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Study on the Change, Inheritance and Development of Chinese Folk Song Culture Taking Local Intangible Cultural Heritage Sangzhi Folk Songs as an Example

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ABSTRACT

Folk songs are excellent spiritual and cultural products of China. As the saying goes, what belongs to the nation belongs to the world. This holds true for Sangzhi folk songs, which are the crystallization of the collective wisdom of the people. We should not only protect and inherit this cultural treasure but also strive to develop and improve it. This paper adopts methods of literature research, analysis, and induction, referring to theoretical knowledge from music anthropology, ethnology, and related fields. It examines the cultural background, living environment, cultural changes, inheritance, and development of Sangzhi folk songs. The study explores their artistic value and further explains how local intangible cultural heritage folk songs are influenced by social and cultural changes, reflecting the real content of these shifts.

Introduction

The emergence of excellent folk songs has a specific geographical and cultural origin, and has the characteristics of traditional culture from education, spirit, community, female, communication, cohesion and other aspects, and the transformation of folk songs by popular culture has become an indisputable fact. Therefore, it is necessary to analyze folk songs from social ethical change and the manifestation of the present (Jin Ping, 2011, P 23). With the great development and progress of social economy and culture, in order to cater to public taste, Sangzhi folk songs (Sangzhi Folk Songs: local traditional music of Sangzhi County, Hunan Province, one of the national intangible cultural heritage. Sangzhi folk songs originated from the ballads of the ancestors' daily production and life in the primitive farming period. It is a variety of folk music culture created, sung and accumulated by the people of Sangzhi County in Hunan Province in the long-term life practice, with a history of more than 2000 years. Sangzhi folk songs have lively rhythm, beautiful melody, rich tunes and various forms. On May 20, 2006, Sangzhi folk songs were approved by The State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list, project number: II-1) gradually became commercialized. And the conservation and development of Sangzhi folk songs are just like a commercial marriage. "Combined with tourism and culture brand" to start their birth journey of folk songs, adopt and recreate folk songs on basis of popular culture (Jin Ping, 2011, 51), so as to make folk songs a feast for eyes and ears. From the perspective of safeguarding intangible cultural heritage, it is very important to explore its deep artistic and cultural deposition, cultivate national temperament and inherit national culture (Jin Ping, 2011). So as to make Sangzhi folk songs be preserved in the most primitive way for a long time, so as to retain the most authentic and vivid memories of intangible cultural heritage.

Research summary, the author consulted the research materials in this field, which mainly reflected in the following aspects: (1) Research on the local living environment: Yang Yajun believed that natural habitats affected the emergence and development of folk songs, the national characters reflected in folk songs all show the cultural characteristics which adapted to their living environment (Yang Yajun, 2016).Deng Jixun proposed that Sangzhi folk songs have their own unique melodies and characteristics, and their tunes are melodious and extremely varied, and requiring new paths and ways to develop better (Deng Jixun, 2017). (2) Research on case study of folk songs; Ding Jia explored the regional characteristics and inheritance characteristics of their musical forms, and revealed the inheritance characteristics of Sangzhi folk songs in traditional natural inheritance method (Ding Jia, 2010). Li Lingxing formulated the investigation and research plan for the actual situation of the local schools to ensure that the research results were scientific and reasonable (Li Lingxing, 2014). (3) Research on the fusion of folk songs and tourism. Tan Bing believed that Sangzhi folk songs enriched local tourism projects, attracted more tourists, and brought more economic income (Tan Bing, 2020).Yang Yajun believed that it is necessary to establish ecological cultural tourism areas, and put forward the idea of protection, development and utilization of Sangzhi folk songs (Yang Yajun, Sangzhi folk songs and the Development of Cultural tourism in Zhangjiajie , 2014).(4) Research on the current situation of folk songs and intangible heritage conservation and development. Peng Yuping studied the problems encountered in the development of Sangzhi folk songs, proposed solutions to these problems to promote the inheritance and development of Sangzhi folk songs (Peng Yuping, 2017). Tu Zihuang believed that how to get Sangzhi folk

songs out of the predicament and make it return to the public view is worthy of our in-depth consideration (Tu Zihuang, 2022). In the above literature, all the main content used the natural environment of Sangzhi, folk entertainers and the communication and development of Sangzhi folk songs as their key research points. Until now, there is little research on the evolution and development of Sangzhi folk songs, the existing studies just briefly described the emergence, maturity and development of Sangzhi folk songs, and researched and analyzed the musical phenomenon presented by Sangzhi folk songs.

