



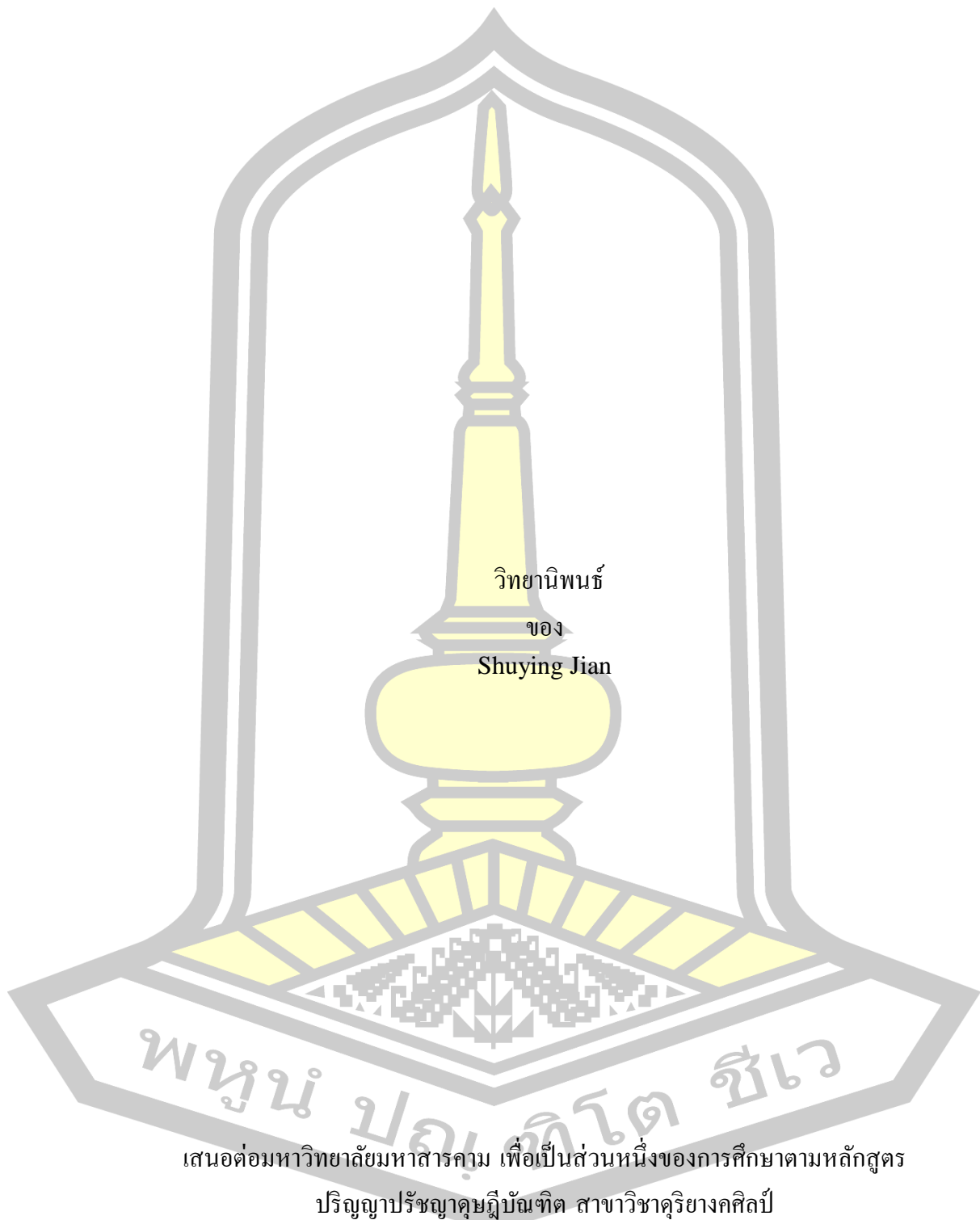
Dongjing Chinese Folk Music in Lijiang City, Yunnan Province

Shuying Jian

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
September 2024

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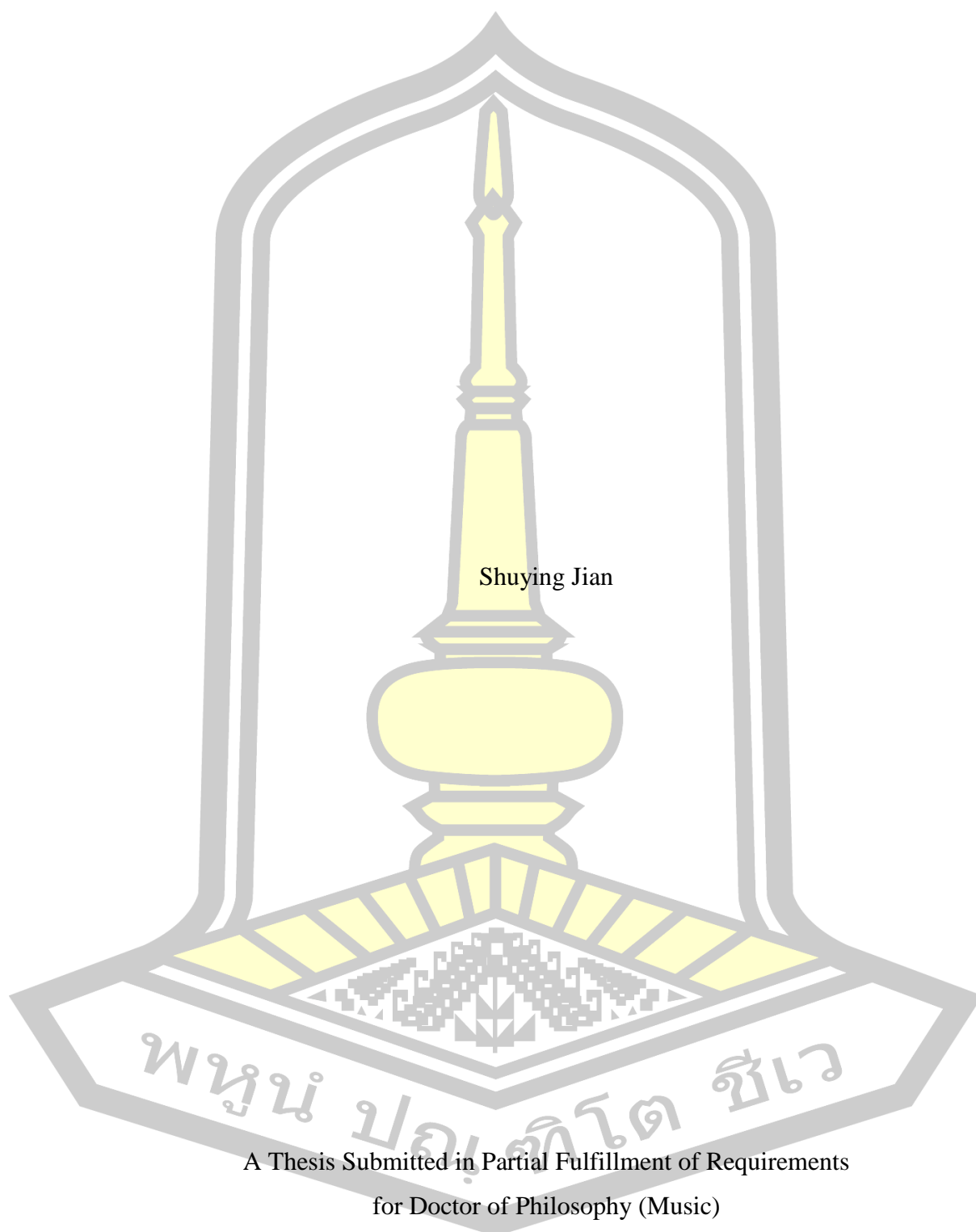
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September 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Shuying Jian , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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ABSTRACT

Dongjing Chinese folk music is a traditional form with significant cultural and historical value in China, particularly among the Naxi people in Lijiang City, Yunnan Province. The research objectives were to 1) investigate the historical development of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province. 2) Analyze the musical characteristics of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province. 3) Create digital media resources for the preservation and transmission of Dongjing Chinese Folk Music to the younger generation in Lijiang City, Yunnan Province. Qualitative methods, interviews, and observation forms are the research tools with six key informants. The research results show that:

1. Dongjing Chinese folk music has a rich history, influenced by various periods. It began during the Three Kingdoms, the Song Dynasty, the Ming Dynasty, the Jiajing, and the reform period. Today, it is a cultural phenomenon that integrates local and foreign cultural experiences and enhances its significance.

2. Dongjing Chinese folk music is categorized into five main types: Tuning Music, Major Keys, Minor Keys, Miscellaneous Music, and Percussion Music. It details the instruments used, including wind, string, and percussion. Notable pieces include "Zhudi Tiao Yin Qu," "Shui Long Yin," and "Yi Jiang Feng." Dongjing Chinese folk music is deeply rooted in ancient traditions, reflecting the cultural and social background of the Naxi people.

3. Using digital media to preserve and promote Dongjing Chinese folk music, focusing on creating music videos, utilizing platforms like Bilibili, and expert evaluations to ensure cultural and educational integrity.

Keyword : Dongjing music, Chinese Folk music, Digital media, Transmission and protection

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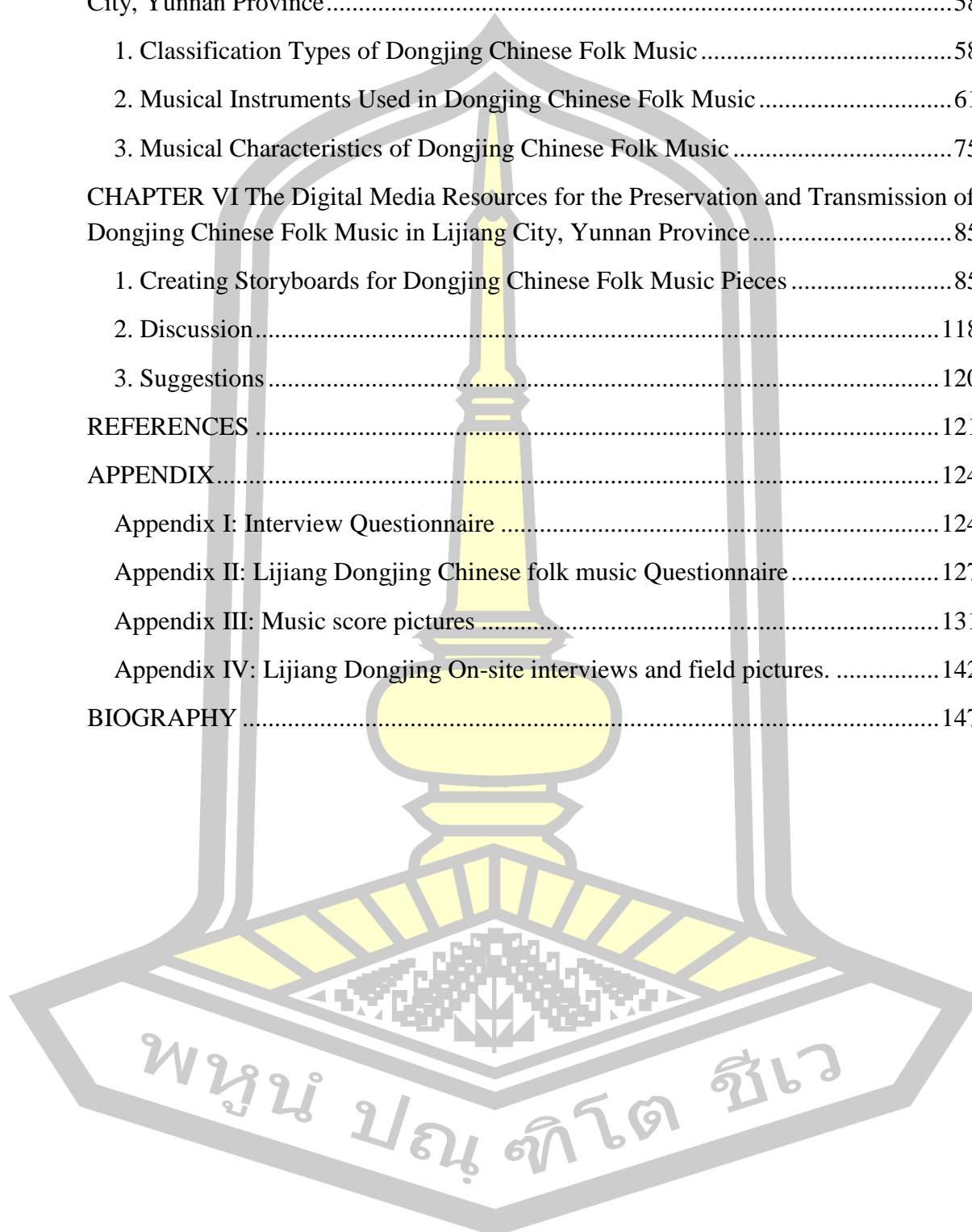
Finally, I am profoundly grateful to my family for their steadfast support and to all who contributed to my research and success.

Shuying Jian

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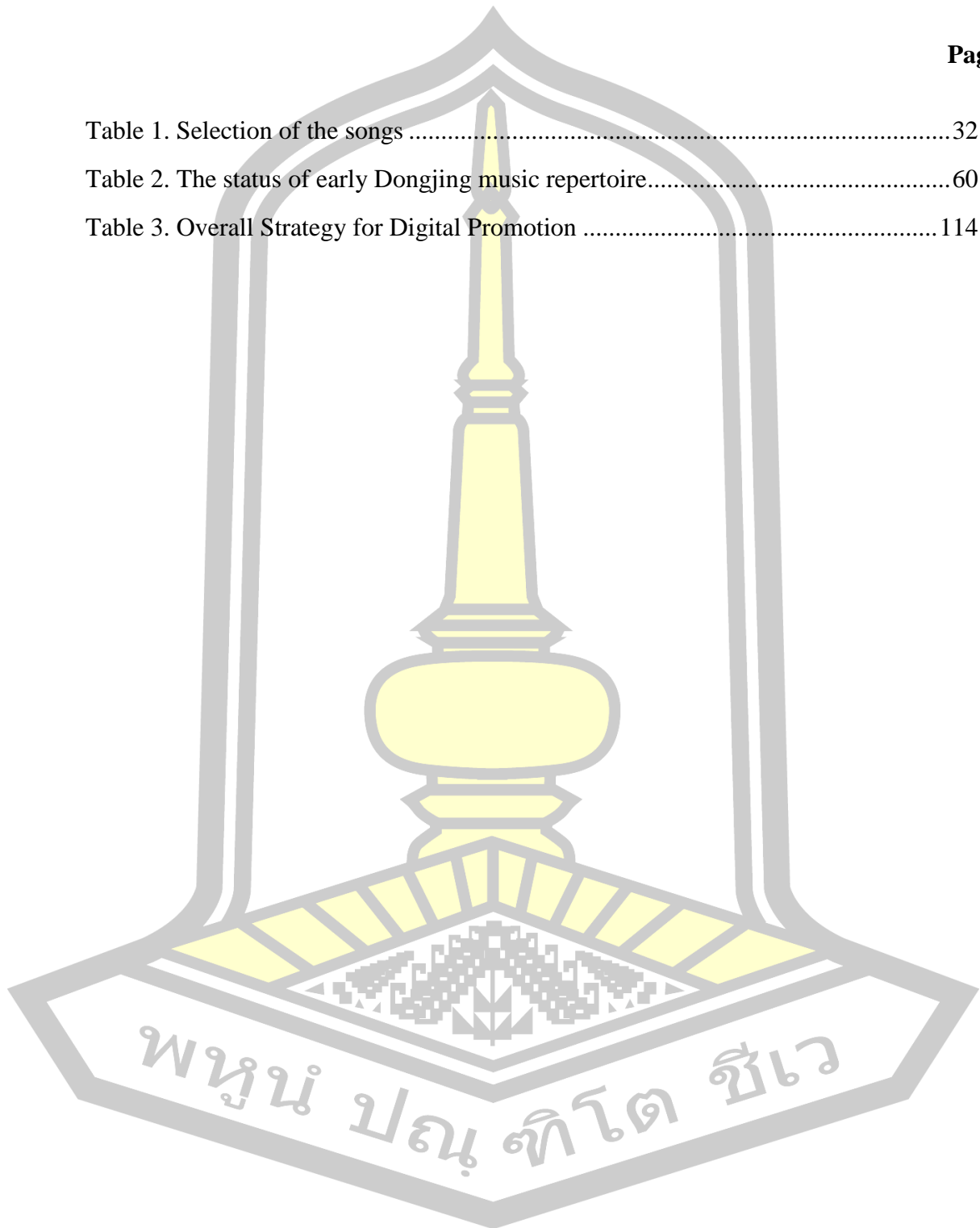
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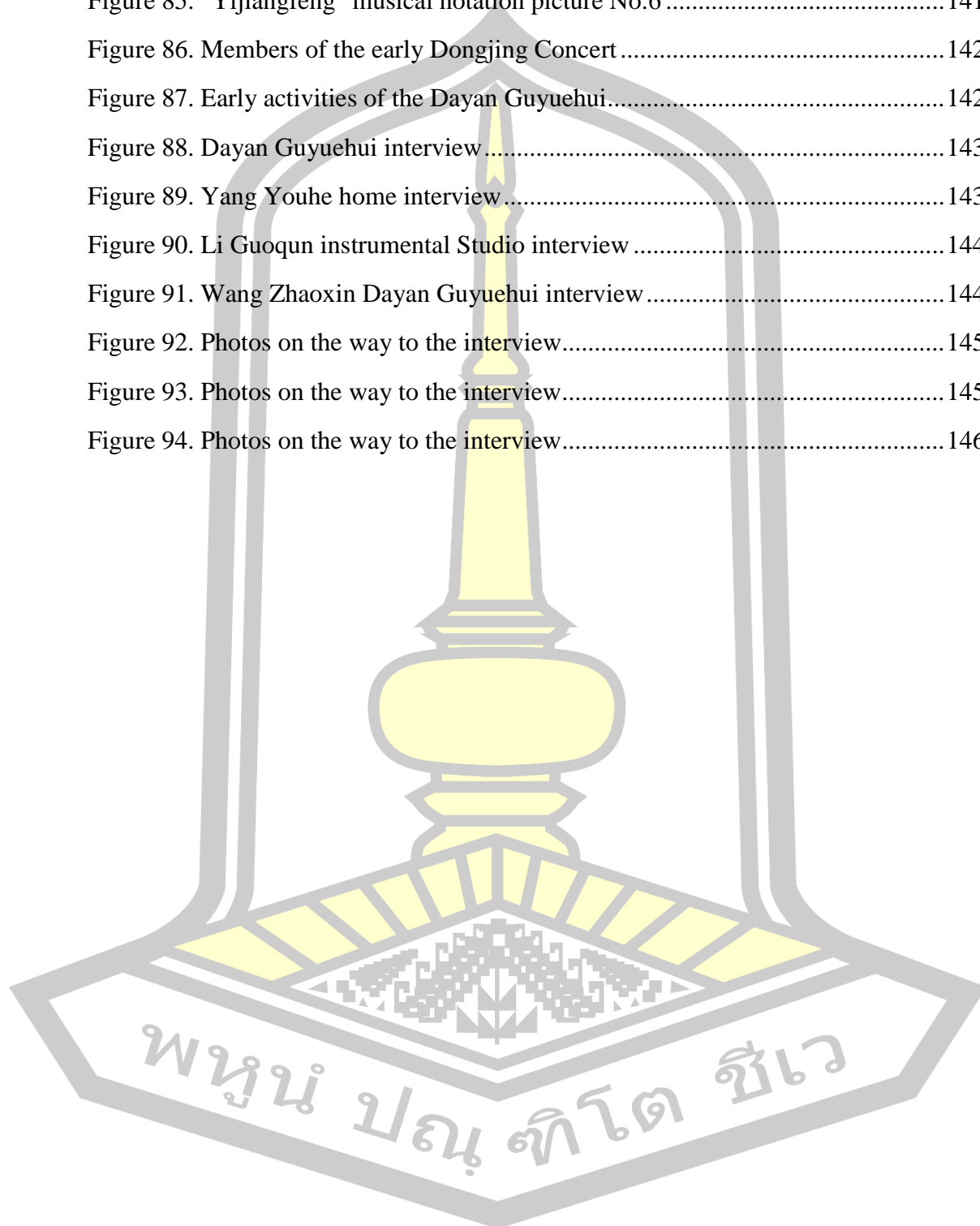
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CHAPTER I

Introduction

1. Research Background

Dongjing Chinese folk music, a cultural gem with a rich history, has made its way across various regions. Numerous variants of this music form have been recognized on Yunnan's provincial and national lists of intangible cultural heritage. The early inception of Han Dongjing Chinese folk music can be traced back to Southwest China, specifically in Sichuan Province. While some forms of Dongjing Chinese folk music have their roots in the Central Plains, diverse cultural influences and interactions have allowed many provinces and cities in Yunnan, including Zhaotong, Tonghai, Lijiang, Dali, Jianshui, Tengchong, Puer, and Huize, among others, to cultivate their unique renditions of this music.

Within the multi-ethnic tapestry of Yunnan, Dongjing Chinese folk music has evolved and taken on unique styles, gaining varied names in different locales, such as Han, Bai, and Naxi Dongjing Chinese folk music. These versions, molded by the local culture and historical context, fuse Dongjing Chinese folk music with traditional ethnic group culture, creating a range of unique characteristics.

The 13th century saw the unification of China by the Mongols and the Yuan Dynasty, which brought peace to Yunnan, triggered population migration, and promoted ethnic integration. This era marked significant advancements in Lijiang's economy and culture as the material civilization and refined culture of the Central Plains, inclusive of Confucianism, Buddhism, Taoism, and traditional Han music and religious music, began to infuse into the lives of the Naxi people in Lijiang. The Mongolian-Han culture of the Central Plains spurred social progress and development across Yunnan, generating a profound cultural impact on the Naxi people and fostering an uncommon integration and growth within the Naxi culture. This gave rise to the unique Naxi culture, epitomized by the Dongba culture (Fu Jiawen, 2018).

Even as a foreign musical form, Dongjing Chinese folk music established its roots in Lijiang due to its significant historical background. This was notably influenced by the influx of immigrants from inland during the Ming and Qing Dynasties and the merging of Han culture with local traditions in Lijiang. Lijiang's

alignment with mainland China in politics, economy, culture, education, and other systems provided a solid basis for the spread of Dongjing Chinese folk music in the region. Over the years, Dongjing Chinese folk music dissemination in Lijiang has been deeply swayed by the local natural environment, historical traditions, and folk culture. This resulted in an artistic attribute of Dongjing Chinese folk music that beautifully amalgamates different elements yet remains distinct from Dongjing Chinese folk music in other parts of China (Yang Jiehong, 2010).

From an individual to a societal perspective, Dongjing Chinese folk music, being an invaluable cultural transmission, has the potential to evolve in the modern era through sustained preservation. These musical cultures not only amplify Yunnan's ethnic diversity but also offer a window into the unique culture of ethnic groups. Dongjing Chinese folk music culture creates a conducive environment for growth and evolution. Shifting the lens from macro to micro, Dongjing Chinese folk music, as a contemporary national culture and art, plays a pivotal role in the cultural foundation and survival of the nation. Consequently, preserving the musical culture of ethnic groups is tantamount to protecting the ethnic groups themselves. Therefore, studying and understanding Dongjing Chinese folk music aligns with the research objective of safeguarding, promoting, and perpetuating this irreplaceable cultural treasure.

2. Research Objectives

2.1 To investigate the historical development of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province.

2.2 To analyze the musical characteristics of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province.

2.3 To create digital media resources for the preservation and transmission of Dongjing Chinese Folk Music to the younger generation in Lijiang City, Yunnan Province.

3. Research Questions

3.1 What is the historical development of Dongjing Chinese Folk Music, and how is it culturally significant in Lijiang City, Yunnan Province?

3.2 What are the distinct musical characteristics of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province?

3.3 How can digital media resources be effectively utilized to preserve and transmit Dongjing Chinese Folk Music to the younger generation in Lijiang City, Yunnan Province?

4. Research Benefits

4.1 This research will provide a detailed understanding of the historical and cultural context of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province. Such knowledge can contribute to cultural preservation efforts, help maintain the diversity and richness of global cultural heritage, and foster cultural understanding and appreciation.

4.2 An in-depth analysis of the music's characteristics can offer new insights into Dongjing Chinese Folk Music in Lijiang City, Yunnan Province. This understanding can promote musicological scholarship and provide valuable material for educators, scholars, and musicians worldwide.

4.3 Creating digital resources can make the music more accessible to a wider audience, especially the younger generation. This could help ensure the survival and propagation of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province, while potentially sparking interest in and appreciation for traditional Chinese music among young people and the broader global community.

5. Research Definition

5.1 Dongjing Chinese folk music refers to a traditional genre influenced by ethnic minorities and is a significant cultural and historical symbol in Lijiang City, Yunnan Province.

5.2 Historical development refers to evolution across various periods, including the Three Kingdoms (221-265 AD), the Late Song Dynasty (1278-1279 AD), Ming Hongwu Yongle (1403-1424 AD), Jiajing (1523-1568 AD), reform (1723-1840 AD), modern history (1840-1949 AD), and 1949-present.

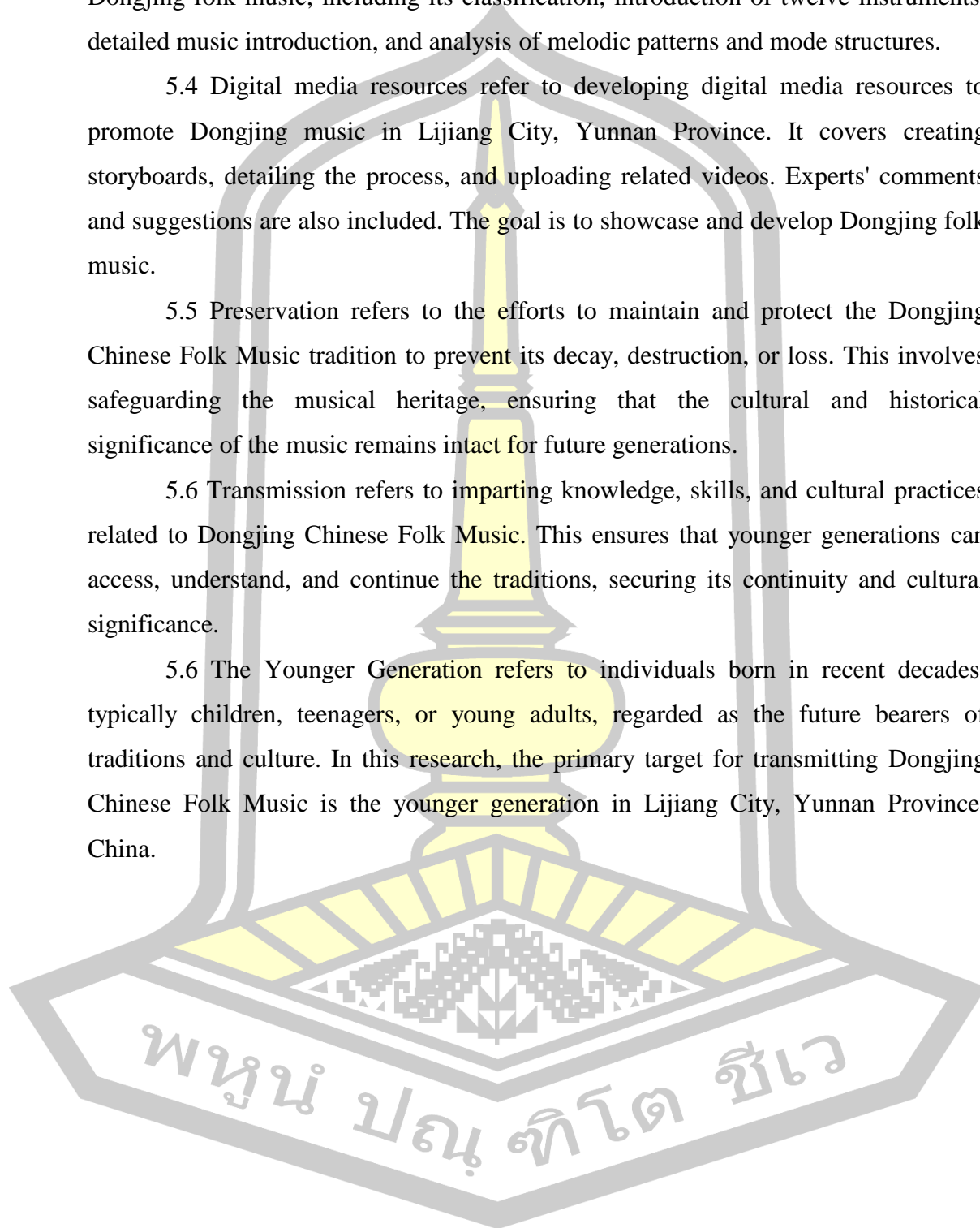
5.3 Musical characteristics refer to the unique musical characteristics of Dongjing folk music, including its classification, introduction of twelve instruments, detailed music introduction, and analysis of melodic patterns and mode structures.

5.4 Digital media resources refer to developing digital media resources to promote Dongjing music in Lijiang City, Yunnan Province. It covers creating storyboards, detailing the process, and uploading related videos. Experts' comments and suggestions are also included. The goal is to showcase and develop Dongjing folk music.

5.5 Preservation refers to the efforts to maintain and protect the Dongjing Chinese Folk Music tradition to prevent its decay, destruction, or loss. This involves safeguarding the musical heritage, ensuring that the cultural and historical significance of the music remains intact for future generations.

5.6 Transmission refers to imparting knowledge, skills, and cultural practices related to Dongjing Chinese Folk Music. This ensures that younger generations can access, understand, and continue the traditions, securing its continuity and cultural significance.

5.6 The Younger Generation refers to individuals born in recent decades, typically children, teenagers, or young adults, regarded as the future bearers of traditions and culture. In this research, the primary target for transmitting Dongjing Chinese Folk Music is the younger generation in Lijiang City, Yunnan Province, China.



6. Conceptual Framework

The conceptual framework integrates historical analysis, musical characteristics, and digital media preservation methods. The research is structured around three primary objectives: investigating the historical development, analyzing the musical characteristics, and creating digital media resources to preserve and transmit Dongjing Chinese folk music. Utilizing qualitative methods such as questionnaires, observation forms, and interviews, the study draws upon theories from musicology, ethnomusicology, and Western and Chinese music theories to comprehensively understand Dongjing Chinese folk music.

