A comparative Study of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area

Jing Tang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
August 2023

Copyright of Mahasarakham University

การศึกษาเปรียบเทียบวัฒนธรรมดนตรีทิเบตไป๋หม่าและเกวียง ในพื้นที่ชายแดนมณฑลกานซู่ - เสฉวน

วิทยานิพนธ์

ของ

Jing Tang

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

สิงหาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

A comparative Study of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area

Jing Tang

A Thesis Submitted in Partial Fulfillment of Requirements

for Doctor of Philosophy (Music)

August 2023

Copyright of Mahasarakham University

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

Examining Committee

..... Chairman
(Assoc. Prof. Wiboon Trakulhun , Ph.D.)

..... Advisor
(Assoc. Prof. Phiphat Sornyai)

..... Committee
(Asst. Prof. Peerapong Sensai , Ph.D.)

..... Committee
(Asst. Prof. Pittayawat Pantasri , Ph.D.)

..... Committee
(Asst. Prof. Pitsanu Boonsrianun , Ph.D.)

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

....
(Asst. Prof. Khomkrich Karin , Ph.D.) (Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of College of Music Dean of Graduate School

TITLE A comparative Study of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area

AUTHOR Jing Tang

ADVISORS Associate Professor Phiphat Sornyai

DEGREE Doctor of Philosophy **MAJOR** Music

UNIVERSITY Mahasarakham University **YEAR** 2023

ABSTRACT

This study takes the music culture of the Baima Tibetan and Qiang Nationality in the border area of Gansu and Sichuan as the research object, and uses qualitative research methods and ethnomusicology theory to conduct research. The researchers collected data through fieldwork and conducted data analysis. This study has three research objectives: 1)To investigate the Current Situation of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area. 2)To analyze the similarities and differences of the Baima Tibetan and Qiang music culture in Gansu and Sichuan border Area. 3)To study ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area. Through comprehensive research such as field investigations, informant accounts, and literature review, the following conclusions are drawn:

The research results show that: first, Wenxian County in Ganchuan Prefecture is the place where the most Baima people live, and Beichuan County and Aba Tibetan and Qiang Autonomous Prefecture in Ganchuan District are the places where most Qiang people live together. With the continuous development of society, the failure of inheritors, the 2008 Wenchuan earthquake and the infiltration of modern elements, the traditional culture of these two ethnic groups has been seriously affected, and the traditional music ceremony is facing a situation of weakening. Secondly, the Baima Tibetans and the Qiangs come from the Di and Qiang peoples of the same origin in ancient times. With the continuous changes of history, the two adjacent ethnic groups have been communicating and merging continuously, forming a unique culture in terms of life, customs and music culture. Similar but different, Baima people and Qiang people have similarities and differences in folk songs, musical instruments and singing methods. Finally, in response to the weakening of the traditional music culture of the Baima people and the Qiang people, the researchers put forward transmission and protection policies from the macro and micro levels on the basis of comprehensive opinions from various sources.

Keyword : Baima Tibetan, Qiang, Music culture, Comparison

ACKNOWLEDGEMENTS

In a blink of an eye, my doctoral life is coming to an end. At this time, I have both expectations and reluctance in my heart, and my thoughts are full of thoughts. I came to a foreign country and pursued my dream of studying. Without the help and support of many parties, this thesis could not be completed. During my doctoral study, I was fortunate to meet many teachers and friends here. Thank you for your support and help, and I will always remember it in my heart.

In the process of writing the thesis, I would like to thank the advisor, Assoc.Prof.Phiphat Sornyai, for his patience and meticulous guidance to me. His rigorous academic spirit, serious work attitude, and amiable style of doing things deeply infected me. It is an example for me to learn from.

Here, I would like to thank my dear Dean Asst.Prof. Dr. Khomkrich Karin for his selfless help. The tireless guidance of the specific details and logical structure of my thesis not only broadened my professional vision, but also improved my professional cognition. At the same time, I would like to thank the professors of the defense committee, Honorable Assoc. Prof. Dr. Wiboon Trakulhun, Asst. Prof Dr. Peerapong Sensai, Dr. Pitsanu Boonsrianan, Dr. Kritsakorn, for your valuable opinions and viewpoints, which have opened up my research ideas , so that this paper can be continuously improved, thank you again. I would also like to thank all teachers in College of Music , Mahasarakham University. Thank you for your support and help.

Thanks to my family who silently supported me behind me. With your selfless help and support, I have spent three years of study and life.

Finally, I would like to thank everyone for their hard work.

Jing Tang

พหูนํ ปณฺฑิโต ชีเว

TABLE OF CONTENTS

Page

ABSTRACT ..... D
ACKNOWLEDGEMENTS ..... E
TABLE OF CONTENTS ..... F
LIST OF TABLES ..... H
LIST OF FIGURES I
Chapter I Introduction 1
1. Statement of the problem 1
2. Research Objectives 6
3. Research questions 6
4. The Importance of the Research 6
5. Definition of Terms 7
6. Conceptual framework 8
Chapter II Literature reviews 10
1. Geographical overview of the border area between Gansu and Sichuan 10
2. Studies on nationality 13
3. About the music types of other Nation 16
4. The theory used in the study 20
5. Document and Research related 23
Chapter III Research Methodology 28
1. Research Scope 28
2. Research Process 31
Chapter IV The Current Situation of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area 36
1. History introduction 37
2. Classification of music culture 48

Chapter V The similarities and differences of the Baima Tibetan and Qiang music culture in Gansu and Sichuan border Area 71

1. Comparison of Baima Tibetan and Qiang Folk Songs.....72

2. Comparison of Baima, Tibetan and Qiang Musical Instruments 98

3. Comparison of the living environment of the Baima, Tibetan and Qiang people 105

4. Baima Tibetan and Qiang singing comparison 106

Chapter VI Ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area 111

1. Transmission of Baima Tibetan and Qiang music culture.....112

2. Transmission mode of Baima Tibetan and Qiang music culture.....117

3. The Conservation policy of Baima Tibetan and Qiang music culture.....118

Chapter VII Conclusion Discussion and Sugessions 126

1. Conclusion 126

2. Discussion.....129

3. Suggestions 132

REFERENCES 134

Appendix.....138

Appendix I Interview records of Baima Tibetan 139

Appendix II Interview records of Qiang Tibetan 141

Appendix III Questionnaire 143

BIOGRAPHY 147

พหูนุ ปณฺฑิโต ชีเว

LIST OF TABLES

Page

Table 1. Comparison of Baima Tibetan and Qiang songs 96

Table 2. Comparison of Baima Tibetan and Qiang musical instruments 103

พหูนํ ปณฺฑิโต ชีเว

LIST OF FIGURES

Page

Figure 1. Location map of Gansu and Sichuan Province 29

Figure 2. Map of the border area between Gansu and Sichuan Province 30

Figure 3. Hou hua Cheng (Baima Tibetan) 31

Figure 4. Guang ju Mu (Qiang) 31

Figure 5. Baima Ji Si Qu 1 73

Figure 6. Baima Ji Si Qu 2 74

Figure 7. Baima Ji Si Qu 3 75

Figure 8. Baima HunLiQu 75

Figure 9. Baima Zang Li Qu 76

Figure 10. Baima Lao Dong Qu 1 78

Figure 11. Baima Lao Dong Qu 2 78

Figure 12. Baima Shan Ge 79

Figure 13. Baima Jiu GE 81

Figure 14. Qiang zu Ji Si Qu1 82

Figure 15. Qiang zu Ji Si Qu 2 82

Figure 16. Qiang zu Hun li Qu 1 83

Figure 17. Qiang zu Hun li Qu 2 84

Figure 18. Qiang Zu Sang li Qu 85

Figure 19. Qiang Zu Lao Dong Qu 1 86

Figure 20. Qiang Zu Lao Dong Qu 2 86

Figure 21. Qiang Zu Shan Ge 87

Figure 22. Qiang Zu Jiu Ge.....88

Figure 23. Baima.....92

Figure 24. QiangZu 92

Figure 25. Qiang Zu 93

Figure 26. Baima.....95

Figure 27. Gu.....98

Figure 28. Bo.....98

Figure 29. San Xian Pi Pa 100

Figure 30. YangPiGu.....101

Figure 31. Qiang Di.....102

Figure 32. Baima Ge Qu 108

Figure 33. QiangZu Ge Qu.....109

พหูนํ ปณฺฑิโต ชีเว

Chapter I
Introduction

1. Statement of the problem

In Wenxian County of Gansu Province, Pingwu County of Sichuan Province, and Jiuzhaigou County of Sichuan Province, there is a minority—the Baima Tibetans. The mountain is deep and the ditch is very remote and backward. Due to the objective factors of geographical location, its local customs and religious beliefs have not been disturbed and influenced too much by the outside world, and basically maintain the original flavor. But now, as more and more natives "go out" and foreigners "come in", this situation and state will definitely be broken, and its original ecological culture will also be impacted. In addition, the Baima people only have oral language but no writing, and many things have not been recorded. Then, with the assimilation of the surrounding Han, Tibetan, Qiang and other nationgroups and the infiltration of many peripheral factors, those positive things that should be preserved will definitely be lost. Gradually fade out of people's field of vision - even disappear. (Pan Jiang yan, 2022)

The Qiang nationality is one of the oldest nation minorities in Chinese history. They live in the border area between Gansu and Sichuan. Most of them are mainly distributed in Aba Tibetan Autonomous Prefecture, Wenchuan County and Beichuan, Sichuan Province, and a small part of them live in TancHang County, Longnan City, Gansu Province. According to China's 2021 China Statistical Yearbook, there are still more tHan 300,000 Qiang people in China. The Qiang music culture plays an important role in China's nation music culture. In the long historical process, the ancestors of the Qiang people created many cultures with the Qiang people's characteristics. With the conservation of mass media, the music culture of the Qiang nationality has gradually entered the public view, and has been continuously recognized and loved by more people. Among the 56 nation groups in China, there are 55 nation minorities, and the music culture of these nation minorities has made our country's music culture even richer. (Wu Zhao pei ,2019)

Baima Tibetan is a long historical tribe with their own tribal language and unique musical culture. Because of the remote areas, so the transportation, economy and so on are not developed, convenient. The music culture of a nation is gradually forgotten by people, so the music culture urgently needs to be better conservationed and conservationed. China is called the land of civilized civilization and etiquette by the world, and culture is the biggest feature. Nowadays, today's social music culture is prevalent, so it is necessary to better conservation and conservation the music culture Handed down from our ancestors, so that it can better conservation, develop and grow. (Zhang Wen, 2016)

The dissertation "Baima Tibetan Cultural transmission ance and conservation difficulties and Countermeasures" mainly introduces that Baima Tibetan culture is rich in meaning, carries the ancient memory of East Asia, and has high research value. It briefly introduces the culture of Baima Tibetan in Tielou Township, Wenxian County In summary, it points out that Baima Tibetan cultural transmission ance is facing the status quo of lack of cultural transmissionors, "imbalance" between traditional culture and modernization, and weak cultural diffusion. Based on this, the researcher puts forward corresponding countermeasures: explore the individualized connotation of national culture, innovate in the form of in-depth dissemination; rationally use new media technology and modern technology for high-quality dissemination; strengthen infrastructure to ensure high-quality experience for tourists; government policy support, systematically standardize cultural enterprises; professionally cultivate cultural transmission ance talents. (Zhan Yun ru, 2020)

The Qiang people in Tan chang County, Longnan, Gansu Province have a long history and a unique music culture, among which the Qiang Nuo Dance is listed as an intangible cultural transmission. Since ancient times, the Qiang nationality and the Baima Tibetan nationality have a close relationship in history. Due to the influence of geographical proximity, living environment, economic life, nation belief and customs, the two nation minorities have certain similarities in their cultural appearance characteristics. (Liu Xiao lei, 2010)

Sichuan province is located in the southwest region of China, bordering Gansu, Qinghai and Shaanxi provinces. Sichuan province has the only Qiang autonomous county (Beichuan County) in China, with a large number of Qiang nation

group population. The Qiang people live in western Sichuan, mainly in Maowen Qiang Autonomous County, Wenchuan County, Li County, Heishui County and Beichuan County in the Aba Tibetan Autonomous Prefecture of Sichuan Province. The Qiang nationality has a rich music culture tradition and occupies an important position in China's national music culture. The Qiang folk music is mainly folk songs and song and dance music. Folk songs include folk songs, labor songs, custom songs and wizard songs; including festival songs and funeral songs. (Liu Fen, 2010)

The Baima Tibetan and Qiang nation groups live next to each other, creating a colorful nation tradition and music culture in the long process of labor, life and practice. Up to now, with the conservation of modernization and cultural globalization, nation culture is experiencing great cultural impact in the new era. Baima Tibetan and Qiang n ation is scattered in different places, and the conservation of n ational culture has also been unbalanced. Living in the Ganchuan border area of Baima Tibetan and Qiang people in the ceremony music transmission, performance form, living environment is facing new challenges, such as Tanchang Qiang and charming Tibetan as time goes on, appeared part of the disappearance, lack of transmission, and the integration of local Tibetan and Han culture, leading to the nation traditional customs and beliefs also disappeared. Although many scholars have conducted research on Baima Tibetan and Qiang culture, most of the studies involve folk culture, nation origin, customs, traditions and clothing, and there is almost no comparative research on the music culture of Baima Tibetan and Qiang nation. In the context of rapid economic and cultural conservation, the soft power of national culture is the foundation of a nation, and the nation is more inclusive and integrated. The religious beliefs and lifestyles of the Baima Tibetan and Qiang people are gradually disappearing.

The border area between Gansu and Sichuan is the port of the ancient nation corridor, and also the area of common nation reproduction. The main nation groups living here are the Qiang nationality, the Baima Tibetan nationality and the Tibetan nationality. They are living in the mountains, facing today's cultural impact, partial loss of national culture, Baima Tibetan and qiang adjacent, they in living customs, music and culture constantly blend complementary, and formed their unique music style, thus the Baima Tibetan and qiang culture comparative research, help us more

accurate understanding of the Baima Tibetan and qiang history and culture. (Yu Yong hong, 2009)

The Qiang and Baima Tibetans originated from the Qiang and Di tribes of the same origin in ancient times. They are two branches with adjacent regions and similar cultures close clans. The cultural similarities are mainly manifested in livelihood, life, religion, customs, etc. However, due to historical reasons, there are also some differences between the two cultures. The Qiang people are deeply sinicized and their farming industry is relatively advanced; Baima Tibetans are mostly influenced by Tibetan culture. Agricultural production is relatively backward. (Zhuzhenming,2000)

The Qiang people are facing the dilemma of traditional culture being assimilated. According to Mr. Fei Xiaotong's analysis, "The role of the Qiang people in the formation of the Chinese nation seems to be just the opposite of that of the Han people. Lord, strengthened other nationgroups. Many nationgroups, including the Han, got their blood from the Qiang people." The current population of the Qiang people is more than 300,000, and their settlements include Songpan, Maoxian, Lixian, and Wenchuan in the Aba Tibetan and Qiang Autonomous Prefecture of Sichuan, Qionglai County and Dujiangyan City in Chengdu, and Beichuan Qiang Autonomous County in Mianyang City. The current Sinicization of the Qiang people is very serious. For example, Beichuan Qiang Autonomous County has a Qiang population of 850,000. At present, almost no one can speak the Qiang language. However, the customs of the Qiang people in some areas are still preserved, such as the Qiang singing and dancing in Qingpian Township and the dragon lantern festival. The activity is still very good. The well-preserved Qiang culture is now living scattered in the form of villages. Each village has its own traditions in language, religion, clothing, singing and dancing, customs, etc., but "singing and dancing" is almost common among them. In the living environment of the world, through sacrifices, festivals, production, and life, a rich music culture has been accumulated and preserved, leaving us with precious intangible cultural transmission. (Du Ding ran, 2020)

The Qiang nationality has a language but no written language, and has a long cultural history. It has a great influence on later generations in terms of ethics and humanities. When it comes to far-reaching influence, the music of the Qiang

nationality plays a decisive role. Qiang music is closely related to the production, labor and living customs of the Qiang people, and has tenacious vitality. The "5.12" earthquake in 2008 severely destroyed the population, environment, and cultural facilities of the Qiang people's settlements, and accelerated the endangered situation of the Qiang people's music culture. Effective measures are urgently needed to rescue and protect them. The music culture of the Qiang nationality has been protected to a certain extent, but the status quo is not very happy. View. Based on the investigation and research in the areas where Yang nationgroups live in concentrated areas, this dissertation puts forward suggestions for the diversified protection of Yang nationgroup music culture. (Yong Dun quan, Song Kang, Zhou Xiang fei, 2014)

The Wenchuan Earthquake caused severe damage to the Beichuan area of Mao County, Wenchuan, where the Qiang people lived in concentrated communities. The earthquake not only caused huge casualties and property losses, but also caused serious damage to the Qiang culture with a long history, resulting in the destruction of a large amount of material culture (including cultural and historical materials, historical and cultural relics and ancient Qiang blockhouses, etc.), and affected the intangible culture of the Qiang people. transmission ance of transmission (Qiang population reduction, casualties of transmissionors, ecological environment damage, etc.). Although the protection of the intangible cultural transmission of the Qiang people has been valued by scholars and government departments, the relevant research after the earthquake is still very limited. Taking the Waerzu Festival as an example to discuss the protection of the intangible cultural transmission of the Qiang people after the earthquake, the Waerzu Festival is also known as Song Festival. In recent years, due to the increase in the number of people working outside the home, there are fewer opportunities to learn to sing. Young people find it difficult and unwilling to learn to transmission and are greatly restricted. Now young women who can sing Valer's foot often go out to perform, but the content of the performance is the song and dance re-arranged by the song and dance troupe, which is not the original singing method. Although the characteristics of the Val'er Foot Festival restrict the way of passing on the festival, the tradition has been preserved through the efforts of the local people and applied to become a national intangible cultural transmission. (Zhao Xu dong, Huang Cheng wei, Sheng yan, 2010)

According to a large number of data,The traditional culture of Baima Tibetan and Qiang is facing new challenges and difficulties. In the face of this situation, music culture research, as a part of nation culture, is particularly urgent and important. How can we explore, conservation and promote the music culture of the Baima Tibetan and Qiang people more deeply.The researchers want to deeply study the changes of these two minority nation music cultures, and to conduct a comparative study on the Baima Tibetan and Qiang music cultures living in the border area of Gansu and Sichuan, so that these two minority nation cultures can be better conservation and transmission.

2. Research Objectives

2.1 To investigate the Current Situation of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area

2.2 To analyze the similarities and differences of the Baima Tibetan and Qiang music culture in Gansu and Sichuan border Area

2.3 To study ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area.

3. Research questions

3.1 What is the current situation of Baima Tibetan and Qiang music culture in the border area of Gansu and Sichuan?

3.2 What are the similarities and differences between the Baima Tibetan and Qiang music culture in the border area between Gansu and Sichuan?

3.3 What is the guidance for the Conservation between the Baima Tibetan and Qiang music culture in the border area between Gansu and Sichuan?

4. The Importance of the Research

4.1 We will know Baima Tibetan and Qiang music culture in the border area of Gansu and Sichuan

4.2 We will know compare the similarities and differences between the Baima Tibetan and Qiang music culture in the border area of Gansu and Sichuan

4.3 We know provide guidance for the Conservation of Baima Tibetan and Qiang music culture in the border area of Gansu and Sichuan

5. Definition of Terms

5.1 The historical Development of Baima Tibetan and Qiang Nationality

The introduction of the Baima Tibetan refers to the origin of the Baima people who lived in Wen County and Pingwu County in the border area between Gansu and Sichuan in China. The introduction of the Qiang people refers to the origin of the Qiang people living in Beichuan Qiang Autonomous County in the border area between Gansu and Sichuan in China.

5.2 Musical Culture Classification of Baima Tibetan and Qiang Nationality

In this paper, the process of ritual activities is used as the context to introduce, and the rituals of worshiping mountain gods and wedding and funeral ceremonies are used as examples.

Program of ceremonies : Baima Tibetan Mountain Worship Festival Activities Introduction and the Qiang people's Confucianism Festival. Wedding and funeral ceremonies: an introduction to the process of wedding and funeral ceremonies of the two nation groups.

Dance and music activities: sacrificial dances include Baima people's Chi Ge Zhou dance and Qiang people's Yang pi gu dance, entertainment dances include Baima people's fire circle dance and Qiang people's Salang dance.

5.3 The similarities and differences of Baima Tibetan and Qiang people music culture

Comparing the Similarities and Differences of Music Culture of Baima Tibetan and Qiang Nationality, including a comparative study of folk songs and musical instruments.

Among them, folk songs are divided into four types: sacrificial songs, labor songs, wine songs and folk songs. Folk songs are analyzed from the aspects of lyrics, melody, and musical form. Instruments are divided into two broad categories: unaccompanied instruments and melodic instrument analysis.

5.4 The way to protect and create a model of Baima Tibetan and Qiang music culture performance, and to promote and develop folk music culture in Gansu and Sichuan border areas.

Put forward the method of conservation and transmission of Baima Tibetan and Qiang music.

5.5 Ethnomusicology is a science that investigates and studies the music of different nation groups, countries, and regions, and identifies various laws related to

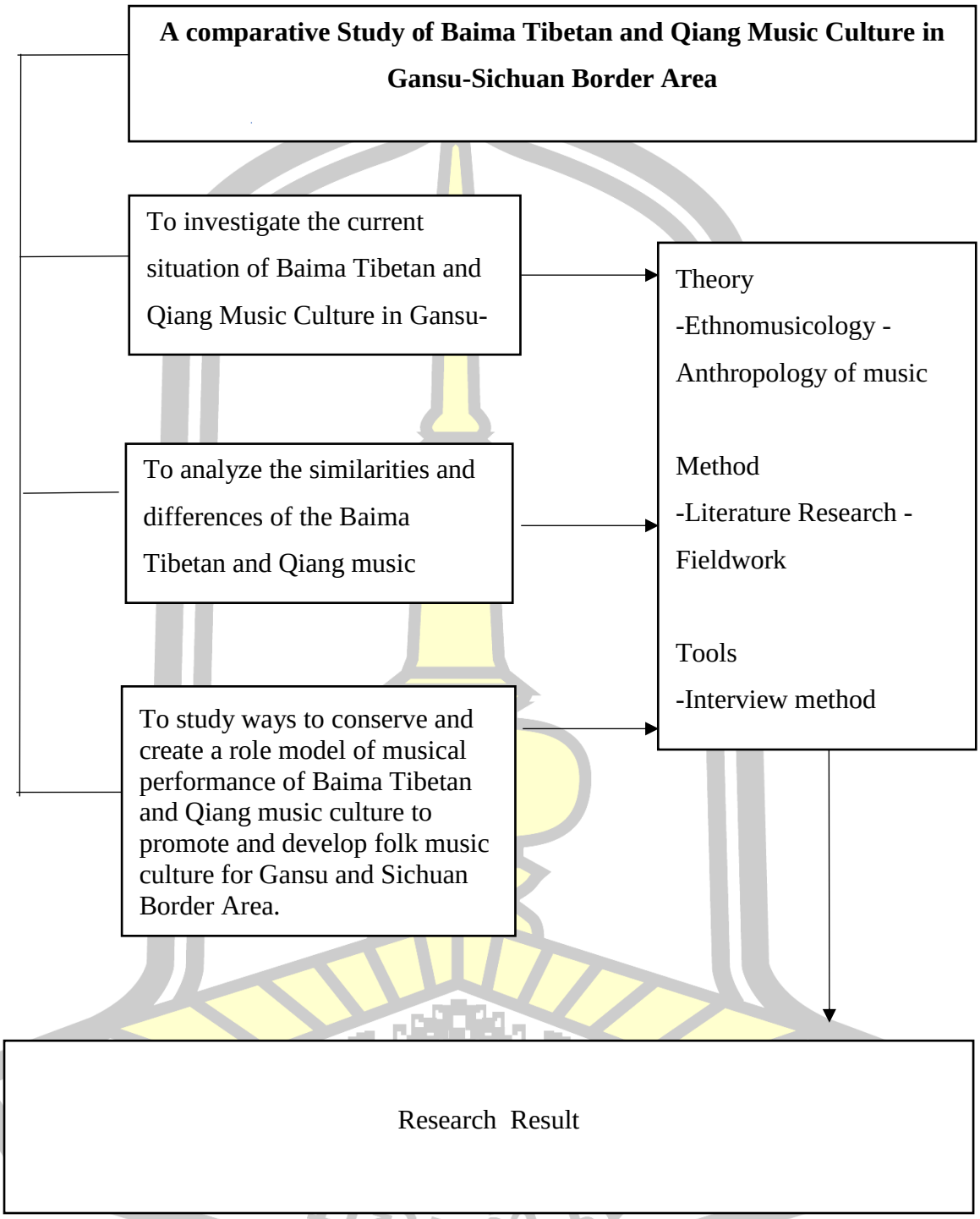
music. At this stage, comparative analysis and research methods are mainly used, hence it is called comparative musicology.

6. Conceptual framework

This paper studies takes the music culture of the Baima Tibetan and Qiang

nation groups in the border area of Gansu and Sichuan as the research object, including a comparative analysis of folk songs and musical instruments. The data is mainly obtained through four research methods: interviews, observations, literature, and questionnaires. Using ethnomusicology and cultural anthropology for research.

พหูนํ ปณฺฑิโต ชีเว


A comparative Study of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area
To investigate the current situation of Baima Tibetan and Qiang Music Culture in Gansu-
To analyze the similarities and differences of the Baima Tibetan and Qiang music
To study ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area.
Theory
-Ethnomusicology -
Anthropology of music
Method
-Literature Research -
Fieldwork
Tools
-Interview method
Research Result

Chapter II

Literature reviews

In this chapter, the researcher consulted the relevant literature to obtain the most comprehensive literature data used in this study. The researchers reviewed the relevant literature according to the following four independent themes, and the literature related to the Baima Tibetan and Qiang music culture research, mainly in the following five parts:

1. Geographical overview of the border area between Gansu and Sichuan
2. Studies on nationality
3. About Music Genres of Other Peoples
4. Theories used in the study
5. Document and Research related

In the form of master and doctoral thesis and professional journal reports has been the focus of research. I try to convey the key points relevant to the current research, and the aim of doing this is to determine what is currently known and still known about this subject that remains to be further determined.

1. Geographical overview of the border area between Gansu and Sichuan

The border area between Gansu and Sichuan is located in Wen County and Dangchang County in Longnan District of Gansu Province in Northwest China, Maowen County and Jiuzhaigou County in Aba Tibetan Autonomous Prefecture of Sichuan Province in Southwest China, Pingwu County and Beichuan County in Mianyang City. This area has a long history, simple folk customs, and contains profound cultural transmission. It is the core area for the activities of the Di and Qiang peoples in ancient western China. Dangchang County is the birthplace of the ancient Qiang people. The Baima Tibetans are mainly distributed in Wen County, Longnan County, Gansu Province, Zhouqu County, Gansu Province, and Pingwu County, Sichuan Province. Among them, the Baima Tibetans in Wen County have the largest number of people, with about 11,384 people. The Qiang people are mainly distributed in Aba Tibetan Autonomous Prefecture, Sichuan, Beichuan County and Dangchang

County, Longnan, Gansu Province. According to the sixth national census in 2010, the total population of the Qiang people is 309,576. (Longnan Municipal Government, 2021)

Baima Tibetan is a relatively unique nation minority group in China, mainly distributed in Wenxian County, Longnan City, Gansu Province and Pingwu County, Sichuan Province, with a total number of more than 20,000. Wen county special geographical location, is located in the intersection of sweet, Sichuan provinces, here are the ancient di, qiang, Tibetan national culture and Han culture, and qin long culture and bashu culture, especially living in Longnan county Baima Tibetan, they have their own unique national folk customs, preserved the unique folk culture, BaimaTibetan culture is an important part of the splendid Chinese culture. In the slack season, the Baima people like to sit together to drink and sing. In the local sacrifice and marriage ceremonies, singing is the main means and expression of the connection ceremony, almost always by singing songs. Therefore, the Baima folk songs, including sacrificial songs, labor songs performed in various farming activities, love songs, ritual songs and various folk songs. (Bai Rongfang, 2019)

The core area where the Qiang people live is located on the eastern edge of the Qinghai-Tibet Plateau, a hilly plateau in the upper reaches of the Minjiang River in northwest Sichuan. A small number of Qiang people live in southern Gansu. There are Longmen Mountain and Min Mountain in the northeast, the southeast branch of Bayan Hara Mountain in the northwest, Daxue Mountain in the south, and Qionglai Mountain in the southwest. The rivers here are deep, the canyons are densely covered with steep mountains, and the ridges are mostly at an altitude of 4000-5000 meters. Most of the Qiang people live in these high mountains and deep valleys on the Pingba and slopes in the middle of the mountain with slightly gentle terrain. Most of the villages are located between 1500 and 3300 meters above sea level, which also determines that the scale of Qiang villages is generally small. Fifty or sixty households' range in size, so they are also called the nation on the clouds. With the occurrence of geological disasters, ecological changes, the stability of social life and the economic mode relying more on agriculture, the Qiang people also slowly moved to the low-altitude valley Xiaopingba area below the mountain. The Qiang village

located in the river valley is slightly larger in scale, has slightly more cultivated land, and has more convenient transportation. (Xiao Ping, Xu Wansu, 2021)

The Qiang people in western Sichuan are located in the southeast of Changyuan, Qinghai-Tibet. There are many mountains and mountains in the territory, and the Minshan Mountains are towering into the clouds, majestic and majestic. In the meantime, rivers and rivers crisscross, and the Minjiang River, Jianjiang River and their tributaries cut through the edge of the Qinghai-Tibet Plateau, forming high mountains and deep valleys. This kind of deep valley between high mountains is called "gou" by the local Qiang people in Chinese, and Qiang villages are distributed in each valley. Its terrain is complex, the soil is fertile, the climate is mild, and the rainfall is appropriate, which is suitable for agriculture, forestry, animal husbandry and diversified management. In this special geographical environment: on the one hand, the mountain fields, forests, and grasslands vertically distributed in the ditch constitute rich economic resources and provide people with diversified living needs, making the "ditch" a fairly self-sufficient ecological area. . This free way of life has formed the Qiang people's bold, resolute, tolerant and simple group character characteristics, and thus formed the characteristics of Qiang folk songs. Geographical environment includes two aspects of natural geographical environment and human geographical environment. The former includes climate, terrain, landform, hydrology, vegetation, sea and land distribution, etc., while the latter includes areas such as territory, administrative regions, nationgroups, population, cities, transportation, and agriculture. Geographical environment has a comprehensive and huge impact on a region. As the saying goes: "One side has soil and water, the other side has people." Geographical environment not only has a great influence on the political and economic life of various places, but also is an important factor in the formation of different cultural customs in various places. As an artistic carrier that reflects the real life and spiritual life of people everywhere, folk songs are particularly deeply influenced by it. Under the influence of the local geographical environment, Sichuan Qiang folk songs have formed a unique artistic style, with a single variety, rich content, simple and sincere music, typical characteristics of large mountainous areas and distinctive national characteristics. In the 5.12 Wenchuan earthquake in 2008, although the complex topography and dangerous geographical environment brought

great difficulties to the rescue work, it was these complex topography and topography that formed the unique style of local Qiang folk songs. (Tan Yongju, 2009)

2. Studies on nationality

"nation source" refers to the exploration of the origin and source of this nation. Many experts and scholars at home and abroad have their own unique views on the source of the Baima Tibetan nationality. On the study of its nation origin, the famous historian Zhao Weibin shows that the Baima Tibetan nationality in Wenxian County, Gansu Province is a descendant of the Di nationality. The first historical literature to describe the Baima people is Sima Qian's Records of the Grand Historian · Biography of the Southern Yi ", which tells the area of Maowen today, and Pingwu is in the northeast of Maowen, which is the area where the Baima people live. （Si Ma qian, 2009)

Published the Discussion on Baima Tibetan Nationality and the Baima Nationality Research Society of Pingwu County in 1987, both of which belong to the study of Baima nationality. The family source problem is formally presented and discussed in detail. The first person to propose the study of the Baima race is the famous anthropologist Mr. Fei Xiaotong. At present, many experts and scholars studying Baima Tibetan at home and abroad have expressed their own views on the "nation source" of Baima Tibetan. From the current research results on Baima Tibetan, the majority believe that they are descendants of the Di nationality. （The Sichuan Institute of Nationalities, 1980）

Published a book, Research on Baima Language, in which he compared Baima language with Tibeto and Burman language. The researcher found similar elements between Baima language and Tibetan language, which was studied from the language and cultural level. （Sun Hong kai, 2007）

Scholarg published an dissertation titled "A Comparative Study of Qiang Culture and Baima Tibetan Culture", which is the earliest study on the two Baima Tibetan and Qiang nation groups in the cultural field. （Li Shao min, 2000）

The scholars published "Bai ma Tibetan music research review (1980~2010)" dissertation, this is a relatively earlier about the Bai ma Tibetan music research special

dissertation, the dissertation mentioned in the 1980s, Mr Fei Xiaotong put forward "Tibetan yi corridor" nation area and concept, caused the attention of experts in various fields, Baima Tibetan is one of the strong nation minorities, living in pingwu county and Aba county, Mianyang city, wen county, Gansu province such a long and narrow area. It was tentatively identified as Tibetan in 1951. (Deng chuan andTian bin Hua, 2011）