Objectives

1. Sort out the survival and changes of Sangzhi folk songs in local social culture.
2. Explore how to promote the inheritance and development of Sangzhi folk songs.

Research Methodology

Literature research: Log into China's digital journal network to collect, sort out and analyze published literature related to this study, including domestic and foreign periodicals, master's and doctoral papers, network data, researcher's writings, newspaper articles, media reports, etc., and through the research of these literature, form a scientific method of knowing facts. Analysis and induction: sort out and classify the data obtained from the literature search, find out the common and universal of things, and analyze, conclude and summarize.

Results

1. Cultural background of Sangzhi folk songs

Sangzhi County is under the jurisdiction of Zhangjiajie City, Hunan Province, China and is located in the northwestern of Hunan Province, at the northern foot of the Wuling Mountains, at the southern end of the mountains of western Hubei Province (Figure 1. Figure 2). The cultural background of Sangzhi folk songs should naturally be sought from the natural environment. Sangzhi has a mountainous geographical environment, which is remote, poor and evil. There are more than 20 ethnic groups living there, such as Miao, Bai, Zhuang, Tujia and Gao Shan. The combination of the slow pace of life, in turn, preserves the precious cultural heritage of Sangzhi folk songs well (Jin Ping, 2011, P 30). Tujia ancestors used songs as a medium, and folk songs have become one of the most natural communication methods for Sangzhi people, and singing has become a part of Sangzhi mountain people's life. Due to the main living area of the Tujia family, mountain songs are set in the mountains. Cultural exchanges in mountainous areas have preserved the traditional way of living due to various reasons such as inconvenient transportation, so the life of Tujia ancestors is simple, there is not much utilitarian needs between people, and this is a pure idyllic lifestyle, with the characteristic of "poetry", as Vico said (Huang Wenqing, 2021, P 22), which is the basis of the emergence of Sangzhi folk songs.



Figure 1 Geographical Location of Sangzhi County, Hunan Province

Plato believed that all things in the world were created by the creator by following the eternal model, and spiritual culture also came from "divinity" (Jin Ping, 2011, P 12). In cultural sociology, it is mentioned that culture is created by human beings in the process of labor, and human beings naturally considered them belong to the natural world. At the same time, the harsh environment forced people to constantly adjust their relationship with nature, and the simple understanding of the harmonious coexistence between nature and man is the beginning of poetry (Sima Yunjie, 2007). Mountain songs are a kind of spiritual and soul support, and have the function of self-harmony and self-forgiveness so as to get rid of the pain of reality.

There are more than 10,000 Sangzhi folk songs, through sorting and classification, there are more than 1,400 folk songs, 129 Huadeng tunes, 200 minor tunes, 100 labor songs and 66 songs which related to custom and ritual, and there are about 500,000 words. After years of polishing, Sangzhi folk songs have become an enduring art (Gao Xiong, 2018). In ancient

production and life, the material conditions are extremely scarce, and the spiritual life is extremely simple. Singing Sangzhi folk songs has become a kind of spontaneous entertainment for Sangzhi people. People entertain themselves by singing Sangzhi folk songs. Sometimes during the day when they do farm work in the field, three or two persons form a group, and they sing folk songs to each other; at night, in the evening, everyone comes home from work, the young and old of the family sit together, adults sing a sentence, children learn the sentence accordingly. In this way, one sings, the other one follows, Sangzhi folk songs are naturally integrated with people's lives, and people sing Sangzhi folk songs as their own entertainment and leisure activities (Qin Jing, 2016, P 11). The lyrics of Sangzhi folk songs have modesty, simplicity, and kindness, as well as honesty, willfulness, and boldness in their lust, and embody poetic quality in thinking mode, life consciousness, aesthetic view and artistic spirit.

