

Construction of Yunnan Ethnic Minority Music in Popular Singing Major Courses in Yunnan Provincial Universities

Zhang Shuangshuang¹, Chao-Jung Wu²

Abstract

The construction of courses in the popular singing major in Yunnan provincial universities should fully utilize the resources of Yunnan ethnic minority music, geographical and cultural advantages, to cultivate outstanding popular professionals with distinct personalities and ethnic characteristics. In the construction of courses in the popular singing major in Yunnan provincial universities, it is necessary to strengthen the construction of the teaching staff, the setting of teaching materials, and the development of local talent to create a distinctive teaching model and clarify the discipline positioning and development direction. At the same time, it is important to strengthen the awareness of ethnic minority music culture and cultivate cultural confidence. Emphasis should be placed on the development of artistic practice and the establishment of practice bases to create high-quality courses. Promoting the diversified development of Yunnan-localized popular vocal works and professionals in the field of popular music, further achieving effective breakthroughs and innovative development in the construction of courses in Yunnan ethnic minority music in the popular singing major in Yunnan provincial universities.

Keywords: Yunnan ethnic minority music; popular singing major in Yunnan provincial universities; course construction.

Introduction

The construction of popular singing programs in local universities needs to be based on local characteristics to create teaching models. As the most easily accepted vocal genre by the public, popular singing has unique advantages in terms of humanities and geography in the construction of professional programs in local universities in Yunnan Province. By integrating ethnic minority music with popular music, it is easier for people to accept ethnic and traditional melodies, which also has certain value in terms of inheritance and dissemination. Yunnan

¹ Department of Fine Arts, International College, Krirk University, Bangkok, Thailand, 450178842@qq.com

² Department of Fine Arts, International College, Krirk University, Bangkok, Thailand

has abundant ethnic minority music resources. In the construction of popular singing programs in Yunnan provincial universities, it is necessary not only to create a popular singing teaching model with local characteristics but also to improve the quality of the teaching staff for popular singing in universities. Professional and representative Yunnan ethnic minority bands and singers should be hired to contribute to the teaching of popular singing in universities. Through teaching, cultivate talented professionals with unique personalities, form a systematic teaching system through reasonable curriculum construction, and enhance students' ethnic identity and cultural confidence. More importantly, it is important to cultivate outstanding vocal performers with distinctive ethnic minority music styles. More importantly, it is important to cultivate talented vocalists with distinctive ethnic minority music styles.

I. Research Background

The author is very interested in Tuvan throat singing music. The Central University for Nationalities has invited folk musicians and bands from Tuvan to give lectures multiple times, explaining various singing techniques (types of throat singing) and instrumental performance styles of Tuvan throat singing, as well as how to integrate ethnic music with Western pop music and present it perfectly in their performances. Now, the new generation band Oduchu released an album called "The Healer" on August 18, 2019. All 10 songs on the album are from Tuvan folk music. The two members of the band rearranged and adapted the traditional melodies, creating a new form of fusion between traditional ethnic music and modern music. This allows the audience, who live in the digital age and have listened to various genres of music, to easily accept the ancient Tuvan music and enjoy it. This innovative way of inheriting Tuvan folk music can be considered a successful example.

This led the author to think about the rich and diverse ethnic minority music in Yunnan Province, where the author is located. Here, not only traditional folk melodies exist, but also excellent ethnic minority music elements are incorporated into popular singing styles. This not only gains good recognition from the audience but also effectively promotes the inheritance and protection of excellent ethnic minority music melodies. Therefore, the author believes that universities, as advantageous platforms for promoting traditional music culture education, should not let the development of classical vocal music in universities conflict with the development of traditional local music. The rich and diverse ethnic minority music culture in Yunnan should be promoted by students in the new era, responding to the country's call for cultural confidence. By combining with the curriculum of popular singing majors in Yunnan universities, it is possible to make the popular singing majors in local universities highly personalized and

distinctive. In this way, while Yunnan's ethnic minority music culture is being inherited and developed, it can also increase the confidence and recognition of the local popular singing majors. It can also create local educational advantages in the construction of popular singing majors in local universities.

