



The Analysis of "Duixie" Music in Lhasa, Tibet, China.

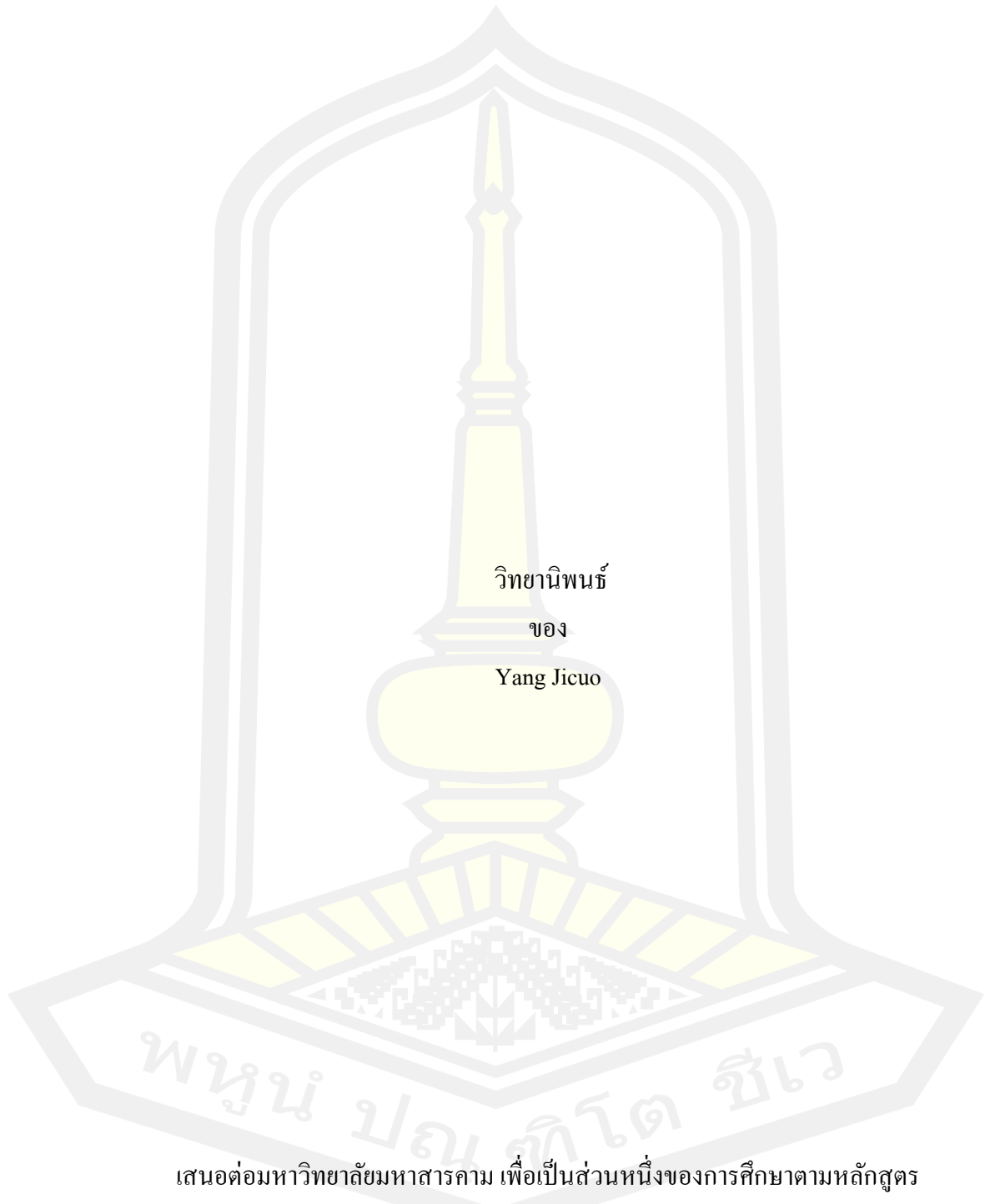
Yang Jicuo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

August 2022

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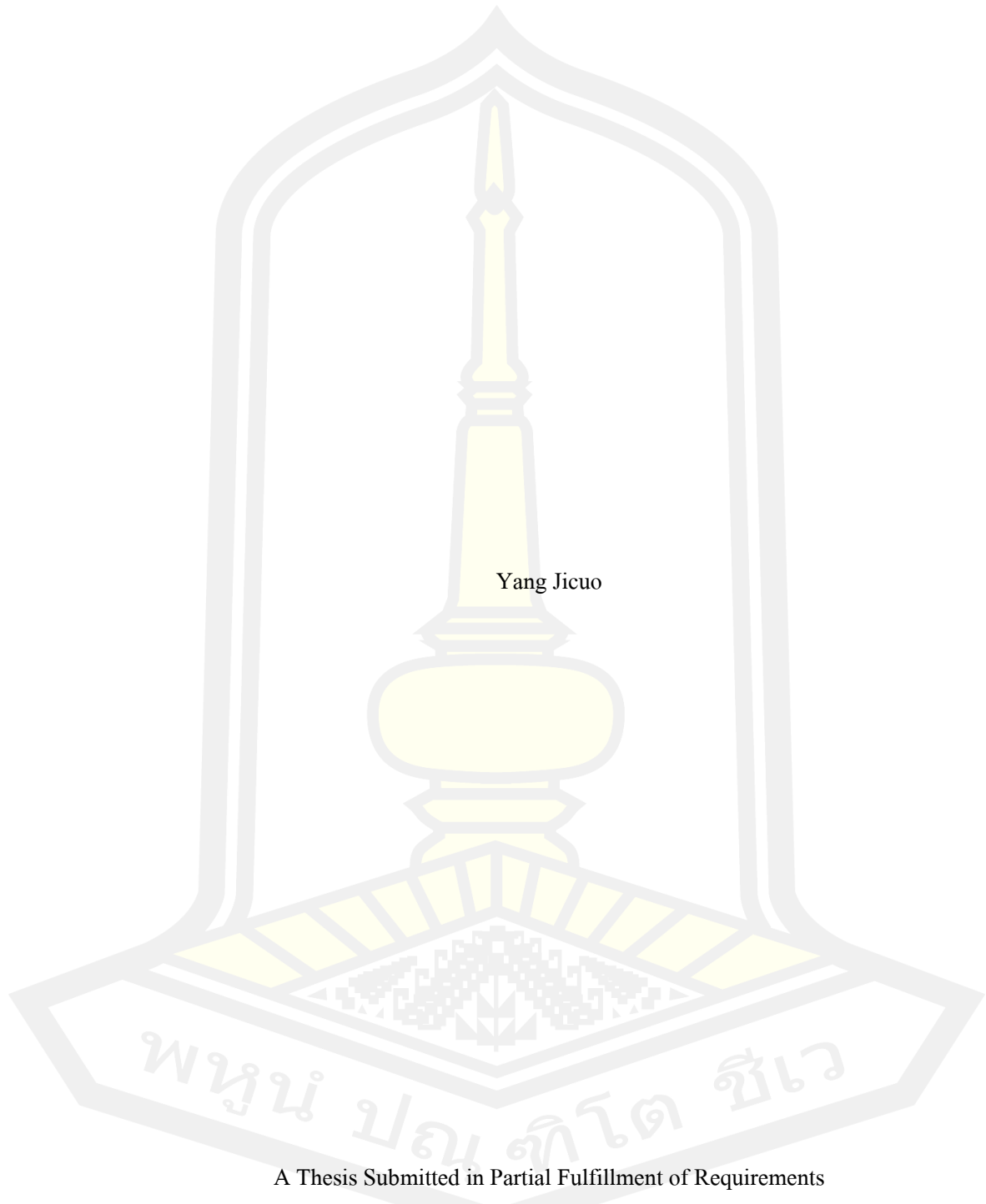
วิทยานิพนธ์
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The examining committee has unanimously approved this Thesis, submitted by Ms. Yang Jicuo , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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DEGREE	Doctor of Philosophy	MAJOR	Music
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ABSTRACT

This is a qualitative investigation with the objective were (1)To investigate the Developments of "Duixie" Music in Lhasa, Tibet, China.

(2)To analyze selected examples of "Duixie" Music in Lhasa, Tibet, China. And (3) To trace the transmission of "Duixie" Music in Lhasa, Tibet, China.

Data were collected from fieldwork using questionnaires. The result found that:

1. Lhasa Duixie is an art form that combines the three artistic means of singing, dancing and band in the same piece. Duixie was first popular in the area of Ali, and the rural "guoxie" sang and danced in a circle around a bonfire.

2. Lhasa Duixie has its unique musical structure and singing form after the innovation and adaptation of early folk artists. The introduction of domestic accompaniment instruments makes the accompaniment more colorful.

3. When Lhasa Duixie went from a wandering artist in the 19th century to the "Nangma Jidu" performing arts group, the inheritance method was relatively simple and lacked professionalism; although the inheritance of today's schools is supported by professional theory, it lacks the education of folk culture; the social performance field only has the function of popularization, Inability to inherit.

Keyword : Lhasa Duixie, Art group, Inheritance method, Analysis of works



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Time flies, the three-year study time for a doctoral degree came to an end with the completion of this graduation thesis. It took nearly two years from the preparation of the graduation thesis to the final draft. Looking back on this period, I collected, organized, and practiced until In the final process, I received a lot of care and help, and I take this opportunity to express my sincerest gratitude to them.

First of all, I would like to thank Mahasarakham University for admitting me and giving me such a good opportunity to study. I would also like to thank my tutor, Professor Khomkrich, whose kindness, tolerance and patience touched me greatly, whether in study or in just one semester of life in Thailand, and I benefited a lot from his carefulness and rigor in study. The teacher will not only always care about my physical and mental health, but also patiently answer me when I encounter it. From the topic selection, conception, data collection, interview objects, etc. to the completion of writing this thesis, every step and every link is inseparable from the teacher's guidance and help. The teacher's profound knowledge and rigorous attitude always spur me to continue. Work hard to improve. Here, I sincerely thank him for cultivating me over the years, and I hope I can apply what I have learned in my future study and life.

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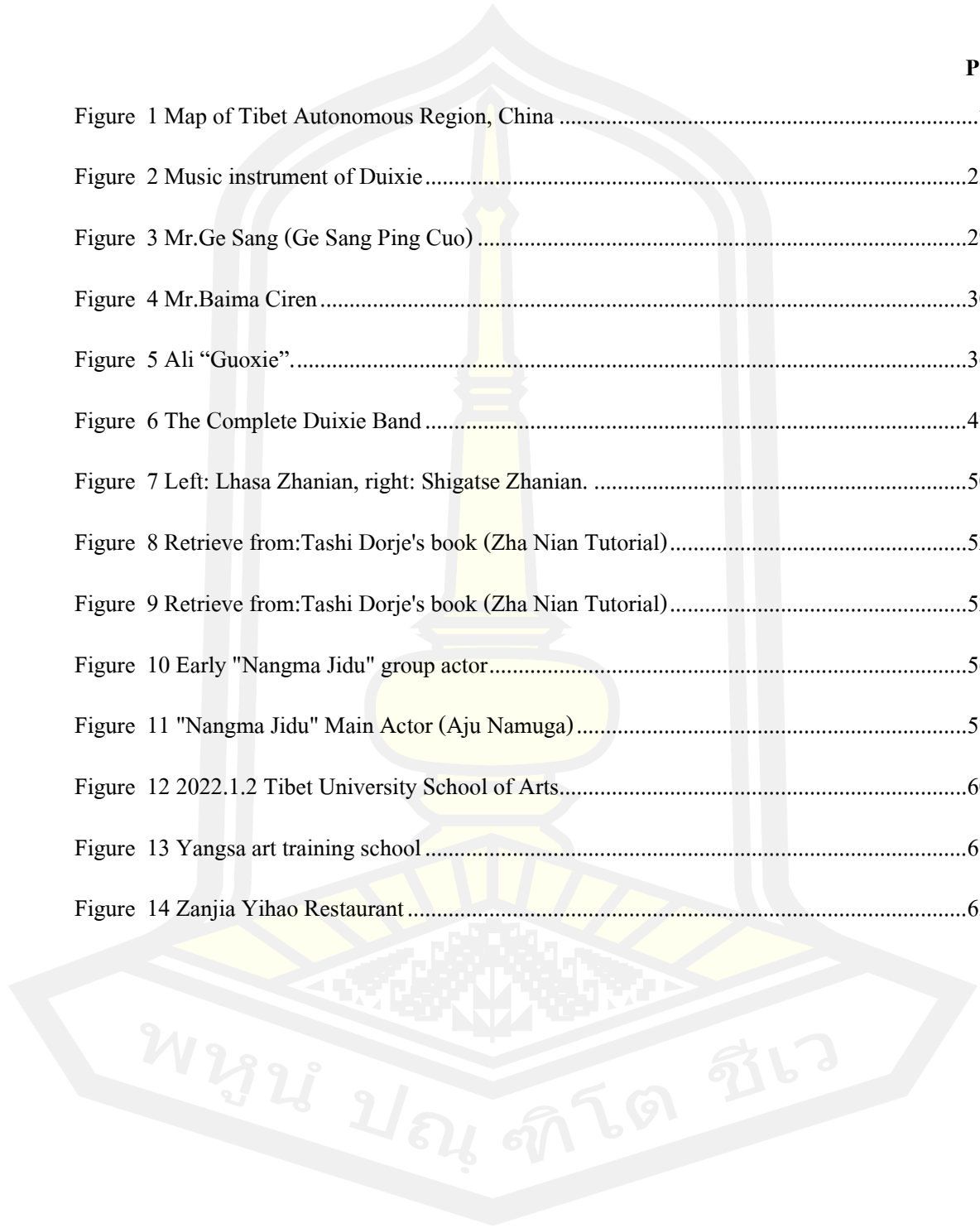
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Chapter I

Introduction

1.1 Statement of the Problem

Tibetans are a people who are keen on art. In China, they are known as "good at singing and dancing". In Lhasa, Tibet, "Dui Xie" is a kind of song and dance art indispensable to people's life.

The Tibetan word "heap" refers to geographical location and place names. Generally, it is literally translated as "upper" or "west", so it is written as "heap", generally referring to the upper or western regions of Tibet, such as : (Razi, Sakya, Angren, Ali, Dingri). "Xie" means song and dance, and the Tibetan people call the songs and dances prevalent in these areas "Duixie".

The spread of "Dui Xie" from Dui to Lhasa is mainly due to the following four factors:

(1) Folk artists who make a living by busking in the street.

(2) Lhasa is the holy land of Tibetan Buddhism. The devout people in the "Dui" area come to Lhasa. They are good at singing and dancing, which also plays a role in the spread of "Dui Xie".

(3) At the end of the 17th century, Dui Xie dance was interspersed with the repertoire of Tibetan opera teams from various places in the performance of "Xuedun" (Yogurt Festival). Due to the spread and communication of folk artists, it was spread to Lhasa and other areas, and was loved by local people from all walks of life. After continuous innovation and refinement, it eventually became a more complete and lively "Dui Xie" with Lhasa characteristics.

(4) After some soldiers of the Former Greek Tibetan government came to Lhasa, they often sang and danced in their spare time, especially performing Dui Xie on festivals, which was also an important factor in the spread of Dui Xie to Lhasa.

According to the above four factors, it can be seen that "Dui Xie" spreads from "Dui" areas to Lhasa due to various factors, including folk artists, religious masses, soldiers and officers, and dignitaries. Therefore, it is believed that this is a top-down transmission process, which not only creates favorable conditions for the formation of "Dui Xie" in Lhasa, but also creates favorable conditions for the formation of "Dui Xie". More importantly, Dui Xie's song and dance style is lively and enthusiastic, which is loved by people of all levels. (Bingjin Wu, 2017)

The artistic features of "Duixie" in lhasa: (1) "Zha Nian" and tap dance as the main features. (2) Tonality and musical structure. (3) Characteristics of rhythm, melody and lyrics. (Zhang Hong & Ge Sang, 2019)

After hundreds of years of spread and evolution, "Duixie" is not only one of Tibetan people's favorite song and dance performances, but also plays multiple roles in the selection and construction of Tibetan people's social values. (1) Entertain yourself and the public. (2) Educate and motivate members of society. (3) Record and inherit national culture. (4) Condense national cultural consensus. (Fan Yanhua & Long Youcheng, 2014)

Summary of "Duixie" art: 1. Praise or praise historical figures and great revolutions. 2. Reflect or represent love and family life. 3. Sing or praise the wonders of nature. 4. Sing about religion or religious saints.

"Duixie" is a comprehensive art form that combines song, dance and music. This art form is either rural or urban; Indoors or outdoors; At ordinary times or festivals; Neither male nor female; One of the ancient folk songs and dances performed by a single person or several or more people together, without any constraints, reflects the important artistic value of unity and cooperation, aesthetic taste, and communication between farmers and herdsmen of the Tibetan people.

