



Change of Dong Small Songs in Rongjiang County, Guizhou Province, China

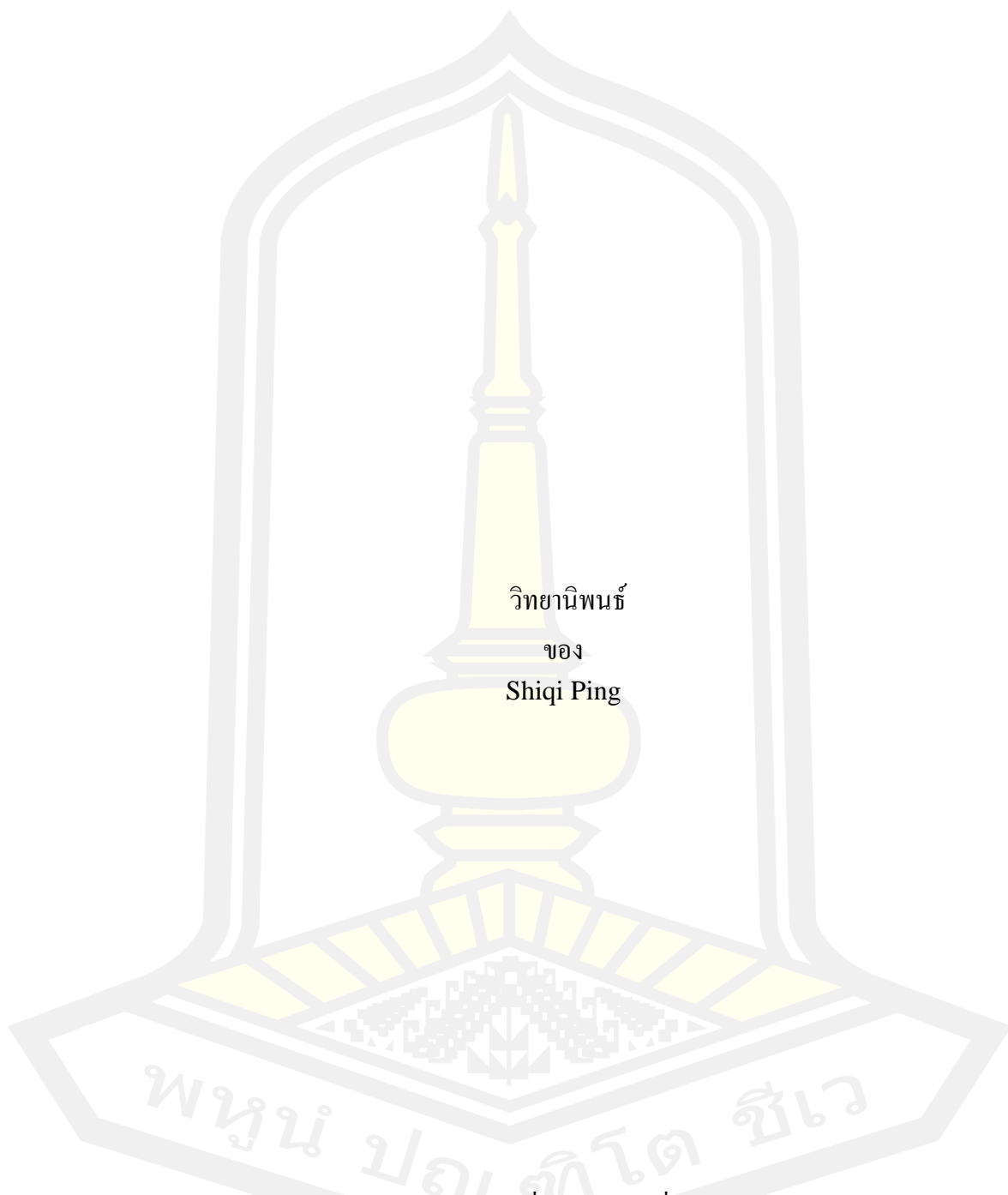
Shiqi Ping

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

April 2023

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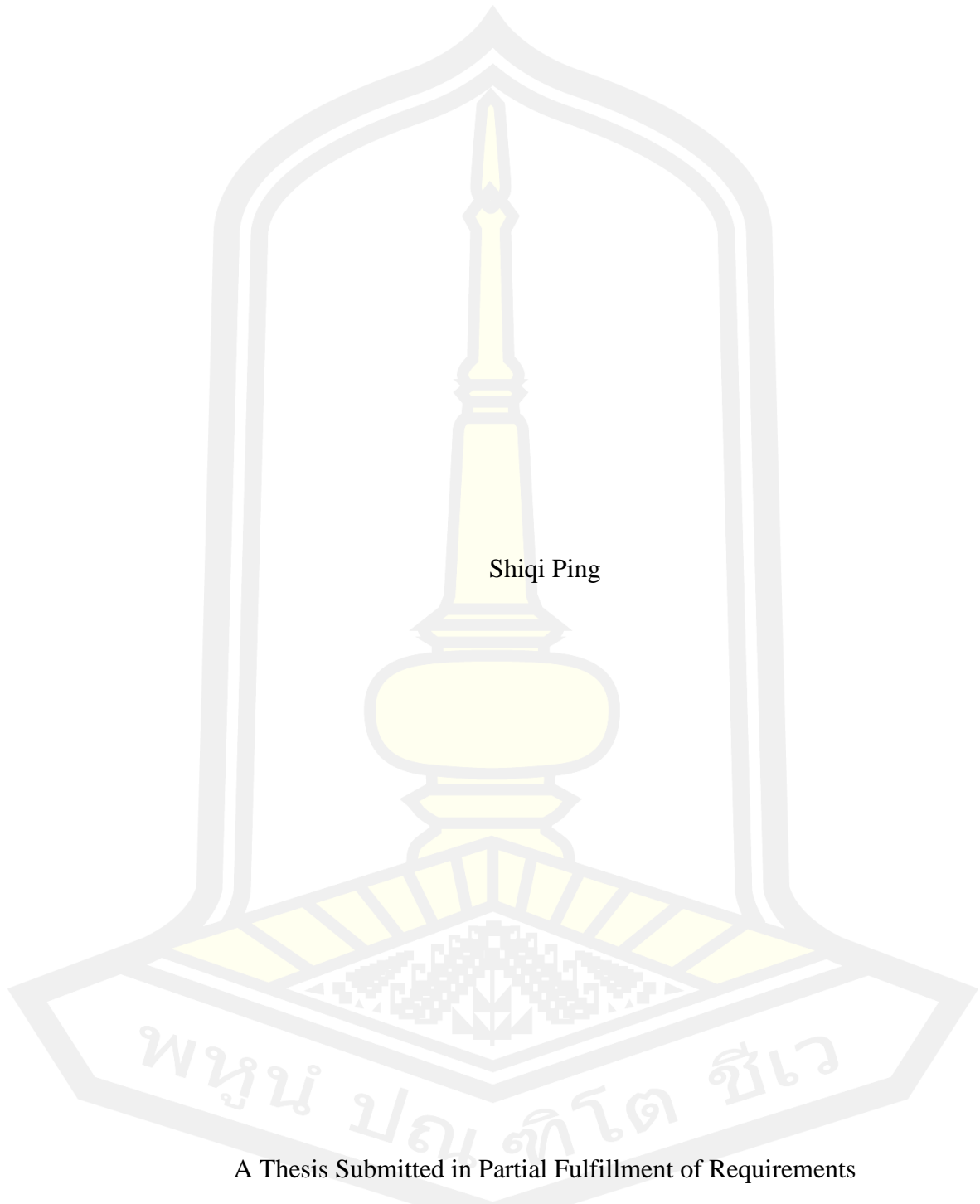
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

เมษายน 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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April 2023

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UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

The objectives of this dissertation were to: 1) investigate the status of Dong small songs in Rongjiang County, Guizhou Province, China. 2) Analyze the change in the contemporary status of Dong small songs in Rongjiang County, Guizhou Province, China. This study uses the qualitative research method to interview two key informants in the field and collect a large amount of data, which is then sorted and analyzed. The results show that:

1. The current situation and development of Dong Small songs, and the results related to the above research objectives are as follows. First of all, looking at the history of Dong small songs, major changes have taken place in the musical form, performance and inheritance, as well as the application in educational institutions. With the changing of the times and the influence of other art forms, the status quo of Dong small songs has also changed.

2. The singing style of Dong small songs can be classified as high-tune style, flat-tune style, or fast-tune style. Dong small songs have changed a lot from the way they were performed and how they were accompanied in the past. Dong small songs plays many different roles in society, such as in art, education, documentation, political research, and academic research. In the traditional society of the past, the dissemination of Dong folk songs was carried out in family and daily life. Nowadays, the dissemination process mainly includes school education and professional performance groups. With the development of society, the various functions of Dong folk songs have undergone relatively large changes. With today's social changes, some traditional folk music is also dying out. Therefore, it is necessary to propose and adopt a series of protection measures to inherit this precious music culture.

Keyword : Change, Dong small song, Dong folk song, Rongjiang County, Development, China

ACKNOWLEDGEMENTS

Time flies, and in a blink of an eye, the doctoral study is coming to an end. When I was about to finish this doctoral dissertation, I felt relieved and had many emotions in my heart. Looking back on the past three years, there have been many difficulties and many surprises. Here, I would like to thank many people. It is with their help and care that I can successfully complete this doctoral dissertation and doctoral study. This is the driving force and support that keep me moving forward.

First of all, I would like to express my heartfelt thanks to my dear Dean, Asst. Prof. Dr. Khomkrich Kain, and my supervisor, Asst. Prof. Dr. Sayam Chuangprakhon. During my dissertation, my supervisor continued to guide me and give me a lot of new academic knowledge. He also tells me often to have strong beliefs, work hard to get through hard times, and do my best. At the same time, I would also like to thank my committee professors, Prof. Dr. Chalermasak Pikulsri, Assoc. Prof. Dr. Jatuporn Seemung, Asst. Prof. Dr. Peerapong Sensai, and Dr. Thanaporn Bhengsri. They pointed out revisions to me during my thesis defense, which made my thesis more rigorous and complete.

Maharakham University is very beautiful, and I really enjoy my time studying and living here. The friendly Thai people and the beautiful scenery left a deep impression on me, and I don't think I will ever forget this experience.

I would like to thank my classmates and friends; they gave me a lot of help in this study and also gave me a lot of care in life.

Finally, and most importantly, I want to thank my family. It is they who gave me the greatest support and encouragement, so that I can complete my studies without any worries. I would never have been able to achieve my goals without their love and support. I am deeply grateful to them from the bottom of my heart.

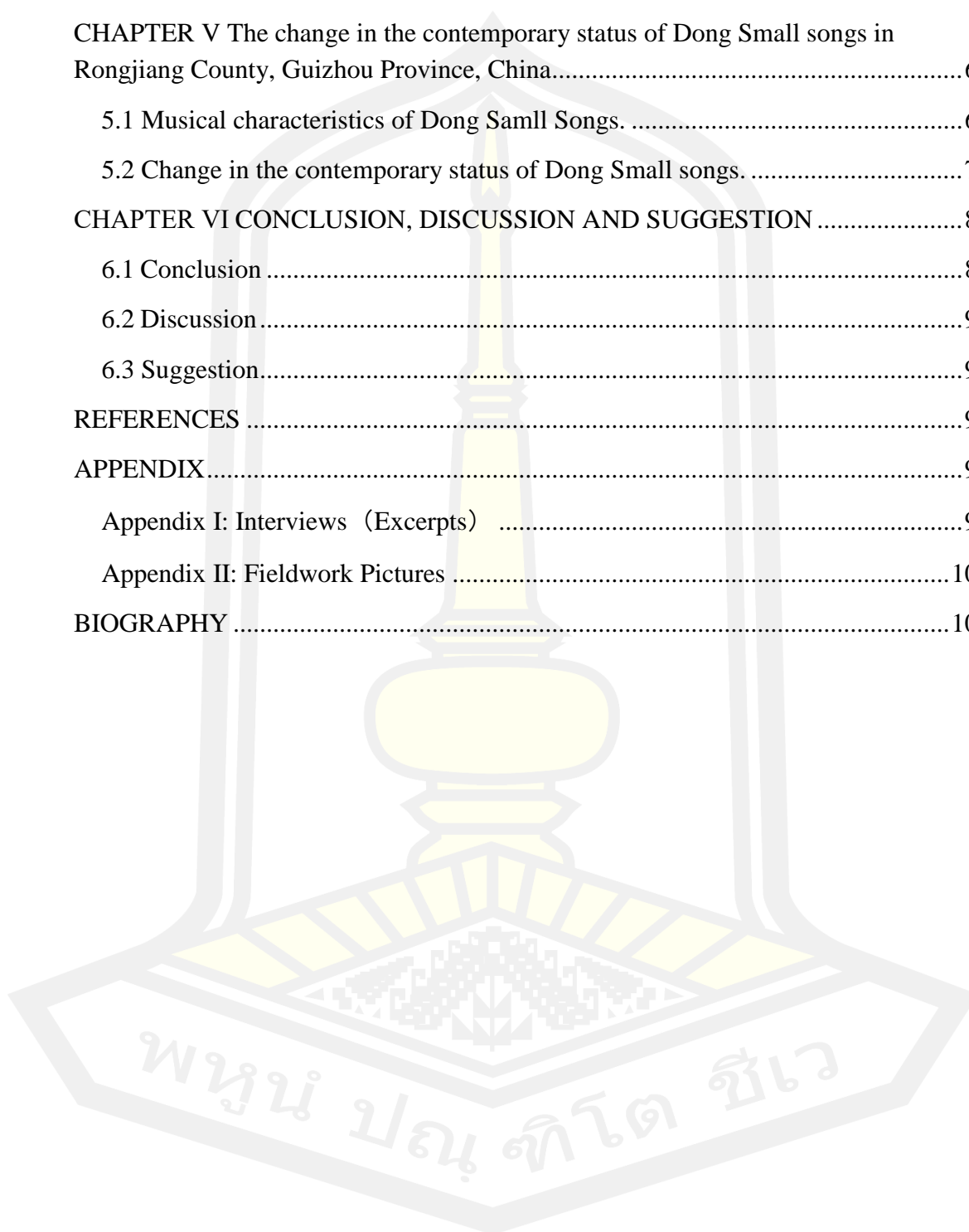
Be grateful for everything; be grateful for all the encounters.

Shiqi Ping

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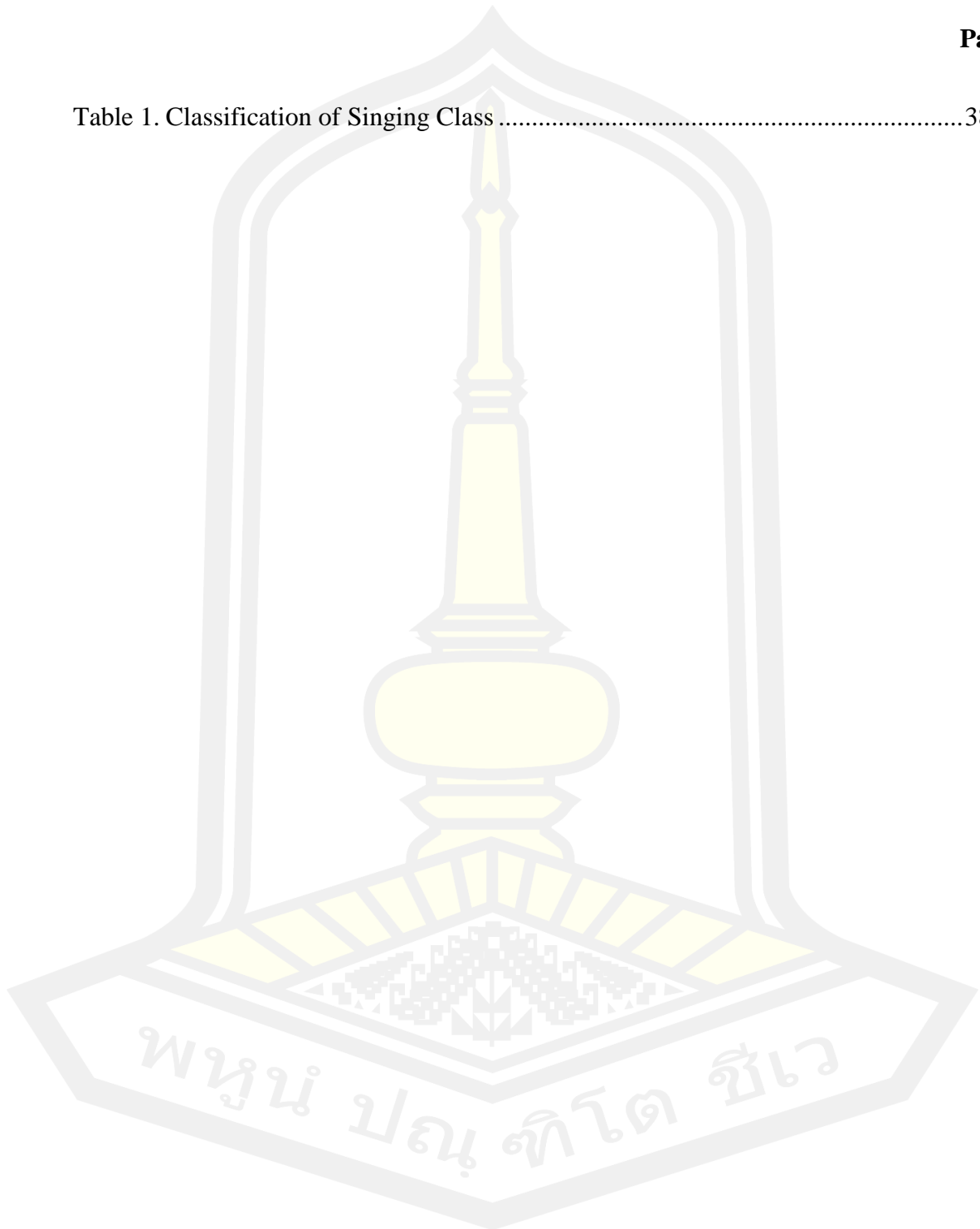
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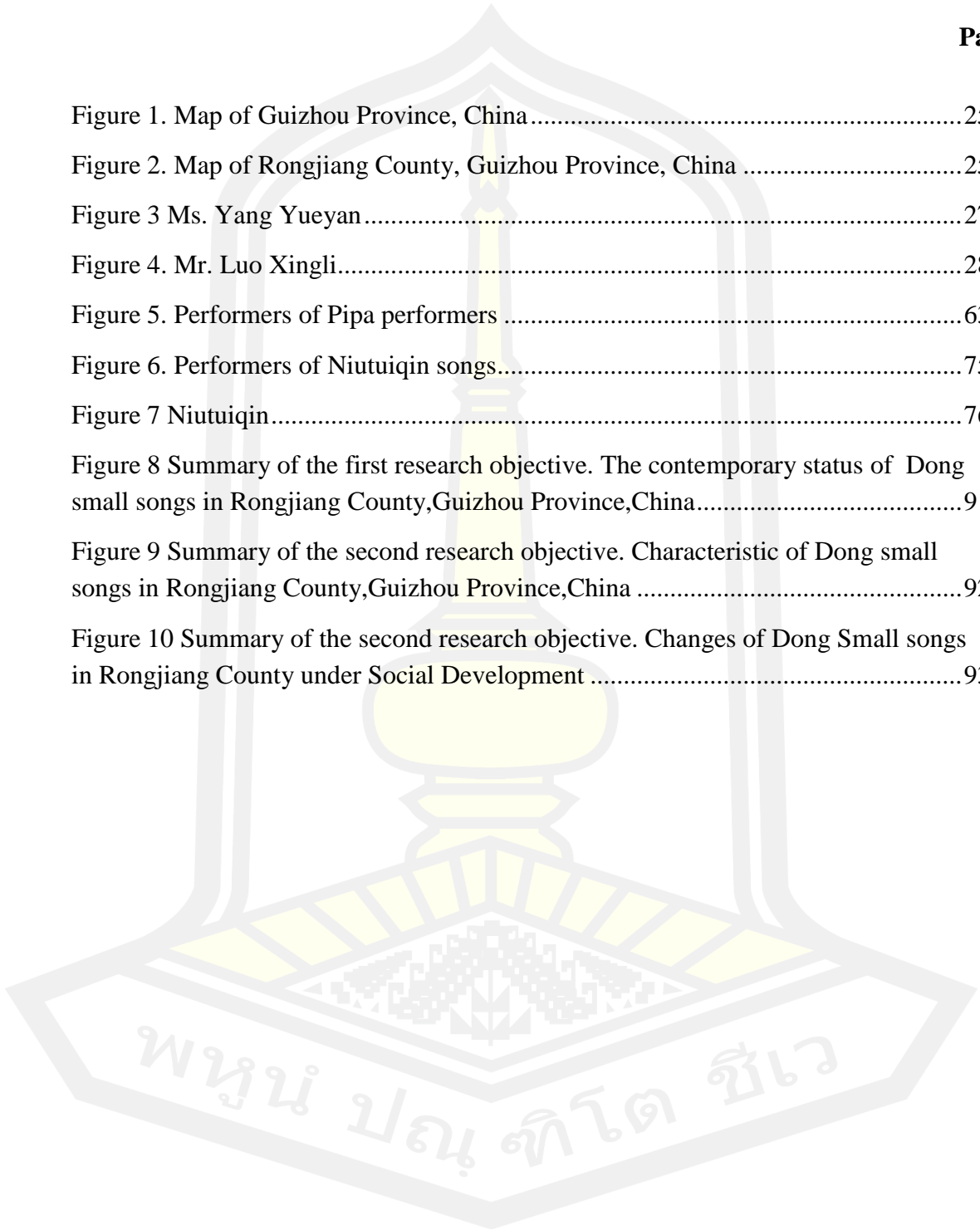
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CHAPTER I

Introduction

1.1 Statement of the Problem

Throughout the long history of China's development, we will find that there are many ethnic groups in China's geographical scope. After thousands of years of development, their cultural heritage is very rich. Each ethnic group has its own unique culture and customs. in splendor. In the big family of China, the Dong ethnic group with a population of nearly three million can be regarded as an ancient and mysterious, industrious and wise, singing and dancing nation. In the process of living and reproducing, expressing feelings with songs, expressing feelings with dance, feeling and enjoying a happy life, forming a unique, different style, beautiful and moving national music culture, becoming a bright pearl in my country's national music culture. As early as more than 2,000 years ago, the ancestors of the Dong ethnic group set up camps and recuperates in Guizhou, Hunan and Guangxi. Today, Guizhou has become the largest inhabited area of the Dong ethnic group in the country. (Zhang Xinjie, 2014)

The Dong ethnic group is a nation of songs, Dong songs are the songs of the nation, and Dong songs are the history of the nation. In particular, the big songs of the Dong ethnic group continue the spirit of the Dong nationality. After a long river of history, they maintain the spiritual fortress of the Dong nationality. They are very excellent folk music art. The Dong ethnic group has very famous big songs, and also has small songs in people's folk life, which are called "Gala" in the local ethnic language. The big songs of the Dong ethnic group are well-known internationally, and its outstanding feature is its multi-part a cappella chorus. Therefore, the main purpose and significance of the research is to present the current status of the protection and development of Dong Small Songs through the combing of history and the analysis of current events. Through the overall grasp of the small songs in the background of Dong folk customs in Rongjiang County, and in-depth exploration of its cultural connotation and characteristics, the local Dong people will realize the profoundness of the excellent Dong culture, awaken the local Dong people's awareness of the

protection of the excellent Dong culture, and let them value it. Carry forward the traditional folk-art culture, let more people know it, understand it, make it well developed, and realize the value of the Dong nationality (Wang li, 2012).

The Dong ethnic group is a nation without words and songs. Singing plays an important role in their social life. Since the Spring and Autumn Period and the Warring States Period, Dong folk music has been passed down by word of mouth for more than 2,500 years and is still well preserved. In their life practice, they have created a unique folk culture with their hard-working and kind-hearted characters, which occupy an important position in the cultural tradition of the Chinese nation. The Dong people have very famous big songs, as well as small songs in folk life. The local language is called "gala", and there are many folk songs and sacrificial songs (Tan Houfeng, 2019).

As a member of the big family of the Chinese nation, the Dong people are mainly distributed in the adjacent areas of Guizhou, Xianggui and Hubei Enshi. The Dong people call themselves "Geng". Due to the change of dialect, there are some differences in the appellation in some places. Among the Dong people, they are called "older", "more twisted" or "more than". After the founding of New China, they were collectively referred to as "Dong". The Qin Dynasty was called "the people of Qianzhong", the Wei, Jin, Southern and Northern Dynasties were called "Wuxi people" and "Liao", the Tang Dynasty was called "Liaohu" or "Five Tigers", and the Song Dynasty was called "Wuxi people". Called "Green" or "Dong". Since ancient times, the Dong people have traveled all the way through mountains and rivers. Record events, relieve fatigue, convey feelings, and educate yourself with singing... The Dong people not only solve the limitation of traditional society, but also create a rich and colorful folk culture. In short, singing is not only an important part of the daily life of the Dong people, but also shapes the Dong people into a nation that can sing and sing (Long Zhaobao, 2012).

Dong song is a wonderful flower in the style of the Dong nationality. It is very popular and well-known. Compared with the world-famous Dong folk songs, the Dong folk songs are closely related to the living habits and are deeply loved by the young people of the Dong ethnic group. They are mainly used in the love story

between young people or the conclusion of marriage. They can be used to convey the love between lovers. It is based on strong emotions, which can create a moving atmosphere, the singing is singing, and friendship and family are calling. At the same time, this type of song also plays an indispensable and important role in the life of the Dong people. It combines the specific living customs of the people, shows the most primitive national culture, and also reflects the happy and peaceful living environment of the minority. A kind of display. (Ning Fanghua, 2005)

Today, in most areas of the Dong ethnic group, the custom of singing Dong songs, like the blue sky above the gray sky, has gradually faded away. Today, when technology can change and create people's hearts, it is truly omnipotent. If so, how should we rescue and protect minority music cultures? This is not only a historical topic but also the focus of current academic attention. Based on the above considerations, the author hopes to draw more people's attention to the Dong ethnic group and the music culture of the Dong ethnic group through the research on the status quo of the survival of the folk songs of the Dong ethnic group in Rongjiang County, Guizhou, the changes in their contemporary status, and the way of its education and dissemination.