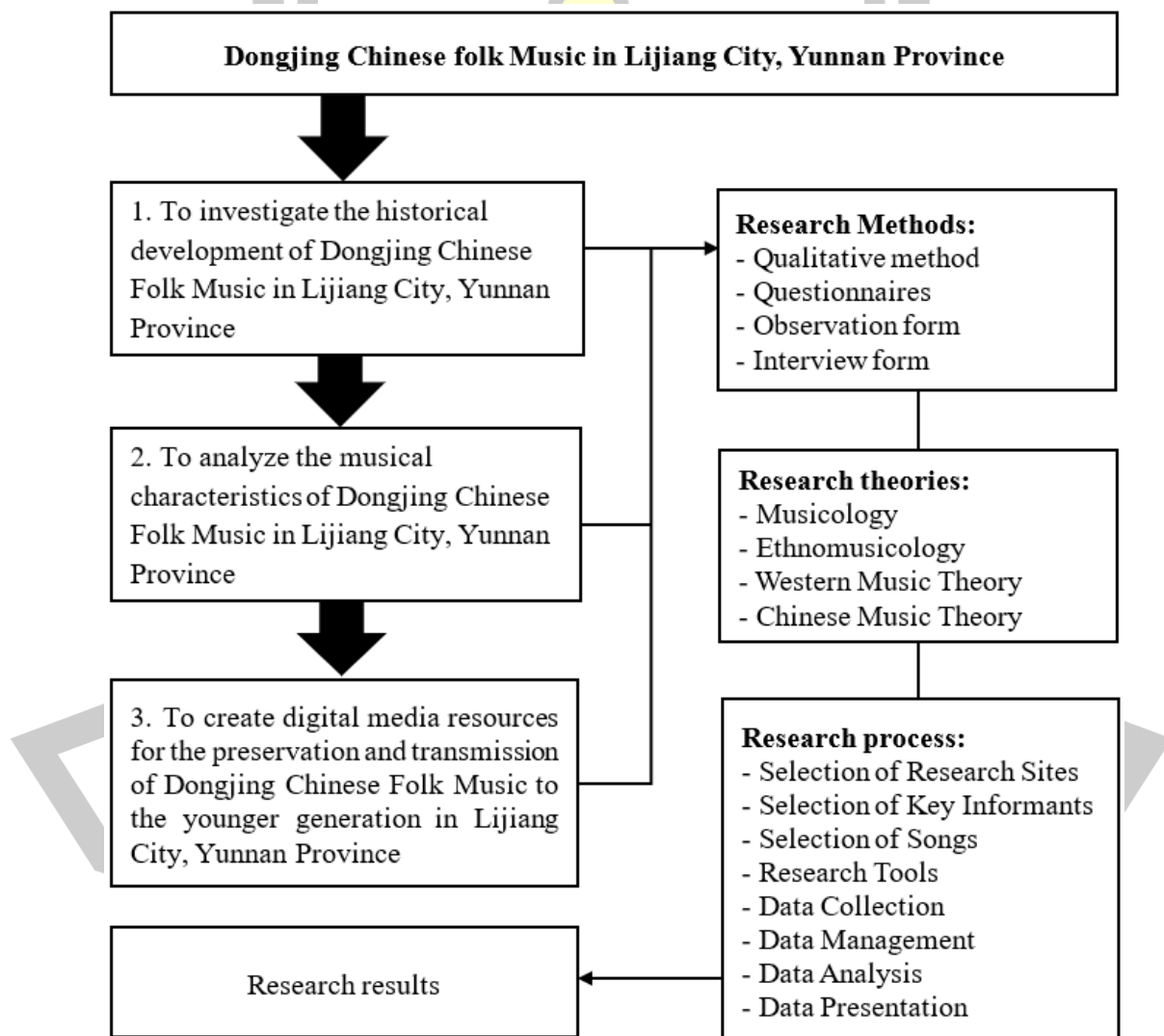


Figure 1. The Research Conceptual Framework

CHAPTER II

Literature Review

In the study of this chapter, the researcher consulted relevant literature and materials to obtain the most comprehensive information available for this study. The researcher reviewed the following aspects:

1. General knowledge of Yunnan Province
2. General knowledge of Lijiang City
3. General knowledge of Chinese folk music in Lijiang City
4. General knowledge of creating digital media resources
5. Theories used
6. Research related

1. General Knowledge of Yunnan Province

Yunnan Province, often referred to as "Yun" or "Dian," is one of the 23 provinces in China. It is situated in the southwestern region, with its provincial capital being Kunming. Yunnan spans between 21°8' to 29°15' north latitude and 97°31' to 106°11' east longitude. It shares borders with Guizhou and Guangxi to the east, Sichuan to the north, Tibet to the northwest, and Myanmar to the west. To the south, it is adjacent to Laos and Vietnam. Encompassing a total area of 394,100 square kilometers, Yunnan ranks as the eighth-largest province in the country. Notably, it boasts one of the longest provincial borders, having 25 border counties in 8 states (cities) that share boundaries with Myanmar, Laos, and Vietnam (Yunnan Provincial People's Government, 2022).

Yunnan Province is characterized by its low-latitude inland setting. The Tropic of Cancer traverses its southern region. The terrain exhibits a high-to-low pattern from northwest to southeast, gradually descending from north to south. The province is typified by mountainous plateau terrain, including significant water systems like the Yangtze River, Pearl River, Yuanjiang River, Lancang River, Nujiang River, and Dayingjiang River. The climate of Yunnan Province falls primarily under the subtropical and tropical monsoon categories, although the northwestern part experiences a plateau mountain climate. The province boasts the

highest diversity of animal and plant species in China, earning it the monikers "Kingdom of Animals and Plants" and "Kingdom of Non-ferrous Metals." Alongside its rich biodiversity, Yunnan also boasts a profound history, cultural heritage, and breathtaking natural landscapes, establishing itself as a significant cradle of human civilization (Yunnan Provincial People's Government, 2021).

As of 2022, Yunnan Province's administrative structure encompasses 8 prefecture-level cities, 8 autonomous prefectures (totaling 16 prefecture-level divisions), 17 municipal districts, 18 county-level cities, 65 counties, and 29 ethnic autonomous counties (amounting to 129 such administrative divisions). The Provincial People's Government is headquartered at No. 78 Huashan Road, Wuhua District, Kunming City (Yunnan Provincial Department of Civil Affairs, 2021).

1.1 Geographic Location:

Yunnan Province lies in the southwestern border of China, spanning between 97°31' to 106°11' east longitude and 21°8' to 29°15' north latitude. It extends a maximum horizontal distance of 864.9 kilometers from east to west and a maximum vertical distance of 990 kilometers from north to south. The province's total area covers 394,100 square kilometers. Its neighboring regions include Guizhou Province and Guangxi Zhuang Autonomous Region to the east, Sichuan Province to the north, Tibet Autonomous Region to the northwest, Myanmar to the west, and Laos and Vietnam to the south. The province shares 25 border counties with Myanmar, Laos, and Vietnam.

The terrain of Yunnan Province comprises a mountainous plateau landscape, with elevations between 1,000 and 3,500 meters above sea level, accounting for 87.21% of the province's land area. Most of the province's territory lies in the mid-elevation range, with areas below a 25° slope constituting 56.46% of the national land area. Landforms in Yunnan include plains, terraces, hills, and mountains, occupying 4.85%, 1.55%, 4.96%, and 88.64% of the national land area, respectively. The province's topography is divided into two main regions: the eastern plateau encompassing eastern and central Yunnan, and the western region characterized by the Yuanjiang Valley and the broad valley in the southern portion of the Yunling Mountains. The average altitude of the eastern plateau is around 2,000 meters,

featuring steep terrain with significant altitude variations between mountains and canyons (Yunnan Provincial People's Government, 2021).

1.2 Biological Resources:

Yunnan Province stands out as China's epicenter of plant diversity, earning the title "Kingdom of Plants." The province's botanical distribution includes tropical, subtropical, temperate, and cold temperate species, with various ancient, derived, and exotic plant species and groups. With a count of 19,333 higher plant species, Yunnan contributes 50.1% of the country's total. Over 150 tree species are classified as national key protection and development priorities across different levels. Yunnan houses a vast forested area of 23.9265 million hectares, ranking third nationally, boasting a forest coverage rate of 65.04% and a forest stock volume of 2.067 billion cubic meters. The province is home to 166 nature reserves, including 21 at the national level, 38 at the provincial level, 56 at the city level, and 51 at the district and county level, cumulatively covering 2.8708 million hectares, constituting 7.3% of the province's total land area. Yunnan's diverse tree species encompass high-quality, fast-growing, and precious varieties, with widespread medicinal, spice, and ornamental plant distribution, rendering the province a natural garden (Yunnan Provincial People's Government, 2021).

1.3 Population Resources:

As of the close of 2022, Yunnan Province held a permanent resident population of 46.93 million, marking a rise of 30,000 over the previous year's end. The annual birth rate tallied 382,000, yielding an 8.14 per 1,000 people. The death count stood at 385,000, resulting in a death rate of 8.21 per 1,000 people. Consequently, the province's natural growth rate was -0.07 per 1,000 people. The urban population at the year-end totaled 24.27 million, while the rural population reached 22.66 million, culminating in an urbanization rate of 51.72% for the province (China Economic Net, 2023).

1.4 National Culture:

Yunnan Province is among the provinces, including Guangxi and Guizhou, housing over 10 million ethnic minorities. Ethnic autonomous regions span 276,700 square kilometers, making up 70.2% of the province's total land area. The province's ethnic minority populations encompass Yi, Hani, Bai, Dai, Zhuang, and Miao, each

with one million populations. Hui, Lisu, Lahu, Wa, and Naxi also count more than 100,000 individuals, while Yao, Jingpo, Tibetan, and Blang hold prominence. Buyi, Pumi, Achang, Nu, Jino, Mongolian, Deang, and Manchu boast populations ranging from 10,000 to under 100,000, while Shui and Dulong tribes each contain over 6,000 but less than 10,000 members. Yunnan's ethnic groups exhibit a scattered distribution, manifested in sizeable mixed populations and smaller settlements. The Yi and Hui ethnicities span most counties in the province (Yunnan Local Chronicle Committee, 2022).

1.5 Language Culture:

Yunnan Province celebrates its multicultural status through its diverse and vibrant languages. While the Han language belongs to the northern language family (Southwest Mandarin), other ethnic groups' languages fall under the Sino-Tibetan and South Asian language families. Four primary language usage types exist: mother tongue, bilingualism, multilingualism, and mother tongue conversion. All Yunnan ethnic groups, excluding the Hui, Manchu, and Shui, primarily utilize Chinese. Collectively, these groups employ 22 ethnic scripts. Notably, the Dai people's written language bears historical links with Thailand, while the Naxi's Dongba culture preserves pictographic characters known as Dongba characters (Yunnan Provincial People's Government, 2022).

This review underscores the profound relationship between Yunnan Province's diverse geography, rich culture, and musical heritage. The proposed research on Dongjing Chinese Folk Music in Lijiang City, Yunnan Province, is poised to contribute significantly to the understanding of Yunnan's intricate cultural tapestry and the role of music within it. The study's insights have the potential to facilitate the conservation, appreciation, and transmission of this cherished cultural legacy to future generations, ensuring that Yunnan's multifaceted identity remains vibrant and enduring.

2. General Knowledge of Lijiang City

The transmission of Lijiang Dongjing Chinese folk music is intertwined with societal development, particularly within a diverse cultural landscape. In the current era of rapid social change and cultural diversity, Dongjing Chinese folk music

inheritors face challenges. The impact of a modern, fast-paced, multicultural society might affect their willingness to carry on the tradition. Furthermore, as inheritors age, traditional methods of passing down knowledge struggle to attract younger successors.

The preservation and promotion of Dongjing Chinese folk music necessitate modern technological assistance, such as digital media and the Internet. Presently, there is a scarcity of individuals engaged in this endeavor, and relying solely on inheritors' efforts is insufficient. The safeguarding and dissemination of intangible cultural heritage involve the music itself and the broader cultural legacy tied to national and societal development. Social media and webcasting platforms are effective tools for disseminating such heritage. Dongjing Chinese folk music performances and narratives can be regularly shared through these platforms, attracting greater youth engagement and attention.

Lijiang City, situated in Yunnan Province, China, occupies the connecting area between the Yunnan-Guizhou Plateau and the Qinghai-Tibet Plateau in the northwest. The city center's geographical coordinates are 100°25' east longitude and 26°86' north latitude, covering 20,600 square kilometers. Lijiang City shares borders with Diqing Tibetan Autonomous Prefecture to the north, Dali Bai nationality to the south, Nujiang Lisu Autonomous Prefecture to the west, Liangshan Yi Autonomous Prefecture in Sichuan and Panzhihua City to the east. Moreover, it is located 527 kilometers away from Kunming (Lijiang Municipal People's Government, 2022).

Population resources: By the end of 2022, Lijiang City's permanent population stood at 1.238 million, with a birth rate of 7.30% and a death rate of 7.38‰, resulting in a natural growth rate of -0.08‰. The city's urban permanent population at the end of the year was 609,800, while the rural permanent population was 628,200. The city's urbanization rate reached 49.26% (Lijiang Statistics Bureau, 2022).

National culture: Lijiang City is located at the famous intersection of Yunnan, Sichuan, and Tibetan cultures. Various cultures blend and coexist, and various ethnic groups live harmoniously, creating a colorful, magical, and splendid ethnic culture. All ethnic groups have retained their unique characteristics in terms of language, myths and legends, music and dance, literature and art, religious belief, marriage, funeral, childbirth, festivals, food, clothing, hospitality, etiquette, entertainment,

psychological quality, and ecological environment. Personality and colorful style. There are many unique festivals of various ethnic groups, such as the 15th Stick Festival and Sanduo Festival of the Naxi people, the Torch Festival of the Yi people, the Kuoshi Festival of the LiSu people, the Wuxi Festival of the PuMi people, the Zhuanshan Festival of the MoSuo people and other festivals. Baba Festival, etc., to keep people (Lijiang Municipal People's Government, 2022).

2.1 Naxi: The Naxi people primarily reside in Lijiang City and possess spoken and written language. The Naxi language is classified under the Yi branch of the Tibeto-Burman group within the Sino-Tibetan language family. It is roughly divided into Eastern and Western dialects, with the Jinsha River acting as the boundary. These dialects are unable to communicate with each other. The Naxi people generally inhabit dam areas, river valleys, and mid-level regions. Most traditional houses in dam areas are tile-roofed structures with civil layouts, often featuring "three rooms and one screen wall." The Naxi people excel in singing and dancing, frequently engaging in mass singing and dancing during productive labor and national festivals. The "Sanduo Festival," held at the beginning of the second lunar month each year, represents the most significant traditional festival for the Naxi people in Lijiang City (Ethnic Affairs Commission of the People's Republic of China, 2022).

2.2 Mo Suo: The MoSuo people, belonging to the Naxi nationality, predominantly inhabit Ninglang County in Yunnan Province, east of the Jinsha River. They also reside in Yanyuan and Muli counties in Sichuan. MoSuo people's language, clothing, and marriage customs differ from those of Naxi living west of the Jinsha River. MoSuo people are accustomed to living near mountains and rivers, and they construct wooden houses called "Muleng Houses" locally. Among the MoSuo people's traditional festivals, the Spring Festival, Dragon Boat Festival, Mountain Pilgrimage Festival, Ancestor Worship Festival, Shepherd Worship Festival, and Land Worship Festival are notable, with the Spring Festival and Mountain Pilgrimage Festival being particularly grand. Renowned for their singing and dancing, the MoSuo people have a popular dance known as "Jia Ciao Dance" (commonly called Da Tiao), where "Jia" signifies good, and "Csao" represents dancing, symbolizing dance during joyful moments (Ninglang County MoSuo Folklore Museum, 2022).

2.3 Yi: The Yi ethnic group is chiefly distributed across provinces and regions such as Yunnan, Sichuan, Guizhou, and Guangxi. Yi people are present in most counties and cities in Yunnan, particularly in areas like ChuXiong, HongHe, Laotian, and WuMeng Mountains in Northeast Yunnan and Xiaoliangshan in Northwest Yunnan. The Yi people possess their language and characters, which belong to the Yi branch of the Tibeto-Burman group within the Sino-Tibetan language family. The language encompasses six dialects, with Xiaoliangshan Yi people adhering to the Shizha dialect, a northern variant. Yi people celebrate various festivals, including the Yi Calendar Festival, the 15th day of the first lunar month, the 8th day of February, and the 3rd day of March. The Torch Festival, among them, is particularly grand (Yunnan Provincial Party Committee, 2022).

2.4 LiSu: Lijiang City constitutes the second major region inhabited by Lisu people after Nujiang Prefecture. They primarily reside on hillside terraces along the Jinsha River, interacting with Han, Bai, Yi, Naxi, Pumi, and other ethnic groups, resulting in widespread yet small settlement patterns. The Lisu people belong to the Tibeto-Burman language family, and their language falls within the Yi branch of the Tibeto-Burman group within the Sino-Tibetan language family. The Lisu script comes in two variations: a phonetic script composed of modified Latin capital letters created between the late 19th and early 20th centuries, and a newer script based on the Latin alphabet introduced in 1957 after liberation, known as "Old Lisu Wen" and "New Lisu Wen." The Lisu people's housing primarily consists of wooden corrugated houses. They possess oral folk songs and lengthy poems. Every December, Lisu people in places like Huaping partake in grand ceremonies to celebrate the "Kuoshi Festival" (New Year's Festival) and the "Holy Water Festival" (Ethnic Affairs Commission of the People's Republic of China, 2022).

2.5 PuMi: Pumi, a distinctive ethnic group in Yunnan, is scattered across the region. While some reside in small villages, many live alongside Naxi, Bai, Tibetan, and other ethnic groups. The designation "Pumi" was established in 1960. The Pumi language belongs to the Qiang language branch of the Tibeto-Burman language group within the Sino-Tibetan language family. Most Pumi people live in clan-based communities, often dwelling on mountainsides and utilizing wooden courtyard layouts for their houses. Pumi people possess a unique culture and art. Their most

significant traditional festival is the "Wuxi Festival" (New Year's Day), observed on the eighth day of the twelfth lunar month. Additionally, they celebrate the "Taste New Festival" and others (Ethnic Affairs Commission of the People's Republic of China, 2022).

The Naxi language in Lijiang is divided into an eastern dialect and a western dialect. The eastern dialect is divided into three native languages: Yongning, Guabie, and Beiquba. Communication between these native languages can be challenging. The western dialects, on the other hand, are split into three native languages: Dayan Town, Lijiangba, and Baoshan Prefecture, with the ability for these native languages to mutually communicate. The Naxi language spoken in Fengke Township and Baoshan Township is closer to the eastern dialect. Owing to the intermixed distribution of Naxi, Han, and other ethnic minorities, some Han and other minority individuals also utilize the Naxi language. In Lijiang Naxi Autonomous County, the Naxi language is the primary communication method. Additionally, other minority languages are present, including Yi, Bai, Pumi, Dai, Lisu, and various ethnic languages (Lijiang Local Chronicles Compilation Committee, 2006).

In summary, through a comprehensive analysis of the Lijiang fault, ecological environment, natural resources, climate environment, culture, traditional culture, religious beliefs, music and dance, etc., we can better understand the historical context of Lijiang Dongjing Chinese folk music. These elements are composed of each other and jointly shape the unique characteristics of Dongjing Chinese folk music, reflecting the influence of the Lijiang area's rich natural and humanistic background on the development of music. Through in-depth research on these aspects, we can understand the formation and evolution of Dongjing Chinese folk music and its important position in the local culture.

3. General Knowledge of Chinese Folk Music in Lijiang City

There are numerous types of Naxi folk songs, encompassing traditional folk songs, labor songs, custom songs, love songs, children's songs, religious songs, and others. Due to regional variations, the folk songs of Lijiang, Diqing, and the Naxi areas around Lugu Lake exhibit differing degrees of diversity. Comparatively, Naxi folk songs in Lijiang and Diqing, both within the western dialect area of the Naxi

people, share more similarities than disparities. Conversely, the Naxi Mosuo folk songs around Lugu Lake, belonging to the eastern Naxi dialect region, display greater differences than similarities with the western dialect area's folk songs. This suggests that the two dialects have been separated for an extended period, influenced by neighboring ethnic cultures, religious practices, economic foundations, and geographical climates. Of these influences, diachronic and synchronic impacts stand out prominently (Yang Jiehong, 2017).

Folk songs can be viewed as a dynamic epic of national cultural heritage, positively regulating people's behaviors and fostering social stability and unity. Some Naxi folk songs from Lijiang inspire people to pursue harmonious lives through simple, direct lyrics emphasizing peace, kindness, and friendliness. In recent years, with the advancement of ethnic culture, local ethnic culture researchers, educators, and musicians in Lijiang have compiled unique and easily comprehensible Naxi children's songs tailored to children's characteristics. Examples include "The Moon Mu," "Nasiwa," "Looking for Friends," "Eagle Catch the Chicken," and "Sky Rain and Fragrance." These nursery rhymes are progressively presented in books and audio-visual products adorned with vivid imagery and text. This medium effectively conveys interpersonal communication principles, innovatively reflecting Naxi traditional culture's harmonious ideologies to the next generation (Chen Haitao, 2017).

However, Naxi folk songs' protection, transmission, and development have been somewhat impacted. This is more pronounced in Naxi music culture, which possesses profound meanings. Many foreign folk songs have evolved into "Naxi folk songs," leading to potentially misleading scholarly outcomes. Regardless of the academic or ethnic music classification perspective, the ethnicity of music should be determined by its melody, that is, its tune, rather than the lyrical content.

Studying the ancient folk oral literature of the Naxi people holds significant value. It enables exploration into early Naxi society's production, life forms, and relationships, such as love, marriage, and family. Among the myriad Naxi folk oral literature, works related to the love song "Shibenzhi" seem most prevalent. "Shibenzhi" encompasses numerous "short songs" and "minor tunes" spontaneously sung by young individuals, as well as the series of narrative long poems known as

"Meeting Tune," passed down through generations. The sheer number and content of these pieces are immeasurable. Their rich meanings, diverse forms, and clever metaphors showcase the profound intrigue of Naxi folk oral literature and the distinctive artistic essence of Naxi folk songs. These are paramount in understanding production, life forms, and relationships involving love, marriage, and family.

From the "song" perspective, folk songs manifest as music, offering aesthetic pleasure. Culturally, folk songs can also be embodied as "music." When expressed through sound, they hold the cultural recognition function inherent in ethnic tendencies. In specific contexts, folk songs are crucial as symbols of ethnic and emotional identity. This group-oriented cultural recognition function reciprocally influences the behavior, production, life, and aesthetic preferences of tribal communities. Hence, the folk song culture of the Naxi nationality is intricately intertwined with Naxi social culture. Traditional Naxi folk song culture provides insight into the people's spiritual culture. While the Naxi song "Journey to Lijiang" has, to varying extents, reflected the Lijiang area's cultural characteristics in terms of music and lyrics, the prominence of folk song culture in terms of performance and its influence on both individual and group audience factors underscore its spiritual. Through folk songs, ethnic groups utilize a cultural medium to communicate and recognize their collective identity. In specific contexts, the interplay between folk song culture and the broader culture encompassing society, systems, material aspects, and thought among ethnic groups is evident (Zhao Yawei, 2019).

The journey through Naxi folk songs unveils a tapestry of cultural heritage, revealing musical nuances and the intricate interweaving of tradition, identity, and society. The study of Naxi folk songs enriches our understanding of the past, connects generations, and highlights the enduring vitality of Naxi cultural expression.

4. General Knowledge of Creating Digital Media Resources

Digital media art has become an integral part of contemporary art, with digital video design being a significant component. Digital video, as a representative of digital media art, finds wide application in advertising, film, television, and online platforms. It has emerged as a prominent medium for information dissemination and

cultural entertainment. The design of digital videos plays a pivotal role in presenting and promoting digital media art.

The production process of digital media encompasses various stages, including pre-design strategy, production design, production execution, post-production, and delivery. Specific process design is tailored to the production's purpose and form. A professional production team comprising producers, directors, screenwriters, designers, programmers, and music producers is essential for digital media production. The composition of the production team should align with the production's objectives, ensuring efficient collaboration and division of labor.

A well-defined production plan and timeline are vital to ensure the timely completion of digital media production. The production schedule should balance rationality, production quality, and deadline adherence. Technological and equipment requirements, including software tools and hardware, must align with the production's purpose and form. Managing production costs, covering labor, equipment, and materials, is crucial for maintaining production efficiency and quality (Xu Jiaqi, 2022).

The short video production course in digital media art design should closely track market trends, foster versatile talents in film and television production, merge innovation with professional skills, and enable a comprehensive understanding of the film and television production process. As a prominent professional course, the curriculum covers short video planning, filming techniques, camera operation, composition, lighting, and publishing skills. Differentiating from longer formats like micro-movies, short video production emphasizes brevity and conciseness. It serves as a mainstream course in higher vocational institutions and a vital conduit for disseminating information online. By exploring diverse societal themes and real events, students create, film, edit, operate, and release short videos, utilizing new media technology to stimulate creativity and professionalism. This encourages students to engage with society and their surroundings, aligning their practices with life, thereby achieving the harmonious integration of art and technology (Peng Xiang, 2021).

Audiences for Digital Media: Understanding the target audience is pivotal in digital media production. Age, gender, occupation, education level, and other factors

of the target audience must be delineated to create digital media works that cater to their needs. The production purpose of digital media pertains to its goal and significance, such as promotion, publicity, entertainment, or education. The production style, content, and form of digital media should be tailored accordingly. A defined production budget is essential, determined by the target audience and production purpose. The various forms of digital media, including linear, interactive, and virtual formats, require selecting an appropriate production form and design plan based on the target audience and production purpose.

When creating short videos, content creators should consider the audience's physique, appearance, temperament, and preferences. For instance, brighter and warmer colors suit thin individuals as they visually expand the body. On the other hand, cool and dark colors are preferable for individuals with a fuller physique, providing a slimming effect. Skin tone should also be considered; light-colored clothing is advised for darker skin tones to avoid visually darkening the complexion. Color composition should meet user preferences and cater to a diverse global audience. Short videos have gained immense popularity among global internet users in the digital age. Cultural and regional differences necessitate that producers consider a wide array of factors, including nationality, country, region, and customs, to create content that resonates with a broad audience. For example, red is cherished in Chinese culture for symbolizing celebration and enthusiasm, while Western cultures may perceive it differently. Such considerations ensure that short videos meet the diverse preferences of their users.

In short videos, color composition must cater to the user group's preferences and individual needs. As internet users grow worldwide, short videos are becoming increasingly familiar across various cultures. Given the vast array of user groups with different nationalities, countries, regions, and customs, producers must consider these factors when selecting color composition. For instance, red is a favorable color in China, symbolizing celebration and passion, making it appealing to domestic users. In contrast, foreign users might have differing perceptions of red, associating it with negative concepts. This cultural nuance dictates that producers adjust color palettes to suit the preferences of specific user groups, enhancing user engagement and cultural resonance.

The comprehensive exploration of creating digital media resources illuminates its significance as a dynamic facet of contemporary art. From meticulous production processes and team collaboration to audience-centric considerations and color psychology, each element contributes to the broader canvas of digital media's impact on culture, art, and information dissemination.

In summary, Creating digital media resources is a vital aspect of contemporary art, with digital video design playing a central role in advertising, film, television, and online platforms. Digital media production involves a structured process, including pre-design, production, and post-production stages, requiring a skilled team and well-defined plans. The curriculum for short video production in digital media art emphasizes market trends, innovation, and professional skills, covering planning, filming, editing, and publishing. Understanding the target audience is crucial, with considerations like age, culture, and preferences shaping the production's style, content, and color composition. Cultural differences, such as the significance of colors, must be factored in to ensure global resonance and engagement. Ultimately, the careful integration of art and technology in digital media production reflects its profound impact on culture and information dissemination.

5. Theories Used

5.1 Musicology:

Musicology serves as a foundational framework for comprehending the diverse dimensions of music and its cultural significance. With its multifaceted categories, such as music morphology, technology, sociology, and aesthetics, musicology offers a comprehensive exploration into the intricacies of music and its relation to society. The evolution of ethnomusicology over the past decade exemplifies an expanding focus on the study of minority traditional music, culminating in a broader perspective that encompasses the examination of music within cultures and cultures through music. This shift emphasizes a departure from mere musical analysis toward profoundly exploring cultural phenomena and behavioral awareness (Qian Kangning, 1991).

5.2 Ethnomusicology:

Ethnomusicology's essence lies in understanding the human capacity for music across diverse biological, social, cultural, and artistic contexts. Acknowledging that music extends beyond mere talent, it encompasses the profound capacity of humans to create, perform, interpret, and emotionally engage with organized sounds. This discipline contends that music is integral to humanity, equivalent to our linguistic abilities. Ethnomusicologists recognize that understanding the essence of music as a human endeavor necessitates a comprehensive exploration across cultures, eras, and geographic regions. The breadth of ethnomusicology seeks to answer why and how music resonates deeply within the human experience (Rice, 2013).

5.3 Western Music Theory:

Music analysis serves as a critical tool for unraveling the intricate layers of musical compositions. By dissecting elements like form, melody, and harmony, music analysis unveils the underlying emotional and thematic dimensions that shape a composition. This approach is particularly relevant in Chinese music, where traditional elements like melodic structure and tonality play a defining role. Moreover, music analysis extends beyond the technical realm, delving into the spiritual and historical connotations that imbue music with profound meaning. The integration of music analysis with historical and social perspectives enriches our comprehension of music's role as both an artistic expression and a cultural artifact (Zhao Yawei, 2019; Zhao Zhongming, 2009).

5.4 Chinese Music Theory:

"Elements of Traditional Chinese Melody" tells about the scale, mode, rhythm, beat, speed in traditional Chinese melody, as well as the overall melody expression technique and melody organization and development method with Chinese characteristics. This research mainly explores how the traditional Chinese scales and modes used in music can be used to understand By music analysis.

Together, these theoretical frameworks deepen our appreciation and understanding of the meaning of music in human culture. From the academic depth of musicology to the cultural exploration of ethnomusicology, to the technical means of understanding the important components of traditional Chinese music, the synthesis of these theories not only enriches our understanding of the role of music in shaping

human musical aesthetics, the artistic expression of national culture, and cultural The understanding of the role of identity and social background also provides profound insights into the multifaceted nature of Dongjing Chinese folk music. This comprehensive approach reveals music's role as an important channel of cultural exchange throughout history and across civilizations and its unique role in expressing human emotions and thoughts.

In summary, This research uses musicology to explore the relationship between Dongjing Chinese folk music and its cultural context. Ethnomusicology will examine the human capacity for music within the cultural context, providing insights into its resonance within the community. Western Music Theory will analyze the structural components of Dongjing Chinese Folk Music, revealing emotional and thematic dimensions. Chinese Music Theory will focus on traditional elements of Chinese melody, providing a comprehensive view of the technical and expressive aspects that define Dongjing music. This approach will enrich the understanding of the music's artistic and cultural significance.

6. Research Related

Wu Xueyuan (2002). The study briefly overviews Yunnan Dongjing Chinese folk music, highlighting its widespread popularity before the 1950s. This music form not only thrived within Yunnan but also left traces in neighboring regions like Sichuan and Guizhou provinces and international locales with concentrated overseas Chinese communities. The research underscores Dongjing Chinese folk music's wide-ranging influence and transcultural nature. Wu's findings provide valuable historical insights into Lijiang Dongjing Chinese folk music, shedding light on its evolution and the broader context of Dongjing Chinese folk music's development.

Hong Jiang (2004). Exploration delves into the transformation of Lijiang Dongjing Chinese folk music, elucidating its initial connection with Taoist classic Dongjing Chinese folk music. This connection was gradually diluted as Lijiang Dongjing Chinese folk music transitioned from serving ritualistic purposes to evolving into pure instrumental expression. The study notes how the music shifted over time, eventually gaining folk music attributes and becoming a source of entertainment. Hong's research contributes to our understanding

of the evolution of Dongjing Chinese folk music in Lijiang and examines how changing societal and cultural dynamics have influenced its development.

Ding Yulun & Hu Yinbo (2009). The study probes into the social attributes of Yunnan Dongjing Chinese folk music, highlighting its role in different contexts. From male-focused leisure organizations to female monk associations, the social roles of Dongjing Chinese folk music evolved. The researchers emphasize the diverse characteristics of various Dongjing meetings, which reflect historical shifts and regional variations. Their research offers valuable insights into Lijiang Dongjing Chinese folk music's social dimensions and furthers the exploration of the nature of its performances.

Yang Tianhua (2010). Investigation analyzes the cultural ecology surrounding Yunnan Dongjing Chinese folk music, emphasizing its interconnection with the region's natural environment, social structures, and cultural changes. The study recognizes how cultural ecology is a nurturing ground for ethnic folk art, including Dongjing Chinese folk music. Yang's work enhances our understanding of the intricate relationship between the musical heritage of Lijiang and its cultural and environmental context.

Fu Jiawen (2018). Research examines the interplay between music and local culture in Lijiang. Specifically, it dissects the variations within the music piece "A Wind on the River" across different regions in Yunnan. The study uncovers how local influences shape musical expressions by analyzing musical nuances and adaptations. Fu's findings provide valuable insights into the musical uniqueness of Lijiang Dongjing, enhancing our appreciation of its distinct characteristics.

Wang Hai (2017). The study delves into the nuanced music system of women's Dongjing in Yunnan's "Miaoshanxue," unraveling the composition of different tune types and their purposes. The study unveils how these compositions served different social and ceremonial functions by examining the distinct characteristics of various tunes. Wang's work serves as a reference for understanding the structure and diversity of Lijiang Dongjing Chinese folk music, guiding further exploration of its musical traits.

Li Qiong (2019). Research focuses on the transmission and present state of Tonghai Dongjing Chinese folk music, highlighting the instruments used and the classification of its music pieces. This meticulous analysis provides valuable insights into the musical landscape of Dongjing performances. Li's findings offer a comparative framework for understanding the instrumental and compositional aspects of Lijiang Dongjing Chinese folk music.

Martin Ding (2020). The study explores the use of digital media to express intangible cultural heritage, focusing on the role of documentaries in preserving and promoting cultural traditions. The research underscores the potential of digital media, particularly documentaries, in capturing and conveying the essence of cultural heritage. Ma's insights offer guidance for utilizing digital media to safeguard and disseminate Lijiang Dongjing Chinese folk music to a broader audience.

Su Chang (2021). Research examines the influence of digital media on music communication in the modern era. The study underscores the transformative impact of digital media on music creation and appreciation, enabling wider participation, interaction, and creativity. Su's insights align with the evolving dissemination landscape of Dongjing Chinese folk music, indicating opportunities for its preservation and propagation through modern communication platforms.