The songs of Sangzhi folk songs are relatively short, flexible and changeable, there are no fixed lyrics, ancestors of the old generation sing the lyrics at will, most of the lyrics are made on the spots according to the tune and emotion of the time: based on the fixed tune, according to the local singing atmosphere, sing the corresponding lyrics, the extemporaneous lyrics highlight the unique taste of Sangzhi folk songs, such as the most representative song of the Tujia people "waving hand song", which originated from offering sacrifices to heaven and gods. It depicts the savage pioneering history of the Tujia ancestors in the form of ballad, showing the lively working and living scenes of the Tujia people living in the mountainous country (Peng Yuping, 2017); For example, it is especially outstanding when singing mountain songs. Generally, there are no fixed lyrics when they singing to each other, singers choose a fixed tune from their memories, fill in the lyrics according to what they think, sing the song at will. The singer sang a sentence, and others followed the lyrics of the previous sentence and song accordingly. The same tune with different lyrics became a different song. In addition, the processing of the beat is very casual, generally, it's extremely free, the beat has no fixed form, long or short, and it's mainly up to the singer's mood. And when matching up with the lyrics, the content is very simple and pleasant, so the free beat can also show a strong musical effect (Deng Jixun, Analysis on performance characteristics of Sangzhi folk songs, 2020). And all these characteristics fully embodied the purpose that Sangzhi folk songs come from life, entertain people's lives and serve people's lives. Sangzhi folk songs can express people's emotion, can be used for fun, can be used as a way support people's spirit, and finally enrich Sangzhi people's lives.

2. The living environment of Sangzhi folk songs

Sangzhi folk songs, relying on clans, villages, and previous generations' oral transmission, have stretched to the present day and have a long history. The most traditional way to inherit Sangzhi folk songs is the family edification, that is, oral transmission, from one generation to the next, from generation to generation. In ancient times, the self-sufficient natural economy occupied the dominant position, and local culture was remote, the transportation was inconvenient and other circumstances, people of the Sangzhi region have lived here for generations, and singing folk songs is an indispensable part of people's daily life, Sangzhi people grew up listening to the songs of their grandparents and fathers (Deng Jixun, Study on the contemporary living environment and development Path of Sangzhi Folk Songs-- Based on the perspective of Inheritors, 2017). In addition to the family, sing mountain songs antiphonally is also a form of singing, generally, one question and one answer, the biggest feature is that singers

can improvise according to their own ideas, whether the tune or the lyric, they both can be recomposed by the singers according to their own ideas. When the ancient Sangzhi people worked in the mountains, in order to make time more fulfilling and ease the boredom and fatigue of work, they sang Sangzhi folk songs antiphonally.

For example, during the Spring Festival, the County Federation of Literary and Art Circles organized and held a "Welcome the Chinese New Year, sing folk songs happily" event to welcome the Spring Festival in Sangzhi Folk Song Square. Wang Xieing, Zhang Hongying, Li Hongyan and Shang Shengwu (Shang Shengwu, male, Tujia, Sangzhi folk songs inheritor, born in January 1952 in Hekou Township, Sangzhi County Cultural Center retired cadre. In May 2018, he was selected as the representative inheritor of the fifth batch of national intangible cultural heritage representative projects), a national inheritor of Sangzhi folk songs, all gave wonderful performances (Gao Liwen. Wei Qin). In this way, Sangzhi folk songs had a new and fixed way of communication, which was relatively solemn and formal and promoted their development. Sangzhi folk songs are a valuable national cultural heritage cultivated and created by the ancestors of all ethnic groups in Zhangjiajie region in thousands of years of labor and production life, and also have unique artistic value in the history of world folk music. At present, under the consensus that people pay more and more attention to the protection of traditional culture, under the strong promotion of government departments (Peng Yuping, 2017), Sangzhi County has a special folk song square. Every year in July and August, the Sangzhi Folk Song Festival is in full swing. The jury score according to five aspects, namely the content and difficulty of the song; tone, quality, intonation and rhythm; singing skills and stage expression; image temperament, dress and manner; comprehensive quality and attainment. The awards are champion, runner-up, third runner-up, Top Ten Singers and Excellence Award. Through the competition and the reflection of the masses, we can better promote the exchange and development of Sangzhi folk songs, so as to promote the protection and inheritance of Sangzhi folk song art. These traditional folk songs have also incorporated the elements of today's popular music, and combined with stage, sitcom and other ways, Sangzhi folk songs have now rejuvenated. Not only that, but now Sangzhi County has established a formalized inheritance base with universities such as Jishou University, Hunan First Normal University, Hunan Vocational College of Art and other colleges and universities, and has a special scientific teaching system and process, which has greatly promoted the protection and modern transformation of Sangzhi folk songs.



