



The Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China

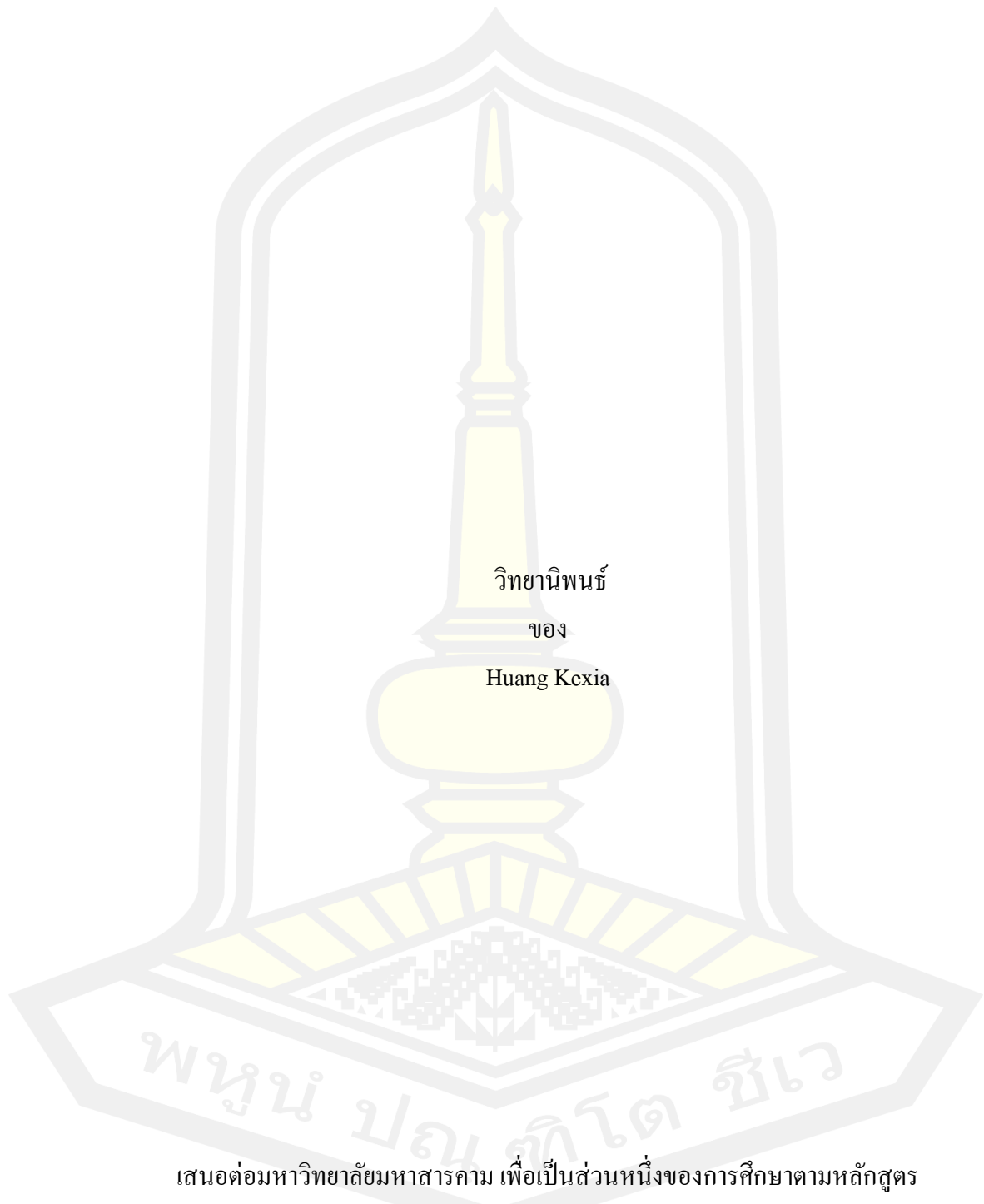
Huang Kexia

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

November 2022

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กระบวนการถ่ายทอด “ต้าเกอ” สัญชาติตง ในซานเจียง มณฑลเหอหนาน ประเทศจีน



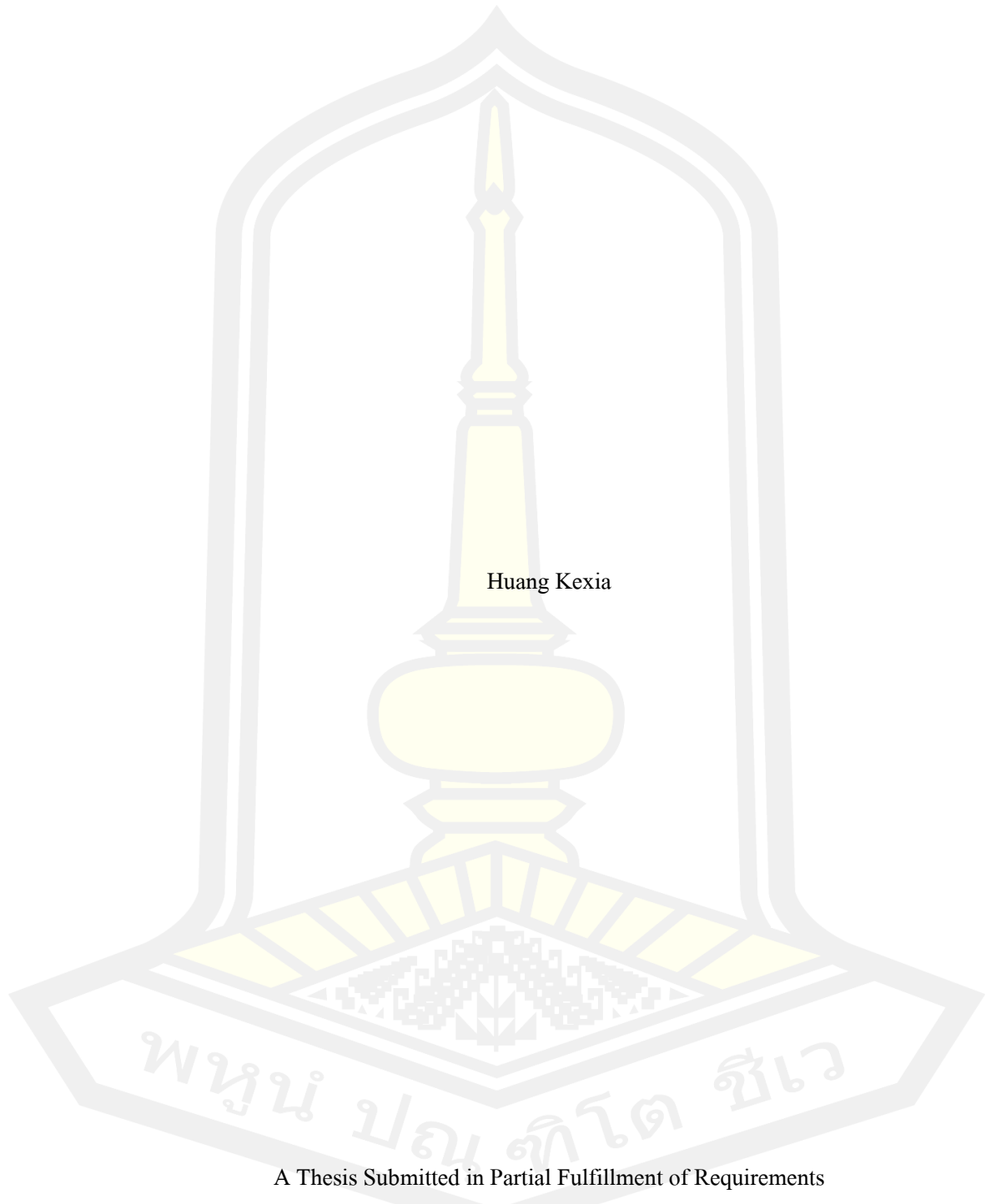
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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November 2022

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ABSTRACT

This research is the research of musicology and ethnomusicology. This is a mixed research of qualitative and quantitative research. This research aims to study:1) Through the principles of musicology and quantitative research, the characteristics of Dong nationality Da Ge are analyzed, including the type composition, music form, lyrics characteristics and related elements.2) Through the theory of ethnomusicology, using qualitative research, summarize the transmission mode of Dong nationality Da Ge.3) Analyze the value of the transmission of Dong nationality Da Ge and improve the transmission process.

This research objective are as follows:1) To investigate the characteristic of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.2) To analyze the Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.3) To guidelines to improve the Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China. Using the method of field investigation, observed and analyzed the musical scores, understood the types and characteristics of Dong nationality Da Ge; Using literature research and personal interviews, this dissertation summarizes the dissemination mode, protection status, and influencing factors of Dong nationality Da Ge and explore targeted protections.

Based on the study findings, it will come to the following conclusions:

1) The characteristics of the Dong DaGe are related to the culture and living environment of the Dong people. 2) In the fieldwork, it was found that the transmission of the Dong Da Ge is divided into traditional and modern transmission mode to cultural migration, cultural evolution, economic and social development. 3) The only way to preserve and develop the Dong song is to maintain

the characteristics of its own local community, while constantly absorbing it through the contact and collision of foreign cultures.

Keyword : Characteristics of Dong nationality Da Ge, Transmission process, Preservation of Dong nationality Da Ge



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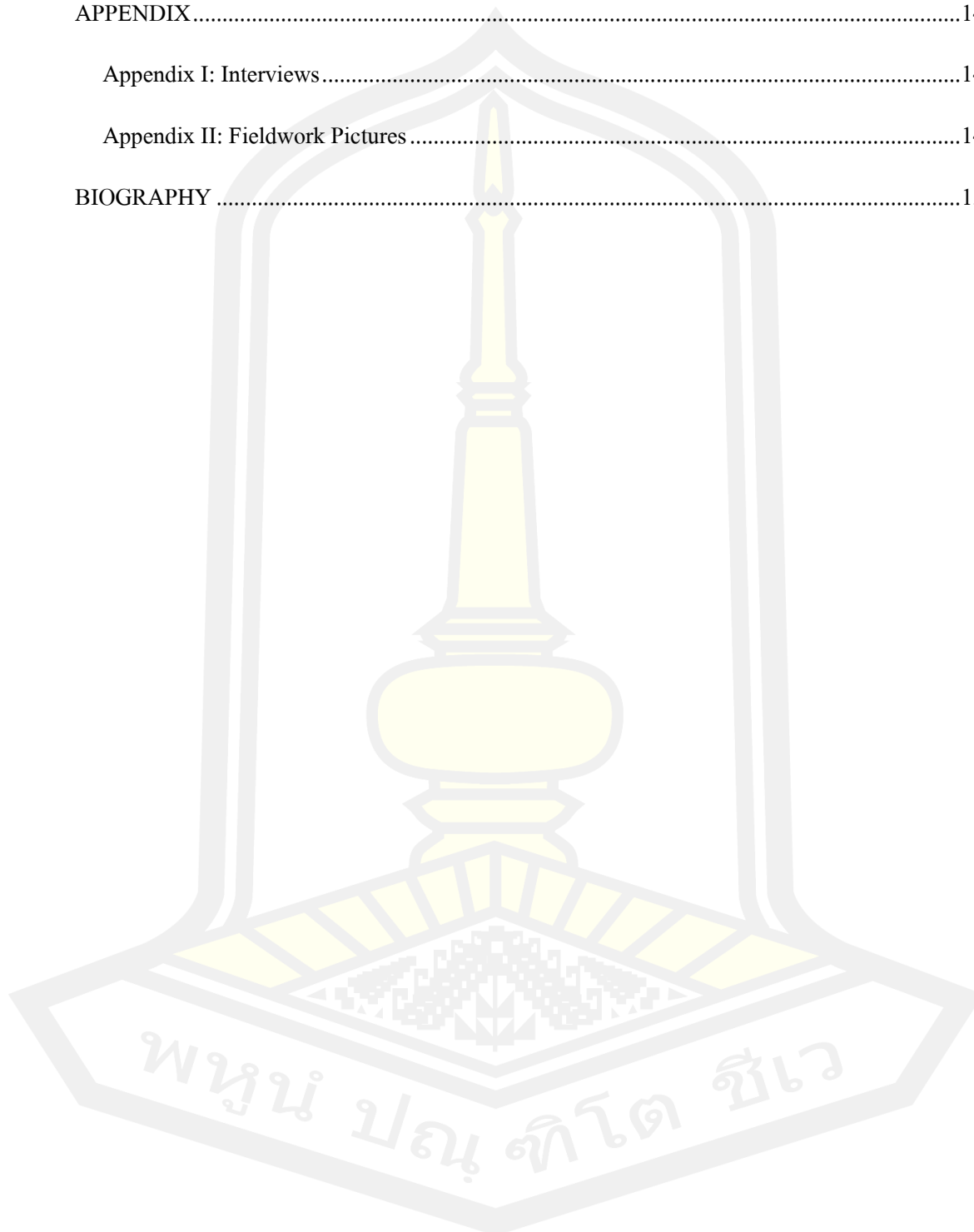
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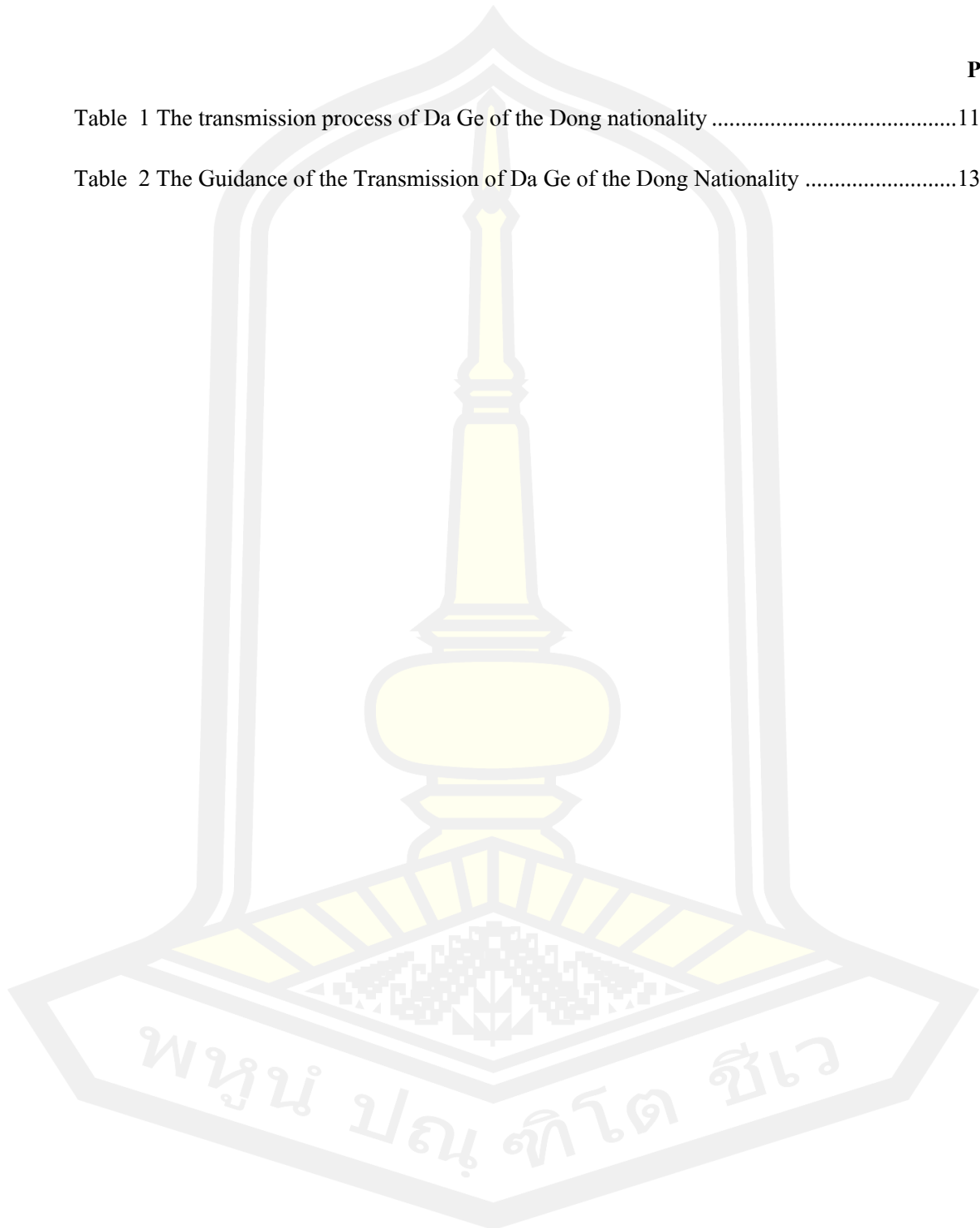
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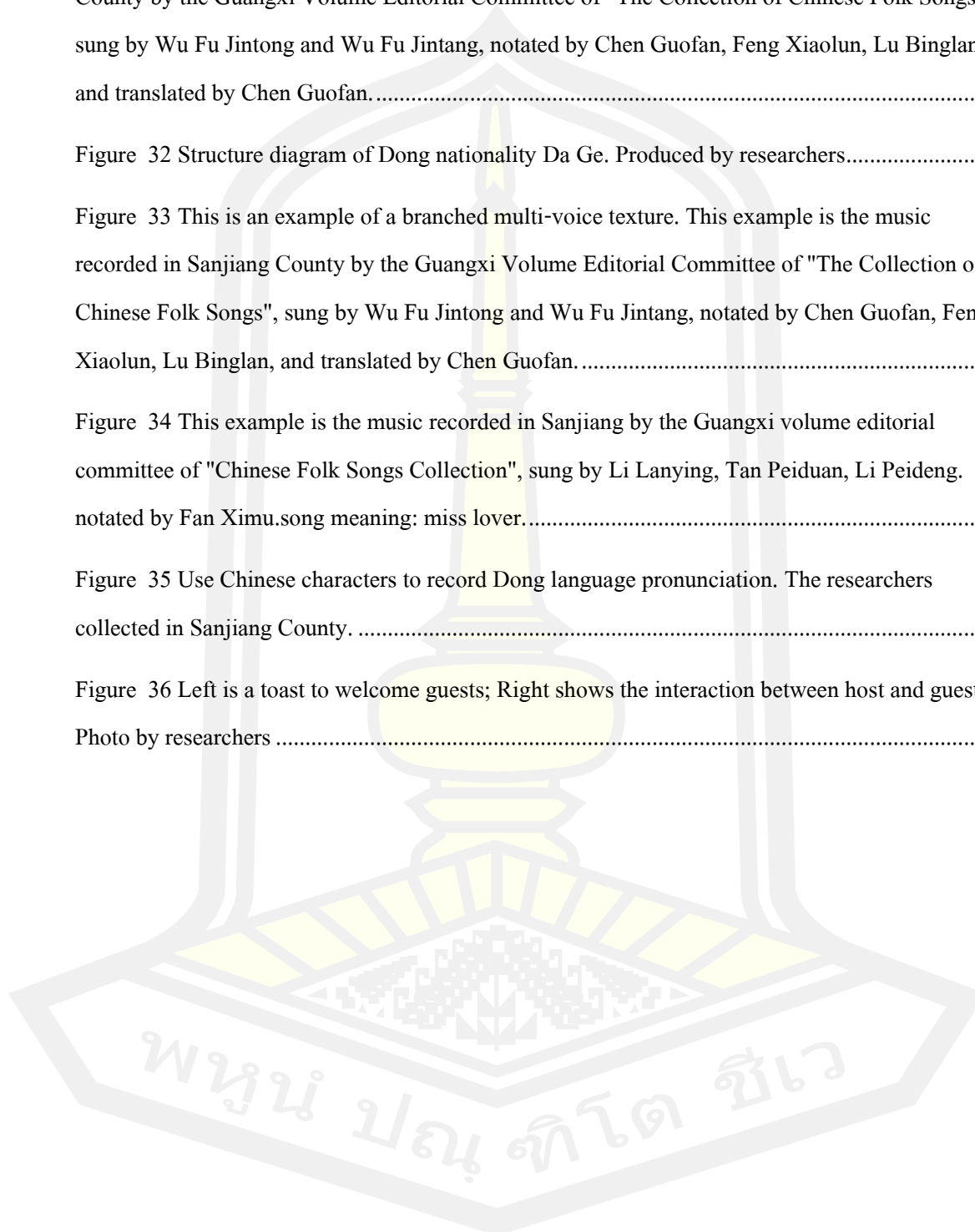
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Chapter I

Introduction

1.1 Statement of the Problem

As the most quintessential part of the Dong song, Da Ge is a true record of the history of the Dong nationality and a direct expression of the culture of the Dong nationality. It was not discovered by outsiders until the 1950s. The discovery of Da Ge fills the gap of "Chinese folk songs do not have multiple voices" and has attracted widespread attention from the domestic and foreign music circles. Before that, the world music community thought that China had no multi-voice chorus art and polyphonic music only exist in the West. Da Ge is one of the most distinctive Chinese folk music art. The polyphonic multi-voice chorus in Da Ge of the Dong nationality is rare in folk music at home and abroad, and has very important academic and appreciation value. Da Ge is not only a kind of music art, but also an important part of understanding the social structure, marriage relationship, cultural transmission and spiritual life of the Dong nationality. (Li Ying, 2007)

The current transmission and preservation of the Dong's Da Ge is not optimistic. Soon after the Dong nationality Da Ge was included in the world's intangible cultural heritage in 2009, reporters from "People's Daily" paid attention to the problem of lack of successors. The reporter learned during the interview: In the main areas where the Dong's Da Ge are spread (Liping, Congjiang, Sanjiang), the number of singers who can sing more than one hundred Da Ge is less than one hundred; most of these singers are of age very old, many Da Ge are being lost. The younger generation mostly went out to work, learning Dong songs, and fewer and fewer people sang Dong songs. There are only very few young people who can sing Dong songs. According to the data provided by the National Intangible Cultural Heritage Preservation Center, in 2012, there were 46 national-level transmitters of the Dong ethnic group and 198 provincial-level transmitters. The average age of these 244 transmitters is 68 years old, of which the oldest is 92 years old (Shi Yugang, 2012). Guangxi has only 2 national-level transmitters of Dong nationality Da Ge, 6 provincial-level transmitters, and 7 county-level transmitters (all in Sanjiang County). As the old singers are getting old, young singers have not grown up, and the phenomenon of the

fault of the singers has made people worry about the future of the Da Ge of the Dong nationality. (Yang X, 2003)

From the description above, the reason why the researchers chose to study the dissemination process of Dong nationality Da Ge in Sanjiang County is because Sanjiang County is the main place where Dong nationality Da Ge are spread in Guangxi. , it is an important part of the social structure, marriage relationship, cultural heritage and spiritual life of the Dong nationality; in today's global economic integration, the culture has been greatly impacted, young people are reluctant to sing, the older generation of singers are getting older, and the government is The over-exploitation of the tourism economy has led to the destruction of the original structure of the Dong ethnic group, and the Dong ethnic group is facing the situation of being lost. Sanjiang has 18 inheritors of Dong Da Ge, including 2 national-level inheritors, 4 autonomous-level inheritors, 3 municipal-level inheritors, and 9 county-level inheritors. As the old singers are getting old, the young singers have not grown up, and the phenomenon of singers' fault has made people worry about the future of Dong nationality Da Ge. The research results will help to further enrich and improve the theoretical system of the protection of Dong nationality Da Ge in Sanjiang County, and enhance the development effect of its preservation and transmission. Provide theoretical support and method guidance to realize the common development of the preservation, transmission, development and utilization of Dong nationality Da Ge in Sanjiang County.

1.2 Research Objectives

1.2.1 To investigate the characteristic of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

1.2.2 To analyze the transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

1.2.3 To guidelines the improvement and the transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

1.3 Research Questions

1.3.1 What is the characteristic of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China?

1.3.2 What the Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China?

1.3.3 How to Provide Guidance for Improving the transmission of “Da Ge” of Dong Nationality in Sanjiang, Liuzhou, China?

1.4 Importance of Research

1.4.1 We can understand the characteristics of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

1.4.2 We can understand the transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

1.4.3 We can discuss the preservation and development of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

1.5 Scope of research

1.5.1 Da Ge of Dong nationality in Sanjiang County

Da Ge of the Dong nationality are not only a form of expression of national music and art, but also the transmission and cohesion of the culture and spirit of the Dong nationality. Part of the research value at the social level, the ideological level, the education level, the marriage level and so on.

1.5.2 Sanjiang County, Liuzhou City, Guangxi Province, China

Sanjiang County is the only Dong autonomous county in Guangxi. It contains the common human resources of the Dong nationality, and also presents unique local cultural characteristics. It is the seat of the inheritor of Guangxi Dong Da Ge.

1.5.3 I studied April 2021 to April 2022

The researchers began to collect thesis materials in early April 2021, mainly to understand the relevant materials of the Dong nationality and Da Ge of the Dong nationality in writing, as well as the physical geography, Dong song culture, customs and other aspects of the Sanjiang Dong Autonomous County in Guangxi. The official field investigation phase will begin in May 2021, during which the author will complete three local fixed-point investigations in May 2021, October 2021, and December 2021. From January 2022 to the present, it is the revision

stage of the study, during which the researchers often keep in touch with local informants by phone to learn about the latest situation of the local Dong song transmission.

1.6 Definition of Terms

1.6.1 Sanjiang Dong Autonomous County refer to the location in Liuzhou City, Guangxi Province, China.

1.6.2 Da Ge of the Dong Nationality in Sanjiang County

Refer to a multi-voice chorus without accompaniment and conductor in Sanjiang Dong Autonomous County, Liuzhou City, Guangxi Province, China.

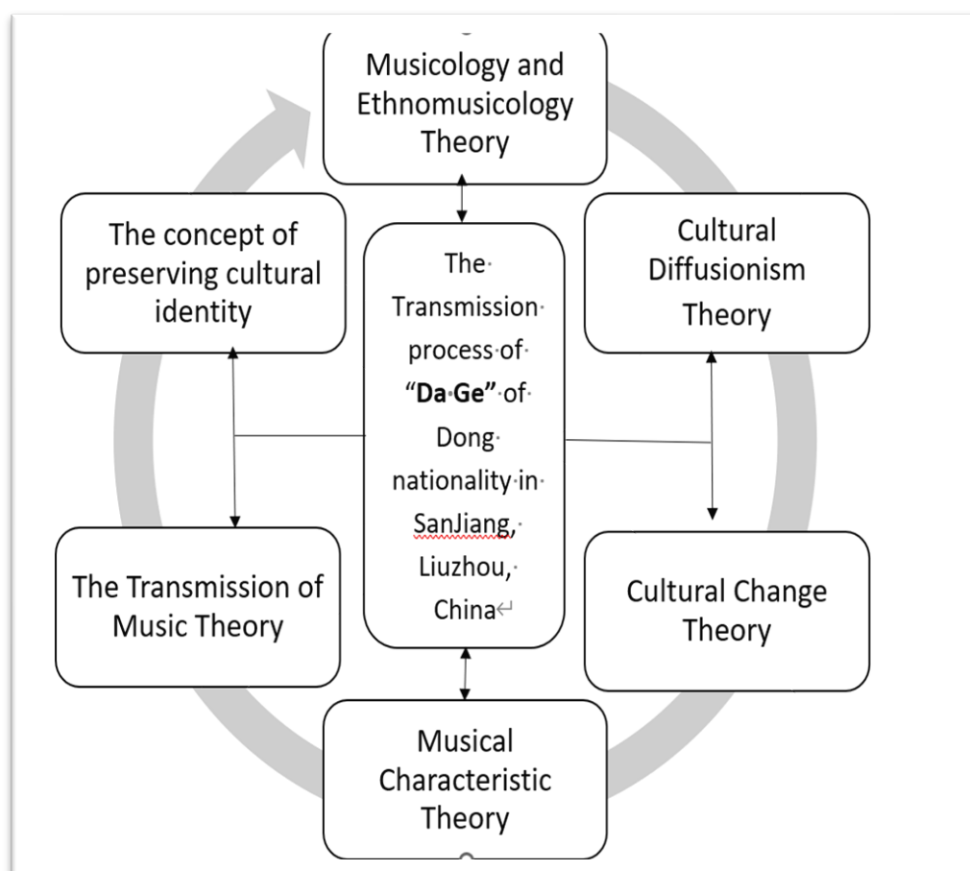
1.6.3 The musical characteristics of Da Ge of the Dong nationality refer to roughly divided into 1) melody, 2) rhythm, 3) mode, 4) musical form, 5) lyrics characteristics

1.6.4 Refers to two transmission processes: 1) Traditional transmission model; 2) Modern transmission model

1.6.5 Improve the transmission processes of the Dong nationality Da Ge refers to the preservation and development of the Dong nationality Da Ge.

1.7 Conceptual Framework

This research on the development and transmission of Da Ge of Dong nationality in Sanjiang County is a research in ethnomusicology/historical methods, which focuses on the study process to 1) traditional transmission mode; 2) Transmission dilemma of Da Ge of Dong nationality; 3) The transmission and change of Da Ge of Dong nationality; 4) Preservation and development of Da Ge of Dong nationality. The researchers realized that Ethnomusicology is a science that investigates and studies national music in different countries and regions with different social systems and different levels of development, and finds out various laws related to music from it. The data is mainly obtained through literature, field surveys, individual interviews, collective interviews, questionnaire surveys, etc., to obtain a large amount of first-hand materials, and to summarize and comb, as complete as possible to summarize the specific content and cultural changes of the cultural heritage of the Dong ethnic group.



Chapter II

Literature Reviews

This chapter reviews the relevant documents of Da Ge of Dong nationality to obtain the most comprehensive information available to be used in this research, the researcher has reviewed it according to the topic and objectives:

2.1 Overview of the Dong Nationality Region in China

2.2 The General Knowledge of Sanjiang Dong Autonomous County, Liuzhou City, Guangxi Province, China.

2.3 The Ecological Environment of Dong Nationality Da Ge in Sanjiang County.

2.4 A Summary of the Research on Da Ge of the Dong Nationality.

2.5 The Theory Used in Research.

2.6 Documents and Related Research.

2.1 Overview of the Dong Nationality Region in China

2.1.1 Population and distribution

The Dong people live in the vast areas adjacent to Guizhou, Hunan, and Guangxi provinces, as well as in the southwest of Hubei Province. It is one of the ethnic minorities with a population of over one million in China. According to the statistics of the fifth national census in 2000, the total population of the Dong nationality reached 2960.93 million. (Zhang Y, 2009)



Figure 1 Map of the Dong region in China

Retrieved: from (<https://map.baidu.com/search/>) Accessed 29 October 2021

2.1.2 National languages and language families

Historically, the Dong nationality was divided into two natural geographical regions, the north and the south, due to the obvious difference between the north and the south of the Dong language. Relatively speaking, due to the early development of the Dong cultural area in the north, the social life has long been branded with the imprint of Han culture; while the southern Dong cultural area has relatively completely preserved the original cultural ecosystem and inherited the traditional culture of the Dong nationality due to the obstacles of terrain and traffic. (Qiao X, 2007)

2.2 The General Knowledge of Sanjiang Dong Autonomous County, Liuzhou City, Guangxi Zhuang Autonomous Region, China.

2.2.1 City history

Sanjiang County was built in the Song Dynasty. In the fourth year of Chongning, the Huaiyuan Army was placed in Sankouzhai, Rongshui County, and later it was changed to Pingzhou and Huaiyuan County. After several times of ups and downs, from the resumption of the county on November 26 in the thirteenth year of Hongwu in the Ming Dynasty (1380) until the second year of the Republic of China (1913), it was called Huaiyuan County, and in the third year of the Republic of China (1914) it was renamed Sanjiang County. It was liberated on November 18, 1949, and the county people's government was established on December 18. The county-level Dong Autonomous Region was established on December 3, 1952, and it was changed to an autonomous county in September 1955. (Guangxi Zhuang Autonomous Region Local History Compilation Committee, 2001)

2.2.2 Geographical location

Sanjiang Dong Autonomous County belongs to Liuzhou City, Guangxi Zhuang Autonomous Region. It is located in the north of Guangxi Zhuang Autonomous Region. It is located at $108^{\circ}53'$ ~ $109^{\circ}52'$ east longitude and $25^{\circ}22'$ ~ $26^{\circ}2'$ north latitude. It is the junction of Hunan, Guangxi and Guizhou provinces. Belongs to the subtropical Nanling humid climate zone, mountain valley climate zone. (<https://baike.so.com/doc/3679586-3867314.html>)

2.2.3 Social environment

Sanjiang Dong Autonomous County is the county with the largest Dong population among the seven Dong Autonomous counties in the country. In 2012, the population of Sanjiang Dong Autonomous County was 367,707, and the Dong population accounted for 57%. On September 29, 2002, the State Council approved Luzhai County, Rong'an County, Rongshui Miao Autonomous County, and Sanjiang Dong Autonomous County in the former Liuzhou area were placed under the jurisdiction of Liuzhou City. (Guangxi Zhuang Autonomous Region Local History Compilation Committee, 2001)

2.2.4 Tourism overview

The famous scenic spots in Sanjiang Dong Autonomous County include: Shimenchong Natural Ecological Scenic Area, Chengyang Bazhai Scenic Area, Danzhou Scenic Area, etc.

The Sanjiang Chengyang Bridge Dong Cultural Customs Tourist Area is a key project in the tourism investment plan for the western region of the country, and is included in the Guilin Longsheng – Sanjiang - Rongshui--Liuzhou National Tourism Golden Circle. (Wang R, 2015)

2.2.5 Art, music and performance

Sanjiang is the only Dong Autonomous County in Guangxi. Sanjiang Dong Autonomous County, world-famous for its wooden architectural art such as Drum Tower, Fengyu Bridge, and Dong dwellings, has the most complete, numerous and most concentrated Dong architecture complex in China. There is a Dong Fengyu Bridge in its territory. There are one hundred and eight buildings, one hundred and fifty-nine drum towers, and a large number of Dong people's residential buildings. It is a place where the Dong people live together. It is a place where all the Dong people's customs are gathered. It is especially famous for its Dong folksong. Sanjiang Dong folksong have various forms, including Male and female Da Ge, Chan song, pipa song, male and female duet, etc. The Dong costumes in Sanjiang Dong Autonomous County are gorgeous and colorful. In the 13 towns and three river basins of the county, you can fully appreciate the different styles of Dong costume culture; Sanjiang Dong Autonomous County is known as the "Hometown of Hundred Festivals". The 15th day of the first month's bullfighting festival, the 3rd day of March fireworks festival, Ganpo festival on the 15th day of August, Xinhe festival on the 9th day of September, and the winter festival on November 22nd and other festivals full of Dong nationality came one after another. "Hundred Family Banquet" from the beginning of the year to

the end of the year; Sanjiang Dong Autonomous County "Dong is sour", the Dong's folk sour fish, sour duck, sour pork, various sour vegetables, and the unique food culture such as oil tea, etc. In addition, folk cultures such as Dong Da Ge, Dong Pipa, Lusheng Dance, Duoye Culture and Sa Culture have a long history.