In summary, Research on Lijiang Dongjing Chinese folk music spans various aspects, including its historical evolution, cultural significance, and adaptation to modern contexts. Wu Xueyuan (2002) highlights its widespread influence before the 1950s, while Hong Jiang (2004) explores its transition from ritualistic to entertainment purposes. Ding Yulun and Hu Yinbo (2009) examine its social roles, and Yang Tianhua (2010) analyzes its cultural ecology. Fu Jiawen (2018) and Wang Hai (2017) focus on regional musical variations and women's Dongjing music, respectively. Li Qiong (2019) details its transmission and instrument classification, while Martin Ding (2020) and Su Chang (2021) explore the role of digital media in preserving and promoting Dongjing music.

Summary

This literature review provides a comprehensive foundation for understanding the context, evolution, and preservation of Dongjing Chinese folk music in Lijiang City, Yunnan Province. Exploring the region's geographical, cultural, and musical aspects situates Dongjing music within Yunnan's broader cultural and environmental landscape. Theories from musicology, ethnomusicology, and digital media studies are integrated to deepen the analysis of Dongjing music's cultural significance and its adaptation in modern contexts. The review also draws on previous research to highlight the historical development, social roles, and contemporary challenges of preserving this musical heritage, underscoring the importance of digital media in its ongoing transmission.

CHAPTER III

Research Methodology

In this study, the researcher utilizes qualitative research methods and adopts a research design based on fieldwork study and ethnomusicology. This research design enables a profound understanding of the unique characteristics and processes. Therefore, the study is conducted following the steps outlined below:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the informants
 - 2.3 Selection of the music
 - 2.4 Research tools
 - 2.5 Data Collecting
 - 2.6 Data Management
 - 2.7 Data analysis
 - 2.8 Data Presenting

1. Research Scope

1.1 Scope of Content

The scope of this research encompasses a thorough investigation into the historical development of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province, an in-depth analysis of its distinct musical characteristics, and the creation of digital media resources aimed at preserving and transmitting this cultural heritage to the younger generation. Through these objectives, the research aims to provide a comprehensive understanding of the music's evolution, its unique features, and the strategies employed to ensure its continuity in the modern era.

1.2 Scope of Time

August 2022 to March 2024

2. Research Process

2.1 Selection of the research site

This study was conducted in Lijiang City, Yunnan Province, China. This study site is chosen because Yunnan Province in China holds significant importance for the development of Dongjing Chinese folk music. Various regions within the province possess unique Dongjing Chinese folk music traditions that are diverse and rich. Among these regions, Lijiang Dongjing Chinese folk music has shown the most significant development, characterized by its fusion of ethnic minorities and Han people.

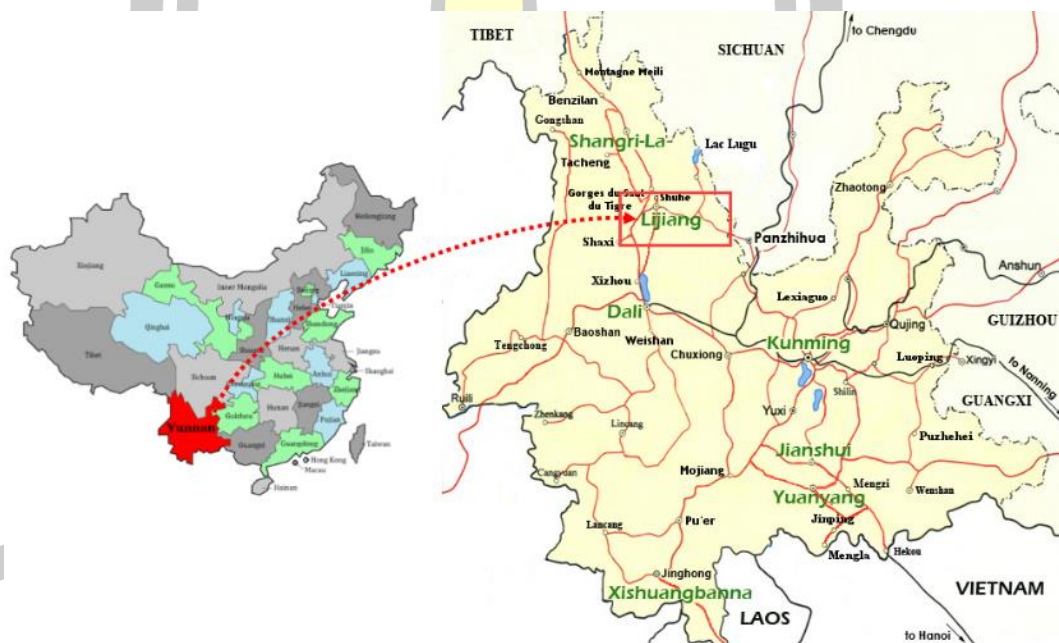


Figure 2. Map of Yunnan Province

Source: <https://chinafolio.com/provinces>

2.2 Selection of the Research Informants

Based on the research objectives, the researcher selected three groups of people as interviewees for the field research. These groups are key informants,

general informants, and casual informants. The following section presents the criteria used for selection and the chosen individuals.

2.2.1 Key informants: The criteria for selecting key informants are as follows:

- 1) Born in Lijiang City, Yunnan Province, of the Naxi ethnic group.
- 2) Engaged as leaders in Dongjing Chinese folk music, participating in numerous performances and receiving government or group awards.
- 3) Over 50 years of experience in Dongjing Chinese folk music.
- 4) Published 5-10 articles related to Dongjing Chinese folk music or the transmission of Lijiang Dongjing.

Three key informants were chosen based on the above selection criteria: Mr. Yangzenglie, Mr. Yangheyou, and Mr. Li Guoqun. (Refer to Figure 3-5 for details.)

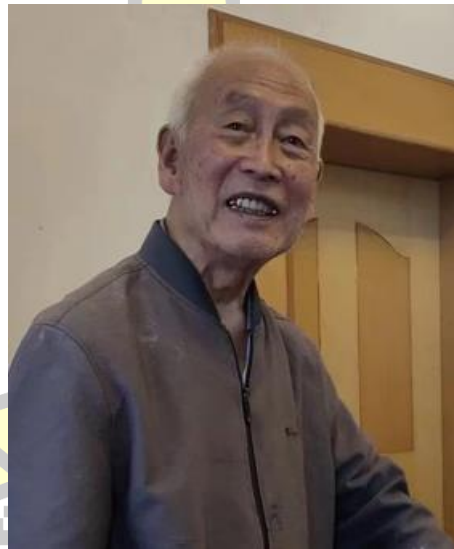


Figure 3. Yang Zenglie

Source: Shuying Jian, from research fieldwork (2023)

From Figure 3, Yang Zenglie, born in 1939, uses the pen name Yunjie and was given the dharma name Kuanying at Heqing Temple during his youth. He arrived in Lijiang in 1956 after being selected to join the art troupe. During the 1960s, he collaborated with He Yunchi, Chen Qiuyuan, and others to safeguard and perpetuate "Baisha Xile." Mr. Yang is a renowned national music expert in Lijiang

and an inheritor of bomber production. He is a member of the China Music Literature Society and the China Minority Music Society. He is also the researcher of the "Lijiang National Folk Instrumental Music Collection" and numerous periodicals and monographs on Lijiang Dongjing Chinese folk music.

As an ancient Naxi band member, he has performed in various countries, including the United States, Britain, Japan, and Hong Kong. His performances have graced esteemed institutions such as the Central Conservatory of Music and the China School of Music, where he has also conducted lectures and performances. His efforts have significantly contributed to preserving and continuing Lijiang's Dongjing Chinese folk music heritage. Beyond his contributions to Dongjing Chinese folk music research, his guidance in preserving Junyin Hall's rituals has played a crucial role in safeguarding the essence of Dongjing Chinese folk music.



Figure 4. Yang Youhe

Source: Shuying Jian, from research fieldwork (2023)

From Figure 4, Yang Youhe, born on July 8, 1951, was chosen to study composition in the Music Composition Short Course hosted by the Central May 7th University of the Arts (now the Central Conservatory of Music) in 1976. In 1979, he transferred to the former Lijiang Dian Opera Troupe, where he played the primary string instrument in Dian Opera and crafted opera music designs until his retirement in 1998. During his working years, he received numerous advanced commendations.

In 1982, Yunnan Province honored him with the Advanced Individual Award for Rural Culture and Artwork.

Upon retiring, he received invitations to join two artistic groups: the Dayan Ancient Music Association and Dongba Palace. He accompanied these groups on visits to France, Germany, Italy, Switzerland, Norway, Japan, Taiwan, Hong Kong, and other countries and regions. He also represented Lijiang in touring performances in cities such as Shanghai, Tianjin, Nanjing, Suzhou, Wuxi, and others, captivating local audiences with their performances. Furthermore, he was frequently invited to perform Naxi ancient music flute solos at renowned theaters, including China Opera House, Beijing Concert Hall, and Zhongshan Concert Hall. His talents were also showcased through academic performances at institutions like the Central Conservatory of Music, China Conservatory of Music, Minzu University of China, Tsinghua University, and various other universities and art colleges. His contributions played an active role in promoting and publicizing Naxi folk music.

Aside from his performances across various locations, he enthusiastically participated in training on Naxi music heritage. He established multiple training courses that welcomed students from the local community and worldwide. Yang Youhe engaged in art training for the elderly and was consistently recognized as an advanced representative by the Lijiang Municipal Committee on Aging. 2014, he was elected as the Yunnan Provincial Dongjing Chinese folk music Inheritor. Since receiving this title, he has periodically offered voluntary guidance on preserving ancient Naxi music to ancient bands in Lijiang.

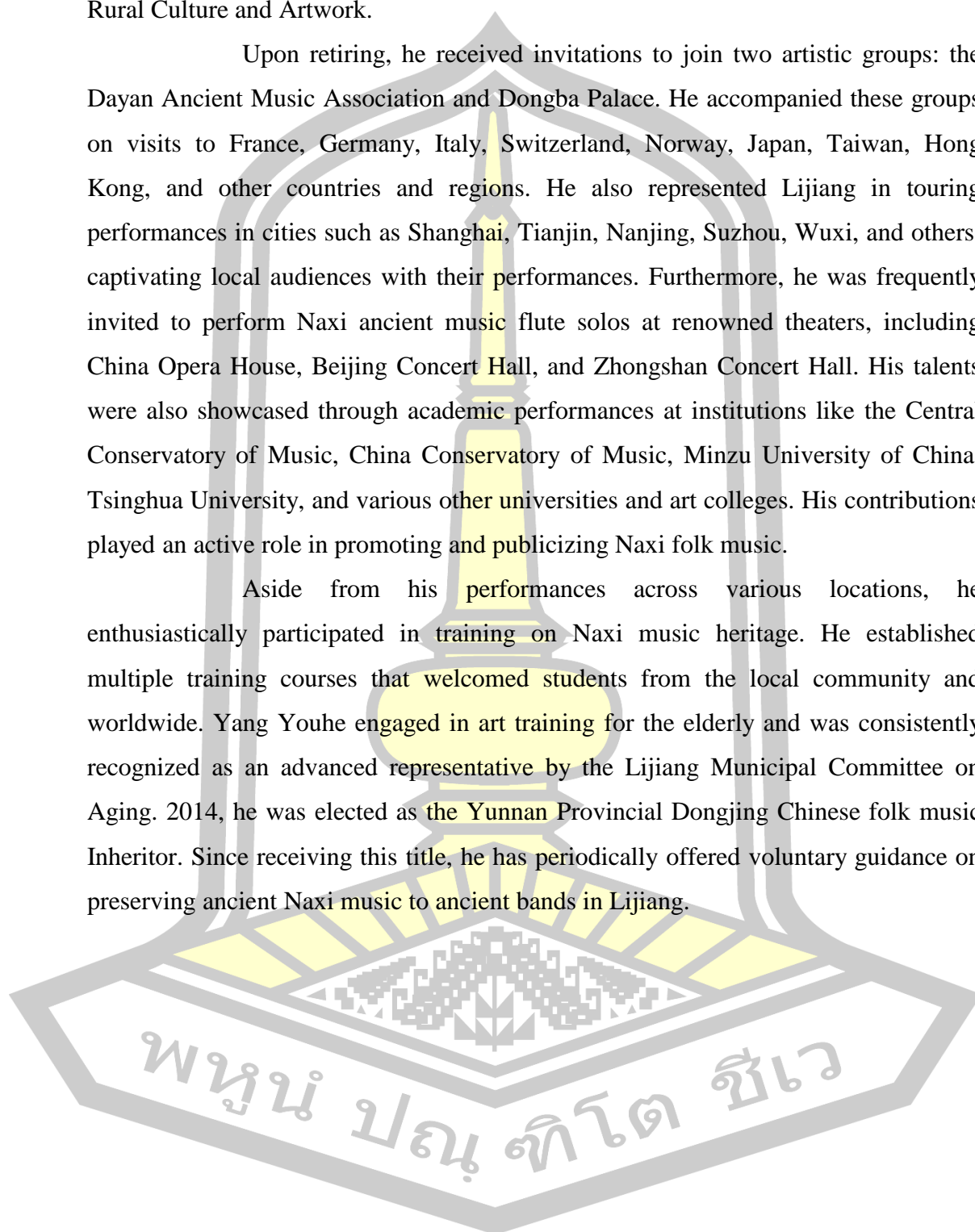




Figure 5. Li Guoqun

Source: Shuying Jian, from research fieldwork (2023)

From Figure 5, Li Guoqun, belonging to the Naxi nationality, was born into a musically inclined family in Lijiang. He previously held the position of band leader within the Dayan Naxi Ancient Music Association. Proficient in Naxi Dongjing Chinese folk music and skilled in playing related musical instruments, he boasts a deep understanding of these musical traditions.

Li Guoqun's credentials include membership in the Lijiang Music Master Studio, a role as a consultant for the implementation of the National Excellent Teaching Achievement Promotion and Application Demonstration Zone Project in Gucheng District, Lijiang City, and presidency of the Yulong County Naxi Ancient Music Transmission Association. He has also achieved recognition in cultural performance competitions.

Significantly, Li Guoqun contributed to establishing Naxi Dongjing Chinese folk music courses within primary and secondary schools in Lijiang City, Yunnan Province. As an educator, Teacher Li Guoqun has dedicated himself to spreading the knowledge of Dongjing Chinese folk music and its associated musical instruments. His commitment revolves around discovering, preserving, and promoting national music traditions.

2.2.2 General informant: The criteria for selecting general informants are as follows:

- 1) Possess an understanding of the development of Dongjing Chinese folk music.
- 2) Participate as a performer in the Dongjing Chinese Folk Music Club.
- 3) Have received teaching and training in the performance of Dongjing Chinese folk music.

The following criteria outline the selection process for general informants and the identification of eligible representatives (Refer to Figure 6-8 for details):



Figure 6. Wang Chaixin

Source: Shuying Jian, from research fieldwork (2023)

From Figure 6, Wang Chaixin born in 1954, is of Naxi nationality and hails from Zhonghe Village, Longquan Community, Shuhe Street, Gucheng District. His grandfather and father were adept at playing ancient music, and his great-uncle, Yang Derun, emerged as a renowned figure in the ancient music club, particularly skilled in flute performance. From an early age, Chaixin Wang became captivated by the enchantment of ancient Dongjing Chinese folk music, nurturing a fervent interest in this tradition.

After completing junior high school, he returned to his hometown to engage in agricultural work. Guided by the esteemed artist Li Jiyi in his village, Chaixin Wang embarked on learning "Gongchi Pu," a piece of Dongjing Chinese folk music, along with the

intricacies of flute playing. Years of dedicated effort resulted in his mastery of numerous Naxi ancient music compositions using the bamboo flute, attaining a commendable level of proficiency. Between 1980 and 1987, he joined the Baisha Ancient Orchestra, continuing his study of Naxi ancient music.

On July 18, 1988, he participated in the Naxi Ancient Music Skills Training Course by Mr. XuanKe and formally became a Dayan Naxi Ancient Music Association member in April 1990. Under the guidance of venerable artists from the older generation, such as He Yi and Niu Weijiong, and through unrelenting personal endeavor, Chaoxin Wang acquired fresh insights into Dongjing Chinese folk music, achieving a significant level of competence in diverse performance skills and techniques encompassing instruments like the Zhudi, Pipa, Sanxian, and percussion. His mastery extends to singing classic tunes and participating in scientific rituals associated with ancient music, with a notable focus on Zhudi playing.

Wang Chaoxin has traveled alongside Mr. XuanKe to perform in more than ten countries and regions, including the United Kingdom, the United States, Norway, and Japan. Additionally, he remains an active participant in the daily performances of the Dayan Naxi Ancient Music Club. In 1999, he embarked on heritage activities during his free time in locations like Lashi, Hongwen, Anle, Qiliang, and other areas.



Figure 7. He Xingyang

Source: Shuying Jian, from research fieldwork (2023)

From Figure 7, He Xingyang, who belongs to the Naxi nationality, hails from Qingxi Village in Lijiang, Yunnan. At 18, he embarked on his journey into Lijiang Dongjing Chinese folk music in 2020. Under the guidance of Li Yuegui, a renowned Zhudi performer in Lijiang, and Li Guoqun, an expert in Naxi ancient music, he delved into the study of Zhudi and other ancient musical instruments, ultimately specializing in the Zhudi.

Having attained proficiency in his skills, Mr. He sought guidance from Li Yingying, a bamboo flute instructor at the China Conservatory of Music in Beijing. He also received acclaim from accomplished figures in Lijiang's folk performance domain, including Yang Youhe, Zhao Huangrong, Niu Shiguang, and Guo Jianxun. The praise showered upon him by these esteemed teachers underscored his dedication and growth.

In 2022, Mr. He officially assumed the role of teacher to Wang Chaoxin, a master within the Dayan Ancient Music Association. He has participated in district-level, municipal-level, and provincial-level art performance competitions on multiple occasions, emerging victorious and claiming awards. His commitment lies in discovering, preserving, and propagating national music transmissions.



Figure 8. Lin Jun

Source: Shuying Jian, from research fieldwork (2023)

From Figure 8, Lin Jun, known by his Naxi name Puruo Naruo, originates from Lijiang, Yunnan, and is of Naxi nationality. He previously delved into

the music performance and theory of Lijiang Dongjing under the tutelage of renowned musicians like Yang Zenglie, Wang Chaoxin, Guo Jianxun, and others. Presently, he is pursuing studies in sociology at Heilongjiang University and contributes by publishing articles related to Dongjing Chinese folk music.

2.2.3 Casual informant: The criteria for selecting casual informants are as follows:

- 1) Birthplace is not a limiting factor
- 2) Individuals who have witnessed Dongjing Chinese folk music performances.
- 3) Representing audience members from primary and secondary schools and youth groups.

Sampling Strategy: A purposeful sampling strategy is employed, encompassing older individuals who frequently attend music events and those who have never experienced Dongjing Chinese folk music performances.

2.3 Music selection

These selected Dongjing Chinese folk music works have significantly impacted our research. The criteria for selecting songs are as follows:

2.3.1 Recommendations from respected inheritors of “intangible achievements.”

2.3.2 Representative works of Dongjing Chinese folk music.

2.3.3 Song that incorporates Naxi music characteristics.

Table 1. Selection of the songs

Type of music	Description	Total of music	Selected music
1. Tuning Music	A tune that regulates pitch for the entire band	7	1
2. Minor Keys (Fine Tunes)	Songs are often played for entertaining celebrations and holidays	12	2
3. Major Keys (Sutra)	Used for rituals, sacrifices, or enshrinements	16	0

From Table 1, the researcher selected the three Songs of music to be analyzed above. These three pieces of music are often used in festival celebrations. Due to changes in social performance forms and aging performers, the third category of songs is no longer widely played

2.4 Research Tools

The research tools utilized in this dissertation primarily encompass interview forms, observation forms, and questionnaires. To gather research data effectively, the researcher devised questionnaires and created corresponding interview and observation forms tailored to various research subjects. The process of developing the questionnaire based on research objectives:

- 1) Submitted to the advisor for examination.
- 2) Revisions were made based on the edits provided by the advisor.
- 3) Before utilization, it was reviewed by an expert.
- 4) Modifications were implemented in alignment with the expert's feedback before they were employed in fieldwork.

2.5 Data Collection

1) The researcher collects data through field surveys and literature analysis. To obtain more relevant information, the researcher referred to libraries and cultural documentation centers and used online resource platforms such as CNKI (National Knowledge Infrastructure) to complete the analysis of relevant research documents.

2) Research trip to Lijiang City, Yunnan Province, China, to conduct interviews on the development and transmission of Dongjing Chinese folk music. During these visits, the research team recorded interviews, observations, audio recordings, and video footage.

3) Conduct detailed interviews with Dongjing Chinese folk music artists, focusing on recording the development, form, transmission, and score research of Dongjing Chinese folk music.

2.6 Data Management

2.6.1 Ethical Considerations: Ensure informed consent from all participants, ensuring their anonymity and confidentiality. Any observations or

interviews will only be conducted with participants' complete understanding and consent.

2.6.2 Validity and Reliability: To enhance validity and reliability, employ triangulation, which involves utilizing multiple methods (interviews, observation, document analysis) to gather data. This aids in cross-checking information and deepening your comprehension of the subject.

2.6.3 Methods Evaluation: Cultural Theory: Cultural theory aids in comprehending the social attributes and developmental status of Dongjing Chinese folk music. It can guide exploration into the national culture associated with Dongjing Chinese folk music, its identity, and its contribution to disseminating cultural values and practices.

2.6.4 Ethnomusicology: Ethnomusicology pertains to studying music within its cultural context. It offers a theoretical framework for comprehending the musical form within the context of Dongjing Chinese folk music and its connection to the nation, along with performances within the transmission of national culture.

2.7 Data analysis

2.7.1 For objective 1, investigate the historical development of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province.

1) Data Collection: Gather historical documents, articles, and manuscripts that detail the development of Dongjing Chinese Folk Music in Lijiang. Conduct interviews with local historians, musicians, and cultural experts.

2) Analysis Method: Use content analysis to identify key milestones, turning points, and significant cultural influences that have shaped the music. Plot a timeline to visualize the evolution of the music.

3) Interpretation: Relate the findings to the broader cultural and historical context of Lijiang and Yunnan Province. Understand the cultural role and significance of music in local traditions and events.

2.7.2 For objective 2, analyze the musical characteristics of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province.

1) Data Collection: Record samples of Dongjing Chinese Folk Music from various sources such as live performances, archives, and local musicians.

2) Analysis Method: Utilize musicological analysis techniques to study the structural components of the music, including rhythm, melody, harmony, instrumentation, and lyrical content.

3) Interpretation: Summarize the defining musical characteristics of Dongjing Chinese Folk Music in Lijiang. Understand how these characteristics tie into regional and ethnic identities and the broader Chinese musical landscape.

2.7.3 For objective 3, create digital media resources for the preservation and transmission of Dongjing Chinese Folk Music to the younger generation in Lijiang City, Yunnan Province.

1) Data Collection: Gather audio and video recordings of performances, interviews with local musicians, and educational materials about the music.

2) Analysis Method: Categorize the collected data based on content type. Assess the current state of digital media resources and identify gaps or areas for enhancement.

3) Interpretation: Determine the most effective formats and platforms for engaging the younger generation, whether through interactive apps, online tutorials, documentaries, or digital archives.

4) Implementation: Using the findings from the analysis, develop digital media resources, ensuring they are accessible, user-friendly, and culturally sensitive. Consider integrating interactive elements and multimedia content to enhance the learning experience for the younger generation.

2.8 Data Presenting: This research's thesis is divided into seven chapters.

2.8.1 Chapter I: Introduction.

2.8.2 Chapter II: Literature Review.

2.8.3 Chapter III: Research Methodology.

2.8.4 Chapter IV: The Historical Development of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province

2.8.5 Chapter V: The Musical Characteristics of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province

2.8.6 Chapter VI: The Digital Media Resources for the Preservation and Transmission of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province

2.8.7 Chapter VII: Conclusion, Discussion, and Suggestions

CHAPTER IV

The Historical Development of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province

Dongjing Chinese folk music is both a cultural inheritor and a participant in social rituals in Lijiang. Its rich cultural elements and symbolic meanings provide a unique and indispensable way of cultural expression for the people of Lijiang. It carries the lifestyle of people in Lijiang. The integration of Han and Naxi cultures has added traditional culture and national customs to the Naxi people in Lijiang. This chapter elaborates on the historical development of Chinese folk music in Dongjing Chinese folk music from the following aspects:

1. The historical development of Dongjing Chinese folk music
2. The cultural significance of Dongjing Chinese folk music

1. The Historical Development of Dongjing Chinese Folk Music

1.1 During the Three Kingdoms period:

There are five theories about the origin of Lijiang Dongjing Chinese folk. The first theory is that Lijiang Dongjing Chinese folk music originated during the Three Kingdoms period, and Zhuge Liang spread Dongjing Chinese folk. The importance of music books in ancient times lies in carrying music and performing arts, and at the same time, recording the history of human civilization. Rituals and music are regarded as treasures, an important part of cultural transmission, and one of the cultural symbols. Due to historical changes and some special historical circumstances, some music books have been destroyed and lost.

The loss of music books written by Confucius was a major blow to Chinese civilization. It was probably destroyed, along with other classics, during the book-burning and Confucius-burning campaigns of Qin Shihuang, the architect of the Great Wall of China. However, it is difficult to say that noble musical traditions will not survive in some distant areas (Gu biDe, 2007).

In "The Forgotten Kingdom," Peter Gu pointed out that many ancient documents and music books were destroyed, resulting in huge cultural losses. The vandalism during this period affected the understanding of ancient music and

prevented some precious music records from being completely preserved and handed down. Despite such historical events, Chinese culture has always strived to restore and protect the culture of traditional rituals and music. In the long history, some scholars and cultural enthusiasts have worked hard to sort out, research, and rewrite the lost music books to pass on this precious cultural heritage. Some ancient music records have been rediscovered and re-created, providing future generations more opportunities to understand ancient music culture and reflecting people's emphasis on cultural transmission.

During the Three Kingdoms period, around 221-265 AD, General Zhuge Liang stayed in present-day Lijiang and its surrounding areas for many years, shortly after the collapse of the Han Dynasty. It even left several large stone drums as souvenirs in Shigu Town. Shigu Town is 40 kilometers away from Lijiang, on the banks of the Yangtze River. Zhuge Liang spared no expense in spending money and energy to instill Han culture in various ethnic groups. He loved the intelligent Naxi people, and it is said that he taught them ancient music because he firmly believed that music can educate people. The legacy he left them was that period's instruments and ancient scores. This is completely possible. Zhuge Liang is a historical figure, and the wars he fought in ancient Yunnan are documented historical facts. He has outstanding cultural achievements (Gu biDe,2007).

The researcher's point of view in this document points out that Zhuge Liang taught ancient music to the Naxi people in Lijiang. This may be a folk rumor. Since there are no specific book records, the researcher's point of view is subject to research. However, after the development of historical evidence, Zhuge Liang was a man of the Three Kingdoms period. The Prime Minister of the Shu Han Dynasty was an outstanding statesman, military strategist, and writer in ancient China. Zhuge Liang's most famous literary work, "Chu Shi Biao," mainly talks about the rise and fall of the country and its political ideas. It can be seen that Zhuge Liang's thoughts and politics were widely spread at that time. There is no direct connection in the main body of music. Dongjing Chinese folk music is a part of culture. There is a close relationship with thought and culture. Zhuge Liang's thoughts represent the essence of ancient Chinese culture, emphasizing the values of wisdom, benevolence and political ability. These values may be consistent with the religious beliefs and cultural values

of Dongjing Chinese folk music to some extent. However, the specific content of the two is different in terms of cultural extension. Had a certain impact.

1.2 Late Song Dynasty:

The second theory is that Dongjing Chinese folk music originated in the late Song Dynasty. During this period, with the cultural migration, some musicians were left behind in Lijiang, which injected new elements into local music and contributed to the formation of Dongjing Chinese folk music.

The origin of Lijiang Dongjing Chinese folk music can be traced back to the Song Dynasty and shows a pattern of cultural migration. The origin of Dongjing Chinese folk music is related to the period of Kublai Khan's Southern Expedition. During Kublai Khan's Southern Expedition, some captured Chinese folk musicians stayed in the Lijiang area, forming the initial derivative form of Dongjing Chinese folk music (Guoyu Fang; Zhiwu He, 1979).

The more than 300 years from 1382 to 1723 was an important historical period for the Naxi people to actively and comprehensively accept Han culture. However, according to the analysis of relevant literary and historical materials, the spread of Confucian rituals and music during this period was almost limited to the Mu clan chieftain family. It has not yet involved the Naxi people. After Kublai Khan led his army through Lijiang, he left many historical relics in the Naxi area, mainly reflected in legends and culture, geographical naming, the remains of related musical instruments, records of Dongba hieroglyphs, and the Naxi folk tradition of white sand music. There are several aspects of the title (He Yunfeng, 2004).

The researcher's point of view in this document is that the origin of Dongjing Chinese folk music can be traced back to the late Song Dynasty. The authenticity has yet to be verified. During the reign of Mu's chieftain, the spread of ritual music was mainly limited within the Mu family, so it only relied on the music of captives. It is very difficult to disseminate work orders because Kublai Khan left many historical relics, especially musical instruments, which laid the foundation for developing Dongjing Chinese folk music.

1.3 During the Ming Hongwu Yongle period (1381):

The third theory is that Lijiang Dongjing Chinese folk music originated during the Hongwu and Yongle years of the Ming Dynasty. Due to the large influx of

immigrants, the Lijiang area experienced profound cultural changes during this period. The arrival of these immigrants prompted the local Naxi people to absorb Han culture and become its disseminators. Lijiang Dongjing Chinese folk music gradually took shape in this cultural fusion environment.

In 1382, with Fu Youde as the commander-in-chief and Lan Yu and Mu Ying as deputy commanders, 30 armies composed of Ming Dynasty troops went south and successively occupied Kunming, Lijiang, and other places. The Ming government implemented the policy of "military settlements", "ministry settlements," and "merchant settlements" in Yunnan, which resulted in a large number of immigrants from the Central Plains, including soldiers, businessmen, and exiled criminals, settling in Yunnan. This made the entire Yunnan an area where the Ming Dynasty stationed troops and grain; Daliwei, Heqingyu, and other places adjacent to Lijiang all belonged to the Tun District. Lijiang Dongjing ancient music was introduced to Lijiang by immigrants from the Central Plains during this period (Guoyu Fang; Zhiwu He, 1979).

From 1382 to 1723, the Naxi people entered a new historical and important development period of "actively accepting Han culture." The Ming Dynasty was a historical period in which the Naxi region experienced unprecedented development in politics, economy, military, culture, art, and other aspects. As far as music is concerned, during this historical period, a large amount of Central Plains music was introduced into the Naxi area along with its culture, as well as the military settlement, civilian settlement, and merchant settlement systems implemented in the Ming Dynasty, thus opening a new era in the music history of the Naxi area (He Yunfeng, 2004).

The researcher's view in this document points out that the origin of Dongjing Chinese folk music can be traced back to the Hongwu and Yongle years of the Ming Dynasty. Compared with the chaotic immigrant social background at that time, this view is somewhat far-fetched. The military system, public management, and social governance regulations implemented at that time showed that the social environment was turbulent. In such an environment, it is very difficult for Lijiang Dongjing Chinese folk music to develop and spread, and these systems do not provide cultural support and practical basis for Dongjing Chinese folk music. According to the discussion of the history of Naxi music, during the period from 1382 to 1723, it can

be seen that the development of Dongjing Chinese folk music seems to have started after the social system was relatively perfected.

1.4 Introduced during the Jiajing period of the Ming Dynasty (1253-1548)

The fourth theory is that Lijiang Dongjing Chinese folk music originated during the Jiajing period of the Ming Dynasty and was introduced. During this period, palace music developed vigorously. Dongjing Chinese folk music was no longer limited to internal transmission but spread from the inside out. Some people believe that this music, from the palace to the folk, gradually integrated cultural elements from a wider social level. During the Jiajing period, the palace culture provided an important cultural background for the local development of Dongjing Chinese folk music.

Famous Cave Sutra artist He Yi'an believes that Dongjing Chinese folk music was originally court. In 1531, Emperor Jiajing held a grand ceremony to worship heaven at the Temple of Heaven in Beijing and performed Taoist Chinese folk music. Therefore, he assigned someone to study in the capital and invited some musicians to come. Lijiang professor said this kind of music exists in southwest border towns far from the capital. (He Yunfeng, 2004).

