

Research on the Artistic Characteristics and Inheritance and Development of “Kangding Liuliu Tune”

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Abstract: *As an important part of folk songs in the Khamba area, “Kangding Liuliu Tune”, has a long history and profound cultural heritage, which fully reflects the unique artistic charm of folk songs on the West Sichuan Plateau. It is unique among Tibetan folk songs. This paper analyzes the artistic characteristics, inheritance status and inheritance and development countermeasures of “Kangding Liuliu Tune”, in order to realize the better development and promotion of “Kangding Liuliu Tune” under the background of multi-music cultural integration.*

Keywords: *“Kangding Liuliu Tune”; Kangding Love Songs; Artistic characteristics; Inheritance and development*

1. Introduction

“Kangding *Liuliu* Tune” was born in Kangding City, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, which is located in the western region of Sichuan Province. It is the border area of Han and Zang. “The Kangding Love Song” is a renowned Chinese folk song which originates from “*Liuliu* tune”. Since the Ming and Qing dynasties, with the rise of the border tea trade, Kangding has gradually become a key point and connecting link for political, economic and cultural exchanges between Han and Zang. [1]

In the long course of historical development, the Han and Tibetan peoples have learned from each other and borrowed from each other in the process of long-term exchanges, exchanges and blending, and jointly created the “Kangding *Liuliu* Tune” with both Han and Tibetan characteristics in terms of music and lyrics. [2]

In 2007, “Kangding *Liuliu* Tune” was listed in the first batch of intangible cultural heritage items in Sichuan Province, and the writer interviewed Mr. Mao Yungang, the inheritor of “Kangding *Liuliu* Tune” and relevant folk artists, to gain a deeper understanding and cognition of the artistic characteristics and inheritance status of the cultural heritage, which provided an important reference for the research of this thesis.

2. The artistic characteristics of “Kangding Liuliu Tune”

2.1. Characteristics of Music

The music of “Kangding *Liuliu* Tune” is soft and lyrical, and the music melody is full of singing characteristics. Its musical characteristics are mainly reflected in the following aspects:

Firstly, the melody interval of most songs of “Kangding *Liuliu* Tune” is within five degrees, and narrow interval jump is the main one, while wide interval jump also appears in a few songs.

Secondly, the melody range of “Kangding *Liuliu* Tune” is usually about 8 degrees, and the range of more than 10 degrees is rare.

Thirdly, the rhythm of “Kangding *Liuliu* Tune” is relatively simple, with rhythm elements mainly composed of two notes, four notes, eight notes and sixteen notes. The rhythm of the music is mainly in 2/4 meter, which is the most typical beat in Tibetan folk songs.

Fourthly, “Kangding *Liuliu* Tune” has a rich form structure, including two sentence structure, four sentence structure, eight sentence structure and other plural forms. In the practical application process, it is mainly manifested that one tune has many lyrics, the special tune has special lyrics, one lyric has many tunes. The main mode of the music is the national five-tone feather mode, which is clear and catchy.

2.2. Characteristics of lyrics

“Kangding *Liuliu* Tune” is mainly widely spread in Lucheng town, Yulin Township, Jintang Township, Yala Township and other places in Kangding City. The lyrics of “Kangding *Liuliu* Tune” are diversified in structure, short in length and simple in language. The lyrics have accumulated people's life feelings and national emotions. The lyrics are divided into “love songs” “labor songs” “New Year songs” and “tea songs” .etc., which express people’s praise for the beautiful hometown, yearning for a better life, blessing to relatives and friends, and pursuit of love. The lyrics generally adopt the means of comparison, with profound meaning.

“Kangding *Liuliu* Tune” is named after the lining word “*Liuliu*”. The lining word “*Liuliu*” was immigrated to Kangding by the people, and “*Liuliu* Tune” from the folk songs was integrated into “Kangding *Liuliu* Tune”.

For example, Kangding Love Song, a world-famous classic work of “Kangding *Liuliu* Tune”. It can be seen that the lining word “*Liuliu*” is frequently used in the lyrics of the music. In fact, this lining word has been used as early as in the folk songs of nationality. It can not only make the music melody further stretch, but also set off the music rhythm of the music, and enrich the singer's emotional expression.

The lining word “*Liuliu*” runs through the whole song. Although it has no specific meaning, but it can vividly express the rich connotation and theme of the music. It is presenting people, things, feelings and scenery vividly. Local people in Kangding like to sing “*Liuliu*”, mainly because any song can add the lining word “*Liuliu*”, What do people see and sing.