([Http://www.tcmmap.com.cn/guangxi/sanjiangdongzuzizhixian.html](http://www.tcmmap.com.cn/guangxi/sanjiangdongzuzizhixian.html))

2.3 The Ecological Environment of Dong Nationality Da Ge in Sanjiang County

2.3.1 The natural environment of Dong Da Ge in Sanjiang County

As far as the living characteristics of the Dong people are concerned, living by the water has become the living habit of generations of ancestors, and finally chose to create countless material and spiritual wealth in the natural space at the junction of the three provinces of Hunan, Guizhou, and Guangxi. (Tian Lijuan, 2003)

2.3.2 The cultural environment of Da Ge of the Dong nationality in Sanjiang County

As a traditional folk art, Da Ge of the Dong nationality is closely related to the folk culture of the Dong nationality. Da Ge of the Dong nationality was born out of labor at first, but later developed due to the needs of folk culture. The Dong people's folk activities in Sanjiang County are very rich, mainly including religious sacrifices, weddings and funerals, festivals, house building, social etiquette, etc. These folk activities are mainly grouped. It is in these activities that Da Ge of the Dong nationality has been transmitted and developed. At the same time, Da Ge of the Dong nationality recorded the matters in these folk activities and passed them on in the form of songs. Therefore, Da Ge of the Dong nationality is not only produced as an art category or aesthetic phenomenon, but also represents the unique social relationship and social structure, as well as the cultural heritage and ideological system above it. (Wang R, 2015)

2.3.3 The social environment of Dong Da Ge in Sanjiang County

Although the natural environment plays an important role in the generation and development of the traditional culture of Da Ge of Dong Nationality, it is still the social environment that has a decisive influence on the existence and development of the Dong Nationality Da Ge. Da Ge of the Dong nationality is related to the rice production of the Dong nationality. For a long time, the Dong nationality has mainly planted rice. However, there are still some customs of group labor in the rural commune period in productive labor, and the phenomenon of "group farming" and

"group harvesting" in farming is still relatively common. As the main performance of the Dong people's life, rest, social interaction and entertainment, the Dong's Da Ge singing is usually arranged when there is no agricultural work. For a long time, people have formed a busy farming environment represented by rice cultivation and a slack social life environment represented by the performance of the Dong nationality's Da Ge, which provides time and space for the self-culture development of the Dong nationality, especially for the transmission of the Dong nationality's Da Ge. Such a self-sufficient agricultural slack production and life mode, and its relatively closed natural environmental conditions, contain the characteristics of the Dong nationality's Da Ge created by the Dong nationality in this slack farming festival. (Zou J, 2017)

2.4 A Summary of the Research on Da Ge of the Dong Nationality

2.4.1 The definition of Da Ge of the Dong nationality

The naming of the "Dong Nationality Da Ge " began in the early 1950s by Xue Liang, a musician in Guizhou Province. His article "A Brief Introduction to Dong Nationality Folk Music", written in 1953, first proposed the " Da Ge " concept. As a result, it became the external name of the Dong nationality's "Galao" music. He clearly pointed out in the article: "' Galao' is generally called ' Da Ge ', which is a multi-stage, long and large collective singing song." Xue Liang also believes that from the content point of view, the Dong "Ga Lao" can be subdivided into "Ga Lao, Ga Suo, and Ga Gong". Xue Liang's views have been recognized by the music industry. By 1958, Professor Xiao Jiaju, a Guizhou musician, gave a deeper interpretation of the concept of "Galao" and the translation of "Da Ge". He believes that this kind of song is called "galao" or "gama" among the Dong people. "Ga" means "song" and "Lao" means "da", so " Da Ge " is a literal translation of Dong language. (Gan Q, 2020)

At present, there are still two most representative views on the interpretation of "Dong Nationality Da Ge ". There is a view that: "Dong Nationality Da Ge " is a reflection of "Ga Lao" (al laox) or "Ga Ma" (al mags). The Chinese literal translation of this Dong folk music. Its "big" is mainly due to the length and number of sections, the number of voices (more than two), and the number of singers, which must be sung by the song class (at least 3 people in each song class). In addition, it must be sung in Gu Lou or Gu Louping, the activity center of the village, so it is also known as the "Gu Lou Song"; another view is that the Dong folk chorus music with multi-voices,

no conductor, no accompaniment, and natural harmony is nothing. Undoubtedly, they should be included in the category of "Dong Nationality Da Ge ". The author agrees with the second point of view, as long as the original "Ga Lao" singing is the main feature, the Dong folk chorus music with multi-voices, a cappella, no conductor, and natural harmony, whether it is the "Ga Lao" that has been handed down to this day. ", or the Dong folk multi-voice chorus that is adapted from current social issues and conforms to the "Galao" singing sign should belong to the "Dong nationality Da Ge. (Wang X & Huang Z, 2021)

2.4.2 Classification of Da Ge of Dong Nationality

There are various types and rich contents of Da Ge of the Dong nationality. Scholars from different regions also have differences in their classification:

1) Some scholars (such as Wu Dingbang, Wu Zhuzhu, Zhang Zhongxiao, Wang Huamin, etc.) start from the singing system and social functions of the Dong nationality's Da Ge. It can be summarized into six types, namely "Ga Lao" (translated as "Da Ge" in Chinese), "Ga Suo" (translated as sound song in Chinese), "Ga Jin" and "Ga Jie Bu" (multi-voice narrative song), "Ben" and "Yea", (multi-voice dancing song), "Gashakun", "Gakaikun" and "Gasongju" (multi-voice ritual and custom song), "Galawen" (multi-voice Department of Children's Songs). (Yang Chunxia, 2013) (Yang C, 2020)

2) There are also classifications by scholars (such as Wu Dingguo), which focus on standards such as style, melody, content, singing methods, folk customs, etc., mainly linking musical entities with the society in which it depends, and divide them into four categories, namely " 'Gasuo' (sound song), 'Gama' (soft voice song), 'Gaxiang' (ethical song) and 'Gajin' (narrative song)." (Zhang Y, 1984)

3) However, Pu Hong, a scholar of Dong nationality, directly summarized Da Ge of the Dong nationality from the name of the song types into six major song types: "GuLou Da Ge, Sound Da Ge, Narrative Da Ge, Etiquette and Customs Da Ge, Children's Da Ge, Opera Da Ge". He believes that "Gu Lou Da Ge " is a duet of members of different villages of the opposite sex singing in Gu Lou; "Sound Da Ge " is a flower arrangement in Gu Lou's antithetical song; "Narrative Da Ge " is when members of the group go out to visit friends at their host's home or Songs sung by Shaiping. These songs are mainly narrative, with long lyrics, and the title of the song is often named by the name of the protagonist of the story; Acoustic song; "Children's Da

Ge " has a cheerful rhythm, short classic style, and simple melody. It is a song sung when children are happy; " Opera Da Ge " is a multi-voiced song sung as a flower arrangement when members of the Dong opera troupe sing Dong opera. (Xie T, 2004)

2.4.3 Research on the Development Status of Dong Nationality Da Ge in Sanjiang County, Guangxi

1) The general knowledge of Dong Nationality Da Ge in Sanjiang County

There are many kinds of Da Ge of the Dong nationality in Sanjiang County, mainly including Gu Lou Da Ge ("Galou"), Sound Da Ge ("Gasuo"), Children's Da Ge ("Galawin"), Narrative Da Ge ("Gajin" and "Gajin"), Etiquette and Custom Da Ge, Opera Da Ge, etc. His main representative works include "Gayyo" (Song of the High Mountain), "Ga Meng Gaojing" (Song of the High Mountain Well), "Galun Lian" (Song of Cicadas), "Song of Cicada", etc. Da Ge has a unique structure, and each song is composed of three parts: "song head", "song body" and "song tail". The voice part is usually a two-voice part, and folks are called "male" (higher voice) and "female" (lower voice). Sanjiang Dong's Da Ge are rich in content, diverse in variety and beautiful in melody. They are known as the "most charming polyphonic music" in the world. (Zou J, 2017)

2) The Rise and Fall of Da Ge of the Dong Nationality in Sanjiang County

In history, Da Ge of the Dong nationality has experienced a twist and turns of development. In a comprehensive view, it can be summarized as four main stages.

The first is the heyday of tradition. The historical transmission of the Dong's Da Ge was before the end of the 1950s, which was a strong period of traditional culture in the Dong society. The transmission of the Dong's Da Ge was unprecedentedly popular among the folks. The dedication of the song, the perfection of song transmission, and the frequency of singing and custom activities". (Editorial Committee of Da Ge of Dong Nationality, 2013) (Long Z, 2012)

The second is the period of difficult depression. The development of Da Ge of the Dong nationality has fallen since its peak in 1958. Although there was a recovery from 1963 to the beginning of 1966, it was only a flash in the county. In the following ten years, the development of Da Ge of the Dong nationality suffered heavy losses. Singers were regarded as symbols of the old culture, and countless songbooks and materials were regarded as feudal superstitions and became the objects of "breaking the four olds". Da Ge of the Dong nationality was not spared and

was severely damaged. Dong song books were burned, Dong songs were forbidden to sing, traditional song classes were forced to disband, and folk activities such as "Wei Ye" were not allowed to be held again, and the performance of Dong's Da Ge was almost completely extinct. Ten years of stagnation, coupled with the death of the old singers of the Dong people's Da Ge, many Da Ge have also been lost, causing irreparable losses, and the singing skills of Da Ge that were organized later are not as good as before. Many classic "Ga Lao" Singing has also become a history that has been recalled. It can be said that Da Ge of the Dong nationality has been hit hard. This situation continued until the end of 1978. (Tian L, 2006)

The third is a period of prosperity again. In the late 1970s, Da Ge of the Dong nationality ushered in new development opportunities. With the adjustment of economic and political policies at the national level, cultural undertakings have also received unprecedented attention. The Dong nationality in the southern dialect area was the first to restore the singing customs of Da Ge; the disbanded traditional song class reappeared in the Dong Village; Da Ge singers re-extracted the songs that had been buried for many years, and reshaped the tradition; Dong studies The author also began to boldly engage in the research work of Da Ge; various types of Dong folklore activities have been fully restored, such as "Weiye", "Sacrificial Sa" and "Duoye" and other activities have reproduced the spectacular scenes of the past, and the Dong's Da Ge once again began to enter a period of true prosperity. (Wu Y, 2019)

The fourth is a period of gradual decline. In the mid-1980s, Da Ge of the Dong nationality, which had prospered again for six or seven years, began to gradually decline. There are many reasons for its recession, but there are three main points: The first is the change in the economic structure. With the deepening of the reform and opening up and the development of the market economy, the material foundation of the traditional Dong ethnic group's farming economic model was broken one by one. Young men and women of the Dong ethnic group began to go out to work or do business in batches. This large-scale movement of people caused for a long time, a group singing class with fixed personnel could not be formed normally, and it was difficult to continue to learn songs and practice songs. Large-scale folk activities such as "Weiye" and "Sacrificial Sa" on which Dong songs were transmitted were also relatively weakened. The second is the modern cultural shock. Under the conditions of the market economy, the material life of the Dong nationality has been improved. Radios, televisions, computers and other electrical

appliances have left ordinary people's homes. Mobile phones have become a must-have for the public. For games, the young people who choose to stay in the village are also obsessed with the "Mahjong" card during the slack in the farming period. As a result, fewer and fewer people participate in traditional singing classes, and there are only a handful of people who often learn songs and practice singing. The last is the renewal of ideological concepts. With the popularization of compulsory education in our country, all school-age children of the Dong nationality have entered formal schools. Under today's exam-oriented education, the children are overburdened with schoolwork and can't spare time to participate in singing classes to learn Da Ge. However, most of the children who enter the academy after formal studies have the idea that "only by learning knowledge and mastering strong business abilities can they get out of the mountains", and no longer take pride in singing well. (Zhang Y, 2009)

2.5 The Theory Used in Research

2.5.1 Musicology

Musicology is the general term for all theoretical subjects that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. The study of the material and material characteristics of music includes musical acoustics, jurisprudence, instrumental science, etc. The study of music form and its composition includes melodic theory, harmony acoustics, counterpoint, composition theory, etc. There are also from the performance aspect to consider, such as performance theory, command method and so on. (Beard D.J & Gloag K, 2005)

The Structure of Musicology

In Central Europe, musicology is often regarded as comprising three largely independent subdisciplines: ethnomusicology, historical musicology, and systematic musicology. The boundaries of these subdisciplines are not clearly defined, but some generalizations are possible:

Ethnomusicology and historical musicology tend to focus on specific manifestations of music: pieces, styles, and traditions. The research may address either the notated repertoire (regardless of its performance), specific performances (regardless of their notation, if any), or both. Historical musicologists and ethnomusicologists study the cultural and social contexts of

music, and their methods and approaches are largely borrowed from disciplines such as history and cultural studies (mainly humanities) and cultural anthropology (a mixture of sciences and humanities), Ethnomusicology attempts to encompass all music, whereas historical musicology focuses on the notated music of Western cultural elites.(Cao Y, 2021)

By contrast, systematic musicology tends to focus on music as a phenomenon, in the sense of something that can be observed to happen repeatedly in different ways and contexts. (Richard Parncutt, 2007)

This kind of research method will be used in the fourth chapter to analyze the history, development process, music style and music type of Dong nationality Da Ge.

2.5.2 Ethnomusicology

Ethnomusicology, field of scholarship that encompasses the study of all world musics from various perspectives. It is defined either as the comparative study of musical systems and cultures or as the anthropological study of music. Although the field had antecedents in the 18th and early 19th centuries, it began to gather energy with the development of recording techniques in the late 19th century. It was known as comparative musicology until about 1950, when the term ethnomusicology was introduced simultaneously by the Dutch scholar of Indonesian music Jaap Kunst and by several American scholars, including Richard Waterman and Alan Merriam. In the period after 1950, ethnomusicology burgeoned at academic institutions. Several societies and periodicals were founded, the most notable being the Society for Ethnomusicology, which publishes the journal *Ethnomusicology*.

Some ethnomusicologists consider their field to be associated with musicology, while others see the field as related more closely to anthropology. Among the general characteristics of the field are dependence on field research, which may include the direct study of music performance, and interest in all types of music produced in a society, including folk, art, and popular genres. Among the field's abiding concerns are whether outsiders can validly study another culture's music and what the researcher's obligations are to his informants, teachers, and consultants in colonial and postcolonial contexts. Over time, ethnomusicologists have gradually abandoned the detailed analytical study of music and increased their focus on the anthropological study of music as a domain of culture. With this shift in emphasis has come greater concern with the study of popular musics as expressions of the relationships between dominant and minority

cultures; of music as a reflection of political, social-ethnic, and economic movements; and of music in the context of the cultural meanings of gender. See also anthropology: Ethnomusicology.

(Bruno Nettl: <https://www.britannica.com/science/ethnomusicology>)

Ethnomusicology is the study of music in its social and cultural contexts. Ethnomusicologists examine music as a social process in order to understand not only what music is but what it means to its practitioners and audiences.

Ethnomusicology is highly interdisciplinary. Individuals working in the field may have training in music, cultural anthropology, folklore, performance studies, dance, area studies, cultural studies, gender studies, race or ethnic studies, or other fields in the humanities and social sciences. Yet all ethnomusicologists share a coherent foundation in the following approaches and methods:

- 1) Employing a global perspective on music (encompassing all geographic areas and types of music).
- 2) Understanding music as social practice (viewing music as a human activity that is interrelated with its social and cultural contexts).
- 3) Engaging in ethnographic fieldwork (observing and participating in music-making and related activities) and in historical research.

(<https://www.ethnomusicology.org/page/AboutEthnomusicol>)

From the study of theories, principles, and ideas of academics in musicology and Ethnomusicology, causing the researchers to discover that; An ethological view approaches music as an evolved or adaptive behavior that contributed to the fitness (survival and reproductive success) of ancestral humans. Such a view enlarges customary sociocultural treatments of music by seeking its components and their antecedents in evolved neural mechanisms and capacities that have emotional and behavioral correlates. Antecedents of musical behavior are identified in ritualized vocal, visual, and kinesic components of mother-infant interaction, which during human evolution provided rudiments for further deliberate "unification" as music in culturally-created ceremonial practices. An original motivation for music is posited to reside in concern or care about vital but uncertain human matters, and suggested selective functions to be relief of individual anxiety and coordination of group effort. Hypotheses that consider music's adaptiveness to lie solely in male competitive sexual display do not account for purely communal

instances of music or for neural adaptations such as isometric timekeeping and pitch-blending that promote behavioral and emotional coordination. Theoretical and practiced implications for music therapists of an ethological view of music are suggested.

This kind of research method will be applied to the field investigation in the fifth chapter of the article to analyze the transmission process of the Dong nationality's Da Ge.

2.5.3 Historical Musicology

The historical Musicology is a branch of musicology. It is a discipline to study the specific process and regularity of the development of music history using various methods of interpreting history in chronological order. Originally Western music was the main research axis, and now it includes music history research from all over the world. It studies the issues related to the writings of music history and the science of the past changes of music that appear in music treatises, such as the evolution, development and laws of music content and form. It belongs to a branch of the entire field of human cultural history research, and is a discipline juxtaposed with historical studies such as literature, fine arts, and dance. (Crist S. A & Marvin R. M & Marshall R. L, 2004)

This kind of research method in the sixth chapter of the text analyzes the specific historical process and laws of the development of the Dong nationality Da Ge in chronological order, and further elaborates how to improve the transmission process of the Dong nationality Da Ge.

2.5.4 Anthropology of Education

It originated in the field of Western social science research in the early 20th century, and began to spread all over the world in the 1970s. Educational anthropology is a comprehensive discipline formed by the intersection of pedagogy and anthropology. On the one hand, educational anthropology has the disciplinary characteristics of anthropology, follows the research principles of anthropology, applies the research theories of anthropology, emphasizes the research paradigm of anthropology, and uses the research methods of anthropology to carry out research; on the other hand, education anthropology It is mainly to study educational issues, and must use the basic concepts and principles of pedagogy, follow the law of educational development, and solve many problems in educational practice. (Qiao X, 2007)

This kind of research method will be used in the fifth and sixth chapters of this dissertation to analyze the educational transmission model of Dong nationality Da Ge in Sanjiang County, so as to further explore the sustainability of ethnic cultural transmission.

In this study, the researchers used musicological methods to study the types and performances of Da Ge in Dong nationality, and used historical musicological methods to study the specific process and development laws of chronological interpretation of history. Use ethnomusicology research methods to conduct field investigations and interview key informants. Use the research method of educational anthropology to study the unique operating mechanism and educational function of the transmission model of Da Ge in Dong nationality.

2.6 Documents and Related Research

Up to now, the author has collected more than 60 papers, 4 monographs and anthologies related to Da Ge of the Dong nationality. In general, these achievements mainly involve historical origin, musical form, cultural dissemination, preservation and transmission, etc.

XueLiang, (1953) A Brief Introduction to Dong Family Folk Music. This article first put forward the concept of " Da Ge ", and it became the specific name for Da Ge of the Dong nationality. Xue Liang's viewpoint was recognized by the music industry.

Guizhou People's Publishing House, (1958) Dong Nationality Da Ge (Galao). In 1957, Xiao Jiaju led a team to collect more than 130 " Da Ge " that were frequently sung in the local area. After screening and sorting, 57 of them were officially published by Guizhou People's Publishing House in August 1958. In the "Preface", Xiao Jiaju gave a more detailed discussion and introduction on the humanistic background, geographical environment, living conditions, morphological characteristics, singing forms, polyphonic characteristics, classification of Da Ge, and the collection process of the book's materials. It has played an active guiding role in the future research on Da Ge of the Dong nationality.

Fang Ji, (1958) The Collection and Research Report of Dong People's "Road Songs". This article has aroused widespread concern in the music industry with detailed and detailed materials and natural and vivid analysis.

Published by Guizhou People's Publishing House, (1963) Dong Folk Songs. The department is edited by the Art Department of Guizhou University. It contains 57 songs

(including Da Ge, Xiao Ge, and narrative songs). This book has important reference value for those who are engaged in the research of Dong nationality Da Ge.

Yang Tongshan & Guo Wei, (1980) *Selected Dong Folk Songs*. Go to the southern dialect area of the Dong nationality to conduct fieldwork and collect a large number of Dong nationality Da Ge and related song types.

Ji Zhou, (1993) *Dong Song in Paris*. It introduced the singing scene of the Dong nationality's Da Ge in France and the high evaluation of the Dong nationality's Da Ge by French politicians.

Shi Qiancheng, (2003) *The Harmonious Code—A Cultural Anthropological Interpretation of the Dong Nationality Song*. The article makes full use of the knowledge of ethnology, sociology, history, linguistics, musicology and anthropology, observes the musical art phenomenon of the Dong nationality's Da Ge from a full perspective, and decodes the harmony between the Dong nationality's Da Ge and nature and the harmony with mankind. It can be said that this book is the first to use anthropological knowledge to interpret Da Ge of the Dong nationality, filling the gaps in the study of Da Ge of the Dong nationality in the field of anthropology.

Liu Yahu, (2005) *The Sound of Nature: Da Ge of the Dong Nationality*; Yang Xi, (2009) *Looking for Da Ge of the Dong Nationality*. These two books use real details and vivid plot descriptions to record the fieldwork of the Dong nationality's Da Ge.

Wu Guodong, (1982) *Study on Multi-voice Folk Songs of Various Ethnic Groups in the West of Guangdong River Liucheng*, Fan Zumeng, (1984) *Gu Lou, Chixin, Bull Fighting and Da Ge of the Dong Nationality*, Tian Liantao, (1992) *Dong People's Singing Customs and Multi-voice Folk Songs*, Shilin, (1995) *Three Cultural Treasures of the Dong Nationality*. They mainly analyzed and discussed the historical origin, development and evolution of Da Ge of the Dong nationality.

Yuan Yannifa, (1980) *The Polyphonic Techniques of Dong Folk Chorus*, Wang Chengzu, (1984) *On the Formation and Development of the Polyphony of Dong Nationality Da Ge*, Dong Tuan & Wu Dingbang, (1989) *Study on the Polyphony of Dong Nationality Da Ge*, Zhao Deyi, (1997) *Study on Modes and Multi-voices of Dong Folk Songs*. They are an analysis of the artistic characteristics of Da Ge of the Dong nationality.

Ren Shenghong, (2008) *Modernity and Nationality: An Investigation and Analysis of the Educational Anthropology of Dong Song Class*, Qiao Xin, (2010) *Research on the Transmission of Yandong Ga Lao Culture from the Perspective of Educational Anthropology*, Li Shanlan, (2012) *A Study of Dong Nationality's Da Ge from the Perspective of Film and Television Anthropology*. On the basis of fieldwork, the three papers discussed the cultural transmission of the Dong nationality's Da Ge from the perspectives of educational anthropology and film anthropology.

The "Notes of Lao Xue'an" published by Zhonghua Book Company in 1979 is the earliest record available to date describing the folk music and art activities of the ancestors of the Dong ethnic group. Songs are music, songs are used to express emotions, and songs are used as media. (Yang Yi, 2016)

Haviland W. A (2006) *Cultural anthropology*. To explain the cultural transmission refers to the process of vertical handover of culture among social members in a national community like a baton. Due to the constraints of the living environment and cultural background, this process has mandatory and stereotyped requirements, and finally forms a cultural inheritance mechanism, so that the national culture has the characteristics of stability, integrity and continuity in the historical development. In other words, cultural inheritance is the basic mechanism for culture to have national character, and it is also the internal motivation for culture to maintain the national community. It is through the acquisition and inheritance of common national culture that members of society form a stable community of people. This is more obvious in primitive or relatively backward peoples in social development.

The transmission method of Da Ge in Dong nationality is rare in the world, which is mainly due to its unique cultural transmission function and educational methods. All the life, production knowledge and skills, humanities knowledge and scientific knowledge of the Dong nationality are recorded and passed down by songs. Every village of the Dong nationality is a folk music school. All villagers are students, the singer is the teacher, and the singing class is their classroom. This unique transmission method is transmitted from generation to generation, and it has become important for the transmission and development of the Dong culture carrier. The transmission of Da Ge in Dong nationality is characterized by the existence of songs but no scores, and oral teaching. The traditional transmission methods are mainly divided into three

types: parent-child transmission, master-disciple transmission, and natural transmission. The so-called parent-child transmission is the transmission model of father to son, mother to daughter, which guarantees the continuity of the Dong folk song; and the master-disciple transmission is another way of transmission in the Dong folk song class by the singer to teach Da Ge; Natural transmission refers to young people participating in singing activities in various traditional festivals of the Dong nationality, and naturally learning Da Ge of the Dong nationality through "ears and eyes". So far, the Dong nationality Da Ge still retains three traditional ways of transmission, but compared with before, all have changed to varying degrees. (Qiao X, 2007)

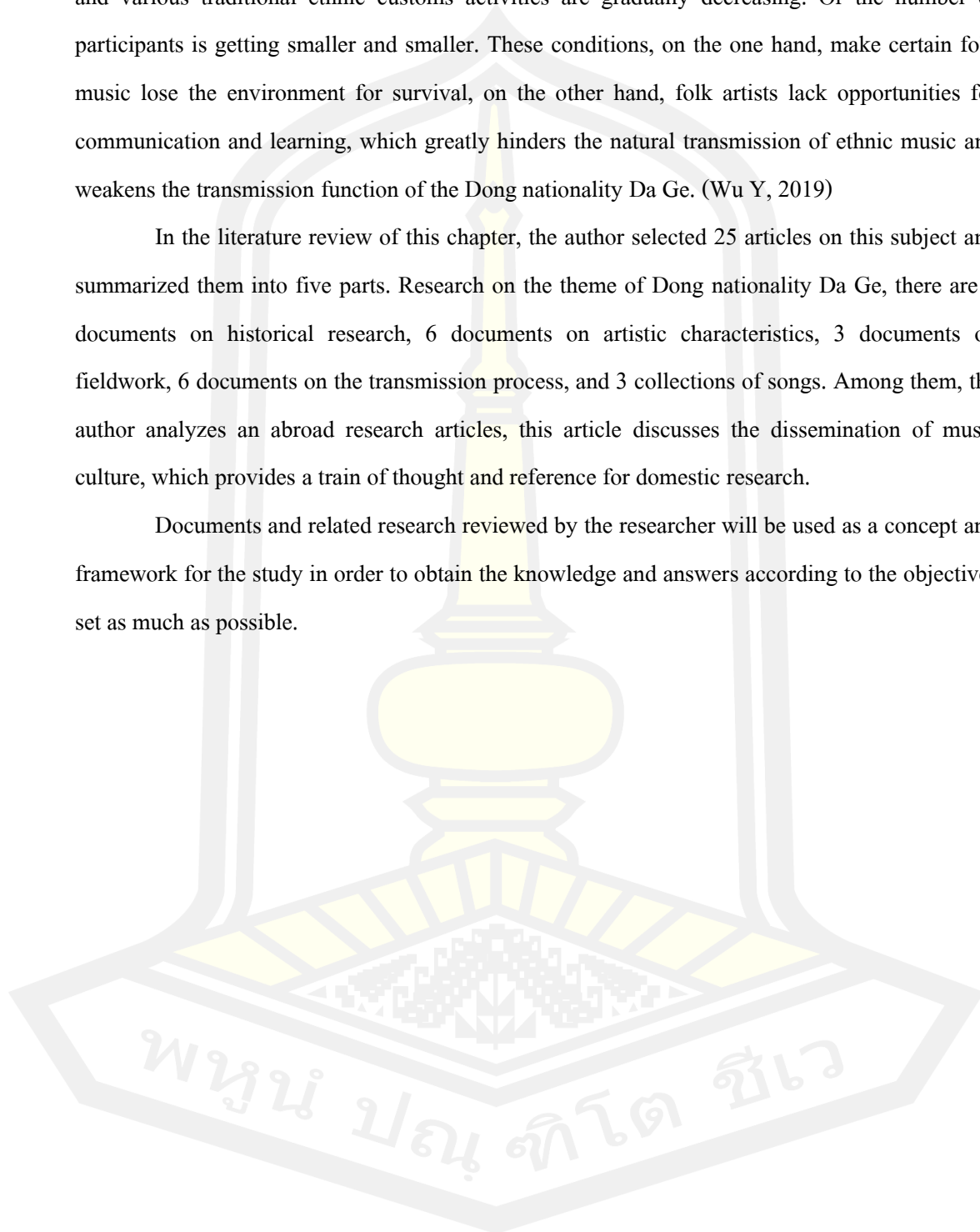
On the one hand, the modern lifestyle has improved the economic income and living standards of the Dong people, and expanded their communication channels and horizons with the outside world. On the other hand, it is fundamentally contrary to traditional life and drifting away. The Dong people represented by Dong songs Traditional culture is facing the embarrassing situation of being completely replaced or forgotten. As far as Da Ge is concerned, modern lifestyles pose two challenges to it: first, the disintegration of the folk transmission system; second, the diversification of folk cultural life and the changes in community structure. (Cao Y, 2021)

Da Ge of the Dong nationality are facing the situation of being lost. One of the most important influencing factors is: mutual absorption, or superimposition of secondary births, which leads to cultural changes. The culture of other ethnic minorities will of course have various possible influences on the culture of the Dong ethnic group, but driven by economic factors, the mainstream culture has a stronger influence on the national culture. It is mainly reflected in the non-quantified reciprocal interaction between Chinese culture and ethnic minority culture. This kind of interaction has led to many very significant changes, whether from the perspective of the external living environment of the Dong people or the internal folk customs. The factors of modern material civilization of the Dong nationality have increased, while the traditional customs and habits have become increasingly weakened. First of all, the most obvious manifestation is that fewer and fewer people speak Dong language, and fewer and fewer people sing Dong songs. One of the important factors in the increasingly difficult situation of the Dong people's Da Ge is the severe impact on the Dong language. In addition, in cultural contact, new concepts are produced, and the living environment of ethnic music has changed. The space for cultural transmission that

is not interfered by the outside world is broken, traditional methods of transmission have changed, and various traditional ethnic customs activities are gradually decreasing. Or the number of participants is getting smaller and smaller. These conditions, on the one hand, make certain folk music lose the environment for survival, on the other hand, folk artists lack opportunities for communication and learning, which greatly hinders the natural transmission of ethnic music and weakens the transmission function of the Dong nationality Da Ge. (Wu Y, 2019)

In the literature review of this chapter, the author selected 25 articles on this subject and summarized them into five parts. Research on the theme of Dong nationality Da Ge, there are 7 documents on historical research, 6 documents on artistic characteristics, 3 documents on fieldwork, 6 documents on the transmission process, and 3 collections of songs. Among them, the author analyzes an abroad research articles, this article discusses the dissemination of music culture, which provides a train of thought and reference for domestic research.

Documents and related research reviewed by the researcher will be used as a concept and framework for the study in order to obtain the knowledge and answers according to the objectives set as much as possible.



Chapter III

Research Methodology

The research methods of this article are as follows: 1) Documentary data method: through collecting, sorting out, and identifying existing documents and forming a scientific method of understanding by studying these data. The materials involved in this article mainly include: documents about the music culture of the Dong people, and materials about Da Ge of the Dong people. 2) Field investigation method: Field investigation is the basic method to obtain first-hand information. The author obtained some information related to Da Ge of the Dong nationality through on-the-spot investigation of the survey area. 3) Qualitative research method: explains the collected data.

3.1 Research Scope

3.1.1 Scope of content

This content includes the characteristics, transmission process and improvement guidance of the transmission process of Dong Da Ge in Sanjiang County, GuangXi Province, China.

3.1.2 Scope of research site

My site was Sanjiang County, Guangxi Province, China

พหุบัณฑิต ชีวะ



Figure 2 Map of Sanjiang county

Retrieved: from (<https://map.baidu.com/search/>) Accessed 17 September 2021

3.1.3 Scope of time

I studied April 2021 to April 2022

3.1.4 Methodology

The researchers used literature analysis methods and qualitative research processes. The researcher mainly used the fieldwork study process using interviewing, questioning, observation techniques.

3.2 Research process

3.2.1 Selection site and key informant

Research site: Sanjiang County, Liuzhou City, Guangxi Province, China

The reason: Sanjiang Dong Autonomous County is the county with the largest Dong population among the five Dong Autonomous counties in the country, and it is also the only county of Dong nationality in Guangxi.

Da Ge of the Dong nationality in Sanjiang County, Liuzhou is a representative project of national intangible cultural heritage and a typical representative of the excellent traditional culture of the Dong nationality in Liuzhou. On May 20, 2006, Liping County of Guizhou Province,

Liuzhou City of Guangxi Zhuang Autonomous Region, and Sanjiang Dong Autonomous County of Guangxi Zhuang Autonomous Region declared that Da Ge of the Dong nationality was included in the first batch of national intangible cultural heritage list with the approval of the State Council of the People's Republic of China. The intangible cultural heritage item is numbered Ⅱ - 28. In 2009, Da Ge of the Dong nationality was included in the representative list of human intangible cultural heritage by UNESCO. (Digital Museum of China's Intangible Cultural Heritage. 2020)

In recent years, the Sanjiang County Government has built the Sanjiang Dong Museum, which is currently the largest museum of the Dong nationality in China, in order to transmit and preserve Da Ge of the Dong nationality and promote the development of the cultural industry. At the same time, holding the "Dong Nationality Da Ge" festival, the Dong Nationality Da Ge training class, and launching the Dong Nationality Da Ge into the campus activities are of great significance to the further continuation of the Dong cultural heritage.

Key informants: Ms. Yang Yunxiang & Mr. Zheng Xiongjun & Ms. Yang Peiqing

The criteria for selecting key informants are:

- 1) She (He) is from Sanjiang County.
- 2) She (He) understands the culture and development of Da Ge in Dong nationality.
- 3) She (He) knows how to create and sing Da Ge of the Dong nationality. She (He) is an excellent singer of Da Ge in Dong nationality.

Based on the above selection criteria, the key informant I chose are Ms. Yang Yunxiang & Mr. Zheng Xiongjun & Ms. Yang Peiqing.

Ms. Yang Yunxiang is the representative transmitter of the "Dong Nationality Da Ge" Sanjiang Dong Autonomous County level. She is also the representative inheritor of the "Dong Nationality Da Ge" in Liuzhou City. She won an award in the 13th CCTV Young Singer TV Contest, and participated in the compilation and recording of the school textbook "Dong Nationality Music" for primary and secondary schools in Sanjiang Dong Autonomous County.

Now, she has been hired as a teacher of the free training class of Dong Nationality Songs at Liuzhou Municipal Art Museum and Sanjiang Cultural Center, and teaches Da Ge of Dong Nationality for Party and government officials, personnel of enterprises and institutions, street (community) people, and primary and secondary school students in Sanjiang Dong Autonomous

County. Has held 18 training courses successively, trained 1,200 trainees, walked into primary and secondary schools, and carried out the "one school, one product" characteristic ethnic culture into the campus activities. At present, this activity has spread to more than 20 schools in the county, attracting thousands of students to participate in the Dong Da Ge interest class.

Mr. Zheng Xiongjun is a member of Guangxi Folk Artists Association, has been engaged in Dong cultural work for nearly 30 years, and is good at folk art, lusheng production and performance. He is currently the art instructor of Sanjiang County Cultural Center. He organizes and participates in the folk folk activities of the Dong nationality in Sanjiang County throughout the year. He is the liaison between the researcher and the folk artists of the Dong nationality.

Ms. Yang Peiqing is a native of Sanjiang County, Guangxi. She has lived in the Dong ethnic area for generations and will act as a bystander as the key informants.



Figure 3 Ms. Yang Yunxiang (Right) Photo: Researcher

3.2.2 Research equipment

Voice recorder: Record information about the interview.

Camera: Record information about the observation.

VCR: Record information about interview and observation.

Laptop: Store photos and videos, record text and information.

3.2.3 Research Tools

The research tools used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

Process of making the questionnaire (based on research objective).

- 1) Bring it to the advisor to examine.
- 2) Be modified according to advisor editing.
- 3) Send it to expert for inspection before using
- 4) Modified according to specialist advice before being used in the field work.

3.2.4 Data collecting

The researcher collected data through documents analysis and fieldwork. In order to make an in-depth study, researcher refer to literature materials in libraries and cultural centers and use network platforms such as CNKI (China National Knowledge Infrastructure) and other network platforms to complete the documents analysis.

Then, the researcher went to the research site (Sanjiang County, Liuzhou City, Guangxi Province, China) for field investigation. Researcher recorded the transmission and development process of Dong Da Ge through interviews, observations, audio and video recordings.

3.2.5 Data analysis

The researcher analyses data follow up the objectives and the definition of term by using concepts and theories.

1) In the first objective, the researcher used the method of field investigation to observe the spectral examples and analyze the data, explore the regional characteristics of Dong Da Ge in Sanjiang County, and understand the type characteristics of Dong Da Ge. The researcher went to the Cultural Center of Sanjiang County, conducted data sampling by means of literature analysis, and interviewed my main informants, Mr. Zheng Xiongjun and Ms. Yang Yunxiang, to obtain experience and relevant data from them.

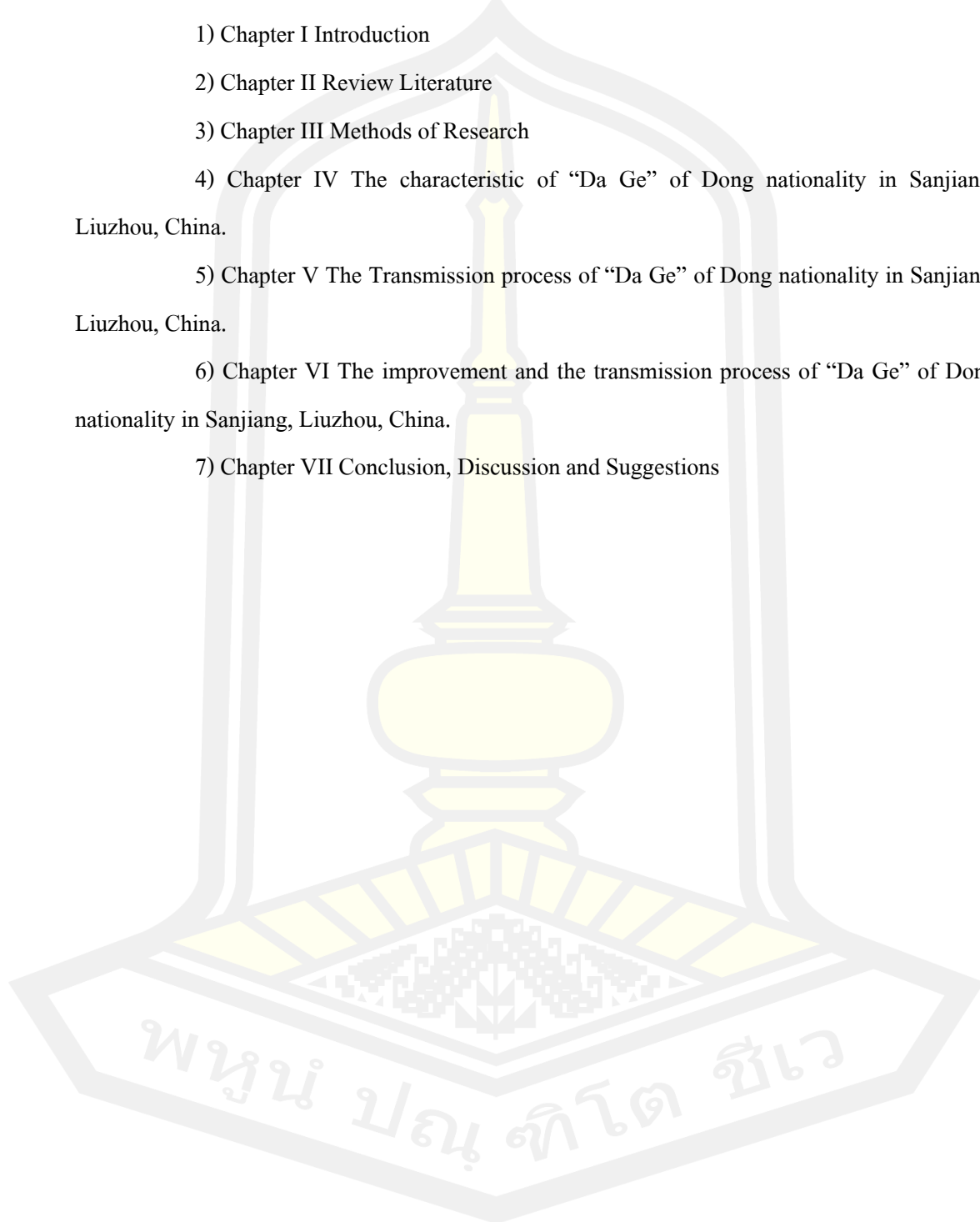
2) In the second objective, the researcher used the field survey method to summarize the transmission mode, protection status and influencing factors of Dong Da Ge through personal interviews with ordinary villagers, singers, Ge Shi, government officials, scholars, local cultural figures and vendors.

