



The transmission Process of Tujia folksong of Mr. Wang Bo in Guizhou Province, China

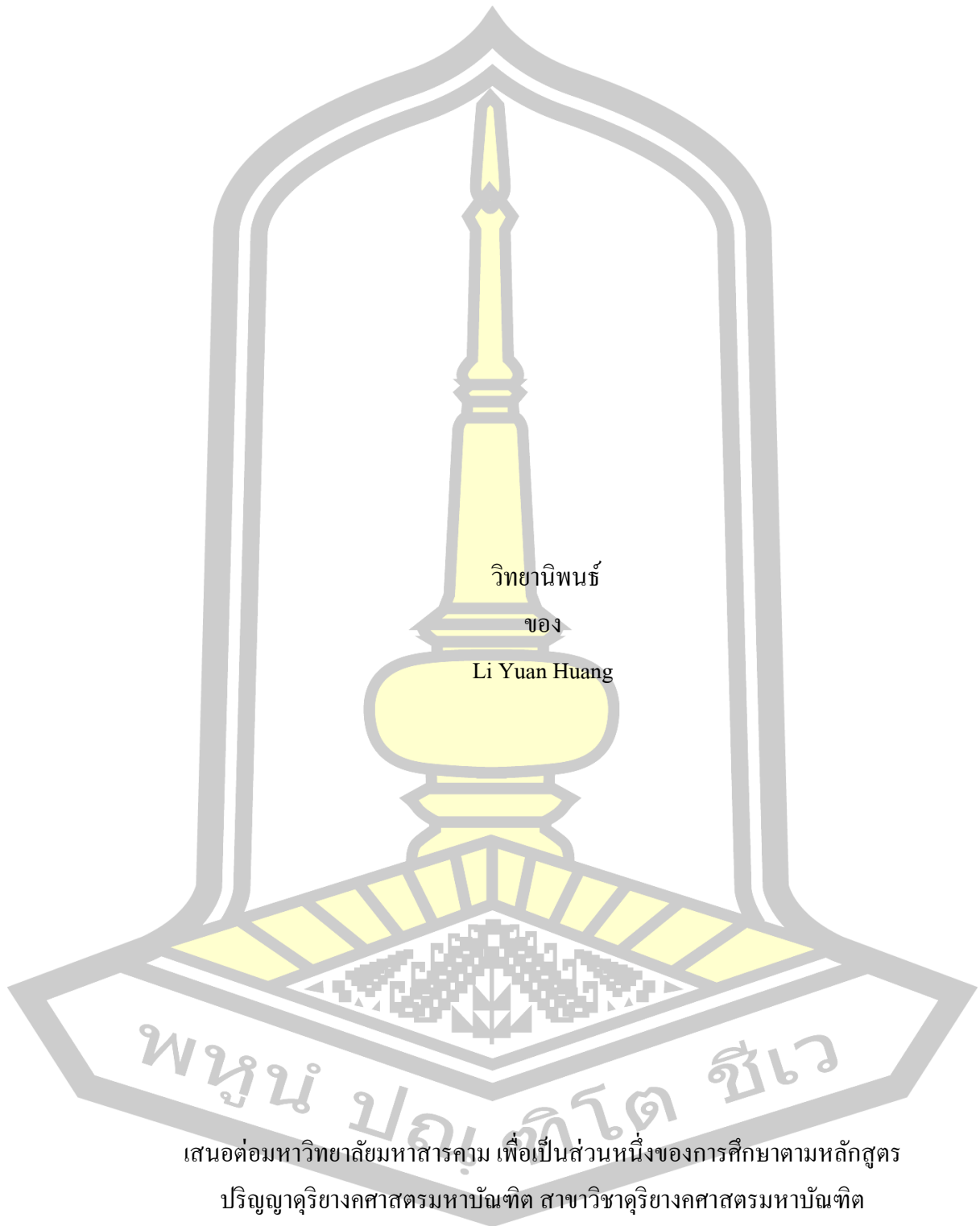
Li Yuan Huang

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

July 2021

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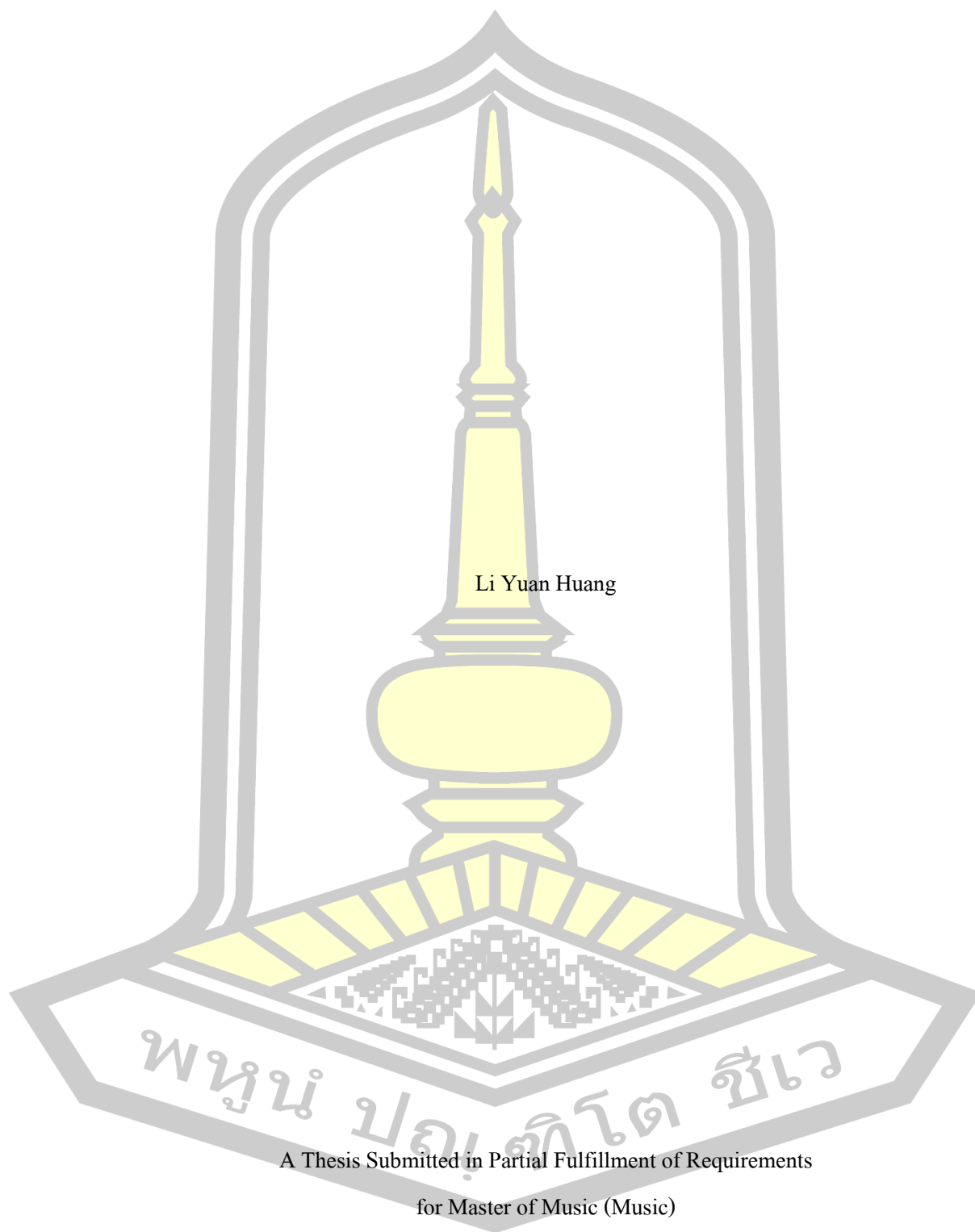


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The transmission Process of Tujia folksong of Mr. Wang Bo in Guizhou Province, China



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for Master of Music (Music)

July 2021

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

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ABSTRACT

This research “The transmission process of Tujia folk song in Guizhou Province, China” This qualitative research study had two objective; 1) To study the biography of Mr. Wang Bo and 2) To study the process of transmission folk songs of Mr. Wang Bo. The data were collected at Yanhe Tujia Autonomous County, Tongren City, Guizhou Province, China. The key informant were Mr. Wang Bo and his student, Used interview form. The results found that:

Mr. Wang Bo, He is a native of Tujia, he was born on May 21, 1966. He lives in Banchang Town, Yanhe Autonomous County. His parents are simple farmers and Tujia people who love to sing folk songs. When Wang Bo was 8 years old [1974], he learned to sing Tujia folk songs from his mother. He worked in the Yanhe County Minority Middle School to transmission Tujia folk songs. In 2004, he was awarded the title of Associate Professor.

The transmission process of Mr. Wang Bo has 3 steps; 1) The Preparation process; He will Prepare the lyrics for teaching, give to student first and practiced singing by himself before the actual teaching. 2) The Teaching process; setting small group. Let students to read the lyrics first, he was teaching by singing to the students one sentence at a time. Then have students sing along to him when students can sing, he will teach the next sentence and 3) The Evaluation process; he will observe the progress of each student.