II. Research Objectives

The author has been living in Yunnan for many years and has been engaged in teaching vocal music, including classical, ethnic, and pop singing, for nearly 10 years as a university teacher. Taking Yunnan Arts Institute, where the author is located, as an example, the majority of students majoring in pop singing are from Yunnan province, with fewer students from other provinces. Most of the author's pop singing students are from ethnic minorities, such as Yi, Wa, and Bulang. During school performances and competitions, in order to highlight their personal style, the author's students prefer to actively choose works that combine Yunnan's ethnic minority elements with pop music. In popular song performances like this, one can not only showcase their own personality but also promote the music culture of their own nation within the stylistic characteristics of the work. Because ethnic minority students have their own distinctive features in terms of language, they are more willing to incorporate their own ethnic cultural content when creating original songs. They also design personalized ethnic costumes, so that students can stand out in terms of image and the works they perform, showcasing their individuality within the group. The institute also strives to leverage its ethnic characteristics and advantages in its educational philosophy. In addition to Yunnan Arts Institute, other local universities in Yunnan province, such as Yunnan University, Yunnan Normal University, and Yunnan Minzu University, also offer majors in pop singing. Even some comprehensive universities with art programs also have courses on pop singing. Therefore, in the curriculum construction of the pop singing major in Yunnan's universities, the author also strives to combine tradition and the integration of excellent ethnic minority resources, aiming to cultivate students who can inherit traditional music culture and continuously innovate the curriculum construction of the pop singing major.

The author advocates for combining professional teaching with folk artists to conduct pop vocal music education, encouraging students to absorb diverse forms of ethnic music in their social practices. Searching for inspiration for creating popular vocal works through field investigations and interviews, utilizing the platform of the school to inherit ethnic music culture through various performance practices. Sorting out excellent vocal works that combine minority ethnic music and popular music by several representative ethnic groups, and compiling teaching materials. Exploring outstanding vocal works in

popular vocal competitions, understanding the latest works and teaching students to sing. Leveraging regional characteristics, constructing a curriculum teaching model for popular singing majors in Yunnan Province's universities, while making Yunnan's ethnic music a way of communication and mutual exchange with outside cultures.

Chapter 1. Overview of the application of Yunnan's ethnic music elements in popular singing methods.

Yunnan Province, as a southwestern province in China, has 25 ethnic minorities, each with rich musical cultural resources. Whether it is folk tunes, dances, or instrumental music, they all have a long history of development. With the progress and development of the times, a large number of musicians, dancers, and instrumentalists have also made many contributions in inheriting and promoting Yunnan's ethnic music resources. By integrating Yunnan's ethnic music elements passed down through the ages with modern humanities and arts, the public gradually loves Yunnan's local ethnic music culture.

In the singing style that combines popular singing methods and ethnic music elements, a large number of singing and band artists have emerged in Yunnan Province. In Yunnan's popular singing style bands that represent minority ethnic music elements, such as Shanren Band, Manhu Band, Puman Band, Kawa Band, and Sanduojiao Band, they incorporate the left foot tuning of the Yi ethnic group in Yunnan, as well as the Sanduojiao song and dance form, and use popular music styles like reggae and folk to create popular works that are loved by a wide audience. Li Weizhen, a Hani singer from Yunnan who emerged from the Chinese reality singing competition "The Voice of China," became famous with his song "In That Distant Place." This song was created by Wang Luobin, combining Tibetan folk song "Yalasu," Kazakh folk song "The Person Who Misses You in the Sheep Herd," and Uyghur song "Song of the Shepherd," and it is precisely the ethnic music elements and broad music of this song that showcase Li Weizhen's powerful voice on the stage of "The Voice of China." In his subsequent solo album, he continued to incorporate minority ethnic music elements into his singing works. The song "Yunnan," created by him, incorporates the elements of the Huayao Yiali tune from the Honghe area of Yunnan into his original works. In the inheritance and promotion of Yunnan's minority ethnic music culture, he has achieved effective and dynamic inheritance. During an interview with Li Weizhen, he told the interviewer that he likes the singing style and melodies of ethnic music, and he believes that ethnic music and notes are particularly beautiful. Therefore, he wants to sing these beautiful melodies of minority ethnic groups to more people and spread the beauty of Yunnan to more people through his works.