The researcher's point of view in this document points out that the origin of Dongjing Chinese folk music can be traced back to the Jiajing period of the Ming Dynasty. Although it is impossible to determine whether it was introduced during this period, it can be confirmed that the ritual and music culture was developed during this period, and the social system was relatively complete. The early prototype of Dongjing Chinese folk music existed in the social environment.

1.5 The period of reform and return (1723-1840)

The fifth theory is that Lijiang Dongjing's Chinese folk music was introduced after the country's reform. This period was an important development stage for Dongjing Chinese folk music. In the early days, Lijiang Dongjing's Chinese folk music mainly came in two forms: Huang Sutra and Dong Sutra. After the reform, he received more attention. Many literati joined the local literati society, hence the name Literati Association. Social changes and cultural integration during this period provided a strong impetus for the creation and development of Dongjing Chinese folk music.

After the late Qing Dynasty, as many officials, gentry, and literati joined, the people called it the "Literati Association." After the Republic of China, such organizations were called "Music Clubs" or "Ancient Music Clubs." From the 1960s to the present, they are generally known as Lijiang Ancient Music or Naxi Ancient Music. To this day, Naxi folk, commonly known as "Lijiang Ancient Music" or "Naxi Ancient Music," actually only refers to the Dongjing Chinese folk music spread among the Naxi people in Lijiang (He Yunfeng, 2004).

Zhao Yintang's "New Edition of Yulong Old Stories" believes that Dongjing Chinese folk music originated during the Yongzheng period of the Qing Dynasty. Combined government is the evolution of governance at the governance level. In the first year of Yongzheng's reign in the Qing Dynasty, Lijiang realized the transformation of the land and returned it to the local people. Lijiang Dongjing Chinese folk music as a direct product of regional organization after the reform, along with the birth of the Huangjing and Dongjing conferences, Lijiang Dongjing Chinese folk music gradually took shape (Shiguang Yang, 1978).

In this document, the researcher points out that the introduction of Dongjing Chinese folk music can be traced back to the period of Gaituguiliu. During this period, Dongjing Chinese folk music already had a complete concert organization, indicating that Dongjing Chinese folk music was already in a state of dissemination. The spread of Dongjing Chinese folk music cannot be separated from the participation of officials, gentry, and literati. Therefore, Dongjing Chinese folk music had a certain palace-class nature then.

1.6 Modern History Period 1840-1949

Since the late period of the land reform, Lijiang Dongjing Chinese folk music has gradually integrated into modern Chinese history. During this period, Dongjing Chinese folk music no longer stays at the origin and cultural integration stage. Instead, it flourished into a widespread cultural phenomenon. Compared with its initial spread among a single class, Dongjing Chinese folk music has challenged inherent traditional ideas in modern times and ushered in broader participation. This transformation means that Dongjing Chinese folk music is no longer limited to a specific social class but attracts more participants and promotes localized development and cultural transformation.

From 1840 to 1949, the Naxi area experienced the Opium War, the May 4th Movement, and the founding of New China and experienced a series of major historical changes. For Lijiang, the closed-door emperor state is no longer what it was during the Mu clan chieftain period. The Naxi people also actively participate in the historical process and become an organic part of the Chinese national community. At the same time, these major historical changes also affected the development of music and culture at that time (Rees, H. 2010).

With the establishment of the Republic of China in 1911, Lijiang entered a new historical era. Concepts such as democracy, republic, freedom, and science also spread to Lijiang. "Feudal ethics" were criticized as a force hindering social progress. The government of the Republic of China also launched a series of political campaigns to break down feudal superstitions and change customs. For example, Lijiang issued official regulations prohibiting Dongjing concerts from holding religious ceremonies. Dongjing concerts were only allowed to hold entertainment, celebrations, and folk activities. At that time, Xiong Tingquan, the governor of Lijiang Prefecture, changed the name of "Lijiang Cave Sutra Concert" to "Lijiang Concert." This has played a role in downplaying the religious color of Dongjing Chinese folk music and promoting local localization. During this period, the original old literati transformed into new cultural representatives, and Lijiang Dongjing Chinese folk music was also transformed, highlighting the "literati elegant music nature" (Jiehong Yang, 2017)

In this document, the researcher explains that Dongjing Chinese folk music experienced a series of changes in historical events from 1840 to 1990. Due to the influence of these historical events, the development of Dongjing Chinese folk music only began to revive in 1980. In the early days, Dongjing Chinese folk music was spread within the palace. The spread and development of Dongjing Chinese folk music was restricted by the policies of the superstructure. Therefore, it was difficult for Dongjing Chinese folk music to spread by itself. Administrators had a certain say in local social control and cultural dissemination.

1.7 1949 present

From 1949 to the present, Dongjing Chinese folk music has not only followed the development of government policies, but Xuanke's extensive publicity and

Dongjing Chinese folk music's performance in Beijing have attracted the attention and participation of many foreigners. With time, the evolving forms of Dongjing Chinese folk music have become richer and more diverse. The active participation of many folk groups has enriched the expression form of Dongjing Chinese folk music and made it more folkloric, making it closer to people's lives. The performance forms of Dongjing Chinese folk music have become more diverse. It appears frequently in some folk activities and festivals and has become an indispensable cultural element. This diversified performance and extensive participation accelerated the process of Dongjing Chinese folk music's popularity.



Figure 9. Featured musical instrument display

Source: Helen Rees, 1988



Figure 10. Dayan Ancient Music Association's display at the Travel Music Festival

Source: Helen Rees, 1992



Figure 11. Early performance forms of Dongjing Chinese folk music

Source: Shuying Jian, from fieldwork in June 2023



Figure 12. Dongjing Chinese folk music instrument display

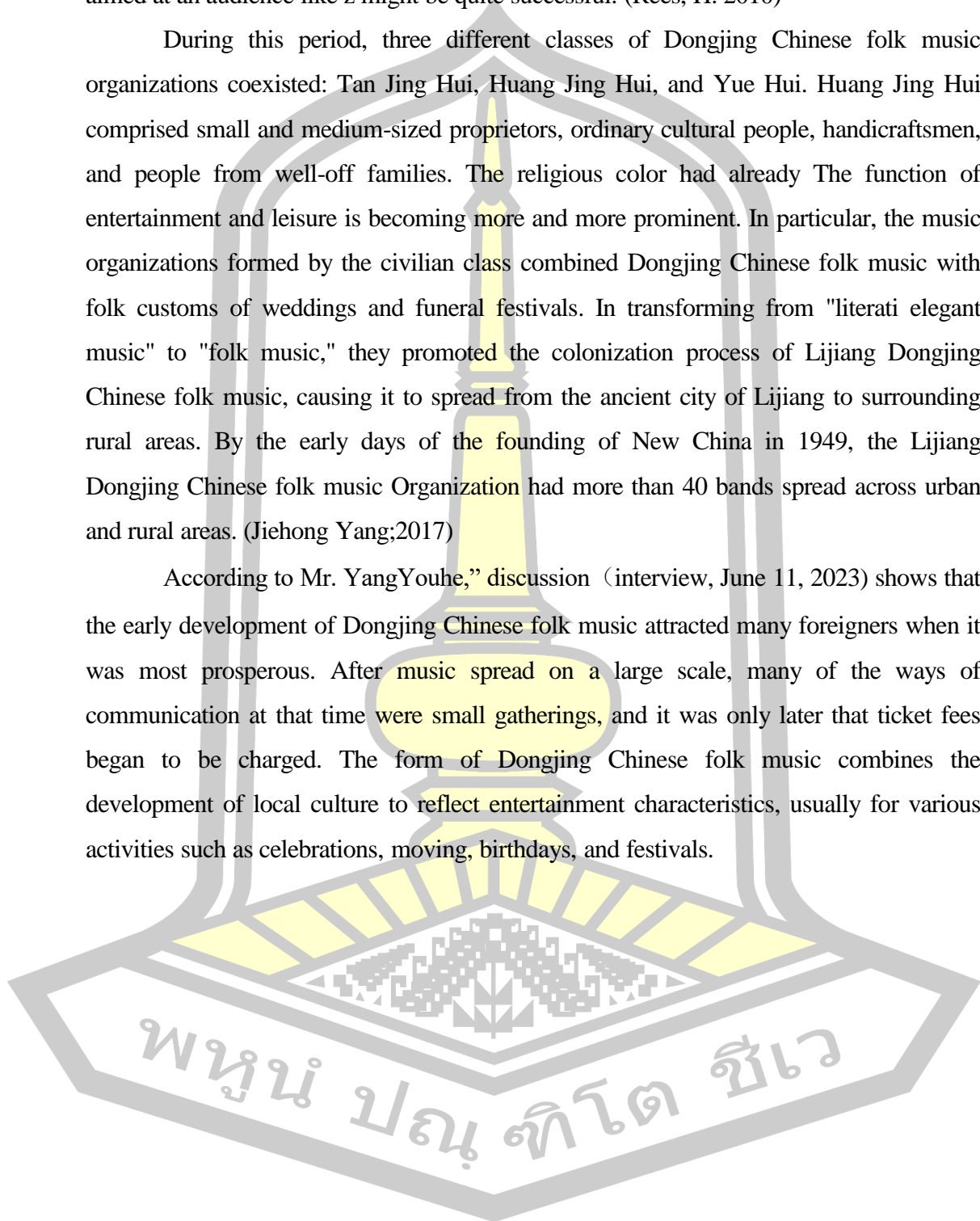
Source: Shuying Jian, from fieldwork in June 2023

The government encouraged foreign tourism in 1978, and in 1990, large numbers of tourists entered Lijiang, and it even gained a small number of longer-term foreign residents. In 1988, Lijiang had been open to foreign tourists for three years, and the revived Dong Music Group had been operating for about ten years. Visitors may encounter a session in a private yard or performing at a festival in a local park, or they may encounter a musician on the street or in a store. Those tourists who did come across

the music seemed to enjoy it; it occurred to some musicians that a concert specifically aimed at an audience like z might be quite successful. (Rees, H. 2010)

During this period, three different classes of Dongjing Chinese folk music organizations coexisted: Tan Jing Hui, Huang Jing Hui, and Yue Hui. Huang Jing Hui comprised small and medium-sized proprietors, ordinary cultural people, handicraftsmen, and people from well-off families. The religious color had already The function of entertainment and leisure is becoming more and more prominent. In particular, the music organizations formed by the civilian class combined Dongjing Chinese folk music with folk customs of weddings and funeral festivals. In transforming from "literati elegant music" to "folk music," they promoted the colonization process of Lijiang Dongjing Chinese folk music, causing it to spread from the ancient city of Lijiang to surrounding rural areas. By the early days of the founding of New China in 1949, the Lijiang Dongjing Chinese folk music Organization had more than 40 bands spread across urban and rural areas. (Jiehong Yang;2017)

According to Mr. YangYouhe,” discussion (interview, June 11, 2023) shows that the early development of Dongjing Chinese folk music attracted many foreigners when it was most prosperous. After music spread on a large scale, many of the ways of communication at that time were small gatherings, and it was only later that ticket fees began to be charged. The form of Dongjing Chinese folk music combines the development of local culture to reflect entertainment characteristics, usually for various activities such as celebrations, moving, birthdays, and festivals.



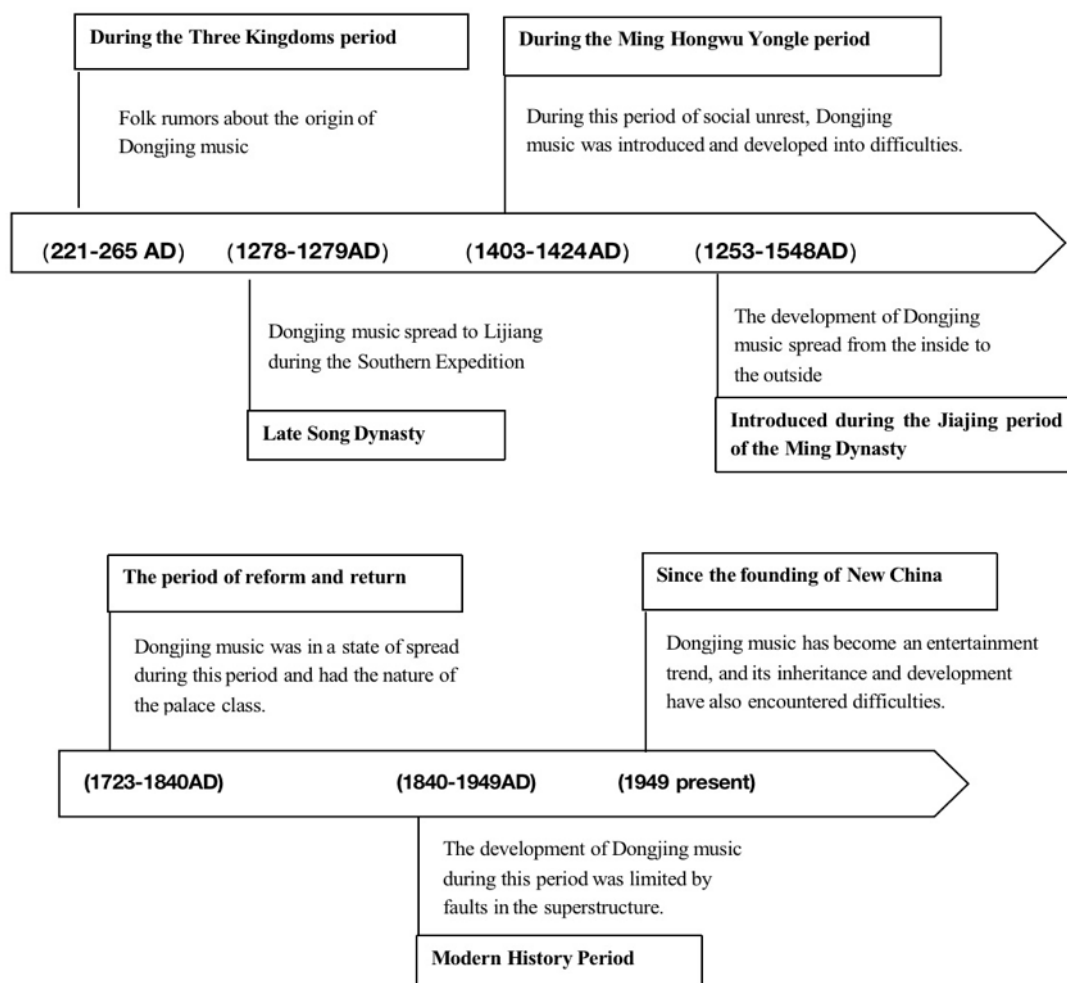


Figure 13. Dongjing Chinese folk music develops a timeline

Source: Shuying Jian, made in June 2023

In conclusion, Dongjing Chinese folk music's historical development is marked by several key periods, starting with the Three Kingdoms period (221-265 AD). It is believed that General Zhuge Liang introduced ancient music to the Naxi people in Lijiang, though this remains speculative without concrete records. Zhuge Liang, a notable historical figure, is associated with spreading Han culture, including music, as he valued its educational power. Despite losing many ancient music books due to historical events like Qin Shihuang's book-burning campaigns, efforts have been made to rediscover and recreate these lost cultural treasures. The Song Dynasty marks another significant era where cultural migration led to the formation of Lijiang

Dongjing Chinese folk music. Captured musicians during Kublai Khan's Southern Expedition contributed to the initial development of this music form in the Naxi area.

The Ming Dynasty (1381-1723) brought profound cultural changes due to a large influx of immigrants, integrating Han culture into the Naxi region. This period saw the introduction of Central Plains music, significantly influencing the development of Dongjing Chinese folk music. By the Jiajing period (1531), court music began to spread to the folk, enriching the local music scene. The reform period (1723-1840) marked an important development stage with the participation of officials, gentry, and literati, leading to the establishment of formal music organizations. Modern history (1840-1949) saw Dongjing Chinese folk music flourish as a widespread cultural phenomenon, overcoming traditional constraints and attracting broader participation. Since 1949, government support and the active involvement of folk groups have diversified and popularized Dongjing Chinese folk music, integrating it into local and foreign cultural experiences, thus ensuring its continuous evolution and relevance.

2. The Cultural Significance of Dongjing Chinese Folk Music

2.1 The Social Significance of Dongjing Chinese Folk Music

Based on the fieldwork conducted in Lijiang, it is evident that Dongjing Chinese folk music serves as both a cultural custodian and an active participant in the social rituals of the region. This music is deeply embedded in the cultural fabric of Lijiang, offering a unique and indispensable expression for the local people.

The folk activities associated with Dongjing Chinese folk music present a rich and multifaceted cultural experience in Yunnan, China. This music embodies the community's deep spiritual and religious beliefs and is a significant cultural display within the region. Through the detailed analysis of these folk activities during fieldwork, the complex layers of this traditional culture's manifestation in local society become apparent.

Dongjing Chinese folk music is intrinsically linked to the religious beliefs of the area. The music is often performed with religious ceremonies, serving as a medium to connect the community with the divine. This connection is evident in the behaviors and attitudes observed during these ceremonies, such as praying, offering

flowers, burning incense, and other ritualistic practices. The reverence with which people engage with the music reflects its role as a cultural symbol of the Dongjing Festival, imbuing the event with profound religious significance.

Historically, Dongjing Chinese folk music has been integral to temple fairs, festivals, and other communal celebrations. The music adds a unique and vibrant atmosphere to these events, functioning as a form of religious expression and a vital component of group identity and culture. The performance of this music during celebrations enhances the experience for participants, showcasing the region's rich cultural diversity. Its presence invigorates these events, drawing in more participants and amplifying the music's influence and communicative power.

At the individual and family levels, Dongjing Chinese folk music plays a significant role in personal and familial ceremonies, such as weddings and funerals. During weddings, the music is often featured as part of the celebration, bringing joy and blessings to the couple with its lively melodies and cheerful rhythms. The music creates a sacred atmosphere in sacred rituals, enhancing the occasion's solemnity. Thus, Dongjing Chinese folk music serves as a form of entertainment and a powerful means of expressing emotions and conveying wishes within the context of these intimate folk activities.

2.1.1 Social functions



Figure 14. Dongjing Chinese folk music spreads traditional music and minority culture

Source: Shuying Jian, from fieldwork in June 2023



Figure 15. The social function of Dongjing Chinese folk music Social Event

Source: Shuying Jian, from fieldwork in June 2023

Dongjing Chinese folk music, as Taoist ritual music in its early days, has the characteristics of integrating religion and folk. Initially, Dongjing Chinese folk music was used in the court, and as time went by, it gradually expanded to the folk in the middle and late stages.

Early Dong Jing music originated from Taoist tradition and was a kind of religious music. As it developed, it gradually absorbed Confucianism and the ideas of ritual and music education as its foundation. It evolved into a cultural activity with the purpose of Taoist talks and performances. Therefore, the Dongjing Society played an important role in various aspects of Lijiang, especially the Confucian temple sites related to Confucian rituals. The ceremonies are very carefully arranged by Taoist altar rules and the size of the dojo. In this process, many gentry and Confucian educators actively participated, and they were familiar with Confucian etiquette and the performance of Dong Jing music. It can be seen that the use of Dongjing Chinese folk music in Taoist activities has invisibly promoted the integration of music and Confucian ritual music thoughts. By the late Qing Dynasty, Dongjing Chinese folk music was no longer a way of worshiping and entertaining gods but a complex and multi-layered cultural expression that profoundly affected local society's religious and cultural practices. Ingeniously blending elements of Confucianism and Taoism into music talks and performances.

Dongjing Chinese folk music during the GaiTuGuiLiu period was also called the Literary Society. A large number of upper-class literati communities participated in Dongjing Chinese folk music. With the integration of Han Confucian culture and farming culture, the development of Dongjing Chinese folk music was more profoundly affected. More attention is paid to the cultural factors of elegance in music, and members must have good conduct. Therefore, in the social environment, Dongjing Chinese folk music is regarded as a performance activity endowed with the concept of morality, etiquette, and the spread of good conduct.

Dongjing Chinese folk music literati will gather to discuss philosophy, literature, and other ideas through music. Through the appreciation and participation of Dongjing Chinese folk music, we share our understanding of Dongjing Chinese folk music and promote the evolution of Dongjing Chinese folk music form at that time. Therefore, Dongjing Chinese folk music has a certain educational function in society.

Initially, Lijiang Dongjing's Chinese folk music was Taoist ritual music. With the development of the times, it gradually evolved in the direction of secularity and self-entertainment. During this transformation, Dongjing Chinese folk music gradually evolved from a religious ritual to folk self-entertainment—music activities. As a gathering place for literati, the literati class can better guide social trends of thought, express social opinions, and cultivate humanistic sentiments. Over time, the function of Dongjing Chinese folk music gradually evolved, transforming from the initial educational function to the entertainment function. This is a dynamic development process that also reflects changes in social needs and cultural evolution.

The development of Lijiang Dongjing Chinese folk music not only continues the essence of traditional Dongjing Chinese folk music but also serves as a musical and social activity in modern life, which can strengthen cohesion within the community and among ethnic minorities. This provides social function value to people in modern society.

Dongjing Chinese folk music plays an important role in education, helping to disseminate and educate the knowledge of the integration of traditional music and ethnic minority music and promote the general public to have a deeper understanding

of the potential function of music education knowledge dissemination in this music form.

In addition, Dongjing Chinese folk music also has a unique status in music culture. As an intangible cultural heritage, it can serve as a form of cultural diplomacy to promote international music and cultural cooperation activities and carry the mission of disseminating intangible cultural heritage. Through this communication function, Dongjing Chinese folk music provides a medium for cross-border cultural exchanges, promotes exchanges between different cultures, and also has the communication function of disseminating intangible cultural heritage.

2.1.2 Identity

The ethnic identity of Dongjing Chinese folk music is closely related to the whole and commonality. Each independent individual is connected through historical development in the everyday living, social, political, and economic environment. As a cultural form, Dongjing Chinese folk music reflects individual experience and a collective identity formed in a common background and historical transmission. The individual sense of identity is closely intertwined with the identity of the entire ethnic group, which jointly constructs the unique identity of Dongjing Chinese folk music as an ethnic culture.

During the Republic of China, the national ideology transformed Lijiang Dongjing's Chinese folk music from religion, consistent with the people's value orientation. This was also an important reason for the folklore of Lijiang Dongjing Chinese folk music during this period. From the perspective of aesthetic art, the cultural elite eliminated the mystery and etiquette of religious music. It carried out an "elegant music" transformation, highlighting the aesthetic value orientation of the literati. The people have suspended the "elegant music" component that is separated from their life situations, and by utilizing and transforming the rational factors, they have made it closer to the folk function of people's leisure and entertainment (Jiehong Yang, 2010) from the researcher's point of view, it can be seen that the development of Dongjing Chinese folk music is closely related to the guidance of social systems. It is constantly undergoing a process of transformation and construction. It must cooperate with current social changes and policies to adapt to the ever-changing social environment. This shows that the development of Dongjing Chinese folk music is not

only affected by the orientation of social systems but also needs to be coordinated with the needs of the people and social changes to ensure its lasting existence in the historical process. Therefore, only music that can withstand changes can survive in the long course of history. To survive forever.

The cultural identity of Dongjing Chinese folk music individuals. Independent individuals can express their cultural identity by participating in Dongjing Chinese folk music. They regard Dongjing Chinese folk music as a part of traditional culture and spread it through the talk and performance content of Dongjing Chinese folk music, which is the cultural identity to which one belongs.

As performers of Dong Jing music, they have integrated themselves into the music form while talking about Dong Jing music. Participants regard participation as part of their identity and express themselves through music. Whether professional performers or amateurs, people who have been exposed to Dongjing Chinese folk music for a long time regard this experience as part of their identity. Through understanding, appreciating, and performing Dongjing Chinese folk music, I can express my cultural identity and love for traditional art. This kind of participation and investment reflects the profound influence of Dongjing Chinese folk music on the lives of individuals. It shows the importance of this musical form in the construction of identity.

In modern times, Dongjing Chinese folk music is also a musical social activity. Individuals can establish social relationships and form a common social identity by participating in social activities. Especially for the Naxi ethnic group learning traditional music or is currently learning Dongjing Chinese folk music, the public music platform participating in Dongjing Chinese folk music allows them to meet more performers. During the learning process, they can also play in an ensemble with performers or participate in the Dong Jing Ensemble rehearsals, further deepening social relationships and identity connections. Dong Jing music is a form of cultural transmission in modern society and an important medium to promote interpersonal relationships and social interaction.

2.2 Folk activities



Figure 16. Dong Jing music to celebrate the university admission ceremony

Source: Shuying Jian, from fieldwork in August 2023



Figure 17. DengKe ceremony, LinJun with Ethnic Music expert Yang Zenglie

Source: Shuying Jian, from fieldwork in August 2022



Figure 18. DengKe ceremony, Dongjing Chinese folk music performance scene

Source: Shuying Jian, from fieldwork in August 2022



Figure 19. DengKe ceremony scene

Source: Shuying Jian, from fieldwork in August 2022



Figure 20. Celebrations attended by Dong Jing Music

Source: Shuying Jian, from fieldwork in August 2022

The folk activities of Dongjing Chinese folk music are a unique and rich cultural experience in Yunnan, China. It not only carries profound religious connotations, but is also an important cultural display in the region. Through an in-depth analysis of the folk activities of Dongjing Chinese folk music, we can get a glimpse of the multi-level manifestation of this traditional culture in local society.

The folk activities of Dongjing Chinese folk music reflect the people's belief and piety in religious beliefs in the area. Dongjing religion is the belief basis of this music form, and the folk activities of Dongjing Chinese folk music are often accompanied by religious ceremonies. In these activities, people listen to cave music with respect and piety, believing that this special music can connect them with the gods. This belief is reflected in their behaviors and attitudes, such as praying, offering flowers, burning incense, and other ritual activities, forming a unique religious and cultural experience. Therefore, Dongjing Chinese folk music has become a cultural symbol of Dong Sutra activities, giving this folk activity a profound religious connotation.

Dongjing Chinese folk music often accompanies temple fairs, parades, and other celebrations, adding a unique musical atmosphere to these folk celebrations.

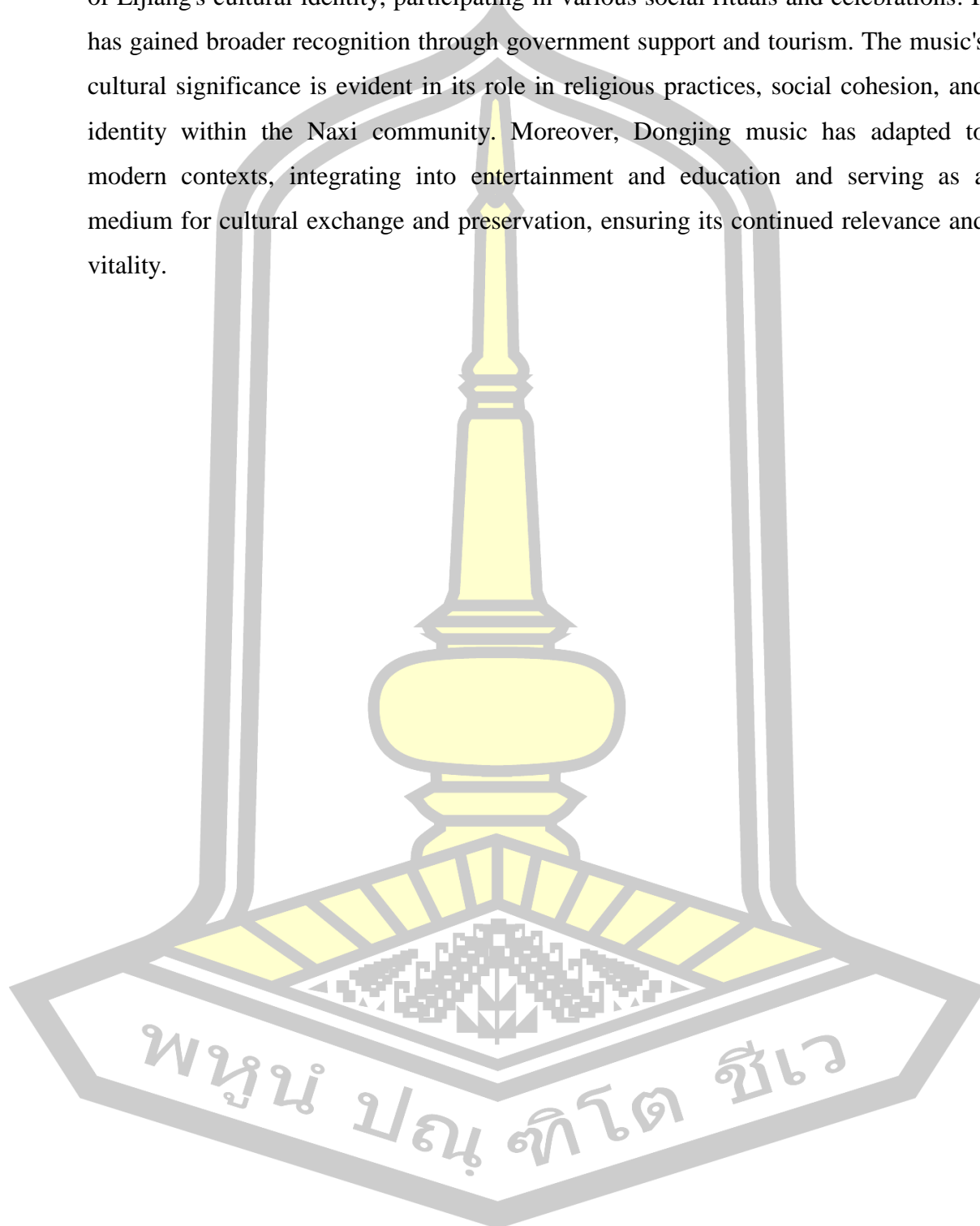
Affected by the current epidemic, many temple fairs and parades have been canceled for some time. However, as the epidemic gradually improves, some activities are being re-held. In folk activities, Dongjing Chinese folk music is a religious expression and an important part of group culture. By playing Dongjing Chinese folk music, participants felt the unique charm of music during the celebration while demonstrating the rich diversity of local culture. The participation of this kind of music makes the celebration livelier and more interesting, attracting more participants and thus promoting the influence and vitality of communication through this music.

Dongjing Chinese folk music also plays an important role in folk activities at the individual and family levels, such as weddings and funerals. In weddings, Dongsu music is often part of the celebrations, bringing joy and blessings to the couple through its passionate melody and cheerful rhythm. In rituals such as sacrifices, Dongjing Chinese folk music guides people into a sacred atmosphere through solemn performance and enhances the solemnity of the ceremony. This kind of music is not only a kind of entertainment but also a way of expressing people's self-emotions and conveying wishes through folk activities. In the funeral ceremonies of the Naxi people, Dongjing Chinese folk music is often used to represent the salvation of the deceased. However, with time, Lijiang Dongjing Chinese folk music has shown rich features in modern entertainment activities. How far is the development trend?

Summary

The historical development of Dongjing Chinese folk music in Lijiang City, Yunnan Province, reflects a rich cultural tapestry shaped by various historical periods, beginning from the Three Kingdoms period (221-265 AD) and extending to the present. Initially influenced by figures like Zhuge Liang, who was believed to have introduced ancient music to the Naxi people, Dongjing music evolved through significant cultural migrations during the Song and Ming Dynasties. Each era brought different elements, from the infusion of Central Plains music during the Ming Dynasty to the refinement of the music in the Jiajing period, where court music began to merge with local traditions. The late Qing Dynasty and modern history saw Dongjing music transitioning from a religious and elite cultural form to a more popular and widespread phenomenon, deeply integrated into local and national

cultural expressions. In the contemporary era, Dongjing music has become a symbol of Lijiang's cultural identity, participating in various social rituals and celebrations. It has gained broader recognition through government support and tourism. The music's cultural significance is evident in its role in religious practices, social cohesion, and identity within the Naxi community. Moreover, Dongjing music has adapted to modern contexts, integrating into entertainment and education and serving as a medium for cultural exchange and preservation, ensuring its continued relevance and vitality.