2.3. Characteristics of singing

The singing forms of “Kangding *Liuliu* Tune” are diverse, including the duet of one man and one woman, the duet of many men and several women and the duet of several people in the way of question and answer. The local people in Kangding often enhance the emotional communication between each other in this way, so the local people also call it “duet mountain song”.

In addition to traditional singing forms, with the integration, reference and absorption of the world’s diverse cultures, “Kangding *Liuliu* Tune” represented by “Kangding Love Song”, it has gradually developed from the initial duet form to a variety of singing forms including solo and chorus and so on. It is through continuous inheritance and innovation that the song has been widely spread around the world with its unique artistic charm. It has become an olive branch to convey Chinese culture and national feelings, and a spiritual and cultural wealth shared by people all over the world. [3]

3. The inheritance status of “Kangding *Liuliu* Tune”

Through field visits and investigations, the writer found that “Kangding *Liuliu* Tune” as the essence of local culture. It has a long history, profound cultural deposits and profound cultural value. However, in the process of historical development, with the collision and integration of multiple music cultures in the world, the inheritance and development of “Kangding *Liuliu* Tune” is faced with great challenges and crises.

Firstly, the intangible cultural heritage of “Kangding *Liuliu* Tune” is mainly passed on by the older generation through oral family inheritance, and the disadvantage of this inheritance method lies in the lack of written and musical records, and when the writer interviewed the inheritor, Mr. Mao Yungang, only collected a very small number of handwritten written materials, and lacked music score data, which is undoubtedly not conducive to the inheritance and development of this cultural heritage.

Secondly, with the continuous development of socio-economic culture, the economic level of people in Kangding area has been continuously improved, and people's life and entertainment methods have also undergone tremendous changes. At the same time, in the new era of rapid development of the Internet, under the impact of foreign culture, the survival and development space of “Kangding *Liuliu* Tune” is shrinking, in addition to “Kangding *Liuliu* Tune”, there are fewer and fewer young people who can sing

the traditional “Kangding *Liuliu* Tune”, and the young generation is more inclined to current popular music, but ignores the protection and inheritance of local cultural heritage.

Thirdly, Mr. Mao Yungang, who was recommended to be recognized as a representative inheritor of state-level intangible cultural heritage in 2008, is now over 70 years old, and the average age of other folk artists is nearly 60 years old. With the passage of time, these inheritors and folk artists will gradually withdraw from the stage, and the traditional “Kangding *Liuliu* Tune” will gradually disappear with their passing, and the future will face a crisis of inheritance fault.

Fourthly, the local people of Kangding lack the protection and learning of the traditional “Kangding *Liuliu* Tune”, especially most local young people, who should be important successors to inherit cultural heritage. On the contrary, they do not understand, participate in, and learn the local cultural heritage, and even some people think that learning local traditional music culture is too old-fashioned, and only a few young people can participate in the “Kangding *Liuliu* Tune” performance, and their awareness of inheriting and protecting local music culture is weak, and they lack a sense of identity with their own national music culture.

Fifthly, in addition to the “Kangding *Liuliu* Tune” that is currently popular in the world, the traditional “Kangding *Liuliu* Tune” music culture lacks innovative development, and traditional music culture can only be better inherited and developed by innovating on the basis of maintaining the original essence. The traditional “Kangding *Liuliu* Tune” still retains the traditional performance methods and performance modes, such as the lyrics are arbitrary, one tune has many lyrics, and if its tune does not change much, most of them are composed and sung. It can be seen that the “Kangding *Liuliu* Tune” is relatively casual in the performance process, and there is no normative and systematic standard, which is difficult to promote the further development of this cultural heritage.

4. The inheritance and development countermeasures of “Kangding *Liuliu* Tune”

4.1. Strengthen people’s awareness of cultural protection and enhance their sense of national cultural identity

“National cultural identity is manifested in the adherence to and maintenance of the excellent cultural traditions formed in the long-term historical development of the nation, and the strong feelings and even lives paid for it.”[4]

The inheritance and development of “Kangding *Liuliu* Tune” is inseparable from the recognition of the Kangding people with their own national music culture. The key to how to enhance the public's sense of identity with the music culture of “Kangding *Liuliu* Tune” lies in the effective guidance of the government.

First of all, the government should assume the responsibility of protecting the inheritance of “Kangding *Liuliu* Tune”, and plan in advance, establish a long-term inheritance and protection work mechanism, which is specially responsible for relevant departments and provide financial support to gradually enhance its influence.

