

# Review on ethnomusicological approaches to sustainable Yi Folk Music transmission in Yunnan

Xu Liu<sup>a</sup> | Sayam Chuangprakhon<sup>a</sup> | Weerayut Seekhunlio<sup>a</sup> | Jiang Yang<sup>b</sup>

<sup>a</sup>College of Music, Mahasarakham University, Maha Sarakham, Thailand.

<sup>b</sup>Kunming City College, Yunnan Province, China.

**Abstract** The Yi folk music in Yunnan Province, China, serves as a vibrant medium of cultural expression, encapsulating the Yi people's history, rituals, language, and social identity. This study explores how ethnomusicological approaches can support the sustainable transmission of Yi folk music in the face of cultural erosion driven by urbanization, modernization, and generational disconnection. The research was conducted through qualitative fieldwork in selected Yi communities, including both rural villages and semiurban areas where music traditions are still practiced, although they are increasingly fragmented. Five informants participated: three elderly key informants regarded as cultural custodians and two younger community members familiar with Yi music through informal exposure. Data were collected via semistructured interviews, nonparticipant observations during rituals and performances, and document analyses of local materials. Thematic analysis identified four major themes: historical oral transmission practices, cultural disruptions and intergenerational gaps, innovations through digital media and workshops, and community-driven strategies for preservation. The results reveal a decline in functional music settings and oral teaching but also highlight grassroots adaptations such as fusion music on social media, weekend workshops, and collaboration with ethnomusicologists. Informants proposed integrating Yi music into school curricula, developing mobile learning tools, and creating digital archives. The study concludes that sustainable transmission requires a balanced, community-led approach that combines tradition with modern educational and technological innovations.

**Keywords:** oral tradition, cultural sustainability, community engagement, digital preservation, musicology

## 1. Introduction

Yunnan Province in Southwest China is widely recognized for its cultural and ethnic diversity. Among the many ethnic groups residing in this region, the Yi people have preserved a rich musical heritage that is deeply interwoven with their social identity, history, and community life. Yi folk music is not merely a form of entertainment; it serves as a conduit for cultural memory, social customs, religious beliefs, and moral teachings (Ming & Lewis, 2020; Rees, 2021; Yin et al., 2025; Zhang & Wu, 2023). It is often performed during community events such as harvest festivals, initiation rites, weddings, funerals, and other communal rituals. Traditionally, these songs are passed down orally through generations and are taught through repetition and immersion in daily activities. This form of transmission allows emotional, linguistic, and historical depth to remain intact, preserving both the sonic and symbolic content of Yi cultural life (Chan et al., 2024; Liu & Chuangprakhon, 2024; Nhlekišana, 2021; Wen, 2024; Yirenkyi, 2019). However, the organic, community-based processes that once supported the continuity of Yi folk music are now in decline.

Recently, the forces of urbanization, the market economy, and the media have begun to alter the cultural fabric of Yi communities. Younger generations are drawn to modern lifestyles and globalized cultural expressions, especially in urban centers where the dominance of Mandarin Chinese and digital media often marginalizes local traditions (Chu, 2018; Lai et al., 2024; Liu, 2025; Ma, 2019). Many young Yi individuals have limited exposure to traditional musical practices, and fewer are still willing or able to learn them in depth. Community elders, once stewards of musical knowledge, now contend with dwindling audiences and limited platforms for performance (Kirui, 2024; Yang et al., 2025). As a result, the traditional oral transmission of Yi folk music is weakening, and in many areas, the knowledge of songs, instruments, and context-specific performance is fading rapidly. Without effective intervention, this trend risks turning a vibrant cultural tradition into a static museum artifact, appreciated only in staged performances or academic archives rather than as a living practice (Pawar, 2025; Wang & Thotham, 2025; You & Prathumchan, 2024).