CHAPTER V

The Musical Characteristics of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province

This chapter primarily employs descriptive methods for research, which aligns with the second goal of my study. Through on-the-spot investigations of Dongjing Chinese folk music in Lijiang City, Yunnan Province, and in-depth interviews with performers, the researcher has collected and organized many video and audio materials for further analysis and research. For the classification of music types, the introduction of musical instruments, and the analysis of musical forms, the researcher used common issues and understanding processes as clues to explore the music of Lijiang Dongjing in greater depth. The research structure of this chapter is as follows:

1. Classification Types of Dongjing Chinese Folk Music
2. Musical Instruments Used in Dongjing Chinese Folk Music
3. Musical Characteristics of Dongjing Chinese Folk Music

1. Classification Types of Dongjing Chinese Folk Music

1.1 Tuning Music

Tuning music, or Du, refers to short pieces played on the bamboo flute. These pieces, sometimes titled introductions or prefaces, calibrate and adjust the pitches of various musical instruments before the band plays. Tuning music has a free rhythm, allowing each instrument to gradually integrate into the melody to ensure accurate pitch calibration and consistency across the band, avoiding noise. Examples include "Zhudi Tiao Yin Qu No. 1" and "No. 2". "Zhudi Tiao Yin Qu No. 2" evolved from the first, maintaining the same theme but adding more decorative sounds. Other examples include the Erhuang tune, Luguanbobo tune, Pipa tune, Sugudu tune, Erhu tune, and Zhonghu tune.

1.2 Major Keys

Major keys, or Qupai, are pieces artists use to sing poems and rhymes during performances. Major tunes consist of two main parts: prose and verse. The prose is usually recited, while rhyme is more sing-song and contains short and long sentences. The titles of the songs may be adapted to specific occasions or ceremonies. Examples include "Quanbagua," "Baguatou," "Wushengshenghao," "Shigongyang,"

“Qinghelaoren,” “Jixiang,” “Yuanshi,” “Zhouzhang,” “Huatong,” “Shihua,” “Shitong,” “Jiezi,” “Yangqi,” “Dengke,” “Kaijingxuanyunzhou,” and “Liqingsongshen.” Major keys are often named after the chanted scriptures' content. For instance, “Shigongyang” in the Tanyan refers to ten ceremonial offerings: flowers, fruit, incense, food, tea, clothes, water, talismans, lamps and wine, and wealth.

1.3 Minor Keys

Minor keys are commonly used pieces played by artists. They do not contain percussion instruments but usually include ten-sided cloud and gong instruments. Initially, there were over thirty minor-key pieces, but only twelve survived. Examples include “Shanpoyang,” “Daochunlai,” “Daoxialai,” “Daoqiulai,” “Daodonglai,” “Shuolongyin,” “LangtaoSha,” “Wannianhuan,” “Daiwu,” “Manwuyan,” “Liuyaojin,” and “Yijiangfeng.”

1.4 Miscellaneous Music

Miscellaneous music refers to other types of music artists perform, excluding major and minor keys. It is used for leisure time after dinner or funerals and not in rituals. Examples include “Bubujiao” and “Xiaobaimei.”

1.5 Percussion Music

Percussion music Qupai refers to the percussion music used in major key early Dongjing Chinese folk music performances. They mainly include cymbals, creating a calm, solemn atmosphere with a sonorous and powerful rhythm. Although artists could still perform these pieces in the 1960s, only six pieces survive today due to the aging of the artists. Examples include “Qigusantong,” “Longbaiwei,” “Baguawei,” “Qianwuhouwu,” “Daxia,” and “Shiqishi.”

Dongjing Chinese folk music is a rich tradition with diverse classifications, each serving unique purposes within Naxi culture. The following table summarizes the five main types of Dongjing Chinese folk music, providing descriptions and the number of songs within each category. As shown in the following chart, the classification types of songs are illustrated.

Table 2. The status of early Dongjing music repertoire

Type	Description	Number of Songs
Tuning Music	Small pieces played on bamboo flutes to calibrate instrument pitches, ensuring the band's performance accuracy. Examples include "Bamboo Flute Tuning No. 1" and "No. 2," Erhuang tune, Luguanbobo tune, Pipa tune, Sugudu tune, Erhu tune, and Zhonghu tune.	7
Major Keys (Sutra)	Used for singing poems and rhymes, typically featuring prose and verse sections. Named after the content of chanted scriptures, such as "Quan Bagua" and "BaGuaTou."	16
Minor Keys (Fine Tunes)	Commonly used music without percussion instruments, often including ten-sided cloud and gong instruments. Initially, more than thirty pieces, now only twelve are circulated.	12
Miscellaneous Music	Performed for leisure or funerals, not used in rituals. Examples include "Bubujiao," "Xiaobaimei," and "Shanzhishi."	2
Percussion Music Qupai	Used in early Dongjing Chinese folk music performances, featuring cymbals and cymbals, creating a solemn atmosphere with powerful rhythms. Only six pieces survive today.	6

These classifications reflect the diverse and rich musical heritage of Dongjing Chinese folk music, showcasing its various roles and styles within Naxi culture.

According to the investigation of the current development of Dongjing music and the interview and discussion with the relevant informant, Mr.Lin Jun (interview June 13, 2023), The Major key is rarely used in the current repertoire. In the early days, these pieces were often played in rituals because of the need for chanting, but many performers who could chant the verses are now elderly and no longer participate in performances.

Because the rhythm of the music in miscellaneous music is too difficult, the frequency of daily social performances has also been reduced.

Percussion music is not performed as a separate piece of music in daily activities and festivals. Therefore, Tuning music and Minor Keys are most commonly used in current performances.

2. Musical Instruments Used in Dongjing Chinese Folk Music

Dongjing Chinese folk music is widely circulated among folk groups, and musical instruments are divided into categories, including wind, string, and percussion. In folk parlance, this category is called Bunraku, and its percussion instruments are called Wuraku. This classification is used for music and involves the division of musical instruments. Bunraku is usually combined with entertainment, literature, and performances to present entertaining and literary performances. Martial music is traditionally paired with movements and musical rhythms and is played to create an exciting atmosphere.

The instrumental music performance types of Dongjing Chinese folk music are mainly divided into four types: tuning music, silk and bamboo music (also known as "Minor music"), wind and percussion ensemble (also known as "Major music"), and the percussion ensemble. Each type has unique musical characteristics and styles, and they can cooperate and complement each other to form a rich and colorful Dongjing Chinese folk music system.

The fine music in Dongjing Chinese folk music mainly comprises silk and bamboo instruments, supplemented by some small percussion instruments. In Lijiang Dongjing Chinese folk music, this category is called "Minor Music." Its tone is soft and delicate, and its melody is gentle.

Major music in Dongjing Chinese folk music uses large percussion instruments such as gongs, drums, bald instruments, and cymbals. The music shows grandeur and magnificence, presenting people with a resolute and heroic image. Da Le is usually used in important ceremonies, such as talking about scriptures, opening and closing altars, inviting gods, sending gods off, and parades in the streets.

2.1 Erhu

The Erhu, also known as the Huqin, is a traditional Chinese stringed instrument referred to as the Huqin in Dongjing music. The Erhu's structure consists of a bow, a soundbox, and strings. Typically, the Erhu is made from wood and snakeskin. Different types of wood produce Erhu with varying colors, shapes, and tones; the bow is usually made from horsehair. The choice of materials for making an Erhu is very particular, with different woods suitable for players of varying skill

levels. The Erhu's inner string is tuned to the note D, while the outer string is tuned to A, giving it an approximate range of three octaves.



Figure 21. Erhu

Source: Shuying Jian, from research fieldwork (2023)

In traditional Chinese music, the Huqin plays an important role and is widely used for solo, ensemble, and accompaniment. Its melodious melody and deep timbre make it indispensable to Dongjing Chinese folk music culture. This traditional musical instrument also injects a unique artistic charm into Dongjing Chinese folk music through its unique production technology and timbre expression.

2.2 Zhonghu

Zhonghu, also known as alto erhu, is similar in structure to the Erhu, with slight differences in shape. Although similar in appearance, there are obvious differences in timbre. The timbre of Zhonghu is relatively deep and rich.



Figure 22. Zhonghu

Source: Shuying Jian, from research fieldwork (2023)

In Dongjing Chinese folk music, Zhonghu mainly highlights the overall timbre. Combined with other Huqin and plucked instruments, the Zhonghu plays a unique and irreplaceable role in the Dongjing Chinese folk music called SiZhuYaYue. The timbre of Zhonghu adds depth and richness to the overall sound, presenting a rich and harmonious sound effect.

2.3 Erhuang

The Erhuang is a stringed instrument similar to the Jinghu and is very popular in Lijiang. It is classified as a Naxi stringed instrument commonly used to perform local Dongjing and Baishaxiyue music. The Erhuang is known for its small and delicate design, which is crafted from bamboo, highlighting its unique craftsmanship. It is typically played in a seated position, and the horsehair bow is used like the erhu. The Erhuang's two strings are tuned to G and D, and due to its compact structure, it has a limited range of only one octave. The instrument's distinct, high-pitched tone is particularly well-suited for folk music.



Figure 23. Erhuang

Source: Shuying Jian, from research fieldwork (2023)

2.4 Zhudi

The Zhudi is a wind instrument made from bamboo and has various types. Different types of Zhudi are used based on their shape, length, and the specific music being played. The primary material used to make Zhudi is bamboo. As a traditional instrument, the Zhudi has evolved from ancient times to remain popular today and is also one of the main instruments in Chinese Dongjing folk music.

The playing techniques are unique, including slow vibrato, slow amplitude air tremolo, and slow tones. These characteristics make the Zhudi richer in musical expression and full of features that integrate Naxi music. Due to its unique status and musical characteristics in Dongjing Chinese folk music, this instrument also plays the role of tuner.

พหุมนุ ปณฺ ทิโต ชีเว



Figure 24. Zhudi

Source: Shuying Jian, from research fieldwork (2023)

2.5 Quxiang Pipa

The Quxiang Pipa is a plucked string instrument originating from Dongjing Chinese folk music introduced to Lijiang during the Ming and Qing Dynasties and has been passed down to this day. The word pipa originally refers to the way the fingers play. The outward strumming is called "piao," and the inward plucking is called "piao." Lijiang Pipa is about 118 centimeters tall, and the widest part of its abdomen is about 38 centimeters. The panels are mostly paulownia or oak wood, and the backboard is usually mahogany or pear wood. There are three groups of upper, middle, and lower frets on the neck and panel, with four frets in each group. The upper four frets are decorative, called "phases," and are usually not used during performance. This design is consistent with the shape of the pipa in the Tang Dynasty. There are also similarities in the Baisha murals in Lijiang during the Ming Dynasty, which correspond to the pipa in the Dunhuang murals.



Figure 25. Quxiang Pipa

Source: Shuying Jian, from research fieldwork (2023)

Before the 1930s, the strings used for pipa were mainly silk strings. With the introduction of nylon strings, silk and nylon strings began to be used together. However, Lijiang pipa has always avoided using metal strings and winding strings. This is because metal strings are hard in texture. Although loud and crisp, they are not soft enough and can easily hurt your fingers. In contrast, silk and nylon strings are softer in texture, and combined with finger playing, the sound is softer and more beautiful.

The pipa shape used in Lijiang Dongjing Chinese folk music maintains the tradition of the Tang Dynasty. The shape of the Quxiang Pipa differs from that of the modern pipa. Lijiang's pipa playing method inherits the hand-playing method after Zhenguan in the Tang Dynasty, abandoning wooden picks, metal or bone nails, and playing directly with fingers. A playing method similar to Sugudu's is adopted in Pipa's performance. When the music involves notes A and E, the pipa will match

them an octave lower. In addition, the pipa also uses various playing techniques, such as fingering, tapping, vibrato, etc., during the performance.

In all Dongjing Chinese folk music, plucked instruments, such as silk or nylon strings, are usually used instead of steel strings. In the performance of Lijiang Dongjing Chinese folk music, the modern pipa is not used because the timbre of the modern pipa is too strong and unsuitable for playing the elegant music of Dongjing Chinese folk music. This can better maintain the coordination of timbre. The selection is based on consideration of timbre differences and acoustic effects.

2.6 Sugudu

Sugudu is a Naxi name that refers to a musical instrument made of iron walnut wood. This name comes from its unique shape. It has other Chinese names, such as Huobusi, and among the people in Lijiang, it is usually called Hubo.



Figure 26. Sugudu

Source: Shuying Jian, from research fieldwork (2023)

The shape characteristics of the Sugudu include the body's upper part and the instrument's lower part. The four pegs are on the left side of the headstock. The instrument's body has two resonance boxes; the lower part is wider, and the upper part is narrower. The lower resonance box is covered with python or sheepskin. The upper resonance box has a long opening on the right side of the piano body, which is hollowed out by wood chisels to maintain the beauty of the overall front image. There are nine month-shaped sound holes between the anti-resonance boxes and connected circular sound holes inside. The string grooves are located behind the headstock. The tuning of the four strings is from left to right, from low to high, bass E, A, D, and G in the key of B flat or C. The intervals are all pure fourths, consistent with the double bass.

In the Lijiang area, walnut wood is mainly used for making Sugudu, and chestnut wood is occasionally used. Sugudu is full of simple and fresh charm with its low and soft tone. When playing, the performer does not use shrapnel but directly uses the thumb and index finger of the right hand to pluck, using large up and down slides and vibrato playing methods to reflect the unique timbre of the melody. Players often quickly match the lower octave on the first note of each beat or the long notes A, E, and D.

In Lijiang Dongjing's Chinese folk music, Sugudu plays a unique and important role. Its deep bass blends with crisp treble, providing balanced and full support for the entire band's sound. The timbre of Sugudu is intertwined with other musical instruments to create a musical picture full of ancient traditional atmosphere. Its unique plucking method allows the player to create beautiful melodies and melodious rhythms between the notes.

2.7 Sanxian

Sanxian is a plucked instrument. It has many varieties, including major Sanxian, small Sanxian, and electric Sanxian. The structure of the Sanxian is mainly composed of a wooden resonance box, three strings, and a piano handle. The sound box is square and round, with both sides covered with snakeskin. Usually, the strings are made of silk, and the arrangement order of the three strings is the outer string, middle string, and inner string, and their sounds are also D, G, and C in that order. Players usually play the Sanxian by strumming and plucking the strings. Its tone is

pure and bright, which is important in highlighting the sound effects in Dongjing Chinese folk music.



Figure 27. Sanxian

Source: Shuying Jian, from research fieldwork (2023)

2.8 Guqin

Guqin has a long history of development and has various shapes. The piano surface is usually made of wooden material. The appearance of the piano body shows an internal and external arc. The strings are mostly made of silk strings. The surface of the Guqin is arranged from outside to inside and from thick to thin, using the traditional Chinese pentatonic scale for tuning, with scales of Gong, Shang, Jiao, Zhi, and Yu. The Guqin has a wide vocal range, covering four octaves, and its sound gives a sense of tranquility and depth.



Figure 28. Guqin

Source: Shuying Jian, from research fieldwork (2023)

Performers mainly use various playing techniques, such as plucking and sliding, to show rich and colorful musical expressions, including overtones, portamento, and vibrato. In traditional music, the guqin occupies a special position. In ancient times, literati often used the guqin as a companion when discussing poetry and books to express their emotions and thoughts. In Dongjing Chinese folk music, the guqin has become an indispensable and important instrument in silk and bamboo music, injecting unique charm and profound artistic connotation into Dongjing Chinese folk music.

2.9 Guzheng

Guzheng is a plucked instrument with a single string and single tone, usually consisting of 12 strings. Its types are also divided into five-tone Guzheng and seven-tone Guzheng, and its structure includes a panel, head, string, front string hole, rear string hole, tail, and other parts. Guzheng is usually made of wooden materials.

Players usually use various techniques, such as fretted notes, slides, vibrato, overtones, chants, strums, and various finger techniques to play. The guzheng can

play both lyrical adagio and lively allegro. It has a wide range of musical expression capabilities, allowing it to adapt to different music performances. At the same time, it shows various musical characteristics in Dongjing Chinese folk music.



Figure 29. Guzheng

Source: Shuying Jian, from research fieldwork (2023)

2.10 Shimianyunluo

As the name suggests, the ten-sided gong percussion instrument comprises ten small gongs. Since the top gong is usually not used, the popular saying is that it is called the "nine-tone gong." Ten small gongs are placed on the wooden frame. Except for the first small gong, which is rarely used and is located at the top, the remaining nine gongs are arranged in a regular nine-square grid. Specifically, the horizontal arrangement is divided into one, three, and three. The vertical arrangement is three, four, and three. This layout creates a unique structure for the gong, allowing it to produce various acoustic effects when played.

The Shimianyunluo performs by striking it with a hammer to produce sound. The top gong is C, The gong sounds in the first row are B, A, and G from left to right;

the sounds in the second row are D, E, and F from left to right, and the sounds in the third row are G, A, and G from left to right.

In Lijiang Dongjing Chinese folk music, the status of the cloud gong is equivalent to that of a band conductor, and the ten-sided cloud gong performer is usually the president or business leader of the Dongjing Chinese Folk Music Association. As a percussion instrument, gongs dominate the overall rhythm. Since the musical instrument transmission of learning Dongjing Chinese folk music is mainly through oral and mental teaching, the melody may occasionally be forgotten during the performance. In this case, the performer can rely on the notes the Yun Gong player prepared to recall the melody phrases. Therefore, the ten-faced cloud gong is vital in Dongjing Chinese folk music. It can accurately guide the speed of the music and, at the same time, help the performer re-master the music that has been learned.



Figure 30. Shimianyunluo

Source: Shuying Jian, from research fieldwork (2023)

2.11 Dulcimer

The dulcimer is a stringed instrument consisting of a resonance box, string pegs, and other important parts, with 144 strings. The strings are struck with bamboo

hammers held in both hands to produce sound when playing. The dulcimer has a wide range of sounds, divided into bass, middle, treble, and sub-treble ranges.



Figure 31. Dulcimer

Source: Shuying Jian, from research fieldwork (2023)

2.12 Dagu (Drum)

The Dagu is a percussion instrument made of a wooden barrel covered with leather. It is usually placed vertically when played and struck with handheld drumsticks. Different striking methods can be used depending on the music, and the drumsticks can be struck on the center or edge of the drum.

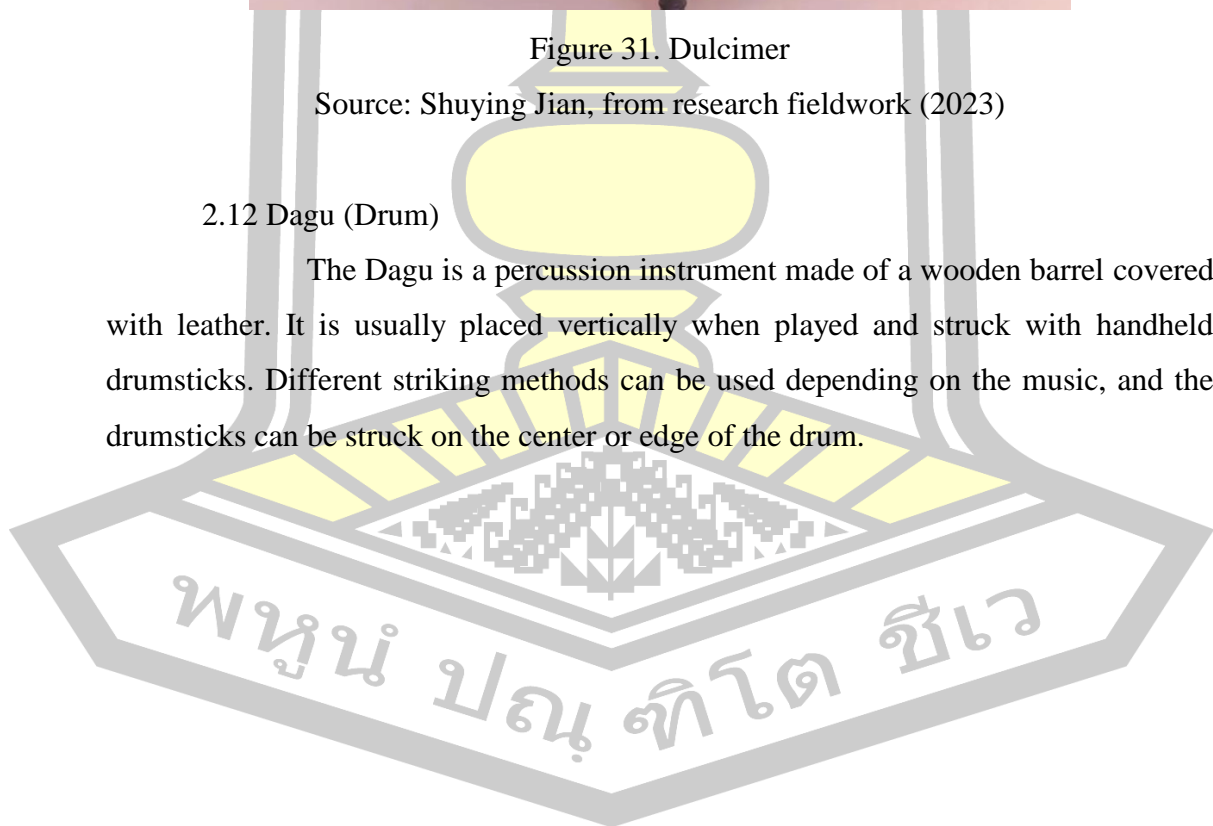




Figure 32. Dagu (Drum)

Source: Shuying Jian, from research fieldwork (2023)

In conclusion, Dongjing Chinese folk music utilizes various musical instruments classified into wind, string, and percussion categories. There are four main types of instrumental music performances: tuning, silk and bamboo music (Minor music), wind and percussion ensemble (Major music), and the percussion ensemble. Each type has unique musical characteristics, styles, and purposes, contributing to the rich and colorful Dongjing Chinese folk music system. For example, "Minor Music" primarily uses silk and Zhudi instruments to produce a soft, delicate tone. In contrast, "Major Music" employs large percussion instruments like gongs and drums to create a grand, heroic atmosphere for important ceremonies.

Specific instruments play crucial roles within these categories. The Huqin, or Erhu, known for its melodious and deep timbre, is essential for solo, ensemble, and accompaniment performances. The Zhonghu and Erhuang add depth and richness to the music, while the Dadihu is a bass support instrument. Due to its expressive

techniques, the Zhudi (bamboo flute) is central to tuning music. Unique instruments like Luguanbobo, Quxiang Pipa, and Sugudu add distinctive sounds and cultural significance. Plucked instruments such as Sanxian and Guzheng offer varied musical expressions, while the Shimianyunluo (ten-sided gong) and upright bass drum provide the rhythmic foundation and ceremonial importance. With their historical roots and intricate playing techniques, these instruments ensure the preservation and continued evolution of Dongjing Chinese folk music.

3. Musical Characteristics of Dongjing Chinese Folk Music

3.1 Zhudi Tiao Yin Qu

Lijiang Dongjing Chinese folk music has continued the traditional performance method of using "tuning music" to coordinate the pitch of each instrument, ensuring the overall quality and level of the music. Tuning music serves as a guide or overture in the performance tradition of the Naxi people. The Naxi people interpreted "Du" as an ensemble piece in the early days. As the difficulty of playing skills increased, artists applied it to tune the tune, as shown in Figure 31.

ZhuDiTiaoYinQu

(DongJing Chinese Folk Music)

Transcription by Shuying Jian
from fieldwork in July 2023

1=#C
自由地

a

3 b c

5 d



Figure 33. Zhudi Tiao Yin Qu

Source: Shuying Jian, transcription from fieldwork in July 2023

3.1.1 Melodic pattern

This Zhudi Tiao Yin Qu is a free-flowing piece, so Chen Qiuyuan and Yang Zenglie's notation uses dotted bar line notation, from which we can see the context and structure of the music. This piece is composed of four phrases, with sentences of different lengths. In terms of phrase structure, this is a juxtaposed and contrasted four-phrase section: phrase a (bars 1-2), phrase b (bar 3), phrase c (bar 4), and phrase d (bar 5).

The music starts slowly from the lowest note, "A," with the phrase slowly laying out the story's background in a slow rhythm. The Yu Yin and Bian Zhi Yin are freely extended. The emergence of Bian Zhi Yin adds an ethnic flavor to the music. Phrase b continues the melodic development of phrase A, adding playing techniques like wave, vibrato, and dotted rhythm patterns, giving the music new vitality. Phrase c reaches the climax, hitting the highest note, "E." Phrase d gradually ends the story, with the melody descending from the highest note back to the main note, concluding with vibrato on Yu Yin. A common feature of these four phrases is the long sustain on Yu Yin, giving the minor key music a bright color.

3.1.2 Mode structures

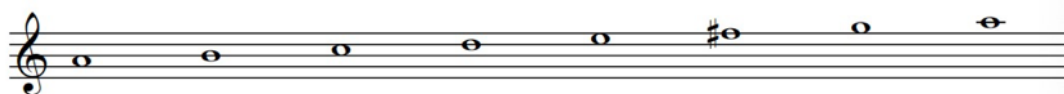


Figure 34. Zhudi Tiao Yin Qu Scale

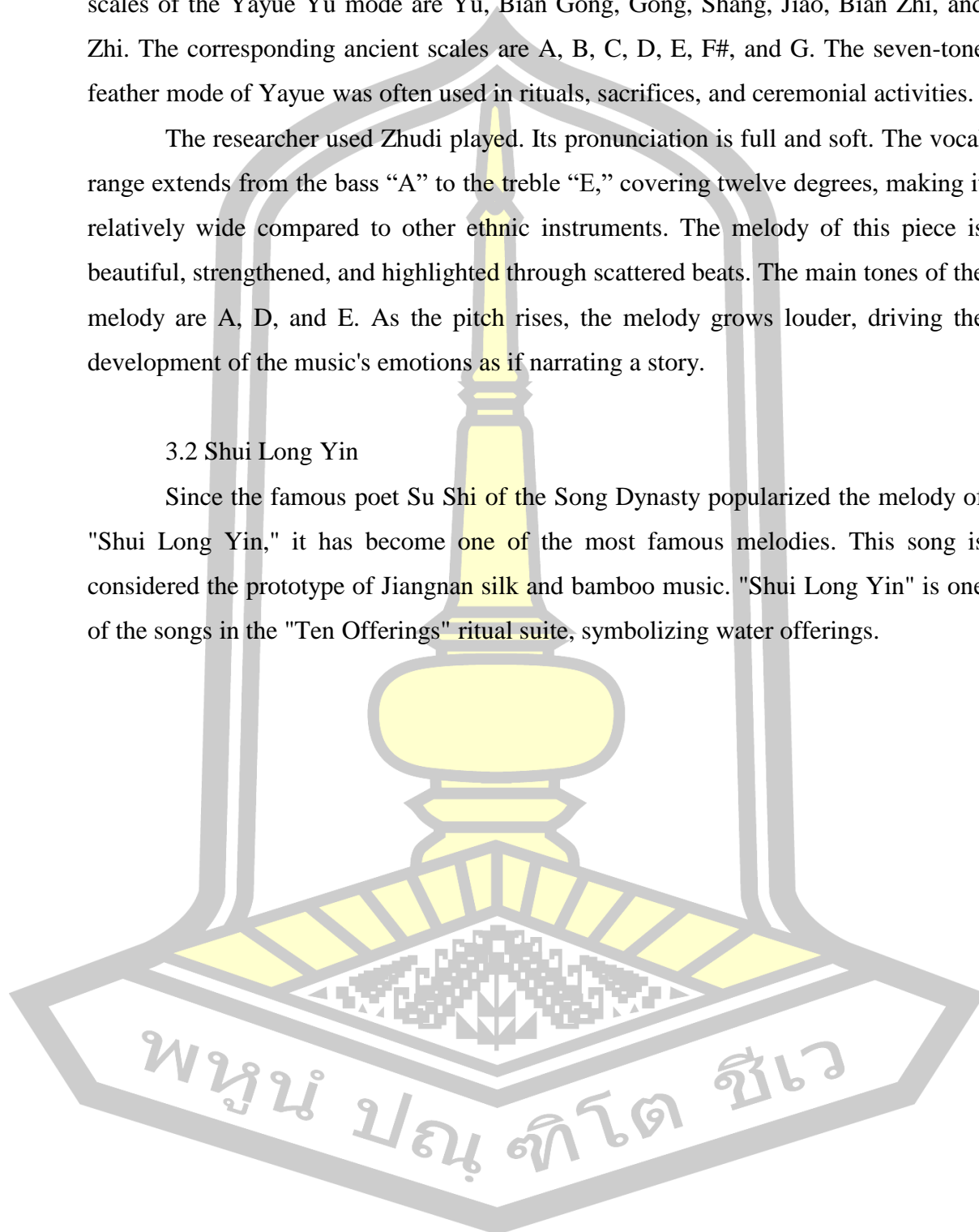
Source: Made by Shuying Jian, July 2023

This piece adopts the traditional Chinese Yayue seven-tone Yu mode. The scales of the Yayue Yu mode are Yu, Bian Gong, Gong, Shang, Jiao, Bian Zhi, and Zhi. The corresponding ancient scales are A, B, C, D, E, F#, and G. The seven-tone feather mode of Yayue was often used in rituals, sacrifices, and ceremonial activities.

The researcher used Zhudi played. Its pronunciation is full and soft. The vocal range extends from the bass “A” to the treble “E,” covering twelve degrees, making it relatively wide compared to other ethnic instruments. The melody of this piece is beautiful, strengthened, and highlighted through scattered beats. The main tones of the melody are A, D, and E. As the pitch rises, the melody grows louder, driving the development of the music's emotions as if narrating a story.

3.2 Shui Long Yin

Since the famous poet Su Shi of the Song Dynasty popularized the melody of "Shui Long Yin," it has become one of the most famous melodies. This song is considered the prototype of Jiangnan silk and bamboo music. "Shui Long Yin" is one of the songs in the "Ten Offerings" ritual suite, symbolizing water offerings.



Shui Long Yin

(DongJing Chinese Folk Music)

1=#C
Andante = 72 a a1

6 b

11 c

16 b1

21

25 1. 2. V

Transcription by Shuying Jian
from fieldwork in July 2023

Figure 35. Shui long yin

Source: Shuying Jian, transcription from fieldwork in July 2023

3.2.1 Melodic pattern

The melody of "Shui Long Yin" is based on 4/4 time as the rhythmic framework, with an Andante speed of 72 beats per minute. The falling notes of the folk song "Shui Long Yin" mostly end with the mode YuYin "A#" and the mode JiaoYin "E#," concluding with the GongYin "C#" at the end of the whole song. This technique aligns with the tone of "Shui Long Yin," making the melody beautiful and contagious, expressing the philosophical thinking of ancient literati.

3.2.2 Mode structures

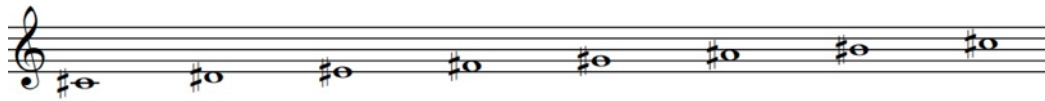


Figure 36. Shui Long Yin Scale

Source: Made by Shuying Jian, July 2023

This piece adopts the traditional Chinese C# Gong Yayue seven-tone mode. The musical scale of the Yayue mode includes Gong, Shang, Jiao, Bian Zhi, Zhi, Yu, and Bian Gong. The corresponding roll call scales are C#, D#, E#, F#, G#, A#, B#, and C#. In ancient times, elegant music was often used in etiquette and ceremonial occasions. The modal key of "Shui Long Yin" uses C# as the GongYin, with the main sound being "C#- D#- E#- G# - A#." This feature runs through the first phrase (bars 1-4) and the second (bars 5-8).

3.3 Yi Jiang Feng

In Lijiang Dongjing Chinese folk music, performers must firmly remember the repertoire by reciting scores. This ensures they master the improvisation rules and maintain the original melody framework during performances.

Yi Jiang Feng

(DongJing Chinese Folk Music)

Transcription by Shuying Jian
from fieldwork in July 2023

Largo

Dizi *mf*

Cha *mp*

Luo *mp*

Gu *mf*

Huobusi *mp*

Guzhang *mp*

Pipa *mp*

Zhonghu *mp*

Dahu *mp*

Figure 37. Yi Jiang Feng

Notation: Shuying Jian, transcription from fieldwork in July 2023

2

Dizi

Cha

Luo

Gu

Huobusi

Guzhang

Pipa

Zhonghu

Dahu

Figure 38. Yi Jiang Feng

Notation: Shuying Jian, transcription from fieldwork in July 2023



Figure 39. Yi Jiang Feng

Notation: Shuying Jian, transcription from fieldwork in July 2023

3.3.1 Melodic pattern

This piece has a total of 144 bars. It belongs to a longer repertoire, requiring performers with a certain foundation. In "Yi Jiang Feng," performers use "urging performance" to improvise, mainly based on the speed and style of the performance. In traditional Chinese music culture, repetitive performance is a commonly used technique and is considered one of the most important features of traditional Chinese music.