Keyword : Tujia, Transmission, Guizhou, China

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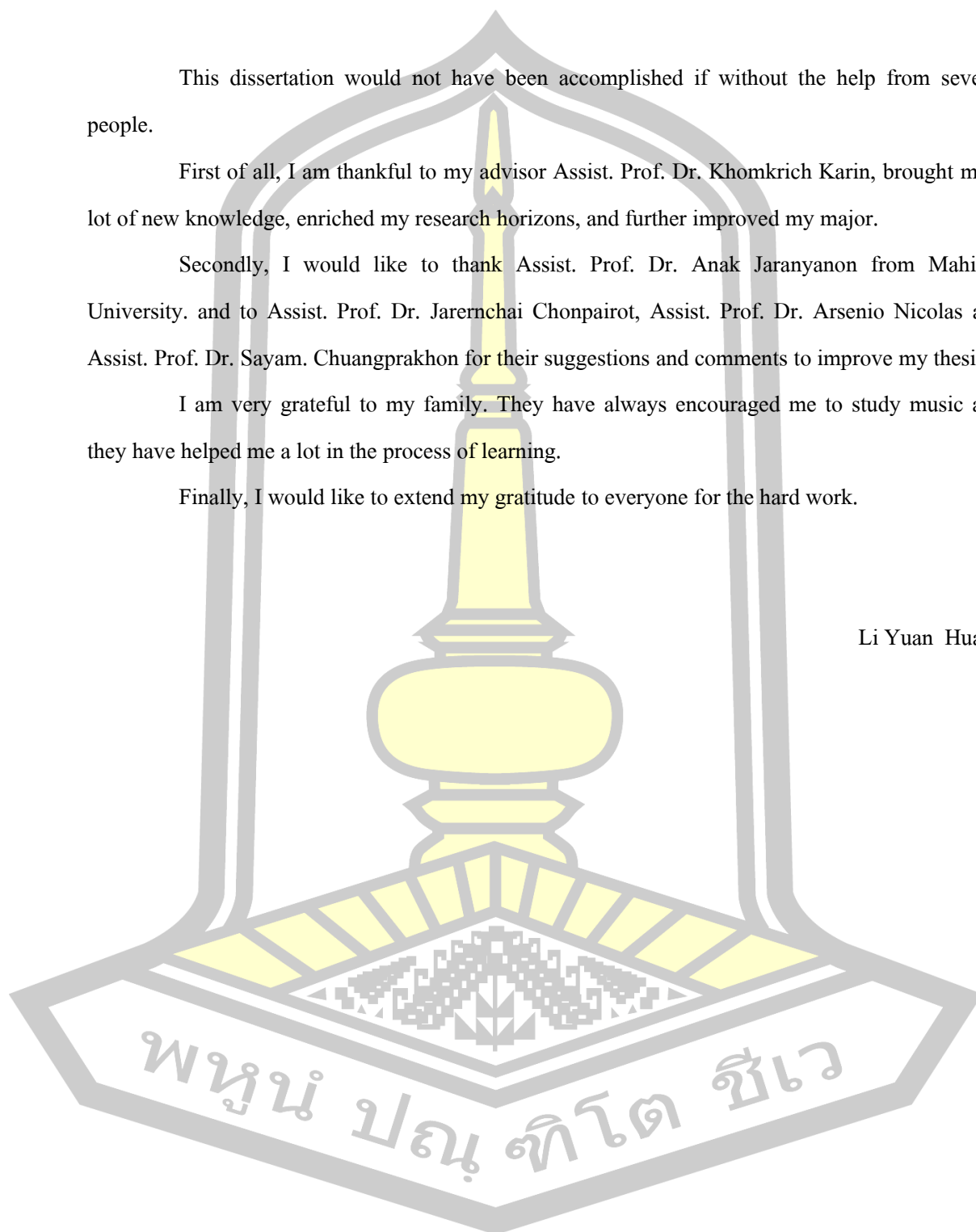
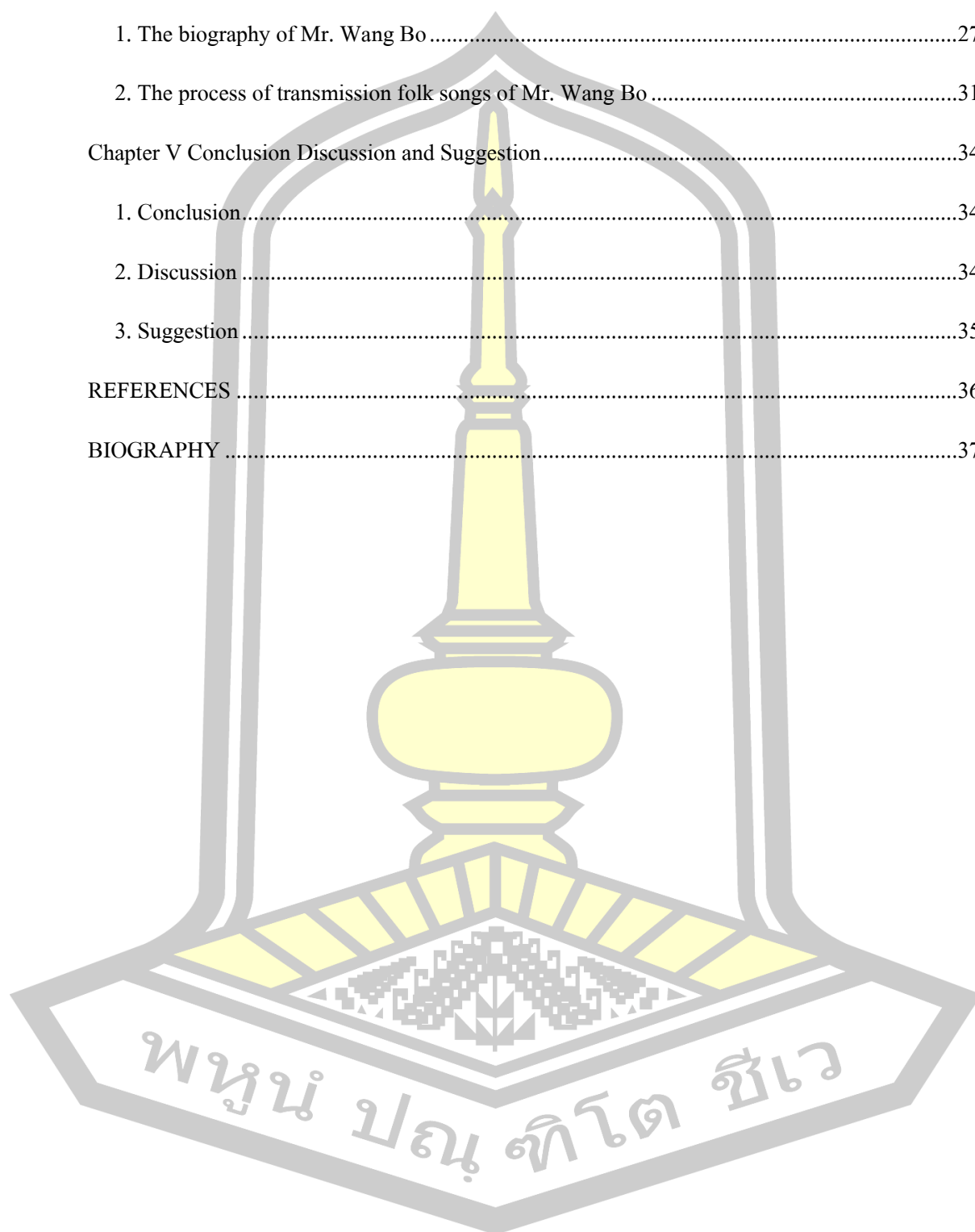


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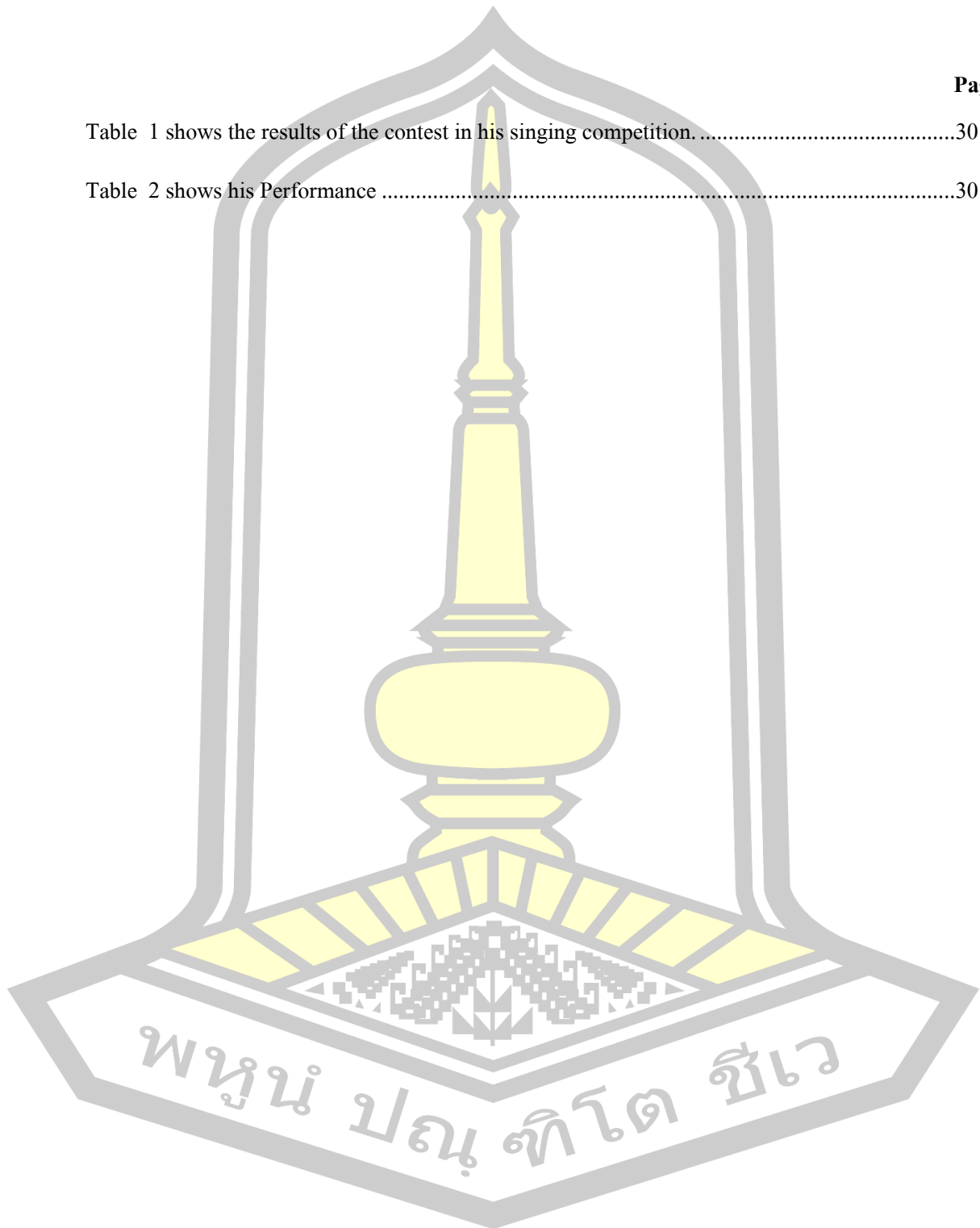
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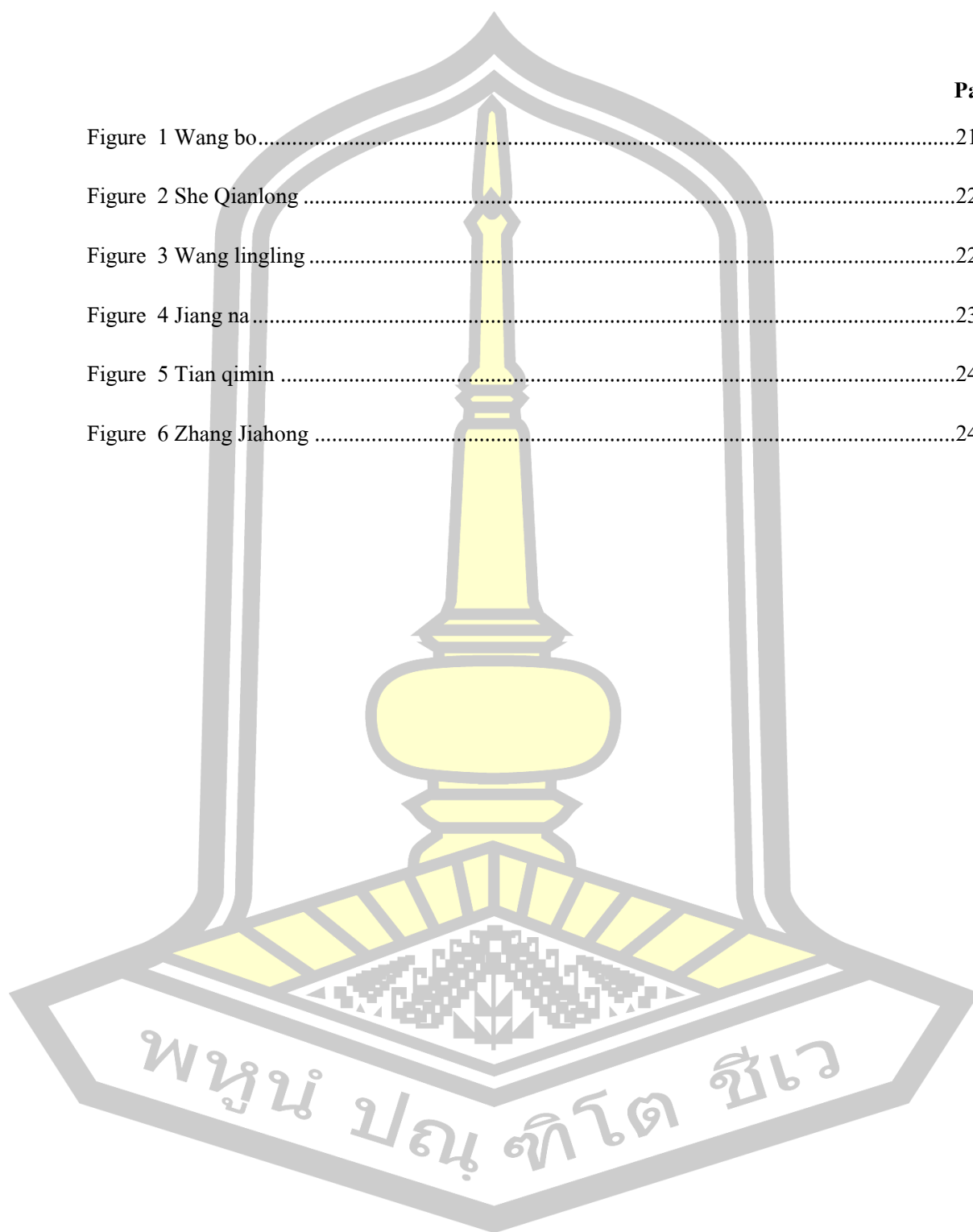
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CHAPTER I

INTRODUCTION

1. Background of research

The artistic characteristics of folk songs of the Tujia nationality in Guizhou There are many types of folk songs of the Tujia Nationality in Guizhou, such as Chai Chai Song, Pan Song, Tea Picking Song, Love Song duet, Fanshan Diao, and Horse Diao. We have transmitted and carried forward from generation to generation, and the content is constantly enriched, and its singing also has its own artistic characteristics. Tujia folk song is Tujia art (Tian Can, 2009.1)

The singing custom of Tujia high-tuned folk songs is formed by the Tujia nationality in a specific historical environment after a long historical development process. Gao Qiang has There are two different styles of singing, namely, the high-pitched singing of boatman chants and the high-pitched singing of folk songs. In the high-pitched singing method, the high-pitched voice area is integrated into the low-pitched singing method, the middle and low voice. (Baidu Encyclopedia, 2020)

In daily life, the Tujia people rhythmize a considerable part of their life language, so that they have the sense of melody of ordinary songs.