In response to this cultural erosion, this research investigates how ethnomusicological approaches can be employed to support the sustainable transmission of Yi folk music in Yunnan. Ethnomusicology, which combines musicology, anthropology, and cultural theory, provides a valuable lens through which both the aesthetic and social dimensions of folk music can be studied and revitalized. Recent work highlights sustainability models in ethnomusicology that emphasize ecological balance, adaptability, and participatory learning (Schippers & Grant, 2016; Chocano, 2022). These frameworks extend the debate

beyond China, situating Yi folk music within global conversations on the safeguarding of intangible cultural heritage and musical ecology (Gwerevende & Mthombeni, 2023). This study does not aim to document Yi music solely for archival purposes but rather aims to explore how this music can evolve and adapt in ways that remain true to its origins while engaging with contemporary contexts (Li & Su, 2024; Waterman, 2019). It explores the historical development of Yi folk music, its key musical features, and the various sociocultural dynamics that shape its current transmission. It also examines how local communities, practitioners, educators, and cultural institutions can collaborate to design innovative strategies for revitalizing the music tradition. These include integrating Yi music into formal education, creating participatory community workshops, and leveraging digital platforms for documentation and sharing (Cao, 2025; Huang et al., 2024; Yi, 2024).

The significance of this research lies in its interdisciplinary and community-focused orientation. While there have been top-down efforts to preserve traditional music through festivals and state-sponsored recordings, these efforts often fail to generate long-term impacts at the grassroots level (Agyefi, 2022; Biasioli, 2023). By shifting the focus toward ethnomusicology, this study focuses on the lived experiences of Yi musicians and the everyday contexts in which music is learned, performed, and understood. It recognizes the importance of empowering local actors, especially elders, youth, and educators, to take active roles in the preservation and transformation of their musical heritage (Gaunt et al., 2021; Hypolito, 2024; Ma & Chen, 2024). Moreover, by engaging with global theoretical perspectives on cultural resilience and sustainable music pedagogy (Bartleet et al., 2019; Yi, 2024), this study positions Yi folk music as part of an international dialogue on cultural continuity and innovation in the face of globalization.

## 2. Materials and Methods

This study adopted a qualitative research approach to explore how Yi folk music is transmitted and how its sustainability can be supported through ethnomusicological strategies. Field work was conducted in selected communities of Yunnan Province, where Yi ethnic music traditions remain active. Research has focused on understanding local transmission practices, both traditional and contemporary, and identifying challenges and opportunities in preserving this cultural heritage (Gwerevende & Mthombeni, 2023; Jian & Chuangprakhon, 2025; Qiu et al., 2024). Emphasis was placed on the role of community participation, generational knowledge exchange, and adaptive innovation in sustaining Yi musical traditions.

### 2.1. Research Site and Participants

The study was conducted in two types of Yi ethnic communities: rural villages, where traditional rituals and seasonal festivals are still observed, and semiurban areas, where transmission is more fragmented but music practices are adapting. The research involved a total of five informants. Three key informants were senior community members regarded as culture bearers, teachers, and performers of Yi folk music. These individuals had extensive experience in musical practice and community engagement. Two general informants were younger Yi individuals familiar with music from either informal learning or passive exposure, as shown in Table 1.

Participants were selected using purposive sampling to ensure representation of both elder practitioners and younger generations, which allowed for a comparative understanding of transmission processes across age groups. The selection process also accounted for gender, geographic accessibility, and willingness to participate in extended field interviews and observations.

**Table 1** Informant types and roles.

Informant Type	Number	Role in Research
Key Informants	3	Experienced practitioners, custodians, community leaders
General Informants	2	Young adults, learners, and community members familiar with Yi music

### 2.2. Research tools and steps

To collect comprehensive and authentic data, the study employed three main qualitative tools. Semistructured interviews were used to allow flexible and in-depth responses, particularly about the informants' lived experiences and transmission insights. Nonparticipant observation was carried out during public performances, ritual ceremonies, and informal music gatherings. Document analysis focused on existing cultural materials such as local songbooks, festival brochures, and community documents.

