



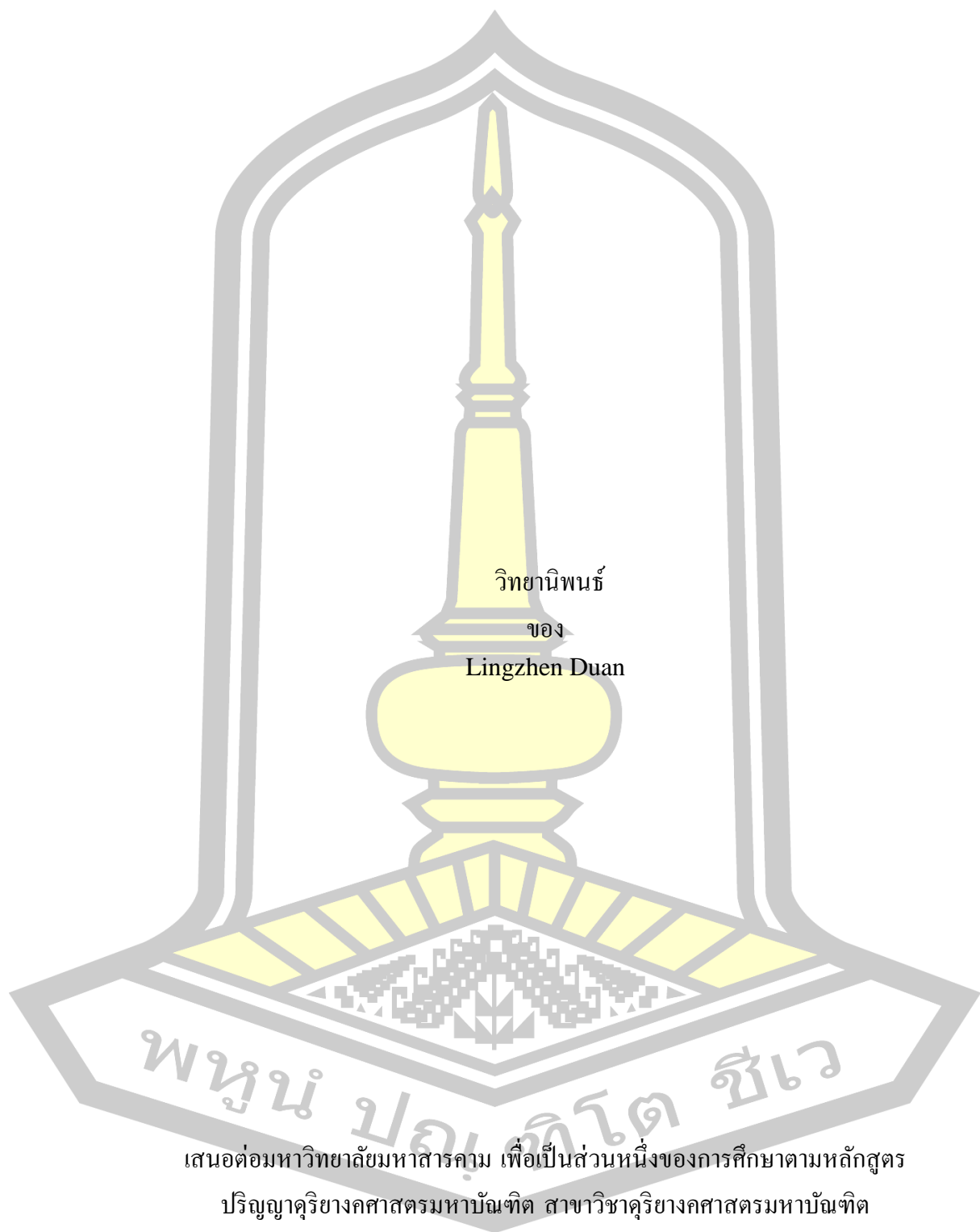
The preservation of pipa of Dong Ethnic Group in Guizhou Province, China

Lingzhen Duan

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
December 2023

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การอนุรักษ์วังป้าตยัของกลุ่บชาติพันธุ้คง ในมณฑลกุ้ยโจว ประเทศจีน



วิทยานิพนธ์
ของ
Lingzhen Duan

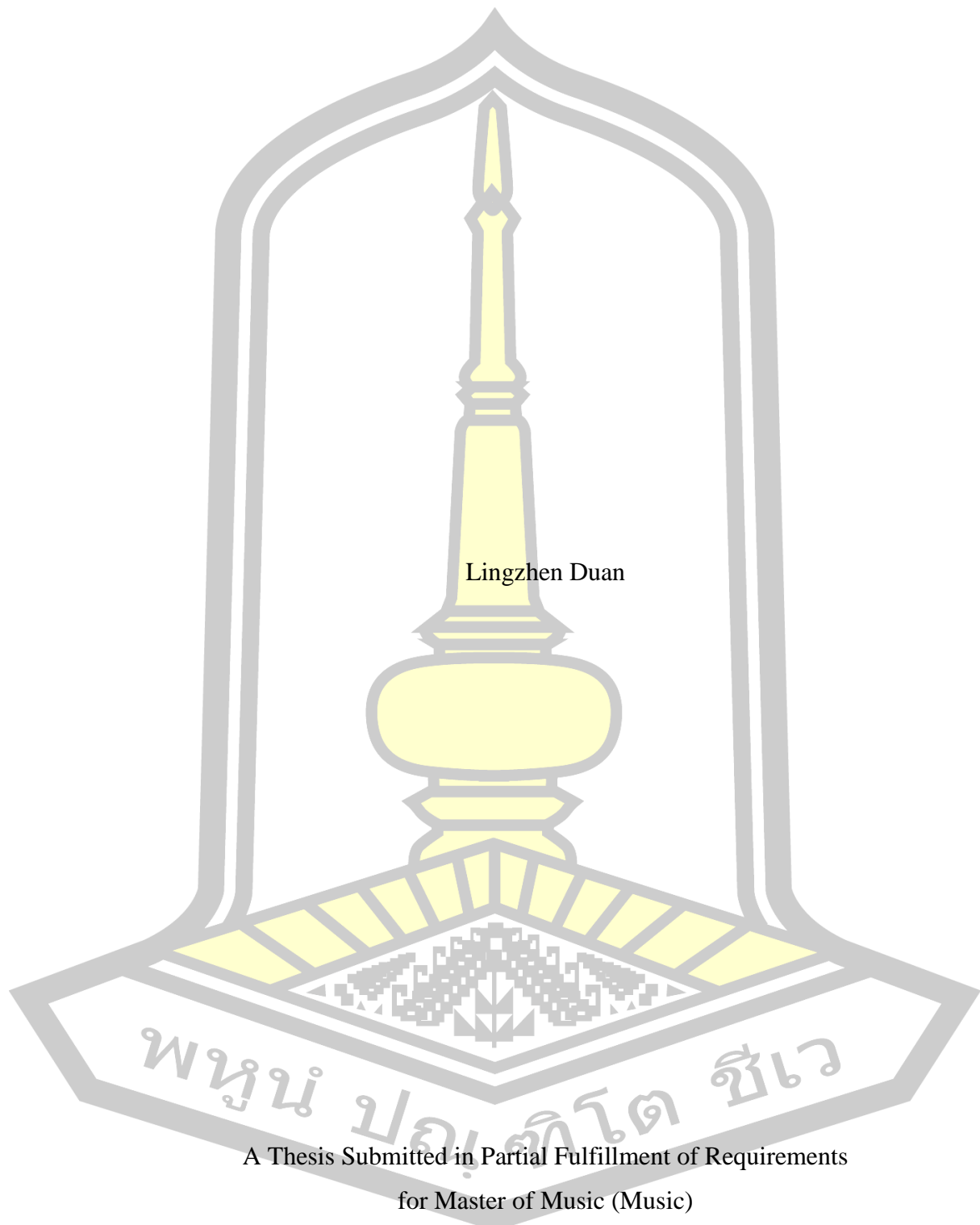
พหุบัน ปอญกัโตะ ชีเว

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาตรีวิทยาศาสตรมหาบัณฑิต สาขาวิชาดุริยางคศาสตรมหาบัณฑิต

ธันวาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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December 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Lingzhen Duan , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Advisor

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemong ,
Ph.D.)

Committee

(Assoc. Prof. Phiphat Sornyai ,
M.M.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Music Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

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TITLE The preservation of pipa of Dong Ethnic Group in Guizhou Province, China

AUTHOR Lingzhen Duan

ADVISORS Assistant Professor Sarawut Choatchamrat , Ph.D.

DEGREE Master of Music **MAJOR** Music

UNIVERSITY Mahasarakham University **YEAR** 2023

ABSTRACT

This dissertation focuses on the preservation of the Dong Ethnic Group in Guizhou Province, China. The Research Methodology uses the qualitative method. The research objectives were: 1) To analyze the music characteristics of the pipa of the Dong Ethnic group in Guizhou, China. 2) To give guidelines for the preservation of the pipa of the Dong Ethnic group in Guizhou, China. Research will conduct interviews using fieldwork and other methods. Four key informants were selected. The results are as follows:

1) The characteristics of the pipa of the Dong Ethnic group in Guizhou, China. The main part is made of wood, including three parts: the pipa head, the pipa body, and the pipa box. Playing techniques are relatively simple, including dan tan, (单弹), dan tiao (单挑), san tan (三弹), string sweeping. (扫弦) The rhythm of Dong Pipa music is mainly composed of crotchet and quaver, and the melody is mainly characterized by step progression. (级进)

2) The guidelines for the preservation of the pipa of the Dong Ethnic group in Guizhou, China. We know that the current transmission The status of Dong Pipa has encountered great difficulties. For this, some guidelines for preservation are made to cultivate talents as guidance and enhance national self-confidence. Using digital media technology as a means to promote change and innovation Take cultural tourism as an opportunity to boost industrial upgrading.

Keyword : Dong pipa, Music characteristic, Preservation

ACKNOWLEDGEMENTS

In a twinkling of an eye, my master's study is coming to an end. Looking back on the past, I feel that I can write the dissertation smoothly without the help of many people. Therefore, I must be here to express my sincere thanks to them.

First of all, I want to thank my Advisor, Professor Sarawut Choatcha. It can be said that without the careful guidance of my tutor, my paper could not be completed more smoothly. From the topic selection to the determination of the research object, from the selection of research content to the framework structure of the paper, the writing of each chapter, and even the format of the paper. In addition, my tutor often encouraged me when I encountered difficulties in writing, which gave me great spiritual support. It is precisely because of the dual guidance and help of my tutor from the technical and spiritual aspects that I was able to write the paper more smoothly. So here, I want to sincerely say to you: thank you.

Secondly, I would like to thank the three professors of the Defense Committee of College of Music of Mahasarakham University. Thank you for giving me many relevant and helpful advice and help. Especially with our beloved Dean, Asst. Prof. Dr. Khomkrich Karin, gave me a lot of valuable suggestions after my defense. Allowing me to constantly improve my paper.

Thirdly, I would like to thank my classmates and friends who have accompanied me in the past two years. Thank you for your support and help in my study and life.

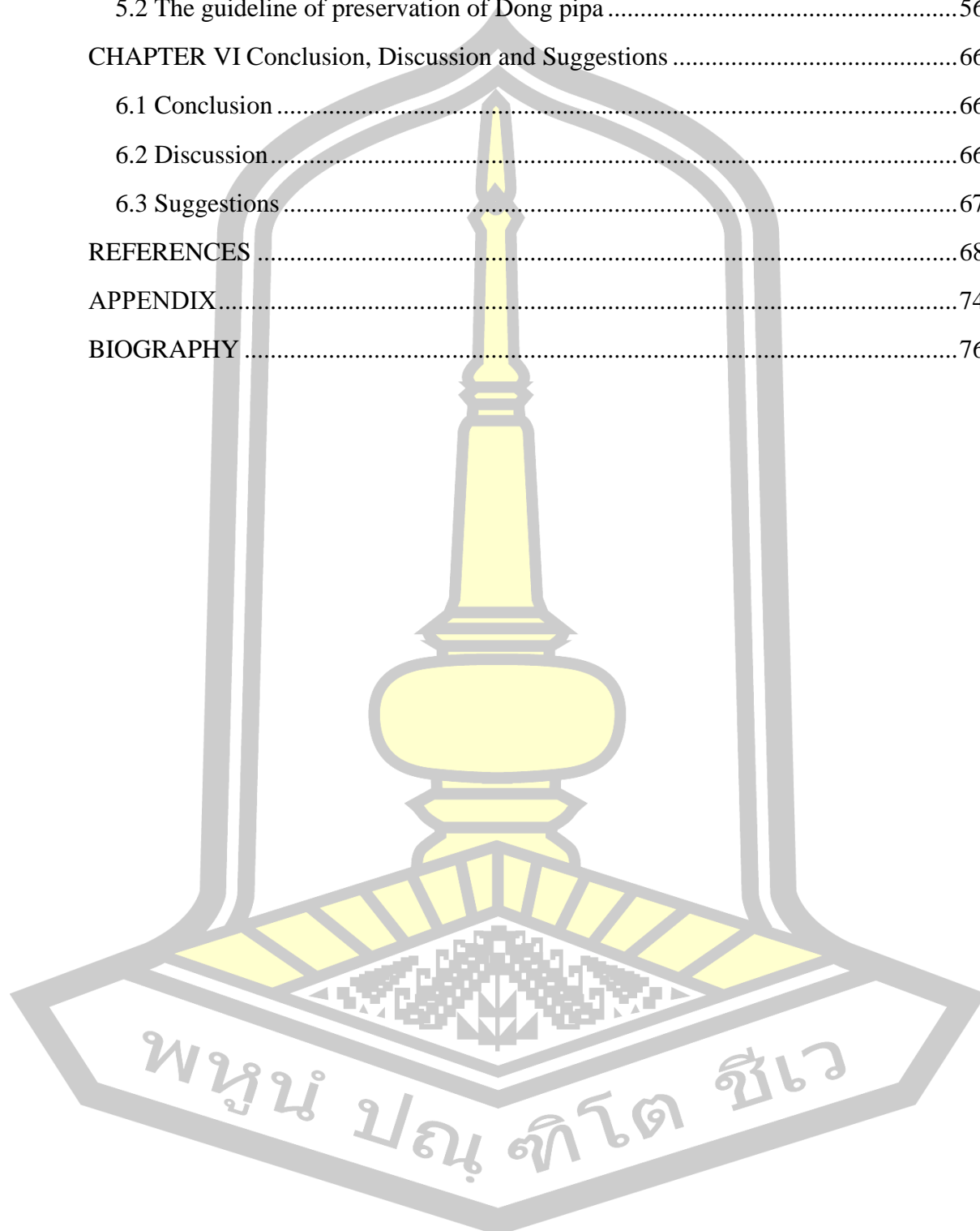
Finally, I would like to thank my family, you are the strong backing for the successful completion of my study.

Lingzhen Duan

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CHAPTER I

Introduction

1.1 Background and problem of the research

Dong pipa is a plucked instrument widely spread in the southern dialect areas of Dong nationality in Guizhou, Hunan and Guangxi provinces in China. It mainly accompanies Dong folk songs in daily life and is rarely used for solos. This is the study object of the research.

There are folk legends about the origin of the Dong pipa. Long ago, the Dong people had no Dong song and no Dong pipa. Therefore, the seven fairies and the Jade Emperor collected a lot of Dong songs for the Dong people. The Dong family had a song, but could not sing or accompany instruments, so they sent two girls, Suo Xiang and Suo Yang, to find the Jade Emperor. The Jade Emperor gave Lusheng and the pipa, and sent the gods to teach them how to sing and play Musical Instruments. After learning, they sang from the sky and played back to the world. The Dong people heard their singing, infatuated. Po led the group to make the Dong pipa, and soon, the Dong village has a pipa.(He Xide, 2007)

According to the research of scholars, the relevant records in the Chinese Ming Dynasty literature have explicitly mentioned Dong pipa for the first time. For example, the contents of Liping Fu customs in the New Annals of Guizhou Figure Classics in the Hongzhi Period of the Ming Dynasty: In their spare time, Dong people play lusheng, wooden leaves and pipa... as entertainment. This can also show to some extent that the Dong pipa may have appeared before this. Perhaps it appeared even earlier, because according to the research of Zhang Min, a Dong scholar: The present Dong pipa is related to the ancient Qin pipa, or said: Qin pipa comes from the Dong pipa, which can be discussed.” (Zhangyong, 2010)

Qin pipa (秦琵琶) is very similar to Dong pipa, so it can be inferred that they should be instruments of the same category. But the Dong pipa has no products, which is different from the Qin pipa. So far, the Dong pipa has not formed a fixed one. Unified shape. From this point of view, it may be the result of imitating the Qin pipa.(Yang Xiuzhao, 1989)

Founded in 2003, Guizhou National Symphony Orchestra has been committed to the improvement of Guizhou folk Musical Instruments. The artists of the orchestra went to the Dong Village of Miao Township, visited the local folk artists, and learned the production techniques and playing techniques of ethnic instruments. Dong pipa as plucked instrument, also got the system transformation, orchestra take craftsmen handmade and professional instrument factory mechanical production and the combination of development, and the western orchestral instrument configuration, produce different shape of Dong pipa, thus forming the high, tenor and bass area, make up for the shortage of high and low three national orchestra.

Dong pipa is mainly used to accompany Dong folk songs, and is known as Dong pipa song. The lyrics of Dong pipa songs reflect the highest level of Dong poetry, covering the aspects of Dong history, myths, legends, stories, ancient rules, production experience, love, love, customs, social communication and other aspects, and beautiful melody. In 2006, it was selected into the first batch of national intangible cultural heritage list, which is an important data for the study of anthropology, ethnology, folklore and musicology of Dong society. Therefore, the Dong pipa is also of important research value. (Li Shengxiang, 2011)

With the rapid development of modern social economy, transportation and cultural media, the social culture of ethnic minorities is also constantly developing and changing. The acceleration of economic and cultural globalization has promoted the consumption culture to be transmitted to the large and small villages in Guizhou through TV, Internet and other media. The aesthetic concepts and lifestyles of ethnic minority young people living in Guizhou have also been constantly influenced by them, and they have begun to integrate into the mainstream cultural torrent of the society. This change makes the minority music culture easy to lose the ecological environment of its generation, preservation and inheritance. The same is true of the Dong pipa. Fewer and fewer people are willing to learn the Dong pipa, and fewer and fewer people can play the Dong pipa.

Therefore, if we do not protect the Dong pipa well, the Dong pipa may disappear. In order to protect the Dong pipa well, it is necessary to strengthen the research on the music characteristic of the Dong pipa, so that people can better understand the Dong pipa. At the same time, it is also necessary to strengthen the

research on the guideline of preservation of the Dong pipa, so as to make the Dong pipa live longer.

