

Application of Problem-based Learning in the Manchu music course at Shenyang Conservatory of Music

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Abstracts

This study explores the application of Problem-based Learning (PBL) in the Manchu music course. The purpose of this research is to examine the effectiveness of PBL in enhancing students' learning experience and outcomes in the context of Manchu music. A qualitative research method was adopted to collect data, including observation and student reflections.

The research results indicate that PBL has significant benefits in the Manchu music course, fostering students' critical thinking, problem-solving skills, and deep understanding of Manchu culture. This paper provides a detailed analysis of the research findings and offers insights into the implementation of PBL in the context of Manchu music. The study concludes with recommendations for incorporating PBL into music education to enrich students' learning experience and promote cultural appreciation. The application of PBL in the Manchu music course holds great potential for engaging students and fostering their understanding and appreciation of this unique cultural heritage. This research serves as a foundation for further exploration and implementation of innovative teaching methods in the field of music education, with a focus on cultural preservation and appreciation.

Keywords: Manchu music, Problem-based Learning, student learning outcomes, cultural appreciation, music education.

Introduction

Students majoring in musicology at Shenyang Conservatory of Music, in their first year, will be introduced to the rich cultural heritage of the Manchu people through the incorporation of Manchu folk songs into their curriculum. The course materials will include an introduction to Manchu culture and folk songs, understanding the unique characteristics of Manchu folk songs, vocal techniques specific to Manchu folk songs, learning to play traditional instruments used in Manchu folk songs, practicing and performing Manchu folk songs, exploring the historical and cultural significance behind these songs, and additional resources for further study and exploration. By providing a diverse range of materials that align with the learning objectives and lesson plans, students will have multiple avenues to engage with and gain a comprehensive understanding and appreciation for the beautiful cultural heritage of the Manchu people (Li, 2022).

Problem-based learning (PBL) theory is founded by Howard Barrows, an American neurologist. Barrows believes that the true essence of learning lies in practical, student-centered, case-oriented group learning. Problem-based learning (PBL) a widely used core idea in the constructivism teaching reform which is based on information processing psychology and cognitive psychology. Education consists of two main bodies, i.e., teachers and students. PBL is a learning method for students. The meaning of Problem-based learning (PBL)

construction of problems as the basic teaching content, independent collaborative discussion as the basic learning method, training problem-solving skills and thinking as the teaching goal. The core of problem-based learning (PBL) problem-orientation, building learning atmosphere with problem sense, group cooperative learning between teachers and students, combination teacher guide and student autonomous learning, to build a diversified system with teaching strategies, learning reflection and teaching evaluation, to enlarge students' knowledge and guide students develop critical thinking, to promote students form effective combination of theory and practice and comprehensive learning ability (Zhang, 2018).

The problem-based learning mode breaks the closed teaching system that focuses on teaching and indoctrination. Instead, teachers and students jointly create learning problems. Under the guidance and inspiration of teachers, students explore independently and learn cooperatively to solve problems. The main clue of classroom teaching is to ask questions, analyze problems, solve problems and internalize problems, which runs through the whole teaching process.

When implementing the PBL in the practical teaching, there are some key points:

(1) Clear target setting

First of all, accurate goal positioning is reflected in the teacher's accurate grasp of the connotation and extension of the teaching goal, to give students clear learning goal requirements, so that students will take less or no detours. Secondly, accurate target orientation is reflected in whether teaching can be conducted according to students' aptitude, and whether basic teaching objectives can be formulated for all students according to the characteristics of most students and some students with learning difficulties. At the same time, it is necessary to put forward higher requirements for students who have the ability to learn, so that the teaching objectives are flexible, so that every student can develop on the basis of the original knowledge. Thirdly, accurate goal positioning is also reflected in whether the goal formulation conforms to the cognitive law of students and whether it conforms to the existing knowledge reserve and ability of students (Sun, 2021).