Interviews were conducted in the Yi dialect or Mandarin Chinese depending on the informants' preferences. When interviews were conducted in the Yi dialect, trained local interpreters assisted in real-time translation and subsequent transcription. Translated materials were cross-checked with bilingual speakers to ensure semantic accuracy and cultural fidelity. The research process unfolded in five steps, which were structured to ensure immersion, engagement, and reflection, as shown in Table 2.

Field work was conducted in a culturally sensitive manner, with informed verbal consent from all participants. The number of interview sessions ranged from 30--90 minutes, and the observation periods coincided with weekly or seasonal

cultural events, depending on the community calendar. To manage researcher bias, field notes included reflexive memos documenting the researcher’s positionality, expectations, and interactions with community members. These memos were reviewed alongside coding to distinguish subjective impressions from emergent patterns in the data.

**Table 2** Steps of the research process.

Step	Description
1	Selection of communities with active Yi folk music traditions
2	Identification and invitation of knowledgeable and diverse informants
3	Conducting interviews in Yi dialect with local translation where necessary
4	Observation of live music contexts and informal documentation
5	Thematic analysis of interview transcripts and field notes

### 2.3. Data analysis

After data collection, all the interview transcripts and field notes were reviewed and coded via thematic analysis. Coding categories were developed inductively and refined through cross-case comparisons. Major themes included oral transmission, community-based learning, intergenerational gaps, musical innovation, digital adaptation, and perceived threats to cultural sustainability. The triangulation of data from different sources, including interviews, observations, and documents, ensured a reliable interpretation of patterns. The emerging themes were then summarized in tables to provide a clear overview of the findings, commonalities, and variances across different informant groups, as shown in Table 3.

**Table 3** Thematic Categories for Data Analysis.

Theme	Description
Oral Transmission	Informal teaching and learning through repetition, memory, and example
Community-Based Learning	Role of communal spaces, rituals, and elders in education
Innovation and Adaptation	Changes in instruments, lyrics, and performance settings
Cultural Challenges	Urban migration, youth disinterest, and institutional gaps
Future Expectations	Hopes for integration into education, festivals, and digital platforms

These themes helped frame the results, which explored not only how Yi folk music is currently transmitted but also what strategies could make this transmission more sustainable for future generations.

## 3. Results

The findings center around four main themes: traditional transmission practices, challenges and contextual shifts, contemporary innovations including social media and school-based integration, and strategic perspectives from community voices.

### 3.1. Historical transmission practices

Yi folk music, which has long been embedded in the life rhythms of rural Yunnan, has historically been passed down orally, often in communal settings and without formal notation. This method was immersive and intuitive and anchored in participation, listening, and repetition. One elder informant reflected, “We sang what our elders sang. We did not have written lyrics; we remembered by singing again and again.”

Traditionally, music accompanied every significant event—birth celebrations, courtship rituals, agricultural festivals, and funerals. These musical practices functioned as a living oral archive of Yi identity. However, this transmission model has weakened significantly due to migration, technological shifts, and declining participation. As shown in Table 4, traditional performance contexts are increasingly replaced by mechanized work or commercialized representations.

**Table 4** Traditional vs. current contexts of Yi folk music performance.

Performance Context	Traditional Practice	Current Status
Rituals and Ceremonies	Integral part of community spiritual and ancestral practices	Rarely practiced; replaced by modern ceremonies
Agricultural Work	Sung during planting, harvesting, and labor coordination	Declining; replaced by mechanized work culture
Courtship and Social Events	Sung in youth gatherings, courting rituals	Mostly absent; replaced by digital social culture
Festivals	Performed by community members as participatory celebration	Performed on stage as cultural displays
Oral Teaching	Learned informally from elders through imitation and repetition	Informal learning in decline; little family-level transfer



The shift from participatory to staged performance has diminished the authenticity and social relevance of Yi folk music. The functional context of music, once integrated into the rhythms of life, has been reduced to symbolic showcases for outsiders or superficial school performances.