In Lijiang Dongjing, the ability to perform repeatedly is a standard for evaluating the performance level of musicians. Performers improvise by adding

flourishes according to the melody framework, an important aspect of repeated performance. These rich repetitions are formed through long-term musical practice. Lijiang Dongjing Chinese folk music has developed its own playing rules, allowing learners to perform repetitively once they master these skill systems and rules. Some repetitions have "family" and "school" characteristics, existing differently among performers and genres.

3.3.2 Mode structures

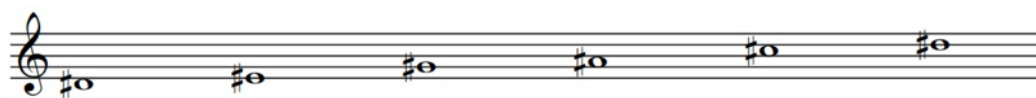


Figure 40. Yi Jiang Feng Scale

Source: Made by Shuying Jian, July 2023

This piece adopts the traditional Chinese D# Shang mode scale composition: Shang, Jiao, Zhi, Yu, Gong, Shang, with corresponding roll call scales D#, E#, G#, A#, C#, and D#. "Repeated performance" is a fast-paced, emotionally strong addition, usually appearing at a piece's beginning (opening). Carefully arranged "repeated performance" adds new fun. The "repeated performance" level is often an important criterion for evaluating the performance skills and musical cultivation of Lijiang Dongjing performers and is a key content in transmission. In the "Yi Jiang Feng plucked instruments," overlapping notes formed by empty strings and easy-to-play finger positions are used as accompaniment. Players master increasingly complex repetitive playing methods, mainly reflected in the combination of music speed and rhythm types.

Opening fragment of the original song of "Yi Jiang Feng"



Using urging performance techniques and incorporating improvised "Yi Jiang Feng" ensemble

In short, if the formation of Lijiang Dongjing Chinese folk music is seen as a process, then repeated performance is the final completed form of Lijiang Dongjing Chinese folk music. After mastering these rules, learners can apply them to different musical works, continuously accumulate experience, master skills, and gradually form their own style. That is to say, performers need to memorize the repeated performances proficiently, and since the foundation of memorization is the existing melody and musical structure in the Lijiang Dongjing score, the music formed by repeated performances is a new version of the existing melody.

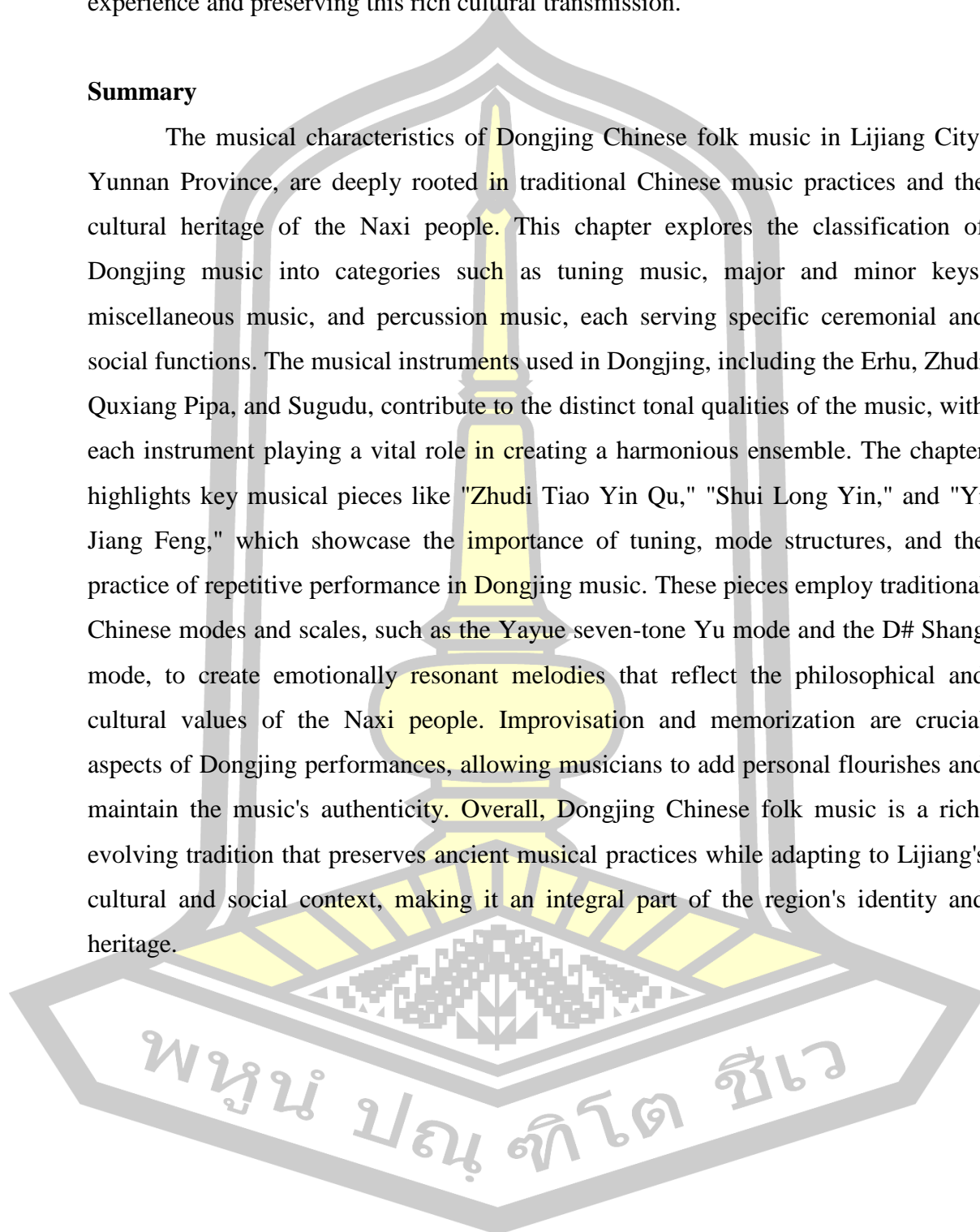
In conclusion, Dongjing Chinese folk music from Lijiang preserves its traditional performance practices, particularly the "tuning music" method to ensure each instrument's pitch coordination. Initially interpreted as an ensemble piece by the Naxi people, this approach has evolved into a tuning mechanism as playing skills became more sophisticated. For instance, the "Zhudi Tiao Yin Qu" is a free-flowing piece composed of four contrasting phrases, starting slowly from the lowest note and reaching a climax before concluding with vibrato on Yu Yin. This piece employs the traditional Chinese Yayue seven-tone Yu mode, characterized by a broad vocal range and a melodic structure that emphasizes the development of musical emotions. Similarly, "Shui Long Yin," popularized by Song Dynasty poet Su Shi, uses a 4/4 rhythmic framework and the traditional C# Gong Yayue seven-tone mode to create a beautiful and contagious melody, reflecting the philosophical thinking of ancient literati.

Another notable piece, "Yi Jiang Feng," highlights the importance of memorization and improvisation in Dongjing Chinese folk music. Performers must memorize the repertoire to master improvisation rules, adding flourishes to the melody framework through "urging performance." This practice of repetitive performance is a key feature of traditional Chinese music, allowing performers to develop their skills and style over time. The piece uses the D# Shang mode scale, showcasing overlapping notes and complex repetitive playing methods. Overall, Dongjing Chinese folk music is deeply rooted in ancient modes and long-term folk practice, reflecting the cultural and social background of the Naxi people. Its unique characteristics and performance methods make it an essential part of Naxi

entertainment and celebration, with repeated performances enhancing the musical experience and preserving this rich cultural transmission.

Summary

The musical characteristics of Dongjing Chinese folk music in Lijiang City, Yunnan Province, are deeply rooted in traditional Chinese music practices and the cultural heritage of the Naxi people. This chapter explores the classification of Dongjing music into categories such as tuning music, major and minor keys, miscellaneous music, and percussion music, each serving specific ceremonial and social functions. The musical instruments used in Dongjing, including the Erhu, Zhudi, Quxiang Pipa, and Sugudu, contribute to the distinct tonal qualities of the music, with each instrument playing a vital role in creating a harmonious ensemble. The chapter highlights key musical pieces like "Zhudi Tiao Yin Qu," "Shui Long Yin," and "Yi Jiang Feng," which showcase the importance of tuning, mode structures, and the practice of repetitive performance in Dongjing music. These pieces employ traditional Chinese modes and scales, such as the Yayue seven-tone Yu mode and the D# Shang mode, to create emotionally resonant melodies that reflect the philosophical and cultural values of the Naxi people. Improvisation and memorization are crucial aspects of Dongjing performances, allowing musicians to add personal flourishes and maintain the music's authenticity. Overall, Dongjing Chinese folk music is a rich, evolving tradition that preserves ancient musical practices while adapting to Lijiang's cultural and social context, making it an integral part of the region's identity and heritage.



CHAPTER VI

The Digital Media Resources for the Preservation and Transmission of Dongjing Chinese Folk Music in Lijiang City, Yunnan Province

This chapter explains the creation and utilization of digital content to enhance the visibility and accessibility of Dongjing Chinese folk music. The process of producing music videos is elucidated through detailed storyboarding, emphasizing the translation of traditional music notation and the incorporation of video editing techniques. The chapter also delves into using popular digital platforms like Bilibili to share and promote these videos, thus engaging a broader, younger audience. Expert evaluations provide valuable insights into optimizing digital strategies, highlighting these efforts' cultural significance and educational potential. This multifaceted approach preserves the rich heritage of Dongjing Chinese folk music and revitalizes it, fostering a deeper appreciation and understanding among new generations. The topics of this chapter are as follows:

1. Creating Storyboards for Dongjing Chinese folk music Pieces
2. Producing Music Videos for Dongjing Chinese folk music
3. Utilizing Digital Platforms for Promotion
4. Expert Evaluations and Recommendations

1. Creating Storyboards for Dongjing Chinese Folk Music Pieces

To create effective storyboards, three frequently used works were selected:

1.1 Zhudi Tiao Yin Qu

The bamboo flute performance piece is commonly used at the opening of the Dayan Ancient Concert in Lijiang City to adjust the tone of each instrument. Here is the plan for storyboarding "Zhudi Tiao Yin Qu":

Step 1: Display the instrument.

- Record the display screen of the Zhudi instrument, highlighting its features and craftsmanship.
- Include a brief description of the bamboo flute's significance in Dongjing Chinese folk music and its role in the ensemble.

Step 2: Instrument introduction.

- Record a detailed introduction of the Zhudi instrument, including its basic structure, materials used, and historical significance.
- Provide insights into the traditional craftsmanship of making the bamboo flute and its evolution over time.

Step 3: Playing posture.

- Record a demonstration of correctly using and holding the bamboo flute, emphasizing proper posture and playing techniques to ensure the best sound quality.
- Include close-up shots of finger placements and movements to aid learners in understanding the precise techniques required.

Step 4: Instrument performance

- Record the performance of "Zhudi Tiao Yin Qu," showcasing its role in adjusting the ensemble's tone and integrating it into the music.
- Add commentary from a musician explaining the nuances of playing "Zhudi Tiao Yin Qu" and its significance in the performance.

1.1.1 Zhudi (Bamboo Flute)

Details: The Zhudi, or bamboo flute, is a key wind instrument in Dongjing Chinese folk music known for its bright and clear sound. Typically made from bamboo, it features a series of holes covered or uncovered by the player to produce different notes.

Role: It plays a crucial role in setting the pitch for the ensemble, ensuring that all instruments are in tune before a performance begins.

Functions: Used primarily in tuning music, the Zhudi helps calibrate the pitches of other instruments. It also adds a light, melodic layer to the music, often used in leading or solo sections.

พหุ ประถมศึกษา





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongging music to promote to young people</p>	 <p>Scene Start: Zhudi Duration: 1 minute</p>	 <p>Scene Start: Zhudi Duration: 1 minute</p>	 <p>Scene Start: Zhudi Duration: 1 minute</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot Video about musical instrument, showing the Zhudi</p>	<p>Introduce how to play the instrument and how to use the fingers</p>	<p>Introduce what it is like when playing a musical instrument, standing or sitting</p>
 <p>Scene Start: Zhudi Duration: 1 minute 23 seconds</p> <p>Show how the instrument is played in the piece</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Sugudu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 41. ZhudiTiaoyinqu storyboard

Source: Shuying Jian, design and create in May 2024



Figure 42. “ZhudiTiaoyinqu” Zhudi instruments video

Source: Shuying Jian, design and create in May 2024

1.2 Shuilongyin

It has been adapted by the Dayan Ancient Music Society to use a single guqin to suit the modern performance environment. Originally an ensemble piece, the current version reflects these adaptations. The storyboard plan for "Shuilongyin" includes:

Step 1: Display the instrument

- Record the display screen of the guqin instrument, highlighting its elegant design and craftsmanship.
- Include information about the historical context of the guqin and its significance in traditional Chinese music.

Step 2: Instrument introduction

- Record an introduction of the guqin, including its basic structure, materials, and historical context.
- Provide insights into the role of the guqin in Dongjing Chinese folk music and its adaptation for modern performances.

Step 3: Playing posture

- Record a demonstration of using and playing the guqin correctly, covering posture, finger techniques, and other playing skills.
- Include close-up shots of finger movements and techniques to aid learners in mastering the guqin.

Step 4: Instrument performance

- Record the actual performance of "Shuilongyin" on the guqin, illustrating how it is performed in the modern adaptation of Dongjing Chinese folk music.
- Add commentary from a musician explaining the changes to "Shuilongyin" and their impact on the performance.

1.2.1 Guqin

Details: The Guqin is a traditional Chinese string instrument known for its rich, mellow tones. It has seven strings and a flat body, and it is traditionally made from wood.

Role: The Guqin is a solo instrument in modern adaptations of Dongjing Chinese folk music. It provides a deep, resonant sound that contrasts with the higher-pitched instruments.

Functions: It is used to play melodic lines and provide harmonic support. Its music often reflects the philosophical and meditative qualities of traditional Chinese culture.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: Guqin Duration: 1 minute</p>	 <p>Scene Start: Guqin Duration: 1 minute</p>	 <p>Scene Start: Guqin Duration: 1 minute</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Guqin</p>	<p>Introducing how to play Guqin and fingering use</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 <p>Scene Start: Guqin Duration: 1 minute</p> <p>Show how to play a piece of music on Guqin</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Sugadu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 43. “Shuilingyin” storyboard

Source: Shuying Jian, design and create in May 2024



Figure 44. “Shuilingyin” Guqin instruments video

Source: Shuying Jian, design and create in May 2024

1.3 Yijiangfeng

The Lijiang Dayan Ancient Music Association performed a large-scale band ensemble piece involving 12 instruments. Due to social changes, additional instruments like the Guzheng and Guqin have been included. The storyboard plan for "Yijiangfeng" involves:

Step 1: Display of instruments

- Record the display screen of each of the 12 instruments involved in the performance, highlighting their unique features and designs.
- Briefly describe each instrument's role in "Yijiangfeng" and their significance in Dongjing Chinese folk music.

Step 2: Instrument introduction

- Record an introduction of each instrument, including its basic structure, historical background, and role in the ensemble.
- Provide insights into the craftsmanship and cultural significance of each instrument.

Step 3: Playing posture

- Record demonstrations of the correct playing techniques for each instrument, emphasizing posture, finger placement, and specific playing skills.
- Include close-up shots of playing techniques to help learners understand the nuances of each instrument.

Step 4: Instrument performance

- Record the actual performance of each instrument in "Yijiangfeng," showing how each contributes to the overall musical piece.
- Add commentary from musicians explaining their roles in the ensemble and the collaborative process involved in performing "Yijiangfeng."

1.3.1 Erhu

Details: The Erhu is a two-stringed bowed instrument known for its expressive and emotive sound. It has a long neck, a small resonator covered with snakeskin, and a bow.

Role: It often plays the main melody or a counter-melody, adding an emotional and lyrical quality to the music.

Functions: The Erhu's versatility allows it to be used for solo performances, ensemble pieces, and accompaniment. Its wide range of expressive capabilities makes it a central instrument in Dongjing Chinese folk music.



Video: Musical Instrument			
Shoot Date: June, 2023			
Other Notes: Create digital media for Dongjing music to promote to young people			
Template Supplied By: Music Industry How To www.musicindustryhowto.com	Scene Start: Erhu Duration: 57seconds	Scene Start: Erhu Duration: 57seconds	Scene Start: Erhu Duration: 57seconds
	Shoot a video about the musical instrument, showing the Erhu	Introducing how to play Erhu and fingering use	Record in the video taken whether the performer is sitting or standing while playing
			
Scene Start: Erhu Duration: 57seconds	Scene Start: Duration:	Scene Start: Suguadu Duration:	Scene Start: Duration:
Show how to play a piece of music on Erhu			

Figure 45. Erhu storyboard

Source: Shuying Jian, design and create in May 2024



Figure 46. Erhu instruments video

Source: Shuying Jian, design and create in May 2024

1.3.2 Zhonghu

Details: The Zhonghu is similar to the Erhu but produces a deeper and richer sound. It has a larger resonator and thicker strings.

Role: It provides the lower harmonic support in the ensemble, complementing the higher-pitched instruments.

Functions: The Zhonghu plays bass lines and harmonic accompaniments, adding richness and depth to the overall sound.





Video: Musical Instrument Shoot Date: June, 2023 Other Notes: Create digital media for Dongjing music to promote to young people	 Scene Start: Zhonghu Duration: 51seconds Shoot a video about the musical instrument, showing the Zhonghu	 Scene Start: Zhonghu Duration: 51seconds Introducing how to play Zhonghu and fingering use	 Scene Start: Zhonghu Duration: 51seconds Record in the video taken whether the performer is sitting or standing while playing
Template Supplied By: Music Industry How To www.musicindustryhowto.com	 Scene Start: Zhonghu Duration: 51seconds Show how to play a piece of music on Zhonghu	Scene Start: Duration: _____ _____ _____	Scene Start: Duration: _____ _____ _____

Figure 47. Zhonghu storyboard

Source: Shuying Jian, design and create in May 2024

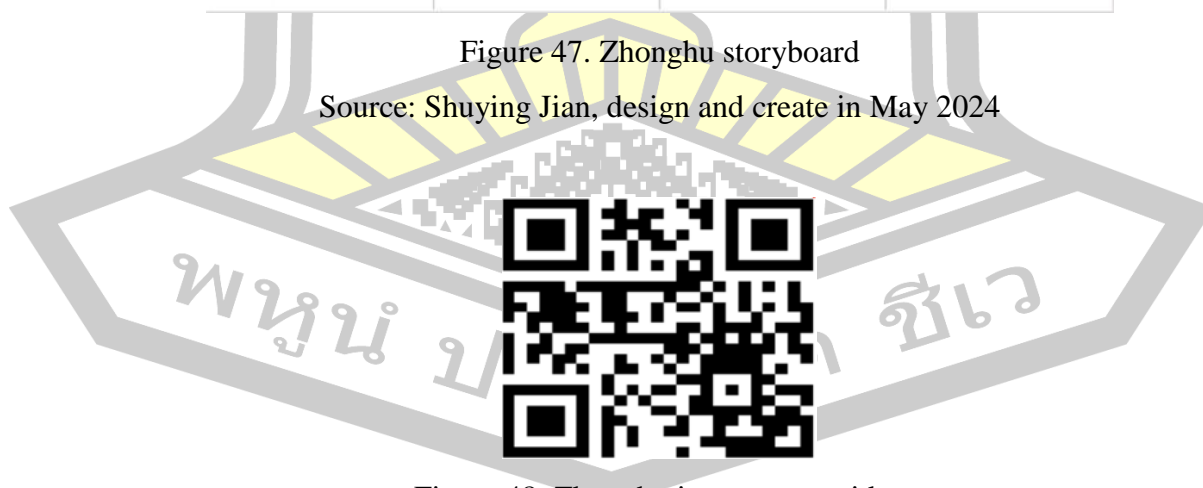


Figure 48. Zhonghu instruments video

Source: Shuying Jian, design and create in May 2024

1.3.3 Guzheng

Details: The Guzheng is a large plucked string instrument with a wide range and expressive capabilities. It has a long, curved body and multiple strings.

Role: It provides melodic and harmonic support, often used for lyrical and expressive passages.

Functions: The Guzheng is used for solo performances, accompaniment, and as part of the ensemble, adding a rich and resonant sound to the music.

<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongting music to promote to young people</p>	 <p>Scene Start: Guzheng Duration: 1 minute</p>	 <p>Scene Start: Guzheng Duration: 1 minute</p>	 <p>Scene Start: Guzheng Duration: 1 minute</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Guzheng</p>	<p>Introducing how to play Guzheng and fingering use</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 <p>Scene Start: Guzheng Duration: 1 minute</p> <p>Show how to play a piece of music on Guzheng</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Sugiadu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 49. Guzheng storyboard

Source: Shuying Jian, design and create in May 2024



Figure 50. Guzheng instruments video

Source: Shuying Jian, design and create in May 2024

1.3.4 Quxiang Pipa

Details: The Quxiang Pipa is a traditional plucked string instrument with a pear-shaped body and four strings. It is known for its versatile playing techniques and expressive sound.

Role: It provides melodic and rhythmic support, often used for intricate and fast passages.

Functions: The Pipa is used for solo performances and as part of the ensemble, adding a bright and lively quality to the music.

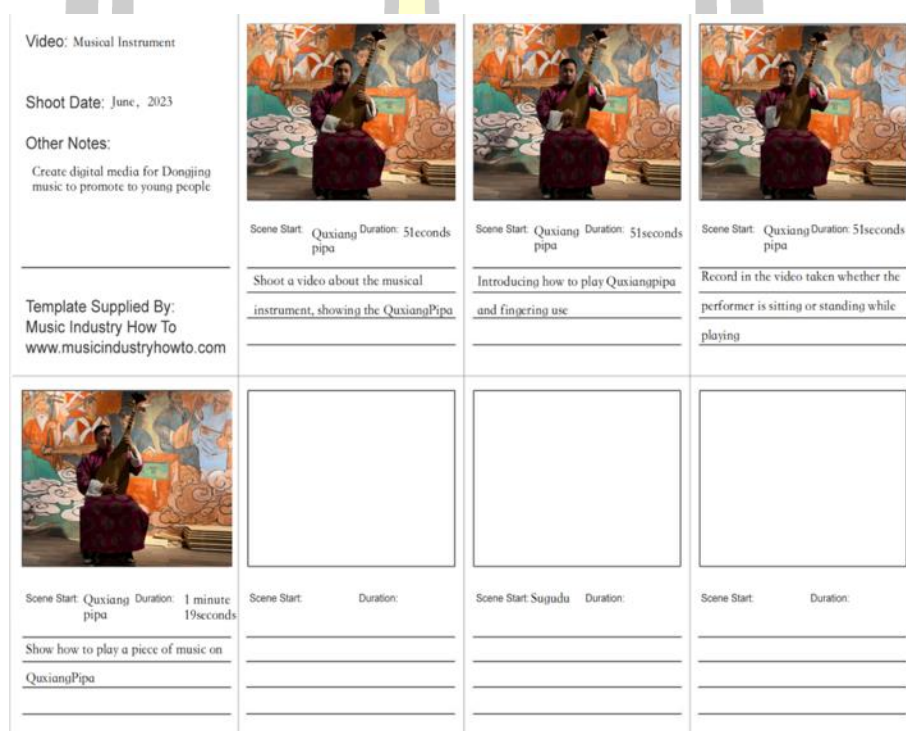


Figure 51. Quxiang Pipa storyboard

Source: Shuying Jian, design and create in May 2024



Figure 52. Quxiang Pipa instruments video

Source: Shuying Jian, design and create in May 2024

1.3.5 Dagu (Drum)

Details: The Dagu is a large traditional Chinese drum known for its deep and resonant sound. It has a cylindrical body covered with leather.

Role: It provides the rhythmic foundation for the ensemble, driving the tempo and adding intensity to the music.

Functions: The Dagu is used for rhythmic accompaniment, providing a strong, steady beat that underpins the entire ensemble.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: Lishidagu Duration: 50seconds</p>	 <p>Scene Start: Lishidagu Duration: 50seconds</p>	 <p>Scene Start: Lishidagu Duration: 50seconds</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Lishidagu</p>	<p>Introducing how to play Lishidagu and use of hands</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 <p>Scene Start: Lishidagu Duration: 50seconds</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Suguadu Duration:</p>	<p>Scene Start: Duration:</p>
<p>Show how to play a piece of music on Lishidagu</p>	<p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p>

Figure 53. Dagu (Drum)

Source: Shuying Jian, design and create in May 2024



Figure 54. Dagu (Drum) instruments video

Source: Shuying Jian, design and create in May 2024

1.3.6 Sugudu

Details: The Sugudu is a plucked string instrument known for its distinctive sound and cultural significance in Dongjing Chinese folk music. It has a long neck and a resonant body.

Role: It adds a unique tonal color to the ensemble, supporting the melody with its rhythmic and harmonic contributions.

Functions: The Sugudu is used for rhythmic accompaniment and melodic interludes, enriching the overall musical texture with its distinctive timbre.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: Sugudu Duration: 52seconds</p>	 <p>Scene Start: Sugudu Duration: 52seconds</p>	 <p>Scene Start: Sugudu Duration: 52seconds</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Sugudu</p>	<p>Introducing how to play Sugudu and fingering use</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 <p>Scene Start: Sugudu Duration: 52seconds</p> <p>Show how to play a piece of music on Sugudu</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Sugudu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 55. Sugudu storyboard

Source: Shuying Jian, design and create in May 2024



Figure 56. Sugudu instruments video

Source: Shuying Jian, design and create in May 2024

1.3.7 Erhuang

Details: The Erhuang is a stringed instrument that produces a deep and mellow sound, similar to the Erhu. It is constructed with a slightly longer body and softer strings.

Role: It adds a warm, resonant layer to the ensemble, often used in slower, more contemplative pieces.

Functions: The Erhuang is used for melodic and harmonic purposes, providing a rich, textured sound that enhances the ensemble.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: ErHuang Duration: 53seconds</p>	 <p>Scene Start: ErHuang Duration: 53seconds</p>	 <p>Scene Start: ErHuang Duration: 53seconds</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Erhuang</p>	<p>Introducing how to play Erhuang and fingering use</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 <p>Scene Start: ErHuang Duration: 1 minute 23seconds</p> <p>Show how to play a piece of music on Erhuang</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Suguadu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 57. Erhuang storyboard

Source: Shuying Jian, design and create in May 2024



Figure 58. Erhuang instruments video

Source: Shuying Jian, design and create in May 2024

1.3.8 Sanxian

Details: The Sanxian is a three-stringed, plucked instrument with a long neck and a resonant body covered in snakeskin. It produces a deep, resonant tone.

Role: It adds a rhythmic and harmonic layer to the ensemble, supporting the melody with its distinctive sound.

Functions: The Sanxian is used for both rhythmic accompaniment and melodic passages, adding depth and texture to the music.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: Sanxian Duration: 53seconds</p>	 <p>Scene Start: Sanxian Duration: 53seconds</p>	 <p>Scene Start: Sanxian Duration: 53seconds</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Sanxian</p>	<p>Introducing how to play Sanxian and fingering use</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 <p>Scene Start: Sanxian Duration: 53seconds</p> <p>Show how to play a piece of music on Sanxian</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Sujudu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 59. "Sanxian storyboard

Source: Shuying Jian, design and create in May 2024



Figure 60. Sanxian instruments video

Source: Shuying Jian, design and create in May 2024

1.3.9 Zhudi (Bamboo Flute)

Details: The Zhudi, or bamboo flute, is a key wind instrument in Dongjing Chinese folk music known for its bright and clear sound. Typically made from bamboo, it features a series of holes covered or uncovered by the player to produce different notes.

Role: It plays a crucial role in setting the pitch for the ensemble, ensuring that all instruments are in tune before a performance begins.

Functions: Used primarily in tuning music, the Zhudi helps calibrate the pitches of other instruments. It also adds a light, melodic layer to the music, often used in leading or solo sections.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 Scene Start: Zhudi Duration: 57seconds	 Scene Start: Zhudi Duration: 57seconds	 Scene Start: Zhudi Duration: 57 seconds
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Zhudi</p>	<p>Introducing how to play Zhudi and fingering use</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 Scene Start: Zhudi Duration: 1minute 23 seconds Show how to play a piece of music on Zhudi	Scene Start: Duration:	Scene Start: Suguadu Duration:	Scene Start: Duration:

Figure 61. Zhudi storyboard

Source: Shuying Jian, design and create in May 2024



Figure 62. Zhudi instruments video
Source: Shuying Jian, design and create in May 2024

1.3.10 Yangqin

Details: The Yangqin is a hammered dulcimer with a bright and percussive sound. It consists of a flat body with multiple strings struck with hammers.

Role: It adds a rhythmic and harmonic layer to the ensemble, supporting the melody with its bright and lively sound.

Functions: The Yangqin is used for rhythmic accompaniment and melodic passages, providing a dynamic and energetic element to the music.

Video: Musical Instrument

Shoot Date: June, 2023

Other Notes:
Create digital media for Dongjing music to promote to young people

Template Supplied By:
Music Industry How To
www.musicindustryhowto.com





		
Scene Start: Dulcimer Duration: 1 minute	Scene Start: Dulcimer Duration: 1 minute	Scene Start: Dulcimer Duration: 1 minute
Shoot a video about the musical instrument, showing the Dulcimer	Introducing how to play Dulcimer and fingering use	Record in the video taken whether the performer is sitting or standing while playing
		
Scene Start: Zhonghu Duration: 1 minute	Scene Start: Duration:	Scene Start: Suguadu Duration:
Show how to play a piece of music on Dulcimer		

Figure 63. Yangqin storyboard
Source: Shuying Jian, design and create in May 2024



Figure 64. Yangqin instruments video

Source: Shuying Jian, design and create in May 2024

1.3.11 Guqin

Details: The Guqin is a traditional Chinese string instrument known for its rich, mellow tones. It has seven strings and a flat body, and it is traditionally made from wood.

Role: In modern adaptations of Dongjing Chinese folk music, the Guqin is a solo instrument. It provides a deep, resonant sound that contrasts with the higher-pitched instruments.

Functions: It is used to play melodic lines and provide harmonic support. Its music often reflects the philosophical and meditative qualities of traditional Chinese culture.







Video: Musical Instrument Shoot Date: June, 2023 Other Notes: Create digital media for Dongjing music to promote to young people	 Scene Start: Guqin Duration: 1 minute	 Scene Start: Guqin Duration: 1 minute	 Scene Start: Guqin Duration: 1 minute
Template Supplied By: Music Industry How To www.musicindustryhowto.com	Shoot a video about the musical instrument, showing the Guqin	Introducing how to play Guqin and fingering use	Record in the video taken whether the performer is sitting or standing while playing
 Scene Start: Guqin Duration: 1 minute	Scene Start: Duration:	Scene Start: Duration:	Scene Start: Duration:
Show how to play a piece of music on Guqin			

Figure 65. Guqin storyboard

Source: Shuying Jian, design and create in May 2024



Figure 66. Guqin instruments video

Source: Shuying Jian, design and create in May 2024

1.3.12 Shimianyunluo (Ten-sided Gong)

Details: The Shimianyunluo is a set of ten small gongs arranged in a frame, known for their bright and clear tones.

Role: It adds a distinctive tonal color to the ensemble, often used for rhythmic and melodic accents.

Functions: The Shimianyunluo is used for rhythmic and melodic purposes, enhancing the overall sound with its bright and resonant tones. It serves as a crucial element in creating the intricate rhythms and tonal patterns of Dongjing Chinese folk music.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: Shimian Duration: 52seconds yunluo</p>	 <p>Scene Start: Shimian Duration: 52seconds yunluo</p>	 <p>Scene Start: Shimian Duration: 52seconds yunluo</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Shoot a video about the musical instrument, showing the Shimianyunluo</p>	<p>Introducing how to play Shimianyunluo and fingering use</p>	<p>Record in the video taken whether the performer is sitting or standing while playing</p>
 <p>Scene Start: Shimian Duration: 52seconds yunluo</p> <p>Show how to play a piece of music on Shimianyunluo</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Suguadu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 67. Shimianyunluo storyboard

Source: Shuying Jian, design and create in May 2024



Figure 68. Shimianyunluo instruments video

Source: Shuying Jian, design and create in May 2024

The following are examples of three compositions: "Zhuditiaoyinqu," "Shuilingyin," and "Yijiangfeng." These works will be combined with music scores and presented on digital media platforms for promotion.





