

Pedagogical Development and Cultural Promotion of Lisu Vocal Folk Songs in Chinese Universities

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Abstract

Background and Aims: Lisu vocal folk songs are a vital part of China's intangible cultural heritage and embody the Lisu people's history, emotions, beliefs, and way of life. However, rapid modernization and the homogenization of music education in universities risk marginalizing this tradition, even as policy encourages bringing intangible cultural heritage into classrooms. This study aims to (1) evaluate the feasibility of integrating Lisu folk songs into university vocal teaching, (2) promote the inheritance and development of high-quality Lisu folk repertoire in Sichuan and across China, and (3) explore how Lisu folk songs can serve as systematic, school-based instructional materials that also encourage new creative works.

Methodology: A mixed-methods design was employed, combining qualitative and quantitative approaches. Data were gathered through literature review, field observation, in-depth interviews with university teachers and folk music experts, and questionnaire surveys of college students. Qualitative analysis examined the cultural, historical, and artistic features of Lisu songs and pedagogical issues, while quantitative analysis focused on students' attitudes, learning motivation, resource needs, and learning outcomes.

Results: Findings show high interest and participation among students: around 80–90% express strong enthusiasm for learning Lisu folk songs, recognize their cultural importance, and report improvements in musical literacy and aesthetic appreciation. Most students wish for more course hours, richer audio-visual materials, and direct contact with Lisu folk artists. Over half can identify basic musical characteristics and better understand the Lisu cultural background after instruction. Teachers and experts affirm the strong pedagogical value of Lisu folk songs but highlight constraints such as limited teaching materials, language barriers, and insufficiently trained faculty.

Conclusion: Integrating Lisu folk songs into university vocal curricula is both feasible and educationally beneficial. It strengthens students' cultural identity, enriches vocal training, and supports the preservation and innovative development of Lisu musical heritage. To maximize impact, universities should develop systematic teaching materials, enhance teacher training, expand practical learning opportunities, and collaborate with local communities and cultural



institutions to build sustainable platforms for the transmission and promotion of Lisu folk songs.

Keywords: Chinese Folk Songs; Lisu Ethnic Group; Lisu Ethnic Folk Songs

Introduction

China has a large population of ethnic minorities, and the folk music of different ethnic minorities is an important part of Chinese music culture. Lisu folk songs, as a subject of ethnomusicological research, have been studied in terms of their musical characteristics, such as the pentatonic scale, antiphonal singing, and their relations to the life, oral traditions, and rituals of the Lisu people (Ge, 2019; Yang & Sun, 2021). However, there has been little discussion of its teaching in college vocal education. The musical features of Lisu folk songs, such as unconstrained vocal production, freedom in phrasing, and cultural aesthetic values, can provide effective guidance for vocal teaching for students and have important implications for college voice teaching (Chen, 2020; Stock, 2002).

In recent years, the protection of intangible cultural heritage (ICH) has entered the field of tertiary education, and many studies have been conducted on the pedagogical and musical value of folk music and its application in learning. These studies generally focus on the effect of folk singing activities on students' music reading ability, voice timbre, and intercultural music learning (Howard, 2018; Wang, 2022). However, these studies were not specifically designed to teach voice in a controlled manner or to evaluate their effects and are more relevant to cultural protection or music appreciation. Although the implementation of ICH in education has been rapidly promoted at the national level (Ministry of Culture and Tourism of China, 2018), there is a lack of application of specific ICH, such as Lisu folk songs, in college-level vocal music courses.

In addition, there is also a lack of pedagogical models based on specific ICH that can convert Lisu folk songs' vocal techniques, breathing patterns, and cultural aesthetic understanding into scientifically supported practical voice teaching methods. Most studies have not specifically explored how the performance elements of Lisu folk songs are transformed into college vocal teaching, nor how students' learning outcomes and the feasibility and practicability of the teaching methods are affected (Li, 2021). In addition, few studies have been conducted to investigate the voice-pedagogy aspects of ICH in terms of student awareness, classroom practice, and teaching effect.

The objective of the study is to discover the vocal features of Lisu folk songs and to model an instructional system that can be used for teaching Lisu folk songs in a tertiary-education environment. Based on this system, this study will also evaluate teaching methods, student learning responses, and pedagogical applications in the teaching process. The results of this study can provide a new approach to ethno-responsive voice pedagogy for

ethnomusicology and vocal-education research, as well as for teaching in the field of ICH-based curriculum and education, and can provide an important contribution to the sustainable inheritance of ICH.