"Duixie" is not only a song and dance art, but also plays a positive role in the selection and construction of people's social values. transmission of "Duixie dance art in the new era under the background of a record and show the effect of different national cultural personality, makes the people in entertaining and artistic aesthetic spiritual enjoyment and satisfaction, and motivate people two striving for a better life, so as to guide, education people to become members, to adapt to the social development At the same time, it plays an important role in promoting domestic cultural self-confidence policy.

According to the collected research results, the systematic research on "Duixie" did not last long. From 1950s to 1960s, it was only the discovery and recording stage of "Duixie" dance music. In the 1980s, the study of Tibetan traditional music attracted the attention of music circles at home and abroad, and it was not until then that the "Duixie" song and dance music began to be systematically analyzed and sorted out, and relevant books were published. The researchers mainly analyzed the origin, development, style and musical form of "Duixie".

Mima Luosang (2000) explained the masculine characteristics of music from three aspects: rhythm speed, mode scale and dance movement.

Jue Ga (2007) this article analyzed the name and structure pattern of "Duixie" and illustrated the performance form of "Duixie" music in the performance process with examples.

Ciren Yuzhen (2013) explained the origin and development of the "Zhanian" (six-stringed musical instrument) in the "Duixie" band.

Luo Dan (2014) analyzed the origin and characteristics of the dance style of "Duixie".

Gesang Ouzhu (2000) analyzed the style and characteristics of "Duixie" dance rhythm.

Gui Lanlan (2007) elaborates the origin and development of "Duixie", and researches the origin and formation of "Duixie" from three aspects of music, Musical Instruments and dance. Etc.

From the above information, it can be seen that there is no research on the process of transmission, only on the development and characteristics of music. Which has been done for more than 5 years. In this regard, The researcher hopes to keep pace with The Times for the research on the propagation process of "Duixie" music in Lhasa and the research on the characteristics of music by taking advantage of his Tibetan nationality and the Tibetan culture he understands and integrates into. in order to be information for those who are interested in further study.

1.2 Research objectives

1.2.1 To investigate the Developments of "Duixie" Music in Lhasa, Tibet, China.

1.2.2 To analyze selected examples of "Duixie" Music in Lhasa, Tibet, China.

1.2.3 To trace the transmission of "Duixie" Music in Lhasa, Tibet, China.

1.3 Research questions

1.3.1 What is the development of "Duixie" music in Lhasa, Tibet, China?

1.3.2 How to analyze selected examples of "Duixie" music in Lhasa, Tibet, China?

1.3.3 How to trace the transmission of "Duixie" Music in Lhasa, Tibet, China.

1.4 Importance of research

1.4.1 We can understand and investigate the development of "Duixie" music in Lhasa, Tibet, China.

1.4.2 We will analyze selections of "Duixie" music from Lhasa, Tibet, China.

1.4.3 We can understand the transmission process of "Duixie" Music in Lhasa, Tibet, China.

1.5 Scope of research

I will study the development of performance styles, musical developments and musical developments. In the analysis of selected songs, I will analyze the characteristics of the music, and in the process of transmission, I will study the transmission of Duixie from generation to generation.

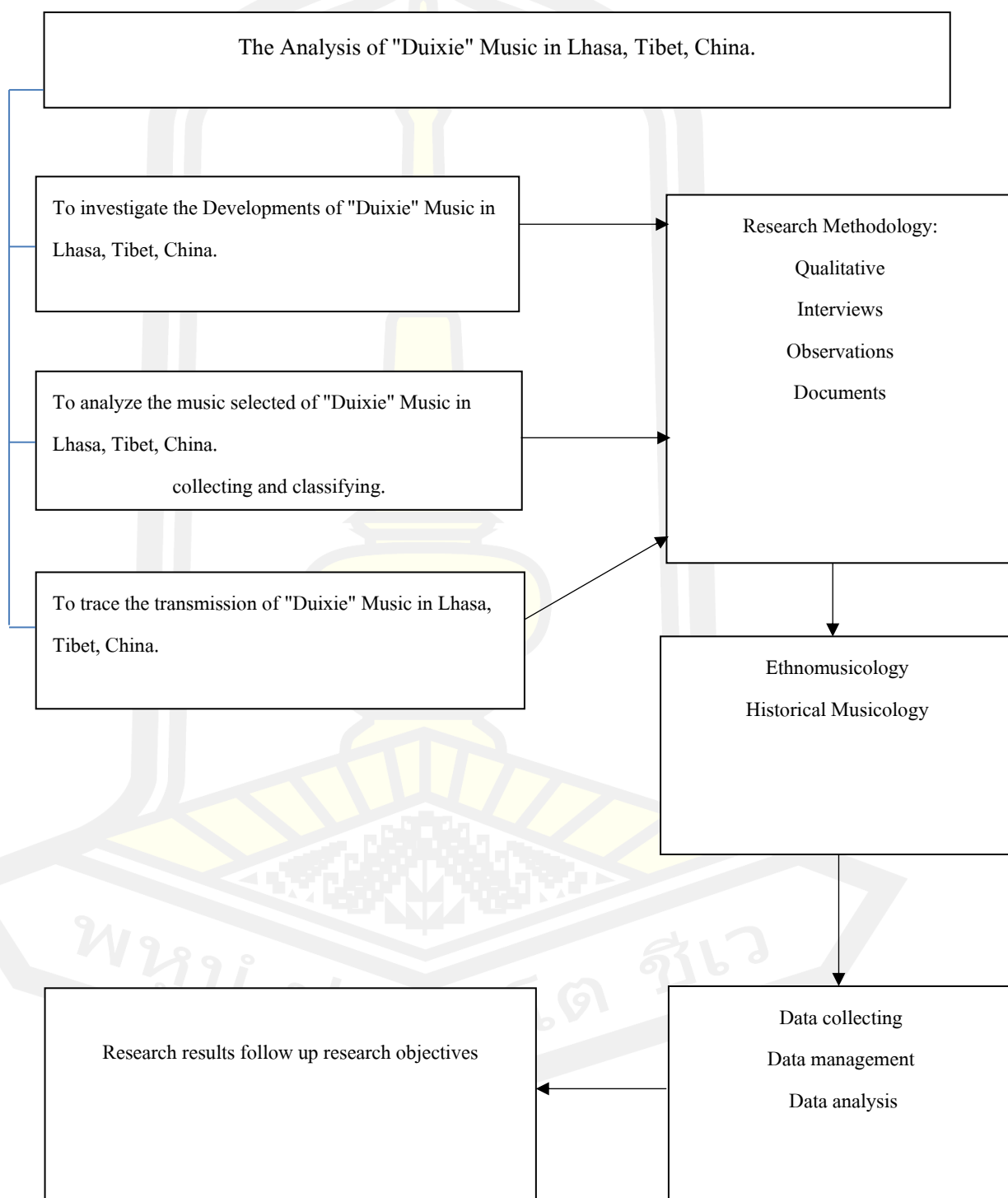
1.6 Definition of term

Development refers to the development of performances, the development of musical instruments, the development of songs.

Musical characteristics refer to the melody, movement of melody, rhythm, lyrics. The Transmission refers to the form of transmission of Duixie from generation to generation.

1.7 Conceptual framework

This dissertation The Analysis of "Duixie" Music in Lhasa, Tibet, China. takes has 3 object. The data is mainly obtained through there search methods are qualitative, interview, observation, and literature review. These materials can be explained by theories of ethnomusicology, historical musicology and sociology of music.



Chapter II

Literature Reviews

In this research study The researchers reviewed the relevant literature. which in order to obtain relevant information that can be used as a guideline for research planning, data analysis as well for the study in order to obtain the most complete research.

The researcher conducted a review according to the following topics:

2.1 General knowledge of Tibet Autonomous Region of China

2.1.1 Geographical features of Tibet.

Geographical location of Tibet.

Tibet is located in the southwest frontier of China, southwest of the Tibetan Plateau. The land area of the whole region is more than 1.22 million square kilometers, accounting for about 12.8% of the total area of China. Surrounded by the Himalayas, Kunlun and “Tang Gula” mountains, Tibet is known as the "Roof of the world" with an average elevation of more than 4,000 meters. It is the largest and highest plateau in the world and the main body of the Qinghai-Tibet Plateau. The terrain is complex and diverse, mainly divided into four areas:

One is the northern Tibetan plateau, located between the Kunlun, Tanggula and Gangdis-Nyenqing Tanggula mountains.

The second is the Southern Tibetan Valley, where the “Yalong Zangbu” River and its tributaries flow, including the world's largest canyon, the “Yalong Zangbu” Grand Canyon.

The third is the high mountains and valleys in eastern Tibet, namely the cross sectional Mountains and the Sanjiang River basin in southeastern Tibet.

The fourth is the Himalayas, including the world's highest peak - Mount Qomolangma (Mount Everest).

It is northwest cold on the whole, southeast warm wet, by southeast and northwest belt replacement.

The overall climate is characterized by thin air, low pressure, low oxygen content; Sunshine, strong radiation; The temperature is low and the temperature difference is large.

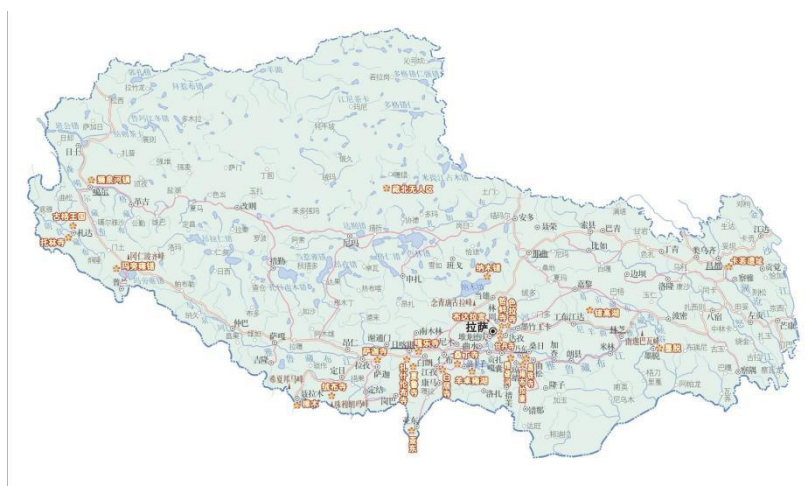


Figure 1 Map of Tibet Autonomous Region, China

Retrieve from: www.baidu.com

2.1.2 Climatic characteristics of Tibet

Tibet's climate is unique and complex due to its topography, landform and atmospheric circulation. The climate is cold and dry in the northwest and warm and humid in the southeast. Therefore, from southeast to northwest, there are tropical, subtropical, plateau temperate, plateau subfrigid zone, plateau frigid zone and other types of climate.

Under the alternating control of the west wind in winter and the southwest monsoon in summer, the dry season and rainy season in Tibet are very obvious, and the dry season is generally from October to April of the next year. From May to September is the rainy season, and the rainfall generally accounts for about 90% of the annual precipitation.

The climate of southern And northern Tibet is very different. Affected by the warm and humid air current from the Indian Ocean, the Southern Tibetan Valley is mild and rainy. The annual average temperature is 8°C , the lowest monthly average temperature is -16°C , and the highest monthly average temperature is more than 16°C . (Dai Ji & Wan, 2006)

2.1.3 The geographical location of Lhasa

Lhasa, also known as Luoji and Nikko City, is a prefectural city and capital of Tibet Autonomous Region. It is an international tourist city with snow plateau and ethnic characteristics approved by The State Council. The total area of the city is 31,662 square kilometers. As of 2018, the city has jurisdiction over 3 districts and 5 counties, covering an area of 82.82 square

kilometers. As of midnight on November 1, 2020, Lhasa has a permanent population of 867,891. In 2020, Lhasa's GDP reached 67.816 billion yuan.

Lhasa is located in southwest China, in the central Part of the Tibetan Plateau, on the north side of the Himalayas, and in the valley plain of the middle reaches of the Lhasa River, a tributary of the Yarlung Zangbo River. The Lhasa River flows through this area and empties into the Yarlung Zangbo River in the southern suburbs. It is the political, economic, cultural, scientific and educational center of Tibet and the holy land of Tibetan Buddhism. 3650 meters above sea level, sunny weather all year round. With more than 3000 hours of sunshine every year, it is known as the "Sunshine City". Lhasa is rich in all kinds of resources, which has obvious resource advantages compared with other cities in the whole country and the autonomous region. (Hong Zhang & Sang Ge, 2019)

2.1.4 The urban history of Lhasa

Lhasa is one of the first batch of national historical and cultural cities. Lhasa is famous for its beautiful scenery, long history, unique customs and customs, and strong religious color. In the 7th century, Songtsan Gampo unified Tibet and moved its political center from shannan to Lhasa. It has been awarded the honorary titles of "China's Excellent Tourist City", "European Tourists' Favorite Tourist City", "National Civilized City", "China's Most Safe City", "Top 200 Charming Cities with Chinese Characteristics", "Top 200 Charming Cities with World Characteristics", and "100 Cities in China 2018".

In 2017, a review confirmed that Lhasa would continue to retain the honorary title of National Civilized City. On April 2, 2018, the Ministry of Science and Technology and the National Development and Reform Commission released a list of 17 Chinese cities to support the construction of innovative cities, among which Lhasa was listed. In November 2018, it was selected as one of the top 100 cities in China. In October 2020, it was rated as the National Model city of double support. (Ji Zeng & Mao, 1995)

2.2 General knowledge of "Duixie" music in Tibet

According to the UNESCO Convention for the Protection of Intangible Cultural Heritage, intangible cultural heritage (hereinafter referred to as INTANGIBLE cultural heritage) is "human knowledge represented by oral transmission, performing arts, folk activities and

manual skills, which together constitute a cultural space in the form of national culture". It interprets a nation's traditional knowledge and simple philosophy about nature and universe from various angles. The Chinese culture is profound and long-lasting, and the intangible cultural heritage resources produced by it are characterized by huge amount, various categories and complex systems. (Hong Zhang & Sang Ge, 2019)

The Tibetan people live on the snowy plateau at the top of the world, forming a unique way of life and customs. In the course of historical development, they have also left a rich variety of folk song and dance music, which is diverse in form and rich in content. "Duixie" reflects real life, social history, love and marriage, cultural customs, religion, heroes and so on. These are the treasures of the Chinese national art garden, but also an important part of the world's diversified music art, has a very long history. (Gesang Ouzhu, 2000)

"Duixie" is a folk song and dance widely spread on the Tibetan Plateau. The Tibetan word "dui" means "upper part", specifically referring to dingri, Lazi, Saga, Angren and other counties on the upper reaches of the Yarlung Zangbo River and the Ali area. The Tibetan word "xie" means song and dance. "Dui" has two meanings: on the one hand, "Dui" is the name of a geographical region in Tibet that came down from the early phase. At that time, the Tibetan region was divided into three parts: "Upper Ali Third Ring road", "Middle Weizang Fourth Wing" and "lower Duokang Sixth Gang". "Dui" is the abbreviation of "upper Ali Third Ring road", which refers to the vast area from northwest xigaze region of Tibet Autonomous Region to Ali Region and Ladakh region of Indian-controlled Kashmir.

On the other hand, people on the Tibetan Plateau usually live along river valleys and identify their position by the flow direction of the river. The lower reaches of the Yarlung Zangbo River are called "Mai" and the upper reaches of the Yarlung Zangbo River are called "Dui" and the people there are called "Duiba". The Duiba people's song and dance is called "Duixie". In fact, "Dui" of "Upper Ali Third Ring Road" is only a general reference and customary name of geographical division, but does not completely refer to the distribution of Duixie in the whole "Upper Ali Third Ring Road". Some scholars even think that "There is no such art form in Ali area". The Dingri, Lazi, and dui regions further west are the main birthplace of Duixie.

Zhanian, as a popular plucked instrument in Xizang, is an important feature of Duixie art and an indispensable instrument in Duixie music. At the beginning of the 13th century, the

accompaniment of "Zhanian" appeared in folk music, which gradually developed into a complete music and dance with an introduction, an interlude and an epilogue. In rural areas, it is impossible to sing or perform "Duixie" without the accompaniment of "Zhanian". Hence, there is a folk saying that goes, "When you see Zhanian, your legs and feet itch a bit. When you sing a Duixie song, your fingers will naturally dance." As you can see, "Zhanian" is inseparable from Duixie. Therefore, the author believes that the development of the accompaniment instrument "Zhanian" plays an important role in the formation of Duixie, and it is an indispensable accompaniment instrument when playing traditional Tibetan music such as Duixie and Nangma. (Gui Lanlan, 2007)

2.3 The society and culture of "Duixie" art in Lhasa

2.3.1 Tibetan Traditional Costumes and "Duixie" music

As "Duixie" is a folk dance and a part of entertainment in people's life, it has no special norms and requirements for clothing. In Xigaze, people wear their daily clothes when they dance "Duixie". Only during festivals do they wear formal and gorgeous costumes.