3) In the third objective, the researcher adopts qualitative research methods combined with relevant documents, videos and interviews to improve and guide the specific ways of cultural transmission, preservation and dissemination of Dong Da Ge.

3.2.6 Presentation

In this dissertation, the researcher will present on 7 chapters:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methods of Research
- 4) Chapter IV The characteristic of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.
- 5) Chapter V The Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.
- 6) Chapter VI The improvement and the transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.
- 7) Chapter VII Conclusion, Discussion and Suggestions



Chapter IV

The characteristic of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

4.1 The Types and Composition of Dong Nationality Da Ge in Sanjiang County

4.1.1 Concept definition

"Da Ge" is a literal translation of the Dong language. The Dong language is called "Ga Lao" (ga lao), "Ga" means "Ge" in Chinese, and "lao" means "da" in Chinese. Since the early 1950s, musicians have translated the Dong folk polyphonic song (chorus song) - "Galao" as "Dong Nationality Da Ge ", which has been in use today.

"Dong Nationality Da Ge " is the general term for Dong folk multi-voice chorus, which refers to the Dong folk chorus music with multiple voices, no conductor, no accompaniment and natural harmony. The reason why Da Ge is called "Da" includes the following three factors: First: The structure of Da Ge is generally longer and larger. Second: The singing team and lineup are huge, with many voices, great momentum and loud volume. Da Ge is sung by a folk song team or a song class, and cannot be sung solo. Third, in addition to the usual practice, most of the official singing of the Da Ge is during festivals and entertaining guests. The male and female singers of both the host and the guest sing loudly in front of the public on specific occasions (such as the Gu Lou and the card room).

4.1.2. The types of Da Ge of the Dong nationality in Sanjiang County

Regarding the classification of "Dong Nationality Da Ge" in Sanjiang County, the researcher interviewed a large number of singers. In the interview, when asked "How many Da Ge can you master?", many singers will answer "This number is uncountable, at least in the Gulou, three days and three nights can-not be finished." It can be seen from this, the number of "Dong Nationality Da Ge " in Sanjiang County is amazing. When asked more specifically, "How do you divide such a large number of ‘Dong Nationality Da Ge’ "? the singers have different opinions. In summary, there are three main explanations: The first explanation is that the "Dong Nationality Da Ge " in Sanjiang County includes not only the local Da Ge of Sanjiang, but also Da Ge of other places. The second explanation is from the perspective of the lyrics of Da Ge: the lyrics include all aspects of our lives, and the content is very rich. There are people who sing love,

cicadas, cicadas and birds, old stories, how to behave, and so on. There are songs in life; the third explanation is relatively simple, and they often enumerate the title or lyrics of many Da Ge.

With the help of local singers and singers who are proficient in Dong and Chinese bilingualism, this article is based on the lyrics content and tune characteristics of the "Dong Nationality Da Ge " in Sanjiang County as the standard, combined with the basic performance method of antiphonal performance, and follows ethnomusicology. The theoretical principles of the classification method sum up the following Sanjiang County "Dong Nationality Da Ge " classification and its repertoire, which have been basically approved by many people in Sanjiang County.

In this dissertation, through extensive collection of historical materials and related academic research results of Dong nationality Da Ge, combined with field investigations, visits to Sanjiang County cultural departments, libraries, etc., to obtain more relevant documents and materials, and find out about the categories of Dong nationality Da Ge, distinguishing and sorting there is no unified standard yet. At present, there are three ways to classify the Da Ge of the Dong nationality that are widely recognized by the public. One is divided into Voice Da Ge, Soft voice Da Ge, Ethical Da Ge, and Narrative Da Ge according to their style, melody, content, and singing style. From the perspective of ethnicity and music, it can be divided into Sound Da Ge, Etiquette Da Ge, Gu Lou Da Ge, Narrative Da Ge, Mixed voice Da Ge, Children's Da Ge, etc. The last one thinks that Dong nationality Da Ge refers to in the traditional folk activities of the Dong nationality, the song of the opposite sex Dong nationality singing group sang the ballad in the Gu Lou.

There are many kinds of Da Ge of the Dong people in Sanjiang County, mainly including Gu Lou Da Ge ("Galou"), Sound Da Ge ("Gasuo"), Children's Da Ge ("Galawin"), Narrative Da Ge ("Gajin" and "Karma Jin"), Etiquette and Custom Songs, Opera Songs, etc. His main representative works include " Song of Gaoshan ", " Song of Gaoshan Well Water ", " Song of Cicadas ", " Song of Knowing ", etc. Da Ge has a unique structure, and each song is composed of three parts: "song head", "song body" and "song tail". The voice part is usually a two-voice part, and the folks are called "male tone" (high voice part) and "female tone" (low voice part). Sanjiang Dong's Da Ge is rich in content, diverse in variety, and beautiful in melody. It is known as the "most charming polyphonic music" in the world.

(1) Gu Lou Da Ge [gal laue]: The main song sung by the young men and women singers in the village in Gu Lou. The content of such Da Ge is mostly lyrical, and the singing venues are mostly in Gu Lou, and they are mostly used in "Yue Ye" occasions. Most of the participants are young men and women. (Figure 4: I Love You)

我对你一片深情
I Love You

三江县
Sanjiang county

♩ = 84

Jing jing de ting (a) wo lai jiang (yi ya hei), peng you
静静地听(啊)我来讲(咿呀嗨), 朋友
Translate: Listen to me quietly My friend

rang (a) wo (a) gao su (ya) ni zhi dao (mou)
让(啊)我(啊)告诉(呀)你知道(吗)
asked me to tell you

(mou)
(吗)

Figure 4 This example is the music recorded in Sanjiang County by the Guangxi Volume Editorial Committee of "The Collection of Chinese Folk Songs", sung by Wu Fu Jintong and Wu Fu Jintang, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Chen Guofan.

Song meaning: Young men and women express love.

(2) Sound Da Ge [kgal sob]: This kind of Da Ge mostly imitates the call of insects and birds, the sound quality changes greatly, and it is pleasant to the ear; the tune also changes greatly, and it is often interspersed between the Drum Tower Da Ge to adjust the atmosphere and activate the scene. The male and female tunes of the Voice Da Ge are different. When singing, the two sides of the singing team do not aim at winning or losing, but humbly and praise each other. Female voices are the most characteristic of this kind of Da Ge, so the current stage performances are mostly female voices. (Figure 5: May cicada sings well)

五月蝉虫唱得好

The May cicadas sing well

1 ♩ = 80
领 Led

Da jia an jing (lue), wo chang zhi ge lai gei da jia ting,
大家安静 (略), 我唱支歌来给大家听,
5 Translate: Everyone quiet, Let me sing you a song,

chang de hao xiang chan chong sheng sheng jiao (ai lian lian li ai lian lian li
唱得好像蝉虫声声叫(哎练练利哎练练利
9 It sounds like the sound of cicadas Translate: Mimetic word

lian lian li lun lian li yi xi yi xi
练练利 伦练利 咿西咿西
12 Translate: Mimetic word
领

jing dang ai ya ke yi xi yi xi ya hei ai)
京当哎呀客 咿西咿西呀嘿哎)
Translate: Mimetic word

合
ya hei ai)
呀嘿哎)
Translate: Mimetic word

Figure 5 This example is the music recorded in Sanjiang by the Guangxi volume editorial committee of "Chinese Folk Songs Collection", sung by Wu Nigeng, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Yang Tongshan. Song meaning: I sing a song for everyone to listen to, just like a cicada.

(3) Narrative Da Ge [kgał jibł]: The main content of the narrative Da Ge is to expand the storyline and character dialogue. The music melody is soothing, sometimes low and slightly sad. It is sung by a single person, and everyone collectively echoes and contrasts with the bass. The main manifestation. There are two types of such Da Ge, one is "Gajin" and the other is "Gabuĵin". The former has short and many paragraphs, the music rhythm is clear, and the content is mostly long pieces; the latter has long and few paragraphs, and the rhythm is not strong. Most of the

singers sing at the invitation of the host when the singing team goes out. The two narrative Da Ge both use the narrative object as the name of the song, often by the person's name, such as "Gayingtai", "Ga Kongsui", "Gamen Dragon" and so on. (Figure 6: Gaying Tai)

嘎英台
Narrative song

记谱: 念一、北斗 1957
Recorder: Nian Yi/Bei Dou

1 ♩ = 72

Huan ying tai sheng bao, Huan yin wan shui ting mei ge ang (han ai)
 唤 英 台 盛 抱, 劳 银 万 税 听 美 格 昂 (汉 爱)
 Translate: You and I have been in charge since we were 18

5

liao nei ji jing wai wang tan xi liu nei yin (na).
 辽 内 即 令 歪 王 探 息 留 美 银 (哪)。
 Translate: Do housework and make money

8

ji ling wang di jin liu mei, dan gao wu wen xie yu wei.
 即 令 王 帝 尽 留 美, 且 搞 务 问 协 余 尾,
 to support the family, Very hard

Figure 6 This example was recorded and translated by Nianyi and Beidou in 1957; Song meaning: Tell the story after 26 years old.

(4) Etiquette and custom Da Ge [kgal liix]: It is the general term for multi-voice songs sung in various ceremonial and custom occasions. It is a song about the etiquette content sung before and after the Drum Tower antithetical song. It mainly expresses respect and gratitude to the other party. It is a type of song that must be sung every time the Gu Lou antithetical song antithetical song. Each kind of song has its own singing occasion. For example, the road-blocking

song is a duet between the host and guest singers at the entrance of the village with obstacles blocking the road (such as "Gashakun"); Cai Tang song is a duet of male and female singers in Gulouping or Shaiping, singing and dancing (such as "Gaya"); the wine ceremony song is sung when the singing team toasts to the host or guests at the banquet, and the song is called "Ga Kao". (Figure 7: Block Road Song)

拦路歌

Block road song

吴光祖(歌手)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

歌词大意：风吹树叶响，树木一排排。谁人告诉你，叫你今天来。
父母兄弟都不在，谁都不理睬。

1



Wen ling: a ha ding a ha ding, he: feng da guang,
问领：阿哈定阿哈定，合：风打广，

5 Translate: We come to sacrifice,



wa dang tan ma a ha ding, a ha ding,
瓦党弹吗阿哈定，阿哈定，

8 The girl stopped the village door,



he: bu nu zai ma men nai ma, bu nu zai ma men nai dou ma,
合：不奴在孛闷乃吗，不奴在孛闷乃斗吗

12 we pull the village door not to let strangers into,
(稍快)



a ha ding, a ha ding, he: pu jin nai jing lian nu kan,
阿哈定，阿哈定，合：甫今奶井连奴看，

16 strangers into the village chickens



lian nu kan lie qing ding lie, er ke qing ding lie.
连奴看列情定列，而咳情定列。

and ducks are not peaceful.

Figure 7 This example is selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County, collected by Wu Guangzu (singer), translated by Mei Puwen, and organized by Ou Lu. Song meaning: Let's pull the gate to prevent strangers from entering the village. When strangers enter the village, chickens and ducks are disturbed.

(5) Children's Da Ge [gal lagxuns]: It is a multi-voiced song sung during children's games and entertainment. The lyrics are short and the music is cheerful. The singing of this kind of song is not restricted by the occasion. The title of the song is usually determined according to the content, such as "Frog Song", "Hide and Seek", "Catch a Crab", "Zhutang Song", "Explore Grandma" and so on. (Figure 8: Zhutang Song)

嘎腊温·筑塘歌片段

Ga la wen • zhu tang song

记谱：杨宗福等 1991

Recorder: Yang Zongfu

1 jah eis jah lagx ons jah, weex daem jah, maenl samp pak mak
Translate: Yi ya yi, baby pond plugging

9 benh nyeengs nyeengs benh, day benh nyeengs nyeengs ois neih jah
three times a day to break down,

17 nyenc laox jah weex yav jah ags xaok jaenl mah benh nyeenghbenh nyeengs
adults build good ridge of field to plant crops.

25 hois benh nyeengs eeh enh hyeengs benh nyeengs hoie benh
Don't be naughty children,

31 nyeegnh eeh heep edh
food is very important

(歌词大意：呀咿呀，娃娃筑塘堵水一天三次垮，大人砌好田埂才好种庄稼。)

Figure 8 This example was recorded and translated by Yang Zongfu in 1991. Song meaning: Children build ponds and block water three times a day, but adults build the ridges to grow crops.

The lively and innocent music, the cheerful melody and the jumping rhythm, vividly show the child's playful attitude.

(6) Drama Da Ge [gal wagx]: It is a multi-voiced song sung by the Dong opera troupe (team) when performing Dong opera. A chorus by the cast and crew behind the reception desk. The atmosphere is warm, usually used at the beginning or end of a play or a play. There is no fixed song title, collectively called the mass song-"Gawa".

4.2 The Musical Forms of Dong Nationality Da Ge in Sanjiang County

As far as musicology is concerned, Musical Forms refers to the overall organization of acoustic structural forms with spiritual connotations, including musical elements such as melody, rhythm, mode, structure, and voice. And music anthropologists have another understanding of music itself.

John Blacking believes that music itself is not the existence of objective acoustic order in a pure sense, but has strong social and cultural attributes. This is a learned behavior; moreover, as a part of human cultural expression, music style is based on what humans decide to select from nature, rather than what nature imposes on people. (John Blackin)

Enkedia called music "music culture" and proposed that music is a part or a functional part of culture, and the meaning of music should be inferred from the perspective of culture. A musical culture is not just a simple tone, but rather a cultural event closely related to customs and customs and the complex organizational structures that support it in a given society, and a confirmation of what already exists in a given society and culture. (Enkhtia)

It can be seen that music anthropologists have expanded and deepened their understanding and understanding of music forms, and advocated that music should be studied within the scope of the overall style and characteristics of different nations. The great songs of the Dong nationality in Sanjiang County have a long history and are passed down from generation to generation along with the formation of ethnic culture and social development.

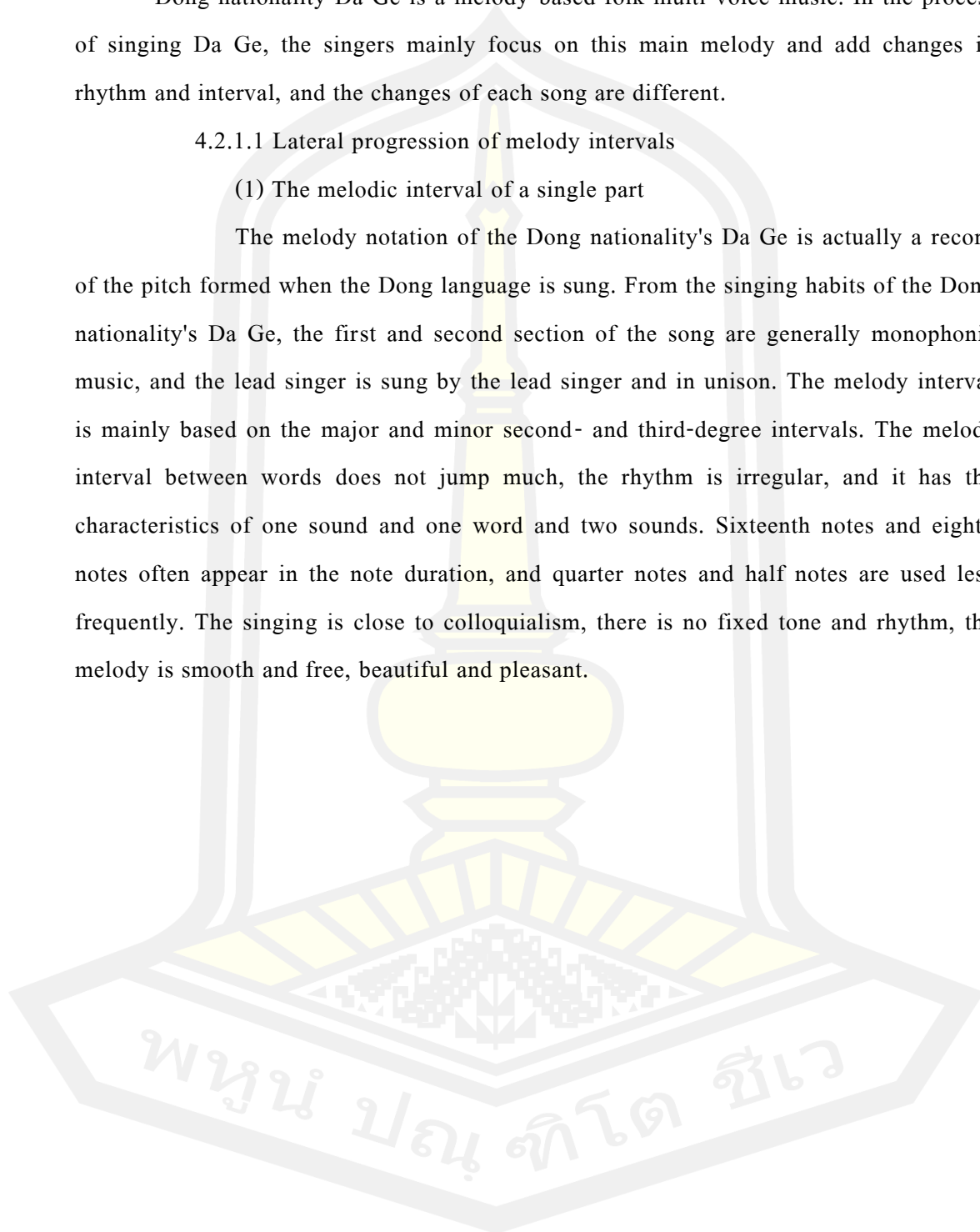
4.2.1. Melody

Dong nationality Da Ge is a melody-based folk multi-voice music. In the process of singing Da Ge, the singers mainly focus on this main melody and add changes in rhythm and interval, and the changes of each song are different.

4.2.1.1 Lateral progression of melody intervals

(1) The melodic interval of a single part

The melody notation of the Dong nationality's Da Ge is actually a record of the pitch formed when the Dong language is sung. From the singing habits of the Dong nationality's Da Ge, the first and second section of the song are generally monophonic music, and the lead singer is sung by the lead singer and in unison. The melody interval is mainly based on the major and minor second- and third-degree intervals. The melody interval between words does not jump much, the rhythm is irregular, and it has the characteristics of one sound and one word and two sounds. Sixteenth notes and eighth notes often appear in the note duration, and quarter notes and half notes are used less frequently. The singing is close to colloquialism, there is no fixed tone and rhythm, the melody is smooth and free, beautiful and pleasant.



五月蝉虫唱得好

The May cicadas sing well

1 ♩ = 80
领 Led

Da jia an jing (lue), wo chang zhi ge lai gei da jia ting,
大家安静 (略), 我唱支歌来给大家听,
5 Translate: Everyone quiet, Let me sing you a song,

chang de hao xiang chan chong sheng sheng jiao (ai lian lian li ai lian lian li
唱得好像蝉虫声声叫(哎练练利哎练练利
9 It sounds like the sound of cicadas Translate: Mimetic word

lian lian li lun lian li yi xi yi xi
练练利 伦练利 咿西咿西
12 Translate: Mimetic word
领

jing dang ai ya ke yi xi yi xi ya hei ai)
京当哎呀客 咿西咿西呀嘿哎)
Translate: Mimetic word

合
ya hei ai)
呀嘿哎)
Translate: Mimetic word

Figure 9 Single-part melody interval mode: major third - major second - minor third - major second - perfect fifth. This example is the music recorded in Sanjiang by the Guangxi volume editorial committee of "Chinese Folk Songs Collection", sung by Wu Nigeng, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Yang Tongshan.

(2) Multi-voice melodic interval

In order to make the song more beautiful in the horizontal thinking of the Dong nationality Da Ge, the Dong nationality singers use voice division to achieve their own aesthetic purpose. The high and low voices are two relatively independent melody lines. There are two situations for such a melody: first, the melody interval of the high and low voices progresses in

the same direction, but the pitch is different; second, the melody interval of the high voice is progressive, and the melody interval of the low voice is continuous with the same degree.

1) The melody of the high and low voices progresses in the same direction, but the pitch is different.

蝉之歌 I
Song of Cicadas I

吴光祖 (歌手) 收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

(1/2段共)

高: 

lan lan lan lan lei lan lan lan lan li; lan lan lan lan lei lan lan lan lan li
朗朗朗朗类 朗朗朗朗立; 朗朗朗朗类 朗朗朗朗立
Translate: mimetic word

低: 

Figure 10 This example is selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County, collected by Wu Guangzu (singer), translated by Mei Puwen, and organized by Ou Lu. Song meaning: In May, cicadas roared loudly, and cicadas sang all over the mountains and fields

The first bar begins to be divided into voices, the high and low voices sing the same supplementary word "lan lei", and the melody interval of the high voice mainly appears as a second melodic interval. The melody interval of the low voice is mainly the minor third and major second. The melody of the overall supplementary words is gentle, with little fluctuations. In general, the pitches used in the high and low parts of this melody are different, but the composition and rhythm of the melody interval are basically the same.

2) The melodic interval of the high voice is progressive, and the melodic interval of the low voice is continuous with the same degree.


Gu yue deng

古月等


Love song

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

1

高: 

Er ke ke ke en ke ke xing, m ke er xing ya xing ke xing
而咳咳咳嗯克咳行, m克而行呀行咳行
Translate: Brother love, Sister playing dumb

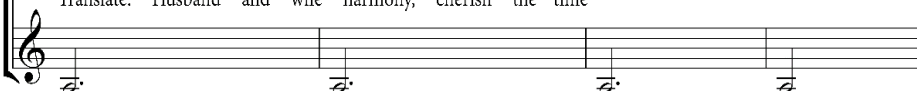
低: 

er
而.....
Translate: mimetic word

4

高: 

ke m ke er... m ke a ya xing ke ya xing... ke ya ke er
咳 m 克 而... m 克 阿 呀 行 咳 呀 行... 克 呀 咳 而
Translate: Husband and wife harmony, cherish the time

低: 

er
而.....
Translate: mimetic word

Figure 11 This example is selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County, collected by Wu Guangzu (singer), translated by Mei Puwen, and organized by Ou Lu. Song meaning: Husband and wife should live in harmony.

The melodic interval of the high and low voices has major second, major third, minor third, pure fourth, and pure fifth. The melodic interval of the low voice is the continuous "la" sound of the same degree, and the supplementary words have not changed, which plays a role as a set off and emphasizes the high voice.

4.2.1.2 A longitudinal harmonic interval

The main artistic charm of the Dong nationality Da Ge is not in the processing of the horizontal melody structure, but in the processing of the vertical harmony, which is the main artistic expression of the Dong nationality Da Ge.

(1) Interval structure of major second and minor seventh

1.1) Major second

The major second is a dissonant interval. It is not used much in the Dong's Da Ge, but its inconsistent timbre just adds to the unique color of the Dong's Da Ge, making the Dong's Da Ge more unique in style. Because of its unstable harmony, it should not be prolonged too long.

For example, Figure 12, the high-voice D and low-voice C in the first bar of the second row constitute an unstable major second-degree relationship, and the last two voices are solved when they descend to the minor third at the same time. This result is very distinctive, and it is a major feature of the interval composition of the Dong's Da Ge.

高山井水
Alpine Well Water

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧 璐 整理
Organized by Ou Lu

The musical score consists of two systems, each with a high voice part (高) and a low voice part (低). The first system starts with a box containing the number '1'. The lyrics for the first system are: 干 而 宁 而 足 合: 而 咳 加 哈 欲 呼 介 行 列, with the translation: Mountain well water is clear and clear. The second system starts with a box containing the number '4'. The lyrics for the second system are: A ha er, jie xing lie he: hai zu, with the translation: Drink well water to think of lover.

Figure 12 This is an example of using the major second. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

Some second intervals have transitional properties (For example, Figure 13). The D and C of the high and low voices in the fourth and fifth bars constitute a major second.

松鼠歌

Squirrel Song

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Gan er ning er zu, wei jia ya, jie xing lie xing a ha... jie xing lie m ke
干而宁而足, 尾假呀, 介行列行啊哈... 介行列m克
Translate: Squirrels gather pinecones in pairs

低: er 而

Figure 13 This is an example of the transitional nature of the second interval. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

2) The minor seventh interval is also used in the Da Ge of the Dong nationality (For example, Figure 14). The first beat of the fourth bar is the G in the high voice and A in the low voice to form a small seventh. Small sevenths are not used much in the Da Ge of the Dong people, and they are all transitional.

蝉之歌 I

Song of Cicadas I

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Jin dang we ke er jin dang ke ya jin dang han ya ke.
今当而克而 今当咳呀 今当喊呀 克
Translate: The May cicadas chirped loudly Cicadas are singing all over the hills

低: er 而

Figure 14 This is an example of using the minor seventh. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

(2) Interval structure of major and minor thirds

The major and minor thirds and the sound interval structure are commonly used intervals in the vertical relationship of the Dong nationality Da Ge. They exist in all the multi-voice Dong nationality songs, and can best reflect the harmony and beauty of the Dong nationality Da Ge. There are two situations in the application of large and small thirds: one appears in the content word part, and the other appears in the supplementary word part.

2.1) Appears in the content part

撑 船 歌
Punting Song

吴光祖(歌手)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

Ni wan ni wan ye ni wan, jin shen a ha a ha, gu yao jin shen
尼 万 尼 万 业 尼 万, 今 申 阿 哈 阿 哈, 古 要 今 申
Translate: Punting to buy wine, Joy without food

Figure 15 This is an example of a major and minor third appearing in the content part. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

For example, Figure 15, the first and second beats of the first bar are composed of A and C to form a minor third, and the first beat of the second bar is composed of C and E to form a major third. There are major and minor thirds in the content part, generally consisting of “Yu” (la) and “Gong” (do) forming minor thirds, “Gong” (do) and “Jue” (mi) forming major thirds.

2) Appears in the part of the supplementary words

There are two situations when major and minor thirds appear in the supplementary part of the Da Ge of the Dong people: One is for the general interval.

For example, Figure 16, the supplementary words "lun suo" and "lang lang" in the first and second subsections consist of A and C to form a minor third, and C and E to form a major third.

高山井水
Alpine Well Water

吴光祖(歌手)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: 1
Lun suo, lun suo lang lang lang zu, xiang a er,
伦 索, 伦 索 朗 朗 朗 足, 响 啊 而,
Translate: As long as the well does not run dry, Heart to heart

低:

Figure 16 This is an example of general interval progression. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

Another situation that often appears in the Da Ge of the Dong nationality is that the low voice has a long duration of "Yu" (la), and forms a minor third interval relationship with the high voice.

Finally, the high and low voice tribes to the same degree of "Yu" (la), which represents the high and low voices. At the end or end of the singing line. For example, Figure 17. In the fifth bar, the minor third interval composed of A and C is used as preparation, especially the high-voice supplementary words. When the singer adds flowers to the last two bars, everyone sings the low-voice A, and the entire singing team breathes at the same time. The voices sing the last bar of the feather (la) in unison, indicating the end or end of a phrase or a paragraph.

蝉之歌 I

Song of Cicadas I

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Han jie er ke er er ke xing a ya m ke a ya lie ke ya er ke zu
喊 介 而 克 而 而 咳 行 啊 呀 m 克 啊 呀 列 克 呀 而 咳 足
Translate: Calm down, my friends, Let me sing you a cicada song

低: er 而

Figure 17 This is an example of a persistent bass “Yu”. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

(3) The pure fourth, pure fifth and pure first harmonic range of the high and low voices progressively in the same direction

There are often pure fourths, pure fifths, and pure first intervals in the interval system of the Da Ge of the Dong nationality. In particular, the parallel fourth and fifth degrees have become the backbone of the Dong's Da Ge, and it is also one of the characteristics that best reflects the styles of various Da Ge.

3.1) Pure four, pure five, and pure one-degree harmony range can appear in the two-voice progression.

知了歌

Cicada song

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Yue ji ma Yue ji ma ji yue yue ji yi
约 己 吗 约 己 吗 己 约 约 己 依
Translate: The cicada trees squeaked, the weather is coming in June

低: Ee

Figure 18 This is an example of a perfect fourth, perfect fifth, and perfect first in two voices. Selected from the "Dong Nationality Da Ge (local teaching materials)" in Sanjiang County

For example, Figure 18, at the beginning of the first bar, the A and C of the low part and the E and G of the high part continuously form a perfect fifth. To the third bar, use a pure one-degree long tone transition, then the fourth bar uses a perfect fifth, and then progress to the pure fourths composed of D and A, so that the two-voice part can get the effect of harmony and stability.

3.2) When the low voice part uses “Yu” (la) as the continuous sound, the high voice part often forms pure fourth, pure fifth and pure first-degree intervals due to the addition of flowers.

知了歌
Cicada song

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Er ke ke ke m ke ke ke m ke er
①而 咳 咳 咳 m 克 咳 咳 m 克 而
Translate: Spring is over and summer is coming

低: er
而(ee).....
Translate: mimetic word

Figure 19 This is This is an example of a continuous “Yu” (la) in the lower part and a perfect fourth, fifth, and first degree in the upper part. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County.

For example, Figure19. when the low-voice plume (A) is a long continuous tone, the high-voice addition is often done with D, E, and C to form a pure fourth, pure fifth, and minor third. The last two voices progress to a pure one, which indicates the end of a phrase or a section.

3.3) Pure fourths and pure fifths are performed in parallel, which is avoided as much as possible in Western traditional harmonics. However, in the singing of the Dong nationality Da Ge, since each part develops according to its own melody line, the pure fourth and pure fifth intervals of the Dong nationality Da Ge often appear in parallel, sometimes in the part of the content word, and sometimes in the part of the supplementary word.

松鼠歌
Squirrel Song

吴光祖 (歌师) 收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Tian xuan ning jia lao, ga you ma jia mao,
天 选 宁 假 老, 嘎 优 马 假 毛,
Translate: The old man said that men and women should be married by fate

低:

Figure 20 This is an example of the parallel fourth appearing in the content word part. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

For example, Figure 20, the first beat at the beginning of the second bar is the parallel fourths formed by the low voices A and C and the high voices E and G. This is the pure fourth interval produced when the real words are sung in the high and low voices.

甲子起歌
Jia zi qi ge

吴光祖 (歌师) 收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Jie... er xing... lie xing... a ha... ke ha xing!
介... 而 行... 列 行... 啊 哈... 咳 哈 行!
Translate: mimetic word

低:

Figure 21 This is an example of the parallel fifth appearing in the supplementary word section. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

For example, Figure 21, the first beat at the beginning of the first bar is the parallel fifths formed by the low part G, A and high part D, E, which is a pure fifth interval produced when the real words are sung in the high and low parts.

Judging from the above analysis of the interval, the harmony composition of the Da Ge of the Dong nationality mainly has the following characteristics:

First of all, when the Dong people's Da Ge sings the high and low voices, the harmony range unconsciously produced, mainly includes the major, minor third and pure one, pure fourth and pure fifth, and major second and minor seventh as a supplement. Other intervals rarely appear or do not exist.

Secondly, the parallel fourth and fifth degrees are not forbidden in the harmony composition of the Da Ge of the Dong nationality, and the composition of the harmony is mainly composed in its limited range.

Finally, the composition of the multi-voice and vocal range of the Da Ge of the Dong nationality is generally composed of minor thirds or pure fifths at the end of the final paragraphs and phrases, so that the melody is unified.

4.2.1.3 The progress and resolution of low-voice sustained sound

The low voice is the main melody of the Da Ge of the Dong nationality. There are only two forms of continuous sound: one is the continuous sound of "Yu" (la), and the other is the continuous sound of non "Yu" (la).

(1) "Yu" (la) in the low voice lasts

"Yu" (la) is the most common form of the main sustained sound in the low voice in the Da Ge of the Dong nationality, and it mainly has the following four structural forms.

1.1) It starts at the same pitch, continues through the "Yu", and proceeds to the end of the same pitch.

珍惜年华
Cherish the Time

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅晋文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: [1] Jie dang m ke a ya lie he: hei zu
今 当 m 克 阿 呀 列 合: 嘿 足
Translate: Old is no match for young

低: er
er(e).....
Translate: mimetic word

Figure 22 This is an example of the same pitch beginning to the same pitch ending. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

For example, Figure 22, starting with the same “Yu(la)” sound in the first bar, after the low voice has passed two bars, the two voices proceed to the perfect unison at the same time and end.

1.2) It starts at the same pitch, continues through the low voice “Yu” (la), and proceeds to the end of the different pitch.

蝉歌 II
Song of Cicadas II

吴光祖 (歌师) 收集
Wu Guangzu (singer) collection
梅暮文 译配
Mei Puwen translation
欧 璐 整理
Organized by Ou Lu

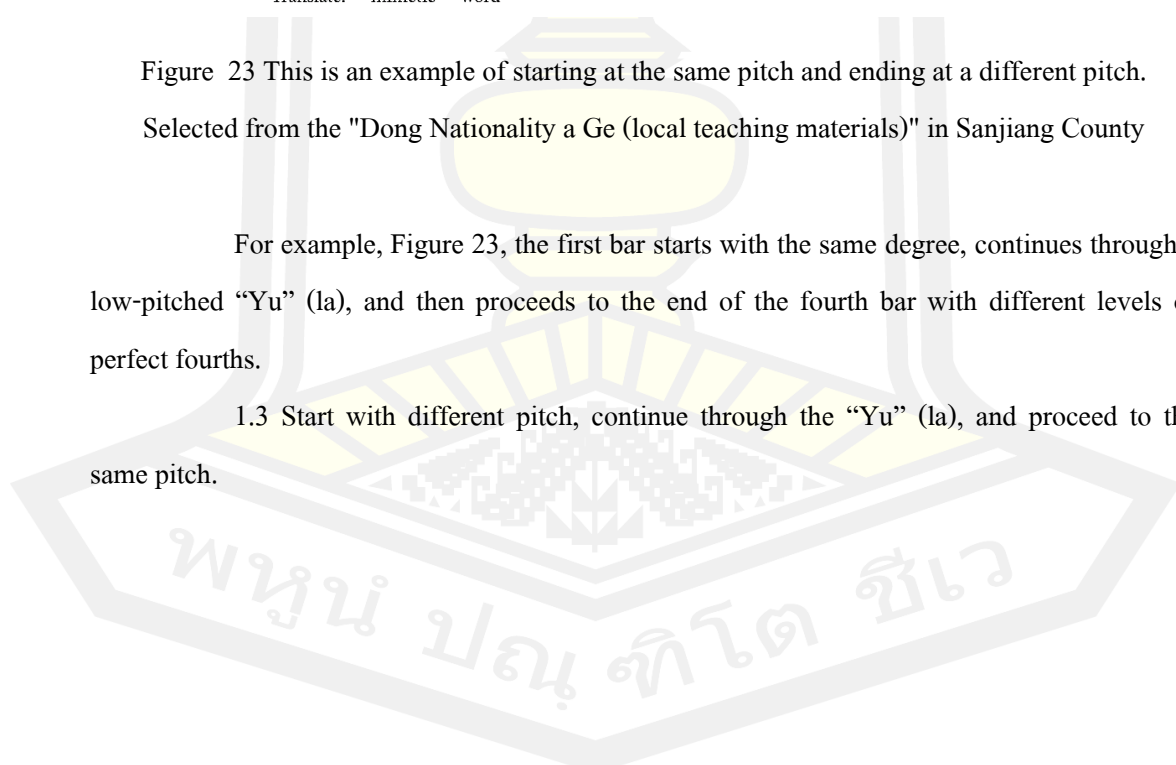
高: Ha ke yi ke jin dang ke ya ke he: er ke hei zu
哈 咳 依 咳 今 当 克 呀 咳 合: 而 咳 嘿 足
Translate: The cicadas chirped in the trees, The girl is a year older

低: er
而(ee).....
Translate: mimetic word

Figure 23 This is an example of starting at the same pitch and ending at a different pitch. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

For example, Figure 23, the first bar starts with the same degree, continues through a low-pitched “Yu” (la), and then proceeds to the end of the fourth bar with different levels of perfect fourths.

1.3 Start with different pitch, continue through the “Yu” (la), and proceed to the same pitch.



春时花开

Spring Blossoms

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: A ya m ke er ke a ya lie he: hei zu
阿呀 嘛 克 而 克 阿 呀 列 合: 嘿 足
Translate: In spring, the flowers are blooming

低: er
而
Translate: mimetic word

Figure 24 This is an example of starting at different pitches and ending at the same pitch. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County

For example, Figure24, starting from the first bar of the first line, the low-voice “Yu” (la) continues, and the high-voice starts from the D “Jue” (re) with the addition of flowers and changes. After the fourth bar, the two voices proceed to the pure one, indicates the end of the section.

1.4 Start with different pitches, continue through “Yu” (la), and proceed to different pitches.

高山井水

Alpine Well Water

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

高: Ke ya ke xing ke ya heng xing ke ya ke, er_ ke_ ya ke zu Ling: tian bao qing... leng... er
咳呀咳 行 克呀 哼 行 克呀 咳, 而 克 呀 咳 足 领: 天 保 清... 冷... 而
Translate: The well never stops watering, A lover's heart to heart

低: ee

Figure 25 This is an example of a different pitch beginning to a different pitch ending. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County.