Research Objective

1. To research the feasibility of promoting Lisu folk songs for vocal teaching in universities.
2. To inherit and develop excellent Lisu folk songs, and promote them in Sichuan and even nationwide.
3. To use Lisu folk songs as school-based instructional materials to enable students to learn systematically and comprehensively, and create new Lisu folk songs.

Literature review

1. Regional Profile of Nujiang Prefecture

Nujiang Lisu Autonomous Prefecture (怒江 丽 族 自 治 县) is located in the northwest of Yunnan Province and is one of the main Lisu ethnic residential areas. Nujiang is a multi-ethnic region with unique karst steep valley terrain, subtropical climate, and the Nujiang River cutting across the whole area (Harrell, 2001; Yuan, 2018). Its complex historical formation process, the characteristics of the natural ecological environment, and the communication of multi-ethnic cultural elements have laid a good foundation for the formation of its cultural ecology (Gladney, 2004). Geographical barriers and environmental boundaries have given rise to a more independent cultural atmosphere in the region. Language, rituals, music, and other cultural aspects all have distinct local characteristics that have been passed down through history and continue to exist to this day. The Lisu ethnic group was not an indigenous group in the Nujiang region, but a group that migrated into the area during the Ming and Qing dynasties. Over time, as the Lisu people began to live more stable village-based lives in the Nujiang region, the characteristics of their oral literature and intangible cultural heritage began to form, centered on the seasonal labor of farming and weaving, as well as religious and cultural festivals, and the clans and lineages that defined their lives (Du, 2016). In this living environment, Lisu folk songs have formed a unique style and local musical system and continue to play a vital role in everyday cultural transmission, collective memory, and spiritual enjoyment.

For all the reasons discussed above, the research and discussion of Lisu folk songs must also be understood in terms of the regional geography, cultural and historical formation, and cultural ecology of the Nujiang Lisu Autonomous Prefecture. Researchers also argue that the musical characteristics of the Lisu people's singing, in

terms of open-throated timbre, melodic direction, and form, are inextricably linked to the environment of the region and cannot be fully grasped or understood outside of this ecology (Chen, 2020; Yang & Sun, 2021). Therefore, it is necessary to situate the analysis of Lisu folk songs in a regional ethnographic context.

2. Research on Lisu Folk Songs: Style, Forms, and Cultural Significance

In recent years, research related to Lisu folk songs has been enriched and expanded by studies in the fields of ethnomusicology, anthropology, and folklore, among others. From the perspective of the folk song system, Yang (2015) and Ge (2019) discuss Lisu folk songs as mostly pentatonic, with flexible directionality in melodic motion, free rhythm, and irregular phrasing, and primarily antiphonal in form, with soloists alternating singing between men and women. This type of style reflects the collective participation in Lisu folk music that is typical of a range of cultural contexts, such as festivals, weddings, agricultural rituals, and daily gatherings (Li, 2021).

Examining the different song types, scholars have found several genres of Lisu folk songs, including narrative songs, love songs, labor songs, and ritual chants, each with different functions such as storytelling, courtship, community bonding, and spiritual expression (Wang, 2020). In Lisu folk music, aesthetic features such as natural vocal quality, ornamentation, improvisation, and emotional intensity were often more valued than “beautiful tone” or classical vocal technique.

Culturally, the folk songs of the Lisu ethnic group are important to the group’s collective identity, the transmission of historical memory, and values of bravery, hospitality, and the importance of community and kinship, as well as being in harmony with nature (Sun, 2017). As an oral intangible heritage that is passed down from generation to generation, they remain one of the most important carriers of cultural knowledge for the Lisu ethnic group and are “living archives” that continue to hold great importance for both the maintenance of local cultural traditions as well as for their role in the broader national cultural heritage and identity (Wang & Bai, 2019). The above research offers us a preliminary understanding of the Lisu ethnic group’s folk songs and their musical elements, as well as their cultural meanings, which is a very important basis for our own later work on the teaching of these folk songs.

3. Application of Folk Music in Higher Education

3.1 Possibility and Pedagogical Value of Integrating Local Folk Songs

Recently, in the field of higher education, there have also been studies and discussions about the possibility of including local ethnic folk songs in teaching. Through a summary of the practice of including folk songs in vocal and music teaching, scholars find that such an approach can help students to improve their cultural awareness and ability to switch between singing styles, while also developing flexible

vocal skills that are not limited to Western music and classical vocal technique (Howard, 2018; Zhao, 2022). In addition, some studies have also found that through the introduction of local ethnic folk music into the teaching of vocal music, we can also improve students' musical creativity, aesthetic breadth, and cultural awareness, while also building a stronger sense of cultural identity (Liu, 2020). However, when it comes to more practical aspects of teaching, the limitations that face teachers in using local ethnic folk songs are also obvious, such as a lack of teaching resources, language barriers, and limited understanding of ethnic vocal styles by some teachers (Chen, 2020).