Xigaze region women generally pleased with Mr. Show of farmers and herdsmen to braid hair color silk after make up plait pan head love Jin Yinzhi earring body generally similar shirt long "general notes" coat "qu ba's beauty" connect body robes waist circumference "bang" apron wearing boots "MoSong" during festivals when this series of clothing quality of a material is more valuable in fabrics such as silk, silk or ballastless pain also wear Product is also more abundant, such as "black" belt before the bosom of a hoard of gold and silver jewelry, "just" with silver belts, bracelets, etc within men generally wear "PuWenJiu" under the "ancient" pants coat pain pain of men's "song of the" Tibetan robe some older men are wearing boots with red "Mr. Show" make up plait after the plate on his head and wear of the turquoise earrings.

I visited xigaze in August, when tibetans usually wear simple, lightweight Tibetan clothes in summer. In the "Wang Guo" festival, only most of the elderly or older people wearing more formal Tibetan clothing, namely ballin stiff Tibetan robes, Tibetan boots and other young people working outside the dress is almost the same as the Han. However, this does not prevent them from dancing freely, which means they can wear and dance at any time and anywhere for their own amusement. "Duixie" has long been "modified" to better reflect the actors' body

language and visual effects on stage. From cloth quality of a material, the design of the choice of color clothing style to the production of decorations and wearing way are more in line with the needs of stage performance rather than become a drag on the performance of actors. Such as Tibetan robe is no longer with the heavy pain pain instead of thin silk fabric color is more bright-coloured, engaging in order to better display "Duixie" at the foot of the kick step pace Tibetan robe length shortens the revealed dancers leg part of the knee following in order to play the effect of tread noise and preserving the traditional style of boots still retain high help, hard ground but legging part of the material can be replaced with more profit The spandex fabric accessories of the activities of the leg cannot little, of course, but also is no longer a "real" after all, the real agate, carved turquoise, gold and silver is expensive weight also is not convenient actors so it changed into the same design is made of plastic and other accessories that is convenient to wear under the action of stage lights, also has the same effect why not do it... All these are the results of artists' thinking and design in order to better create the stage effect after the performance of "Duixie" on the stage. The author thinks that as long as we can keep the traditional style of Tibetan clothing in the design and collocation, it is worth looking forward to seeking new and different styles, fabrics and materials. (Zhao Xi, 2007)

2.3.2 Lhasa tap dance and "Duixie" music

The formation of vibratory rhythm in Tibetan dance is closely related to the geographical environment and working mode of Tibetan people.

First of all, due to the high altitude and cold climate of Tibet, transportation in farming and pastoral areas was very difficult in the past and many goods had to be carried by hand. When people are crawling in groups on high mountains and steep slopes with heavy loads on their backs, they always move forward with their legs moving rhythmically with deep breathing. When working in the fields, people regularly bend and bend and repeat the same rhythm of movement. This kind of long-term bow and quiver knee habitual labor movement must be reproduced in the dance to constitute the original law of dance.

In addition, western Tibet has a complex climate due to its strange and diverse terrain. The open terrain at higher elevation in this area has an average gale day of more than a day a year. In addition, the cold air of the mountain Renbuqing and the gangdise mountains with snow all year round often attacks the livestock and farmers and herdsmen there. So the Tibetans lived in

this kind of environment where they had to stomp on the frozen ground and shake their arms and generate heat from their body movements to protect themselves from the harsh weather. Year after year, this behavior of keeping out the cold gradually evolved into regular movements or dance steps and became one of the recreational ways in people's life. It can be said that the unique climatic characteristics of Tibet create the dance movement "stamping" in "Duharmonic". It is a kind of inner activity of people fighting against nature under special natural climatic conditions. It is a kind of rhythm of human body movements fighting against nature. (Zhao Xi, 2007)

2.3.3 Tibetan language and "Duixie" Music

The Tibetan language is a beautiful and elegant language with expressive force, and its intonation is bright and lively. According to statistics, more than 4.6 million people speak the Tibetan language in China.

The current Tibetan writing came into being relatively late, appearing in the Tubo Tsan Gampo period in the 7th century, and created by Tumisang Buza. Although there are various other writing ways to describe the situation before, it can only be traced back to the Tubo period to directly record the historical events and Tibetan culture with Tibetan writing.

As Marx said "the history of folk song is the only legend and the chronicle", folk song and dance music without any words and constraints, the Tibetan people had seen and heard in the long-term production and life practice, song sung the way very well documented, and have created rich and colorful folk song and dance music, therefore is known as the "dance of the sea". The lyrics of these songs and dances fully reflect the social life and basic history of Tibet at that time. (Ge Sang, 2010)

2.4 A kind of Chinese folk music

Chinese minority music is an integral part of the whole Chinese national music culture. All the 55 ethnic minorities in China are good at singing and dancing, and have excellent and unique music created and passed down from their own ethnic groups, which shows the value of their existence. As early as about 5,000 years ago, Huaxia music culture, formed by the Yellow River and the Yangtze River and other rivers, showed a trend of diversified origin and mixed development, and then continuously absorbed the essence of the music of the surrounding ethnic

minorities. At the same time, it constantly infiltrates and integrates with minority music culture, and gradually forms the rich and colorful Chinese folk music.

Each ethnic minority in China has its own development history and cultural background, and the ethnic music culture formed on this basis has a variety of music genres. Like the Han nationality, the music of ethnic minorities can be divided into folk songs, folk instrumental music, folk songs and dances, folk rap art and folk opera music. [2010, Wang Hua]

2.4.1 Minority music is a kind of folk song

(1) Qinghai Folk Song (Hua Er)

Qinghai flowers are the product of unique geographical environment. Qinghai flowers originated from hehuang region, namely the upper reaches of the Yellow River and its important tributaries Huangshui and Datong River basin. For hundreds of years, hehuang flowers spread in Qinghai, due to the influence of geographical, natural and cultural factors, has gradually formed qinghai characteristics. Sanjiangyuan land is the high sky thick soil born from the collision of qinghai-Tibet plateau and loess Plateau. Here rugged mountain peaks coexist with high-altitude tableland; Flowing rivers coexist with numerous lakes; Numerous plateau wetlands and vast deserts coexist; Rugged snow-capped mountains coexist with grassy prairies; Green willows drooping silk, crisscrossed villages and fields of heaven and earth, cattle and sheep rolling pasture coexist. Qinghai flowers are bred and grown in this geographical environment, and have the obvious characteristics of multi-ethnic styles and diversified cultures, such as loud music, vivid music, rich emotions and different characteristics. (Teng Xiaofu, 2013)

(2) Tibetan Rap drama gesar

Gesar epic rap music is the artistic transmission and expression of the trinity of Tibetan folk rap, oral poetry and singing melody, and it is the original "sound" form of rap music handed down orally by Tibetan folk. Gesar is called a "giant musical drama" because of its massive rap music. (Hong Zhang & Sang Ge, 2019)

Gesar (Si), the local traditional folk literature of Tibet, Qinghai, Gansu, Sichuan, Yunnan, Inner Mongolia, Xinjiang, one of the world's intangible cultural heritage.

Gesar (Si) mainly describes the lion King Gesar with fearless spirit to lead the army of the Ling Country to the north and south war, subduing demons, restraining the strong and helping the weak, rescue creatures, so that the people live a peaceful life, old age to return to heaven. Epic

is a combination of mythology, traditional folk songs, proverbs and slang, with a magnificent and colorful artistic style.

On May 20, 2006, Gesar (Si) was approved by The State Council of the People's Republic of China to be included in the first batch of national intangible cultural Heritage list, heritage number: 1 -27.

In 2009, Gesar was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity under the Convention for the Protection of the Intangible Cultural Heritage.

The development of Tibetan edition proof culture promotes the dissemination of the Complete Works of King Gesar to a wider audience. Although Gesar (Si) is the world's longest heroic epic, with the development of The Times and the expansion of gesar (Si) influence, the public hope to use a more relaxed and intuitive way to understand the spread of thousands of years of national epic and national cultural heritage. At present, the cultural industry is in a period of great development, which provides us with a favorable opportunity to drive Gesar to break through national boundaries and transcend academic research boundaries to achieve wider dissemination through industrial development. Tourism, animation, film and television, performing arts and other cultural industries can and should be attracted to the development of Gesar cultural resources.

In November 2019, the list of Representative National Intangible Cultural Heritage Sites under Protection was published. Bahrain right flag gus culture research and development center, diqing Tibetan autonomous prefecture of non-material cultural heritage protection center, ganzhi Tibetan autonomous prefecture, cultural centers, Inner Mongolia autonomous region minority ancient books and "gus" solicitation laboratory, epic "gesar" research institute, northwest university for nationalities in qinghai province, Tibet autonomous region cultural department, the xinjiang uygur autonomous region folk artist association, the Chinese society The Gesar (Si) Office of the Chinese Academy of Sciences has obtained the qualification of "Gesar (Si)" project protection unit.

(3) Mongolian tune

Mongolian jangdiao generally refers to Mongolian jangdiao folk songs, in addition to the long tone and a short tone.

It is called "Wuritu Dao" in Mongolian, which means long song. It is characterized by less tone and longer words, high and distant, slow and free, suitable for narrative, and long lyrical; The lyrics are usually two sentences in the top and two sentences in the bottom, mostly describing grassland, horse, camel, cattle and sheep, blue sky, white clouds, rivers and lakes, etc. Mongolian jangdiao is known as "living fossil of grassland music" because it tells the history, culture, human customs, morality, philosophy and artistic perception of Mongolian people with its distinctive nomadic cultural characteristics and unique singing form.

On November 25, 2005, UNESCO announced at its Headquarters in Paris the third batch of "Representative oral and Intangible Heritage of Humanity", which was jointly declared by China and Mongolia on the list of "Mongolian Folk songs".

Subei Mongolian folk song was born on horseback and rooted in the grassland. In particular, the long tone, with its diversity of colors, extensive functions, rich content, music uniqueness, among the world's national art forest. With the development of society and the constant change of life style, the long tune originally reflected the primitive "nomadic" life, and then expanded to various occasions and different fields, and finally formed a complete structure, a wide range of themes, unique style, rich expression of folk songs. (Dao Macao, 2010)

2.4.2 One of the Musical Instruments of Chinese minorities

(1) Mongol morin Khuur

Morinhuur, or "Morinhuur" in Mongolian, is one of the most representative Mongolian Musical Instruments. From a certain point of view, morin Khuur is the symbol and symbol of Mongolian traditional music culture, even Mongolian traditional culture. Mongol stringed instrument was the Mongolian many Musical Instruments of the ordinary one, but after the 50 s of the 20th century with mulberry and riccio huawei still represent the joint efforts of the Mongol stringed instrument performer and luthier, Mongol stringed instrument gradually completed from the "traditional" to "modern" transformation, and the position and role of constantly improve, become the symbol of the Mongolian traditional music culture and flags. November 7, 2003, UNESCO announced the second batch of "oral and intangible cultural Heritage of Humanity" representative list, Mongolia declared the morin Khuur traditional music was selected. On June 2, 2005, The State Council announced the list of "the first Batch of national intangible cultural Heritage", and Mongolian morin Khuur music was included in the list. Morin Khuur can become

the symbol of Mongolian traditional music culture, on the one hand, because of morin khuur shape, timbre, performance style, repertoire and other characteristics of its own decision; On the other hand because of the Mongolian traditional culture to the "modern" change process, on behalf of the prairie nomadic culture produces profound changes in the way of life, a lot of things on behalf of the prairie nomadic culture gradually decline, and Mongol stringed instrument as a symbol of the Mongolian steppe nomadic culture and the symbol of status in this cultural change in the process of gradually to highlight and established. Cultural change is the only way of human development, and also one of the important subjects of ethnology and cultural anthropology. (Ge Sang, 2010)

(2) Tibetan ritual wind instrument - [Tibetan suona]

It is called "Nenwu" in Tibetan and is popular throughout Tibetan areas. Different shapes and sizes. A common one is about a foot and five inches long and made of wood. The bowl is about seven inches high and the mouth is about five inches in diameter. It is made of copper. The whole tube is more than two feet long, and there are ethnic decorative patterns, shaped like a pagoda, exquisite workmanship. About eight equidistant holes (seven holes on the front, one hole on the back placed between six and seven holes on the front). The sentinel is made of green straw. When playing, two people play a special music, the music can be long or short, take the drum cheek breathing technique, continuous tone, rough and thick timbre, sound unique color. (Huang Yinshan, 1986)

(3) Uygur Plucked Musical Instrument - "Dutar"

Dutar, with its rich and melodious sound, is a traditional stringed instrument favored by the Uygur people in Xinjiang. Its name comes from the Persian word "dutar," with "du" meaning "two," and "tal" meaning "string," a musical instrument with two strings. The Chinese translation is also written as "Dutal, Dutal, Dutal" and so on. Ethnic Musical Instruments in Xinjiang all have dual characteristics. They can not only be used as accompaniment instruments to play music, but also be displayed as exquisite and gorgeous handicrafts. The Musical Instruments are handmade and decorated by their owners, making them look simple and simple, noble and elegant. [www.baidu.com]

(4) Tibetan Buddhist Musical Instruments

Tongqin, also translated as "da Fa hao" by some people, may be used in religious activities, played by monks in the temple.

The scale is only three notes, very primitive. Rough and vigorous timbre is very unique, used to express the sacred majesty of religion.

Tongqin's middle finger horn or horn in Tibetan, "Qin" means "big" in Tibetan, and Tongqin means tuba. Tongqin is one of the two main representative melodic instruments in Tibetan Buddhism, as well as one of the main instruments in Tibetan Buddhist temple bands.

Tongqin is one of the unique brass instruments of Tibetan Buddhism, which is mainly used in grand ceremonies or to gather people. According to Tibetan historical books and some early murals, bronze chin appeared in Tibet as early as the tenth century.

Tongqin is generally made of red copper, brass and white copper, which are successively called "Sang Copper", "hot copper" and "winter copper". Individual more exquisite temples are also made of silver, plated with gold ornaments, known as "wei copper". Generally, the above name is used when emphasizing the material made of copper chin, and the name of copper chin is still used at ordinary times.

The sound of Tongqin is grand, deep and majestic, as if it has some invincible momentum. It is huge in size, and its volume and bass can be rated as the largest brass instrument in the world. (Zeng Yanhua, 2018)

2.4.3 A kind of Tibetan folk song

Tibetan folk songs are full of emotions, broad themes, rich content and diverse forms. There are regional characteristics of folk songs, singing, flowers, lai (folk songs) and so on. According to its structure and expression form, Tibetan folk songs can be divided into "lu" (also known as "Guru") and "harmonic".

1. Labor songs: These songs are mainly popular in pastoral areas, where people sing on working occasions. Example: "This is how You Milk a Cow" in The Alari region.

2. Gongbu Archery song: it is the battle song of hunter-gatherers. It has a strong forest style and smooth and complete melody. Example: "Jinshan Mountain in Beijing" is said to have been influenced by the arrow song "Day of Signs" (an ancient folk song of Nyingchi region).

3. Duixie: A relatively mature singing style, it is a song and dance in western Xizang. In addition to zannian qin, duharmonic accompaniment also includes dulcimer, qudi, huqin, special qin and string bells, which has formed a fixed orchestration mode and unique playing techniques.

Examples: Water of Lhasa River (Xigaze Lazi), How Wide the Sky is (Xigaze Dingsun), etc.

4. Langma: Tibetan band performance style. Founded in 1795, the Dorin Banzhita Tenzin party was brought in from the mainland. Usually six people sing, and the music they perform is called Langma, or inside. Example: Song of snow Mountain (Lhasa, lost).

5. Battle songs, as early as songtsan Gampo, had been produced, and then became a custom spread. One hundred singing method is very unique, voice must hoarse, to show the soldiers charge the pride. According to "Japanese Music History", "Music of Japan" records, ancient Tibetan music has been spread in Japan, some Aye Ben folk song singing and bai are very similar.

6. Wedding song: wedding harmonic green, the door to sing praise door song, upstairs to sing praise ladder song, toasting song, hada song, bridal chamber song, praise parents song, praise the bride and groom song, praise building house song, praise wine song, praise stove song, sacrifice song and exorcism song. The melody is humorous, cheerful and festive.

7. Funeral song: Originating from the Local religion of "Gulu Sect" in Tibet, it is religious music formed by absorbing folk music. It is usually sung by monks accompanied by instruments such as the dharu drum, bell and leg bone horn. Examples: changdiao (Qamdo) and so on.