1.2 Research Objectives

1.2.1 To Investigate the Status of Dong Small Songs in Rongjiang County, Guizhou Province, China

1.2.2 To Analyze the Change in the Contemporary Status of Dong Small Songs in Rongjiang County, Guizhou Province, China

1.3 Research Questions

1.3.1 What is the status of Dong Small Songs in Rongjiang County?

1.3.2 What change is the status of the contemporary Dong Small Songs in Rongjiang County?

1.4 The importance of research

1.4.1 We can study the Dong Small Songs in Rongjiang County and understand its current development.

1.4.2 We will learn the difference between the past Dong Small Songs and the modern Dong Small Songs and how they have changed?

1.5 Term definition

1.5.1 Dong ethnic group

The Dong (Dong language: Gaeml) is a minority in China. The national language is the Dong language, belonging to the Dongshui branch of the Zhuang-Dong language family of the Sino-Tibetan language family, and they believe in many gods. Now it is mainly distributed in Liping, Congjiang, Rongjiang, Tianzhu, Jinping in Guizhou Province, Xinhuang, Jingxian, Tunnel in Hunan and Sanjiang, Longsheng and other counties in Guangxi.

1.5.2 Dong folk songs

Dong folk songs include the big songs and small songs. Dong folk songs are an important carrier of Dong culture and one of the most important forms of Dong culture inheritance. It records the rich and colorful Dong cultures such as the history, science, production and life, traditional customs, and philosophy of the Dong people.

1.5.3 Dong Small Songs

Small songs, called "Gala" in the Dong language, are mostly love songs. Young men and women who meet through big songs and ritual and custom songs in collective folk activities often start to love and communicate in the form of singing small songs.

1.5.4 The Pipa songs

A monophonic folk song of the Dong ethnic group in Guizhou, China. It is called "Ga Pipa" in the Dong language, and it is named after the accompaniment of the pipa, a musical instrument of the Dong nationality. It is mainly popular in Liping, Rongjiang, Congjiang in Guizhou, Sanjiang in Guangxi, and the passages in Hunan. It has a long history and almost everyone can sing it.

1.5.5 The Niu tuiqin songs

A folk song of the Dong ethnic group accompanied by corbel instruments. It is called kgalgeis ("Ga gei") or kgalbeicbac ("Ga Beiba") in the Dong language. The Niutuiqin songs is the most widely used and widely used music by the Dong people, and it is an important part of the cultural life of the Dong people.

1.5.6 The Shan songs

The Shan songs that people sing improvisationally when they are working in the fields or expressing their emotions. Its content is extensive, the structure is short, the tune is hearty, the emotion is simple, high-pitched, and the rhythm is free.

1.5.7 The Dizi songs

Dong ethnic group flute song is a traditional singing method with Dong flute accompaniment and female accompaniment. It is mainly spread in the Dong ethnic group area at the junction of Guangxi, Hunan and Guizhou provinces. The tone is clear and melodious, which can express a tactful and lyrical mood, and can also play a warm and jubilant melody.

1.5.8 The Hebian songs

It is a song sung by young Dong people in their spare time, when they are in love, looking for a partner, and when the elderly is exhorting the world to teach and admonish the world.

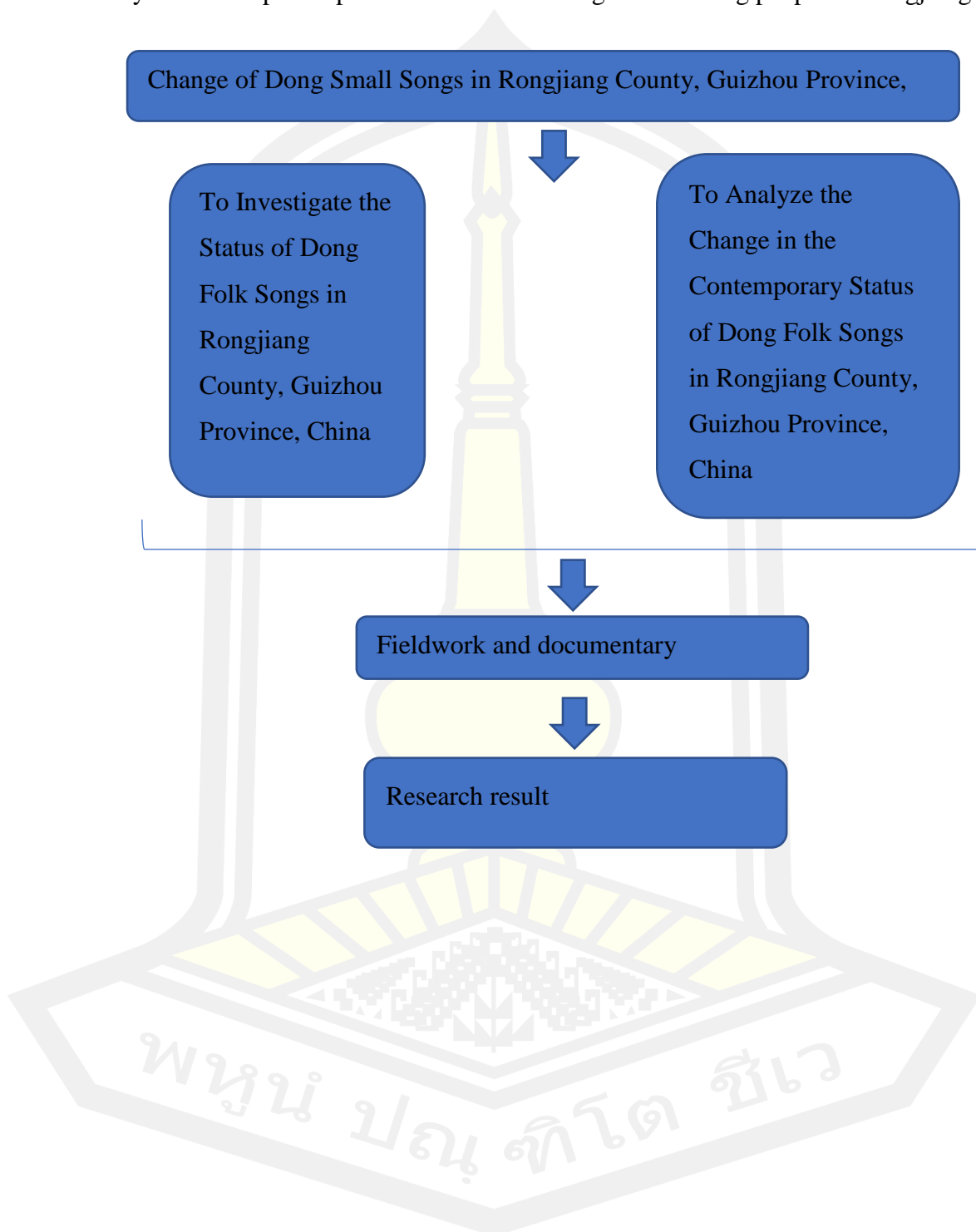
1.5.9 Intangible Cultural Heritage

Intangible cultural heritage refers to various traditional cultural expressions handed down from generation to generation by people of all ethnic groups and regarded as an integral part of their cultural heritage, as well as physical objects and places related to traditional cultural expressions.

1.6 Conceptual Farmework

The research framework will focus on my two research objectives. The first goal is to study and understand the current situation of Dong Small songs. This chapter will explore the current situation of the Dong Small songs from multiple perspectives. This research will enable us to have a clearer understanding of the current situation of the Dong Small songs, so that we can better protect and inherit it. The second is to study the changes brought about by the development of the times to

the Dong Small songs of the Dong people in Rongjiang, and to understand more clearly the development process of the small songs of the Dong people in Rongjiang.



CHAPTER II

Review of Literature

This chapter reviews the relevant literature on Dong Small Songs in Rongjiang County, Guizhou Province to obtain the most comprehensive information available for this study, which was reviewed by the researchers according to themes and goals:

- 2.1 General knowledge of Dong folk music in Rongjiang County
- 2.2 General knowledge of Dong small songs survival background in Guizhou
- 2.3 The theory used in research
- 2.4 Study of Guizhou Dong folk songs in China Academics
- 2.5 Related research

2.1 General knowledge of Dong folk music in Rongjiang County

Dong folk music in Rongjiang County has a rich history and cultural significance, with some scholars tracing its origins back over a thousand years. It is believed that Dong Small Songs have evolved from the ancient chanted poetry of the Dong people, which were used to convey their spiritual beliefs and values (Wu H & Wang J, 2016). Over time, these chants evolved into songs with a more defined structure, incorporating a range of musical elements, including melody, rhythm, and harmony.

Dong Small Songs are characterized by their unique structure and style. They typically feature a soloist who sings the main melody, accompanied by a chorus of backing singers who provide harmony and rhythm. The music is further enhanced by the use of the lusheng, which is played in different parts, producing a layered and complex sound that is distinctively Dong (Li et al., 2018). (Li X&Wu Z.&Chen W. & He Z, 2018)

One of the essential aspects of Dong folk music is its role in community building and social cohesion. Dong Small Songs are often performed at significant cultural events and festivals, such as the Dong New Year, where they serve to bring the community together and reinforce cultural values and beliefs (Wu H & Wang J,

2016). In this way, the music plays an essential role in maintaining social harmony and a sense of identity and belonging among the Dong people.

However, the preservation of Dong folk music faces many challenges. One of the most significant challenges is the changing cultural landscape in modern China. The Dong community, like many other ethnic minority groups, is facing pressure to conform to mainstream culture, leading to a decline in the transmission and performance of traditional music (Wang W & Liu Y, 2019). Additionally, the younger generation's lack of interest in traditional music is also a significant concern, with many young people preferring to listen to popular music genres from outside their communities.

To address these challenges, various initiatives are being taken to promote and preserve Dong folk music. These include the establishment of Dong music schools, the organization of music festivals and competitions, and the use of digital media to promote and disseminate the music (Wu H & Wang J, 2016). Furthermore, some researchers are exploring the potential of Dong folk music in the development of cultural tourism, which may help to raise awareness of the music and its cultural significance and create new opportunities for performers (Li et al., 2018).

In conclusion, Dong folk music in Rongjiang County is a unique and vital aspect of the Dong cultural heritage. Despite facing challenges in contemporary times, efforts are being made to preserve and promote the music through various initiatives. It is crucial to continue to support these efforts to ensure that Dong folk music remains an integral part of the Dong community's cultural identity and heritage for generations to come.

2.2 General knowledge of Dong small songs survival background in Guizhou

The Dong ethnic minority group is one of the largest minority groups in China, with a population of approximately 2.9 million people, primarily residing in the southwestern province of Guizhou (Liu H.& Wang L, 2021) . Dong Small Songs are an integral part of Dong culture and have been passed down through generations, serving as a means of transmitting cultural traditions, beliefs, and values. However, the survival of Dong Small Songs in Guizhou is threatened by a range of factors, including socio-economic changes, urbanization, and cultural assimilation.

One of the primary challenges facing the survival of Dong Small Songs is the changing socio-economic landscape in Guizhou. The rapid modernization and urbanization of the province have led to a decline in the traditional ways of life for many Dong people, resulting in a loss of cultural heritage and identity (Yang W, 2018). As a result, the transmission and performance of Dong Small Songs have decreased, with many young people preferring to listen to popular music genres rather than traditional folk music.

Another significant factor contributing to the decline of Dong Small Songs is the pressure to assimilate into mainstream Chinese culture. Many Dong people feel that their cultural heritage is under threat and are concerned that their traditions and beliefs will be lost as they become more integrated into mainstream society (Liu H.& Wang L, 2021). As a result, the transmission and performance of Dong Small Songs have decreased, and many Dong people are struggling to preserve their cultural identity and heritage.

To address these challenges, various initiatives have been implemented to promote and preserve Dong Small Songs in Guizhou. One such initiative is the establishment of music schools that teach traditional Dong music to younger generations, ensuring the continuation of the cultural heritage (Yang W, 2018). Additionally, festivals and competitions are held regularly to showcase Dong Small Songs, raising awareness of their cultural significance and encouraging more people to become involved in the preservation and transmission of traditional folk music.

Another strategy being explored to promote the survival of Dong Small Songs is the development of cultural tourism. Dong culture and heritage are becoming popular tourist attractions in Guizhou, with visitors coming from around the world to experience the unique customs, architecture, and music of the Dong people (Liu & Wang, 2021). This has created new opportunities for Dong Small Songs performers, who can now earn a living by sharing their traditional music with tourists and visitors.

In conclusion, Dong Small Songs are an essential aspect of the cultural heritage of the Dong people in Guizhou. However, the survival of these songs is threatened by socio-economic changes, urbanization, and cultural assimilation. Various initiatives are being implemented to promote and preserve Dong Small Songs, including the establishment of music schools, festivals and competitions, and

the development of cultural tourism. It is crucial to continue to support these efforts to ensure that Dong Small Songs remain an integral part of the Dong community's cultural identity and heritage for generations to come.

2.3 The theory used in research

2.3.1 Ethnomusicology

Two approaches to ethnomusicological studies are common: the anthropological and the musicological. Ethnomusicologists using the anthropological approach generally study music to learn about people and culture. Those who practice the musicological approach study 29 people and cultures to learn about music. Charles Seeger differentiated between the two approaches, describing the anthropology of music as studying the way that music is a "part of culture and social life", while musical anthropology "studies social life as a performance," examining the way "music is part of the very construction and interpretation of social and conceptual relationships and processes." (Seeger,1983)

Stated broadly, ethnomusicology may be described as a holistic investigation of music in its cultural contexts. (See Hood, Mantle, 1969) Combining aspects of folklore, psychology, cultural anthropology, linguistics, comparative musicology, music theory, and history, ethnomusicology has adopted perspectives from a multitude of disciplines. (Pegg, Carole, 2001)

This suggests that ethnomusicology is the study of music from the cultural and social aspects of its creators. It contains unique theoretical and methodological approaches that, in addition to sound components, emphasize the cultural, social, material, cognitive, biological, and other dimensions or contexts of musical behavior. This paper analyzes the collected data through the field investigation of ethnomusicology. Summarize the development status of Dong songs. Through questionnaires and interviews, this paper puts forward some suggestions for the protection of Dong ethnic group songs in Guizhou, and provides a reference for the inheritance of Dong ethnic group songs.

2.3.2 Musicology Method

The term "musicology" is used to cover all music, and it is believed that all music can be studied in various ways. My definition of "musicology" is the study of music in the 30 broadest senses, including historical, theoretical, analytical, anthropological, ethnographic, physical, physiological, mechanical, numerical cognitive, psychological, and philosophical perspectives. Musicology is all-encompassing in my eyes, and the redefinition of musicology is the result of adopting the above global perspective. (Cai Kuanliang, Xu Lufan, 2020)

Research on musical materials and material properties includes musical acoustics, jurisprudence, and instrumental music. The study of musical form and its composition includes melody theory, harmonic acoustics, counterpoint, composition theory, etc. There are also considerations from performance, such as performance theory, conducting methods and so on.

Musicology is the general term for all theoretical disciplines that study music. The general task of musicology is to clarify the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. (Yang Yandi, 1995) Music. It includes research, music theory, music content, music history, musical sound and knowledge in other fields such as physics, psychology, social sciences and ethnomusicology. Currently, musicology includes performance techniques and composition. (Narongruch Woramitmitree, 2001)

2.3.3 Art theory

Art theory refers to the theoretical reflection of an artistic phenomenon, that is, a rational examination of the media and symbolic forms acting on one's five senses. This includes thought, emotion and thought. This includes the study of art forms such as music, dance, literature, painting, calligraphy, film and television as rational means of conveying the meaning of life. Art is therefore quite a rational way of thinking about art. which allows us to calmly think about the mysteries of artistic phenomena (Chen, 1987).

Conclusion: This paper analyzes the collected data through ethnomusicological fieldwork. Summarize the development status of Dong songs.

This paper analyzes the collected musical works from the perspective of musicology. Through the analysis of music, the musical characteristics and changes of Dong songs are summed up. Using musicological research methods to analyze Dong music can better analyze and study the impact of Dong music on the lives of the Dong people. In the analysis of musical characteristics, the connotation of Dong ethnic group music is explained objectively.

2.4 Study of Guizhou Dong folk songs in China Academics

Guizhou Dong folk songs are a significant part of Chinese cultural heritage, and scholars and academics have conducted extensive research to better understand their history, development, and significance. This essay explores the study of Guizhou Dong folk songs in China academics, including the key themes, approaches, and findings of existing research.

One of the main themes explored in the study of Guizhou Dong folk songs is their historical and cultural significance. Many scholars have explored the origins of Dong folk songs, examining how they have been influenced by the cultural, social, and political contexts in which they have developed (Li H, 2020). Others have explored the themes and motifs present in Dong folk songs, analyzing how they reflect the beliefs, values, and traditions of the Dong people (Zhang Y, 2019).

Another key theme explored in the study of Guizhou Dong folk songs is their musical structure and style. Researchers have examined the melodies, rhythms, and instrumentation used in Dong folk songs, comparing them to other forms of traditional Chinese music and exploring how they have evolved over time (He Y, 2018). Some scholars have also explored the role of Dong folk songs in the wider context of Chinese music, examining how they fit into the broader musical landscape of the country (Huang J, 2020).

Approaches to the study of Guizhou Dong folk songs vary, with some scholars employing ethnographic and anthropological methods to explore the cultural context and significance of the music (Li H, 2020). Others have used musicological

approaches, analyzing the musical structure and style of Dong folk songs (He Y, 2018).

Some studies have combined these approaches, using a multidisciplinary approach to explore the historical, cultural, and musical dimensions of Dong folk songs (Zhao M, 2019).

The findings of existing research highlight the rich cultural heritage and musical diversity of Guizhou Dong folk songs. Scholars have demonstrated how Dong folk songs reflect the beliefs, values, and traditions of the Dong people, serving as a means of transmitting cultural heritage across generations (Li, 2020). They have also shown how Dong folk songs have evolved over time, influenced by social, cultural, and political factors, and how they continue to be an important part of the wider Chinese musical landscape (Huang J, 2020).

In conclusion, the study of Guizhou Dong folk songs in China academics has contributed significantly to our understanding of this important cultural heritage. Scholars have explored the historical, cultural, and musical dimensions of Dong folk songs, highlighting their significance as a means of transmitting cultural heritage and reflecting the beliefs, values, and traditions of the Dong people. Further research is needed to continue to explore this rich musical tradition and ensure that it remains an integral part of Chinese cultural heritage for generations to come

2.5 Related research

Yang Xiao (2015) pointed out in "On the Music Inheritance of Dong Ethnic group Songs" that on the one hand, the Dong nationality's great songs have won praises from the world for their beautiful and moving artistic charm, and on the other hand, they are also faced with the inheritance of the characteristics of folk culture. troubled. How to grasp the good opportunity of the current basic education curriculum reform and introduce the Dong ethnic group big song and Dong ethnic group music into the basic education classroom and the halls of colleges and universities is a problem that needs to be considered and studied.

Luo Hui (2011) pointed out in the "Comparative Study of the Music Form and Inheritance of the Dong Ethnic group in the South and the North" that the Dong people's settlements are divided into two dialect areas, the southern and the northern

dialects, but their ancestors are all from the ancient Yue area, and the southern and northern Dong people are the same. A minority of the same origin. Due to the different geographical landforms, dialect tones, living habits and the degree of influence of the surrounding ethnic groups, especially the Han ethnic group, different music development paths have been formed, resulting in differences in the form and style of folk music between the two places, which is an inevitable result of historical development. Therefore, it discusses the musical form and inheritance of the southern and northern Dong nationalities. For example, from the aspect of musical form, it compares the rhythm, melody, rhythm characteristics, musical structure characteristics, mode characteristics, and accompaniment form characteristics. After the comparison of methods, the reasons for cultural differences were sorted out, namely, the origin of geographical landforms, the degree of sinicization, migration routes, and dialects.

Li J (2017) proposed in "Thinking about the Inheritance and Development of Ethnic Folk Music in Southeast Guizhou" that the content and forms of ethnic folk music in Southeast Guizhou mainly include Miao and Dong folk music, Miao and Dong folk instrumental music, Miao and Dong songs and dances. and other varieties. These are not only an important part of the Miao and Dong cultures, but also an important part of the traditional music culture in the cultural treasure house of the Chinese nation. It is believed that it needs to be introduced into the campus to strengthen the cultivation of existing inheritors and the cultivation of new generation inheritors.

Li Anlong (2019) in "Analysis of the Influence and Inheritance of "Zhulang Niangmei" on Dong Ethnic group music, mainly analyzes the influence of "Zhulang Niangmei" on Dong ethnic group music and the problems existing in the inheritance process, and proposes Corresponding countermeasures to provide ideas for the better inheritance of Dong ethnic group music and art. For example, in terms of inheritance, it mainly faces the problems of scattered settlements, lack of professional talents and cultural differences. In terms of inheritance countermeasures, it is believed that it is necessary to cultivate the Dong nationality. Singer, using modern media means, building Dong folk culture villages, infiltrating basic music teaching, developing professional talent echelon in colleges and universities, etc.

Wu H & Wang J (2016) pointed out in "Study on the Social Educational Function and Inheritance and Development of Dong Folk Music—Taking Dong Custom Songs in the Adjacent Townships in the West of Liping and Jinping Counties as Examples": The difficulty of inheritance of Dong folk music is difficult. The main reasons are the impact of modern culture on the inherited culture of the Dong people, the serious communication and generation gap between people of different generations of the Dong people, and the changes in customs such as weddings, funerals, and marriages. He believes that the main means to overcome the predicament are, first of all, to set up special funds, convene professionals, and set up a special Dong folk music research institute, which is mainly responsible for the excavation and protection of folk music. Secondly, promote the inheritance activities of Dong folk music, find young people who love music, organize them to study Dong folk music, and select outstanding members to develop into cultural inheritors, which is of great significance to the inheritance of Dong folk music.

Wang W & Liu Y (2019) proposed the use of modern media to present the Dong ethnic group to all walks of life in "Study on the Morphology of the Dong Ethnic group songs (Gala) in Zaidang Dong Village - Taking the Folk Songs of Zaidang Dong Village on the Rongrong River in Southeast Guizhou as an Example". Folk music, first of all, set up a website to introduce Dong folk music, this part can be in the form of cooperation between the government and folk forces to avoid the situation of one family talking. Secondly, promote Dong folk music to the mass media, comprehensively use the Internet, newspapers, TV programs and other channels to show the beautiful folk music of the Dong people to all walks of life, and select programs such as "Avenue of Stars", "Spring Festival Gala" and other popular programs. As a springboard, it will attract the attention of audiences all over the country through wonderful performances, increase their attention, and lay the foundation for the popularization of Dong folk music.

Zhang Y (2020) argued in "Opportunities and Challenges Facing the Inheritance and Innovative Development of Dong Music" that under the background of cultural confidence, the inheritance and innovative development of Dong music culture are facing new opportunities and challenges. The musical culture of the Dong ethnic group is rich in connotation, has a long history of development and is unique.

From the perspective of the inheritance and development of Dong music, the music resources are rich, and it faces market opportunities, communication and communication opportunities. In the final analysis, the inheritance and innovative development of Dong music is to pass it down well and give full play to its due economic and social benefits. To this end, it is necessary to design a corresponding path for the inheritance and innovative development of Dong ethnic group music in response to the outstanding problems of simple protection and single protection method in the current inheritance and innovative development of Dong ethnic group music. That is, combined with the opportunities and challenges faced by the inheritance and innovation of Dong music, and then put forward targeted solutions and suggestions.

Tan Houfeng (2010) pointed out in "Research on the Great Songs of the Dong Ethnic group in Zaidang Village": Since the 1980s and 1990s, the great songs of the Dong ethnic group have been slowly declining. First, traditional customs have gradually disappeared. The destruction of the Cultural Revolution made the people of the Dong ethnic group at that time. Everyone was in danger, and people didn't dare to sing as boldly as in ancient times, which did great harm to the cultural environment at that time. In the modern society, the use of electric energy has made the folk music of the Dong people lose the soil for cultivation and growth. The application of modern electrical appliances has changed the way of life of the Dong people in ancient times. Private entertainment has replaced the cultural phenomenon of "singing songs and sitting at night". Secondly, the new value orientation is also not conducive to the development of Dong folk music in Rongjiang County. In ancient times, the quality of singing was directly related to young people's marriage and marriage, but in the hearts of contemporary Dong young people, the happiness of marriage has long been related to The ability to sing is decoupled, and with the advancement of education in the Dong area, parents begin to realize the role of learning in shaping life, and the concept of parenting begins to change from "being proud of being able to sing, teaching songs, and being able to compose songs" to "admission to university, construction of The country is proud".

Chen L (2019) pointed out in "Exploring the Inheritance and Development of Intangible Cultural Heritage Music from the Perspective of Music Communication

Taking the Great Songs of the Dong Ethnic group as an Example" that contemporary mass media has added impetus to the inheritance and protection of intangible cultural heritage, and has brought Challenge, the Dong ethnic group song can be used as one of the typical cases in this regard. The elaboration of the five forms of contemporary music communication in the music communication theory is particularly instructive when analyzing the evolution of the Dong nationality's great songs. Combining the actual situation in the dissemination of Dong ethnic group big songs and some specific cases, it can be seen that the protection of Dong ethnic group big songs today should pay attention to the folk cultural activities closely related to it, pay attention to the protection of its cultural ecology, and at the same time mobilize a variety of talents to coordinate and cooperate. The use of mass media to preserve different styles of Dong ethnic group songs, and to respect the original and original inheritors and the process of self-development and change of Dong ethnic group songs.

Feng Yujie (2014) pointed out in "The Changes of Dong Music Culture from the Perspective of Economic Anthropology - Taking Gaozeng Township, Rongjiang County, Southeast Guizhou as an Example", pointed out that with the current economic and social changes, Dong folk music culture has been subject to the development of historical wheels. The impact of modern rural areas on industrialization and urbanization has caused a large number of rural laborers to leave the land, the land where they have lived for generations, and embark on the road to the city. The most common phenomenon is the phenomenon of migrant workers entering the city to work. The impact of this phenomenon on the Dong folk music culture can be said to be very serious. Urbanization brings a fast-paced lifestyle and a series of new cultural elements such as fast food culture. Pop and dynamic modern music hits young people, making them lose the leisurely and quiet elements contained in folk music. This has gradually reduced the attention of young people to traditional folk music culture.