Published an dissertation titled "A Comparative Study on the Folk Culture of the Qiang Nationality and the Baima Tibetan People", "which mentioned that" Qiang " is the only character about the national title in the oracle bone inscriptions. The Central Plains tribes collectively referred to the western nomads as "Qiang". Therefore, the Di and Qiang nation group was not a single nation group. One of them formed the Di nation group in the Han and Wei dynasties. The Di nationality and the Han people lived together for a long time, and were deeply influenced by the Han culture, and their civilization level was significantly higher than that of other nation minorities. The Di Qiang nationality has a long history, and its branches are also extremely complex. The Baima Tibetan is considered to be the descendant of the ancient Di nationality, which is close to the Qiang nationality. Now, the Baima Tibetan (Di) and Qiang (Qiang) live in the northwest of Sichuan and southern Gansu provinces. From the investigation of nation origin, the Baima Tibetan and Qiang nationality have a certain connection. （Li Na and Ankang , 2016）

Scholar published an dissertation titled "Comments on the Research of Baima Culture". The researcher has made a comprehensive review of monographs, papers and other materials on the research of Baima culture since 1980. Involving many aspects, the focus is mostly on the Baima nationality research, folk culture research, language and literature research and art research and other perspectives. Among them, the issue of Baima nationality once caused academic controversy, which is a local research hotspot. In general, the wide range of involvement and insufficient depth is a remarkable feature of Baima human culture research. （Mo Chao , 2017）

The scholar published two books, including The Collection of Baima nation Studies and The Discussion on Baima Tibetan nation Issues, with a total of about 600,000 words, including more than 70 research dissertations and manuscripts. It also

actively provides historical support and intellectual support for the excavation, conservationion, transmission and conservation of Baima culture, improving the popularity of Pingwu, expanding pingwu's external influence, and creating the "Baima West Qiang" high-quality tourism route. （Zeng Weiyi, 2020）

Published the book Index of Qiang Research Literature, which mainly includes literature on the Qiang study since the 1980s and is arranged in Chinese pinyin to provide convenience for Qiang researchers to consult.（Chen Chunqin， 2006）

Deng scholar published the Study of Li Shaoming. In memory of Li Shaoming, the dissertation mentioned that the study is not only the study of Qiang history, but also the study of Chinese nationhistory, and is one of the classic works of Chinese nation history. （Wang Mingke, 2009）

Scholar published the qiang culture research, this is a comprehensive study of qiang culture book, a total of 12 chapters, from the qiang life, dressing, living, traffic, festival gatherings, social communication, production, religious beliefs, culture, scientific calendar, medical achievements, etc., is an academic monograph, and a folk prose.(Chen Chun qin, 2010)

Published a Study on Qiang Religious Culture (Religion. Philosophy and Social Studies Series) (fine) and Religion, Philosophy and Social Studies Series: Research on Qiang Religious Culture, which are the research results of Dr. Deng Honglie's unremitting efforts in recent years. From the origin of the Qiang religious culture, the work expounds the original religion, the legendary god belief, totem worship, the resulting social customs, religious beliefs, life etiquette, etc., and demonstrates the polytheity belief system with the worship of white stone. This work has innovative value in the field of nation minority religious research in China.(Dr. Deng Hong lie, 2013)

Published the nearly three years Qiang culture research review, through the selection of 2015-2017 CNKI journal database (CNKI) of qiang culture research papers, choose the keywords "music, dance, sports, clothing, festival culture, cultural capital" represented by the qiang culture research direction, combing the nearly three

years of Qiang culture research papers, research hotspot and deficiencies, and then the future of the qiang culture for some thinking. (Han Yun jie, 2018)

The researcher wrote a Comparison of the Current Cultural phenomena of the Beichuan Qiang and the Baima Tibetan people in Pingwu, in which they compared the cultural phenomena of the Beichuan Qiang and the Pingwu Baima Tibetan nation minorities living in Sichuan province. According to the field investigation, the dissertation made the current real situation of the two nation groups and made a more detailed record, and made a preliminary analysis and a brief discussion. (Tang Guangxiao and Luo Guang lin, 2005)

Researcher published an dissertation titled "Comparative Study on the Culture of the Qiang and Baima Tibetan", which conducted a comparative study on the nation groups with adjacent and similar cultures of the Qiang and Baima Tibetans. He believed that the cultural similarities between the two nation groups were mainly manifested in four aspects: livelihood, life, religion and customs. The Qiang culture is deeply influenced by the Han culture, and the farming industry is more advanced, while the Baima Tibetans mostly live in the mountains. Their culture is influenced by the Tibetan culture, so their agricultural production is relatively backward. Mr. Li Shaoming once concluded that "these two nations should be independent and have their own unique cultural characteristics" (Li Shao ming , 2000)

3. About the music types of other Nation

Scholar published an dissertation titled "The transmission and Communication of Tu Folk Songs." The Tu people are distributed in Gansu and Qinghai provinces, totaling more than 240,000 Tu people (statistics from the fifth National Census in 2000), and most of them live in Qinghai. The Huzhu Tu Autonomous County of Qinghai Province is also the largest accumulation area of the Tu people. In addition to the native Turkish language, the Turkish people also widely use Chinese. Nowadays, the production of the Turkish people has changed from the ancestral semi-agricultural and semi-animal husbandry to the agriculture-oriented production mode with a small number of animal husbandry. In the long-term production and life practice, the industrious, kind and simple Turkish people have created a unique nation music culture with strong local color. (Qi Hui min, 2006)

Master's thesis, " Comparative Research on “Hua er” and Folk minor in Hehuang, Qinghai province, used different types of folk songs in the same region, with great differences in origin, status quo, content, form, style, singing method and function, which has comparable research value. From the perspective of vocal music, the literary connotation, musical style and singing method are layers of comparative research, reveal the similarities and differences, find out the reasons, and fully demonstrate and draw reasonable conclusions. (Dong Qing ji, 2007)

Master's thesis "Research on Yugu Marriage Music", This paper introduces the Yugu people have formed a unique wedding form because of its long history, From the ontology analysis of yugur marriage ceremony and marriage music as the starting point, Combined with the research methods of musical anthropology, Focus on the following aspects: first, through the elaboration of the Yugur folk customs, folk customs, folk songs to analyze the growth background of the Yugu marriage music; Second, through the analysis of yugur wedding customs to provide strong evidence for deconstruct wedding music; Third, through the analysis of the musical form of the Yugur wedding folk songs to provide reference for the study of the marriage music of other nation minorities, It also provides material for the creation of folk music.(Li San qiang, 2011)

Dissertation "on Tu Music Culture and Its transmission", the Tu nationality is one of the nation minorities in China, and has created rich intangible cultural art in the process of long-term historical changes. In the wave of modernization, the Turkish culture gradually quietly exits, and even is on the verge of extinction. According to the current situation of Turkish culture loss, this paper analyzes the Conservationand transmission of Turkish culture systematically and comprehensively, and puts forward new ideas for its future conservation and construction. (Liu Yung ching, 2012)

Dissertation in Qinghai Han, Tibetan, soil, Mongolian wine music culture form analysis, mainly mentioned Qinghai wine culture has a long history, contains many ancient cultural information, bearing the conservation of ancient nationalities in Qinghai region, shows the Qinghai Tibetan, Mongolian, soil, Han spirit of traditional culture and art expression. Closely connected with the geographical location and local customs of Qinghai, the Hehuang River Basin wine culture is different from other nation groups and regions. (Guo xiao ying, 2013)

Master's thesis "miao wedding music culture research to xingwen Yuxiu miao Yingchun village as an example", the paper is committed to the study of miao traditional wedding music culture, the vocal music and instrumental music information in the detailed record survey, expounds the function and function of miao wedding music. The wedding music culture of Yuxiu Miao Township in Xingwen County is analyzed and studied from the multidisciplinary vision of ethnommusicology, music anthropology and folklore. (Zhao Shan shan, 2017)

Published an dissertation titled "Music in the Yugur Traditional Wedding", studying the traditional yugur wedding ballads, which play an important role in the important etiquette. The Yugur wedding is the most important etiquette in the Yugur people's life, and the wedding ceremony song runs throughout the whole process, which is an essential and very important part of the Yugur wedding ceremony. (Guo an and others , 2018)

Published an dissertation titled "The transmission and conservation of Mongolian Music", which tells the story that Mongolian music plays a pivotal role among many traditional cultures and still has strong vitality in today's society. This paper uses the literature method to analyze the status and prospect of traditional Mongolian music, and puts forward suggestions and measures for the Conservation of Mongolian music. (Li Chen xi, 2020)

Published an dissertation titled" Collecting and Exhibiting Traditional and Popular Alpine Folk Music in Austria—A Case Study". This paper presents a case study dedicated to a particular genre of folk music popular in the Alpine countries, and its collection and display in Austria in connection with a project in which the researcher was involved. The theoretical and practical questions related to this study reflect the needs and challenges posed by this topic in terms of museum documentation and communication. The aim of the paper is to expand the current discourse in the field by discussing the relationships between this genre of music as an intangible social phenomenon and as tangible cultural transmission. The paper presents the case study in an international context of discussion on the display of music culture and the role of sound in exhibitions, and connects theoretical considerations with practical approaches.(Biedermann Bernadette , 2022)

Published an dissertation titled "Psychological Attributes of Primary School Piano Learners Preparing for Regional and National Music Competitions in South Africa". Music competitions play a role in the musical and holistic conservation of talented primary school piano learners, especially concerning exposure to stage performances; mastery of challenging repertoire; and dealing with tension and emotions during and after competition participation. This dissertation reports on a study that aimed to address the gap in the literature regarding the Handling of psychological attributes of primary school piano learners preparing for music competitions. The four attributes identified were: a growth mindset; the Handling of tension and stage fright; emotional well-being; and motivation. A qualitative research method was applied to investigate the experiences of competition candidates and experienced teachers enrolling their learners for competitions regarding competition preparation and participation. Data collection consisted of open-ended, semi-structured interviews, biographic questionnaires, and a literature study. The study focused on regional and national music competitions for primary school learners, specifically regarding piano teaching.(Van Wyk Adri and De Villiers Frelét , 2021)

Published an dissertation titled"Singing Translators and Mobile Traditions: Cross-cultural Performances of Italian Folk Music in Contemporary Australia”. Translators, as intercultural mediators, play various roles, among which as singers and performers. Striking examples of singing and performing translators can be found in multicultural Australia. They direct Italian Australian folk choirs and transform, enrich, and enhance the Italian folk repertoire and cultural traditions across continental borders and language barriers. By applying methodological approaches, at the crossroads between translation and performance, theorized by Maria Tymoczko (1995), Barbara Godard (2000), and Sandra Bermann (2014), we will demonstrate how cross-cultural and mobile folk performances and traditions are connecting communities in contemporary Australia.(Eliana Maestri , 2017)

Published an dissertation titled "The emotional impact of national music on young and older adults differing in posttraumatic stress disorder symptoms”. In spite of previous evidence regarding the function of national songs as a contextual stimulus, their effect on the emotional state of older adults living with different levels of posttraumatic stress disorder (PTSD) symptoms has not be been examined.

Respondents were exposed to happy or sad national songs, and completed measures of exposure to missile attacks, related PTSD symptoms, and positive and negative emotions. Sad national songs were related to higher negative affect among young adults who were lower on PTSD symptoms, but not among their older counterparts. In contrast, sad national songs were related to higher negative affect among older adults who were higher on PTSD symptoms, but not among their young counterparts. These findings support the strength and vulnerability model, as they demonstrate that relative to young adults, older adults are generally more capable to withstand negative stimuli, yet are more sensitive to negative stimuli when they suffer from chronic vulnerability, as in the case of higher level of PTSD symptoms. (Bensimon , 2017)

Published an dissertation titled “Songs You Need to Hear’: Public radio partnerships and the mobility of national music”. Public radio broadcasters are mandated to act as vehicles for supporting and promoting national culture, including music. Despite a predominately national focus, the Canadian Broadcasting Corporation has partnered with public broadcasters from other nations in a song-sharing initiativecalled ‘Songs You Need to Hear’. The initiative includes a monthly blog post with embedded audio and brief descriptions of the music by radio hosts from CBC (Canada), BBC (UK), NPR (US), ABC (Australia), and RTÉ (Ireland). This dissertation explores the ways in which a mobile, transnational song-sharing project emerged between 2000 and 2015 and what it reveals about the pressures and new models developed in this period of digital transmission. ‘Songs You Need To Hear’ represents the current state of public media in which the need to digitize, globalize, and universalize, combined with unreliable funding models, has resulted in the treatment of music on the radio as inexpensive and highly accessible content that straddles the line between the global brand extension of public media institutions and ideas about the fundamental role of public media in their support of national culture.(Fauteux, 2017)

4. The theory used in the study

A Scholar published the introduction to ethnomusicology, the first edition, the book mainly introduces the ethnomicology history conservation, the relationship between the related disciplines, field investigation method, and academic paper topic

selection, etc., is the researcherity of ethnomusicology research, to indicate the direction of field investigation, played a basic leading role in the field of ethnomicology research. (Wu Guo dong, 1997)

A scholar, published The Qiang Dynasty between Han and Tibet: A Study on the Historical Anthropology of the Qiang Nationality in Western Sichuan, a book on the Qiang nation history and a book of the Qiang nation group. Through the long-term investigation and multi-level discussion of the society, history and culture of Wenchuan, Maoxian County, Li County, Songpan and other regions, the changes of the nation boundary in western China and the process of the integration of the Chinese nation are shown. (Wang Ming ke, 2008)

The dissertation published by the scholar "Research on the" Comparison of the "Jump Cao Gai" ceremony of the three villages of the Bai ma Tibetan villages ", the dissertation should use the method of analysis of the anthropological ritual process, to McGonesty Mountain, Wenxian, Gansu The comparative analysis of the "jumping Cao Gai" (Sichuan called "jumping Cao Gai" in Sichuan, and the comparative analysis of the comparative analysis of the ritual of "Jumping Cao Gai", Gansu called "Chi Ge Day"), pointing out that the "jumping Cao Gai" ceremony is an exorcism to respect God and a carnival celebration. The coupling of the ceremony, how much the proportion of the two in different villages in the ceremony, the cause of this difference and binary characteristics are the products of values in different social situations. There are also studies in the same type of research. In 1994, Li Jianzun's dissertation "Research on the Culture of the Bai ma Tibetan Dance Cao Gai" and "Cao Gai-An Ancient Health Cultural Form" and so on. Wang Yueping, 2008Published an dissertation titled "Anthropological Review on the Study of nation Minority Music in Northwest Sichuan", in which he introduced that the northwest Sichuan nation minorities mainly refer to the Tibetan and Qiang people in GanChuan Prefecture and Aba Prefecture, which are the second largest Tibetan areas and the only Qiang inhabited areas in China. The nation minorities here have mixed characteristics in language, customs, religious beliefs and other aspects, and are unique in regional distribution. （Hu Hong, 2009)

Master thesis "Tibetan, Qiang multivocal folk songs ethnomicology interpretation of in heishui county and songpan county small surname ditch as an

example, the Tibetan, Qiang multivocal folk songs" merriam three mode "and" nation musicology analysis ", the Tibetan, qiang multivocal folk songs, found that its music has more in the above many aspects of the identity. However, the same form of music, why the "identity" is different, the problem, reference cultural identity and distinction, collective memory and structural amnesia, nation "subjective constructivism" interdisciplinary methods, think the upper minjiang river region of multi-vocal folk songs "objective cultural characteristics" have identity, but this is just the scholar based on the so-called "theory" rational analysis. （Ding Bo, 2020）

Published an dissertation titled "Music Ethnography Living in Comparison", which explained that most students were immersed in the writing and interpretation of music ethnography in recent years, and abandoned or avoided the traditional research methods. However, there is a methodological bias, which will form some shade of knowledge. As a tradition of Chinese music research, comparison was especially the research method of music circles, which allows us to obtain a clear description and research framework in the changing music phenomenon and the flow of time. Nowadays, ethnomusicology has accumulated certain cases, which should be phased compared, summarized and integrated to form new knowledge. The regression discipline method also lies in correcting and improving the comparative research methods to adapt to the emergence of new materials, and the potential of scholars to reconstruct the comparative research in the future will eventually make them shoulder the duty of case reconstruction of music ethnography. （Xiao Xuan, 2020）

Paper "Study on Ancient Songs of Buyi Nationality in Huishui County under the Vision of Music anthropology"It is the reason of the living situation of Buyi ancient songs, through field investigation, relevant literature, combining practice and theory, and making the observation and experience of the music anthropology. （Fan Hong, 2021）

Dissertation on Jiangyong's Female Book of Music from the Vision of Ethnomusicology. Researchers use literature research on the existing "book" music literature, music collection and analysis, field survey, several visits to local museums, visit transmission, and through the interview method with the older generation of local artists and local villager’s direct communication, in order to get first-Hand

information of "book" music, finally use the "double perspective" research method of "book" music culture analysis and discussion. (Tan Yao, 2020)

5. Document and Research related

On the Bai ma Tibetan music culture related literature research, scattered published in some journals and magazines, only a few specialized books and a small number of dissertations to study.

The scholar published the journal dissertation "Investigation Record of Pingwu Baima Tibetan Folk Music", which mainly recorded the Baima Tibetan ritual music in Pingwu County, which played an important role in enriching the research of Baima Tibetan music. (Xiao Chang wei, 1986)

Researchers put the Baima faith worship and singing and dance form research, in 2005 scholar Wang Guoji published an dissertation "Bai ma nuo offering dance three eye god mask", 2006 Wang Guo ji and published an dissertation "Gansu white Baima people" pool brother day ", the dissertation mentioned wen county Baimanuo offering dance three eye god mask, is the study of ancient clan history and religious culture" living fossil ", to explore the Baimaclan origin, looking and conservation trajectory, has important value.(Wang Guo ji, 2005)

Master thesis "Research on Baima Tibetan Music Culture, Gansu Wenxian County" is an dissertation specializing in Baima Tibetan music. This dissertation from Gansu Bai ma Tibetan history and present situation of the music culture, with its unique music content as the research object, using ethnomusicology and cultural anthropology related research methods, from the perspective of cultural anthropology, the national historical origin, language, clothing, regional characteristics, religious beliefs, national taboos and their present situation made the study. (Yan Zhong fu, 2008)

The teacher published the Investigation and Research on the transmission Status of Baima Tibetan Music Culture in Wenxian County. This paper introduces the charming Tibetan because long in the mountains, away from the city, slow conservation, retained the relatively intact Baima Tibetan music culture, its traditional mask nuo dance "pool day", round dance, traditional wine charm is permeated with the ancient Di legacy, conservationing the Bai ma Tibetan culture, occupies an important position in China's national culture. With the acceleration of the urbanization process

and the gradual convergence of culture, the living space of Baima Tibetan music culture in Wenxian County is shrinking gradually, and the contradictions and confusion of economic conservation and the Conservation of nationa. (Zhang Yi qin, 2009)

Dissertation "the original music of primitive simplicity create spiritual appeal li village Bai ma Tibetan" cover "sacrificial music research", is a landmark contribution to Baima Tibetan music research, mentioned the "cover" is Baima village Tibetan the most extraordinary original sacrificial activities, fully demonstrates the ancient Tibet of primitive simplicity of primitive culture, wild."Chao" sacrificial music is not only a form of artistic expression, but also a form of religious support. More importantly, it reflects the spiritual demands of Baima Tibetan (Wu Bin, 2016)

Published the dissertation Review of Baima Tibetan Music Research (1980~2015), which analyzes the achievements and literature of Baima Tibetan music in four parts. Through the analysis and evaluation, the following four problems are presented: classification of Baima Tibetan music; lack of logic in music cultural description and interpretation; ritual music research and too narrow academic vision. The analysis and discussion of related problems hope to enhance the research of Baima Tibetan music in the future. (Yang Yang , 2018)

Published an dissertation, "Qiang Traditional Music and Folk", " describes the long history of the Qiang people and the unique customs of the Qiang people, as well as how the Qiang nation culture continues. The Gaozhai in the Qiang people still retains the cultural changes of different branches of the ancient people. (Dong Fang quan, 1990)

The researcher published dissertation the qiang folk music, introduce ancient and strange Qiang history and culture, combined with a large number of representative qiang folk music spectrum, geographically closed and unique qiang folk songs, classification, and according to the method, the structure analysis of qiang folk music melody, rhythm, characteristics, style, etc., in order to cause more people to understand and study the Qiang folk music. (Xiao Xun , 1996)

Dissertation "TaoPing Qiang village Qiang traditional music culture contemporary research, in Aba Tibetan Qiang autonomous prefecture, Sichuan province Tao Ping Qiang village as the object, it is the qiang traditional music" contemporary "typical, researchers through field investigation, describes the status of the Qiang

traditional music, from music evolution, music style, music function evolution, Qiang traditional music culture space shift of Qiang traditional music" contemporary " analysis, aims to hope that more scholars to pay attention to the Qiang traditional culture research work.(Lu Yu and li shan, 2005)

Scholars published the Chinese qiang folk song research, the book through the field survey recording, video audio data, loaded the wenchuan yanmen township tong village Qiang folk song score 43, month village 23, white water village 36 and mao yonghe township yongning village qiang folk song 33,3135, to provide readers an opportunity to understand the traditional Qiang music culture. (Jin Yi feng, 2009)

Scholar published a journal dissertation "Review of Qiang Music Research in the first Decade of the 21st century", is on the basis of previous research, 2000-2009 from the Qiang music comprehensive research, qiang folk song research, Qiang folk musical instruments and Qiang dance and drama music research. (Song Xian biao, 2011)

Master's thesis, " Research on Qiang Folk Songs in the View of Feminism, mainly studies Qiang folk songs in the perspective of feminism. The Qiang people are a nation without words and are mostly conservationed by oral teaching. Taking the Qiang culture as the background, the paper uses fieldwork, oral history research and music anthropology. (Wang Xiao, 2021)

Thesis "Ceremony Music Research of Intangible Cultural transmission" mentioned that "Walfoot" is the most important traditional festival of the Qiang people, and the ceremony was first listed in the National Intangible Cultural Transmission List in 2006. From the perspective of intangible cultural transmission, this paper studies the ritual music culture of "VarRussian foot", and then explores the cultural transmission, Conservationand conservation of "VarRussian foot" ceremony. (Zhang Rong yan, 2022)

Tibetan culture in recent years by many scholars, some dissertations, more or less mention to Zhuoni Tibetan clothing information, such as in 1997, Yang Xiaohong published an dissertation "talk about Gannan Tibetan clothing graceful and elegant" and in 1997, Geng Shuyan published an dissertation "Gannan ancient state area Tibetan women clothing culture exploration", etc., are studying some of the characteristics of Zhuoni Tibetan clothing and the relationship with the surrounding nations, but the

Baima Tibetan clothing without depth. In 2009, Fan Li published the dissertation "The Charm of National Art and Culture- -An Inquiry into the" Three Ge Hair Er "Tibetan Clothing Culture in Zhuoni County", a paper focusing on the costume culture of Tibetan women in Zhuoni Baima.

The Longnan Baima Tibetan clothing culture theory, introduces the original characteristics of LongnanBaimaTibetan folk culture, including the most typical clothing culture, is the main visual carrier of BaimaTibetan folk culture, convey the Baima harmonious coexistence with natural ecology, and their vision and love of life. In the same year, Yu Yonghong published the dissertation "The transmission and Conservation of the Baima Tibetan Clothing Culture in Longnan in the View of Cultural Ecology", which analyzed the continuous loss of many precious national intangible cultural transmission in China, mainly due to the fundamental changes of various traditional folk phenomena. BaimaTibetan generations living in Longnan mountain area, special natural environment formed their unique national culture, because of the Longnan Baima Tibetan national clothing survival and transmission of natural ecological, cultural ecological have undergone great changes, causing children's clothing has been broken, men's clothing basic Chinese, Tibetan, basic retained the traditional style of women's clothing is also in the variation. (Yong Hong yu, 2011).

Dissertation " Tibetan women dress symbol culture again — interpretation of Tibetan Buddhism in Baima Tibetan spread and its limitations, mainly according to the researcher himself field research of Baima Tibetan traditional clothing, the BaimaTibetan women costume several cultural symbols presented to readers again, trying to illustrate the BaimaTibetan religious belief system for benzene culture at the same time, has also by the Tibetan Buddhism culture rendering, and the Tibetan Buddhism culture formed a special way of memory.(Yang feng, 2017)

Master's thesis "Comparative Study on the Style Characteristics of Baima Tibetan Folk Masks in Northwest Sichuan and Longnan, Gansu". The paper summarizes the style characteristics of Baima Tibetan masks in northwest Sichuan and Longnan region, and combines the conservation status of Baima Tibetan folk activities and folk masks, and considers how to survive and develop Baima Tibetan folk masks in the context of new folk culture. (Huang Xiao jie, 2019)

The thesis uses the Monopoly and Multi -Sound of the Dai as the research object, and conducts new classification of the Qiang songs. The rhythm of the Dai people is rich in rhythm, the melody span is large, and the singing is difficult. The Dai songs are mainly based on the Chinese national tone, mainly based on the five -sound steps and the six sounds. The music is bright and the melody is smooth. (Jiang Sun, 2021).

พหูนํ ปณฺฑิโต ชีเว

Chapter III
Research Methodology

This study adopted a quantitative research method. The researchers went to Wen County and Beichuan County at the border of Gansu and Sichuan to collect the data of the paper. The contents are as follows:

1. Research Scope
    1.1 Scope of Content
    1.2 Scope of Site
    1.3 Timeline of research
    1.4 Key informants
2. Research Process
    2.1 Selected locations and information
    2.2 Research Tools
    2.3 Data collection
    2.4 Data Management
    2.5 Data analysis
    2.6 Research Results Presentation

1. Research Scope

In view of the current dilemma of the disappearance of Baima Tibetan and Qiang music culture, from the perspective of the dissertation, there is almost no literature on the comparative research of Baima Tibetan and Qiang music culture in the border area between Gansu and Sichuan, and this paper has research value and significance in the field of folk music. The researcher to research objectives as the direction, the main research chuan border Baima Tibetan qiang music culture conservation status, and analysis of the music characteristics of Baima Tibetan qiang music culture, using comparative research method to find out the similarities and differences of two nation music culture, put forward effective measures to promote the conservation of nation music culture.

1.1 Scope of Content

1.1.1 To investigate the Current Situation of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area

1.1.2 To analyze the similarities and differences of the Baima Tibetan and Qiang music culture in Gansu and Sichuan border Area

1.1.3 To study ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area.

1.2 Scope of Site

The researchers conducted field visits to Wenxian, Beichuan and Wenchuan areas along the border between Gansu and Sichuan provinces.

Figure 1. Location map of Gansu and Sichuan Province

Source: https:/ /chinafolio.com /protinces/Sans province (2022)

Figure 2. Map of the border area between Gansu and Sichuan Province

Source: https:/ /chinafolio.com /protinces/Sans province (2022)

1.3 Timeline of research

The entire study process takes approximately 2 year, from March 2021 to March 2023. Including the preliminary data collation, field survey.

1.4 Key informants

The investigators will group the interviewed informants in advance: divided into three groups.

1.4.1 Scholar informants: more than 5 years of research experience, white Baima Tibetan and Qiang music culture experts.

Li Shiren, Wenxian County, Gansu Province, a member of Gansu Province Writers Association, vice chairman of Longnan Folk Literature and Art Association, committed to Baima Tibetan research.

Chen Xinglong Qiang, Maoxian County, Sichuan Province, professor of history and sociology, vice president of Aba Normal University.

1.4.2 Casual informants: conservationors and performers who have participated in national ceremonies for more than 3 years.

Baima Tibetan of Ban Jie jun, The provincial transmissionof the "Chi Ge Zhou" dance of the Baima Tibetan in Gansu Province.

Figure 3. Hou hua Cheng (Baima Tibetan)

Source: JingTang, (2022)

1.4.3 General informants: over 60 years old, living in the local Baima Tibetan and Qiang villagers.

Figure 4. Guang ju Mu (Qiang)

Source: Jing Tang, (2022)

2. Research Process

2.1 Selected locations and information

2.1.1 Wenxian County, Aba Tibetan Autonomous Prefecture and Beichuan County, the border areas of Gansu Province and Sichuan Province, are the areas

inhabited by Baima Tibetan and Qiang people, which still retains the rituals and customs of Baima Tibetan and Qiang people.

2.1.2 Cultural Center of Aba Tibetan Autonomous Prefecture in Sichuan and Beichuan County in Sichuan

2.1.3 Gansu Longnan Wen County Cultural Center and Sichuan Pingwu County Cultural Center

According to relevant data, since ancient times, the Baima Tibetan and Qiang people have been very close related. They are two nations with similar geographical location and different ritual music culture.

2.2 Research Tools

Based on the research purpose of the paper, the corresponding research tools are:

2.2.1 Document analysis

2.2.2 Field research

2.2.3 Interviewing method

2.2.4 Comparative approach

2.2.5 Questionnaire

Three groups of informants were interviewed to understand the conservation status and existing problems of the study subjects, and a first-time designed questionnaire was used to collect first-Hand information.

2.3 Data collection

2.3.1 Through literature analysis, researchers can collect and sort out relevant historical data and local literature, master the comparative analysis of different historical periods and regional perspectives, and review the relevant historical origins and changes with the help of network databases, libraries and other cHannels.

2.3.2 The researchers collected videos, photos, interview materials and other data through field investigations, interviews with local artist participants, filming and current situation analysis involving the ritual music process and folk song singing of the Baima Tibetan and Qiang people, and made records at the same time and finishing work.

2.3.3 According to the time agreed in advance, the researchers rushed to interview Baima Tibetan villagers in Wen County and Mao County villagers in Aba Tibetan Autonomous Prefecture. The interviewees told their local historical stories about Baima Tibetans and Qiang people and the status quo of music culture, and also recorded their singing Folk song videos of Baima Tibetan and Qiang people. The researchers distributed the questionnaires prepared in advance to the local villagers. The contents of the questionnaires involved the Baima Tibetan and Qiang sacrificial ceremonies, the process of wedding and funeral ceremonies, the musical characteristics and transmission of folk songs. The researchers conducted interviews with two Baima Tibetan and Qiang experts, and learned about the problems currently faced by the two nation groups in terms of transmission and the blank areas that urgently need to be studied.

2.3.4 Use the research methods of ethnomusicology and music anthropology, and read relevant literature to find out the homology of the two nation groups, the differences in historical conservation and music culture.

2.4 Data Management

The researchers collected data and classified management through literature review and field investigation.

2.4.1 Literature

Through the reading of the literature, the conservation status of Baima Tibetan and Qiang music culture is analyzed.

2.4.2 Shooting

Photos, videos and recordings taken by each fieldwork were kept.

2.4.3 Questionnaire

Due to the influence of covid 19, the researcher used the field survey and the online interview form for the interview survey, which was classified according to the different identities and ages.

According to the research purpose of this paper, the songs are selected according to the following three criteria: First, the two nationalities choose songs according to the four types of ritual songs, labor songs, folk songs and wine songs. Secondly, on the basis of the first criterion, choose according to the popularity of singing in the local tribe. Finally, choose the most representative songs.

Due to the impact of covid 19, the researchers conducted interviews in the form of field surveys and online interviews, and classified them according to different identities and ages.

According to the research purpose of this paper, the songs are selected according to the following three criteria: First, the two nationalities choose songs according to four types: ritual songs, labor songs, folk songs and wine songs. Secondly, on the basis of the first criterion, choose according to the popularity of singing in the local tribe. Finally, choose the most representative songs.

The selection criteria of musical instruments are firstly selected according to the classification of melodic instruments and non-melody instruments. The second is the unique characteristic musical instruments of this nation.

2.5 Data analysis

The researchers analyzed and compare the collected data to elaborate. The conservation of Baima Tibetan and Qiang music culture in the border area of Gansu and Sichuan was sorted out through literature data. Secondly, the characteristics of these two folk music groups are analyzed from the collected data. Finally, the data obtained from interviews and field surveys were analyzed to find out the alienation and partial disappearance of Baima and Qiang nation music in the border area between Gansu and Sichuan, so as to better transmission and innovation of nation music has become a reality.

Data collection methods are diverse, especially influenced by covid 19, and field surveys are obviously hindered, and we can only combine innovative methods and Internet methods, including field surveys, interview questionnaires, video conferencing interviews, and indirect observations.

2.6 Research Results Presentation

This chapter mainly analyzes the research scope and research process from the initial stage to the completion stage of the thesis. Relying on a large amount of relevant literature, the topic and research purpose of the thesis are determined. The application of the method, data acquisition and data analysis, in this paper, the researcher will introduce in seven chapters:

1. Chapter I: Introduction
2. ChapterII: Literature Review

3. ChapterIII: Research methodology

4. Chapter IV the Current Situation of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area.

5. ChapterV the similarities and differences of the Baima Tibetan and Qiang music culture in Gansu and Sichuan border Area.