Chapter 2. Overview of the Pop Singing Style in the Vocal Music Performance Major of Universities in Yunnan Province

Through the author's investigation and research, it is fully understood that Yunnan Arts University School of Music has a modern popular music department, and the major includes popular singing. Universities in Yunnan Province, such as Yunnan University, Yunnan Normal University, and Yunnan University of Nationalities, have comprehensive universities with art majors and have music and dance colleges, art departments, music departments, etc. In the singing major, there is not much detailed division, only students who specialize in popular singing techniques are recruited. According to the different educational goals of each school, the purpose of training students in the popular singing major also varies. For example, the modern popular music department at Yunnan Arts University aims to cultivate stage practice-oriented talents in popular singing, who can go on to become professional performers in musical theater after graduation. Yunnan University and Yunnan Normal University's training objectives are more inclined towards cultivating teacher education-oriented professionals in popular singing. Yunnan Minzu University is more inclined to cultivate highly distinctive minority ethnic popular singing professionals who can go on to the stage or education field.

Chapter 3: Construction of Yunnan Ethnic Minority Music in the Curriculum of Popular Singing Programs in Yunnan Provincial Universities

I. Strengthening the Construction of Teaching Staff for Popular Singing Programs in Yunnan Provincial Universities

(I) Improving the professional quality of college teachers

College teachers, influenced by traditional teaching methods, often teach students in popular singing majors according to the style of the works. In terms of vocal training and guidance on vocal techniques, the training of students' vocal color tends to follow traditional popular singing techniques. Some teaching instructors even borrow vocal training methods from classical music and ethnic music majors, causing most students in the popular singing major to lose their individuality and uniqueness when singing popular songs. Therefore, in the team of teachers in the popular singing major, research projects for popular singing teachers can be added. These projects can focus on the ethnic music resources in Yunnan, and go to ethnic minority areas to collect unique ethnic music resources. Unique melodies can be collected from singing and instrumental music, and collaboration with composition and theory teachers can be done to integrate ethnic minority elements and create distinctive popular works. In terms of vocal techniques, the characteristics of ethnic folk melodies can be combined to create distinctive vocal colors and vocal methods. This not only enhances the comprehensive quality of popular singing professional teachers, but also enables them to adjust their teaching

methods and guidance to create a distinctive teaching mode based on the collected tunes from field research. Students can grasp professional singing skills in their own ethnic music styles and showcase their own ethnic music college's style and melodies, thus cultivating outstanding students in the ethnic minority popular singing major.

(II) Hire professional groups of singers and folk bands for exchange and teaching

Yunnan Province has many excellent popular singers, such as the Shangri-La Group, Sangbuzha Group, Yuemoon Group, Manhu Band, and Sanduojiao Band, who have emerged in national vocal competitions. These outstanding groups and bands have released many excellent works of popular songs. These musical works blend their own ethnic music with pop music, not only borrowing folk tunes but also incorporating the instruments of their own ethnic groups and the languages of various ethnic groups in Yunnan. Hire these professional groups and folk bands to conduct workshops and lectures in universities in Yunnan Province, sharing their creative ideas and stage practices with students studying popular singing. This will broaden the learning perspectives of university students and allow them to absorb folk singing techniques, languages, and instrumental performances, providing them with new learning perspectives.

II. Effective Approaches to the Development of Professional Teaching Materials

(I) Classifying Works Based on Ethnic Elements

Textbooks are one of the effective methods to promote ethnic minority music. Developing scientific popular vocal music textbooks is not only helpful for students' learning, but also meaningful. In the development history of contemporary Yunnan's popular music, there are countless songs created with elements from various ethnic minority music. Sorting out characteristic and representative ethnic minority element songs according to different ethnic groups is more conducive for students to understand ethnic minority music styles and grasp music historical culture. Professional popular singing students can shape their own singing style when singing these types of works.