1.2 Research objectives

1.2.1 To analyze the music characteristic of the pipa of Dong Ethnic group in Guizhou, China.

1.2.2 To give guideline of preservation of the pipa of Dong Ethnic group in Guizhou, China.

1.3 Research Questions

1.3.1 What is the music characteristic of the pipa of Dong Ethnic group in Guizhou, China?

1.3.2 What is the guideline of preservation of the pipa of Dong Ethnic group in Guizhou, China?

1.4 Research Benefit

1.4.1 We know the music characteristic of the pipa of Dong Ethnic group in Guizhou, China.

1.4.2 We know the guideline of preservation of the pipa of Dong Ethnic group in Guizhou, China.

1.5 Definition of terms

1.5.1 Organology refer to the detail of shape and body of Dong Pipa and technique to play.

1.5.2 Element of Music refer to the Melody, Rhythm.

1.5.3 Music characteristic refer to the characteristic of shape, body, melody and rhythm of Dong Pipa.

1.5.4 Preservation refer to the way to allow the Dong pipa to continue to be passed on.

1.5.5 Dong Ethnic Group refer to the Ethnic groups with common cultural characteristics of Dong nationality living in Guizhou, Guangxi and Hunan of China.

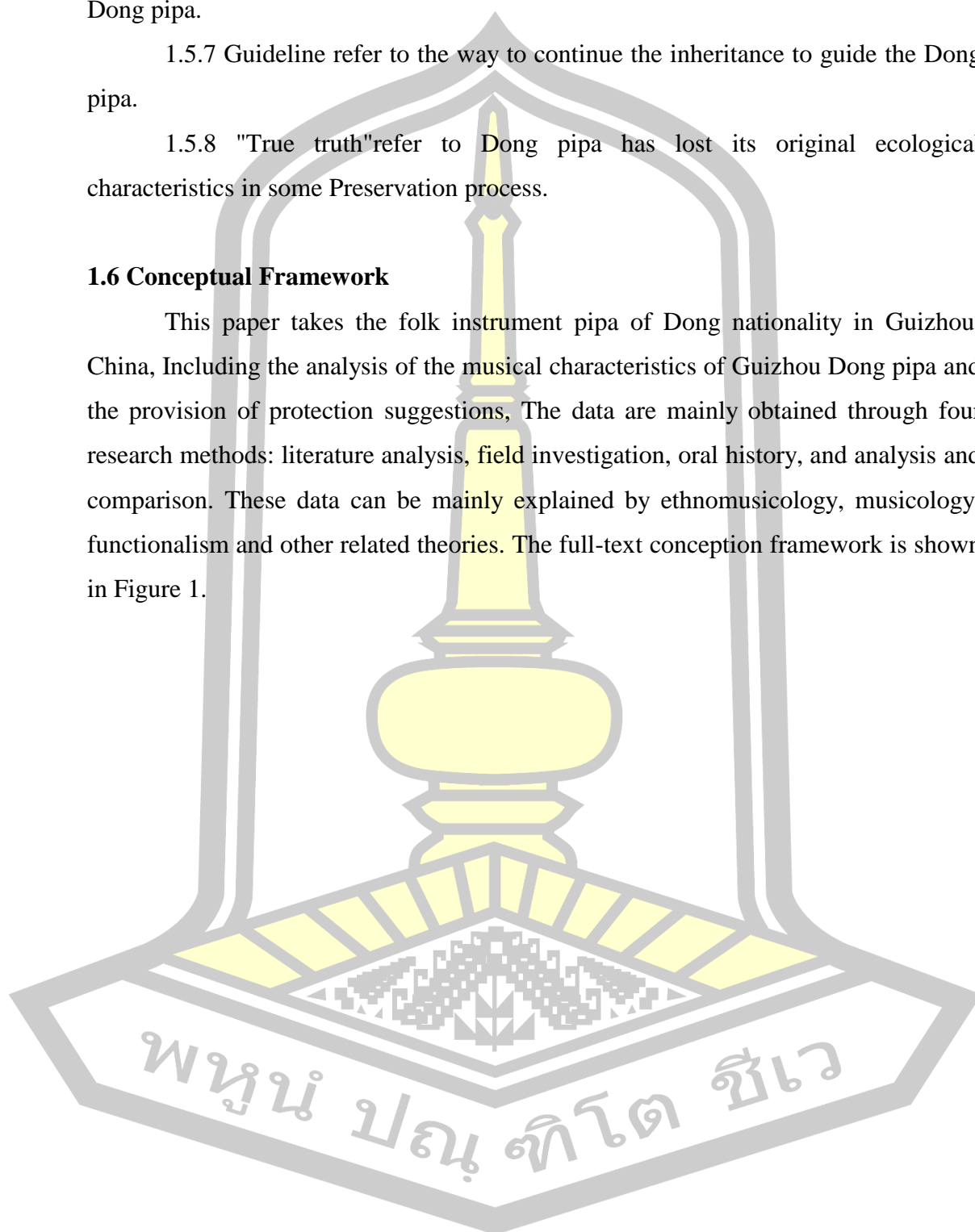
1.5.6 Preservation status refer to the current survival and development of the Dong pipa.

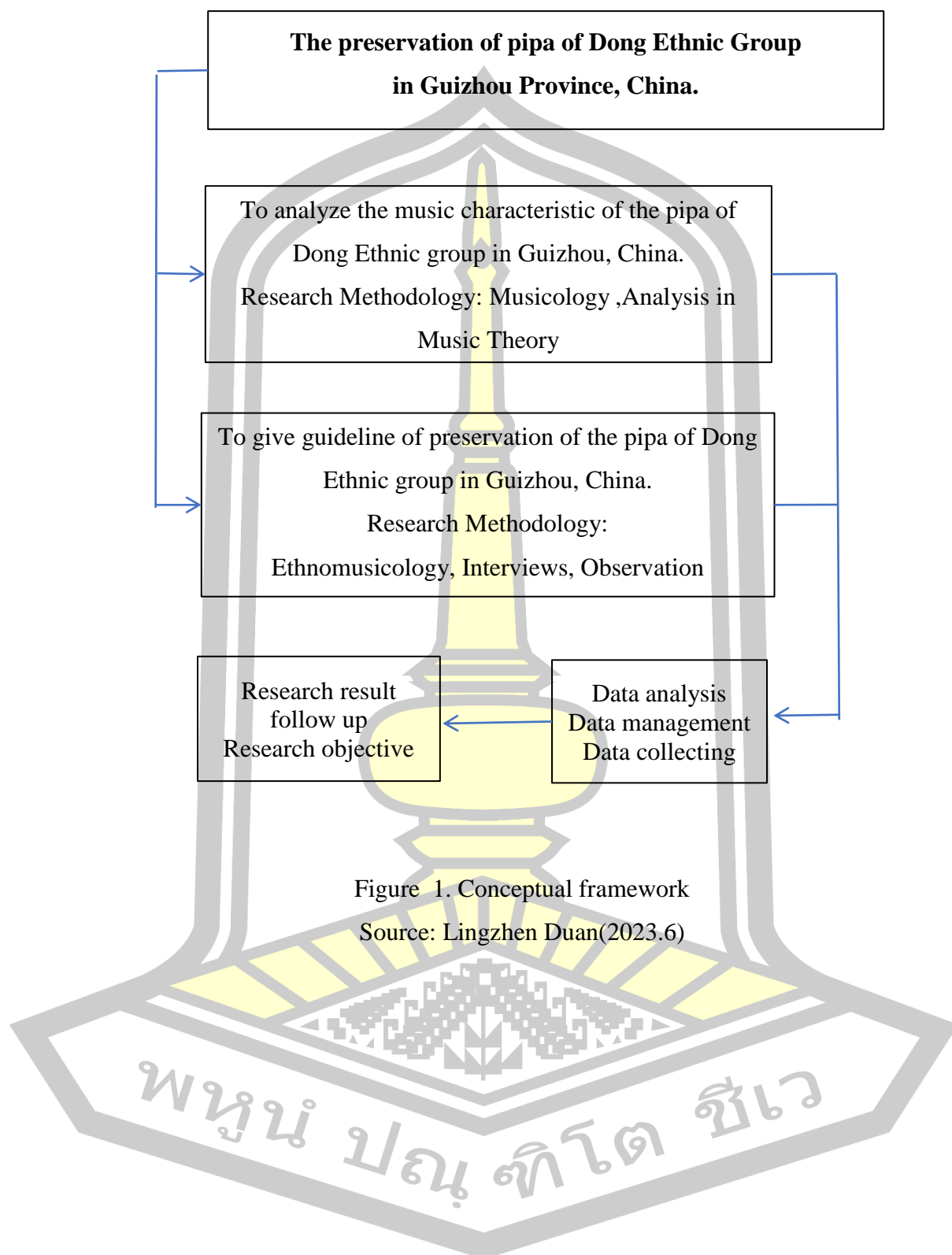
1.5.7 Guideline refer to the way to continue the inheritance to guide the Dong pipa.

1.5.8 "True truth"refer to Dong pipa has lost its original ecological characteristics in some Preservation process.

1.6 Conceptual Framework

This paper takes the folk instrument pipa of Dong nationality in Guizhou, China, Including the analysis of the musical characteristics of Guizhou Dong pipa and the provision of protection suggestions, The data are mainly obtained through four research methods: literature analysis, field investigation, oral history, and analysis and comparison. These data can be mainly explained by ethnomusicology, musicology, functionalism and other related theories. The full-text conception framework is shown in Figure 1.





CHAPTER II

Literature review

In the subject about Research on the Preservation of Pipa of Dong Ethnic Group in Guizhou Province, China, the researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

- 2.1 The overview of Pipa in China
 - 2.1.1 The history of Pipa in China
 - 2.1.2 Classification of Pipa in China
 - 2.1.3 Form and structure of Pipa in China
- 2.2 The Performance, Education and Preservation of Pipa in China
 - 2.2.1 Performance of Pipa in China
 - 2.2.2 The Education of Pipa in China
 - 2.2.3 The Preservation of Pipa in China
- 2.3 The folk music culture in Guizhou Province, China
- 2.4 The theory used in this research
 - 2.4.1 Ethnomusicology
 - 2.4.2 Sociology of Music
 - 2.4.3 Theory about music analysis
 - 2.4.4 Theory about music preservation
 - 2.4.5 Musicology
- 2.5 The documents and research related
 - 2.5.1 Research related to stranded instruments in China
 - 2.5.2 Research on Dong folk songs
 - 2.5.3 Research on Dong culture
 - 2.5.4 Research on the Dong ethnic villages
 - 2.5.5 Research on the Dong labor tools
 - 2.5.6 Research on the Dong craftsmen
 - 2.5.7 Research on the functionalism

2.1 The overview of Pipa in China

As an ancient Chinese traditional musical instrument, pipa has experienced a history of thousands of years. It combines the advantages of Chinese local and foreign Musical Instruments, and is improving in terms of shape and performance methods. About the development of Chinese pipa, many scholars have published many relevant research results, mainly including the development history of Chinese pipa, the classification of Chinese pipa, the shape and structure of Chinese pipa, the historical changes of playing posture, the evolution of playing technology, and so on.

2.1.1 The history of Pipa in China

Chen Chunyan believes that the Chinese pipa originated in the Qin Dynasty according to textual research. It is said that when the Qin Dynasty built the Great Wall, the people needed to relieve the suffering of their hearts due to living difficulties, so they created the instrument "string Ji'an". After that, it experienced several historical periods, such as the Han, Wei, Jin, Southern and Northern Dynasties, Sui, Tang and Song Dynasties, Yuan, Ming and Qing Dynasties, and modern periods.(Chen Chunyan, 2009)

Lin Qianshan mainly explained the formation and evolution process of Japan and qin. This research gives a detailed historical research on the generation and structure of the piano, the relationship between the piano and the qin, and the ten existing heqin in Nara. It also emphasizes the role of xinluo qin and lying harp in the formation process of heqin.(Lin QianSan&Peng Jin, 2001)

Lin Qianshan believes that the pipa began in the Han Dynasty, from the Wei and Jin dynasties to the Sui and Tang Dynasties, although the origin of the Han pipa is different, but are the views of later generations, so it is difficult to be convincing, among which Du Zhi's string zhao said is considered to be a more powerful statement.(Lin QianSan&Peng Jin., 2001)

Zhao Weiping's article examines the historical origin and development of three types of pipa, Ruan Xian (Qin Pipa, Qin and Han Zi), which appeared on the ancient Silk Road through primitive documents and archaeological historical materials. It tries to clarify the confused understanding of pipa history in Chinese historians.(Zhao Weiping, 2003)

In the history of Chinese music, the creation of the Silk Road has brought rich resources to the development of China's music, and is also an important driving force to promote the great changes of the music culture of the Han and Tang dynasties. What is the Silk Road, and how is the cultural flow pattern on the Silk Road formed? What influence did the instruments have on Chinese music? This study will focus on the above topics, and discuss the phenomenon of the musical fusion on the Silk Road.(Zhao Weiping, 2017)

The title of "pipa" has different meanings in different historical periods. Before the Wei and Jin Dynasties, it refers to the "Qin Pipa" or "Han pipa" of the circle; during the Southern and Northern Dynasties, it became the general name of various plucked instruments; after the Tang Dynasty, it became the special name of the pipa (the predecessor of the present pipa). There are many different views on the historical origin of the pipa. In the past 50 years, about 13 articles have been published on this issue, among which, there are 7 articles on the origin of Qin pipa, Qukey pipa and five-string pipa.(Wan Li, 2004)

2.1.2 Classification of Pipa in China

According to Zhao Weiping, the Chinese pipa can be divided into four-string pipa, five-string pipa (As shown in Figure 2) , six-string pipa, and Ruan Xian in terms of the number of strings. In terms of shape, it can be divided into song item pipa and straight item pipa (As shown in Figure 3) . From the perspective of place names, it can be divided into Qiuci pipa and Hu pipa and Han pipa.(Zhao Weiping, 2003)



Figure 2. Four-stringed pipa (left) and five-stringed pipa of Han Chinese

Source: <https://image.so.com/view?src=360pic>



Figure 3. Naxi (纳西族) Pipa (left) and China Fujian Nanyin (南音) Pipa (right)

Source: <https://image.so.com/view?src=360pic>

As a symbol of Chinese music culture, the Chinese pipa influences its neighboring countries such as Korea and Japan with its strong artistic charm. Vietnam, the southern friend, which is rooted in profound Chinese culture and consistent with the experience of Chinese culture, is also naturally influenced by its eternal charm. About the history of pipa, shape, playing method in China has the in-depth research, but from China to Vietnam pipa, for various reasons in China, in fact, whether China pipa and Vietnam pipa, research in Vietnam is just started, its left a lot of research blank. (Ruan Qinghe, 2009)

Pipa is one of the main national instruments in China, and also one of the most artistically expressive plucked instruments. Historically, the two Western expeditions of Zhang Qian and Ban Chao opened a Silk Road to the Western Regions. With the opening of the Silk Road, the pipa was introduced to China from Persia and India through Buddhism since the Han and Wei Dynasties. Through the continuous improvement of the Chinese people, it was developed in shape and performance skills. The introduction and evolution of pipa in China embodies the wisdom and creative ability of the Chinese people, and is also a model of the introduction and digestion of foreign instruments in the field of music and art in ancient China. (Li Wei Road, 2007)

On the basis of introducing the origin of Chinese pipa music and the formation and artistic characteristics of the ancient schools of Pudong, Pinghu and Yingzhou,

the history and current situation of Chaozhou southern pipa are discussed, and the researcher's own suggestions and ideas are put forward.(Yin Huilin, 2000)

Pipa art is booming in contemporary times. With the increase of research on pipa art history in theoretical research, regional research will become an important part of pipa art history theory. This research reviews the historical development of pipa art in Shanxi, sorts out the comprehensive ecology of contemporary Shanxi pipa art, and considers the development of pipa art in Shanxi.(Du Qiuyi, 2021)

Pinghu school pipa is one of the four major schools of modern Chinese pipa, which is an important pipa school art. On the basis of learning the skills of his predecessors, Li Fangyuan, the fifth descendant of the pipa (1895), a compilation of the pipa, marked the formation and establishment of the Pinghu School. Pinghu pipa was originally a folk art in Pinghu area, Zhejiang Province. In the early days of its establishment in 1956, Xi'an Conservatory of Music hired Yang Shaoyi, this folk art took root and sprouted in Shaanxi Province, and opened the new fashion of Pinghu pipa moving from south to north.(He Yujiao, 2020)

Pipa from the silk road history is not a fresh subject, predecessors including now many scholars in the industry have made great contribution to the history of pipa research, our previous research mainly focused on the western silk road to associated pipa art, but the southwest path of pipa art has been unpopular, naxi pipa research is such a situation. The researcher thinks that this topic is a necessary supplement to the overall study of pipa art history. As the contemporary music activities of Naxi pipa have never been interrupted, the researcher links the association between Naxi pipa and modern and contemporary pipa, and realizes the needs of studying Naxi pipa. At the same time, it can promote music practice from a new perspective and develop resources for the application value of pipa.(Shi Quanyun, 2017)

The development of pipa genre began in mature stage, the earliest divided into "north", the north representative is "zhili Wang Junxi", south representative is "Zhejiang Chen Mufu", the development of late divided into pudong, pinghu, Wuxi, chongming, wang and Shandong, only Shandong development in northern China, the development of the pipa presents the trend of "south of north decline". In the Ming Dynasty, the "Northern School" pipa refers to the pipa art mainly inherited from the Zhili region in northern China.(Hu Yabin, 2019)

2.1.3 Form and structure of Pipa in China

In ancient China, the pipa is actually a broad term, which refers to all the silk string instruments played in their arms, "batch" and "handle" by hand. If it is divided according to the shape and system, the pipa mainly includes four categories, namely, three-string, Ruan Xian, five-string and four-string pipa. The difference mainly lies in the different regions, the popular age is also different.(Yuan Jingfang,)

The four-string pipa, also known as "Qiuci pipa", is a further improvement and development of Ruan Xian pipa. Its shape is short or long handle, curved or straight, pear shaped sound box, four strings and four columns. It should be noted that the shape of the four-string pipa pushed the development of ancient Chinese pipa to a climax, and the four-string pipa was played by dial and hand play.(Tian Jie, 2015)

The earliest known records of the performance method of the three-string pipa are mainly based on two brick paintings in the tombs of the Wei and Jin Dynasties in Jiayuguan Pass. The information provided by these two brick paintings shows that there are two ways of playing the three-string pipa, one with the other and one holding the pipa with his fingers; the other with the other and playing with his fingers, and the right with a Liudong flute. Although slightly different, it can be concluded that the three-stringed lute should have been held horizontally across the chest and played with its fingers. It was not until the Ming and Qing Dynasties that some people changed the transverse version of the three-string pipa to the upper left oblique embrace. At the same time, some people began to play the dial in the drama at that time, which also showed that its playing style had developed to a certain extent.(Chen Shuang, 2012)

The historical characteristics of pipa in different periods do not exist independently, but are inseparable from the regional and popular factors produced at that time. For example, Ying Shao of the Eastern Han Dynasty wrote The Customs Pass Pass, which describes the Ruan Xian pipa, which was mainly produced in the middle and Turkish region, and was played directly with his fingers.(Wu Huijuan, 2013)

Due to the influence of Ruan Xian pipa, the performance methods of five-string and four-string pipa in the early Tang Dynasty gradually developed from plucked play to finger play, and became the mainstream in the Song and Yuan

dynasties. After the Song Dynasty, people said that the pipa refers to the improved four-string pipa, and eventually developed into today's pipa.(Wu Haoqiong, 2012)

As a traditional Chinese national musical instrument, pipa has a long history. At present, there are many records about the shape and performance methods of ancient Chinese pipa as well as its historical characteristics. On the basis of summarizing previous studies, combined with the actual investigation results and literature records, this research summarizes the shape and performance methods of ancient Chinese pipa and its historical characteristics, aiming to provide a clear and reliable basic research results.(Zhou Nan, 2016)

This research takes the pipa in Song and Liao dynasties as the main research object, relying on the aspects of pipa shapes and musicians in China, and tries to better track the development of pipa and its music in Song and Liao dynasties.(Teng Fei. Historical tracking of pipa Music in the Song and Liao Dynasties [D]. Shenyang Conservatory of Music, 2014.)