### 3.2. Community Challenges and Shifting Contexts

In addition to historical shifts, this study explored contemporary obstacles hindering the transmission of Yi folk music. One major issue raised by the informants was the disconnection between generations. A common observation was that young people are immersed in mainstream media and pop culture, often with little understanding or interest in their musical roots. “My son knows pop music, but not even one of our songs,” said one informant, smiling bitterly. The intergenerational gap is further widened by the loss of fluency in the Yi dialect, which is crucial for understanding the lyrics and meanings embedded in the songs.

Educational structures also play a significant role in this cultural disjuncture. In most cases, schools in Yi-majority areas prioritize Mandarin and general curricula. Ethnic music is treated as extracurricular or ceremonial content and is rarely integrated meaningfully into classroom teaching. When folk music appears, it is often simplified and decontextualized, limiting its impact. “They teach one song for the competition, then forget it,” said one informant, referring to a school that had briefly adopted a Yi melody for a provincial culture event.

On the other hand, local governments have initiated cultural festivals and heritage shows aimed at promoting minority culture. However, many informants noted that these events are more focused on entertainment and tourism than education or transmission. One cultural worker explained that performers are often selected for their visual appeal or vocal strength rather than their depth of cultural knowledge. In many cases, villagers are dressed in traditional costumes but sing scripted songs that lack cultural specificity. As another informant expressed, “It looks beautiful, but it’s empty.”

The erosion of contextual meaning in performance is one of the most profound risks to the sustainability of Yi folk music. Once uprooted from its social function, ritualistic, emotional, or pedagogical, music becomes spectacular. Table 1 details the extent of this transformation across traditional settings, indicating where continuity has been preserved and where disconnection is most acute.

### 3.3. Adaptation and Innovation in Practice

Despite the challenges, the research reveals encouraging signs of innovation. Several young performers are experimenting with fusion music, blending traditional Yi melodies with contemporary beats and digital instrumentation. These creations, shared through platforms such as Douyin and WeChat, are gaining popularity among urban Yi youth, making heritage feel relevant. One artist remarked, “We keep the melody, but the beat is more modern; it makes them feel proud and interested.”

Other adaptive practices include weekend workshops, NGO-led programs, and informal mentorships. These initiatives emphasize participatory learning and cultural storytelling. One informant shared, “When we sang together, they laughed, and some even brought their grandparents.”

Table 5 clearly shows that digital platforms, while not always educationally deep, are vital for re-engagement. Conversely, grassroots efforts have deeper pedagogical potential but limited reach. Hybrid approaches that combine both may offer the best pathway forward.

**Table 5** Current strategies for Yi folk music preservation.

Strategy	Type	Description	Effectiveness
Community Workshops	Informal	Weekend programs led by elders to teach children traditional songs	Moderate participation; inconsistent
School Events	Semiformal	Inclusion of ethnic songs in occasional school activities or performances	Limited depth of learning
Social Media and Digital Content	Informal/Formal	Fusion music shared via short videos and music apps	Engages youth; lacks educational depth
Government-Organized Cultural Festivals	Formal	Showcase of ethnic music through staged performances and tourism events	High visibility; low authenticity
NGO-Led Educational Programs	Formal	Projects supporting local transmission through funding and training	Promising but needs expansion

### 3.4. Informant Perspectives on Sustainable Strategies

Community members emphasized the need to embrace modern tools while preserving cultural meaning. “If we use new tools, we must still sing in Yi words,” said one informant. Others called for integration of Yi music into school curricula, not just in music class but across subjects, language, history, and ethics.



There is growing interest in collaboration with ethnomusicologists, not merely for documentation but for co-creation of digital archives, mobile apps, and interactive teaching modules. Informants stressed the importance of reciprocity: “We want partners, not tourists.” As shown in Table 6.