(2) Understand the material in depth

Textbook is the text embodiment of subject teaching ideas and the carrier of knowledge presentation. As a teacher, we must study the teaching materials carefully, feel and grasp the discipline value of the teaching materials, understand the preparation ideas and intentions of the teaching materials, and grasp the teaching ideas contained in the teaching materials. It is also necessary to understand each module of high school textbooks from the perspective of chemistry as a whole, so as to grasp the teaching requirements to be achieved by each knowledge point in each module and the connection between each module, so as to form the whole knowledge system and network of chemistry and construct the internal logical relationship of the discipline. In fact, teachers' understanding of textbooks is ultimately their understanding of teaching. In the classroom, they decide what to teach, what to learn, what level to learn, what problems to design, what problems to solve and what requirements to achieve. All these teachers must rely on their understanding of textbooks and grasp of teaching content.

(3) Know your students well

The key of problem-based learning is to create high quality and effective questions. Effective question creation requires a comprehensive understanding of students' knowledge, experience, thinking, wisdom, ability and emotion. Specifically, one is to understand the students' existing experience. In the design of teaching, teachers can start from the following

aspects: (1) Do students have the necessary cognitive basis for learning new knowledge? (2) Whether the students have mastered or partially mastered the new knowledge? How many people, content and extent do you know? (3) What can students learn by themselves? What needs to be discussed with each other? What content needs the teacher's reference and guidance? The second is to understand the students' cognitive ability. Teaching design should follow the teaching law and conform to the characteristics of students' knowledge construction. This requires teachers to grasp students' recent development zone according to their existing knowledge reserve and learning ability, and strive to make the teaching content and teaching requirements in line with students' ability level. The third is to understand the psychological characteristics of students. Students of different age levels have significant differences in their interest, cognitive habits and ways of thinking. Therefore, in order to make teaching more effective, teachers must follow the law of students' psychological development when designing teaching content, teaching methods and teaching activities.

(4) Effective problem design

The core element of problem-based learning is the raising of questions, and the design of effective questions is the key to effective teaching. The design of effective problems is as follows.

a. Scientific. That is to say, the questions to be explored in class should conform to the characteristics of chemistry subject as well as the reality of society and life. It does not violate chemical facts and scientific principles, nor does it fabricate or fabricate behind closed doors; There should be no scientific error.

b. Depth. It means that the designed problem can guide students to understand the depth of the problem, students can understand the thought method of solving the problem from the process of problem solving, and can extend to the solution of similar or similar problems. It should be emphasized that the depth of the problem is not the difficulty of the problem, but the depth and strength of thinking shown in solving the problem.

c. Inquiry. Carrying out various exploratory activities mainly in chemical experiments can cultivate students' exploratory consciousness and make them learn exploratory skills, which is the basic requirement of the new curriculum. As a natural science based on experiment, we should make use of the advantages of the subject, excavate the essential characteristics of natural phenomena through the discovery, exploration and repeated verification, and form scientific laws.

d. Pertinence. Targeted questions refer to the key points, difficulties and weak links in the teaching materials, especially the places that are easy to ignore and easy to make mistakes. Among them, the design of the key and difficult questions in the textbook should not make students unattainable or easy to obtain, but should be able to pick the problem with a jump.

e. Hierarchical. Aiming at different levels of students design different levels of problems, can make excellent students feel challenged from the problems, general students are encouraged, students with learning difficulties can also taste the joy of success, that is, let every student learn something, maximize the mobilization of students' learning enthusiasm, so that they are full of confidence. In addition, at the level of the content of the problem, it should be linked, and reflect the internal logical relationship of knowledge (Luo, 2019).

Research Objectives

This study aims to study the results of the application of Problem-based Learning in the Manchu music course at Shenyang Conservatory of Music, Liaoning Province, China.

Research Methodology

A mixed research method was adopted to collect data, including observation, experimental research, and student reflections.