Zheng Shouyan (2015) pointed out in "Cultural Anthropological Analysis of the Marriage of the Dong Ethnic group in the Background of Modernity-Taking a Wedding Ceremony in Guihong Village, 72 Dong Village, Rongjiang County as the Main Object of Investigation", that the marriage ceremony is a witness to men and women. Important rites of marriage. Today, the marriage customs of Guihong Village

on the Seventy-two Dong Villages reflect the changes in the marriage customs of the Dong people under the modern background. In terms of content and form, this change is based on a partial continuation of traditional marriage customs, and is a microcosm of the transformation of the local social structure.

Wu H & Wang J (2016) pointed out in "On the Inheritance and Development of Dong Music - Taking the Musical "Galao" as an Example", that there are many kinds of Dong folk music and various forms of expression, and it occupies an extremely important role in Chinese folk music. status, especially the great songs of the Dong nationality, which are the representative works of human intangible cultural heritage, are the musical treasures of the Chinese nation. Combined with the music creation practice of the Dong musical "Galao", the article explores the inheritance and development of Dong folk music, answers what Galao is, and proposes how to inherit the tradition, keep the 'root', how to innovate and develop, and explore the relationship between tradition and tradition. Contemporary combined solutions.

Wang W & Liu Y (2019) pointed out in "Study on the Social Educational Function and Inheritance and Development of Dong Folk Music - Taking the Custom Songs of the Dong Ethnic group in the Adjacent Townships in the West of Liping and Jinping Counties as Examples": The Dong nationality, as a non-Dong nationality, has no inherited characters. Special ethnic groups have a very rich folk music culture. From the 1950s to the 1980s, the state attached great importance to the lack of characters in the Dong area, and organized the compilation of Dong characters. However, due to certain obstacles, the related work was not carried out in depth. Therefore, Dong folk music did not use characters as the basis. The main carrier, but mainly relies on the form of oral transmission for inheritance, and the form of oral singing is passed on from generation to generation. Under the influence of economic development, dialect, social environment and other factors, the musical culture of the Dong ethnic group has produced differences between the north and the south in the process of development. He pointed out that due to the influence of these factors in the development of Dong folk music, the southern Dong folk music has maintained its own uniqueness in historical inheritance, with relative stability and originality, so it contains very strong Dong national characteristics, while The development of folk music in the northern area of the Dong ethnic group is more inclined to learn from

horizontal culture, absorbs more excellent foreign cultural factors, and has the characteristics of multi-ethnic culture. Therefore, the cultural characteristics of the Dong ethnic group are relatively weak compared to the southern area.

Chen L (2019) in the article "Dong Ethnic group Sacrificial Sacrificial Ceremony Music and Its Cultural Interpretation - Taking Sacrificial Sacrificial Sacrifices in Lundong Village in Rongjiang County as an Example", the research object is Lundong Sacrificial Sacrificial Ceremony Music and its cultural connotation, from the historical perspective. From the perspective of sexuality, it explores the historical evolution of the Dong ethnic group and the origin of Sa, and then analyzes its ritual process and ritual music from the dimension of synchronicity. The history, beliefs, rituals, and music mentioned above are organically unified and become the proof materials in the last chapter. It analyzes the "authentic coexistence" and "aesthetic consensus" in the sacrificial sacrificial ceremony in Lundong, and explains the "interactive relationship" in it. In this way, it explores the hidden interaction in its music culture, and reveals the existence and inner causes of the music of the Lundong first month sacrificial sacrificial ceremony. The music of the Lundong New Year Sacrificial Ceremony is mainly composed of three parts: field, belief, and music. From the perspective of intersubjectivity, it analyzes the reasons for the formation and the way of existence of the three, that is, they form and exist in the interaction of internal cultural elements, that is, intersubjectivity. Because intersubjectivity always maintains a constructive attitude, the interaction of intersubjectivity inevitably leads to the construction of culture. From this, it can be concluded that the formation and existence of the music of the sacrificial sacrificial ceremony in Lundong is in the "intersubjectivity" of the various elements of the internal culture. If the various elements are no longer intersubjective interaction, then the sacrificial sacrificial activities will also cease to exist.

Wu Yuanhua (2020) in "Academic Review and Historical Reflections on Dong Folk Music", starting from the academic research achievements of Dong folk music since the 1950s, accompanied by interpretation of typical literature, a rough review and analysis of the history and current situation of Dong folk music research, which led to thinking about the writing of Dong ethnic group music history. This is a valuable reference for deepening the academic research of Dong ethnic group music,

constructing a theoretical system of Dong ethnic group music history, and promoting the creative transformation of Dong ethnic group folk music.

Zhang Yong (1984) proposed in "The Classification of Dong Folk Music and the Origin of Dong Songs", combining the habits of the Dong people with a scientific attitude, and dividing the Dong folk music into "Dong folk chorus songs" and "Dong folk monophonic songs". Dong folk chorus songs refer to the big songs of the Dong nationality. Except for the big songs, all other songs belong to the "Dong folk monophonic songs". Among them, the chorus songs include Drum Tower Song, Harmonic Song, Narrative Song, Ritual Song, Children's Song, and Opera Song; accompaniment songs include Lyrical Pipa Song, Narrative Pipa Song, Lyrical Guoji Song, Narrative Guoji Song, Dizi songs, Konoha songs, opera songs; unaccompanied songs include folk songs, night songs, riverside songs, Lamu songs, Jesus songs, roadblock songs, wine songs, dragon songs, marriage songs, mourning songs, and children's songs.

Du Yong (2013) pointed out in "On the Similarities and Differences of the Big Songs and Small Songs of the Dong Ethnic group in Guizhou" that Dong songs are the abbreviations of Dong folk music, and Dong songs can be divided into big songs, small songs, ritual songs and ballad songs. In the Dong language, the big song is called Ga Lao, the small song is Gala, Ga means song, always means big, and la means small. There are certain differences in performance, style, and musical language, as well as commonalities.

Chen L (2019) pointed out in "On the Origin, Development and Singing Characteristics of the Great Songs of the Dong Nationality" that the Dong ethnic group is a nation of songs, Dong songs are the songs of the nation, and Dong songs are the history of the nation. The Dong ethnic group song continues the spirit of the Dong nationality. After the long history, it maintains the spiritual fortress of the Dong nationality. It is a very good folk music art. The Dong Dage is internationally renowned, and its outstanding feature is its multi-voice a cappella chorus. From the perspective of the development of Dong ethnic group big songs and the characteristics of big songs, the unique charm is interpreted.

Yang Xiao (2015) in "Song and Life - A Study of Dong Ethnic group songs from the Perspective of Anthropology" mainly based on the perspective of

anthropology, conducted research on the origin of Dong ethnic group songs, and proposed that Dong ethnic group songs are known as Dong ethnic group folks. Dong Small Songs is a kind of ethnic music with strong regionality and strong originality spread in the southern dialect area of the Dong nationality. Since it was discovered by musicians in the 1950s, it has gradually become known to the world for its musical charm of unaccompanied natural harmony. The 60 years that Dong Dage entered the mainstream cultural attention from the people in the southern dialect area of the Dong ethnic group is also the 60 years that the cultural field of Dong Dage has undergone drastic changes. Especially since the 1980s, the drive of tourism development, the drive of modern communication, the intervention of the perspective of others, and the changes of the community environment have brought profound changes to the inheritance and development of the Dong ethnic group song. On the one hand, the dissemination of the Dong Ethnic group Dage has made this unique regional music recognized by others, showing the unique charm of the Dong culture; standard. The local government's planning for the development of the cultural tourism industry has made the Dong ethnic group culture a symbol and symbol of a local culture from a self-sufficient ethnic culture. The inheritance and protection of Dong ethnic group great songs in the modern context must face such changes in the cultural field. From a microscopic level, this change in the cultural field may just be a change in a certain inheritance method, but from a macroscopic point of view, the change in the cultural field is actually a result of the Dong ethnic group and the culture created by them, in the new A conscious or unconscious turn of the historical period. Therefore, from the perspective of anthropology, it is of practical significance to carry out an overall investigation of the great songs of the Dong nationality, and to explore the inheritance and protection of the great songs of the Dong ethnic group in the atmosphere of modernization and globalization.

Liu Li (2019) pointed out in "Study on the Morphology of Dong Minority Songs in Zaidang Dong Village - Taking the Folk Songs of Zaidang Dong Village in the Rongrong River in Southeast Guizhou as an Example": Folk music in the Dong area and the culture and customs of the Dong ethnic group Development is closely related. There is a saying that the origin of Dong folk music is related to the marriage and love of young Dong men and women, that is, the natural expressions of young

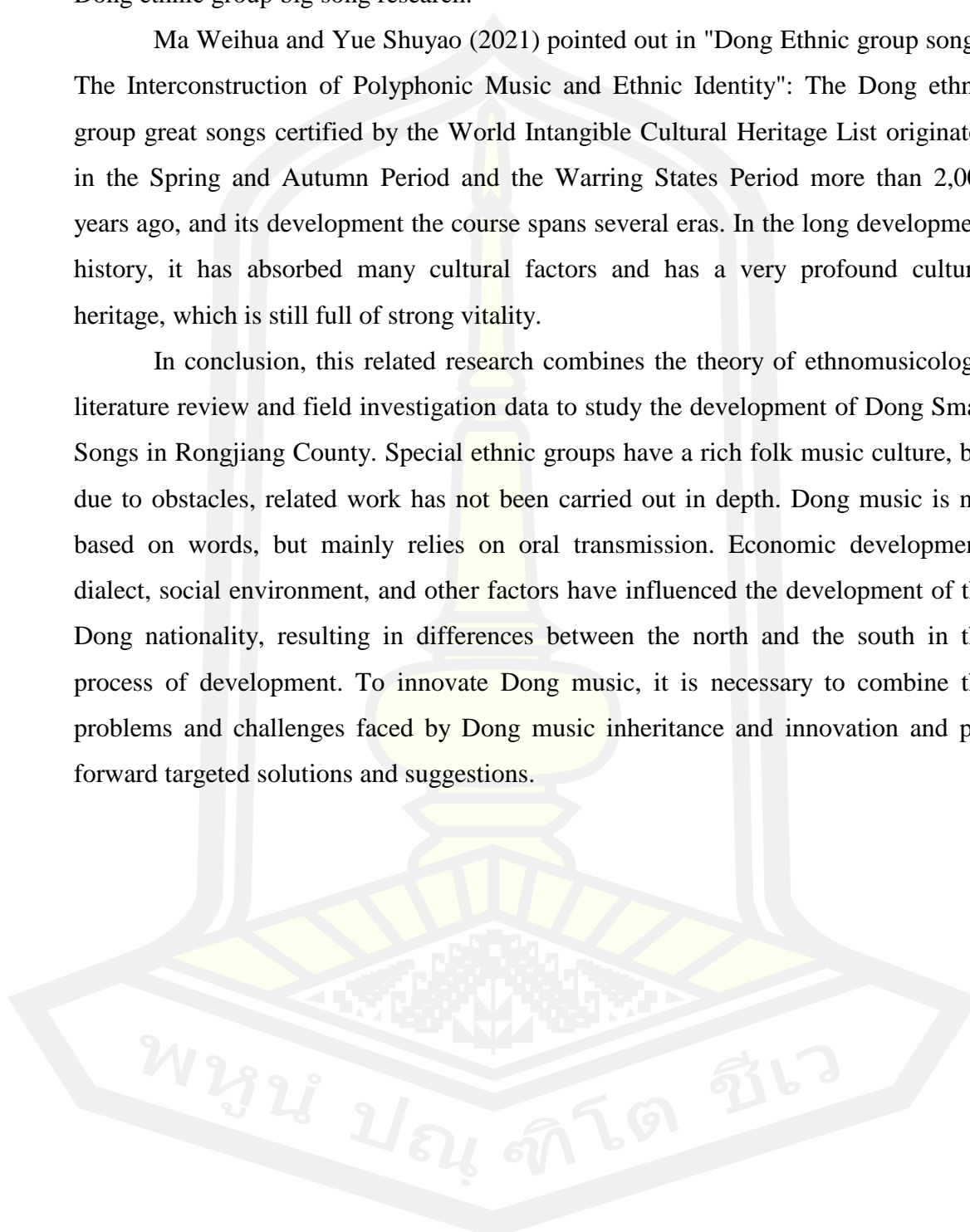
Dong men and women playing in the mountains constitute the prototype of Dong folk music.

Tan Houfeng (2019) pointed out in "Eight Hundred Years of History of the Study of the Great Song of the Dong Nationality" that the Dong ethnic group is one of the ethnic groups with a long history and colorful culture in the big family of the Chinese nation. The Dong ethnic group is a nation that is good at singing. Dong Township is known as the hometown of poetry and the ocean of songs. Since ancient times, it has been passed down that rice nourishes the body and song nourishes the heart. Among the many folk music of the Dong nationality, there must be several generations of folk chorus music with no conductor, no accompaniment, multiple voices, and one person leading the harmony of the crowd, which is inherited from generation to generation. Distinctive. In the 1950s, Dong Dage was the first multi-voice folk music variety discovered in China. It completely denies the prejudice of the Western music industry that has long believed that there are no multi-voice chorus songs among Chinese folk. In 1986, the Dong ethnic group sang the famous National Chaillot Theater in Paris, France. In 1994, the Dong ethnic group song was featured in the CCTV Spring Festival. On September 30, 2009, UNESCO included the "Dong Ethnic group song" in the Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou Province declared by China into the representative list of human intangible cultural heritage. It can be seen that the big songs of the Dong ethnic group not only occupy an important place in the history of Chinese national music culture, but also have their due position in the center of world music history. Over the years, many experts and scholars have devoted themselves to the study of the great songs of the Dong nationality. It has more than 800 years of research history since Song Dynasty poet Lu You's "Notes of Lao Xue'an", Volume 4, describes the folk music activities of the Dong people. Hundreds of articles and more than 10 published works of Dong ethnic group folk chorus in CNKI's article titled Dong ethnic group big song Ga old folk chorus are used as the material. The five stages of development and prosperity are summarized. These studies were carried out from the perspectives of national traditional culture, ethnomusicology, history, music theory, folklore, anthropology, communication, tourism development, etc., which promoted the in-depth study of Dong ethnic group songs. These studies have enhanced the influence of the Dong

ethnic group big song at home and abroad, and heralded the future direction of the Dong ethnic group big song research.

Ma Weihua and Yue Shuyao (2021) pointed out in "Dong Ethnic group songs: The Interconstruction of Polyphonic Music and Ethnic Identity": The Dong ethnic group great songs certified by the World Intangible Cultural Heritage List originated in the Spring and Autumn Period and the Warring States Period more than 2,000 years ago, and its development the course spans several eras. In the long development history, it has absorbed many cultural factors and has a very profound cultural heritage, which is still full of strong vitality.

In conclusion, this related research combines the theory of ethnomusicology, literature review and field investigation data to study the development of Dong Small Songs in Rongjiang County. Special ethnic groups have a rich folk music culture, but due to obstacles, related work has not been carried out in depth. Dong music is not based on words, but mainly relies on oral transmission. Economic development, dialect, social environment, and other factors have influenced the development of the Dong nationality, resulting in differences between the north and the south in the process of development. To innovate Dong music, it is necessary to combine the problems and challenges faced by Dong music inheritance and innovation and put forward targeted solutions and suggestions.



CHAPTER III

Research Methodology

This section introduces the research methods adopted by the Dong Xiaoge Research Institute, including the selection of research areas and research information providers. The research methods of this paper are as follows: 1) Qualitative research method; 2) Field survey method: field survey is the basic method to obtain first-hand information. Including interviews and observations; 3) literature analysis; 4) data collection and analysis. The study structure is as follow:

3.1 Research scope

3.1.1 Research content

3.1.2 Research site

3.1.3 Scope of **period Study**

3.2 Research process

3.2.1 Research site and key informant

3.2.2 Research equipment

3.2.3 Research tools

3.2.4 Methodology

3.2.5 Data collection

3.2.6 Data analysis

3.2.7 Presentation

3.1 Research Scope

3.1.1 Research Content

3.1.1.1 Investigation on the current situation of Dong Small Songs in Rongjiang County, Guizhou Province

3.1.1.2 Analyze the change of the contemporary status of Dong Small Songs in Rongjiang County, Guizhou Province

3.1.2 Research site

3.1.2.1 Guizhou Province, China.

3.1.2.2 Rongjiang County, Guizhou Province, China



Figure 1. Map of Guizhou Province, China

Source: <https://chinafolio.com> (2022)

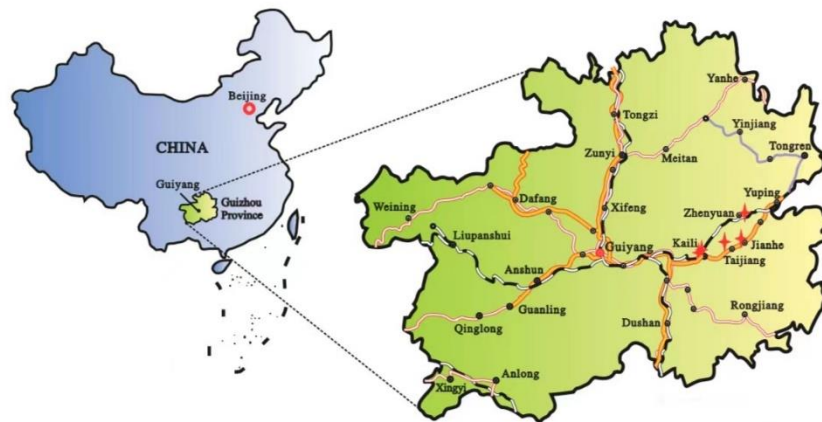


Figure 2. Map of Rongjiang County, Guizhou Province, China

Source: Shiqi Ping (2022)

Rongjiang County is under the Miao and Dong Autonomous Prefecture of Qiandongnan, Guizhou Province. It is located in the southeast of Guizhou Province, south of Qiandongnan Miao and Dong Autonomous Prefecture. It borders Liping County and Congjiang County in the east, Leishan County and Sandu Shui Autonomous County in the west, Jianhe County in the north, and Libo County in the south, with a total area of 3315.8 square kilometers. In 2021, the registered population of Rongjiang County will be 385,000, and the permanent population will be 295,000. It is a multi-ethnic county where the minority population accounts for 81% of the total population, and there are 16 nationalities in total.(data form Baidu website:

<https://baike.baidu.com/item/%E6%A6%95%E6%B1%9F%E5%8E%BF/7148472?fr=aladdin>)

3.1.3 Scope of Period Study

3.1.3.1 1949-2000

From 1949 to 2000, New China completed the socialist transformation, laid the economic foundation, implemented the reform and opening up strategy, and achieved economic take-off. Along with cultural, economic and ideological progress, many changes have taken place in the arts. Especially in ethnic minority areas, folk music has begun to move towards the society, and more and more forms have emerged.

3.1.3.2 2000-2020

With the advent of the 21st century, national development, national development, and cultural development have achieved unprecedented progress. Today's Chinese people have no worries about food and clothing, frequent interactions between urban and rural areas, entrepreneurs, students, and tourists are beginning to go to the world, and China's regional and international influence is growing. The development of national music under this background is also very huge. It has a new look in terms of performance form, social status, musical function and educational inheritance.

3.2 Research process

3.2.1 Research site and key informant

Research site: Rongjiang County, Guizhou Province, China

Key informant: Ms. Yang Yueyan, Mr. Luo Xingli

The criteria for selecting a key informant are:

3.2.1.1 The person of a native who lived and grew up in a Dong village.

3.2.1.2 The person of know and be familiar with Dong songs and performance forms

3.2.1.3 The person of representative inheritors of intangible cultural heritage

3.2.1.4 The person is older, with many years of experience in performance and organization, and some local researchers.



Figure 3 Ms. Yang Yueyan

Source: Shiqi Ping(2022)

Yang Yueyan, Dong nationality, representative inheritor of the national intangible cultural heritage of the pipa song of the Dong nationality. Yang Yueyan has learned Dong Pipa songs since childhood and can sing more than a thousand Dong Pipa songs skillfully. He has long served as a Dong Pipa song tutor in primary and secondary schools, and cultivated Dong Pipa song performers.

In December 2017, he was selected into the fifth batch of recommended list of representative inheritors of national intangible cultural heritage representative projects. On May 8, 2018, he was selected as the representative inheritor of the fifth batch of national intangible cultural heritage representative projects.



Figure 4. Mr. Luo Xingli
Source: Shiqi Ping(2022)

A native of Rongjiang County, Guizhou Province, the inheritor of the Dong ethnic group corbel qin song, and a song teacher.

3.2.2 Research equipment

3.2.2.1 Voice recorder: Record information about the interview.

3.2.2.2 Camera: Record information about the observation.

3.2.2.3 VCR: Record information about interview and observation.

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

3.2.3 Research tools

The research tools used in this paper are mainly interview and observation. In order to obtain the research data, the researchers conducted in-depth interviews with the research subjects, and used the observation method in the field investigation activities to obtain the application of Dong folk songs in Dong people's life and the performance of Dong singers in the singing process.

3.2.4 Methodology

3.2.4.1 Qualitative research:

This paper studies the specific characteristics and behaviors of Dong folk songs, and further explores its causes and influences on surrounding ethnic groups. This paper investigates the inhabited areas of Dong ethnic group in Guizhou by means of observation and analysis. The researchers used methods such as historical review, literature analysis, interviews, observation, and participation in the experience to obtain data in the natural environment, and used non-quantitative methods to analyze and draw research conclusions.

3.2.4.2 Observation:

According to the observation target and research content, observe the application of songs in the life of the Dong people and the performance of the Dong singers in the singing process. In order to better collect relevant data for subsequent analysis.

3.2.4.3 Interviews:

According to the research objectives of this paper, targeted interviews are conducted. Respondents were required to meet the relevant requirements set out in this study. On the one hand, the interviewers' understanding and cognition of Dong songs were collected. On the other hand, the collection of Dong ethnic group songs provides a strong guarantee for the subsequent analysis and research of Dong ethnic group areas.

3.2.4.4 Literature Analysis:

The Dong ethnic group is an ethnic group with a large living area and a large population. Since modern times, scholars have accumulated a large amount of investigation materials in the process of studying Dong culture. This paper collects these precious ancient Chinese historical materials and rich ancient historical materials and documents of the Dong ethnic group through different methods, and obtains first-hand information through field investigation, and strives to combine the use of materials.

3.2.5 Data collection

Researchers will collect data through literature analysis and fieldwork. To investigate further, the researchers looked at documents from libraries and cultural centers. The researchers will also go to the research site (Rongjiang County, Guizhou

Province) for a field trip. Record the performance process through interviews, observations, audio and video recordings, and collect on-site information.

3.2.6 Data analysis

The researcher uses concepts and theories to analyze the collected data according to the definitions of goals and terms. For the first goal, the researchers will conduct quantitative research methods and fieldwork data, and we will use field observations to conduct surveys in Rongjiang County, Guizhou, interviewing my main informants to gain experience and relevant information. The second goal is to sort out and analyze the collected past Dong folk songs and contemporary new Dong folk songs in Rongjiang County, Guizhou, explaining the structure, melody and harmony, and performance characteristics. The third objective was to collect and organize data through literature analysis. Combined with local cultural and educational institutions, inheritance and protection, tourism development and related policy requirements, carry out research on the inheritance and development of Dong folk songs.

3.2.7 Presentation

In this dissertation, the researcher will present on 6 chapters:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methods of Research
- 4) Chapter IV The Status of Dong Small Sons in Rongjiang County, Guizhou Province, China
- 5) Chapter V The change in the contemporary status of Dong Small songs in Rongjiang County, Guizhou Province, China
- 6) Chapter VI Conclusion, Discussion and Suggestions

CHAPTER IV

The Status of Dong Small Songs in Rongjiang County, Guizhou Province, China

This chapter study of the contemporary status quo of Dong Small Songs in Rongjiang County, Guizhou Province, mainly from the following aspects.

4.1 The musical form of Dong Small songs

4.2 The performance and inheritance status of the Dong Small songs

4.3 The application and development of Dong Small songs in educational institutions

4.1 The musical form of Dong Small songs

The Dong ethnic group is one of the minority nationalities in my country. The Dong people have lived in a simple and peaceful environment for generations. In their life practice, they have created a unique folk culture with their industrious and kind-hearted characters, which occupies an important place in the entire national cultural tradition of our country. important position.

With the outside world's excavation of the small songs of the Dong nationality, the folk "small songs" of the Zaidang Dong Village in Rongjiang County have attracted great attention from all walks of life due to their complete variety, rich singing style and relatively complete preservation of repertoire. The well-known Zaidang Dong Village in Rongjiang County still has a lot of songs, and most of the songs are very complete. Therefore, in the course of this research, the author mainly focused on Zaidang Dong Village and its surrounding areas in Rongjiang County. Carry out field work in the region. In the course of this practical investigation, the author mainly used the complementary method of point-to-point investigation to conduct investigations on the status quo of various "little songs" circulated in Zaidang Dong Village in Rongjiang County and the surrounding areas.

The Dong people love singing very much. "Song" is a tool for expressing the meaning of words, communicating thoughts and feelings, communicating information, and carrying out cultural inheritance. The Dong people have a saying

"Lebaoga, Gabaoliu", which means that what cannot be expressed in words can be fully expressed in singing. Many folk songs are often inspired by things, touching the scene and expressing straightforward feelings. Living language, inexpressible meanings, emotions. "Song" occupies an important position in the spiritual life of the Dong people. There is a popular folk proverb in the Dong people, which is called "Food nourishes the body, song nourishes the heart". The "body" depends on life, while the "heart" needs to be cultivated and enriched by singing. The Dong people also have a saying that "the fragrance of meat is not as good as the fragrance of songs". (Du Yong, 2011) It can be seen that the Dong people regard spiritual needs as more important than material needs. From the perspective of music, it can be found that in the Dong society, the social function of "song" has surpassed the use functionality of conveying information, exchanging thoughts and feelings, and communicating interpersonal relationships. It has entered the aesthetic and philosophical fields of cultivating the soul and comforting the soul. It can be seen that "song" occupies a very important position in the hearts of the Dong people.