**Table 6** Informants’ perspectives on future transmission pathways.

Proposed Strategy	Perceived Benefits	Challenges
Integration into School Curriculum	Early exposure and cultural identity building	Requires curriculum reform
Creation of Digital Archives	Permanent and accessible record	Needs tech access and training
Mobile Learning Applications	Youth-friendly engagement	Excludes nondigital users
Community Incentives and Support	Motivation for participation	Depends on policy and funding support
Collaboration with Ethnomusicologists	Expertise and resource development	Risk of extractive or one-sided research

These insights demonstrate a strong community desire for proactive, collaborative, and educationally meaningful preservation strategies. Rather than returning to the past, Yi communities seek ways to regenerate their cultural expressions within contemporary digital and institutional contexts.

#### 4. Discussion

The findings of this study underscore both the vulnerability and resilience of Yi folk music traditions in Yunnan Province. As demonstrated through ethnographic interviews and field observations, oral transmission, the foundational method by which Yi music has historically been preserved, has significantly declined due to urban migration, changing family structures, and the dominance of mainstream media (Chu, 2018; Ma, 2019). This is consistent with previous research highlighting the erosion of intangible cultural heritage when intergenerational transmission is interrupted (Nhlekisana, 2021; Yirenkyi, 2019). As fewer young people are exposed to traditional performance contexts, the functional roles of music within rituals, agricultural practices, and social events are diminishing. The transformation from community-based, immersive musical experiences to staged, performative displays for tourism aligns with earlier critiques of heritage commodification (Rees, 2021; Biasioli, 2023).

Nonetheless, the study also reveals emerging pathways that support the revitalization of Yi music through innovation and adaptation. Initiatives such as community-led workshops, youth-led digital performances, and grassroots integration of music into semiformal education settings suggest that local actors are not passive in the face of cultural change. These findings align with the work of Gaunt et al. (2021) and Yi (2024), who argue for community-responsive music pedagogy and highlight musicians as cultural agents of change. They also reflect Schippers and Grant’s (2016) “sustainability square,” which integrates transmission, adaptability, and community agency as pillars of long-term cultural continuity. This framework resonates with Norton and Matsumoto (2018) ecological approach, which emphasizes the interdependence of social, cultural, and educational systems in sustaining music traditions. Importantly, while government-led cultural festivals and school-based activities often lack depth and contextual grounding, they provide visibility that could be harnessed more effectively if coupled with educational intent and community collaboration (Hypolito, 2024; Georgios, 2018).

A particularly noteworthy contribution of this study is the emphasis placed on informant perspectives regarding sustainable transmission. Informants across generations called for a balance between tradition and innovation and stressed that language, ritual, and emotional context must remain central to musical experiences. These insights reinforce theoretical frameworks in ethnomusicology that advocate for “situated learning” and coproduced cultural preservation (Waterman, 2019; Jian & Chuangprakhon, 2025). They also align with global models of music sustainability that emphasize cultural ecology, where community participation, pedagogy, and digital innovation intersect to ensure vitality (Bartleet et al., 2019; Gwerevende & Mthombeni, 2023). The desire for mobile learning tools, digital archives, and school integration reflects global trends in the digital preservation of endangered traditions (Cao, 2025; Kirui, 2024), yet informants were clear in their warnings: technology must support, not replace, cultural meaning.

In conclusion, this research contributes to the broader discourse on sustainable intangible cultural heritage by providing an ethnomusicological case study rooted in community voice and participatory practice. The Yi people’s musical heritage, while under threat, retains adaptive vitality that can be channelled through hybrid strategies. These must include formal educational reforms, digital innovation, and ethical, long-term partnerships with scholars and institutions. By systematically linking local findings with global ethnomusicological theories of sustainability and pedagogy, this study affirms that cultural preservation must be understood as a dynamic process of adaptation, agency, and resilience rather than static conservation (Schippers & Grant, 2016; Norton & Matsumoto, 2018).

Future studies could examine the long-term impact of mobile applications and digital archives on rural community participation in Yi folk music. Comparative research across ethnic groups in Southwest China would also help identify cross-cultural strategies for transmission. Additionally, longitudinal studies that follow community-based education programs over time would provide insights into the effectiveness and scalability of grassroots preservation models.