Figure 2 Sangzhi County, Folk Song Square

3. Cultural changes of Sangzhi folk songs

Cultural ideology is increasingly valued by people, and culture as an ideology is a political and economic reflection of a certain society (Liu Weisheng, 2022). In contemporary China, economic construction has developed rapidly, and people's living standards have risen rapidly. People are facing new lifestyle changes, popular culture pervades every corner of our society, and the extensive use of modern communication media such as TV and the Internet has left people with no time to think about what the future will be, but to think about living in the present. The rapid development of society will lead to a gap between the new and old artists of Sangzhi folk songs, and another is the lack of competitiveness of Sangzhi folk songs in the market and the over-commercialization of Sangzhi folk songs has eroded the traditional culture of Sangzhi folk songs. Only by returning to the countryside and using traditional spiritual home combined with modern technological advantages can Sangzhi folk songs better survive and develop.

The mountain songs, that had once been low in the hearts of the people, changed and put on a gold coat and begin to regain the attention of the world. Sangzhi songs have also begun a historic turn by stepping into the tide of commercialization. At present, the communication scene of Sangzhi songs has been replaced with a standardized form of stage communication, e.g., Zhangjiajie's multiple tourism performances (charming Xiangxi, Zhangjiajie through the ages, etc.) have Sangzhi folk songs, gorgeous stage, wonderful dances on the stage, wonderful singing, people are here to enjoy a visual feast and immerse themselves, but actors acting on this standard stage will lose emotional interaction with the audience. The influence of popular media on social life is becoming more and more significant, the industrial function of media is

beginning to be highlighted, and the market behavior and utilitarian phenomenon of culture are increasingly strengthened. Since 2006, Sangzhi folk songs have been included in the first national intangible cultural heritage list, thus entering the cultural industry development, opening up new transmission channels and inheritance paths for Sangzhi folk songs and intangible cultural heritage and becoming the "living memory" of human culture, Sangzhi folk songs present a lively fusion of various cultural symbols.

4. Inheritance and development of Sangzhi folk songs

To better inherit Sangzhi folk songs, Sangzhi County has actively expanded the inheritance channels and opened new models, such as the "learning and inheritance base" and "learning and inheritance class," forming a formal and patterned method of inheritance (Qin Jing, *Research on the Inheritance of Sangzhi Folk Songs*, 2016). With the support of central and local finance, the "Sangzhi County Intangible Cultural Heritage Protection Center" serves as the main training base for Sangzhi County's characteristic music culture. While documenting the music scores and graphics of Sangzhi folk songs, the staff of the Sangzhi County Intangible Cultural Center have further improved the system for protecting the inheritors of Sangzhi Folk Songs. This includes ensuring the rights of the inheritors, stipulating their responsibilities and obligations, establishing an assessment system for inheritors, and setting up cultural stations at all township levels to regularly hold relevant training activities for Sangzhi folk songs.

Since March 2007, with the support of relevant county government departments and the joint assistance of the Sangzhi County Teacher Training School and county cultural center staff, Sangzhi folk song training courses and workshops for primary and secondary school music teachers have been held. Each school must send at least one music teacher to participate in these workshops. Through more than ten days of study and training, each trainee is required not only to sing a large number of Sangzhi folk songs but also to have a certain understanding of their origin, development history, and cultural connotation. This approach enhances everyone's understanding of Sangzhi folk songs and effectively promotes their popularization (Qin Jing, *Research on the Inheritance of Sangzhi Folk Songs*, 2016). On the one hand, Sangzhi folk songs can be integrated into school music education. Schools, as places to impart knowledge and culture, should become crucial venues for the inheritance of Sangzhi folk songs. These songs represent the rich and colorful national culture of Sangzhi, and traditional skills should be incorporated into classroom activities. Videos depicting the history, tunes, and styles of Sangzhi folk songs can be shown before teaching the songs themselves. During the teaching process, emphasis should be placed on students' emotional engagement to ensure they learn the tunes, lyrics, and melodies. This approach helps students experience the living spirit and colorful culture of the working people behind the music symbols, as explained through video materials and the teacher's explanations (Deng Jixun, *Study on the Contemporary Living Environment and Development Path of Sangzhi Folk Songs*, 2017). This method not only introduces an important form of music but also plays an invisible role in education. Additionally, inviting national inheritor Shang Shengwu to perform and interact with teachers and students in the classroom can greatly enhance students' real experience and cultural identity. This interaction promotes the systematic and large-scale development of Sangzhi folk songs, increases their communication channels and audience range, and utilizes campus interest