4.1.1 The Origin of the Dong Small Songs

To discuss the origin of Dong small songs, we must first start with the origin of the Dong ethnic group. It is said that the ancestors of the Dong ethnic group were born in the ancient Ganyue and Baiyue, and then slowly developed and evolved. The characteristics of the Dong people are that they are good at singing and dancing. It is said that thousands of years ago the ancestors of the Dong people created an early work - Yueren Song. The specific record of this song can be found in the Western Han Dynasty book "Shuo Yuan". The general meaning of the record is to praise the Yue people for being able to sing. Later, with the passage of time and the continuous development and growth of the Dong nationality, the artistic essence of the Dong Small songs has attracted widespread attention.

In the consciousness of the Dong people, songs are an essential part of their survival. They all believe that "songs nourish the heart", that singing is good for the body and mind, and can prolong life. At the same time, songs are also a kind of spiritual comfort, which can cleanse the soul. Improve their own quality and self-cultivation. Dong people also believe that songs are a treasure house of knowledge, and those who can sing and those who can sing are learned people. This view is

widely held by Dong people. In the cultural development of the Dong people, everyone believes that the singer is the person with the highest status. He has extensive knowledge and accomplishment and should be respected by everyone. The reason for this view is that the Dong ethnic group has no written language. From the perspective of historical development, the method of imparting knowledge is not reading and literacy but face-to-face dictation. Therefore, it can be said that the culture of the Dong ethnic group has experienced many separations and vicissitudes, and its ultimate preservation is also due to the continuous development of songs in the local area.

According to legend, there is such a folklore among the Dong people: Once upon a time, there was a pair of young Dong people who met by chance and fell in love. this marriage. Under the strong pressure from their family members, the boys and girls still insisted on being together, and the attitude of the family members did not affect them at all. Later, the two of them dated secretly in private, worried that their family members would break through and find out, so they invented the method of using singing as a secret code. The love story of the last two people has gone through various tests and obstacles and has achieved a positive result. Their love story spread in Dong society.

In the later development of the Dong society, many young people scrambled to imitate their dating methods, because more and more people imitated and applied their dating models, which gradually became popular and gradually became a custom. Among the Dong people, the conclusion of love and marriage between boys and girls is carried out through singing, and the whole Dong society has inherited such folk culture. Even if the above mentioned is just a legend, don't go into its authenticity here, but it can also explain that the reason for the production of Dong folk songs is related to the love and marriage of young people. However, there is a legend mentioned above, but some experts believe that Dong Small Songs was produced in this way. For a long time, the social form of the Dong people has been a matrilineal society, with migration as the way of survival, that is, a family is a tribe. In this environment, in order to fully ensure the high quality of the offspring, the men in a tribe have Go to distant places to find girls with different surnames from other tribes for love and marriage. Of course, the only purpose of this kind of communication is to

reproduce offspring, and the object of their love is not one, nor is it fixed and will change.

From another perspective, there is no love at all in a marriage just for the sake of procreation, and there is no passion for love. Following the continuous improvement and development of productivity and economic system, the existence of matrilineal society has unsolvable contradictions and problems, so patrilineal society gradually emerged and replaced matrilineal society. When the old system could no longer adapt to the new life, various disadvantages appeared, so the leaders of the tribe began to promulgate and implement a new racial system, and at the same time the marriage system also changed, because this way of population reproduction needs to be in line with the times. In order to advance and optimize continuously, a new system needs to be established urgently. That is to say, with the evolution of the system, the dual system has grown stronger.

However, the establishment of the marriage system, in the final analysis, is the inevitable product of the development of productive forces and the change of economic relations. Therefore, a family is formed in this marriage system between a man and a woman. In the family, the means of production are shared by both men and women. At the same time, with the gradual development and progress of productivity, the means of production will become more affluent. Therefore, the problem of "inheriting the means of production" has emerged as the times require. Therefore, at this time, the boys and girls of the Dong ethnic group will use a relatively normal way to choose a mate, and they can choose the one they like, fall in love with him, and get married. Because with the continuous change and development of society, young men and women have more ideas. They will no longer stay in the form of marriage and love for the sake of reproduction in the past, but start to pursue their own criteria for mate selection.

4.1.2 Performance content of the Dong Small songs

In order to learn more about Dong Small songs, I found a local resident through field visits and conducted related interviews. A local resident said: "Dong Small songs collectively referred to as monophonic folk songs in our Dong songs. Many of them are sung by one person alone or by two people during the "walking songs and sitting on the moon" when young men and women socialize. Most of the

songs are love songs, which are particularly targeted." From this, we can know that the content of the small songs is a natural expression of pure love and love between men and women. Singing small songs will strengthen the relationship between men and women, which may eventually lead them to enter the palace of marriage. It will be even more artistic if you add the accompaniment. The accompaniment instruments include flute, pipa and so on. Accompanied by pipa are "Qin Niangmei", "Xiu Gen and Ji Mei" and other pieces. The song made through the flute is called "Ga Di" in Dong language. Generally, the man plays the flute and the woman sings. The tune is gorgeous, smooth and melodious. The Dong people also usually call the wine song "Gagao", which belongs to a short song sung during the banquet. Generally speaking, wine songs are only sung during festivals and banquets. During the singing process, questions and answers are included. They can be sung not only solo but also in chorus, whether male or female. The wine songs are usually performed by 5 Dong women aged about 35. These Dong women hold wine glasses, one of them leads the singing, and the other 4 sings in chorus. If there is no song, they are required to quote the rice wine brewed by the Dong people themselves. At that time, the author used the folk songs sung by the Han people for a duet, and saw that they also used a popular song for a duet. Through the duet, we also felt that due to the influence of modern culture, the Dong people with extremely high wisdom can also absorb modern culture. culture, which can be integrated with the traditional culture of the Dong people.

In addition to these kinds of accompaniment instruments, there are corbels, etc. At the same time, in addition to these small songs with musical instrument accompaniment, there are also small songs without accompaniment, such as river songs and mountain songs. In short, the Dong Minority Song is a very pleasant folk song, I hope it can bring joy to more people, and I hope more people like it.

4.2 The performance and inheritance status of the Dong Small songs

The Dong ethnic group does not have an independent language, and most of its cultural dissemination relies on the big songs of the Dong ethnic group and the small songs of the Dong nationality, that is, music brings about the development and inheritance of culture. From the survey data of the Dong people, we can find and feel that a series of survival issues such as their historical activities, cultural transfer,

character shaping, labor skills training, etc. can be interpreted by Dong music and expressed by various dances. For example, the Dong people will use Girl's Day, March 3rd, Bullfighting Festival, etc., and use the dances and songs of these festivals to pass on the culture from generation to generation.

In the process of learning Dong songs, the way of family learning is an important way, and it also provides a good environment for learning singing. Among the Dong people, there is a saying in some places that local children can sing even if they have not mastered the language. For Dong children, when they are in their infancy, their parents usually do not speak to them, but usually sing to them. Parents communicate with and educate their children through singing. If it is in a family environment, parents will sing nursery rhymes, and if it is in a working environment, parents will sing folk songs. These songs can ensure that children can know different things, and at the same time can understand the various things that exist in daily life. knowledge and philosophy. Children can learn a lot of songs subtly in life, and in the process of their gradual growth, the child will also transform into a singer, able to sing Dong songs easily. (Liu H.& Wang L, 2021)

We can think that during the long-term development of the Dong nationality, the content involved in music can often show people's production and living conditions, such as leisure or labor, daily life or major celebrations, so in a sense, Traditional Dong music plays an inestimable role in the spread and inheritance of Dong culture. On the other hand, media inheritance and dissemination forms such as self-media and new media have also played an important role. This is due to the new media team's attention to local culture, especially the traditional culture of villages. Among them, the inheritance and development of the river song culture of the Dong ethnic group by Mr. Wang from the Longzaidang Dong Village deserves to be recorded here. At present, a variety of self-media channels have been opened to strengthen the promotion of Zaidang river songs, and in the "intangible cultural heritage" inheritance Under the concept of protection and protection, the use of cultural resources such as traditional excellent culture combined with modern creative means and expression techniques enables the tradition to be creatively transformed and developed creatively, and can be better integrated into the modern way of life.

4.2.1 The traditional way of inheritance of Dong Small songs

4.2.1.1 Singer Inheritance

In the process of further inheriting and developing Dong songs, the singers have a relatively strong "singer spirit". They are not only the inheritors of traditional Dong songs in my country, but also the best interpreters of Dong songs. These people are deeply rooted in the hearts of the local people. It has a very high status, so that it can better enable singers to continue to persist and carry forward the "singer spirit", and can better encourage them to teach others the singing methods and skills of Dong songs for free. The master-student relationship inheritance mode is the most important way, which is formed in the teaching class of Dong folk songs, which is the transmission of the singing master to his disciples, which is usually called "song class inheritance".

4.2.1.1.1 Communication elements

1) Communicator - Singer

Singers are also called "Sangga" (Dong language), and they generally have dual identities. They are both linguists and music artists. They often have a deep understanding of the historical development, traditional customs, and ritual culture of their own nation. He Ping (2008) In the cognition of the Dong people, they are all representatives of wisdom, with great talent, knowledge and education, and will be admired by the whole people. According to local villagers, the singers are generally over 40 years old. They are all talented singers selected by the previous singers. Through investigation and interviews, we know that to become a singer, you must meet at least four conditions: first, you must have a good voice, which is the first condition to become an excellent singer; In terms of the memory ability of ordinary people, the Dong ethnic group is a nation without words. All the lyrics and tunes of the Dong minority songs are passed down from generation to generation relying on the memory of the singer. Without a good memory, they cannot be competent for the job of a singer; Improvised creation ability, singers often sing in various folk activities and antiphonal scenes, it is very important to have dexterous adaptability, which is also an important condition for becoming an excellent singer; fourth, you must have excellent character, and is keen on the inheritance and development of Dong folk songs. Teaching songs to Dong singers is a kind of free behavior, and there is no

prescribed remuneration. Therefore, as a Dong singer, you should have selfless dedication.

2) PASSES - Singing Class

Song troupes are also called "Gaoga", which refers to singing teams formed in the same village or clan. In daily life, if there is a singing competition, the singing troupe is usually used as a unit. (Chen Xi, 2008) After on-the-spot investigation, the singing groups are now divided into the following five categories according to age and specific responsibilities (as shown in the figure):

Table 1. Classification of Singing Class

Class	Age	Assignment
Child	6-11	Learning phase
Juvenile	12-16	Can participate some activities
Youth	17-20	Majoy in singing activies
Adult	20-30	Alternate
Middle Age	Over 30	Participate less in public events

The chorus has a fixed management system with strict division of labor and cooperation. Each chorus has its own fixed responsibilities and seats. In terms of the allocation of voices, there are usually high and low voices in the singing group. The high voice requires 2-3 singers to take turns, and the low voice can be composed of 2 or 7-8 singers. The number of people in a song troupe can range from as many as 20 people to as few as 5-6 people. In the singing team, they also have to do all kinds of basic labor in the fields, but as long as they are free, they have to undergo rigorous singing training.

3) Communication content - types and methods of singing

During the field trip, the researcher and the singers in the choir summarized and discussed the types and methods of teaching songs. Singers need to follow a step-by-step approach to teaching songs, from the shallower to the deeper, first easy and then difficult, and then slowly deepen on the premise of laying a good foundation. However, it is also necessary to learn the corresponding singing content according to different ages. When the song class is still in the stage of children, it is necessary to teach some songs that are easy to remember and easy to read, so as to

fully stimulate children's interest; as the age increases, it is necessary to teach some songs that are relatively difficult , etiquette songs, voice songs, etc., such complex and changeable song forms allow students to get in touch with more knowledge; followed by the tune of the song, of course, from the perspective of teaching, it is first to teach short, simple, and then Then there is the complex tone full of emotion.

From the perspective of teaching methods, singers should adhere to the following principles in specific teaching:

1) Reciting the lyrics reading the lyrics can better and quickly understand the basic meaning of the lyrics. Usually, the tone of the fourth interval is used to read the lyrics. The singer reads a sentence, and the students follow the sentence, and record the content after reading;

2) The low voice part pulls the cavity. First let the students memorize all the lyrics, and then the singer began to teach the students to practice the melody of the low voice, mainly the lyrics with melody. This part is mainly to learn the technique of taking turns in the bass part and how to maintain a smooth pronunciation.

3)The loud part is forked. In the process of singing the bass part, the singer will tell the lead singers the skills to cooperate, but the specific method of singing the treble is usually not taught, the singer will give a demonstration and explain the law of matching the treble;

4) The cooperation of high and low voices. The two voices sing together at the same time, and the singer guides the fusion of the voices reasonably. The treble and bass must have a reasonable volume, and the volume of the bass should not overwhelm the volume of the treble.

To sum up, Dong songs are a very important intangible cultural heritage in my country, and the most important inheritance method adopted by them is the method of oral transmission. Among them, the "human factor" played an extremely critical and important role in it, which also determines that a certain "human factor" needs to exist in the process of inheriting Dong songs.

Dong songs not only contain local cultural customs, but also contain various aspects of Dong history and production knowledge. These contents need to be

passed on and spread with the help of Dong songs. Teachers and listeners will become important living bodies in the process of Dong song inheritance. From this point, we can also see that a certain "human factor" needs to exist in the process of Dong song inheritance.

4.2.1.2 Family inheritance

In the concept of family inheritance, it is relatively simple and clear. Here it only refers to the inheritance between parents and children. In the area of the Dong nationality, there is a large number of phenomena of training Dong children to become singers. It can be said that Dong children learn language and learn their own folk songs almost at the same time. When they are babbling, their parents have already begun to teach them to sing.

1) Communicators - Parents.

Parents will carry out prenatal education for their children at the earliest. When the child is not born, the mother will generally sing and let the child receive the influence of music; when the child can talk, the parents will start to teach them to sing some nursery rhymes.

2) Receiver - children.

Children are taught songs by their parents at an early age, that is to say from birth to 5-6 years of age.

C. Communication content - simple chants.

The way parents teach their children songs is not to use very professional singing skills like a singer, but to correct the correct pronunciation of the lyrics and the simple intonation of the songs. The content taught is relatively simple and easy to learn.

The family inheritance model also has its specific teaching steps. Under normal circumstances, parents will receive feedback on their children's learning situation, so as to decide what to teach in the next step. In terms of function, family inheritance is only an enlightenment, but children can learn a lot of knowledge in life from the lyrics. Influenced by music and art since childhood, they have a great interest and pride in music for the Dong people. In addition, they also think that The small songs of the Dong ethnic group are the spiritual soul of their national existence and development.

4.2.1.3 Group Inheritance

This mode of inheritance is a relatively widespread form among the Dong people. Specifically, it means that in the large-scale activities and festivals of the Dong people, the folk songs of the elders are passed on to the descendants of the next generation by singing the elders. There is no explicit relationship between apprenticeship and teaching, no specific learning stages, etc. (Gong Jingyi, 2001)

A. Communicators - the elders in the village.

The elders here mainly refer to those who participate in singing in various ethnic activities, who are older than the students in the children's and juvenile singing classes, such as youth classes and elderly classes.

B. Received: Less Learners.

Typically, learners are defined by age group. Then when dividing, the age of the students in the juvenile singing class is kept at 6-11 years old.

C. Communication content--the content of communication refers to the various methods of singing and antiphonal songs taught by the singer to the students.

In the current stage of group inheritance, two methods are widely used: one is explicit, which is the music shown in ethnic activities; the other is recessive, which refers to the singing skills and methods of the elders. Knowledge at the explicit level can be learned directly through explanations, but the knowledge of implicit skills needs to be explored and studied by oneself before it can be transformed into use for oneself. This will be a relatively abstract knowledge, which is often used in concrete. After several observations and analyzes in his singing activities, he acquired the skills subtly.

To sum up, the above introduced three modes of interpersonal communication, specifically referring to the teaching and communication platform on which the Dong folk songs are based. The mode of communication it exhibits can be simply introduced as teaching songs and learning songs. Although they have different modes and differences, the essence of their existence is indeed the same. Inherit national culture and art in these three ways. We can clearly realize that no matter how the communicator changes, the receiver remains unchanged. No matter how it is spread, its purpose and content remain the same.

4.2.2 Organizational Inheritance of Dong Minority Songs

In the way of inheritance of Dong small songs, the way of organization and transmission of Dong small songs has certain particularity. Organizational dissemination, with its tight organizational relationship, has become an important way of dissemination of Dong folk songs. From the perspective of the concept of organizational communication, this mode of communication connects groups of people with the same purpose, and forms a formal and interactive system through mutual cooperation, division of labor, and cooperation driven by certain norms. (Lu Junli and Li Yan, 2020)

As far as Dong Small Songs is concerned, its organization and dissemination channels mainly include schools, governments, and art groups.

4.2.2.1 Support from government departments

In the model of the organization and dissemination of Dong small songs, the government is mainly the host and promoter of the Dong Small Songs project. Judging from the development of Dong Small Songs in recent years, the government plays an important role in organizing the dissemination. This kind of organizational Communication can be divided into internal communication and external communication. The difference between the two lies in whether the government is directly involved. The internal communication is a process of deep government participation, while the external communication has a certain commercial nature.

4.2.2.2 Teaching development in school institutions

The small songs of the Dong ethnic group are of great significance in the organization and dissemination of the school. The organization's communication model can be traced back to the 1980s. According to records, in 1984, the Rongjiang County Cultural Center first organized the activities of the big songs of the Dong ethnic group to enter the campus. After more than 30 years With the development, the communication mode of the school organization of Dong Ethnic group Dage sometimes prospers and sometimes declines, which is mainly affected by economic development and the popularization of Chinese. Simultaneously with the basic education of Dong ethnic folk music in primary schools, Guizhou University opened a special class to recruit Dong college students, and Guizhou University for Nationalities also opened a special department to recruit Dong college students, which

also opened up a new way for the campus organization of Dong songs train of thought.

4.2.2.3 The rise of folk-art groups

Driven by economic interests, folk song and dance performance troupes have been established one after another. While touring in various places, they have also cultivated a large number of performing talents of the Dong nationality. It can be seen from the above that the organization and dissemination of Dong folk songs has played a huge role in its development process. In recent years, the government-organized Dong small songs into classroom activities have also opened up the development path of Dong folk songs and become an important channel for the development of Dong Small songs.

4.2.3 Contemporary Media Inheritance of Dong Small Songs

The music of 56 ethnic groups in my country is in full bloom. The rich and colorful music culture of each ethnic group is an important part of the excellent traditional Chinese culture. However, the spread and development of ethnic music is being challenged in many ways., To open a new game in the dissemination of national music. In recent years, with the continuous development and progress of the Internet, the prevalence of digital media, and the improvement of people's living standards, the scale of Internet users in my country has achieved steady growth. The 49th "Statistical Report on Internet Development in China" (hereinafter referred to as the "Report") released by the China Internet Network Information Center shows that as of December 2021, the number of Internet users in my country has reached 1.032 billion, an increase of 4296 from December 2020. million, and the Internet penetration rate reached 73.0%. The "Report" also shows that as of December 2021, the average Internet user in my country will spend 28.5 hours online every week, and the proportion of Internet users who use mobile phones to access the Internet has reached 99.7%. In the context of the post-epidemic era, digital media continues to take the lead, providing new ways and opportunities for the dissemination of excellent traditional Chinese culture. In 2017, the "Opinions on Implementing the Project of Inheritance and Development of Chinese Excellent Traditional Culture" issued by the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council pointed out that it is necessary to "carry out the

protection of minority cultures", "integrate multimedia resources, coordinate publicity, cultural , cultural relics and other forces, innovative ways of expression, and vigorously highlight the charm of Chinese culture", and "implement the new media communication project of Chinese culture". The way of all benefits goes with the times. With an insight into the general trend of development, we should now focus on the innovative advantages of new media platforms and build a new pattern of national music dissemination and development. (Yao Zilan, 2022)

The meaning of media is mainly a medium, a carrier and way of transmitting information. The medium existing in the communication model is considered as a tool capable of disseminating information and data, and is a real object. Media is a platform for disseminating information, which is generally considered to include online newspapers, periodicals, radio stations, television, videos, movies, books, and so on. However, the communication media of Dong folk songs are generally the same as the traditional media, nothing more than newspapers, magazines, radio stations, television, the Internet, etc. Among these numerous media, the following mainly introduces two kinds, one is TV, and the other is TV. is the network.

4.2.3.1 Presentation form of mass media

- 1) News
- 2) Column category

4.2.3.2 Presentation form of data media

In Baidu search, there are 10,800 entries of Dong small songs; in Google search, there are a total of 164,000 entries. Categorize these pages:

- 1) The websites that introduce the Dong ethnic group are divided into official government websites, national self-built websites, and art and cultural websites. This type of website basically introduces the history and development of the Dong ethnic group and Dong folk songs.

- 2) Forums, blogs, etc.

To sum up, judging from such a large number of websites, the Internet has basically covered most of the mass media, and even in some areas, the Internet has completely replaced traditional media. The characteristics of the Internet itself determine that the resources contained in it are all-encompassing and can basically meet most of the needs. From the Internet, we can learn about the background of

Dong Minority songs, watch their magazines and newspapers, and watch variety shows, singing competitions, documentaries, etc.; there are many nice MP3s about Dong Minority songs; there are introductions to Dong Minority architecture, festivals, and landscape pictures; you can download Dong folk songs to your phone and set them as ringtones. The Internet is essentially a "data base", and the amount of information it possesses is even the sum of the amount of information in other traditional media.

In addition, in the era without the Internet, Dong small songs can only be sung when relatives and friends get together to show everyone the charm of Dong small songs. However, since the emergence of the new crown vaccine in 2020, activities and performances where everyone gathers together has been banned. Even so, the singers of Dong folk songs are not idle. They launched a webcast room on the Internet, and performed Dong Small songs through the webcast at a fixed time every day, which not only brought fun to people who were unable to go out to participate in activities during the epidemic. It also gave people all over China and even the world the opportunity to hear the wonderful Dong small songs.

4.3 The application and development of Dong Small songs in educational institutions

Different countries and nationalities will present their own distinctive educational methods due to completely different cultural traditions and lifestyles. Rongjiang County, Guizhou Province, because of its tolerant and harmonious cultural habitat, provides a rich soil for the cultural inheritance of Dong folk songs, in the traditional society, Zaidang Village is in a relatively closed living environment. Therefore, the application of local Dong folk songs has always maintained the original ecology of inheritance, that is, the teaching of singers and songs handed down by word of mouth. This traditional inheritance mode Make the music culture of the Dong ethnic group last for thousands of years and continue to grow. However, with the development of a modern society and the popularization of basic compulsory education, children from the surrounding villages of Rongjiang County have entered school one after another. Facing the strong impact of modern education on the traditional inheritance model, the Dong people have adapted to the development of

the times and transferred the local Dong children. The field of inheritance of the song application has expanded to educational institutions. Since then, education has become another important inheritance method for the application of the Dong minority song, and in the process of opening up the gates of the villages in Rongjiang County and surrounding villages, the local Dong folk songs have also attracted people from all over the world to appreciate or study them. The rise of tourism has injected new hope into the inheritance of the local Dong Small songs.

4.3.1 The traditional teaching form of the application of Dong Small Songs-- Taking Zaidang Village, Rongjiang County as an example

Children in Zaidang Village lived in the singing environment of Dong Township since they were young. The initial music learning was not "singing" but "listening". When did the children in the village start learning to sing? The villagers of Zaidang Village told the author: "It probably started in the womb of their mothers!" Already have seven or eight years of listening experience. There are three main ways of traditional inheritance of folk children's songs in Zaidang Village: parent-child inheritance in the family, master-student inheritance in the singing troupe, and collective inheritance in the village. Next, the author mainly describes the master-student inheritance in the singing troupe in this area.

4.3.1.1 The Inheritance Basis of the Application of Dong Small Songs Singer

When it comes to the traditional teaching methods used in small songs of the Dong ethnic group in Zaidang Village, we have to talk about the singers. In the Dong area where "meal nourishes the body and song nourishes the heart", singing is as important as dressing and eating. The singer is the key figure responsible for cultural inheritance. There is a song of the Dong ethnic group that sings:

Which of the twelve kinds of flowers is the brightest red?

Which of the twelve kinds of trees is the most useful?

Which of the twelve kinds of bones is the heaviest?

Which of the twelve masters is the most popular and respected?

Of the twelve kinds of flowers, Camellia is the most brilliant red.

Twelve kinds of trees fir trees are the most useful.

The keel of the twelve kinds of bones is the heaviest.

Twelve kinds of master singers are the most popular and respected.

It can be seen that the important position of the singer in the society of the Dong nationality. The history and culture, social knowledge, ethics and morality, and production knowledge of the Dong ethnic group are all passed down from generation to generation through the singer through the oral teaching of the song as the carrier. Therefore, the song Teachers have an extremely important position in the traditional society of Dong villages. They are recognized by the villagers as the most knowledgeable and reasonable people, and they have made indelible contributions to the inheritance and development of Dong traditional cultural knowledge.

Zaidang village is a representative of the art of small songs in the Dong area. In 2004, the village's small songs were highly valued by the relevant departments at all levels of the country, and became the first choice for various large-scale cultural and entertainment activities. Some outstanding local songs Shi singers frequently appear in cultural activities organized by the government. When the author went to Zaidang Village for field research, I had a question: "Every one of the Dong ethnic group loves to sing and everyone can sing, so who can be recognized as singers?"

Through investigation and interviews, we know that to become a singer, you must meet at least four conditions: 1) you must have a good voice, which is the first condition to become an excellent singer; Due to the memory ability of ordinary people, the Dong ethnic group is a nation without words. All the lyrics and tunes of the Dong ethnic group small songs are passed down from generation to generation relying on the memory of the singer. Without a good memory, they cannot be competent for the job of a singer; 3), must have Improvised creation ability, singers often sing in various folk activities and antiphonal scenes, it is very important to have dexterous adaptability, which is also an important condition for an excellent singer; 4), must have excellent character, and is keen on the inheritance and development of Dong folk songs. Teaching songs to Dong singers is a kind of free behavior, and there is no prescribed remuneration. Therefore, as a Dong singer, you should have selfless dedication. It can be seen that in order to become a qualified singer, there are at least four conditions in order to stand out in Zaidang Village, a group where everyone is good at singing.