For example, Figure 25, the high and low parts of the first beat of the first bar start from the major third interval, and “Yu” (la) continues, and the high part progresses to form a pure fourth, minor seventh, and pure fifth.

(2) Non “Yu” (la) continuous in low voice

Although the low part of the Da Ge of the Dong nationality is mainly “Yu” (la) continuous, there are also some songs that use non “Yu” (la) continuous. This situation is rare.

知了歌
Cicada song

吴光祖(歌师)收集
Wu Guangzu (singer) collection
梅普文 译配
Mei Puwen translation
欧璐 整理
Organized by Ou Lu

Er ke ke ke m ke ke ke m ke er
①而 咳 咳 咳 m 克 咳 咳 m 克 而
Translate: Spring is over and summer is coming

er
而(ee)
Translate: mimetic word

Figure 26 This is an example of a non “Yu” (la) continuous in low voice. Selected from the "Dong Nationality a Ge (local teaching materials)" in Sanjiang County.

For example, Figure 26, the sustained sound E begins to appear in the first bar, and the high voice is changed with a major third pure fifth. Both voices proceed to the last bar and fall on the E sound. This is a typical non “Yu” (la) continuous paragraph.

From the analysis of the above example scores, it can be concluded that the use of continuous tone in the Da Ge of the Dong nationality has the following characteristics:

First of all, “Yu” (la) is the most common low-pitched sustained sound, and other sound levels are rarely used.

Secondly, when the low-voice sustained sound is “Yu” (la), the high-voice is often used to form minor thirds, pure fourths, and pure fifths. When the low-voice “Yu” (la) continues and the high voices form a pure first degree When harmonizing the sound process, it often means the end or end of a phrase or a section.

The melody characteristics of the Da Ge are directly related to the living environment of the nation. The ancestors of the Dong migrated to the inland mountains due to various reasons. Due to inconvenient transportation and little contact with the outside world, people lived a relatively claustrophobic and peaceful life. The leisurely and cozy living environment shapes the peaceful, quiet, gentle national character and primitive folk customs of the ethnic group, and is transformed into a corresponding melody through continuous internalization and refinement.

4.2.2 Rhythm and Beat

The Dong people do not have the concept of "rhythm and beat" in music. Dong singers create Dong Da Ge based on the lyrics. Sanjiang County Dong Da Ge is a combination of regularity and freedom in singing, rarely is a Dong nationality song just a beat form from beginning to end. Therefore, when singing the Da Ge of the Dong nationality, there will be such a phenomenon, the same song, sung by the same chorus, is sung at different speeds and rhythms on different occasions, and the high voice is particularly obvious.

The researchers analyzed the rhythm characteristics of Dong nationality big songs in Sanjiang County, and summarized the following three common characteristics:

4.2.2.1 Free Beat

The characteristics of "free beat" are mainly manifested in: First, it does not emphasize the tendency of progress between strong and weak beats, and there is no fixed law of strength and weakness. Second, beat organization is rarely constrained by speed, and its dynamic factors are more determined by the rhythm of lyrics and the physiological constraints of human breathing, rather than pre-arranged layout rules. Third, "Free Beat" brings a long, soothing singing tone that has no obvious beat center and is free and flexible in tempo. Such as the "fishing net song" fragment.

渔网歌

Fishnet song

三江县

Sanjiang County

1 ♩ = 102

领 齐

(si toŋ ka:n si tu a oi hoi hoi tu a he
 (四 东 千 四 足 啊 哎 嗨 嗨 足 啊 嘿

9 Translate: mimetic word

kəi ja heŋ e tin ta:ŋ e kəi ja he
 介 呀 哼 呃 今 当 呃 介 呀 哼

15 Translate: mimetic word

领 领

tin ta:ŋ he kəi ja he kəi ma tin ta:ŋ oi ja kəi e tu) jin he la:u
 今 当 嘿 介 呀 嘿 介 嘛 今 当 哎 呀 介 呃 足) 下 河 撒

23 he)
 嘿)

Translate: Go

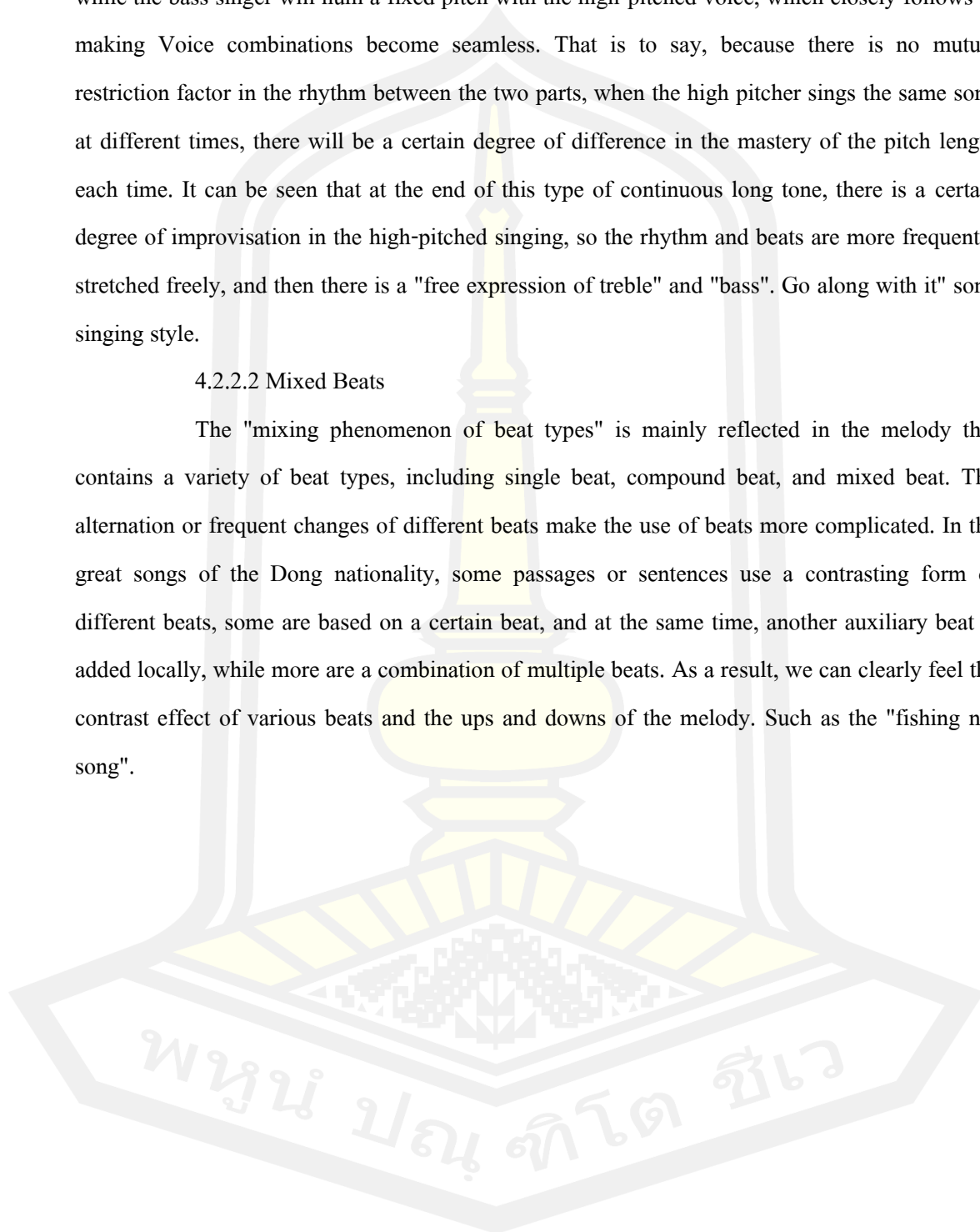
Figure 27 This is an example of free beats. This example is the music recorded in Sanjiang by the Guangxi volume editorial committee of "Chinese Folk Songs Collection", sung by Wu Peifu, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Chen Guofan. The meaning of the song: I cast a net to catch a fish in the river, I want to fight a big red fish; my brother wants to fall in love with my sister, and a white-headed married couple.

The tempo of the beginning part of this piece is relatively free, which is closer to the natural rhythm of language. Although the length division between each sound can be roughly and regularly divided by bar lines, the actual sound time value is longer or shorter than the written record, which is mainly for the convenience of notation. In addition, the bass part at the end of the song is set against the background of the long tone of the main tone, that is, the long tone la of the low voice is sung, while the high voice freely displays the singing skills above in the form of solo, expressing the musical emotion to the fullest. In fact, every time a high-pitched singer sings, the

tone value will be hurried or slow according to the different emotional expressions at that time, while the bass singer will hum a fixed pitch with the high-pitched voice, which closely follows it, making Voice combinations become seamless. That is to say, because there is no mutual restriction factor in the rhythm between the two parts, when the high pitcher sings the same song at different times, there will be a certain degree of difference in the mastery of the pitch length each time. It can be seen that at the end of this type of continuous long tone, there is a certain degree of improvisation in the high-pitched singing, so the rhythm and beats are more frequently stretched freely, and then there is a "free expression of treble" and "bass". Go along with it" song singing style.

4.2.2.2 Mixed Beats

The "mixing phenomenon of beat types" is mainly reflected in the melody that contains a variety of beat types, including single beat, compound beat, and mixed beat. The alternation or frequent changes of different beats make the use of beats more complicated. In the great songs of the Dong nationality, some passages or sentences use a contrasting form of different beats, some are based on a certain beat, and at the same time, another auxiliary beat is added locally, while more are a combination of multiple beats. As a result, we can clearly feel the contrast effect of various beats and the ups and downs of the melody. Such as the "fishing net song".



渔网歌

Fishnet song

三江县
Sanjiang County

1 $\text{♩} = 102$

领 齐

(si toŋ ka:n si tu a oi hoi hoi tu a he
四东千四足啊哎嗨嗨足啊嘿

9 Translate: mimetic word

kəi ja heŋ e tin ta:ŋ e kəi ja he
介呀哼呃今当呃介呀哼

Translate: mimetic word

15 领 领

tin ta:ŋ he kəi ja he kəi ma tin ta:ŋ oi ja kəi e tu jin he la:u
今当嘿介呀嘿介嘛今当哎呀介呃足下河撒

Translate: mimetic word

Translate: Go

he)
嘿)

23 齐

ne (e) pan ca:ŋ sa tu pa ka:u kaŋ coi pu (he lo),
网(呃)心想打得一条大红鲤(嘿)嘞),
30 down to the river to cast a net, Hoping to catch a big carp.

kəi lai pan ta jen sic tja:ŋ (he ja he) lu,
如果你我真情相(嘿呀嘿)爱,
37 Translate: You and I really love each other,

pu kəi ta ni tu pa mu (ma heŋ heŋ ja heŋ).
白头到老结夫妻(嘛哼哼呀哼)。
Hope to grow old together

44 领

(hi eŋ kəi eŋ kəi e m oi hoi
(西 嗯 介 嗯 介 呃 姆) 哎 嗨
Translate: mimetic word

(he)
(嘿)

50

eŋ kəi eŋ kəi e he ja he he kəi ma
嗯 介 嗯 介 呃 哼 呀 嘿 嘿 介 嘛
Translate: mimetic word

56

eŋ kəi oi ja:ŋ kəi e tu)
嗯 介 哎 呀 介 呃 足)。
Translate: mimetic word

(吴培甫、梁凤娥唱，陈国凡、奉孝伦、陆炳兰记，陈国凡译配)^①

Figure 28 This is an example of mixed beats. This example is the music recorded in Sanjiang by the Guangxi volume editorial committee of "Chinese Folk Songs Collection", sung by Wu Peifu, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Chen Guofan.

The mixed beat is mainly reflected in the main part in the middle of the song (For example, Figure 28). In the score example, from the perspective of the rhythm and rhythm combination of the vertical parts, the accent positions are basically the same, and the rhythm pattern combination is relatively close. This is mainly because the parts restrict each other in order to achieve unity during the rhythm progress, and they are implicated in each other; From the analysis of the rhythm and beats of the horizontal part, the appearance of strong beats has no fixed rules and is unbalanced, sometimes showing irregular changes in the form of 3/8, 2/4, 3/4, and rhythm. The irregular appearance of beat stress is mainly determined by the different structure of

the lyric's arrangement, the rhythm of the melody itself, and the priority of tone expression. Therefore, the position of the stress may not always appear on the first beat of each measure. Restricted by the bar line of the notation in the form of a single tempo, there appears a non-functional equalized rhythm that changes the form of the tempo from time to time.

4.2.2.3 Regular beat

The regularized beat basically maintains the unity of the beat. Its beat use is often limited by a specific speed, and there are fixed and equal accent positions, and a rhythm pattern with structural specifications runs through it. Therefore, the "regularized beat" also has a certain squareness and symmetry in the presentation of the phrase, which plays an organizational role in the construction of the melody of the multi-voice form of Da Ge. Such as the clip of "I Love You".

我对你一片深情
I Love You

三江县
Sanjiang county

♩ = 84

Jing jing de ting (a) wo lai jiang (yi ya hei), peng you
静静地听(啊)我来讲(啲呀嗨), 朋 友
Translate: Listen to me quietly My friend

rang (a) wo (a) gao su (ya) ni zhi dao (mou)
让(啊)我(啊)告诉(呀)你知道(吗)
asked me to tell you

(mou)
(吗)

Figure 29 This is an example of regular beat. This example is the music recorded in Sanjiang County by the Guangxi Volume Editorial Committee of "The Collection of Chinese Folk Songs", sung by Wu Fu Jintong and Wu Fu Jintang, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Chen Guofan.

The formation and development of the rhythm of the Da Ge cannot be separated from the specific social and cultural background, and at the same time, based on the unique national language expression, it has become the inevitable result of the cultivation of its rich cultural soil. First of all, the rhythm of the Da Ge is closely related to the national production method. The Dong people mainly cultivate the land, often live by letting nature go and being content with the status quo, and to a certain extent show the characteristics of peace and patience. This personality trait is clearly reflected in the rhythm and beat system of Da Ge, and then formed a relatively free and flexible rhythm style. In addition, the labor rhythm of the Dong people is also similar to the rhythm of the song. Da Ge that are often sung in the fields do not need to match the people's labor rhythm in terms of rhythm and rhythm, and are not subject to strong or weak beats. The rhythmic limitation of repetition has turned more attention to the expression of tone and the expression of emotion. Secondly, there is a certain internal connection between the generation of the rhythm of the Da Ge and its national language expression, especially the different structural arrangements of the same lyrics closely related. The characteristics of the lyrics will be emphasized in the third section.

4.2.2.4 In terms of rhythm, the two voices are basically characterized by rhythm consistency with the same time value. In order to achieve the common purpose of shaping the same musical image, the change and contrast of rhythm between the two voices are not emphasized. They often sing the same lyrics with the same melody and the same rhythm at the same time. The exquisite vocal changes of high-pitched singers sometimes also bring some rhythmic subdivisions and rhythmic synthesis. The following are its more common combinations:



Figure 30 This is an example of a commonly used rhythm combination. Produced by researchers

4.2.3 Mode

According to their relationship with each other, several notes form the components of the melody and the intervals of each degree in the scale around the tonic and the backbone, forming a whole scale sequence called mode. Mode is an important means of presenting and stabilizing the sense of color in music. Chinese Pentatonic Scales: Gong, Shang, Jue, Zhi, and Yu. The mode names are determined according to the tonic scale. The five tones are specifically Gong mode, Shang mode, Jue mode, Zhi mode, and Yu mode:

Gong mode: Gong, Shang, Jue, Zhi, Yu, Gong. namely do, re, mi, sol, la, do; □ □

Shang mode: Shang, Jue, Zhi, Yu, Gong, Shang. namely re, mi, sol, la, do, re; □ □

Jue mode: Jue, Zhi, Yu, Gong, Shang, Jue. namely mi, sol, la, do, re, mi; □ □

Zhi mode: Zhi, Yu, Gong, Shang, Jue, Zhi. namely sol, la, do, re, mi, sol; □ □

Yu mode: Yu, Gong, Shang, Jue, Zheng, Yu, namely la, do, re, mi, sol, la. □ □

The Da Ge of the Dong nationality is a multi-voice folk song with pentatonic scale as the mainstay. Its artistic expression is mainly manifested through the "longitudinal" interval relationship. This kind of interval relationship of Da Ge of the Dong nationality is naturally produced in the folk music practice activities of the Dong nationality and has a certain regularity. As far as the tunes of the Da Ge of the Dong nationality are concerned, most of them are based on the plume mode of the pentatonic scale. Specifically, the "la" tone in the "Yu" mode is the tonic of the mode, and the beginning and ending notes of the music are both the main notes, which stabilize the music and play a role in the final tone. The "mi" above the tonic is the dominant tone of the mode, and it is also the backbone of the music. Together with the tonic "la", it forms a stable fifth-degree support. "Do" plays a very subtle role in the "Yu" mode. On the one hand, as an unstable tone in the mode, it often descends to the tonic "la" as a support; On the other hand, in the process of melody, it often moves between "Yu"(la) and "Shang"(re) in order to obtain a considerable degree of stability. At this time, it is combined with "Zhi"(sol) to re-constitute a new fifth-degree mode bracket, thereby generating parallel major and minor mode alternations of the "Gong" (do) tone and the "Yu" (la) tone. This alternating effect is extremely natural and does not reveal any traces. It plays the role of adjusting the mode color within or between paragraphs, and enriches the audio color of the mode. "Re" is the subordinate sound in "Yu" mode, and its position is in the middle of the basic range. When it participates in the lower three-tone group,

that is, the "la do re" three-tone group, the melody produces a Minor color; when participating in the "do re mi" triad, the melody produces a major color.

From the analysis of a large number of Dong Da Ge music scores collected and recorded in Sanjiang County, it is proved that the mode of Dong Da Ge in Sanjiang County is relatively stable, almost dominated by pentatonic "Yu" tune, and there are very few Gong modes, Shang modes, Jue modes and Zhi modes. For example, in Sanjiang County, "Dong Nationality Da Ge (Local Textbook)" included 32 Da Ge songs, all ending in " Yu "(la), which is in line with the "softness" characteristics of Dong Nationality Da Ge music. For example, Figure 31:

我对你一片深情
I Love You

三江县
Sanjiang county

♩ = 84

Jing jing de ting (a) wo lai jiang (yi ya hei), peng you
静静地听(啊)我来讲(哟呀嗨), 朋友
Translate: Listen to me quietly My friend

rang (a) wo (a) gao su (ya) ni zhi dao (mou)
让(啊)我(啊)告诉(呀)你知道(嗨)
asked me to tell you

(mou)
(嗨)

Figure 31 This is an example of a " Yu "(la) tune. This example is the music recorded in Sanjiang County by the Guangxi Volume Editorial Committee of "The Collection of Chinese Folk Songs", sung by Wu Fu Jintong and Wu Fu Jintang, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Chen Guofan.

In summary, the ending note of the Dong Nationality Da Ge in Sanjiang County falls on "la", and the tune is " Pentatonic scale Yu Mode". The melody trend of the music is closely

related to the language of the Dong people and the living environment of the Dong people, showing the characteristics of gentleness, tenderness and affection.

4.2.4 Musical structure

The progress of music always unfolds in a certain logical form, and the structural form of music is one of the main manifestations of the logical characteristics of music. The Da Ge is a multi-segment concatenation structure with the nature of a segmented song. The structure is huge and rigorous, and it has formed a set of folk oral terms related to it. A complete Da Ge is called a "mei" (meix, Chinese translation: a song), and Da Ge contains a number of "Jiao" (jogx, Chinese translation: paragraph). There are at least two "jiao" (paragraph) in a "mei" (a song) Da Ge, and as many as dozens of segments, or even more than a hundred segments. The division of "jiao" (paragraph) is mainly based on the length of the lyrics. The structure of each segment is basically the same, and the main body of the tune is also similar. "Jiao" (paragraph) is the repeated constituent unit of "Mei" (a song), and its internal structure is composed of three parts in sequence: "Qit duns" (Chinese translation: start), "Gens dos" (Chinese translation: 'Begin to sing), "Ladx huoh" (Chinese translation: sing a long tone).

" Qit duns " is the part that is sung by one person at the beginning of each paragraph, usually with an introductory character, one or half sentence of the lyrics, varying in length. There are also a few Da Ge without a pause, and all the singers sing together at the beginning. After " Qit duns ", all members of the singing class sing together in a chorus, called " Gens dos ". The lyrics content is relatively grown and it is the main lyrics part of the song. " Ladx huoh " is also called "La sang zi". It is the ending part composed of back words. In the songs sung when showing off the voice of a high-pitched singer, "Ladx huoh" becomes an important part of the overall structure of the song. Most of this part is sung in separate parts, the high part is sung by 1-2 high-pitched singers in turn, and the low part is sung by the rest of the singing class. Sometimes, except for the first and last paragraphs of a Da Ge, the " Ladx huoh " part is completely sung, and the remaining paragraphs are appropriately omitted or deleted. Usually, the last few words at the end of the " Ladx huoh " part of Da Ge are "Gans liees nyenc juh", the last few words at the end of the " Ladx huoh " part of Da Ge are " Iex juh". " Gans liees nyenc juh " and " Iex juh " are both respectful terms for the opposite sex, which means that a song or a passage is about to end, and remind the other party to be ready to sing again. Taking the "Fishing

Net Song" in Sanjiang County, Guangxi as an example, this "Mei" (a song) Da Ge is composed of four "Jiao" (paragraph): Such as Figure 28.

Through the above example of the score, we can clearly see the basic structure of the close connection of "Qit duns", "Gens dos", "Ladx huoh". Among them, the presence of a large number of supplementary words in the "Ladx huoh" part (in the "()" in the spectrum example) plays a role in supplementing, deepening and enriching the performance of the song.

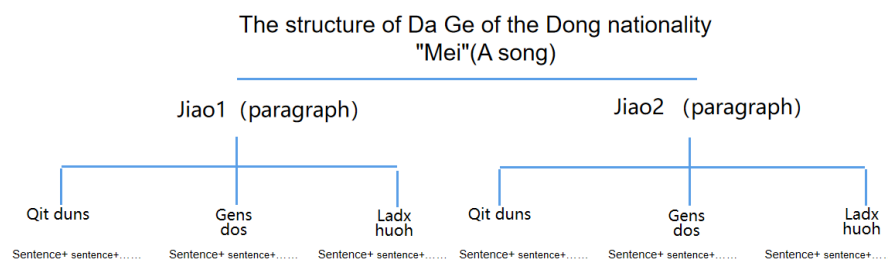


Figure 32 Structure diagram of Dong nationality Da Ge. Produced by researchers

The length of the Da Ge varies, but the structure of each segment is composed in a fixed order: " Qit duns " means that a piece of song is officially sung, and is sung by a fixed lead singer. The lead is usually a singer and memory master in the song class. Play an important role in the song class group; " Gens dos " is the main part of the song, and it is also the part that all members sing together. Occasionally, there will be a treble singer who sings in different parts; " Ladx huoh " is the ending part formed by the lining word, usually it is necessary to assign different singing roles to complete, 1-2 high-pitched singers sing the high part, and the rest of the singers jointly complete the low part. It can be seen that the structure of the Dong's Da Ge is always carried out in a fixed order, and the roles of singing are clearly divided. Each role recognizes the status of other roles while clarifying its own position, thus forming a well-organized and orderly structure. In the repeated concerts of a fixed musical structure, the tribe members have repeatedly emphasized and reinforced this sort of psychological identity. Therefore, the structure of the Dong nationality's Da Ge represents the clear relationship and orderly existence between people in the internal organization system of the society, which reveals the fundamental attributes of the cultural psychology of the Dong nationality's distinct hierarchy.

In short, the isomorphic relationship between the structure of the Dong's Da Ge and other cultural issues is not only an approximation of the surface phenomenon, but the result of the logic control of the deep-seated psychological performance of the nation. Because the logic of deep psychological performance of a nation is the original germplasm of that nation's culture, and it is also the fundamental reason for the formation of heterogeneous and isomorphic relationships.

4.2.5 Voice characteristics

In the investigation and analysis of the main body of the Dong nationality Da Ge, the researchers found that the Dong nationality Da Ge is a form of folk chorus that mainly combines two parts, sometimes three or four parts are also present. There are three main types of voice part: Branch multi-voice part, Set-off multi-voice part, Imitative multi-voice part, among them, branched multi-voice part dominates.

4.2.5.1 Branch multi-voice

Branch multi-voice is the most common method of voice combination in folk multi-voice music. It is mainly composed of a basic melody and simultaneous branching variants, that is, several parts sing or play the same melody together, some of which are temporarily separated from the main melody, and some short changes in pitch appear, forming the branch of the melody; sometimes the parts merge together to become a chorus or unison. It can be said that branch music is a development form of monophonic music, and branch tones are derived products, and are a branch of the main axis of the basic melody. The relationship between the branch parts and the main melody belongs to the nature of homogeneity and unity, expressing the same musical image together. Generally, the principle of branching voice composition of Dong nationality Da Ge in Sanjiang County is as follows: When the main melody is in the high-pitched range, the high-pitched part is sung in unison with the low-pitched part; if the main melody is in the low-pitched area, it is sung in separate parts.

我对你一片深情

I Love You

三江县

Sanjiang county

1 ♩ = 84

Jing jing de ting (a) wo lai jiang (yi ya hei), peng you
 静 静 地 听 (啊) 我 来 讲 (呀 呀 嗨), 朋 友
 Translate: Listen to me quietly My friend

7

rang (a) wo (a) gao su (ya) ni zhi dao (mou)
 让 (啊) 我 (啊) 告 诉 (呀) 你 知 道 (吗)
 asked me to tell you

(mou)
(吗)

Figure 33 This is an example of a branched multi-voice texture. This example is the music recorded in Sanjiang County by the Guangxi Volume Editorial Committee of "The Collection of Chinese Folk Songs", sung by Wu Fu Jintong and Wu Fu Jintang, notated by Chen Guofan, Feng Xiaolun, Lu Binglan, and translated by Chen Guofan.

For example, Figure 33, the melody of the upper and lower parts of the song progresses, sometimes the high and low parts sing in unison, emphasizing the common melody part; sometimes the variant tones are separated from the overall tonal structure of the main melody line. "Combination" highlights the characteristics of the shared melody, and is an important aspect of shaping the expression of a unified musical image; "Separation" is the development of the melody of the high voice, but this development is based and prototyped on the melody of the low voice, and is derived from the melody and rhythm of the low voice. This vertical sub-voice singing gives the music a change in intensity, and brings out the three-dimensional layering of the melody in progress.

4.2.5.2 Set-off multi-voice

It is composed of a set off the continuous long-singing voice part, a rhythm-type continuous long-tone singing part, a fixed-tone type singing part, and a main melody singing part. In Sanjiang Da Ge this type is mainly used for the " Ladx huoh " part at the end of each section and the end of the whole song. The " Ladx huoh " part is usually set off by the members of the song class to extend the tonic sustain of the low voice. The high-pitched singer sings the main melody with no specific word meaning and becomes the main expressive part, freely exerting the singer's skillful voice skills.

Such as Figure 28. From the 44th bar to the end of the above example, there is a " Ladx huoh " part with a total of 17 bars. The main melody sings a delicate and tactful melody with function words in the high voice, expressing sincere emotions. The low part sings a long, stable tonic continuous tone, which sets off the beautiful singing voice of the high part with the ups and downs. Together, the two complete the perfect ending of the paragraph.

4.2.5.3 Imitation multi-voice

The overlapping parts of a certain melody that appear successively in different parts are composed of three forms: compact imitation (shortened tune imitation), strict imitation (same tune imitation), and expanded rhythm imitation (expanded tune imitation). There are few imitation multi-voice textures in the Da Ge of the Dong nationality in Sanjiang County.

4.3 The song tag features of Dong Nationality Da Ge in Sanjiang County

4.3.1 Structural features

The song tag of Da Ge of the Dong nationality are musical elements that have long been conceived in the national culture. It is closely integrated with the local cultural background, language tones, and singing habits of the Dong nationality. The song tag of Da Ge of the Dong nationality are both regular and flexible. The "rules" are derived from the folk poetry in the national literary form, and the "flexibility" is manifested in the complexity and variety of the song tag. In short, the national song tag form and the relationship between song tag and music embody the unique logic of music thinking of the Dong people.

The main type of Da Ge song tag basically follows the metrical characteristics of the Dong nationality's archaic poems. It is mostly embodied in the five-character sentence structure

and the seven-character sentence structure, and both are applied in various genres. In addition, there are still many seven-character mixed-language sentence patterns and mixed-language sentence patterns that often appear in the application of Da Ge 's word formation.

4.3.1.1 Five-character sentence pattern

The five-character sentence pattern is the most basic and most commonly used sentence pattern in the song tag. The sentence structure is short, the rhythm is strong, the contrast is neat, and there is little variation. Mainly used in narrative genres with relatively fixed content and traditional structure, especially the "Five-character thimble sentence pattern" in the following example is the most distinctive and rich in life interest:

Bian ye shi shu dou, (Translate: There are roots everywhere)

Shu dou sheng bai jun, (The roots of the tree are covered with fungus)

Bai jun sheng mo gu, (Fungus grow into mushrooms)

Mo gu hua cheng he, (Mushroom into a river)

He li sheng xia zi, (There are shrimps in the river)

Xia zi sheng e rong. (Prawn Raw E Rong)

4.3.1.2 Seven-character sentences

Seven-character sentence patterns are not lacking in the use of song tag. In daily singing, the seven-character sentence pattern is more adaptable, which is conducive to expressing different emotions and content of the Da Ge genre, especially in the performance processing of the end of the sentence, singers usually habitually put the tone on the seventh syllable a little emphasis, naturally forms a pause at the end of the sentence, so it is often used by singers. For example:

Wei ren xu yao jiang he qi, (Translate: People should be kind)

Lao de mo qi you mo ling. (The old do not bully the young)

Xiong di bu he jin bian tu, (Brothers at odds, family poor)

Quan jia he mu tu bian jin. (Family harmony, family wealth)

Fu mu de hua xu yao ting, (Listen to your parents)

Xiong di jie mei yao tong xin. (Brothers and sisters should be of one mind)

He mu jia ting ren cheng zan, (Praise of the harmonious family)

Bu he jia ren chou ming sheng. (Bad family, bad reputation)

4.3.1.3 Seven-character mixed-sentence sentence pattern

The seven-character sentence structure is based on the seven-character sentence structure, and four, five, six, eight, etc., or even more sentence structures are inserted between the upper and lower sentences. Because of the asymmetrical arrangement in the sentence pattern and the different echoes before and after, the length of the sentence pattern is different, and the odd and even are not restricted. The sentence pattern shows great flexibility on the basis of the basic metric. Therefore, the song tag content is more expressive and the music rendering is more delicate. For example:

Gu shu zhe tian lu bu tong (Translate: The ancient trees block the road)

Qing teng chan rao xiang na long bao zhu shu (The vine twined like a dragon hugging a tree pillar)

Shan shu bai ren cai tai dong (It takes a hundred men to lift a fir tree)

Shu shang kan niao zheng ming jiao (The birds in the trees keep chirping)

Dai dao tian ming zi xi kan (Wait till the morning light and look closely)

Guo jian hao shan hao shui ren ren kua zan (See everyone praised the good mountains and water) Dao chu dou shi da rong shu (There are big banyan trees everywhere)

Hai you yi pian hao sha ba (And a good sandbar)

4.3.1.4 Miscellaneous sentences

Miscellaneous sentence patterns are not fixed because of their structure and song tag are not restricted by metric. Therefore, their long and short sentences are alternate and uneven. In addition, because the number of syllable words in a miscellaneous sentence can be increased or decreased at will according to the meaning of the word or the need of expression, the sentence itself has flexibility in arrangement and freedom in development space. On the whole, this sentence pattern is often suitable for song tag that express emotional ups and downs and complex content. For example:

Shui niu si le liu xia yi Shuang chang jiao. (Translate: The buffalo died and left a pair of long horns)

Ni gei wo liu xia yi dui bai fa yo. (You left me a pile of bones)

Shi lao tian wu yan hai shi wo de ming bao? (Is God blind or my fate weak?)

Wei shen me tian di xia qiong ren dou shi zhe yang ku? (Why are poor people all so bitter?)

Wei shen me tian di xia chai zhu dou shin a yang e? (Why are rich people all so evil?)

Nan dao tao guo jiu shi jiu nao de ren (I mean, a man who narrowly escaped death) dou you tong yang de ming yun? (Share the same fate?)

4.3.2 Prosodic features

Rhyme is the law of rhyming, and the same rhyming part is placed in the same position as the song tag, forming a harmonious looping beauty. The local Dong nationality pronunciation in Sanjiang County is composed of 32 initials, 52 finals and 15 tones, which is full of rhythm. Such a complex and diverse phonetic system makes Da Ge's song tag extremely particular about the use of rhyme, and the rhythm of rhyming is also very unique.

There are three common rhyming methods in Da Ge, namely, regular rhyme, hook rhyme and inner rhyme. The three rhymes are connected in a song, and the rhymes are intertwined and the sentences are corresponding to form a perfect whole. "Regular rhyme" refers to the main rhyme of Da Ge, usually at the end of the even sentence (next sentence), so it is also called the foot rhyme. Generally speaking, the rhyme must be one rhyme to the end, and the rhyme is rarely changed in the middle, so as to achieve the overall effect of one go, harmony and unity. What rhyme is in a song refers to the positive rhyme. "Hook rhyme", also known as waist rhyme, refers to the connecting rhythm of the upper and lower sentences of Da Ge, that is, the final syllable of the last syllable of the previous sentence rhymes with the final syllable of the first, second or fourth syllable of the next sentence. Hook rhyme is generally more flexible and freer to use, and does not require the entire song to be rhymed to the end. The rhyme form makes the odd and even sentences of the whole song like a chain, closely connected, echoing from top to bottom. "Inner rhyme" refers to the rhyming rules used in the same sentence pattern. It refers to the rhyming requirements between the rhythms, that is, the last syllable of the previous rhythm and the first and last syllables of the next rhythm have the same rhyme, or within the rhythm Two adjacent syllables have the same rhyme. There are many long sentences in a Da Ge, and each adjacent rhythm can rhyme. In this way, it is equivalent to dividing a long sentence into several short sentences, and the short sentences rhyme with each other, so that the reciting is catchy and

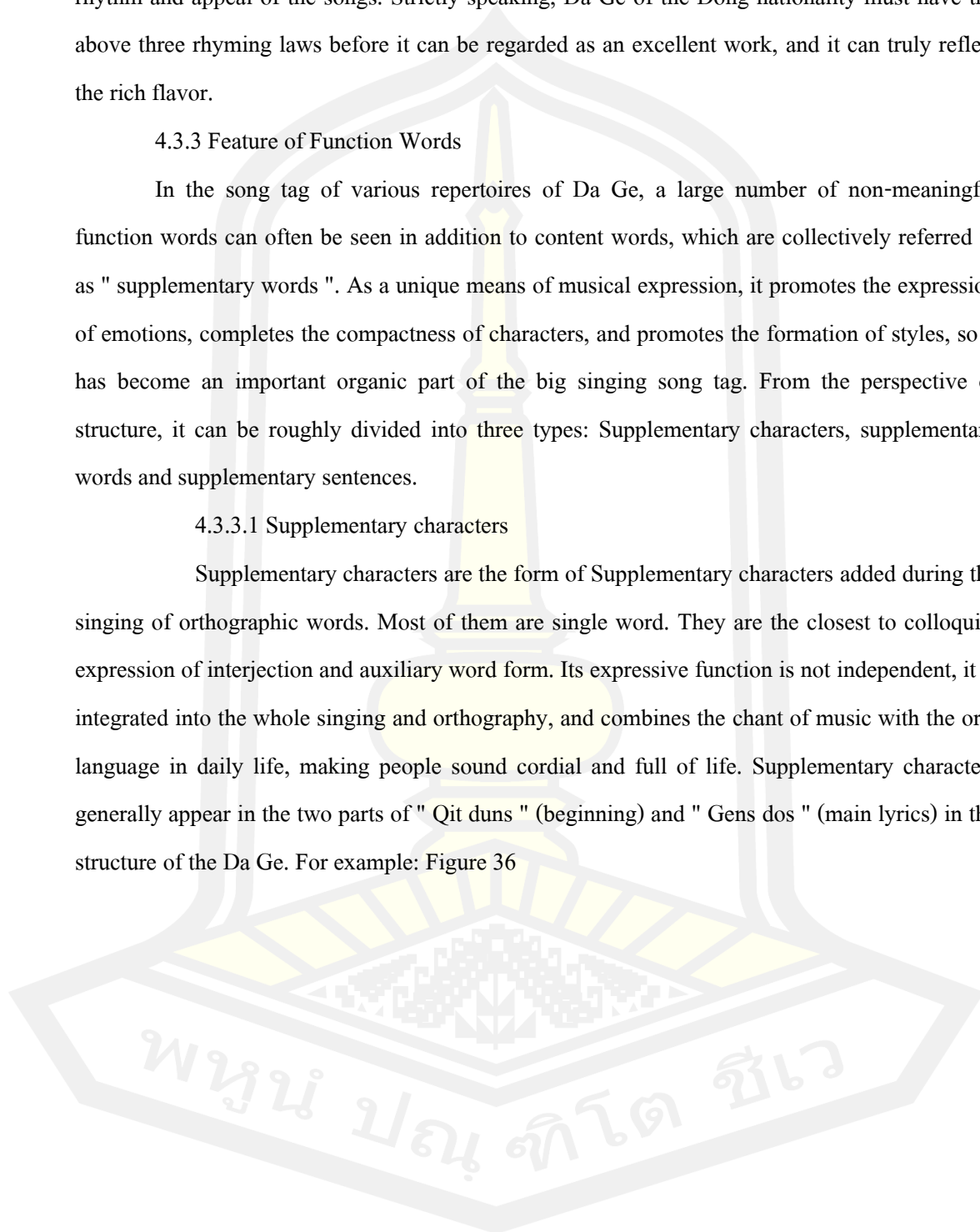
endless, which not only maintains the integrity of the entire long sentence, but also Enhance the rhythm and appeal of the songs. Strictly speaking, Da Ge of the Dong nationality must have the above three rhyming laws before it can be regarded as an excellent work, and it can truly reflect the rich flavor.