For example, there are many ethnic minority students among the students enrolled in Yunnan Province. Selecting suitable popular singing works with ethnic minority music elements based on students' ethnic and vocal characteristics can not only help students adapt to the learning content more quickly in their professional studies, but also help develop their singing characteristics. Therefore, developing textbooks that classify ethnic minority music elements based on different ethnic characteristics can help tap into students' singing abilities.

(II) Promoting and collecting original music through popular music competitions

Every two years, Yunnan Province holds a local singer singing and creation competition, which releases a batch of good-sounding popular vocal works with Yunnan ethnic minority elements. This competition has the function of promoting and inheriting Yunnan's popular vocal music development, and also has certain value for the inheritance and development of ethnic minority music. Works that integrate local ethnic minority music and popular music can be sorted and created into a set of vocal music textbooks according to the order of time through this competition. This can not only allow university students to learn the latest works, but also ensure that students effectively inherit Yunnan's local ethnic minority music culture.

In this competition held in Yunnan Province, not only characteristic works with ethnic minority music elements are released, but also a favorable platform is provided for creation and singing talents. These works can not only be effectively disseminated, but also cultivate excellent creation and singing talents. Therefore, relying on this competition to continuously update the collection of ethnic minority music elements works can not only create exclusive vocal music textbooks for universities, but also serve as an important channel for local inheritance and promotion of ethnic minority music elements.

III. Cultivating Local Talent to Create Personalized Teaching Models

(I) Cultivating Outstanding Professionals in Popular Singing

Yunnan Province has various universities with popular singing programs in the field of arts, which provide students with opportunities to showcase their vocal achievements through art practice weeks, graduation concerts, and university art practice bases. In addition, I believe that universities in Yunnan Province should establish cooperative relationships with art troupes and theaters in the local areas to create more practical performance opportunities for students majoring in popular singing. As a student majoring in popular singing, one can only discover shortcomings and constantly improve performance by engaging in a large number of stage performances. The development of the popular singing major in Yunnan Province's universities should be combined with the advantages of ethnic minority music, allowing students to promote ethnic minority music through practical experiences. With the rapid development of online media, real-time practice concerts can be conducted through media and live streaming platforms, enabling us to communicate with other provinces or even the whole country, and allowing more music enthusiasts to understand Yunnan's rich music cultural resources. One of the students in my class, Ma Qiang (Ma Hai Yishe), who belonged to the Yi ethnic group from Lijiang, Yunnan, in the 2017 class, had not yet

mastered the techniques of popular singing during his second year in college. However, the college provided him with many opportunities for practical training on stage. With his hard work and multiple practical performance experiences, Ma Qiang fully utilized the musical elements and style of his own ethnic group - the Yi people. He not only performed numerous popular songs with Yi ethnic music elements but also continuously created singing works that suited his own ethnic style. On the occasion of his graduation, he successfully held the "Strong Voice Solo Concert" on April 8, 2021. In designing the concert program, student Ma Qiang selected a set of songs that combined Yunnan's ethnic minority music with popular music. In his own words, he was able to break out of the mountains because his hometown's music accompanied him throughout his journey, and the performance platforms provided by the college helped him grow through practice. The development of the popular singing major emphasizes individual expression and the diversified development of students' singing styles. Ma Qiang, seizing his ethnic advantages, continuously integrated his own ethnic music with popular music, creating new cross-genre popular vocal works. He represented the school multiple times in provincial-level competitions for popular singing majors, leveraging his strengths and showcasing his personality, achieving excellent results. Therefore, in the construction of popular singing majors in universities, it is necessary to cultivate outstanding talents in popular singing of ethnic minority music. This requires both teachers and students to explore local ethnic minority characteristics and develop distinctive talents in ethnic minority popular singing.