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: Zhudi Duration: 1 minute 23 seconds</p>	 <p>Scene Start: Zhudi Duration: 1 minute 23 seconds</p>	 <p>Scene Start: Zhudi Duration: 1 minute 23 seconds</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Demonstrate the "Zhudi" instrument and introduce the structure.</p>	<p>" Zhudi " The sound of the is A, a song will be shown next.</p>	<p>" Zhuditiaoyinqu " Sitting playing used to proofread the band's pitch and make adjustments.</p>
 <p>Scene Start: Zhudi Duration: 1 minute 23 seconds</p> <p>Complete display of playing "Zhuditiaoyinqu"</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Sugudu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 69. Zhuditiaoyinqu storyboard

Source: Shuying Jian, design and create in May 2024



Figure 70. Zhuditiaoyinqu t music video

Source: Shuying Jian, design and create in May 2024





<p>Video: Musical Instrument</p> <p>Shoot Date: June, 2023</p> <p>Other Notes: Create digital media for Dongjing music to promote to young people</p>	 <p>Scene Start: GuQin Duration: 2 minute 16seconds</p>	 <p>Scene Start: GuQin Duration: 2 minute 16seconds</p>	 <p>Scene Start: A band Duration: 2 minute 16seconds</p>
<p>Template Supplied By: Music Industry How To www.musicindustryhowto.com</p>	<p>Take a video of the beginning of a performance</p>	<p>How to get on stage and present your instrument, Play standing or sit down</p>	<p>"Shuilongyin" display of musical instrument performance, whether played by one person or by multiple people</p>
 <p>Scene Start: A band Duration: 3minute 07seconds</p> <p>"Shuilongyin" How to wrap up at the end</p>	<p>Scene Start: Duration:</p>	<p>Scene Start: Sugudu Duration:</p>	<p>Scene Start: Duration:</p>

Figure 71. Shuilongyin storyboard

Source: Shuying Jian, design and create in May 2024



Figure 72. Shuilongyin music video

Source: Shuying Jian, design and create in May 2024








Video: Musical Instrument Shoot Date: June, 2023 Other Notes: Create digital media for Dongjing music to promote to young people	 Scene Start: A band Duration: 4 minute 14seconds Take a video of the beginning of a performance,	 Scene Start: A band Duration: 4 minute 14seconds How to get on stage and present your instrument, Play standing or sit down	 Scene Start: A band Duration: 4 minute 14seconds "Yijiangfeng" display of musical instrument performance, whether played by one person or by multiple people
 Scene Start: A band Duration: 3 minute 07seconds "Yijiangfeng" How to wrap up at the end	 Scene Start: Duration:	 Scene Start: Suguadu Duration:	 Scene Start: Duration:

Figure 73. Yijiangfeng storyboard

Source: Shuying Jian, design and create in May 2024



Figure 74. Yijiangfeng music video

Source: Shuying Jian, design and create in May 2024

2. Producing Music Videos for Dongjing Chinese folk music

Producing music videos for Dongjing Chinese folk music is a comprehensive process that involves several key steps to ensure the accurate preservation and effective dissemination of this traditional art form. This process is essential for maintaining the integrity of Dongjing Chinese folk music and introducing it to a

broader, modern audience, particularly younger generations who are more engaged with digital media platforms.

2.1 Sorting and Classifying Materials

The first step involves collecting all relevant Dongjing Chinese folk music videos and performance materials. These materials are then sorted, summarized, and classified. This organizational step is crucial for ensuring that each piece of content is easily accessible and efficiently integrated into the production process. Proper classification also aids in the systematic translation of musical scores and the creation of comprehensive music videos.

2.2 Translating Music Scores

Dongjing Chinese folk music performers traditionally use simplified notation. To make these notations accessible and comprehensible to a wider audience, especially those accustomed to Western musical notation, the scores are translated into five-line notation using Sibelius software. This step involves several sub-tasks:

2.2.1 Conversion: The simplified scores are meticulously converted into five-line notation.

2.2.2 Arrangement: The newly translated scores are adjusted horizontally in Sibelius. This arrangement ensures the completeness of the scores and makes them convenient for integration into video formats.

2.2.3 Recording: Sibelius then records a playback video of the complete music score. This playback serves as a reference and ensures the musical integrity is maintained throughout the video production process.

2.3 Importing and Organizing Materials

With the translated scores and initial videos ready, the next step involves importing these materials into video editing software, such as "JianYing". This process includes:

2.3.1 Building a Material Library: All recorded works and instrument performance videos are imported into the computer, creating a comprehensive material library. This library allows for easy access and efficient use of all materials during the editing process.

2.3.2 Project Setup: In "JianYing," a new project is initiated. The imported materials are added to this project, and necessary adjustments are made to ensure seamless integration of the score playback and performance videos.

2.4 Video Editing

The raw materials are transformed into a polished music video in editing. This involves several detailed steps:

2.4.1 Trimming and Splitting: The imported video clips are trimmed, split, or deleted according to the set objectives. This step ensures that only the performance's best and most relevant parts are included.

2.4.2 Adding Effects: Transition effects, text, and stickers are added to enhance the video's visual appeal. These elements make the video more engaging and help convey additional information about the music and instruments.

2.4.3 Background Music and Sound Effects: The audio button in "JianYing" is used to select background music from the software's library or local files. Appropriate sound effects are added to the video, carefully adjusting their position and volume to enhance the atmosphere and overall experience.

2.5 Exporting and Sharing

Once the editing is complete, the final step is to export and share the video. This involves:

2.5.1 Export Settings: Select the resolution and frame rate for the exported video to ensure high-quality output.

2.5.2 Export Process: Clicking the "Export" button and waiting for the video to be rendered and saved.

2.5.3 Sharing: The finished video can be saved locally for archival purposes or shared directly on digital media platforms. Sharing options include popular platforms like Bilibili, YouTube, and social media sites, ensuring the video reaches a wide audience.

2.6 Promoting and Engaging Audiences

After the videos are shared on digital platforms, active promotion is essential to maximize their reach and impact. This involves:

2.6.1 Social Media Integration: Sharing links to the videos on various social media platforms such as Weibo, WeChat, Facebook, and Twitter. This increases the visibility of the videos and attracts a broader audience.

2.6.2 Engagement Features: Use interactive features on platforms like Bilibili, such as bullet screens (real-time comments) and interactive comments to engage viewers. Encouraging discussions and feedback help build a community around Dongjing Chinese folk music.

2.6.3 Monitoring and Analysis: Regularly monitoring video performance through analytics tools provided by the platforms. This includes tracking views, likes, shares, and comments to understand audience engagement and preferences. Insights gained from these analytics can inform future video production and promotional strategies.

Following these detailed steps, Dongjing Chinese folk music videos are effectively translated, edited, and produced into comprehensive, engaging video works. This process not only preserves the precious intangible cultural heritage of Dongjing Chinese folk music but also makes it accessible and appealing to a new generation through digital resource platforms. Integrating traditional music with modern digital media ensures the continued relevance and appreciation of Dongjing Chinese folk music in a rapidly evolving cultural landscape.

3. Utilizing Digital Platforms for Promotion

To effectively promote Dongjing Chinese folk music, leveraging digital platforms popular among young people and the general public is crucial. This process involves several strategic steps to ensure maximum reach and engagement.

3.1 Understanding Digital Media Platforms

First, identify and understand the digital media platforms that are widely used by the target audience. Conduct data surveys on various platforms to find those with the highest user engagement and broad consultation capabilities. For instance, platforms like Bilibili are known for their extensive user base and interactive features, making them ideal for promoting Dongjing Chinese folk music.

3.2 Registering and Setting Up an Account

The first practical step is registering a Dongjing Chinese folk music video account. Once registered, log in and navigate to the account's avatar icon, where you will find the "Creation Center" option. This section is the hub for managing and uploading content.

3.2.1 Account Registration: Register a dedicated account for Dongjing Chinese folk music Video on the chosen platform.

3.2.2 Login and Setup: Access the "Creation Center" through the avatar icon after logging in.

3.3 Uploading the Video

Uploading your video is critical in making your content available to the public. In the Creation Center, select "Video Submission" and "Upload Video" to choose the files you want to upload. Multiple video files can be uploaded simultaneously to streamline the process.

3.3.1 Video Submission: Click "Video Submission" in the Creation Center.

3.3.2 Upload Video: Select and upload your video files.

3.4 Providing Video Information

After uploading, provide comprehensive information about the video. This includes the title, introduction, cover image, tags, and partitions. Accurate descriptions help users understand the content, while tags and partitions categorize the video within music-related sections, making it easier to find.

3.4.1 Title and Introduction: Create an engaging title and a detailed introduction for the video.

3.4.2 Cover Image: Choose an attractive cover image that represents the content.

3.4.3 Tags and Partitions: Add relevant tags and categorize the video appropriately to enhance discoverability.

3.5 Setting Video Visibility and Interactivity

Choose the visibility settings for the video, which can be public, private, or visible only to fans. Enable interactive features like bullet screens (real-time comments) and regular comments to foster engagement and discussions around

Dongjing Chinese folk music. This interactivity can significantly boost the video's popularity and user engagement.

3.5.1 Visibility Settings: Set the video to public, private, or fan-only visibility.

3.5.2 Interactive Features: Enable and configure interactive settings like bullet screens and comments.

3.6 Publishing and Reviewing

Once all the information is set, publish the video. It will enter a review stage to ensure compliance with the platform's guidelines. After passing the review, the video will be published and appear on the account's main page, making it accessible to viewers.

3.6.1 Publish Video: Finalize and publish the video.

3.6.2 Review Process: The video undergoes a review before being publicly available.

3.7 Managing and Promoting Videos

Effective management and promotion of the videos are vital for sustaining and growing viewership. In the Creation Center, you can view published videos, edit information, analyze data, and interact with the audience. Sharing video links on other social media platforms like Weibo, WeChat, Facebook, and Twitter can increase the company's exposure.

3.7.1 Video Management: Monitor and edit video details and analyze performance data.

3.7.2 Audience Interaction: Engage with viewers through comments and feedback.

3.7.3 Cross-Platform Sharing: Share video links across multiple social media platforms to expand reach.

3.8 Continuous Engagement and Analysis

Continuous engagement is necessary to maintain and grow the audience. Respond to comments, create follow-up content based on audience feedback, and use analytics to understand viewer behavior and preferences. Regularly update content to keep the audience engaged and interested.

3.8.1 Audience Engagement: Respond to comments and feedback.

3.8.2 Content Updates: Regularly update and add new content.

3.8.3 Analytics and Feedback: Use analytics to refine content strategy based on viewer behavior.

Following these comprehensive steps, Dongjing Chinese folk music videos can be effectively promoted on digital platforms like Bilibili. This approach preserves and shares the rich cultural heritage of Dongjing Chinese folk music and engages a wider, younger audience, fostering greater appreciation and interest in this traditional art form.

4. Expert Evaluations and Recommendations

Six key informants systematically reviewed the completed videos to gather their evaluations and suggestions. This meticulous review involved experts familiar with Dongjing Chinese folk music, ensuring the content's accuracy, quality, and cultural relevance. The evaluations focused on several key aspects: the historical and cultural authenticity of the music, the clarity and educational value of the instructional content, the technical quality of the recordings, and the overall effectiveness in engaging and educating the audience. These experts provided invaluable insights and constructive feedback to enhance the digital resources, ensuring they serve both as educational tools and a means to preserve and promote the rich heritage of Dongjing Chinese folk music. Their recommendations were instrumental in refining the videos to better meet the needs of diverse audiences, from enthusiasts and scholars to students and general viewers.

4.1 Yang Zenglie emphasized the importance of the researcher's contributions in promoting the cultural background, historical origins, and national significance of Dongjing Chinese folk music. He noted that combining Dongjing Chinese folk music with modern Internet digital media is an excellent idea. This integration can preserve high-quality Dongjing Chinese folk music in video format, making it easier for contemporary audiences to understand its rich history and artistic value. Online platforms provide a more intuitive and engaging way for people to learn about Lijiang Dongjing Chinese folk music, supporting ongoing efforts to promote and preserve this cultural heritage.

4.2 Yang Youhe stressed their commitment to developing the performing arts and increasing the exposure of Dongjing Chinese folk music. He believes that merging traditional Dongjing Chinese folk music with digital media is an effective strategy for reaching a wider audience. This approach can showcase various instruments, playing techniques, and performers, making the music more accessible and interesting, especially to younger generations. The older generation aims to share their passion for Dongjing Chinese folk music with a broader audience, highlighting their love and dedication to this art form.

4.3 Li Guoqun highlighted the importance of promoting the instrumental teaching of Dongjing Chinese folk music to every potential child. Even if children do not initially understand Dongjing Chinese folk music culture, digital media can spark their curiosity and passion for this traditional art form. By leveraging digital platforms, the younger generation can be more easily attracted and engaged, ensuring the transmission and preservation of Dongjing Chinese folk music for future generations.

4.4 Wang Chaoxin discussed the challenge of presenting perfect instrument performances on stage while simultaneously training many students. Although digital media is a novel way to promote Dongjing Chinese folk music, it should complement traditional learning methods that require teacher guidance for optimal progress. For students with less self-discipline, digital media can reinforce and consolidate their knowledge. Offline special courses can further aid students in effectively mastering and performing Dongjing Chinese folk music.

4.5 He Xingyang pointed out the critical issue of the aging performer base and the urgent need for new talents to sustain Dongjing Chinese folk music. Digital dissemination is a suitable method to bridge this gap. By increasing interviews with experts and performers through digital communication, the learning processes, insights, and stories can be widely shared, making Dongjing Chinese folk music more relatable and integrated into daily life. This strategy inspires and facilitates a better understanding and appreciation of Dongjing Chinese folk music among new generations.

4.6 LinJun, representing the new generation, frequently publishes journals about Dongjing Chinese folk music to inform others about its development. In

response to modern societal progress, novel bands, and ideas have been incorporated into Dongjing Chinese folk music rehearsals. Although these adaptations differ from the original music, their core purpose is to attract more people to appreciate the charm of this traditional art form. Digital media helps gauge interest levels in Dongjing Chinese folk music and provides macro data analysis, guiding improvements and adaptations. The fusion of Lijiang's tourism industry with music through digitalization offers a unique and effective promotional model. Plans include creating more videos to promote this cultural heritage.

These expert insights and recommendations provide a comprehensive understanding of how to optimize digital strategies for promoting Dongjing Chinese folk music. They highlight the importance of preserving cultural heritage while adapting to modern technological advancements to reach and engage a broader audience, as shown in Table 3.

Table 3. Overall Strategy for Digital Promotion

Aspect	Actions
Content Creation	<ul style="list-style-type: none"> - Produce high-quality recordings of performances, instructional videos, and documentaries about the history and significance of Dongjing Chinese folk music. - Develop interactive educational modules and tutorials for different skill levels.
Platform Utilization	<ul style="list-style-type: none"> - Register and maintain active accounts on popular platforms like Bilibili, YouTube, and social media. - Regularly upload diverse content, including performance videos, tutorials, and behind-the-scenes footage.
Audience Engagement	<ul style="list-style-type: none"> - Use tags, interactive settings, and comments to increase engagement and discussions about Dongjing Chinese folk music. - Conduct live-streaming sessions and interactive workshops to foster a sense of community.
Data Analysis and Adaptation	<ul style="list-style-type: none"> - Monitor audience engagement and feedback to refine content and strategies. - Use analytics to understand audience demographics and preferences, guiding future content creation.
Integration with Tourism	<ul style="list-style-type: none"> - Collaborate with local tourism boards to create promotional content highlighting the cultural and historical significance of Dongjing Chinese folk music in Lijiang. - Develop virtual tours and experiences that combine Dongjing Chinese folk music with local cultural landmarks.

By implementing this multifaceted strategy, Dongjing Chinese folk music can be preserved, revitalized, and promoted effectively, reaching a global audience and ensuring its continued appreciation and understanding for future generations.

Summary

The digital media resources for preserving and transmitting Dongjing Chinese folk music in Lijiang City, Yunnan Province, explore how digital technologies can enhance the visibility and accessibility of this traditional art form. By creating detailed storyboards and producing music videos, the chapter emphasizes the importance of translating traditional music notation into modern formats and leveraging popular digital platforms like Bilibili for broader outreach. Expert evaluations provide insights into optimizing these digital strategies, ensuring the cultural and educational value of the content while making it engaging for a younger audience. The process includes sorting and classifying materials, translating music scores into five-line notation, and using video editing software to create polished music videos. The chapter also discusses the importance of utilizing digital platforms for promotion, setting up accounts, uploading videos, and engaging with audiences through interactive features. The expert recommendations highlight the need to preserve the historical and cultural authenticity of Dongjing music while adapting to modern technological advancements. The chapter concludes by outlining a comprehensive strategy for digital promotion, including content creation, platform utilization, audience engagement, data analysis, and integration with local tourism. This approach preserves the rich heritage of Dongjing Chinese folk music and revitalizes it, ensuring its continued relevance and appreciation in a rapidly evolving cultural landscape.

CHAPTER VII

Conclusions, Discussions, and Suggestions

1. Conclusions

The historical development of Dongjing Chinese folk music in Lijiang City, Yunnan Province, reveals a complex evolution shaped by various cultural and historical influences. Beginning with the Three Kingdoms period, it is speculated that General Zhuge Liang introduced ancient music to the Naxi people, and the music's roots can be traced back to the integration of Han and Naxi cultures. Despite challenges like losing ancient music books due to events like Qin Shihuang's book-burning campaigns, efforts to restore and preserve these cultural treasures have persisted. The Song and Ming Dynasties were pivotal periods, with cultural migration and the introduction of Central Plains music significantly shaping Dongjing music's development. During the Ming Dynasty, particularly under the influence of court music, Dongjing Chinese folk music evolved into a more structured form, integrating cultural elements from a broader social spectrum. The reform period saw further formalization and diversification, with the participation of officials, gentry, and literati playing a crucial role in its spread. In modern history, Dongjing Chinese folk music transitioned from a localized tradition to a widespread cultural phenomenon, overcoming traditional constraints and attracting broader participation. Since 1949, government support and active involvement from various groups have ensured its continued evolution, integrating it into local and global cultural landscapes, thus preserving its relevance and fostering a deeper appreciation for this rich cultural heritage.

The musical characteristics of Dongjing Chinese folk music in Lijiang City, Yunnan Province, are rooted in traditional performance practices, intricate musical structures, and the deep cultural heritage of the Naxi people. Through extensive fieldwork and interviews with performers, this research explores the classification, instrumentation, and unique features of Dongjing music. Tuning music, like "Zhudi Tiao Yin Qu," plays a vital role in coordinating the pitch of instruments, showcasing a free-flowing structure and the traditional Chinese Yayue seven-tone Yu mode. The piece's melodic pattern emphasizes emotional development, using slow rhythms and

vibrato to create a rich musical experience. "Shui Long Yin," another significant piece, uses a 4/4 rhythmic framework and the C# Gong Yayue seven-tone mode, reflecting the philosophical musings of ancient literati and contributing to its popularity since the Song Dynasty. "Yi Jiang Feng," a more complex piece, underscores the importance of memorization and improvisation in Dongjing music. Performers master the art of "repeated performance," adding flourishes to the melody through improvisation, a practice central to traditional Chinese music and developing a musician's style. This piece uses the D# Shang mode scale and highlights the complex interplay between overlapping notes and rhythmic variations. Overall, Dongjing Chinese folk music profoundly reflects the Naxi cultural and social landscape, preserving ancient musical traditions through its distinctive modes, intricate performance techniques, and continued relevance in Naxi entertainment and celebration.

The preservation and transmission of Dongjing Chinese folk music in Lijiang City, Yunnan Province, has been significantly enhanced through the strategic use of digital media resources. By creating detailed storyboards, producing high-quality music videos, and leveraging popular digital platforms like Bilibili, this chapter illustrates how traditional music can be effectively adapted to modern technological environments. The meticulous process of translating traditional music notation, coupled with expert evaluations, ensures that the digital content not only preserves the cultural authenticity of Dongjing music but also engages a broader and younger audience. Experts emphasize the importance of merging traditional teaching methods with digital strategies to attract and educate new generations, ensuring the continuity of Dongjing Chinese folk music. The integration of digital media allows for the creation of interactive educational modules, the promotion of music through social media, and the establishment of a community around this cultural heritage. Moreover, the collaboration with the tourism industry in Lijiang further amplifies the reach of Dongjing Chinese folk music, making it a vital part of local and global cultural landscapes. This comprehensive approach demonstrates the potential of digital media to preserve, revitalize, and promote Dongjing Chinese folk music, ensuring its enduring legacy and relevance in a rapidly changing world.

2. Discussion

The findings of this study align well with existing literature and theoretical principles in ethnomusicology and digital humanities. The historical investigation into Dongjing Chinese Folk Music is consistent with Fu Jiawen's (2018) work on the interplay between music and local culture in Lijiang, highlighting the profound cultural impact of historical events on musical development. Fu's research emphasizes how significant socio-political changes, such as the Mongol invasion and the establishment of the Republic of China, have shaped Dongjing Chinese folk music, underscoring its adaptive nature and resilience. This study corroborates Fu's observations by detailing the integration of Han culture with Naxi traditions, illustrating how historical events have influenced the evolution of Dongjing Chinese folk music over time.

The analysis of musical characteristics also aligns with Wang Hai's (2017) examination of the nuanced music system of women's Dongjing, providing a deeper understanding of the structure and diversity of Dongjing Chinese folk music. Wang's work highlights the categorization of Dongjing Chinese folk music into distinct forms, such as Tuning Music, Major Keys, Minor Keys, Miscellaneous Music, and Percussion Music, each serving specific cultural and social functions. This study expands on Wang's findings by delving into the intricate craftsmanship of instruments like the Zhudi, Erhu, and Guqin and their roles in performance. The detailed examination of musical pieces such as "Zhudi Tiao Yin Qu" and "Yi Jiang Feng" further illustrates the complexity and richness of Dongjing Chinese folk music, emphasizing its reliance on memorization and improvisation.

The methodology employed in this study, including fieldwork and interviews, resonates with the ethnomusicological approach advocated by scholars like Helen Rees. Rees (2016) emphasizes the importance of immersive fieldwork and direct interaction with practitioners to capture the authentic essence of traditional music. This study's ethnographic methods ensured a comprehensive and culturally sensitive examination of Dongjing Chinese folk music, providing valuable insights into its historical development and musical characteristics. Integrating oral histories and expert interviews enriched the data, allowing a nuanced understanding of Dongjing Chinese folk music's cultural significance and evolution.

The use of digital media for preservation and transmission, as discussed in the literature review, aligns with Martin Ding's (2020) research on the potential of digital media in preserving cultural heritage. Ding's study highlights how digital platforms can enhance the visibility and accessibility of traditional music, ensuring its transmission to younger generations. This study's approach to creating and utilizing digital resources for Dongjing Chinese folk music not only preserves the music but also makes it accessible to a global audience. The meticulous process of producing music videos, translating traditional music notation, and leveraging platforms like Bilibili for promotion reflects Su Chang's (2021) findings on the transformative impact of digital media on music communication. This digital strategy revitalizes the tradition by engaging younger audiences, fostering a deeper appreciation for Dongjing Chinese folk music, and ensuring its continued relevance in the modern cultural landscape.

While the study's findings are largely consistent with existing research, some discrepancies arise in the specific adaptations of Dongjing Chinese folk music to modern contexts. The inclusion of new instruments and performance practices, influenced by contemporary societal changes, reflects a dynamic and evolving tradition that may not be fully captured in earlier studies focused on traditional forms. This study observed that adapting Dongjing Chinese folk music to include instruments like the Guzheng and modern performance techniques has enriched its repertoire and appeal. However, these changes also pose challenges in maintaining the authenticity of the tradition, as highlighted by Liu (2019), who discusses the tension between preservation and innovation in traditional music.

Moreover, while effectively engaging a broader audience, the digital preservation efforts raise questions about the potential loss of experiential aspects of live performances. As Xie (2020) noted, the sensory and communal experience of live Dongjing Chinese folk music performances is critical to its cultural significance. The digital medium, despite its advantages in accessibility and preservation, may not fully replicate the immersive experience of live performances, suggesting a need for hybrid approaches that combine digital and live elements.

3. Suggestions

3.1 Suggestions for Applying This Research

3.1.1 Educational Integration: Incorporate the digital media resources developed in this study into music education curricula at various levels. Interactive tutorials and performance videos can be valuable teaching tools for students learning about Dongjing Chinese folk music.

3.1.2 Cultural Promotion: Collaborate with cultural institutions and tourism boards to use digital content to promote Dongjing Chinese folk music. Virtual tours and online exhibitions can highlight the cultural and historical significance of Dongjing Chinese folk music in Lijiang, attracting a broader audience.

3.1.3 Community Engagement: Organize workshops and live-streaming sessions featuring Dongjing Chinese folk music performances and discussions with experts. These events can foster a sense of community and encourage active participation in preserving and promoting Dongjing Chinese folk music.

3.2 Suggestions for Further Research:

3.2.1 Comparative Studies: Conduct comparative studies between Dongjing Chinese folk music and other regional folk music traditions in China. This can provide insights into the unique and shared elements of different musical cultures and enhance the understanding of Dongjing Chinese folk music's place within the broader Chinese musical landscape.

3.2.2 Technological Advancements: Explore using advanced technologies like virtual (VR) and augmented reality (AR) to create immersive experiences of Dongjing Chinese folk music performances. This can further enhance the accessibility and engagement of digital media resources.

3.2.3 Longitudinal Studies: Undertake longitudinal studies to monitor the impact of digital media on the preservation and transmission of Dongjing Chinese folk music over time. Such studies can provide valuable data on the effectiveness of digital strategies and inform future preservation efforts.

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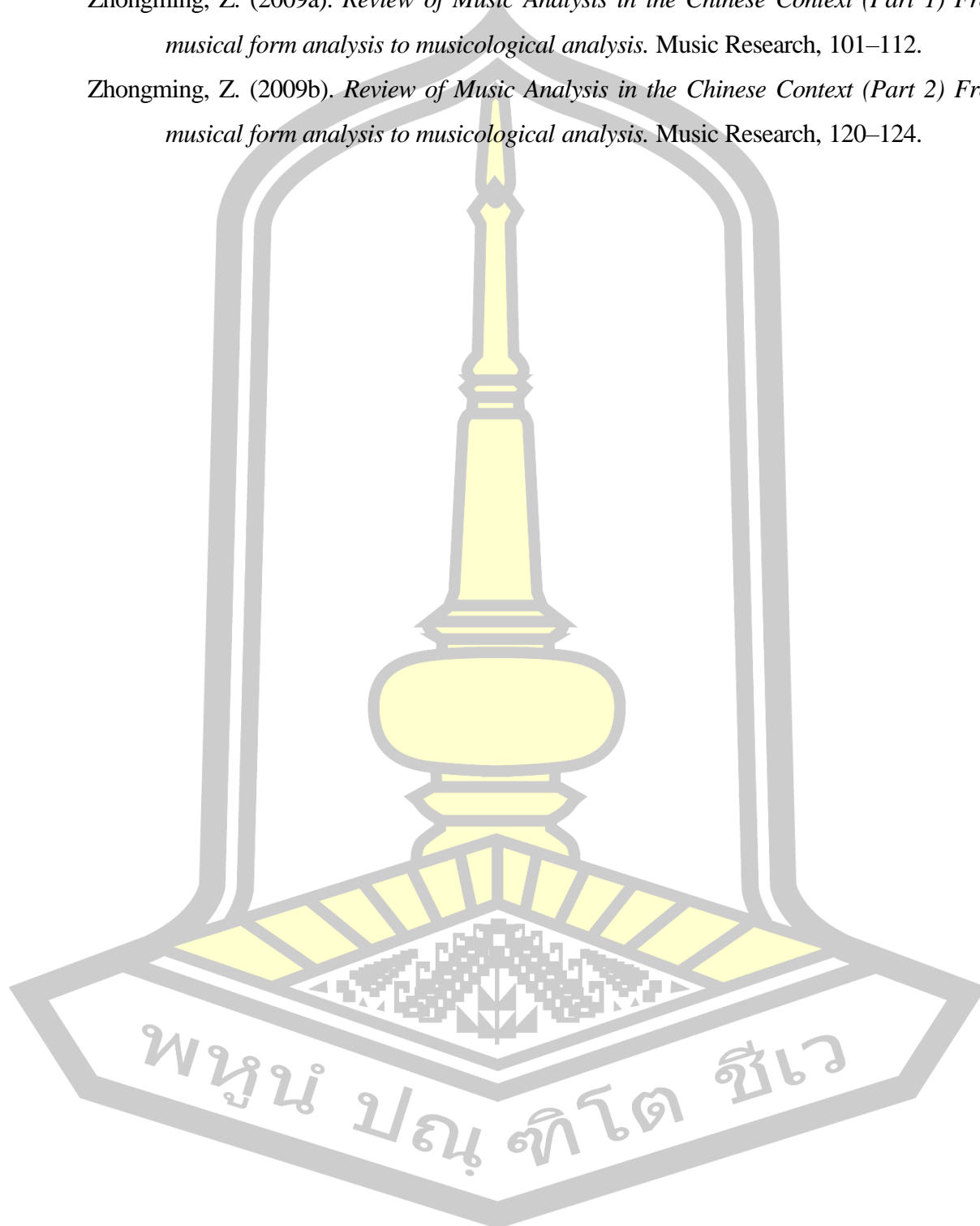
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APPENDIX

Appendix I: Interview Questionnaire

一、Date : 1:00 p.m., June 11, 2023

Interviewee: Yang Zenglie, male, ethnic music expert

Interview location: online interview

Interview outline:

1. What are the bars for the protection of Dongjing Chinese folk music?
2. How do you view the current development of Dongjing Chinese folk music?
3. The origin and history of oral Dongjing Chinese folk music?
4. What impact does Dongjing Chinese folk music have on local community culture and religious life?
5. How is the Naxi culture integrated into Dongjing Chinese folk music reflected?
6. What impact does studying Dongjing Chinese folk music have on your personal identity?

二、Date: 2:30 pm, June 11, 2023

Interviewee: Yang Youhe, male, provincial intangible cultural heritage inheritor

Interview location: Yang Youhe home

Interview outline:

1. When did you come into contact with Dongjing Chinese folk music, and how did this contact affect your personal growth?
2. How do you view your role in the inheritance of Dongjing Chinese folk music?
3. What is the significance of Dongjing Chinese folk music to your family or community? Does it affect your cultural identity?
4. What are the commonly used instruments when playing Dongjing Chinese folk music?
5. What is the current inheritance status of Dongjing Chinese folk music?
6. What bars do you think are necessary to protect and inherit Dongjing Chinese folk music?

三、Date: 4:00 pm, June 11, 2023

Interviewee: Li Guoqun, male, instrumentalist

Interview location: Li Guoqun Instrumental Studio

1. Which instrument are you best at playing in Dongjing Chinese folk music?
2. What performance skills do you think are the most difficult for students to master in teaching?
3. What difficulties do you think students of different ages have in learning Dongjing Chinese folk music?
4. What do you think is the importance of teamwork in Dongjing Chinese folk music performance?
5. Have you ever thought about taking students to participate in competitions?
6. When playing Dongjing Chinese folk music, have you tried innovation or integration with other music forms?

四、Date: 7pm, June 12, 2023

Interviewee: Wang Chaoxin, male, instrumentalist

Interview location: Dayan Guyuehui

1. Could you please share your experience in learning Dongjing Chinese folk music?
2. Is your participation in the performance for charity or with salary?
3. What do you think is the difference between early Dongjing Chinese folk music and current Dongjing Chinese folk music?
4. Do you think it is feasible to add other modern instruments to Dongjing Chinese folk music?
5. What festivals usually require the performance of Dongjing Chinese folk music?
6. What is the way to pass on Dongjing Chinese folk music?