2.5 Theories used in the research

2.5.1 Concepts in Musicology

A branch of art science, also known as "music science". It is a science that studies the music phenomenon, and clarifies its origin, development, nature, characteristics, composition and the characteristics and laws of the world's national music.

The research field includes not only the music art of all countries and regions in the world, but also all folk music.

The content of musicology is usually summarized into three parts: systematic musicology, historical musicology and comparative musicology.

Systematic musicology is also called classified musicology, including acoustics, music acoustics, music physiology, music psychology, music aesthetics, music sociology, music pedagogy, narrow sense music theory, music performance techniques, etc.

Historical musicology includes general history of music, history of musical dynasties, history of Musical Instruments, history of musical notation, history of musical theory, history of musical types, history of musical philosophy, history of archaeological music, and history of musical families.

2.5.2 Comparative musicology

also known as ethnomusicology, is the study of folk music and non-European music. Some scholars divide musicology into applied music theory and theoretical musicology. It is believed that the former includes music principle, harmony acoustics, music theory, music form theory, counterpoint method, composition method, accompaniment method, equipment method and conducting method. The latter includes acoustics, music history, ethnomusicology, music aesthetics and so on.

A branch of musicology. It is a comprehensive discipline that studies the relationship between music and specific culture from the perspectives of ethnology, folklore, linguistics, archaeology, anthropology, history, sociology and so on, and makes a comparative study of the music of written and non-written nations. The scope includes: literature collection, audio and video recording, music notation, music phenomenology, music anthropology, Musical Instruments, bibliography, and so on. The main research methods are field investigation and records. Ethnomusicology began abroad during the Renaissance. The written notation of the time promoted the development of music and spread it through printing. In the 1820s, the discipline of ethnomusicology appeared in the works of French scholars. Later, some European composers collected and adapted a large number of excellent folk music works and engaged in folk music theory research. This was called "comparative musicology" in the 1880s. The term "ethnomusicology" was first coined in the 1950s by J. Kongst, a Dutch scholar of Indonesian

music, who founded the Association of Ethnomusicology in 1956. With the use of modern means such as audio recording and video recording, ethnomusicology has made great progress in recent years.

2.5.3 Qualitative method

Quantitative research Quantitative Research is a quantitative research aimed at facts and quantitative conclusions. The use of numerical data as evidence of the validity of the findings and conclusions has been used as a tool for data collection. Questionnaire, observation, interview, experiment, etc.

1. Select Research Topic. 2. Define sub-issues. 3. Assumptions. 4. Research Design. 5. Data gathering. 6. Analysis and interpretation. 7. Presentation of research results.

2.5.4 Quantitative Research

Qualitative Research or something called. Research on the characteristics, which Dr. Suphang Chanwanich (2009) gives the following meaning. How to find the truth from the event. And the actual environment. By trying to analyze the relationship of events with the environment. To understand the insight (Insight) from the multidimensional perspective. This definition corresponds to the meaning of natural research. (Naturalistic Research), which allows everything in nature. No action (Manipulate) anything related.

1. Research assignments. 2. Prepare to gather information. 3. Qualitative data collection. 4. Qualitative record 5. Qualitative data analysis. 6. Summarize the results and write a report. [www.baidu.com]

2.6 Literature and related studies

Bai Zheng (1987) Duixie Nangma (Koucheng) in Lhasa to Be Rescued: On the whole, this article mainly describes the musical structure "Jiang Xie" and "Jue Xie" of Lasa "Duixie", namely allegro and adagio, combined with dance, from the musical aspect, but it does not specifically explain what aspects of lasa "Duixie" should be rescued and what measures should be taken to remedy it. This article mainly aroused people's awareness of protection and transmission

of Lhasa Duixie, which played a role in promoting the protection and transmission of Lhasa Duixie.

Gui Lanlan (2007) *An Analysis of the Origin of "Duixie" in Lhasa*: This paper mainly takes the geographical name concept of "Duixie" in Lhasa as the entry point, and extends the historical context, historical source and appellation of "Duixie" in Lhasa, which is basically a universally recognized view and understanding. From this, we can clearly understand the history and transformation process of Duixie, but there are still some disputes about the specific origin of Lhasa Duixie.

Shi Beibei (2013) *Analysis of Lhasa Duixie <Xia Jia Cuo>* : "Xia Jia Cuo (East Lake) is the only allegro form in Lhasa Duixie, which is equivalent to the allegro part with slow and fast structure. Only the allegro part gives people another simplified beauty, and the track inherits the fast-paced style of the allegro part. Through the interpretation of the lyrics of Lhasa 'Duixie' and the study of musical forms such as musical structure, mode and tonality, melody form and polyphonic form, this paper reveals the musical form characteristics and internal laws of Lhasa Duixie Xia Jia Cuo.

Shi Beibei (2013) *Studies on ecology and Morphology of Duixie in Lhasa*: This paper mainly elaborated from the following five aspects: (1) Duixie in Lhasa and its development context. (2) Morphology of Duixie in Lhasa. (3) Artistic features of Lhasa Duixie. (4) A comparison between Duixie and Dui Baxie. (5) Analysis of some tracks of Lhasa Duixie. Based on the research results of previous scholars, a preliminary overall understanding of the formation source of Duixie in Lhasa was made, providing detailed information and reference for researchers who further study "Duixie" in Lhasa.

He Yongcai (1959) *An Introduction to Tibetan Dance*: The seven books are divided into four parts, in which the description of Lhasa Duixie is mainly carried out from the aspects of music, performance formula and dance movements.

Music mainly introduced Lhasa "Duixie" instruments include: flute, dulcimer, jinghu, erhu, Zhannian qin, string bells. There are three main changes in melody:

First, the original folk "Xie Gu" (song) added in front of my "Jiang Xie" slow songs (stretch). The song part of "Jiang Xie" is mainly sung and can be accompanied by dance steps.

Second, in the original folk "Jue Xie" in front of the song and dance (fast) specification developed an accompaniment, dance called it "Xie Gu" song (first step).

Third, the standard accompaniment dance after the original folk dance "Jue Xie" is called "Xie Jiu" (song end step). Performance program basically has two kinds: one kind is from slow to sing the accompaniment of the introduction, that is, from "Jiang Xie" (slow songs) - "Xie Gu(song)" "Jue Xie" song and dance (fast) - "Xie Jiu" tail (song) of four parts. The other is directly from the head start, that is, from "Xie Gu" song (first step) - "Xie Gu" song and dance (fast) - "Xie Jiu" tail (song) of three parts.

Tenzin Ciren (2014) a teacher, "Introduction to Tibetan Folk Songs and Dances", made a comprehensive analysis of the dances in Tibet, in which he described the historical origin, formation process, dance movement characteristics of "Duixie" in Lhasa, especially its transmission process, and put forward four factors. In addition, it is mentioned that the dance style of "Duixie" in Lhasa is based on foot point, which is relaxed, lively, cheerful, warm, smart and generous, relaxed and lively, and graceful and reserved. Although this style is processed and refined after being spread to Lhasa, it is just because of this that it is loved by the masses of people. [2013 Shi Beibei] (He Yongcai 1959)

GeQu (2000) A Review of Duixie: Pile of harmonic relaxed, pleasant style and various forms, rich, flexible, performance way, time, personnel, no more restrictions, to adapt to the rural and pastoral areas, all levels of the urban people need a variety of style, characteristic and relatively perfect program and high skill must have the very strong appreciation and interest, etc., it is easy to be accepted by the people, love, these transmission flow easily The characteristics of the transmission of duharmonic in the dui - Tibet outside the dui - Tibetan vast areas and the northern Grassland nagqu individual places have been widely spread, and has been constantly enriched and developed.

In 2020, the melody analysis of Zhang Hong's song Ajue Solang Duojie was compared with the music score of audio and video compilation published by the Art College of Xizang University and the Folk-Art Troupe of Nianger Township. The melody of the two versions of Ajue Solang Dorje is recorded by D melody staff, and the whole song is a mixture of 2/4 and 3/4 beats. In terms of Musical Instruments, the two groups are different according to their own situation. The art Institute is generally a band composed of flute, jinghu, erhu and string bells, and

two dulcimer and three Zamunian. The Folk-art troupe of Niang Re township is generally a band composed of flute, dulcimer, jinghu, erhu, zamunian and string bells. Ajue Sorang Dorje is A five-paragraph structure with adagio and allegro parts, in which the prelude (A) and song and dance (B) are adagio, and the interlude (C), song and dance (D) and epilogue (E) are allegro.

Jue Ga (2007) on "Duixie" and "Nangma" and Their Genre Forms: The "Duixie" spread among the upper society and urban residents, especially through the "Nangma Jidu" guild organization and the participation of artists and other professionals in artistic practice, which standardized and unified "Duixie" in musical forms and performance forms. Compared with the original harmony, not only the melody is much more complicated than the original, but also the whole music structure has a new expansion.

Fan Yanhua & Long Youcheng (2014) Style Characteristics and Artistic Value of Tibetan "Harmony": As a kind of primitive Tibetan folk song and dance, "Duixie" not only enrich the leisure time of local people and relax the Tibetan people, but also play a very positive role in the cultivation of people's willpower, cooperation and team spirit, aesthetic taste and personality psychology and other non-intellectual factors.

Bian Duo (1987) On Tibetan "Duixie" Music Art: About heap of harmonic dance music history, contents, forms and artistic features, etc, since the peaceful liberation of Tibet, many experts and scholars have made many monographs and evaluation, their origin, development of Lhasa heap of harmonic and its artistic form and characteristics and so on many thorough investigation and study, and put forward many important ideas, for the transmission and development of harmonic music Art has made a great contribution. But the article here is less concerned with the whole Xizang heap harmonic song and dance music. If the study of Duoxieu music only stays on the single variety of Lhasa Duoxieu music, without a comprehensive study of the history, content, artistic form and the relationship between different styles and characteristics of the whole Tibetan Duoxieu music, many problems of the so-called Lhasa Duoxieu music cannot be clarified. In Tibet, due to historical and social system reasons, people realized the limitations of various things and the prejudice of the feudal serf owner class against folk music, and the development of various folk music art is in the process of laissez-faze and self-destruct. People are less to think about its current situation and future fate. Here I would like to put forward

my own opinions on the historical origin, form and content, formation of different varieties, and division of style and color of the whole Xizang Dui harmonic music.

Our folk music is a very rich field. Rescuing, inheriting and developing our rich and colorful folk music culture, actively exploring its reserves and giving play to its advantages will play an important role in China's traditional music field, which has been in vigorous development since the eighties. At present, there are very few talents engaged in Tibetan folk music research in our region. In a sense, this is a more urgent problem than the "rescue" work, and we hope to attract attention.

Bingjin Wu (2017) Overview of "Duixie" in Lhasa: "Zhanian", as a kind of playing instrument in Tibet, is an important feature of "Duixie" art. At the beginning of the 13th century, the accompaniment of "Zhanian" appeared in folk music, which gradually developed into a complete dance with an introduction, an interlude and an epilogue. After Duixie was introduced to Lhasa, "Zhanian" became an important part of "Duixie" in Lhasa with its continuous evolution and development. Therefore, the author believes that the development of "Zhanian", an accompaniment instrument, plays an important role in the formation of "Duixie".

(www.baidu.com) (2021) The craft of making "Zhanian" musical instrument in Xizang Intangible Cultural Heritage.

"Zhanian" is one of the representative traditional Tibetan Musical Instruments with a long history and wide spread. Spread to the Tibetan area after Tibet area, in Lazi county is widely popular. Lazi County is known as the "Hometown of Duixie" and is famous in the world for playing and singing. The "Zhanian" piano processing in our county is slightly distributed in the county area, and the most famous is the "Zhanian" piano cooperative in Pengcuolin Village. Qunpei (Lun Zhu), as a non-hereditary inheritor of "Zhanian" at the county level, made "Zhanian" piano with better sound quality, tone color and workmanship than other craftsmen.

A traditional instrument is composed of a sounding box, a head, a lever, a string shaft, a horse and strings. The body is mostly made of mulberry, birch, pine and walnut. The body size varies, with a common length of 100cm-110cm. The sound box is like a half gourd shaped, about 27 centimeters long, made by hollowing out the inner cavity of the whole wood, and most of the back is engraved with a prism pattern. The front of the sound box is covered with sheepskin, deerskin, fish skin or python skin, with a width of 14 cm to 16 cm. Due to the rarity of python

skin raw materials, some artists will draw scaly patterns on the skin of the sound box. Although the sound can be very beautiful, it is not very easy to play a very good decorative instrument.



Figure 2 Music instrument of Duixie

Retrieve from: www.news.cn

Zhou Runnian, Zhang Yi (2016) (www.baidu.com): The Tibetan language has a history of more than 1,000 years. It was created by the Tibetan people around the 7th century. In history, the Tibetan language has entered a relatively stable stage of development through several revisions, including readjustment of the alphabet system, simplification of orthography, unification of translation languages and standardization of words. By the Qing Dynasty, not only

the Tibetan language had developed and changed, but also many linguists and translators, as well as figures and works that promoted the development of the Tibetan language.

Cangjue Pu (2018) (www.baidu.com): The Construction and development of characters. The Tibet Autonomous Region safeguards and protects the Tibetan people's right to study, use and develop their own spoken and written language in accordance with the Constitution, the Law on Regional Ethnic Autonomy, the Law of the People's Republic of China on the Spoken and Written National Language, and the Regulations of the Tibet Autonomous Region on the Study, Use and Development of the Tibetan Language. Good progress has been made in the development of the Tibetan language in accordance with the law, and the Tibetan language is widely used in all aspects of people's lives.

The reason is that The Tibetan language is the only expression in the music art of Duixie, namely the lyrics!

མཚན་ལྡན་སྐྱ་མའི་བྱང་དུ།
 སེམས་ཁྱིད་ལུ་བར་ཕྱིན་པས།།
 སེམས་པ་བསྐྱར་ཀྱང་མི་བྱུབ།།
 བྱམས་པའི་ཕྱོགས་ལ་ཤོར་སོང་།།

mtshan ldan bla ma'i drung du ||

sems khrid zhu bar phyin pas ||

sems pa bskor kyang mi thub ||

byams pa'i phyogs la shor song ||

Translated by Li Zhengshuan:

I went to a virtuous Lama.

And asked for the road of grace.

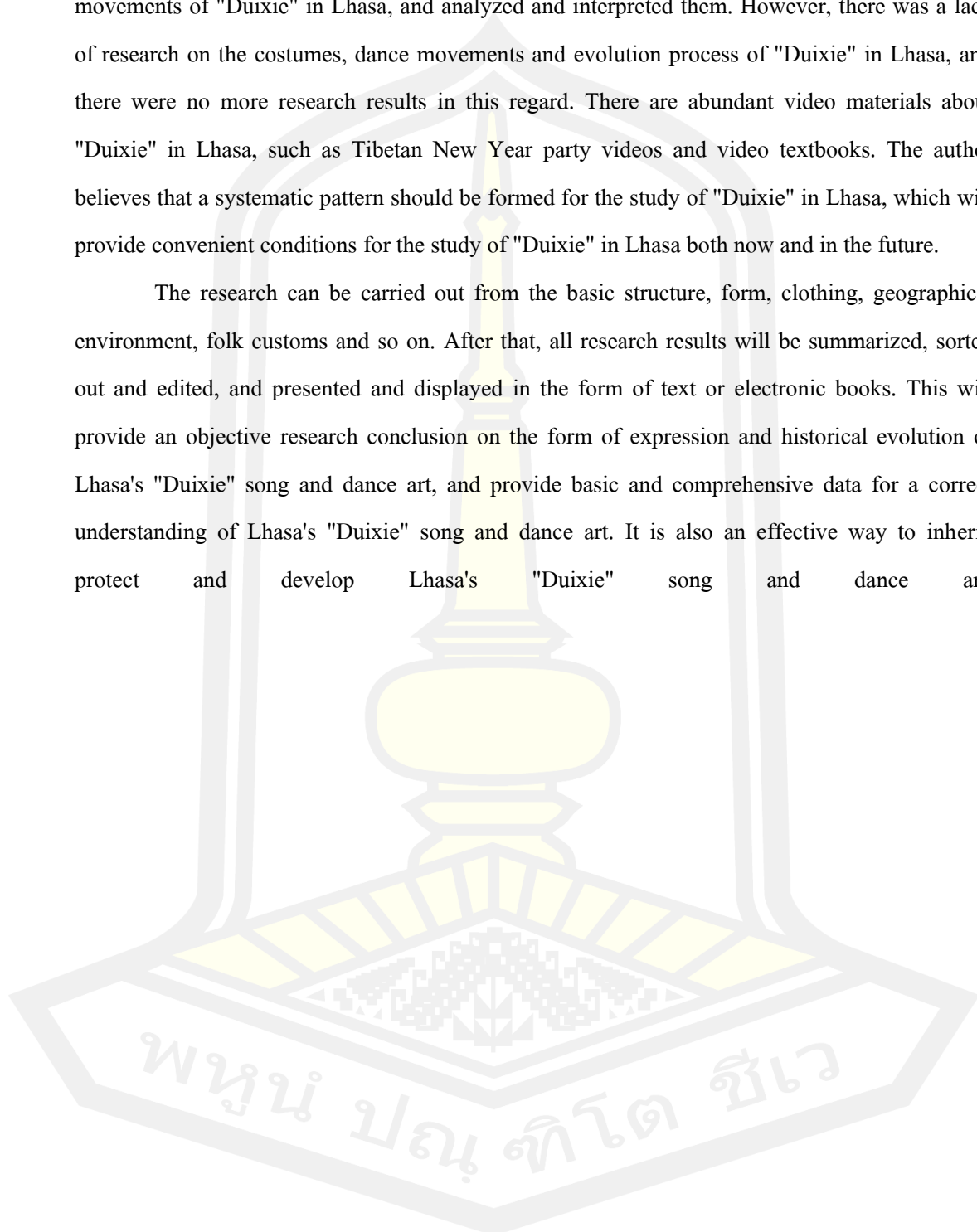
But too impious was I.