The length is basically the same as the rhythm of the language, and the singing method is very close to the state of natural language, which forms folk songs such as rap and shouting. Because of rap. (Tian Can, 2009)

At the same time, this type of folk song also reflects that there is singing while singing and saying Features of language arts. Singing: The Tujia people have a bold and unrestrained nature. Singing is a manifestation of the uncontrollable emotion when people sing very emotionally and very happy. Make It is a form of folk songs, which is mostly used in the chants of labor chants, boatmen's chants, and folk songs, and is mainly used for group collaboration (for example: boatmen) (Tian Can, 2009)

In Yanhe Tujia Autonomous County, Tongren City, Guizhou Province, the 50-year-old Tujia singer Wang Bo has been singing Tujia's Gaoqiang folk songs for more than 40 years since he was 8 years old. As the inheritor of intangible cultural heritage, he used Tujia culture as folk

songs The form brings out the mountain. He started learning to sing Tujia folk songs at the age of 8, and walked onto the stage to sing folk songs at the age of 37. Now, Wang Bo has started to travel from village to village again, collecting more than 80 Tujia folk songs full of local flavor in nearly ten years. Wang Bo said that the Tujia mountain songs in Yanhe County are beautifully tuned, with simple melody, sincere emotion, rich content, and diverse materials, covering almost all the content of production and life in farming culture. In order to let the rich Tujia folk songs be passed down from generation to generation, after Wang Bo asked someone to write the collected Tujia folk songs, he set up the "Tujia folk song inheritance base" and began to bring them into the campus and into the classroom.

Today, the younger generation is less interested in this folk song, and people who understand the language of that song are becoming less. Because it uses a dialect that requires learning and understanding.

For above reason I would like to study how is Wang Bo transmission Tujia folksong. I want to study his biography and process for transmission Tujia folksong in Tongren city, Guizhou. For protection Tujia folksong in The future.

2. Objective of research

- 2.1 To study the biography of Mr. Wang Bo
- 2.2 To study the process of transmission Tujia folksongs of Mr. Wang Bo

3. Question of research

- 3.1 What is the history of Mr. Wang Bo?
- 3.2 What is the process of of transmission Tujia folksongs of Mr. Wang Bo?

4. Benefit of the research

- 4.1 We will know the biography of Mr. Wang Bo
- 4.2 We will know the process of of transmission Tujia folksongs of Mr. Wang Bo

5. Scope of the research

5.1 I will study the the biography of Mr. Wang Bo

5.2 I will study area In Yanhe Tujia Autonomous County, Tongren City, Guizhou Province,, China

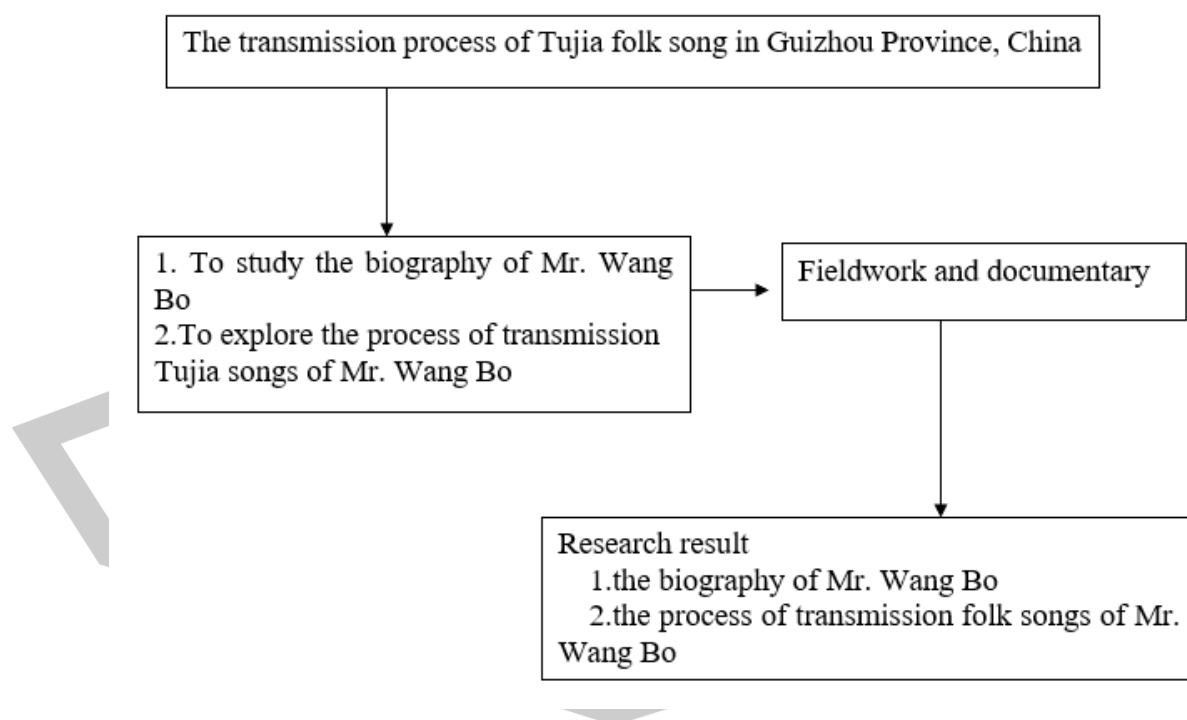
6. Definition of terms

6.1 Tujia = Refer to the ethnic group who lives in Yanhe Tujia Autonomous County, Tongren City, Guizhou Province, China.

6.2 Tujia song = Refer to the folk song of Tujia ethnic group in Yanhe Tujia Autonomous County, Tongren City, Guizhou Province, China.

6.3 The transmission process = Refers to the process of transmission Tujia folksongs of Mr. Wang Bo in Yanhe Tujia Autonomous County, Tongren City, Guizhou Province, China.

7. Conceptual framework



CHAPTER II

LITERATURE REVIEW

In this study, the researcher reviewed the various documents to obtain comprehensive information on the study. Which has divided the study topics according to the following topics

1. History of Tongren City, Guizhou Province, China.
2. General knowledge about the Tujia people
 - 2.1 History
 - 2.2 Way of life
 - 2.3 Living culture
 - 2.4 Folk song culture
3. Theories of transmission and teaching of folk songs
4. Theory used in this research.
5. Overview of Music pedagogy
6. Documents and research related of Tujia Ethnic, Tujia folk song and The transmission of folk song

1. History of Tongren City, Guizhou Province, China.

Tongren City, a prefecture-level city under the jurisdiction of Guizhou Province, is located in the northeastern part of Guizhou Province, in the hinterland of Wuling Mountain, adjacent to Huaihua City, Hunan Province to the east, bordering Chongqing City to the north, high in the northwest and low in the southeast. Mid-subtropical monsoon humid climate zone; with a total area of 18,003 square kilometers, jurisdiction over 2 municipal districts, 4 counties, and 4 autonomous counties; the permanent population in 2018 was 3,168,800. (Baidu Encyclopedia 2020)

The history has a long history. In the Qin Dynasty, it was the abdomen area of Qianzhong County. In the Han Dynasty, it was changed to Wuling County. In the Shuhan Dynasty, the county government began to exist; in the Tang Dynasty, it belonged to Sizhou,

Jinzhong and Qianzhong. At the end of the Song Dynasty and the beginning of the Yuan Dynasty, the two Xuanwei Divisions of Sizhou and Sinan were established. In the eleventh year of Yongle in Ming Dynasty, Sizhou and Sinan Xuanweisi were withdrawn, and Tongren, Sinan, Shiqian, and Wuluo were established in this realm, and they were placed under the jurisdiction of the newly built Guizhou Province. Tongren is the hometown of calligraphy. Six calligraphers Zhou Mian, Zhou Yixiang, Wang Daoxing, Pan Dengyun, Yan Yinliang, and Yan Shizhu emerged during the Ming and Qing Dynasties. There are 2 national nature reserves, 3 national scenic spots, 9 provincial scenic spots, 1 national mine park, and 1 national karst geological park. The Shanghai-Kunming Railway, Shanghai-Kunming Expressway, Hangrui Expressway, Tongda Expressway, and Sijian Expressway pass through the border. (Baidu Encyclopedia, 2020)

In 2018, Tongren City achieved a GDP of 106.652 billion yuan, a year-on-year increase of 9.6% based on comparable prices. Among them: the primary industry achieved an added value of 24.251 billion yuan, an increase of 6.9%; the secondary industry achieved an added value of 30.155 billion yuan, An increase of 7.1%; the tertiary industry achieved an added value of 52.246 billion yuan, an increase of 12.3%. (Baidu Encyclopedia, 2020)

2. General knowledge about the Tujia people

2.1 History

The Tujia (Tujia language: Bifzivkar) is a nation with a long history. It has a national language. It belongs to the Tibetan-Burman family of the Sino-Tibetan language family. It is close to the Yi branch. There is no native language and Chinese is used. (Huang Li, 2017)

The Tujia people are mainly distributed in the Wuling mountainous area at the junction of Hunan, Hubei, Chongqing and Guizhou. The Tujia nationality in Hunan Province is mainly distributed in Yongshun, Longshan, Baojing, Guzhang and other counties in the Tujia and Miao Autonomous Prefecture, Cili and Sangzhi in Zhangjiajie City, and Shimen and other counties in Changde City; Hubei Province is mainly distributed in Laifeng, Hefeng, Xianfeng, Xuan'en, Jianshi, Badong, Enshi, Lichuan and other counties and cities in Enshi Tujia and Miao Autonomous Prefecture; Changyang and Wufeng counties in Yichang City; Chongqing is mainly distributed in Qianjiang and Youyang in southeast Chongqing, Shizhu, Xiushan, Pengshui and

other counties; Guizhou Province is mainly distributed in Yanhe, Yinjiang, Sinan, Jiangkou, Dejiang and other counties in northeastern Guizhou. (Zhao jujian, 2017)

In October 1956, the National Ethnic Affairs Commission adopted ethnic identification and identified the Tujia as a single ethnic group. According to the statistics of the sixth national census in 2010, the population of Tujia nationality is 8,353,912 (Baidu Encyclopedia, 2020)

2.2 Way of life

The Tujia nationality has its own language. The Tujia language belongs to the Tibetan-Burman group of the Sino-Tibetan language family, and the language branch is undetermined. Most people have lived with the Han people for a long time and began to use Chinese and Chinese very early. Only the densely populated areas of Yongshun, Longshan, and Guzhang in Hunan still retain the Tujia language intact. There is no written language in this ethnic group, and Chinese are used.

Tujia women's dresses are short coats with large sleeves, left jacket with open front, roll-inlaid 2-3 layers of lace, and bordered trousers; men's dresses are short-breasted shorts. "Following the New Year", which means celebrating the New Year 1 to 2 days in advance, is an important holiday. Men of the Tujia nationality wear a pipa-breasted shirt and a green silk headkerchief. Women wear left-breasted gowns with two or three laces. The sleeves are relatively wide. They wear rimmed trousers or eight skirts. They like to wear various gold, silver and jade ornaments. (Baidu Encyclopedia, 2020)

2.3 Living culture

Influenced by the Han nationality, in terms of religion, they mainly believe in ghosts and gods and worship their ancestors. These gods are not their own gods. There used to be wizards to exorcise ghosts. In some places, it is taught through channels. Every New Year's Day, we must pay great respect to our ancestors. The food for ancestor worship includes pig head, tuan bun, baba, chicken, duck and grains. Some people use chopsticks to put a small amount of vegetables on the rice for a while, saying that they invite the deceased to eat first, and then start eating by themselves. Villages must set up hand-waving halls, where sacrifices such as pig heads and fruits are placed in front of the hand-waving hall. On the New Year of October, the winter is celebrated, and chickens and ducks are slaughtered and guests are set for a feast. In addition, the Tujia people also respect the God of Kitchen, the God of Land, the God of Five Grains, and the God of Pig

Officials. They worship Luban when building houses. In addition to meat and wine, they also have a big rooster. (Baidu Encyclopedia, 2020)

2.4 Folk song culture

The Tujia people love to sing folk songs. Folk songs include love songs, crying wedding songs, hand-waving songs, labor songs, and pan songs. "Hand-Waving Dance" is a popular ancient collective dance, including more than 70 movements in hunting, military, farming, and banquets. It is related to offering sacrifices to ancestors and begging for a good harvest. No matter what the grand gathering, you must dance. "Waving hands" starts with a single day in the lunar calendar, and the duration of the day is also odd. Generally three days, five days, and seven days. Generally on the ninth day of the first month of the lunar calendar or the third day of March, there are tens of thousands of participants. The rhythm is bright, the movements are graceful, simple, and there is a strong breath of life. Epic and folk songs are the most famous. The Tujia literature is most famous for its narrative poems, folk songs, and the hand-waving song sung when dancing the hand-waving dance. Waving songs can be divided into Big Waving songs and Little Waving songs, which are epic in nature; Little Waving songs are mostly bitter songs and love songs, which are lyrical works. It has strong ethnic characteristics and unique mountain and rural flavor. The long narrative poem "The Golden Pheasant" is a combination of Sijutou folk songs, expressed in a male and female duet. It focuses on love stories and reflects the broad social life. (Baidu Encyclopedia, 2020)