3.2 Teaching and Popularizing Intangible Cultural Heritage (ICH) in Schools

In recent years, the teaching of Intangible Cultural Heritage (ICH) in school education has also become the focus of national cultural policy and action in China, with policies and documents requiring schools to take the initiative in utilizing local cultural resources in their teaching and cultural transmission (Ministry of Culture and Tourism of China, 2018). Research related to ICH education in primary and secondary school education has proposed several effective methods and strategies for teaching ICH, such as taking advantage of various types of project-based learning and experiential learning to provide a better environment for the transmission of intangible cultural heritage within the context of a classroom (Hu, 2019). As for Lisu folk music, some scholars have also pointed out that it is particularly important in this process to work with local culture bearers and use field recordings to help students better understand the cultural context, implement bilingual teaching, and fully experience culture to achieve meaningful teaching results (Li & Yang, 2021).

3.3 Practical Implementation of Folk Music in Classroom Teaching

Based on the teaching practice of folk music in the classroom, some scholars have carried out research on teaching experience and case studies and found that the use of a combination of theoretical and practical performance activities helps facilitate cultural understanding and a deeper learning experience in vocal music for students (Su, 2020). This may include workshops and master classes with folk singers, cultural immersion and learning in an ethnic community, but also comparative and contrastive listening or guided vocal imitation using field recordings (Wang, 2021). In these models, the successful incorporation of folk music into teaching has, in fact, helped students internalize the stylistic features of folk music, including ornamentation, breath patterns, timbre, and quality of vocal production, and most importantly, the culture embedded in the music, which is also an important reference for our understanding of the vocal aesthetics of Lisu folk songs.

4. Research on Music School-Based Textbooks

In recent years, with the promotion of local and school-based curricula, there has been a rapid development in the construction of local and school-based 教材 (teaching materials). Some scholars have found that at present, the situation of the music textbooks and materials of many primary and secondary schools in China is to be standardized, with the folk music of China's ethnic minorities not being systematically included, and there is also a lack of adaptation to local cultural backgrounds in terms of materials (Feng, 2019). In terms of advantages and disadvantages, some scholars have pointed out that school-based textbooks and materials have many advantages, including flexibility, suitability to local conditions, and greater consistency with the cultural background of the local students (He, 2021). However, there are also many problems with the current textbooks and materials that have been created, such as a lack of quality control, a lack of systematic structure, and a lack of sufficient integration of both pedagogy and cultural authenticity.

In terms of minority music teaching materials, some scholars have done research in this area, including pointing out that in terms of constructing teaching materials for minority music, it is necessary to take into account the collection of field materials, bilingual annotation, supporting multimedia resources, the sequencing of pedagogical content, etc., to support not only vocal techniques but also to bring students closer to culture and identity (Zhang, 2022). The compilation of a school-based textbook for Lisu folk song teaching will require a combination of ethnomusicological research, vocal pedagogy, and cultural heritage.