groups and individuals to form a lasting and vibrant inheritance method, thereby continuing the tradition of Sangzhi folk songs.

Building the brand characteristics of Sangzhi folk songs and culture, its thick cultural deposition has a long history. In today's market, it is very necessary to highlight the brand effect, combined with tourism performances, make Sangzhi folk songs a bright cultural business card, which helps to improve its popularity, promote its wider dissemination, let more people understand it, let more people are willing to engage in its inheritance work, so as to be able to better carry forward this folk art. In the context of the integration of culture and tourism, with the rich humanistic connotation of Sangzhi folk songs, integrating Sangzhi folk songs into the cultural industry in the local tourism industry, constantly improving the local tourism taste, constantly updating the local tourism value, and building a good brand effect and social effect, thereby promoting the inheritance and stable development of Sangzhi folk songs (Tan Bing, 2020).

Discussion

Sangzhi folk songs, with their rich cultural accumulation and historical shaping over a century, represent an excellent cultural tradition of ethnic minorities. These songs are not only a musical record of the social and cultural changes in the Sangzhi area but also a reflection of the true content of these changes over the past hundred years. The evolution of Sangzhi folk songs illustrates the interaction and integration of civilizations (Peng, 2017). As social economy and culture continue to develop, the background on which Sangzhi folk songs depend has changed, driving the inherent power for the development of local folk songs. This changing context presents both opportunities and challenges for the inheritance and development of Sangzhi folk songs. Integrating these folk songs into the classroom and expanding their communication channels through systematic education allows them to become a primary medium for cultural transmission today (Qin, 2016). It is crucial to approach the development of Sangzhi folk songs with a balanced perspective. Excluding all foreign elements to preserve tradition conservatively could stifle their development, while an uncritical embrace of modernity might distort their traditional essence. Therefore, it is important to incorporate modern elements judiciously while respecting and maintaining the inherent requirements of tradition. This balanced approach ensures that Sangzhi folk songs retain their cultural significance while also appealing to contemporary audiences (Deng, 2017).

Promoting a multicultural environment while seeking cultural integration is essential. In the collision and integration of various cultures, creating a unique cultural brand for Sangzhi folk songs can further rejuvenate them, infusing new momentum and vitality. This dual approach of preserving tradition and embracing modernity will help Sangzhi folk songs thrive in today's dynamic cultural landscape (Tan, 2020).

The study of Sangzhi folk songs reveals a rich tapestry of cultural survival and adaptation within local social contexts. These songs, which are relatively short, flexible, and changeable, reflect the dynamic nature of Sangzhi's cultural heritage. Traditionally, there are no fixed lyrics; instead, the lyrics are created spontaneously according to the tune and emotion of the moment. This improvisational aspect highlights the unique flavor of Sangzhi folk songs, such as the

"waving hand song" of the Tujia people, which originated from sacrificial rites and vividly depicts the pioneering history of the Tujia ancestors (Peng, 2017). This practice of spontaneous composition and performance, where singers choose tunes from memory and fill in lyrics as they sing, demonstrates the fluid and adaptable nature of these folk songs (Deng, 2020). The survival of Sangzhi folk songs is deeply rooted in the social fabric of local communities. Historically, these songs have been passed down orally through generations within clans and villages. The self-sufficient natural economy and remote geographical location of Sangzhi facilitated a strong tradition of oral transmission, where singing folk songs was an integral part of daily life. Children grew up listening to their grandparents and parents sing these songs, thereby ensuring their continuation (Deng, 2017). This method of inheritance not only preserved the songs but also reinforced the cultural identity and cohesion of the community.