4.3.1.2 The organizational form of the application of Dong Small songs - song class

Children in Zaidang Village usually start to learn songs from the singer's house at the age of six or seven, and form a children's song class. The songs they learn are generally simple in structure, short in lyrics, cheerful in rhythm, and full of childlike fun. Traditional children's songs in Zaidang Village The principle of class formation is the same village group, the same sex group and the same age group, that is, children in the same village form a singing group according to gender and age. The number of singing groups is usually about 8-12. The age difference is generally 2-3 years old. According to the elders in the village, the rules of class division have been passed down from generation to generation. Children of the same age in the same village grew up together, with the same hobbies and comprehension abilities. Therefore, the singer can teach the same level of songs when teaching singing, and in terms of voice development, the children's timbre will be more harmonious and unified. The content is naturally different. According to tradition, children in Zaidang Village usually go to the singer's house to study after dinner. The time for learning songs is directly related to the busy farming season. If you have time, you can learn more, and if you don't have time, you can learn less. The song troupe is a spontaneous organization in the village of Zaidang. Local children will make good friends for life during the study of the song troupe. During the learning process, the children will also learn how to get along with each other. It has an indelible effect on the unity of the entire village.

4.3.1.3 The teaching form of the application of Dong Small songs Kouchuanxinshou

In Zaidang Village, the "Gaowuga" ("teaching songs" in Chinese) of Dong folk songs is carried out in two steps: the first step is called "Duoli" ("read or read lyrics" in Chinese), and the second step is called Dawusuo (teaching singing) or "Duosuo" (Chinese "singing singing"). Because the content of the lyrics of the Dong folk songs is very simple, the singers still focus on "getting to know the place" or "multiple songs" in the whole teaching and singing process. During the field investigation, the author observed that when the singers taught Dong folk songs, they did not have too much theoretical analysis, and did not use teaching materials such as

textbooks and blackboards. The children simply sat in a circle around the firepit and started. study. The link of teaching singing is usually divided into the following steps: First, teach the lyrics. The singer recites the lyrics, the singer reads a sentence, and the students read a sentence. If they encounter something that the children may not understand, the singer will stop and give an appropriate explanation, and after reading all the lyrics, he will explain to the children in a more easy-to-understand language. Let us explain the content of this little song until all the students have memorized the lyrics thoroughly; then, start teaching the bass part of singing the song, and after everyone has sung it well, select one or two students with good voice conditions Learn to sing the high voice part, and tell them how to coordinate the low voice part and the high voice part; finally, the high voice part and the low voice part should follow the principle of "meix yil seit, seit yil meix", which means That is, the high-pitched part should control its own pitch and not go too far, and the low-pitched part should control the volume and not suppress the high-pitched part. In such a complete process, children will soon learn a little Dong song.

Zaidang Village has three main criteria for judging the quality of singing: first, "SUO SONG LAO" (soh songl laos), which means to see the harmony and fusion of voices; second, "DA GA" (dags gal), means whether the words are euphemistic, soft and not stiff; third, "AN SUO" (ebs suoh\baenv suh), means whether to sing and vocalize with heart and emotion. In the process of oral transmission, the music culture of the Dong people in Zaidang Village has been passed down from generation to generation.

4.3.2 The application of Dong Small songs in the educational institutions

"In the development of music anthropology, the cultural identity of the subject of music has been divided into "insiders" and "outsiders". The identity and position of a cultural omniscient." According to Song Jin's point of view, under different music culture backgrounds, everyone may become an "outsider" or "insider" in the current music environment, and there are inseparable differences between different music cultures. Ignoring the differences, there is no omniscient person who can fully understand all music cultures like an insider, and in the current music education in primary and secondary schools, most regions or ethnic groups in the country use music textbooks that are uniformly regulated by students across the country. The

content of the teaching materials almost covers excellent music works from all over the world and most parts of China. Such teaching content makes it difficult for primary and middle school students to have a sense of identity with their "music identity". Xie Jiaying mentioned in his published "Let Every Student Can Sing the Song of His Hometown": "This sentence points out a long-standing strange phenomenon, that is, many students can't sing the song of their hometown at all, and what is even more surprising is that our nerves seem to be in a state of numbness for a long time for this lack of culture." Yes, how many of our students in educational institutions are as familiar with their own local language And like little songs from my hometown? Children are the main inheritors of local music folk culture. First, they must have a sufficient sense of identity with their own "music identity" to become qualified inheritors of local Xiaoge culture. Consistent principles and standards, those specific and vivid music that really exists in the life world full of local characteristics, are often submerged in the pursuit of universality.

With the development of basic cultural education in primary and middle schools in China, coupled with the national policy of "universalizing nine-year compulsory education", school-age children in Zaidang Village have entered educational institutions to study. The Song app has undergone a series of changes.

In order to ensure the inheritance and development of the local Dong folk songs, the local people realize that the role of mainstream education in the inheritance of Dong folk songs cannot be ignored. If the Dong folk songs want to maintain a stable state of inheritance, they must also enter educational institutions. In order to develop, we cannot ignore the prominent role of Dong folk songs in the link of school inheritance. The application of Dong folk songs in Zaidang Village is an important link of school inheritance. Therefore, with the support of the government, Jiasuo Primary School in Zaidang Village incorporated Dong folk songs into the school music class, so that children in Zaidang Village can also learn and sing Dong folk songs at school. Children can learn one song every week at school. The first small song of the Dong ethnic group greatly stimulated the children's enthusiasm for the small songs of the Dong nationality, and the school also hired folk singers from Zaidang Village to teach in the classroom. Another important inheritance model, the application model of Dong minority songs in Zaidang Village, has been diversified since then.

4.3.2.1 Types of school music courses

The concept of "curriculum" has many different judgments and interpretations in the academic circles. The definition of curriculum in China's "Ci Hai" is: "The subject of teaching can refer to a teaching subject, or it can refer to the entire teaching of a school or a major. Subjects, or a group of teaching subjects." As the cornerstone of educational institutions, courses are the core of educational institutions. Scholars at home and abroad have various classification standards for course categories. Different perspectives of development subjects and manifestations can be classified as follows:

1) Coexistence of National Curriculum and School Curriculum:

From the subject of curriculum development, the music curriculum of Jiasuo Primary School in Zaidang Village can be divided into two development models, namely the national curriculum development model and the school-based curriculum development model. The "National Curriculum Development Model" mainly focuses on the common needs of all domestic students. The national education authority organizes experts to lead the curriculum development, and finally promotes the finished curriculum to schools. It adopts a top-down promotion model. The national music curriculum of Jiasuo Primary School in Zaidang Village refers to the music lessons arranged according to the requirements of the national curriculum. The curriculum uses the music textbooks stipulated by the state. The teaching content is mainly based on the content of the national music textbooks. The teaching schedule is weekly for each grade Two classes, the teaching objects are students of all grades in primary schools in Canada.

"School-based curriculum development model" is a curriculum development model that focuses on localities, schools, and especially the special needs of students, and is mainly led and participated by school members. Jiasuo Primary School in Zaidang Village, based on the premise of inheriting the national music culture, relying on Dong folk songs and guided by the application of Dong folk songs in Zaidang Village, has developed a music school-based curriculum suitable for children in the village. The school's school-based The music course is carried out in the form of small songs of the Dong nationality. There is no fixed music teaching material for the course. The teaching content is mainly small songs of the Dong ethnic

group suitable for children to sing. The teaching time is after school every day, and the teaching objects are all students in the primary school.

2) Combination of explicit curriculum and implicit curriculum:

Judging from the form of curriculum, the music curriculum of Jiasuo Primary School in Zaidang Village can be divided into explicit curriculum and implicit curriculum. The explicit curriculum is a series of subjects in the teaching plan that are related to the subjects and taught by teachers through organization. It has a prescribed teaching plan, formulating textbooks, etc. The hidden curriculum refers to the educational factors in school culture or social culture. From the perspective of this theory, the national music curriculum and the school-based music curriculum of Jiasuo Primary School in Zaidang Village are both explicit courses with a certain degree of planning, which are consciously presented by the implementers and learners of the courses.

4.3.2.2 Music curriculum content of Zaidang Primary School

1) Curriculum content based on primary school music textbooks

Guan Jianhua mentioned in the article "Music Education from the Perspective of Multicultural Education": "The main goals of multicultural music education and curriculum include: Helping students view their music culture from the perspective of other ethnic and cultural groups So as to gain more self-understanding;

Provide students with the choice of music culture and ethnic music; Help students acquire the ability of cross-cultural music communication; Help students master the concept, structure, intuitive and thinking skills."

The teaching material used in the national music course of Zaidang Village Primary School is the primary school music teaching material published by People's Education Press. The knowledge is covered in the book, which is the common curriculum content of regular primary schools across the country. In the process of learning the textbook, the students accept a relatively static knowledge or culture. Through the study of this kind of knowledge or culture, the children in Zaidang Village can look at the world even if they don't leave the village. Experience the different music cultures of various ethnic groups and countries in classroom learning.

Undoubtedly, the content of the curriculum based on elementary school music textbooks will help the children in Zaidang Village to achieve these goals.

2) Course content based on Dong Small songs culture

The school-based music curriculum of Zaidang Primary School in Zaidang Village does not use textbooks, and the choice of teaching content mainly comes from local children's songs. The Dong language is "Galawen", which means songs sung for children. According to the different singing forms of the songs, the author simply classifies the teaching content of the school-based music curriculum, mainly including the following three aspects: single-voiced small nursery rhymes, multi-voiced children's songs, and children's voices with body rhythm little song.

The characteristics of this type of songs have the following characteristics: The content is mainly about singing about nature and closely related to children's growth, full of innocence, fairy tale color, and full of life; The lyrics are concise, the language is simple; The melody is concise and lively, and the music image is vivid. And some children's songs are accompanied by corresponding momentum and rhythm, giving people a vibrant musical experience.

During the field investigation, the author once asked Teacher Yang: "Should I teach the songs that I want to teach in the Dong Small Songs class, or teach them slowly according to the difficulty of the songs?" Teach which one suits you!" It can be seen that the school-based music curriculum of Jiasuo Primary School is not rigid in form, and has a certain degree of flexibility. This shows that the school's music school-based curriculum learns from the application of traditional Dong folk songs Aspects are even identical.

4.3.2.3 Methods and means of music teaching in Zaidangjia Primary School

1) Dong-Chinese Bilingual Teaching

Jiasuo Primary School in Zaidang Village is more than 20 kilometers away from Rongjiang County. Due to the closed geographical environment, before the 1990s, the students in Jiasuo Primary School basically did not understand Chinese. In 2000, the World Minority Language Institute and Guizhou The Southwest Minority Language and Culture Research Institute of the University found through many investigations that the villagers in Zaidang Village can only speak Dong language, and the Dong language of the village is close to the standard pronunciation of Dong

language. Under the influence of these two factors, Zaidang Village was Selected as the teaching site of the Dong-Chinese bilingual teaching experimental project.

"In order to better carry out bilingual teaching in ethnic minority areas...it must be divided into two steps, that is, to learn a second language on the basis of using and developing the native language. Only by learning the native language well can basic education be popularized." (Ma Xueliang) The implementation of bilingual teaching has enabled children in Zaidang Village to form a good knowledge structure in the process of learning their mother tongue, and these structures have promoted local students' learning of Chinese. In September 2000, Zaidang Village began bilingual teaching experiments. While this project was being implemented, Zhang Yong, a famous musician of the Dong nationality, suggested that an experiment in bilingual music teaching could be carried out alongside the bilingual teaching of Dong and Chinese. This proposal provided an opportunity for the application of Dong folk songs in Zaidang village schools. For the national music curriculum, some content expressed in Chinese in music textbooks may be confusing to some students. Teachers can translate it into Dong language to make it easier for students to understand. It can be seen that the implementation of bilingual music teaching is conducive to improving students' understanding. Interest in other music cultures is more conducive to promoting students' understanding of other music cultures. From the psychological point of view of students, bilingual music teaching reduces the psychological burden of students. Since children in Zaidang Village communicate in Dong language on a daily basis, Once you enter the school, you have to learn another language and characters, which will put a certain amount of pressure on those students who are not good at communicating in Chinese, and bilingual music teaching just relieves the psychological pressure of students, so that the music class has a better effect. teaching effect.

2) Kouchuanxinshou

In order to ensure the authentic cultural inheritance of the Dong Small songs, the Dong Small songs class at Jiasuo Primary School in Zaidang Village is still taught with the local native teaching method—oral teaching.

When the author was doing fieldwork in Zaidang Village, teacher Yang Xiuzhu from the local primary school gave us a public class of Dong folk songs. "Little Goat" was written on the blackboard in Dong language.

The teaching process is mainly divided into four steps: first, Teacher Yang leads the students to read the lyrics in Dong language sentence by sentence, explaining the meaning of the lyrics sentence by sentence during the reading process, until the students are familiar with the lyrics; then Teacher Yang begins to teach all students to sing the low voice part of the song, Teacher Yang sings a sentence and the students sing one sentence; then Teacher Yang selects one or two students with good voices (generally the students selected are also children of the singer's family who sing the high voice part) to learn to sing the high voice of the song and tell the students in the high-pitched section when to start singing; finally, the whole class sang "Little Goat" together in the high-pitched and low-pitched sections. Teacher Yang corrected the students' poor singing until the whole song was completely learned. A small song got out of class of the Dong ethnic group is over.

Through this open class of Dong small songs, the author found that the teaching methods of Dong small songs in schools are basically the same as those used by singers and tutors. Whether it is learning to sing Dong folk songs at a singer's house or in an educational institution, in the process of "word of mouth" music learning, in addition to the spread of music culture itself, the ability to spread it is also being disseminated. Perhaps we should realize that the inheritance of music through original teaching methods can make the Dong folk songs flourish. On the contrary, if this ability disappears, the inheritance of music culture will also be on the verge of extinction.

3) Score Assist

Language is a unique tool for human beings to express meaning and communicate ideas, and writing is a symbol to record language. What is puzzling is that the Dong language has existed independently for at least 1,000 years, but so far there is no writing to write this ancient nation's language,

After liberation, experts from the Chinese Academy of Sciences went deep into the Dong area to conduct research, and drew up a preliminary plan for the Dong language pinyin. In October 1958, the text plan began to be tested and implemented.

When the small songs of the Dong ethnic group represented by the big songs of the Dong ethnic group came into the world's vision, in order to ensure the static inheritance of the small songs of the Dong nationality, people began to use the Dong language to record the small songs of the Dong nationality. Nowadays, most of the small songs of the Dong ethnic group can be performed in the Dong language. recorded.

The relationship between sheet music and music is just like the relationship between writing and language. Usually, people do not learn their native language by learning their own language, but learn it by communicating in their native language through "oral instruction", and then learn to write the symbols of their native language. Ethnic characters to further master the mother tongue.

Although there are music scores, songs are not learned from reading scores, and "songs" and "music scores" are not exactly the same. It can be seen that after the students of Jiasuo Primary School learn to sing Dong folk songs in the process of word of mouth, they will inevitably learn songs. It is also necessary to learn to record Dong small songs in Dong language. The school-based music curriculum of the school is currently teaching Dong small songs based on oral teaching and music teaching as a supplement.

Therefore, during the implementation of music teaching, students in Jiasuo Primary School not only learned to sing Dong folk songs, but also learned to record Dong folk songs in Dong language, which is more conducive to the inheritance and development of Dong folk songs from the perspective of static inheritance.

To sum up, although the traditional inheritance mode and the school teaching mode are different in terms of form, in Zaidang Village, the two completely different inheritance modes complement each other in the teaching process and jointly promote the development of the application of local Dong folk songs. In order to achieve the fundamental goal of inheriting the Dong minority songs in Zaidang Village, the Dong minority song application in Jiasuo Primary School has made corresponding adjustments to its own operating mechanism when facing the problem of inheriting local folk song resources, adopting the Dong-Chinese bilingual The teaching method has increased the study of school-based music courses, and incorporated Dong folk songs into the classroom teaching content. Under the

influence of educational institutions, the local traditional singer-song class teaching has also changed its own inheritance mode accordingly.

4.3.3 Problems facing the inheritance of national traditional music in the current primary and secondary education institutions in China

Generally speaking, the traditional music culture of the Chinese nation has a long history, unique artistic language and spiritual connotation. It is the precious wealth of the Chinese people and an inexhaustible source of music education. Its own unique vitality and special inheritance mechanism have always made it flourish continuously, but now with the rapid development of globalization, Chinese traditional song culture has begun to be strongly impacted by modern music culture. Many outstanding nationalities Xiaoge culture is on the verge of extinction.

4.3.3.1 Loss of "native language"

The definition of " native language " in linguistics is: "refers to the first language that a person normally acquires through contact with other members of the same language group in early childhood." For each of us, the mother tongue is the language with which we are most familiar The language created by the " native language " is also the cultural situation we are most familiar with. However, music education in primary and secondary schools in China is now facing the problem of losing the " native language " context when inheriting traditional national music.

Wang Yaohua mentioned in "The Gains and Losses of Modern Chinese Music Education" that "in educational institutions, the 'European music center theory' has a relatively deep influence, and students are educated on the basis of the European music theory system, ignoring the Chinese music theory system. In-depth discussion and reconstruction have encouraged self-deprecating and blindly admiring ideas, and are not conducive to the promotion and development of the nation's excellent music culture."

Faced with the lack of traditional music culture in educational institutions, the music and education circles in China have conducted a comprehensive reflection on the status quo of educational institutions since 1980, although the music textbooks used by primary and secondary schools in most areas of China now include Regarding the content of traditional Chinese music, we are still "bystanders" rather than "inheritors" of traditional national culture when it comes to the inheritance of

traditional folk music. Educational institutions are still "music education without mother tongue", just as Guan Jianhua said: Music also grows in a certain cultural environment. To understand a kind of music, we need to understand how this music grows in its culture, just like the environment, soil, season, and climate in which plants grow. among the same.

4.3.3.2 The change of music atmosphere in social life

Music is an artistic reflection of social life. American anthropologists have concluded that music has ten social functions, which shows that music has an inseparable relationship with society, and the impact of social environment on music interest of primary and middle school students is also very prominent. When we were faced with the problem of how to inherit folk music, we suddenly discovered that students can learn a lot of music without going into the classroom. What is the reason for this phenomenon? Due to the influence of the mass media and the intrusion of various foreign music, pop music has become a mass cultural phenomenon. Whether it is in every household or in the streets, the melody of pop music fills almost every corner of the city. In daily life, for primary and middle school students who like to pursue new things, most of what they sing and listen to is popular songs. For traditional folk music, they think it is "music for the elderly". Vision, its inheritance space becomes narrow.

On the whole, the vast majority of primary and middle school students like music, but under the influence of the social environment, they are more receptive to popular music, and lack sufficient enthusiasm for Chinese folk music art. Music teachers with a sense of ethnic protection have tried to give students as many opportunities as possible to come into contact with ethnic music, appreciate excellent ethnic songs, and introduce musical instruments with ethnic characteristics, but this is far from enough.

4.3.3.3 Teachers lack awareness and understanding of traditional music

Guan Jianhua mentioned in his "Cultural Consciousness of Music Teachers": "Our basic music education is not just about teaching the ABC of music. We must have ideas. Compared with those artists, we have to learn more about contemporary pedagogy, ideas from disciplines such as ethics, psychology, sociology, anthropology, musical anthropology, and cultural studies."

Music teachers are an important organic part of music courses, and they are teaching designers, instructors, facilitators, feedbackers, and evaluators. They will affect students' music interest to a large extent, but China's music education system Based on the Western education model, music teachers in primary and secondary schools mainly focus on "Western music" courses when receiving teacher education, but rarely study their own ethnic music. Therefore, they will unconsciously Use the way of thinking of western music to explain the national music.

Among the music teachers in primary and middle schools in China, many music teachers obviously do not have enough mastery of traditional folk music in music teaching and singing in primary and secondary schools, and lack the ability to teach "mother tongue" music. Many music educators even think that folk music It is not as good as modern music and popular music. They think that folk music is not tall enough, have no or lack of appreciation interest in folk music, and turn a blind eye to the teaching content of folk music. This has an extremely bad impact on the development of folk music and completely violates the principle of promoting national culture. Educational philosophy, as a music educator, we should realize that we have enough enthusiasm for traditional Chinese music culture to truly arouse students' love for traditional Chinese songs.

Summary of this chapter: Dong Small songs developed in a relatively stable environment, and it perfectly combined the ideology of the Dong ethnic group and the customs and etiquette of the Chinese nation in the background of the environment. In the long river of history, the continuous spread of Dong Small songs is the promotion of national culture and reflects a strong sense of national identity. Dong small songs have also shifted from traditional interpersonal inheritance to new media inheritance and educational institution inheritance. However, the advanced thinking mode of modern society and the development of the information industry have made the national culture no longer so simple. It has been greatly impacted by modernization and is slowly changing. The prosperity of a nation is inseparable from any nation. Any nation is a member of the big family of the Chinese nation. It is impossible to abandon any nation in the construction of modernization. Its influence will spread all over the country and every household. It has an impact on the peaceful life in the village.

CHAPTER V

The change in the contemporary status of Dong Small songs in Rongjiang County, Guizhou Province, China

This chapter mainly analyzes the musical characteristics of Dong Small songs and studies the changes in the contemporary status of Dong Small songs in Rongjiang County, Guizhou Province, China

5.1 Musical characteristics of Dong Small Songs.

5.2 Change in the contemporary status of Dong Small songs.

5.1 Musical characteristics of Dong Small Songs.

5.1.1 Three major vocals of Dong Small Song

As for the singing style of Dong Small songs, one of the residents said that "the singing style of Dong Small songs is different in different emotional demands. Generally speaking, it can be divided into high-pitched, fast-pitched and flat-pitched." Dong Small songs are composed of three kinds of singing styles, including high-pitched folk songs, fast-pitched folk songs and flat-pitched folk songs. Among them, the high-pitched folk songs refer to the mother body, while the other two singing styles gradually evolved and developed through the high-pitched folk songs.

5.1.1.1 Gaoqiang style (Higher pitched singing style)

Gaoqiang folk songs are the main singing voice, while the other two singing voices have evolved and developed slowly through Gaoqiang folk songs. Gaoqiang folk songs have another name, Loud Songs. In the process of singing, all singers are required to be true singers. The reason why this kind of singing method is adopted is mainly due to people's desire to express themselves. In the process of singing with this kind of singing method, the vocal cords of the singer are in a closed state, and at the same time, they will be subjected to the corresponding tension. At this time, the vocal cords will vibrate and make a sound as a whole due to the impact of the airflow. Using this kind of singing method can ensure that the sung songs are louder and more natural and simpler. This kind of singing has free tunes, long sentences and relatively slow singing speed. Most of the singing places are in the

mountains or in the vast Shan Ye. Singing in this form of song usually appears at large-scale events or parties.

5.1.1.2 Pingqiang style (Flat-toned singing style)

It is developed from a high-pitched folk song, only that the tune will not be so high when it is sung. The main effect of this singing method is to narrate something, so it usually shows a relatively peaceful and tactful atmosphere.

5.1.1.3 Kuaiqiang style (Fast-tempo singing style)

Pingqiang folk songs can be used in false voice, also called soft voice, which is a slow voice that is softly sung with soft voice. With this singing method, one part of the vocal cords of the singer is in a closed state, which will block the breath, while the rest of the vocal cords will vibrate under the impact of the airflow, and then make a sound. In the process of singing fast-paced songs, in general, the emotions expressed are relatively more delicate, so the volume of singing is relatively small. Because the volume of singing with false voice is relatively small, it requires its relatively strong control and relatively long breath. Therefore, singing this type of song usually requires a certain space range, a certain emotional foil, and then singing moving songs with gentle and soft fake voice.

5.1.2 The Mode and Structure of Dong Small Songs

In order to understand the mode and structure of Dong small songs, the author also conducted relevant interviews with local villagers.

In Dong tradition, small songs are mainly about love, with "love" as the theme, and its tone and structure also have its own characteristics. Dong folk songs are sung with a small voice. The mode of Small Songs is mainly the "Zheng" mode, but it has more changes. Sometimes there are seven palace tunes, often emphasizing changing palace tunes (si). In terms of musical form and structure, the small songs of the Dong nationality are relatively short, but more refined and self-contained. In particular, the emotional music and tenderness are very prominent and highly contagious.

Based on the results of the interviews, it can be known that the songs of the Dong ethnic group are the same as the songs of other ethnic minorities in my country, and they all use the pentatonic mode. However, depending on the singing environment and the emotions carried, it may add some modified accents to consider

the needs of emotions. Of course, the use of these deviations has the characteristics of local folk music. Most of the tunes of the Dong folk songs use the melody mode, but they have varied melodies, and each singing style has its own special form. Dong small songs also have their own characteristics in terms of words and sentences, and they often show the color of "improvisation" when singing, that is, improvising lyrics according to the current situation of singing.

5.1.3 Rhythm and Beat Characteristics of the Dong Minority Song

Through the previous visits, I learned that Dong folk songs include three major singing styles, as well as their structure and mode. In addition to these Dong folk songs also have their own unique characteristics in terms of rhythm and beat, they are sorted out as follows according to the continued interviews :

The characteristics of Dong Small Songs are freedom, cheerfulness and improvisation. The singers of Dong Small Songs can flexibly use corresponding foils in combination with specific emotional changes or the sense of rhythm brought about by experience. The small songs of the Dong ethnic group in Zaidang Dong Village in Rongjiang County have outstanding characteristics, especially in terms of beat or rhythm. The beat changes with the improvisation. Even some small songs use 2/4 or 4/4 beat as the main rhythm, but some improvisations are freely extended, so that the formed beat features are prominent. The small songs of the Dong ethnic group in this area also use 2/4 or 3/4 beats as the main rhythm.

Therefore, the small songs of the Dong people in the Zaidang Dong Village in the southeast of Guizhou generally use multiple beats as the main rhythm, and almost no song reflects the characteristics of a fixed beat. The singing of its songs is mostly impromptu, and the progress of the singing is controlled according to one's own understanding and experience of the things described, and the high and low voices are well coordinated to make the songs have national characteristics. The rhythms of the small songs of the Dong people in Zaidang Dong Village are rich and varied, which is mainly due to the impromptu nature of singing.

5.1.4 Music case analysis of the Dong small song

5.1.4.1 Pipa songs

The pipa song of the Dong ethnic group is named for the accompaniment of the plucked instrument "Dong pipa" in the song. It covers a wide range of content and is deeply loved by the majority of Dong people for its rich performance forms and unique artistic charm. The geographical location of the Nandong area is far away from the Han cultural center, and the transportation is very inconvenient. The Dong people here live a hardworking and simple life. They live a life like a paradise, and the pipa song has become their Indispensable spiritual food.