6. Chapter VI The way to protect and create a model of Baima Tibetan and Qiang music cultural performances to promote the conservation of folk music culture in the Ganchuan border area.

7. Chapter VII: Conclusion, Discussion and Suggestions

พหูนํ ปณฺฑิโต ชีเว

Chapter IV

The Current Situation of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area

In this chapter, the history and ritual music procedures of the Baima Tibetan and Qiang people are mainly introduced, including the following:

1. History introduction

    1.1 History of Baima Tibetans

    1.2 History of the Qiang Nationality

2. Classification of music culture

    2.1 Music and culture classification of the Baima Tibetan people

    2.2 Classification of Qiang music culture

In the border area of Gansu and Sichuan, there are two adjacent nation minorities with similar culture and art, Baima Tibetan and Qiang nationality. These two nation groups are the nation minorities with a long history and the most distinctive traditional culture in Gan Chuan Prefecture. They have created a splendid culture in the conservation of history. The Baima Tibetan and Qiang nation groups have a common nation source. They live close to each other for a long time since ancient times. They constantly blend and complement each other in terms of customs and culture, forming a close connection. Baima Tibetan and Qiang people are two nationalities that are good at singing and dancing. Singing and dancing music accompany all aspects of their lives, containing and carrying the life portrayal and national culture of Baima people and Qiang people.

Due to the fact that the songs, dances, and instruments of the Baima and Qiang nation groups are mainly derived from corresponding ritual activities, the introduction of music and cultural activities is mainly from the worship of mountain gods, wedding and funeral ceremonies, and dance activities of the Baima and Qiang people. In music and cultural activities, this chapter will introduce the historical protection of the Baima people and the Qiang nation group, as well as the classification of music and culture. Among them, historical protection includes the origin of Baima people and Qiang people, as well as the introduction of music cultural history. The history of

music culture will be described from the following two periods. The first period was the reform and opening up in 1978, and the music culture in the 2008 Wenchuan earthquake.

The second period is from the 2008 Wenchuan earthquake to the current music culture. The Strange Song Day of the Baima People.In the music cultural activities, the Baima people's Chi ge day ceremony, the fire circle dance ceremony, the Qiang people's Yang Pi gu dance ceremony, and the introduction of the Sa Lang dance ceremony.

1. History introduction

1.1 History of Baima Tibetans

1.1.1 Introduction of the Baima Tibetan people

The Baima Tibetan people, also known as the Baima people and the Baima people, are a nation with a long history. Their ancestors can be traced back to the Shi-Qiang people in the pre-Qin period. The "Baima Di", often mentioned in ancient documents, was called the Di nationality in the history books after the Han Dynasty. The Di people are an ancient and mysterious nation group in the big family of the Chinese nation. The conservation and growth of the Di nationality began in the Eastern Han, Western Han, Wei, Jin and Southern and Northern Dynasties, and Longnan of Gansu was its main settlement and activity area. The Di people, known as brave and skillful, established "former Qin" and "Big Liang". The "Baima Di", living in today's Longnan City, successively established "Wudu State", "chi State", "Yinping State" and other local researcherities, which lasted for more than 380 years. At present, Baima people mainly live in the Baima River Basin of Tielou Township, Wenxian County, Longnan City, Gansu Province, and Pingwu County and Jiuzhaigou County, Sichuan Province, with a population of about 14,000. During the Qin and Han dynasties, the areas where the Baima people live in Wenxian County, Gansu Province, Pingwu, Jiuzhaigou and Songpan in Sichuan province are the areas where the Qiang people live."Since the northeast of Ranlong, the clan is also."Ranlong is an ancient tribe, distributed in today's Wenchuan and Maoxian counties in Sichuan province, and the northeast area of Ranlong, namely today's Songpan, Nanping

(Jiuzhaigou), Pingwu and Gansu Wenxian area.《 History of the Later Han Dynasty. Biography of South and Southwest》

The book "Kuo Di Zhi" compiled by Li Tai in the Tang Dynasty records that "Chengzhou and Wuzhou in Longyou are all Baimadi. The noble Yang family lives in Qiuchi Mountain in Chengzhou". Yan Shigu, a historian of the Tang Dynasty, said in the Notes on Di Dao in Longxi County in "Hanshu Geography": "Di, the name of the barbarian species. Di's residence is called Di Dao." "Book of Jin· Jiang Tong Zhuan" records: "Fufeng, Shiping, Jingzhao's Di came out and returned to Longyou. The lands of Yinping and Wudu each attached their own species, and opposed their old land." The book "Historical Records Nanyi Biography" written by Sima Qian records: "From the northeast of Ranlong, there are as many emperors as there are, and the white horse is the largest, and they are all of the same type." It can be seen from the above written records that the current area of Wen County in Longnan and southern Shaanxi is where the ancient Di people lived.

1.1.2 Music culture history of Baima Tibetan in Wenxian County. (1978s to 2008s Wenchuan earthquak, 2008s Wenchuan earthquak to date)

Wen County in the border area of Ganchuan is located in the southernmost part of Gansu Province, bordering Qingchuan County and Pingwu County in Sichuan Province in the southeast. Historically, the Baima people established Yinping State here. Wenxian ancient yu gong liang domain, in the summer, shang, zhou, qin period for the ancient di and qiang settlements, western Han gaozu liu bang had put "Yin ping road" here, The Three Kingdoms period, wei Yin ping county here, shu Han built seven years, ZhuGeLiang sent troops pacify wu, Yin ping two counties, liang state jurisdiction, after the jin dynasty "always fine chaos" here has been the di local separatist regime chief Yang Mao search occupied, history said hatred. During the Five Dynasties and Ten Kingdoms period, Wenxian County was Wenzhou, successively under the former Shu and the Later Shu. In the Song Dynasty, the reconstruction state was successively subordinate to the western Sichuan, Lizhou, Lizhou West and other roads, the Yuan Dynasty set up the Li shop Wenzhou Mongolian Han army marshal mansion, changed to the Desima Road. In the early Ming Dynasty, it was renamed Wen County. In the sixth year of Hongwu, it set up the

Royal Qianhu House under the Travel Capital Department of Shaanxi Province. Later, in the sixth year of Chenghua, it was changed to Wen County, subordinate to Jiaozhou. During the reign of Emperor Kangxi in the Qing Dynasty, it was subordinate to Gongchang Prefecture of the right government envoy of Shaanxi Province. Later, after Shaanxi Province and Gansu Province were separated, Wen County was officially assigned to Gansu Province. In Wenxian County, Gansu Province, the ancient place where the Di people live. Since the Han Dynasty. In the Tang Dynasty, the Tubo was absent, and different nation minorities were integrated. It is recorded in the Book of the Later Han Dynasty and the Biography of the Southwest Yi Dynasty that "Baima Di was opened in the sixth year of Emperor Wudi and was divided into the west of Guanghan, which was regarded as Wudu". It is recorded in the History of the Di that, The Di, a seed of the Western Yi, is called the Baima. Sichuan "Pingwu County Annals" reads: "Baima Tibetan, not Tibetan, but the Di nationality".（Wenxian Annals，2010）

"Wenxian Annals" records: "Baima valley in the southwest of the county 50 miles, the ancient Baima."Before the Tang Dynasty, the nation structure of the Sichuan-Gansu border was relatively certain, which is the settlement area of the family people. As early as in the Western Zhou Dynasty, the Di people lived in today's Gansu and Sichuan provinces. Moreover, the Di people had a large population and a huge force, reaching the conservation of the Di people in the Two Jin Dynasty. Later, it gradually declined and withdrew from the stage of history. Therefore, there are few records about the Di nationality and the Baima people in the later historical documents. The name of "Baima Tibetan" was appointed by the Chinese government in the 1950s, and it was called "Baima Tibetan".（Wenxian Annals，2010）

1.1.2.1 Reform and opening up: 1978—Wenchuan earthquake, history of Tibetan music culture in Baima

The Baima Tibetans mainly live in Wen County in Gansu Province and Pingwu County in Mianyang City in Sichuan Province. Its Chinese county has the largest population of Baima Tibetans. For the research of Baima folk music, the earliest was in 1975, Mianyang Cultural Director Yang Yusheng collected and sorted out Baima music, and published "Collection of Folk Songs in Mianyang Area" and "Discussion on Baima Tibetan Folk Songs in Pingwu County" (Yang Yusheng, 1983),

which is the earliest theoretical study of Baima music, which includes 62 local folk songs, leaving valuable information for the study of Baima music. With the conservation of reform and opening up, more and more researchers have begun to pay attention to the study of Bai ma music, such as Xiao Changwei's paper "Pingwu Bai ma Tibetan People's Music Investigation" on the classification of Bai ma songs, labor songs, wine songs, etc., and the analysis of circle dance, Cao Gai dance, twelve phase dances, etc. In 1987, Yang Mingjian's paper "Bai ma Wonderful Songs Attract Attention: A Preliminary Study of Bai ma Folk Songs in Gansu". It mainly records the original musical form of Baima folk songs, and the content of the songs indirectly reflects the real-life portrayal of the Baima people after the reform and opening up. (Deng Chuan and Tian Binhua, 2011)

The study of Hakuba music culture has made a qualitative leap throughout the 20th century, and until 2008, the rituals, music and transmissionof the Hakuba people have also attracted much attention.

1.1.2.2 Wenchuan earthquake - to Now

The 2008 Wenchuan earthquake had a certain impact on the culture of the Baima people, and the cultural transmission and transmissionors were unfortunately killed. Scholars have expanded the scope of research on Baima music, such as the concern about the transmission and conservation of Baima music culture, and the original ritual records of the Baima people described in 2008 "Baima sacrificial dance "Cao Gai" dance", and Song Xiping's 2010 paper "Baima people's folk song "Hua Er Qiao", which truly reflects the political, economic and cultural history of this region in the late Qing and early Min, and reflects the living conditions of the Baima people at that time and the influence of the integration and influence of other nation groups.

Gansu Baima Tibetan is a tribe with a long history, they have their own tribal language and unique music culture. Because of the remote areas, so the transportation, economy and so on are not developed, convenient. The music culture of a nation is gradually forgotten by people, so the music culture is in urgent need of better Conservationand transmission. China is known as the country of civilization and etiquette in the world, and culture is the biggest feature. Today's social music culture is prevalent, so it is necessary to better conservation and conservation the

music culture Handed down by our ancestors, so that it can better conservation, develop and grow. The Baima Tibetan music culture in Gansu province comes from the mountainous area of Wen County. Living in the mountains for a long time and far away from the city, its conservation is slow, and it retains a relatively complete musical transmission. Baima Tibetan, also known as "Baima", living in the mountains, perennial hunting, field work, every holiday to the guests are used to use their unique singing way to express their enthusiasm for the guest, music culture is an essential part of Baima life, reveals the Baima history and life conditions, from generation to generation. The history of music culture is not only in Wenxian, Gansu province, but also in Pingwu, Sichuan province.

1.1.3 Nation taboos of the Baima Tibetan people

The Baima people most believe in the god is the mountain god, they think that all the natural disasters, natural disasters, death, illness and death and happiness are related to the god of the Baima mountain, so in the festival activities of the Baima people, the most solemn religious ceremony is to worship the mountain god. Baima people believe in the mountain god with the most aura and famous is the total mountain god "Baima Master", called it: "Yessamon”. “Namon" means "black god” “means" black god from the east ". （Zhong fei Yan,2008)

The Baima Tibetan people have many unique nation taboos in Wenxian County, Gansu Province, such as withdrawing from the front of the cabinet when they face the cabinet of the gods. They should not walk sideways before the cabinet honoring the ancestors and the memorial tablets of the gods. The Baima people believe in the god of fire and the god of kitchen, so all the whole people and the owner of the family or the guests from afar cannot cross and lift from the fire pond and iron tripod of the Baima people, and they must detour when passing by. Women in the Shanzhai cannot casually walk around the mountain temple or the earth master temple, the sacrificial ceremony women cannot casually, the wedding ceremony to meet the bride and send dowry to the sky or fire the Baima people homemade three eyes, Baima weddings and funerals and during the major activities during the festival will be used. When dancing the "Chi brother day" mask dance, foreigners cannot participate in the performance, and the people who are recruited are not allowed.

1.2 History of the Qiang Nationality

1.2.1 Introduction of the Qiang nationality

As is known to all, the Qiang nationality is one of the oldest nomadic peoples in the history of China. Its origin can even be traced back to the Shang and Zhou dynasties, which has an important influence and significance on the historical conservation of our country. Since the 1950s, some archaeological experts in China have discovered the Neolithic cultural sites in the upper reaches of the Minjiang River and along the ZaguBrain River. These things represent the conservation history of the Qiang people, and the Qiang people still exist today. According to China's 2021 China Statistical Yearbook, there are still more than 300,000 Qiang people in China. From the Shang and Zhou dynasties to the present day, the Qiang nationality has lasted for thousands of years. It is no exaggeration to say that it has witnessed the opening of each era and the decline of each era.

The ancient Qiang nation group is one of the oldest core nation groups in China. Around the late Paleolithic Age, they lived in the upper, middle and middle reaches of the Yellow River plain and the Weihe River basin. One of them moved westward around 6,000 years ago and entered the Ganqing area. Some of them gradually abandoned their primitive farming life and began a new mode of animal husbandry production with sheep raising as the main feature. At this point, as the "Xirong shepherd" Qiang people officially on the stage of history. In the 21st century BC, Da Yu, who was "prosperous in the West Qiang" and had rich experience in water control, entered the Central Plains with some Qiang people, and, with the assistance of the "four mountains", cured the flood and established the Xia Dynasty. Some of the Jiang nobles, who were closely related to the Qiang people, were "assigned to Hou Bo" as shen, Lu, Qi and Xu for their meritorious service in assisting Yu. At the end of summer and early Shang Dynasty, with the intensification of intermittent drought, some Qiang people in northwest China continuously migrated to the east, forming the northern Qiang and Ma Qiang tribes, and having sharp conflicts with the mercHants who invaded the eastern part of Guanzhong. During the Spring and Autumn Period and the Warring States Period, there was a new period of drought in China, so ZhuRong, including the Qiang people, entered the Central Plains one after another. In the Han Dynasty, when the government fought against the Qiang

people, it forced the defeated Qiang people to move to Neijun, and as a result, the Wei and Jin Dynasties lived in the western Wei and Jin Dynasties. In the Tang Dynasty, forced by the Tubo kingdom, some Dangxiang and other Qiang tribes migrated to Shaanxi, Gansu, Ningxia, Inner Mongolia and Shanxi provinces. From the Qin and Han dynasties to the Song and Yuan dynasties, these Qiang people have been integrated into the Han cultural circle. According to the Biography of the Western Qiang and the Book of the Qin Dynasty, from the Duke of Qin to the early Western Han Dynasty, the Qiang people migrated to the west, to the southwest several times. After Emperor Wudi of the Han Dynasty "opened the river, listed four counties and passed Yumen", Wang Mang established Xihai County in the Qinghai Lake area. Since then, the Western Han government cut the Qiang people into several isolated units by force. HuangShui, China's river, minjiang river basin and its east area in the roughly under the direct rule of the central government, south of qilian mountains, west of Qinghai lake, the qiang tribes are cut off in hexi four county west, and long, Jincheng, wu, guangHan, shu county west of the Qinghai-tibet plateau region, distributed in the Xinjiang region of the "di qiang" is dunhuang, Jiuquan county firmly sealed in Yang, yumen guan west, and into the yan area qiang also trapped in the badain jaran desert and the south of zhang ye, Jiuquan two counties. These Qiang tribes, which were cut into independent units by force or physical geography, have since embarked on different conservation paths and gradually integrated into or evolved into other nation groups. (Major General Geng, 2010)

According to historical records, the Qiang people originated from the ancient Qiang. Strictly speaking, the Qiang is not a nation, but a general name of many nomadic tribes in northwest China, roughly the nomadic people living in Gansu and Qinghai provinces. In ancient times, China had a noble "eight surnames", and "Jiang" is one of the eight surnames. It is reported that the blood origin of Qiang comes from ginger, which has been living in the Yellow River, Huangshui, Tao River and other basins. In the Book of Songs, Ode to Shang says, "In the past, there was Cheng Tang from the Di Qiang, never dare not to enjoy...", which means that there was an economic and cultural exchange between the Qiang people and the Shang Dynasty, and some oracle bones also recorded the diplomacy of the two sides. The Qiang people were very active during the reign of the Zhou Dynasty.

The Biography of the Book of the Later Han Dynasty is recorded as follows: "The subsequent descendants are their own species, any follow, or for the cattle species, the government office of Yue Qiang is also...". The climax of the struggle between the Qiang nationality and Qin was roughly in the period of Duke Xiao of Qin and King Huiwen of Qin, and it was an important force for the unity of the states in the Central Plains. It is recorded in the Book of the Later Han Dynasty, Biography of Nanman and Southwest Yi: "The mountains have six Yi, seven Qiang and nine Di, each of which has tribes". The Qiang people who did not integrate into the Central Plains during this period were still in the stage of clan tribe. The famous "Five random Hua" in history, among which the Qiang nationality is one of the "five Hu". During the Southern and Northern Dynasties, the Qiang people were in a quiet state until the new peak of conservation in the Sui and Tang dynasties. There are such records in some ancient Chinese historical books, such as the Book of the Later Han Dynasty and the New Book of the Tang Dynasty: "Tubo belongs to the West Qiang, and there are 50 kinds of Gaibai, scattered, Huangshui, Jiang and Minjian..." It can be seen that the Tubo can be regarded as the regime established by the Xiqiang people. During the Ming and Qing Dynasties, the nation distribution pattern of the Qiang people was basically formed. Up to now, most of the Qiang people live in high mountains or middle mountains. It is this form of life that continues their nation groups and become one of the 56 nation groups.

1.2.2 History of Qiang Music Culture in Beichuan Qiang Autonomous County. (1978s to 2008s Wenchuan earthquak, 2008s Wenchuan earthquak to date)

The Qiang people in my country are mainly distributed in Beichuan Qiang Autonomous County of Sichuan Province, Maowen County, Wenchuan County, Li County and Songpan County of Aba Tibetan and Qiang Autonomous Prefecture. Beichuan is a Qiang-inhabited area and the only Qiang Autonomous County in the country. The county has a population of 160,000, of which 59.6% are Qiang, accounting for one-third of the total Qiang population in the country. Beichuan is also the birthplace of Dayu, an outstanding leader of the Qiang nationality and a hero of water control, and many historical relics are still well preserved. The Qiang nationality is the only ancient nation recorded in oracle bone inscriptions and has a long history. During the Neolithic Age, they lived a nomadic life in a primitive clan

society in the northwest. More than 3,000 years ago, the ancient Qiang people gradually migrated from Gansu and Qinghai to the southeast.) and the local aborigines merged, lived and multiplied, and gradually formed today's Beichuan. The long history and long-term closed living environment have enabled the Qiang people to preserve their traditional culture and many distinctive customs and habits. Antique Qiang architecture, colorful Qiang costumes, singing and dancing Qiang men and women, unique Qiang customs, and mysterious belief worship constitute a magnificent picture of folk customs. (Sichuan Province Beichuan County Federation of Literary and Art Circles, 2021)

The Qiang nationality has a long history, which can be traced back to the ancient Qiang people more than 3,000 years ago. A branch of the Qiang people moved from Gansu and Qinghai to live and multiply in the upper reaches of the Minjiang River around the Spring and Autumn Period and the Warring States Period. They merged with the local residents and gradually formed the Qiang people today. The relationship between the Qiang people and the central dynasty has a long history. Except for the establishment of WensHan County in the upper reaches of the Minjiang River in the Han Dynasty, Jimi Prefecture was established from the Sui Dynasty to the Song Dynasty. In the Yuan and Ming Dynasties, the chieftain system was implemented, and local officials were appointed to govern the localities. In the Qing Dynasty, the "reform of the land and return to the locals" was implemented, and the chieftain regime was replaced by the local officials. At the end of the 19th century, British and French imperialist forces invaded the Qiang area, colluded with bureaucrats, warlords, and landlords, and cruelly oppressed and exploited the Qiang people. (Wenzhou nation and Religious Office, 2014)

1.2.2.1 Reform and opening up, 1978-Wenchuan earthquake, Qiang music culture history in 2008

The Qiang people are mainly distributed in Aba Tibetan and Qiang Autonomous Prefecture in Sichuan Province, Beichuan County of Mianyang City, Wenchuan County, etc., and earlier, a small number of people lived in the border area of Sichuan Province, Gansu Longnan Dongchang County and other places, Gansu Dongchang County is the earliest ancient Qiang nation settlement. Today's Qiang nation group is the preserved branch of the ancient Qiang nation group, the Qiang

nation group has a long history and culture in the history of our country, because the Qiang nation group only has its own language but does not have its own national script, so in the historical conservation, the national culture can only be passed on through oral transmission, before the reform and opening up in 1978, the study of Qiang music has almost no written records, in a state of no interest, almost no ethnomusicology scholars go to Sichuan Qiang areas to do wind collection work. There are 17 dissertations related to the Qiang people during this period and only one dissertation describing Qiang music, and in 1978 Yu Jian published "Horn Flowers Dedicated", which is the first Qiang dance music work, describing the vibrant Qiang village in August, and the harvest scene can be seen everywhere. For the first time, the dissertation recorded the lyrics and melody of music in the form of text, briefly introduced Qiang music, and Qiang music appeared in public journals for the first time, letting people know about this nation group, and researchers began to pay attention to the geographical area of Qiang music culture. (Xiao Xiao, 2016)

With the continuous conservation of reform and conservation, the number of scholars studying the Qiang nation group has increased. The study of Qiang music culture, such as monophonic songs, multi-voice songs, instrumental music and magic instruments, gradually appeared in the public eye. Representative dissertations include: "Qiang Folk Songs" published by Yan Yuliang in "Chinese Music" in 1985, "Qiang Sacrifice Songs" published by Xiao Changwei in "Chinese Music" in 1988, "Types of Qiang Multi-voice Folk Songs and Their Musical Characteristics" published by Fan Zuyin in "Chinese Musicology" in 1992, and there is also instrumental music such as "Yang pi gu Drum Panling" published by Huang Yinshan's "Music Exploration" in 1985. The research methods are also more specific. Before the Wenchuan earthquake in 2008 in the 21st century, many excellent works appeared, such as "Selected Qiang Folk Songs", "Chinese Folk Songs Collection: Sichuan Volume", "Chinese Qiang Folk Song Research One Sheet Music Collection", "Chinese Qiang Folk Song Research on Second Voice" and so on. (Liu Fen, 2012)

1.2.2.2 Wenchuan earthquake, 2008 - present

With the preparation and preparation of the previous period, Sichuan Qiang music began to enter a prosperous stage at this stage. The researchers have also entered a multi-level and multi-perspective field, analyzing and exploring the musical

culture of the Qiang people from different disciplinary backgrounds. From only studying the ontology of music to studying the cultural connections behind music, this is a qualitative leap for researchers. The sudden Wenchuan earthquake in the Ganchuan region in 2008, because most of the Qiang live in the Ganchuan border area, was a major disaster for the Qiang and Baima Tibetans, destroying not only buildings, folk cultural transmission, and unfortunate transmissionors. Many researchers have begun to pay attention to the conservation of Qiang music, such as Wu Tingting's "Conservation and transmission Model of Qiang Music" published in Sichuan Opera in 2015. (Xiao Xiao, 2016)

The folk music of the Qiang nationality includes folk songs, folk songs and folk Musical Instruments. The music of the Qiang nationality can be attributed to folk music. Qiang folk song varieties and repertoire is rich, have in the mountains freely express folk songs ("oh all wood"), in all kinds of labor singing labor song ("straight cloth le hot wood"), the old man in the fire chanting narrative song, associated with folk activities of various customs ritual songs ("ancestral wood"), and the wizard in the original religious sacrifice activities of the wizard sacrifice song and dance song, etc. The single-vocal folk songs of the Qiang people are called "Naginana", which means "the song of our ancestors". The first four lines are always fixed, and the translation means " the song of the ancestors, we cannot but sing it, do not forget our ancestors."Then there came the other lyrics. When the Qiang people were engaged in various labor, such as fighting fields, cutting wheat, peeling corn, lifting stones and carrying wood, they were accompanied by corresponding songs. The customs and etiquette songs of the Qiang people include wedding songs, funeral songs, love songs, and wine songs. The musical songs and dances of the Qiang people include "Salang" (Guozhuang dance song), happy events and funeral ceremonies, etc. (Aba Prefecture Local Chronicles Compilation Committee, 1985)

1.2.3 Nation taboos of qiang nationality

Sacrifice taboo. The mountain sacrifice ceremony is the most solemn ceremony of the clan, also known as "Mountain God Association", "Tazi Hui" and "Mountain King Hui". During the sacrificial period, it is strictly forbidden to hunt in the mountains. Qiang summer is often dry, so praying for rain is another regular religious activity of the tribe. Before praying for rain, one must search the mountain,

that is, anyone is forbidden to cut wood, dig medicine or hunt. Unmarried women are not allowed to participate in the mountain search for rain activities. Search the mountain if found offenders, to condemn and beat up, until the bleeding is stopped. The people is not enough to please the god, otherwise no hope for rain.

Production avoids. Pigs in the home to the door to tie the bamboo strip, pregnant women do not pull, otherwise the fetus will die. If sows or large livestock litter, pregnant couples are banned from entering the birth shed within 3 days. Avoid maternal labor in the main room, must deliver to the lowest floor of the house. Maternal not a full moon cannot enter the kitchen, otherwise will be guilty in the kitchen god and home god and Bodhisattva; also avoid seeing strangers, afraid of strangers will bring ghosts.

Default period taboo. Avoid communicating with outsiders within 5 days of the funeral. A widow whose husband has just died must turn around the Bodhisattva and comb her hair before she can meet others.

2. Classification of music culture

2.1 Music and culture classification of the Baima Tibetan people

There are three types of music culture: (1）Ritual music culture: extensive and profound, derived from religious beliefs. They will perform in singing and dancing before sacrifice or worship. (2) Dance music culture: It belongs to a form of dance, with a strong collective nature, and both men, women and children will join in it, which also reflects their nation cohesion, including fire circle dance, torch welcome and so on. （3） The folk songs of Baima people are accompanied by all aspects of life, including labor songs, wine songs, wedding songs, love songs and other types, including solo, duet, lead singing, round singing, chorus, and characteristic singing while walking, kneeling singing, singing while running, etc. The unique music culture of Baima people is also an important part of the traditional music culture, which is irreplaceable and must be conservationed and conservationed. Since the traditional folk songs, dances and Musical Instruments of Baima people are almost related to their sacrificial ritual ceremony, wedding and funeral ceremony and dance music culture, this chapter will focus on introducing the ritual music culture (sacrificial

ceremony, marriage and funeral ceremony) and the ritual procedures of dance music culture.

2.1.1 Baima Tibetan ceremony and music culture

The Baima people have their own language without words. Religious belief worships the ancestors of the family god, mountain, stone, field, earth, tree god and water god. Believe in animism. Religious festivals are: February 2 sacrifice dragon god (cow god), March 3 sacrifice home god (god), May 5, June 6, sacrifice day mine god, July 15th sacrifice PanHu (Baima ancestor god, this day is also called the Baima general birth), August 15 sacrifice feng ye, pediatric ye (ghosts), September 9, September 15th sacrifice soil Lord empress (the soil goddess). The above calendar year to pray, teachers to beat the skin drum, kill white sheep sacrifice.

2.1.1.1 Ceremony of offering sacrifices to mountain gods--Mountain Worship Festival

It is said that in the time of the ancestors of the Baima Tibetans, a person suddenly fell ill, so he prayed to the holy mountain to get rid of the disease. Suddenly one day when he was praying, he was attacked by a monster. After avoiding the attack, he found that the disease he was suffering from get well. From then on, in the hearts of Baima people, it is believed that it is the blessing of the mountain god to be safe and healthy. Every year on the second day of the second month of the lunar calendar, the Mountain Worship Festival is the first grand festival of the year for the Baima people. On the day of the festival, men, women and children in Baima Village wear national costumes and Shaga hats unique to Baima people. The hats are made of wool felt with white feathers on the brim and fish dominoes on their heads. Gather together to sing and dance. During the ceremony of offering sacrifices to the mountain god, all the people form a circle hand in hand and perform sacrificial dances such as circle dance, Cao Gai dance, and Chi Ge day.Drive away evil spirits from the head and tail of the village, then go door to door to drive out ghosts, then go to the fields to drive out ghosts, and finally return to the middle of the village to thank the gods for sending them off, and pray for the mountain gods to bless the village with peace and good weather.

The procedure on the day of the Mountain Worship Ceremony:

At 9 o'clock in the morning, the sacrifice of worshiping the mountain and praying for the god of the mountain is held at the foot of the "Master White Horse". It is divided into three links: worshiping the mountain, entering the village, and fetching water. The ceremony was presided over by the most prestigious religious mage "Bai Mo" in the cottage. Bai Mo held a wooden stick that has been passed down for generations to pray for everyone, chant scriptures, and sprinkle grains, praying for the mountain god to bless the weather and the year. "The white horse amulet drawn by Bai Mo is presented to the guests, expressing the wish for safety and health." According to the introduction of the religious mage Cidanji, during the whole ceremony, wooden sticks carved with mysterious patterns and old Yang pi scrolls were all used. The "mascot" with a sense of age and transmission significance, "The Baima people regard nature as their god of protection. For thousands of years, Baima people have lived in harmony with nature. This ritual process has been passed down for thousands of years."（Yong Yang、Yuan yuan Dong, 2015)

2.1.1.2 Wedding ceremony

The Baima Tibetans in Wen County, Gansu have a unique wedding ceremony. Young people usually get married in the Baima Village. On the day of the wedding, men, women and children in the village will wear national costumes to attend the wedding. During the wedding, people sing and dance, making it lively extraordinary. In the past, the marriages of Baima people were generally arranged by their parents, they could not love freely, and they could not marry people of other nation groups. With the development of society and the change of people's ideology, Baima people have changed their previous view of love and pursued free love. Baima people practice monogamy, and they can fall in love freely within their own nation. Baima people are good at singing and dancing, and usually express their love for their sweetheart by singing. If the man and woman are satisfied with each other, they can entrust a matchmaker to go to the woman's house to talk about marriage.

The traditional marriage customs of the Baima Tibetan people have to go through four procedures

1) Matchmaker, if the Baima man is interested, inform his parents, please the matchmaker (male) to bring a pot of honey wine, at dusk to the woman's

home. After the woman's parents asked her daughter's consent, drinking agreed, instead asked the matchmaker to bring the wine back.

2) After the woman's family agreed, after a period of time, the man's family chose a lucky day, by an elder in the man as the matchmaker, the man's uncle and the party three people carry two POTS of wine, a pig head again to the woman's family business marriage, both sides decided to drink the wine time, the agreed time cannot be easily changed.”Know the wine" is a public cocktail party, drink to know the wine means that both sides agree to this marriage, and can be open, let everyone know. Then the young man wants to kowtow to the woman's ancestral brand, and then according to the size of the generation, kowtow to the woman's parents and relatives, identify relatives, and make this marriage.

3) For the marriage, the man's family will ask the village of " Ben Bo; (Master Benjiao) to occupy the day and inform the woman's family. To the scheduled time, the young man and the closest three elders a group of four people with pork, green wine, clothes, white mask and other betrothal gifts carried on the horse generation, to the woman's home, and the woman's adoptive mother, relatives to discuss marriage, and please "this wave" to set the wedding date. On the way, the four people received a warm and special reception from the village and the villagers. People, regardless of men and women, old and young, hide in the four people to sprinkle firewood ash, at the same time, but also from time to time silent language "grow old, live a whole life". The scene is warm and grand, four people go through difficulties, rushed out of the siege, square to the woman's home.

4) Wedding

Weddings are held in the twelfth lunar month and the middle of the first lunar month before the start of the slack season. Most last three days and three nights, the first day must be the 22nd day of the lunar calendar, meaning double happiness.

On the first day, the man chooses a man and a woman to pick up the bride at the woman's home. The person who picks up the bride must be married and has children, and the woman selects 12 to 15 "new guests" to escort the bride. When the bride enters the entrance of the village, she will fire three earth cannons, and the groom's closest relatives will welcome the bride and new guests into the home. In the

evening, the singers in the village gathered in the courtyard, closed all the new guests (except the bride) to the hall, and put chili sticks, tobacco smoke in the new guests, inside and outside the house.

The next night, the bride and groom cross-legged, in the face of god rabbit, back to the door, by the singer’s chorus for their blessing, singer in a high prestige man right Hand " king kong pout (usually a Handle with a head, arm, the lower is three prism sword weapons, is benzene worship god) while singing in the two new head around, meaning blessing head, drive disaster.

On the morning of the third day, a mating ceremony is held, a new couple kowtow to the ancestral tablet, and then turn to the new guest, the matchmaker kowtow, the groom's parents sit on the threshold toward the house, meaning to keep money. The woman's relatives in the escort of the man's relatives, until sent out of the village, the wedding is over.

2.1.1.3 Funeral ceremony

The Baima people have three types of burial: burial, water burial, and cremation, and they have fixed cemeteries according to clans. There are different funeral rites throughout the year.