#### 5. Conclusions



The analysis revealed that traditional oral methods of musical transmission, once rooted in communal rituals and daily life, are under threat due to generational gaps, urban migration, and cultural commodification. However, the research also revealed promising pathways for revitalization, including grassroots educational initiatives, digital innovation, and community-ethnomusicologist collaboration. These results affirm the relevance of participatory, context-sensitive strategies in preserving intangible cultural heritage and underscore the critical role of local actors in shaping culturally grounded solutions. This study contributes a novel, community-centered perspective to the field of ethnomusicology by foregrounding the voices of Yi informants and aligning their perspectives with contemporary cultural sustainability theories. While the scope was limited to five informants in select regions of Yunnan, the insights generated provide essential recommendations for similar ethnic music traditions facing comparable transitions. Limitations include the study's geographic and demographic focus, which may not capture broader regional variation. Future research should consider longitudinal studies and cross-cultural comparisons to expand the understanding of how digital tools and educational frameworks can reinforce folk music transmission. Ultimately, this research reinforces the importance of integrating cultural heritage preservation into both academic discourse and practical community development.

### Ethical considerations

This study was conducted in accordance with institutional and national ethical guidelines for research involving human participants. Informed consent was obtained from all five informants before their participation. To ensure confidentiality, the identities of all the participants were anonymized, and no personally identifiable information was recorded or disclosed. All the data were securely stored and used solely for academic research purposes. The participants were informed of their right to withdraw from the study at any time without any negative consequences. The researcher, a PhD student conducting fieldwork in Yunnan Province, engaged directly with the Yi ethnic community. Acknowledging the cultural differences and potential power imbalances inherent in outsider research, the researcher adopted a reflective and respectful approach, prioritizing trust-building, cultural sensitivity, and ethical integrity throughout the research process.

### Conflict of interest

The authors declare that they have no conflicts of interest.

### Funding

This research project was financially supported by Mahasarakham University.