2.2 The Performance, Education and Preservation of Pipa in China

2.2.1 Performance of Pipa in China

The basic movements of the two-handed system of Chinese pipa performance have complex forms of movements, and constantly derive new ways of expression. On the technical level, its ever-changing dynamic forms and their combinations are conducted in accordance with certain laws and laws. From the perspective of action method and training method, within the scope of basic movements, each independent movement is completed in a certain technical way. There must be a certain action relationship between each combination form and the actions of different explicit forms. Whether the relationship between the technical mode and the action of these actions is reasonable or not determines whether the technical structure of the performer is reasonable and whether it has the overall advantage.(Li Jingxia, 2003)

The traditional pipa playing skills need to be deeply discussed and studied, which explains the influence of the traditional pipa playing skills on the overall pipa art. The content covers the composition of traditional pipa playing skills, the application of traditional pipa playing skills, the artistic characteristics of traditional

pipa playing skills, the cultural connotation of traditional pipa playing skills, and the changes and thinking of traditional pipa playing skills.(Chen Shuang, 2014)

The form and god, emptiness and reality in pipa performance are not only a matter of skill, but also an important means of artistic creation. Form and god, virtual and reality are the unity of opposites. Appearance is the premise of vivid, to form god can both shape and god. The solid sound is the foundation, the false sound is the auxiliary, and the solid sound is the material medium to lead the audience to the artistic conception. The "real" in the performance often needs some "silent" and "virtual" to be coordinated, so as to create the artistic aesthetic effect of reality and reality. Therefore, both god and form and interreality and reality are properly used, which is the highest aesthetic standard of artistic creation. In order to realize this artistic realm, it is necessary to first study the characteristics of music score and music, then to devote oneself to the secondary creation of art, and again, to have excellent artistic attainments and skilled playing skills.(Su Bingye, 2011)

Why the contemporary pipa performance is new is not just to encourage performers to pursue their unique reputation, but to emphasize how to enrich the diversity of pipa performance styles. On the contrary, in the inheritance of modern pipa, the teaching mode of the notation is basically the same. It is not difficult to understand that these are the factors that hinder personality and innovation. In the modern pipa performance, we see a lot of beneficial innovative practices, such as contracting modern works, the establishment of chamber orchestra, rich pipa type system and so on. How to apply the traditional fingering timbre to the interpretation of modern works? How to give a fingering combination with unique personal style and characteristics in the interpretation of traditional works? How to provide a fingering layout for the modern new works to show the player's own musical understanding? These are the pioneers in the pursuit of personality and innovation, worth thinking about.(Qi Kun&He Wanan, 2023)

Pipa performance emphasizes technique practice, and mastering the corresponding skills is the basic requirement of pipa learners, but creating personal artistic style should be the artistic pursuit of all pipa players. The individual style of pipa performance is the result of ideological understanding, skill level and other factors. The formation of individual style needs to be started from various aspects:

strengthen the basic skill training, lay the foundation of individual free expression; strengthen the thinking of music essence, form the individual understanding of pipa performance; learn from the diversified musical style, expand the innovative perspective of pipa performance; strengthen the exploration of playing skills, develop the skills of individual pipa playing; strengthen the theoretical study and research, and guide the reasonable play of individual performance.(Che Xinlin, 2020)

There is a fashion tendency set by commercialization in the whole music play. In this tendency, innovation has become a variety of new, abandoned stalls, grandalist performances, wearing a variety of fake gimmicks and a variety of wind, short-life lively, and so on, can be said to be the chaos of this era. This mess has something to do with commercial interests, with fame and fortune, but not with music. This is a real crisis, the real gap. Because such tendencies will affect the art of an era and the whole musical performance system.(Zhang Hongyan, 2016)

Wei Zhongle is a famous national musician, instrumental player and educator in China. In the combing of his artistic achievements in pipa performance, we can see that there is always a belief that supports him, that is, his love for the motherland, music and the people. On the way of pursuing the pipa playing art, he inherits the tradition, development, expands innovation, adheres to the combination of tradition and modernity, and forms a unique artistic charm of playing style. His performance reflects the integration of excellent Chinese and Western instrumental music art and culture, and the study of his pipa performance art can be used as a useful reference for discussing the combination of Chinese and Western pipa performance art today.(Guo Mei, 2012)

2.2.2 The Education of Pipa in China

With the advancement of new curriculum reform and quality education, in the pipa music education, more emphasis on students 'enthusiasm, initiative, improve students' music expression can help players more understanding work emotion, also can improve the students' music literacy and music comprehensive ability, this is also an important problem of music literacy education. In pipa music education, teachers should actively innovate ideas, update teaching methods, and improve the scientific nature and effectiveness of teaching. By strengthening the foundation, strengthen the attention of students' music reading ability, enhance the auditory training and rhythm

training. By improving the perception ability, further strengthen the students' cultural literacy and artistic imagination. At the same time, attention should be paid to enable students to accurately and deeply understand the works, deepen their understanding, and better improve students' musical performance.(Lu Yanxi, 2022)

Pipa teaching is an important part of instrumental music teaching in normal colleges. The problems also reflect some problems in the whole process of instrumental music teaching to some extent. For these problems, we need to constantly think about them to solve them. Only in this way can we set up the distinctive banner and characteristics of pipa teaching in higher universities in the general trend of the development of pipa education in colleges and universities, constantly improve the quality of pipa teaching in higher universities, and cultivate more excellent pipa education talents for the country.(Zheng Cong, 2015)

In the 20th century, Chinese national instrumental music gradually developed from folk art in the early days to one of the most important and rapidly promoted professional disciplines in modern higher music art colleges. Among them, there are not only the efforts of music educators such as Liu Tianhua and Xiao Youmei, but also the performers like Cheng Wujia who work hard in the teaching line of pipa professional art education. During his life, he compiled and printed a considerable number of teaching materials for pipa education in modern China, trained many outstanding pipa players and educators, and gradually formed scientific and systematic teaching methods and ideas, making outstanding contributions to the construction of pipa major in Chinese higher art universities. It is the joint efforts of generations of artists represented by them that promote the continuous development of contemporary Chinese pipa art to a new height.(Jia Yi, 2016)

As the transmitter s of contemporary pipa art, we need cognition, understanding, aesthetic appreciation, self-realization and cultural identity. The process of constructing the pipa teaching system is a process of inheriting the excellent traditional music culture. As a kind of cultural consciousness, the difficult course of pipa teaching in the field of Shenyang Conservatory of Music contains the unremitting efforts made by each generation of teachers on the journey of traditional inheritance and development. Pipa teaching is not a single playing skills training and the accumulation of rhythm, but the pipa, music music culture analysis, explore the

music culture connotation of pipa works——Chinese spirit and the origin of traditional culture, but also the process of cultivating all-round development of high-quality music talents.(Li Lulu, 2013)

In the teaching of pipa for freshmen in music education, the personality differences between the teaching objects should be considered, and the teaching progress and class progress should be reasonably arranged. The teaching evaluation methods should be fully used in the limited classroom to cultivate and maintain the students' interest of freshmen in learning pipa and improve the teaching effect.(Wu Haiyan, 2008)

If we can better master and use the correct and reasonable teaching methods, it is very beneficial to improve the teaching quality of pipa major and enrich the expressive force of pipa playing art. Through the use of the six coordinates positioned by the right hand, the relationship between the subject and the object and the hand and the string can be explained and explained more clearly, making the communication between teaching and learning more clear and targeted. In a word, the emphasis on correct positioning can make the performer to connect various techniques with ease and express the connotation of the music smoothly and coherently.(Ren Hong, 2010)

In our pipa teaching activities, to cultivate a student's sense of music, we should not cultivate the ability of some aspect in isolation, it is a complex and comprehensive psychological characteristics. We cultivate a student with a good sense of music, not only to strictly train the basic skills, but also to have a broad artistic vision.(Cao Yue. On the cultivation of musical sense in pipa teaching [J]. Art Hundred, 2003 (04): 83-86.)

For children who learn pipa, the teaching form of "more singles" is still suitable for this teaching form is easier to stimulate children's ambition. Even after a period of learning and has a certain degree of a "single more" teaching form is necessary. Among them, it can be better to give some outstanding students to praise and stimulate, stimulate other students to find out the gap, catch up.(Liu Peijun, 2000)

2.3.3 The Preservation of Pipa in China

The preservation methods of pipa music from the perspective of intangible cultural heritage include: the use of new media to preserve materials, the government

to strengthen the display of pipa, and retain the development characteristics of different regions. (Zhao Shuqing,2022)

The main methods of protecting pinghu pipa include: maintaining the "authenticity" of traditional music culture, maintaining the "ladder" of traditional skills teaching, and implementing the strategy of "going out" with the help of Shaanxi cultural highland. (He Yujiao,2020)

The preservation methods of Pudong pipa art in Anhui include: the inheritance of excellent traditional repertoire, the creation of pipa masterpieces as the center, the construction of teachers as the starting point, and the construction of inheritance system as the guarantee. (Zhang Yingchun,2018)

2.3 The folk music culture in Guizhou Province,China

Music of the Dong Minority in Guizhou can be divided into Dong zu da ge (侗族大歌), Dong zu pipa ge (侗族琵琶歌), Niu tui qin ge (牛腿琴歌), Wan shan ge (玩山歌), Yue tang ge (月堂歌), Ban jia ge (伴嫁歌), Lan lu ge (拦路歌), Cai tang ge (踩堂歌), Lu Sheng music, sacrificial music, almost every music has its specific performance occasion or custom activities, such as month hall song is dong young men and women in love song, block song is between DongZhai mutual guest, into the main stockade stopped by the master sing the song. These music also has its profound historical and cultural connotation.(Zhang Zhongxiao, 2010)

The music of Guizhou Gelao nationality is mainly folk songs, with rich kinds of folk songs. Including songs of sacrifice to the mountain god, mountain field songs, love songs, wine and banquet songs, wedding songs, funeral songs, filial piety songs, children's songs, in addition to suona and other characteristic instruments.(Zhang Renzhuo, 2010)

The Shui in Guizhou has a small population, the music is relatively not very rich. Folk songs mainly include single songs, namely monophonic folk songs, which are regarded by the aquatic people as the voice of the phoenix. The aquatic two-part folk song called Xu zao (旭早), has developed into a rap art. In addition, there are ritual songs, ancient songs, creation songs, funeral songs, argumentative songs,

children's songs and so on. Instrumental music mainly has lusheng music and copper drum music. (Li Jichang,2010)

The Miao nationality in Guizhou is an ancient migratory ethnic group, with rich music types and distinctive features, especially developed folk songs and Lusheng music. Folk songs include high, exciting and progressive Fei ge (飞歌), flying songs to welcome and send guests, flying songs to praise, flying songs for festive congratulations, as well as traveling and festive songs, wine songs, ancient songs and festival songs. The variety of instrumental music is also rich, including Lusheng music, wood drum music, copper drum music, leather drum music, Zhi xiao (直箫) music and so on. (Wang Chengzu,2010)

The Buyi nationality in Guizhou is also very rich in music. Folk songs are particularly rich in folk songs, among which "good bonus" spread the country across the country. The folk songs of Buyi nationality can be divided into three color areas: central, southern and western according to different dialects. The love songs of the Buyi nationality are very rich, also called Lang sao ge (浪哨歌), which can be subdivided into Xiao diao wan biao ge (小调玩表歌), Mei diao (妹调), Le you (勒尤), Le Lang (勒浪) and so on. In addition, there are ancient love songs, Zi mei xiao (姊妹箫) and so on. Wine song can be subdivided into greeting song, toast song, persuasion song, plate song, anthem, thanks song and so on. Instrumental music is also very rich, representative of the Bu yi ba yin (布依八音), that is, the ensemble music played by eight instruments. (Li Jichang,2010)

The Yi nationality is a nation that has experienced many suffering, with rich folk songs and high, long and deep musical styles. Love songs are especially rich, there are the expression of men and women feelings, missing suffering, recreation, competitive entertainment, and delicate marriage songs. In addition, there are natural religious songs, cloth mo songs. The main Musical Instruments are blowing wind instruments Mohong (莫轰), such as suona, and playing the musical instrument Yueqin (月琴). (Hu Jiaxun,2010)

Guizhou Tujia music is rich in characteristics and variety. It mainly includes: the high and passionate Wujiang boatman song, Hard to give up the cry marriage

song, A sincere companion and a marriage song, An inspiring slapstick song, A melodious and graceful idyllic song, The bold mountain song, A long, sentimental tune, A stirring suona music, Beautiful such as the song of the playing music and so on. (Gao Yingzhi, 2010)

The Lusheng music of Guizhou ethnic minorities including miao lusheng music, dong lusheng, shui lusheng music, yao lusheng music, each lusheng music has its development history, cultural attribute characteristics, aesthetic creation, social function (such as use the sound as a horn, transfer emotion through voice), cultural function (in ancient times also as a gift vessel, artifact vessel and sacrificial vessel). Each kind of Lusheng music also has its own unique way of performance, techniques and notation, and it is integrated with the dance, namely the Lusheng music and dance. (Yang Fanggang, 2010)

The sacrificial music of ethnic minorities in Guizhou is mainly distributed in miao, Dong, Buyi, Yi and other ethnic minorities. From the perspective of musicology, the analysis and understanding of ritual tradition from ritual music should be the core of our study of ritual music culture; at the same time, the theory and research method of folk musicology and the belief related to ritual music as a whole, so that we can answer some ritual music (sound) "so" and answer the question of "why is this". (Yang Fanggang & Zhang Zhongxiao, 2010)

2.4 The theory used in research

2.4.1 Ethnomusicology

Ethnomusicology is the science of studying the symbiotic relationship between music and its cultural environment through fieldwork. Its research purpose is first to clarify the laws of music development of various ethnic groups and regions, including general laws and special laws, and explore its origin, formation, development, prosperity, and evolution from the actual music conditions of various ethnic groups and regions. So as to achieve the cognition of the development law of human music culture. (Harris M. Berger & Ruth M. Stone, 2019)

The study of Lawson examines two opposing perspectives on the debate about whether music is a biological adaptation or a technology. Those who espouse the first

perspective claim that recent explorations into the intrinsic musical nature of human communication suggest an adaptive function for ‘communicative musicality.’ The main proponent of the second perspective argues that music is not an adaptation, but considers it biologically significant as a transformative technology. Based on my research into northern Chinese shuochang (‘speaking-singing’), I support the notion that musilanguage an evolutionary antecedent of communicative musicality is an adaptive trait, and consider shuochang a modern example that displays some of the characteristics of musilanguage, reflecting a difference between semanticity and musical play as the two ends of the musilinguistic spectrum. (Lawson,2014)

The study of the dissertation used ethnomusicology to conduct field surveys in Liping, Congjiang and Rongjiang in Guizhou, interviews were conducted with the key informants, and collected relevant data for the research research.

2.4.2 Sociology of Music

Sociology of music is a science that focuses on the interrelationship between society and music with various musical phenomena and forms subject to social constraints.

It is formed during the development of sociology to a specialist course, and it is a category of sociology and musicology. This science is still evolving, and its research direction and focus have different understandings. (Taylor & Francis. 2021)

The study of Žagmešter Marija discusses the ease of defining the concept of music and continues to focus on the importance of analyzing the sociology of music, which is underdeveloped in Croatia but not left out of the literature of great classical and contemporary sociologists. The research presents current research in the context of today's popular music that draws important conclusions about values, inherited capital, musicians, and audience. The direction, that flows from the creator of the song to the audience, is guided by the media that distribute the music, whether that distribution is positive or negative. The goal of this research is to show the state of musical preferences in Croatia and indicate the importance of such research for educational purposes, which can be achieved with the help of the sociology of music because it allows us to show the relationship between music and society.(Žagmešter Marija,2021)

The study of Fernán del Val Ripollés proposes a theoretical framework for the study of popular music, starting from some concepts and theories appeared in the sociological field, specifically on the sociology of culture and arts. This work goes into the study of music production and creation, with special emphasis on the case of pop-rock. researchers as Pierre Bourdieu, Howard S. Becker or Antoine Hennion provide concepts and theoretical tools for a sociological analysis of popular music. The research also value the usefulness of some concepts appeared on the popular music studies, such as gender, subculture and scene, for the analysis of this object from a sociological perspective.(Fernán del Val Ripollés, 2015)

In studying the living characteristics of Dong pipa, researcher used social musicology to study the relationship between society and music, and explore the social status, influence and function of Dong pipa. And compare the traditional form of Dong pipa with the changes in contemporary society.