1) Burial, Baima people have burial and pit burial, there are "bent limb burial" and "straight limb burial", two kinds of burial methods, generally "bent limb burial" is used more, after death, the head is bent to the knee Rope binds the knees.

2) Cremation. Since the Baima people live in the mountains at high altitudes and the climate is cold, especially in winter, cremation is often used. The old man asked his family to determine the burial method before he died. Every village of the Baima Tibetan people has a special place for cremation. After a person dies, the family members of the deceased will tie the body into a bent limb shape, carry it to the cemetery, and burn it.

3) Water burial, mainly for the burial of some babies who have died in infancy. Babies under the age of one year will be put into a basket and thrown into the river after death. They think it is unlucky that the soul of the baby cannot enter the family's tomb in the cottage. So choose water burial to float away with the water. This kind of burial has the meaning of abandoning disasters, and it also means hoping to bring peace to the village.

The music used in Baima Tibetan funeral ceremonies is relatively simple, and the singer is "Bai Mo" or "Taoist". The tune belongs to an ancient sacrificial tune, and the rhythm is free and unrestricted. Wait, like chanting sutras. Funeral songs can be divided into four types: "funeral songs", "prayer songs", "sacrifice songs" and "spiritual songs".

2.1.2 Baima Tibetan Dance Music Culture

2.1.2.1 Ritual process of Chi Ge Zhou dance

The most solemn festival of Baima people is the dance "Chi Ge Zhou" in the first month of every year, which is an activity of commemorating the ancestors and offering sacrifices to the mountain god. Chi Ge Zhou " is an ancient group sacrifice dance with original style that is still preserved in the life of Baima people. It is mainly spread in twelve natural villages, including Maigong Mountain, Caohe Dam and Zhaike Bridge, in Tiilou Township, Wenxian County, Longnan."Chi Ge" means the mountain god, and "day" is the dance. It is a traditional folk cultural activity formed in the long-term farming life and hunting activities of the Baima Tibetan people, with singing and dancing and sacrificial activities, with the cultural connotations of history, religion, folk custom, art and other cultural connotations. Chi Ge Zhou " has a fixed form of performance, the whole performance to dance throughout. According to the roles and division of labor, it is divided into three parts: male face dance, female face dance, know ma dance, four people dressed as the mountain god, also called "Chi brother", legend is the four sons of the Baima ancestor Dama; two people dressed as Bodhisattva, also called "Chi m"; four "Chi brother" people wearing fangs, inserted with brocade feather carved mountain god mask, wearing a string of Yang pi gu dance, bronze bell, foot boots, left Hand sword, the right Hand with the ox tail brush dust, the image is terror, the dance is strong and rough. The two bodhisattvas "Chim", wearing carved bodhisattva masks, kind eyebrows, dignified and beautiful, wearing a long skirt, holding a flower towel, closely following "Brother" Chi ", dancing light and elegant. “Zhima" face with pot ink, wearing rags, random around singing crazy dancing, witty and funny performance, quite like a stage clown.

"Autumn day" is a Baima people in the middle of the "pool elder brother day" performance of a scene in tandem, two pool elder brother Hands with ox

tail brush, show in and back, shoulder, double arm in arm, Hands shoulder, back to back in, side by side, cuddle, toe to toe, knee to knee, Hands pushing, mutual elbow, and so on. The rhythm of the whole performance is bright, the action is solid and powerful, the atmosphere is tense and warm, reflecting the strong and powerful pool brother.

"Chi Ge Zhou" danced from house to house, aiming to drive away bad luck and pray for peace and happiness. On the 13th day of the first lunar month, it began to sing from east to west to village and village from house to house. At the end of the 16th, the whole village gathered in the spacious courtyard to drink hundreds of wines, eat 100 meat and eat 100 steamed buns, which is the reunion dinner of the whole village people. Men and women same generation, men and grandchildren between each other to the face of the pot bottom ink, play impermanence, lively, past guests are no exception.

The state-level intangible cultural transmission "pool elder brother day" is still remains in the Baima people life of an ancient group with original style of sacrificial dance, charming is also the most famous Tibetan mask dance, white mask dance with rich ancient di transmission, in the Baima river basin ancient magical land depicts colorful national folk picture scroll."Chi Ge Zhou" is the transliteration of Gansu Baima Tibetan, in the Baima language, "pool elder brother" means mountain god, "day" namely dance, spread in Longnan wen county iron Tibetan township MaiGong mountain, gong mountain, old village, case plate, strength, iron village, pillow dam, grass dam, village, bridge, Yang mountain, dam, fort village, 12 natural village. The day is also called the mask dance, which is usually performed by nine people. All are men, its four people play the mountain god, called Chi Ge, two people play the bodhisattva called Chi mother, two people play the husband and wife called Chi Ma, and one more play as a monkey baby, called Chi Ma Yan pendulum."Chi Ge" wearing a mask, turned through a fur coat, carrying a bronze bell, foot pedal bull leather boots, the left Hand holding a sword, the right Hand hold the bull tail brush, the image is fierce, the dance steps are vigorous and rough."Chi mother" wearing a carved bodhisattva mask, kind eyebrows, beautiful master, wearing a long skirt, holding a flower towel, following "Chi Ge", dancing light dance. The couple "Chi Ma", her

husband in a linen shirt, a straw hat, and his wife in a Baima. Monkey baby face with pot ink, wearing a rotten shirt, random dancing and singing, like a stage clown.

Form of performance:

On the 13th day of the first lunar month, the whole village, men and women, dressed in festive costumes, gathered in the performance venue to watch the "Chi Ge Zhou" performance. First of all, the gunner fired three "three-eye guns" to the air (a kind of earth cannon made by the Baima Tibetan himself, which is filled with gunpowder, and the sound is loud and can ring three consecutive times.), Said that the annual "pool elder brother day" activities officially began, and then the "splash, click" a percussion sound suddenly sounded. A nine-member "Chi Ge Zhou" dance team, jump out from the designated place, "Chi Ge" and "Chi m" according to the fixed dance steps performance. Villagers dressed in festive costumes sing and dance behind the dance procession. The dance procession began at the top of the stockade, going from east to west, from top to bottom, dancing from house to house, just like paying New Year greetings to each family. Every to a family, the host took out the best wine and meat to treat "pool brother". And by the old man led the family, the chorus, to "pool brother" toast. When the dance team left, the host family will give them a liter of the stick wine meal, by the first packed in a wooden bucket, and also send a big steamed bun, a drop of meat, by the "monkey baby" collection. These things will be left for the whole village on the 17th day of the first lunar month.

"Chi brother" action: the left Hand holds the sword, the sword and shoulder high, the right Hand holds the dust, up and down. Foot action is three steps and a kick, kick three times, turn and bow in the opposite direction, and drive the body to slide, feet left the ground jump. The movements are solemn and sacred, and the Hands and feet are very coordinated.

"Pool mother" action: left and right Hands do not take props, with the drum point Hands toward the first left top high-five, and then on the waist to make a sliding action. After hitting the top left three times, continue to hit the top right, step the foot first left and right, and move synchronously. The dance is beautiful, the movement has feminine characteristics.

Chi Ma action: two people dress up for husband and wife, but both play roles for men, each holding a cow tail hair production of dust, waving at will. The "Chi

Ma" dancing steps are not fixed, and the dance movements are impromptu compilation, with a strong randomness, which mainly play a funny role in the crowd.

2.1.2.2 Ritual process of Huo Quan dance

In addition to the original and primitive mask dance, the Baima dance also has the enthusiastic fire circle dance. Fire circle dance, also known as "round yuan dance", the Baima language is called "stay boat", is a favorite kind of Baima people for their own entertainment from the collective dance."Yellow hair and white head all drunk dance", "Hand in Hand to complete the journey", is the most vivid description of the fire circle dance in the past literati.

About the origin of the fire circle dance, the Baima people is so said, according to legend that long ago, the ancestors of the Baima people in the officers and soldiers killed in the twelfth month, forced on the road of migration, after the officers and soldiers trapped in the mountains, the Baima people stick to seven days and seven nights. On the eighth day, the eighth day of the twelfth lunar month, the tired Baima man rested on the mountains and lit a roaring bonfire to drive away the cold winter night and gradually fell asleep. In the middle of the night, the officers and men attacked, at a critical moment, a white rooster flapping its wings, woke up the dream of the Baima people, escaped this disaster. In order to commemorate the eighth day of the twelfth lunar month to get rid of the great disaster, the Baima people will set this day as the beginning of the fire circle dance day, became the traditional anniversary of the Baima people.

On the eighth day of the 12th month of the Chinese lunar calendar, the Torch Festival jumps up. Early in the morning, the whole village boys have to go up to the mountain to gather firewood, the firewood bundle back to the village after the village placed in the big field side, for the villagers to dance the circle of fire on the big field. The Torch Festival lasts from the eighth day of the twelfth lunar month to the 17th day of the first lunar month. Every day after dinner, young men and girls beat drums and sang from door to door to gather firewood. Every place, the master enthusiastically gave the wood to the boy and the girl, no limit. The firewood pile in the field, lit a bonfire, the village men and women dance the circle of fire dance, singing wine songs. Dance regardless of men, women, old and young, everyone Hand in Hand, side by side, connected into a big circle, around the fire song and dance. The

steps are concise and lively, dancing while singing, male singing female, female singing male, men and women open voice, singing in unison: " lit a bonfire, pull the circle. "Fire circle dance is the most common dance for Baima people to relax and celebrate the festival. With a unique form of two very different natural objects, " fire "and" dance " are perfectly combined together. Baima people from generation to generation, the bonfire is not extinguished, singing and dancing constantly, conservationing the unique and strange Baima style, creating a brilliant folk culture.

Huo Quan Wu Baima Tibetan "Fire Circle Dance" is an ancient recreational dance, with a certain religious color, the Baima people also called this dance as "to welcome the torch dance", the Baima language called it "ao clothes bar", belongs to the Baima people during the festival with religious nature, and with blessing carnival entertainment dance. It has the same important status and value as the "Chi Ge Zhou". The historical origin of "Circle of Fire Dance" is related to the religious ceremony of the Baima people. It was first used to meet the god of fire, drive away pests and wild boars, and then it gradually became a recreational activity combined with "Chige day". In the process of dancing "Chi Ge Zhou", Baima people will sing and dance " in the shanzhai field, and this kind of dance has an inevitable connection with fire. The fifteenth day of the first lunar month to light the torch to meet the grain god, is the reason for the Baima people to worship the fire, they hope that the grain god can bless the harvest of the shanzhai, drive away pests and beasts to make the shanzhai grain harvest this is related to the natural worship of the Baima people. The evolution of "fire circle dance" into today's pure entertainment dance is directly related to the change of this national traditional culture.（Zhong fei Yan,2008)

The performance of the Baima Tibetan "Fire Circle Dance" in Wenxian County, in the border area of Ganchuan, has no difficulty, and pays attention to the coordination and unity of the neat formation and the dance steps. The basic formation is round, two circles connected side by side, sometimes two circles with a small inner lasso (ring formation).

Single circular formation: the patriarch and the villagers stand in a big circle. On the ground of the big circle is a pile of wood, and the villagers dance Hand in Hand counterclockwise, and the number of participants is uncertain.

Double circular formation: the patriarch and the villagers hold Hands and are listed as two large circles. On the ground where the two large circles connect side by side, the wood piles up into a fire as a fire shared by two circles. The villagers participating in the circle dance Hand in Hand counterclockwise, and the number of participants is uncertain.

"Fire circle dance" is a kind of self-entertaining nation minority collective song and dance, singing and dancing without dividing men, women, old and young

Home together Hand in Hand, side by side in one direction of the movement, is often a combination of singing and dancing, the dancing step is relatively simple,

We circled with the circle, walk three steps to kick a leg, change some dance movements in the middle, there are half squat

And a trot of the dance moves. Singing a song is the form of male and female duet, and after we sing a paragraph of lyrics

It started turned counterclockwise. The whole dance is slow, only at the end

At that times, the rhythm is more cheerful, and the steps are more vigorous. The dancing steps are mainly walking and sliding, and the upper body is performed

The rhythm of the song and the pace of the foot do slightly undulate, as the song is different with a half squat movement

Do, to the end slowly into feet off the ground. The whole dance is magnificent, dance

The basic movements are relatively simple and easy to learn, which is similar to the Tibetan Guozhuang dance.

2.2 Classification of Qiang music culture

The Qiang people are a nation capable of singing and dancing, and their music culture accompanies all aspects of the Qiang people's life. For example, sacred sacrificial activities, wedding and funeral ceremonies and daily life are inseparable from dance and music, covering the music culture of the Qiang people.（1） Ritual, music culture: derived from religious beliefs and can be used in sacrifices, weddings

and funerals. （2） Dance music culture: it reflects the sacrificial Yang Pi Gu inspiration, self-entertainingSalangWu and ceremonial velvet. Collective strong,have Yang Pi Gu inspiration, Sa langWu, yao coarse cloth, Ksigela, Ba velvet and hari. (3) Folk songs: they are derived from the life of the Qiang people, with various forms and rich themes, including labor songs, wine songs, marriage songs, love songs and other types. The Qiang people have a long history and have formed a unique music and cultural tradition, which is worthy of further spread.

2.2.1 Qiang Ritual Music Culture

2.2.1.1 The ceremony of offering sacrifices to the mountain god The Guai Ru Festival

Guai Ru translated from the Qiang pronunciation, is also the mountain festival (tahui, etc.), it is a festival with sacrificial nature, is a festival for all Qiang people to offer sacrifices to many gods, in order to seek good weather and grain harvest grain. Because of the differences in regions and agricultural solar terms, there are also some differences in the time and form of the festival in different regions."The specific time of the mountain festival will be held on one day in February, May, June and November of the lunar calendar. Each stockade will be held at least once a year, and some stockade will be held 2-3 times a year."According to the county PuXi township qiang introduction, qiang with the annual frequency held Guai Ru Festival, the specific time for the second lunar month, covered the PuXi township village: the first is PuXi village, the second is Hugh brook village, the third is river dam village, the fourth is color village, the fifth is the kui village, the village take turns as the organizers. Due to the huge disaster in 2008 Wenchuan earthquake, Heba village was seriously affected, the villagers have moved, now there are very few residents in Heba village, so Heba village has withdrawn from the Guai Ru Festival. The sacrificial day of the festival is the host of the local "interpretation ratio", the main sacrificial activities include chanting, mountain turning, interpretation of opera, song and dance performance. (Zhou Xiyin, Liu Zhirong 1993)

The Qiang people hold the annual Guai Ru Festival, the specific time is the second day of the second lunar calendar. It is basically held in villages, and occasionally in the united village. The specific matters are prepared by the head, funded by the masses and presided by the ratio. Shi Bi, who presided over the festival

ceremony, is the core figure in the Qiang nationality culture."It explains the meaning of 'interpretation ratio' in the Study of The Interpretation ratio Culture of the Qiang Nationality as 'punishing bad habits, promoting good deeds' and 'upholding justice', which is also called 'Xu' and 'Duan Gong'."In the whole Qiang nation belief," Shi Bi " belongs to the central figure, and is the bridge for the communication between the Qiang people and the gods. Therefore, Shi Bi has always been the host of the Guai Ru Festival. (Chen Xinglong, 2007)

The process of the Guai Ru Festival has four links: welcoming guests in front of the village, chanting sutras and sacrifice, turning mountains for blessing, and singing and dancing.

(1) Welcome guests in front of the village

On the morning of the festival, the host interpretation ratio needs to bathe and change clothes (wearing a special vestry cap), beat theYangPiGudrum at the gate of the stockade, and called the men in the village to carry their aYangPiGudrum to beat together. At the same time, the interpretation ratio was mainly responsible for chanting sutras and headed toward the stone pagoda. Women in the village need to sing the welcome song at the gate of the village to welcome other villages, the Qiang people and tourists of the village, sing a toast and toast to the coming guests, only when the guests need to drink before entering the village.

(2) Reciting scriptures and offering sacrifices

The interpretation of different stockades gathered in the stone pagoda, beating theYangPiGudrum, dance, burn paper money and pine and cypress branches. Shi Bi recited "Muye Pearl and Dou Zhu" to express his gratitude to the gods and told the Qiang people about their ancestors' hard work and reproductive process. The suona team plays the traditional sacrificial song during the chanting. The serious and mysterious ritual ceremony opened the prelude, with the most pious attitude to meet the gods.

When Shi was chanting, other Qiang people stood on both sides of the stone pagoda on the left and shouted "Oh oh" and "yo yo" to welcome the arrival of the gods. Most of the young men and women in the village took part in the duet.

(3) Turn to the mountains and pray

After completing the general sacrifice above the stone pagoda, Shi Bi led all the villagers to beat theYangPiGudrum, lead the ox, carry the ram, and came to the field to pray for the gods. The cattle represent the past of winter, every family prepares for spring ploughing, and the ram represents the abundance of livestock this year. In the continuous drum sound of "dada, dada, dada, dada, dada, dada, dada", She Bi began to sing the history, culture and heroic deeds of the ancestors of the gods.

(4) Singing and dancing

After the end of the mountain, the Qiang people gathered in the square, and Shi Bi presided over the "Shi Opera", also called "scraping pu Day" in the Qiang language, and shi Bi played some roles respectively. These interpretation ratios deduce the representative of the evil respectively, let the evil be punished one by one, and punish the wicked in a deductive way. The performance mode of the opera is sensationalism, humorous, joking, and has a good interaction with the watching crowd, which also reflects the strong appeal, and constructs the Qiang people with the ethics and the moral concept of right and wrong, good and evil. (Wang FusHan, 2018)

After the festival worship than oral, worship blessing to avoid foreign people. After the sacrifice, the Qiang people in each village will kill sheep and cook meat, drink and sing in the village where the ceremony was held, thank the neighbors for their warm hospitality, and wish each other health and happiness. Before leaving, he should take the wine and tribute from the neighbor’s home to the public, representing the blessing to the home, so that the gods can bless their families. With the lit incense and paper money and sacrificial tribute, to sacrifice and kneel to the ancestors, I hope that the ancestors can bless the family harvest and prosperity, do not forget the kindness of the ancestors. After the completion of ancestor worship, the festival is officially end. Ancship worship and blessing to avoid foreign people. (Wang FusHan, 2018)

2.2.1.2 Wedding ceremony, music and culture

The unique geographical location of the Beichuan Qiang Autonomous County Prefecture in the border area of Gansu and Sichuan has formed a colorful nation culture, and the marriage custom culture of the Qiang nationality is the most representative in the Qiang nationality culture. The traditional Qiang wedding ceremony is complicated and grand. It is roughly divided into two stages: engagement

and marriage. Engagement generally has "open wine" “small order wine” “big order wine" 3 programs. Men prepare gifts please "red ye" (matchmaker) to the woman's home, women's uncle and other women agree to allow to marry. When the red ye came again, the two sides exchanged "geng shu", and each put geng shu under the shrine incense burner, within 7 days to break things, and then the two families together, speak financial ceremony, agreed on a auspicious day. At that time, the man to the woman's home to do "goore erbu", namely "open wine" (xu wine), unmarried son-in-law parents. A few months or years later, the two sides have reached the marriage age, the man held a banquet at the woman's home, sent the bride price officially determined the wedding date, Qiang language "set the Russian West" namely "small order wine" or "small gifts".

Then, the man to the woman's home to do a banquet to do "Longguerge", namely "big order wine", banquet the woman's family, each family also came to the banquet, engagement when the girl should not appear, need to hide in the boudoir or relatives and friends’ home. In the late Qing Dynasty, when the black Tiger area of Maoxian County was settled, the man had to send 200 money to entertain the woman's relatives and friends, and three years later, the man held a banquet to entertain the woman's relatives and friends. The rich should have twenty or thirty seats, and the man without money should gather ten to determine the wedding time at the banquet. Next, the man will kill a sheep, prepare silver nineteen two sent to the woman's home, do a banquet to treat the woman's relatives, called "send the day".

Wedding, there are "flower night", "banquet", "back door" three ceremonies. And before and after the wedding, two men and women together open a jar of wine said "cage".

"Flower night" in the first day of the banquet, divided into male flower night, female flower night. On this day, both men and women at home to treat relatives and friends, the guests give more clothes, embroidered shoes and jewelry and other gifts, during the dinner parents to the guests toast two tour."Female flower night" Qiang language called "Ju Hexi", namely "married female", men to the women's home "ceremony", the bride accepted the parents, relatives and friends Zanhua, to relatives and friends in turn kneel down, after the banquet. After the

banquet, seven-star lanterns are set up in front of the hall to drink wine, sing happy songs and dance until late at night.

"Is banquet" Qiang language called "Gurog", that is, marriage. Second morning, the woman shot three ring, the woman relatives and friends to help the bride put on red wedding clothes, embroidered shoes, modified by uncle with red silk, female singer on behalf of the parents sing cry married, the bride by brother back door and bridesmaid by the man's bride or sedan, by the woman "four relatives", bridesmaid, uncle cousin of farewell team firecrackers, suona, all the way to the men. Male relatives and friends in the mouth of the village cannon to greet the bride, here the male family to open the door to the woman money, get off the horse money, enter the door money and so on.

In the afternoon, the banquet began, the procession for the guests first seated, times for the male guests, the bride and groom to the guest’s toast. After the banquet, the whole village households "separate guests", Qiang language called "if Yu er", that is, to invite guests to stay far away, entertain dinner. That night, relatives and friends gathered together in the man's home, drinking wine, and the old man led the wine song, the man's parents point incense and worship god, said auspicious words to the new couple, the man's guests sang "praise the bride", the female guests sang "praise the groom", singing and dancing until late at night.

The return of a bride to her mother's home on the third day of the wedding. Three days after the marriage, the groom and his brothers back wine and meat, sent back to the bride's home. By the bride village girl for banquet "make" the groom: with 4 feet long oil bamboo chopsticks, on the groom's shoulder, big chopsticks back in a few potato as pendant, table on the bowl with several lights, lamp nest surface, one inch in diameter, inside oil and cotton wick, the groom need to use big chopsticks twist dish, the bowl with granular meat and dishes, it is difficult to twist, more difficult mouth, easy to burn chin. Such "tease" often makes the groom embarrassed, laugh and laughing, then, by the four girls caught the groom limbs began to sieve the chaff. After that, the newlyweds will play in the woman's home for ten days and half a month back to her husband's home. (2022, Aba in Zhizhong (according to the journal of Snowfield Literature and History))

2.2.1.3 Funeral ceremony and music culture

The Qiang people have their own funeral customs. The burial types include cremation, earth burial, stone burial, and water burial. Cremation is a traditional burial custom. Each family or early tribe had its own fire cemetery, surrounded by stones, and often a stele to record the surname and the date the cemetery was established. Cremation is still very popular. People over 60 years old die of normal diseases and believe that their lives will last forever. They should sing the funeral songs and hold a cremation. Others choose cremation according to the wishes of the elderly. Persons who die of violence or an infectious disease must be cremated. After the baby died, Mu's coffin was buried in a cave. Other dead babies were placed in coffins and floated into the river, which are called water burials.

The tomb is an ancient burial method of the Qiang people, as confirmed by the excavation of the sarcophagus tombs in the upper reaches of the Minjiang River since the Warring States period. Since the Qing Dynasty, burials have become more common. The family has their own cemetery. Wooden coffins in the Han Dynasty were very popular.

The funeral ceremony is specifically called a "a grand funeral". Mass funerals were first held by people who had made great contributions to the country and the family. From modern times, wealthy families hold "group funerals" which usually last three to nine days. The bi does legal work for several days before the last day of attendance. At that time, a prestigious "shi bi" wearing leather armor, holding a knife in his right Hand, carrying a gun on his left shoulder, with a cow tongue Hanging from the head, took the lead in singing and dancing. The lyrics are designed to celebrate the achievements of the ancestors. In the back were the eight "stone lions", wearing masks, with leather drums in their right Hand and bells in the back of the left Hand; then eight relatives, also masked, and beatingYangPiGudrums; behind the 100 men with knives in their right Hand and guns on their left shoulder, with colored banners. They formed a long line of snakes, singing and dancing. First, go to the fire cemetery and turn around three times. Spread a ribbon in the cemetery, dedicated to their ancestors, and then they go to Bazi to dance, turn in circles to dance, and sometimes play fighting roles.

Finally, all the big funeral participants also went to the fire pit for three rounds of mourning. The scale was usually as small as a few hundred or over a

thousand men, all carrying wine, grain, beef, sheep, pigs, and other meat as gifts, while the families of the deceased gave a banquet to them. The rituals cost costly and funerals are now often simplified. (2020, Chinese History)

2.2.2 Qiang dance music and music culture

2.2.2.1 Yang pi gu dance

According to literature records, " Yang pi gu dance" was originally a religious dance performed by the Qiang nationality when the "shi bi" was practiced, and later evolved into a folk dance."shi bi", also known as "Xu" or respectfully called "Abba xu", is a kind of religious teacher who is not divorced from agricultural production. He is not only the host of primitive religious activities, but also the disseminator of Qiang culture and art. Almost every Qiang village has one "shi ratio". Such as sacrifice mountain, restoration, calm, ghosts, ghost, disease treatment, filth, soul, disaster, and marriage, and the naming of new babies, the burial of the dead and excess and other activities, are inseparable from them. She is limited to men who can marry and get married."Sheep skin inspired" legend is the god abamu with a lot of sacrifice in various places with scriptures, because the journey tired, rest when he fell asleep, woke up, all of the scriptures are a goat eat into the belly, is in a hurry, the tree golden monkey said to him: " the sheep eat your scriptures, you kill the goats, with goat skin drum, do things, beat theYangPiGudrum, scriptures will blurt out."This method really worked, Abamuna to thank the golden monkey, in the practice of things, wearing the golden monkey leather hat. From then on, the people worship the monkey head master or practice on the " Yang pi gu dance”. (Tian Lu, He Qun, 2015)

The sacrificial activities are usually held in the forest of gods in each village, with dance, wearing a golden monkey leather hat with pheasant feathers and colored notes, holding copper rings, magic sticks and colorful flags. The dancers in the knees constantly trembling, holding aYangPiGudrum, continuous performance "drum around the head", "leg around rotation", "swing hip swing" and other "shang sheep step" (commonly known as "Yu step dance" or "lame dance"). Shi bi recites the scriptures, and the text is divided into "Shangtan Sutra", "Zhongtan Sutra" and "Xiatan Sutra". There are "Mubita makes heaven and earth" which reflects the origin of human beings, "Chi ji Gebu" which praises heroes, and the long narrative poem "Qiangge War" which reflects national migration. The rest of the dancers followed,

accompanying them with leather drums and ringing bells. The whole dance sound of drums and bells intersect, the action is agile, vigorous, intense, and the rhythm is lively, setting off a serious, tense and warm atmosphere.

The QiangYang Pi Gu Wu in the border area of Ganchuan is led by "Shibi", who is also a mage in the Qiang culture, followed by 6-8 drummers. TheYangPiGudance is a kind of sacrificial dance. Dispelling disasters and other activities, it reflects the respect and yearning for gods and ancestors. Both in the traditional sacrificial activities or in the daily performance, follow, there is no specific form, mostly according to the "interpretation than" impromptu performance change, appear repeated action to jump until the dancers and the audience home, hot sweating, happy mood to stop. In the ancient sacrificial activities, "interpretation ratio" with the magic instrument to develop different rhythms, accompanied by the body rhythm, sometimes slow and steady, sometimes light and rough; the atmosphere is serious and intense, bold, clever, agile, the dance formation with "round" mainly counterclockwise rotation. The combination of these factors reflects the unique and mysterious dance style characteristics ofYangPiGuinspiration.

Performance form:

As the saying goes, where there is music, there is dance, there must be music. Music and dance are interrelated and inseparable. But the difference is that it has no music to accompany it. The dance of "interpretation than" sometimes need to recite the scriptures, on the other Hand, "interpretation than" percussion method theYangPiGudrum formed the dance drum, so make theYangPiGuinspiration is only by "interpretation than" and the drummer beat the rhythm of the drum percussion form of artistic performance.

When dancing in Yang Pi gu wu, there is no song to accompany it, just a single beat of the drum and dancing the body. The first dance rhythm is usually used to connect the drums at the very beginning of the drum, and then when the rhythm of the drum changes. The second rhythm's beat is also used as a cheer at the beginning to kick off the beat, which is slow to distinguish it from the fast-paced drum beats that switch later. The first two rhythms are slow, and when the dance moves are coordinated, the legs are basically still, or just swing from side to side with the knees bent to match the upper body to dance to the rhythm of the drum, and hit the drum

surface from top to bottom with the drum. These two rhythms are generally used at the beginning and end of the ceremony, with slow progress to indicate the beginning of the encouragement or the slow end of the encouragement, and the slow drums and movements convey the worship of ancestors and gods.

The third rhythm is significantly faster than the first two rhythms, and is generally led by Shibi, who beats the drum to convert the slow rhythm and the fast climax, at which time the "Shibi" taps the drum surface to emit a brisk drum rhythm "Bangbang", the pace under the foot is slow, basically based on the action of translation, forward, and backward. It is also used to express that the sacrificial ritual is about to start or enter the quick part.

The fourth and fifth rhythms increase in speed, generally used for the climax of Yang Pi gu wu, compared to the first three, the sacrificial ceremony has reached the climax of the encouragement, at this time the intensity of the drumming and the body swinging with the rhythm of the drum gradually increases, from short, rapid and warm feeling. With the accelerated beat of the drum, the legs bend the knees and jump, hooking the calves to rotate with the upper body, creating a tense, enthusiastic atmosphere. The lower body is mainly swinging the hip joint, the movements are rough, agile, skillful, sometimes 360 degrees of rotation, showing the pursuit of bold and wild, such an encouraging rhythm type is mainly used to drive away demons and monsters in the sacrifice, by the symbol of strength. In the ceremonies of the celebration, the worship and gratitude of the gods are expressed, as well as the Qiang people's vision for a better life.

2.2.2.2 Sa lang dance

Traditional Salang Wu also has a legend: one is about burning biwa to bring the fire to the world, two stones strike, you can be a fire ", from then on the world has a bonfire, people singing and dancing around the bonfire. Another story legend qiang dance goddess "salang elder sister" down in the lunar month fifth of the "val Russian foot festival", a woman, while singing beautiful songs, while dancing a beautiful dance, people called her "day" to the stockade inside of the most beautiful good today qiang girl song and dance, so that everyone rest entertainment, so people in order to commemorate the song and dance goddess, dance this is called "dance", in mau county ancient "salang elder sister" sculpture.

Sa lang Wu is a kind of group dance, there is no fixed limit for the people to participate in the dance, and the movements of the dance are simple and easy to learn, so both men, women and children can participate. Generally, the boys in the former girls in the back together in a circle or a semicircle shape. There are large people in the village or people who are good at singing and dancing to stand at the two ends of the round roll, and then all the dancing people should sing together and dance together, and according to the speed of the pace of the pace, generally will jump in the following places.

(1) Next to the fire: the ancient Sa langWu is usually in an important festival, or the wedding day, basically will light a fire, a family or a village people will be Hand in Hand, dance around the fire after dinner. However, since the government banned the large cutting, there was no basic material to light the fire, and the Qiang people gradually stopped dancing around the fire.

(2) Field or dam: because the fields and the dam is spacious, and the field of vision is open, so when people work in the fields have spare time will gather togetherSa lang dance, and generally in the harvest, is the people of the village out together, around the fields or dam dance together.

(3) Grave: If someone in the village dies, the whole village will gather in the home of the deceased, under the chairmanship of "Shi bi", jumping from the home of the deceased all the way to the grave of the deceased, dancing a sad sarang dance for him. Compared with the happySalangWu, theSa lang dance movement is the same as the happySalangWu, but the pace is slower, and the sun atmosphere is relatively low.

Sa lang dance is roughly divided into two categories according to the occasion of use, one is used in ceremonial celebrations to express the vision of a better life, and the Sa lang danceat festival celebrations is warm and cheerful, expressing a joyful mood. The other is used in sad occasions, such as funeral ceremonies, or in the event of a large natural disaster to mourn the deceased, usually by the family of the deceased or the whole village to dance for the deceased, the music of the Sa lang danceat this time is very sad, the lyrics tell the past of the deceased's life, at this time the soundtrack will be relatively low and sad, showing the grief and inner emotions of the participants.

Performance Format:

The formation when dancing the Sa lang danceis generally arranged according to the form passed down. Commonly used circle formation: This formation originated from the primitive Qiang tribal period, when people in order to resist natural disasters and animal attacks, living buildings like circular structures, through dancing to pray for tribal safety, the general participants Hand in Hand around a circle, the number of participants has no fixed limit, the circle can be large or small, the number of participants is decided, the dance form content is more diverse, by mutual dialogue and question and answer form or unified dance form, up to now this dance form is still retained, It is a reproduction of the original Qiang dance.

Since Sa lang dancehas basically no requirements for those who participate in the dance, there are no requirements for age, gender and number of participants, how many people can start to dance the salang dance, as long as they like to participate, they can join the dance, which is a very inclusive and flexible dance, reflecting the spirit of inclusiveness of all things. The common personnel structure of the dance is as follows:

(1) Concentric circles, there is no requirement for participation in gender, both men and women can participate, boys stand in the inner circle, girls stand in the outer circle to form an arrangement of concentric circles.