Conceptual Framework

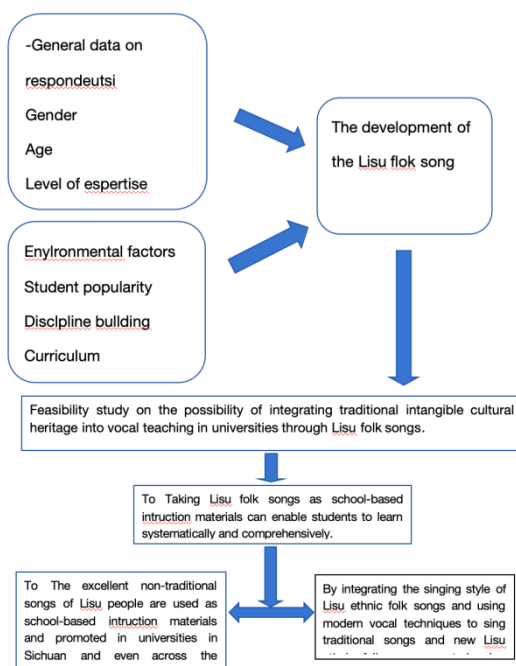


Figure 1 Research Conceptual Framework

Research Methodology

Regarding the research on Lisu folk songs included in college textbooks, the inheritance and creation of Lisu folk songs, as well as the return of the use of Lisu folk song into the college textbooks, have laid the foundation, and stepwise, as well as from surface to depth, the research turns out to be a comparatively comprehensive and natural paper. In this research paper, the author makes a classification of the research object into 6 practical, effective research questions. Of these, three questions are suitable for quantitative studies: the geographical spread of Lisu folk song in Nujiang Prefecture, Yunnan Province, the transmission of regional folk artists and folk-art works, and the artistic features of Lisu folk song. The other three questions, including the feasibility of Lisu folk songs going to universities, the influence of stripping the material characteristics of folk songs, and the trend of Lisu folk songs, are more suitable for qualitative analysis. To deal with this problem, the scholars adopted a research method that mixture of quantitative and qualitative research. The main techniques used in qualitative research include interviews, observation, literature review, and historical research, whereas the main technique used in quantitative research is the questionnaire.

Results

1. Pedagogical value and inheritance significance

Lisu folk songs, as a part of Chinese music culture, can show us a picture of the Lisu people's lifestyle, beliefs, history, and current social status. They are helpful in giving us much knowledge about the Lisu history, culture, and natural knowledge and production experiences. It is possible to enrich our kids' musical experience and appreciate ethnic music by teaching these songs to students. It is necessary to compile books on texts, songs, attributes, arts, and instruments to provide textbooks of music and other practical learning materials for students in music. Teachers should employ various modes in educating students, like singing in concerts and holding competitions to invite singers for exchanges, so that the legacy of Lisu culture will not be lost, and Lisu culture will contribute to unity among ethnic groups and social harmony, which has great educational significance.

1.1 Views of university teachers and students, and experts

The experts also discussed some difficulties and practical problems existing when incorporating Lisu folk songs into the university textbooks. Firstly, as the Lisu folk songs possess their unique art style and singing arts, they exhibit these features not only in their melodic style and musical rhythm, but also in their special singing voice techniques and emotions. Therefore, to ensure this teaching effect, the universities need a group of faculty members who have a deep understanding of the ethnic music and strong teaching experience, so the universities need to pay more attention to the training of faculty members of ethnic music courses, not only improving their professional level, but also strengthening their understanding of the cultural background of the Lisu ethnic group, so that they can ensure the ability to teach ethnic folk songs, to accurately express the ethnic folk songs.

In addition, it is argued by scholars that the Lisu folk songs' inheritance and evolution were subject to many complicated reasons, which are mainly language isolation, geographical differences, cultural identity differences, and so on. For example, since Lisu folk songs are usually in the Lisu language, many non-Lisu speakers find it difficult to sing. Consequently, during the process of the making of course schedules and contents of courses, these should be fully thought over to ensure the scientific and systematic nature of courses, i.e. the assembly of textbooks should focus on linking theory with practice, providing rich systematic theoretical analyses in addition to a great many elements of practice and so on, e.g. tours and voice training, etc., which help students in better understanding and learning Lisu songs.

It is suggested that scholars explore the cultural implications and historical significance of Lisu traditional folk songs as much as possible in the design of the textbooks, and introduce the cultural implications of Lisu folk songs combined with people's lives in the future, and create new educational modes, such as multimedia teaching, classroom teaching, and simulation of scenarios, etc. It is necessary to invite Lisu folk artists into schools to have

face-to-face communication with students so that students can appreciate the songs and feel the original charm of those songs, thus getting to know this intangible cultural heritage. Furthermore, the inheritance and development of Lisu folk songs also need to rely on society. Universities need to join hands with local governments, cultural organizations, and NGOs to create a diversified inheritance platform. More folk song concerts, ethnic music festivals, and academic conferences can enlarge the folk songs' social influence and win more support. Combine modern techniques to protect and promote Lisu folk songs digitally through the Internet and other means, and then make Lisu folk songs survive in the new era.

Introducing Lisu folk songs to college texts is not only one of the activities to protect and inherit this valuable culture but also adds to improving the music teaching system of the college. Through scientifically reasonable lesson plan design and multi-party cooperation, Lisu folk songs can emit an even brighter luster in the new era, offering more colorful and abundant cultural teaching experience to students, leading to the harmony of ethnic unity and social harmony, with rich pedagogical values and significance of the inheritance.

1.2 Student feedback

Students are enthusiastic about learning Lisu folk songs. Through the process, they improve their singing skills, expressiveness, and musical appreciation. They also offer suggestions for the instructional materials, emphasizing practicality, interest, and the unique charm of Lisu songs. In a survey, over 80% of students reported enhanced cultural understanding and respect, while over 90% demonstrated significant progress in their final music test. Additionally, about 75% hope for more musical scores, audio, and video materials, and 65% desire more cultural elements related to the Lisu people in the textbook. These findings show students' great enthusiasm and high expectations for the school-based curriculum on Lisu folk songs.