Additionally, the antiphonal singing of mountain songs, characterized by a call-and-response format, further exemplifies the interactive and communal nature of Sangzhi folk music. This form of singing allows for significant improvisation, with singers creating tunes and lyrics based on their own ideas and emotions. The casual and flexible handling of beats and melodies adds to the spontaneous charm of the performances, making each rendition unique and deeply personal (Deng, 2020). Sangzhi folk songs serve multiple functions within the community. They are a means of entertainment, emotional expression, and spiritual support. The simplicity and pleasantness of the lyrics, combined with the free-form beats, create a strong musical effect that resonates with the listeners. These songs are a reflection of the lived experiences and cultural values of the Sangzhi people, enriching their lives and providing a sense of continuity and belonging. To ensure the continued survival and evolution of Sangzhi folk songs, it is essential to integrate them into modern educational frameworks. Schools can play a pivotal role in this regard by incorporating Sangzhi folk songs into their music curriculum. This integration would not only preserve the traditional songs but also adapt them to contemporary contexts, making them accessible to younger generations. Furthermore, systematic education can help document and analyze these songs, providing a structured approach to their study and dissemination (Qin, 2016).

In conclusion, the survival and changes of Sangzhi folk songs are a testament to the resilience and adaptability of local culture. These songs have evolved through improvisation and oral transmission, reflecting the social and cultural changes in the Sangzhi area. By embracing both tradition and modernity, Sangzhi folk songs can continue to thrive, serving as a vibrant cultural legacy for future generations. The inheritance and development of Sangzhi folk songs represent a crucial aspect of preserving cultural heritage and fostering cultural identity. To effectively promote these folk songs, it is essential to explore various strategies that address both traditional methods and modern adaptations. This discussion examines key approaches for promoting the inheritance and development of Sangzhi folk songs, considering the role of education, community involvement, and technological integration.

1. Education as a Catalyst for Inheritance

Integrating Sangzhi folk songs into the educational system is a fundamental strategy for ensuring their continued relevance and transmission. Schools can serve as vital platforms for cultural education by incorporating folk songs into the music curriculum. This approach not only preserves the traditional songs but also introduces them to younger generations in a structured

manner. According to Qin (2016), the establishment of "learning and inheritance bases" and "learning and inheritance classes" has formalized the method of passing down Sangzhi folk songs. These educational initiatives, supported by central and local funding, provide systematic training and documentation of the music, ensuring a comprehensive approach to cultural preservation.

2. Community Involvement and Oral Transmission

The traditional method of oral transmission within families and communities has been a cornerstone of preserving Sangzhi folk songs. This practice involves the passing down of songs through generations, reinforcing cultural identity and cohesion. Deng (2017) highlights that the self-sufficient natural economy and remote geographical location of Sangzhi facilitated a strong tradition of oral transmission, where singing folk songs was an integral part of daily life. To enhance this method, community-based programs and cultural events can be organized, encouraging active participation and engagement from all age groups. These initiatives can help maintain the communal spirit of folk songs while adapting to contemporary social structures.

3. Technological Integration and Digital Platforms

In the digital age, leveraging technology is crucial for the promotion and dissemination of Sangzhi folk songs. Digital platforms can be used to document, archive, and share folk songs, making them accessible to a broader audience. Online repositories, social media, and music streaming services can serve as effective channels for distributing Sangzhi folk songs globally. Deng (2020) emphasizes the importance of documenting the music score and graphics of Sangzhi folk songs, which can be facilitated through digital means. Additionally, virtual workshops and online tutorials can provide accessible training and educational resources, reaching individuals beyond the geographical confines of Sangzhi.

4. Cultural Festivals and Performances

Organizing cultural festivals and performances is another effective way to promote Sangzhi folk songs. These events provide a platform for showcasing the rich musical heritage of Sangzhi, attracting both locals and tourists. Inviting national inheritors and folk artists to perform and interact with audiences can enhance the cultural experience and foster a deeper appreciation for the folk songs. Such events can also stimulate interest and pride in local culture, encouraging younger generations to engage with their cultural heritage.