3. Theories of transmission and teaching of folk songs

Tujia folk songs are a single folk song composed of lyrics and music. It is the product of the intersection of literature and music. The lyrics of Tujia folk songs belong to the art of language. It expresses its expression and is perceived by people; the music of Tujia folk songs produces beautiful lyrical effects in the form of external sound, which directly affects the sense of hearing, creatively showing the lyrical content of Tujia folk songs. The combination of lyrics and music has shaped the musical image and enriched Tujia folk songs, thus making the artistic charm of Tujia folk songs lasting. (Morgan, 2006)

China is a multi-ethnic country with 56 ethnic groups. Different ethnic groups have different ideologies and cultures. In the long-term production and life, each ethnic group has

formed folk songs with its own characteristics. Carrying out folk song teaching activities for elementary school students can not only improve their musical literacy, but also allow them to understand the history and culture of different ethnic groups in our country, and improve their humanistic quality in a subtle way. Therefore, when carrying out folk song teaching activities for elementary school students, it is necessary for the elementary school students to have a comprehensive and systematic understanding and understanding of folk songs, so as to lay the foundation for the smooth development of students' later learning activities. (Morgan, 2006)

When organizing students to learn the folk songs, teachers can use multimedia teaching equipment to play movies and animations with Tujia folk songs, so that students can visually have a direct understanding and cognition of Tujia folk songs, feel Tujia customs, and taste Tujia Rhythm; using multimedia equipment to display pictures, so that students can have an intuition, understanding and cognition of Tujia Listening is an important way of music appreciation. When learning folk songs, students need to make full use of listening methods. By carefully listening to folk songs and savoring the mood and atmosphere created by folk songs, they have a unique emotional resonance with the performers during the listening process, so that students can be able to learn about them. Devote your heart to folk song learning activities, improve students' appreciation of folk song art, and lay the foundation for students' all-round (Baidu Encyclopedia, 2020)

development. To this end, teachers need to select excellent music works for students to carry out folk song learning activities, and use multimedia equipment to play them for students, which can be accompanied by suitable animation videos, so that students can understand the music works visually and acoustically. The content of the performance has a comprehensive perception and understanding, deepening students' understanding of folk music. (Baidu Encyclopedia, 2020)

For example, in the folk music teaching activity of the Tujia folk song "Golden Peacock Dancing", teachers guide students to understand the Tujia culture and the image of the Golden Peacock, and use multimedia equipment to play the music of "Golden Peacock Dancing" or It is a video animation, which effectively attracts students' attention and introduces students' thinking consciousness into the folk music performance of "Golden Peacock Gently Jumping", so that students can listen carefully to outstanding performances under the effect of a good music

atmosphere. The listening process produces unique emotional resonance with the performers, deepens the understanding and understanding of Tujia music culture, and enhances students' appreciation of Dai music culture. (Baidu Encyclopedia, 2020)

Learning to sing folk songs is an important part of folk song teaching. Students need to be familiar with the links and use flexible vocal music expressions to express the content of folk songs. Lyrics are a kind of language, a unique form of musical language, and the use of words and dialects is involved in the entire musical performance process. By learning local languages or ethnic languages, students enable students to enter a certain region or a certain ethnicity, so that students can interact uniquely with the spiritual world of a certain region or ethnicity, and enable students to learn about regional culture and ethnic culture. Have a unique understanding and knowledge. (Baidu Encyclopedia, 2020)

For example, when students are learning to sing the Tujia folk song "Golden Peacock Gently Jumping", they are concerned about the words "Golden Peacock", "Feather", "Bamboo House", "Rainbow", "Sunshine", "Xiaoxi" and "Children" in the lyrics. Words such as "clap hands" are very familiar, but when you read and sing the words "Xiao Bu Shao" and "Xiao Bu Mao" you will feel very strange. Whether you are reading the lyrics or singing folk songs, you will feel very strange, because In Chinese language and literature, "Xiao Bu Shao" and "Xiao Bu Mao" cannot be explained. They need to be explained in Dai language, namely "young man" and "little girl". If students learn to sing this folk song without understanding the local dialect of the Dai people, they will not be able to understand the meaning of "Xiao Bu Shao" and "Xiao Bu Mao", and they will not be able to express their sincere thoughts and feelings during the singing process. The singing content is very jerky and rigid. (Baidu Encyclopedia, 2020)

Game teaching method is an important method in contemporary education and teaching. It can effectively mobilize the enthusiasm and initiative of students in learning and enable primary school students to actively participate in various educational and teaching activities organized by teachers. When teachers use game teaching methods to organize students to carry out folk song learning activities, they can incorporate folk songs into the game activities that students like, so that primary school students can learn folk songs in games, effectively stimulate students' subjective initiative, improve student learning efficiency, and ensure students Quality of learning. (Baidu Encyclopedia, 2020)

For example, in the teaching activity of "The Song of Shepherd Boy", teachers can use multimedia teaching equipment to play music videos related to the song of the shepherd boy. In the form of competitions, students can learn to speak Xinjiang dialect so that students can quickly enter the learning state and enable students to imitate The Xinjiang language and Xinjiang dance are expressed to lay the ideological and cultural foundation for students to carry out the learning activities of "The Song of Shepherd Boy". (Fan Lisha, 2011)

Rhythm occupies an important position in music performance. Only with rhythm music can it have life. In folk song teaching activities, teachers need to improve their awareness of students' sense of rhythm, to ensure that students can have a good sense of musical rhythm. Many elementary school students run away and can't find the tune during the folk song learning process. Teachers can use piano, zither, clarinet and other musical instruments to organize students to carry out rhythm training, so that students can listen, beat with their hands, and hum quietly. sing. (Fan Lisha, 2011)

For example, "The Song of Shepherd Boy" is a Kazakh children's song in Xinjiang. This children's song is a four-sentence song. The first two sentences have a relatively stable rhythm, and the latter two sentences have a strong sense of movement, giving people a cheerful and lively feeling. When cultivating students' sense of rhythm, teachers can use percussion music to highlight the rhythm of folk songs at each long note, or use manual movements to let students have an overall view of the way the long notes are expressed. Recognition and understanding; the third sentence is repeated four times on the downbeat with dotted eighth notes to sing continuously, so that students can have a clear and intuitive understanding of the rhythm of folk songs. (Chinese Journal of Ethnomusicology, 2008)

Folk songs are an important product of national culture. When students learn to sing folk songs, let them sing along with questions, so that students can think repeatedly during the process of learning to sing, and constantly deepen their knowledge and understanding of folk songs, cultivate students' innovative spirit, and stimulate Student creativity. Therefore, when teachers organize students to carry out folk song teaching activities, they should take the content of folk songs as a breakthrough, and constantly question students, let students speak freely in class, participate in folk song learning and discussion activities, and effectively mobilize students' sense of participation and stimulate The subjective initiative of student learning. At the same time,

teachers also need to ensure that the teaching questions raised are of exploratory value, so that students can have a deeper emotional experience in the process of listening and appreciation. (Chinese Journal of Ethnomusicology, 2008)

For example, in the teaching of "Song of Shepherd Boy", the teacher sings the dotted phrase through phrasing and singing, and sings in two ways, with and without dots, so that students can make a comparative analysis. Can the attached points be deleted so that all students can have a deeper understanding and understanding of music performance techniques (Chinese Journal of Ethnomusicology, 2008)

4. The theory used in this research

1) Anthropology Theory

On the one hand, musical anthropology is a branch of anthropology, on the other hand, it provides vitality for the development of Anthropology and becomes a relatively independent and distinctive research field. In fact, in order to adapt to the research work of unique objects, musical anthropology has explored many unique research theories and methods while learning from the whole anthropological theories and methods. Musical anthropology is a special application of anthropology in the field of musical research. Therefore, its basic theories and methods are mainly from anthropological theories and methods. From the perspective of basic theory, the development of musical anthropology is closely related to the development of anthropological theory, and the theoretical achievements and ideological renewal of anthropology will be reflected in the field of musical research.

From the perspective of research methods, music anthropology research methods have developed to research based on solid and standardized field work. Participant observation, ethnography, thick description, theme emic, objective etic and other anthropological research methods have been the anthropology of music absorbed and adopted and became an important tool for the study of anthropology of music. This process and the entire anthropological research also developed simultaneously.

Musical Anthropology analyzes music from an anthropological perspective, through the rhythm, tune, and singing of music The analysis of the elements of music ontology, such as form, focuses on the thoughts, emotions, humanistic background and social customs embodied behind

the music. Only by analyzing the culture of Qiang songs from the perspective of music anthropology, can Qiang songs be placed as a cultural factor in the context of people's lives to carry out the overall care. The fieldwork method of music anthropology can deeply collect first-hand research materials on the formation and development of folk songs of the Qiang people, and can truly understand the origin, background and expressive intentions of the creation of Qiang songs, and can truly appreciate the feelings of the Qiang people's connotation. The field work of music anthropology research methods focuses on going deep into the fields and the countryside to obtain life experience and inspiration. The creation of Qiang songs cannot be rigidly fabricated or imitated. Instead, they must follow the laws of music creation, realize from life, sublimate the emotions of life, and express them smoothly, in order to create songs with life flavor and national style. There are many research methods in music anthropology, all based on the perspective of people, people's lives, and people's culture. They are all indispensable for the investigation of Qiangge culture. In summary, based on the perspective of music anthropology, only by analyzing the thoughts, emotions, lifestyle, value orientation and attitude of the Qiang people contained in the Qiang song culture can we truly understand the cultural connotation of a Qiang people.(Zhang Rui,2016)

Based on the perspective of music anthropology, can we grasp the cultural nature of Qiang songs. In other words, from the perspective of music anthropology, Qiang song itself is a cultural element. Musical anthropology analyzes music from a human perspective, trying to discover various human factors hidden behind music. Therefore, from the perspective of music anthropology, Qiang songs not only mean the unique melody, rhythm and other musical characteristics of a nation, but also encompass the thoughts, emotions, lifestyles, and values of the entire Qiang people, which is the culture of the Qiang people. Therefore, with the help of the theory of music anthropology, we can dig deeper into the cultural factors behind Qiang songs, analyze the differences between different national cultures and the influence and influence of national culture in people's daily life, and re-examine the inner culture of Qiang songs. The level and characteristics of life and reality of Qiang song music. Through the field investigation method of music anthropology and the writing method of ethnography, we examine the cultural factors and historical characteristics behind Qiang songs, and examine the background and environment in which they are created. Through the anthropology of music, we can not only pay attention to

the elements of folk songs, but also dig deeper into the cultural characteristics of a nation, so as to have a more comprehensive and true understanding of folk songs and its culture.

Exploring the music culture of Qiang songs from the perspective of music anthropology can effectively promote the exchange of Qiang songs and realize the development of Qiang songs. The characteristics, style, form and cultural connotation of Qiang songs are different from other ethnic groups due to their geographical location, climate differences, customs, economics and culture. Even in the same ethnic group, the form and culture of music performance will be different due to differences in the way of thinking, emotional expression, aesthetic orientation, and value interest among different groups. But the same is that behind the songs and music are the emotions and ideological expressions of the people of the nation. Musical anthropology draws on the theory of anthropology, respects individual differences, and maintains the development of human personality. Therefore, it guides the development of Qiang song culture based on the perspective of music anthropology. It inherently requires respect and promotion of the characteristics of different folk song cultures to achieve coexistence. Develop and promote the coexistence of multiple cultures. Only in this way can the exchange of Qiang song culture be realized, which is not only beneficial to the enrichment of Qiang song culture, but also to the development of Qiang song culture in the world.

2) Musicology Theory

Music ethnology mainly refers to the science of investigating and studying national music in different countries and regions with different social systems and development levels, and finding out various laws related to music. Ethnomusicology belongs to a category of musicology, which is closely related to ethnology and folklore. It includes investigating and studying the music characteristics of different nationalities, countries and regions, discussing the relationship between these music and geography, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some conclusions related to music.

Ethnomusicology, in its essence, uses the interpenetration of multiple disciplines and the inclusion of large amounts of information to investigate the underlying reasons why music is so. In this sense, ethnomusicology is a hermeneutics of music culture. It uses a reduction method to explain music as much as possible in the context of the time and resurrect music. But we know that the law is the essential and necessary connection between things or the elements within them.

In our research on music matters using related disciplines, we must not forcefully emphasize unnecessary connections. This will only bring confusion in research methods and misunderstandings among readers.

National music is a special subject of music theory. It must track and combine the progress of related non-musical theory disciplines before it can show its unique characteristics and advantages. Therefore, it needs to penetrate its research methods into related non-music theory. In the theoretical sciences, the focus of music research has gradually shifted to the aspects of people, musicians, behavior, and mentality in the social and cultural environment, instead of just staying on music or more narrow forms of music. Music turns to people, from works to performers and participants. The changes in perspectives and concepts have led to a change in ethnomusicology. According to this view, based on the field work carried out on a certain ethnic culture or regional culture, from the history, geography, ethnicity, language, social system, production mode and lifestyle, folk customs, and psychology of that culture. Let's see how they affect the music of the nation and the region, and how they produce unique musical aesthetic standards, that is, starting with the cultural background and generation environment of music to investigate its characteristics and explore its laws, this is ethnomusicology. Ethnomusicology is the science of studying the symbiotic relationship between music and its cultural environment through fieldwork. Its research purpose is first to clarify the laws of music development of various ethnic groups and regions, including general laws and special laws, and explore its origin, formation, development, prosperity, and evolution from the actual music conditions of various ethnic groups and regions. , So as to achieve the cognition of the development law of human music culture.