Students are enthusiastic learners of Lisu folk songs, enhancing their skills, appreciation, and cultural understanding. They provide valuable feedback, seeking practical, engaging, and culturally rich materials. Survey results highlight significant progress and high expectations for the curriculum.

1.3 Lisu folk song learning feedback form

To further verify the findings of the qualitative study, the researchers designed a quantitative study to quantify the influence of Lisu folk songs in college music pedagogy through a questionnaire survey and data analysis.

research technique

Data comparison

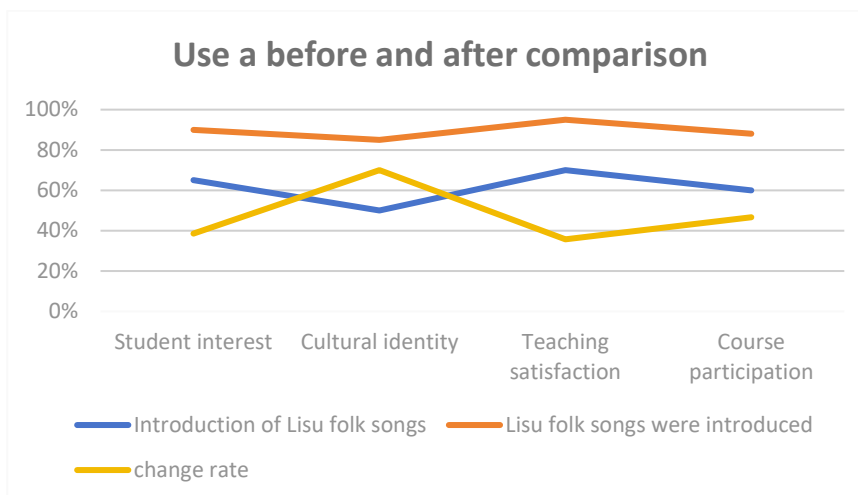


Figure 2 uses a before-and-after Comparison.

Lisu folksong teaching in music classes in colleges has realized the complementarity and integration of old and new teaching methods and enhanced the consciousness of loving local ethnic culture. Meanwhile, teaching methods such as the cooperative teaching method and resource teaching methods will enhance interest in teaching and students' active learning of new cultural content, and make it integrate critical thinking. Ethnic cultures are spread and maintained because local ethnic traditional music will face a homogenization crisis, which will lead to disappearance and cultural conflicts. It is with a positive outcome of this kind that the role of culture-related elements in music education can be celebrated. Further steps for future study should experiment with novel instructional techniques, and we should team up with cultural professionals to integrate the concepts, activities, and values brought in by the culture.

2. Utilization and Promotion of Lisu Non-traditional Songs as School-based Instruction Materials in Universities

Embedding Lisu folk songs in courses at universities strengthens the sense of Lisu students' cultural belongingness, pride, respect, and the preservation of ethnic characteristics. It stimulates the creation of folk songs with their own cultural content, together with contemporary music, and expands its influence on Lisu culture through singing and singing competitions. The problems facing it are identifying the authenticity of course content, captivating students, and measuring effectiveness. Besides that, teachers must improve teachers' ability, enhance teaching methods, reform the assessment system, and cooperate with society. Cultural education students and Lisu folk songs need constant innovation in the times and sustainable development.

3. Systematic and Comprehensive Learning through Lisu Folk Songs as School-based Instruction Materials

3.1 Confidence analysis.

Through questionnaires and interviews, researchers gained a deep understanding that college students not only have high expectations for the Lisu ethnic folk songs of Nujiang Prefecture but also show great interest and enthusiasm. They generally believe that learning these folk songs can deepen their understanding and appreciation of this unique ethnic culture, as well as subtly enhance their musical literacy and aesthetic abilities. Many students mentioned in interviews that the distinctive melodies and profound lyrics of Lisu folk songs seem to open a window to another world, allowing them to experience the richness and depth of ethnic culture.

At the same time, students have expressed a strong desire for the school to provide more learning resources and opportunities. They hope for more audio and video materials of Lisu ethnic folk songs to study, and some students even suggest that the school could invite music experts from the Lisu community to give lectures and workshops on campus, allowing them to experience and learn this ancient musical form more directly. Additionally, students wish to have the opportunity to participate in field trips and exchange activities, experiencing the life and culture of the Lisu people firsthand, thereby gaining a deeper understanding and preserving their folk songs.