4.3.3 Feature of Function Words

In the song tag of various repertoires of Da Ge, a large number of non-meaningful function words can often be seen in addition to content words, which are collectively referred to as " supplementary words ". As a unique means of musical expression, it promotes the expression of emotions, completes the compactness of characters, and promotes the formation of styles, so it has become an important organic part of the big singing song tag. From the perspective of structure, it can be roughly divided into three types: Supplementary characters, supplementary words and supplementary sentences.

4.3.3.1 Supplementary characters

Supplementary characters are the form of Supplementary characters added during the singing of orthographic words. Most of them are single word. They are the closest to colloquial expression of interjection and auxiliary word form. Its expressive function is not independent, it is integrated into the whole singing and orthography, and combines the chant of music with the oral language in daily life, making people sound cordial and full of life. Supplementary characters generally appear in the two parts of " Qit duns " (beginning) and " Gens dos " (main lyrics) in the structure of the Da Ge. For example: Figure 36



傻姑娘

Silly Girl

三江县

Sanjiang County

1 ♩ = 65

ma:u tsəu pai kin kai lan ji a:u (le), i tsəu tsəŋ tən tso tsen pa:u (le ha)。
 上山归来肩挑手提(咧), 出门进屋眼泪落(咧哈)。
 i tso tgəŋ pha:u a kə (ha le), i tso tsəŋ ten tu:ŋ ko:ŋ təu (le ha)。
 孤孤单单没奈何(哈咧), 痴心思念见情哥(咧哈)。
 Translate: Feeling sad because you're alone, the eyes streamed down. Miss lover very much

6

i i ja i ja i ŋwai:i。
 (咧 咧 呀 咧 呀 咧 歪)。
 Translate: mimetic word

(əu əu ŋwai:i ŋwai:i ja ŋwai:i ŋwai:i ja ŋwai:i)。
 (欧 欧 歪 歪 呀 歪 歪 呀 歪)。
 Translate: mimetic word

ha
 (哈)

(李兰英、谭培端、李培邓唱，范西姆记)®

Figure 34 This example is the music recorded in Sanjiang by the Guangxi volume editorial committee of "Chinese Folk Songs Collection", sung by Li Lanying, Tan Peiduan, Li Peideng. notated by Fan Ximu. song meaning: miss lover.

For example, Figure 34. The "le" in the brackets of the lyrics are the Supplementary characters added to the orthographic words. The inlay of these words plays an important role in the expression of music. First, strengthen the tone of voice. Most of these Supplementary characters are in a position where the intonation changes are relatively concentrated. Adding them to the singing and content words strengthens the tone of the lyrics statement and helps the performance of the song content. Second, promote a compact and unified music structure. In order to achieve a balanced and symmetrical music structure, several Supplementary characters

can be added to make the rhythm denser and uniform, the music structure is compact and tight, and the jumping and flexibility of the music are strengthened. In addition, the Supplementary characters also make the originally regular phrases more unified, and the rhythm pattern is more symmetrical, ensuring a smooth, coherent and full singing. Third, strengthen the life and local characteristics of music. These Supplementary characters come from the familiar interjections and auxiliary words expressed in local languages. They are the product of the combination of the expression of music and the colloquialization of daily life. They make people sound cordial and natural, and full of life-like atmosphere. At the same time, the Supplementary characters often reflect the characteristics of the local language and become one of the important factors in expressing the color of local music.

4.3.3.2 The supplementary words

Supplementary words are mostly a long tone or a short melody, and it may also be a complete verse or several verses. Due to its short length, it generally cannot be the basic part of the content of the performance. It is only in an auxiliary and secondary position, and plays a role in supplementing, deepening, and enriching the performance of the song. Such as Figure 34.

The two sets of supplementary words "Əu Əu uai" and "le ha" are cleverly added between and at the end of the sentence to make the lyrics more natural and comfortable to sing, adapt to the needs of emotional expression, and strengthen the stability of the section structure. Supplementary words are developed on the basis of supplementary words, so they also play the same musical expression role as supplementary words.

4.3.3.3 Supplementary sentence

Supplementary sentence refers to the supplementary tone that is equivalent to a phrase in terms of structure length and structure function. Generally, the form of the supplementary sentence is not affected by the relationship between the orthographic statements, and the melody and rhythm are relatively free to use, the length is longer, and there is more room for development and change, so there is a relatively sufficient expression of emotions and a strong independence expressive. Supplementary sentences are characteristic expressions in big singing lyrics. Supplements of varying lengths can be seen at the end of almost every paragraph in every Da Ge. The Dong language is called "Ladx huoh". Sometimes, in a type of song sung when

showing off the voice of a high-pitched singer, the positive part is very short, and the "Ladx huoh" part becomes an important part of the overall structure of the song. For example, Figure 34.

There are only two main sentences in the lyrics, and the supplementary sentences account for one-third of the whole song (sections 7-9). This part is usually performed by two or three voices. The low voice sings a continuous and steady tonic, while the high voice is mellow and delicate, expressing the beauty of the voice and expressing the sincere emotions of the heart. It can be seen that the use of the supplementary sentence of Da Ge firstly stems from the need for emotional expression. It is not restricted by the relationship between words and music, but freely displays the melody, and enjoys the music chant. Therefore, it often has the characteristics of strong music chanting, emotional expression and concentrated expression of local characteristics.

The Feature of Function Words of Da Ge of the Dong nationality is not only ecological and natural, but also presents a harmonious rhythm in terms of language style, uniform singing style, softness of musical mode, and interactivity of rhyming forms. The tone is tactful, the structure is neat, and it is close to the natural style.

4.4 Summary

Da Ge of the Dong nationality are very rare multi-voice, unconduted, a cappella folk chorus music in the world. The musical characteristics of the Dong nationality Da Ge are an important factor that distinguishes folk songs in this area from other folk songs, it is not only the concentrated expression of the language form, psychological quality and personality characteristics of the nation in the national music culture, but also the vivid reflection of the characteristics of the people's life structure in the region in the folk music.

The types of Dong Da Ge in Sanjiang County include Gu Lou Da Ge, voice Da Ge, ritual Da Ge, narrative Da Ge, children's Da Ge and opera Da Ge. The form structure has its own national characteristics, which consists of three parts: "Qit duns", "Gens dos", "Ladx huoh". In terms of melody, the harmonic intervals produced unconsciously by the high and low voices mainly include major and minor thirds and pure ones, pure fourths and perfect fifths, major second and minor seventh as supplements, other intervals are rarely present or absent;

Dong Da Ge is a multi-voice folk song dominated by pentatonic mode. It is an independent, complete and self-contained pentatonic voice system. Most of its singing tones are dominated by natural pentatonic “Yu” mode.

The beat forms of the Dong nationality dynamism include free beat, mixed beat and regular beat. The generation and changes of these three beats reflect the development process of Da Ge from one level. The multi-voice is the most concerned and researched part of Da Ge. Its unique national “Branch multi-voice”, “Set-off multi-voice”, “Imitation multi-voice” not only sings the world, but also subverts the cultural prejudice that foreigners thought Chinese traditional music had no polyphonic form. The lyrics of the Dong nationality songs are the musical elements that have been bred in the national culture for a long time, it is closely integrated with the local humanistic background, language tones and singing habits of the Dong nationality. Sentence patterns such as five-character, seven-character, and miscellaneous characters together constitute a systematic sentence structure.

The music scholar Enkhtia calls music "musical culture", arguing that music is a part of culture, a cultural matter closely related to customs and the complex organizational structures that support it in a given society, it is also a testament to what already exists in a particular society and culture. From the analysis in the fourth chapter, we can see that the musical forms of the Dong nationality songs all show a high degree of "harmony", which fully embodies the philosophical concept of harmonious coexistence and common development between man and nature. It is the historical accumulation gradually formed by the Dong people in the specific human environment and natural ecological environment. (The above conclusion comes from fieldwork.)

Chapter V

The Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China

The transmission of national culture is a dynamic diachronic process. It refers to the process of vertical transfer of culture among the social members of the national community. This process is restricted by the living environment and cultural background and has mandatory and modular requirements, and finally forms a cultural transmission mechanism, so that human culture has the characteristics of stability, integrity, and continuity in historical development. At the same time, cultural transmission is also a concept of development. It not only has a relatively stable operating mechanism in the traditional sense, but also changes with the changes of the environment. Its selection mechanism will show its dynamic characteristics in this change, and continue to derive a new transmission model in the modern sense, so as to form a close relationship between "tradition" and "modern", which sometimes highlights tension, sometimes coexists harmoniously, and adjusts to each other in the dynamic process.

The traditional song of the Dong nationality in Sanjiang County has been passed down for thousands of years. Researchers have conducted in-depth fieldwork in Sanjiang County and found that although the transmission of Da Ge is still tight in the countryside, as far as the channels of transmission are concerned, it has already surpassed the rural society and ethnic local culture and is closely integrated with the contemporary social background. On top of the original transmission backbone, it has developed and evolved into other transmission modes, namely, the transmission of master and apprentice, family transmission, community transmission, cultural performance transmission and school education transmission. This article refers to the first three as "traditional transmission ", and the latter two as "modern transmission ". The following is a detailed description and analysis of these four Da Ge transmission methods.

5.1 Traditional transmission Mode

5.1.1 The traditional transmission of Master and apprentice mode

In Sanjiang County, the transmission of the form of master and apprentice is a primitive way to teach Da Ge in an organized and systematic manner. It is closely related to the traditional social production and life customs and forms a system of its own. It is the traditional mode of Da Ge passed on from generation to generation. "Teacher" mainly refers to the teacher whose mission is to pass songs and teach songs; the "disciples" are all villagers. Based on the stockaded village, they organized various singing classes according to age and gender, and gathered crowds to learn songs. One of the important purposes of this form of transmission is that song class members learn songs and sing together with the singers on weekdays, and show their skills in the drum tower antithetical song of Spring Festival and other activities, so as to win glory for the stockaded village.

5.1.1.1 Transmission organization-Da Ge class

Da Ge Class [gaos kgal]. In the southern Dong area where Da Ge is popular, there are Da Ge classes organized according to the local conditions. In Sanjiang, most of them have joined the Da Ge class at the age of seven or eight, and everyone has their own Da Ge class.

(1) Da Ge class structure

The Da Ge class of the Dong nationality is a kind of folk group that uses song as a medium, but is not limited to "singing". Its combination mainly manifests in four forms:

1.1) Same-sex class. This kind of combination is based on gender. Male members and female members are formed into Da Ge classes. The number of students in each class is generally 5-12, and at least 3 people. The male Da Ge class has a longer time and can be continued, while the female Da Ge class has all members in the class marrying as a sign of the end.

1.2) Same stockaded village class. Each village usually takes the natural stockaded village as the unit, and each stockaded village is composed of a different number of male and female Da Ge classes. Drum Tower duet singing is not allowed between singing classes of the opposite sex in the same stockaded village. This is because the lyrics of the Da Ge in the Drum Tower duet are mostly based on the theme of expressing the love between men and women, and the locals believe that the members of the opposite sex Da Ge class in the same stockaded

village are brothers and sisters. This kind of relationship can't talk about love with each other, otherwise it will be ridiculed by other stockaded village people.

1.3) Same age class. The age difference between male and female Da Ge class members is at least one year old and no more than five years old at most, reflecting the characteristics of similar groups. According to locals, Da Ge class combination is not uniformly divided by dedicated personnel, but is organized by members of the society looking for partners of similar age. Members of similar ages share common language and hobbies with each other. Due to the close development of voices, the timbre can achieve harmony and unity. In addition, the ability to accept and comprehend is basically similar, and they can learn Da Ge in the same range together.

(2) The role of the Da Ge class

According to the characteristics of the musical form of Da Ge singing, the members of Da Ge class can be divided into three singing roles: lead singer [cit kgal], treble [heis kgal] and bass [Meix kgal]. The three roles of Da Ge class perform their duties and work together to achieve a seamless singing effect.

2.1) The lead singer [cit kgal] in Da Ge class is mainly responsible for leading the first sentence of each lyric in a song, and in the Drum Tower antithetical song, decide which song the whole song class should choose to deal with each other. It has the function of setting tone, setting words and setting tunes. Generally, only one person plays the role of lead singer in a Da Ge class. The lead singer is the first person to sing with a bright voice in Da Ge class. The level of the pitch and the accuracy of the lyrics directly affect the singing effect of the whole song class. Therefore, to become the lead singer of Da Ge class, the following basic conditions must be met:

1) The voice is bright and steady. The clear voice leads the singing, which will bring the audience a wonderful auditory effect; a steady voice will explain the tune of Da Ge to other singers in Da Ge class smoothly and accurately.

2) Good psychological quality. To set the tune of Da Ge, you must not only have a good voice, but also a good psychological quality.

3) Strong memory ability. The lead singer has an extraordinary ability to memorize songs, can memorize a large number of large songs, know every song and every

paragraph of the lyrics well, and can also suggest words for other singers in the course of antiphonal songs.

4) Strong response ability. When the Gu Lou antiphonal song, the lead singer should be able to further decide which repertoire, several repertoires or several lyrics to respond to according to the song sung by the other party. Therefore, it is necessary to have a strong ability to deal with it calmly.

(3) High pitch [heis kgal]. In Da Ge class, there are two singers who play the role of high pitch, one is called the "main high pitch" and the other is called the "second high pitch." The two high notes do not sing the high part at the same time, but take turns singing the high part in the two-voice structure. When the passage of Da Ge is longer, the two lead singers should each lead a passage separately, and the lead treble lead usually has more passages. If the tune of the high-pitched supplementary sentence is too long, the two lead singers will take turns to complete the tune together. The lead singer has very high requirements, and the conditions are:

1) Voice conditions. The lead singer's voice should have the characteristics of high, bright, smooth and vibratable. Such a voice can not only be competent for the pitch position of the high part, but also can "float" out of the sound under the background of many bass, and will not be submerged in it. Especially when singing loud songs, its high pitch is a gorgeous supplement Lyric singing is a severe test of voice conditions.

2) Musical quality. In the process of singing, the lead singer is like a conductor in the band, leading the big singing class to sing tacitly. Therefore, better musical qualities such as fine pitch and rhythm are particularly important.

3) Strong perception ability. The tunes of many of Da Ge 's songs are similar, and the vertical dual-voice relationship between the high and low voices is basically the same. When the lead singer learns the basic principles and basic rules of singing the high-voice part of Da Ge, he must sing the high-voice part in another Da Ge with a similar tune only based on his own experience and insights. Therefore, Da Ge need to have a strong ability to perceive and understand.

4) Good image and temperament. The lead singer will definitely sit in the middle of Da Ge Da Ge class when singing, is the focus of the audience's attention, and is also a

representative of the overall image of Da Ge class. A good appearance and generous temperament have become one of the important conditions for the lead singer.

(4) Bass [meix kgal]. The bass members are responsible for singing in unison in the low part of Da Ge. When singing in unison, they cooperate with each other and control the volume appropriately to achieve harmony and unity with the lead singer. If the main sound in the low part is sung for a long time, each member of the bass will take turns to ventilate regularly to keep the sound stable and continuous.

(3) Da Ge class teacher

In each stockaded village, each Da Ge class has at least one permanent teacher, called [sangh kgal], which is translated as "Ge Shi" in Chinese. Generally speaking, "Ge Shi" do not arbitrarily pass songs to Da Ge class. The songs taught by the "Ge Shi" are related to the region, age, gender and generation of the members of the song class. "Ge Shi" only teaches the local same-sex song class members, and the singers also Ask only local teachers for advice. In different regional cultures, there is often a competitive relationship between Da Ge classes, but Da Ge classes of the opposite sex can echo and sing with each other, thus enriching the artistic charm of the Dong people's Da Ge.

5.1.1.2 Transmission subject—Ge Shi

Ge Shi of Da Ge class is the soul figure of the Dong nationality's Da Ge transmission. In the Dong language, Ge Shi is called [sangh kgal]. He is a person who has relatively superb skills and can be recognized by other peoples. Not every singer can become a "Ge Shi", "Ge Shi" must have the following basic conditions: Must have a good voice, able to appropriately express the aesthetic characteristics of Da Ge; have sensitive artistic perception and artistic thinking ability; should be recognized as a relatively good singer or a member of Da Ge class; have a good voice quality and Memory ability and flexible imitating ability; have played an important role in or are in Da Ge class; have the quality and ability of "compiling words according to the sound"; have long-term experience in teaching Da Ge of the Dong nationality, and also selfless and willing to contribute, etc. .

Based on interviews, some basic characteristics of "Ge Shi" in Sanjiang County are summarized.

(1) Experience. Ge Shi is between 40 and 80 years old. He has long-term and stable teaching experience and has trained many large singing classes. Yang Yunxiang is a female Ge Shi from Sanjiang County. According to her, she started teaching songs formally at the age of fifteen or six and became a Ge Shi. The number of Da Ge classes she has trained is hard to remember, and most of them are now outstanding. Ge Shi was her student all the time.

(2) Excellent singer. They were all outstanding singers who attracted attention in Da Ge class at that time, and they all had a glorious and highly praised history of singers.

(3) Parents genetic. According to the cognitive style of Sanjiang people, Ge Shi is not only strong in one's own ability, but more importantly, it is caused by the "transmission" of the parents.

(4) Numerous tracks. Every Ge Shi in Sanjiang County relies on his extraordinary memory and imitative ability to store a large number of Da Ge in his brain, including tunes and lyrics. Ge Shi almost all mastered these countable tunes and uncountable lyrics.

(5) Happy song and music biography. Love to sing is the embodiment of the life value of every Ge Shi as a singer; and being willing to spread songs is the best way for them to continue this life value.

In fact, Ge Shi teaches songs without any form of remuneration, but occasionally gives Ge Shi some candies or New Year cakes as a token of gratitude during the holidays. But Ge Shi didn't care about these. They said that as long as the members of Da Ge class are willing to learn songs, they will have no complaint even if they teach three days and three nights without sleeping.

5.1.1.3 Transmission process—Gather people to learn songs

It is understood that in Sanjiang County, Ge Shi teach songs and Da Ge class learn songs, and generally follow certain song learning procedures. With the help of modern methods such as sound recording and video recording, this article has repeatedly recorded the process of singing songs in major singing classes of different ages.

Recording the process of learning Da Ge through the Da Ge class, the following song learning procedures can be summarized: When the tune and lyrics of the song learned in the song class are all new words and new tunes, Ge Shi will teach all members to recite the new words and

Sing new tunes for high and low voices. Then the two voices cooperate with each other until they sing independently. The basic procedure is: recite the lyrics-listen to the demonstration sing-teach the tune-cooperate together-sing independently.

Usually, it takes longer to learn to sing new words and new tunes. In addition, Da Ge class often learns to sing some Da Ge whose tune is old and the lyrics are new, that is, new words and old tunes. Because many songs of Da Ge have different lyrics but the same tune, or each paragraph of Da Ge has different lyrics but share the same tune, the time for singers to learn to sing is relatively short. When Ge Shi teaches this kind of song, they will teach the words together with the tone, and the high-pitched part is also slightly improved and inspired. The main reason is that the members of Da Ge class repeatedly practice cooperation until they sing proficiently and freely. The general procedure is: (review old words)-Ge Shi demonstrates singing-teaches the tune of singing lyrics-part coordination-independent singing.

5.1.1.4 Transmission methods and characteristics

The Dong people in Sanjiang County use the form of singing to record their life, and singing has become their main means of transmitting history and culture. In addition, with the influence of foreign cultural transmission methods, other transmission methods have also been derived to complete the intergenerational transmission of the national culture together with the mainstream transmission method of pure oral transmission. Through the specific process of learning and teaching songs in Da Ge class mentioned above, combined with field investigations, the folk mentor and apprentice transmission methods of the Dong nationality Da Ge in Sanjiang County are mainly two kinds of oral transmission and the use of Chinese characters to memorize the Dong language.

(1) Word of mouth

Word of mouth refers to the transmission of cultural acquisition by members of society through the process of oral language expression in the space environment or the continuation of time. Historically, the Dong nationality had its own language system, but did not have its own written words and musical score records. The Shuochang culture must be passed on from generation to generation depending on the oral model. The people of Sanjiang have been in the big singing class to learn how to sing Ga Lao since they were young. Ge Shi teaches them sentence by sentence in a way of "sound and invisible". The singers learn sentence by sentence

through imitation and auditory memory. It is precisely the location and method of Da Ge's word of mouth that are effectively guaranteed that this traditional heritage can last for thousands of years. Generally speaking, the word-of-mouth method has the following characteristics:

1) Directness. In the process of word of mouth of Da Ge, Ge Shi express the melody, rhythm and lyrics of the song in the way of direct voice transmission.

2) Variability. In the process of teaching songs, every Ge Shi in Sanjiang County formed his own relatively stable and strict "Word of mouth" standard. However, due to differences in the memory function and interest selection points of the recipients, it is impossible to precisely copy the tunes, lyrics and other content taught by the singer with their minds, just try to reproduce the style characteristics and content mode as much as possible, with obvious variability.

3) Intuitively. When Ge Shi delivers the song, he will express the content according to the ups and downs of the tune and the lyrics, correspondingly showing real touching, subtle and detailed facial expressions and eyes. This non-verbal communication method allows the learners to deeply feel the accurate expression of the musical image, evokes direct spiritual resonance between each other, and produces the perfect effect of listening and watching.

(2) Singing Transmission in Writing: Using Chinese Characters to record Dong Language

In Sanjiang, the Dong people used Chinese characters to record the Dong language, so as to pass on various oral literature and art of their people, which became an effective method of transmission to make up for the omission of oral transmission, and it has been used today. As a result, a new way of transmission of Dong songs has gradually formed-Chinese characters recording Dong sounds. So far, this kind of transmission method of recording the pronunciation of Dong song lyrics with Chinese characters has been quite popular in the South Dong area, and it has been widely adopted by local folk literati.

1) Use Chinese characters to record Dong language pronunciation

In Dong Township, we found a large number of folk song books and scripts that used Chinese characters to simulate the pronunciation of Dong language to record the lyrics and dramas of Dong songs. The authors and holders of these texts are generally Ge Shi who knows Chinese characters. As more and more young Dong people enter Han schools, this way of

transmitting Da Ge with words as an auxiliary method has gradually been accepted among the Dong people and has become popular in a small area. There is no clear and unified regulation on which Chinese character to record the Dong sound. It is only based on the individual's Chinese mastery and familiarity, as well as the individual's understanding of the Dong language pronunciation and the internal relationship between Chinese pronunciation, to determine the Chinese characters used. For the same lyrics, different people choose different Chinese characters when recording them, and there are big differences.

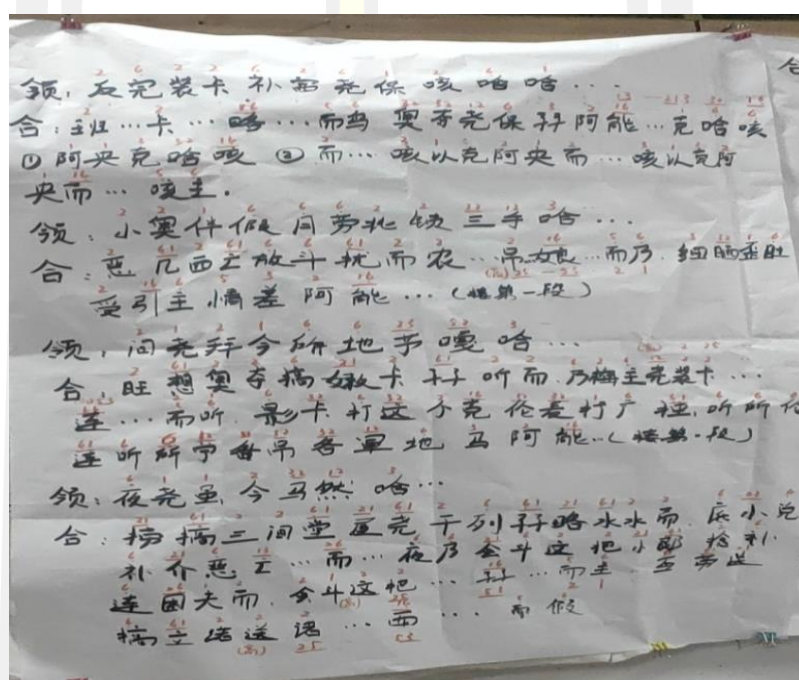


Figure 35 Use Chinese characters to record Dong language pronunciation. The researchers collected in Sanjiang County.

(3) Chinese Pinyin to record Dong language pronunciation

Record a sentence of lyrics. If it is difficult for the recorder to find Chinese characters with the same or similar pronunciation in the Dong language, use Pinyin to record.

(4) Use Chinese characters to record the meaning of the Dong language.

Different from the Chinese character recording the Dong sound, the Chinese character recording the Dong meaning means that some Dong language word meanings are

recorded in Chinese characters, and some special symbols are marked next to the Chinese characters, indicating that this is the Chinese character recording the Dong meaning.

5.1.2 The traditional transmission of family mode

Family transmission refers to the transmission from elder to younger in the family, including mother-daughter, father-son, grandfather-grandfather, etc. The Dong family has the custom of singing Da Ge since ancient times, and many Dong people began to sing from childhood, so the family category closely related to it has naturally become the most frequent and common transmission field. In this transmission field, the two matters of "teaching songs" and "practicing singing" often run through the whole daily life and labor, and gradually become an active and effective "family-style cultural communication".

In the practice mode of family transmission, gender correspondence is both a convention and an objective need, so it is often expressed in the form of "mother song class" and "daughter song class" "bundling" each other, father and son or grandson and grandpa singing together. Specifically, parents have slightly different roles in the process of implementing or completing the whole process of spreading the song. For example, the mother is not only the teacher who "teaches singing", but also the "accompanying singing" for her daughter when she learns to sing, and at the same time she is also the "helping singing" in the practice of antiphonal singing. "Teaching sing", first of all, before the daughter entered the singing class, the mother gave her daughter an early musical enlightenment based on Da Ge she had mastered; Then after the daughter returned from learning to sing from a teacher, the mother could continue to guide her in daily singing practice at home.

"Accompanying singing" means that when the daughter learns to sing with the singer, the mother accompanies her to practice together in the singing hall. Because the basic procedure for the members of the singing group to learn to sing is: recite the lyrics, listen to the demonstration singing, learn the melody, and sing the chorus many times, so the mother does not need to accompany each time, but can join randomly according to the process. On the one hand, the mother can improve her own singing level, and on the other hand, it is to achieve synchronous tutoring and timely singing in the process of learning songs.

"Helping singing " refers to the practice of antiphonal singing after the daughter learns to sing independently in Da Ge class. Mothers often need to go to the scene to "help" and prepare for prompting.

In the process of family transmission, fathers often lack the link of "accompanying singing" compared with mothers. There are various reasons, but the traditional marriage and love customs of the Dong nationality should be the most important factor. In the Dong family, girls who are in love are often in a relatively "passive" state. "Girls must learn to sing, sing well, and when they grow up, boys will like them." It can be seen that the two musical matters of "learning songs" and "anti-songs" are closely related to the purpose of marriage and love in the Dong folk. Therefore, the mother's mission of spreading Da Ge at home is more important, and she spends more time and energy than the father.

5.1.3 The traditional transmission of community mode

Mainly manifested as a kind of art sharing and ritual influence. Although everyone has Da Ge class, has his own singing partner, and has his own Ge Shi, this structure is only relative and does not have absolute constraints. When investigating the stockaded village in Sanjiang County, the researcher asked the singers' masters. Many singers have multiple masters. This phenomenon is not accidental. Although Ge Shi has a lofty status in Dong stockaded village and has great influence and authority in a specific community, learning songs is a free activity. There is no distinction between the Ge Shi of the Dong nationality, and it has become a common phenomenon for singers to learn from different Ge Shi. Moreover, because of a good singing foundation, it is easy to figure out the skills of others singing, so as to integrate with one's own singing style. In a sense, this is also a kind of ethnic art sharing. Although it is a skill, such a skill does not emphasize exclusiveness and exclusiveness, but hopes that more people will come to communicate. This is not only the methodology of collective oral art, but also the values of artistic creation.

Gu Lou alternating model is the traditional transmission of the community model. In a specific time and space dimension, people use singing as a clue to realize the transmission link of Da Ge through the antithetical song between Da Ge classes. Gu Lou alternating group communication method can not only fully demonstrate the ability of singing, preparing songs and alternating songs in the village, but also promote the interaction and communication between

stockaded village and stockaded village, and the medium of interaction between the village and the village, as well as the communication between young men and women caused by this.

5.1.3.1 The transmission method of Gu Lou Alternating songs-"Qing Guniang", "Yue Ye"

According to the time and target of the alternating song, Sanjiang County Gu Lou alternating song can be divided into two forms: "Qing Guniang" and "Yue Ye". "Qing Guniang" mainly refers to a form in which a male Da Ge class in a stockaded village in the same village invites another stockaded village female Da Ge class to Gu Lou. Among them, it is divided into two types: "In the same village, Gu Lou Alternating Songs between the Stockaded Village." and "Gu Lou Alternating Songs of the Da Ge Class in the Village". "Yue Ye", that is, the male and female Da Ge classes between the village and the village invite each other and visit each other in another form of antiphonal songs.

(1) In the same village, Gu Lou Alternating Songs between the Stockaded Village.

Refers to a collective activity in which the stockaded village is used as a unit to invite each other's female Da Ge class from each other's stockaded village to their own drum tower. Before the festival, the leaders of the stockaded villages in the village will gather to discuss the specific male Da Ge class which female Da Ge class will invite to perform Gu Lou Alternating song. Usually, each stockaded village leader will listen to the opinions of the members of the stockaded village Da Ge class in advance to propose options, and solicit the opinions of other leaders.

(2) Gu Lou Alternating Songs of the Da Ge Class in the same Village

It is a separate Gu Lou Alternating song activity that is invited between male and female singing groups in the same village. It is not large in scale and not many people. Time is mostly concentrated after Gu Lou Alternating Songs in the Stockaded Village in the Village. After Gu Lou Alternating Songs in the Stockaded Village in the Village, members of Da Ge class of all ages in each Stockaded Village will gather to discuss and choose a female Da Ge class in the Stockaded Village next door to perform a separate Gu Lou Alternating song.

(3) Gu Lou Alternating Songs between Village and Village

The custom of "Yue Ye" (weexyeek), which is still preserved and transmitted in the Dong area, is the most representative major social activity in the social and folk customs of the Dong nationality. In order not to miss the farming period, this activity is generally carried out during the slack period. It is a social activity that collectively visits villages and villages. All members of one village or ethnic group go to another village to visit. Both men and women, young and old, actively participate in this activity. Form, as an important carrier for the exchange of feelings and culture, has played an important role in national unity. Most of them take place on the ninth or tenth of the first month of the lunar calendar, and the general visit time is three days. During this period, the main village should entertain the guest village with good wine and food and try to show its warmth and hospitality. Singing classes in both villages are very important activities for singing and singing. The two villages increase the friendship between the collective and the collective, and between the individual and the individual.

5.1.3.2 Transmission process—Gather people to contest songs

"Yue Ye" is an inter-village social festival, usually confined to two villages. During the activity, the leaders of the village should lead all the members of the village to welcome each other, set up certain obstacles with some living utensils, and use "blocking the road" to ask questions and communicate with each other.

The form of blocking songs is one question and one answer, and sometimes it lasts for a long time, and it has to be repeated several times until the female Da Ge class in the main village has no songs to answer temporarily, and it can only end after the obstacles are removed actively. When they are full of food and drink, the male and female song classes of the main and guest villages will enter Gu Lou one after the other, and carry out the "Gu Lou Alternating Song" activity day and night.

The presentation of the custom of "Yue Ye" not only promoted the friendship between the villages in the Dong area, but also created a harmonious and united ethnic living environment. At the same time, it also objectively promoted the transmission, exchange and development of the Dong nationality's Da Ge. "Yue Ye", as a folk custom of the Dong society, has also become a carrier for the communication of Dong folk songs. At the same time, it also enables Dong Song to continue to survive in history and develop for a long time.

5.1.3.3 Transmission methods and characteristics

The main transmission method of Gu Lou Alternating song form of the Dong Nationality Da Ge in Sanjiang County is behavior demonstration. The development of the transmission form of Gu Lou Alternating songs is mainly realized through festivals and customs activities. In the alternating activities of folklore festivals, there is no obvious "teaching relationship", there is no special learning time, and there is no fixed "teaching content." People are completely exposed to the alternating situation, through the singers' behavior demonstration, Naturally, he accepts Da Ge 's teachings. In the process of alternating songs, the singers sing the lyrics of the tunes and the opposites. Information content such as singing skills and on-the-spot manners will be unconsciously passed to the onlookers through the intuitive way of behavioral display. Onlookers naturally accept unquantifiable knowledge content through a series of psychological processes such as their own observations, experiences, and choices.

The method of transmission of Da Ge of behavior demonstration has two characteristics of interactivity and imperceptibly.

(1) Interactivity

Compared with the stereotyped one-to-many, one-way communication between master and apprentice, the behavior demonstration and transmission in Gu Lou Alternating song is interactive. On the one hand, the interactivity is manifested in the two-way communication between the two sides of the song. In Da Ge duet, one party should choose to sing songs according to the tune and type of the other party's song. One piece to one piece or one set to one set are performed alternately by both parties. On the other hand, this kind of interaction is also manifested in the two-way communication between the singer and the onlookers.

(2) Imperceptibly

During Gu Lou Alternating song process, the singer's repertoire, antithetical skills and tacit cooperation will be conveyed to the audience inside and outside the venue through behavior demonstrations, so that people naturally have to accept the transmission and practice of Da Ge in an environment that is affected by the ears and eyes. During the investigation in Sanjiang County, it was found that some four or five-year-old children were able to sing a few simple Da Ge. Their parents said that some of them were taught by their elders, some were taught in kindergartens, and some were listened to in Gu Lou Alternating song and learned it naturally.

5.2 Modern transmission of cultural and artistic performance Mode

At present, there are new ways of transmission parallel to the traditional master-apprentice transmission, family transmission, and community transmission, as well as school education transmission and cultural and artistic performance transmission. Moreover, these two emerging transmission methods are on the rise. It is based on traditional transmission methods, but has its own relatively standard and normative transmission ideas.

Cultural and artistic performance is a kind of instant dissemination, and its performance only reflects the fragments and dots of the Dong culture, it is different from the three-dimensional presentation when performing in the community transmission. But cultural and artistic performances also fulfilled the function of transmission. In various cultural and artistic performances, the singer's singing ability has been trained. At the same time, the repertoire of Da Ge of the Dong nationality has also been explored. Although it is impossible to show some long songs due to the need of stage and commercialization, the process of selecting songs is also a process of cultural review in order to gain audiences. The most important thing is that cultural performances gain fame or benefits while displaying culture. In the era of market economy, this is also indispensable for establishing the trust of cultural inheritors.

In 2009, Da Ge of the Dong nationality was included in the world representative list of human intangible cultural heritage, the many honors brought by Da Ge of the Dong nationality have continuously attracted a large number of outside scholars and tourists to Sanjiang County to inspect and watch local folk customs, or be invited to participate in various music exchange activities. In order to meet these objective needs and the government's development strategy, the local area organized some people to form a performance team to promote the national culture and local customs to the outside world in the form of performances. The appearance of the Sanjiang County Performing Arts Team has increased personal income on the one hand and provided more opportunities for contact with the outside world; on the other hand, it has also promoted the development and utilization of local tourism resources.

5.2.1 Transmission organization a cultural and artistic performance team

Sanjiang County's cultural and artistic performance team can be roughly divided into three categories: one is that the county government selects young and middle-aged men and women with better conditions from various villages to form a special performance team

(hereinafter referred to as the government's cultural and artistic team); There are singing classes of different ages in the village (hereinafter referred to as folk cultural and artistic teams), and there is also a kind of art and singing teams in kindergartens, primary and middle schools (hereinafter referred to as school cultural and artistic teams). The three types of cultural and artistic performance teams generally do not perform at the same time, but according to the different identities, different purposes and different requirements of outsiders, one or two types of cultural and artistic performance teams are selected to participate in the performance, of which the government cultural and artistic team is the main transmission organization of performances.

5.2.1.1 Government cultural and artistic team

Sanjiang Dong Autonomous County Cultural Center Office "Dong Yun zhi sheng" Chorus was established in May 2017. The members of the choir come from the grassroots art lovers from all walks of life. The songs sang are mainly Dong Pipa Songs and Dong Da Ge. In the past few years, we have left our footprints and wonderful scenes on the stage of Yanjiao Village, Ma Pang Village, Bajiang Town, Yancha Village, Liangkou Township, Sanjiang, Liuzhou, Guilin, Nanning, Wuzhou, Liping, Zhanjiang, Hong Kong, Macau and other places. singing. Participating in various choral competitions at all levels have won different levels of awards and praise from experts. For example, from December 18th to 20th, 2017, the choir participated in the finals of the 2017 Liping County Ten Thousand of Dong Nationality Da Ge Contest, and the Dong Nationality Da Ge "Dong's Sorrowfulness" was stunned by the audience and attracted much attention. In 2018, he participated in the Sanjiang Dong Autonomous County Dong Nationality Da Ge Competition and sang the song "Singing the Net Song" won the first prize; in the same year, he participated in the 6th Guangxi Grassroots Art Performance and sang the Dong Nationality Da Ge "Singing the Net Song" and "Dong Sister Walks Through the Wind and Rain Bridge". Second prize in the chorus category; in 2019, he participated in the celebration of the 70th anniversary of the founding of the People's Republic of China and the seventh grass-roots cultural performance in the region. Da Ge of the Dong nationality "Sing the Strongest Voice of the Times" and "Dong Sing to the Party" won the chorus category second prize.