(2) Two parallel circles, boys in a circle and girls in a circle become two circles in a parallel row to jump separately, and in the women's team, women should be arranged in order of age, generally older first, younger to be arranged behind.

(3) Young men and women dance together, and young men and women are arranged in a formation spaced apart by a man and a woman, but this method of standing is generally performed in tourist attractions.

Sa lang danceis strictly a group dance, and the movements are easy to learn, so it can be participated by both men and women, young and old. Generally, the boy is in front and the girl is in the back together, forming a round roll or semi-circle shape. There are older people in the village or people who are good at singing and dancing standing at both ends of the circle and leading the singing, and then all the dancing personnel have to sing together, dance in unison, and change the pace

according to the speed of the rhythm. And with the continuous change of songs, people's movements also change, sometimes spinning, sometimes jumping, sometimes crotching, dance movements are both heroic and elegant, which can reflect the national style of the Qiang people and the softness of women. Moreover, the difficulty of the dance movements is impressive, and the magnitude and rotation speed of the dance movements are shocking. The Tibetan Guozhuang is also a group of people dancing in a circle, but the movement of the Tibetan Guozhuang is mainly completed by the transformation of the arms, and compared with the two, the Qiang Sa lang danceis more difficult and more valuable to watch. Sa lang dancesometimes has a 360-degree rotation of the body rotation, so the balance of the dancer is more demanding, and the transformation of its dance movements is mainly completed by the legs and crotch, and the dance is more aesthetic.

The Qiang Sa lang danceis usually arranged in a circle in a counterclockwise direction, which is used as a certain relationship with the dance of the Salang dance, the movements in the Sa lang danceare the right first movement, so the dance movements are moved counterclockwise, and the cross, leg, shoulder movements in the dance movements are usually started from the right, and for group dances, it is more comfortable to move counterclockwise to the right. And Sa lang dancein the Qiang nationgroup is to enhance the atmosphere, mainly for entertainment, so the Sa lang danceis more casual, does not need to abide by strict rules, and there is no fixed dance formation, the rhythm of the dance movements and the change of formation are determined by the lead dancer.

พหูนํ ปณฺฑิโต ชีเว

Chapter V

The similarities and differences of the Baima Tibetan and Qiang music culture in Gansu and Sichuan border Area

This chapter mainly compares the following aspects:

1. Comparison of Baima Tibetan and Qiang Folk Songs
    1.1 Baima Tibetan Folk Song
    1.2 Qiang folk songs
    1.3 Comparison of song artistic characteristics
2. Comparison of Baima, Tibetan and Qiang Musical Instruments
    2.1 Baima Tibetan Musical Instruments
    2.2 Qiang musical instruments
    2.3 Musical instrument comparison
3. Comparison of the living environment of the Baima, Tibetan and Qiang people
    3.1 Comparison of Baima Tibetan and Qiang nation environment
4. Baima Tibetan and Qiang singing comparison
    4.1 The singing characteristics of the Baima Tibetan people
    4.3 Comparison of singing characteristics
    4.2 Singing characteristics of the Qiang people

The Baima Tibetan and Qiang nationality are the two most distinctive nation minorities in the border area of Gansu and Sichuan. They have similar and adjacent regional features. The two nation groups live in deep mountains and live next to each other. According to historical records of historical relevance- - -homology, Chapter I has been introduced. In the conservation of history, the continuous exchanges of the Baima Tibetan and Qiang nationalities not only have unique taste and personality, but also have certain commonalities. This is the trend of time and space integration between natural geographical environment and culture, history and society. The correlation between the music culture and the geographical environment, the great integration brought about by the social evolution, and the differences in the musicality

of the folk songs caused by the national characteristics. Baima Tibetan and qiang is two good people, they in the sacrificial ceremony, marriage funeral ceremony and daily life almost contains two nation all kinds of music, such as music and instruments, music culture also reflects the life and culture of the two peoples, which formed the border Baima Tibetan qiang music culture similarities and differences.

The two nation groups have similar living environments, both living in the deep mountains, so they have many similarities in terms of environmental consciousness, religious beliefs, customs and habits. Such as: all believe that all ism, worship natural gods; dependence on the living environment is very strong; in the long period of production practice, formed the customs and habits of harmonious conservation between man and nature. Unfortunately, neither of these two nations has their own characters. Their history can only be found in some relevant classics, and folk songs have become an important carrier for conservationing culture and recording history. The people of the two nation groups, regardless of labor, annual festival, marriage, life, love, etc. These folk songs are closely related to their living environment. They are the most direct and real reproduction of their life, such as agriculture, hunting, beekeeping, medicine collection and other sideline industries. The Baima Tibetan and Qiang nation groups are two nation groups that are skilled in singing and dancing. Whether it is for worship, life, or labor, they cannot do without singing, dancing, and instrument performance. Their traditional songs are basically derived from ritual and dance music ceremonies.This chapter will analyze Baima Tibetan and Qiang songs and musical instrument.Songs into four categories: sacrificial songs (mountain god worship songs and wedding and funeral songs), labor songs, wine songs and folk songs.Analysis of musical instruments divided into two categories: non melodic instruments and melodic instruments.

1. Comparison of Baima Tibetan and Qiang Folk Songs

1.1 Baima Tibetan Folk Song

1.1.1 Ceremony songs

Baima Tibetan sacrificial song

Songs sung by Baima people when offering sacrifices to mountain gods to pray for blessings and ancestors in August. The tune is relatively simple, with a fixed

program, at the end of the melody, generally use the sliding sound, the rhythm of the regular, mainly singing as the Shanzhai patriarch and "Bai Mo" and other prestigious elders, others cannot sing this song casually. Baima people believe in the gods from the earth, and its life is closely linked, in the ancient period, "white mo" using the so-called "supernatural force", various activities, they to convince others, they must have the ability to surpass others, so singing sacrificial songs in invisible became "white mo" must have a skill. In the Baima Tibetan sacrificial activities, the "Bai Mo", who presided over the sacrificial activities, had great power and prestige in ancient times. Their main responsibility was to serve as the host of the ghosts and gods of the emperor of heaven, and to pray for the fake people.

(1) Sacrifice to the mountain Divine Comedy

The music of the mountain god worship ceremony is divided into two categories: one is the "white Mo" chanting, which is called chanting; the other is the folk song sung by the Baima Tibetan, such as the "Wine Song". This kind of religious songs melody is simple, has the free extension without rhythm at the end, the melody is not too much undulating and fluctuate, give a sense of solemnity and mystery, has a very strong religious color. According to the "Bai Mo" Tibetan, the tune comes from the religious scriptures of the ancient Baima people. At the beginning of the worship of the mountain god ceremony, the ceremony is only around the "white Mo" chanting, others did not participate in the ceremony, but in a fixed place in the form of the direct blood relatives of the family dinner."Bai Mo" The melody of the chanting is shown below:

SONG JING QU

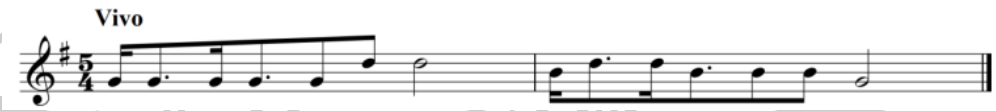


Figure 5. Baima Ji Si Qu 1

Source: Yang Yang

The melody is mainly short and simple, and the melody is mainly carried out around the gong (Do)-Jiao (Mi)-Zhi (Sol) sequence, with rhythmic patterns such as

dotted sixteenth notes and eighth notes to form a melodic rhythmic type, and most of the tunes of chanting tunes are similar to them. Throughout the ceremony, the sacrificial supporter "Bai Mo" mainly uses chanting music to chant, and the tone of the chanting often conveys clear, positive and clear thoughts.

During the chanting, the participating villagers often cooperate with the host to dance in a circular dance, which is a unique dance of the Hakuba people, called "zu de" in Hakuba, and everyone holds Hands around the bonfire in a circle, singing and dancing, and the song sung at this time is called "circle dance song". In the form of a question and answer to the song, the same tune can be repeated many times, the lyrics change, and different dance moves are matched. "Round Dance Song" in the Mountain God Worship Ceremony.

YUAN QUAN WU GE

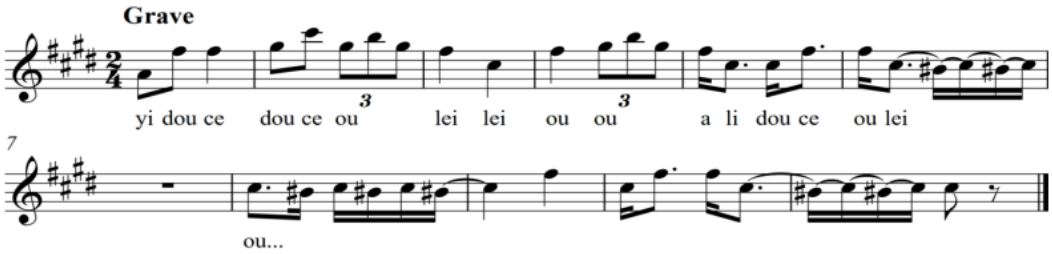


Figure 6. Baima Ji Si Qu 2

Source: Yang Yang

This song has a segment structure, the division of the upper and lower phrases is relatively clear and small, and the segment structure is very regular. The backbone of the melody is listed as #Do–#Fa–#Sol–#Do. The deviation #Si in the melody only serves as a transition and ancillary. With Dol-mi-sol as the backbone of the melody, the melody is wavy. This melody is also mostly sixteenth note and eighth note rhythm type, and it is tuned in #C Gong (Do) mode

(2) Sacrifice to the ancestor song

The tunes used to worship ancestors during the festival are usually sung by the supporting patriarch or "Bai Mo", and other elders involved in the ritual are accompanied by the request that only men participate, and women are not allowed to

participate in the singing. This kind of music has a single melody, most of which have a free extension tone in the opening sentence and a drag echo at the end, expressing nostalgia for the ancestors.

QING SHEN GE

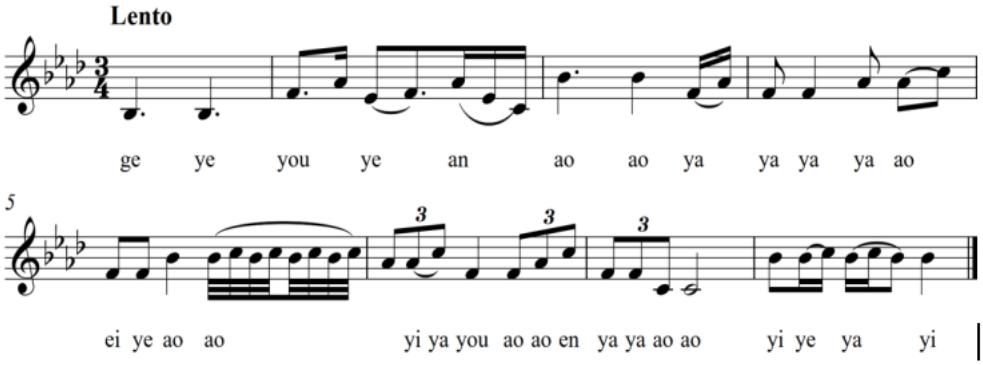


Figure 7. Baima Ji Si Qu 3

Source: Zhong fei Yan

The beat is mostly 3/4, 2/4, The melody is grand, the wavy lines are obvious, and the voice is high-pitched and bright. It is usually sung by tribal men kneeling on a temporary incense table. The song ends in the shang (Re) tone.

Wedding songs

Baima people sing songs throughout the wedding ceremony, from the appointment, reception and send-off. See example below:

DING QIN GE

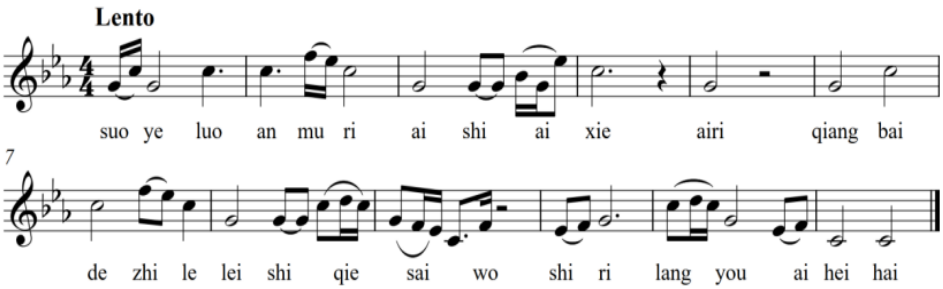


Figure 8. Baima HunLiQu

Source: Zhong fei Yan

Lyrics Meaning:

Sawyer.....

How bright the stars are today?

Today the moon is round and round.

Guests from afar come to our Baima village,

A thousand words of joy,

Give you three glasses of wine to express your wishes.

We were once two families,

Today, the blind date became a family.

For close affinity,

A good marriage makes a double match.

This song was during the engagement ceremony, and the woman's family sang while toasting. In 4/4 time, there is a phrase every four measures, which belongs to a regular section. The rhythm is mainly in the form of the first eight and the last sixteen and the first sixteen and the last eight. When the half note appears, the glide will be added in the singing. The song is in C (Gong) pentatonic mode.

Funeral Song

AI GE

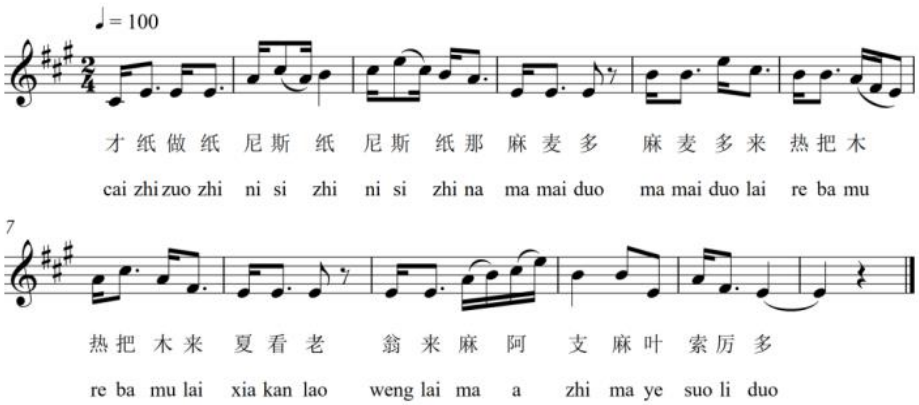


Figure 9. Baima Zang Li Qu

Source: Jing Tang

Lyrics Meaning:

Wishing the souls of the deceased not to lose their way,

Open the way for the souls of the deceased.

This song was sung during the funeral ceremony, mostly in 2/4 beats, as a tribute to the deceased.E (Zhi) pentatonic mode. In the form of a combination of major syncopation and minor syncopation rhythms and sixteenth notes, it expresses the sad emotions of relatives who are reluctant to part with the deceased during the funeral ceremony, and uses rests to express the sobbing sound of crying.

1.1.2 Labor song

Labor songs are the form of all nation groups, which come from the labor of people's life. The Baima people and Qiang people living in the border area of Gansu and Sichuan began to work since the ancestors, but also accompanied by the production of music. The geographical location of the plateau and mountainous areas has created the similar lifestyle of the two Baima Tibetan and Qiang nationalities, and the differences of different nation cultures give the different contents of folk songs, and the two nationalities have their own musical characteristics. In different production activities, such as farmland, weeding, wood cutting, and harvesting activities, the content is more related than the form of labor, and the songs are mainly improvisation.

Baima people labor song

Baima people labor songs are very rich, the sense of rhythm is strong and orderly, especially in the process of labor when the strength of the alternating singing is very accurate and uniform, the melody is also like other local folk songs, with colloquial characteristics, some labor songs rhythm is more free, singing improvisation, the melody is relatively long. Baima people labor songs have hunting song, wall song, farmland song, weeding song, cut wheat song, back dung song, cattle song and so on.

I "Hoe grass song"

This song is mainly male voice, it is dark in the evening, working for a day of people carrying a hoe to go home, ready to rest, "new piece" is a bird in the mountains, also began to crow.

LAO DONG GE

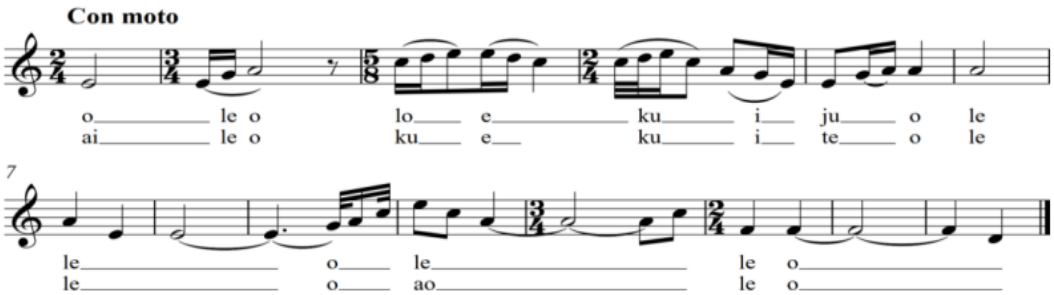


Figure 10. Baima Lao Dong Qu 1

Source: Jing Tang

Lyrics Meaning:

The sun turned over the mountain

It was getting dark here

The figures slowly walked away

The "button piece" was already called out

II "The Hunting Song."

This song is a mixed beat of 2/4, 3/4, 5/8, D (Shang) pentatonic quotient mode, and the singing is relatively free. The position of the half note is used as a phrase, and the singing voice is high and long. The end of the sentence is freely extended, and the range is wider.

SHOU LIE GE

狩猎歌

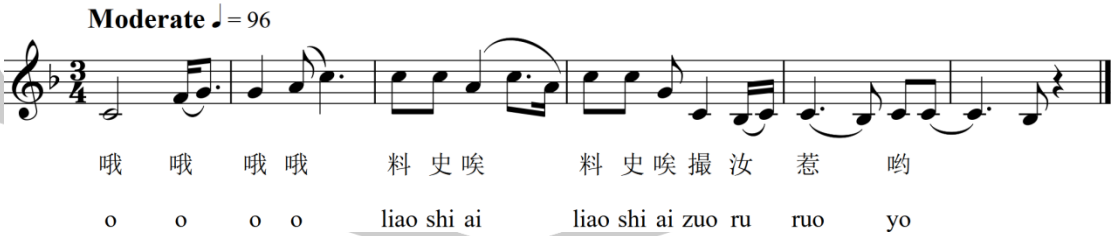


Figure 11. Baima Lao Dong Qu 2

Source: JingTang

Lyrics Meaning:

Poor and poor count of us,

Man, into the mountain,

Looking to go into the mountains and ask for a favor,

Deep ditch road long walks slowly,

The heavy burden is on the back,

The ditch came out into the ditch.

1.1.3 Shan songs

Shan songs mainly refer to people in the field to express their inner emotions in order to eliminate the loneliness and boring labor. This kind of song is different from labor songs, which is not restricted by the rhythm and action of labor, and the singer "rise and sing, xing and stop", which has a strong lyricism. Folk songs are free to express the inner feelings, the melody is relatively lyrical and smooth, the song cavity is free and open, the rhythm is full of changes, and the melody is long and high.

Baima Tibetan Shan songs

"Back firewood song"

Baima people go up to the mountain to cut wood to eliminate the inner loneliness, will impromptu sing the lyrical back wood song, by singing to express the love for the girl in the heart, usually dare to dare not speak in the mountains in the wild performance of incisively and vividly. See the example:

BEI CHAI GE

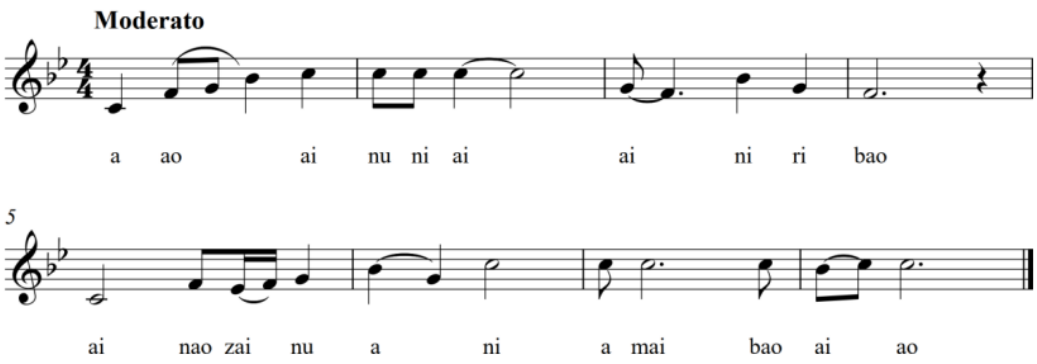


Figure 12. Baima Shan Ge

Source: JingTang

Lyrics Meaning:

Male: You are like colorful clouds to the horizon, fish brand pearl shine.

Pink face jade tooth cherry mouth, slender waist weye fascinating.

In the heart is difficult to speak, sing to sister with brother

Woman: You ride a horse from a high mountain and wear your hat on your head.

White long gown and black vest, Handsome natural and unrestrained breathtaking.

As long as my brother has his heart, the peach blossom will bloom in spring.

4/4 time, C (Shang) pentatonic quotient mode, a regular section composed of upper and lower phrases. The sound range is wide, the sound level span is large, and the tone is high. When singing, the voice is required to be high and powerful.

1.1.4 Wine song

Wine songs are rich in content, with different contents on different occasions (sacrifice, wedding, birthday ceremony, funeral, welcoming guests, etc.). Most of them are wishes, praise, but also narrative narration. Often after a few wine tour, people tipsy, song. Wine songs have been passed down from generation to generation. When relatives and friends gather to drink, they must sing wine songs, toast songs and persuasion songs, which are sung by toast to guests or elders.

Baima Tibetan wine song

This song is the Baima people in the peers toasting each other, with the song to toast to express their heart, this kind of wine song basically no strict regulations, the host and guests sing for each other to persuade the music, if not drink will be forced to drink, the scene is lively. See the example:

พหูนํ ปณฺฑิโต ชีเว

MA LI JIA LE

马利加勒

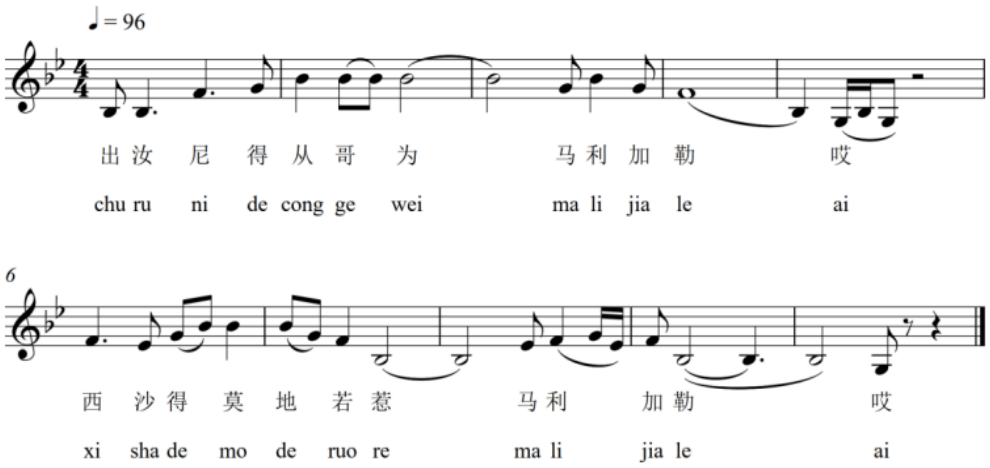


Figure 13. Baima Jiu GE

Source: JingTang

Lyrics Meaning:

The guest from Xiajiang comes to Jiangyuan,

When the rooster crows tonight,

This place happens to have a singing scene,

Singing and laughing tonight.

This song is sung when entertaining guests, in 4/4 time, G-feather mode plus clear angle (fa) six-tone mode, every three bars has a phrase, the ending tone is on the B-flat palace (Do), and the phrase goes to The ups and downs are relatively large, and the ending sentence turns to the G feather (la) sound on the B-flat palace (Do), and ends with the word sigh.

1.2 Qiang folk songs

1.2.1 Ceremony songs

The Qiang people's sacrificial songs

The Qiang people believe in all spirits, believing in more than 30 kinds of god (sun god), earth god, mountain god, fire god, sheep god, tree god, among worship the heaven god, the earth god, the mountain god, the mountain god and the Guan

Sheng emperor, and the white stone represents the highest god of heaven on the mountain, roof, temple and altar. Sacrifice to worship god, mountain god mainly. In the qiang villages, it is regarded as a sacred forest. God forest left a clearing, built a stone tower, as a place of sacrifice. The ceremony is presided over by the wizard (Xu). During the sacrifice, the wizard kills cattle and sheep or Hangs the white dog. The wizard dances, and the masses cheer, drink, eat meat, sing and dance, and return home happily. Song and dancing is an important part of the sacrificial activities. In addition, the Qiang nationality has corresponding songs for weddings, funerals and gatherings.

QU GU XIANG SE ER WO ZHAI

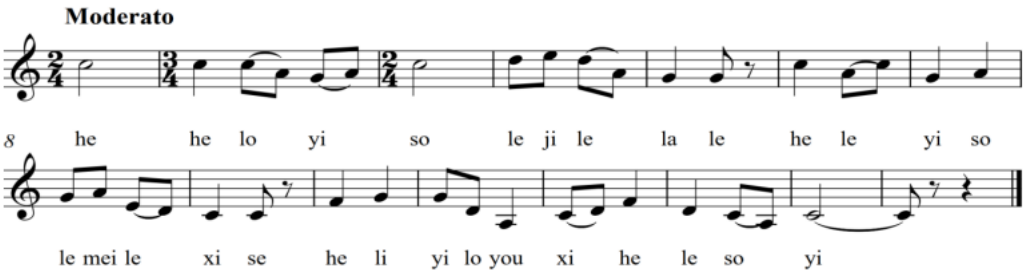


Figure 14. Qiang zu Ji Si Qu1

Source: JingTang

QU GU XIANG HEI BO ZHAI

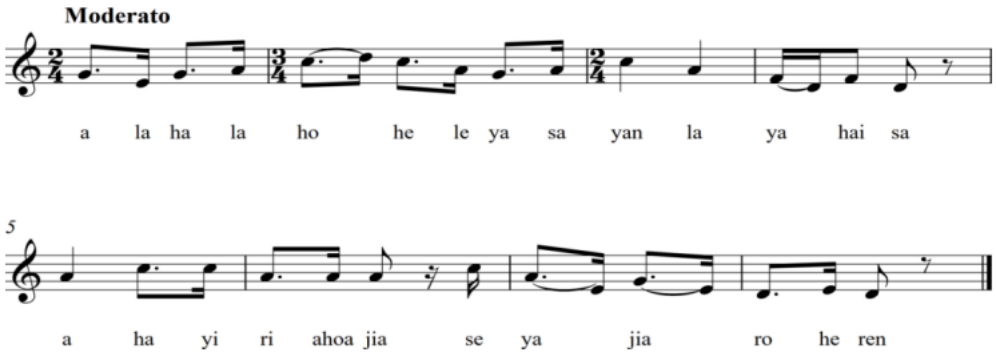


Figure 15. Qiang zu Ji Si Qu 2

Source: JingTang

The two songs were sung by the Qiang people in the ritual activities of offering sacrifices to mountain gods. The melody of the music in the ceremony of worshiping the mountain god has little ups and downs, similar to chanting, which is called chanting scriptures; this type of religious song has a simple melody, often ending with an eighth rest at the end of the song, and the melody does not have much ups and downs and fluctuations, giving people a solemn and mysterious feeling, with a strong religious color. The lyrics are in the form of chanting, expressing prayers for a good harvest, a safe life and thanks for the blessings of the gods. The rhythm is simple, mainly eighth notes, and the beat is mostly in 2/4 、3/4 time, as if telling. According to the local Qiang people, this tune mostly comes from the religious scriptures of the ancient Qiang people. At the beginning of the ceremony of worshiping the mountain god, the ceremony only revolved around the chanting of "Shibi". Others did not participate in the ceremony, but waited in a fixed place in the form of a family unit.Both the phrase and the ending sentence are paused with eighth rests. Both songs are in pentatonic mode, the first one is in C (Gong) pentatonic mode, and the second one is in D (shang) pentatonic mode.

Qiang nationality wedding ceremony Song:

SHANG TOU

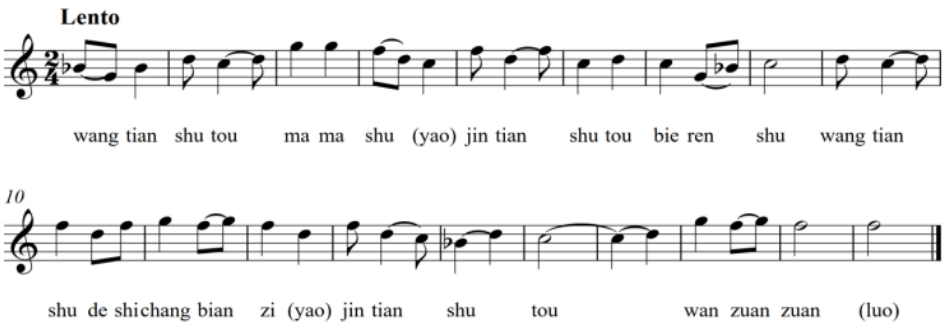


Figure 16. Qiang zu Hun li Qu 1

Source: JingTang

This song sings in the wedding ceremony of the girl married day specially comb hair, dress up, is no longer the mother to help her comb hair, but by others to help, carefully hair pull Zuan. The song is a single song type structure, the national

five voices C pentatonic, four or two beat sons, composed of four musical phrases. These four phrases are the relationship between initiation and transition. Among them, the first, second and third phrases all have four bars, and the fourth phrase is expanded with seven bars. Songs are sung in Chinese, catchy and easy to understand.

SHUA LONG DENG

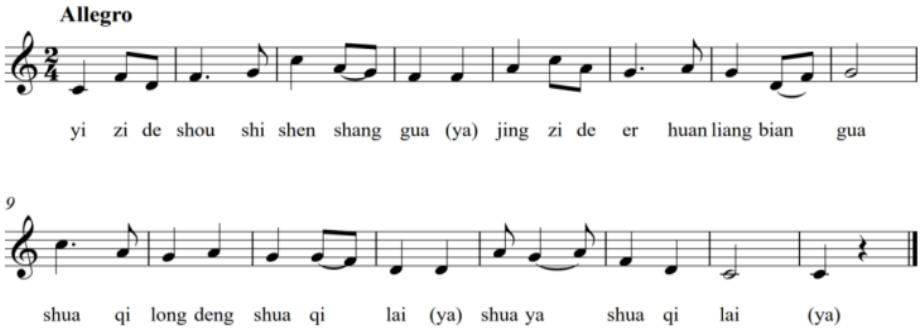


Figure 17. Qiang zu Hun li Qu 2

Source: Zheng hong Bin

The song shows the dragon lantern at the wedding. First sing out the grand dress of the wedding, and then sing the joy of the dragon lantern. The song is a single song type structure, the national five voices C sign tone type, four or two beat sons, composed of four musical phrases. Each phrase is composed of four bars, which is a square integer piece, and its conservation technique also mainly uses the technique of starting and turning together. The phrase is composed of regular phrases, one phrase for four measures, a total of four phrases.

Funeral ceremony song

The Qiang people have been cremated since ancient times, and later influenced by Han burial, in which relatives hold ceremonies, relatives kneel to worship the deceased, sing mourning songs and dancing in sadness, and this custom is still preserved. Funeral songs express mourning and remembrance of the deceased to comfort the families of the deceased. Some places of the Qiang have religious overtones when dancing in mourning, holding Yang pi gu drums to dance. The tune of the funeral song is a variation of the same tune. The music is slow, mostly using changing beats and free rhythms to express the sadness and crying ups and downs of

emotions, the tune is mostly within an octave, and the beginning is introduced by sighs and sighs that often progress, the vocal range is narrow, and each phrase will be sung alternately with crying and sighing.

YA DOU XIANG

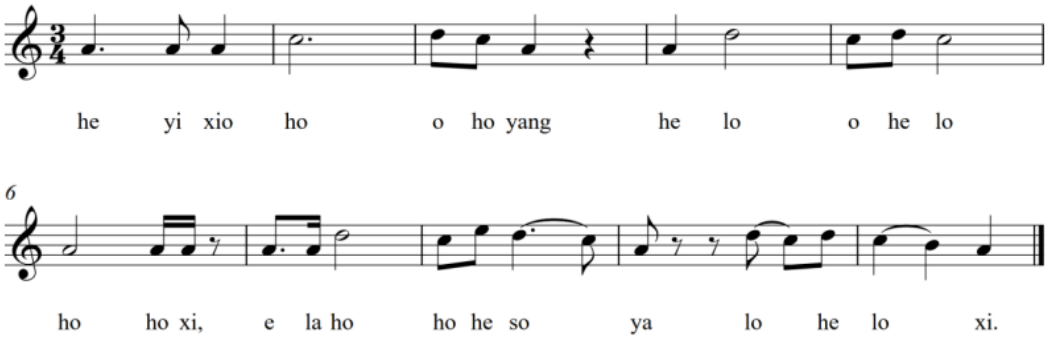


Figure 18. Qiang Zu Sang li Qu

Source: Jing Tang

This song is in 3/4 time, A pentatonic (yu) mode. Phrases use quarter rests and eighth rests to express crying and sighing. Notes are mainly based on progression, and the music span is not large.