To give a more comprehensive picture of the findings, the researchers have compiled the following detailed data table:

Option	Percentage	Specific description
I am looking forward to learning Lisu folk songs	45%	These students show great interest in Lisu folk songs, believing that they are an important way to understand national culture.
I am looking forward to learning Lisu folk songs	35%	These students believe that learning Lisu folk songs is of significant help to improve their musical literacy and aesthetic ability.
It is generally expected to learn Lisu folk songs	15%	These students expressed some interest in Lisu folk songs, but thought they needed more time and resources to learn them in depth.
I don't expect to learn Lisu folk songs	5%	These students may not be interested in national music or think that the current study burden is heavy.

As can be seen from the data, as many as 80% of students are looking forward to learning Lisu folk songs, which fully shows that the demand for ethnic music pedagogy among college students not only exists, but also is quite urgent.

In addition, the researchers also showed the detailed survey results of students' demand for learning resources for Lisu folk songs in a more intuitive chart form:

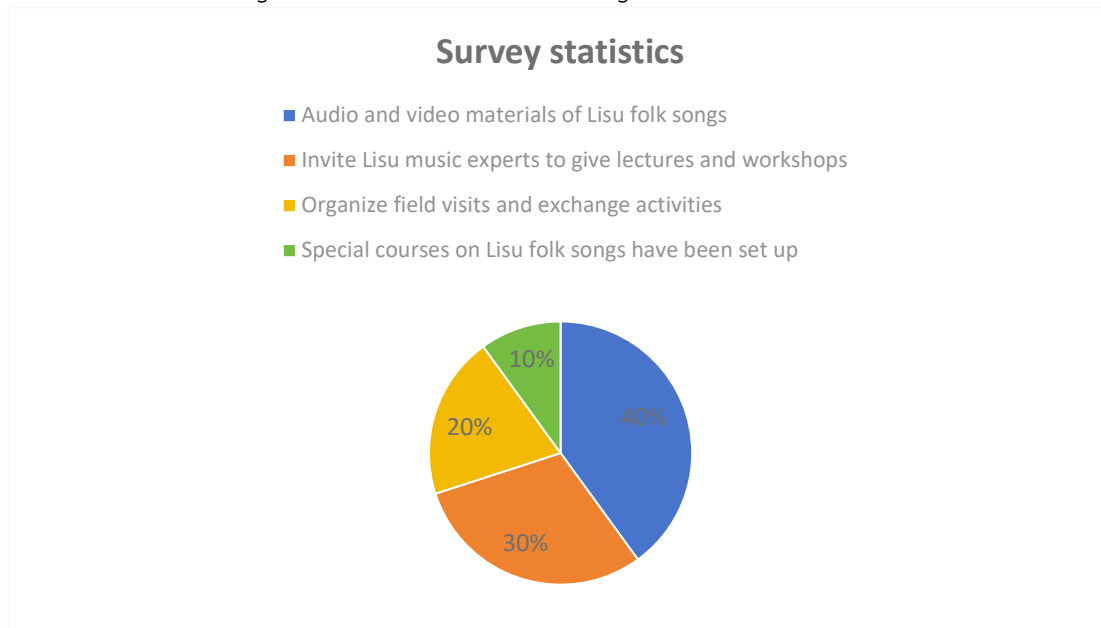


Figure 3 The survey results and data on students' familiarity with Lisu songs

From the chart, students hope for their school to provide more audio and video materials of Lisu ethnic folk songs, accounting for 40%. Next, they wish to invite Lisu music experts to give lectures and workshops, which accounts for 30%. Additionally, 20% of the students hope that the school can organize field trips and exchange activities to more vividly experience the cultural atmosphere of the Lisu people. Another 10% of the students have proposed other suggestions, such as offering specialized courses on Lisu folk songs.



Figure 4 Students perform Lishui ethnic songs. by yanglincuo(2024)

College students not only show high enthusiasm and anticipation for learning and inheriting Lisu ethnic folk songs but also put forward specific and practical needs and suggestions. To meet these needs, schools should actively consider adding relevant courses, providing richer learning resources, and creating more opportunities for practice and exchange, so that more students can gain a deeper understanding and pass on this valuable ethnic cultural heritage.

3.2 Efficacy analysis.

The validity analysis results show that the questionnaire design is reasonable and can accurately reflect college students' expectations for the Lisu ethnic folk songs of Nujiang Prefecture. The content of the questionnaire is composed of learning attitudes, learning requirements, and learning results in many dimensions, so it reflects the learning status and requirements of students in colleges more comprehensively. In detail, 200 valid samples from the survey are included, 45% of which are males and 55% of which are females, and their majors are mainly music majors (60%) and other majors (40%).