And slipped back to my love's place.

Bingjin Wu (2017) from 1987 to 2013, there were only four research papers on "Duixie" in Lhasa. Moreover, from 1987 to 2007, 2007 to 2012, and 2013 to present, there are almost no new research papers on Duixie published. In addition, previous studies of "Duixie" in Lhasa by

experts and scholars mostly focused on the historical origin, musical structure and dance movements of "Duixie" in Lhasa, and analyzed and interpreted them. However, there was a lack of research on the costumes, dance movements and evolution process of "Duixie" in Lhasa, and there were no more research results in this regard. There are abundant video materials about "Duixie" in Lhasa, such as Tibetan New Year party videos and video textbooks. The author believes that a systematic pattern should be formed for the study of "Duixie" in Lhasa, which will provide convenient conditions for the study of "Duixie" in Lhasa both now and in the future.

The research can be carried out from the basic structure, form, clothing, geographical environment, folk customs and so on. After that, all research results will be summarized, sorted out and edited, and presented and displayed in the form of text or electronic books. This will provide an objective research conclusion on the form of expression and historical evolution of Lhasa's "Duixie" song and dance art, and provide basic and comprehensive data for a correct understanding of Lhasa's "Duixie" song and dance art. It is also an effective way to inherit, protect and develop Lhasa's "Duixie" song and dance art.



Chapter III

Research Methodology

The researcher chose Lhasa, Tibet Autonomous Region of China, as the study area of "Duixie" in Lhasa. Since this area is the place of origin of Lhasa's "Duixie" music, the researcher chose key informants as clues for my research. The process I use is as follows:

3.1 Research scope

3.1.1 Scope of content

The content includes investigating the development of "Duixie" music in Lhasa, Tibet, China, and analyzing music selections and to trace the way of music transmission.

3.1.2 Scope of research site

The research site is Lhasa, Tibet Autonomous Region, China

3.1.3 Scope of time

I will do the research in August 2021 to August 2022

3.1.4 Methodology

Qualitative research methods will be used.

The researchers mainly used the field research process and the concept of musicology to collect data.

3.2 Research Process

3.2.1 Selection site and key informant

Research site: Lhasa, Tibet Autonomous Region, China

The reason:

- (1) "Duixie" originated in Tibet in the 13th century and has been developed ever since.
- (2) Background of Tibetan culture for thousands of years.
- (3) Unique demand for Tibetan language singing.

The criteria for selecting key informants are:

- (1) Local people born and live in Lhasa.

- (2) To understand the Tibetan language, culture and development.
- (3) Engaged in Duixie music education for many years with rich experience.
- (4) The person who are the transmission Duixie music.

So I can choosed Key informant follow as:

Key informants:

- (1) Professional of Music follow as

Mr.Ge Sang (Ge Sang Ping Cuo). Associate professor. Tutor for master students. He works in music Department of Art College of Tibet University. His research specialty is Tibetan folk music, and his research direction is Tibetan music history. He has created 15 vocal music and children's vocal music works, including "The Sun in my Heart", "Missing", "We Are the Flowers of the Motherland", "My Hometown", "Words in My Heart" and "Good Times", and has published and won 7 national and provincial awards. He has presided over 10 national and provincial scientific research projects, such as "Research on Tibetan Folk Musical Instrument Zhanian Style", "Research on Tibetan Traditional Musical Instruments" and "Tibetan Traditional classical Folk Songs - Collection of Jane and Line Songs". His works include introduction to Tibetan Musical Instruments and Tibetan Traditional Musical Instruments-Zhanian.



Figure 3 Mr.Ge Sang (Ge Sang Ping Cuo)

Retrieve from: Mr.Ge Sang

Mr.Baima Ciren, Master candidate. Working as a music teacher in the first senior vocational school in Lhasa. He is a member of the Tibet Autonomous Region Folk Artists

Association. The original Tibet University Snow Lotus art Troupe and Red Cross society, west Tibet Sa Zhanian, zhanian easy to understand one of the founders of the network school. Published "Later Tibet Angren wedding Music research" "Zhanian related folk songs" and other 10 papers and literary works, master's thesis "Later Tibet north and South Zhanian song and dance comparative study" obtained excellent paper. He also held "Personal Zhanian Solo Concert" and created two self-created works "Father of Musical Instruments in Snow Region" and "Searching for The Shadow of Ancient Strings", which won the honorary title of National Excellent Folk Art Program. As a healthy volunteer, I spent six years of summer and winter vacation organizing "Mountains and Gully Art public Welfare education" in my hometown, broadcasting personal and Zhanen stories through CCTV, Xizang TV, Qinghai TV and other channels.



Figure 4 Mr.Baima Ciren

Retrieve from: Mr. Baima Ciren

Mr.Tashi Ciren, Teacher of Art College, Xizang University; Retired, Lhasa Zannian playing and singing non-hereditary inheritor; Lassa dui harmonic non-hereditary inheritor; Carl's music and dance are not inherited.

Ms. Wang, Professor of Vocal Music at The College of Arts, Xizang University; Retired, duxie, Lang Ma and other vocal singing has rich teaching and practice experience.

Mr.Qiangba Qujie, Former Secretary of Art College of Xizang University; Professor; Retired, intangible cultural heritage expert of Tibet Autonomous Region, has deep research on

Tibetan traditional song and dance, drama and other aspects, especially the organization of early xizang University Lhasa Duxi, Langma, Karl and other aspects of the rescue work.

Mr. Tashi Duojie: First editor, Tibetan, born in Lhasa, Tibet in 1949. Now he is an external teacher of the Art and Physical Education Department of Lhasa Normal College, teaching Zhanian and Yang Qin playing courses.

For many years, he has studied and arranged the scores of Duixie and Nangma, the traditional Tibetan music, and played in The Duixie Heritage in Lhasa.

He began to teach at Hongqi Primary School in 1976.

(1) Since 2000, we have spent a lot of time teaching skills to traditional music lovers and have taught to a large number of amateur and school students.

(2) Social performance group performers

Mr. Dawa Ciren, Member of Zha Nian, Song and Dance Troupe of Tibet Autonomous Region.

Mr. Pu Zhu is a member of Zha Nian, Tibetan Opera Troupe of Tibet Autonomous Region.

Mr. Tenzin Ciren, Former director of the Art Research Institute of Tibet Autonomous Region, retired, chief editor of Chinese Dance Collection "Tibet Volume"; Chairman of the Intangible Cultural Heritage Expert Group of Tibet Autonomous Region.

(3) Interview students (3-5) from music colleges of universities in Lhasa.

(4) Interview people's performing arts groups in Lhasa square and park (2-3).

The criteria for selecting key informants are:

(1) Local people born and raised in Lhasa.

(2) To understand the Tibetan language, culture and development.

(3) Engaged in Duixie music education for many years with rich experience.

3.2.2 Research equipment

(1) Recording: Record the interview information.

(2) Camera: record observation information.

(3) VCR: Record the information of interview and observation.

(4) Laptop: store photos and videos, record texts and information

3.2.3 Research tools

The research tools of this paper are mainly interview and observation. In order to obtain research data, researchers designed questionnaires according to different research objects, and designed corresponding interview forms and observation forms. The process of making the questionnaire (for research purposes).

- (1) Give it to the advisor for checking and editing.
- (2) Make modifications according to the advisor's editing.
- (3) Send to the experts to examination before use.
- (4) Revise according to expert advice.

3.2.4 Data collecting

- (1) Collect data through literature analysis and field work.
- (2) Consult the literature materials of libraries and cultural centers, and use the network platform to conduct research and complete the document analysis platform.
- (3) Field work to the research site (Lhasa, Tibet, China).
- (4) Researchers will participate in school classes, visit performances of formal performing arts groups and folk performing arts centers, interview people performing arts groups and students in squares and parks, and record interviews, observations, audio and video recordings of the production process of Duixie music in Lhasa.

3.2.5 Data analysis

The researcher uses concepts and theories to analyze data, track research objectives and terminology definitions.

In the first objective, the researcher will use quantitative research methods and fieldwork data analysis and production techniques. The researchers will use observation method to conduct field investigation and sampling in the Conservatory of Music of Xizang University, and interview my main informants Mr. Gesang and Mr. Baima Ciren to obtain experience and relevant data.

In the second objective, the researcher will use Music theory to analyze the music selected.

In the third objective, the researcher will use qualitative research by interview key informant and descriptive analysis.

Tibetans are one of the most unique ethnic groups, regardless of their region, culture, folklore and religion, they have a complete system. From ancient times to the present, since Tibetan Buddhism began to spread on the snowy land, its culture It has been very well preserved.

Tibet, praised by the world as a "sea of songs and dances", has a variety of songs and dances with a strong national artistic style, unique style. Judging from the origin and history of a nation's cultural life, in any nation, singing and dancing are always the first to arise and become the basic content of cultural life. Tibetan folk songs naturally have a history of thousands of years. Whether it is ancient poetry or folk songs, or historical books, biographies, stories and other legends, there are many records.

There are also Tibetan texts that are still in use today. According to relevant data, "in terms of quantity, Tibetan texts are second only to Chinese texts in ancient literatures in my country."



Chapter IV

The development of Duixie Music in Lhasa Tibet China

Tibet, praised by the world as a "sea of songs and dances", has a variety of songs and dances with a strong national artistic style, unique style. Judging from the origin and history of a nation's cultural life, in any nation, singing and dancing are always the first to arise and become the basic content of cultural life. Tibetan folk songs naturally have a history of thousands of years, especially the Tibetan language and characters still in use today, whether it is ancient poetry or folk songs, or historical books, biographies, stories and other legends, there are many records.

"Duixie" song and dance music art is unique among more than 40 kinds of songs and dances in Tibet in the comprehensive art form combining song, dance and music. Among the many art forms of folk song and dance music, it is a high-profile art variety, which has accompanied the life of the Tibetan people for countless years and is loved by the people of all walks of life in Tibet. This art form can be performed by a single person or a few people or more people together, regardless of whether it is in the countryside or in the city, indoors or outdoors, in normal times or during the New Year's holiday, without any restriction.

4.1 The origin of the term "Dui Xie"

Dui Xie has various names in various regions in various periods, and is called Guo Xie, Xiabuzhuo, Xiabuzhuoxie, Dui Ba Xie, Dui Xie, Xiesa, Xiening, Fanxie, etc. After the peaceful liberation of Tibet in 1951, professional artists called it tap dance, Lhasa tap dance, Dui music, Zha Nian qin singing and dancing, etc. However, "Dui Xie" is the traditional name for this art form. Widely accepted and widely used. Regarding the origin of the term "Duixie", according to the author's research, some scholars agree with the following three views:

4.1.1 "Dui" is the name of a geographical division of Tibet from the early phase. At that time, the Tibetan area was divided into three parts: "the upper third ring of Ali", "the four wings of Uzung in the middle", and "the lower Dokang six hills". "Dui" is the abbreviation of "Upper Ali Three Rings", which refers to the vast area from the northwest of Shigatse area to Ali area in Tibet Autonomous Region.

4.1.2 Since most people on the Tibetan Plateau live along river valleys, they are accustomed to use the flow direction of the river to identify the direction, calling the downstream area "Mai" and the upstream area "Dui". The area in the west is called "Dui", the people there are called "Dui Ba", and the Tibetan word "harmony" means singing and dancing, so the singing and dancing of Dui Ba people is called "Dui Xie".

4.1.3 The word Duixie in Tibetan is literally understood and can be said to be the general term for all folk songs in the entire Duixie area. However, what we call Duixie now is when this art form of Duixie singing and dancing music spread to other parts of Tibet, people outside the Duixie area specifically called this art form "Duixie". And people in the area who "stack" don't call this art form Duixie. According to the actual situation, the distribution of folk Duixie singing and dancing music in Tibet is as follows: the first is Duixie in Dingri and other counties, the second is Duixie in Lazi and other counties, and the third is Duixie in several cities such as Lhasa. Therefore, some scholars believe that "there is no such art form in the Ali area", and "Dui" in the area of Tingri, Lazi and further west is the main birthplace of Dui Xie.

4.2 The origin of the "Duixie" music

From the basic forms, characteristics and rules of one of the oldest folk songs and dances in Tibet, Guoxie and folk minors, it is not difficult to find the basis for many Duixie songs and dances to evolve from them.

4.2.1 "Dui Xie" comes from "Guo Xie"

Most scholars believe that "Dui Xie" originated in the Dui area in the early 13th century, that is, the rural circle dance in Ali, Tingri, Angren and other places - "Guo Xie" (ie: circle dance). In Tibet, Guo Xie is one of the most basic forms of the ancient Tibetan singing and dancing arts, and there are countless folk fruit singing and dancing in various regions of Tibet. Due to the different dialects in different places, the appellations are also different, but their basic meanings are the same; the styles and characteristics of the folk Guo Xie are different in different places, but their art forms are the same; no matter where the folk Guo Xie is, In the performance, it is basically a melody of Guo Xie, which is played and sung at two different speeds. That is to say, use the slow speed at the beginning, and then turn to the allegro to sing. Changes in tempo have little effect on the melody of the music.



Figure 5 Ali “Guoxie”.

Retrieve from: Caiwang

From the analysis of Dui Xie's music repertoire, the folk Guo Xie has evolved into most of the folk Duixie's repertoire, and most of them have maintained the original characteristics except for the changes in the respective performance forms. For example, the song "Changsuo Lashan" is a folk Dui Xie song that is widely circulated in urban and rural areas in Tibet, and people especially like to sing. According to the data, it is one of the more typical songs that the folk Guo Xie evolved into the folk Dui Xie, and the analysis of the changes mainly lies in the prelude, interlude, ending and the addition of other instrumental accompaniment. Its basic singing melody is still the melody in the original folk Guo Xie. Example 1:



《Chang Suo La Shan》

Saga Guoxie

Lento

Algaro

The above examples are folk Guoxie in the Sakya area, and there are still a few places where people still sing in the form of folk Guoxie songs and dances.

Example 2 :

《Chang Suo La Shan》

Lazi Duixie

Lento

12

18

The above example is the folk Duixie in the Latse area after the evolution. This is a Duixie song and dance that is widely circulated in various regions of Tibet, and it is also one of the more classic songs that evolved from the folk Guoxie to the folk Duixie.

We can see from the above comparison of Example 1 and Example 2 that the main changes or differences between them lie in the aspects of prelude, interlude, ending and adding instrumental accompaniment, while for its basic singing melody part, are still the melody in the original folk Guoxie, without much change. We can see from the situation that this folk Guoxie has evolved into a folk Duixie, those versatile folk artists, according to the basic rhythm of folk Guoxie songs and dances, have processed and developed or created the accompaniment melodies of various folk Duixie dances. Of course, there are many more works that evolved from Guoxie such as "Chang Suo La Shan".

4.2.2 "Duixie" comes from folk songs

Folk ditty has evolved into folk Duixie song and dance music, and it is generally obvious from the structure of the music that it is different from the situation in which folk "Guoxie" song and dance evolved into Duixie. The former is shorter, the latter is more complete. For example, the folk ditty "Xia Jiacao Shan" originally circulated in the Lazi area is an example. Example 3:

Lento

Example 4:

《Xia Jia Cuo Shan》

Folk Duixie

Allegro

7

13

19

25

31

37

43

49

Compare and contrast the above score example 3 and score example 4. The score example 3 is the folk ditty "Xia Jiacao Shan". It has no prelude, interlude or ending. Generally, the lyrics are directly sung during singing.