5. Collaboration with Cultural Institutions

Collaborating with cultural institutions, such as museums, cultural centers, and research organizations, can provide additional support for the promotion of Sangzhi folk songs. These institutions can offer resources for research, documentation, and preservation efforts. They can also facilitate exhibitions, workshops, and lectures, providing a comprehensive approach to cultural education. Qin (2016) notes the role of the "Sangzhi County Intangible Cultural Heritage Protection Center" as a main training base, highlighting the importance of institutional support in cultural preservation.

Conclusion

Promoting the inheritance and development of Sangzhi folk songs requires a multifaceted approach that combines traditional methods with modern innovations. Education, community involvement, technological integration, cultural festivals, and institutional collaboration are key strategies that can ensure the continued relevance and vitality of Sangzhi folk songs. By embracing these approaches, Sangzhi folk songs can be preserved as a vibrant cultural legacy for future generations, enriching their lives and fostering a sense of cultural identity and continuity. Sangzhi folk song has experienced a hundred years of cultural accumulation and historical shaping. It is an excellent cultural tradition of ethnic minorities. It is a musical record of the social and cultural changes in the Sangzhi area. It is also the true content of the social and cultural changes in the region for a hundred years. It is the interaction and integration of civilizations. With the development of social economy and culture, the change of the dependent background of Sangzhi folk songs has spawned the inherent power of local folk songs development. The inheritance and development of Sangzhi folk songs are facing new opportunities and challenges, catering to the new era and integrating Sangzhi folk songs into the classroom, widening its communication channels with systematic education, and becoming the main position for cultural communication today. Therefore, on the issue of the development of Sangzhi folk songs, we should not be too conservative to exclude all foreign elements and make their development lose power; and should not pursue the infinity and distort their traditions. Not only to have the new flesh of modernity but also to take into account the inherent requirements of tradition. Not only to prosper the multi-culture, but also to seek cultural integration in the collision and integration of the multi-culture. Create a unique cultural brand so that Sangzhi folk songs can further rejuvenate new momentum and vitality.

Recommendations

In order to effectively develop the inheritance of Sangzhi folk songs, we must first give full play to the role of folk artists, strengthen the protection of folk old artists, let more young people join the team of inheritors, and enhance the reserve power of inheritors; secondly, we must rely on schools to broaden the field of knowledge and change the teaching concept, "let it in" and "let it go out", and integrate folk inheritance methods into the music education of schools to help form a comprehensive, diversified and long-term live inheritance mechanism. The third is to increase the publicity of Sangzhi folk songs, using the Internet, television and other propaganda media to increase the popularity of Sangzhi folk songs, create Sangzhi cultural brand, make the brand valuable, so that Hunan people feel the sense of belonging and honor of local culture for having Sangzhi folk songs; finally, combined with local characteristics to promote the development of Sangzhi folk songs, Sangzhi County is located in the picturesque Zhangjiajie Scenic Area, Sangzhi folk songs need set foot on the fast track of the tourism industry to create a local tourism culture, combined with well-known tourism performances, inject new connotations into the tourism resources of Zhangjiajie, strengthening the Publicity and promotion of local culture while promoting commercialization. In addition, it is necessary to pay attention to the innovation of Sangzhi folk songs culture protection and inheritance system, maintain cooperation with major universities to run schools, the government shall take the lead in strengthening cultural construction, and encourage the establishment of folk cultural

protection organizations, continuously expand the platform of Sangzhi folk songs culture inheritance, use Sangzhi folk songs as a compulsory music course for local middle schools, maintain the annual Sangzhi folk song contest, and flourish the inheritance and promotion of Sangzhi folk songs through multiple channels.

The research highlights the critical need to preserve and promote Sangzhi folk songs as a valuable cultural heritage. Recommendations include:

1. **Strengthening Policy Support:** Governments at all levels should implement policies that protect and promote Sangzhi folk songs, providing financial and organizational support.
2. **Educational Integration:** Incorporate Sangzhi folk songs into school curricula to ensure their transmission to future generations.
3. **Cultural Tourism Development:** Leverage the rich cultural heritage of Sangzhi folk songs to enhance local tourism, creating a sustainable model for their preservation and promotion.
4. **Media and Technology Utilization:** Use modern media and technology to document, preserve, and promote Sangzhi folk songs, ensuring they reach a broader audience.

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