### References

- Agyefi, P. K. M. (2022). Approaches and Methods Employed in Revitalising the Seperewa Musical Tradition in Ghana: Osei Korankye in Perspective. *African Music: Journal of the International Library of African Music*, 11(4), 57-72. <https://doi.org/10.21504/amj.v11i4.2455>
- Bartleet, B. L., Ballico, C., Bennett, D., Bridgstock, R., Draper, P., Tomlinson, V., & Harrison, S. (2019). Building sustainable portfolio careers in music: insights and implications for higher education. *Music Education Research*, 21(3), 282–294. <https://doi.org/10.1080/14613808.2019.1598348>
- Biasioli, M. (2023). Songwashing: Russian Popular Music, distraction, and Putin's fourth term. *The Russian Review*, 82(4), 682-704. <https://doi.org/10.1111/russ.12516>
- Cao, H. (2025). Exploring the promotion of musical intangible cultural heritage under TikTok short videos. *Scientific Reports*, 15(1), 21772. <https://doi.org/10.1038/s41598-025-09723-3>
- Chan, C. H. Y., Chan, T. H. Y., & Chan, C. L. W. (2024). Chinese Rituals. In *Encyclopedia of Quality of Life and Well-Being Research* (pp. 962-967). Cham: Springer International Publishing. [https://doi.org/10.1007/978-3-031-17299-1\\_3432](https://doi.org/10.1007/978-3-031-17299-1_3432)
- Chocano, R. (2022, May). Musical sustainability vis-à-vis intangible cultural heritage: safeguarding and incentives in the Feast of the Virgin of Candelaria, Puno, Perú. In *Ethnomusicology Forum* (Vol. 31, No. 2, pp. 283-303). Routledge. <https://doi.org/10.1080/17411912.2022.2093764>
- Chu, Y. (2018). Visualizing minority: Images of ethnic minority groups in Chinese elementary social studies textbooks. *The Journal of Social Studies Research*, 42(2), 135-147. <https://doi.org/10.1016/j.jssr.2017.05.005>
- Gaunt, H., Duffy, C., Coric, A., González Delgado, I. R., Messas, L., Pryimenko, O., & Sveidahl, H. (2021). Musicians as "makers in society": A conceptual foundation for contemporary professional higher music education. *Frontiers in Psychology*, 12, 713648. <https://doi.org/10.3389/fpsyg.2021.713648>
- Georgios, L. (2018). The Transformation of Traditional Dance from Its First to Its Second Existence: The Effectiveness of Music-Movement Education and Creative Dance in The Preservation of Our Cultural Heritage. *Journal of Education and Training Studies*, 6(1), 104-112. <https://doi.org/10.11114/jets.v6i1.2879>
- Gwerveende, S., & Mthombeni, Z. M. (2023). Safeguarding intangible cultural heritage: exploring the synergies in the transmission of Indigenous languages, dance and music practices in Southern Africa. *International Journal of Heritage Studies*, 29(5), 398-412. <https://doi.org/10.1080/13527258.2023.2193902>
- Hipolito, M. F. G. (2024). A systematic literature review of the significance of the School of Living Tradition in the preservation of cultural heritage of the Indigenous Peoples. *International Journal of Multidisciplinary: Applied Business and Education Research*, 5(2), 605-614. <https://doi.org/10.11594/ijmaber.05.02.21>
- Huang, Y., Chuangprakhon, S., & Santaveesuk, P. (2024). Preservation and transmission of Shaanxi Guzheng musical instruments: Challenges and strategies for cultural sustainability. *International Research Journal of Multidisciplinary Scope*, 5(04), 147-158. <https://doi.org/10.47857/irjms.2024.05i04.01265>
- Jian, S., & Chuangprakhon, S. (2025). Historical development and musical characteristics for the preservation and transmission of dongjing chinese folk music. *Yegah Musicology Journal/Yegah Müzikoloji Dergisi*, 8(1), 22-45. <https://doi.org/10.51576/ynd.1587823>