Pipa songs originated and spread in the Nandong area. Therefore, pipa songs are sung in the Nandong dialect. Southern Dong dialect areas include Liping, Congjiang, Gejiang in Guizhou, Tongdao Autonomous County in Hunan and all Dong areas in Guangxi. The southern Dong dialect contains initials, finals and tones with different tones. Restriction.

In addition to borrowing the tone of the Dong dialect, the pipa song also has a catchy and regular rhythm that is inseparable from the rhythm of the Dong dialect. The beats of Pipa songs often use, and sometimes mixed beats are produced in the singer's improvisation. Repeated rhythm patterns often appear in tunes, and the melodies are dominated by sixteenth, eighth, and quarter notes, and syncopated rhythms are rarely used. From the field investigation, it was found that the pipa song uses the five-tone national mode, among which the Yu mode is the most common, and the scales often used are "Yu, Gong, Shang, Jiao, Zheng". The tune has a soft and lingering beauty, and it also reflects the gentle character of the Dong people.



Figure 5. Performers of Pipa performers

Source: Shiqi Ping (2022)

1) Accompaniment form of pipa songs

The singing of Dong pipa songs is inseparable from the accompaniment of Dong pipa, and the singing and plucking of pipa are interdependent, forming a harmonious acoustic texture of Dong pipa songs. Before singing the pipa song, each accompanist will carefully calibrate the Dong pipa used by the window. They pluck each other and check each other, so that the pitches of all the pipas played are unified on an accurate and harmonious pitch.

The accompaniment forms of Dong pipa can be divided into two types. One form of accompaniment is strumming accompaniment. When the pipa song reaches its climax, the pipa accompanist will strum the strings to strengthen the appeal of the song. The string sound shape strengthens the sense of rhythm of the accompaniment, enriches the sound of the harmony, and enhances the singing atmosphere. The other is plucked string accompaniment, this accompaniment type is often used in the connection of phrases, the pipa accompanist adds a small amount of melody to supplement according to the emotional needs of the song, plucked string accompaniment usually repeats the melody and rhythm of singing, with interludes and As a supplementary effect, the connection between the pipa and the human voice is extremely natural, smooth and perfect, like a gurgling soup.

For example, the rule of accompaniment in Hongzhou pipa songs is to sing two sentences and then add a pipa plucked string accompaniment. When there is an interjection in the lyrics, there is a quarter rest empty beat, and the Dong pipa immediately connects two eighth notes to complete the melody. This process is as natural and harmonious as breathing, and forms a fixed pattern from beginning to end, making the melody of pipa songs catchy, rhythmic and easy to remember. Rhythm patterns often used in pizzicato accompaniment are:



The accompaniment features of the Dong pipa songs reflect the Dong people's aesthetic taste of worshiping nature and harmony, and also reflect the contrast and harmonious blending of human voices and musical instruments.

2) Tonal characteristics of Pipa songs

Pipa songs originated and spread in the South Dong area. The South Dong dialect area includes Liping, Congjiang, Gejiang in Guizhou, Tongdao Autonomous County in Hunan and all Dong areas in Guangxi. The southern Dong dialect contains initials, finals and tones with different tones. Restriction.

Pipa songs often use the second, third, and fourth to form the melody. The range is not wide, and it is generally kept within one octave. In the climax of the music, a seven-degree jump is used to enhance the jumping sense of the melody. These melody creations make The sound of the pipa songs of the Dong ethnic group is harmonious and full, full of sense of rhythm. According to the changeable tones of the Dong language, many ornamental tones are added to the singing, which reflects the tonal characteristics of the Dong language and enhances the beauty of the singing melody.

思情歌（片段）
Si Qing Ge (part)

The musical score is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is characterized by frequent use of glide tones (indicated by a wavy line above the notes) and a limited range. The lyrics are written in Chinese characters with Pinyin below them.

情 哥 哥 你 在 哪 里 呀? 思 念 伴 随
qing_ ge ge_ ni zai na li ya si_ nian_ ban_ sui

我 的 心, 你 何 时
wo_ de xin, ni_ he_ shi_

回 来 哟 嗨, 哎 嘞 呀 哎 嘞 呀!
hui_ lai you hai, ai le ya_ ai_ le_ ya!

In this pipa song, we can see that the glide tone is frequently used in the song, and the tone is very unique and charming. The glide tone is used at the end of almost every sentence, which is similar to the intonation at the end of the interjection in Dong language. the whole tune has a strong artistic appeal, a strong breath of life and a sense of rhythmic tone.

The tonal characteristics of the Dong language directly affect the singer's impromptu performance of the tones of the pipa songs, laying a solid foundation for

the generation and development of the tones of the pipa songs. When the singer performs impromptu singing, the Dong language gives the pipa song a rich and diverse original voice material. Pitch and rhythm can be followed, but they have a certain restrictive effect on the choice of tones in the melody.

In different regions and types of pipa songs, unique singing voices can be found at the beginning and end of the song. Outside of this fixed structure, the tones of other parts are mostly taken from the Dong dialect, regardless of the pitch the rhythm of the language, the rise and fall of phonology and the beginning and ending are all closely related to the laws of the Dong language.

3) The rhythm and lining features of Pipa songs

The lyrics of pipa songs condense the wisdom of the Dong people, with beautiful language, good use of metaphors, vivid diction, good sentiments, humorous and profound connotations, covering a wide range of areas. Pipa songs have very strict requirements on the rhythm and rhythm of the lyrics. Although the singing of Pipa songs is impromptu, there can be more or less words in each lyrics, but the number of words is required to be an odd number, the number of phrases must be an even number, and there are many rhyming requirements. Three kinds of rhythms are required: foot rhyme, waist rhyme and inner rhyme.

When pipa singers improvise, the most important thing is to rhyme the foot, so as to achieve a unified rhyme to the end and complete it in one go. This is a major feature of the creation and compilation of pipa song lyrics. Such as:

(Yuetang Dui Ge)

Ge tang da men suo bu kai, hai sao han jin bu lai,
Lu shui hun tou Shuang qin jiao, yi ye dun zai da men wai,
Ge tang da men yi zhi kai, la han mo zai men wai dai,
Pi pa ban ge ge cai mei, gu niang xin fei deng ni kai.

This is the pipa song "Yuetang Dui Song" of the Tong ethnic group of Chejiang Sanbao. It can be seen that the lyrics of this pipa song rhyme with "ai" at the end of each sentence, so that the rhythm of the lyrics maintains antithesis.

The use of lining words is a major feature of the intonation of pipa songs. The living language of the Dong ethnic group itself contains many mood lining

words, so this feature is also maintained in singing. The position of the lining words determines the style and artistic conception of the song, and also determines the way the song expresses thoughts and emotions.

There are different forms of single-syllable lining words and lining word groups in pipa songs, which play a unique expressive effect in the pronunciation of characters and tunes, and play a very good ending role in the extremely particular rhythm of pipa songs. If there is no obvious rhyme that is the same as the previous sentence in the improvised lyrics, it can be filled with lining words that match the rhyme ending, and the singer can skillfully use lining words for singing processing. These lining words can also enhance the expression of semantics, and express the emotional space that cannot be covered by the lyrics with delicate lines.

When Dong songs are sung collectively, the appearance of the liner group increases the momentum of the song, and even quickly raises the atmosphere of the melody, pushing the song to a climax, achieving a strong artistic infection effect. Therefore, the expression method of bin dyed lining words is often used in national folk songs, and this expression method is also used in pipa song singing, and the rhythmic characteristics of pipa songs are also added.

According to the different positions of the lining words in the pipa songs of the Dong nationality, they can be divided into three forms: the lining words before the song, the lining words in the middle of the song and the lining words at the end of the song:

The liner before the song refers to the liner at the beginning of the song. This part of the liner has the function of setting the tone and introducing the lyrics. Before singing, call out a liner as an introduction to attract everyone's attention. The opening atmosphere mobilized the audience's emotions and established the tone of the song's singing. Such as:

公平歌（第一、二句歌词）
Gong Ping Ge

哎 嗨 哎 哟 嘞, 哎 嘞 呀 哎
ai hai ai you le, ai le ya ai

哎 嘞 哎, 哎 嘞 呀 哎 嘞
ai le ai, ai le ya ai le

哎, 男 女 老 少 都 平 等 啊,
ai, nan nv lao shao dou ping deng a,

This is a pipa song for female voices. It uses lining words to introduce the singing as soon as it opens. It has a fresh style and a falsetto singing similar to chanting. The tune is relaxed and melodious. ethics.

Lining words in the song refer to the lining words that appear between the phrases and paragraphs of the song. Most of the lining words used in the phrases are single-character mood lining words. At the end of a lyric, the flower lining words are used to unify the rhyme, set off the atmosphere, and emphasize the semantics. Through the lining words in the song, the meaning of the phrase is further clarified. which sublimates the emotion of semantic expression and makes the expression of lyrics more vivid. They use a wealth of lining words to develop the melody, express emotions, and perform impromptu singing according to different environments and different objects, and strengthen the artistic expression of the songs through the lining words.

黎平洪琵琶歌（片段）
Li Ping Hong Pi Pa Ge (part)

只腰点夺(每嘎哎依唉依
zhi yao dian duo mei ga ai yi ai yi

唉), 大家安静听我唱支歌,
ai, da jia an jing ting wo chang zhi ge,

男女老少都听着(呀咳)!
nan nv lao shao dou ting zhe ya hai!

The above two lining words are typical lining words in the song. The first line has the function of expanding the phrase, making the tune appear plump and harmonious. Embellished with the melody of pipa songs. Singing with fixed lining words to adjust the atmosphere to express emotions, and singing fixed lining words to think about the next lyric are common techniques in polyphonic folk songs of ethnic minorities, and are not uncommon in Dong pipa songs.

The end of the song refers to the lining words added at the end of the song. Dong people often use lining words as the ending after singing the main words of Dong songs, and extend the emotional line with a melody that conforms to the music logic. The expression has the effect of strengthening the ending of the song and pushing the emotion of the song to the climax.

In the closing phrases of many Dong folk songs, in order to further enhance the artistic conception of this kind of market songs, the lining words are usually sung with long drags and delicate vibrato, and the atmosphere expressed at this time often appears quiet and distant. It has the feeling of lingering sounds, and fully demonstrates the superb singing skills of the Dong people. In the pipa songs of the Dong nationality, there are often ending line lining words, which are also the main passage to welcome the climax. In the singing of collective labor songs, the ending

line dyeing lining words are sung by everyone, showing the strength and wisdom of the collective. Such as:

劳动歌 (结尾)
Lao Dong Ge (end)



(男领) 一起来劳动啊, 干劲十足, 呀罗耶, (女和) 呀罗耶罗耶!
yi qi lai lao dong a, gan jin na shi zu, ya luo ye, ya luo ye luo ye!

The last sentence in "Labor Song": "Hey, come on, come on!" At this time, the ending of the song after the rendering of the lining words has a grand volume and majestic momentum, and pushes the atmosphere of the whole song to a higher level. To the climax, it shows the excitement of the Dong people working together.

The singing processing of the ending liner can also be generally divided into two types. One is to end at the original speed. This processing method can maintain the lively and cheerful rhythm and rhythm of the previous section, and finish the ending freely and simply; One is to end with a gradual slowdown. At this time, the epilogue fragment is a repetition of the introductory part at the beginning, so as to achieve the echo of emotion and artistic conception.

4) The performance form of Pipa songs

In the closed pastoral life, the Dong people created the necessities of life with their own hands, and at the same time created a variety of different performance forms of pipa songs with their wisdom. The lyrics of Pipa are closely connected and merged into a wide variety of Pipa songs with different styles. In the process of historical changes and cultural progress, the Dong people have continuously integrated the pipa song into more elements of the times, and further improved and enriched the performance form of the pipa song, so that the art form of the pipa song is still very active in the lives of the Dong people. middle.

The antiphonal song is a main form of performance in the pipa songs of the Dong nationality, and it is also an important way for young men and women of the Dong ethnic group to talk about love. Therefore, young men and women in costumes actively participate in the performance of Dong pipa songs. The pipa songs of the

Dong ethnic group have two different forms of expression: a pair of men and women and a group of men and women.

The antiphonal songs of pipa songs are usually sung first by the young man of the Dong family, followed by the Dong girl following up with the young man. The Dong girl asks questions and the young man answers, and mostly tests the young man's level by singing history, singing legends or what he has seen and said.

The time and place of antiphonal songs are usually not restricted. During the day, they can be sung in the quiet and pleasant mountains and fields; when night falls, young men and women sit in pairs in the "Moon Hall", the men play the pipa, and sing affectionately to the women. The performance form of group antiphonal songs is more lively. The singing team is composed of equal numbers of young men and women of the Dong nationality, and the formation can be changed according to the mood of the tune. The distance uses singing and dancing movements to express love together, and then changes the formation from front to back. After one cycle, the pipa accompaniment and the women's singing and dancing steps all stop, and the young men in the first row sing to the side-by-side woman alone. After sending out the invitation, the women responded shyly with singing, and both left the team. The same procedure continued until all the young men and women left the performance venue one by one, and went to meet alone to talk about love.

对歌（开头）
Dui Ge (open)

啊 呀 我 的 妹 妹 呀 啊, 我 的 情 人
a ya wo de mei mei ya a, wo de qing ren

的 心 怎 么 想 啊 怎 么 想? 哎 呀 我 的 哥,
de xin zen me xiang a zen me xiang? ai ya wo de ge,

你 们 能 否 看 得 上 哎 我 们 这 样 的 姑 娘?
ni men neng fou kan de shang ai wo men zhe yang de gu niang?

When singing antiphonally, the sound range is low and gentle, and the melody is mostly in the feather mode. Whispering, the eyes of men and women convey deep emotions when singing, accompanied by a cordial and gentle tone, full of affection and extremely romantic. The content of the lyrics is mostly the exchange and expression of love, often with the help of other objects to express affection, and the use of metaphors is vivid, reflecting the romantic feelings and wisdom of the Dong people. This way of antiphonal singing creates a unique and beautiful music space for Dong young men and women to talk about love.

Xiu Yin is a pipa song sung by Dong women when they are weaving and embroidering. Several men play the pipa, and a group of women sing while weaving. It has the characteristics of self-entertainment. It can also be played by a single man for a woman. Embroidered lace is sung and accompanied by accompaniment, which has the style of singing and sitting at night. The men stand to accompany the pipa, and the women in embroidery or weaving sing specially, while the women perform in a sitting position. The performance can be performed in a special textile workshop or in the spacious yard of the Dong family.

绣银 (片段)
Xiu Yin (part)

哎 呀 啦 我 的 情 人 啦 哪 啊 依,
 ai ya la wo de qing ren la na a yi,

本 人 家 中 腊 冬 到 啊,
 ben ren jia zhong la dong dao a,

我 们 一 起 同 去, 当 嘞 哎 呀 哎 嘞 呀 哎 嘞 呀,
 wo men yi qi tong qu, dang le ai ya ai le ya ai le ya,

When Xiuyin sings, her singing speed is moderate, her vocal range is not wide, her melodies are mostly carried out in the octave range, and she sings in falsetto. The melodies are mostly in the feather mode, and the accompaniment is

mainly based on the plucked strings. The rhythm is lively and brisk, and the melody is mellow and flexible, which subtly shows the rhythm characteristics of needlework in the embroidery process, creating a relaxed and pleasant working atmosphere.

5) Singing characteristics of pipa songs

In the Dong area where pipa songs are popular, the Dong people have been influenced by music since they were young. Often, their singing career began when they first started speaking. The singing method of the pipa song is a unique singing method formed by the Dong people in the long-term practice, according to the vocal characteristics of the Dong language, the pursuit of the timbre and sound of singing, and the requirements for singers to sing for a long time. There are two kinds, one is to sing with a real voice, and the other is to sing with a pure falsetto. Pipa songs in different places have different characteristics in the use of vocal tunes. In some regions, two different vocal tunes are mixed when singing a Pipa song, while in some regions, both men and women sing with false voices. Dong singers will use different vocals to sing according to different situations. They make flexible choices according to different emotional expressions, artistic conceptions of lyrics, aesthetic needs, and vocal polish.

The real voice means that the singer directly emits a real voice through the qi from the dantian and resonates through the throat cavity. Because the vocal range covered by this kind of singing is not wide, the requirements for singing skills are not high. When singing, it is required to keep the larynx stable and moderately relaxed, and the closed state of the vocal cords is good. The sound effects produced are mostly straightforward, and the sound quality shown is natural, loud, thick and strong. For example, "Sanbao Dongzhai Pipa Song", a festive male voice singing in unison, develops the melody through the real voice range of male voices. Because the voice range is not wide, all male voices can easily sing with real voices, and the sound effect is unified and pure. The melody of, and degree jumps into the mood of joy, and the distinct rhythm creates a lively rhythm. In short, the real voice is easy to express pure and simple emotions, especially in the collective singing of pipa songs.

False voice refers to a small voice compared to the real voice. The sound produced is a false voice. In the process of vocalization, the throat hole is adjusted to be smaller, the breathing airflow is thus thinner, and the edge of the vocal cords is

vibrated to produce a brighter and sharper sound. In the Dong nationality, the false voice singing method used in pipa songs requires the age of enlightenment and learning to be adolescence. When singing Dong pipa songs with false voice, it is required that the timbres of men and women should be mellow, clear and unified, and pay more attention to head cavity resonance. Maintain a strong breath under the control of the diaphragm, and get the resonance of the nasopharyngeal cavity and the head cavity. In the singing, both male and female voices use falsetto, and the voices are naturally integrated and integrated. With the clean and clear timbre of the pipa as the background of the accompaniment, the whole music atmosphere is extremely harmonious and unique. *bel canto*".

5.1.2.2 Niutuiqin Songs

The Niutuiqin song of the Dong ethnic group is called "gaiyi" (gaig) in Dong language, "ga" means song, and "gii" means the cow-leg qin. The corbel qin song has a long history, and it has been recorded as early as in the history of Ming Dynasty. Ming Hongzhi's "Guizhou Tujing Xinzhi" Liping Mansion Customs said: "Dong people play reeds, wooden leaves, pipa, two-stringed qin...for fun in their leisure time." The "two-stringed qin" is the corbel qin today. It has a history of more than five or six hundred years. In fact, long before the above-mentioned records, the Niutuiqin song came into being.

The Niutuiqin is the most popular and popular bowed stringed instrument of the Dong people. It is named for its shape resembling a corbel. On the resonance box, there is a sound column on the right side of the thin plate, which is inserted directly into the belly of the piano, with a little exposure on the thin plate surface, and the sound can be adjusted at any time. The bow is made of fine bamboo and brown hair or horsetail hair, shaped like an erhu bow. Zhang Erxian, tuned to 5-2, mainly played in the first position, the volume is not loud, the treble area is bright and slightly hissing, the low and middle ranges are soft and graceful, with a slight nasal sound, and the perfect fifth is often played Two-tone, elegant and pleasant, with a special interest. There are two types of corbel qin: treble qin and alto qin. The high-pitched corbels are mainly popular in the area of Rongjiang, among which the Sanbao Dong village is the most distinctive. It is often played together with the pipa, and is good at expressing brisk and lively tunes.

The singing form of Niutuiqin song is not complicated, or the singer holds the corbel qin and sings by himself, or as an accompaniment for others. Generally, there are two types of solo and duet, the solo is mostly narrative content; the duet is mostly love songs between men and women.



Figure 6. Performers of Niutuiqin songs
Source: Shiqi Ping (2022)

1) Features of Niutuiqin

As an accompaniment instrument, Niutuiqin mainly adopts melody accompaniment, which is consistent with the melody of vocal singing, and plays the main role of prelude and interlude at the same time. In the interludes of songs, the melody is mainly accompanied by the last pitch of the human voice. If the song is accompanied by the Dong pipa, the corbel qin song usually has a fixed rhythm, but when there is only the corbel qin as an accompaniment instrument, the player will change the rhythm according to the singer's impromptu performance.



Figure 7 Niutuiqin

Source: Shiqi Ping (2022)

2) The musical structure of the Niutuiqin song

The songs of the Niutuiqin song usually include three parts, namely: the beginning of the song, the main body and the end of the song. The main part of the song usually adopts a repetitive development technique, and it is mainly based on the repeated singing of "upper and lower sentences". The phrases depend on the lyrics, ranging from two to eight, ten, but usually even-numbered phrases.

When singers sing, they often add improvisation. The same song may be sung by different people, and the tune may be inconsistent. It is also common for the same song to be different when the same song is sung.

Although the structure of the theme part of the song will be different, the title of the song usually uses fixed lyrics, so the melody also appears in a corresponding fixed form. For example:

久 呢, 呢 久 舍 银 呢!
jiu e, e jiu she yin e!

"Jiu" in the above example means "good", and "Jiusheyin" represents good friends and lovers, and usually uses a friendly tone to express friendship when singing. The end part of the song usually repeats the melody of the beginning of the song, echoing from beginning to end, calling the other party again to express love.

3) The mode of the Niutuiqin song

Niutuiqin songs are mainly in the pentatonic mode, especially in the feather mode. The melody is mostly composed of "minor third + major second". The vocal range is usually within one octave, the interval span is not large, and the melody is twists and turns, expressing infinite affection. For example:

天 天 找 你 呢, 草 鞋 烂 了 几 多
 tian tian zhao ni e, cao xie lan le ji duo

双 呢, 就 像 雀 崽 找 窝
 shuang e, jiu xiang que zai zhao wo

呢, 鱼 儿 找 呢 深 呢 塘 呢。
 e, yu er zhao e shen e tang e.

The above example is the theme part of the corbel qin song. The melody of the theme part is developed by repeated imitation. The melody revolves around the theme motivation of the first three bars, and some changes are added in the repetition, which adds some vitality to the simple and simple melody, reflecting the delicate and reserved hearts between young boyfriends.

In the interlude part, the corbel qin is played with a pure fifth harmonic, which sounds different.

4) Rhythm of Niutuiqin songs

The lyrics of Niutuiqin songs are of different lengths, coupled with the use of a large number of lining words, there are often relatively free characteristics in the beat. Many works cleverly use changing beats and changing various rhythm patterns to enrich the expressiveness of the songs. As in the above example, the rhythms of 2/4 and 3/4 are performed alternately. With the use of triplets, the rhythm and beat change in various ways, making the melody patchwork, adding changes to the simple melody, and enriching the style and color of the music, vividly expresses the emotional changes of the singer.

5.2 Change in the contemporary status of Dong Small songs.

5.2.1 The Development Context of Dong Minority Songs

The Dong ethnic group is a nation that uses songs to inherit history and cultural education. The magical and beautiful Dong Small songs have a long history, pulling the hearts of countless people, and performing wonderful legends one after another from generation to generation. To truly talk about the source of the Dong Small songs, we should start with the Yege that grew up in the primitive society of the Dong nationality, which also shows that the folk songs of the Dong ethnic group developed from the simplest labor. Knowledge, experience, moral customs, ethics and regulations, etc. are all passed down through folk songs. The relationship between men and women also relies on songs to convey emotions, and to beautify and enrich life through singing. Dong Small songs have a very important position in the hearts of Dong people. Learning to sing Dong To sing is to learn culture, and to spread songs is to spread cultural information. The more songs that Dong people can sing, the more respected and supported they are. Singers are also regarded as the embodiment of knowledge.

According to the historical overview of the development of Dong folk songs, the existing folk song library and the practice of social folk songs, the development history of Dong folk songs can be roughly divided into four different periods:

5.2.1.1 The enlightenment period of Dong folk songs. It can be divided from before the Tang Dynasty (about BC). During this period, the ancestors of the Dong ethnic group were called the ancient Yue people or the Baiyue people. At that time, their lives were in the situation of "a group of thousands of people, a group of hundreds of people, and different nationalities. In the stage of primitive clan society, productivity was extremely low. But they live and work together, there is no gap between the rich and the poor, and there is no class struggle. The main contradiction that exists is reflected in the struggle with nature. Because of this need, the ancestors of the Dong ethnic group innovated from this simple call. The original song "Ye Song". The creation of Dong songs in the primary stage is more casual, and there is no need to follow the rules of rhyme and word count for each line of lyrics, and they can sing casually when they are interested. The content covered is not broad, and the

tone is relatively single. The "sacrifice" and "labor" at that time were closely related to people's life and work at that time.

5.2.1.2 The development period of Dong folk songs. This stage began in the Tang and Song Dynasties (618-1368). It was the period when the Dong society gradually transitioned from the end of the primitive clan society to the feudal society, and it was also the period when the Dong folk songs transitioned from the initial stage to the development stage. During this period, the Dong people have escaped from the unstable free life. They moved to a place surrounded by mountains and rivers and a beautiful environment to settle down. From one family or two, the team gradually expanded, and even developed into a large village with hundreds of people. The songs created by the ancestors in the past have also developed with the increase of productivity and the advancement of society, and have gradually transitioned from the more functional forms of "sacrifice" and "labor" to entertainment. The singing tones of this stage are more varied than those of the previous stage, and the coverage of content is also increasing. During this period, in order to further enrich their entertainment life, Dong people also created and invented their own musical instruments, such as Dong Pipa, Dong Di and Lusheng, etc. This series of changes is bound to put forward higher requirements on the spiritual life of the Dong people. Another example is love songs, nursery rhymes, pipa songs and etiquette songs.

5.2.1.3 The prosperous period of Dong folk songs. This stage started from the Ming and Qing Dynasties (AD) to the period of the Republic of China, which was the middle and late period of the feudal society in the Dong area, and it was also the period when Dong songs developed more prosperously. Many appealing activities have played a cohesive and uniting role. After many large-scale activities have been held, more and more people participated in them. Coupled with continuous promotion, more people love these activities. At the event site, there were dozens of people at least, and hundreds of people at most, and the atmosphere was very lively and harmonious. During this period, the content of Dong folk songs has been continuously enriched, and the performance forms have become more diverse. During festivals, the sound flute team and the Dong singing team visit villages and villages and visit each other. The most popular custom among the Dong people is to set up the singing hall, make a noise in the singing hall, or sit in the singing hall at night. In this

specific period, Dong folk songs developed extremely rapidly, regardless of the singing venue, performance form, singing crowd, age level, and covered content. At this stage, female vocals, male vocals, and mixed voices were also born, children's voice ode, narrative ode, sound ode, etiquette ode, etc. singing forms. The small songs of the Dong ethnic group have also been further promoted.