1.2.2 Qiang people's labor songs

"Pull grass song"

Corn, potatoes and other crops after to tillage, weeding two to three times, Qiang people in the field weeding singing melodious grass song. Compared with the second types of songs, the melody is enhanced, and the lining cavity and the end of the sentence are more used freely, and the vocal range is wider. The beat is generally a freely Handled second beat. Use more sliding sound at the end.

YA DOU XIANG LAO DONG GE

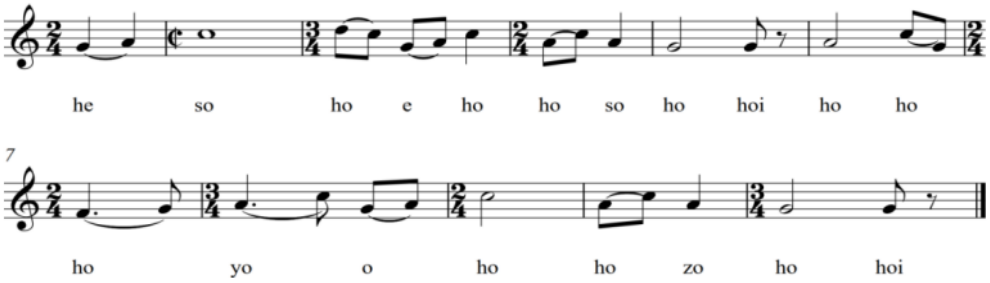


Figure 19. Qiang Zu Lao Dong Qu 1

Source: Jing Tang

Lyrics Meaning:

The green corn grew taller,

Sisters come to pull up the grass.

Small carefully,

Clean up to pull up the grass.

Alternate beats of 2/4, 3/4, C pentatonic (zhi) mode. Qiang people are used to using flail to beat wheat and highland barley wheat for threshing, playing songs with the action of beating flail, generally two beats, strong and weak, full of rhythm, and strong melody.

QU GU XIANG DA MAI GE

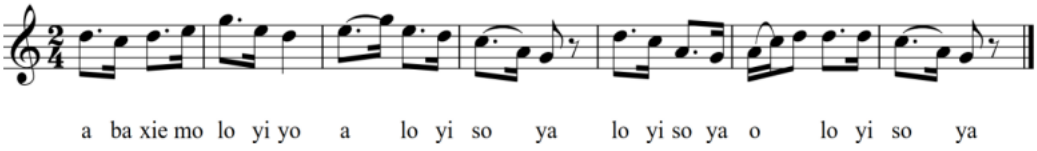


Figure 20. Qiang Zu Lao Dong Qu 2

Source: JingTang

Lyrics Meaning:

The wheat is ripe,

Let's come on.

The yoke fought,

Clean and threshing grain.

It is in 2/4 time, C pentatonic (zhi) mode, mainly in small syncopated rhythm type, with a large range span and high-pitched voice when singing.

1.2.3 Qiang Shan songs

The tune is smooth and beautiful, affectionate, are four or two beats, medium speed.

QU GU XIANG HUO TAN NIAO ZHI GE

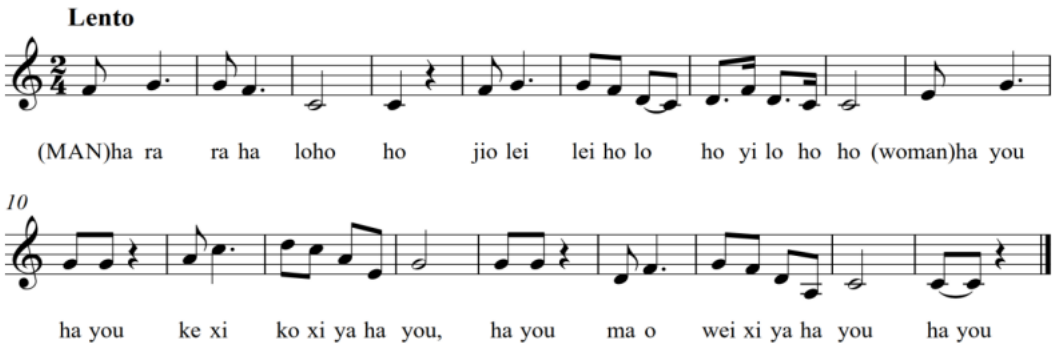


Figure 21. Qiang Zu Shan Ge

Source: Jing Tang

Lyrics Meaning:

Male: Ha yo! Little sister, where are you??

Female: Ha yo! Where are you? Brother, can you hear my singing?

Male: Ha yo! Elder brother mountain will little sister, willing to go to home with little sister, reluctant to give up mother, how to do?

Female: Ha yo! Brother! If you really love each other, quickly go to another home with your little sister.

This shan song is cheerful and clear, the melody fluctuates greatly, the lyrics are easy to understand, and the inner emotions are directly expressed. At the end, rests are often used to express the expectation of inner emotions.

1.2.4 Qiang wine song

This is a song sung by the Qiang people when they welcome guests in front of the village. They use singing to toast to express their hearts. Only guest wine can enter the cottage, and the scene is lively.

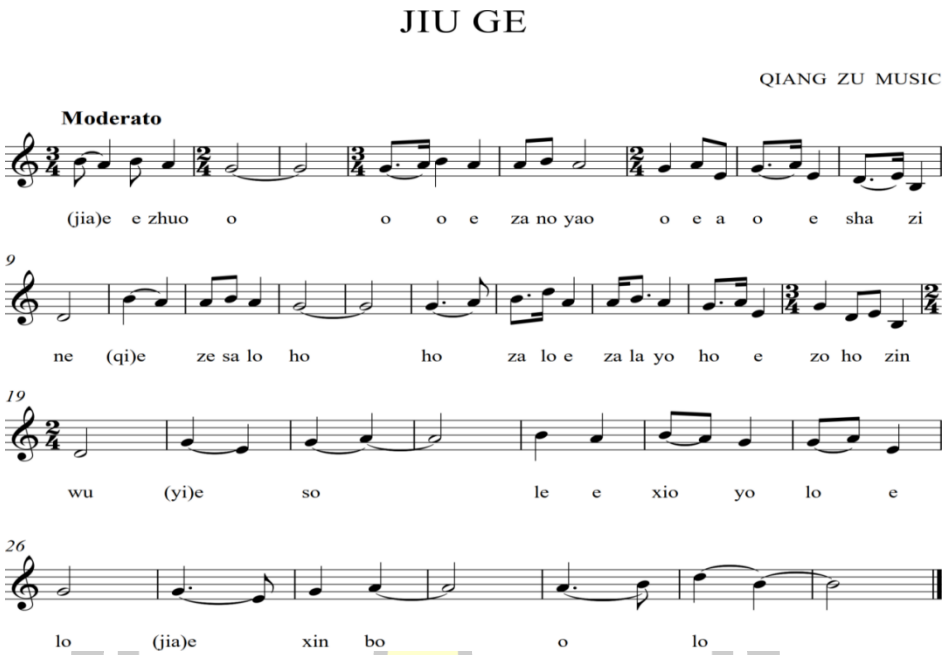


Figure 22. Qiang Zu Jiu Ge

Source: JingTang

Lyrics Meaning:

Dear guests,

From afar,

You are not afraid of high mountains and dangerous roads,

Come to qiang village,

To drink the delicious wine,

May the friendship last forever.

This song is a wine song sung by the Qiang people when they welcome guests from afar to the village. 3/4 and 2/4 alternate beats, six-tone.

1.3 Comparison of song artistic characteristics

Music culture is a symbol of national spirit. The music culture of Baima people and Qiang people is rich and colorful, including beautiful traditional folk songs and solemn and sacred ritual songs. From the above four types of traditional songs, we can feel two the culture and enthusiasm of each nation, similar and unique song styles. The characteristics of the music style of the songs will be compared from three aspects: lyrics, rhythm and beat, and musical tonality.

Nation music culture is a symbol of a national spirit. The music culture of Baima people and Qiang people is rich and colorful, including both beautiful traditional folk songs and solemn and sacred ritual songs. From their songs, you can feel the culture and enthusiasm of the two nationalities, as well as their own unique song styles. The musical style characteristics of the song will be compared from four aspects: lyrics, rhythm and beat, tone and tonality.

1.3.1 Lyrics characteristics

Similitude:

According to the comparison of the songs sung on the same occasion, it is not difficult to see that the Baima people and the Qiang people have certain similarities in the language of the lyrics. The traditional folk songs of the Baima and Qiang people cover a wide range of lyrics, from describing the suffering of the ancient ancestors, praising the ancestors, and describing the daily labor and life of the Baima and Qiang people. When singing traditional folk songs, they make good use of the lining words, and when singing the main words, the vivid sentences can directly express the joys and sorrows of Baima and Qiang people. Most traditional folk songs use the lining words, the lyrics play the imagination in the lyrics, basically do not use the technique of comparison, directly express the inner feelings of the Baima people, which is related to its forthright and straightforward unique national character. Like a wine song lyric:

Baima wine song:

The friend came against the stars,

Let's just open the village gate quickly.

Born pond hot wine,

Respect and friends to drive away the cold

Qiang people wine song:

The fire in the cottage is very hot

Sweet wine beside the stove

Singing the wine song from generation to generation

Celebrate our good life

When singing folk songs, take the love songs of the Baima people and the Qiang people as an example. Love songs are the songs sung by the young men and women of the two nation groups in their social activities. The lyrics are characterized by good use of metaphors, pure and moving, often men and women answer and sing, in order to express mutual love.

Baima Love Song:

Male: You are like colorful clouds to the horizon, fish brand pearl shine.

Pink face jade tooth cherry mouth, slender waist weye fascinating.

In the heart is difficult to speak, sing to sister with brother

Woman: You ride a horse from a high mountain and wear your hat on your head.

White long gown and black vest, Handsome natural and unrestrained breathtaking.

As long as my brother has his heart, the peach blossom will bloom in spring.

Qiang love song:

Male: Ha yo! Little sister, where are you??

Female: Ha yo! Where are you? Brother, can you hear my singing?

Male: Ha yo! Elder brother mountain will little sister, willing to go to home with little sister, reluctant to give up mother, how to do?

Female: Ha yo! Brother! If you really love each other, quickly go to another home with your little sister.

The Baima and Qiang people, who also live deep in the mountains, have lyrics related to their production and life when singing labor songs. Both nationalities are good at singing and dancing, and the singers can improvise according to the scene and the audience.

Differences:

The folk songs in the folk songs of the Hakuba people are single in type and simple in form. They are usually sung during rest, with strong improvisation, such as mountain work and on the way home, during the gap between labor, and on outdoor or outside the village after the round dance. The form of singing is mostly a solo or a

duet between two men and women. Folk songs cannot be sung in the Baima shanzhai, which is also the biggest difference with labor songs. Its content is not only the praise of the beautiful scenery in the road, the talk to the pain of labor, and the catharsis and psychological adjustment of the joy of returning home, and the bitter songs limited to be sung by women.

The content of the Qiang folk songs is also associated with the form of labor. For example, there are "Ox Mountain Song" for ploughing, "Harvesting Wheat Song", "Sheep Herding Song", "Tea Picking Song", "Grass Song", "Handmade Song", "Wood Chopping Song" and so on. The song has labor characteristics, cooperates with relative labor, and plays a role in matching labor slogans for leisure. There are several types of Qiang folk songs, such as high cavity, flat cavity, and mountain songs sung by women indoors. Adults often sing high-cavity mountain songs when working in the field, the tune is melodious and broad, the rhythm is free, the undulating melody, the pitch is very high, the voice is high-pitched and loud when singing, often accompanied by dragging cavity, you can add the shouting at any time, such as the above "Song of the Grass" When the grass is picked, singing plays a role in helping to relieve fatigue, and the lyrics are also about labor. The flat cavity mountain song has a regular structure, a unified rhythm, and a smooth melody progression. It is sung solo or by male and female duets. Such as: "Today I Meet the Singer", "The Sun Sets on the Slope" and so on. Most of the mountain songs sung indoors are sung by women, and the lyrics are diverse, which may or may not be related to labor, and the voice is whispered, softer, rhythmic, and the volume is small.

1.3.2 Rhythm and beat

Baima people's song rhythm freedom is not limited, the rhythm is short long for more, rhythm generation is related to the language habits of Baima people, improvisation play more, the beat has mixed beat, four, six, six, four, four beats, occasionally there are nine beat folk songs, basically do not use four beats, more use 6 / 8 beat. The most used in Baima music is free beat, and the combination of length and length. The wine song as mentioned above uses a mixture of 4 / 4 and 3 / 4 beats. The following score "Dance Song of the Circle of Fire", the beat uses the usual 4/4.

BAI MA MUSIC

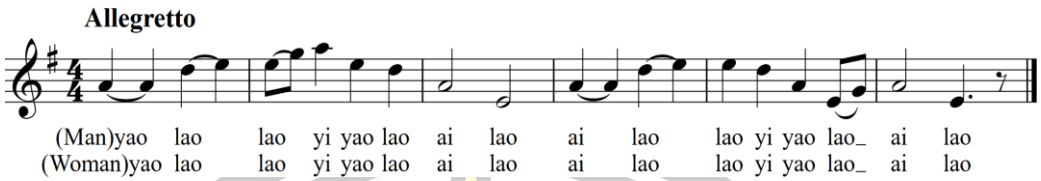


Figure 23. Baima

Source: JingTang

The rhythm generation of Qiang songs is related to their linguistic habits, which is the root of the difference in rhythm between the Baima and Qiang songs. The rhythm of the Qiang people in the song is attached to the rhythmic habits of their own language, the rhythm type is very strong, highlighting the contrast between strength and weakness, usually reflected in the rhythmic form of one "word" to one "tone", and the end of the sentence mostly uses free extension tones, with diversified rhythmic types, such as "Najinana". The rhythm of the song is also mostly related to the specific form of labor, and the rhythm is strong, such as the rhythm in "Guozhuang Dance" is prominent and the rhythm is distinct.

GUO ZHUANG WU QU

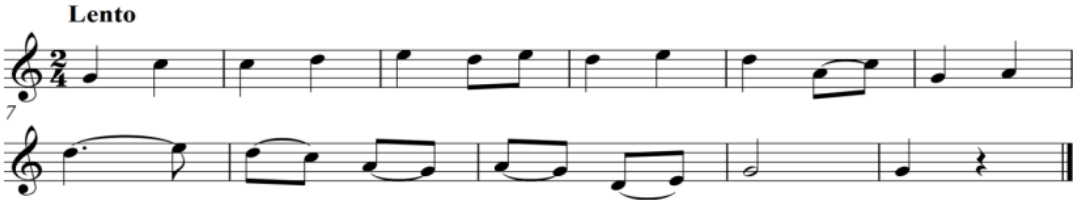


Figure 24. QiangZu

Source: JingTang

A changing beat with a freer rhythm. This type of beat in the qiang folk songs, such as "wine song" and "war song" beat is composed of 4 / 4,3 / 4 and 2 / 4 three change of the composition of different types of beat, this kind of folk songs because of its singing place is casual, combined with the structure is irregular, slow,

and not easy to sentence, this kind of folk songs in terms of rhythm is more free characteristics. The more typical rhythm type is "long and long" and "short and long".

1.3.3 Form and tone

The characteristics of the tone of the traditional folk songs of the Baima Tibetan people are closely related to the national characteristics of their own people, the Baima Tibetan people are a people who have experienced hardships, they are brave, fierce, aggressive by nature, enthusiastic and bold, the melody of the traditional folk songs of Baima is mainly based on the "palace, horn, feather" tune, and the downward is the trumpet characteristic of the three-tone combination of "sign, horn and palace", reflecting the aggressive characteristics of the Baima people. Therefore, most of the folk songs reflect the national characteristics of the Baima people.

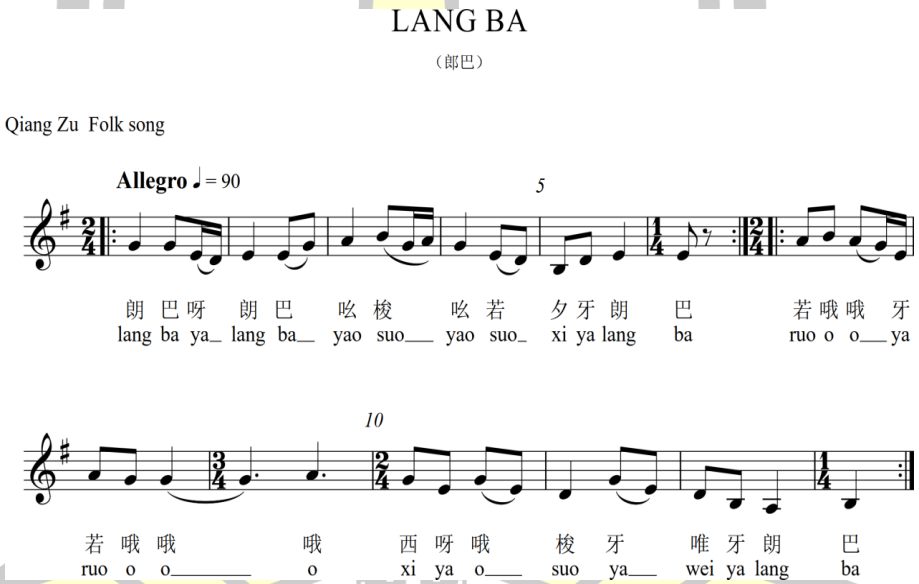


Figure 25. Qiang Zu

Source: JingTang

Lyrics Meaning:

The girl's floral dress is so bright,

The girl's singing is so moving,

Yunyun shoes are like colorful clouds flying,

The peach-blossom apron shines brightly,

How glad our hearts are?

It's like flowers are blooming.

"Balang" dance is a song sung by Qiang women to boast about their clothes. The overall rhythm is cheerful and dynamic, combined with the qiang dance steps, reflecting the optimistic and positive attitude of Qiang women in life. The whole song is composed of two phrases, around the pentatonic scale, and is written alternately. The first phrase is E feather tone, and the melody emphasizes the pivot tone "feather" and "palace", highlighting the minor three degree range, and ends with the main tone "feather"; the second phrase alternates to the B Angle tone of the same palace system, and the melody highlights the new pivot tone "shang" and ends in the melody, the second and third degrees, only in the transformation of the phrase and the second phrase in the jump, the whole in an octave, presenting a gentle melody form.

The tone of Qiang folk songs is closely related to the language habits of the nation group, and as a nation with a long history, it is reflected in the tones used by the Qiang people. Most of the traditional tones of Qiang folk songs are mainly five- and six-tone, and few folk songs use four-tone sequences and seven-tone scales. Such as "It's raining in the sky and snowing", "yours is not as much as mine" and so on. First of all, the first sentence of the music adopts the three-tone combination of Sol sign, La Yu and Re quotient, in which the quotient tone appears many times at the end of the sentence and at the longer time value. Secondly, the five-tone quotient type and feather tuning and palace tuning type, the angle tone is basically not used. The six-tone pattern occasionally appears, and it is not difficult to see that there is a difference between the tone use of the Qiang people and the tone characteristics of the Baima people.

The traditional folk song structure of the Baima people is short and single, often based on three-phrase sentences and multi-sentence repeated single-segment structure, beautiful melody, gentle and smooth, simple musical elements, delicate tone, common lining words for each segment of the song, the melody span is large, the pursuit of high notes, the interval is often combined with progression and jump, the music gives people a sense of high and low, flexible and unified. The structure of the song is regular, and the structure of starting, bearing, turning and echoing constitutes unity. I like to use the sliding tone of the decorative tone at the end of the sentence, most songs have a sliding tone at the end of the sentence, emphasizing the

change and decline of the ending note, and the end of each phrase uses the sliding tone, sometimes even if the beatmap is not marked with the falling tone, due to the singing habits of the Hakuba people, the falling tone will be improvised in the singing. For example, in the following wall-hitting song, there are five places in the simple melody that appear in the falling tone, and they express the hardship and helplessness of the Hakuba people who have always lived a hard life and are helpless in life by singing the falling note.

DA QIABG GE

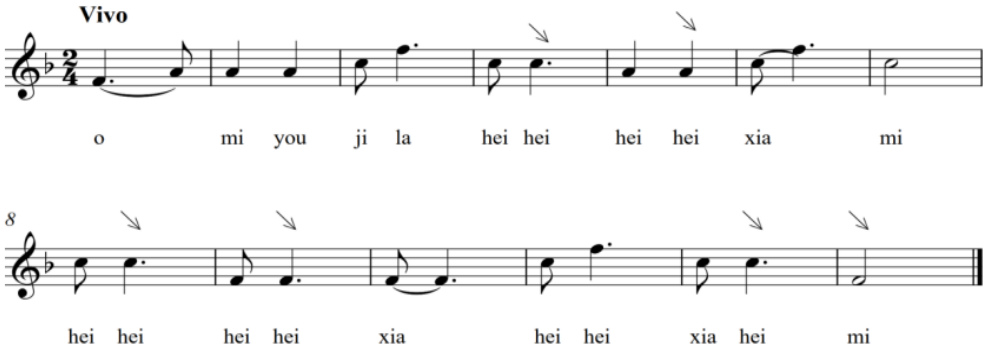


Figure 26. Baima

Source: Jing Tang

The key patterns of the Hakuba folk songs are generally based on Sol sign, Dol palace, and La feather, and present two types of frame forms. The "four- and five-degree monophonic" composed of Sol and La feather tones. The Gong Dol key uses "three degrees" to form the monophonic and multi-voice parts of the two- and four-movement sentences. The tonal color of the Hakuba songs is inclined to the major key, the melody is smooth, and the national five-tone and seven-tone patterns are mostly used, and the Shang Re key is generally not applicable, and the palace Dol, Sol sign and La feather tone are mostly used. There are four pronunciations of singing: tip of the tongue, curl of the tongue, tongue sound, and guttural sound.

Most songs have a five-tone color, that is, between mi, mi, fa, sol, la mi, and do, and do, re, mi, la, si, si, do not be semitoneal, but appear in different phrases or sections, or only at the end of the partial tone fa or si, instead of mi or do two, forming the phenomenon of rotational transposition. Many folk songs have developed a unique style because of this technique. In addition to the use of do, re, mi, sol, la as

the main tones of various tunes, there are also some folk songs that use sol, la, si, re, fa or sol, la, si, do, re five tones composed of special keys.

For the comparison of Baima Tibetan and Qiang songs, please refer to the following table 1, made by Jing Tang:

Table 1. Comparison of Baima Tibetan and Qiang songs

Use occasion	Types of folk songs	Similar similarities and differences in lyrics	The rhythm is different	Differences in form and melody
Ritual song	Baima Sacrifice Song	Similarity: 1. The same type of folk songs of the Baima and the Tatars, and the lyrics are mostly used for lining. Basically, there is no need to describe it. 2. The lyrics of the folk song comes from the ancestors, production and life, and expressing daily joy and sorrow. different: The Baima lyrics are simple	Similarity: The rhythm of the Baima and the Qiang people's songs is related to the language habits of the nation. The rhythm is freer and more unlimited. different: The pace of the Baima people's song is free, mostly, and the rhythm is related to the language habits of the Baima. The beats are	Similarity: The tunes of the Baima and the puppet people are mainly short and short, and they like to use decorative sounds in the melody. different: The Baima Song is based on "Do Mi La" and "Sol Do La". The melody declines in the "Sol MI Do" horn. The song is dominated by a single music segment, and the short and powerful music materials are single, and most of the end of
	Baima Wedding Song			
	Qiang sacrifice song			
	Qiang wedding song			
Labor song	Baima Labor Song			
	Qiang Labor Song			
Singing song	Baima ShanGe			
	Qiang			

	Shan Song	and simple, such as the suspension of the mountain songs or when they go home. Can't sing in the village where you live. The Mandarin Song songs are associated with labor, with a variety of types, complicated lyrics, and large fluctuations.	mixed, four or three shots, four or six shots, eight or six shots, etc. Basically, you do n't need to shoot four or two, and use more free shooting. The rhythm generation of the Qiang people's song is related to the language of the family. The rhythm is mostly used for labor, strong rhythm, highly weak, and the rhythm type is long and long. Change beats are more common.	the sentence is used. The sound range is wide and like treble. The song of the Qiang people is mainly "Sol La Re". Mi tuning is rarely used. The more commonly used "Do Re Mi Fa Sol La" and "Do Re Mi Sol La Si". The sound range is narrow.
Wine song	Baima Wine Song			
	Qiang wine song			

2. Comparison of Baima, Tibetan and Qiang Musical Instruments

Baima Tibetan instruments have a few types of instruments, generally divided into percussion instruments and plucked instruments. Percussion instruments include drums, Bo, large gongs, and plucked instruments three lute. The Qiang nationality has a wide variety of instruments, which are generally divided into percussion instruments and blowing instruments. The percussion instruments are YangPiGudrum, and the common blowing instruments include Qiang flute, mouth string and suona.

2.1 Baima Tibetan Musical Instruments

2.1.1 No melodic percussion instruments: drums, Bo

Figure 27. Gu

Source: Jing Tang, (2020)

Figure 28. Bo

Source: Jing Tang, (2020)

Drum is a traditional percussion instrument in China, with no fixed pitch. According to the record of Rites · Ming Tang Position, in the early legend, "Yi Qi Shi"

has been "earth drum", that is, drum made of clay. Because the drum has a good resonance, the sound is magnificent and far away, so it was long supported by the Chinese ancestors as the army. Baima people will use drums in large ritual activities for the accompaniment of song or dance. The diameter of the drum surface is about 50~100 centimeters, and it is covered with cowhide. Usually placed in the drum rack, by 1 or 2 people each hold double hammer play.

Bo, a percussion instrument without fixed pitch, Bo are made of two round pieces of copper, 20% copper, 80% alloy, advanced Bo also penetrate into a certain amount of silver. The Bo have no certain pitch and no fixed size, and the general diameter is from 40 to 50 cm. In order to facilitate the performance of the Bo, the pitch of the two Bo is also slightly different. Each Hand holds a piece of Bo to make a sound, or through two pieces of Bo to make a loud sound.

2.1.2 Melody plucked instrument: SanXianPiPa

There is a special pipa making technology in Wenxian County, the border area of Ganchuan. The native pipa used for Baima people is also a typical pipa playing instrument. The appearance and structure are similar to that of the pipa, but it is smaller than the pipa, 88CM high and 28 CM wide. Thick 7CM, its body is made of paulownia or pine wood, simple and simple, clear pronunciation. The general pipa has four strings, but the Baima man's pipa has only three strings. Playing method of playing sideways, different from the pipa portrait, play the basic method to play, wenxian sanxian pipa commonly used to play the melody of high area to song accompaniment, play sing short refining music structure, more for five or seven words, lyrics to love story, geographical amorous feelings, labor narrative as the main content, present distinct regional characteristics.

พหูนํ ปณฺฑิโต ชีเว

Figure 29. San Xian Pi Pa
Source: Jing Tang, (2021)

2.2 Qiang musical instruments

2.2.1 No melodic percussion instruments--Yang Pi Gu

The Qiang Hand drum is also known as the Yang Pi Gu, which is made of wooden drum frame with a single face. The drum frame is about 11 centimeters high, its diameter is 38~40 centimeters, and beams are placed inside the drum frame. The effect body is connected to a bow-shaped wooden Handle, with the upper end carved with a sheep's head, and the lower end tied to the double silk colorful ears. The drum is made of rattan or Chinese fir wood (called "Er Wo Te" in Qiang language), with a hook shape and about 58 cm long, with silk hair and a Handle decorated with colored ears. After the reform, the Qiang Hand drum, a single face with double Yang pi gu , the drum frame is painted on the outside, and the drum frame is decorated with silk colored ears. When playing, the left Hand holds the bow-shaped wood to Handle the drum, and the right Hand holds the drum hammer to beat the drum heart. The pronunciation is low and deep, and the pronunciation of the drum side is high and crisp. There are three kinds of playing skills: single drum surface, drum edge and mixed percussion, which are suitable for showing the bold and unrestrained national style of the Qiang people. In the old time, the Qiang Hand drum was used for sacrifice and other activities, which was used for the interpretation ratio (wizard) to dance the god. The Interpretation ratio held the drum to do the witch dance, also known as "Pi Gu Wu" or "Tiao Jing", or "Mo

Er Da Sha" in the Qiang language. Now the qiang nationality Hand drum has been reformed and beautified, used for singing and dancing performances, such as "Tiao Guo Zhuang", "Ling Gu Wu" and so on.

Figure 30. YangPiGu

Source: Jing Tang, (2021)

2.2.2 Melodic wind instruments--Qiang Di

"Qiang Di" is an ancient single-spring singing instrument in China, with a history of more than 2,000 years. It is popular among the Qiang people in the ABa Tibetan and Qiang Autonomous Prefecture in the border area of Gansu and Sichuan. The Qiang Dihas two tubes of several holes (formerly five holes, now mostly six holes) and is made of oil bamboo growing on the local mountains. The bamboo section is long and thin, growing at an altitude of 3500-4000 meters. The double pipes are connected together side by side with thread winding, with a lifetime length of 13 ~19 cm. The diameter of the pipe mouth is about 2 cm. The upper end of the flute pipe is equipped with a 4 cm long bamboo blowing mouth. The front of the blowing mouth is cut with a knife, and at the upper end of about 3 cm, cut a thin slice with a knife as the reed, the specifications of the Qiang Diare generally 17 cm and 19 cm."Qiang" though "have" flute "word, but it is not our now common flute, from the appearance also have very different, our common flute is single tube bamboo horizontal blowing instrument, and qiang is bamboo double tube vertical blowing instrument, tied together the two tubes of the same pitch, reed whistle with entrance, with special" Gu Sai Huan Qi Chui zuo " play, fingering the same with flute. The

sound of the Qiang Diis clear and high, and the sound is sad, a symbol of sad thoughts.

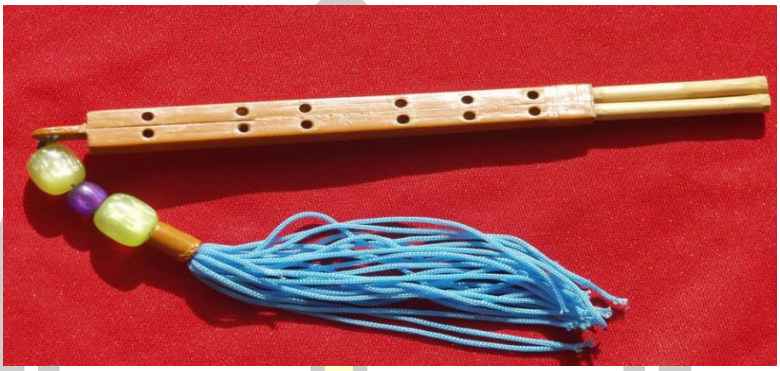


Figure 31. Qiang Di
Source: Jing Tang, (2021)

2.3 Musical instrument comparison

Main instruments they use are melodic percussion instruments: drums, Bo, brass trumpets and gongs. Melody plucked instrument: SanXianPiPa. The main instruments used by qiang people are with or without melodic percussion instruments: Yang Pi Gu. Melody playing: Qiang Di, Kou Xian and Suo Na, etc. The percussion drums, Bo and bronze numbers are commonly used as the main accompaniment instruments, which originated from the primitive period when Bai ma people advocated "animism". It is the fusion of Di Qiang culture and Tibetan culture, with a certain sacrificial nature. In the vigorous and powerful accompaniment of drums, they wear wooden masks and sing and dance. This is the most important mass entertainment activity of the Bai ma people. It aims to offer sacrifices to the gods, pray for peace, drive away ghosts and evil spirits, and represents the Baima Tibetan hope to live in harmony with the wild animals in nature. The Qiang people often used the YangPiGu as the accompaniment in the sacrificial ceremony. The YangPiGu was originally a dancing prop for the Qiang people's "Shi Bi" practice. The Qiang people danced accompanied by the YangPiGu, which was strong and humble, and reflected the awe of all things in heaven and earth. The Qiang people use the YangPiGu pursuit and the Baima people use the drum, Bo, bronze accompaniment of the pure pursuit of strength and vigorous to form the difference.

Baima people rarely use playing music, the unique plucked instrument Sanxian pipa, as a melody instrument, the SanXianPiPa playing and singing is sometimes full of Baima Tibetan charm, singing is bold and unrestrained, sometimes reflects a simple, cheerful and interesting musical character, with a strong local flavor. The Qiang Di is a unique musical instrument of the Qiang people. Although it is called a flute, it is a double vertical flute. Different from the common horizontal flute, its volume is limited and suitable for men's solos, and it is widely popular in the Qiang area. As the most representative musical instrument of the Qiang people, it is the emotion of the Qiang people for more than two thousand years, and a mark of the historical evolution of the Qiang people. It often expresses the memory of history with a trace of sadness, and it is often used to tell the inner feelings, and the pipa expresses the wild and cheerful differences.