Conceptual Framework

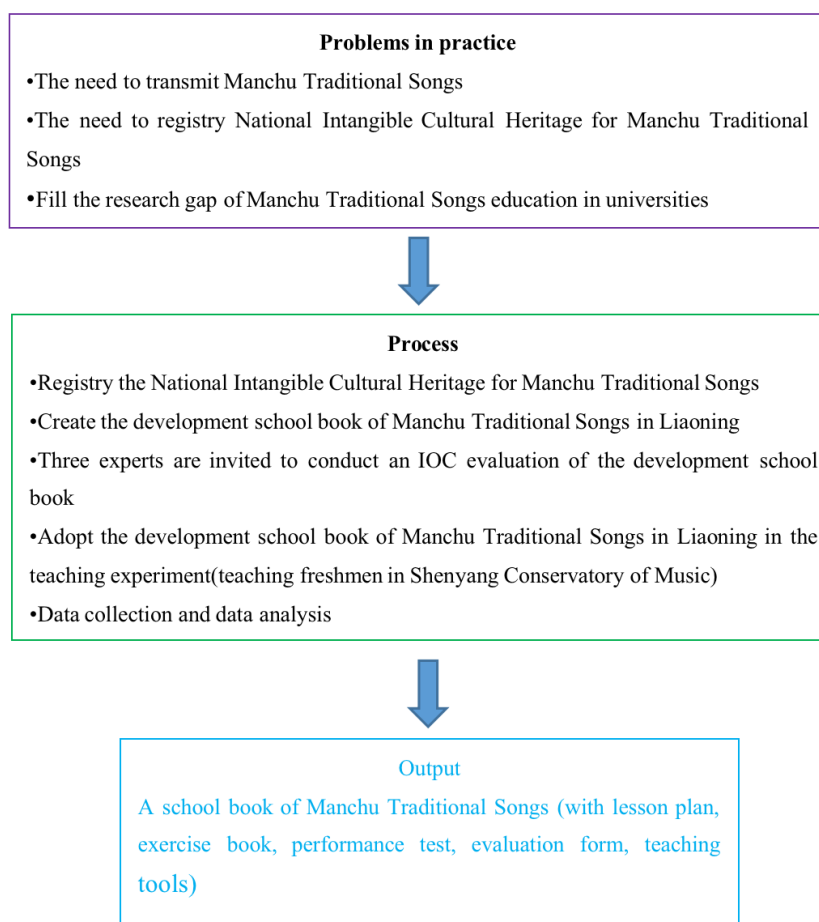


Figure 1 Conceptual Framework

Research Findings

1. Teaching plan

Through interview and document research, the Manchu Traditional Songs Book was completed, and it was applied to the Manchu Traditional Songs Course for 1st-year students with musicology major in the 2nd semester in 2023. The experimental group includes 20 students as the final samples.

According to problem-based learning theory, the teaching experiment consisted of 8 chapters. The whole teaching process lasted for 16 weeks, with 90 minutes in weekly session. Following is the teaching plan:

2. Teaching tools

Based on the Manchu Traditional Songs Course teaching plan provided earlier, here are some potential teaching tools that can be incorporated into the lessons:

(1) Visual Aids:

Charts or posters displaying the key characteristics of Manchu traditional songs

Maps or images showcasing the historical and cultural context of Manchu music

Diagrams illustrating the structures or forms of different types of Manchu traditional songs

(2) Multimedia Presentations:

Slideshows with audio samples of Manchu traditional songs to enhance understanding and appreciation

Documentary or video clips exploring the cultural significance and background of specific Manchu songs

Online resources or interactive websites that provide additional information and examples of Manchu traditional songs

(3) Interactive Whiteboards:

Interactive whiteboards can be used to display lyrics, musical notation, or relevant visuals during discussions or presentations

Engage students in collaborative activities or interactive games related to Manchu traditional songs

(4) Hands-on Materials:

Actual Manchu traditional instruments for students to observe and explore during class

Replicas or models of traditional instruments to demonstrate their features and playing techniques

Handouts or worksheets with lyrics or musical examples for students to practice and analyze during class activities

(5) Classroom Response Systems:

Clickers or web-based polling tools to gather student opinions or feedback on specific aspects of Manchu traditional songs

Online quizzes or interactive activities to assess students' understanding of the content covered in the lessons

(6) Online Learning Platforms:

Learning management systems or virtual classrooms to share resources, assignments, and provide opportunities for online discussions related to Manchu traditional songs

Online databases or digital archives of Manchu traditional songs for students to access and study

(7) Collaborative Tools:

Group project platforms or shared document editors for students to work collaboratively on research projects or presentations related to Manchu traditional songs

Video conferencing tools to enable remote guest lectures or discussions with experts in the field of Manchu traditional music

It is important to select the appropriate teaching tools based on the specific objectives and activities outlined in the teaching plan. The tools should complement the content, engage students effectively, and enhance their learning experience with Manchu traditional songs.