(II) Creating a Locally Distinctive Teaching Model for Popular Singing

Starting from the beginning of 2020, due to the impact of the COVID-19 pandemic, the internship work for senior undergraduate students and the Art Practice Week for each semester at Yunnan Arts Institute, for example, could not be carried out as usual. The institute changed the approach and allowed each student to conduct artistic practice activities in their hometown. Students combined their majors and conducted interviews and field investigations on music learning practices in their hometowns. This practice work demonstrated the students' initiative in learning. Students from all over the country rearranged local folk tunes and combined them with modern popular music in their practical presentations, providing them with a great opportunity to inherit their hometown culture and gain practical experience. Through this practice, students not only gained a new understanding of the music history of their hometowns but also developed their innovative thinking and created new vocal works. Similarly, teachers should accompany students and embrace new ideas and absorb diverse music cultures. Only then can teachers continuously innovate their teaching methods, and students can learn

beyond the classroom. Therefore, universities in Yunnan Province should encourage teachers and students majoring in popular singing to conduct field practice in various regions during summer or winter vacations. Through activities such as surveys, interviews with folk artists, learning ethnic musical instruments, and singing ethnic minority tunes, they can continuously inspire creative inspiration and teaching content. In teaching vocal techniques and in the vocal works assigned and learned, teachers should grasp the original works with distinct ethnic minority elements, which can cultivate students' unique singing styles and create a teaching model for popular singing that reflects our local characteristics. Through practical experience, teachers and students can gain a deeper understanding of the historical and cultural aspects of Yunnan's ethnic minority music, and only through this can Yunnan's ethnic minority music be effectively passed down.

IV. Case Study of Incorporating Ethnic Minority Music Elements into Pop Singing Techniques Curriculum

Course Name: Vocal Singing (Popular Singing)

Course Theme: Practical Application of Ethnic Minority Music Elements in Popular Singing Teaching - Taking the original ethnic minority music element popular vocal work "Yunnan" in Yunnan Province as an example.

Teaching Target: Undergraduate third-year student Ding Hao

Teaching Objectives and Requirements: Through classroom instruction, lead students to learn the song "Yunnan" composed by local singer-songwriter Li Weizhen. Accurately grasp the elements of the Hua Yao Yi Ali tune from Shiping County, Honghe Prefecture, Yunnan. Through the full use of vocal singing techniques, be able to interpret and express the style and musical elements of the work through popular singing methods. Through the melody and rhythm of the song, strive to achieve emotional contrast in singing, and inherit and promote excellent ethnic minority music elements in singing unique local original songs. Understand and grasp the meaning of the song, and through singing this piece, also attempt to conduct field research and collect more ethnic minority music elements in order to integrate them into vocal composition and performance.

Teaching Methods and Approaches: 1. Lecture-style teaching, 2. Discussion-based teaching, 3. Practice-based teaching

Key Points: In-depth understanding of the theoretical knowledge of the Hua Yao Yi Ali tune from Heshun County, Yunnan, and accurately grasp the interpretation of the work.

Difficulties: When singing popular songs with ethnic minority music elements, it is important to pay attention to the expression of personal singing style.

Teaching Process and Solutions to Key Difficulties:

I. Teaching Process:

1. The teacher leads the students in analyzing the background of the song "Yunnan".

Before assigning the singing work "Yunnan" to the students, as the teaching teacher, I had the privilege of interviewing the lyricist and composer, Mr. Li Weizhen. In the background of the creation of the work, Mr. Li mentioned that as a singer-songwriter who grew up locally, he loves the local customs and culture of his hometown. He enjoys listening to the authentic ethnic music elements of Yunnan and the singing style and melodies of Yunnan's ethnic music. He finds them beautiful in terms of both notes and melodies. Therefore, he particularly wants to create melodies that combine Yunnan's music with popular singing techniques, in order to bring the beauty of Yunnan's music to more people. In the interview with me, Mr. Li also mentioned that he hopes works incorporating Yunnan's ethnic music elements can be included in the singing lessons of colleges and universities in Yunnan Province. By exposing students to these ethnic music elements, they can express themselves more richly and diversely in their singing.