5. Overview of Music pedagogy

Wang Yao hua(2003) said an overview of the teaching of Chinese singing style pedagogy (1) the significance of Chinese singing style pedagogy is of positive significance to the development of students. On the one hand, Chinese singing style pedagogy contains a large number of professional knowledge and skills, which plays an irreplaceable role in promoting the improvement of students' professional level. On the other hand, Chinese singing style pedagogy is based on the traditional culture of the Chinese style singing nation and in the form of Chinese

singing style art teaching, which is very important to guide students to establish correct national cultural concepts and improve the aesthetic appreciation of students' national culture. (2) the Teaching Theory of Chinese singing style pedagogy basic Chinese singing style pedagogy and Teaching The activities mainly revolve around the teaching objectives, contents, methods and so on, especially the related parts of national culture, national art and so on, which need to be attached great importance to in the teaching process. Generally speaking, its teaching should fully adhere to the principle of diversification. From the point of view of teaching objectives, its diversification should be reflected in the cultivation of students and the inheritance of traditional culture. (Wang Yaohua,2003,P37)

present situation

ShiWeizheng(2002) said the present situation of ethnic Chinese singing style Teaching in Colleges and Universities Chinese singing style teaching plays an important role that other art pedagogy can not replace, but the present situation of ethnic Chinese singing style teaching is not smooth sailing. Due to various reasons, there are some drawbacks in the teaching of ethnic Chinese singing style, mainly in the following aspects:

Although teachers have not kept pace with the times to renew their ideas, although colleges and universities in China have further promoted the reform of pedagogy and teaching in recent years, some teachers have not correctly understood the importance of Chinese singing style teaching. In the process of Chinese singing style teaching, teachers still adopt the traditional theoretical teaching method, which makes the Chinese singing style teaching move towards the theory of technical supremacy, which leads to the students' music learning skills. Although the skills are gradually rising, the singing style is increasingly the same. Under this kind of pedagogy mode, students lack characteristics, it is difficult to improve students' learning ability and employment level, and it is impossible to effectively innovate the teaching content of Chinese singing style. The connotation of national music culture has not been effectively inherited and Chinese singing style is an important part of the excellent national culture of our country. According to the current situation of development, the development of Chinese singing style teaching is gradually declining compared with other pop music. The main reason is that most students like pop music and rock music, and the teaching of Chinese singing style has not been

fully valued by teachers and students. Therefore, the development of national music culture has been severely challenged.(ShiWeizheng, 2002, P96)

Xiu Li(2006)said in the new era, Chinese singing style and Bel Canto draw lessons from each other and merge with each other. Both of them are unique in teaching methods and singing. Through the study of Chinese style singing and melodious music, they can promote the innovative development of the two to a certain extent and deepen their understanding and understanding. At the beginning of this dissertation, the characteristics and similarities and differences of Chinese singing style and western Chinese singing style are briefly introduced and analyzed. This dissertation introduces the teaching and singing methods of folk Chinese singing style and melodious Chinese singing style respectively, then analyzes the similarities and differences from these two aspects, and finally briefly probes into the reference and fusion of the two in teaching and singing methods.

In recent years, with the high-speed development of economy, there is an unstoppable trend among various cultures, one of which is the culture of Chinese singing style. The Chinese style singing with Chinese style singing national characteristics has been gradually influenced by the western aesthetic Chinese singing style, both of which are used for reference and mutual fusion. In the present teaching of Chinese singing style in our country, there is some degree of fusion and reference in both the technology and the theory. In some ideas and methods, the introduction of the sound-singing method not only makes the Chinese singing style of our country be used for reference in the concept and method, but also has a strong influence on the Chinese singing style in our country promote its development and innovation. Artistic style has gradually become colorful and colorful from a more single form, more advanced with the times. (XiuLi, 2006, P50)

6. Documents and research related of Tujia Ethnic, Tujia folk song and The transmission of folk song

Tian Can (2009) wrote an article: guizhouTujia Folk Songs Journal of the Central University for Nationalities. This article introduces some history of Tujia folk songs.

Wu Xiaozhong (2010) Wrote an article guizhou Minority Folk Songs and Their Classification Journal of guizhou University of Arts and Science (Social Science Edition) she made some classification of minority song guizhou

Zhao Xinxian (2006) wrote an article: Music Analysis of Tujia Song "A Mei Married Chinese Drama House Journal. She made some analysis and research on a song of the Tujia melody rhythm.

Li Liya (2012) Wrote an article Music Analysis of "Dragon Boat Tune" - Chinese Tujia Folk Song MusicJournal of Chinese Music Life Journal. He analyzed and studied the classic songs of the Tujia people.

Zhao Xinxian (2006) Wrote an article On the Artistic Features of Tujia Folk Songs Chinese Art Review Journal. He conducted some analysis and research on the artistic characteristics of Tujia folk songs.

Xin (1997) In 1997, Sichuan volume the integration of Chinese folk songs, was published as the total of Sichuan folk songs. Among them, there are 109 Qiang songs in the next volume (1361-1468), including 30 multi voice folk songs. The compilation features of this book are as follows: a brief introduction to the Qiang songs, and a national overview, an introduction to the national language, and a presentation of the folk songs according to the Han, Qiang, Tibetan, etc.

In this book, the contents of Qiang songs are mainly divided into three parts: the brief introduction of Qiang songs, the introduction of Qiang language, and the introduction of music score. Among them, the description of Qiang songs mainly covers the national profile, subject classification, lyrics rhythm, music characteristics and other contents. In the book, the main Qiang songs are mainly composed, and the other contents are simply stated. From the collection of folk songs at first to the selection of music scores, the determination of content and the compilation of volumes at last, the majority of music workers made unremitting efforts for the timely rescue and protection of folk songs under the hard conditions at that time. It was the sending of samples that the form of the classic composition of Qiang songs was included in the song collection for the first time, which also provided the most solid and powerful reference for the later research work of Qiang songs. The publication and distribution of this book is of great significance for the study of folk songs, and also becomes the basis for the protection and transmission of folk songs. Chinese style.

Yuan Bingchang, (1998) The history of Chinese minority music is divided into three volumes, which mainly discusses the development history of minority music. In this book, chapter is used as the music history of a nation. The upper and lower limit of historical time is from ancient times to 1990. The specific time nodes written by each nation are arranged by themselves. Due to various objective conditions, only 22 ethnic music histories have been compiled in this work. Even so, this work still fills in the blank of music history of ethnic minorities in China. China has 56 ethnic groups and is a multi-ethnic country. With the change of dynasties in history, the prosperity and decline of each dynasty are closely related to the disputes or friendship between ethnic minorities. Therefore, ethnic minority culture has always been interacting with the main culture of each dynasty. To explore the development of minority music culture is of great supplementary significance to the history of Chinese music. At the same time, it also provides a valuable reference for the future detailed collection of minority music history. the music history of the Qiang nationality is described in Chapter 25, Volume II of the music history of China's ethnic minorities. The main contents are: the general situation of the Qiang nationality, the music culture from the Yin and Shang Dynasties to the Qing Dynasty, the music culture of all branches of the Qiang Nationality in the Republic of China, the music culture of the Qiang nationality (1937-1949), and the music culture of the Qiang nationality after the founding of new China (1949-1990). Although it is difficult to determine the specific age of some folk songs, it can be seen from some ancient books that folk songs play an irreplaceable role in the development of Qiang society. Therefore, it is mainly through the literature and history data, local chronicles and folk song lyrics free translation to sort out the Qiang music history. The history of Chinese minority music is related to the arrangement of Qiang music history, closely related to Qiang songs, which has important reference significance for the development history of Qiang songs.

YangYujian, (1962) Selected works Qiang songs. This is the first collection of Qiang songs in China. The publication of this book has become the exclusive classic literature of Qiang songs, providing a more comprehensive and detailed guarantee for the rescue and preservation of Qiang songs. The book is mainly composed of folk songs. According to the differences between the two dialects of Qiang people, according to the classification of folk songs, there are 16 Lyric folk songs, 59 labor folk songs, 14 drinking songs, 17 custom songs and other songs, 87

Guozhuang dance songs, 193 in total. The collected folk songs in this book are partly from the published folk songs collection and partly from the author's field records. What's special is to include the two part folk songs, so that the scope of Qiang songs can be more inclusive. There are also many ways to record the folk songs in the selection of Qiang songs: some of them have words; some of them have no words, but they have words; some of them have words, but the music is out of flow, and so on. Therefore, the selection of Qiang songs presents a variety of Qiang songs in a systematic and comprehensive way. Compared with the Qiang songs collected in the integration of Chinese folk songs Sichuan volume, the publication of the selection of Qiang songs plays a complementary role in the early literature of Qiang songs. Compared with the Qiang songs collected in the integration of Chinese folk songs Sichuan volume, it is better in terms of both the number of folk songs and the latest excavation of folk songs. This book is of great significance to the development of Qiang songs Collection and arrangement are more contemporary, showing the development of Qiang songs in transmission. Chinese style.

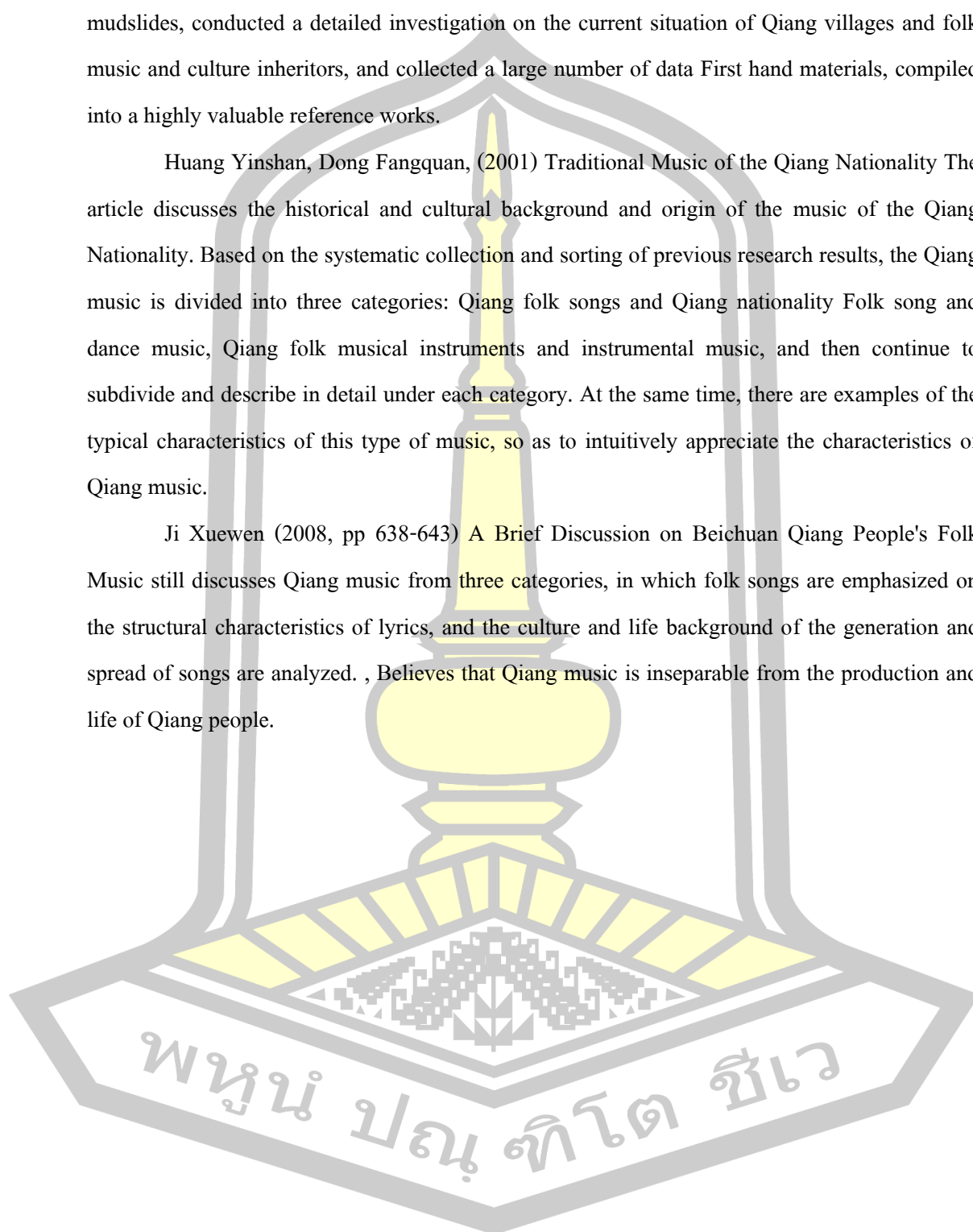
JinYifeng CuiShanzi, (2011) Research on Chinese Qiang songs - music score collection of Longxi Township, Wenchuan county is another book literature of Qiang songs, which was published in 2011. It is mainly composed of music scores, but the difference is that there is a simple song analysis after each Qiang Folk Song Score, from which we can feel the author's intention of writing this book and his cognition and perception of folk songs. Almost every Qiang Folk Song has an interpretation of lyrics, tunes, modes and the theme of folk songs, which is not discussed in other books and documents. I think that the compilation of this book brings a new direction for the research of Qiang songs, rather than just stagnating in the collection and arrangement of Qiang songs. The publication of this book is a new starting point for the compilation of Qiang Folk Song documents, the opening of the diversity of transmission and protection of Qiang songs, and points out a new direction for the research of Qiang songs in the future.