In conclusion, by incorporating these teaching tools into the school book of Manchu folk songs, first-year students majoring in musicology at Shenyang Conservatory of Music can engage with the material in multiple ways and deepen their understanding and appreciation for the rich cultural heritage of the Manchu people. These teaching tools include audio recordings, video tutorials, worksheets and exercises, online resources, traditional instruments, live performances, and guest speakers. By providing a variety of tools that support the learning objectives and lesson plan, students can develop their skills and knowledge in a comprehensive and engaging way.

Comparison of overall results

Table 1 Comparison results of Pre-lab examination and Final examination

	Pre-lab examination	Final examination	Comparison score	Effectiveness Index	Increasing Percentage
				(E.I.)	(%)
S1	43	91	48	1.12	111.63%
S2	56	92	36	0.64	64.29%
S3	44	85	41	0.93	93.18%
S4	55	85	30	0.55	54.55%
S5	51	94	43	0.84	84.31%
S6	53	89	36	0.68	67.92%
S7	48	87	39	0.81	81.25%
S8	58	86	28	0.48	48.28%
S9	50	94	44	0.88	88.00%
S10	51	89	38	0.75	74.51%
S11	47	89	42	0.89	89.36%
S12	65	84	19	0.29	29.23%
S13	42	87	45	1.07	107.14%
S14	36	89	53	1.47	147.22%
S15	36	94	58	1.61	161.11%
S16	27	91	64	2.37	237.04%
S17	55	88	33	0.60	60.00%
S18	55	92	37	0.67	67.27%
S19	52	88	36	0.69	69.23%
S20	39	93	54	1.38	138.46%

S21	36	92	56	1.56	155.56%
S22	30	92	62	2.07	206.67%
Average	46.77	89.59	42.82	0.92	91.55%

Based on the provided data on the comparison of the Pre-lab examination and Final examination results, here is the data analysis:

The average score in the Pre-lab examination is 46.77, while the average score in the Final examination is 89.59.

The average comparison score, which represents the difference between the Pre-lab and Final examination scores, is 42.82.

The Effectiveness Index (E.I.), which indicates the percentage of maximum attainable improvement, is 0.92.

The Increasing Percentage, which represents the percentage increase in scores from the Pre-lab to the Final examination, is 91.55%.

The data shows a significant improvement in the overall results from the Pre-lab examination to the Final examination. The average score increased by 42.82 points, indicating a substantial growth in students' performance over the course of the study.

The Effectiveness Index (E.I.) value of 0.92 suggests that, on average, students achieved approximately 92% of the maximum possible improvement. This highlights the effectiveness of the teaching and learning process and the students' ability to apply their knowledge and skills in the Final examination.

The Increasing Percentage of 91.55% indicates an average increase of 91.55% in scores when comparing the Pre-lab and Final examination results. This demonstrates significant progress and a remarkable level of improvement in students' performance.

In summary, the data analysis highlights the impressive improvement in students' overall results from the Pre-lab examination to the Final examination. There are 20 students whose Increasing Percentage over 50%. These results reflect the effectiveness of the learning process and the Manchu Traditional Songs Book.

Comparison of each criteria

Table 7 Comparison of each criteria

	Pre-lab examination	Final examination	Comparison score	Effectiveness Index (E.I.)	Increasing Percentage (%)
Theoretical knowledge	7.00	18.70	11.7	1.67	167.14%
Singing skills	10.50	17.70	7.2	0.69	68.57%
Quality of voice	7.55	17.40	9.85	1.31	130.60%
Pronunciation	10.82	16.40	5.58	0.52	51.60%
Music performance	10.91	19.15	8.24	0.76	75.54%

Based on the provided data on the comparison of each criteria between the Pre-lab examination and Final examination, here is the data analysis:

1) Theoretical knowledge:

The average score in the Pre-lab examination for theoretical knowledge is 7.00, while in the Final examination, it increased to 18.70.