In the lyrics of the song "Yunnan", the mountains, waters, and beautiful scenic place names of Yunnan are the main presentation forms. In the main melody, the Flower Waist Yi Ali tune from the Honghe Prefecture of Yunnan is interspersed, making the whole work very outstanding. This requires the singer to not only express their emotions, but also convey the strong and bold feeling of the Hua Yao Yi Ali tune through their singing techniques.

2. Vocal warm-up exercises

Due to the wide vocal range of this work, it is necessary for the teaching teacher to lead the students in vocal warm-up exercises focusing on the range of the melody before singing this piece. In the emotional interpretation of the work, emphasis should be placed on training resonance, breath control, and breath support. Good vocal technique training can help the singer successfully perform the work.

(1) Breath control training

Using the scale:



In this exercise, the two vowels "mi" and "ma" are used to train breath control. In the first lyrical part of the work, "I opened my eyes and saw

the sky", "the wind and clouds have risen", "the Gesang flowers have bloomed and turned red", "the girls by the Butterfly Spring are smiling again", "Grandma's song is still singing", "the song is drifting and intoxicating". The melody range of this section's lyrics is not large, and the emotional expression is gentle, so the singer needs to control their breath well and blend the lyrics with emotions.

(2) Jumping tone exercise



Jumping tone exercise is an effective way to control the diaphragm's breath support. When singing the Hua Yao Yi Ali tune in the Honghe Prefecture of Yunnan, it is essential to master the diaphragm's support. In the Ali tune part of the lyrics, "a wu sai yi wo yi ai o", "o li zai", "a wu sai wu o yi ai o", "a wu yi wa yo li zai", through tuning exercises, the diaphragm's support is trained to accurately grasp each note's sound with the body's breath.

(3) Sange scale exercise



The span scale exercise helps the singer to pay attention to the continuity of voice, breath, and pronunciation when singing a work. After singing the Ali tune, they can return to the emotional singing part. Therefore, before singing a work, strict vocal training is necessary.

3. Teaching Process of the Song "Yunnan"

When singing the song "Yunnan", the work can be divided into four parts. The first lyrical part is the first part, the Hua Yao Yi Ali tune in the middle is the second part, the third part returns to the emotional singing part, and the Hua Yao Yi Ali tune in the fourth part is the climax of the song. Therefore, when singing the lyrics, the singer should pay attention to the pronunciation and understand the lyrics' connotation. They should fully utilize singing techniques such as resonance, breath, and body to complete the performance.

II. Approach to solving key difficulties:

Key approach: Deeply understand the theoretical knowledge of the Hua Yao Yi Ali tune in the Honghe Hani and Yi Autonomous Prefecture

of Yunnan Province, and search for and watch original documentaries and samples of the Hua Yao Yi Ali tune to better understand its application in the song "Yunnan" when learning to sing this piece. By using popular singing techniques and vocal skills, perform the piece accurately.

Approach to overcoming difficulties: When performing popular singing styles with elements of ethnic music, it is important to focus on showcasing one's own singing style. If one imitates the singing style of the original artist, their own singing style will be lost. Students can break away from the format of singing along with backing tracks and try using instruments such as piano or guitar to accompany their performance, allowing for a personal interpretation of the work.

Class Summary:

Vocal lessons require the participation of both the teacher and the student to grasp the singing style of a piece, which involves understanding the background of the work and mastering the singing techniques. In terms of the student's singing skills, it is necessary to undergo scientific voice and breathing training under the correct guidance of the teacher. The language of singing is also an important aspect of presenting a piece. Pronunciation and diction are particularly important for the rhyme of lyrics and also affect the correct vocalization of the sound. Emotion is the essence of a piece, and conveying emotion through voice is the fundamental aspect of grasping the singing style. The integration of local music is inseparable from a distinctive vocal lesson. The classroom is one of the channels for continuing the tradition of local music. Incorporating ethnic minority music into the classroom and into the works is also an effective way to promote ethnic minority music culture. It not only benefits the inheritance of local culture but also enhances students' cultural identity.