5.2.1.4 The innovation period of Dong folk songs. This period can be divided from the founding of New China. During this period, the development of Dong folk songs is more rapid, and the content is more extensive. Governments at all levels are also paying more and more attention to Dong folk songs, which coincides with the innovation and prosperity of Dong folk songs. Under the implementation of the ethnic policy of the Communist Party of China, the singers and singers of the Dong ethnic group have received certain attention, and the awareness of protecting the folk songs of the Dong ethnic group has gradually strengthened. The team of Dong music researchers has also gradually expanded. There are more new Dong songs, and more and more people like to sing Dong songs. Dong folk songs have become one of the main forms of Dong people's foreign propaganda, especially since the reform and opening up, Dong small songs have become the material civilization, the construction of spiritual civilization has played a vital role in promoting it.

5.2.2 Changes of Dong Small songs in Rongjiang County under Social Development

The 70 years since the founding of New China is the 70 years since the song and dance of the Dong nationality, as a "national folk art", has transformed into stage and art. The 30 years of reform and opening up are the 30 years of the glorious development of Chinese folk music, the 30 years of Chinese folk music going global, and the 30 years worth remembering, thinking, digging and exploring.

The scientific outlook on development requires us to look at development with a scientific perspective and to study the development process of things with scientific ideas. Chinese folk music has a history of thousands of years of civilization. From Tao Xun and bone flute in the Yin and Shang Dynasties to pipa in the Sui, Tang and Five Dynasties, and then to Erxian in the Song and Yuan Dynasties, all of them reflect the profoundness and long history of Chinese folk music from one aspect. artistic achievement.

After the Third Plenary Session of the Eleventh Central Committee of the Party, after getting rid of all kinds of cultural confinement during the "Cultural Revolution", the majority of music workers further emancipated their minds and set off an unprecedented upsurge of national music reform and innovation, thus breaking the "Cultural Revolution". During the period, only "model operas" were sung, creating a new era of diversified music development with different themes, genres, styles and interpretations, injecting vitality into the revitalization of Chinese national music, and writing a new history chapter.

Since 1953, when folk singers from Liping, Guizhou made their first appearance on the stage of the "National First National Folk Music and Dance Contest", various types of song groups of the Dong ethnic group have collectively appeared on various stages. This practical form with the goal of "stage performance" has not only It is an important way of survival of contemporary Dong folk music, and it has accumulated a set of artistic and stage-based experience of folk song and dance, including repertoire library, expression techniques, etc., which also comprehensively and profoundly affects the current Dong folk music. Song performance, inheritance and dissemination. Li H (2020)

Based on multiple sources, it can be seen that since the founding of the People's Republic of China in 1949, great changes have taken place in the country. After the Cultural Revolution, especially since the "Third Plenary Session", my country's social, economic and cultural fields have undergone many major changes compared with the past. In: breaking all the line of "serving politics" and establishing a development direction centered on economic construction, the people's autonomy and independence are enhanced, the society is becoming more and more open, and the diversity and diversity of culture and art are getting more and more attention, etc. . During this process, the Dong folk songs that had been "banned" were once again regarded as an important symbol of Dong people's traditional culture and social identity, and regained the attention of the state and society. More and more diverse "stages" are practiced by people from more and more places and identities, and then present more diverse forms and characteristics in various performance venues.

5.2.2.1 Changes in the form of music content

From the 1950s to the 1960s, the small songs of the Dong ethnic group entered the field of vision of musicologists, and their artistic performances were initially innovated, which originated from the needs of stage performances. "In modern society, any completely closed place does not exist, and culture is always in the process of continuous communication and penetration." (Wu H & Wang J, 2016) It is known from previous research that before the Cultural Revolution, folk songs and dances were banned by the government. In addition to the original "village tradition", a new type of performance has been formed with the goal of stage performance. This includes two types of performance groups with different identities, and two practice paths based on folk tradition and artistic innovation, preliminarily established the basic pattern of the contemporary small song stage.

Since the 21st century, music in the Rongjiang area has undergone more significant changes than in history. In addition to the continuous singing opportunities of the Dong folk songs in Zaidang Village, an adapted and new form of performance - "literary and artistic work" has emerged and developed rapidly. This is unprecedented in the history of Zaidang Village, and this is the beginning of the spread of Dong music in non-Dong areas.

The small songs sung by the Dong singers who work outside are sung under completely different environmental conditions from the original ones, and they are sung out of the background. The stage was overly decorated, replacing the familiar traditional singing venues such as Drum Tower, Fengyu Bridge, and Tang Weng. Excitement, nervousness, timidity, and shyness have broken the calm and quiet state of mind of singers in the past when they sang by the bonfire in the Drum Tower, in the mountains, and by the stream. The resulting changes in the performance of music content are inevitable.

The development and expansion of the urban and rural modernization process has broken the closed state of the Dong minority areas in the past. Television and computer networks have entered the Dong minority society. Compared with the rich stage programs on TV, the traditional Dong song performances are relatively monotonous. In order to make the small songs of the Dong ethnic group have a modern flavor, the singers of the Dong ethnic group began to constantly try to innovate the form of performance. For example: (1) The content, form and meaning

of the antiphonal songs have been changed; (2) The new form of male and female chorus singing has been innovated; (3) On the basis of the original singing, a simple dance has been added to make the Dong small songs more more fashionable.

The popular music brought back by Rongjiang people who went out to work has gradually changed the aesthetic sentiment of people's music. Unknowingly, popular music has weakened the status of traditional Dong music to a certain extent. In the current Dong villages, most people can sing popular popular songs. Gong Jingyi made such a description in his article "Cultural Changes of Gaozeng Dong Song Inheritance": "Even little girls aged five or six can dance a few modern dances. The author went to the home of Bazhai singer Wu Mei Yinfeng When watching the big song teaching, the singers let three 6-year-old children perform several modern dances. During the dance, the little girls who were learning songs all showed envious eyes. Similar to this situation, the author below Village singer Yang Guangjin's family also met. Every time before learning to sing, the little girl who arrived first would play music and dance modern dance by herself. It can be seen that modern dance has rapidly multiplied in the song troupe of the Dong nationality. Teachers and singers have accepted this fast and dynamic new thing, and even made it the highlight of performances and hospitality." (Tian liantao, 2001)

During the fieldwork in 2020, the author participated in a large-scale art Dong Small Songs in Zaidang Village, which fully demonstrated the product of the combination of tradition and modernity. Judging from the program list of the party, there are performances of traditional Dong songs; modern dance performances; new Dong songs; guitar playing and singing, etc. The actors in the show include young people who have returned to their hometowns after work, students from large and small Dong song classes, and college students who have returned to their hometowns. All men, women and children from Zaidang Village came to watch, and it was so lively that people didn't disperse until after the performance. The author asked about people's attitudes when the event was held. They thought it was good, and not many people were disgusted. They thought that Dong songs and Dong operas were heard too much, and this new music form was also very good.

The author believes that economic development, to a certain extent, has promoted the exchange and integration of Dong culture and foreign culture. Dong

music culture has also opened up a new path in the process of inheritance and development. At the same time as the economy was opened up, exchanges between villages became more frequent, which gave singers the opportunity to learn the music of other ethnic groups and foreign villages, and also promoted multi-regional exchanges.

5.2.2.2 Changes in music functions

In the history of our country, the writing of the Dong people was not well developed. Different from the experience of other ethnic groups with developed writing, the social history of the Dong people with written records is very small, and the main way of transmission is word of mouth. The Dong people love songs very much, but all social life and production activities are inseparable from songs. The love between young men and women must be conveyed by songs, social activities between villages must also be communicated by songs, and knowledge transfer is also inseparable from songs. There are many social rituals that cannot do without the medium of song. So, for the Dong society, singing is not just a single art, it has social functions.

1) Marriage function

In the long course of historical development, Dong folk songs have accumulated rich singing content, such as depicting the natural ecological environment in which the Dong family lives, singing about the production and labor of the Dong family, and singing about the human conditions of the Dong people's society, love and marriage, the narration of national historical memory and so on.

In contemporary times, the traditional functions of marriage and love have been replaced. In the traditional society of the Dong people in Rongjiang Dong Township, music activities are the basic ways and means for people to marry and love and build families. The unique ways of marriage and love communication such as "moon and leisure", group guest also provides an important place and opportunity for young men and women to sing in antiphonal. However, with the widespread employment, some people leave the village to participate in economic activities such as business and tourism, while many young people are looking for a partner outside, and their interest in activities such as "walking songs and sitting on the moon" has

decreased, which has also led to These traditional marriage and love activities gradually decreased.

The author once asked a middle-aged villager about this, and he said that the Lusheng Association in the past had a special meaning for young people, because during the Lusheng Association, they might find their favorite partner for life. He recalled: "At that time We are not looking for a partner like now. Now they usually get to know each other when they go out to study or work as young people. At that time, we used to play the reeds to get flower belts. One year we played the reeds during the Miao New Year's Day. Because I can play the reeds, I went to other places. I went to play in the Lusheng field during the holidays in the stockade, and within a while, the reeds were covered with flower belts tied by several girls, and I knew my wife from playing the reeds."

With the development of society, the traditional way of livelihood has changed, which directly led to the demise of the singing and confinement places that used to play the function of marriage and love. However, the habit of singing did not disappear, but was carried over by the elderly men and women of the Dong family. Maybe they want to remember the romantic experience in their youth, or carry a responsibility of cultural heritage, or just for the simplest purpose, that is, just to pass the leisure time and regain the familiar and friendly pleasure of entertainment, they are still in the Singing in the house field, but no longer singing in the girl's room. In their spare time, they invite several singers from different families to gather in the wide corridor of a certain house or by the firepit in the main room to sing Dong songs about love songs.

2) The function of sacrificial ceremony

The sanctity of sacrificial music gradually became secular. In traditional society, sacrificial ceremonies are held in sacred spaces, singing and dancing performances are performed in public spaces, and different leisure activities such as intimate conversations between individuals are realized in private spaces. Therefore, the field of cultural life is relatively fixed. For example: watching Dong opera, go to the stage; step on the singing hall, go to Gulouping; young men and women singing and sitting at night, in Huopo House or Yuetang House. The time of cultural life is also relatively fixed, such as singing Dong opera in the slack season; antiphonal

singing in the "Yue Ye" group friendship, and singing and sitting at night in the evening.

Now, it has been moved to a different scene. Many activities that used to exist in a mysterious way in the sacred space have been moved to the stage of the secular space. New elements have been injected into the previous festivals, gatherings and sacrificial activities, and many specific activities at a specific time have also been moved. When it comes to the stage, the time originally used for rest and entertainment activities has become production and management during tourism activities. People's time for leisure and production has changed dramatically compared with the past. Concepts, culture, social relations, and lifestyles have undergone comprehensive and profound changes, and the cultural value system, social relations, and social systems of ethnic minorities have undergone new constructions in a new context.

5.2.2.3 Changes in musical heritage

In the 1960s, the custom of singing Dong folk songs was still prevalent. Due to the impact of the Cultural Revolution, the transformation of the economic structure of the Dong township after the reform and development, the change of people's life concept, and the increase in the number of migrant workers and students, the Dong folk song has gradually fallen into a dilemma of inheritance. The most obvious is that the song team is not easy to form. And the "Wei Ye" activities it relies on are also difficult to organize. In the context of rapid social transformation, the traditional way of inheriting the Dong folk song must also be adjusted. School inheritance is one of the measures for this adjustment. The explorer is Mr. Zhang Yong, an expert on Dong studies, and the experimental site is Chemin, Rongjiang County, Guizhou. primary school. During the national traditional culture survey in 1983, Mr. Zhang Yong, who was then director of Rongjiang County Cultural Center, found that the students could no longer sing the songs of his own nation, so he came up with the idea of bringing ethnic music into the school.

In traditional society, the dissemination of Dong songs is mainly carried out by word of mouth. Although some singers record the lyrics in the way of recording Dong sounds in Chinese characters, most of these song books are for their own use and are not widely distributed. After the founding of the People's Republic of China, the big songs of the Dong ethnic group gradually became known to the outside

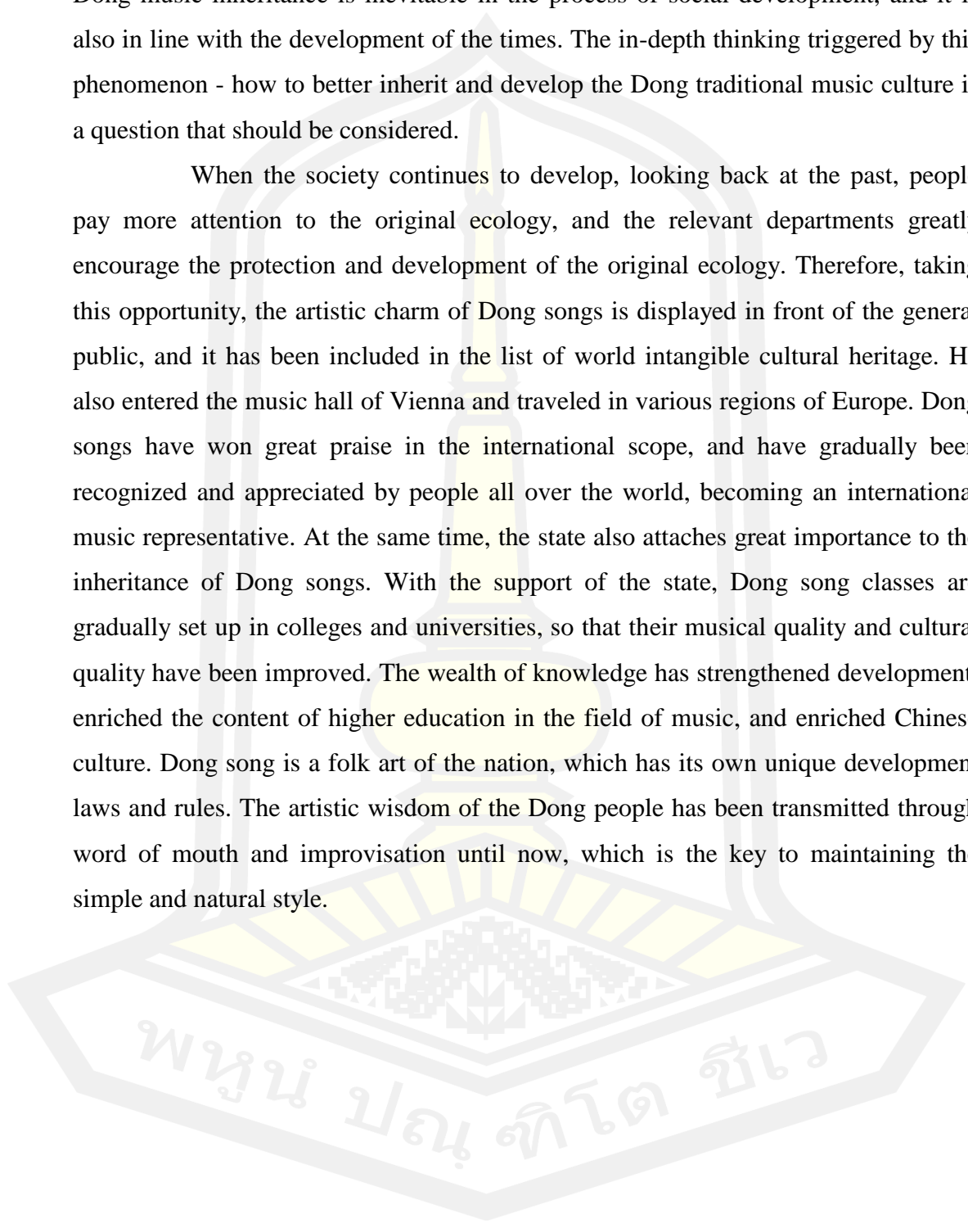
world, which is closely related to the diversified transmission channels. To sum up, in modern society, the ways for the Dong songs to go out can be divided into six aspects: one is to spread through cultural exchanges; the other is to spread through academic research; the third is to spread through competition performances; the fourth is to spread through modern media; Spread through literary and art work; Sixth, spread through singers teaching art.

Nowadays, with the influence of the market economy, great changes have taken place in the study of music. The number of song teams who come to the singer's house to learn songs every night has decreased significantly, the number of song classes has decreased sharply, and there has been a gap in the succession of singers. The ages of Gaozeng's three village female singing groups are relatively close, but the number of singing groups is smaller than before. According to the author's understanding: the number of female singers is inversely proportional to their age, and the number of younger singers is relatively larger; the number of older singers is gradually decreasing as members go out to work. The fault phenomenon of male singing groups is more serious, and the number of singing groups has also decreased sharply. The age of singing groups is chaotic and spans a large range, ranging from 1 to 28 years old, and the members are younger. The reason: Boys under the age of 26 are gradually becoming indifferent to singing and acting; there are very few seniors aged 26-28 because most of the members go out to play. Most of the male choirs that invite girls to sing are young people in their 24s and 20s, and those who are keen on organizing singing activities with girls are middle-aged people in their 30s and 40s.

With the continuous development of the economy and the use of various technical means, recording equipment, audio tapes and CDs have also become important carriers of Dong music inheritance. This method was first used by music collectors, who carried tape recorders to collect folk songs. With the popularization of tape recorders, video recorders, recording pens, recorders, computers and other equipment, singers can also sing while recording, and finally edit them into CDs. Singers have also begun to use these devices for teaching, which not only achieves a good teaching effect, but also achieves the purpose of long-term preservation and inheritance.

In the author's opinion, the weakening and transformation of the way of Dong music inheritance is inevitable in the process of social development, and it is also in line with the development of the times. The in-depth thinking triggered by this phenomenon - how to better inherit and develop the Dong traditional music culture is a question that should be considered.

When the society continues to develop, looking back at the past, people pay more attention to the original ecology, and the relevant departments greatly encourage the protection and development of the original ecology. Therefore, taking this opportunity, the artistic charm of Dong songs is displayed in front of the general public, and it has been included in the list of world intangible cultural heritage. He also entered the music hall of Vienna and traveled in various regions of Europe. Dong songs have won great praise in the international scope, and have gradually been recognized and appreciated by people all over the world, becoming an international music representative. At the same time, the state also attaches great importance to the inheritance of Dong songs. With the support of the state, Dong song classes are gradually set up in colleges and universities, so that their musical quality and cultural quality have been improved. The wealth of knowledge has strengthened development, enriched the content of higher education in the field of music, and enriched Chinese culture. Dong song is a folk art of the nation, which has its own unique development laws and rules. The artistic wisdom of the Dong people has been transmitted through word of mouth and improvisation until now, which is the key to maintaining the simple and natural style.



CHAPTER VI

CONCLUSION, DISCUSSION AND SUGGESTION

6.1 Conclusion

The self-created and continuously developing Dong Small Songs is a unique and beautiful scenery in this area, which has its own folk characteristics and occupies an important position in the folk culture tradition of our country. The author always thinks that as a part of the cultural system of the Chinese nation, the small songs of the Dong ethnic group should be worthy of our consideration for their inheritance and development. According to the relevant information obtained, this paper first introduces the historical origin of Dong music and the living environment of Dong music, and further analyzes the composition of Dong music culture.

Then, according to the information obtained by field investigation and wind collection, the music form of folk songs in Guandong Town, Congjiang County was analyzed emphatically. The ancestors of Dong ethnic group were good at singing and dancing. In addition, there are also sayings that the reason for the production of Dong folk songs is related to the love and marriage of young people; the contents of Dong folk songs include traditional songs at the song meeting and small songs of Dong youths playing in the mountains in Southeast Guizhou. Its content is the natural expression of pure love and affection between men and women.

The Dong ethnic group does not have an independent language, and most of its cultural dissemination relies on the big songs of the Dong ethnic group and the small songs of the Dong nationality, that is, music brings about the development and inheritance of culture. From the survey data of the Dong people, we can find and feel that a series of survival issues such as their historical activities, cultural transfer, character shaping, labor skills training, etc. can be interpreted by Dong music and expressed by various dances. For example, the Dong people will use Girl's Day, March 3rd, Bullfighting Festival, etc., and use the dances and songs of these festivals to pass on the culture from generation to generation.

In the process of learning Dong songs, the way of family study is an important way. During the long-term development of the Dong people, the content involved in

the music can often show people's production and living conditions, such as leisure or labor, Daily life or major celebrations, so in a sense, traditional Dong music plays an inestimable role in the spread and inheritance of Dong culture. On the other hand, media inheritance and dissemination forms such as self-media and new media have also played an important role.

The traditional inheritance methods of Dong folk songs include singer inheritance, family inheritance and group inheritance. The organization and inheritance of Dong folk songs include the support of government departments, the development of teaching in schools, and the rise and dissemination of folk-art groups. In addition, the contemporary media inheritance of Dong folk songs is also a very influential way of communication in contemporary society.

Different countries and nationalities will present their own distinctive educational methods due to completely different cultural traditions and lifestyles. Rongjiang County, Guizhou Province, because of its tolerant and harmonious cultural habitat, provides a rich soil for the cultural inheritance of Dong folk songs, in the traditional society, Zaidang Village is in a relatively closed living environment. Therefore, the application of local Dong folk songs has always maintained the original ecology of inheritance, that is, the teaching of singers and songs handed down by word of mouth. This traditional inheritance mode Make the music culture of the Dong ethnic group last for thousands of years and continue to grow. However, with the development of a modern society and the popularization of basic compulsory education, children from the surrounding villages of Rongjiang County have entered school one after another. Facing the strong impact of modern education on the traditional inheritance model, the Dong people have adapted to the development of the times and transferred the local Dong children. The field of inheritance of the song application has expanded to educational institutions. Since then, education has become another important inheritance method for the application of the Dong minority song, and in the process of opening up the gates of the villages in Rongjiang County and surrounding villages, the local Dong folk songs have also attracted people from all over the world to appreciate or study them. The rise of tourism has injected new hope into the inheritance of the local Dong folk songs.

The artistic uniqueness of the small songs of Dong ethnic group in Southeast Guizhou is strong, and it has obvious regional color; in its artistic uniqueness, it contains profound historical and cultural deposits. In the development of hundreds of years, these artistic factors of Dong minority songs in Qiandongnan are the root of its everlasting prosperity. In the process of vigorously promoting the construction of national culture, many excellent national folk arts have been excavated, and the music culture contained in them has also been carried forward.

The three major singing styles in the musical forms of Dong minority songs in Southeast Guizhou are Gaoqiang folk songs, Kuaiqiang folk songs, and Pingqiang folk songs. It is a two-stage song, with only a few differences. The rhythm and beat of Dong folk songs are relatively free, cheerful and impromptu.