The government performance cultural and artistic team is different from the full-time performance team in some other places. The members of these literary and artistic teams only get together to form a song class when performing or rehearsing for a performance. There is no Ge

Shi guidance during song practice, but they discuss each other and learn from each other. The basic conditions of the artistic team members, in addition to sufficient experience, a lot of song storage, and good singing, also depend on some other factors: one is to be slightly better in appearance and temperament; the other is to be enthusiastic and generous in character, and be good at communicating with others. The main reason is that there will be some interactions with the guests during the performance of the art team, such as: singing a toast to the guests when eating together, and stepping on the singing hall with the guests at the end of the performance. The cordial and enthusiastic hospitality will make the guests come and return happily; thirdly, if the member's family has some status in the village, it is easy to join the art performance team organization. Participating in a performance team can not only bring personal economic benefits, but also increase your knowledge and broaden your horizons. Therefore, many people in the village want to join them and find ways to become members of the art team.

The government art performance cultural and artistic team undertakes two kinds of performances in the county and outside the county. The county's performances are mainly in the county area, responsible for receiving foreign superiors, various inspection groups, large tourist groups, etc. For example, leaders at all levels of provinces, cities, and counties regularly come here to inspect work and inspect the situation. As well as domestic and foreign research scholars, one after another came to Sanjiang County for research work. In addition, there are also a large number of tourists who come here to visit and enjoy different customs and customs. These more formal and large-scale reception and performance tasks are all undertaken by the art performance team. Out-of-county performances refer to performances or competitions in other places at the invitation of other local units or organizations.

5.2.1.2 Folk cultural and artistic team

The folk cultural and artistic team mainly refers to Da Ge troupes of different ages in the various stockades in the village. There are not many opportunities for folk art teams to participate in performances, mainly at the request of outsiders. When they want to watch the "authentic" singing styles of Da Ge classes of different ages, the village will find Da Ge class in a village to perform.

5.2.1.3 School cultural and artistic Team

The school cultural and artistic team refers to the performance cultural and artistic team composed of kindergarten, elementary school, and middle school students in Sanjiang County. The repertoires performed are mainly guided by teachers. Generally speaking, when the news media, higher education departments or other regional education systems come here to investigate and guide or exchange experience, the school art team is responsible for receiving performances.

5.2.2 Transmission process—performance show

Performance display is a new type of dissemination method that appeared after Dong's Da Ge came out of the community and faced the market. The exhibition mentioned here has three meanings: one refers to the stage for various official cultural activities; the second refers to the stage where Dongzhai tourism is performed; the third refers to the stage where Dong singers go out to perform "art work". Although the stage performance embodies a flat display on the surface and no teaching activities, it is also an important way for the transmission of the Dong folk song. Even in a sense, this is one of the most important ways for the transmission of the Dong's Da Ge in modern society, and it is also the main type of national cultural spread.

5.2.2.1 Transmission in the village

On November 11, 2021, the researcher led the students to Yanzhai, Sanjiang County for investigation, mainly collecting, sorting and researching local folk stories. In the evening, the government art team was invited to the stage to perform a Dong song performance. The entire performance of the art team is divided into three parts: a toast and welcome, Dong song performance, and host and guest interaction.

(1) Toast to welcome guests. Around six o'clock in the evening, the members of the art team came to the stage in full costumes and had dinner with us. The sumptuous dishes and rice wine were already placed on the long table. Everyone sat around and greeted each other. After eating for a while, the female members of the art team got up and came to each guest, holding a glass of rice wine and singing a toast song. As soon as their clear and loud singing voices fell, the whole table raised their glasses and shouted in unison: "Hala, hello! Ooo!", "Hoop, hello! Ooo!". This call expresses welcome and respect to the guests, and the sound is shocking and powerful, as if it can lift the roof, and even those who are incapable of drinking can't refuse

the wine glass held in front of them. For a time, singing, laughter, and drinking sound merged together, and the scene was enthusiastic and extraordinary.

(2) Dong nationality Da Ge performance. Nearly 9 o'clock after dinner, we gathered in front of the stage to watch the Dong song performance of the art team. The male and female members of the literary team sat opposite each other and sang Da Ge to each other. After the male and female duet sang a few Da Ge, they began to switch to the duet section. After the men and women sang a few love songs due to each other, the singing gradually stopped, and everyone should take a break.



Figure 36 Left is a toast to welcome guests; Right shows the interaction between host and guest.

Photo by researchers

(3) Host-guest interaction. A few female members of the art team walked up to us and invited us guests to perform a show in substandard Mandarin. Everyone was not mentally prepared, so we discussed with each other. Our students first performed for everyone. They sang popular song "Coral Sea", street dance performance and other programs successively. During the antiphonal song, our students also answered loudly, "Hala hello! Uh-oh!" and "Hah hello! Uh-oh!" The atmosphere was very harmonious and harmonious. The last part of the host-guest interaction is Cai Tang Ge, and singing the Cai Tang Ge indicates that the whole performance is coming to an end. Usually, the musical melody of Cai Tang Ge is relatively simple, only composed of the upper and lower phrases. Everyone got up, the host and the guest held hands to

form a circle. A member of the literary team stood in the middle to sing the song. Everyone took a beat as the unit, stepping lightly with their feet on the rhythm to the right, and their arms swinging back and forth with the rise and fall of the footsteps. At the same time, the words "Yeah" were repeated and sang in the mouth.

5.2.2.2 Transmission outside the village

In addition to performing in the local area, the Sanjiang County cultural and artistic Team often goes out of the village to perform outside the county, city, province, and even abroad. In 2008, Wu Chunyue, a native of Meilin Township, Sanjiang County, Guangxi, participated in the 13th CCTV National Young Singer TV Grand Prix. After fierce competition, the "Sanjiang Combination" formed by her and the Dong sisters won the first prize in the municipal trials and the autonomous region trials. Personal third prize, group excellence award, and all the way through the pass to sing the Dong nationality big sing to Beijing. It can be seen that the form of performance outside Da Ge Village this time is indeed very different from the previous purely stage performance mode, and it is a new attempt to stage Da Ge. For foreign viewers, this new type of stage performance not only satisfies the audience's audio-visual aesthetic needs, but also gains an aesthetically pleasing psychological experience perceptually. At the same time, it also uses song types, lyrics, and singing organization forms. The linguistic exposition of cultural content allows viewers to have a deeper understanding and understanding of Da Ge from a rational, cultural, and essential point of view. Although this method is in the initial stage of experimentation and still needs continuous improvement and improvement, it has taken a gratifying step towards fully displaying the unique culture of the Dong nationality to the world outside the local area.

5.2.3 Transmission methods and characteristics

The Sanjiang cultural and artistic Performance Team mainly sings Dong songs represented by Da Ge to show the outside world the unique customs and culture of the Dong people. Because this method has a strong artistic performance and folklore display, we call this transmission method "performance display." Performance display mainly centers on performance, showing one's own unique skills and abilities in front of aliens. Realizing the expansion of communication objects, performance field, functional value, social relations, etc. In summary, the performance display method has the characteristics of entertaining, one-way, and modularization.

5.2.3.1 Entertaining

The traditional Da Ge Gu Lou antithetical singing, expresses feelings, exchanges ideas, and compares singing skills with songs, and enjoys it. In this process, the singers did not have a clear awareness of "I am performing". In their concept, singing is just a way of life to express emotions and entertain oneself. With the emergence of new forms of Da Ge performance, this self-entertainment turned to entertaining. It is mainly shown from three aspects: one is the time and place of the show, the second is the content and form of the show, and the third is the interaction between the host and the guest.

Generally, the singing time of traditional Da Ge is mostly concentrated in the agricultural slack seasons and festivals, and the locations are in traditional folk venues such as folk houses and Dongjia drum towers. And the emerging form of Da Ge, which is based on performances, breaks this traditional time and space habit, and performs performances anytime and anywhere, showing greater and greater freedom. When guests from outside come to Sanjiang County and want to watch Da Ge performance, the time and location of the singer's performance is based on the guests' time arrangement and location requirements.

In addition to some of the local characteristics of the repertoire sung by the artistic performance team, they also selected suitable repertoires in Da Ge, such as the varied tunes, unique lyrics and harmonious and perfect harmony, which can attract the attention of the listeners. , So that they can enter the listening and appreciating activities of Da Ge with the mental state of focusing on appreciation, thereby producing a kind of contemplation. In addition, the performance form has also been processed and adjusted to suit the appreciation tastes of the viewers. For example, the singing posture generally adopts "sit to stand", and dance moves corresponding to the content of the song are added during the singing process. In this way, it has not only enhanced its stage performance, but also further improved the audio-visual combination of Da Ge performance, satisfying the listener's aesthetic and entertaining psychology. In addition, during the performance, the singer will actively invite the audience to join the performance. Through the interaction between the host and the guest, the guests can experience the ethnic customs firsthand, so as to achieve the purpose of entertaining the guests and leisure. For example, almost every time the performance is nearing the end, the host and guest will hold hands together to "Cai Tang Ge". Cai Tang Ge was originally a song sung by the Dong family during

the annual sacrifice to Sa. This is a song and dance dedicated to the Sa god. It cannot be performed on general occasions, but now it has become the finale of every show by the art performance team. It is said that it can set off the atmosphere of the performance and enhance the entertainment and participation. It can be seen that the method of performance display has obvious entertaining characteristics.

5.2.3.2 One-way

The one-way characteristics of performances are mainly reflected in the lack of resonance and interaction between the communication objects and performance effects. Traditional Da Ge duet singing usually involves male and female singing classes in the two villages sitting opposite each other in the Drum Tower. The female singing team starts to sing first, and the male singing team sings corresponding songs according to the type and content of their singing. The two sides communicate and echo each other. In the context of the completion of Da Ge pass and study. In emerging performances, the traditional male and female duet singing has been replaced by male chorus, female chorus or mixed male and female chorus. Even if the performance is sometimes performed in the iconic field of the Dong family, the repertoire is agreed in advance. It is just a single presentation of the two parties as a kind of music and singing gesture, instead of the interactive duet form of you come and me. The characteristics of singularity are not only reflected in the changes in the form of male and female duet, but also in the changes in the interaction between the singer and the audience. The audience of traditional male and female duet singing is mainly the villagers of the village. They are experts in judging the level of singing, and they are also enthusiastic and loyal participants. When the singing class reaches a wonderful place, the audience will give encouragement and affirmation with applause and cheers. Sometimes when they hear the rise, they will involuntarily participate in the performance that echoes the singer, resulting in a large-scale "performance of internal and external interaction and integration." stage". The complete change of the receiving subject in the performance and display situation gives the singer a clear sense of distance and isolation from the audience. Most of these audiences are for the purpose of sightseeing, research and broadening their horizons. They basically know little about Da Ge and Dong culture. Watching performances is only about form and satisfying entertainment aesthetic psychology. They will not have the ability to judge singing accordingly. , Not to mention participating in interaction. The performers

display their singing skills and talents in the performance field, while the audience just watch the performance with a mindful and scrutinizing attitude, and they only exist as passive receivers, and the two sides practice a purely one form of communication.

5.2.3.3 Modularization

The costumes, repertoire and other aspects of performances tend to be modularized. Whenever performing programs for guests, singers must wear traditional Dong costumes, coupled with clinking silver ornaments, as a way to attract guests. Every time the guests saw these male and female singers dressed in costumes, they would cast their eyes on novelty and appreciation, replied with admiration, and sometimes reached out to touch them to satisfy their strong curiosity. These dazzling Dong costumes are always full of strong attraction for foreigners, but for performers, they are just like work uniforms during performances and must be worn every time. Performance repertoires are often fixed and repeated. The major songs selected in many performances are fixed repertoires with beautiful and short melody. No wonder many guests mistakenly think that the types and repertoire of Da Ge are nothing more than these, as everyone knows, these are just the dots in many Da Ge.

5.3 Modern Transmission of School Education Model

In addition to being widely transmitted among the people, the Sanjiang Dong Nationality Song has also been introduced into the classrooms of local kindergartens, elementary schools and middle schools, and has become an integral part of the school's teaching content. The introduction of Dong's Da Ge into the classroom originated from the teaching attempt of Mr. Zhang Yong (penname Puhong), director of the Cultural Center of Rongjiang County, Guizhou Province in 1984. Mr. Zhang Yong found in a national cultural survey that students in schools in the Dong ethnic group do not know how to sing the songs of their own ethnic group, so he sprouted the idea of introducing ethnic music into the classroom, taking Chemin Primary School, Chejiang Township, Rongjiang County, Guizhou Province. The experimental base introduced Dong songs into the school's music education system for the first time, which attracted widespread attention from the music and cultural circles. Afterwards, many schools in the Dong ethnic area followed suit. Under the influence of this kind of background, Sanjiang County School has opened up a new way for the transmission of Da Ge-school education transmission.

5.3.1 Kindergarten

Take the kindergarten directly under Sanjiang County as an example. At present, there are 120 children in the kindergarten, divided into small, middle and large classes. There are 10 teachers and they are county-level kindergartens.

5.3.1.1 Purpose of transmission

The transmission of Da Ge in the kindergarten started in the 1990s and has continued to this day. To enable children to build up the awareness and interest in learning to sing their hometown songs from an early age has become the main purpose of the transmission of Da Ge in kindergartens. The head of the kindergarten Tang Qinhong of the directly affiliated institution of Sanjiang County talked about his views on this issue, he believes that learning to sing songs in kindergarten is not for the purpose of learning songs. It is important to provide a platform for the children of the Dong family to initially perceive and understand their own culture, so that they can learn to sing their hometown songs from an early age. The consciousness of lay the foundation for returning to and identifying with local culture in the future.

5.3.1.2 Transmission content

(1) Modern repertoires adapted or newly arranged, with the characteristics of easy to teach and easy to learn. The small class is 3.5 years old, the middle class is 5-6 years old, and the big class is 6.7 years old. The teacher will choose the corresponding repertoire to teach according to the characteristics of the children's age and acceptability. According to Teacher Wu, children can learn to sing Da Ge as soon as they enter the kindergarten. Since these children can speak Dong language, it is not difficult to learn Dong songs. The songs that the small class learns to sing are mainly single-segment monophonic songs with short lyrics, usually in four sentences, taught in both Chinese and Dong language at the same time. Such as "Firefly", "Small Cat", "Finger Catching" and so on. As middle-class children remember things faster, the songs they teach to sing are correspondingly longer, but they still focus on single-segment monophonic parts. Such as "Hide and Seek", "Frog Song", "Dragonfly" and so on. When it comes to the big class stage, I start to get in touch with Da Ge with more than two paragraphs and a two-voice structure, but the coordination of the voices is not complicated, and most of the two-voice textures appear at the end. Such as "Xiao Mi Song", "Building a Fish Pond", "Exploring Grandma", "Little Goat" and

so on. The content of these tracks is basically based on children's daily life. The lyrics are easy to understand and the tunes are cute and cute. Children are very willing to learn and love to sing.

(2) Traditional local songs are at the core. In interviews with kindergarten teachers, whether it is a small class, a middle class or a large class, you must learn to sing part of the local Da Ge, and there is a two-part chorus. Except for Da Ge with few paragraphs, generally only one or two paragraphs are learned, it fully embodies the adaptive choice of Da Ge transmission school.

5.3.1.3 Transmission process

A Record of Dong Da Ge Classes in Sanjiang County-level Kindergartens:

Time: July 27, 2021, 9:00 a.m. to 9:45 a.m.

Location: Kindergarten classroom

People: Tang Qinhong teacher and more than 20 students in a large class

Teacher started to attend class officially. She first asked everyone to review the two Da Ge they had learned before: "Frog Song" and "Xiaomi Song". The meaning of the lyrics of "Frog Song": On the third day of March, the frogs sing, \The season is here, don't miss it, \Farmers planted in dry land, \After autumn, they harvested a lot of grains. The other song "Xiao Mi Song" has two paragraphs, which is sung like this: Shantou Xiaomi Qing You You, \Chongli Xiaomi Green Green. \ Take a look, take a look, \ Take off the millet and pile it up in the warehouse, \ Make it and roast the wine again. \ Take a look, take a look. The first sentence of each song was led by teacher, and then the children sang in unison. The immature singing voice reverberates throughout the classroom. Although the pitch of the singing is not very accurate, it sounds a little out of tune, and everyone's unison is not in the same tune, but the children's loud voices, full of emotions and sincere emotions have been expressed. Covers up its deficiencies in sound. Next, the teacher will teach to sing a new song "Explore Grandma". Teacher used Dong and Chinese bilinguals to explain in class. Then, the teacher drew on the blackboard a stick figure of a child holding a boat to see her grandmother. Then, teacher x sang one sentence, and the children learned to sing one sentence. After teaching the singing four or five times, the children can already sing completely and smoothly under the guidance of the teacher. Teacher explained that after this new song has been consolidated several times in the next two days, everyone will be able to master it proficiently. It's just that the sub-voice singing part of the song has to be taught

after the singing is familiar. If the children are unwilling to learn, there will be no effect. (The above conclusion comes from fieldwork)

Obviously, in the kindergarten Dong Da Ge class, there are no strict disciplines, no rigid and dogmatic teaching plan, and teaching time. It only provides children with a relaxed and free environment for learning songs, let them naturally accept the enlightenment education of Da Ge.

5.3.2 Elementary School

Sanjiang County National Experimental School was founded in 2000. The school covers an area of 35 acres. It currently has one office and teaching complex for the primary and secondary schools, with a construction area of more than 5,000 square meters. There are 66 teachers in the school, 21 classes in the primary school, and 581 primary school students. It is the only one in Sanjiang County. A new type of nine-year compulsory education school with a centralized and primary school.

5.3.2.1 Transmission method

In the primary school of Sanjiang County National Experimental School, Da Ge culture is mainly transmitted in three organizational forms: Dong nationality Da Ge courses, bilingual teaching and after-school group classes. "Dong nationality Da Ge Course" is to allow every student to learn to sing Da Ge in terms of curriculum, in order to achieve the popularization of national culture; "Bilingual teaching" is a way to promote both Dong and Han by learning to sing Da Ge. This is a form of language learning improvement; "group classes after class", which mainly uses spare time to learn to sing Da Ge. The three forms interact with each other and jointly shoulder the important task of promoting the excellent culture of the nation.

(1) Dong nationality Da Ge Course

As early as 2001, the elementary school of the National Experimental School had introduced Da Ge into the classroom, set up a course on Da Ge of the Dong nationality, and started the trial and exploration stage. At that time, it was mainly due to two reasons: First, the number of girls enrolled in elementary school was relatively small, and there were only 3 or 4 students in a class. They were more bound by traditional concepts and believed that reading was of no use, as long as they could do housework and had good embroidery skills and sing Da Ge well enough. The school teachers discussed whether they could try to introduce Da Ge to the

school to sing, so as to attract many girls to school. Later, the enrollment rate of girls really increased. Second, it was influenced and encouraged by the teaching attempt of "Dong Da Ge in the Classroom" by Teacher Zhang Yong, curator of Rongjiang County Cultural Center in Guizhou Province, which strengthened the teachers' determination to incorporate Dong Da Ge into the school education system. With the nationwide upsurge of preserving and transmitting ethnic and folk culture, county governments and education departments have issued relevant documents to fully promote ethnic culture into campuses. This move enabled the implementation of the Dong Da Ge curriculum in the elementary school of the National Experimental School, gradually shifting from a trial and error to a government management track. In 2000, Sanjiang County Education Bureau, Folk Relations Bureau, Culture, Sports, Broadcasting and Television Bureau, and Tourism Bureau jointly issued the "Opinions on Incorporating National Culture as Quality Education Content into Classroom Teaching in Elementary and Secondary Schools." In 2003, the County Education Bureau issued the "Sanjiang County Education Bureau's Implementation Plan for Bringing Ethnic Culture into Classroom Teaching", which clarified the tasks and measures for ethnic culture in the classroom. In 2005, the county party committee and the county government issued the "Opinions on the Implementation of Ethnic and Folk Culture in Sanjiang County" to actively promote the development of ethnic culture in schools. The promulgation and delivery of relevant government policies has made the Dong Da Ge course in the elementary school of the National Experimental School changed from the original randomness and experimentation to the formal stage. Each class must arrange 1 or 2 Dong Da Ge lessons per week to ensure the teaching time, so that every student can master a certain number of Dong Da Ge.

(2) Bilingual education

"Bilingual teaching" refers to a form of teaching in the lower grades of some rural primary schools where Dong language is commonly used to learn both Dong language and Chinese. As a pilot school, the elementary school of the Minority Experimental School comprehensively promotes Dong language promotion and bilingual teaching. The experimental work, the Dong language class at the beginning, only taught the students to be able to read and write Dong language, and an average of one Dong language class was arranged a month. By 2003, the school implemented bilingual education reform to improve the quality and effectiveness

of bilingual teaching, and to treat Dong The combination of song curriculum and bilingual teaching can not only assist the learning and mastery of Dong language, but also achieve the purpose of transmitting national culture. Teacher Zeng Liuqun said in the interview that Dong Da Ge assist bilingual teaching, it turns out that in the Dong language class, the students just drew down the Dong language letters, vowels, initials, how to write, how to read them, and the enthusiasm for learning was not high. Teacher also felt very strenuous in class. Introduce Dong Da Ge into the teaching. Later, while singing, students learned the pronunciation of the Dong language and memorized the writing of the Dong language. Especially at home, they used the learned Dong language to record the short lyrics of the Dong Da Ge, and Da Ge became accurate. The fork is convenient, and the students' enthusiasm for learning can be high.

(3) After class

In order to meet the needs of the leaders of various departments at higher levels for inspections and performances, the elementary school of the National Experimental School organized a Dong Da Ge team. In 2003, the county education bureau issued a document clearly stipulating that in addition to 1-2 lessons of ethnic folk culture every week, schools must also arrange one extra-curricular time for ethnic folk culture activities every week. Therefore, the extracurricular activity classes in the elementary school of the National Experimental School are named "interest classes", including Dong Da Ge classes, folk embroidery classes, folk dance classes, folk musical instruments classes, folk art classes, and folk sports classes. Every time there is a reception performance, all the members of the singing team basically participate, and when going out to perform, they will select some good ones to participate in the performance.

5.3.2.2 Transmission content

The form of transmission of Dong Da Ge in the elementary school of the National Experimental School is different, and the content of transmission is also different. The ordinary Dong Da Ge course has 2 music lessons a week, one is the ordinary music class of the national nine-year compulsory education, and the other is the Dong Da Ge class. The teacher is Zeng Liuqun. The textbooks used in the course are mainly the "Dong Da Ge Primary School Music Textbook" compiled by Wu Guangzu and other editors in chief. The selected Dong nationality Da Ge must assist the learning of Dong language, and meet the requirements and level of Dong language pronunciation and intonation. There are three types of Dong nationality songs taught.

One is the etiquette Da Ge to greet the guests, such as "Block the way Song", "Toast Song", etc.; the other is the local characteristic Da Ge, such as "High Mountain Song", "Song of Honoring Parents", "A Lock", etc.; There are also children's songs full of childishness, such as "Frog Song", "Xiao Mi Song" and so on.

5.3.2.3 Transmission process

The process of passing ordinary Da Ge basically follows the way of passing folk songs. The teacher teaches to sing a sentence, the students sing a sentence, first teach the low part, then focus on the high part to sing, and finally cooperate together. However, in the bilingual teaching classroom, the teaching process of the Dong Da Ge is different, which fully embodies the teaching characteristics of "sing to help learning" and "singing and learning". Proceed as follows: 1) The teacher first copy the Dong language lyrics of the Dong song that he learned today on the blackboard; 2) Invite students to demonstrate; 3) Then the teacher writes the newly learned initials, finals and tones of the Dong characters that the students read inaccurately on the blackboard. 4) Lead the students to read repeatedly; 5) Then ask the students to translate into Chinese; 6) Then explain the Chinese meaning of each Dong text, as well as the word order and statement rules that should be paid attention to when translating; 7) The teacher began to teach and sing this song Dong Da Ge, with words and tunes, teach all the students to sing the bass; 8) After singing the bass a few times, the teacher will bring the treble and the bass together several times; 9) Until the students can sing independently and completely, the teaching content of this class and the task is complete.

5.3.3 Middle school

Sanjiang County National Experimental School was founded in 2000. The school covers an area of 35 acres. It currently has one office and teaching complex for the primary and secondary schools, with a construction area of more than 5,000 square meters. There are 66 teachers in the school, 21 classes in the primary school, and 581 primary school students. It is the only one in Sanjiang County. A new type of nine-year compulsory education school with a centralized and primary school.

5.3.3.1 Transmission method

After the establishment of the "Dong Da Ge Talent Training Base" in the National Experimental School of Sanjiang County, ethnic culture has been widely and deeply popularized

and taught on campus, forming three transmissions of "decentralized teaching", "centralized training" and "key training objects" organization.

(1) Decentralized teaching

"Decentralized teaching" means that each class from the first to the third grade offers Dong language classes (Dong language and Da Ge are taught at the same time), one class a week. Previously, the Dong language class and Da Ge class were taught separately as two courses. Later, in order to allow students to make better use of Dong language to learn to sing Da Ge and record lyrics, and to promote the effective combination of the two, the school decided to merge the two courses into one class, and the course name was "Dong language Class". This method is effective. It is guaranteed that the class will learn Da Ge of the Dong nationality and everyone sings Da Ge of the Dong nationality, laying a foundation for further training and excavating talents of Da Ge.

(2) Centralized training

"Centralized training" means that the school selects 20 people from each grade to form a Da Ge team based on personal hobbies, qualities and abilities. In order to ensure that cultural knowledge and artistic expertise are correct, the school selects volunteers from each class in each grade to form a singing team. On the one hand, cultural knowledge is not relaxed, and on the other hand, it uses spare time for Da Ge training. Now these students use the extracurricular activities on Mondays, Wednesdays, and Fridays every week, and the teachers conduct intensive training for them, so that students can master more types and quantities of Da Ge outside of the classroom, and the skills of Da Ge can be developed at a deeper level. This method provides necessary conditions for the selection of Da Ge artistic talents.

(3) Key training objects

"Key training objects" refers to selecting students with better voice, appearance, and quality from the singing team members of each grade to form a school's art team for key training and cultivation. Earlier, a group of students with great singing skills spontaneously formed a school art team, they used their extracurricular time to make and perform themselves. Whenever there was a major event in Dong Township, they would go to villages and villages to perform. Later, the Youth League Branch specifically organized this art team to carry out various performances in a planned and purposeful manner. Now, this singing team is not only more

refined in terms of personnel selection, but also more diverse in content and forms of performance activities. Especially in terms of singing team training, there is not only the careful guidance of special instructors, but also regular training by local singers and county cultural and industrial troupe artists. This method has effectively transported a large number of outstanding Da Ge artistic talents to the society and higher schools.

5.3.3.2 Transmission content

The three forms of transmission methods of Sanjiang County Nationality Experimental School, through the specific implementation of the corresponding transmission content, enable each student to master the types and singing methods of Da Ge to varying degrees.

(1) Consolidate the Dong language, and use it to help Da Ge

Since many students have already learned Dong in elementary school, they have a certain foundation in the ability to read, write, and use the initials, vowels, and tones of Dong. In the middle school stage, on the one hand, we must better consolidate and improve the knowledge of Dong language, and more importantly, use the learning of Dong language to help students memorize Dong songs and correct pronunciation. The teaching content in the form of "decentralized teaching" fully embodies this purpose. According to the introduction of teacher, the teaching content of the Dong language class is mainly based on the study of Da Ge, and the pronunciation problems in the study of Da Ge are extracted and corrected repeatedly and consolidated. In addition, most of the homework and exam content assigned by the teacher each time are to copy the lyrics of Da Ge or record the lyrics of Da Ge that they have learned. There is no fixed designation for the textbooks. The teacher chooses suitable Da Ge as the teaching content. It is mainly in the form of handwritten lesson plans. Most of them are local songs that imitate cicadas, insects and birds, and some Toast song and road song. The addition of this course not only enables students to have a deep understanding of their own national culture, but also greatly promotes the singing and performance of Da Ge.

(2) Expand the repertoire, pay attention to the method of singing

Da Ge team composed of all grades is all voluntarily participated by students, so the enthusiasm for learning songs is high, and the learning progress is also fast. In the arrangement of teaching content, the teacher tries to expand Da Ge list as much as possible. It not only includes

all kinds of soft-sounding songs that imitate the sounds of nature that are widely sung on campus, as well as ceremonial and custom songs for welcoming guests and sending guests, but also folk traditional songs, such as "Song of Honoring Parents" and "Parents Raise Me", "Quietly Listening", "Ga Kongzi" and so on. In addition to the expansion of song categories, teachers also have stricter requirements on students' singing. In the interview, teacher Yang Yunfeng said that in Da Ge team, students basically have some basics, and the teacher will also teach music from a professional point of view in terms of teaching methods, and ordinary classes only need to sing a song completely.

(3) Focus on performance, tend to be professional

Da Ge team members of Sanjiang County National Experimental School are elite backbones in singing songs selected from each grade. They often represent the school in various performances and competitions in counties, cities, provinces and the country. Therefore, in terms of the content of the repertoire, I mainly choose those Da Ge that are euphemistic and beautiful, describe the landscape of Dong Township, and have a strong appreciation. These repertoires are very suitable for stage performances, and they are often performed by actors of the county art troupe. For example, "The Mountain is so Beautiful", "The Song of the Cicada", "The Song of Knowing", "The Quiet Flow of the Fulu River", "Cuckoo Invigorates the Spring", "The Spring Scenery of Dong Township" etc. The singing team pays more attention to the training of singing methods, music processing, physical display, etc. in the specific guidance content to make it more in line with the stage performance specifications to cater to different listening tastes. In terms of singing methods, teachers sometimes teach students simple breath use to overcome difficulties in singing high notes. Especially when the teachers of the county art troupe came to give guidance, the singing method training they received in the troupe always runs through the entire process of song transmission. In terms of music content, the teacher usually has to deal with the singing rhythm, intonation, strength, tone, and lyrics carefully, so as to achieve the standard mode of stage singing. Sometimes some repertoires have to be adapted appropriately. For example, two parts become a combination of three parts or even four parts; the chorus part of the chorus in the passage is adapted to the form of round singing for singing and so on. The effect of the adapted song is obviously more expressive. In the performance training of the singing team, dance moves suitable for the performance content are often added to reflect the complete stage display of

singing and dancing. It can be seen that the singing team pays more attention to the performance of stage performance in the content of song transmission, and tends to the mode of song transmission of professional art groups.

5.3.3.3 Transmission process

The school campus has become a target for the transmission of contemporary Da Ge, showing the characteristics of complex and diverse content. The three transmission processes of decentralized teaching, centralized training, and key training objects are interrelated and influence each other, and jointly assume the operating mechanism of the Sanjiang Middle School's Da Ge transmission, and thus form certain personality differences and common characteristics. The differences in personality are mainly manifested in the different teaching requirements of the three: "Decentralized teaching", requires students to memorize the lyrics and sing them completely, but to give corresponding guidance on the specific pronunciation of words, which has achieved the teaching purpose and requirements of campus popularization; "Centralized training" not only requires students to be able to sing in a complete and accurate pronunciation, but also to further emphasize the change of timbre and the charm of singing, so as to improve the singing level and achieve the purpose of talent selection; "Key training objects" focuses on the training of stage performance, teachers have clearer and stricter requirements in terms of voice singing, part coordination, music processing, and even body movements, making them tend to be the stage performance mode of art groups and achieve the fundamental goal of transforming into professional talents. In contrast, the common characteristics are mainly manifested in three points: First, the basic method of teaching is oral teaching. Although every time the teacher learns to sing a new song, the teacher has to write Dong lyrics on the blackboard, but this is only a teaching method to understand the shape and pronunciation of Dong characters, and the pitch, melody, pronunciation, and singing of the lyrics. The style still relies on the teacher to teach sentence by sentence, and the students learn sentence by sentence. Second, the classroom teaching steps are clear and the purpose is clear. Generally, the teacher will teach according to the teaching steps set in advance, and each step will enable the students to master the corresponding knowledge content and achieve a certain teaching effect. The arrangement of teaching steps is more scientific. Third, attach importance to rational analysis. In the process of teaching Da Ge, teachers will use some rational analysis methods to strengthen students' mastery and understanding of learning

knowledge. For example, the teacher will explain the content, style, characteristics, and creative background of a new song before teaching it to sing a new song, so as to broaden the scope and perspective of students' understanding of Da Ge. Sometimes, it will be supplemented by the knowledge teaching of vocalization methods to clarify the essentials, position and feeling of voice expression.

5.3.3.4. Transmission methods and characteristics

For Sanjiang people, "school" is a concept outside of rural life and traditional culture, and it is also a necessary place for acquiring modern mainstream cultural knowledge. Nowadays, folk traditional culture with Da Ge as the core has been incorporated into the school education system. On the one hand, it breaks the recognition of school concepts in people's traditional consciousness. On the other hand, it seeks a feasible way for the transmission of Da Ge, and it is also a national excellence. Culture has won a place in the field of school education. In general, the schooling of Da Ge transmission is mainly implemented by a standardized "classroom" transmission method, which is essentially different from the transmission of folk traditions. Its characteristics are as follows:

(1) Transmission independence

As far as the method of transmission is concerned, although both the countryside and the classroom transmit the transmission method of "oral teaching", the substantial difference is quite different. When the folk Ge Shi teaches Da Ge, the teaching and singing are the true "oral teaching."

In other words, Ge Shi takes the true feelings and understanding of life and life as the source of singing. Without adding any other auxiliary means of teaching songs, they are directly "transmitted" to the singers, and the singers are completely intuitionistic, perceptual, and self-aware. This fully reflects the origin of Da Ge from local life. The natural primitive transmission method produced in the state.

In the classroom, the "oral teaching" are also carried out by teaching one sentence and singing one sentence, but it is supplemented by other modern teaching methods to achieve a certain classroom effect. For example, heuristic and questioning teaching methods are used to mobilize students' thinking activities and help them understand the content and meaning of lyrics more clearly and deeply. In addition, some teachers add some modern scientific singing methods

to the pronunciation methods of singing, so that the voice can reach a certain height and uniformity more easily. In addition, for students of higher grades, the teacher will use the written presentation of Dongwenji lyrics to teach Da Ge, so that the pronunciation and memory of Da Ge become more accurate and solid, and to a certain extent avoid the variation in the transmission process. Sexual orientation.

(2) Standardization of transmission

The class-style transmission structure of Da Ge mainly includes three aspects: teachers, classes and class hours, and it has shown a clear trend of standardization under the regulations of the school education system. First, the standardization of teachers is reflected in their professional identity. The Dong Da Ge teachers in the school all have a fixed social professional identity-teachers, whose main responsibility is to teach the Dong Da Ge or other cultural knowledge in the school. This professional status means that the national education department has rationalized their teaching activities, and it also means that the state will provide them with a certain amount of economic security. However, the acquisition of their professional identity does not rely on their rich singing experience and a large number of repertoires, but on the mainstream cultural knowledge they have mastered. The use of modern educational concepts and teaching methods is the transmission of the Dong nationality's great songs. Needs in the field of school education. These are the fundamental differences from the identity of folk singers. Secondly, the classroom-based class organization reflects the standardization of the transmission of Da Ge. The school class organization will classify those who have reached the required entry age into the first school year's class. After each school year, they will be promoted to the next school year's class. These are all planned and arranged by the school organization. Compared with the spontaneity and voluntary nature of folk song class organization, it is more mandatory and prescriptive to a certain degree. At the same time, the number of people arranged has increased a lot compared with the former, and it has broken the necessary conditions for the construction of the same sex and the same village in the folk song class organization, and formed the school class organization form of "men and women in the same class" and "all villages in the same class". Thirdly, the classroom-style teaching of Da Ge is carried out within the specified class time, which has strong normative characteristics. Except for kindergartens in Sanjiang County, the class schedules of elementary and middle schools are determined in accordance with

the state-regulated class schedule. It can be seen that the schedule of classes in the school follows regularity and uniformity, which is compared with the random arrangement of traditional folk songs, obviously there is a big difference. In short, through the comparison of the transmission of Da Ge in the above two different fields, it can be found that the classroomization of Da Ge's transmission essentially means that the stage of regeneration after Da Ge's "changeover" is reshaped and reprocessed by the school education system, in order to adapt it to the school's educational purpose and education model. It is in this kind of classroom independent of life, relying on the operation of the standardized transmission structure, to play a new educational function and perform New educational mission.

5.4 Summary

From the perspectives of ethnomusicology will sanjiang county Da Ge the existing national traditional music in the specific natural environment and social cultural environment, through the national member (individual or other) is how to build according to their own cultural tradition, use, dissemination, and developing the music of the investigation and interviews, Sanjiang county Da Ge is divided into the traditional transmission: master and apprentice transmission, family transmission, community transmission; and modern transmission: cultural and artistic performance transmission, school education transmission.

Master and apprentice transmission is the transmission of Da Ge taught by GeShi.

Family transmission refers to the transmission from one generation to the next in a family.

Community transmission is mainly reflected in a kind of art sharing and ritual influence.