The score example 4 is the complete score after the folk ditty has been adapted into Duixie singing and dancing. The melody of the singing part has not been adapted, but the prelude, interlude and ending have been added, which is relatively complete in hearing.

4.3 Textual research on the origin and formation of "Dui Xie" in Lhasa

Duixie art was formed and developed, and after it was introduced to Lhasa in the later period, it formed the unique Duixie singing and dancing in Lhasa. Lhasa is the political, economic, cultural and religious center of the whole Tibet. There was no Dui Xie music at the earliest. As for the origin of how Dui Xie spread to Lhasa and developed, there are different explanations as follows:

Textual research 1: It is explained in Suolang Dajie Xuekang's "On the Origin of Nangma and Dui Xie in Tibet" that during the fifth Dalai Lama, Diese Sanjay Gyatso paid great attention to the art of singing and dancing, so he specially dispatched famous musicians from the Dui area (Ali). Ruodi and his sons Pu Tashi and Cidan who are proficient in music came to Lhasa. They taught these arts of colorful dance rhythm coordination and music to a group of Lhasa students to become young music and dance performers. (Diese Sanjay Gyatso: During the seventeenth century before the Tibetan government (1565-1642), Diese Sanjay Gyatso (1653-1705) served as the fifth emperor, managing local government affairs in Tibet.)

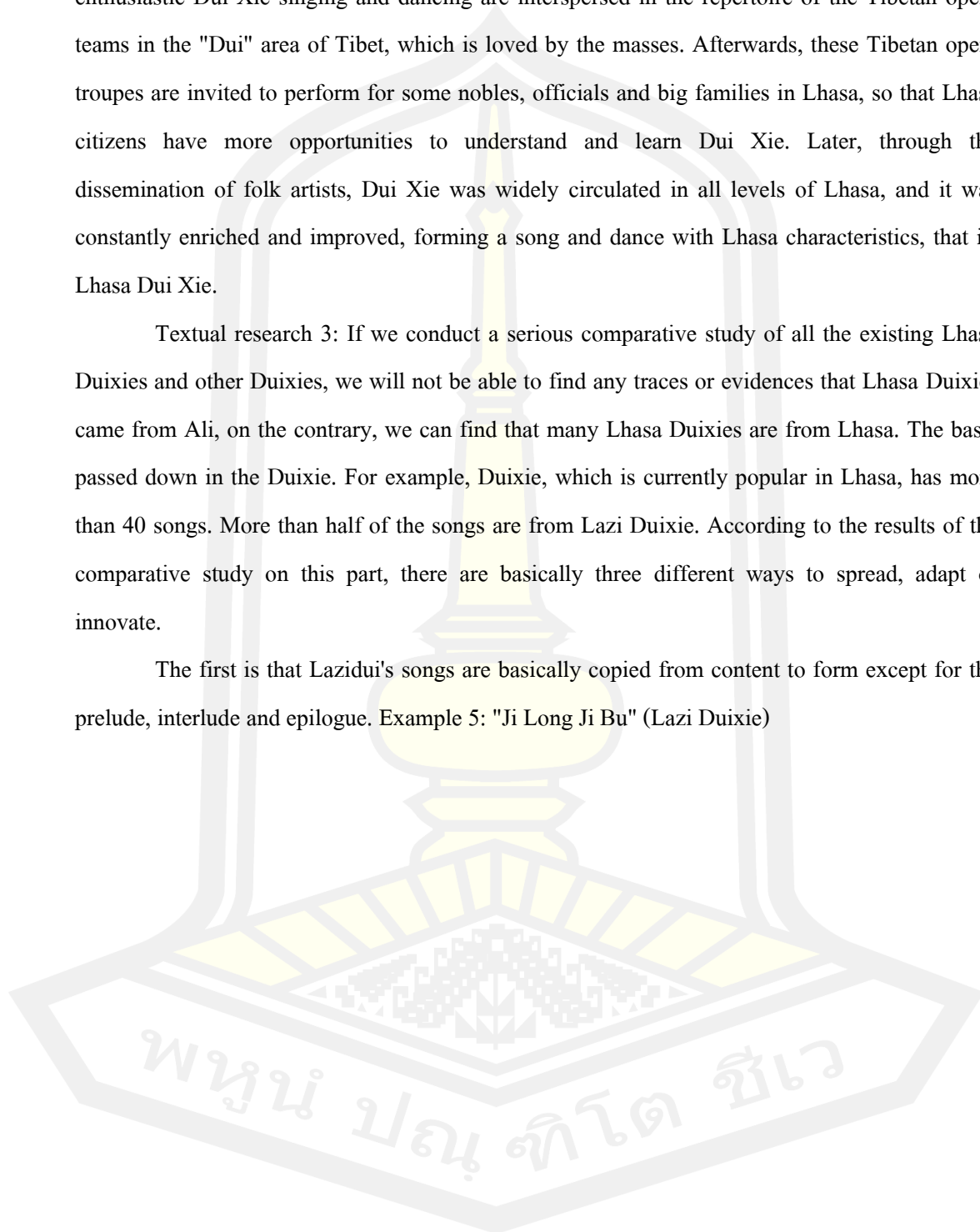
In addition to dancing, they also taught various musical instruments such as blowing, beating, and playing. At the same time, the text work such as the collection, arrangement and writing of lyrics was completed. In 1688 AD, not only all the texts of the singing and dancing items were identified, but also the tuning and fingering of the Zha Nian were drawn into a map. The famous Karl Ben-Rodi formed the original dance troupe from the dance boys he had trained. Whenever the local government of Tibet holds various celebrations, it has become a common practice to perform Kar music and dance. After that, people from all over Tibet, especially in Lhasa, began to sing and dance in the Ali area, calling it Dui Xie.

Textual research 2: In the 17th century AD, during the period of the Fifth Dalai Lama, Lhasa became the political, economic and cultural center of the Tibet Autonomous Region. Every year in Tibet from the end of June to the beginning of July of the Tibetan calendar, it is an annual traditional festival in Tibet, the "Shoton Festival" (The Shoton Festival also means "yogurt festival". Tibetan people go to the mountains to welcome Buddhist believers who have completed their practice. On the way home, people eat yogurt, dance and sing). Since the 17th century, the Shoton Festival has been designated as the Tibetan Opera Festival. At this time of the year, the main genres of Tibetan opera from all over Tibet gather in Lhasa Luobu Linka performed and

competed for several days, and the scene was very lively. Among them, the lively and enthusiastic Dui Xie singing and dancing are interspersed in the repertoire of the Tibetan opera teams in the "Dui" area of Tibet, which is loved by the masses. Afterwards, these Tibetan opera troupes are invited to perform for some nobles, officials and big families in Lhasa, so that Lhasa citizens have more opportunities to understand and learn Dui Xie. Later, through the dissemination of folk artists, Dui Xie was widely circulated in all levels of Lhasa, and it was constantly enriched and improved, forming a song and dance with Lhasa characteristics, that is, Lhasa Dui Xie.

Textual research 3: If we conduct a serious comparative study of all the existing Lhasa Duixies and other Duixies, we will not be able to find any traces or evidences that Lhasa Duixies came from Ali, on the contrary, we can find that many Lhasa Duixies are from Lhasa. The basis passed down in the Duixie. For example, Duixie, which is currently popular in Lhasa, has more than 40 songs. More than half of the songs are from Lazi Duixie. According to the results of the comparative study on this part, there are basically three different ways to spread, adapt or innovate.

The first is that Lazidui's songs are basically copied from content to form except for the prelude, interlude and epilogue. Example 5: "Ji Long Ji Bu" (Lazi Duixie)



《Ji Long Ji Bu》

Lazi Duixie

Allgato

7

12

吉隆 就是(呀 拉)舒 服 (拉 尼)(索

18

呀 拉 索 呀 拉) 因为莲花祖师的 住(拉)

24

地;(拉)

30

36

42

48

Example 6: "Ji Long Ji Bu" (Lhasa Duixie)

《Ji Long Ji Bu》

Lazi Duixie

Allgato

吉隆 就是(呀拉)舒服 (拉尼) (索)

呀 拉 索) (呀 拉) 因为莲花祖师的 住 (拉)

地; (拉)

The above score example 5 is the Duixie in Lazi area, and the score example 6 is the Duixie in Lhasa. From the perspective of the score, there is not much difference between the two works. The singing melody is not adapted, and the lyrics are the same. But when singing, Lazi Duixie's words are hard, his voice is high-pitched and loud, and his dance steps are relatively stretched. Relatively Lhasa Duixie's voice is soft and the dance steps are soothing, which makes people feel gentle and elegant.

The second is to change the content and title of the song. Except for the prelude, interlude and epilogue, the music melody is moved intact. For example, after Lazi Duixie's "Chao Xue La" spread to Lhasa, the title of the song was changed to "Gang Ba La Mu" due to the change of the content of the song. Not many tracks have been changed using this method in Lhasa Duixie.

The third is that the title of the song remains unchanged, but the content and melody of the song have undergone more changes, such as "Sona Bang Jin". Example 7: Sona Bang Kam (Lazi Duixie)

《Suo Na Bang Jin》

(Lhatze Duixie)

9 如 今 的 (可 拉 尼) 生 活 多 么 丰 盛,

13 如 今 的 可 拉 尼 生 活 多 么 丰 盛,

17 索 那 拉 给 尼 邦 锦, 请 喝 尽 这 杯 拉 尼

21 甜 蜜 呀 拉 尼 的 酒 呀 拉 邦 锦 扎 美 尼 美 朵

请 喝 尽 这 杯 拉 尼 甜 蜜 呀 拉 尼 的 呀 拉 酒。

The meaning of the lyrics: How rich is life now, please drink up this cup of sweet wine.

Example 8: "Sona Bang Jin" (Lhasa Duixie)

พหุณ ปณุ ทิโต ชีเว

《Suo Na Bang Jin》

Lazi Duixie

Lento



The image shows three staves of musical notation. The first staff is labeled '2' and '49' and contains two phrases of music, each with a repeat sign. The second staff is labeled '55' and contains a single phrase of music with a repeat sign. The third staff is labeled '61' and contains a single phrase of music with a repeat sign and ends with a double bar line and a repeat sign.

The above score example 7 and score example 8 are Lhasa Duixie adapted by Lazi Duixie. Except for the same title, the singing melody, lyrics content and accompaniment melody are different. The lyrics of Example 7 are to the effect: How rich is life now, please drink up this cup of sweet wine. The content sung in Example 8 is: I miss that Buddhist holy place, the Santin Monastery.

According to the comparison of the above spectrum examples, it can be seen that "Duixie" is more likely to spread from the Lazi area to the Lhasa area. After the Lazi Duixie spread from the countryside to Shigatse, Gyantse, Lhasa and other cities, it has greatly attracted the vast number of urban people, and has been loved and loved by the people. Therefore, people who love folk Duixie singing and dancing music in the city, especially those folk artists, not only spread it through their own hard work and actively, but also developed it in various ways, making it gradually from all aspects. perfected. It is they who created a new Duixie with the characteristics of urban people's life according to the basic form and structure of Lazi Duixie. At present, there are more than 40 Duixie songs circulating in Lhasa and other cities, and more than half of them are from Lazi Duixie.

Chapter V

The Analyze selected examples of Duixie music in Lhasa Tibet China

5.1 Duixie's accompaniment instruments

The accompaniment music of "Dui Xie" dance is mainly circulated in Lhasa and Shigatse. The accompaniment instrument of this dance was only "Zha Nian Qin" at first, and later added dulcimer, bamboo flute, iron hu, string bells, etc. According to Doren Tenzin Bianjue's autobiography "The Biography of Doren Panzhida", a writer from Lhasa, Yue Yizeng Bianjue, was arrested by the Qing government in Beijing. A variety of plays and various musical instruments such as dulcimer, flute and so on. Since then, Tibet has a band composed of these instruments. Folk artists use these instruments for various forms of performances, either solo, or in ensemble, or as dance accompaniment. The instruments used in most of the "Dui Xie" music are "Zha Nian", Tiehu, Dulcimer, Bamboo Flute, String Bells.



Figure 6 The Complete Duixie Band

Retrieve from: Tashi Dorje's book (ha Nian Tutorial)

5.1.1 Brief introduction of "Zha Nian" piano

"Zha Nian" is a musical instrument with strong Tibetan characteristics, which is indispensable in many Tibetan songs and dances. Zha Nianqin has a long history, and there have been different shapes, tuning methods and names in history. The "Sa Zhi" tuning method was changed to the "Wei Zhi" tuning method; the names were called "Guibu", "Zha Nian", "Ari Zha Nian", etc.

The historical records of Zha Nian can be traced back to the period of the ancient Xiangxiong Kingdom, when the "Danbre" handed down from India was considered to be the general term for all plucked music. In the Tubo period, a certain type of musical instrument in the "Danbre" was called "Jumang" (Tibetan: multi-string meaning), with 16-28 strings. It can be seen that the plucked instruments at that time had a considerable scale and complex shape. During the period of the local regime of Tsangba Disi, the "Danbre", which has the general name of the plucked instruments in the ancient Xiangxiong period, gradually evolved into the general name of Zha Nian with a winding body, and the Zha Nian with 6 strings was used in the Ali area. People call it "Guibu".

Around the 18th century, the great scholar Doren Tenzin Banjue wrote in his autobiography "The Biography of Doren Panzhida" in Chinese and Japanese "to the present day Tibet Ali Zha Nian Qin and Yangqin, two flutes, etc. at the same time. The founder of the tradition of playing is my fellow." As Lhasa became its political, economic and cultural center, various folk music cultures also flocked to Lhasa one after another. When the musical instrument called "Guibu" in Ali spread to the U-Tibet area, the U-Tibetans called it Ali. Zha Nian, because Tibet has the habit of giving the name of this region to everything that has been passed down from anywhere. At the same time, in the 19th century, Zha Nian replaced "Danbre" as the name of his plucked instrument in Uzbek, so Uzbeks called it "A Li Zha" Nian" is not surprising. In any case, everyone knows that the original form of "Zha Nian" belongs to a foreign musical instrument, and in the gradual change and development of Tibet, it is gradually given the name of Zha Nian, making it truly a folk traditional musical instrument full of Tibetan characteristics.

Traditional Tibetan musical instruments mainly include three categories, namely "stringing, qi ming and percussion" instruments. Stringed instruments are divided into two categories according to the form of performance, namely plucked instruments and stringed instruments. "Zha Nian" and "Bei Wang" are their respective typical representative instruments. Jamunie is a Tibetan transliteration. Tibetan "Zha" means "sound", "Nian" means "sound and pleasant", and "Zha Nian" means "pleasant sound". According to the difference in function, traditional jamunie has different size and size. Currently, there are many types of large jamunie, medium jamunie, small jamunie and portable small jamunie. It needs to be explained that each type Jamunie also comes in different sizes.

"Judging from the functions and characteristics of Zhamunie in traditional Tibetan music, the difference is that: Dazhamunie mainly plays the role of the bass part in the instrumental ensemble; Zhongzamunie is the main accompaniment instrument in folk singing and dancing. (Although the overall length of the body of the Ali Zhamunie is similar to that of the small Zhamunie, the size of the resonance box is basically the same as that of the medium-sized Zhamunie, so it can also be classified as the middle Zamunie); the small Zamunie is mainly used for It is used for personal entertainment and children's playing" At present, most of the Jamunie used by professional literary and art groups in Lhasa are of medium-to-large size, among which the professional performance made by Mr. A Wang Luo Zhu of the Lhasa Ethnic Art Troupe is used. Example of a piano: the total length of the body is 110cm; the length between the bottom of the resonance box and the nut is 87cm, the length of the headstock is 23cm (including the notch that goes through the strings is 7cm long and the smooth surface of the headstock is 16cm long); the half of the headstock is 23cm long. The radius of the circular curved part is 16cm; the width of the smooth surface of the headstock is 5cm; the length of the resonance box is 42cm (subject to the length of the engraved stripes on the back of the resonance), the length of the stem and the headstock is 68cm; the large resonance box covered with membrane The horizontal width is 23cm, and the vertical width is 18cm; the large resonance box is 23cm, and the corners of the small resonance box are 18cm wide, which is also the same height; the aquarium-shaped pegs protruding from both sides of the headstock are 11cm long (excluding the deep part of the headstock string groove) , is 1/10 of the total length of the piano body, and its outer body shape is similar to Jamunie, which forms a unique echo and balance with the piano body. The overall length of the body of this type of Jamunie is basically the same as that of the traditional medium-sized Jamunie (where the effective vibrating string length is slightly shorter than that of the traditional medium-sized Jamunie), but the diameter and height of the resonance box are larger than those of the traditional Daza. Mu Nie even the size of the bass Jam Nie. That is to say, combine the advantages of different Jamunie to the maximum extent. In addition to being more convenient to play than the traditional large jamunie, its volume, sound quality and tone are also better than the traditional medium-sized jamunie, so it is favored by professional players and is called the first choice in today's professional pianos.