After the research and data analysis, 90% of participants like Lisu folk songs very much, and 70% of students are willing to learn more Lisu folk songs in their spare time by making efforts themselves. For the aspects of learning demand, 60% of students want the school to provide learning-related courses, and 40% of students expect to learn through self-media. Furthermore, 80% of students think understanding ethnic music is significant to the transmission and preservation of national culture.

In summary, the questionnaire design is reasonable and effectively captures college students' expectations towards Lisu ethnic folk songs of Nujiang Prefecture. The survey reveals strong interest and learning needs among students, with a majority emphasizing the importance of ethnic music for cultural inheritance and protection.

To make this data more intuitive, here is a simple table of data:

Project	Percentage
The proportion of students interested in Lisu folk songs	90%
The proportion of students who are willing to learn Lisu folk songs voluntarily	70%
The proportion of students who want to take relevant courses at school	60%
The proportion of students who learn by themselves through online platforms	40%
The percentage of students who believe that understanding the importance of national music is important	80%

In terms of learning outcomes, the questionnaire also included several questions to assess students' mastery of Lisu ethnic folk songs. The results showed that 65% of the students could accurately identify the basic characteristics of Lisu folk songs, such as melody, rhythm, and performance style. Additionally, 50% of the students indicated that they could better understand the cultural background of the Lisu people through their studies.

To sum up, the results of the questionnaire show that college students have high expectations for the Lisu folk songs in Nujiang Prefecture, and show positive tendencies in learning attitude, demand, and effect. These data provide a strong basis for the formulation of relevant pedagogy policies and curriculum setting in the future.

3.3 Frequency analysis.

The frequency analysis shows that college students have a high interest in and participation in learning the Lisu ethnic folk songs of Nujiang Prefecture. Most students express their willingness to attend relevant courses and activities, actively studying and preserving the Lisu ethnic folk songs. At the same time, some students hope that the school can increase the number of class hours and the depth of related courses to meet their learning needs. The following is a detailed data table on college students' interest and participation in learning the Lisu ethnic folk songs:

Option	Number of people	Percentage
I am willing to participate in relevant courses and activities	120	40%
Willing to attend relevant courses and activities	150	50%
Generally, look at the course schedule	20	6.7%
Not very willing	5	1.7%
Not at all	5	1.7%

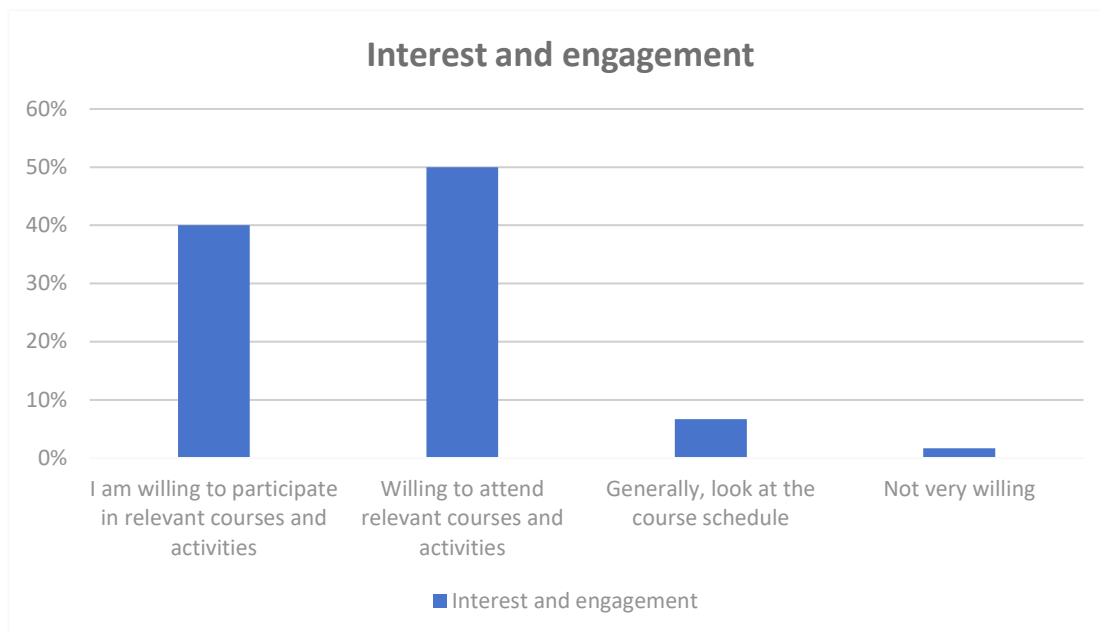


Figure 5 Interest and Engagement

As can be seen from the data table, 90% of the students have a positive attitude towards participating in the courses and activities related to Lisu folk songs. Among them, 40% of the students said they were very willing, and 50% said they were willing. Only a small number of students (8.4%) said they were not willing or completely unwilling to participate.