Secondly, for the music scores and written materials of “Kangding *Liuliu* Tune”, the government department needs to train a group of ethnic music research professionals, organize a complete set of music scores and written materials for this cultural heritage, and bind them into a book, so as to obtain more effective protection.

Thirdly, the government should organize more cultural and artistic exhibitions, cultural heritage inheritance and protection and other types of activities, actively guide the majority of enthusiasts to participate in various activities, and create more cultural masterpieces through activities, so that the people can feel the artistic charm of national music culture from the “Kangding *Liuliu* Tune”, and continuously enhance people's sense of national cultural identity, and then enhance cultural self-confidence.

4.2. Strengthen school-local cooperation to cultivate a new generation of inheritors

“Some folk culture disappears as soon as it loses its inheritors. What is missing now means what future generations will lose, so our static and dynamic protection of folk culture has great academic value and great political, industrial, artistic and cultural significance.”[5]

At present, there are two provincial representative inheritors in the “Kangding *Liuliu* Tune”, Mao Yungang and Wang Zefu, of which Mao Yungang is in his 70s and Wang Zefu is in his 60s. Therefore, it is necessary to continuously strengthen the cultivation of young people, and the young generation is the main force of China's excellent traditional cultural inheritance.

In addition to primary and secondary schools, Kangding City also has the only undergraduate college in Kangba area - Sichuan Minzu College, and the inheritance and development of “Kangding *Liuliu* Tune” is inseparable from school music education. “Music education is a part of education, national traditional music culture is part of culture. Culture and education are complementary to each other, education without culture is not feasible, culture without education loses its actual existence value, culture and education are absolutely inseparable whole.” [6]

The local government should strengthen cooperation with schools to bring “Kangding *Liuliu* Tune” into the campus and classroom, and the school regularly carries out various publicity competitions to continuously stimulate students' interest and enthusiasm for “Kangding *Liuliu* Tune”.

At the same time, Sichuan Minzu College should play its role as the main position to cultivate a new generation of inheritors. It is of great significance to inherit and protect cultural heritage. Sichuan Minzu college should regularly invite intangible cultural heritage inheritors to teach in schools. Through teaching, exchanges, exhibitions and other special activities, they can teach exquisite skills to teachers and students, and cultivate more new generation of intangible cultural heritage inheritors.

4.3. Strengthen cultural publicity and promotion, and promote cultural inheritance and development

The publicity and promotion of “Kangding *Liuliu* Tune” is inseparable from the strong support of government departments. In the context of the information age, the person in charge of the inheritance institution should give full play to the role of the Internet platform and major media platforms, gradually expand the publicity and promotion of “Kangding *Liuliu* Tune”, and continuously improve the popularity of “Kangding *Liuliu* Tune” at the social level.

The first is to set up a special column for interviews, collect cultural and artistic masterpieces, edit them into videos, and use television media to publicize the artistic charm of “Kangding *Liuliu* Tune”.

The second is to establish the cultural heritage public account on WeChat, Douyin, Weibo and other platforms, and regularly push different video materials and related documents, which are fast publicized and widely promoted.

The third is to promote the integration of the music culture of “Kangding *Liuliu* Tune” with art forms such as film and television, fine arts, and opera, and through the rational development and use of the original ecological art culture, and present it in the form of films, exhibitions, stage plays, etc., to attract people's attention and understanding, and stimulate people's love for the cultural heritage.

Fourth, we should take the initiative to contact local publicity departments, regularly organize and carry out cultural heritage inheritance and development exchange meetings, and mobilize young volunteers to actively participate in the inheritance and protection of cultural heritage, and further strengthen their publicity and promotion.

5. Conclusions

As an important part of the folk songs of the Khamba region, this precious cultural heritage is not only the crystallization of the wisdom of the ancestors, but also the essence of local folk music culture, vividly embodying the unique history, culture and folk customs of “Kangding *Liuliu* Tune”.

Nowadays, in view of the various difficulties faced by the inheritance and development of “Kangding *Liuliu* Tune”, as the young generation in the new era, we should jointly shoulder the responsibility and mission of inheriting and carrying forward China's excellent traditional culture, promote “Kangding *Liuliu* Tune” to keep up with the pace of development of the times, so that more people can pay attention to and understand the artistic charm of “Kangding *Liuliu* Tune”, and it will shine with new vitality.

Acknowledgements

General Project of Humanities and Social Sciences, Sichuan Minzu College, “Research on the Inheritance and Development of ‘Kangding *Liuliu* Tune’” (XYZB2121SB)

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