The comparison score, which represents the difference between the Pre-lab and Final examination scores for theoretical knowledge, is 11.70.

The Effectiveness Index (E.I.) for theoretical knowledge is 1.67, indicating that students achieved approximately 167.14% of the maximum possible improvement.

The Increasing Percentage for theoretical knowledge is 167.14%, representing a significant increase in scores from the Pre-lab to the Final examination.

2) Singing skills:

The average score in the Pre-lab examination for singing skills is 10.50, while in the Final examination, it increased to 17.70.

The comparison score for singing skills is 7.20.

The Effectiveness Index (E.I.) for singing skills is 0.69, indicating that students achieved approximately 68.57% of the maximum possible improvement.

The Increasing Percentage for singing skills is 68.57%, representing a substantial increase in scores from the Pre-lab to the Final examination.

3) Quality of voice:

The average score in the Pre-lab examination for quality of voice is 7.55, while in the Final examination, it increased to 17.40.

The comparison score for quality of voice is 9.85.

The Effectiveness Index (E.I.) for quality of voice is 1.31, indicating that students achieved approximately 130.60% of the maximum possible improvement.

The Increasing Percentage for quality of voice is 130.60%, illustrating a significant increase in scores from the Pre-lab to the Final examination.

4) Pronunciation:

The average score in the Pre-lab examination for pronunciation is 10.82, while in the Final examination, it decreased slightly to 16.40.

The comparison score for pronunciation is 5.58.

The Effectiveness Index (E.I.) for pronunciation is 0.52, indicating that students achieved approximately 51.60% of the maximum possible improvement.

The Increasing Percentage for pronunciation is 51.60%, suggesting a moderate increase in scores from the Pre-lab to the Final examination.

5) Music performance:

The average score in the Pre-lab examination for music performance is 10.91, while in the Final examination, it increased to 19.15.

The comparison score for music performance is 8.24.

The Effectiveness Index (E.I.) for music performance is 0.76, indicating that students achieved approximately 75.54% of the maximum possible improvement.

The Increasing Percentage for music performance is 75.54%, representing a substantial increase in scores from the Pre-lab to the Final examination.

In summary, the data analysis reveals significant improvements in all criteria from the Pre-lab examination to the Final examination. The Effectiveness Index (E.I.) values range from 0.52 to 1.67, indicating varying degrees of success in achieving improvement. The Increasing Percentage values range from 51.60% to 167.14%, showing substantial increases in scores across all criteria. These findings highlight the effectiveness of the teaching and learning

process in enhancing students' performance in theoretical knowledge, singing skills, quality of voice, pronunciation, and music performance.

Discussion

1. Manchu traditional songs singing

Many folk singers and folk artists and shamans singing Manchu folk songs do not know the concept of vocal theory knowledge. During the visit, it was found that in fact, many excellent folk singers have solid singing breathing fundamentals, the breath should be sucked into the waist position, feel the whole stomach is full of gas, so that when singing there will be sufficiently full of gas, and at the same time, they are also very attentive to the waist of the expansion of the force of the breath movement of the control and regulation. These are in perfect harmony with some of the breathing theories often mentioned in our vocal music. Generally, more use of slow breathing and slow inhalation method of singing, that is, in the chest and abdominal cavity are relaxed on the basis of the breath slowly inhaled into the bottom of the lungs after the breath into the waist circumference, with the waist of the expansion force of the slow inhalation, which has enough time to prepare for the singing and inhalation inhalation of the depth of the breath. In the investigation of Manchu folk song singing according to the local old man said, shaman song singing, to use a big voice, high pitch door, the voice sung to be high voice, loud, breath, full range, clear and accurate language. Because some of the Manchu folk song phrases generally have to sing the characteristics of the end, so there is not enough breath is not finished singing phrases, the end of the general time to inhale enough to support the song singing, and in the inhalation process of the facial expression to be very relaxed and comfortable, this easy breathing method is worth learning and learning from. This relaxed breathing method is worth learning and borrowing. It is mostly used in mountain songs, small songs and children's songs. For example, Yitong Manchu Autonomous County, Jilin Province, "Yangge Xiaochuan".