五、Date: 8:30 pm, June 12, 2023

Interviewee: He Xingyang, male, young instrumentalist

Interview location: Dayan Guyuehui

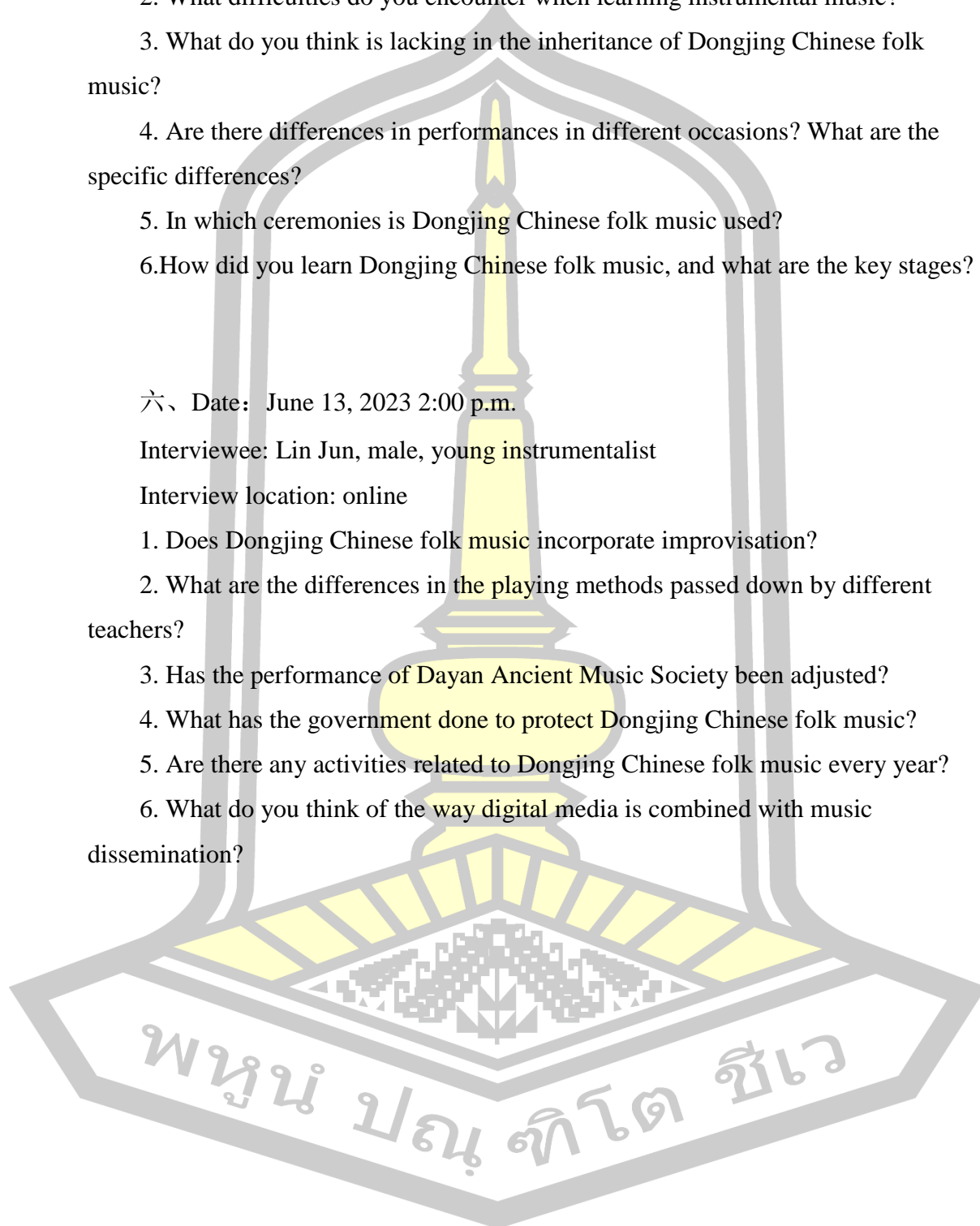
1. Do you learn systematic theories while learning Dongjing Chinese folk music?
2. What difficulties do you encounter when learning instrumental music?
3. What do you think is lacking in the inheritance of Dongjing Chinese folk music?
4. Are there differences in performances in different occasions? What are the specific differences?
5. In which ceremonies is Dongjing Chinese folk music used?
6. How did you learn Dongjing Chinese folk music, and what are the key stages?

六、Date: June 13, 2023 2:00 p.m.

Interviewee: Lin Jun, male, young instrumentalist

Interview location: online

1. Does Dongjing Chinese folk music incorporate improvisation?
2. What are the differences in the playing methods passed down by different teachers?
3. Has the performance of Dayan Ancient Music Society been adjusted?
4. What has the government done to protect Dongjing Chinese folk music?
5. Are there any activities related to Dongjing Chinese folk music every year?
6. What do you think of the way digital media is combined with music dissemination?



Appendix II: Lijiang Dongjing Chinese folk music Questionnaire

Sir / Madam:

Shalom! Thank you very much for taking time out of your busy schedule to participate in this questionnaire survey. The data collected from this questionnaire be used solely for academic research purposes and will not disclose any of your personal information. Please rest assured and fill it out truthfully. Thank you once again for your support and cooperation!

* 1. Your gender:

☐ male

☐ female

* 2. Your age:

☐ Under 18

☐ 18-25 years

☐ 26-35 years

☐ Over 46 years old

* 3. Your nation:

☐ Han

☐ Naxi

☐ Other

* 4. Your native place:

☐ Lijiang City Yunnan Province

☐ Other districts and counties in Lijiang City

☐ other provinces and cities

* 5. Your job is:

☐ Student

☐ Teacher

☐ Work in a non-music field

☐ Freelance

* 6. Your Education Degree:

☐ High school or below

◎ junior college or undergraduate

◎ master's degree or above

* 7. Do you know and come into contact with Lijiang Dongjing Chinese folk music?:

◎ Not much attention

◎ Currently learning

◎ Haven't paid attention

* 8. How did you understand Dongjing Chinese folk music?

◎ Perform

◎ Television or Journals

◎ Books

◎ Know from friends

◎ Music class

* 9. After learning about Dong Jing Music, do you want to watch a performance of Dong Jing Music?:

◎ Will actively watch

◎ Want to see it, but haven't seen it yet

◎ Not interested

* 10. Where have you seen performances of Dongjing Chinese folk music?

◎ Internet or video TV

◎ Professional performance venue

◎ Square or park

◎ During festival activities

* 11. Do you think Dongjing Chinese folk music needs to be protected and passed on?

◎ Should be protected and transmission

◎ It doesn't matter, just let it be

◎ No need to protect, just adapt to the development of the times

* 12. What methods do you think should be used to protect Dongjing Chinese folk music?

◎ Cultivate more young groups

◎ Create more music

◎ Establish popular courses on Dongjing Chinese folk music

◎Increasing promotion efforts through digital media

* 13.If Dongjing Chinese folk music offered popular courses on digital media, would you be willing to learn?

◎Yes

◎No

* 14.How would you prefer to learn about Dongjing Chinese folk music?

◎Study with a teacher one by one

◎Watch various performance videos to understand and then learn

◎Read various theoretical books to understand the historical background first

◎Watch the Digital Media course

* 15.What do you find to be the most challenging aspect of learning Dongjing Chinese folk music?

◎Complex music theory knowledge

◎Mastering playing skills

◎Choosing and using musical instruments

◎Lack of learning resources

◎Lack of appropriate guidance

* 16.What learning materials did you mainly use during your studies?

◎Textbooks

◎Music scores

◎Digital media audio/video materials

◎On-site observation

◎Other (please specify)

* 17.What is your biggest gain from learning Dongjing Chinese folk music?

◎Improved technical skills

◎Deepened understanding of music

◎Identification with culture and traditions

◎Improved personal accomplishment

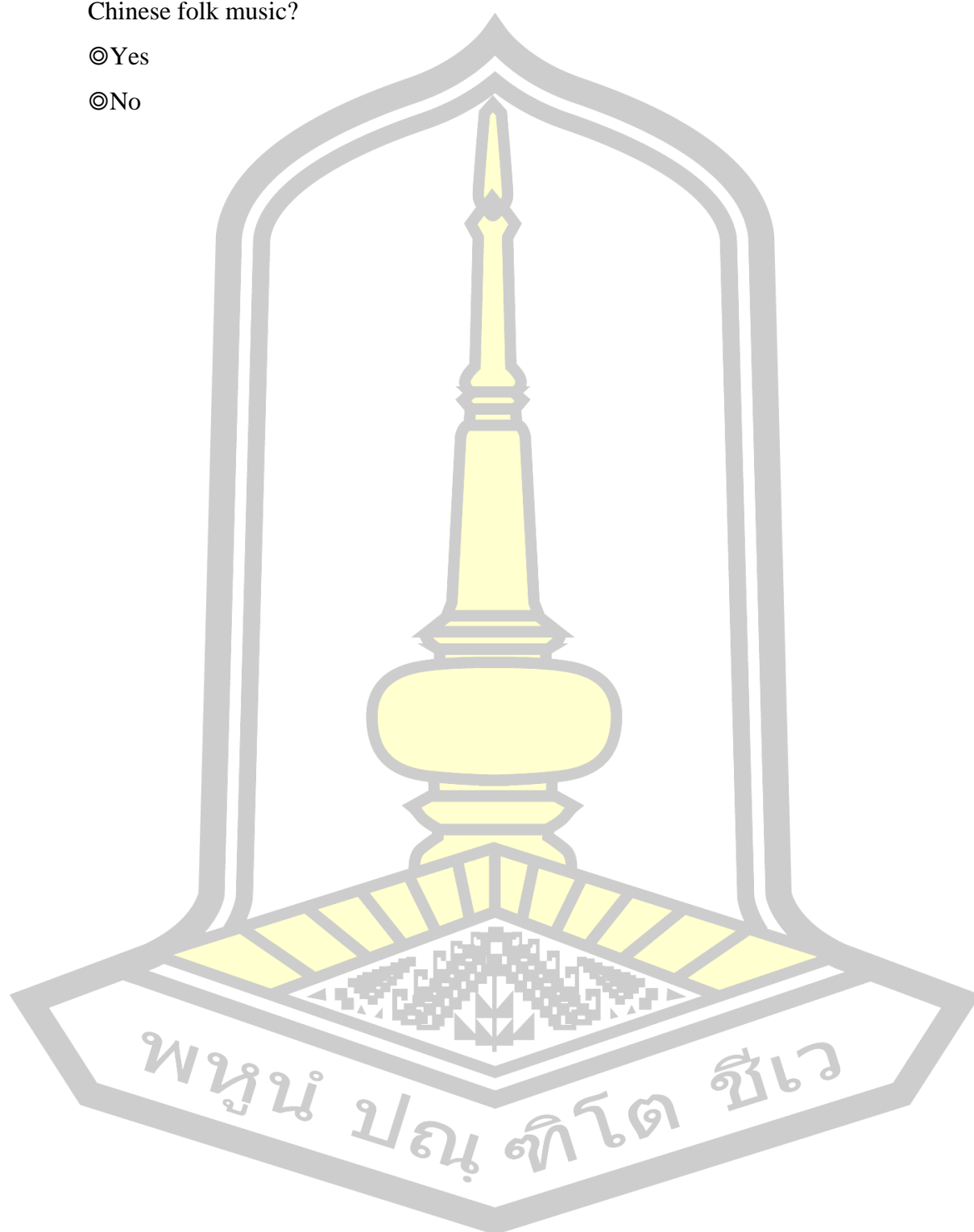
◎Established new social relationships

◎Others (please specify)

* 18.Are you willing to participate in the promotion and transmission of Dongjing Chinese folk music?

©Yes

©No



Appendix III: Music score pictures

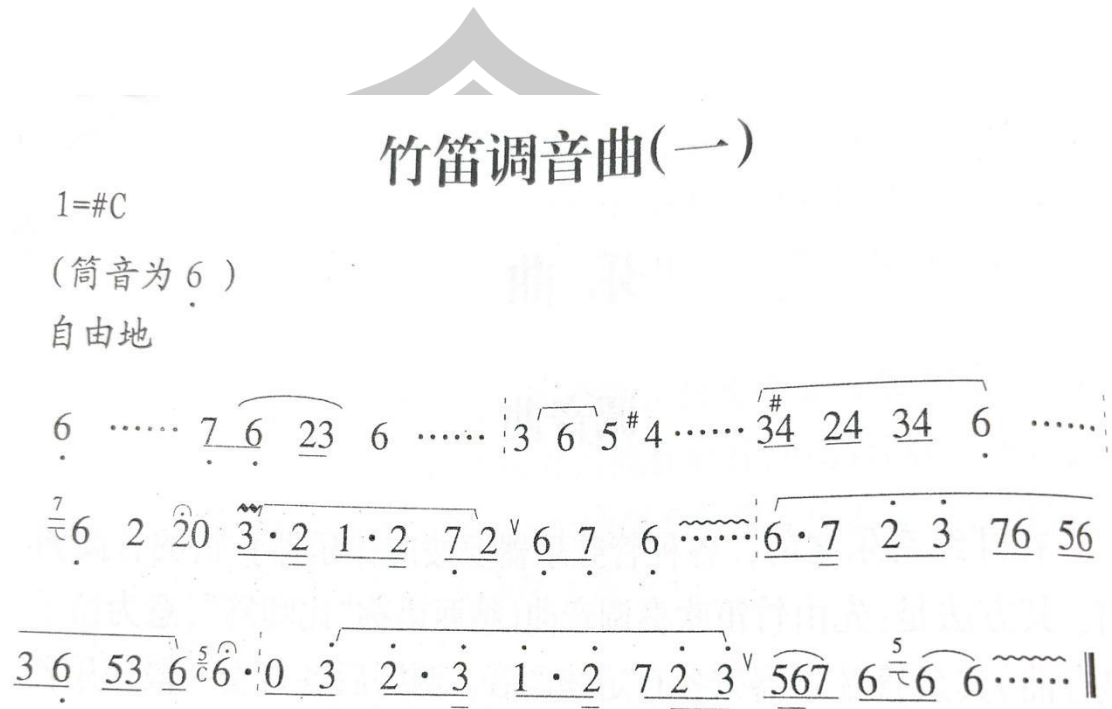


Figure 75. "Zhuditiaoyinqu" musical notation picture

Source: Frome by Shuying Jian, fieldwork in June 2023

水龙吟

1= $\sharp C$ $\frac{4}{4}$

$J=72$

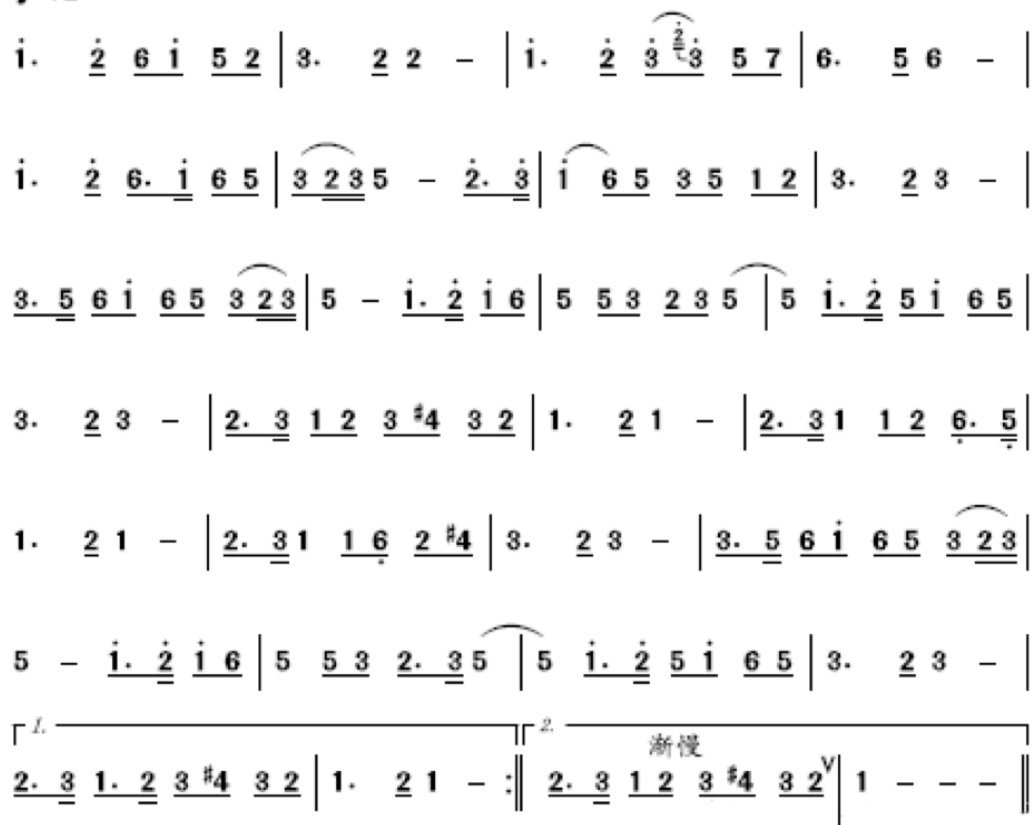
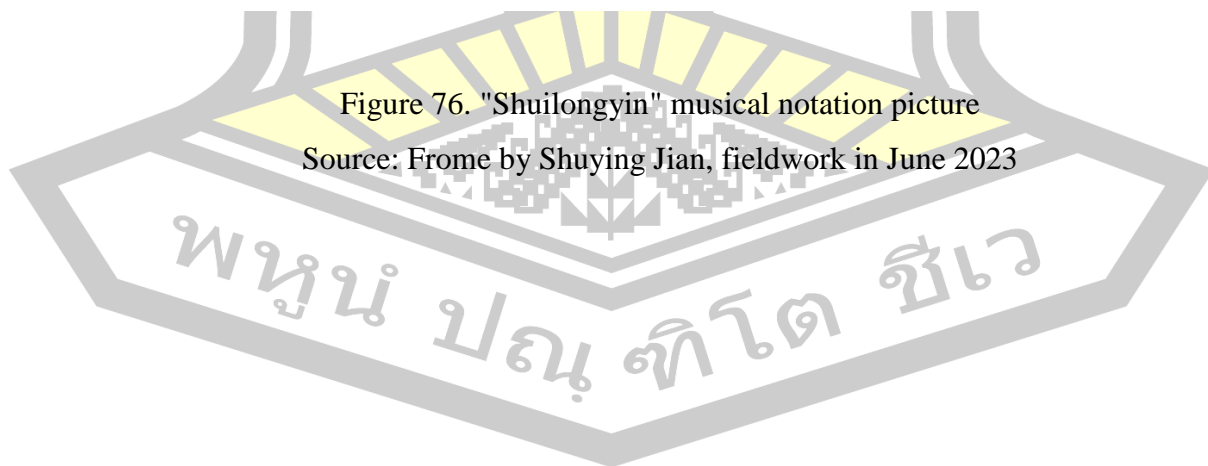


Figure 76. "Shuilongyin" musical notation picture

Source: Frome by Shuying Jian, fieldwork in June 2023



一江风

1=[♯]C $\frac{4}{4}$

♩=72

散板

入板

6..... 3..... 5. 6 7 2 ^v6 | 2. 3 2 3 2 1 |

3 - 5 5 6 ||: 1̇ 1̇. 2̇ 6̇ 1̇ 5 2 | 3 - 3 6 5 1 | 2. 3 1 6 2 1 |

6 - 6 ⁵6 1̇ | 5 1̇. 2̇ 6̇ 5 3 1 | 2. 3 2. 3 | 2. 3 2. 3̇ |

2. 3̇ 2. 3̇ | 2̇ 0 3̇ 2̇ 3̇ 2̇ 1̇ | 3̇ - 3̇ 1̇ 2̇ 3̇ | 1̇ 6̇ 1̇. 2̇ 1̇ 6̇ |

5 - 5. 6 7. 2̇ | 6 - 6 ⁵6 1̇. 2̇ | 5 1̇. 2̇ 6̇ 5 3 1 | 2 - 3 3 5 |

6 ⁵6 6 1̇ 5 5 6 ||: 1̇ 1̇. 2̇ 6̇ 1̇ 5 6 | 3 - 3 6 5 1 | 2. 3 1 6 2 1 |

³²6 - 6 ⁵6 1̇ 2̇ 3̇ | 5 6 1̇ 2̇ 6̇ 5 3 1 | 2. 3 2. 3̇ | 2. 3 2 - |

3. 5 3 1 2 6̇ | ³²3 - 3. 0 | 3. 5 3 1 2. 1̇ | ³²3 - 3 3 5 |

³²6. 1̇ 5 5 6 | 1̇ 1̇. 2̇ 6̇ 1̇ 5 2 | 3 - 3 6̇ 1̇ 5 1 | 2. 3 1 6̇ 2 1 |

6 - 6 ⁵6 1̇ | 5. 6 1̇ 2̇ 6̇ 5 3 1 | 2 - - - ||

渐慢

Figure 77. "Yijiangfeng" musical notation picture

Source: Frome by Shuying Jian, fieldwork in June 2023

Zhu Di Tiao Yin Qu

(Lijiang Dongjing Music)

Notation: Shu Ying Jian

1=#C
自由地

ZhuDi

3

Zhudi

5

Zhudi

The musical notation is presented in three staves. The first staff, labeled 'ZhuDi', begins with a treble clef, a key signature of one sharp (F#), and a tempo marking '自由地' (Ad libitum). It contains a series of eighth and sixteenth notes with slurs. The second staff, labeled 'Zhudi', starts with a '3' above the staff, indicating a triplet, and includes various musical ornaments like trills and grace notes. The third staff, also labeled 'Zhudi', starts with a '5' above the staff and continues the melodic line with slurs and ornaments. The notation is clean and professional, typical of a published musical score.

Figure 78. "Zhuditiaoyinqu" musical notation picture

Source: Made by Shuying Jian, 2023

พหุ ประถมศึกษา

Shuilongyin

Transcriptin by Shuyingjian

Largo

8

16

23

31

39

46 rit.

Figure 79. "Shuilongyin" musical notation picture

Source: Made by Shuying Jian, 2023

Yijiangfeng

Transcription by Shuying Jian

The first system of musical notation for 'Yijiangfeng' features a tempo of $\text{♩} = 100$. It includes staves for Thai instruments: พิณ (Pino), พิณม (Pino M), พิณจ (Pino J), พิณ (Pino), พิณ (Pino), Bass, ระฆัง (Rang), กลองใหญ่ (Glong Yai), แกร่ง ๆ (Graeng), and Cymbals. The notation is in 2/4 time and includes various musical symbols such as notes, rests, and dynamic markings like *f*.

The second system of musical notation for 'Yijiangfeng' features a tempo of $\text{♩} = 55$. It includes staves for Western instruments: Fl., Gtr., San., Koto, Vln., Db., Tri., B. D., Gong, and Cym. The notation is in 2/4 time and includes various musical symbols such as notes, rests, and dynamic markings like *mp*, *f*, and *pp*. The system also includes a double bar line and a repeat sign.

Figure 80. "Yijiangfeng" musical notation picture No.1

Source: Made by Shuying Jian, 2023

2

20

Fl.

Gtr.

San.

Koto

Vln.

Db.

Tri.

B. D.

Gong

Cym.

mp

f

mp

This musical score segment covers measures 20 through 27. It features a multi-staff arrangement with the following instruments: Flute (Fl.), Guitar (Gtr.), San. (likely a traditional Chinese instrument), Koto, Violin (Vln.), Double Bass (Db.), Triangle (Tri.), B. D. (likely a traditional Chinese instrument), Gong, and Cym. (likely a traditional Chinese instrument). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano). The key signature is one flat (B-flat), and the time signature is 4/4.

28

Fl.

Gtr.

San.

Koto

Vln.

Db.

Tri.

B. D.

Gong

Cym.

f

mp

This musical score segment covers measures 28 through 35. It continues the multi-staff arrangement with the same instruments as the previous segment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mp* (mezzo-piano). The key signature is one flat (B-flat), and the time signature is 4/4.

Figure 81. "Yijiangfeng" musical notation picture No.2

Source: Made by Shuying Jian, 2023

38 3

Fl.

Gtr.

San.

Koto

Vln.

Db.

Tri.

B. D.

Gong

Cym.

f

This musical score segment covers measures 38 to 45. It features a full orchestral arrangement with woodwinds (Flute), strings (Violin, Viola, Cello, Double Bass), and traditional Chinese instruments (Guitar, San, Koto, Gong, Cymbal). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 38 is marked with a '3' above it, indicating a triplet. A dynamic marking of *f* (forte) is present in measure 40. The score is written on ten staves, with the first five staves for Western instruments and the last five for traditional Chinese instruments.

46

Fl.

Gtr.

San.

Koto

Vln.

Db.

Tri.

B. D.

Gong

Cym.

mp

f

This musical score segment covers measures 46 to 53. It continues the orchestral arrangement from the previous segment. The key signature and time signature remain the same. Measure 46 is marked with a '46' above it. Dynamic markings of *mp* (mezzo-piano) and *f* (forte) are present in measures 50 and 51, respectively. The score is written on ten staves, with the first five staves for Western instruments and the last five for traditional Chinese instruments.

Figure 82. "Yijiangfeng" musical notation picture No.3

Source: Made by Shuying Jian, 2023

4

54

This musical score segment covers measures 54 to 61. It features ten staves: Flute (Fl.), Guitar (Gtr.), San. (Santur), Koto, Violin (Vln.), Double Bass (Db.), Triangle (Tri.), B. D. (Bendir), Gong, and Cym. (Cymbal). The key signature has three flats (B-flat, E-flat, A-flat). The Flute, Guitar, San., Koto, Violin, and Double Bass parts are written in treble and bass clefs respectively, with various melodic and harmonic lines. The B. D., Gong, and Cym. parts are in a simplified notation, often using whole notes or rests. Dynamic markings include *mp* (mezzo-piano) and *f* (forte) for the B. D. and Gong parts. A repeat sign is present at the end of measure 61.

62

This musical score segment covers measures 62 to 69. It continues with the same ten staves as the previous segment. The instrumentation and key signature remain the same. The musical notation continues with various melodic and harmonic lines for the Western instruments and simplified notation for the traditional instruments. Dynamic markings include *mp* and *f* for the B. D. and Gong parts. The segment concludes with a final measure in measure 69.

Figure 83. "Yijiangfeng" musical notation picture No.4

Source: Made by Shuying Jian, 2023

72 5

This musical score segment covers measures 72 to 79. It features ten staves: Flute (Fl.), Guitar (Gtr.), San. (Santuri), Koto, Violin (Vln.), Double Bass (Db.), Triangle (Tri.), B. D. (Bendir), Gong, and Cym. (Cymbal). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measures 72-75 show a dense texture with many sixteenth and thirty-second notes. Measures 76-79 show a more rhythmic pattern with eighth and quarter notes. The B. D. staff has a 'mp' (mezzo-piano) dynamic marking at the end of measure 79. A double bar line with repeat dots is at the end of measure 79.

80

This musical score segment covers measures 80 to 83. It features the same ten staves as the previous segment. Measures 80-83 continue the melodic and rhythmic themes. The B. D. staff has a 'f' (forte) dynamic marking at the start of measure 81 and a 'mp' (mezzo-piano) dynamic marking at the start of measure 83. The Gong and Cym. staves have a steady quarter-note pulse.

Figure 84. "Yijiangfeng" musical notation picture No.5

Source: Made by Shuying Jian, 2023

6

85 *rit.*

Fl.

Gtr.

San.

Koto

Vln. *rit.*

Db.

Tri.

B. D.

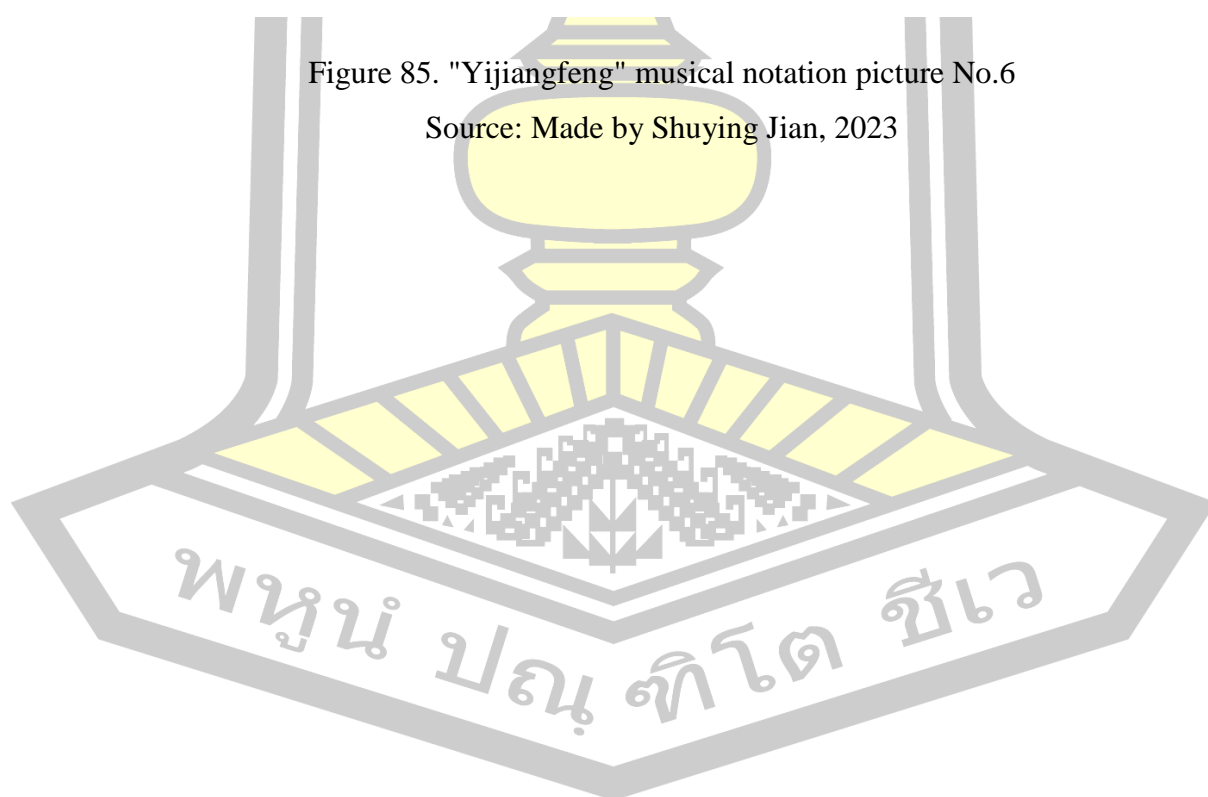
Gong

Cym.

f

Figure 85. "Yijiangfeng" musical notation picture No.6

Source: Made by Shuying Jian, 2023



Appendix IV: Lijiang Dongjing On-site interviews and field pictures.



Figure 86. Members of the early Dongjing Concert
 Source: Shuying Jian, from field research in June 2023



Figure 87. Early activities of the Dayan Guyuehui
 Source: Shuying Jian, from field research in June 2023



Figure 88. Dayan Guyuehui interview
Source: Shuying Jian, from field research in June 2023



Figure 89. Yang Youhe home interview
Source: Shuying Jian, from field research in June 2023



Figure 90. Li Guoqun instrumental Studio interview
Source: Shuying Jian, from field research in June 2023



Figure 91. Wang Zhaoxin Dayan Guyuehui interview
Source: Shuying Jian, from field research in June 2023



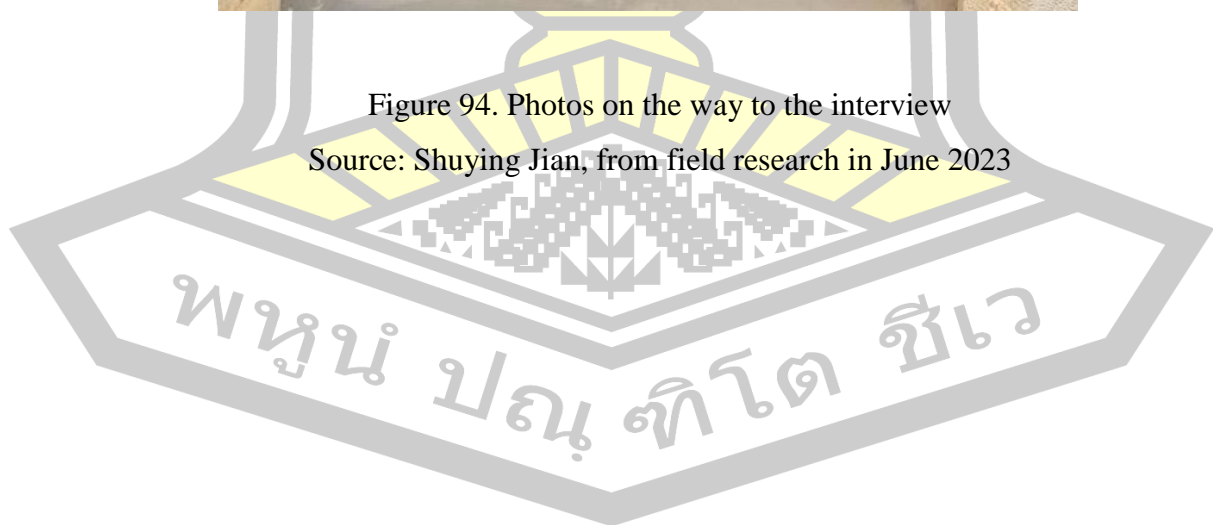
Figure 92. Photos on the way to the interview
Source: Shuying Jian, from field research in June 2023



Figure 93. Photos on the way to the interview
Source: Shuying Jian, from field research in June 2023



Figure 94. Photos on the way to the interview
Source: Shuying Jian, from field research in June 2023



BIOGRAPHY

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