2.4.3 Theory about music analysis

Sadhukarn plays an important role as the most sacred music composition in Thai, Cambodian, and Lao music cultural areas. Due to various versions of unverified Sadhukarn main melodies in three different countries, notating melodies in suitable formats with a systematic method is necessary. This work provides a data descriptor for music transcription related to 25 different versions of the Sadhukarn main melody collected in Thailand, Cambodia, and Laos. Furthermore, we introduce a new procedure of music analysis based on rhyme structure. The aims of the study are to (1) provide Thai/Western musical note comprehension in the forms of Western staff and Thai notation, and (2) describe the procedures for translating from musical note to rhyme structure. To generate a rhyme structure, we apply a Thai poetic and linguistic approach as the method establishment. Rhyme structure is composed of melodic structures, the pillar tones Look-Tok, and melodic rhyming outline.(Eambangyung Sumetus&SchwörerKohl Gretel&Purahong Witoon,2022)

Open-source software libraries have a significant impact on the development of Audio Signal Processing and Music Information Retrieval (MIR) systems. Despite the abundance of such tools, there is a lack of an extensive and easy-to-use reference library for audio feature extraction on Web clients. In this article, we present *Essentia.js*, an open-source JavaScript (JS) library for audio and music analysis on

both web clients and JS engines. Along with the Web Audio API, it can be used for both offline and real-time audio feature extraction on web browsers. Essentia.js is modular, lightweight, and easy-to-use, deploy, maintain, and integrate into the existing plethora of JS libraries and web technologies. It is powered by a WebAssembly back end cross-compiled from the Essentia C++ library, which facilitates a JS interface to a wide range of low-level and high-level audio features, including signal processing MIR algorithms as well as pre-trained TensorFlow.js machine learning models. It also provides a higher-level JS API and add-on MIR utility modules along with extensive documentation, usage examples, and tutorials. We benchmark the proposed library on two popular web browsers and the Node.js engine, and four devices, including mobile Android and iOS, comparing it to the native performance of Essentia and the Meyda JS library. (Correya Albin & Marcos Fernández Jorge)

2.4.4 Theory about music preservation

Since 1962, when it enacted the Cultural Properties Preservation Law, the South Korean government has made considerable efforts to preserve the Korean heritage. Among the many aspects it has funded and promoted are the performance and teaching of traditional music. Over the years, the system has often been criticized, mostly in regard to its selection of specific traditions or people, but in recent decades it has faced a new challenge. A small but growing number of Christians have begun to renounce aspects of traditional music that they consider to be superstitious. Although at first most of those involved were outside the traditional music scene, in recent years even a number of senior musicians have begun to express their dislike of the superstitious aspects of their art. In this study I discuss the history of the intolerance and examine its potential implications for the authenticity of traditional music. 1962. (A.R. Radcliffe-Brown, 1952)

We present two examples of technology transfer from analogical to digital systems, in two works of live electroacoustic music by the Portuguese composer Jorge Peixinho (1940-1995), *Harmonicos* (1967) and *Sax-Blue* (1982). These works require the use of analogue technology that has become obsolete or difficult to access by the average performer. We think that migration from electronics to software, also referred as recast represents a necessary step to preserve live electroacoustic music. However,

this process can pose multiple questions as it also relies on aesthetic considerations. In this case, we put on a considerable effort into understanding both the composer's intentions and the equipment operating mode and we think the solutions proposed are adequate to perform both works. Finally, we discuss some of the questions, solutions and limitations that arose with these recasts and how they can contribute to the sustainability problem concerning these works. (Dias Antonio de Sousa, 2009)

2.4.5 Musicology

This article focuses on BBC Four's original music programming, considering documentaries which, according to the channel's commissioning guidelines, 'tak[e] a musicology approach' to give audiences a 'privileged view' of 'how the music was made'. It focuses on two case studies: *Tunes for Tyrants: Music and Power* with Suzy Klein (2017) and *Being Beethoven* (2020). Drawing upon original interviews with key production personnel for each series, this article explores the roles of music scholars in the television production process. It examines how musicologists are engaged with a production, what roles they undertake, and the value of their work for programme makers. (Huelin Toby, 2022)

The population and sample of this research consist of the students taking instrument lessons at Music Department and Music Science Department, Faculty of Fine Arts, the University of Kırıkkale. In the study, in which the "Individual instrument playing habits" of musicology students were examined in a versatile manner with the descriptive scanning method, remarkable differences have been reached according to the demographic characteristics of the participants. According to the research findings, it was seen that participants showed a very high level of competence in terms of preparation for the study, and their desire to value and interest in the study was at a high level. Alongside this, it has been observed that there are issues in the habits of using the time correctly in studies on individual instrument lessons of musicology students. (Müslüm Akın Kumtepe, 2022)

2.5 The documents and research related

2.5.1 Research related to stranded instruments in China

At present, Sanxian (三弦) is not only difficult to survive, but also very difficult to protect and pass it on. The researcher believes that we should respect the development law of the intangible cultural heritage music itself, and rescue and preserve the current intangible cultural heritage music forms in time. The Sanxian transmitter is very old, so it is particularly important to speed up the data sorting and collection work, improve the database files, and sort out the collected information. The preservation work of Sanxian intangible cultural heritage does not have the extensive participation of the society, and the masses lack the cognition of Sanxian. At present, there is little social participation, and the local people have no familiar understanding of the local precious culture, and the people are isolated. Therefore, the participation of the public should be strengthened to form a protective force. (Shi Jiameng, 2021)

Sichuan Yizu Yueqin (月琴) music has a long history of inheritance and profound cultural heritage. It is not only the cultural support of the Yi people, but also a priceless treasure in the treasure house of Chinese traditional culture. It is of great significance to protect and inherit Sichuan Yi Yueqin music. However, in recent years, the continuous integration and development of the world economy and culture has influenced many traditional cultures in China to varying degrees, among which the Yueqin music of Sichuan Yi nationality is inevitably affected to some extent. Such as the living environment is destroyed. (Hu Yilan, 2020)

In recent years, under the drive of several higher art colleges, Liuqin (柳琴) Musical Instruments have shown a trend of professional refinement in the field of music education, forming a good new development situation in the development field of modern disciplines. But that alone is not enough to make the instrument safe in the future development. (Yuan Weiqi, 2020)

Although Dongxiao (洞箫) is an intangible cultural heritage in China, it has forgotten and even had no channels to understand our traditional culture because of more and more people's social technology and the rapid introduction of foreign culture. transmitters lack a platform for publicity. The transmitters of Dongxiao are older and cannot make full use of the Internet to publicize it. The mentality of the transmitters

has changed. The standard of living of the intangible heritage heirs is generally low.(Li Siyang&Li Jiayi,2022)

Suona（唢呐）is a common folk musical instrument. Suona sound is loud, melodious, with strong national color and strong appeal, and is one of the Musical Instruments popular with the masses. People must play suona in folk festivals or weddings and funerals, and there are many existing music cards. With the acceleration of social development and changes, the traditional wedding customs and funerals have been gradually replaced by modern and simple wedding and funeral methods, and the scope of the use of suona in people's life has gradually narrowed.(Cun Yuegui,2020)

Erhu（二胡）is one of the representatives of Chinese national instrumental music. Under the background of today's social environment, erhu music is seeking a new way of development. The development of erhu has experienced the integration of eastern and Western music cultures, and the close integration of traditional and modern creation methods. At the same time, the erhu performance technology has been greatly improved, which also allows erhu music a foothold in the brilliant historical period. During this period, erhu not only had different styles and contents, but also began to diversify in terms of form, skills and thought.(Chen ye,2018)

Banhu（板胡），evolved from Xi Qin, the prosperity of Bangzi opera music, led to the development of Banhu art. Nowadays, with the rapid development of China's social economy, globalization has driven the exchange of culture and art, and the art field presents a good scene of "flowers in full bloom". In such a development environment, people's aesthetic needs and aesthetic vision are also changing. Chinese traditional music art has been neglected to a certain extent, and Banhu, a native art, is also fading out of the music stage. The redevelopment of Banhu art is of vital importance. Nowadays, the imperfect teaching system of Banhu, the insufficient teaching staff, and the limited enrollment quota of professional students restrict the redevelopment of Banhu art. At the same time, the number of Banhu's professional works is still limited, and the lack of excellent composers to create excellent works. Moreover, the internal contradiction of Banhu is serious, and the lack of communication under the regional influence. The development of Banhu needs fresh blood as well as new thinking.(Liu qing,2018)

2.5.2 Research on Dong folk songs

The Study aims to compare rice-planting song in Dong people with Jeongja-sori in Younngnam area. So, Through classify folk-song at function know the full extent of the folk-song of the Dong people. Rice-planting song in Dong people consist of March song, Parents song, River song and Mountain song. Amusement song outnumbered by the ceremonial song and labor song in Dong people folk-song. This song are divided into song with a musical instrument and song without a musical instrument. Mandolin song is a typical instrumental accompaniment song. Jwayaga is a representative unaccompanied song. Singing class play an important role the transmission of Dong people folk-song. (Choi&Ja-un, 2012)

2.5.3 Research on Dong culture

In the study of Jin Mo and Farida Ibrahim:As a medium for disseminating Dong culture, social media provides different research contents from commodity trade, tourism, school education, and population migration as factors affecting the dissemination of Dong culture. Young people of Dong use social media to spread Dong culture. The media can also be a place to express opinions on Dong culture. These areas of investigation were explored by distributing questionnaires to the Dong area of Guangxi and using the online survey link on the Wenjuanxing website. The result of this research will also reveal other aspects that influence the spread of Dong culture, especially social media, in order to better understand the reasons that influence the spread of Dong culture. (Jin Mo&Farida Ibrahim, 2022)

2.5.4 Research on the Dong ethnic villages

For example, the research topic of Katsue Fukamachi et al. is on the Changes in indigenous natural resource utilisation regimes in Dong ethnic minority village in southwest China. The article thinks: The past century has witnessed great changes and the loss of some recognized factors in agricultural systems in ethnic minority villages in China. Research on these changes can provide important guidelines for the development of sustainable management plans. We studied the changes of natural resource utilisation (NRU) regimes at the landscape level in modern Chinese history in a village of Dong nationality in southwest China. Information derived from historical documents and governmental data, as well as participant observations acquired from interviews with local farmers and field surveys, were used to

reconstruct the traditional NRU regimes and agricultural calendar. Political, demographic, socioeconomic, and ecological backgrounds, were analysed to study the NRU regime changes. The results revealed that there were marked changes in NRU regimes. Traditional NRU regime changes with lifestyle changes of the Dong people. (Fanya Qin&Katsue Fukamachi&Shozo Shibata, 2021)

2.5.5 Research on the Dong labor tools

For example, the research topic of Kendra Schank Smith et al. is on the "Luban ruler", a labor tool of Dong carpenters. The article thinks: The Dong carpentry rule is reflective of the Dong's culture, traditions and construction methods related to human measurement. It is dimensioned by a comparable set of lucky and unlucky units instead of abstract geometries, indicating the favorable and unfavorable units that can be applied in construction. As a measurement system derived from the human body, the units celebrate more critical sections such as the head, feet or joints, relating to the proportions of the master craftsman's body. Thus, on a construction site, the representation of the human body acts to convey scale and measurement, and particularly, this ruler holds the human proportion for sacred and public buildings, specifically Drum Towers and Wind and Rain bridges. (Kendra Schank Smith&Xuemei Li&Albert C. Smith, 2013)

2.5.6 Research on the Dong craftsmen

There are many kinds of Dong craftsmen, and the research of Peter Blundell Jones et al is mainly on the study of Dong carpentry. This research looks at oral architecture in the Dong culture, and the way in which buildings have traditionally been produced by carpenters along with the local community, accompanied by shared rituals which reinforce their significance. (Peter Blundell Jones&Derong Kong, 2016)

2.5.7 Research on the functionalism

Functionalism theory played a very important role in the development of anthropology in the 20th century, which contributed to the systematic social anthropological investigation method and narrative structure, and brought anthropology to the era of "realism". In this era of prevailing doctrine, the promoters of "functionalism" opposed their theory as "schools" and advocated that it was a "science", or even the only feasible method of anthropological research, (A.R.

Radcliffe-Brown, 1952) so the word "functionalism" almost became a synonym of social anthropology at that time.

Malinowski's contributions are mainly methodological. Before Malinowski, social anthropologists had begun field work, but the methods of field work were very immature. Through leading by example, Ma invented a method of ethnographic contrast with previous practices. He advocated "direct observation", paying attention to folk life and folk knowledge, and personal participation. (Bronislaw. Malnowski, 1922)

Brown's social-anthropological contributions were largely theoretical rather than methodological. We often refer to Ma's theory as "functionalism" and the latter as "structure-functionalism". Part of Bu's theory comes from Spencer's theory of social organism, but more is borrowed from Durkham's "Annual Social School". Ma's theory of function explains how customs meet the needs of the individual. Bu's theory of function, on the other hand, explores how social structure maintains itself over time. The biggest flaw of the system of functional interpretation is its "pragmatic" tendency. Although Ma's and Bu's have never discussed the concept of "practical", they have coincidentally put too much emphasis on the "practical value" of social-cultural forms. Malinowski and Brown's anthropology share two common weaknesses that they too much on the integrity of society-culture and are indifferent to its process or history. Ma's excessive emphasis on the rationality of cultural functions and individual needs has resulted in the neglect of the differences between individual feelings and emotions in the society. Both he and Bu's overemphasize the perfect combination of society, leading to the inability to explain the distance between reality and ideas in society. Excessive emphasis on social integration leads to the neglect of conflicts of interest in the society. Bu's excessive emphasis on the practicality of symbols and collective representations leads to the denial of the uniqueness and interpretation of symbols. In addition, when opposing the historical view of evolution, they excessively emphasize the synchronic significance of institutions, and ignore the history of institutions and people's ability to make history. (Wang Mingming, 1996)

In the late days of functionalism (from the late 1930s to the 1960s), there was some "rethinking" of it. And several "retarders" had a significant impact on the

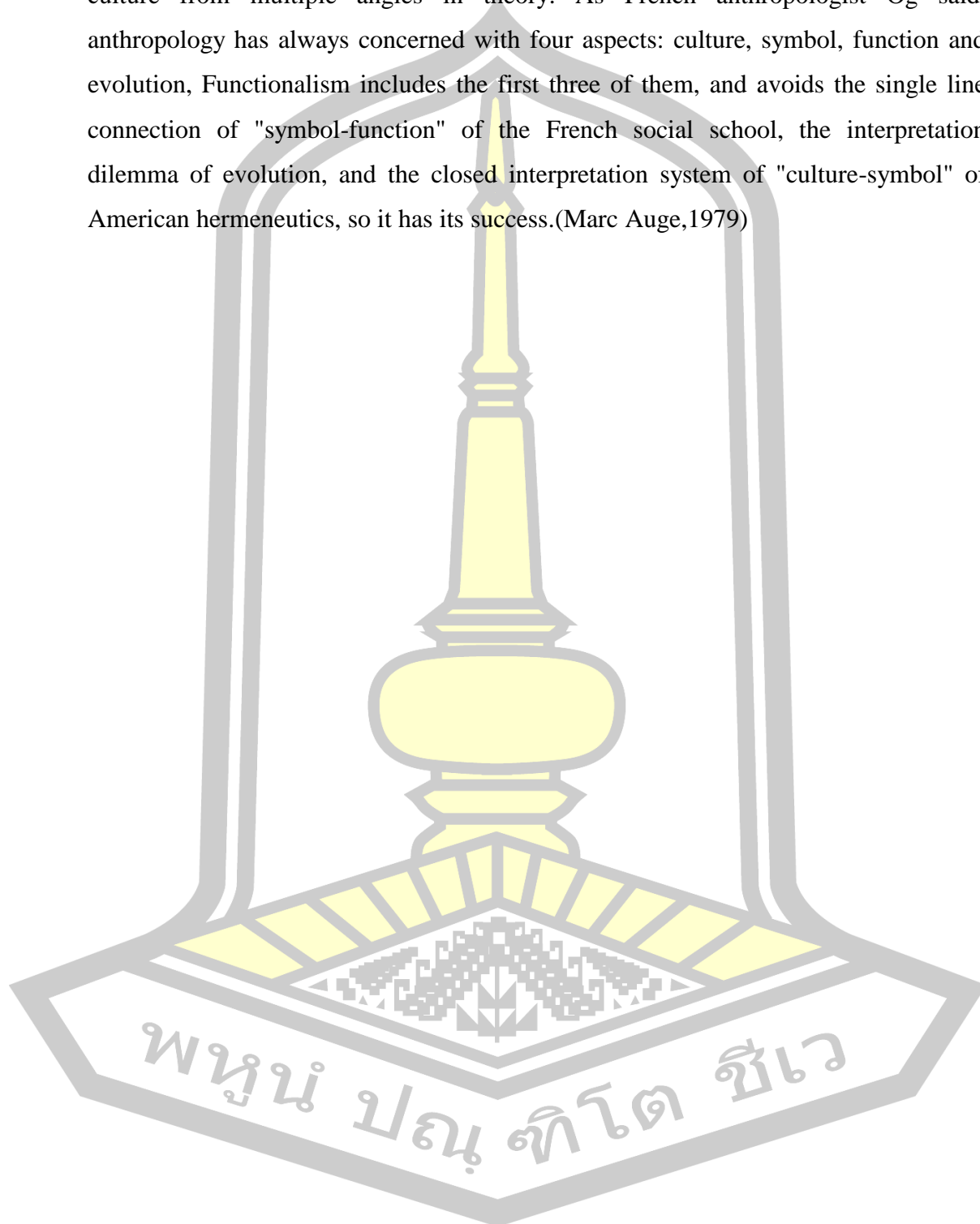
subsequent study of social anthropology. They were White son, Evans-Pritchard, Gracman and Leach.

In 1936, Bai published the book "Naven", arguing that social anthropology research is not enough for social structure, nor for the needs of individuals, but for the relationship between social structure, culture and emotion, such as passion expressed through rituals.(Gregory Bateson,1936)Evans-Pritchard published "Witchcraft, Oracles and Magic among the Azande" in 1937, the praise the wizard, oracle and magic, think: personal explanation and social explanation must be combined, because the mysterious beliefs and behavior, on the one hand is to solve the problems encountered in personal life, on the other hand reflects the social relations between them, magic is the means of dealing with social relations.(E.E.Evans-Pritchard,1937) Gracmann developed a new view, saying that the social structure is not characterized by eternal balance, nor is it the smooth integration of groups and norms. The reason why the society becomes a whole is because it has the mechanism to resolve conflicts and antagonism. He believes that the role of rituals has two sides. On the one hand, rituals exaggerate the contradictions of social rules; on the other hand, they give individuals in the society a concept through symbolic performance, that is, "although there are so many conflicts, the society is still unified."(Max.Gluckman,1961)

In theory, the biggest impact on British functionalism should be the structural anthropology of French Levi-Strauss. The human mind, he suggests, is characterized by analogy, not by logic. Therefore, according to Levi- -Strauss, the law of connection lies in the logic of opposition and correlation, inclusion and exclusion, compatibility and incompatibility, not else.(Claude Levi—Strauss,1962)Anthropologists in the United States inherited the system of British anthropology in the 19th century, and extended the general term of anthropology, and their research retained the two categories of constitution and cultural anthropology. In his book "Anthropology and Anthropologists", Cooper called functionalism as "a revolution in anthropological methodology", and pointed out that the main contribution of functionalism lies in the investigation and description of social anthropology, not in providing new theories.(Adam Kuper,1992)

In a word, compared with the cultural science and explanatory anthropology in the United States, The structuralism in France and the German folk psychology, the

functional social anthropology attaches more importance to the study of society and culture from multiple angles in theory. As French anthropologist Og said, anthropology has always concerned with four aspects: culture, symbol, function and evolution, Functionalism includes the first three of them, and avoids the single line connection of "symbol-function" of the French social school, the interpretation dilemma of evolution, and the closed interpretation system of "culture-symbol" of American hermeneutics, so it has its success.(Marc Auge,1979)



CHAPTER III

Research Methodology

This part includes the following basic points:

3.1 Research scope

3.1.1 Scope of content

3.1.2 Scope of research site

3.1.3 Scope of time

3.2 Research Process

3.2.1 Selected select research site and key informant.

3.2.2 Research tools

3.2.3 Data Collecting

3.2.4 Data Management

3.2.5 Data analysis

3.2.6 Data Presenting

3.1 Research scope

3.1.1 Scope of content

This thesis will analyze the music characteristic and give guideline of preservation of the pipa of Dong Ethnic group in Guizhou, China.

3.1.2 Scope of site

The research area scope of this research is mainly the southern dialect area of Dong nationality in Guizhou, China, namely the area of Dong nationality in Liping, Rongjiang and Congjiang counties in Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou Province. Figure 4 shows a map of China and the location of Guizhou province in the Chinese territory. Figure 5 shows the map of Qiandongnan Prefecture of Guizhou Province and the location of Liping County, Rongjiang County and Congjiang County in Qiandongnan Prefecture, where ① is Liping County, green ② is Rongjiang County, and green ③ is Congjiang County.



Figure 4. Map of Guizhou Province, China

Source: <https://www.easytourchina.com/tour-c6-china>.