The transmission of cultural and artistic performances is a new way of dissemination after Da Ge of the Dong nationality go out of the community and face the market.

For Sanjiang people, the transmission of "school education" is a concept other than rural life and traditional culture, and it is also a necessary place for the acquisition of modern mainstream cultural knowledge.

From traditional master-apprentice transmission, family transmission, community transmission to emerging school education transmission, cultural and artistic performance transmission, the transmission of Dong nationality Da Ge presents a diversified and complex

trend. As a highly original form of folk music, the emerging transmission model has an inevitable impact on the music itself of the Dong nationality Da Ge.

Because the change of form will inevitably have an impact on the content. The most important thing is whether such effects are positive or negative. From the perspective of cultural exchange and dissemination of the Dong nationality, both the transmission of school education and the transmission of cultural and artistic performances are inevitable products under the new transmission background. It is impossible for a national culture to exist in isolation in an artificially delineated circle, and it is unrealistic to cut off its connection with the times and society, and it is also a cultural regress. How to avoid the negative effects of the new inheritance method on the Dong nationality Da Ge, the most important point is that the folk music essence of the Dong nationality Da Ge should not be changed.

Table 1 The transmission process of Da Ge of the Dong nationality

Transmission mode		Purpose	Method	Process	Characteristics
Traditional Transmission	Master and apprentice transmission	It is the main transmission method, ensuring the system and original ecology of Da Ge transmission, and the most direct transmission of traditional cultural knowledge.	Various Da Ge classes are formed according to age and gender, and the members of the Da Ge class learn and practice Da Ge collectively with the singers on weekdays.	Gather people to learn songs	Word of mouth; Using Chinese Characters to record Dong Language.
	Family transmission	It is the most important way of transmission. It takes the family as a unit and consciously spreads songs. It has achieved the full coverage of the Da Ge transmission.	Mother-daughter teaching; Father-son teaching.	Teaching sing; Accompanying singing; Helping singing	Gender correspondence

Table 1 (Continued)

Transmission mode		Purpose		Method	Process	Characteristics
	Community transmission	The process of displaying Ga Ge class skills through folk activities, passing on traditional cultural knowledge and promoting people's socialization		Within the village antithetical songs; Outside the village antithetical songs	Gather people to contest songs.	Interactivity; Imperceptibly
Modern Transmission	Cultural and artistic performance transmission	On the one hand, it promotes national culture and local customs to the outside world in the form of performances, and on the other hand, it also promotes the development and utilization of local tourism resources.		Government cultural and artistic team; Folk cultural and artistic team; School cultural and artistic Team.	Performance show	Entertaining; One-way; Modularization.
	School education transmission	Kindergarten	To enable children to establish a conscious cognitive attitude and national complex of local culture from an early age	According to the characteristics of children's age and receptive ability, select the corresponding repertoire to teach	The teacher teaches and the students sing along.	Loose and free learning songs

Table 1 (Continued)

Transmission mode	Purpose		Method	Process	Characteristics
	Elementary School	Popularize and popularize Da Ge culture as local knowledge, and carry out bilingual teaching experimental courses to effectively promote the development of students' intellectual and non-intellectual aspects.	Dong nationality Da Ge Course; Bilingual education; After class.	General Da Ge Course: teachers teach singing, students sing along, teach the low part first, then focus on teaching the high part, and finally cooperate together; Bilingual teaching classes: Combine singing with language learning	Achieve the popularization of national culture; promote the learning of Dong and Chinese languages; use spare time to learn to sing Da Ge.
	Middle School	On the basis of the wider and in-depth popularization and teaching of Da Ge in the campus, it provides the necessary conditions for cultivating and excavating outstanding national art talents.	Decentralized teaching; Centralized training; Key training objects.	Oral teaching Classroom steps are clear Emphasis on rational analysis	Transmission independence; Standardization of transmission.

(The above conclusion comes from fieldwork)

Chapter VI

The improvement and the transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.

From the perspective of cultural anthropology, we examine the Dong nationality's Da Ge. From this perspective to discuss the protection and development of the Dong nationality's Da Ge, we will find that the Dong people in the area where the Dong's Da Ge are spread are both the main body of transmission and the carrier of transmission. When the awareness of the Dong ethnic group is embodied in cultural symbols such as the Da Ge of the Dong ethnic group, they are the main body. However, the structured Da Ge of the Dong ethnic group will eventually be realized through the Dong ethnic group. At this time, they become the carrier. The subject and the carrier are not only interchangeable, but also dynamically enrich the corresponding cultural structure. Obviously, this cultural structure space cannot be static. The exchange between the subject and the carrier often produces a reconstruction of the cultural structure. In the process of reconstruction, new meaning bodies and elements will be integrated, and some original meaning bodies or meaning elements will be dispelled, and the transformation is realized in the metabolism of cultural attributes.

6.1 Analysis of the current situation of Dong nationality Da Ge in Sanjiang County

6.1.1 The Rise and Fall of the Development of Dong Nationality Da Ge in Sanjiang County

Due to the limitation of conditions, we can only use a small amount of literature to prove the specific development of the Dong nationality song in Sanjiang County before 1949. The situation after 1949 is mainly based on the field investigations of researchers and the local major Ge Shi and singers. In-depth interviews are mainly used to describe.

The first stage (before 1958): Through an interview with Wu Minghua, a singer in Sanjiang County, we learned that, the Dong singers of that era were busy doing farm work during the day, in the evening, they would gather at Gu Lou or by the fire pond of the girl's house to

express their love with Da Ge, communicate with songs, and express their love with songs. At that time, people in the county loved to sing. (The above conclusions are based on interviews: Appendix I-1(1))

The second stage (1958-1977): Through an interview with Wu Gongzhuang, a singer in Sanjiang County, we learned that, during this period of time, several major events occurred in China, one was the three-year natural disaster, and the other was the "Cultural Revolution." In the few years of natural disasters, because of the extreme lack of material resources, the people were almost in no mood to sing. The ensuing "Cultural Revolution" enacted a policy of a heavy blow to the national culture, which caused the Dong nationality's Da Ge to suddenly disappear during that period. (The above conclusions are based on interviews: Appendix I-1(2))

The third stage (1978-1992): Through an interview with Secretary Wu Bingrong, the village party secretary of Xinmin Village, Sanjiang County, we learned that, since the Third Plenary Session of the Eleventh Central Committee of the Party and the reform and opening up, my country's economy has developed rapidly and the people's living standards have been significantly improved. As material life is enriched, people's spiritual life is also required to be enriched accordingly, and various national policies have begun to attach importance to the development of national culture. The Da Ge of the Dong nationality that had been silent for more than ten years was finally sung in the villages of the Dong family again. (The above conclusions are based on interviews: Appendix I-1(3))

The fourth stage (1992-1998): 1992 was a year of natural disasters in Sanjiang County, and since that year, people went out to work for their livelihoods, and fewer and fewer people sang Da Ge of the Dong nationality. During the interview, we learned that after graduating from junior high school in Sanjiang County, Wujiri, a villager in Sanjiang County, went to Guangzhou to work in order to help his family relieve financial pressure. He told the researcher that most of the students in the class did not continue to study, but went out to work like him. (The above conclusions are based on interviews: Appendix I-1(4))

The fifth stage (1998-today): The economy of Sanjiang County has gradually recovered due to a large number of people going out to work. After sufficient material life, people began to pursue the enjoyment of spiritual life, and gradually more people sang Dong songs. Especially Da Ge of the Dong nationality are favored by people of all ages. Many young people who have never

sang Dong songs also joined Da Ge team and started learning to sing Dong songs. Wu Guangzu, the inheritor of the Dong's Da Ge, told researcher: Since Da Ge team participated in the Nanning Folk Song Art Festival in 2002, Da Ge of the Dong people have become famous, and many young people have begun to learn to sing Da Ge. The villagers basically sing Da Ge, and the atmosphere is very good. (The above conclusions are based on interviews: Appendix I-1(5))

6.1.2 The transmission structure of Dong nationality Da Ge is destroyed

In Sanjiang County, the family transmission methods of the Dong's Da Ge mainly include grandfather-grandchild transmission, father-son transmission, mother-daughter transmission, brother transmission, sister transmission, and other blood relationship transmission, while the transmission method that reflects social transmission mainly depends on village and village. The legacy of Da Ge duet. But whether it is family transmission or social transmission, singers, Ge Shi, and Da Ge classes are indispensable and important elements, especially the soul figure of the Dong people's Da Ge transmission—the Ge Shi group. Without Ge Shi, singers can't learn singing, it's difficult to set up a singing class, and it's impossible to sing Da Ge. However, after the 1990s, with the continuous deepening of the market economy, the population of Sanjiang County, especially young men and women, had a large outflow. Coupled with the implementation of nine-year compulsory education, a large number of school-age children were burdened by heavy schoolwork. Da Ge singers have dropped sharply, and the basic organization of Da Ge—"Da Ge class" has almost collapsed. The original phenomenon of "elders teach songs, young people sing songs, and young people learn songs" has gradually become "years." In the situation where no one learns songs for the elderly, no one for young people to sing songs, and no one for young people to learn songs, the integrity of the traditional social structure of the Dong Nationality Da Ge in Sanjiang County has been broken, causing a fault in the traditional structure of Da Ge transmission.

The singers of the Dong nationality are the main body of transmission of Da Ge of the Dong nationality. However, under the impact of the market economy and foreign culture, their living conditions are not optimistic. In several surveys in Sanjiang County, the researchers felt their persistence and love for their own culture on the one hand, and on the other hand they were worried about their future. They don't take singing as their profession. Under the pressure of reality, some of them have to do heavy farm work at home, and the other part of the young have

to go to work outside to supplement their families. Their income from going out to work is the main source of the family's economy, and they are facing heavy pressure to survive. Leaving their homes and going out to work has become their last resort.

Although migrant singers can earn more money than those who work at home and farming, they also work harder. This kind of hard work comes from both the body and the spirit. For them living in closed and backward areas, it is tempting to have a large number of job opportunities and more money. The conflict between Dong society and outside culture also brings challenges to the continuation of Da Ge.

6.1.3 Decay of social function

6.1.3.1 Lost its status as an important medium for marriage and love

The first requirement for a Dong girl to choose a spouse is: be able to sing and be able to sing. "Xing ge zuo yue" is a custom for young men and women of the Dong ethnic group to communicate and sing love songs to get acquainted and talk about love. It can be seen that singing plays an important role in the marriage and love ceremonies of the Dong people. In October 2021, during the investigation and research in Sanjiang County, researchers found that the criteria for choosing a spouse in Sanjiang County are basically consistent with the outside world. One needs an economic foundation, two needs a stable career, and three needs a certain degree of education.

6.1.3.2 The decline of the historical and cultural transmission function of the Dong nationality

The Dong people pass on the culture of Dong people's social history, ethics, life and production experience, myths and legends, traditional customs and customs to the next generation by singing, and educate the next generation. To understand and study the history and culture of the Dong nationality, we must first listen to the folk songs of the Dong nationality, especially Da Ge of the Dong nationality. It is a unique external manifestation of the traditional history and culture of the Dong nationality and is a representative of its culture. Therefore, it is an important means and method for the Dong people to transmit their national traditional culture, identify with their national history, and strengthen their national identity. However, with the improvement of the education level of the Dong people, the Dong songs, including Da Ge of the Dong people, are

no longer the main way of transmitting the traditional culture of the Dong people. Now people can use Chinese characters or other modern methods to pass them on.

6.1.4 The phenomenon of over-commercialization of Da Ge of the Dong nationality

Although Da Ge of the Dong nationality, which represents the traditional culture of the Dong nationality, has gradually disappeared in the daily life of the Dong people, it has begun to flourish on the stage. With the gradual prosperity of various stage performances, Dong ethnic cultural tourism and other commercial activities, commercial performances of Dong nationality Da Ge have become more frequent. These performances not only let the world know and understand the excellent culture of the Dong ethnic group, but also brought some substantial economic benefits to the Dong ethnic area. However, behind the prosperity of the commercial stage performances of the Dong ethnic group, there are some issues worthy of our deep consideration.

6.1.4.1 Excessive packaging of Da Ge of the Dong nationality

Da Ge of the Dong nationality is an artistic performance style with the characteristics of the Dong nationality. It contains the excellent traditional culture of the Dong nationality and is the crystallization of the wisdom of the Dong people. However, during the investigation by the researchers, it was discovered that most of the performance methods and content of Da Ge of the Dong nationality have been over-packaged. In November 2014, when researchers participated in the local March Sanhua Pao Festival party in Fulu Town, Sanjiang Dong Autonomous County, Liuzhou City, they discovered that hip-hop and aerobics were interspersed with the singing of the Dong's Da Ge. These Da Ge of the Dong nationality will more or less be added to modern popular elements, and some will even be changed beyond recognition, mixed with various folk song styles. In some Dong Village ethnic cultural tourism projects, the way and content of the singing of the Dong's Da Ge will also be determined according to the preferences of tourists. There are more and more forms of stage performances, and traditional national customs are declining or even disappearing. Da Ge of the Dong nationality have been added with various popular elements, and the original flavor of the traditional culture of the Dong nationality has been ignored in the process of over-packaging.

6.1.4.2 The traditional ecology of the Dong nationality Da Ge is disappearing

The traditional original Dong nationality Da Ge have their own rules in singing: First, singing is definitely not performed by male and female singers mixing in the same Da Ge class, but male and female singers sing separately, and male and female singers have a strict repertoire. For example, all the songs in the "Sound of the Voice" can only be sung by women and adult singing classes; the second is that the singing of the Dong's Da Ge is generally performed in the drum tower of the Dong Village, and the main and the guest are divided into corresponding positions. For antiphonal songs, there is absolutely no such thing as the same Dong village male and female Da Ge group in the Drum Tower. The third is that the original Dong nationality Da Ge has only two parts, and the main melody sung is mainly on the second part. Neither the three-voice nor the four-voice of the song is a traditional Dong folk song. When investigating in Sanjiang Meilin Township, the researchers discovered that the local Dong people's Da Ge singing is no longer held in the Drum Tower, but a stage is set up outside the Drum Tower. Although the singing of some songs strictly abides by the singing rules of the Dong nationality's Da Ge, it is still unavoidable that men, women and children stand together to sing the songs. These phenomena all hint to us that the traditional Dong folk songs have been slowly changing, replaced by various "stage-oriented" and "modernized" forms of Dong folk songs. Of course, Da Ge of the Dong nationality itself is not a fixed form of artistic expression, it has also been continuously developed in history. Therefore, it is reasonable that the traditional original Dong nationality Da Ge are constantly changing in today's social and cultural ecological environment. However, these changes have a positive side and a negative side. Those over-packaging of Da Ge of the Dong nationality are their negative side.

To sum up, we know that there are problems in the transmission method, social function, and economic and commercial performance of the Dong nationality Da Ge. First of all, the traditional transmission methods of the Dong nationality Da Ge have undergone changes and disappearance to varying degrees. These changes and disappearances of the transmission methods all warn that the transmission and development of the Dong nationality Da Ge has already appeared in crisis. Secondly, the social function of the Dong folk songs has gradually declined, and it no longer has the function of an important medium for marriage and love and the transmission of Dong culture. Finally, the phenomenon of over-exploitation appeared in the

development of the Dong's Da Ge in the tourism economy. The traditional original Dong's Da Ge are gradually disappearing and replaced by various "stage-oriented" and "modernized" forms of the Dong's Da Ge.

6.2 Analysis of the Roots of the Survival Crisis of Dong Nationality Da Ge

6.2.1 Changes in entertainment methods and values

With the development of modern economy and the expansion of communication with the outside world, novel entertainment methods and mainstream values are quietly integrated into all aspects of the life of the Dong people, and the traditional ecological environment as the cornerstone of the Dong people's Da Ge is inevitable was affected.

6.2.1.1 Changes in entertainment methods

In the past, people in the Dong ethnic area mostly used singing for entertainment, communicating with each other through singing, and venting their happy emotions. But with the continuous deepening of reform and opening up, the Dong people's entertainment methods are also changing. The continuous intrusion of communication tools such as modern popular music, the Internet, and the media has caused young men and women of the Dong ethnic group to gradually lose interest in the leisurely and quiet Dong ethnic song. It can be seen that due to the integration of foreign entertainment methods, the entertainment methods in the Dong ethnic group are no longer available. It is a single way of singing and learning songs. The Dong people have more options for entertainment, and bid farewell to a single entertainment method. The diversification of the local Dong people's entertainment methods has also brought a serious impact on the transmission of Da Ge, making Da Ge face an unprecedented crisis.

6.2.1.2 The transformation of value ideas

With the globalization of the economy and changes in the social and ecological environment, the Dong people's ideological values have also changed. Among them, young people with experience of going out to work are especially obvious. In the past, the Dong people's leisure and leisure love for singing is also missing. Instead, it was replaced by the idea of earning profits with songs. As Ge Shi, especially the middle-aged and elderly Ge Shi, they also need a living and their own financial income. In their hearts, only when they are satisfied materially can they think about the problem of "teaching Da Ge of the Dong ethnic group". In

addition, the Ge Shi watched the outstanding singers they had cultivated to go out to work and excellent Da Ge classes. Forced to disband, these changes brought a heavy blow to their enthusiasm for teaching songs, a great gap occurred in their hearts, and they gave up their Ge Shi status disheartenedly. Under such circumstances, the crisis of Da Ge is inevitable.

6.2.2 The spatial changes of Da Ge of the Dong nationality

Da Ge of the Dong nationality not only exhibits the characteristics of prosperity—suffering a heavy blow—prospering again—declining again in time, but also has undergone a fundamental change in space.

The first manifested as the changes in the singing scene of Da Ge. Da Ge turned out to be mostly performed in the Drum Tower during Dong festivals and reception of visitors from outside villages, and the occasion was rather grand. And now, except for a few villages where Da Ge performances are held in Gu Lou during the major festivals of the Dong people, most of them have been transformed into commercial stage performances.

The second is the change in singing content. The original Da Ge is a multi-voice song passed down from generation to generation by the ancestors of the Dong people, and future generations cannot change it randomly. This kind of Da Ge is mostly based on praising love, and the content of Da Ge has lengths and weaknesses. Nowadays, most of Da Ge are commercial performances organized by relevant departments. The performances are basically short songs, usually only a few minutes, without the original charm of Da Ge.

The third is the change in the form of singing. The traditional Da Ge of the Dong nationality are sung in a natural and casual "sitting" form, but this "sitting" is not just to sing unmoved, it also pursues the stage performance, in the singing process, the actors and actresses all have the tune of the voice Enriching body movements and facial expressions with changes and unfolding. Nowadays, Da Ge of the Dong nationality are mainly based on performances organized by government departments with profit as the main motivation. The singing forms are mostly standing, and the performances are mostly female solo or male and female chorus. Male and female duet singing is relatively rare;

The fourth is the change of singers. The original Dong villages generally had several Da Ge classes: juvenile song class, youth song class, senior song class, boys song class, girls song class, etc. Nowadays, many young men and women have gone out to work. Children are busy

studying and have no time to learn Dong folk songs. In many villages, only the elderly or people of different age groups sing the Dong folk songs. This situation has to be worrying.

The spatial changes of the Dong nationality's Da Ge are worthy of attention, because the artistic characteristics of national folk art come from the diachronic accumulation of time, but for the current people, its artistic space is particularly important. Because such a space has become a kind of national psychology in the long-term joint maintenance. The change of space actually involves the change of national psychology, and such changes will inevitably bring about the cultural soul of the community people in the national folk art. Variety. At present, the self-sufficient and enclosed space of traditional Dong folk songs no longer exists, which brings about the separation of the main body of transmission; on the other hand, the performance space moves from order and majesty to disorder and randomness, which also brings Order of transmission. These are all important factors that must be paid attention to in the preservation and transmission of Da Ge of the Dong nationality.

6.2.3 The destruction of the ecological space of Dong Da Ge

Judging from a series of festivals related to Da Ge of the Dong nationality organized by local governments, such as the annual "China-Sanjiangyuan Ecological Ethnicity Festival", "Guangxi Meilin" February 2nd" Dong Nationality Festival", etc. Although they all claim to accelerate economic reforms from the perspective of cultural development, change the backwardness of the local area, and thus quickly approach "modernization". But under the cultural pragmatism dominated by economic indicators, cultural goals are often obscured and serve the tourism economy more. In summary, the local government's use of the traditional culture of the Dong ethnic group as an opportunity to vigorously develop the tourism industry eventually led to the destruction of the cultural space of the Dong ethnic group, which is mainly manifested in the following three aspects:

6.2.3.1 The first is to make the original ecological distance of Da Ge of the Dong nationality farther.

The original Dong nationality Da Ge has a very complicated structure and a very unique way of singing. Generally speaking, there is no specific upper limit on the number of Dong people singing, the more people there are, the louder the sound and the more spectacular the scene. However, because the Dong people singing is a multi-voice chorus music, the singers are

required not to less than three people. Da Ge of the Dong nationality can only be sung by Da Ge class, and the singers must be selected and trained strictly since childhood. As far as the singing occasions, performance methods, musical structure, and singing skills of the Dong nationality Da Ge are concerned, they have their own particularities. From the perspective of performance, the original Dong nationality Da Ge are generally sung in Gu Lou; From the perspective of singing methods, the singing of Da Ge is generally dominated by male and female singing antithetical. When singing, singers adopt "sit and sing". Of course, in the process of "sit and sing", there will be natural body movements of "nodding or shaking feet" by actors and actresses as the singing scene changes. However, in the context of modernity, the singing of the Dong's Da Ge is completely staged and commercialized, which makes the cultural ecological distance of Da Ge farther. Even in the popular area of the Da Ge, the performance of the Da Ge is only available after the tourists demand and pay a certain fee, and this kind of performance is often very different from the original ecological Da Ge singing: in the exhibition venue, Tourist Da Ge singing is performed entirely in specially built houses or stages, not in Gu Lou; in terms of the form of singing, it has changed from sitting singing to standing singing, and the chorus of the male and female class has also become a scattered singing. The original Dong nationality Da Ge singing is performed by members who have grown up together and sang Da Ge in the same village for a long time, and the number of people is no less than 3, usually more than 10 people, so as to ensure the integrity of Da Ge. However, the members of the tourist-oriented Da Ge singers rarely come from the same song class. Basically, Dong singers from all over the world who can sing Da Ge gather together. Because she (he) did not grow up in the same Da Ge class, when they sang Da Ge, they would sing irregularly and pitch out of tune. Da Ge performance organizers will also deliberately reduce the number of singers from the perspective of saving expenses. For example, Da Ge that requires 10 people to sing only needs 5 people to sing, and Da Ge that needs 5 people to sing only needs 3 people to sing. This form of changing from chorus to casual singing severely destroyed the original chorus skills of Da Ge, and as a result, it is difficult to maintain the emotion and singing style that Da Ge should have. If things go on like this, the singing of Da Ge will break away from the original flavor and lose its alluring charm.

In November 2014, when investigating places such as Pingzhai, Dazhai, and Yanzhai where Dong nationality Da Ge are more popular in Sanjiang County, researchers found that the

Dong nationality Da Ge performances in these areas have been fully commercialized and staged. In Yanzhai, the scenic spot began to charge tourists 80 yuan per person. The scenic spot organizes actors (from different places, I can't call them members of Da Ge class) to perform two songs and dances for tourists every day. The Dong's Da Ge performances in the two performances are held on a specially constructed stage, and the singing form is also standing and scattered (female singers are arranged in the front, male singers are arranged in the back). In Meilin, if you want to watch some of the major festivals of the Dong people, you need to pay a certain fee for the tourists to have the performance.

6.2.3.2 The second is to severely damage the integrity of Da Ge of the Dong nationality.

For the original Dong nationality Da Ge, each song must be performed in its entirety. Da Ge are generally relatively long, and sometimes a song can't be sung for days or nights.

As a modern tourist consumer product, the singing of Da Ge takes a short time, some only a few minutes. In order to satisfy the psychological appeal and curiosity of tourists, The organizer sometimes selects a few lines from multiple Da Ge and sings them together. Anyway, people who don't understand the Dong language can't detect it. This approach not only hurt the feelings of tourists, but also greatly undermined the original integrity of Da Ge.

6.2.3.3 The third is that the inherent interpersonal relationships in Dong society have been changed.

The singing of Da Ge of the Dong nationality is the most enthusiastic, relaxing and joyful collective activity of the Dong family, and it has the group characteristics of the participation of the whole people. But when Da Ge singing becomes a tourism consumer product performed on stage, it becomes impossible for the whole people to sing Da Ge, because as a tourism consumer product performed on stage, it is impossible for everyone in the village to participate in the singing of Da Ge, only three or four people participate in a village. If the singing of the few people who came in meets the organizer's requirements, only these few people will participate in the future tour performances, and others will not be able to get involved. In this way, the inherent interpersonal relationship in Dong society is impacted.

6.3 Preservative Measures of Dong Nationality Da Ge in Sanjiang County

We already have a good understanding of the crisis situation of the Dong nationality Da Ge and its root causes. Then, how to preserve the Dong nationality Da Ge? How to ensure the sustainable development of Dong Da Ge? It has become a problem that people must face squarely and urgently need to be solved.

6.3.1 The preservation and principles of Da Ge of the Dong nationality

As the representative of the traditional culture of the Dong nationality, Da Ge of the Dong nationality can greatly enrich the cultural connotation of China and effectively maintain the diversification of the Chinese culture.

6.3.1.1 About the two prerequisites for the preservation of the Dong's Da Ge

For the preservation of Da Ge of the Dong nationality, we must first pay attention to solving two important prerequisites: internally-adhere to the concept of ecological preservation; externally-formulate and improve corresponding laws and regulations.

(1) Adhere to the concept of ecological preservation

The generation, transmission and development of Da Ge of the Dong nationality are all a process of continuous relationship with the natural and social environment in which they live. It can be said that the form, content and artistic connotation of the Dong nationality's Da Ge are all determined by the Dong nationality's natural environment, social customs, values, national consciousness, social structure, historical development and other factors. These factors are the fertile soil and necessary conditions for the survival, transmission and development of the Dong's Da Ge.

The ecological preservation of the Dong nationality Da Ge should also include those non-material cultural elements and material cultural elements that are related to the Dong nationality Da Ge. The non-material cultural elements include: Dong language, folk festivals, Dong opera, weddings and funerals, eating habits, religious sacrifices, etc.; while material cultural elements include: Dong Gu Lou, Fengyu Bridge, Geping, Diaojiolou, traditional costumes, etc.

With regard to the work of ecological protection including Da Ge of the Dong nationality, researchers have gradually explored specific protection measures, such as the construction of ecological preservation communities or ecological museums, based on the experience of foreign countries. My country's first Dong Ecological Museum is located in

Tang'an village, Liping County, Guizhou, and Sanjiang Dong Ecological Museum (the second Dong Ecological Museum in China) in Sanjiang Dong Autonomous County, Guangxi, and the Dong Da Ge Ecological Museum, which specializes in the study of Dong's g Da Ge. The museum research center is located in Guizhou.

(2) Formulate and improve relevant laws and regulations

For the preservation of original ecological folk songs such as Da Ge of the Dong nationality, no specific measures have been introduced yet. The state and relevant local governments must formulate and improve more targeted preservation measures based on the specific status quo of the survival and development of local original ecological folk songs. Since the Dong people live in a geographical location just at the junction of the three provinces of Guangxi (Guangxi), Guizhou (Qian) and Hunan (Hunan), the relevant local governments of these three provinces must also cooperate with each other, according to the specific survival of the local Dong folk songs. In the current situation, adopt a positive attitude to establish legislation for the Da Ge of the Dong nationality. Therefore, the Dong nationality Da Ge is introduced into the legal preservation track, so that the preservation and development of the Dong nationality Da Ge can be followed by law and rules, and scientifically and effectively promote the sustainable development of the Dong nationality Da Ge.

6.3.1.2 The Basic Principles of Preserving Da Ge of the Dong Nationality

The researcher will mainly discuss the preservation principles for the connotation of the Dong nationality Da Ge. Based on the premise of China's national conditions, four basic principles are proposed: systematic preservation principle, principle of authenticity preservation, scientific preservation principle and innovation principles of preservation.

(1) Systematic preservation principle

We must adhere to systematic protection for the protection of the Dong nationality Da Ge, and regard the Dong nationality Da Ge as a complete system, and cannot separate the subsystems related to it, we should systematically preserve it effectively. Only in this way can we transmit and develop the uniqueness, richness and diversity of Dong nationality's Da Ge in a complete and perfect way.

(2) Principle of authenticity preservation

Da Ge of the Dong nationality carries the traditional culture of the Dong nationality society, and its connotation and value embodies the values, life production, ideological status, cultural history, etc. of the Dong nationality people. It is a true reproduction of the social and historical life of the Dong nationality. Therefore, when preserving the authenticity of Da Ge of the Dong nationality, we must adhere to the true and faithful preservation, and we must not divorce the historical truth and make up randomly, and change its essence and connotation at will. If the Dong's Da Ge loses its originality and authenticity, then the Dong's Da Ge will become a "pseudo intangible cultural heritage", and its unique artistic charm, historical value and cultural connotation will no longer exist. Da Ge of the Dong nationality will also face a severe crisis of extinction.

(3) Scientific preservation principle

In the current market economy environment, we must always be vigilant against barbaric behavior that only cares about economy but not culture. In order to obtain more economic benefits, Da Ge was arbitrarily transformed, and a series of destructive transformations were also carried out on the ecological environment of the Dong nationality society. Therefore, it is necessary to adhere to the scientific principle of the preservation of the Dong nationality's Da Ge, scientifically handle the relationship between the transmission of traditional culture and the local economic development, and strive to achieve a win-win situation between the two: Drive economic development with the effect of Da Ge, and use economic benefits to drive the transmission of Da Ge of the Dong nationality.

(4) Innovation principles of preservation

When it comes to the preservation of Da Ge of the Dong people, one cannot stick to the rules, but to innovate under the premise of transmission and seek further breakthroughs. This kind of innovation and breakthrough must not only be carried out under the premise of conforming to the development law of Dong nationality's Da Ge, but also under the premise of preserving its inherent cultural tradition and unique artistic charm, it cannot be modified at will, but must be carried out within a certain framework. It is necessary to continuously innovate in form, content and artistic expression to adapt to the new ecological environment and realize the sustainable development of the Dong Nationality Da Ge.

6.3.2 Development Measures of Dong Nationality Da Ge

The ultimate goal of the preservation of Da Ge of the Dong nationality is to make it continue to develop. Therefore, to solve the problem of the development of the Dong's Da Ge, it should focus on the three factors of "Ge Shi", "Da Ge class" and "the ecological environment on which it depends". So, how do we proceed with the specific work? This article will mainly discuss in detail from the following aspects.

6.3.2.1 Construct the Dong cultural industry, guarantee and train relevant talents

Through the construction of the dong cultural industry, the cultural effect of Da Ge is constantly expanded, and economic benefits are obtained for the preservation and development of Da Ge. But in the process of realize marketization of Da Ge, must adhere to the preservation and development and thoughts, not to excessive pursuit of economic interests, and ignore the dong song conveys the artistic charm and traditional culture, reduce the dong song's own artistic value and cultural value, and even lead to the disappearance of the dong national cultural factors in Da Ge. This kind of extreme market development behaviors that are eager for quick success and quick gains must be resolutely eliminated, and the principle of "preservation priority, rescue first, rational use, transmission and development" must be adhered to.

Accelerate the training of talents of the Dong nationality Da Ge. The marketization and industrialization of Da Ge also require Da Ge to face the current social and cultural market, keep up with the pace of the times, and continue to introduce new ones while maintaining their own unique national factors. Professional creative talents are indispensable for development and innovation. To this end, we must use market-oriented and industrialized platforms to attract and cultivate talents. At present, given that the number of singing talents for the Dong nationality's Da Ge is already scarce, there are even fewer creative talents, not to mention professional creative talents. Therefore, speeding up the training of professional creative talents has become an urgent task. We must build on the original foundation of the Dong nationality's Da Ge, closely integrate the Dong nationality's national characteristics, make full use of the advantages of marketization, and cultivate more outstanding Da Ge talents.

6.3.2.2 Increase publicity and expand audiences

With the development of the times and the invasion of modern culture, the use of the Dong language is still shrinking, directly causing some people in the Dong area to be unable to

understand the lyrics at all. The audience of Da Ge is gradually disappearing. If it is not prevented, Da Ge is bound to disappear. The survival crisis faced by Da Ge at this time requires us to use modern technology and media to actively promote it, expand the audience of Da Ge, let more people understand, accept and appreciate Da Ge, and join Da Ge. In the team of transmission and preservation. The specific publicity methods are:

(1) Actively compile the “Propaganda Handbook of Dong Nationality Da Ge” to incorporate the background and humanistic history, artistic and cultural values, artistic characteristics, and social functions of the Dong Nationality Da Ge, and print them into books or upload them to the internet so that the world can have a better understanding of the background culture of the Dong Nationality Da Ge;

(2) Store the sorted and collected Da Ge of the Dong nationality with digital media storage technology for the purpose of transmission and preservation, and it is also convenient to make them into teaching materials and popularize them among the general public;

(3) Actively participate in various performance platforms, such as Nanning International Folk Song Festival, TV Folk Song Competition, etc. Use these platforms to promote Dong Da Ge to non-Dong areas, so that more people can know and understand the Dong Da Ge.

Through the effective combination with modern media means, the influence of the Dong folk songs will gradually expand, and the unique artistic charm and cultural value of the Dong folk songs will be recognized by more and more people.

Therefore, modern media methods can play a positive role in cultivating the audiences of Dong nationality Da Ge, and we should make full use of them in order to provide a steady stream of audiences for Dong nationality Da Ge.

6.3.2.3 Consolidate the transmission mode of Da Ge in schools

School education is one of the most effective measures for the transmission of the Dong's Da Ge.

(1) New Issues in the Process of Da Ge entering School

First of all, the faculty cannot keep up, the faculty is extremely short of professional talents, and the level of professors is also uneven. Secondly, due to local financial constraints, the funds provided are insufficient. Finally, although Da Ge have entered the school's teaching courses, but because they are not included in the scope of major examinations such as entrance

examinations, the teaching of Da Ge is often limited to music lessons, and its importance is far less than other cultural courses.

(2) Further consolidate the transmission mode of Da Ge entering the school.

On the original basis, we should further consolidate the transmission mode of Da Ge in schools, starting from the following points:

First, further expand the source of funds, which requires not only the efforts of relevant governments, but also the social and civil forces to gradually increase the capital investment of Da Ge into the school.

Second, strengthen the training of teachers and explore a new classroom teaching model. The teaching mode of Da Ge also needs to be further reformed. Multimedia, audio and folk activities should be fully utilized instead of being confined to tradition. At the same time, Musical Instruments, costumes and dong language teaching, which are closely related to Da Ge, should be introduced into the classroom to carry out all-round and three-dimensional teaching around Da Ge.

Thirdly, Increase the awareness of the importance of teaching Da Ge.

It is neither about exams nor about further studies. Starting from the importance of Da Ge, increase the publicity of Da Ge entering the school.

This is a time-consuming and difficult task, and strives to subtly make the relevant departments, schools and families regard the classroom teaching of Da Ge as a normal behavior.

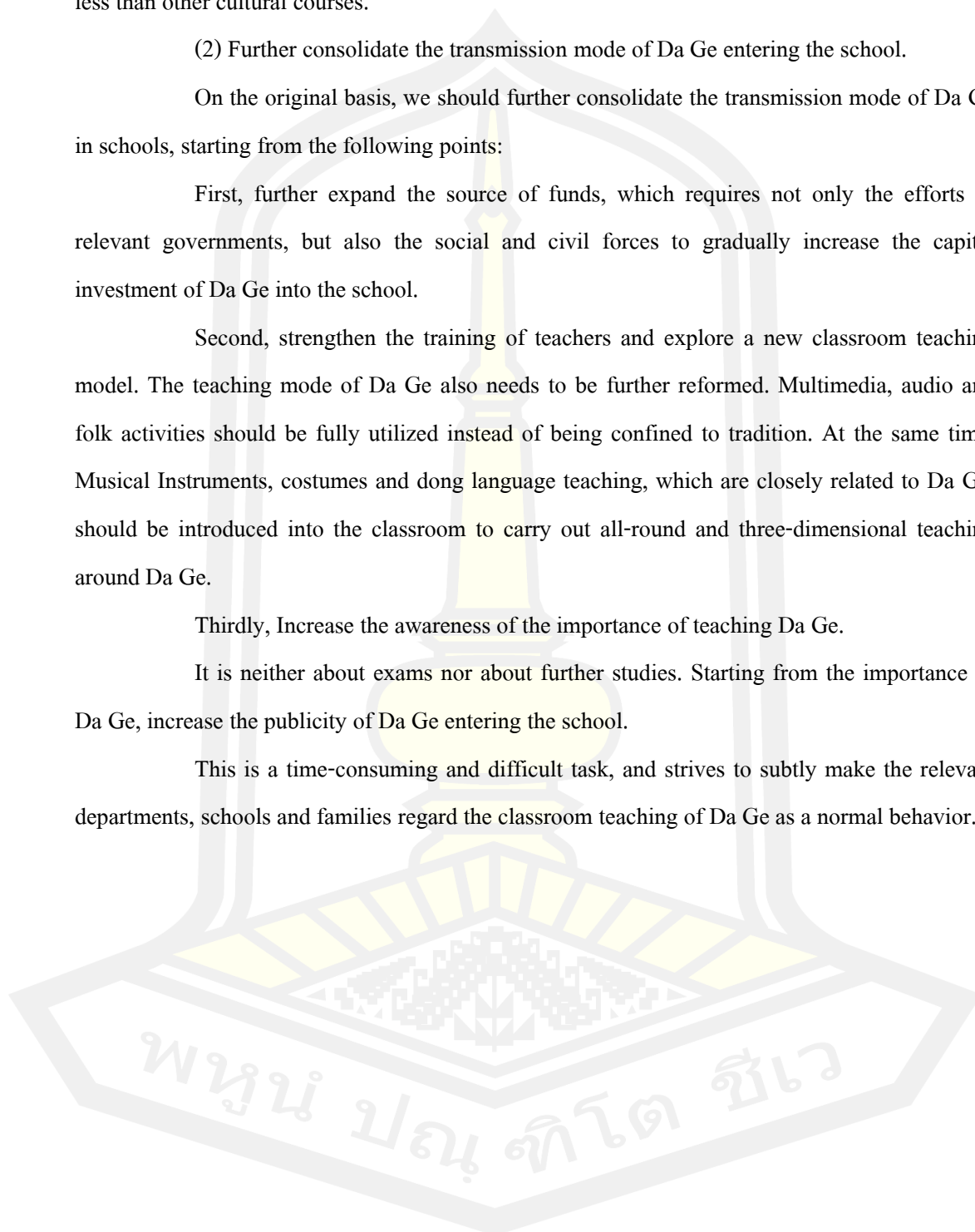


Table 2 The Guidance of the Transmission of Da Ge of the Dong Nationality

	Status Quo	Reason	Preservation Principle	Development Measures
Transmission of Da Ge of the Dong Nationality in Sanjiang County	(1) The Fault of the Transmission Structure of the Dong Nationality Da Ge. (2) Decline of social function. (3) The phenomenon of over-commercialization of Da Ge of the Dong nationality.	(1) Changes in entertainment methods and values (2) The spatial changes of Da Ge of the Dong nationality (3) The destruction of the ecological space of Da Ge	(1) Systematic preservation principle. (2) Principle of authenticity preservation. (3) Scientific preservation principle. (4) Innovation principles of preservation	(1) Constructing the cultural industry of the Dong nationality, guaranteeing and cultivating relevant talents. (2) Intensify publicity and expand audiences. (3) Consolidate the transmission mode of Da Ge in schools.