- Jiayang Li, D. F. A., & Su, Y. (2024). Exploring the significance of traditional music in safeguarding and transmitting intangible cultural heritage: A case study of the Yunnan Bai ethnic group. *Cultura: International Journal of Philosophy of Culture and Axiology*, 21(3), 115-144.
- Jo, J. M. (2024). *Sounds of Coexistence: Traditional East Asian Flutes and Their Impact on Contemporary Western Flute Repertoire and Performance Practices*. University of California, Los Angeles.
- Kirui, A. K. (2024). Digital literacy for musicians: Navigating music streaming services for independent artists in Kenya. *Journal of Music and Creative Arts (JMCA)*, 3(1), 10-22. <https://doi.org/10.51317/jmca.v3i1.479>
- Lai, A. H. Y., Chui, C. H. K., Hausmann-Stabile, C., Yao, H., Wong, J. K. Y., & Di, S. (2024). Ethnic identity in school context: The case of Yi ethnic minority adolescents in rural China. *Children & Society*, 38(1), 176-196. <https://doi.org/10.1111/chso.12678>
- Liu, J. (2025). Heritage, Homemaking, and Identity Formation in Migrant Workers: An Ethnographic Study of Yi Migrants in Shenzhen. Taylor & Francis. <https://doi.org/10.4324/9781003602118>
- Liu, S., & Chuangprakhon, S. (2024). Reviewing the current situation of Huadengxi Chinese folk songs in Yunnan Province. *Multidisciplinary Reviews*, 7(5), 2024109. <https://doi.org/10.31893/multirev.2024109>
- Ma, X. (2019). Ethnic minority empowerment and marginalization: Yi labour migrants outside China's autonomous regions. *China information*, 33(2), 146-164. <https://doi.org/10.1177/0920203X18800192>
- Ma, Y., & Chen, Y. (2024). Exploring the model of contemporary Chinese ethnic musical instrument improvement mechanisms: Based on grounded theory. *Sage Open*, 14(1), 21582440241235018. <https://doi.org/10.1177/21582440241235018>
- Ming, H., & Lewis, D. C. (2020). *Ethnicity and religion in Southwest China*. Taylor & Francis Group. <https://doi.org/10.4324/9781003035442>
- Nhlekisana, R. O. B. (2021). Orality and technology: Transforming traditional songs to popular music. In *The Palgrave handbook of African oral traditions and folklore* (pp. 907-923). Cham: Springer International Publishing. [https://doi.org/10.1007/978-3-030-55517-7\\_45](https://doi.org/10.1007/978-3-030-55517-7_45)
- Norton, B., & Matsumoto, N. (Eds.). (2018). *Music as Heritage: Historical and Ethnographic Perspectives*. Routledge. <https://doi.org/10.4324/9781315393865>
- Pawar, H. (2025). *Global Art, Culture, and Media Perspectives*. Educohack Press.
- Qiu, L., Chuangprakhon, S., & Jian, S. (2024). Qualitative analysis of the transmission and preservation strategies for Qin'an Xiaoqu folk music in Gansu, China. *Multidisciplinary Science Journal*, 6(4). <https://doi.org/10.31893/multiscience.2024048>
- Rees, H. (2021). Music, tourism, and cultural exchange among the Naxi of Southwest China. In *Routledge handbook of Asian music: Cultural intersections* (pp. 320-354). Routledge. <https://doi.org/10.4324/9781003142720-14>
- Schippers, H., & Grant, C. (2016). *Sustainable Futures for Music Cultures: An Ecological Perspective*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780190259075.001.0001>
- Wang, Y., & Thotham, A. (2025). Ethnomusicological Insights into the Sociocultural Dynamics of Folk Songs in Southern Shaanxi, China. *The Oriental Anthropologist*, 25(1), 25-42. <https://doi.org/10.1177/0972558X251314333>
- Waterman, E. (2019). Performance studies and critical improvisation studies in ethnomusicology: Understanding music and culture through situated practice. In *Theory for Ethnomusicology* (pp. 141-175). Routledge. <https://doi.org/10.4324/9781315408583-7>
- Wen, C. (2024). Yi Phonetic Harmony Promotes Ethnic Communication, Exchange, and Integration. *Critical Humanistic Social Theory*, 1(2), 13-24. <https://doi.org/10.62177/chst.v1i2.55>
- Yang, L., Boonsrianan, P., & Karin, K. (2025). Chinese Folk Music Literacy: A Case Study of Ebian Yi Wedding Songs. *International Journal of Education and Literacy Studies*, 13(2), 143-150. <https://doi.org/10.7575/aiac.ijels.v.13n.2p.143>
- Yi, T. S. (2024). Teachers as Artistic Directors: a Praxis for a Community Responsive Music Pedagogy. *American String Teacher*, 74(3), 21-26. <https://doi.org/10.1177/00031313241258941>
- Yin, W., Chaiyason, N., Karin, K., & Theerapan, S. (2025). The Hulusheng music instrument of Lisu ethnic in Yunnan, China. *Multidisciplinary Science Journal*, 7(11), 2025555. <https://doi.org/10.31893/multiscience.2025555>
- Yirenyki, S. M. (2019). Ritual performative ceremonies and values in the African context. *International Journal of African and Asian Studies*, 57(1), 27-34.
- You, X., & Prathumchan, N. (2024). Literacy transmission practices for the preservation of Wuyue ceremonial Chinese folk songs. *International Journal of Education and Literacy Studies*, 12(4), 193-201. <https://doi.org/10.7575/aiac.ijels.v.12n.4p.193>
- Zhang, S., & Wu, C. (2023). Revitalizing endangered traditions: Innovative approaches to safeguarding Yunnan's ethnic minority music as intangible cultural heritage. *Herança*, 6(1), 101-128. <https://doi.org/10.52152/heranca.v6i1.787>