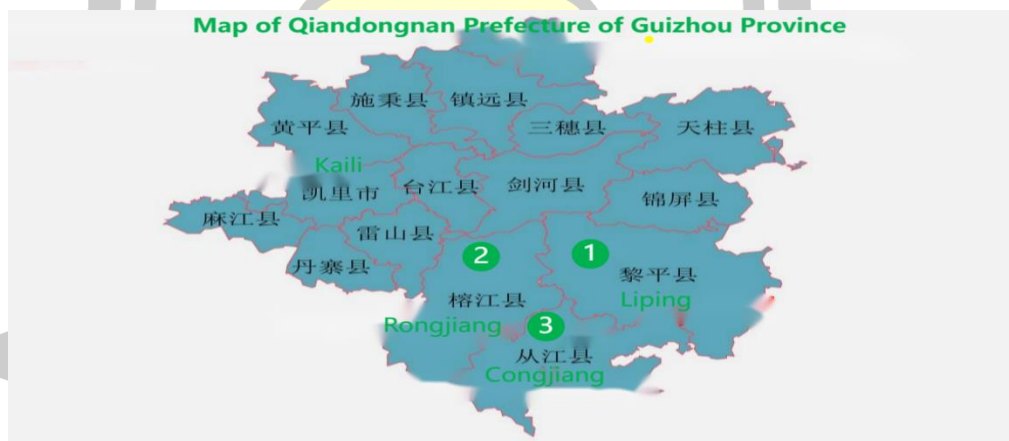


Figure 5. Map of Qiandongnan Prefecture in Guizhou province

Source: https://ditu.so.com/?t=map&src=onebox-map_area_max-title&new=1&k

3.1.3 Scope of time

From about October 2022 – June 2023.

3.2 Research Process

3.2.1 Selected site and information

3.2.1.1 Selected site

The selected research sites in this research are mainly Jiudong Village, Jitang Village, Pingjia Village and Zhaoxing Dong Village in Liping County, and Tongdao Village and Chejiang Village in Rongjiang County, Shangpilin Village in Congjiang County, Guizhou Province.

3.2.1.2 Song selection

1) How to choose a song

The criteria for the songs selected in this research are as follows: first, the repertoire that can be played by the transmitter s of intangible cultural heritage at all levels; second, it must be the repertoire that is often played by the people in the Dong communities. Third, it spreads widely. For example, "Jiu bu chang ge huang le ye" (久不唱歌荒了夜) is widely spread in the 48 Dong villages at the border of Liping and Rongjiang, Guizhou, and is also loved and played by non-genetic transmitter at all levels, and played on various important occasions.

2) How many pieces of music were selected

This research selects four widely representative music for analysis, they are the xiao pipa music of "Wo lian qing lang jiu xiang mi lian kang"(我恋情郎就像米恋糠),"Jiu bu chang ge huang le ye"(久不唱歌荒了夜), the zhong pipa song "Jiu bu hui lang hun dian dao "(久不会郎魂颠倒), the da pipa song "Xin xin xiang yin"(心心相印).

3) Why these pieces were chosen

The four Dong pipa music selected in this research are not only widely spread in different regions, but also sung by the transmitter s of intangible cultural heritage at all levels. They also teach their students or apprentices to play these songs during their inheritance activities.

For this research, I will interview Ms. Yang Yueyan and Ms. Wu Yuzhu, Mr. Yang Changqi and Mr. Wu Jiawen (As shown in Figure 6) , who are not only excellent Dong pipa players, but also have been committed to inheriting and

protecting the Dong pipa. This is also the criterion for selecting the reporter in this study.



Figure 6. Yang Yueyan(left) and Wu Yuzhu (right), national transmitters of Dong pipa songs

Source: Lingzhen Duan (2018.01-2019.03)

Ms. Yang Yueyan, Figure 6 left, a native of Yanglei, Shangzhong Town, Liping County, learned Dong pipa playing and Dong folk songs from her grandfather. She can sing more than 1,000 Dong folk songs, especially good at playing and singing Dong pipa songs, and widely taught apprentices. Therefore, she was awarded the national intangible cultural heritage transmitter of Dong pipa songs in 2016.

Ms. Wu Yuzhu, Figure 6 right, a native from Wunong Village, Shangzhong Town, Liping County, loves singing Dong folk songs since childhood. She can sing a lot of Dong pipa songs and widely teach her apprentices. Therefore, she was awarded the national intangible cultural heritage transmitter of Dong pipa songs in 2014.





Figure 7. Yang Changqi, provincial transmitter of Dong pipa Song (first in the front row and left) and Wu Jiawen, state transmitter (right picture)

Source: Lingzhen Duan (2018.01-2019.03)

Mr. Yang Changqi, Figure 7 left, is a native of Pingjia Village, Hongzhou Town, Liping County. He likes singing various Dong folk songs since childhood, especially playing Dong pipa songs, and teaching his apprentices. Therefore, he was awarded the provincial intangible cultural heritage transmitter of Dong pipa songs in 2006.

Mr. Wu Jiawen, as shown in Figure 7 right, is a native of Wanzhai Village, Zhaihao Town, Rongjiang County. He likes singing Dong folk songs, especially Dong pipa songs since childhood. He has been committed to inheriting Dong pipa songs in local primary and secondary schools all the year round. Therefore, he was awarded the state-level intangible cultural heritage transmitter of Dong pipa songs in 2020.

3.2.2 Research tools

The researcher used data collection and expert interviews.

The process of creating the interview form:

3.2.2.1 Ask questions based on the research objectives.

3.2.2.2 Bring it to the advisor to check.

3.2.2.3 Modify according to the advisor editing method.

3.2.2.4 Modifications based on expert recommendations prior to field work.

Through the interview with Yang Yueyang, Wu Yuzhu, Yang Changqi and Wu Jiawen, we can better understand the music characteristics of Dong pipa and the preservation mode of Dong pipa.

3.2.3 Data collection

Because research also learn ethnic instruments, they are interested in ethnic folk instruments. The researcher paid early attention to the Dong pipa. As early as January 2018 to October 2019, The researcher collected a lot of data on the Dong pipa through field research and interviews with singers. After the outbreak of the epidemic in 2020, until the end of 2022, most data were collected by telephone, wechat, QQ and other methods.

3.2.3.1 In February 2018, the researcher participated in the Dong pipa Song Competition in Jitang Village, Liping County, Guizhou Province. They recorded and photographed the current situation of the competition, and participated in the Dong pipa Song singing activity initiated by the villagers at night, so as to have a deeper understanding of the small Dong pipa music and its preservation status.

3.2.3.2 In March 2018, the researcher successively to liping Gaibao village, liping county, rongjiang village, village, congjiang village, singer Yang Yueyan, Wu Jianjin, Wu Jiawen, Shi Shufan, Wu Deguang interviews, thus to medium Dong pipa, big Dong pipa music and its preservation status has a more in-depth understanding.

3.2.3.3 In December 2019, the researcher went to Giudong Village in Liping to participate in the Dong Sa sacrifice (祭萨) activity, and had a deeper understanding of the Dong pipa music activities in the Sa sacrifice activity.

3.2.3.4 In March 2019, The researcher attended a Dong wedding in Chejiang Village, Rongjiang County, thus having a deeper understanding of the big Dong pipa music activities in the Dong wedding.

3.2.3.5 From March 2018 to March 2023, The researcher have been learning about and collecting data about Dong pipa through wechat groups and QQ groups established by Dong people who like playing Dong pipa.

3.2.4 Data management

The researcher attach great importance to data collection as well as data collation. Thus, all the collected data have been classified and organized.

3.2.4.1 Interview transcripts and audio recordings

For each interview, the researcher timely converted the interview records and recordings into detailed written records, and stored the original interview recordings, recording and transcribed notes separately.

3.2.4.2 Photographs and video recordings

According to the different styles of Dong pipa, the researcher classified and stored the photos and videos of Dong pipa collected in the field survey to facilitate them.

3.2.4.3 Documentary material

A number of documentary sources, original music audio, theses and dissertations are organised and stored according to Document, Research Related. To help in the study of the structure and playing method of the Dong pipa.

3.2.5 Data analysis

The researcher organized and analyzed the collected data according to the two research objectives of this article. Regarding the musical characteristics of Dong pipa, the researcher used musicology analysis methods. The description and interpretation analyze the theories of ethnomusicology, and so on.

3.2.5.1 Wu Wenli, the transmitter of the intangible cultural heritage at the county level, provided the researcher with historical documents on the origin and development of the Dong pipa in 48 villages, and provided some Dong pipa music scores for the researcher. It provides a strong support for the study of the musical characteristics and cultural connotation of the 48 Zhai Dong pipa.

3.2.5.2 The data analysis in this research mainly focuses on the musical form of Dong pipa in Guizhou, China. Because the shapes and sizes of Dong pipa are different, they can be divided into big, medium and small. The data analysis mainly focuses on the rhythm, melody elements of these kinds of instrumental music, and compares them. Through the analysis of relevant data, we can understand which kind of Dong pipa music is cheerful and unrestrained, and which kind is euphemistic and implicit. It can also be understood that the ease of playing in the music itself is also an important reason why the Dong pipa can become the most widely circulated instrument of the Dong nationality.

3.2.6 Summary of Chapters

Chapter I Introduction

Chapter II Literature review

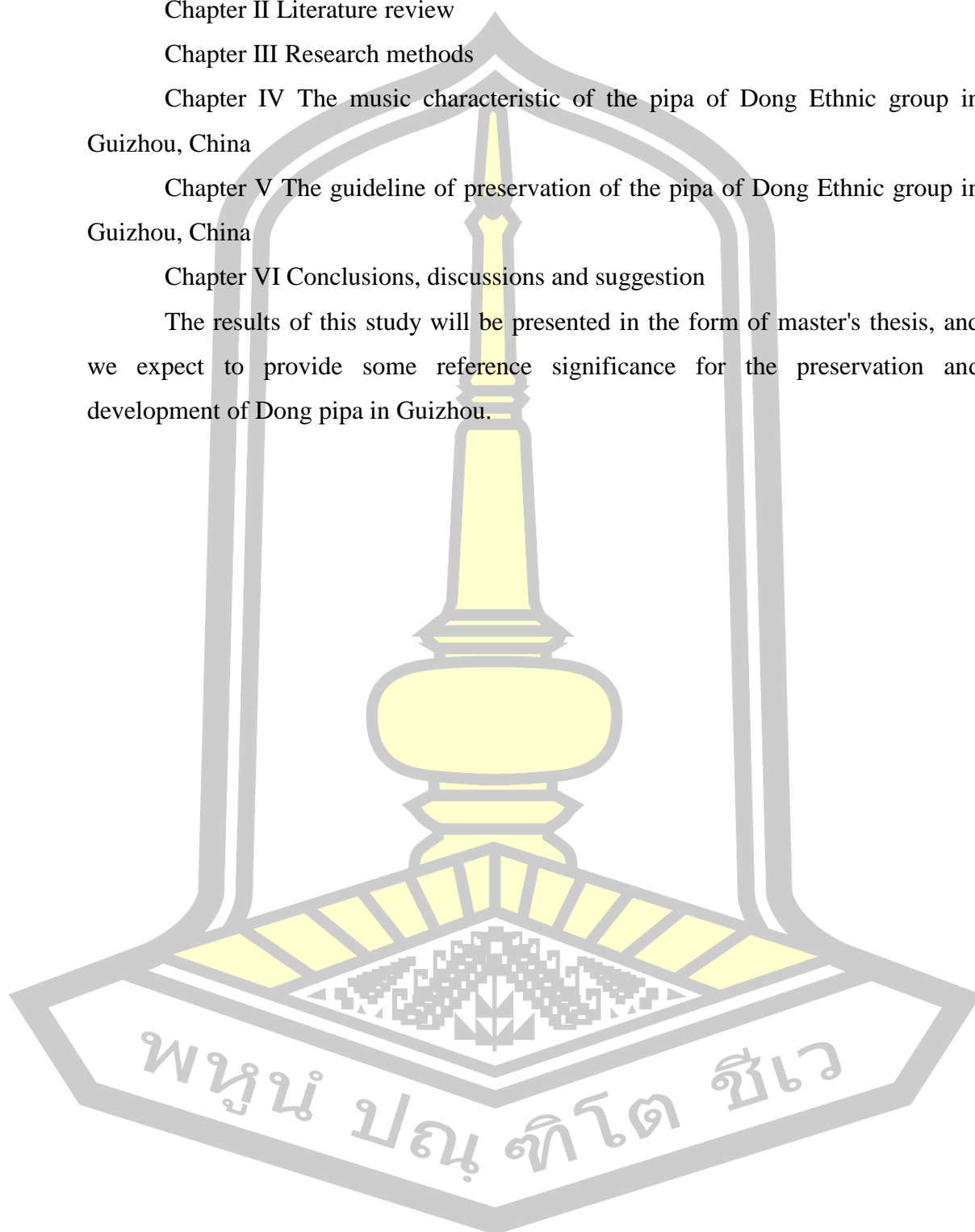
Chapter III Research methods

Chapter IV The music characteristic of the pipa of Dong Ethnic group in Guizhou, China

Chapter V The guideline of preservation of the pipa of Dong Ethnic group in Guizhou, China

Chapter VI Conclusions, discussions and suggestion

The results of this study will be presented in the form of master's thesis, and we expect to provide some reference significance for the preservation and development of Dong pipa in Guizhou.



CHAPTER IV

The music characteristic of the pipa of Dong Ethnic group in Guizhou, China

This part includes the following basic points:

4.1 The Organology of Dong pipa

4.1.1 The shape of Dong pipa

4.1.2 The body of Dong pipa

4.1.3 Play of Dong pipa

4.2 Element of Music of Dong pipa

4.2.1 The rhythm of Dong pipa music

4.2.2 Melody of Dong pipa music

Through interviews with Ms. Yang Yueyan, Ms. Wu Yuzhu, Ms. Yang Changqi and Man Wu Jiawen and reading of related literature, The researcher have a clearer understanding of the various shapes, sizes, materials, productions and the music characteristics of Dong pipa.

4.1 The Organology of Dong pipa

4.1.1 The shape of Dong pipa

According to its shape and size, Dong pipa can be divided into three kinds: small, medium, and big.

1) The shape of the xiao pipa

There are mainly two kinds of xiao pipa in the Dong nationality in Guizhou, one is the Hongzhou (洪州) xiao pipa in Hongzhou, and the other is the Liudong (六洞) xiao pipa in the Liudong area at the border between Liping and Congjiang. The difference from size and appearance and shape are relatively large. The degree of the Liudong pipa is generally between 60 and 80cm. In Figure 8, the length of the Liudong pipa is 80cm, which should be the longest among the Liudong pipa, and the length is almost close to the zhong pipa.

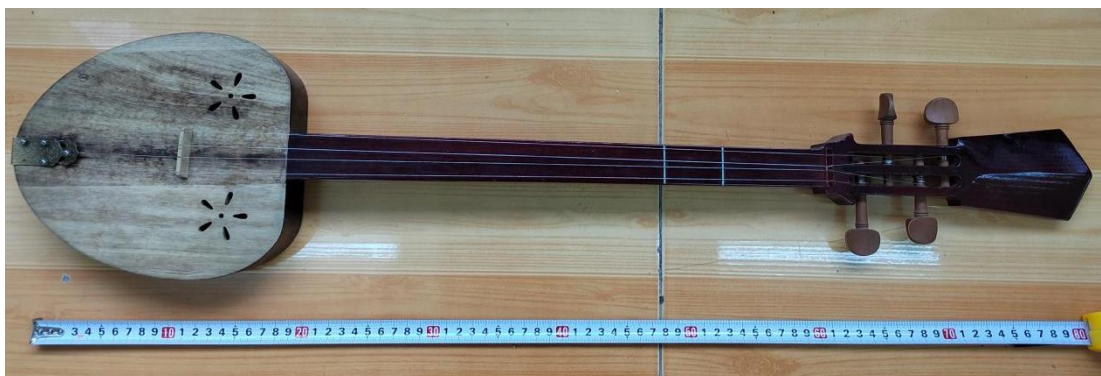


Figure 8. Liudong xiao pipa and its length

Source: Lingzhen Duan (2023.6)

The volume of Hongzhou xiao pipa is much smaller than that of the Liudong xiao pipa. In Figure 9, the length of Hongzhou xiao pipa is 66cm. Its lower end is in the shape of the ox leg, so the Hongzhou xiao pipa is also known as the ox leg pipa.



Figure 9. Hongzhou xiao pipa and its Length

Source: Lingzhen Duan (2023.6)

2) The shape of zhong pipa

The length of the zhong pipa is generally between 80 and 100cm, as shown in Figure 10, which is 86 cm. Because some regions in Guizhou, such as the 48 Dong villages at the junction of Liping and Rongjiang County, women also play the pipa, and the zhong pipa is generally shorter than that of men. This zhong pipa is a model played by women.



Figure 10. zhong pipa and its length

Source: Lingzhen Duan (2023.6)

3) The shape of da pipa

The length of the da pipa is generally at least above 110cm, and the longest one can reach more than 130cm. The length of the da pipa in Figure 11 is 117cm, which is relatively common.



Figure 11. da pipa and its length.

Source: Lingzhen Duan (2023.6)

4.1.2 The body of Dong pipa

Regardless of the size of the Dong pipa, the main body consists of three parts, namely, pipa head, pipa pole and pipa box(resonance box), as shown in Figure 12. Material is generally Chinese fir, or miscellaneous wood, catalpa wood, etc. The three parts of the xiao pipa are usually a complete whole. The pipa box of the zhong pipa, especially the da pipa, are usually made together. Some pipa heads bend very much,

such as the pipa heads of the Dong pipa in the 48 Dong village at the border of Liping and Rongjiang, which are often made together. The main part of the Dong pipa is made with the pipa box, whose cavity is made of empty holes, and then glued to a thin panel. The depth of the cavity, the thickness of the panel, and the material of both determine the sound quality and volume of the Dong pipa.

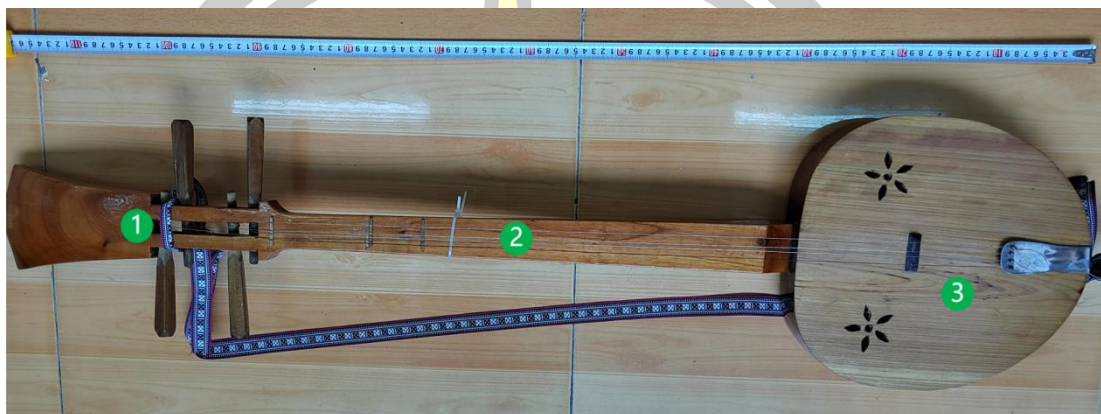


Figure 12. three main components of Dong pipa: 1. pipa head, 2. pipa pole, 3. pipa box

Source: Lingzhen Duan (2023.6)

Other structural parts of Dong pipa include string axis, string, pin (品), ma (码), pull string plate (拉弦板) and dial piece. As shown in Figure 13. The material of the string axis is also mostly fir wood. The materials of strings include nylon and steel wire. The xiao pipa usually has two or three roots, the medium and da pipa have 4-5 strings. The Dong pipa spread in the 48 Dong villages all have five strings, so it is also called the five-string Dong pipa. Pins (品) are mostly made of aluminum wire, mostly 2-3. The size of the material is both wood and bamboo. The strings are mostly iron, with dials made of plastic and horns.