Conclusion

The teachers and students majoring in popular singing in Yunnan Province should not be limited to campus learning alone. They should fully explore and utilize the rich elements of ethnic minorities and incorporate them into the teaching of the major, creating a reasonable and distinctive curriculum and teaching model. By integrating the elements of Yunnan's ethnic minority music into the major of popular singing in Yunnan Province, not only can the teaching methods of popular singing teachers be innovated, but also the development of vocal techniques with ethnic minority elements can be cultivated, creating works with distinctive ethnic minority characteristics. This will also bring about a large number of talented popular singers with ethnic minority characteristics. By constructing a distinctive

curriculum for the major of popular singing, it can also become a cultural tool for international exchange, reflecting the value and inheritance of ethnic culture by rooting the local ethnic minority music in the construction of the major of popular singing in Yunnan Province.

In the face of the impact and integration of multiculturalism, how can traditional ethnic minority music achieve "adherence and innovation" under the impact of the times? The author believes that it is necessary to enhance the cultural confidence of local ethnic minority music and culture.

While adhering to and inheriting excellent traditional ethnic minority music and culture, we should also keep up with the pace of the times and integrate into the development trend of the new era, promoting the development of ethnic music and culture through innovation.

Cultures of various countries in the world are merging and colliding with each other. The author believes that we should consider the following aspects.

Firstly, we must deeply understand that local ethnic minority music and culture are important components of Chinese traditional music culture. Excellent traditional Chinese music culture is an indispensable valuable resource in the construction of socialism with Chinese characteristics. Therefore, local ethnic minority music and culture are important components of excellent traditional Chinese music culture and an important content of inheriting and promoting excellent traditional Chinese culture. Only by adhering to and promoting the excellent elements of local ethnic minority music and culture can we innovate and develop ethnic music in the process of inheritance. Only by inheriting and innovating ethnic music can we achieve "adherence and innovation".

Secondly, we must firmly grasp the opportunities of inheriting and developing traditional ethnic minority music of the Chinese nation. With the continuous development of social economy, the improvement of people's aesthetic level, and the high attention paid by the country to the protection and inheritance of excellent traditional ethnic minority music, local ethnic minority music, as an indispensable part of Chinese traditional ethnic culture, is receiving more and more attention and protection.

Therefore, only by promoting ethnic minority music culture can we transform the advantages of ethnic minority music and culture resources into development advantages, which can not only promote local economic and social development but also establish cultural confidence. Cultural confidence is a firm belief in excellent traditional Chinese culture. Only by adhering to and innovating the excellent local ethnic minority music culture can cultural confidence be continuously enhanced.

It is important to protect and develop the cultural resources of ethnic minorities. On the basis of fully exploring, organizing, and protecting the excellent music culture of various ethnic groups, promote the inheritance and development of ethnic music and arts. Create more outstanding works that promote the core socialist values. With creation as the guide, vigorously promote artistic innovation and integrate the core socialist values into the entire process and various aspects of artistic creation. Harness the role of culture in assisting poverty alleviation. Transform the advantages of ethnic minority music and cultural resources into development advantages, and drive economic and social development in ethnic minority areas. Through the construction of courses on popular singing in Yunnan's higher education institutions, we can also look forward to promoting local education linkage mechanisms, school-enterprise cooperation, and other methods to jointly cultivate and develop outstanding ethnic minority vocal talents. Promote the construction of vocal talent cultivation in local universities, which can form a sound educational mechanism and provide references for other specialized colleges in different regions.