JiaYinzhong, (2009) The book endangered Qiang culture - Investigation and Research on the survival status of traditional culture and cultural inheritors of Qiang villages after the May 12th disaster was published in 2009. After the Wenchuan earthquake on May 12th, 2008, Professor Jia Yinzhong established the 'Qiang culture protection project' in Southwest University for Nationalities in order to save the endangered Qiang songs and traditional culture. The author

and the volunteer team, at the risk of continuous aftershocks, blocked roads, landslides and mudslides, conducted a detailed investigation on the current situation of Qiang villages and folk music and culture inheritors, and collected a large number of data First hand materials, compiled into a highly valuable reference works.

Huang Yinshan, Dong Fangquan, (2001) Traditional Music of the Qiang Nationality The article discusses the historical and cultural background and origin of the music of the Qiang Nationality. Based on the systematic collection and sorting of previous research results, the Qiang music is divided into three categories: Qiang folk songs and Qiang nationality Folk song and dance music, Qiang folk musical instruments and instrumental music, and then continue to subdivide and describe in detail under each category. At the same time, there are examples of the typical characteristics of this type of music, so as to intuitively appreciate the characteristics of Qiang music.

Ji Xuewen (2008, pp 638-643) A Brief Discussion on Beichuan Qiang People's Folk Music still discusses Qiang music from three categories, in which folk songs are emphasized on the structural characteristics of lyrics, and the culture and life background of the generation and spread of songs are analyzed. , Believes that Qiang music is inseparable from the production and life of Qiang people.



CHAPTER III

RESEARCH METHODS

My Methodology I have plan will go to guizhou yanhe Tujia Autonomous County for field work to collect data. And find key informant. So, I have the methods follow as

-Research site

In this topic, I chose Yanhe Tujia Autonomous County, Tongren City, Guizhou Province, China to conduct fieldwork

-content

The content will include the biography and the process of folk songs Transmission of Mr. Wang Bo

-Informants

The Key informant is Mr.Wang Bo



Figure 1 Wang bo

Picture From: Researcher

Mr. Wang Bo he was born On May 8, 1988, he was selected as the fifth batch of representative inheritors of national intangible cultural heritage representative projects.

- Wang Bo's student



Figure 2 She Qianlong

He was a student of Mr. Wang Bo. He started learning singing Tujia at the age of 20, now he is 38 years old.

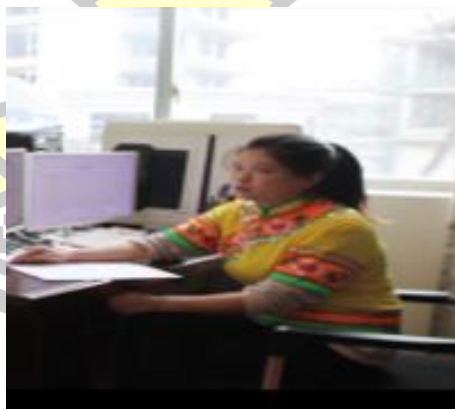


Figure 3 Wang lingling

She is 32 years old and has been learning Tujia folk songs with Wang Bo for 10 years.

She is an excellent inheritor of Tujia folk songs.



Figure 4 Jiang na

She is a student of Mr. Wang Bo. Study singing for two years now.

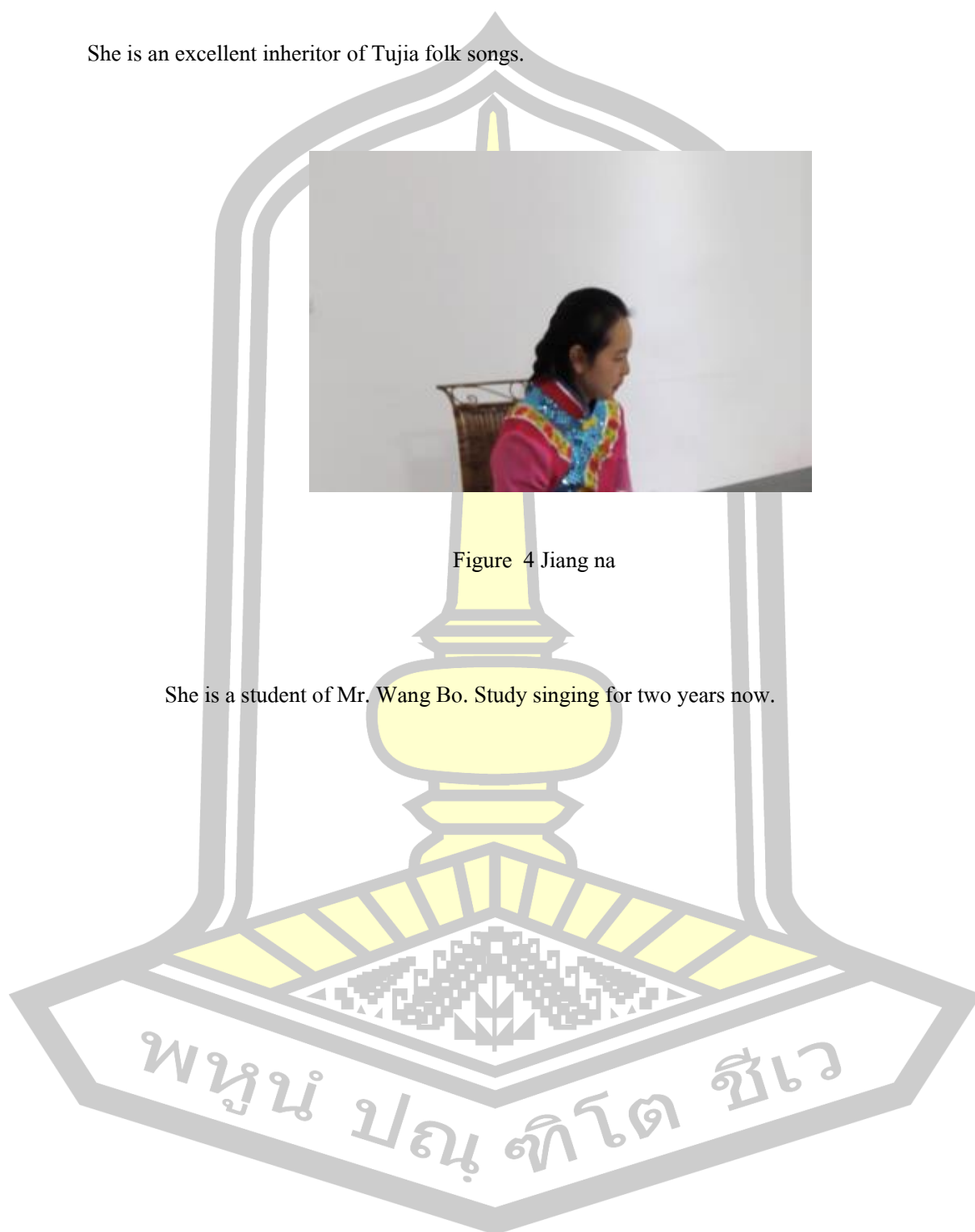




Figure 5 Tian qimin

He is 42 years old this year. He has studied Tujia folk songs with teacher Wang Bo for 12 years. He has participated in many competitions and won awards. He is an excellent singer.



Figure 6 Zhang Jiahong

He is 40 years old this year and in his 20s, he studied Tujia folk songs with Mr. Wang Bo. He participated in many large competitions and won many awards. He is a very good transmission Tujia folk song.

-Research Tools

I will use Interview form and Observation form

-Data Collecting

Data Collecting in documentation and related research according to the following types

- Historical library searches and interviewing of information related to Tujia song or acknowledging the transmission process of this song
- Background, Tujia Folk music theory for being the data in analyzing the relationship between Tujia song and its contexts including transmission process to achieve the objectives.
- Knowledge concerning folk song, vice theories related such as transmission process, etc.
- Closed observation on participants' Tujia song singing then learn, practicing with memory of accuracy. Practicing with teacher's supporting singing.
- Picture and voice record in order to be physical evidence and proved evidence.

-Data Analysis

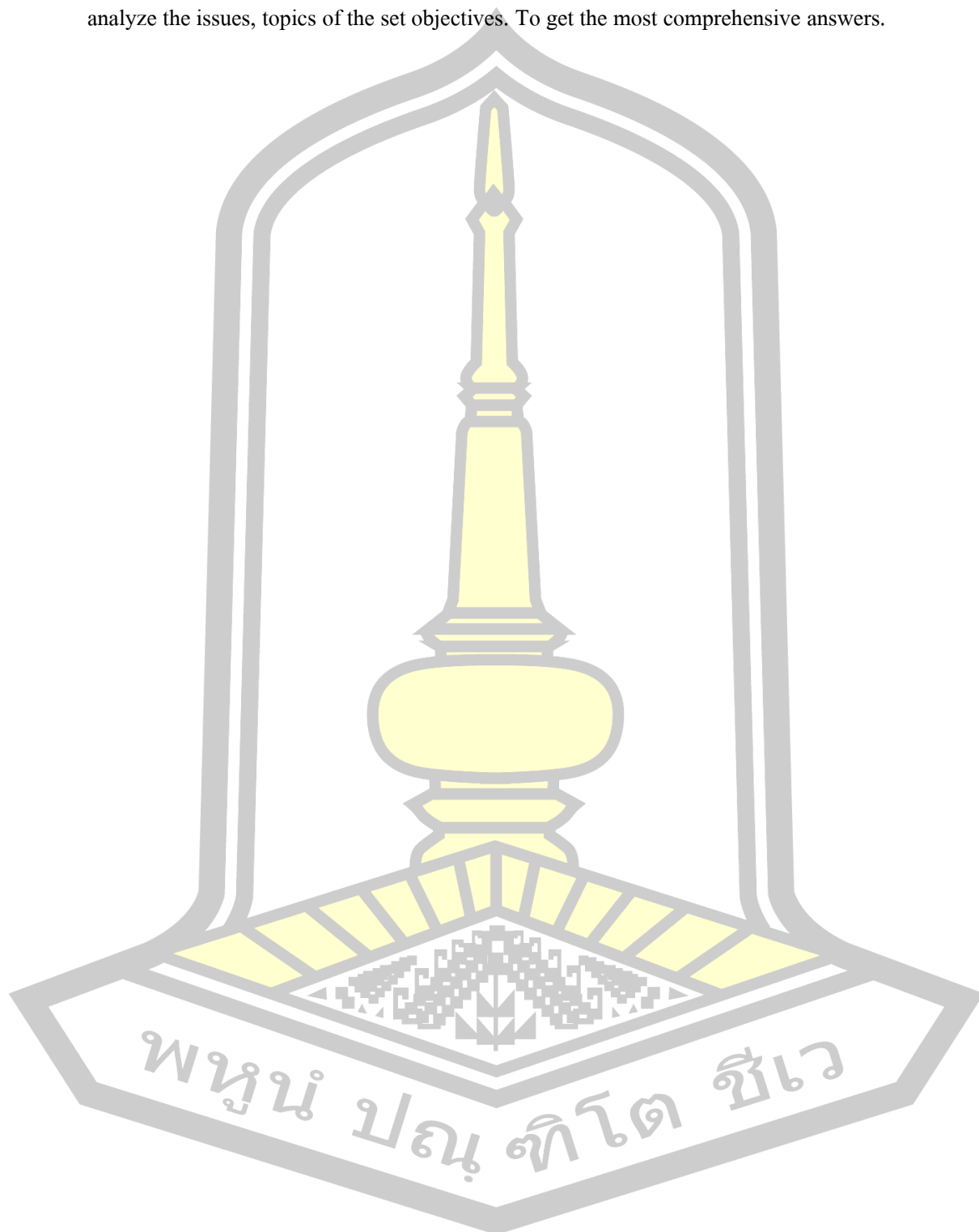
The researcher use the information from all studies to be the cores in analysis by using concepts and theories.

- In the first objective I compile the data that I collected and analyze it using descriptive analysis method. So, I choose informant from fieldwork.