In addition, the following data are available on the proportion of students who wish to increase the number of hours and depth of their courses:

Option	Number of people	Percentage
I hope to increase the number of hours and the depth	100	33.3%
It can be increased appropriately	130	43.3%
Just maintain the status quo	60	20%
indeterminacy	10	3.3%

According to the data, 76.6 percent of students want more hours and depth of courses related to Lisu folk songs in schools, with 33.3 percent saying they strongly want more and 43.3 percent saying they can increase them appropriately. Only 20 percent think it is ok to keep the status quo.

To sum up, college students have a high interest in and participation in the study of Lisu folk songs, and most students hope that the school can provide more support and resources to promote their in-depth understanding and inheritance of Lisu culture.

Discussion

Findings show that students enjoy non-theoretical ways of learning Lisu folk songs. 70% of all students said that they are most likely to choose a practical learning mode, including workshops, joint singing, and live performances, to learn Lisu folk songs. This finding is consistent with research in folk-music pedagogy, which has shown that embodied and practice-based approaches to folk-music learning are effective in promoting a better understanding of culture, creating a more motivated and involved learning experience, and producing more successful retention of musical characteristics in learners (Campbell, 2018; Schippers, 2010). On the other hand, 30% of students stated that they are most likely to choose theoretical learning modes such as lectures, readings, and analytical study to learn Lisu folk songs. These findings indicate the continued relevance of culturally informed theoretical instruction in the learning of minority music.

In terms of preferred learning modes, 55% of students stated that they would rather learn in a blended learning mode. The main reasons given were the flexibility of schedule, interactivity, and access to both online materials and face-to-face singing practice provided by this mode. Other research in music pedagogy has similarly shown that blended learning models improve access, increase diversity, and promote multimodal engagement with music learning materials and activities (Bernard, 2015; Wang & Chen, 2021). The remaining 45% of students chose either only online or only face-to-face as their preferred learning mode. This highlights the need for pedagogical strategies in the online environment that are attentive to the distinct preferences and learning needs of these students.

In general, all students recognized that specific, culturally-informed learning strategies are necessary for teaching Lisu folk songs. This involves both appealing to student interests and ensuring the continued transmission of Lisu music in the long term. The findings of this survey reflect research in ethnomusicology and music pedagogy that suggests that when the instructional context and the mode of transmission are both intentional and community-grounded, minority music can flourish in educational contexts (Howard, 2020; Li & Yang, 2021). In sum, when teaching Lisu folk songs, pedagogues must consider student interests, practical and theoretical modes of learning, and online and face-to-face teaching approaches.

Conclusion

Nuojiang Prefecture and Yunnan Province Lisu national minority folk songs cultural heritage, cultural intangible heritage, should be used to enable us to adopt a university class teaching to rescue to be handed down. Universities must highlight the cultural and educational value of the folk songs, open related courses, introduce experts, hold interactive classes, use modern teaching technologies for recording, attract students to practical activities, and cooperate with the local government and culture department for joint promotion. It can

contribute to preserving cultural heritage and enhance college education, and meanwhile nurture students with internationalization and ethnic culture.

Recommendations

According to the study outcome, researchers recommended the following:

1. Strengthen the research and organization of Lisu ethnic folk songs, scientifically developing relevant course resources.
2. Integrate Lisu ethnic folk songs into music and cultural courses at universities, designing targeted instruction content and methods.
3. Strengthen teacher training to enhance teachers' understanding and instruction skills of the Lisu ethnic folk songs.
4. Establish an effective evaluation and feedback mechanism to timely collect students' opinions and suggestions on the instruction of Lisu ethnic folk songs, continuously optimize instruction content and methods, and improve instruction effectiveness.
5. Organize diverse activities to promote Lisu ethnic folk songs and enhance public awareness and interest in them.
6. Enhance exchanges and cooperation with other ethnic cultures to promote the innovative development of Lisu folk songs.
7. Focus on the international dissemination of Lisu ethnic folk songs to enhance their status in world culture.
8. Encourage and support academic research on Lisu folk songs to promote the construction of their theoretical system.
9. Strengthen the protection and inheritance of Lisu ethnic folk songs to ensure the continuation of their cultural genes.
10. Explore the integration of Lisu folk songs with modern music to broaden their development paths.

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