2. Manchu traditional songs education

(1) The traditional inheritance mode of minority music culture needs to be changed urgently

Luan (2018) argued higher music education and teaching is an important supporting force for the education and inheritance of traditional music culture of ethnic minorities, and the role of music education in colleges and universities in Northeast China is very crucial for the protection and better protection and inheritance of the development of Manchu music and art. School music education can firstly have a great educating power in the ideology, which can make the unconscious folk inheritance activities become conscious and purposeful music education activities.

Zhao (2021) thought many methods have already been involved in the theoretical study of the dynamic inheritance of minority music culture. However, at present, the research on how to do a good job in higher music education on Manchu music culture is relatively rare. The research on the inheritance of Manchu music culture is mostly carried out by utilizing folk activities, social music and cultural activities, and these inheritance channels are far from being able to play the role of comprehensive inheritance, especially innovation and development, and there is an urgent need to update the concepts and methods, and it has become an inevitable trend to introduce it into the teaching of higher music education.

(2) Establishing a new concept of higher education for minority music culture

Cai & Xu (2021) thought in recent years, music education majors in general colleges and universities are revising their catalogs in order to broaden the scope of professional training and enhance the effectiveness of talent training. Taking this as an opportunity, we should promote the opening of the professional category of Manchu music education, such as Harbin Normal University, according to the needs of cultivating specialists, part of the music majors to merge, in the enrollment category of music education majors will be minority music inheritance majors as a separate enrollment category into the scope of music education majors. This kind of enrollment classification can closely combine the local minority music heritage education with higher music education, so that higher education can play a pioneering role in the inheritance of Manchu music culture. In the reform of education and teaching, we should promote more colleges and universities in the northeast region to open music majors, integrate the curriculum system of promoting national music culture into the education and training of students in a scientific and reasonable way, formulate feasible teaching plans, tap the potential of educational resources, strengthen the construction of teaching staff, and carry out the teaching of national culture in a planned and systematic manner.

3. Manchu traditional songs conservation

(1) Cultural identity is mainly derived from the "root theory" of emotional ties between ethnic groups.

Cai & Xu (2021) thought the cultural memory of Manchu folk songs is inseparable from the primitive hunting and farming civilization. In the northern winter, when the ice seals three feet, and the summer is short, the ancestors relied on hunting in the mountains, forests and rivers for their livelihood. In order to defend themselves against wild animals and foreign invasions, they practiced martial arts, horseback riding and archery from childhood, but were not good at drinking because they had to be alert to the attacks of wild animals at any time and went out to hunt for a living. Hunting from individual development to the collective hunting, when they are happy to catch prey will be in the campfire, eating wild game, singing and dancing, the formation of the unique Manchu martial national character; Manchuria after the formation of customs, Manchurian Banner absorbed the essence of Confucianism, attaches great importance to the etiquette and rules, so it is also a nation of etiquette. In the long-term social development reflecting the people's sweet and sour life of the folk songs produced one after another in the folk, after the people sang and recognized, these folk songs constitute the basis of the cultural identity of the community. The shaman song is the active carrier reflecting the thoughts and feelings of the Manchu folk songs, which has a close relationship with the national beliefs, and it can best reflect that the ancestors of the Manchu people in the early days of the society which is very backward in science and technology, in the ignorance of the nature, they prayed for the blessing of the gods to keep the peace by means of dances and songs, and the religious and cultural beliefs of the community shaman have become the main characteristics of the cultural identity of the Manchu people, and also become the basis of the cultural and emotional support for the ethnicity.

(2)Revival of the Living Inheritance of Manchu Folk Songs from the Perspective of Cultural Memory

Zhang (2023) introduced establishment of inheritance and protection mechanism. The living inheritance and revival of Manchu folk songs should be based on the state's construction of a living inheritance and protection mechanism for Manchu folk songs, and the promotion of

Manchu folk songs in the form of regional cultural industries through financial investment and government support.