- The second objective I will analyzed the process of transmission of Mr. Wang Bo by topic follow as,

1. The teaching preparation step. I will study How he prepared for teaching.
2. The teaching step. I will analyze the teaching method, Teaching technique, Knowledge transfer.
3. Teaching summary step. I will analyze how he has summarized the teaching.
4. I will analyze his approach to the preservation of Tujia songs. How does he think and how did he do that in the past? And how does he plan on this in the future?

And from all information content the researcher will use descriptive writing to analyze the issues, topics of the set objectives. To get the most comprehensive answers.



Chapter IV

Result of the research

In this research There are two objectives in which the researcher analyzes the results:

1. The biography of Mr. Wang Bo

Mr. Wang Bo, He is a native of Tujia. he was born on May 21, 1966. He lives in Banchang Town, Yanhe Autonomous County. His parents are simple farmers and Tujia people who love to sing folk songs. When Wang Bo was 8 years old [1974], he learned to sing Tujia folk songs from his mother. Initially, he learned from his mother. Later, he was passed on by a teacher, a villager who had expertise in singing and performing Tujia folk songs. Throughout 18 years, he has learned to sing folk songs until he is mastered. In 1992, he worked in the Yanhe County Minority Middle School to transmission Tujia folk songs. In 2004, he was awarded the title of Associate Professor.

He has participated in folk singing contest throughout his life as a teacher. He always thought that This will create experience and reputation for him. Later, while singing and participating in competitions, he also taught, and he was also responsible for collecting Tujia folk songs scattered among the folks. He was compiled Tujia folk songs. Since 2005, more than 200 Tujia folk songs that have been handed down. And another award that he is proud of was On June 8, 2005, he sang "Grass Snacks" and won the first prize of the "Colorful Guizhou" Song Contest Tongren Regional Trial.

Now He graduated from the Music Department of Guizhou Normal University.

Honorable his work

- Since 2005, He collected more than 200 Tujia folk songs that have been handed down.
- On June 8, 2005, he sang "Grass Snacks" and won the first prize of the "Colorful Guizhou" Song Contest Tongren Regional Trial.
- On June 13, 2008, at the invitation of China Central Television's Literature and Art Department, he sang "Zai Yang Ge" and "Cao Cao Da Nao Song" to participate in the catalog

system of "Folk Songs China", which was broadcast nationwide on CCTV's music channel in October of the same year.

-On August 3, 2008, singing "Zai Yangge" won the second prize of the "Colorful Guizhou" singing contest Tongren District Trial.

-On October 24, 2008, singing "This Mountain Isn't That High" won the Provincial "Colorful Guizhou" Final Excellence Award.

-From March 8th to 12th, 2009, participated in the CCTV "Folk Songs·China" column catalog system in Beijing, singing "Wujiang Boat Workers", "This Mountain Isn't That High", "A Big Sister Came to the Scene" broadcast on CCTV Music Channel Out.

-From April 22 to 31, 2009, the performance of "This Mountain Isn't That High Mountain" participated in the 2009 Fanjingshan Cultural Tourism Festival in Tongren. The catalogue system of the "Happy China Tour" column of CCTV Variety Channel was broadcasted and it was broadcast live on Guizhou TV.

-From June 20th to 23rd, 2009, the performance of "This Mountain Isn't That Mountain Is High" participated in the 2009 National Dragon Boat Moon Closing Ceremony and the Opening Ceremony of the National Dragon Boat Competition in Tongren, which was broadcast on Channel 5 of Guizhou TV.

-From August 2 to 4, 2009, he performed "This Mountain Isn't That High Mountain" in Fanjing Mountain. Participated in the CCTV art program "Cheers for the Motherland"- "Guizhou Album" filming to celebrate the 60th anniversary of the motherland, broadcast on Tongren TV.

-From August 26th to 30th, 2009, the performance of "This Mountain Isn't That High Mountain" participated in the "Qianjiang·Tongren National Culture Entering Chongqing" exhibition and promotion event at Guanyinqiao Square, Jiangbei District, Chongqing, and was broadcast on Tongren TV Station.

-From September 28th to 30th, 2009, he sang "This Mountain Isn't That High Mountain" in Tongren to participate in a large-scale live broadcast of "Cheers for the Motherland" on CCTV.

-From October 12 to 14, 2009, sang "This Mountain Isn't That High" in Guiyang to participate in the "Province's First Farmers Art Festival".

-From October 15th to 17th, 2009, sang "This Mountain Isn't That High Mountain" to participate in the "Second Wuling Mountain National Culture Festival" in Qianjiang, Chongqing.

-From October 18th to 20th, 2009, he sang "This Mountain Isn't That High Mountain" in Guiyang to participate in the "Province First Farmers Art Festival" awards party.

-From November 25th to 30th, 2009, singing "Wangniu Folk Song", "This Mountain Isn't That High", "Planting Yangko", "Grass Snaking Song", "Masonry Congzi" participated in the "Fourth Session" in Kaili Performances of ethnic minorities in the province."

-From December 9th to 11th, 2009, he sang "This Mountain Isn't That High Mountain" in Kaili to participate in the "Fourth Provincial Minority Cultural Performance" awards party.

-On August 6, 2010, "This Mountain Isn't That High Mountain" participated in the recording of "Happy China Tour. A Journey to Tongren" in CCTV No. 1 Studio and was recorded and broadcasted on CCTV Variety Channel.

-On August 25, 2010, "This Mountain Isn't That Mountain Is High" participated in the Guizhou Pavilion Weekly Exhibition of the Shanghai World Expo.

-On July 7, 2011, singing "Singing Sisters Come Together" won the third prize of the Tongren Trial Competition of the Colorful Guizhou Singing Contest.

-On November 16, 2011, singing "Biao Jiu Song" participated in the "Fourth China Yangtze River Valley Folk Art Festival" in Zhangjiagang City, Jiangsu Province and won the first prize of excellent program.

-On April 30, 2012, the singer was invited to participate in the recording of "Chinese Literature and Art-Guizhou Tour" in Beijing, and sang "Flower Sedan chair", "This Mountain Isn't That High", "Wang Niu Mountain Song".

-On June 22, 2012, sang "This Mountain Isn't That Mountain Is High" in Tongren to participate in the CCTV "Folk Songs China" column special song program recording.

-On October 28, 2012, he sang "This Mountain Isn't That Mountain Is High" and participated in the live recording of CCTV's "2012 Chinese Folk Song and Dance Festival".

Table 1 shows the results of the contest in his singing competition.

Date and Time	Won	Place
June 8, 2005	First prize	Guizhou
August 3, 2008	First prize	Tongren
October 24, 2008	First prize	Guizhou
July 7, 2011	Third prize	Guizhou
November 16, 2011	First prize	Jiangsu

From the table above it shows that he is a talented chorus. Able to win prizes every time they enter the competition.

Table 2 shows his Performance

Date and Time	Place	Activities
June 13, 2008	CCTV	Sing and performance
March 8-12, 2009	CCTV	Sing and performance
April 22-31, 2009	CCTV	Sing and performance
June 20-23, 2009	CCTV	Sing and performance
August 2-4, 2009	CCTV	Sing and performance
August 26-30, 2009	Tongren TV station	Sing and performance
September 28-30, 2009	CCTV	Sing and performance
October 12-14, 2009	Guiyang Festival	Sing and performance
October 15-17, 2009	Chongqing Festival	Sing and performance
October 18-20, 2009	Guiyang	Sing and performance
November 25-30, 2009	Kaili Ethnic group	Sing and performance
December 9-11 2009	Kaili award party	Sing and performance
August 6, 2010	CCTV	Sing and performance
August 25, 2010	Shanghai world expo	Sing and performance
June 22, 2012	CCTV	Sing and performance
April 30, 2012	Beijing	Sing and performance
October 28, 2012	CCTV	Sing and performance

From the table above it shows that He is a recognized talent. There are constant invitations to perform, especially in 2009. There are performances throughout the year.

Mr. Wang Bo, he is a native of Tujia city. He was born on May 21, 1966, lives in Banchang, Yanhe Autonomous Region. Throughout the period, he has been working in this line all the time. He started learning singing at the age of eight. And has served as a singing teacher since the age of 26 years until he is 55 years old, he still acts as a teacher and actor who has always conveyed Tujia songs to interested people and his students.

In order to build the confidence of his students He has developed himself all the time. By applying for a folk singing competition in every stage and he was awarded to build a reputation. And build social acceptance That he is a capable person.

2. The process of transmission folk songs of Mr. Wang Bo

- The second objective I analyzed the process of transmission of Mr. Wang Bo by topic follow as,

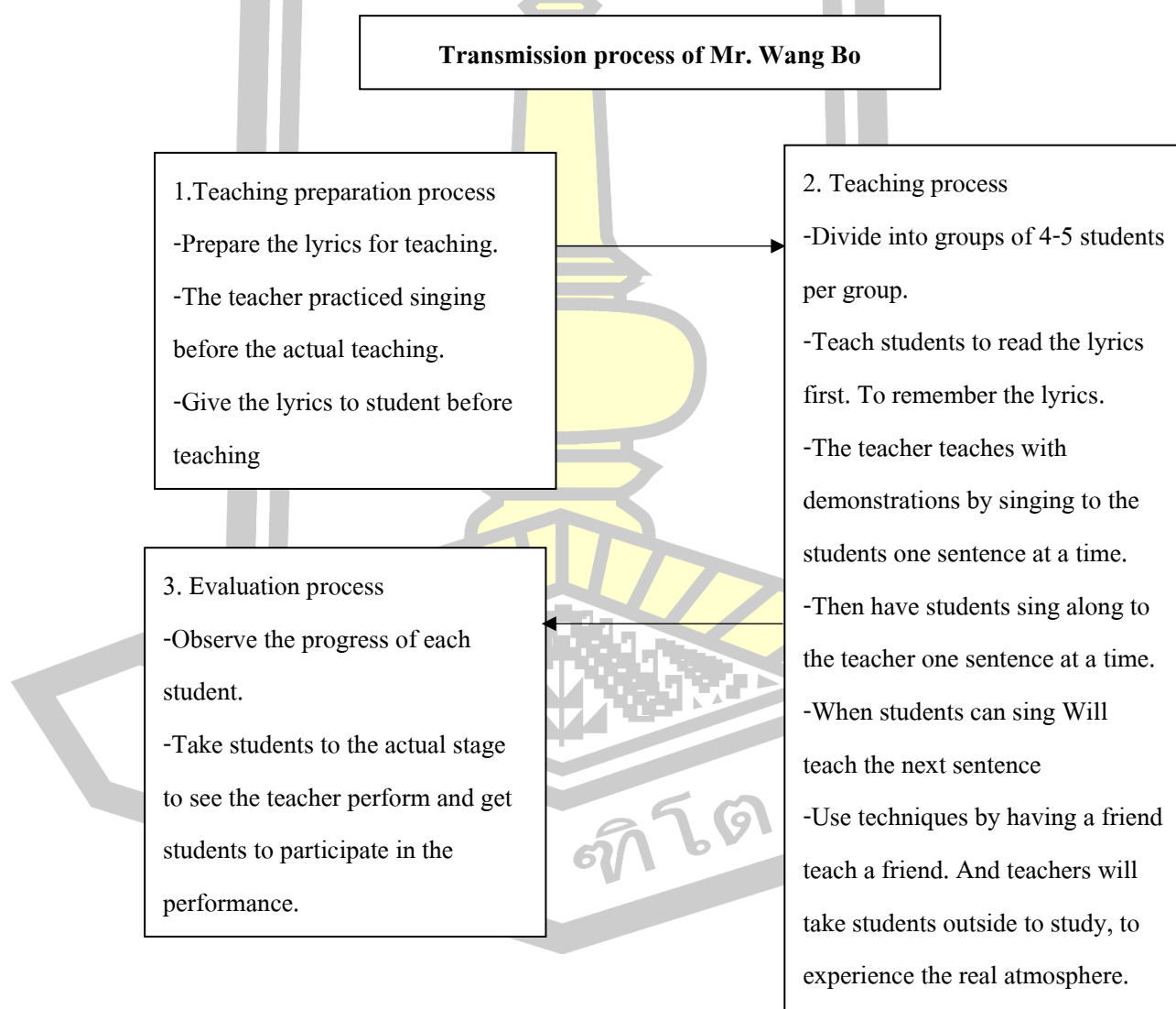
1. The preparation process. In the preparation step before teaching of Mr. Wang Bo, he will prepare songs for teaching, prepare the lyrics for teaching, and review the songs that will be used to teach. [Wang Bo, 2020]. I noticed that the teacher would practice singing before coming to teach me. And before teaching, teachers will give lyrics first for students to recite the lyrics. [Tian qimin, 2020, Interviewed]

2. The teaching process. In this step he sends the lyrics and scores to the students, sing for a demonstration, and then sing one sentence to teach one sentence. Then there will be a group of about 10 people, divided into 4-5 groups, and sing in groups. The teacher will guide, point out the problem, and correct it. Around one week he will take students to the field like a class. It is still conducted in groups, so that students can find the state of singing folk songs in the fields. Mr. She Qianlong [2020] He was a student of Mr. Wang Bo, who said he followed the teacher to sing in the fields. It gave him a glimpse of nature. And experience the real fields, making singing and getting the mood of the folk song. Wang lingling [2020] She is 32 years old and has been learning Tujia folk songs with Wang Bo for 10 years. She is an excellent inheritor of Tujia folk songs. She said Mr. Wang Bo has a lot of care in teaching. The teacher always corrects when she practices singing the wrong way. Which is what enabled her to learn correct and beautiful

singing. The teacher will guide us to sing. Let us sing by paragraph by paragraph. Until we can sing The teacher will then teach singing in the next paragraph.