From the above analysis, we can see that Baima Tibetans and Qiangs have certain differences in the use of accompaniment instruments. For specific comparisons, see the table 3 below: Jing Tang Tabulation.

Table 2. Comparison of Baima Tibetan and Qiang musical instruments

Types without the melody instruments	Music name	Types of melody instruments	Music name
Baima Pavilion	Gu, Bo	Baima Praaping Musical Instrument	SanXianpipa
Qiang people percussion instrument	Yangpigu	Qiang people play musical instruments	QiangDi
Difference	Similarity: Both nations use the melody non - melody percussion instruments to set off the atmosphere. different: The source and	Difference	Similarity: Both nations use the melody instruments to accompany. different: The Baimamelody instrument mostly

	pursuit of the accompaniment instruments of the two nations are different. The accompaniment instruments commonly used by the Baimaare Gu and Bo, which originated from the primitive society, reflecting the harmonious relationship between the Baima people and the nature of nature, pursuing strength and strong. The accompaniment instruments of the Qiang, the Yang pi gu drums from the time of sacrifice, "the props when the practice", reflects the awe of all things in heaven and earth.		uses the uniquet San Xian PiPa, which is a dial -up instrument, often expressing rough and cheerful music. The drooling instruments of the Qiangare also unique. They are playing instruments. They are often used to express their memories of history and inner complaints. It is different from the BaimaSan Xian Pi Pa

3. Comparison of the living environment of the Baima, Tibetan and Qiang people

3.1 Comparison of Baima Tibetan and Qiang nation environment

3.1.1 Similar natural environment

Wenxian charming Tibetan and Beichuan qiang autonomous county is the two nation minorities, Baima and qiang people, all live in the alpine mountain valley, houses built along the mountain, a village, geographical environment and natural landscape is very similar, are typical mountain natural landscape, the natural elements have obvious vertical change. The terrain is high in the northwest and low in the southeast, most of the two places are high mountains and deep valleys, these valleys are distributed with many rivers, in some sections of the river can see pingba, steep terrain, surrounded by mountains and trees, the geographical location is relatively remote. Due to their similar living environment, the two peoples have many similarities in their environmental consciousness, religious beliefs, customs and habits. Such as: all believe that all ism, worship natural gods; are dependent on the living environment is very strong; in the long period of production practice, formed the customs and habits of harmonious conservation between man and nature.

In terms of climate, the places where Baima people and Qiang people live both belong to the humid monsoon climate type of the north subtropical mountains, with mild climate, sufficient sunshine, four distinct seasons and abundant precipitation, which makes this area rich in natural resources. There are mountains, rivers and scenery. In addition, there are nation minorities with a long history, splendid culture and unique style in this area, and the Baima people and Qiang people have lived in ancient areas with inconvenient transportation, relatively backward economy and relatively poor life. Baima and qiang natural environment of life is very similar, living environment and economic model of similarity, and in the process of long-term conservation through trade, cultural exchanges, strengthen the exchanges between each other's complementary, long-term, they in the cultural similarity is very obvious, through the analysis of the two national music culture, you can see the charming Tibetan and qiang both unique national personalities, and have similar cultural phenomenon.

3.1.2 Different social environment

The Baima people and the Qiang people are derived from the Di and Qiang peoples of the same origin in ancient times. They are two nation groups with similar cultures in adjacent regions. The similarities are mainly in livelihood, religion and customs. The differences also exist in the culture of the two nation groups. Qiang people in Aba Mao County and Qiang people in Beichuan in the border area of Ganchuan, after thousands of years of nation migration, integration and assimilation in the historical conservation, the Sinicization phenomenon of the Qiang people here is very serious, and it has become a blending area of Qiang and Han. Therefore, the Qiang people are deeply influenced by Han culture., the conservation of farming is more advanced. The Baima people live in the crack area between the two major nation groups, Han and Tibetan. They are deeply influenced by the local Tibetan culture, and their agricultural production is relatively backward.

The Baima people worship nature and worship the mountain gods. They have been in a closed and backward production state for a long time in history. The number of the Baima Tibetans has decreased sharply, and in addition, they live in areas far away from both the center of the country and the local center. Based on the above reasons, the traditional culture of Baima Tibetan has been well conservationed. From the already recorded folk songs that are still being sung, it is not difficult to find that Baima Tibetan folk songs are not only always sung in the native language, but also their singing, rhythm and rhythm are closely related to the tradition of the nation. This is the objective factor that the Baima people culture retains the original and primitive characteristics. Since the early 1980s, it can be seen from a large number of folk music materials collected by governments at all levels that although the Qiang people in Beichuan have their own language, fewer and fewer people sing folk songs in the Qiang language, and the corresponding preserved ancient Qiang folk songs have become more and more rare.

4. Baima Tibetan and Qiang singing comparison

The music culture of Baima and Qiang people is very rich in content, including various forms of songs, dances and Musical Instruments, etc. Folk songs have to be mentioned in singing methods. As a word of mouth singing in the songs of Baima and Qiang people, it is also an important part of traditional music culture.

The similar living environment has created the good voice conditions of the Baima people and the Qiang people. In the folk songs, the singing methods of the Baima people and the Qiang people have similar and unique national styles.

4.1 The singing characteristics of the Baima Tibetan people

The folk songs of Baima people generally have a wide vocal range. They like to sing high-pitched songs. The choice of vocal area is based on the type of the song, the preferences of the singer, their own voice conditions and age differences, and the habit of singing is combined with the national dialect. What the Baima person pursues in the true and false sound when singing the high pitch is the excess of freedom and tactfully, maintains the unity of the timbre before and after the conversion of the high and low tones, and pursues the timbre of the laryngeal voice and the throat voice. Their laryngeal sounds are mainly dependent on the tone produced by lifting the palate of the mouth. The pharyngeal sound is mainly made by raising the soft jaw of the mouth, and the sound passes through the nasopharyngeal cavity, combined with the sound of the resonance of the chest cavity and the head cavity. The timbre is bright and has the texture of thickness, without a harsh feeling.

There are many decorative trills and slippery notes in the folk songs of the Baima people. When singing the trill, the tongue remains relaxed and blows the tremor of the tongue with the breath, and the nasal cavity and the head cavity work together, like the tongue roll in Italian. The slip effect pursues natural excess, achieved the transformation before and after the unity of high and low timbre.

พหูนํ ปณฺฑิโต ชีเว

MA ZHI MA MI SA LIAN DAO

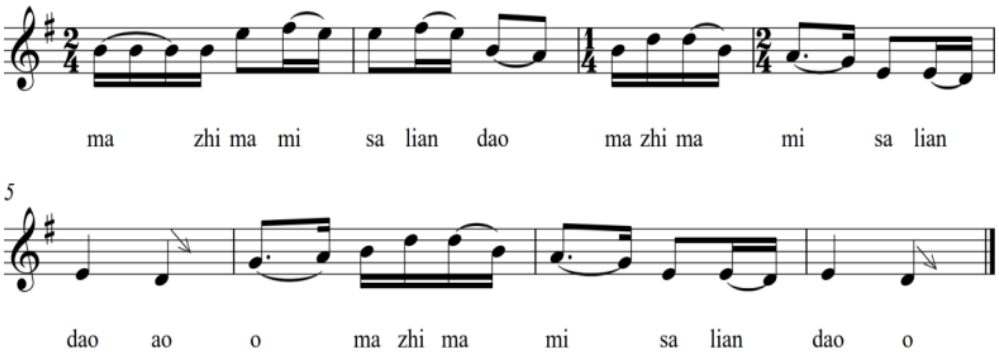


Figure 32. Baima Ge Qu

Source: Jing Tang

At the end of each sentence, there is a lower, second-degree relationship between the higher pitch and the lower downtone. The sliding voice singing reflects the pursuit of stability and natural excess, and the unity of the timbre before and after the conversion tone.

4.2 Singing characteristics of the Qiang people

There are various types of Qiang folk songs, including single-vocal and multi-vocal parts according to the vocal parts. However, both mono-part and multi-part folk songs have common singing characteristics. Qiang folk songs like to use more real voice areas. They are born with high-pitched voice conditions, and the habit of singing and biting words comes from the national language habits. Many folk songs of the Qiang people have even higher areas of b2 and c3. When they encounter high notes, the general falsetto also uses high position of true sound singing, real sound and falsetto conversion is very sudden, deliberately to highlight the change of timbre conversion, unlike the Baima people singing the pursuit of graceful and natural excess. Most of the Qiang folk songs are basically within 10 degrees, except for the high mountain cavity. The vocal range of Qiang people's songs has a large span, and many of them are high notes. True voice singing is the characteristic of Qiang people singing.

The folk songs of the Qiang people usually appear at the beginning, usually at the end of the song, and the sudden high pitch turns to bass or the rapid slide ends. When singing this kind of decorative sound trill, the voice is generally made with the

middle voice area and low voice area. At this time, the whole singing state is positive, the pharynx and throat actively exert force, and the right time of the vocal cord is also forced contraction, and the breath impacting the continuous slow vibration of the vocal cord makes the trill sound mysterious.

BAI MU GAI BAN ZHENG GAO LOU

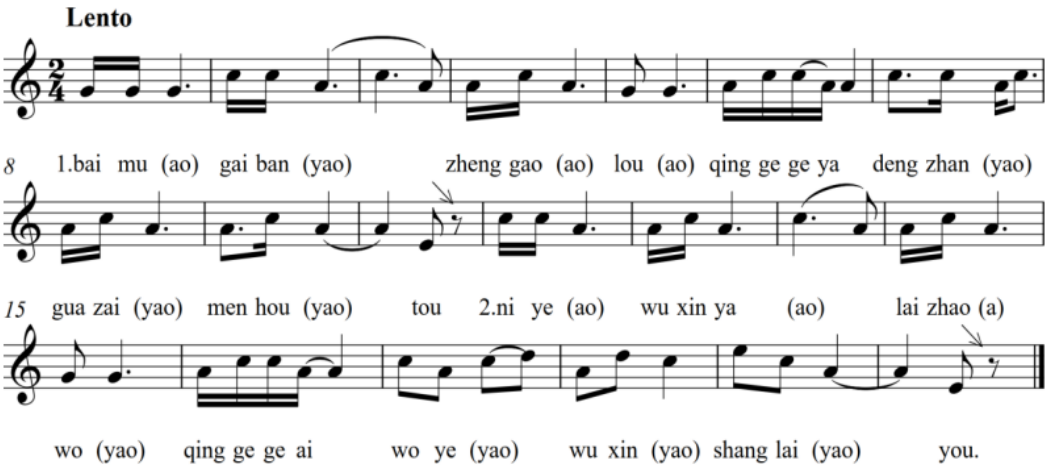


Figure 33. QiangZu Ge Qu

Source: Jing Tang

In the semi-termination and the end of the song, there is a downward tone. The pitch of the previous note and the later slide are large, and the interval relationship of four degrees. The singing gives people a feeling of sudden change of pitch and fast speed, expressing the warm and uninhibited character of the Qiang people.

4.3 Comparison of singing characteristics

4.3.1 similitude

Baima people and Qiang people like to sing high-pitched songs in singing folk songs, and they are good at singing high-pitched songs. The singing timbre is relatively rough, high and melodious, which is related to the historical living habits of the Baima people and the Qiang people. They live deep in the high mountains, relatively empty, and they are used to communicating and expressing emotions with songs. Both Baima and Qiang people are good at singing the trill of the decorative effect in folk songs, which is their common characteristic.

4.3.2 Differences

The Baima and the Qiang people in the singing habits and the own language habits, with differences. When singing the high-pitched song, the Baima people pursue the natural transition of high and low tone conversion, and the unity of the timbre before and after the conversion. In the folk singing of the songs, the Qiang people like the obvious difference between the high and low timbre of the conversion before and after the conversion. The Baima people's song is good at singing with true and false voices, while the Qiang people use true voices to sing folk songs. The singing characteristics of different folk songs also reflect the differences between different nation groups and the transmission of national historical habits.

พหูนํ ปณฺฑิโต ชีเว

Chapter VI

Ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area

This chapter mainly focuses on the transmission problems, transmission methods and how to better protect the traditional music culture faced by the Baima Tibetan and Qiang music culture.

1. Transmission of Baima Tibetan and Qiang music culture
2. Transmission mode of Baima Tibetan and Qiang music culture
3. The Conservation policy of Baima Tibetan and Qiang music culture

China has a rich historical and cultural transmission. nation music culture belongs to the spiritual culture, which grows together with other cultures. Folk music is the true portrayal of the national life, which comes from the folk art and has certain particularity. There are 56 nation groups in China, including 55 nation minorities. The cultures of each nation groups together constitute China's national culture. In order to carry forward China's nation music, in addition to the transmission and Conservation of national culture at the macro level, we should strengthen the transmission and Conservation of each nation culture at the micro level. This paper mainly on the Baima Tibetan and qiang traditional music culture comparative study, to find the problems existing in the transmission, to strengthen the music culture transmission and conservationion, transmission and carry forward the traditional music strategy, put forward the feasible Conservation policy and Suggestions, to enhance the Baima Tibetan and qiang people's national consciousness and cultural identity.

In this chapter, the researchers went to Tielou Tibetan Township, Caoheba Village, Yangga Mountain, Liziba, Zhaikeqiao and Maigongshanba in Wen County, where the Baima people live. Field investigations were conducted in Shiyi Qiang Village and Nina Qiang Village in Beichuan County, Mianyang City, where the Qiang people lived. Through interviews with cultural personnel (staff of the non-material cultural communication and protection center), the person in charge of the foreign

propaganda office of the county government, successor and Local villagers, the researchers made written records and video recordings and distributed questionnaires during the interview process. According to the analysis of the survey results, it can be seen that the three groups of interviewees put forward their own different protection suggestions and consistent protection wishes for the practical problems faced by the Baima Tibetan and Qiang music culture.

1. Transmission of Baima Tibetan and Qiang music culture

1.1 Transmission of Baima Tibetan and Qiang songs

1.1.1. Baima Tibetan song transmission

The researchers interviewed Cheng Houju, a Baima Tibetan native in Wenxian County. As a villager who has lived in the local area for more than 50 years, she learned from her that the Baima people are a nation without words, and the transmission of the songs is passed on from generation to generation. Listen to her childhood story, then her family life than now so rich, the home is difficult, every family basic is given priority to with farming, living place and far away from the county center, the traffic is occlusion, Baima people in ordinary life often sing to express emotion and entertainment in her memory, the elders and the villagers all collective labor in the fields, she played in the field, often hear adults singing songs, labor songs "sowing song", "farmland song", "weeding" and "sheep song", etc., folk songs, wine and minor. These songs are sung at will in daily life, or sung by one person, and the people echoed, over time, from the elderly to the children, are unconsciously word of mouth.（Cheng hou hua,2022)

Baima people believe that the gods attach importance to sacrifice, in their every important festival will have a corresponding ceremony, there are no songs in the ceremony, can be singing and dancing is the national characteristics of the Baima people. At that time, the economy was not developed enough, there was no Internet or TV, and parents and grandparents paid special attention to the ritual culture. At that time, the procedures in the sacrificial ceremony were very complicated, and the villagers participated in the ceremony activities, and the atmosphere was very strong, such as the songs in the sacrificial ceremony and the wedding and funeral ceremony had different songs. With the rapid conservation of society, the Internet era brings a

lot of resources to people, and it is also a test of national culture. In the past, we lived on farming, and often accompanied by songs in our labor. After dinner, the villagers also used songs for entertainment. Now, with the increasing aging of the social population, more and more cultural conservationors and elders in their nation have passed away one after another. In terms of singing songs, some songs are lost and the fault of conservationors has appeared. The younger generation has not fully mastered some of the traditional cultures of the nation. For song singing, the elders basically sing in Baima language. Now, most Baima people do not sing in Baima language. With the conservation of society, Baima people do not only rely on agriculture as a source of life. More young and middle-aged people in their prime either go out to work or choose to go out to work outside. There are old and infirm and more children in the village, and the number of people in some festivals is not complete, and the center of everyone has changed. Therefore, the procedures of sacrificial ceremonies and marriage and funeral ceremonies are now constantly simplified, which has changed a lot compared with before.

1.1.2 Qiang nationality song transmission

In July 2022, researchers and family travel to Sichuan Jiu Zhai Gou, and university students (work in a university in si chuan) meet in Aba Tibetan and qiang autonomous prefecture, through her help to the local Mao County villagers issued questionnaires, collect about qiang ceremony music culture, traditional songs and traditional dance characteristics, etc. Since she taught in qiang region universities for six years, her research focused on the Aba qiang music culture ceremony of interpretation than culture, learned from her mouth, one thousand, qiang people in chuan region Aba Tibetan qiang autonomous prefecture area production and living, reproduction, generation to create a rich and colorful qiang folk songs and qiang culture, at the same time to promote the social progress. Since ancient times, the Qiang people have mainly lived in farming and animal husbandry, and the formation of the Qiang folk songs is closely related to their lives. In the long period of labor and life, since ancient times, people like to use songs to express their happiness, anger, sorrow, joy and feelings between each other. In Qiang villages, most of the brave women, old and young sing folk songs, including labor production, festival parties, and weddings and funerals, and young men and women often sing together. The

Qiang folk songs are also very rich, including labor songs, wine songs, love songs and folk songs. Folk songs are also sung through the form of word of mouth. The Qiang folk songs have a unique national style and research value. The living environment is relatively closed, like the living environment of the Baima people, the traffic is underdeveloped, the religious consciousness is strong, the Qiang music is also facing the gradual reduction of conservationors, the loss of folk songs, the modern materials of folk songs are gradually added, and the traditional folk songs are facing challenges and part of the crisis of being lost.(Cheng Li,2022)

Song Xianbiao, a scholar of Qiang culture, once mentioned: due to the influence of social conservation and the characteristics of the qiang traditional music itself, the qiang youth acceptance of qiang music is not high, some qiang folk songs, songs in a state of destruction, need to take specific measures, such as determine transmission to promote the transmission of qiang music people. In the 2008 Wenchuan earthquake, a number of older generation of Qiang singers, the producers, the performers died, and the transmission of Qiang music depends heavily on the conservationors. In addition, even if the same folk song is sung by different singers, under this background, it is more important to establish the Qiang music conservationors and give special policy support. After the Wenchuan earthquake, the implementation of the Qiang music conservationors, established the conservationors and gave corresponding policy and financial support.(Song xianbiao,2021)

1.2 Baima Tibetan and Qiang dance transmission

1.2.1 Baima Tibetan dance transmission

Baima Tibetan is a nation good at singing and dancing, attaches importance to various sacrificial ceremonies often interspersed with dance and music. The Baima has five unique dance culture, "pool brother day" (mask dance), circle of fire dance (torch dance), zodiac mask dance, cat dance, sword dance five types, each form has a unique artistic characteristics and sacrificial ceremony, this paper to sacrifice dance and entertainment dance to divide, respectively each choose a dance as a research object.

In 2021, Li Rui, a researcher at Northwest University for Nationalities who studies Baima Tibetan dance music, mentioned, understand the sacrifice mountain god ceremony in the pool of the day, has been listed in the national intangible cultural

transmission list, intangible cultural transmission is also an important reveal a country or a region's resources, was listed as a "living fossil" and "national memory figure". Although it has been included in the house record, the dance belongs to the original ecological dance, and the refinement and integration of the dance art deepens their transmission and conservation. The only remaining old artists and video materials are far from conservationing the original charm of the dance art and the traditional art form of the Baima people. The young people in the village rarely have the mentality of conservationing folk art to learn to dance. Therefore, the collision of folk customs and new culture makes the transmission and conservation of Baima Tibetan difficult and long for dance art. Original dance is the original prototype of classroom dance, in the process of conversion not only complex and need rigorous refining, will not affect the local original dance is unable to conduct the real refining, and better show the dance content of the old artist, often in the artistic accomplishment, integration, processing, hold dance and lack of ability. The poor situation of transmission and conservation makes people excellent and at the same time reminds us that the transmission of original art needs to be solved with the current generation background. The conservation of the society can not abandon the original folk art, the national is the world, the ancient horse and Tibetan dance art should be carried forward and displayed on a bigger stage, we need to use more people to dig and understand.(Li Rui,2021)

1.2.2 Qiang dance transmission

Since ancient times, the Qiang people have lived deep in the mountains in remote locations. They take agriculture and animal husbandry as their way of life. The Qiang people generally believe in animism and tend to worship religions, and often sing and dances in sacrificial ceremonies

Accompanied by, thus promoting the religious nature of the Qiang nationality dance. Since ancient times, it is derived from life, and dance is inseparable from their daily life, such as festivals, weddings and funerals, hunting, grazing, harvesting and other production activities are inseparable from dance.

There are various forms of Qiang dance, divided into four categories: self-entertainment dance, ritual dance, ceremonial dance, assembly dance, common Yang pi gu dance,Sa lang dance and Ba Rong Wu, all of which can truly reproduce the

sacrificial ceremony and life scenes. The Qiang dance is influenced by traditional customs and integrated with it, which continues the folk customs passed down from generation to generation, presenting unique nation customs and cultural characteristics. It is also a gathering activity of the Qiang people to unite and forge ahead.

In 2021, li Niting, a researcher of the Qiang dance and music culture, talked about the current transmission of the Qiang dance. In the early days of the founding of the People's Republic of China, the population of the Qiang people was less than 50,000 after a series of wars. The Qiang culture has long been endangered. Only with the policies of new China and the continuous efforts of the people has the Qiang culture been better conservationed and developed. Especially since the earthquake, the culture and art of the Qiang people have attracted the attention of the state, and even more set off a movement to promote the Conservation of the culture and art. Many social people and scholars have begun to conservation and rescue the Qiang people culture. On May 12,2008, the WenChuan earthquake damaged 21 cities and prefectures, 140 counties and districts in Sichuan province to varying degrees. Beichuan county, Wenchuan county and other 38 counties and urban areas were severely affected areas. Including wenchuan county, Mao county, county, beichuan county for qiang regional autonomous areas have suffered geological disasters, not only affected qiang intangible cultural transmission, qiang some transmission people also died in the earthquake, in the face of some series of factors affecting cultural transmission, seeking the endangered qiang culture and art to become an important task of researchers and the government. The Qiang people have a very long traditional belief, and the group dance is the main expression mode of the Qiang dance, which doomed the Qiang dance to be based on the group residence of the Qiang people. With the existence of Qiang villages, there is the existence of Qiang dance. This is a traditional model passed down from generation to generation, which is passed down by observing and hearing songs. With the conservation of society, these are changing, which are challenges for the Qiang dance.(li Niting,2021)

According to the above villagers, the conservationors and researchers raised the ways and problems of transmission, it can be seen that the traditional musical and cultural forms of the Baima Tibetan and Qiang people are very rich,

including rituals, songs, dances and Musical Instruments. Whether the Baima Tibetan or Qiang, The transmission of music mainly depends on the conservationors of the nation and local villagers from generation to generation, Neither nation has its own writing, Folk songs and dances are all done by the conservationors, Due to the constraints of various factors, the talent who can complete the national folk songs is gradually lost, Now the artists who can sing and are active in the folk are generally older, As time passes into old age, in recent years, Baima Tibetan and Qiang folk music in the changes of The Times, Many young people, for their own reasons and for their family reasons, Go out for work early in order to get a higher income through their own work, In the long run, it will lead to a large number of transmission subjects. Therefore, in order to better conservation the Baima Tibetan music, the construction of the transmission subject is very important, which is also an important means of local transmission of folk music. Every day, tremendous changes in China. Baima Tibetan is one of the nation minorities in China. Similarly, there are common problems between Baima young people and Qiang young people, and their sense of identity for their own traditional culture is generally low. Based on the above reasons, the Baima Tibetan and Qiang songs in the border area of Gansu and Sichuan are facing the embarrassing situation of being lost.

2. Transmission mode of Baima Tibetan and Qiang music culture

2.1 Teaching of folk artists

Since ancient times, the Baima Tibetan and Qiang people, as two adjacent nation groups, have long lived in the mountains. They live in their natural environment and their similarities. They both believe in religion and have no characters of their own nationality. The transmission of music culture mainly depends on the mouth and dance of local folk artists. Therefore, Baima people and Qiang people have similar ways in terms of national cultural transmission, and the way of transmission is taught face to face between teachers and apprentices. Folk artists teach their traditional songs and dances or demonstrate them to the villagers who come to learn them. In this way, generations of conservationors through the transmission to conservation music culture. However, with the conservation of the society and the change of living environment factors, external culture and thoughts into the charming

Tibetan and qiang people's thoughts, the local transmission subject with times change, the fault and imbalance, on May 12,2008, WenChuan earthquake for life in the border area of charming Tibetan and qiang people, caused the only part of the national culture as the house collapsed and damaged, some transmission people unfortunately died, young people thought about local culture changes, make the local transmission subject is missing and fault.

2.2 Form of family transmission

Through the Baima Tibetan and qiang transmission of oral, learned that they were influenced by their parents' influence, recognized local culture in thought, about skills is also through their parents mouth learning, the elders in the family often in ordinary life singing and dancing, this is one of the most direct the most effective way of transmission. However, as the elderly get older and the young people also yearn for the outside world, the family transmission model is faults.

2.3 Dissemination of collective activities

The dissemination of traditional music cannot be separated from the soil of national collective activities. As a minority group, the Baima Tibetan and Qiang nation groups have similar national beliefs and reverence for the gods. They will hold collective sacrificial activities on fixed days. The villagers will participate in the ritual activities, which not only spread the ritual culture, but also conservation the song and dance music in the ceremony. With the change of times, the charming Tibetan and qiang living around the Han and Tibetan, the Han and Tibetan culture of the fusion, now the sacrificial ceremony and marriage funeral ceremony procedures gradually simplified, in order to adapt to the trend of The Times conservation, conservation the national culture, the local government will hold the nature of the tourism activities to perform folk culture, to foreign tourists to promote folk culture.

3. The Conservation policy of Baima Tibetan and Qiang music culture

Social progress and the conservation of economy greatly improved the people's living standards, continuously strengthen the exchanges and cooperation between nationalities, but at the same time the conservation of national local culture has brought certain impact, the border charming Tibetan and qiang are facing the alienation and part of local music culture disappear the problem, less transmission,

young people to reduce the recognition of local culture, ceremony procedures gradually simplified, Baima Tibetan influenced by Han culture, qiang is influenced by Tibetan culture, make the culture of the transmission and Conservation of the two nationalities are facing difficulties. As an important part of art and culture, how to effectively conservation the local folk music while vigorously developing the economy is an important topic facing many scholars at present.

3.1 Establish a sense of identity of local music culture

3.1.1 The government level can lead the people to establish a sense of identity of the local national culture.

Through the interview with Baima Tibetan and Qiang scholars, we learned that the Conservation of the local music culture of the neighboring Baima and Qiang people is imminent, which can be conservationed from the macro and micro aspects. The government can use the form of multimedia to strengthen the identity of the local national culture, and make the people pay attention to the traditional culture at the ideological level. Therefore, it is necessary to cultivate the idea of loving the traditional folk music among the whole people, especially among the young people, and to improve the awareness of the sustainable conservation of the folk music among the young people. The government can strengthen the Conservation of traditional nation culture, and even guide the local government to formulate specific conservation plans according to its own nation characteristics, and provide policy support and establish and improve the Conservation mechanism of nation culture. With the policy support and planning guarantee, the Conservation of folk music has pointed out the vane and strong support. Sound rules and regulations can not only make the different cultures of different nation groups develop in coordination, but also conservation the characteristic local culture among the neighboring nation groups, which is related to the overall conservation of China's national culture.

3.1.2 At the micro level, the local villagers can be encouraged to organize and participate in the traditional nation activities spontaneously.

Since ancient times, the Baima Tibetan and Qiang people have been good at singing and dancing. They are always accompanied by singing and dancing in both labor and daily life. In view of the special historical origin and adjacent location advantages of the two nation groups, the Baima Tibetan and Qiang nation groups can

be encouraged to jointly develop the economy and culture, create an atmosphere of common conservation of nation culture, and seek common ground while shelving differences to conservation the local culture. After the earthquake, the Baima people and the Qiang people moved to other places. Influenced by the local customs of other nation groups, people's awareness of singing local nation music gradually weakened, which reduced the number of local folk songs. Therefore, it is particularly important to arouse the awareness of the Baima people and the Qiang people to conservation the local culture. People are encouraged to love the local culture, establish a sense of national collective honor, and voluntarily hold and participate in festival activities. During the festival ceremonies, they will wear national costumes, sing and dance, sing local songs, and perform traditional dances. Baima Village in WenXian has retained the houses built of wood with traditional cultural characteristics, and the Qiang people in Beichuan County also preserved houses made of stone. The local scenic spots have exhibitions and performances of folk culture. Promote the fellowship and competitions among villages, hold various forms of nation costume exhibitions, traditional folk song fairs, dance competitions and musical instrument exhibitions, enhance the cohesion and pride among nation groups, cover the participants to cover the local villagers, and call for the old to lead the young, and the participation of the whole people.

3.2 Collect and organize Baima traditional Tibetan and Qiang music culture

The conservation of social economy and civilization have greatly improved the people's lives, and they have also brought challenges and crises to the traditional culture and art of the Baima Tibetan and Qiang people living in the border area of Gansu and Sichuan. The impact of various modern culture, make the two national traditional culture a lot of loss, such as costumes, songs, folk dance, customs and other local cultural transmission increasingly withered, combined with the WenChuan earthquake makes accumulated thousands of years of qiang culture, white Tibetan culture, many local culture transmission died, a lot of national folk cultural relics are damaged, the original cultural transmission was destroyed, traditional culture is facing the danger of disappearing. Baima Tibetan and Qiang music and dance culture is an important part of the national material cultural transmission, therefore, it is the duty of

researchers to do a good job in rescuing, collecting and conservationing the traditional music culture of Baima and Qiang people.

3.2.1 The government shall set up a collection and sorting agency

After interviewing the experts of Baima Tibetan and Qiang people, they mentioned the urgency of setting up a special team to collect and sort out folk culture in view of the loss of local cultural materials and the fault of conservationors. Government departments can fund the establishment of a folk culture collection and sorting center, and select specialized personnel to form a team. Team members can combine them with experts, scholars, artists and students. I went to the areas where the Tibetan and Qiang nation groups live to do field research and collation of data. In the field survey, different traditional cultures should be sorted, collected and sorted out to ensure the authenticity of first-Hand data. For example, the collection of music culture, such as songs, dance and instrumental music, is very trivial. The interview team goes to the local area to integrate into the life of the common people, and collects first-Hand information by interviewing folk song conservationors and old artists. Traditional music culture can also be collected in the form of folk song competitions and dance competitions held by local government departments. The interviewers must do a good job of digging and recording, and classify the original data collected and sorted. For the collection of songs, they need to keep the recording and recording influence data. The collection of dances, given that the Baima Tibetan and Qiang dances come from their nation ceremony activities, when they hold festival activities, the interview team can visit and observe on the spot, according to the status of participants and onlookers, so as to have a deep understanding of the local conditions and conditions, and collect the original first-Hand information.

3.2.2 Collect and organize non-governmental organizations

Baima Tibetan and Qiang villages and social welfare activists can spontaneously organize and raise special funds to conservation local music and culture, and set up folk organizations led by villages, conservationors, artists from local troupes and local people who love nation music and culture. Usually do a good job of publicity and popularization, calling on all the local Baima people and Qiang people to participate in the rescue work of their own nation music culture, and actively submit their own folk music culture materials contribution to the local

collection organization. As a member of non-governmental organizations, with the unique advantage of living in the local area, they usually develop themselves to do a good job in the collection of data anytime and anywhere, accumulated over time, and the results are remarkable.

3.3 Establish and improve the chain mode of cultivating conservationors of nation music culture

Through the Baima Tibetan transmission and qiang in the old "interpretation than" interview, can receive them to the national music culture is facing difficult problems, because of various reasons, in the face of such difficulties, they put forward similar views: government-oriented, improve the transmission person's living conditions, completes the transmission between the old and new alternate conservation.

3.3.1 Government leading to create an environment suitable for the survival and dissemination of local music culture.

The natural and social environment suitable for the survival of traditional music is the prerequisite for the Conservation of the conservationors. Baima Tibetan and qiang brothers as neighbors, their music culture form is not only diverse, and their local music culture is derived from the production and life of the people, cannot produce and cultivate its natural soil and human soil, therefore, the Conservation of music culture is dynamic, should be dominated by the government, economy as the means, to facilitate the ecological environment of qiang dance, provide Baima and qiang music activity time and venue, extensive mass music culture activities.