Wang (2020) argued Constructing the effective carrier of living cultural inheritance-inheritor mechanism. The living heritage of Manchu folk songs, whether it is oral teaching or non-legacy development, the key factor is the "inheritor", who is the core value of the transmission and dissemination of Manchu folk songs, such as Manchu folk songs inheritor He Shihuan old man, Harbin A city Xi Jingchun teacher, Jilin's Shikuanghua shaman have made great contributions to the inheritance of Manchu folk songs. In addition, the traditional art form of "Manchu folk songs" is based on the restoration of linguistic memory on the basis of living inheritance, and the reproduction of ritual music forms helps to reach the cultural identity of the ethnic groups. In this way, the inheritor of the Manchu folk songs and the inheritance mechanism become the effective carrier of the living inheritance.

Recommendation

1. Practical Recommendations

(1) Folklore Transmission

Folklore is the cultural inheritance of a nation's long history, especially in clothing, food, housing, transportation, marriage, funeral and religious beliefs. Therefore, in a certain sense, in order to recognize the development of the cultural heritage of an ethnic group, we must first recognize the folklore heritage of this ethnic group. As a forest nation growing in the white mountains and black waters, the Manchus, due to the influence of the region, climate and other special environments, created the hunting lifestyle and folklore of the Manchus in the northeast in the past. For example: Manchu people in the wedding day sedan chair stops, the groom should be false shooting three arrows, in the pick open the lid to sing "happy song", the cave to sing "pull empty Qi"; birth of a child to be hung on the gate with a bow and arrow, red damask, and to put the child in the car of the yo-yo, hanging up to feed. So we have a variety of lullabies that are familiar to all. The Manchus were required to observe filial piety after a person's death, and to this day we can still see some places where the Manchus live in large numbers, and even certain rural areas in the northeast, still retaining these customs. They have to sing the Song of Performing Filial Piety, the Tune of Crying Mourning, the Tune of Crying Husband, and so on. For example, when celebrating the harvest to sing "celebrate the harvest", unlike the Han Chinese is the Manchu women in order to live and work for the convenience of the matter of foot-binding, like big feet, "sky feet". To natural and strong for the beauty, in the folk song "do embroidered shoes", is the big feet of Manchu girls have exaggerated depiction. Biscuits when singing "yellow rice cake", "dumplings", etc. is the desire for a better life and praise, especially in religious ceremonies sung songs, such as "Fo Bo Mi", "Invitation to God", "Pai Shen", "Naju Yun", etc. These folk songs in a certain sense not only to retain the traditions of the folk culture, but also to promote the innovation of their own Manchu folk songs and diversification of the subject matter.

(2) Folk Artist Inheritance

Manchu folk songs are usually in the early childhood in the elders of the shamanic ritual activities, began to have a prototype, young memories of growing up in the humming of the ballad "lullaby", I grew up in this environment, and gradually through the adults taught to master some of the repertoire, and as he grew up, he also became a singer. In addition, the singing of sacred songs as a "skill", not every Manchu can sing, sing well, which is bound to

exist in the cultural inheritance factors, and according to traditional Chinese custom, ancestral "technology" is not easy to "outsourcing". According to the traditional Chinese custom, the ancestral "technology" is not easy to "outsource". In this way, some folk songs have become the main way of folk artists inheritance, family and master inheritance is also included.

2. Recommendation for future research

Manchu folk songs are the precious historical and cultural heritage handed down by Manchu people for thousands of years, which is the basis of other forms of Manchu music, whether it is Manchu music and dance, rap or opera, etc., all of which are inseparable from the original material of Manchu folk songs. With the development of society and the progress of history, we will gradually become known to the world by exploring and deepening our research into the historical origins of Manchu music and culture, and the forms of music and art. Through the research in recent years, Manchu folk songs still have far-reaching influence in the hearts of the Manchu people and the whole country, and are deeply rooted in the hearts of the Manchu people, spreading for a long time and having a long history. Although the Manchu people do not use their own language, but these folk songs are still being sung, "Run to the South China Sea", "rain song", "Yo child tune" is still vital and more vigorous survival in the Manchu people, and even some of the folk songs are absorbed by the brotherly peoples, borrowing, and some of the folk songs in the Han Chinese people are also being sung, such as the "Songs of Exodus" and so on.

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