Figure 7 Left: Lhasa Zhanian, right: Shigatse Zhanian.

Retrieve from: Yang Jicuo

5.1.2 Erhu (Tibetan Huqin) Brief Introduction

A kind of string music. Regarding the origin of "Erhu", the author mainly explores it from two aspects: the literal meaning and the traditional Tibetan musical instrument "Bi Wang".

Literally, the erhu is also known as "Huqin". In China, different regions have different names. Many regions are called Erhu, while in Tibet it is called "Tibetan Huqin". Regardless of the name. It can be seen that it belongs to a foreign musical instrument, which originated from a certain ethnic minority in the north. The origin of the erhu can be traced back to the Xiqin of the ancient Tang Dynasty, and the Xiqin is very similar to the existing erhu, both with two strings, but the Xiqin is pronounced by wiping the strings with bamboo pieces, while the erhu is pronounced by wiping the strings with a horsetail. However, the question of whether Erhu was introduced to Tibet or when it was introduced to Tibet is not clearly recorded in Tibetan and Han historical materials, and further research is required.

From the perspective of the inheritance of Tibetan musical instruments, the traditional Tibetan musical instrument Bi Wang is also called "Bi Wang with horns" because its speakers are made of horns. According to relevant records, around 63 AD, Tibet already possessed a stringed musical instrument called "Biwangqin". "Biwang" in Tibetan is a general term for stringed instruments. At that time, there were single-string biwangqin, two-string biwangqin, and three-string biwangqin. In the ancient Tibetan book "Semi", there is such a record about Tibetan

classical song and dance performances: "Some perform the songs and dances of the gods, some play the beeps of the gods, and some play the flutes of the gods...", here The title of Biwang is one of the records that appeared in the literature earlier, and it has a long and close historical connection with the culture of the religion.

From the above historical materials, it can be concluded that the origin of the Tibetan erhu, literally, may come from the mainland erhu, because Tibetan and Chinese have experienced many musical and cultural exchanges in the history; Biwang is closely connected.

5.1.3 Brief introduction of dulcimer

The dulcimer is a commonly used stringed instrument in China. Its timbre has distinct characteristics, with a large volume and a combination of rigidity and softness. When played slowly, the timbre is like a ding-dong mountain spring, and when played fast, it is like a gurgling water. The tone is bright, as crisp as big beads and small beads falling on a jade plate. It is extremely expressive and can be played solo, in ensemble or as accompaniment for qinshu, rap and opera. It often plays the role of "piano accompaniment" in folk instrumental ensembles and national bands, and is an indispensable main instrument.

In the history of Tibet, there is really no such instrument as "dulcimer". In the Thirteenth Year of the Earth Monkey in the Tibetan Calendar (1788-1790), when the Gurkhalou invaded Tibet by force, Dan Zen Ban Jiu Duoren, who was proficient in Tibetan culture, was one of the important ministers of the Tibetan government and served as dispatched by the emperor. The liaison officer of the officers and soldiers was suppressed by the mainland for censorship because he was calculated by the internal minister in the border issue, and he lied about border secrets and fabricated facts. After that, he rested in the mainland for several months, during which he systematically learned the playing techniques of dulcimer.

5.2 String setting style of Zha Nian

During the period of Ali Qujie Gyatso in the first half of the 17th century AD, Jamunian was called "Gui Bu" in the post-Tibet area, and the name of "Gui Bu" is still continued in areas such as Ali Zada. In Ali, Shigatse Dingri and Kampot (Nyingchi) and other areas, the tuning method of Jamu Nian is called "Sa Zhi", that is, the tuning method of three pairs of strings as shown in the figure below. In areas where Tibetans gather in the Himalayas, such as Ladakh,

Bhutan, Sikkim and other areas, there are various kinds of Jamu recitations, and the tuning method is generally "Sa Zhi".

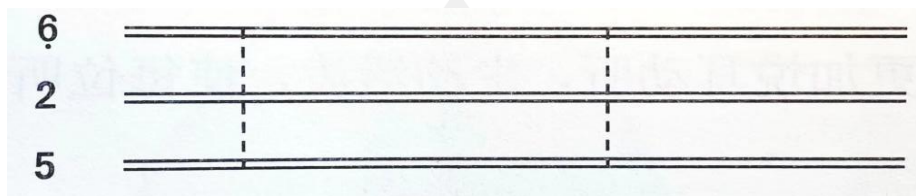


Figure 8 Retrieve from:Tashi Dorje's book (Zha Nian Tutorial)

Since the Tsangba Disi period, Jamuna has been widely spread in the U-Tibet area (Lhasa and Shigatse, etc.), possibly influenced by the music of Nangma, the tuning method was changed as shown in the figure below, called "Ju Zhi" or "Ju Zhi" or "Ju Zhi". Wei Zhi".

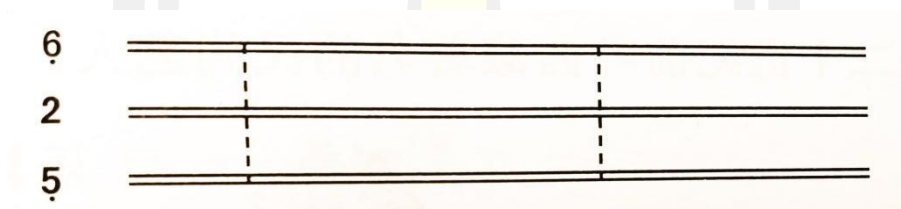


Figure 9 Retrieve from:Tashi Dorje's book (Zha Nian Tutorial)

The main difference between "Sa Zhi" and "Ju Zhi" is that the sol from the bottom string belongs to the alto or bass.

5.3 Introduction to the music structure of Lhasa Dui Xie

The basic structure of Dui Xie mainly has the following two types:

The first one is: Prelude (fixed), a song and dance (change), a play (fixed), a song and dance (change), and an aftermath (fixed).

The second is: Interlude (fixed, at this time acting as a prelude to the allegro paragraph), a song and dance (change), and an aftermath (fixed).

In general, traditional Duixie music has a fixed beginning and end, and its staff is as follows:

Example 9 prelude:

Lento

Example 10 Interlude (allegro prelude):

Allegro

Example 11 The end of the music:

Allegro

5.3.1 The traditional Dui Xie piece "Da Wa Xiong Nu", this piece has always been the first piece for beginners to learn Zha Nianqin or Duixie singing and dancing. In the folk saying that "'Da Wa Xiong Nu" is the mother of Duixie", it is the custom of singing this song in the first capital of general folk performances. Example12:

พหุบัณฑิต ชีวะ

《Da wa Xiong Nu》

Lhasa Duixie

7

14

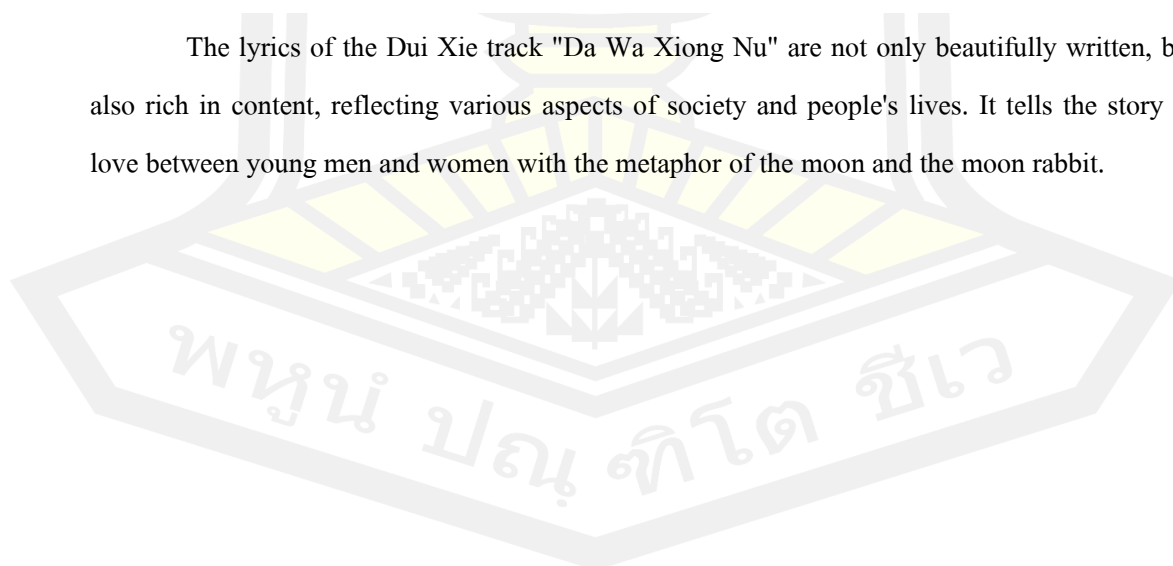
21

29

37

41

The lyrics of the Dui Xie track "Da Wa Xiong Nu" are not only beautifully written, but also rich in content, reflecting various aspects of society and people's lives. It tells the story of love between young men and women with the metaphor of the moon and the moon rabbit.



Chapter VI

The transmission of Duixie music in Lhasa Tibet China

6.1 transmission of Dui Xie in Lhasa

6.1.1 Formation and Development

During this period, the hard-to-reach folk entertainers were performing for survival, and Dui Ba Xie singing and dancing began to be added to their performances. "Before liberation, Dui Xie was despised in Tibetan society. Some people call it 'Banggu Xie', which means the song and dance of beggars." [China Music Institute ed. Tibetan Folk Song and Dance-Dui Xie[M]. Music Publishing She, 1959: 18.] Dui Xie first spread to Lhasa and began to develop until before liberation, beggars performing on the street played an important role in the spread of Lhasa Dui Xie. They exchanged highland barley, ghee and other food and some daily necessities by performing arts. Until liberation, you can still see these folk performers who make a living.

In the process of spreading Dui Xie by wandering artists, there is basically not much adaptation and creation, and most of the performances come from Dui Ba Xie singing and dancing in Dui. They lived in the Dui area and also played a part in the formation, spread and evolution of Dui Ba Xie. Until the fifth Dalai Lama period, Lhasa became the political, religious, economic and cultural center of Tibet. People from Dui area often came to Lhasa to pay homage to Buddha. Lhasa area also began to have wandering artists from Dui area performing arts along the street. They spread and popularized Dui Ba Xie to urban areas such as Shigatse and Lhasa.

6.1.2 transmission method

Wandering artists mostly use the family as a unit to exchange for living materials by performing arts, so they adopt the transmission method of oral and heart teaching, and teach their children to make a living. They mainly perform and spread Dui Ba Xie singing and dancing, which has been popularized to a certain extent. Dui Ba Xie and Lhasa Dui Xie made the people watching along the street gradually understand and learn these songs and dances.

6.2 “Nang Ma Ji Du”

"Nang Ma' means playing, singing, dancing, 'Ji' is happy, 'Du' means suffering, sharing weal and woe." So, "Nang Ma Ji Du" is a non-governmental organization composed of mass artists who share bitterness and joy, perform dancing, singing and dancing programs. For a long time, "Nang Ma Ji Du" mainly performed folk music such as Lhasa Dui Xie and Nang Ma, which played a crucial role in the formation, spread and development of Lhasa Dui Xie.



Figure 10 Early "Nangma Jidu" group actor

Retrieve from: Tashi Dorje's book (Zha Nian Tutorial)

6.2.1 Formation and Development

"Lhasa Nang Ma Ji Du' was originally established by Des Sangye Gyatso under the care of the two holy masters (the fifth Dalai Lama and Gushi Khan) during the period of the fifth Dalai Lama...' Des Sangye Gyatso in The non-governmental organization Nang Ma Ji Du gave them a pamphlet with red seals in three semicircles connected to form a circle. When the Tibetan New Year was approaching, the herald of Ga Xia local government based on the pamphlet set up under the Potala Palace In the relevant management agencies of the local government, it is customary to issue butter, tea leaves and other gifts to the Nang Ma Ji Du Guild Organization." Therefore, "Nang Ma Ji Du" was established under the responsibility of Des Sangye Gyatso, and a special document was issued to stipulate the various systems of "Nang Ma Ji Du", "Anyone can participate in this organization, mainly artists, but also officials, businessmen, students and ordinary citizens, don't need to pay tuition fees, basically just send something to the teachers. " In the organization, all members vote to elect two musicians to be responsible for the daily affairs of

all members, such as rehearsal and teaching, professional skill assessment, social performance arrangement, and fund allocation management. So far, this semi-professional "Nang Ma Ji Du" organization with strict management system was officially established. This performance and teaching of Lhasa Dui Xie and Nangma two forms of singing and dancing have experienced many folk artists and teachers, and played the most important role in the transmission and development of Lhasa Dui Xie and Nangma.

Mainly inherited artists: "The most famous one in the "Nang Ma Ji Du" organization is Ajue Langjie, as well as the Hui people A Maija from Ladakh, some local artists Sagara, etc. The last batch of Nang Ma Ji One of Du's students is Professor Sheikang Solang Dajie. As a local government official, he will go to Nang Ma Ji at other times, except when he usually goes to the Potala Palace (winter) or Norbulingka (summer) to go to court. Du's teacher learns the piano."(Interview record of Teacher Tashi Tsering, January 6, 2022, at home.) This organization was formally established from the period of the Fifth Dalai Lama, and continued until the peaceful liberation of Tibet in the 1950s, when "Nang Ma Ji Du" was officially disbanded. The strict management system has been continued, and many famous artists have been cultivated to innovate and inherit Lhasa Dui Xie.



Figure 11 "Nangma Jidu" Main Actor (Aju Namuga)

Retrieve from: Tashi Dorje's book (Zha Nian Tutorial)

6.2.2 Form of transmission

In the process of inheriting Lhasa Dui Xie, "Nang Ma Ji Du" still uses oral teaching to teach Jidu members, which not only plays a role in the performance and transmission of Lhasa

Dui Xie, but also adapts and inherits Lhasa Dui Xie. The creation and the final formation of Lhasa Dui Xie has roughly gone through three steps.

The first step is to carry out popular activities to inherit Lhasa Dui Xie. "Nang Ma Ji Du" carries the mission of inheriting folk music, and has been carrying out popular transmission activities since its establishment. Specialized artists manage and arrange daily affairs in a complex manner. Artists will undertake various performances and arrange artists to participate in the performances. In their spare time, artists will teach all members, or create and process Lhasa Dui Xie.

The second step is to increase the instrument configuration, which enriches the sound effects of Lhasa Dui Xie. In the transmission of "Nang Ma Ji Du", Dui Ba Xie spread to Lhasa. First, the Zha Nian playing method was changed. The right hand changed from the playing method of only plucking the strings down to using alternating strumming sequence. From the end of the 18th century to the beginning of the 19th century, Doren Tenzin Banjue went to the mainland to study drama singing and musical instrument performance, brought some musical instruments from the mainland back to Tibet, and began to organize people with musical foundations to play them. musical instruments, and then formed the art form of instrumental ensemble, which was popularized and developed in Lhasa. Since then, the artists of "Nang Ma Ji Du" began to absorb this form of band accompaniment, formed and applied it to the innovative development of Lhasa Dui Xie, and established a distinctive and relatively stable accompaniment band.

The third step is to change the music melody and speed to form a Lhasa Dui Xie with a unique urban style. In the transmission and development of "Nang Ma Ji Du", Dui Xie's music melody and rhythm speed have undergone great changes, and the famous artist Ajue Langjie has played an important role. He heard Dui Xie's singing and dancing by chance, and he had various feelings, so he began to innovate and develop Dui Xie. In terms of musical melody, it has developed from a single straight white melody to a more tactful musical melody with decorative tones. In terms of speed, in order to reflect a more elegant musical feeling, the adagio is extended and the tempo is slowed down. Several new Dui Xie tracks have also been created after perfecting innovations such as musical melody and tempo.

6.3 Art School

Among the art schools that carry out Lhasa Duixie transmission activities in Chengguan District of Lhasa City, they can be divided into two types: public nature and social profit nature. These art schools are mainly engaged in the teaching of Lhasa Duixie, supplemented by social performances. They provide students with teaching activities of teaching folk art related content in class and after class. They teach Lhasa Duixie related theoretical knowledge, cultivate the professional skills and hobbies of the students of this college, and have a better and more comprehensive understanding of what is Lhasa Duixie, Lhasa Duixie What is the specific form of .