3.3.2 Establish the baton form of nation music culture conservationors

Improve the Baima Tibetan and qiang music culture survival of the cultural environment, improve the living conditions of folk artists, safeguard folk artists under the premise of love and voluntary teaching technology, the government should intensify efforts to cultivate transmission, with old with green, established within the national chain transmission system and cooperation through the local art groups to develop the transmission mechanism. Let the conservationors pass on the baton of the national music culture. Let the young people be more involved in the Conservation of the local national culture. Attach importance to the transmission and innovation of Baima Tibetan culture and Qiang culture, and support the creation of

Baima Tibetan and Qiang music works. Modern information technology should be used to save and rescue the first-Hand materials collected, and local conservationors should be encouraged to play a leading role in the Conservation and conservation of traditional national music culture, so that the national culture can still shine under the new historical background.

3.4 Establish a seminar institution to conservation the traditional Tibetan and Qiang music and culture in Baima

In March 2021 through the Baima Tibetan and qiang culture local researchers, they for Baima Tibetan and qiang in the modernization process of a series of problems, both nationalities are facing traditional music culture is the life around the assimilation and the influence of foreign culture, how to keep the national traditional culture nationality, and can adapt to the conservation of today's society, need to establish an effective social adjustment mechanism, to seek the Conservation of original ecological music culture. The establishment of traditional music culture workshops and the joint establishment of cultural Conservation pilot areas in the Baima and Qiang areas.

3.4.1 Establish the local traditional music and culture workshops

Set up special agencies for the transmission and Conservation of traditional music culture, and the government may assist the villages in nation minority areas. Baima Tibetan Village can be jointly established with Qiang Village to jointly raise funds and reasonably arrange the teaching staff structure and curriculum setting. The two sides can select conservationors from their own nationalities, and outstanding artists of the local troupe as regular lecturers, and regularly invite nation musicology experts to give lectures,

Publicize traditional culture, popularize traditional music culture to the general public, teach traditional songs, dances and Musical Instruments, and regularly hold results display.

3.4.2 Establish traditional music and culture pilot areas in local villages

The musical concept of the subject of national culture transmission has changed, and the people's sense of identity and honor of the national culture has been established. In Baima Tibetan and qiang village area established music culture Conservation experimental zone, the transmission and conservation of traditional

music, not only can effectively implement the local music culture transmission and Conservationas the main content, the charming area and the qiang region also can promote the conservation of local music, invite scientific research institutions, cultural centers and related researchers to join the village of traditional music culture test area, jointly promote the Conservation of traditional music culture.

3.5 Traditional music and culture into the campus

In an interview with teachers from Aba Normal University in the Qiang region, she suggested that universities in nation minority areas play an important role in conservationing and conservationing nation music culture. Such as in her class has opened a traditional music elective course, can spread to the student's traditional music culture, because is an nation areas, nation students accounted for many, from different nation teachers and students can communicate with each other, qin singing, qiang song show, charming Tibetan dance and traditional Musical Instruments, etc. Due to the rigor of the curriculum facilities, it is hoped that the government can set up courses according to the characteristics of the nation minority areas, so that the nation music culture can truly enter the classroom and become a required course.

3.6 According to the characteristics of nation residence, the government leads the village, the overall planning and conservation of characteristic tourism.

3.6.1 Relying on performance promotion in scenic spots

Through the wind gathering, I learned that the Qiang people in Beichuan Qiang Autonomous County and the Baima Tibetan people in Wen County are both developing tourism under the government's plan. In the scenic area, there are traditional ritual performances of Baima and Qiang dances and songs in the scenic area. However, the effect is not optimistic, because only in the peak tourist season, there will be more people traveling, and almost no people come in the usual off-season, so the performance group faces economic pressure and the low income of the actors, unable to maintain the expenses of the performance team. Hope that the local government can provide economic means to support and performance groups self-raised mode, the conservation of tourism industry can attract migrant Baima Tibetan youth and qiang youth voluntarily back to the village, they can take care of the family, while acting to earn income for the families, become the participants of the traditional music culture transmission and conservationion.

3.6.2 The government funded the construction of local village demonstration sites

Local villages can be selected as the pilot, and the government invests in the planning and construction, relying on the nation culture to become a characteristic town to attract tourists. A public Baima and Qiang culture exhibition hall will be established in the village to display nation costumes, nation Musical Instruments and nation artworks. The Baima and Qiang people in the village can live normally, and their families can run nation farmhouses to subsidize their income, forming a one-stop tourism industry chain. Villagers can support their families without going out to work. At present, the exploration and Conservation of folk culture and art mostly rely on the commercial performances of tourist attractions. The disadvantage is the weakening of cultural transmission and Conservation thought, so the transmission and Conservation thought and commercial performance should be combined to promote the rational conservation and utilization of tourism. Our research from the Baima Tibetan and qiang songs, dance and Musical Instruments, etc to conduct a comprehensive collection, sorting and organic integration, to promote the coordinated conservation of the between the two nation music culture provides complete clear argument, and strive to base on the traditional requirements and the conservation of The Times, with a planned purpose to conservation and develop Baima Tibetan and qiang region music culture, through the interview in fully grasp the local villagers, conservationing artists and experts and scholars, the researchers put forward the Baima Tibetan and qiang music culture Conservation policy.

พหูนํ ปณฺฑิโต ชีเว

Chapter VII

Conclusion Discussion and Sugessions

1. Conclusion

The Baima Tibetan and Qiang nationalities are the two nation minorities with the most nation features in Ganchuan. Among the unique regional and historical characteristics, there are both commonness and unique taste and temperament. From the perspective of human geography, it is the inevitable result of the integration and convergence of the specific natural geographical environment and humanity, history and society (Liu Fen, 2014). As brothers, the Baima Tibetan and Qiang people have similar natural and geographical features. The continuous exchanges between the two nation groups in the long history has formed a traditional music culture that is both similar and unique.

This research starts from the study of the music culture of Baima Tibetan and Qiang, the adjacent nationgroups in Ganchuan area. The specific study of music culture includes three aspects: traditional folk songs, dances and musical instruments. Based on the current situation of Baima Tibetan and Qiang music culture, the similarities and differences of music culture, the transmission ance and preservation of music culture, these three research objectives are the basis.

1.1 The first part mainly introduces the current situation of Baima Tibetan and Qiang Music Culture in Gansu-Sichuan Border Area.

1.1.1 The time frame of the main research on the history of music culture is from the reform and opening up in 1978 to the Wenchuan Earthquake in 2008. Wenchuan earthquake from 2008 to the present.

1.1.2 The Baima Tibetan and Qiang nationalities, as two brother nation groups, have similarities in terms of environmental awareness, religious beliefs and customs. It is believed that all creatures have spirits, believe in natural gods, and do not have their own national characters. Except for a few relevant classics, they can only rely on traditional folk songs, dances and Musical Instruments as carriers to conservation the national culture. The two nations have a long history and culture, and both of them belong to the people that are good at singing and dancing. In peacetime,

sacrificial ceremonies, marriage and funeral ceremonies, labor, life and communication between men and women. Two nation folk songs, dance without the festival ceremony activities of the soil, in festivals, sacrifice and marriage funeral activities are always different kinds of song and dance, especially the Baima Tibetan and qiang of the corresponding ceremony (sacrifice mountain god ceremony and marriage funeral ceremony) of not only have traditional folk songs singing and the corresponding three characteristics of dance activities, embodies the Baima Tibetan and qiang long traditional custom activities.

In terms of dance, this study divides the dances of Baima and Qiang people into two categories: sacrificial and entertainment.

1.1.3 With the conservation of the society, both the change of living environment, the conservation of tourism and the change of ideas, Baima and qiang people of primitive simplicity ritual activities added modern culture, such as worship mountain god activities, process simplified, in addition to the sacrifice with the traditional folk songs, which in order to attract the audience interest often after the end of the sacrifice link with modern song and dance performances, acrobatics and paper-cut exhibition, etc. Young people's thought of conservationing national culture is also slowly fading. The traditional ritual activities pursue simplified procedures, and the traditional music culture of Baima people and Qiang people are facing the situation of being diluted.

1.1.4 The government is also actively conservationing the nation culture, and the Baima Tibetan music and the Qiang nationality music have also been declared as the national intangible cultural transmission. Government coordination local organization annual tourism festival, build local nation scenic spots and folk music performances, attract a large number of tourists, at the same time many experts and researchers to join, let the Baima Tibetan and qiang two living in the deep mountains by more and more people, to the conservation of local tourism economy is also a kind of promoting role.

1.2 The second part is the similarities and differences of the Baima Tibetan and Qiang music culture in Gansu and Sichuan border Area.

It mainly analyzes the characteristics of folk songs and Musical Instruments. As well as the analysis of living environment and folk singing methods. The Baima

people and the Qiang people basically live in high mountain areas, which is inconvenient to alternate, far away from urban areas and climatic factors. In terms of environmental awareness, religious beliefs, and customs, there are nation-specific customs.

1.2.1 Similar natural environment, different social environment

The Baima Tibetan and Qiang people, as neighboring brothers, both live in high mountains, with similar climate and similar living environment. Therefore, they have many similarities in environmental consciousness, religious beliefs, customs and other aspects.

1.2.2 In terms of the musical style and characteristics of the songs, the Baima Tibetan and Qiang people have both similar aspects and differences in the lyrics, rhythm, tone and tone patterns.(1) In the lyrics of the difference in the Baima people lyrics single, generally rest impromptu singing. The Qiang nationality lyrics are diverse, more related than the forms of labor.（2) Differences in rhythm. Baima people are free, mainly short and long. The folk songs of Qiang people are "long" and "short long" with a strong sense of rhythm.（3) The tone of Baima people's song is mainly "palace, corner and feather", which tends to five-tone. The folk song tones of the Qiang people are "palace, Shang jiao, Zheng, feather," in the tone, and the six-tone tone is widely used. The differences in the musical forms of the two nationalities reflect the different language characteristics and living customs of Baima people and Qiang people.

1.2.3 In terms of Musical Instruments, Baima people use single instruments, including percussion drums, Bo, big gongs and melody instruments, and rarely use blowing instruments. The unique melody instrument of Baima people is the musical instrument for them to tell their emotions, which is more cheerful. The Qiang people have a variety of instruments, such as percussion instruments, YangPiGu drum, and playing melodic instruments, qiang flute, mouth string, Suo Na and so on. The Qiang people make good use of the unique melody instrument Qiang Di to express their emotions, with a trace of sadness.

1.3 The third part puts forward ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area.

In this part, we mainly analyze from three aspects. First, the researcher learned through interviews that the music culture of Baima Tibetan and Qiang people is currently facing the problem of transmission. Secondly, about how the national music culture has been passed down. Finally, through field surveys and questionnaires, it can be seen that although the expert group, the person in charge of the protection of folk culture, the successor of the government departments, and the local villagers have put forward different suggestions and methods for the development of nation culture transmission, everyone In summary, the protection opinions put forward are similar from the macro level to the micro level.

The traditional music of Baima Tibetan and Qiang people, old folk artists, families and participation in collective activities. Form is single, now facing the Baima and qiang folk music face transmission missing, ritual activities procedure simplified and the modern factors and other nationalities, challenged the local music culture transmission and conservation, according to the situation of the field, from the folk transmission, the villagers, local school teachers, head of local cultural centers and experts and scholars, put forward the current should strengthen the Baima and qiang people traditional music culture conservationion, and put forward their own Suggestions.Carry out protection from the macro level and micro level respectively, and advocate the participation of the whole people.

2. Discussion

2.1 According to the first research objective, the development status of Baima Tibetan and Qiang music culture, Baima Tibetan and Qiang living in the border area of Gansu and Sichuan are two nation minorities with a long history. The researchers found from the literature review that Yun jie Han's (2018) "Review of Qiang Culture Research in the Past Three Years" mainly selected the research results on Qiang culture during the three-year period from 2015 to 2017, including music, dance, sports, Comprehensive cultural aspects such as clothing and festival culture. However, he did not study the theory of music culture from the initial period of research on Qiang culture and Baima Tibetan culture in 1978 to the current music culture theory after the Wenchuan Earthquake in 2018. He only conducted

comprehensive research and did not classify and summarize music culture. (Yun jie Han, 2018)

A Review of Baima Tibetan Music Research (1980-2015), the author mainly studies the research results of Baima Tibetan music in the past 30 years, and analyzes four aspects: lack of theoretical basis in music form, lack of logic in music culture, and narrow system and scope. The specific classification of music culture is not mentioned, and it is hoped that more researchers will strengthen the research on Baima Tibetan music. （Yang yang, 2018)

However, in my thesis, I took 1978 as the initial stage when scholars began to study the music culture of Baima Tibetans and Qiang people. The impact of the 5.12 earthquake in 2018 on the national culture of Baima people and Qiang people has led to the same situation. Human faults and the destruction of folk culture are taken as the time period, and these two important historical stages are used as the time background for analysis. At the same time, there is no single analysis of a certain nation group, but a comparative study of the development theory of traditional music culture of two adjacent nation groups, thus strengthening the understanding of the current status of the music culture of the Baima Tibetan and Qiang nation groups.

2.2 According to the second research goal of this study, analyze the similarities and differences of the music characteristics of Baima Tibetan and Qiang. In the analysis of music characteristics, different researchers have used different classification methods and different research points in the analysis of music culture, and there are roughly similar research aspects. From the literature review, it can be seen that the researchers Guang xiao Tang and Guang lin Luo mainly compared the cultural phenomena of the Baima people and Qiang people in Mianyang City, Sichuan Province in "Comparison of the Current Cultural Phenomena of Beichuan Qiang and Pingwu Baima Tibetans", and at the same time The real record of the field investigation is described in detail, and a preliminary analysis and summary are made for further research. (Guang xiao Tang and Guang lin Luo , 2005)

The thesis "Research on Baima Tibetan Music Culture in Wenxian County, Gansu Province" mainly studies the music culture of Baima people, and studies the historical origin, language, national costumes, regional characteristics and current situation from the perspective of cultural anthropology. Based on the ritual dance of

the Baima people, the paper analyzes the traditional consciousness process, dance classification and folk songs.(Zhong fei Yan, 2008)

Some scholars' research on the music of Baima Tibetans and Qiang people is only a study of Baima folk songs or Qiang dances, and a comparative study of Baima Tibetan and Qiang folk culture in this area, and comparative research on music culture as an important part of national culture is relatively limited. Less involved. This study selects Wen County, where the Baima Tibetan population is concentrated, and Beichuan County, where the Qiang population is concentrated, in the border area between Gansu and Sichuan to conduct a comparative study. First, this paper compares the musical cultures of the Baima Tibetans and Qiangs in the border areas of Gansu and Sichuan, and systematically takes folk songs, musical instruments and the environment as the specific research objects. , labor songs, folk songs and minor four categories for classification and comparative research. The study of musical instruments compares and analyzes the melodic instruments and non-melody instruments of Baima people and Qiang people. The researchers analyzed the similarities and differences between the traditional folk songs, musical instruments, environment and folk singing methods of Baima Tibetan and Qiang.

2.3 According to study ways to conserve and create a role model of musical performance of Baima Tibetan and Qiang music culture to promote and develop folk music culture for Gansu and Sichuan Border Area. The research on the transmission and protection of Baima Tibetan and Qiang is beneficial to the protection and development of traditional national culture. According to literature review, the article "Investigation and Research on the Present Situation of Baima Tibetan Music Culture transmissionin Wen xian County" mentioned that Wen xian County, as an area with a large number of Baima people, due to its geographical location, is not concerned with traditional Chi ge zhou dance, Huo quan dances and traditional wine songs still retain their original forms. With the acceleration of urbanization and the influence of inter-nation cultures, the space for the development of Baima Tibetan music is relatively small, and cultural development and cultural transmissionare facing dilemmas. （Yi qin Zhang, 2009)

In "Research on the Modernization of the Traditional Music Culture of the Qiang Nationality in Taoping Qiang Village", it mainly studies the Qiang nationality

in the Tao ping area of Aba li County, Si chuan. The author analyzes the status quo of Qiang traditional music through field investigations, and puts forward four typical changes in the "contemporization" of Qiang traditional music, which are music expression form, style, function and space changes. Reference.(Yu Lu and Shan Li ,2005)

Combining the suggestions of experts, scholars, heirs and local villagers, the researchers sorted out some protection measures from both macro and micro perspectives, which can promote the transmissionand development of traditional nation culture. According to social and cultural changes, especially the impact of the 5.12 earthquake disaster, the music culture of the Qiang and Baima Tibetans has been lost in this area. Some non-material cultural transmission of the Qiang people has been destroyed, and some nature conservationists have unfortunately died. In order to cater to the aesthetics of modern audiences, modern elements have gradually been added to the ceremony. The transmission of traditional nation skills relies on oral instruction. Young people are gradually lacking in protectionism and lack of in-depth understanding of national culture and history. With constant changes, the connotation of traditional national culture is gradually weakened. Facing a series of factors that affect the spread of national culture, saving national culture has become an important task for researchers and governments. As two nation groups of the same origin, Baima Tibetan and Qiang are geographically adjacent to each other, which strengthens traditional cultural exchanges and cooperation between nation groups and plays an important role in protecting traditional culture. Finally, in view of the similarities and differences between Baima Tibetan and Qiang music cultures, they also face the problem of dissemination and development. The researchers proposed that coordinated development can be achieved by establishing an "nation group model". A unified "nation group model" can integrate and utilize resources, learn from each other's effective experience, and achieve resource sharing and coordinated development.

3. Suggestions

Through the research, the following three suggestions will be made.

3.1 Suggestions for further research by future researchers.

First of all, at present, this paper only selects the monophonic folk songs and musical instruments used in the corresponding occasions of the two ethnic groups for comparative research. The instrumental music of the representative instrument Qiangdi and the Sanxian pipa, a unique instrument of the Baima Tibetan nationality, is compared and analyzed.

Secondly, in the future, research can be carried out from the characteristics of dance music and ritual activities.

3.2 Recommendations for transmission and conservation

First of all, the government should further strengthen the protection and data collection of Baima Tibetan and Qiang traditional music culture, including the protection of inheritors, and at the same time strengthen people's awareness of traditional culture protection.

Secondly, in response to the continuous infiltration of commercialization, the government should set up workshops for traditional music culture to prevent traditional culture from being assimilated.

3.3. Specific application suggestions on the research results

Government departments can establish a unified ethnic group development model mechanism for the Baima Tibetans and Qiangs in the border area between Gansu and Sichuan, and establish demonstration villages of traditional music culture, which will share resources and lead the way in the transmission and protection of traditional culture.

Call on folk art talents and inheritors to regularly enter schools and classrooms to form an atmosphere where everyone participates in the protection of traditional music culture.

พหูนํ ปณฺฑิโต ชีเว

REFERENCES

Aba Prefecture Local Chronicles Compilation Committee. (1985). Overview of Aba Tibetan Autonomous Prefecture[M], Chengdu: Sichuan Nationality Publishing House.

Aba Tibetan and Qiang Autonomous Prefecture Local History Office. (2022). Xueyuan Literature and History.

Bai Rongfang. (2019). Grand view of art, TianjinPeople's Publishing House.

Bensimon Moshe, Bodner Ehud & Shrira Amit. (2017). The emotional impact of national music on young and older adults differing in posttraumatic stress disorder symptoms. Aging & mental health (10). doi:10.1080/13607863.2016.1196338.

Chen Ran. (2018). Symbolism and Song and Dance Memory of Qiang Music Culture: A Survey Based on Yang pi gu Inspiration and Guozhuang Music. Sichuan Drama (11), 121-124.

Chen Xinglong. (2007). Research on Qiang Shibi Culture, Sichuan Nationalities Publishing House.

Deng Chuan, Tian Binhua. (2011). Sichuanxiju, Sichuan Academy of Arts Press.

Deng Honglie. (2013). Studies on Qiang Religious Culture, Bashu Books.

Deng Honglie. Research on Qiang Religious Culture. Sichuan Bashu Publishing House.

Editorial Board of Folk Literature of Pingwu County. (1986). Sichuan Province. Pingwu County Folk Tales Collection[Z], Pingwu County Publishing Hous.

Eliana Maestri & Rita Wilson. (2017). Singing Translators and Mobile Traditions: Cross-cultural Performances of Italian Folk Music in Contemporary Australia. LEA: Lingue e Letterature d'Oriente e d'Occidente. doi:10.13128/LEA-1824-484x-22334.

Fauteux. (2017). 'Songs You Need to Hear': Public radio partnerships and the mobility of national music. Radio Journal: International Studies in Broadcast & Audio Media (1). doi:10.1386/rjao.15.1.47_1.

Han Yunjie. (2018) Journal of Aba Normal University, Journal of Aba Normal University Press.

Lengshuijiang. （2010).General History of the Qiang Nationality [M] ,Shanghai:

Shanghai Publishing House.

Li Bei. (2022). From "Guozhuang" to "Salang": National Identity and Cultural Interaction in Qiang Festival Song and Dance Music. Chinese Music (04), 78-85. doi: 10.13812/j.cnki.cn11-1379/j.2022.04.010.

Li Na, Ankang. (2016）. Journal of Sichuan Provincial Cadres Correspondence College, Journal of Sichuan Provincial Cadres Correspondence College Press.

LiShaoming. (2000). Sixiangz Hanxian. Sixiangz Hanxian, Publishing House.

Liu Fen. (2010). Writer, Jilin Writers Association.

Luo Jiaqi. (2018). Research on the musical style characteristics and value of Beichuan Qiang folk instrumental music. Sichuan Drama (05), 157-161.

Mo Chao. (2017). Gansu Social Sciences, Gansu Social Sciences Press.

Music Research Institute, China Academy of Arts. (1964) Introduction to Folk Music[M], Beijing: People's Music Publishing House.

Pingwu County Chronicle Compilation Member. Pingwu County Chronicle, Pingwu County Federation of Trade Unions Publishing House.

Pu Xiangming. (2011). Longnan BaimaTibetan Dance Opera Performing Arts Theory. Sichuan Drama (05), 96-99.

Pu Xiangming. (2012). Longnan Baima Tibetan Dance Opera Performance Content Theory: Collation and Research of Baima Tibetan Literature No. 4. Journal of Jilin University of Arts (06),12-17. doi: 10.13867/j.cnki.1674-5442.2012.06.010.

PuXiangming. (2013). A Comparative Study on the Performance Content of the BaimaTibetan Dance Opera: Collation and Research of Tibetan Literature in the BaimaNo. 5. Journal of Tianshui Normal University (01),9-15.

Sichuan Institute of Civil Studies. (1980). A discussion on the issue of the genus of the Baima Tibetan race[M], Chengdu: Sichuan Institute of Nationalities Press.

SiMaqian. (2009). Shiji.nanyiliezhuan, China Book Company Press.

Song Xianbiao. (2010). Index of Qiang music literature[M], Chengdu: Sichuan University Press.

Su Yutong. (2022). Research on the Change of Traditional Sa lang danceof the Qiang nation Group in Beichuan County (Master's Thesis, Beijing Dance Academy).

Sun Hongkai& Qi Kajia, Liu Guangkun. (2007). Baima Language Studies[M], Beijing:

Minzu Publishing House.

Tang Guangxiao, Luo Guanglin. (2005). A Comparison of the Current Cultural Phenomena of Beichuan Qiang Nationality and Pingwu Baima Tibetan Nationality. Chinese Culture Forum (02), 122-129.

Tian Lu, He Qun. (2015). Dancing with the Qiang Wind: transmission and conservationion of Qiang Dance, China Federation of Literature and Literature Press.

Van Sim. (1998). A Comparative Study of Traditional Music Culture of Zhuang and Thai. Chinese Music (01).

van Wyk Adri & de Villiers Frelét. (2021). Psychological Attributes of Primary School Piano Learners Preparing for Regional and National Music Competitions in South Africa. Muziki (2). doi:10.1080/18125980.2021.2015246.

Wang Guoji. (2013). Journal of Aba Normal College, Journal of Aba Normal University Press.

Wang Mingke. (2009). Journal of Southwest University for Nationalities, Southwest University for Nationalities Press.

Wang Yueping. (2008). Journal of SouthCentral University for Nationalities. Journal of SouthCentral University for Nationalities Editorial Department Press.

Wenxian Zhi[k]. 1997.Lanzhou: Published by Gansu People's Publishing House.

Wu Guodong. (1997). Introduction to ethnomusicology[M]. Beijing: People’s Music Publishing House.

Wu Zhaopei. (2019). Evolution of Qiang Music Culture (Master's Thesis, Southwest University for Nationalities) https://kns.cnki.net/ KCMS/detail/ detail. aspx? dbname=CMFD202001&filename=1019685306.nh

Xiao Xuan. (2020). National Art National, Art Publishing House.

XiaoChangwei. (1986). Chinese Music[J]

XiaoChangwei. (1986). Music Exploration[J]

Yan Zhongfei. (2008). Science and Technology Information, published by Science and Technology Information Magazine.

Yang Dongyan. (2001). Northwest nation Studies, Northwest University for Nationalities Press.

Yao Yao. (2016). A brief description of the musical culture and conservationion and transmission of the Baima Tibetan people in Gansu Province. Art Criticism (06), 86-88.

Yu Yonghong. (2011). A Comparative Study on the Costumes of Baima Tibetans and Tibetan and Qiang Nationalities in the Sichuan-Gansu Border Area. nation Forum (20), 68-72. doi: 10.19683/j.cnki.mzlt.2011.20.017.

ZengWeiyi. (1987). The Pingwu County BaimaRace belongs to the Research Association[M], Pingwu County BaimaRace Research Association Press.

Zhan Yunru. (2020). Baima Tibetan Cultural transmission and conservation Dilemma and Countermeasures. Fujian Tea (07), 353-354.

Zhan Yunru. (2020). Fujian tea, Fujian tea Press.

Zhang Shenghao. (2015). Comparison of Tibetan and Qiang music in Li County. Drama House (15), 115-116+127.

Zhang Wen. (2016). A brief introduction to the music culture and Conservation of Baima Tibetans in Gansu. Art Technology (07), 152.

Zhang Yan. (2016). The artistic value of Baima music in Wenxian County, Longnan, Gansu. Popular Songs (04), 36-37.

Zhang Yiqin. (2010). The Role and Value of Women in the transmission of nation Minority Music Culture: A Case Study of the Baima Tibetans in Wenxian County, Gansu Province. Art Exploration (03),54-56+149. doi: 10.13574/j.cnki.artsexp.2010.03.015.

ZhouShibin. (2016). Qiang Music Culture, Southwest Normal University Press

พหูนํ ปณฺฑิโต ชีเว

Appendix

Appendix I Interview records of Baima Tibetan

Name	Question	Results
Xiu cang ming (Baima villager)	1. Do you participate in the festival and sacrifice ceremony? 2. What are the music activities in the festival? 3. Do you sing the Baima Tibetan folk song? 4. There are several types of ritual dance? 5. Where did the folk song you sang learned from? 6. How many folk songs do you sing? 7.Does young people have high participation in ritual music activities? 8.Do you support the transmission of national culture?	1. Sometimes participate 2.Sing,dance, instrument. 3.Yes 4.Fives pecies, often jumpt two-three species. 5.Parent or transmissionist 6.four species. 7. Not too high. 8.support
BanJiejun (Baima transmissionists)	1. Do you participate in the festival and sacrifice ceremony? 2. What are the music activities in the festival? 3. Do you sing the Baima Tibetan folk song? 4. There are several types of ritual dance? 5. Where did the folk song you sang learned from? 6. How many folk songs do you sing? 7.Does young people have high participation in ritual music activities? 8.Do you support the transmission of national culture?	1.Participate 2.Sing,dance, instrument. 3.Yes. 4.Fives pecies. 5.transmissionist 6.Fives pecies. 7.Not too high. 8.EnHanced conservation.

Name	Question	Results
Yi Qing zhang (Research expert of BaimaMusic)	1. Are you a Baima Tibetan, do you participate in the festival and sacrifice ceremony? 2. How long have you been studying about the Baima music culture and what channels have you learned? 3. Do you find any difficulties in the Baima music during the research? 4. During the ceremony, there are more age groups? 5. How to do a good job of transmission, do you have any views do you have? 6. How many folk songs do you sing?	1.No, not participating. 2. After 10 years of research, field survey obtained first -Hand information. 3. The lack of transmission is not yet much to compare with Baima Music and other national music, and the scope of horizontal research is lacking. 4. The left -behind elder in the village has a high degree of participation. 5. Improve the awareness of villagers'attention, traditional culture into campus and other levels. 6. Three pecies.

Appendix II Interview records of Qiang Tibetan

Name	Question	Results
YuJuanZhu (Qiang villager)	1. Do you participate in the festival and sacrifice ceremony? 2. What are the music activities in the festival? 3.Do you sing the folk songs of the Qiang? 4.There are several types of ritual dance? 5.Where did the folk song you sang learned from? 6.How many folk songs do you sing? 7.Does young people have high participation in ritual music activities? 8.Do you support the transmission of national culture?	1.Sometimes participate 2.Sing, dance, instrument. 3.Yes 4.Fives pecies, often jumpt two species. 5.Parent or transmissionist. 6.Only 2 types that can only be single. 7. Not too high. 8.support.
ChenXiusu (Qaing transmissionists)	1. Do you participate in the festival and sacrifice ceremony? 2. What are the music activities in the festival? 3. Do you sing the folk songs of the Qiang? 4. There are several types of ritual dance? 5. Where did the folk song you sang learned from? 6. How many folk songs do you sing? 7. Does young people have high participation in ritual music activities? 8. Do you support the transmission of national? culture?	1.Sometimes participate 2.Sing, dance, instrument. 3.yes 4.four pecies, often jumpt two species. 5.Parent or Listen to the old man in the village. 6.Only 1 type that can only be single. 7. No. 8. there will be few young people, support.

Name	Question	Results
LinZhu (Research expert of QiangMusic)	1.Are you a Qiang, do you participate in the festival and sacrifice ceremony? 2.How long have you been studying about the Qiang music culture and what cHannels have you learned? 3.In the study, you found that in those aspects in the field of music, you need further research. 4.During the ceremony, there are more age groups? 5.How can we better conservation national culture? 6.How many folk Qiang songs do you sing?	1.Yes, sometimes participate. 2.After 12 years of research, field survey obtained first -Hand information. 3.For example, the Qiang and the Baima Tibetan homology can be comprehensively studied. 4. Elderly. 5.Improve people's awareness of conservationist, strengthen the cultivation of transmissionist, etc. 6.Five pecies.

พหูนํ ปณฺฑิโต ชีเว

Appendix III Questionnaire

Questionnaire for Baima and Qiang people

Masses	Age	Questions 1-2	Yes/No/a little	Questions 3-4	Like/Dislike /Generally
Baima people, Wen Xian, Gansu	Below22 (50people)	1.Canyou sing this national folk song? 2.Can you dance the national dance?	1. Yes 8 No 6 A little 36 2. Yes 11 No 5 A little 34	3.Do you like the music of your nation? 4.Do you like to support the conservation of nation music	3. Like 9 Dislike 6 Generally, 35 4. Like5 Dislike 10 Generally, 35

Masses	Age	Questions 1-2	Yes/No/a little	Questions 3-4	Like/Dislike /Generally
	23-45years old (50people)	1.Canyou sing this national folk song? 2.Can you dance the national dance?	1. Yes 22 No 9 A little 19 2. Yes 24 No 8 A little 18	3.Do you like the music of your nation? 4.Do you like to support the conservation of nation music	3.Like 23 Dislike 6 Generally21 5. Like 23 Dislike7 Generally, 20
	46-66years old（50 people）	1.Canyou sing this national folk song? 2.Can you dance the national dance?	1. Yes 40 No 1 A little 9 2. Yes 39 No 2 A little 9	3.Do you like the music of your nation? 4.Do you like to support the conservation of nation music	3.Like 41 Dislike 2 Generally 7 4.Like 38 Dislike 1 Generally, 11

พหูนุ ปณฺฑิโต ชีเว

Masses	Age		Yes/No/a little	Questions 3-4	Like/Dislike /Generally
	Below22 Years (50 people）		1.Yes 7 No 5 A little 38 2.Yes 6 No 5 A little 39	3.Do you like the music of your nation? 4.Do you like to support the conservation of nationmusic	3.Like 6 Dislike 5 Generally 39 4.Like 8 Dislike 4 Generally38
Qiang people, Bei Chuan, Sichuan	23-45years old(50people)		1.Yes 20 No 9 A little 21 2.Yes 22 No 7 A little 21	3.Do you like the music of your nation? 4.Do you like to support the conservation of nationmusic	3.Like 21 Dislike 9 Generally, 20 4.Like 23 Dislike 6 Generally, 21
	46-66years old(50people)		1. Yes 40 No 2 A little 8 2.Yes 38 No 3 A little 9	3.Do you like the music of your nation? 4.Do you like to support the conservation of nation	3.Like 40 Dislike 2 Generally 8 4.Like 41 Dislike 2 Generally, 7

				music	

พหูนํ ปณฺฑิโต ชีเว

BIOGRAPHY

NAME	Jing Tang
DATE OF BIRTH	16/10/1985
PLACE OF BIRTH	Gan Su Province, China
ADDRESS	No. 139, Xiguan Street, Cheng xi District, Xi Ning City, Qinghai Province, China
POSITION	Lecturer
EDUCATION	2010-2013 College of music,Northwest Normal University, Master's degree 2020-2023 (Ph.D.) College of music,Mahasarakham university in Thailand

พหูนํ ปณฺฑิโต ชีเว