Figure 13. Other components of Dong pipa: 1. string axis, 2. string, 1. dial piece, 2. pull string plate, 1. pin (品), 1. ma (码)

Source: Lingzhen Duan (2023.6)

- 1) Play of Dong pipa
- 2) 1 The playing form of the Dong pipa

Regardless of the size, the Dong pipa basically plays in two ways, namely sitting posture and standing posture. However, when playing the Hongzhou xiao pipa, it is often accompanied by the shaking of the player's body. Because the da pipa mainly accompanies the male Dong big song in the Drum tower of Dong Village, it mostly adopts the sitting position. Because of its large size and large weight, the da pipa usually puts the Pipa box on its right leg. And because of its large size and weight, the da pipa is usually tied with a cloth belt and played by oblique hanging on the chest. But the xiao pipa does not need a strap in either standing or sitting position. Specifically as shown in the picture 14.



Figure 14. Performance form of Dong pipa

Source: Lingzhen Duan (2023.6)

3) 2 Playing techniques

In general, Dong pipa in Guizhou, whether small, medium or big, plays in similar methods, and all are reflected in the right hand. Only the Hongzhou (洪州) xiao pipa plays it in slightly different ways because it only has two or three strings.

The methods of playing of the right hand of Hongzhou xiao pipa in mainly include dan tan (单弹) and dan tiao (单“挑”). Dan tan is to play only one string from the top to the bottom each time, and dan tiao means to pick only one string from the bottom up each time. As shown in the specific figure 15.



Figure 15. Playing method of the right hand of Hongzhou xiao pipa: dan tan (单弹), dan tiao (单挑)

Source: Lingzhen Duan (2023.6)

The right hand playing methods of medium and big Dong pipa in Guizhou mainly include four ways, including dan tan (单弹), dan tiao (单“挑”), three tan (三弹), and string sweeping (扫弦). Among them, the playing method of dan tan (单弹) and dan tiao (单“挑”) are the same as Hongzhou xiao pipa, which will not be repeated. Three tan (三弹) is to play the top three strings from the top to the bottom; String sweeping (扫弦) means to play the four strings from the top to the bottom. As shown in Figure 16 and video in the QR code 1 and 2.

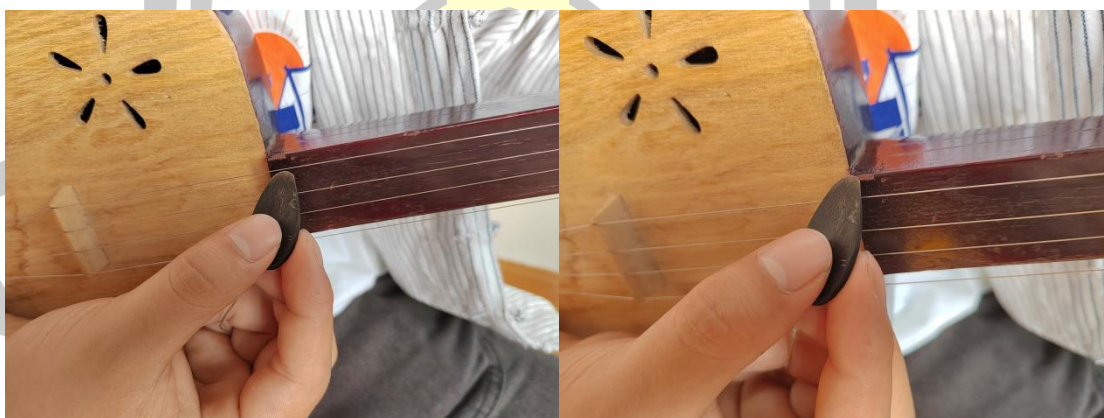


Figure 16. Playing method of right hand of medium and big Dong pipa: san tan (三弹), sao xian (扫弦)

Source: Lingzhen Duan (2023.6)



QR code 1: Video of playing method of right hand of Dong pipa: dan tan (单弹), dan tiao (单挑)

Source: Lingzhen Duan (2023.6)



QR code 2: Video of playing method of right hand of Dong pipa: san tan (三弹), sao xian (扫弦)

Source: Lingzhen Duan (2023.6)

If we want to have a careful or detailed understanding of the Dong pipa playing methods, we can watch the video of the 48 Zhai Dong pipa song "Diu jiu bu jian" (《丢久不见》) (the first paragraph) in the QR code 3 below.



QR code 3: Video of the 48 Zhai Dong pipa song "Diu jiu bu jian" (《丢久不见》)
(the first paragraph)

Source: Lingzhen Duan (2023.6)

4.2 Element of Music of Dong pipa

4.2.1 The rhythm of Dong pipa music

1) The rhythm of Liudong small Dong pipa music

Select the music used for the analysis, "Wo lian qing lang jiu xiang mi lian kang (我恋情郎就像米恋糠)", is widely circulated in the "Liudong" area at the border between Liping and Congjiang County, Guizhou province. The data comes from the recording of my interview with Wu Deguang, a singer from Shangpilin Village in Congjiang, Guizhou province, on March 29, 2019. The staff fragment are shown in Figure 17.



Figure 17. Music score fragments

Source: Lingzhen Duan (2022.10)

As shown in the staff in picture 18, we can know that the rhythm of the Liudong (六洞) xiao pipa music is mainly crotchet and quaver that are relatively easy to play.

2) The rhythm of Hongzhou xiao pipa song music

Select the music used for the analysis, "Jiu bu chang ge huang le ye (久不唱歌荒了夜)", is widely circulated in Hongzhou Town, Liping County, Guizhou province. The data comes from the recording of my interview with Yang Changqi, a singer from Pingjia Village, Liping County, Guizhou province, on March 18, 2019. The staff fragments are shown in Figure 18.



Figure 18. Music score fragments

Source: Lingzhen Duan (2022.10)

As shown in the staff in picture 19, we can know that the rhythm of the Hongzhou (洪州) xiao pipa music is mainly quaver that are relatively easy to play.

3) The rhythm of medium Dong pipa music

Select the music used for the analysis, "Jiu bu hui lang hun dian dao (久不会郎魂颠倒)", is widely circulated in the 48 Dong village area at the junction between Liping County and Rongjiang County, Guizhou Province. The data comes from the recording of my interview with Wu Jianjin, a singer from Gaibao Village, Liping County, Guizhou Province on January 24, 2019. The staff fragments are shown in Figure 19.

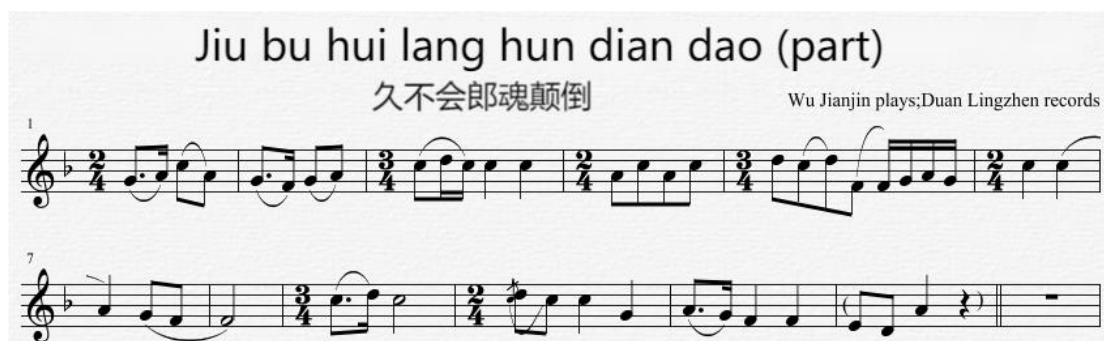


Figure 19. Music score fragments

Source: Lingzhen Duan (2022.10)

As shown in the staff in picture 19, we can know that the rhythm of the zhong pipa music is mainly crotchet and quaver that are relatively easy to play.

4) The rhythm of big Dong pipa music

Select the music used for the analysis, “Xin xin xiang yin (心心相印)”, is widely circulated in Sanbao Dong Village area, Rongjiang County, Guizhou province. The data comes from the recording of my interview with Shi Shufan, a singer from Sanbao Dong Village, Rongjiang County, Guizhou province, on February 23, 2019. The staff fragments are shown in Figure 20.



Figure 20. Music score fragments

Source: Lingzhen Duan (2022.10)

As shown in the staff in picture 20, we can know that the rhythm of the da pipa music is mainly crotchet and quaver that are relatively easy to play.

To sum up, we can find that the rhythm of Dong pipa music is mainly crotchet and quaver which are easy to play, which is undoubtedly one of the important factors for Dong pipa to become the most widely spread instrument of Dong nationality.

4.2.2 Melody of Dong pipa music

The characteristic of melody is mainly determined by the distance between sounds, that is, the more large jumps of fourth and above, the greater the fluctuation of the melody. When the distance between the sound and the sound is mainly third and below, the ups and fall of the melody is relatively small, showing the characteristics of progression.

1) The melody of the Liudong xiao pipa music

As can be seen from the music fragments of Figure 18, there are 62 music intervals between the sounds of the melody, but only 4 big jumps of fourth or above, accounting for 6.4%. Thus it can be seen that the melody of the Liudong xiao pipa music presents the characteristics of progression, which is easier to play.

2) The melody of the Hongzhou xiao pipa music

As can be seen from the music fragments of Figure 19, there are 18 music intervals between the sounds of the melody, but only 1 big jumps of fourth or above, accounting for 5.2%. Thus it can be seen that the melody of the Hongzhou xiao pipa music presents the characteristics of progression, which is easier to play.

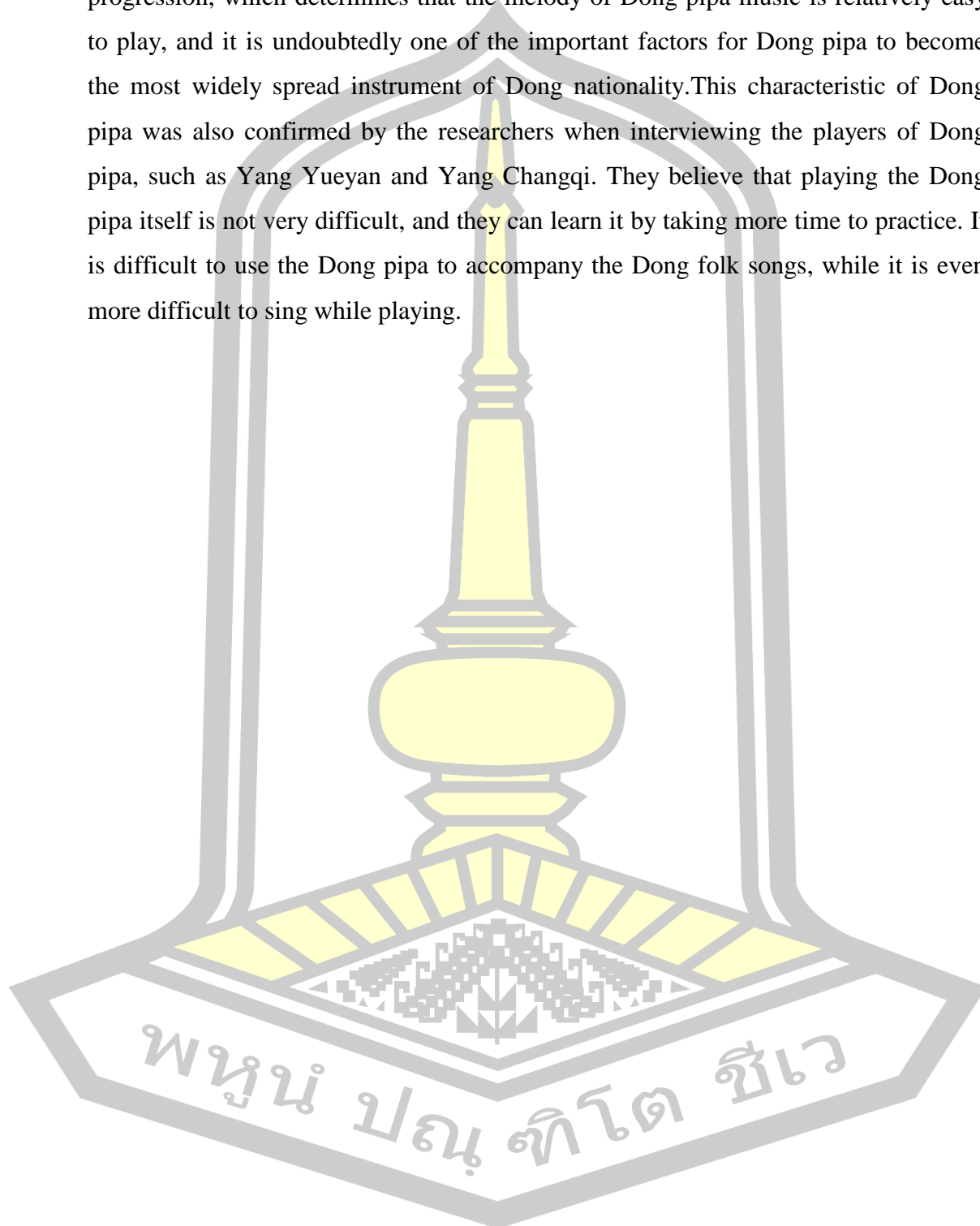
3) The melody of zhong pipa music

As can be seen from the music fragments of Figure 20, there are 44 music intervals between the sounds of the melody, but only 5 big jumps of fourth or above, accounting for 11%. Thus it can be seen that the melody of the medium xiao pipa music presents the characteristics of progression, which is easier to play.

4) The melody of da pipa music

As can be seen from the music fragments of Figure 21, there are 31 music intervals between the sounds of the melody, but only 2 big jumps of fourth or above, accounting for 6.4%. Thus it can be seen that the melody of the medium xiao pipa music presents the characteristics of progression, which is easier to play.

To sum up, the melody of Dong pipa music presents the characteristics of progression, which determines that the melody of Dong pipa music is relatively easy to play, and it is undoubtedly one of the important factors for Dong pipa to become the most widely spread instrument of Dong nationality. This characteristic of Dong pipa was also confirmed by the researchers when interviewing the players of Dong pipa, such as Yang Yueyan and Yang Changqi. They believe that playing the Dong pipa itself is not very difficult, and they can learn it by taking more time to practice. It is difficult to use the Dong pipa to accompany the Dong folk songs, while it is even more difficult to sing while playing.



CHAPTER V

The guideline of preservation of the pipa of Dong Ethnic group in Guizhou, China

This part includes the following basic points:

5.1 The preservation status of Dong pipa

5.1.1 Fewer and fewer players can play

5.1.2 Absence of the "true truth"

5.1.3 The school does not pay enough attention to the Dong pipa

5.1.4 The degree of coordination between government departments and private institutions is relatively low

5.2 The guideline of preservation of Dong pipa

5.2.1 To cultivate talents as the guidance, enhance the national self-confidence

5.2.2 Using digital media technology as a means to promote change and innovation

5.2.3 Take cultural tourism as an opportunity to boost industrial upgrading

5.1 The preservation status of Dong pipa

In the face of the modern complex and changeable social environment, the preservation mode of Dong pipa is changing quietly, and constantly adapting to the environment to seek for greater development has become the focus of the current preservation work. In terms of the current inheritance and preservation effect of Dong pipa, certain results have been achieved and some beneficial experience has been accumulated, but the researcher believes that at least there are still the following problems.

5.1.1 Fewer and fewer players can play

Through the field investigation of the preservation of Dong pipa in Congjiang County, the researcher found that the natural inheritance of Dong pipa among the folk has a declining development trend, mainly manifested in the disappearance of the inheritance place Yuetang (月堂) and the decrease of the number of pipa singers. It

is understood that most of the pipa singers in Congjiang County are concentrated in the age group of 40, while few people under 30 can play the Dong pipa. According to the researcher's observation, there are very few young participants in the Liudong pipa Song Competition, Du Liujiang Song Festival, 48 Zhai Pipa Song Competition and Hongzhou Pipa Song Competition. This is obviously related to the fact of the time of the competition in the summer time, and the migrant workers can not go home to participate. The main purpose of school education field is inheritance education, but most of the Dong pipa song learners in the schools are mainly female students, and some schools even have not a single boy for a long time, such as the pipa song team of Rongjiang Zhaihao Middle School. When the third Dong pipa Song Festival was held in Ganlie Village, Rongjiang County in September 2019, few participants could play, and all were elderly people. In July 2018, at the Liudong pipa song competition held in Zhaoxing Dong Village in Liping, many female singers had to withdraw from the competition because they cannot find male accompanists. Even for the Dong song majors in universities that cultivate Dong music characteristics, because there are far fewer boys than female students for a long time, some collective singing of Dong pipa songs, such as Sanbao pipa songs and LiuDong lyric pipa songs, cannot be rehearsed. The limited number of playing subjects undoubtedly greatly limits the realization of the function of cultural inheritance.

5.1.2 Absence of the "true truth"

Through the field investigation, we find that the natural inherit channels of the Dong pipa are becoming narrower and narrower. Congjiang county, for example, in recent years, congjiang county government and related departments are also very concerned about the matter, in the size of the Dong pipa region organization, in the transmission of Dong pipa, traditional form is endowed with the era content, realize the "live", but the Dong pipa in the new form of change has discarded many authenticity, many people playing Dong pipa have forgotten the traditional repertoire content. Many traditional songs will not play, most new generation Dong pipa musicians think, modern Dong pipa in the process of creation, as long as the music contains regional music elements can be used to represent the regional characteristics of Dong pipa, but in fact that itself is one-sided, the root cause is the lack of understanding of the nature of Dong pipa music. Dong pipa music, which reflects the

folk customs, is no longer a essence. It embodies the attitude of the majority of Dong people towards life and is a music that expresses the aspirations of the Dong people. At present, you can also hear a few traditional Dong pipa songs, such as "Dan shen luo han ge"(单身罗汉歌), "Zhu lang niang mei"(珠郎娘美), "Kai tian pi di ge"(开天辟地歌) and so on. But what I hear more is some created tracks that can reflect the new era and new life. These newly created songs often do not well reflect the original cultural pattern of Dong pipa. On the one hand, the loss of the authenticity of these newly created songs is related to the inheritance of creative talents. On the other hand, under the background of industrial development, in order to meet the aesthetic taste of the public, some new musical elements are added. For example, when the xiao pipa could only be used, the da pipa and other Dong Musical Instruments are often added to add to the fun. Due to the developers' lack of deep understanding of Dong pipa music culture, the improper use of these new elements directly affects the cultural cultivation of Dong pipa traditional music.