3. Evaluation process. Teachers will use a method of examination by having us sing together as a group of 4-5 people to sing the whole song. And will call us one by one To sing as the teacher said Which in this way allows us to memorize the song as well Because the singing as a group initially made friends help each other to remember the lyrics Can help those who forget the song [Jiang na, 2020, interviewed]

For information about the transmission process of Mr. Wang Bo. I can summarize the process follow as:



He has compiled more than 200 Tujia folk songs, taking his own notes since 2005, and he has devoted himself to being a teacher of Tujia singing all his life. He has entered the competition. In many folk song contests and he was able to win most awards. Thus, making him famous, when he became famous, He has acted as the transmission of Tujia folk songs. he taught singing Tujia folk songs since 1992 until now.

From the interview him, he said that he was a native of Tujia. And learned singing this song since the age of 8 from his family So he wanted to keep this song as the possession of his descendants, that is Tujia group.

And from interviews with his students, Zhang Jiahong and Tian qimin [2020, interviewed] they said that was found Mr. Wang Bo was a man with a willingness to promote and protect Tujia folk song. In which he teaches all students who want to study and using teaching methods that can make everyone accessible to folk songs. Including he used the method to take the students who studied with him to the real place. Join the real show, sing the folk song on the stage. This gave his students real Tujia folk singing experience.

From the above information It can be analyzed that Mr. Wang Bo is a person with a high level of teaching. he was preparation to teach very well. Used teaching strategies by dividing students into small groups of 4-5 people, that help each other in memorizing the lyrics. Then the teacher will teach by teaching to sing one sentence at a time. firstly, he demonstrating to student see first and students must sing follow him sentence by sentence until students can sing, then will teach the next sentence.

In addition, teaching techniques were used by taking students to sing outside, in the fields. To experience the atmosphere of nature. And takes students to observe the teachers' performances on the real stage. It creates a real experience for the learners.

Mr. Wang Bo is a very talented singer. Can be seen from the award winning many competitions. More organization invited him to perform at various venues throughout the year. Which shows that it is socially acceptable.

On academically, he graduated from the Music Department of Guizhou Normal University in 1966. He received the position of Associate Professor in 2004. It confirms that he is truly talented and teacher.

Chapter V

Conclusion Discussion and Suggestion

In this research The researcher can conclusion, discuss and make suggestions as follows.

1. Conclusion

Mr. Wang Bo, He is a native of Tujia. he was born on May 21, 1966. He lives in Banchang Town, Yanhe Autonomous County. His parents are simple farmers and Tujia people who love to sing folk songs. When Wang Bo was 8 years old [1974], he learned to sing Tujia folk songs from his mother. Initially, he learned from his mother. Later, he was passed on by a teacher, a villager who had expertise in singing and performing Tujia folk songs. Throughout 18 years, he has learned to sing folk songs until he is mastered. In 1992, he worked in the Yanhe County Minority Middle School to transmission Tujia folk songs. In 2004, he was awarded the title of Associate Professor.

Mr. Wang Bo is a person with a high level of teaching. he was preparation to teach very well. Used teaching strategies by dividing students into small groups of 4-5 people, that help each other in memorizing the lyrics. Then the teacher will teach by teaching to sing one sentence at a time. firstly, he demonstrating to student see first and students must sing follow him sentence by sentence until students can sing, then will teach the next sentence.

In addition, teaching techniques were used by taking students to sing outside, in the fields. To experience the atmosphere of nature. And takes students to observe the teachers' performances on the real stage. It creates a real experience for the learners.

2. Discussion

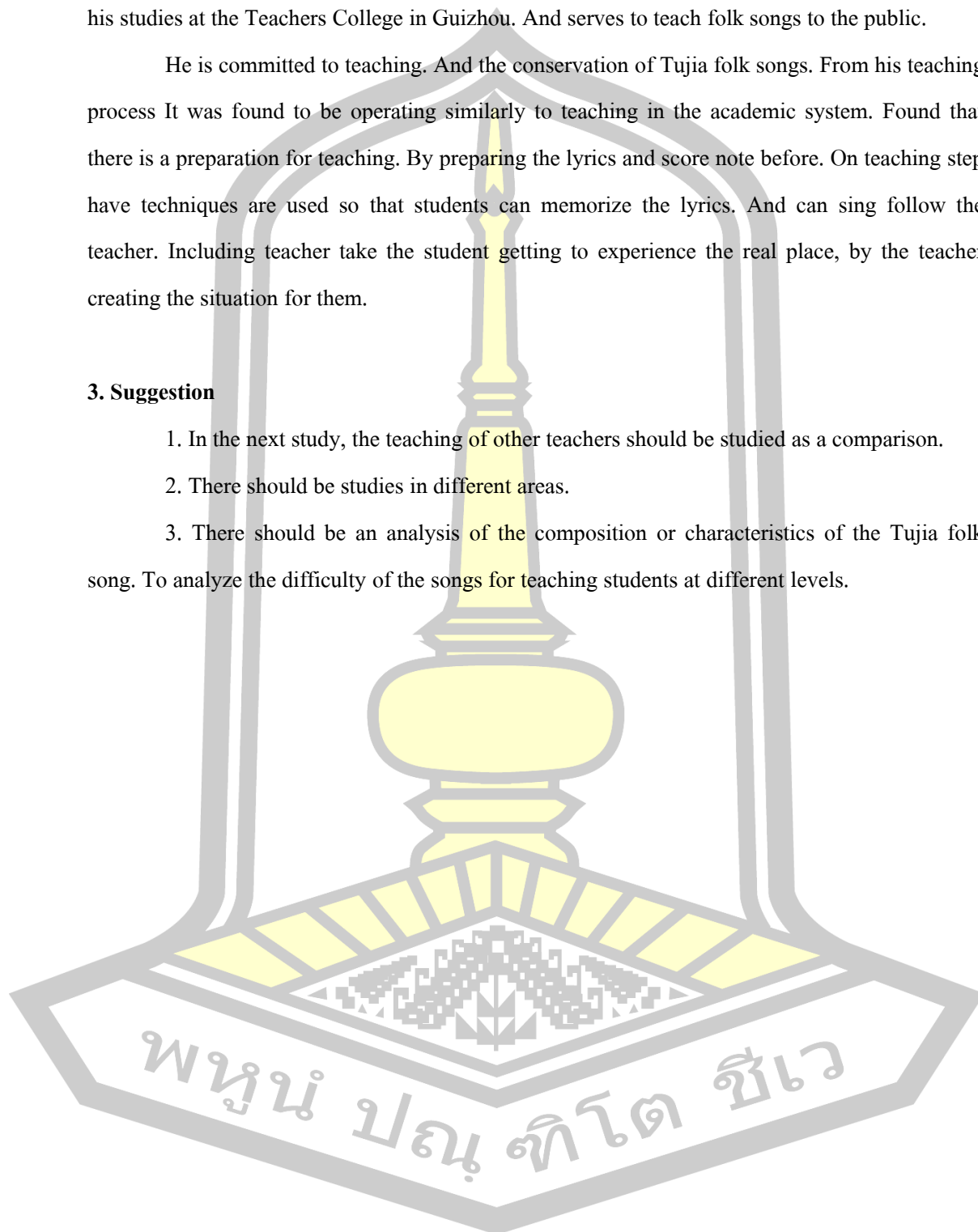
From the biography of Mr. Wang Bo Shown to be a native of Tujia by birth. Have a family that loves to sing, and he was passed on from his parents. It is like many musicians or performers born in a family of musicians or performers. Most of the people born in a family of musicians will be influenced by family. It was because of the environment that gave him love and

passion for singing Tujia folk songs. Which in addition to his love of singing, He also continued his studies at the Teachers College in Guizhou. And serves to teach folk songs to the public.

He is committed to teaching. And the conservation of Tujia folk songs. From his teaching process It was found to be operating similarly to teaching in the academic system. Found that there is a preparation for teaching. By preparing the lyrics and score note before. On teaching step have techniques are used so that students can memorize the lyrics. And can sing follow the teacher. Including teacher take the student getting to experience the real place, by the teacher creating the situation for them.

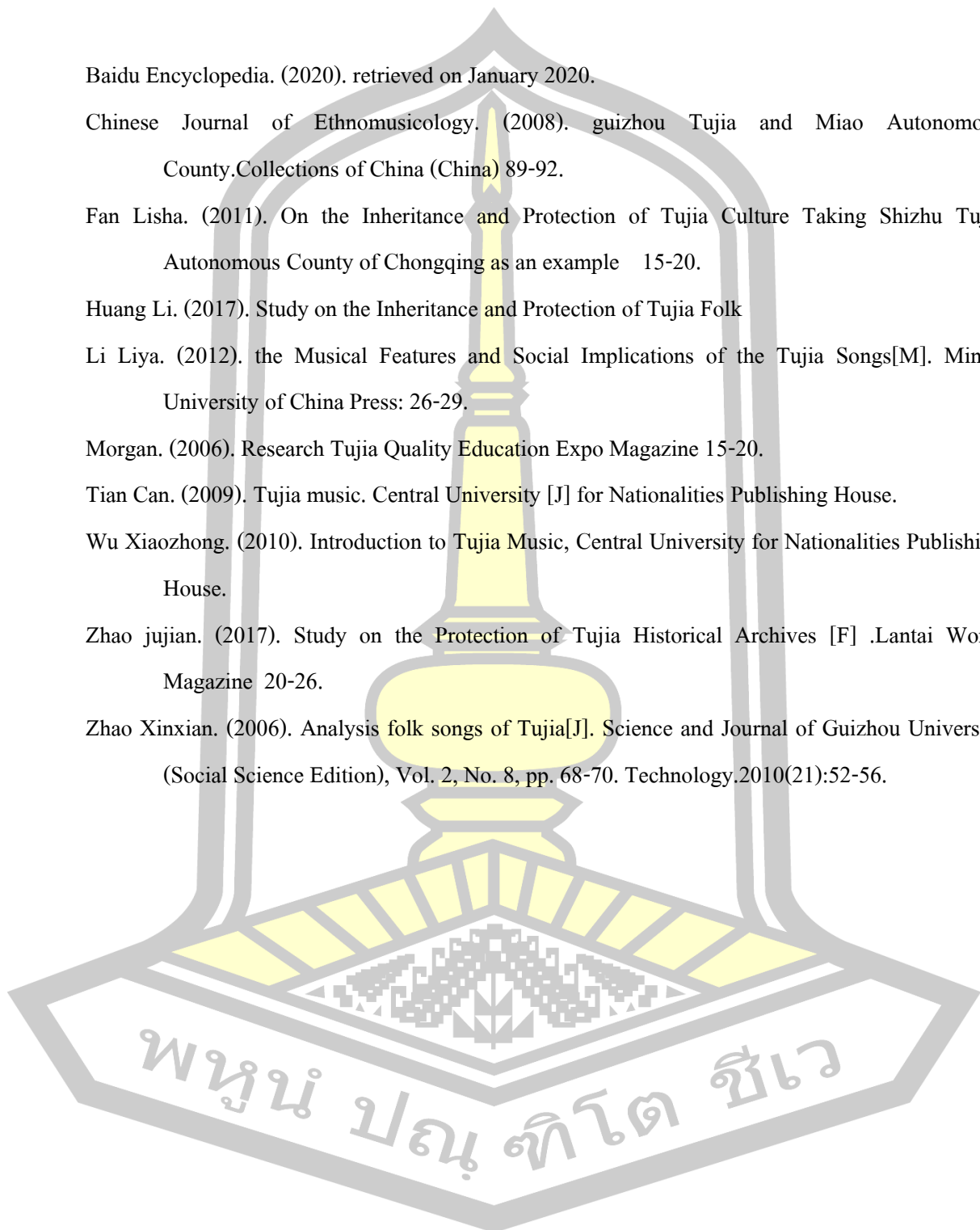
3. Suggestion

1. In the next study, the teaching of other teachers should be studied as a comparison.
2. There should be studies in different areas.
3. There should be an analysis of the composition or characteristics of the Tujia folk song. To analyze the difficulty of the songs for teaching students at different levels.



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