6.4 Summary

Researchers study from the perspective of historical musicology, discussing the diversification of the cultural life of the Dong nationality and the changes in the social structure. The current transmission and protection of the Dong nationality's Da Ge is actually not optimistic. Learned in the interview: In the main areas where Da Ge of the Dong ethnic group are spread, there are less than one hundred singers who can sing more than one hundred Da Ge. As the singers age, many Da Ge are being lost. However, the younger generation mostly went out to work, and gradually became separated from their own national culture and even language, and fewer and fewer people learned Dong songs and sang Dong songs. Young people who can sing Dong songs are nothing but few. Sanjiang has 18 inheritors of Dong nationality Da Ge, including 2 national-level inheritors, 4 autonomous region-level inheritors, 3 municipal-level inheritors, and 9 county-level inheritors. As the old singers are getting old, young singers have not grown up, and the phenomenon of the fault of singers has caused people to worry about the future of Da Ge of the Dong nationality. Mainly manifested as:

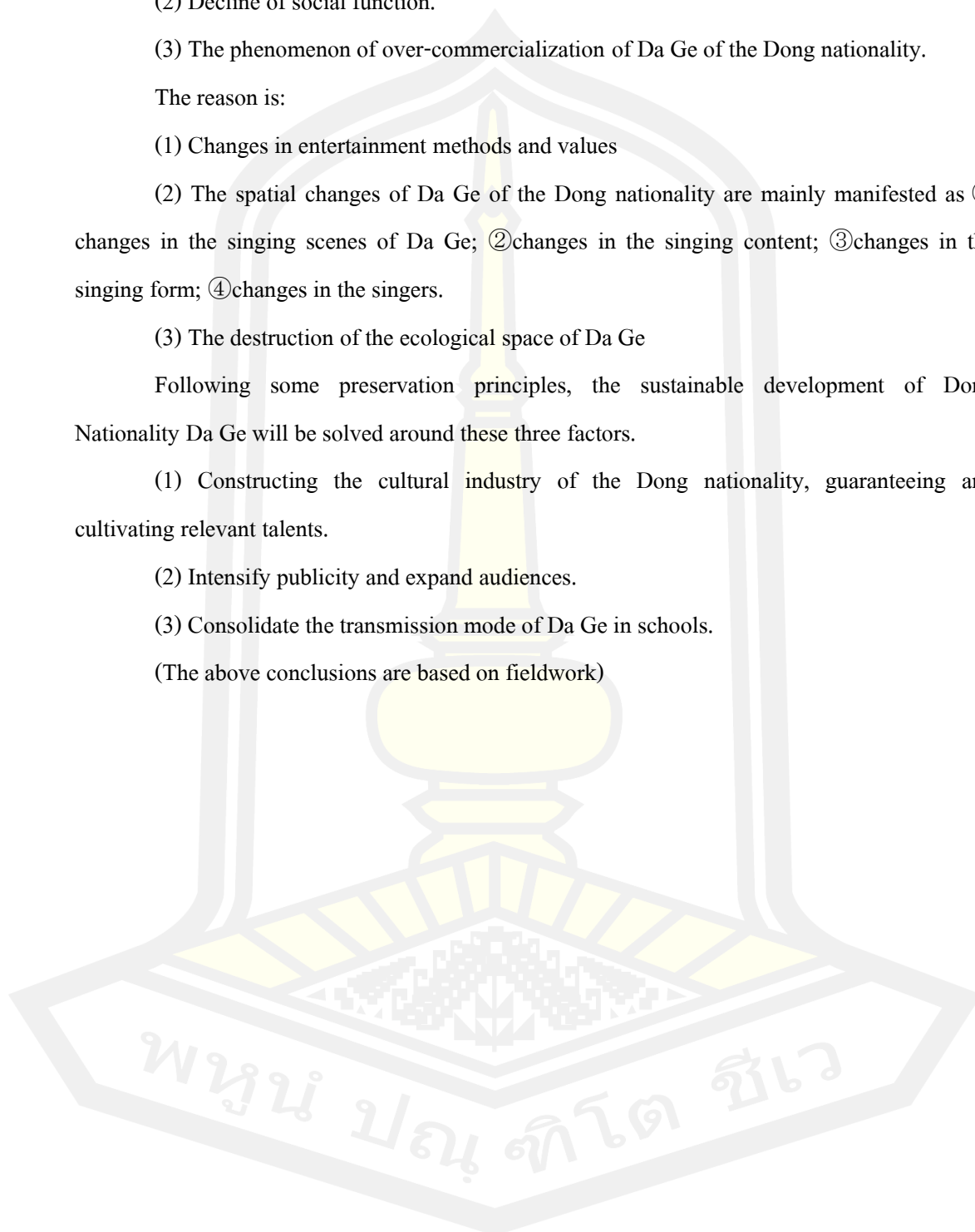
- (1) The transmission structure of Dong nationality Da Ge is destroyed.
- (2) Decline of social function.
- (3) The phenomenon of over-commercialization of Da Ge of the Dong nationality.

The reason is:

- (1) Changes in entertainment methods and values
- (2) The spatial changes of Da Ge of the Dong nationality are mainly manifested as ① changes in the singing scenes of Da Ge; ② changes in the singing content; ③ changes in the singing form; ④ changes in the singers.
- (3) The destruction of the ecological space of Da Ge

Following some preservation principles, the sustainable development of Dong Nationality Da Ge will be solved around these three factors.

- (1) Constructing the cultural industry of the Dong nationality, guaranteeing and cultivating relevant talents.
 - (2) Intensify publicity and expand audiences.
 - (3) Consolidate the transmission mode of Da Ge in schools.
- (The above conclusions are based on fieldwork)



Chapter VII

Conclusion, Discussion and Suggestions

7.1 Conclusion

In this study It has three objectives which are :1. To investigate the Musical characteristic of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.2. To analyze the Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China.3. To guidelines to improve the Transmission process of “Da Ge” of Dong nationality in Sanjiang, Liuzhou, China

Using the method of collecting field data and document data the results of the study can be summarized as follows:

7.1.1 Summary of study results according to objective number 1

Da Ge of the Dong nationality are very rare multi-voice, unconduted, a cappella folk chorus music in the world.

The types of Da Ge in Sanjiang County include Gu Lou Da Ge, voice Da Ge, ritual Da Ge, narrative Da Ge, children's Da Ge and opera Da Ge. The form structure has its own national characteristics, which consists of three parts: "Qit duns", "Gens dos", "Ladx huoh". In terms of melody, the harmonic intervals produced unconsciously by the high and low voices mainly include major and minor thirds and pure ones, pure fourths and perfect fifths, major second and minor seventh as supplement other intervals are rarely present or absent;

Dong Da Ge is a multi-voice folk song dominated by pentatonic mode. It is an independent, complete and self-contained pentatonic voice system. Most of its singing tones are dominated by natural pentatonic “Yu” mode.

The beat forms of the Dong nationality dynamism include free beat, mixed beat and regular beat. The generation and changes of these three beats reflect the development process of Da Ge from one level. The lyrics of the Dong nationality Da Ge closely integrated with the local humanistic background, language tones and singing habits of the Dong nationality. Sentence patterns such as five-character, seven-character, and miscellaneous characters together constitute a systematic sentence structure.

From the analysis in the fourth chapter, we can see that the musical forms of the Dong nationality songs all show a high degree of "harmony", which fully embodies the philosophical concept of harmonious coexistence and common development between man and nature. It is the historical accumulation gradually formed by the Dong people in the specific human environment and natural ecological environment.

7.1.2 Summary of study results according to objective number 2

Through the national member (individual or other) is how to build according to their own cultural tradition, use, dissemination, and developing the music of the investigation and interviews, sanjiang county Da Ge is divided into the traditional transmission: master and apprentice transmission, family transmission, community transmission; and modern transmission: cultural and artistic performance transmission, school education transmission.

Master and apprentice transmission is the transmission of Da Ge taught by Ge Shi.

Family transmission refers to the transmission from one generation to the next in a family.

Community transmission is mainly reflected in a kind of art sharing and ritual influence.

The transmission of cultural and artistic performances is a new way of dissemination after Da Ge of the Dong nationality go out of the community and face the market.

For Sanjiang people, the transmission of "school education" is a concept other than rural life and traditional culture, and it is also a necessary place for the acquisition of modern mainstream cultural knowledge.

From traditional master-apprentice transmission, family transmission, community transmission to emerging school education transmission, cultural and artistic performance transmission, the transmission of Dong nationality Da Ge presents a diversified and complex trend. From the perspective of cultural exchange and dissemination of the Dong nationality, both the transmission of school education and the transmission of cultural and artistic performances are inevitable products under the new transmission background. It is impossible for a national culture to exist in isolation in an artificially delineated circle, and it is unrealistic to cut off its connection with the times and society, and it is also a cultural regress. How to avoid the negative effects of the new inheritance method on the Dong nationality Da Ge, the most important point is that the folk music essence of the Dong nationality Da Ge should not be changed.

7.1.3 Summary of study results according to objective number 3

Researchers study from the perspective of historical musicology, discussing the diversification of the cultural life of the Dong nationality and the changes in the social structure. The current transmission and protection of the Dong nationality's Da Ge is actually not optimistic. Learned in the interview: In the main areas where Da Ge of the Dong ethnic group are spread, there are less than one hundred singers who can sing more than one hundred Da Ge. As the singers age, many Da Ge are being lost. However, the younger generation mostly went out to work, and gradually became separated from their own national culture and even language, and fewer and fewer people learned Dong songs and sang Dong songs. Young people who can sing Dong songs are nothing but few. Sanjiang has 18 inheritors of Dong nationality Da Ge, including 2 national-level inheritors, 4 autonomous region-level inheritors, 3 municipal-level inheritors, and 9 county-level inheritors. As the old singers are getting old, young singers have not grown up, and the phenomenon of the fault of singers has caused people to worry about the future of Da Ge of the Dong nationality. Mainly manifested as:

- (1) The Fault of the Transmission Structure of the Dong Nationality Da Ge.
- (2) Decline of social function.
- (3) The phenomenon of over-commercialization of Da Ge of the Dong nationality.

The reason is:

- (1) Changes in entertainment methods and values
- (2) The spatial changes of Da Ge of the Dong nationality are mainly manifested as ① changes in the singing scenes of Da Ge; ② changes in the singing content; ③ changes in the singing form; ④ changes in the singers.
- (3) The destruction of the ecological space of Da Ge

There are some principles that need to be followed in the process of implementing the preservation of Dong nationality Da Ge:

- (1) Systematic preservation principle.
- (2) Principle of authenticity preservation.
- (3) Scientific preservation principle.
- (4) Innovation principles of preservation

The ultimate goal of the preservation of Da Ge is to make it continue to develop. Therefore, to solve the problem of the development of Da Ge, we should focus on these three factors.

(1) Constructing the cultural industry of the Dong nationality, guaranteeing and cultivating relevant talents.

(2) Intensify publicity and expand audiences.

(3) Consolidate the transmission mode of Da Ge in schools.

7.2 Discussion

In historical musicology, the development of music history is closely linked with cultural migration, cultural evolution, economic and social development. Since it was discovered by musicians in the 1950s, the artistic value of the uncondacted, unaccompanied and multi-voice Dong Da Ge has been fully confirmed in the sense of musicology. As a highly original form of folk music, the musical characteristics of Dong nationality Da Ge are an important factor that distinguishes folk songs in this area from other folk songs. It is not only the concentrated expression of the language form, psychological quality and personality characteristics of the nation in the national music culture, but also the vivid reflection of the characteristics of the people's life structure in the region in the folk music.

It can be seen from the existing research that the research on the Dong nationality's Da Ge has gradually risen from the pure music research to the music in the context of culture. It pays attention to the cultural connotation in the lyrics of the Dong nationality Da Ge, the cultural meaning behind the appearance of the Dong nationality Da Ge, such as the social function of the Dong nationality Da Ge, etc., which is helpful for the spread of the music culture of the Dong nationality Da Ge. Accordingly, on the basis of a large number of comprehensive references and summarization of previous research results, the first is to explain the musical characteristics of Dong nationality Da Ge from the aspects of natural conditions, living environment, ethnic groups, and customs; The second is to comprehensively examine the transmission and development of "Dong Nationality Da Ge " from the perspectives of tradition, modern art practice and cultural industry; The third is to use the theory of ethnology to deeply analyze the generation mechanism and social function of the Dong nationality Da Ge, from the analysis of the evolution of the

functions of the Dong nationality Da Ge and the changes in the development process of the Dong nationality Da Ge, to call for attention to the preservation of the Dong nationality Da Ge. Put forward your own opinions on how to protect Dong Da Ge.

Nowadays, with the rapid development of society and economy, with the continuous deepening of the market economy, a large number of young people outflow, the excessive commercialization of Dong nationality Da Ge, the decline of social functions, and the change of people's entertainment methods and values have led to almost all Dong nationality Da Ge lost.

The researchers further explore the sustainability of national cultural transmission by in-depth and meticulous investigation and analysis of the modern transmission model of school education, this point is rarely mentioned in the existing research. From that concept, the researchers were very interested and determined that there was a strong link to the researchers because school education is one of the most effective ways to transmit Da Ge of the Dong nationality. As the best way and best place for cultural transmission, one of the educational purposes of schools is to spread the mainstream culture and values in the society, so that students can form an ideology consistent with the requirements of the mainstream society and culture, and fulfill and support the main cultural values and individual shaping of social norms and social goals.

7.3 Suggestions

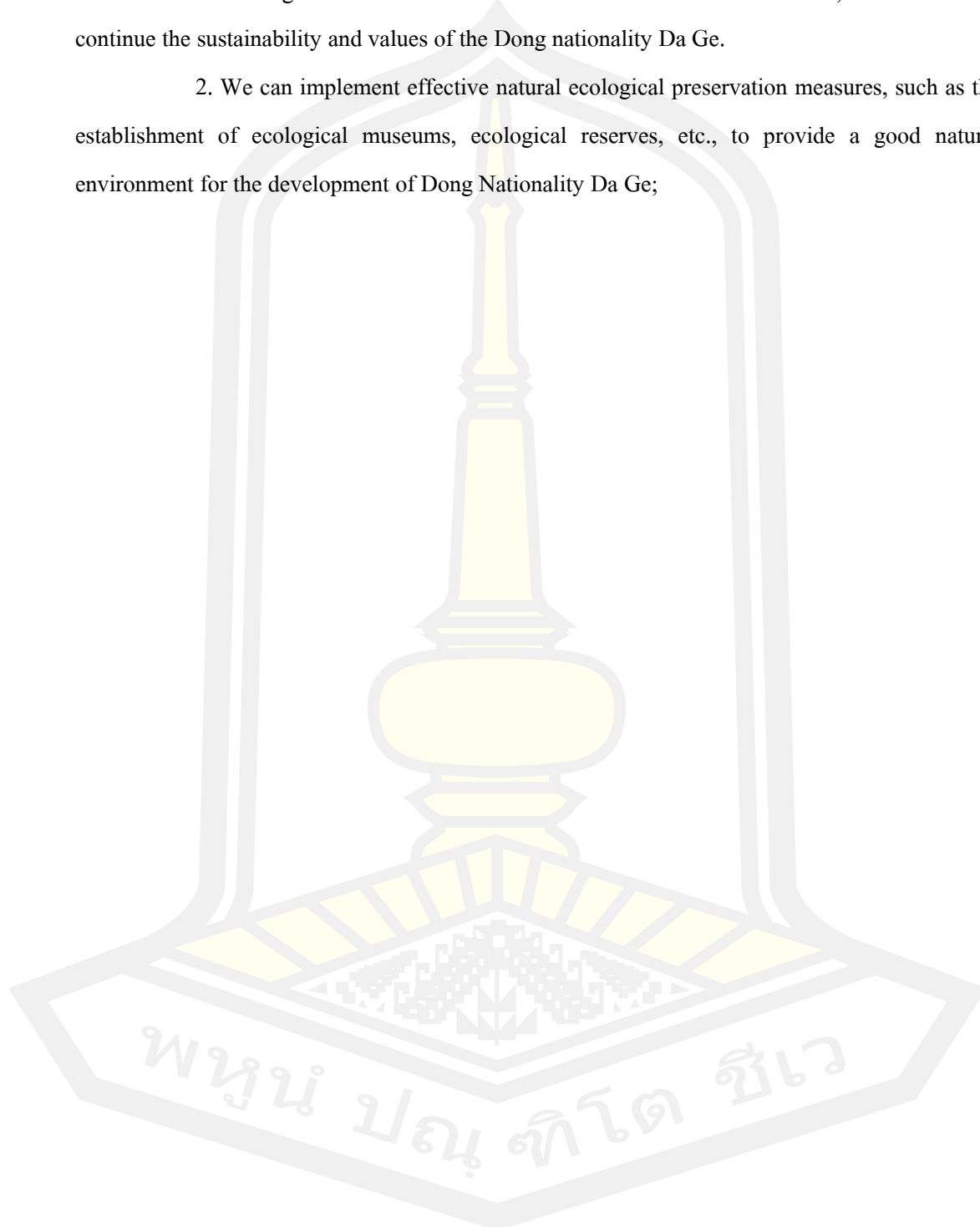
7.3.1 Suggestions for further research

1. I only interviewed some villages in Sanjiang County, I hope someone can investigate all the Dong villages in Sanjiang County in the future.
2. Affected by time and the epidemic, the works analyzed in this article are only a few works in the Dong nationality Da Ge, and there is a lack of overall analysis of the multi-voice characteristics of Da Ge. It is hoped that future researchers will be able to conduct an overall analysis of the various works of Dong Da Ge.
3. The preservation of Dong nationality Da Ge in Sanjiang County has always been in a state of dynamic development. Therefore, long-term and dynamic follow-up investigation and research are of great significance for understanding the protection status of Dong nationality Da Ge in Sanjiang County. I hope to continue the follow-up work in the future.

7.3.2 Suggestions for applying the results of the study

1. Through the modern transmission model of school education, we can further continue the sustainability and values of the Dong nationality Da Ge.

2. We can implement effective natural ecological preservation measures, such as the establishment of ecological museums, ecological reserves, etc., to provide a good natural environment for the development of Dong Nationality Da Ge;



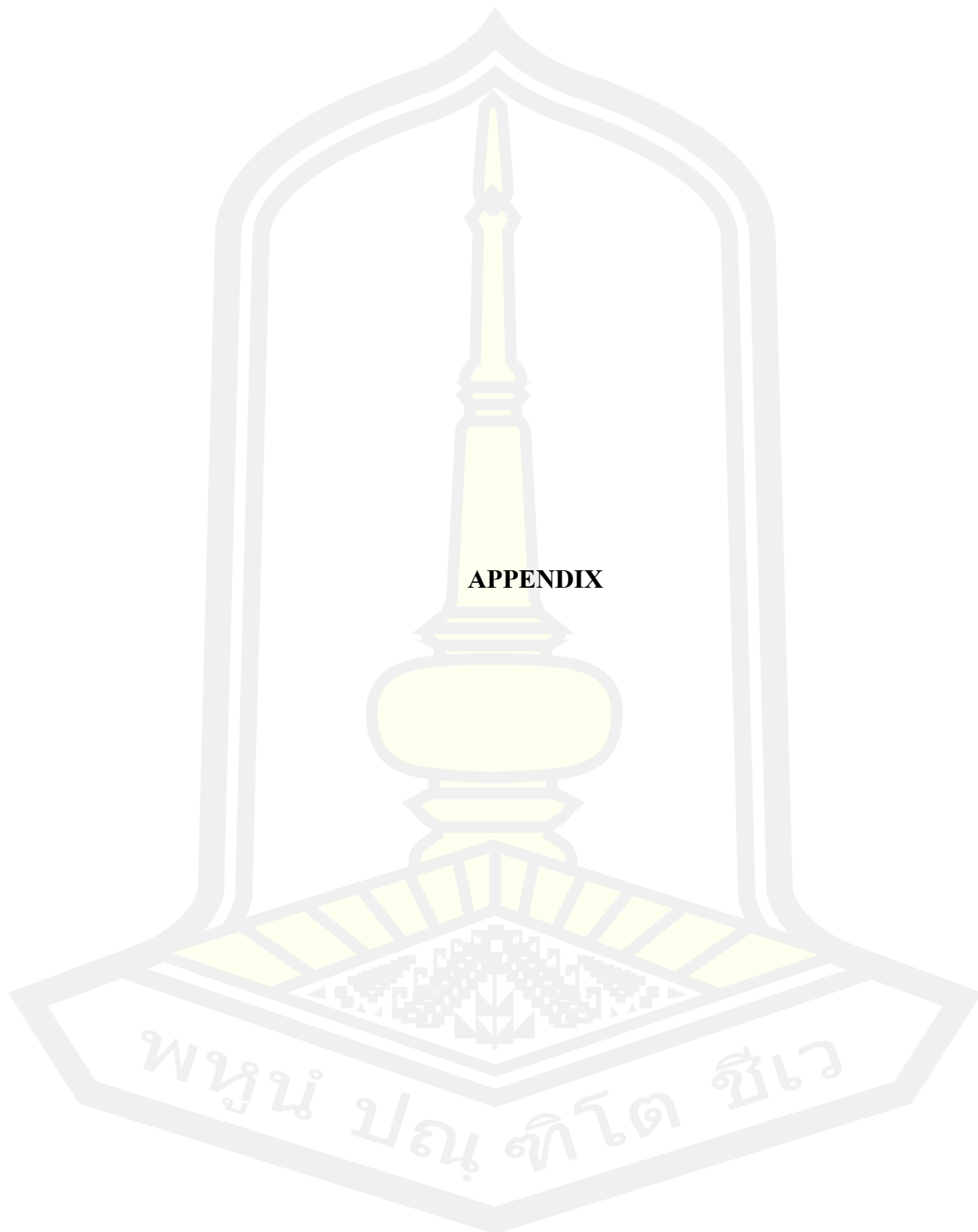
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พหุบัณฑิต ชีว



APPENDIX

พหุณํ ปณฺ ทิโต ชีเว

Appendix I: Interviews

1. Interview with Folk Singer: Understanding the Musical Form of Dong Songs

(1) Interview time: October 6, 2021

Interview location: Singer Yang Yunxiang's house

Interviewee: Ms. Yang Yunxiang

Interview content: Question: Can you tell us what kind of song the "Dong Nationality Da Ge" refers to?

Answer: "Dong Nationality Da Ge " is a song with a relatively long repertoire and many paragraphs, in addition to two or more parts.

Question: Where is the "Dong Nationality Da Ge " usually sung?

Answer: I usually practice at the singer's house, and go to the drum tower to sing during festivals.

Question: The song of stepping on the hall and the song of blocking the road are also long, many paragraphs, and there are many parts. Are they belong to the "Dong nationality Da Ge "?

Answer: Look at the content. It can be judged based on the content.

(2) Interview time: October 4, 2021

Interview location: Singer Yang Peiqing's home

Interviewee: Ms. Yang Peiqing

Interview content:

Question: What kind of song do you think should be called "Dong Nationality Da Ge "?

Answer: As long as there are multiple voices combined, the songs sung by a group of people are "Dong Nationality Da Ge ".

Question: So should the blocking songs and tramp songs you sing also be called "Dong Nationality Da Ge "?

Answer: It doesn't count. The "Dong Nationality Da Ge " is unaccompanied, and the road-blocking song and the trampling song are accompanied by accompaniment.

Question: Are Ga Lao and "Dong Nationality Da Ge " the same thing?

Answer: They are the same. Ga Lao is always called in our Dong language, and "Dong Nationality Da Ge " is called in Chinese. They are the same thing.

(3) Interview time: October 8, 2021

Interview location: Yang Suyun's home

Interviewee: Yang Suyun

Question: In the process of learning Dong nationality Da Ge, is it divided into voices?

Answer: When we are learning songs, the singer only teaches the low part, but the high part is not taught. It is entirely on our own to listen and experience. Sometimes you can improvise yourself.

2. Music Teacher Interview: Understanding the School's Transmission Process of Dong Nationality Da Ge

(1) The head of the kindergarten Tang Qinrong of the directly affiliated institution of Sanjiang County talked about the views of the kindergarten transmitting Da Ge of the Dong nationality:

"During the 1980s in our place, there were a large number of young people who went out to work and earn money. Therefore, they rarely sang Dong songs, and some did not even say a word. This situation directly affects the next generation. Some children wear their parents. The clothes and shoes I bought from the city were also the things of the people in the city. I often hummed the Han children's songs taught by my parents, such as "Only Mother in the World is Good", "Let's Swing Up Our Oars", and "Little "Swallows" and other such songs. In fact, these songs are also very nice, not bad, but I don't sing very much in my hometown, and don't like singing. At that time, we thought of teaching children to sing Dong songs in kindergartens. Let them know and understand their own culture from an early age, and don't feel alienated. Children are young, and learning how many Dong songs to sing is not the purpose. The main purpose is to build up the awareness of learning songs and cultivate interest in learning songs. Some children Although I didn't know how to sing at first, I didn't want to sing, but I often heard other children sing, and I gradually became edified. I learned how to sing and like to sing.

(2) The teacher of the kindergarten Wu Xiuhua of the directly affiliated institution of Sanjiang County Talked about the teaching process of Dong nationality Da Ge in kindergarten:

"Let the children accept the influence of their own national culture and learn to sing Dong songs, which means singing their own local songs. Our kindergarten specially asked me to teach Dong songs, just to let me put "authentic", " "Pure" Dong songs are taught to children. (Researcher: Will it be difficult for children to learn such difficult songs at such a young age?) Actually no. Children nowadays are very smart and learn things very fast. In addition, they are usually at home. The elders who can sing Dong songs often teach them songs; during the holidays, they can often hear adults singing in pairs at the Drum Tower. If you listen and watch more, children will naturally learn a lot of songs. In kindergarten, I sometimes teach it a few times, and they already sing it very well, because they are no strangers to this song. (Researcher: The lyrics that I teach are mainly love songs. Can you understand it at such a young age?) Definitely I can't understand. But it's okay if they don't understand. As long as they learn to sing, they will understand slowly when they grow up. (Researcher: Can the children meet the requirements in terms of voice and voice coordination?) Not high, as long as the high voice can sing that note, I don't deliberately ask for too much. Sometimes I will simplify the voice, not so difficult, so that they can accept it. But some children with strong ability, I asked them to sing in the same way as adults, and they can do the job. The children like to take Dong song lessons, and sometimes they listen to what the adults sing and they feel good, and they also actively ask me to teach singing."

(3) Teacher Yang Yunfeng of Sanjiang County Nationalities Experimental School talks about the requirement of teaching Da Ge of the Dong nationality in middle school:

"The singing requirements of the singing teams of each grade are different from those of ordinary classes. First, these students are voluntarily participating and have a proactive attitude in learning songs. Some students often sing at home. They have some basic skills and higher requirements are acceptable. The second is that these students may be members of the school song team in the future, and they often perform on behalf of the students, so they should naturally sing at a higher level. In addition, some students themselves want to pursue professional development in this area and enter the school in this area, so now I have to start to lay the foundation before I can take the professional path. When teaching songs, I will repeatedly correct the correct wording and articulation of the lyrics, and the timbre quality of the sound is often emphasized. For this reason, I sometimes lead them to sing some practice. The scales of the vocals, and even breathing in the middle. These are what I learned in school before, but I didn't

expect it to be available now. Also, I also pay great attention to the coordination of voices. I always emphasize the integration of voices as much as possible. , Get close, listen to each other, don't sing separately. (I: Don't you emphasize these in ordinary class teaching to sing Dong songs?) It's seldom emphasized, as long as you can cooperate and sing it completely."

3. Expert Interview: Understanding the Current Situation and Transmission of Da Ge

(1) Interview target: Wu Minghua, male, 78 years old, Ge Shi, Da Ge of the Dong nationality, a farmer; interview time: May 25, 2021; interview location: Zhongzhaitun, Sanjiang County

"At that time, people would sing Dong songs, especially men. If a man could not sing Dong songs, he would not find a wife. At that time, young men and women would be together at night. If any man can't pipa If it's a song or a riverside song, no girls like him. So basically everyone would sing Dong songs at that time. During the New Year and New Year holidays, the villages would send teams to each other to sing Da Ge under their respective drums, but at that time There are fewer people who can sing Da Ge than people who can sing pipa songs and riverside songs."

(2) Interview target: Wu Gongzhuang, male, 78 years old, Ge Shi, Da Ge of the Dong nationality, a farmer; interview time: May 25, 2021; interview location: Zhongzhaitun, Sanjiang County

"In those years of 1958, I didn't have any food, I had to sing secretly, and I didn't have the mood to sing. At that time, I had to apply to a higher level to sing. If the singing was heard by the villagers, I would be fined. You can't get a dime or two. The finer also said, "You don't have anything to eat, what are you happy about?" No one asked us to sing during the Cultural Revolution, and we were not in the mood to sing. I didn't dare to sing. It said that we would "break the four olds". Dong songs and Dong operas were all banned, and Da Ge team was also disbanded."

(3) Interview target: Wu Gongzhuang, male, 78 years old, Ge Shi, Da Ge of the Dong nationality, a farmer; interview time: May 25, 2021; interview location: Zhongzhaitun, Sanjiang County

"We also sang a little Dong song in 1963 and 1964, mainly Da Ge of the Dong nationality, because at that time Teacher Chen came to our village to record. At that time, the appearance of the tape recorder in our village caused quite a sensation, because it was our number one. I saw the tape recorder for the second time. He invited a few people in the stockade who were good at singing Da Ge to sing the song of the mountain well water, the song of the cast net, and the song of the cicada, etc., and recorded them. In those years, the above policy was slightly loose. In addition to the arrival of Teacher Chen, a few of us began to sing Da Ge of the Dong nationality and began to pay attention to it. It was not interrupted until the Cultural Revolution."

(4) Interview target: Wu Bingrong, male, 51 years old, junior high school culture; interview time: May 25, 2021; interview location: Wu Bingrong 's home

"I went to a meeting in the county in 1978. My superiors demanded that the national culture be re-emphasized and promoted to us the 'Rural Literary Front'. The singing of the Dong nationality's Da Ge slowly resumed. The young people in the county began to 'walk songs and sit at night' again. Love songs such as Pipa Songs and Riverside Songs are sung again. During that time, Dong people's Da Ge have already started to form Da Ge team to perform outside. Under the leadership of Teacher Chen, the county Da Ge team started to sing many times in the 1980s. Go to the neighboring counties and cities to perform. At that time, only women went to perform, so there were more women than men singing Da Ge, but the ratio of men to women singing other folk songs was similar."

(5) Interview target: Wu Guangzu, male, 78 years old, captain of the Zhongzhaitun Grand Singing Team, mainly engaged in agriculture; interview time: May 26, 2021 at 20: 00; interview location: Captain Wu's home

"Since Zhongzhaitun sent more than a dozen people to participate in the Nanning Folk Song Art Festival in 2002, Da Ge team began to increase, and it reached the largest number after the first Dongxiang Song Festival in 2004. Many young people who came back from work began to learn to sing Da Ge. And they joined Da Ge team one after another. The Dong Da Ge in Zhongzhaitun has been famous since 2002. Now the whole village will sing some Da Ge, and the atmosphere is very good. Because there is training, people listen to it a lot. Plus, it's often played on the plate, so everyone can sing a little. There are very few people who can't sing at all, and some children can sing several songs at just a few years old."

4. Interviews with the masses: Understanding the attitude of the masses to Da Ge

(1) Interview target: Wu Jiri, male, 28 years old, secondary school cultural; interview time: May 26, 2021; interview location: Wu Jiri's home.

"I just graduated from junior high school when the natural disaster occurred in 1992. I hoped to choose a better major, but because of the bad family conditions, I finally went to Nanning to study. The disaster had a great impact on the whole village, especially for our school years. My child has a great influence. There are only two people working outside in our class, and the others have gone out to work. From that year on, everyone wanted to go to Guangzhou to work and earn money, and they all thought that 'Guangzhou is my home'. From then on No one will sing anymore."

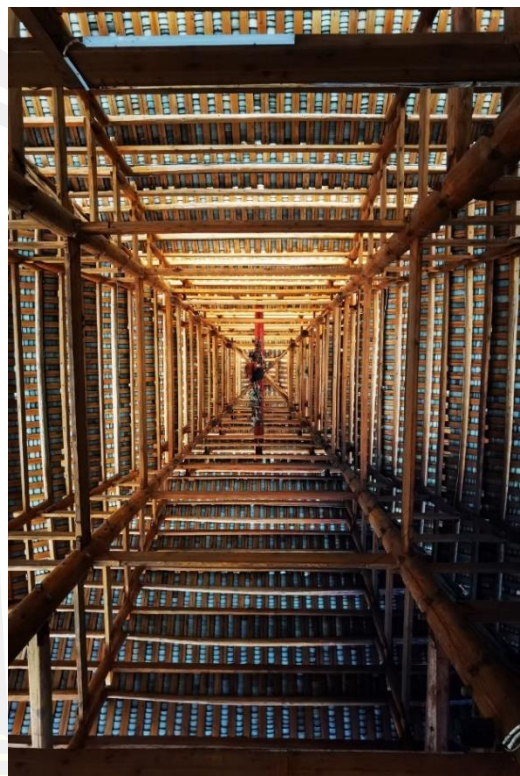
(2) Interview target: Wu Shuli, 38 years old, male, elementary school culture, captain of the young group Da Ge team; interview time: Oct. 6, 2021 9:00; interview location: Wu Shuli's home.

"I went to Guangzhou to work at the age of eighteen. It was mainly to demolish the house. It was very hard. At the beginning, I went to pick up bricks. Because I was a novice, it cost three cents. I had very little work. I didn't have things to do every day. The previous day from ten to thirty yuan, now I have sixty to seventy yuan a day. But I don't want to do it because it's dangerous, dusty, poor places to eat and live, but no good job is found in the village. People still do it. Now men go out to work mainly to demolish houses, and girls usually go to clothing factories. Our family has not gone out to work in recent years. If we don't work, the family's income will be much lower, and I might still do it in the future. go out."

(3) Interview target: Wu Chengyu, 28 years old, male, junior high school culture, member of the young men's Da Ge team; interview time: Oct.16, 2021 at 17:00; interview location: Wu Chengyu's home.

"If I go out to work, I want to find a good factory. Generally speaking, the monthly salary can be five or six hundred. People who go out early have more chances to find a better factory. My classmates went out in 1996 and 1997. It's easier to get mixed up. I stayed at home for a few years after graduation and then went out. Good part-time job opportunities are scarce. Now my parents are also old, and I can't go out if there is no surplus labor at home."

Appendix II: Fieldwork Pictures



Picture 1: Sanjiang County Gu Lou

Photo by researcher

Picture 2: Internal structure of Gu Lou;



Picture 3: Chengyang Village FengYu Bridge

Photo by researcher



Picture 4: Dong Nationality Hundred Family Banquet;



**Picture 5.6: Traditional customs of the Dong people ---- blocking the road to welcome guests;
Photo by researcher**



Picture 7: Meilin Village Theatre; Photo by researcher



Picture 8.9: Dong specialty delicacies oil tea, sour fish; Photo by researcher



Picture 10: Researcher and inheritor Yang Yunxiang Picture11: Researcher and GeShi Yang Yunfeng
Photo by researcher



Picture12: Researcher and GeShi Yang Peiqing

Photo by researcher



Picture13: Researcher and GeShi Yang Suqyun



Picture14: Researcher and Expert Zheng Xiongjun

Photo by researcher



Picture15: Researcher and singers



Picture16: Singers sing a toast song; Photo by researcher

Picture 17.18: Dong folk activities-----“Yueye”; Photo by researcher

Picture 19.20: Dong nationality Da Ge into the classroom; Photo by researcher



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