5.1.3 The school's inheritance activities does not pay enough attention to the Dong pipa

Many schools in the Dong area in Guizhou have offered dong song courses, but the inheritance effect of Dong pipa class is very effective. Generally, the schools in the county mainly teach big songs, and occasionally give them to students. Teach a little pipa song. The inheritance of pipa songs in township schools is even less ideal. Many township schools, There are only a few dong song classes in one semester, so the inheritance teacher has no time to teach pipa songs. As the researcher is investigating It was found that there are 13 music teachers in each Town, all about 50 years old. Four of them are not Dong people and do not speak the Dong language. Nine people can speak the Dong language, but only four people can sing local river songs Name, and can not play the Dong pipa. According to the transmitter from all over the country, they think that the reason why the inheritance of Dong pipa songs is low in schools is mainly for two reasons. First, pipa songs are more difficult to teach than big songs, so there are many skills, especially it is difficult to play and sing while playing Dong pipa. Students need to learn from the basic, from shallow to deep, step by step. But now the school has not arranged enough courses for the transmitters. Second, there is a shortage of funds. Many transmitters enter the classroom for public

welfare teaching. Because the inheritance of Dong Dagage does not need to buy musical instruments, while the inheritance of pipa songs requires buying a large number of Dong pipa and maintenance, which requires a large amount of funds. Therefore, many inheritance singers will think that if there is no certain financial help, then it will be difficult for them to continue to stick to it, after all, survival is the first place. The researcher believes that another reason that can not be ignored is that due to the small number of teachers rated as transmitters of pipa songs, there are many transmitters of big songs. As a result, many teachers entering the campus can not play the Dong pipa, but only teach a little Dong big song.

5.1.4 The coordination degree between government departments and private institutions is low

Due to the influence of foreign culture, young people nowadays increasingly prefer learning pop music and fashion culture, Consciously or unintentionally far away from the tradition of the nation. Out of concern, Wu Shilong and others, a singer from Virtue Village of Congjiang County, spontaneously established a non-governmental institution Congjiang County Ethnic Culture Institute in Congjiang County in September 2015 for the inheritance of national culture. Since its establishment, Congjiang ethnic culture has achieved certain results in the process of inheritance and teaching based on its specific operation and management mode, and has achieved good results in the inheritance of liudong Dong pipa. However, according to the researcher's investigation, the connection degree between the institute and relevant departments still needs to be improved, and there are still some problems in the inheritance and practice of the institute. According to Wu Shilong, director of the institute, the original intention of the institute is to excavate and sort out the traditional Dong music materials and train the successors of the traditional ethnic culture. However, at present, the actual inheritance work is not optimistic, mainly reflected in that the capital operation is difficult to maintain. For example, when the institute was just established, it attracted many folk artists to gather in the institute spontaneously, but later due to the unreasonable allocation of funds. For another example, the number of training centers going to the countryside to collect traditional music is getting less and less, but also because of the capital operation problems. It is understood that the operating funds of the institute are raised by various parties. Part

of the funds are supported by the local county intangible Cultural Heritage center, ethnic and Religious Affairs Bureau and other government agencies, and the other part of the funds is mainly through undertaking traditional music commercial performances and other activities. Nowadays, there are problems in the institute, it is difficult to carry out inheritance teaching, and the institution cannot give full play to the significance of this institution in inheritance work. The reason is that the institute has not yet built a perfect management and operation mode. Of course, this is also inseparable from the relevant government departments. Through the long-term tracking of the institute, it is not difficult to see that there is no good coordination between the institute and the government. Today, with the rapid development of market economy, spiritual and cultural products are more and more inseparable from the market. In order to meet the needs of commercial performance, some traditional music has lost the original things, so it has changed. The same is true of the Dong-nationality pipa. Therefore, if the study is because Lack of coordination with government departments, leading to the economic source rely on commercial performance maintenance, whether that will enter the evil cycle. In addition, the authenticity of Dong music, including Dong pipa music, is lost in the inheritance work? Even whether the institute can continue to survive is a question.

5.2 The guideline of preservation of Dong pipa

Scholar Yuan Li once said: "With the modern society more detailed division of labor, intangible heritage" inheritance "and" innovation " not only no longer contradictory, will complement each other, as long as protect the tradition, we will have more and better reference in creating new culture, new art, new science and new technology; and continuous innovation, in turn will enhance the understanding value and reference value of traditional culture, make the preservation of tradition more meaningful."(Yuan Li&Zhang Bo&Huang Longguang, 2015) In connection with the current situation of Dong pipa preservation, we can consider how to protect Dong pipa in contemporary times from two perspectives. One Angle is the construction of preservation work, we need to strengthen the consciousness of cultural subject, while constantly excavating their own cultural value, pay attention to the combination of innovation to seek development. The other perspective should be education. As an

educational institution with the mission of inheriting culture, its attitude and tendency towards culture is the basic premise of talent cultivation.

5.2.1 To cultivate talents as the guidance, enhance the national self-confidence

The preservation and inheritance of Dong pipa music culture cannot be separated from the support of talents. For the transmitters, they not only master the core skills of the Dong pipa, but also bear the responsibility of maintaining the inheritance. In the process of inheritance, they play the role of creator and impartor, so their ideas and their own cultural quality determine whether the Dong pipa can be inherited and developed smoothly. Taking Congjiang County as an example, the researcher's investigation found that many parts of the county are facing the crisis of talent. With the death of Dong pipa transmitters, it is likely to directly lead to the disappearance of Dong pipa music culture in this area (such as the skills, industry rules, experience and other spiritual and cultural connotations contained in it). At present, most of the non-genetic transmitters of Dong pipa have become increasingly aging, and the talent crisis is becoming more and more severe. It is urgent to increase the support and training of transmitters. The modern inheritance of Dong pipa should be guided by the cultivation of intangible cultural heritage talents, and efforts should be made from educational practice, education and training, and college communication, so as to provide talent guarantee for the sustainable inheritance and development of Dong pipa.

1) Increase the educational practice content of Dong pipa

The inheritors of Dong pipa should carry out in-depth cooperation with educational institutions to vigorously promote the national folk music culture. At the same time, the transmitters should change the inherent family inheritance thinking and train the inheritance successors in a planned way. The school still needs to optimize the curriculum system of folk culture and give certain preference to the endangered folk culture such as Dong pipa. First, the school sets up Dong pipa music class to deepen students' understanding of the history, culture and craft of Dong pipa, and develop the textbook content about Dong pipa culture. Dong pipa has rich cultural connotation, and Dong pipa has its own unique folk culture, which can reflect the diversification of folk courses and enhance students' national identity. Third, the practical course of folk culture, such as the traditional craft, can expand the students'

knowledge through practical teaching to stimulate their interest in learning traditional culture. For primary schools, Dong pipa folk culture festival education can be carried out, such as explaining the origin and customs characteristics of national festivals. Use their leisure time to organize students to carry out weaving practice outside school and participate in folk customs. For example, in the traditional Dong festival new rice festival, students can be organized to watch the Dong pipa performance in the village. For junior high school, the folk culture of Dong pipa can be collected, such as regularly arranging students to visit the ethnic culture museum and exhibition hall. For high school, cultural themes such as Dong pipa can be integrated into the writing class, and "traditional ethnic culture essay solicitation" activities can be held to strengthen students' understanding of ethnic culture. For colleges and universities, they can gradually improve the curriculum, accelerate the opening of folk culture-related majors, and constantly promote the development of ethnic culture and education. For example, to carry out practical activities of ethnic culture on campus, and regularly invite folk experts, folk elites and cultural transmitters to make special reports.

2) Organize Dong pipa folk artists to participate in the training

First of all, the Dong pipa inheritors and folk elites, as the subjects of preservation and inheritance, should actively respond to education and culture education and training carried out by the chemical institutions. Dong pipa transmitters and folk elites are the main forces in talent cultivation. In the interaction with modern society, they learn together to cultivate talents. However, due to the decentralization of social forces, it is difficult for the cultivation of cultural talents to become professional and marketization. At present, the main practical difficulties faced by the inheritance subjects include the shortage of funds, the lack of cultural knowledge and literacy of the transmitters, the limited scope of transmission and inheritance, and the single form of inheritance. However, the key to solving these problems lies in that the inheritance subject should open up a closed concept and actively participate in the multi-cultural communication and learning. Therefore, if we want to promote the cultivation of Dong pipa music culture talents to the new continent, we must expand the channels of talent training, and the folk culture talent education and training project is suitable."In 2015, the Ministry of Culture and the Ministry of Education

jointly launched the 'Study and Training Program for Chinese Intangible Cultural Heritage transmitters' and pointed out that the plan will start with the transmitters of traditional crafts and gradually expand to all fields of the preservation of intangible cultural heritage."The main purpose of this project is to improve the cultural knowledge and literacy, aesthetic ability and innovation ability of non-genetic transmitters through the training and training of non-genetic transmitters. On the basis of not losing its origin, we should improve our ability level and bring traditional culture into modern life. The training course of non-genetic transmitters can enable the transmitters to quickly enter into many institutional platforms. On the one hand, the transmitters can improve their aesthetic concept, knowledge accomplishment and innovation ability through joint training. On the other hand, they can better spread and inherit the excellent traditional culture of the nation through a broad platform, and enhance their cultural identity and confidence in the traditional intangible cultural heritage of the nation. When the students return to their hometown to carry out the inheritance work again, they can also integrate the teaching techniques learned through the training into their own teaching and cultural creation.

Secondly, the group of inheritors of Dong pipa should expand the training channels with the help of all sectors of society and their own abilities. With the rise of various training industries in the society, more and more intangible cultural heritage industries have also begun to intervene in them, trying to seek new development for their own culture. At present, in the intangible cultural heritage training, there is a new type of inheritance subject—digital transmitters, which is the subject of folk transmitters through online digital training, so as to master and use the digital processing and dissemination of intangible cultural heritage with digital information technology. In the current digital environment, the transmitters of Dong pipa can also actively participate in such online digital training courses. By continuously strengthening network information technology, the transmission and inheritance channels of Dong pipa in mobile phones, computers and other digital carriers. In this process, the transmitters turn the regional Dong pipa music culture into a modern culture that can be shared. People can recognize this culture through the network, so as to realize the benign interaction and inheritance of Dong pipa in the network.

3) Expand the communication channels of Dong pipa in colleges and universities

Nowadays, the two-way interaction and communication between intangible cultural heritage and universities has brought new opportunities for the preservation and inheritance of Dong pipa meet. For the transmitters of Dong pipa, they improve their comprehensive quality through learning and communicating with college teachers and students raising is conducive to the realization of the pursuit and goal of self-inheritance value. For highly educated students in the college, non-genetic the carrier has brought diversified traditional music culture to colleges and universities, which is opened for students through the way of active display vision, but also facilitates the direct interaction between students and transmitters, so that students can be more intuitive and in-depth understanding traditional culture, to understand the connotation and value of traditional culture. At present, several universities in Guizhou are recruiting Dong students for music majors, and offering courses such as Dong pipa performance and Dong big song, which have achieved good communication effect.

5.2.2 Using digital media technology as a means to promote change and innovation

With the rapid development of information technology, the intangible cultural heritage has begun to pass through the Internet and intelligent terminals and other new media channels for interactive communication. The wide application of new media technology is the transmission of intangible cultural heritage broadcast brings new opportunities, and like other fashion cultures, new technology has been rapidly inherited by many non-genetic ones people recognize it, and put their own culture into the Internet for publicity. As mentioned above, the intangible cultural heritage project of Dong pipa is mainly oral and oral, which is a kind of folk oral culture. Combined with the current living situation of Dong pipa, the oral culture of Dong pipa is still looking for the traditional contemporary significance. The researcher believes that it may be one of the effective ways to reopen the means of preservation and inheritance.

1) The intangible cultural heritage database is used to save the Dong pipa in numbers

The intangible Cultural Heritage resource database is a digital platform based on the network established for the effective preservation of the intangible cultural heritage resources. With the continuous maturity of the Internet application technology, it has gradually become the preservation, utilization and development of the intangible cultural heritage effective ways of using cultural resources. The intangible cultural heritage resources of Dong pipa were formed and developed from the ancient society. Its appearance depends on the existence of people, so it has the characteristics of diversity, vulnerability and dispersion. With the help of digital collection method, it can effectively integrate cultural resources, enrich the display forms, and at the same time bring more possibilities for its preservation and inheritance. At the present stage, the application technologies of digital collection and preservation of intangible cultural heritage information include digital photography, digital camera, digital recording, virtual reality technology, multi-dimensional scanning technology, etc. Reasonable use of these high-tech means can efficiently and quickly record and integrate the cultural resources of Dong pipa. For example, Dong pipa folk artists keep some research song books and song books, etc. If they are not properly preserved, some research materials stored for too long will gradually disappear, resulting in the inheritance of Dong pipa. To solve this problem, we can use spectral digital acquisition technology for image acquisition and analysis, make optical conversion of song books and song books of Dong pipa, and finally make it an intelligent digital image or image, and collect the cultural data to be collected into electronic archives for preservation.

For another example, as an important data source for the production skills of Dong pipa, how to preserve and display its living state has always been a realistic problem facing the cultural inheritance work. Solve this problem can be combined with 3 d scanning technology and the application of virtual reality technology, first in the process of data acquisition, through the use of 3 d scanning technology will Dong pipa intelligent scanning and modeling storage, objectively into the form of Dong pipa structure, color modeling, etc., but also need to Dong pipa production artists engaged in production activities to record. Secondly, virtual reality technology is used to integrate the Dong pipa craft production resources in various places, and then form a dynamic and diverse living resources. Through the use of high and new technology,

Dong pipa production is reasonably recorded and stored. On the one hand, it can truly restore the real scene of Dong pipa production and the basic information of the transmitters of Dong pipa. On the other hand, the dynamic storage and resource integration of Dong pipa not only enrich the artistic display of Dong pipa, but also strengthen its active expression. Through the use of intangible database reasonable Dong pipa digital preservation, and use the network technology for resource integration, solved the Dong pipa music culture in the present spread easy to distortion, unable to restore, at the same time network transmission can also make Dong pipa fully realize resource sharing, make it become the whole society and all mankind can have cultural heritage.

2) Use the Internet to conduct digital transmission of Dong pipa

According to the "16th National Reading Report" in 2019, Internet users gradually tend to use entertainment, and the way of communication through new media and information channels can integrate the intangible cultural heritage into people's lives more quickly. By using the fast and convenient new media operation mode, the non-genetic transmitters can publicize the classic samples of the inheritance projects on the Internet, which can better promote the participation of young lovers, so as to achieve the living reproduction of the intangible cultural heritage. Among the several transmitters of Dong pipa that the researcher knows, those under the age of 70 will basically use the Internet to publish and spread some text and text videos of Dong pipa. The software they often use is mainly social software, such as wechat, TikTok, QQ, Weibo, Kuaishou and so on. Through the chain communication in social communication, the cultural appeal of Dong pipa music has been greatly improved. The communication and inheritance of Dong pipa song in the Internet era is bound to keep pace with The Times and constantly improve the communication chain in innovation to meet the development needs of The Times, which is embodied in that the network communication channels of Dong pipa still need to be continuously expanded. With the advent of 5G era, people's absorption of fragmented information has become a norm. Various short video social software have emerged, and "video streaming" has gradually become a new way of social networking. In this context, intangible cultural heritage projects can take the opportunity to expand channels and improve the communication efficiency. First, to strengthen the implantation of

intangible cultural heritage, film and television. Dong pipa songs can rely on online micro videos, micro films or live broadcast columns and other media to reasonably implant the traditional cultural content of Dong pipa, and spread and display the charm of Dong pipa traditional music culture by using the high-frequency refresh of video software or the accurate push of big data. Second, to set up a Dong pipa special live broadcast program. Special columns on intangible cultural heritage are set up on the network live broadcast platform, and the live broadcast is regularly opened to shorten the distance between the Dong pipa and the younger generation. Third, the development of special APP software. The development of Dong pipa Song APP software can integrate information release, classification and recommendation, social platform and online store modules, dedicated to the creation of intangible cultural heritage atmosphere. Fourth, build a supervision mechanism for intangible cultural heritage preservation. The network inheritance of traditional culture needs to be guaranteed by a good supervision system. In the network inheritance, it is necessary to safeguard the intellectual property rights of the transmitters to ensure the healthy development of Dong pipa in the network inheritance. Fifth, adopt the combination of online and offline methods to fully activate the vitality of the intangible cultural heritage. Regularly organizing offline performance activities can timely correct the blind spots and misunderstandings of learners' understanding of Dong pipa.

5.2.3 Take cultural tourism industry as an opportunity to boost industrial upgrading

With the gradual deepening of global economic integration, the dissemination and development of China's intangible cultural heritage needs some relying on it, there are obvious differences between different cultural regions, and the cultural differences have shaped the special the regional culture of color, this characteristic regional culture has become the heritage and highlight of the national tradition, at the same time these special the sharp contrast of color also brings opportunities and challenges for the dissemination and activation of intangible cultural heritage.