6.3.1 Formation and Development

In October 1982, the Tibetan Normal University Literature System and the Lhasa Mass Art Museum jointly carried out the rescue recording of "Gar Song and Dance". " Kang Solang Dajie, Karben Pasang Dhondup, Tashi Tsering and teacher Bai Zhen transferred from the Military Region Art Troupe together set up a folk music group, which was officially listed as the 'Folk Music Teaching and Research Office' in 1985. Then folk song and dance music It was arranged in the teaching plan. During the rehearsal, Nangma Duixie was the main focus, and after that, I went to perform when there were any activities." In 1985, with the establishment of the literature system of Tibet University and the transformation of the art department, the art department of Tibet University officially launched the teaching work of Lhasa Duixie's singing, dancing and musical instruments, taught traditional arts such as Karl, Lhasa Duixie, and Nangma to students, and collected and sorted out. Fifty pieces of Duixie and Lhasa Duixie scores popular in Lhasa area, and two editions of "Tibetan Classical Music" audio products were also published. Since then, the Academy of Arts has begun to use fixed scores as the teaching basis. In 1991, Professor Jue Ga, a teacher of the School of Art, composed the piano solo "Dancing Rhyme" with a "Duixie" style tone, and the performance was loved by the audience. After the Lhasa Teachers College changed its name in 2006 with the approval of the National Colleges and Universities Setting Committee, the school has always used Lhasa Duixie instruments such as dulcimer and Zha Nianqin as elective courses for students to conduct teaching assessments. In 2004, the Art Department was renamed the Art College. In 2013, Tashi Tsering was declared as the representative successor of the third batch of autonomous region-level intangible cultural heritage

representative projects "Lhasa Zha Nian Playing and Singing", and in 2016, the second batch of autonomous regions was declared. In 2018, Gala was declared as the representative inheritor of the fourth batch of autonomous region-level intangible cultural heritage representative projects "Lhasa Zhanian Playing and Singing", and in 2018, it was declared as Gesang He is the representative inheritor of the fourth batch of representative projects of autonomous region-level intangible cultural heritage "Za Nian Performance Art". So far, in the teaching, in addition to the technical teaching of Zha Nianqin, dulcimer, flute, erhu and other musical instruments in normal professional classes, there are also fixed practice weeks, Zha Nian clubs, lectures by experts and scholars and other transmission activities. In addition, with the progress of society, in recent years, social profit-making teaching art schools have begun to develop. For example, Nima Cangqu and Teacher Bianba Tsering of the Lhasa Duixie Heritage Team opened a youth bag in the Lhasa Youth Activity Center. Ma Duixie's singing and dancing, Zha Nianqin performance training courses, and the Yangsa Zha Nian Art Music Store, founded by students from the Art College of Tibet University, offers Zha Nianqin performance courses for young people and adults. (Interview with Teacher Kelsang Phuntsok, January 2, 2022, Studio 107, School of Art, Tibet University.)



Figure 12 2022.1.2 Tibet University School of Arts

Retrieve from: Yang Jicuo

According to the author's field investigation, the art schools that are still carrying on the transmission of Lhasa Duixie singing and dancing in the urban area of Lhasa include the Art College of Tibet University, the public colleges and universities of Lhasa Teachers College,

Lhasa Youth Activity Center, Yangsa Zhanian Art Social profit training schools such as piano shops.



Figure 13 Yangsa art training school

Retrieve from: Yang Jicuo

6.3.2 Form of transmission

The transmission form of schools with training teaching mode mainly relies on classroom teaching, and mainly cultivates the interests of learners for the purpose of profit. The Children's Palace of the Lhasa Youth Activity Center offers courses in Zha Nian performance and Lhasa Duixie singing and dancing. Yangsa Zha Nian Art Music Store offers Zha Nianqin performance courses. They usually start classes every Saturday and Sunday, and some have classes in the evenings from Monday to Friday. In some cases, the class time is one to two hours, and students of different learning stages and ages are recruited and divided into classes at any time. Generally, 3-6 students are in class together. This type of transmission form, to a certain extent, can cultivate successors who are capable of continuing to inherit Lhasa Duixie. Public colleges and universities mainly focus on cultivating successors who can continue to inherit folk art. They have prescribed syllabuses and training programs. The arrangement of various courses will be set according to the training programs of the students of the college, and each course is related. . The curriculum of the normal school and the art college is supplemented by relevant music theory and historical theory knowledge, and the actual performance operation is a step-by-step teaching form. Lhasa Teachers College mainly conducts dulcimer and Zha Nianqin courses. The Art Institute of Tibet University not only offers Zha Nianqin, Dulcimer, Dizi and other musical instruments courses, as well as Lhasa Duixie singing and dancing teaching activities in the dance classroom of the college

every Saturday. The school's teaching period is one year or more, once or twice a week, and assessments are conducted at the end of each semester, and students who fail to pass the course will be retaken. In addition, in order to develop its own teaching characteristics, the Academy of Arts also organizes folk artists and school teachers to collect and organize Lhasa Duixie repertoires, record scores and record and publish audio products. In addition to Duixie's singing and dancing art, precious documents and audio materials have been preserved for future research.

6.4 Social venues

The transmission practice of social places began to take shape after the 1990s, and has undergone transformation and development so far, from the original Nangma hall to the Tibetan restaurant in recent years.

6.4.1 Formation and Development

After the reform and opening up, the practice of transmission and development of Lhasa Duixie has been carried out by art groups, art schools and folks in the form of occasional self-entertainment. By 1996, the Nangma Hall appeared in the urban area of Lhasa. Due to the novel development model, followed by more and more entertainment venues using this model to develop business venues, which ushered in a development climax at the beginning of the 21st century. Nangma Hall and Song and Dance City, which entertain themselves with performances at night, can be seen everywhere in Lhasa. Later, under the impact of the market economy, the involvement of electro-acoustic bands gradually changed the people's appreciation level, and the development of Lhasa Duixie in Nangma Hall and Song and Dance City was affected. With the rise of the tourism market in Tibet, the traditional food and cultural resources in Lhasa have been developed in the process of tourism development, and Tibetan restaurants with ethnic characteristics have also emerged for foreign tourists. There will also be folk singing and dancing performances. These Tibetan restaurants invite intangible cultural heritage "Langma Duixie" artists or self-organized Nangma Duixie performance teams to perform. The repertoire is the traditional music of Lhasa Duixie and Nangma. Generally, a man and a woman sing and dance on the stage. The band includes dulcimer, Zha Nianqin, Dizi, Erhu, and some teams added percussion instruments African drums, adapted dance movements and performance forms in order to enrich the rhythm and viewing experience of the repertoire, and even the actors occasionally

interacted with the audience offstage. In addition, people spontaneously perform Duixie and other folk song and dance performances and teaching activities, or government agencies will organize art groups to perform here on specific festivals. It mainly appears in Zongjiao Lukang Park, usually accompanied by audio equipment, and interested people are free to join.

According to the author's on-the-spot investigation and visits, there are still social venues in Lhasa urban area where Lhasa Duixie singing and dancing are inherited, including Zongjiao Lukang Park, Pubatang·Performance Collection Restaurant, Sijin Lacuo·Manor Tibetan Food, Pubatang Performance Tibetan Restaurant (Barkhor Street Store), Gadiga Music Restaurant, Zangjia No.1, Gadiga Music Restaurant, Fanle Tibetan Restaurant Palace and other social venues, among them, only Pubatang·Performance Tibetan Restaurant still adopts the most traditional way of performing.



Figure 14 Zanjia Yihao Restaurant

Retrieve from: Yang Jicuo

6.4.2 Form of transmission

According to the author's field investigation, in the social places where folk songs and dances are performed regularly or irregularly, their transmission forms are divided into two types. One is the Lhasa Duixie with completely traditional performances, such as Pu Hakang · Deduction Zang Restaurant. The actors here are all professional entertainers and actors from various organizations or schools, and they spontaneously organize performances here because of their hobbies; the other is based on The actor's own situation makes some personality creations

for Lhasa Duixie and then performs the interpretation. Under normal circumstances, the actors are people who have fixed jobs or have retired. They spontaneously organize performances in various social places after get off work. The time starts at 7:30 p.m., and some places perform until about 9:00, and some places will meet Performing until late at night, they satisfy the preferences of the masses under the condition of exerting their expertise, and make social performances play a certain role in dissemination.

In these social places, not only professional and non-professional actors can be seen performing folk songs and dances, but also when the audience is in high spirits, they can also sing and dance with the actors on stage. There will also be many tourists from all over the world who dine in Tibetan restaurants. This is the most extensive form of transmission for the population. It not only plays a role in popularizing and spreading among the local people, but also allows foreigners to know and understand. Lhasa Duixie these Tibetan folk arts.

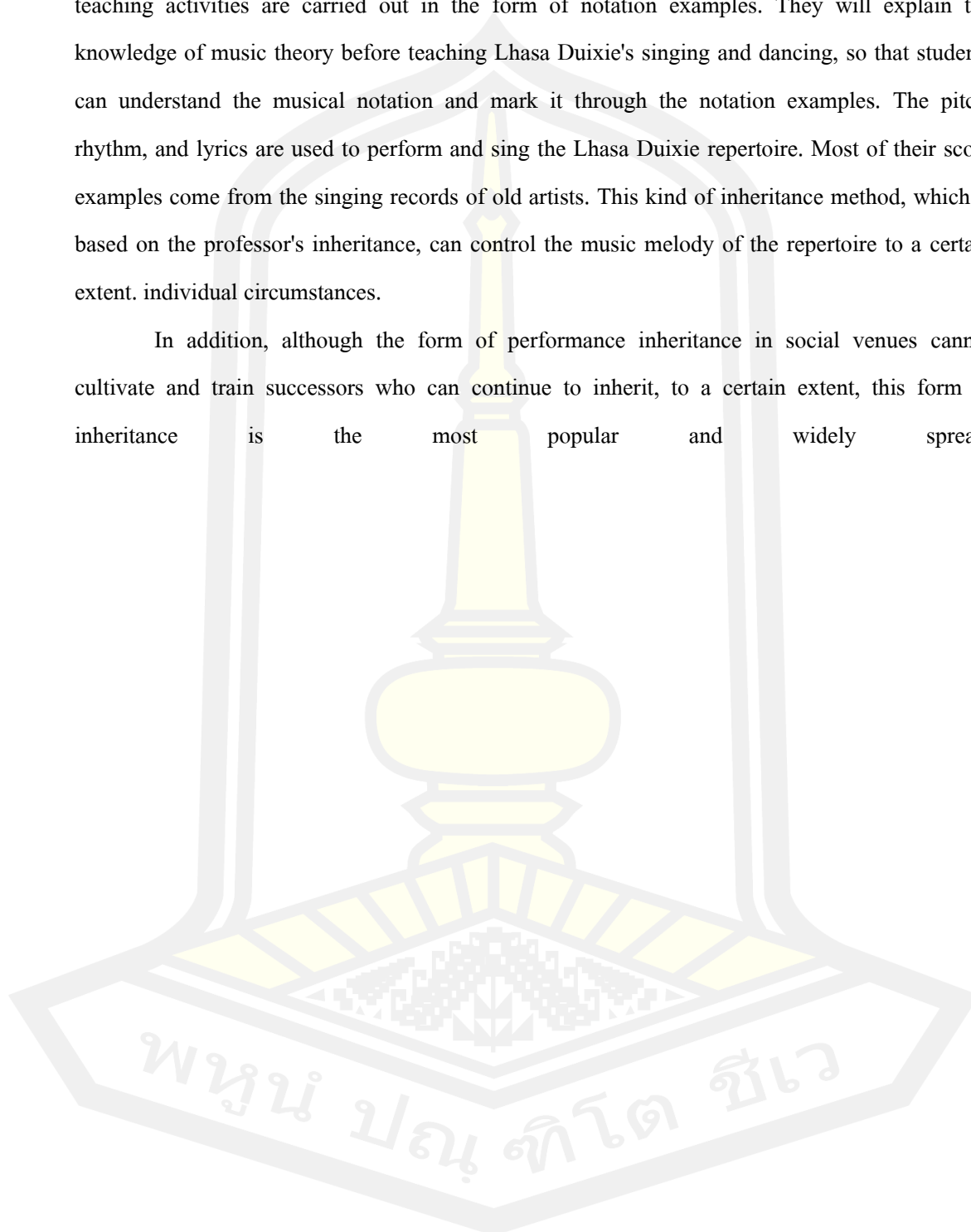
Duixie is a traditional folk song and dance unique to Tibet. It is inseparable from the land of Tibet in terms of regional environment, climatic environment, and cultural conditions. As a kind of song and dance, Duixie is very common in all parts of Tibet, but in terms of inheritance tasks, the author believes that schools are an important inheritance base that can record, preserve, popularize and inherit in combination with majors. It is an important inheritance base in terms of quantity and quality. Therefore, by means of field investigation, the author focused on interviewing the relatively important inheritors of Lhasa dui harmonics in Lhasa, and had a conversation on the inheritance of Lhasa dui harmonics in school teaching practice. The following are some questions and suggestions compiled by the author through the interview content.

From the above content, Lhasa Duixie has been a dynamic development process from its formation to its preservation.

In sorting out the inheritance methods of various groups and organizations, many groups and organizations still use the method of oral and heart-to-heart teaching to carry out teaching activities, especially when art groups rehearse Lhasa Duixie programs or teach actors Lhasa Duixie singing and dancing, they basically use The teacher sings and dances in the front and the students imitate it in the back, until it is remembered by the ears and eyes. This inheritance form is easy to a certain extent. Due to the various habits of the teacher and the students, each person sings the Lhasa Duixie. differences may exist.

In the teaching mode of some schools or the teaching mode of training classes, the teaching activities are carried out in the form of notation examples. They will explain the knowledge of music theory before teaching Lhasa Duixie's singing and dancing, so that students can understand the musical notation and mark it through the notation examples. The pitch, rhythm, and lyrics are used to perform and sing the Lhasa Duixie repertoire. Most of their score examples come from the singing records of old artists. This kind of inheritance method, which is based on the professor's inheritance, can control the music melody of the repertoire to a certain extent. individual circumstances.

In addition, although the form of performance inheritance in social venues cannot cultivate and train successors who can continue to inherit, to a certain extent, this form of inheritance is the most popular and widely spread.



Chapter VII

Conclusion Discussion and Suggestion.

In this Chapter I can conclusion Discussion and suggestion follow as:

7.1 Conclusion

The result

1. To investigate the Developments of "Duixie" Music in Lhasa, Tibet, China.

Tibet has a unique geographical environment and cultural background, and is a unique gathering place for Tibetans in China. Duixie singing and dancing play an important role in many Tibetan arts. By studying its musical structure and tonality, we can reflect the folk customs and emotional expressions of Tibetans since ancient times, and see the importance of Duixie's development in Lhasa.

2. To analyze selected examples of "Duixie" Music in Lhasa, Tibet, China.

By analyzing the traditional classic music of Duixie in Lhasa, we can see that the Duixie music in Lhasa has similarities and differences in music structure, and has unique local music structure and performance form. Judging from the traceability of its musical instruments, Tibet's unique Zha Nian musical instruments or other imported musical instruments can be used to understand the pursuit of art and the level of civilization of Tibetans.

3. To trace the transmission of "Duixie" Music in Lhasa, Tibet, China.

Lhasa Duixie wants to continue to inherit and develop, while retaining the traditional principles of performance and singing, and adapting to the development and changes of social development, and to expand its dissemination and influence through various new media, not only Let Lhasa area, Tibet area and even areas outside Tibet be able to know more about the folk song and dance of Lhasa Duixie.

7.2 Discussion

Duixie is a song and dance that integrates song, dance and music. Ethnic folk culture has the functions of invigorating and inspiring. It is the foundation and an important part of Chinese culture.

Duixie singing and dancing needs great attention from all aspects of research. In-depth research on the history, origin, genre and artistic characteristics of Duixie provides better conditions for inheritance and protection.

Strengthen the awareness of protection and inheritance of traditional culture. The government takes the lead, brings together subject experts, coordinates various institutions, and unites a wider range of forces for popularization, publicity and education. Invest in human and financial resources for long-term continuous work.

Faced with the gradual aging and death of folk artists or inheritors of intangible cultural heritage, the preservation of audio and video materials should be carried out in terms of musical instrument performance techniques, singing forms and dances; professional recording and preservation of lyrics and scores. Better to keep the original, traditional Duixie singing and dancing.

Strengthen theoretical research. The literature on Duixie singing and dancing is much less than some music of other ethnic groups, and there are basically no research papers on this aspect abroad.

Increase efforts to train students. Relying on the teaching method of "oral and heart teaching", it is impossible to carry out the inheritance work well. We can introduce Duixun into the curriculum of primary and secondary schools and popularize cultural self-confidence.

7.3 SUGGESTIONS

In the next study

1. Comparison of Duixie music styles in Lhasa and other parts of Tibet
2. Research on the social function of Duixie singing and dancing art
3. Tibetan History in Duixie Lyrics
4. Cultural exploration of Tibetan "Duixie"



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