Bibliography

Chinese journals:

Journal Articles

- (1) Zhuo Chun (2020). Application of Ethnic Minority Music in the Construction of "Popular Singing Method" Discipline in Universities - A Case Study of Universities in Yunnan Province. *Literature and Art Teaching*, 3(2), 52-54.
- (2) Zhuo Chun (2020). Application of Popular Singing Method in Ethnic Minority Music Element Songs - Taking Yi Ethnic Music Element Creative Songs as an Example. *Contemporary Music*, Issue 7, 161.
- (3) Chen Shixiang (2018). Analysis of the Application of Folk Music Elements in Popular Music Creation. *Northern Music*, 10.
- (4) Wang Lei (2014). On the Nationalization Elements in Chinese Popular Music Creation. *Music Creation*, 127-129.
- (5) Zhao Talim (2007). Inheritance of Ethnic Minority Music in School Arts Education. [J] *Art Review*.
- (6) Yang Shuguang (2007). Construction of Teaching Models for University Vocal Music Specialties with Multiple Styles. [J1] *Chinese Music*.

Master and doctoral thesis

Chinese thesis:

- (1) Park Hui-lin (2018). Research on the Construction of Popular Music Major in Chinese Universities. Doctoral thesis, Northeast Normal University, Jilin Province.

- (2) Xue Lina (2017). Integration of Ethnic Traditional Music and Popular Music. Doctoral thesis, Guangxi University for Nationalities, Guangxi Province.
- (4) Cao Hua (2015). Cultural Trajectory and Aesthetic Change of Chinese Mainland Pop Songs (1978-2014). Doctoral thesis, Jinan University , Guangdong Province.
- (5) Zhou Xiaoyan (2013). Study on Chinese Popular Music from a Cultural Perspective. Doctoral thesis, Suzhou University, Jiangsu Province.
- (6) Hu Xiaoying (2012). Research on the Inheritance and Development of Ethnic Minority Vocal Art in Ethnic Universities - A Case Study of the Vocal Music Undergraduate Program at Minzu University of China [D1] Minzu University of China

Foreign Journals:

- [1] Shi Junyan & Ning Qinliang.(2022).Cultural Value and Strategy of Ethnic Music Based on Distribution Estimation Algorithm. International Transactions on Electrical Energy Systems. doi:10.1155/2022/4160240.
- [2] Jiang Mingyun.(2022).A Personalized Recommendation Method for Ethnic Music Teaching Resources Based on Video Tags. Mathematical Problems in Engineering. doi:10.1155/2022/7793249.
- [3] (2022).Cultural Nationalism and Ethnic Music in Latin America ed. by William H. Beezley (review). Studies in Latin American Popular Culture(1).
- [4] Fan Qiaozhen.(2022).The Application of Minority Music Style Recognition Based on Deep Convolution Loop Neural Network. Wireless Communications and Mobile Computing. doi:10.1155/2022/4556135.
- [5] Yang Lixia.(2022).Influence of the Inheritance and Development of Minority Music Education in Colleges and Universities on Alleviating College Students' Mental Anxiety. Psychiatria Danubina(S1).
- [6] Shan Hongjian.(2020).Chinese minority music and its function and position in multicultural music education in the world. BASIC & CLINICAL PHARMACOLOGY & TOXICOLOGY.
- [7] Nurdin,Abdullah Dahlan,Putri One Charita,Satria Erwinsyah,Rianita Dian,Liantoni Febri... & Sudarsana I Ketut.(2019).Detection System of Aceh Ethnic Music Types Based On Sound Using the Hubbard Stratonovich Transformation Method. Journal of Physics: Conference Series.
- [8] Geraint Rhys Whittaker.(2019).Cultural Nationalism and Ethnic Music in Latin America Edited by William H. Beezley . Albuquerque : University of New Mexico Press , 2018 , 272 pp. \$29.95 (pbk).. Nations and Nationalism(4).
- [9] Xue Zhou.(2019).The Feasibility Study of Developing Ethnic Music Teaching in Primary and Secondary Schools..(eds.)Proceedings of 2019 3rd EBMEI International Conference on Education,Information and Management(EBMEI-EIM 2019)(Lecture Notes in Management Science , VOL.108)(pp.296-299).Proceedings of 2019 3rd EBMEI International Conference on Education,Information and Management(EBMEI-EIM 2019)(Lecture Notes in Management Science, VOL.108).

[10] Willim H. Beezley(2018).Cultural Nationalism and Ethnic Music in Latin America.University of New Mexico Press.