1) Seize the opportunity of The Times to accelerate the transformation of Dong pipa traditional industry

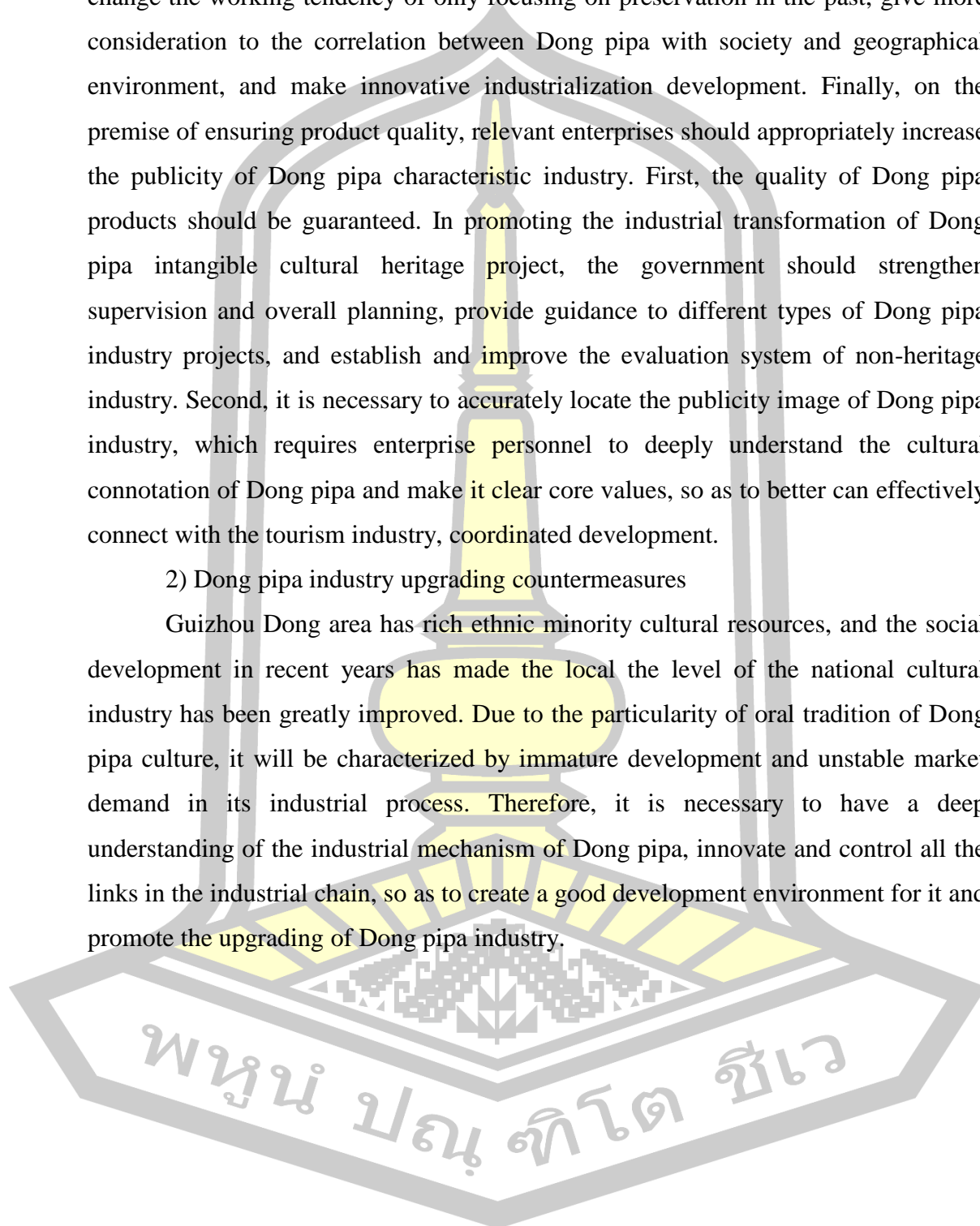
In recent years, with the rapid development of tourism and the introduction of policies to ensure the development of culture and tourism, the integration of culture

and tourism industry has become an inevitable trend. For example, the report "China Cultural Tourism Development Report 2017" released in October 2017 clearly pointed out that cultural tourism has become an important force in the development of tourism in the new era. As far as the Dong pipa is concerned, it has been gradually integrated with the tourism industry after the continuous mining, research, development and promotion by local cultural departments. For example, from 2018 to 2019, Congjiang County made in-depth exploration of the Dong pipa in Jucheng Village, developed a tourism performance project with cultural attributes Dong Liuye boat performance project, and participated in the 11th National Ethnic Minority Games in 2019. From this example, it can be seen that tourism has gradually become a natural platform for "living" transmission and inheritance of Dong pipa. However, there are still some Dong pipa industry in Guizhou Dong area at a standstill and failed to effectively join in the integrated development of culture and tourism. As for how to accelerate the transformation of Dong pipa industry, the researcher believes that, first of all, the local governments and folk custom enterprises in various regions where Dong pipa is located should pay close attention to these original industries that fail to realize the integration of culture and tourism. On the one hand, it is necessary to strengthen the exploration of the Dong pipa music culture, reasonably guide the cultural transformation of the Dong pipa, and develop the creative industry. In the process of coordinating the development of cultural resources, the government should earnestly implement the macro policy instructions of the superior, effectively make strategic deployment for the inheritance, preservation and development of Dong pipa, and formulate local policies according to the actual situation, so as to ensure that the industrial transformation of Dong pipa can be effectively guaranteed in terms of policies. On the other hand, the will of the main body of the Dong pipa industry should be considered, and the local cultural departments should keep the public opinion feedback channels smooth. When formulating cultural policies, it is necessary to combine the public feedback. The cultural holders of the Dong pipa have more say. Only by referring to their wishes can the cultural work be effectively carried out. Secondly, government agencies and related enterprises should pay attention to the ontology utilization of Dong pipa. It is still necessary to deeply explore the various cultural elements and spiritual factors contained in the cultural heritage of Dong pipa,

pay attention to the arrangement and revitalization of existing cultural resources, change the working tendency of only focusing on preservation in the past, give more consideration to the correlation between Dong pipa with society and geographical environment, and make innovative industrialization development. Finally, on the premise of ensuring product quality, relevant enterprises should appropriately increase the publicity of Dong pipa characteristic industry. First, the quality of Dong pipa products should be guaranteed. In promoting the industrial transformation of Dong pipa intangible cultural heritage project, the government should strengthen supervision and overall planning, provide guidance to different types of Dong pipa industry projects, and establish and improve the evaluation system of non-heritage industry. Second, it is necessary to accurately locate the publicity image of Dong pipa industry, which requires enterprise personnel to deeply understand the cultural connotation of Dong pipa and make it clear core values, so as to better can effectively connect with the tourism industry, coordinated development.

2) Dong pipa industry upgrading countermeasures

Guizhou Dong area has rich ethnic minority cultural resources, and the social development in recent years has made the local the level of the national cultural industry has been greatly improved. Due to the particularity of oral tradition of Dong pipa culture, it will be characterized by immature development and unstable market demand in its industrial process. Therefore, it is necessary to have a deep understanding of the industrial mechanism of Dong pipa, innovate and control all the links in the industrial chain, so as to create a good development environment for it and promote the upgrading of Dong pipa industry.



CHAPTER VI

Conclusion, Discussion and Suggestions

This study takes the preservation of pipa of Dong Ethnic Group in Guizhou Province, China as the researcher is aimed at the following two research objectives: 1) To analyze the music characteristic of the pipa of Dong Ethnic group in Guizhou, China. 2) To give guideline of preservation of the pipa of Dong Ethnic group in Guizhou, China. After conducting the study, the following conclusions were drawn.

6.1 Conclusion

6.1.1 The music characteristic of Dong Pipa includes the following aspects:

The shape of Dong Pipa can be divided into three categories: small, medium and big. The body of the Dong pipa mainly includes three parts: the pipa head, the pipa pole, and the pipa box (resonance box). The playing techniques mainly include dan tan. (单弹), dan tiao (单挑), san tan (三弹) and string sweeping (扫弦). The rhythm of Dong pipa music is mainly crotchet and quaver. The melody of Dong pipa music is mainly characterized by step progression (级进).

6.1.2 The preservation status of Dong Pipa is not optimistic, so we should strengthen its preservation. The preservation methods mainly include the following aspects: To cultivate talents as guidance and enhance national self-confidence. Using digital media technology as a means to promote change and innovation. Take cultural tourism as an opportunity to boost industrial upgrading.

6.2 Discussion

6.2.1 Comparison of the music characteristics of Guizhou Dong Pipa with those in other places. In the researcher's "Analysis of Dong Pipa Performance and Accompaniment Art: Take the Dong Pipa in Sanjiang County, Guangxi Province as an Example" consulted by the research, the research agrees with these points: zhong pipa is mainly popular in Sanjiang County, Guangxi. The left hand of the Dong pipa has no special performance techniques, But the right hand playing technique is more rich, Including tan. (弹), tiao (挑), Shuang tan (双弹), string sweeping (扫弦), slide string (滑弦) and other techniques. (Zhou Yuhua, 2016)

Through the field investigation method of ethnomusicology, it was found that Guizhou Dong pipa is more diverse, including small, medium and big, but the right-

hand playing techniques of Guizhou Dong pipa are not as rich as those of Guangxi Dong pipa.

6.2.2 Comparison of Dong Pipa in Guizhou with those in other places. In the researcher's article about "Analysis of Dong Pipa Performance and Accompanying Art, Take the Dong pipa in Sanjiang County, Guangxi Province, as an example." As consulted by the research, the research agrees with this point: only a few older people still love it. In view of this, after the field survey, the protection method is: First, we must obtain the attention and strong support of the country and the government. Second, Go to school. The third is encouragement. Dong pipa artists from different regions can often communicate with each other to promote their development together. (Zhou Yuhua, 2016)

We find that whether in Guangxi or Guizhou, the protection situation in Dong Pipa is not optimistic, so the protection needs to be strengthened. The protection methods are all the same and have the same purpose: both are to continue the inheritance of Dong Pipa.

6.3 Suggestions

6.3.1 Suggestions for further research

In this research, the first is on the characteristics of the music of the Dong pipa, and the second is on guidelines for the preservation of the Dong pipa. Therefore, combined with these two research objectives, it is hoped that the analysis and adjustment of the Dong pipa will continue, and on the other hand, we can continue to study the dissemination and innovation of the Dong pipa.

6.3.2 Suggestions for applying research results

The results of this study will enable more people to have a clearer and more intuitive understanding of the musical characteristics of Dong instruments. The results of this study can be used to improve the protection and inheritance of Dong Musical Instruments. In today's rapidly developing world, the inheritance and development of traditional folk music are faced with many difficulties. Research has studied Dong instruments in the context of the social environment in the new era, hoping to play a positive role in promoting the protection of Dong instruments.

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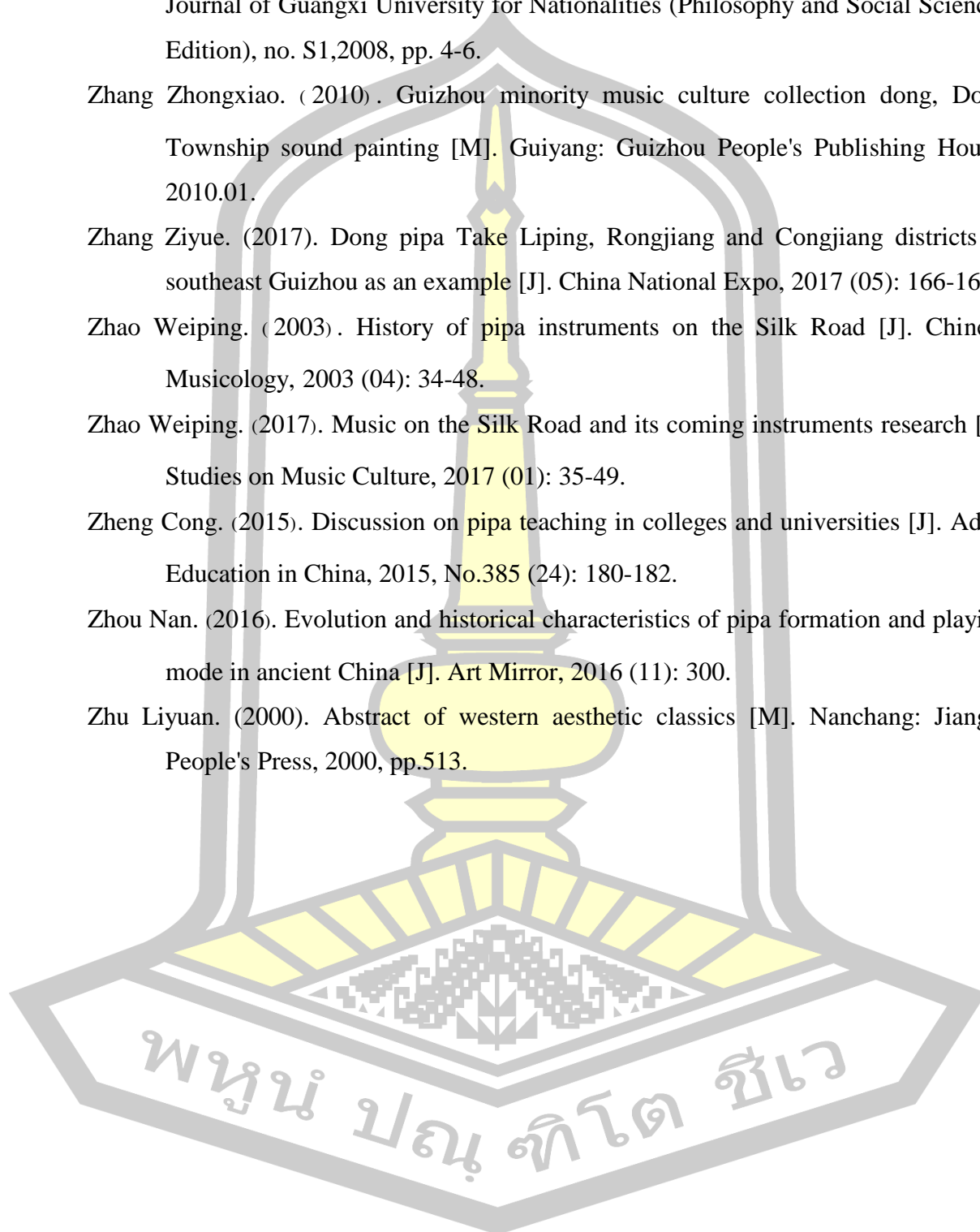
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APPENDIX

Interview transcripts of fieldwork

1. Time

From January 2018 to July 2019.

2. Location

- (1) A restaurant opened by the Yang Yueyan in the Liping county seat.
- (2) Wu Yuzhu's home in Ximi Village, Liping County, Guizhou Province
- (3) Yang Changqi's home in Pingjia Village, Liping County, Guizhou Province
- (4) Wu Jiawen's home in Wanzhai Village, Rongjiang County, Guizhou Province

3. Interviewees

(1) Ms. Yang Yueyan, singer, born in Yanglei Village, Liping County, Guizhou Province, is the inheritor of the national intangible cultural heritage of Dong Pipa Song.

(2) Ms. Wu Yuzhu, singer, born in Ximi Village, Liping County, Guizhou Province, is the inheritor of the national intangible cultural heritage of Dong Pipa Song.

(3) Mr. Yang Changqi, singer, Pingjia Village, Liping County, Guizhou Province, is the inheritor of provincial intangible cultural heritage of Dong Pipa song.

(4) Mr. Wu Jiawen, singer, is from Wanzhai Village, Rongjiang County, Guizhou Province, is the inheritor of the municipal intangible cultural heritage of Dong Pipa Song.

4. Interview transcript

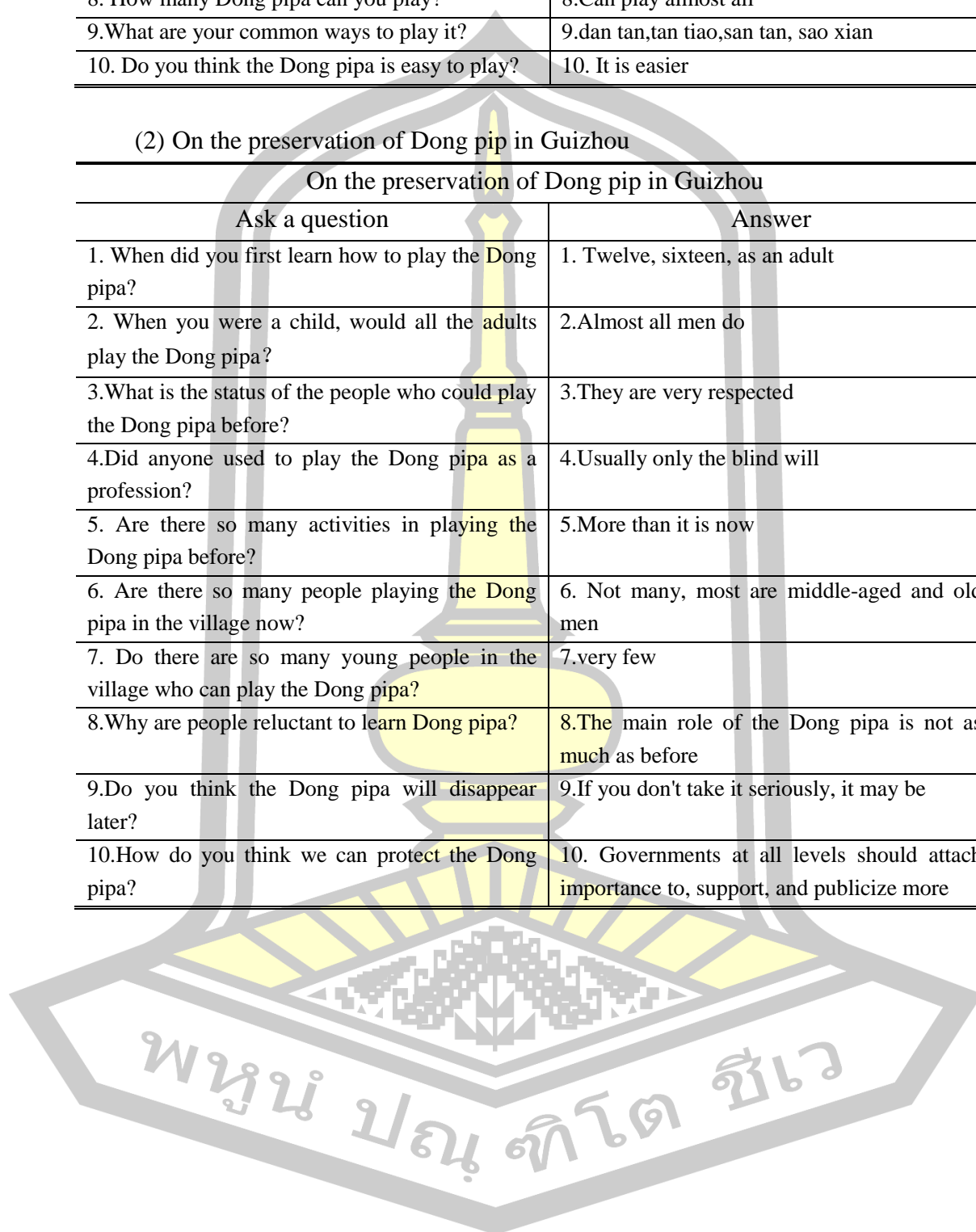
(1) On the musical characteristics of Dong pip in Guizhou

On the musical characteristics of Dong pip in Guizhou	
Ask a question	Answer
1. What kind of wood is your xiao pipa made of?	1. Made of fir trees
2. What kind of wood is your zhong pipa made of?	2. Made of miscellaneous wood (杂木)
3. What kind of wood is your da pipa made of?	3. Made of catalpa
4. What material is your dial piece made of?	4. Cow horn, plastic
5. Do you make your Dong pipa?	5. Some are bought, Some are made
6. What material are your strings made of?	6. Steel wire, nylon rope

7. How do you set the strings?	7.Relying on the memory of the pitch
8. How many Dong pipa can you play?	8.Can play almost all
9.What are your common ways to play it?	9.dan tan,tan tiao,san tan, sao xian
10. Do you think the Dong pipa is easy to play?	10. It is easier

(2) On the preservation of Dong pip in Guizhou

On the preservation of Dong pip in Guizhou	
Ask a question	Answer
1. When did you first learn how to play the Dong pipa?	1. Twelve, sixteen, as an adult
2. When you were a child, would all the adults play the Dong pipa?	2.Almost all men do
3.What is the status of the people who could play the Dong pipa before?	3.They are very respected
4.Did anyone used to play the Dong pipa as a profession?	4.Usually only the blind will
5. Are there so many activities in playing the Dong pipa before?	5.More than it is now
6. Are there so many people playing the Dong pipa in the village now?	6. Not many, most are middle-aged and old men
7. Do there are so many young people in the village who can play the Dong pipa?	7.very few
8.Why are people reluctant to learn Dong pipa?	8.The main role of the Dong pipa is not as much as before
9.Do you think the Dong pipa will disappear later?	9.If you don't take it seriously, it may be
10.How do you think we can protect the Dong pipa?	10. Governments at all levels should attach importance to, support, and publicize more



BIOGRAPHY

NAME	Ms.Lingzhen Duan
DATE OF BIRTH	03/05/1978
PLACE OF BIRTH	Yongxin, Jiangxi, China
ADDRESS	Zhanjiang Art School, No.7, Kangning Road, Chikan District, Zhanjiang City, Guangdong Province, China
POSITION	Student
EDUCATION	1998-2001 China Jiangxi Yichun College for junior college study 2010-2013 Undergraduate study at China Zhanjiang Normal University 2021-2023 (M.M.) Master's Degree College of Music Mahasarakham University
Research output	The preservation of pipa of Dong Ethnic Group in Guizhou Province, China