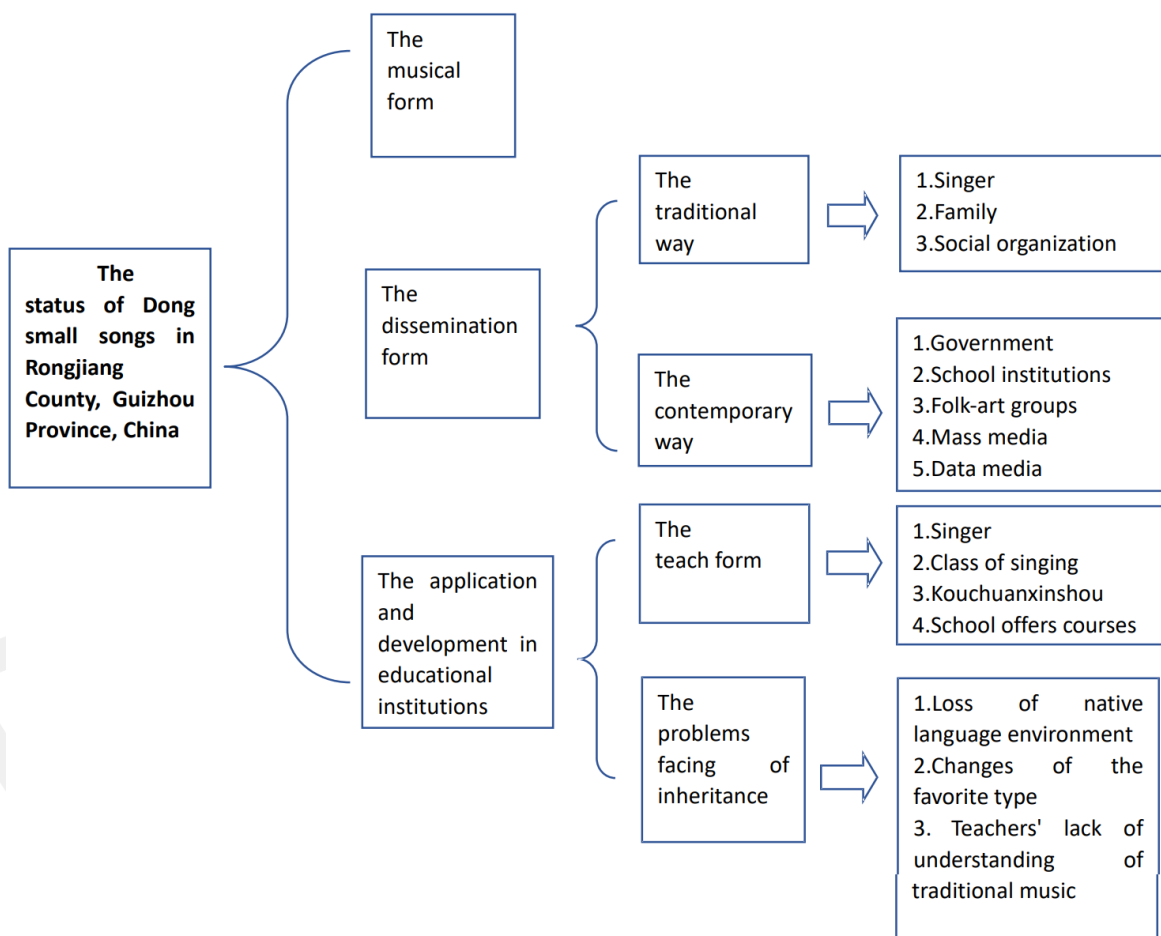


Figure 8 Summary of the first research objective. The contemporary status of Dong small songs in Rongjiang County,Guizhou Province,China

Make: Shiqi Ping

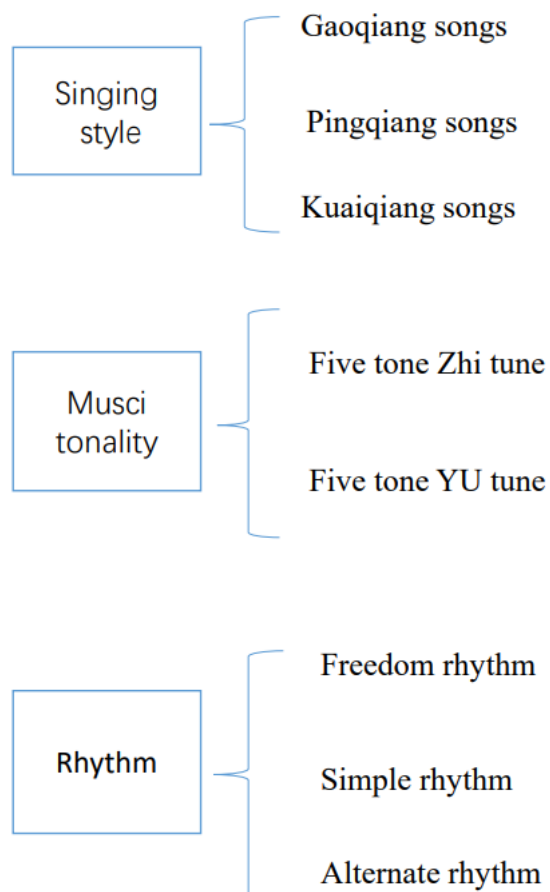
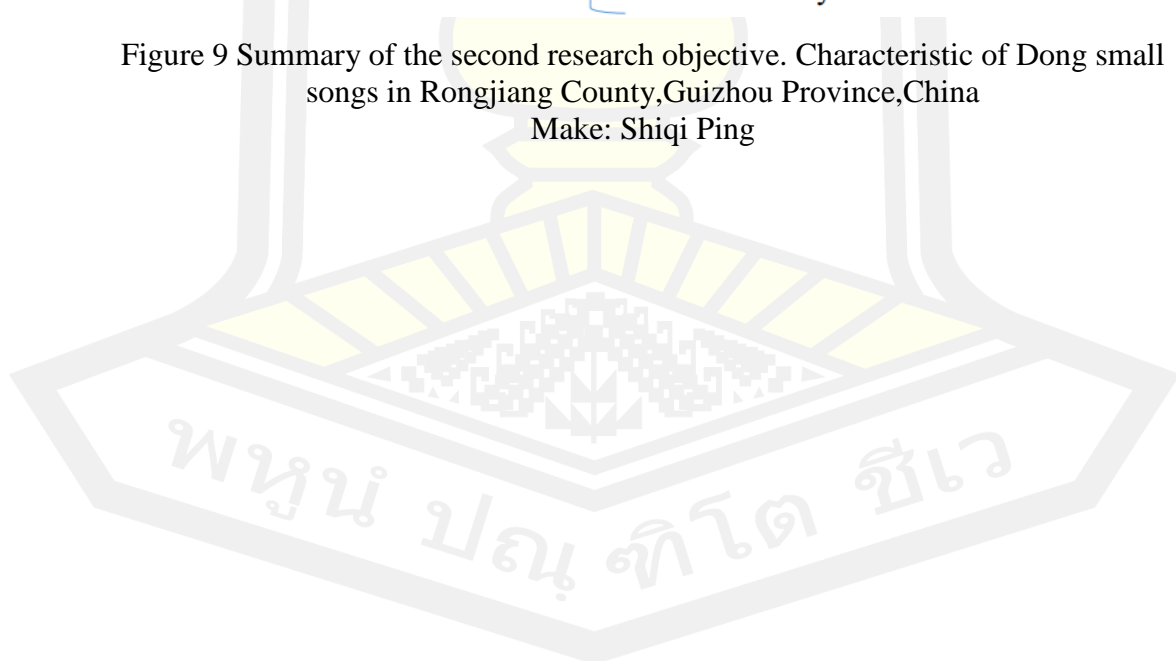


Figure 9 Summary of the second research objective. Characteristic of Dong small songs in Rongjiang County, Guizhou Province, China

Make: Shiqi Ping



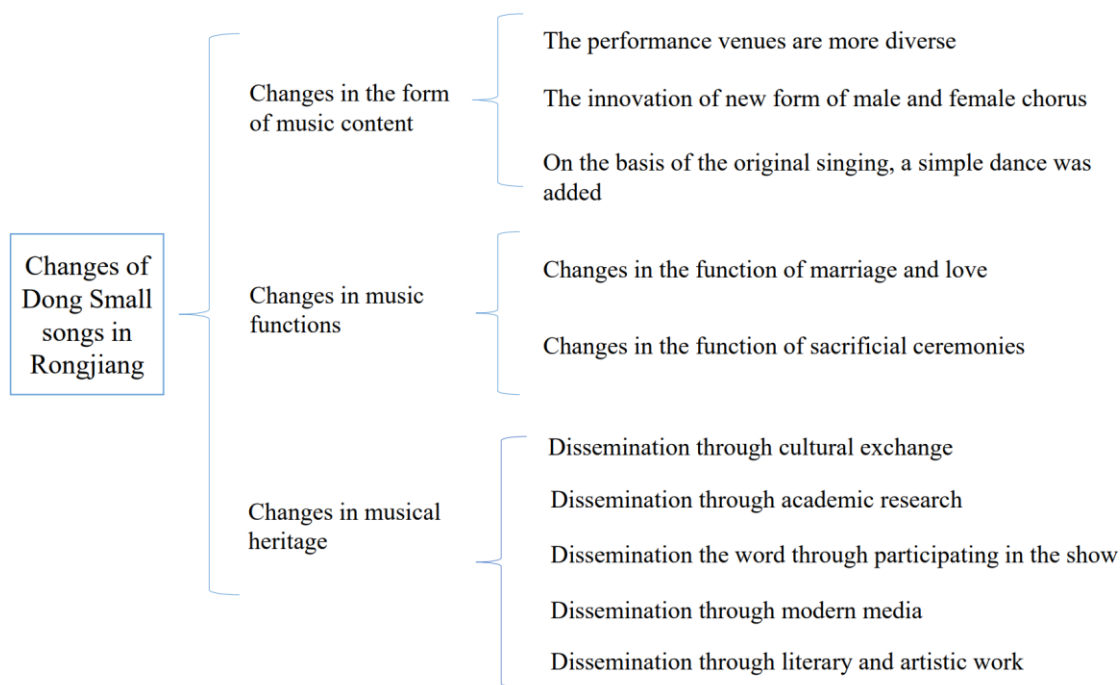


Figure 10 Summary of the second research objective. Changes of Dong Small songs in Rongjiang County under Social Development
Make: Shiqi Ping

6.2 Discussion

Dong small songs are a unique and important cultural tradition of the Dong ethnic group in Guizhou, China. They have been the focus of research and study for many scholars and academics in the field of ethnomusicology. This essay will discuss the research results and findings related to Dong small songs and whether they are consistent or different from other studies in the field.

According to a study conducted by Zhao (2019), Dong small songs are an essential part of the cultural heritage of the Dong ethnic group. They are characterized by their unique musical style, lyrical content, and social function. The study found that Dong small songs are typically performed in various social settings, such as weddings, funerals, and other community events. Similarly, a study by Zhang and Liu (2019) found that Dong small songs have significant cultural and historical significance in Guizhou. The study revealed that Dong small songs have played an essential role in shaping the social and cultural identity of the Dong ethnic group. They have also been used to pass down cultural knowledge, values, and traditions

from generation to generation. Another study by Li and Li (2020) also confirmed that Dong small songs are an essential component of the cultural heritage of the Dong ethnic group. The study found that Dong small songs have been passed down orally for centuries, and they have undergone various transformations over time. The research findings also indicated that Dong small songs have a significant impact on the social, cultural, and spiritual life of the Dong people.

While most research studies on Dong small songs have revealed their cultural and historical significance, some studies have highlighted the challenges faced by Dong small songs in contemporary society. For instance, a study by Liu et al. (2021) found that Dong small songs are facing significant challenges due to modernization and globalization. The study revealed that many young people in the Dong ethnic group are losing interest in their cultural traditions and are instead drawn to Western popular culture. Furthermore, a study by Chen (2018) found that Dong small songs are facing challenges due to the decline of traditional cultural values and the increasing influence of modernity. The study revealed that many Dong people, especially the younger generation, are moving away from their traditional cultural practices, including music.

Overall, the research findings related to Dong small songs suggest that they are an essential cultural heritage of the Dong ethnic group. They have played a crucial role in shaping the social and cultural identity of the Dong people and have been used to pass down cultural knowledge, values, and traditions from generation to generation. While there are some differences in the research findings related to Dong small songs, most studies agree on their cultural and historical significance. However, the challenges facing Dong small songs in contemporary society cannot be ignored, and efforts need to be made to preserve and promote their cultural heritage. It is essential to ensure that the younger generation of Dong people is educated about their cultural traditions and values, including music, to ensure that Dong small songs continue to thrive in the future.

6.3 Suggestion

Based on the research results presented in this dissertation, there are several suggestions for utilizing this information and potential areas for future research on the topic of Dong folk songs in Guizhou:

1. Promotion and preservation of Dong folk songs: Given the rich cultural heritage and unique characteristics of Dong folk songs, it is important to promote and preserve this art form. This could involve organizing cultural festivals, establishing Dong music ensembles, and supporting local music education programs.

2. Comparative studies: While this essay provides a detailed analysis of the history and cultural significance of Dong folk songs in Guizhou, future research could focus on comparative studies with other folk music traditions in China or in other parts of the world. This could shed light on the similarities and differences between different cultural expressions and could provide a more nuanced understanding of the role of music in different societies.

3. Integration of modern technology: The rise of self-media and new media has provided new avenues for the dissemination and preservation of cultural traditions. Future research could explore the use of modern technology in preserving and promoting Dong folk songs. This could include the use of social media platforms to share recordings or videos of performances, or the development of digital archives to store and share information on the history and cultural significance of Dong folk songs.

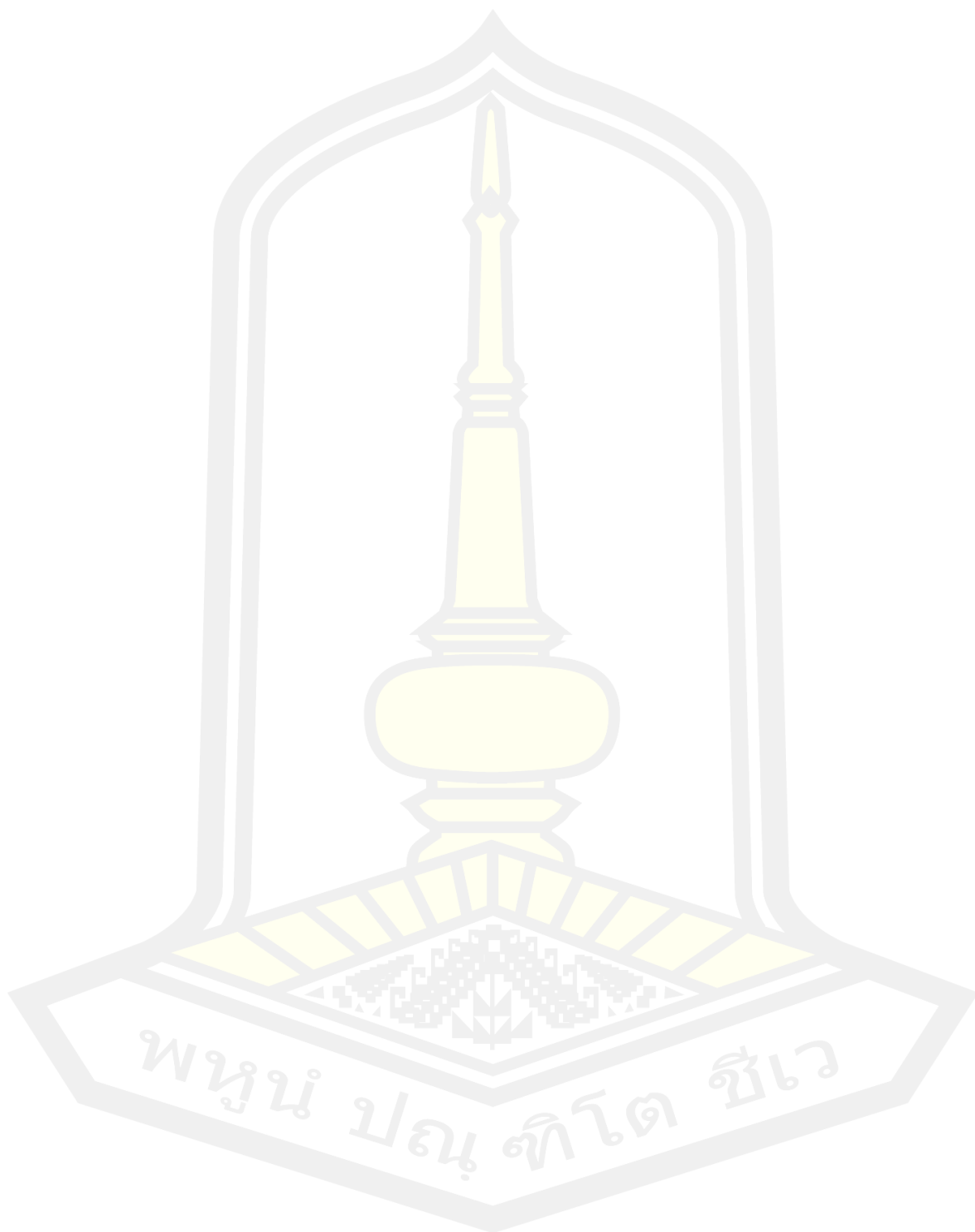
4. Collaborative research: Collaboration between scholars and local communities could help to generate new insights and perspectives on the study of Dong folk songs. Researchers could work with Dong musicians, singers, and dancers to document their experiences and insights on the role of music in their culture. This could provide a more grounded and authentic perspective on the significance of Dong folk songs in Guizhou.

In conclusion, the study of Dong folk songs in Guizhou provides a rich and fascinating window into the history and cultural traditions of this region. This research can be utilized in various ways to promote and preserve this unique art form, and there are many exciting opportunities for future research in this area.

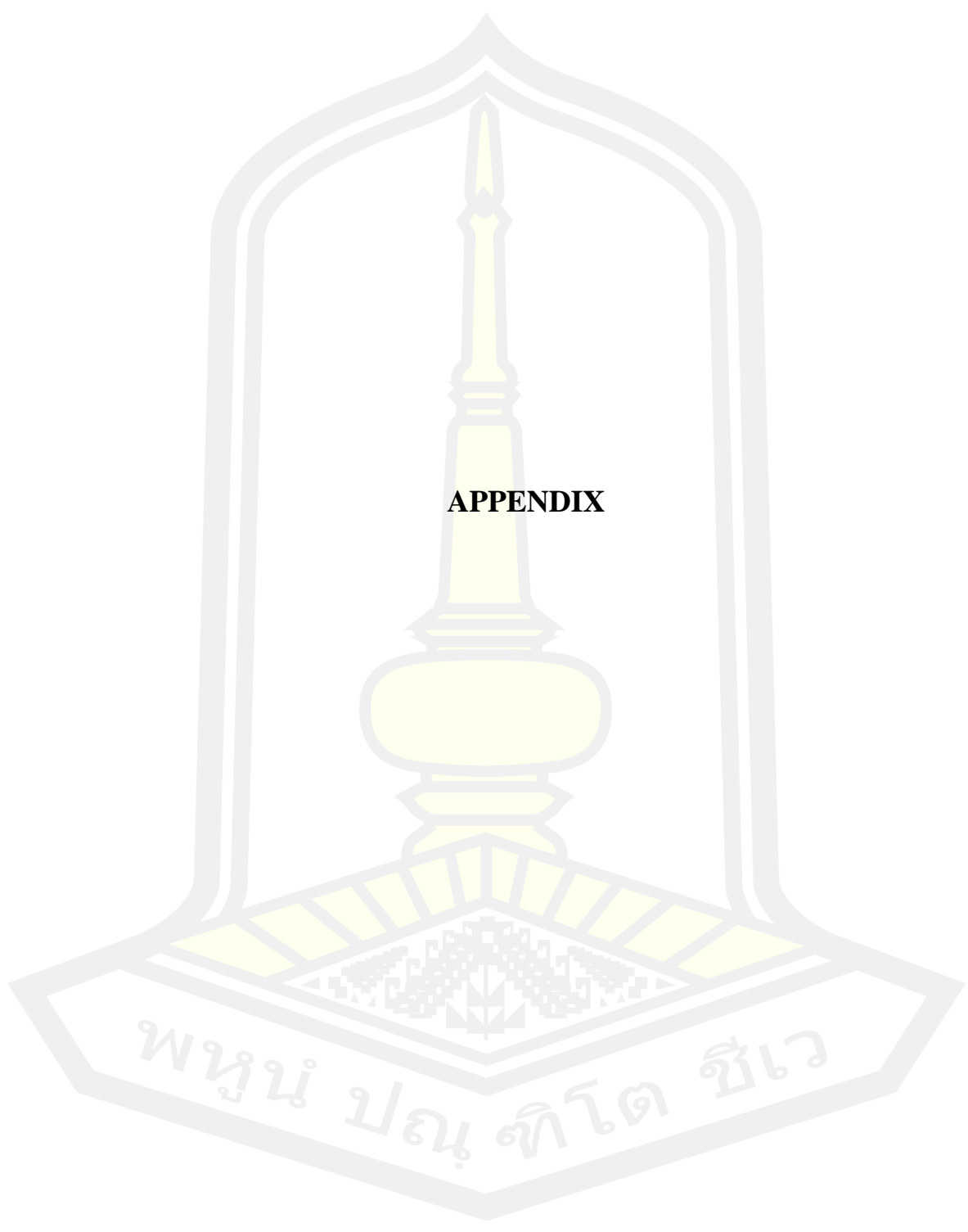
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APPENDIX



พหุจน์ ปณฺ ทัต วิเว

Appendix I: Interviews (Excerpts)

1. Interviews time: 2021.12

Interviews place: Singer's home

Interviewee: Mr.Luo

Interview content:

Researcher: "When did you start learning Dong songs?"

Mr. Luo: "I have been studying since I was 6 years old. Most of our children start learning to sing when they are 6 or 7 years old."

Researcher: "Who did you learn to sing from? What did you learn first?"

Mr. Luo: "At the beginning, I followed my grandmother and mother, learning to sing, and what I learned was singing. Only by learning the singing well first can you learn to sing well. At the beginning, I didn't learn well, and I often went to the hillside to ask other old people that we Dong people would be laughed at if we sang badly and sang wrongly."

Researcher: "How did the Dong children learn to sing?"

Mr. Luo: "They are usually at home, and their elders who can sing Dong songs often teach them to sing; during holidays, they can often hear adults singing in pairs on the Drum Tower. If you listen more and watch more, children will naturally learn a lot of songs. When they start school, they will continue to learn to sing in class."

Researcher: "Lyrics are mainly taught about love songs. Can you understand at such a young age?"

Mr. Luo: "In general, you don't understand, but that's okay. As long as they learn to sing, they will gradually understand in the future."

Researcher: "What do you think of the current inheritance of Dong songs?"

Mr. Luo: "In our side of the 80's there were a lot of young people out there working and earning money. Therefore, they seldom sing Dong songs, and some of them can't even sing a word. This situation directly affects the next generation. This is a very bad situation. In our side of the 80's there were a lot of young people out there working and earning money. Therefore, they seldom sing Dong songs, and some of them can't even sing a word. This situation directly affects the next generation. This is a very bad situation. Of course, Dong songs

are also taught in schools now. I think this should allow more children to understand their own ethnic culture, fall in love with Dong songs, and like to sing Dong songs.”

2. Interviews time: 2022.3

Interviews place: Internet

Interviewee: Miss.Yang

Interview content:

Researcher: “Can you introduce the following pipa songs to me?”

Miss Yang: “Men playing and singing by themselves or men playing and singing by women are common performances of the pipa songs of the Dong nationality in Guizhou. In addition, the two can also be played and sung by themselves on stage. In addition, the pipa songs of the Dong people in Guizhou integrate the historical legends and origins of the Dong people into the performances to tell various interesting things in the lives of the Dong people, such as marriage customs, customs, legends of heroes, etc., which greatly expands the content of the pipa songs.”

Researcher: “Can you tell us about the musical characteristics of Pipa songs?”

Miss Yang: “Pipa's lyrics are very beautiful, and they are also very good at using metaphors and other rhetorical techniques. The words are accurate, the language is vivid, and the language is beautiful. This is also the crystallization of the wisdom of the Dong people. Pipa songs are humorous and cover all aspects of Dong people's lives. Pipa songs are often improvised during singing, but they have high requirements for the rhythm and rhythm of the lyrics. In the process of creation, the number of words in the lyrics must be an odd number, and the number of phrases must be an even number, inner rhyme three rhythms.”

Researcher: “How much do you know about Dong small songs?”

Miss Yang: “In fact, I don't know much about it. Small songs are popular Dong songs in our area, and most of them are love songs.”

Researcher: “Can you sing? How many people can sing?”

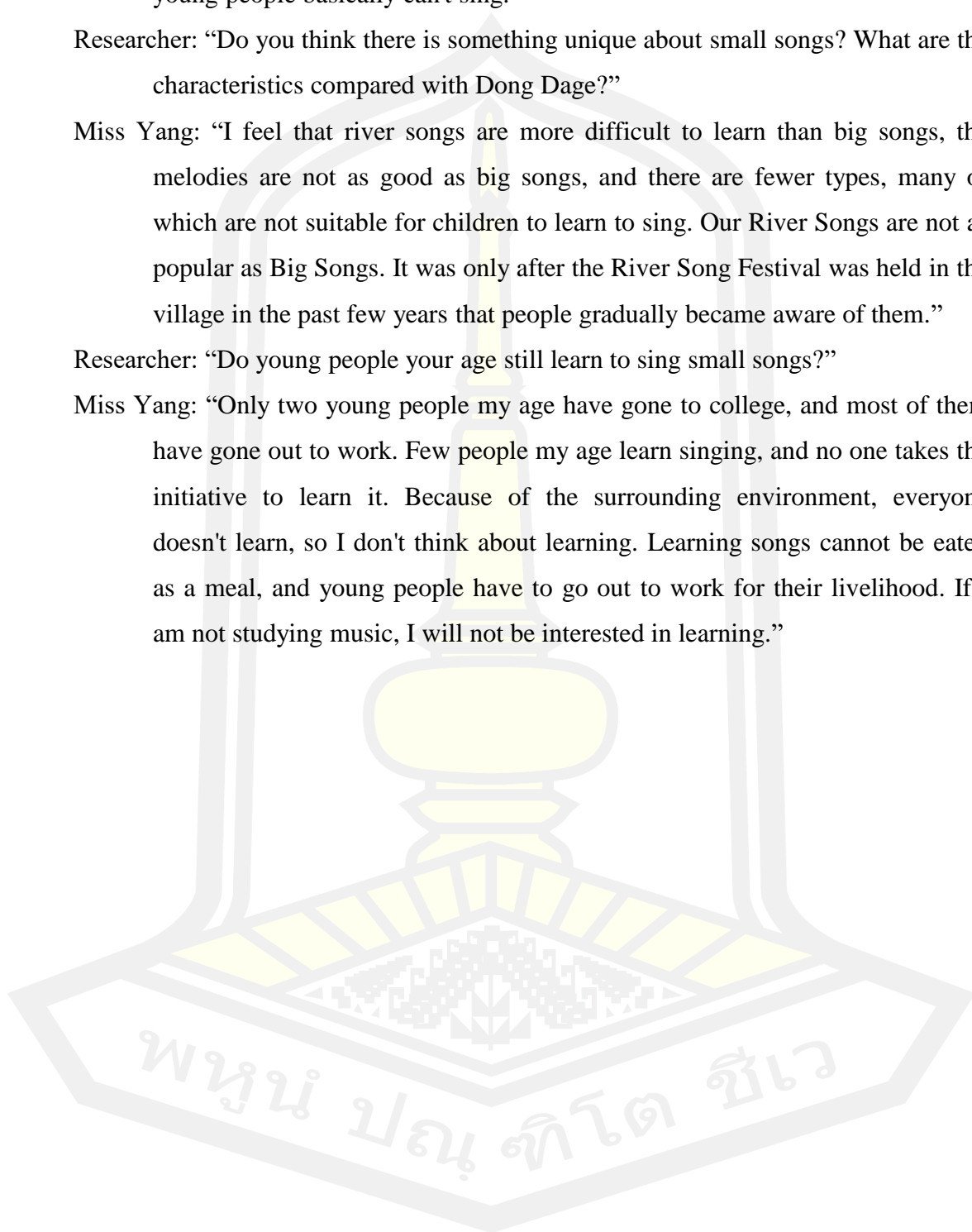
Miss Yang: “Few people can sing, those who can sing are generally older people, and young people basically can't sing.”

Researcher: “Do you think there is something unique about small songs? What are the characteristics compared with Dong Dage?”

Miss Yang: “I feel that river songs are more difficult to learn than big songs, the melodies are not as good as big songs, and there are fewer types, many of which are not suitable for children to learn to sing. Our River Songs are not as popular as Big Songs. It was only after the River Song Festival was held in the village in the past few years that people gradually became aware of them.”

Researcher: “Do young people your age still learn to sing small songs?”

Miss Yang: “Only two young people my age have gone to college, and most of them have gone out to work. Few people my age learn singing, and no one takes the initiative to learn it. Because of the surrounding environment, everyone doesn't learn, so I don't think about learning. Learning songs cannot be eaten as a meal, and young people have to go out to work for their livelihood. If I am not studying music, I will not be interested in learning.”



Appendix II: Fieldwork Pictures



Picture 1: Rongjiang County,Guizhou Province,China; Source: Shiqi Ping

Picture 2: Rongjiang singing class; Source: Shiqi Ping



Picture 4: Rongjiang singers; Source: Shiqi Ping

Picture 3: Rongjiang Sama Festival; Source: Shiqi Ping



Picture 5 : Students learn Dong pipa in class; Source: Shiqi Ping

Picture6 : The teacher teaches the pipa song in the class; Source: Shiqi Ping



Picture 7: Rongjiang Sama Festival; Source: Shiqi Ping



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