



"Da Ge" music analysis in Liuzhou city, China

Hengbin Wu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
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วิเคราะห์เพลง "ต้าเกอ" ในเมืองหลัวโจว ประเทศจีน

วิทยานิพนธ์
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ABSTRACT

This study belongs to the study of musicology and music anthropology. This is a qualitative study. This study aims to examine: 1. contemporary status of "Da Ge" music of Dong Nationality in Liuzhou, China. 2. the characteristics of "Da Ge" music of Dong Nationality in Liuzhou, China.

Which the research problem is while in Liu zhou city is another area where many Dong residents have lived, relying on folk music to entertain society all the time, the folk songs of the Tong people in Liu zhou still lack the study to analyze musical identity. Therefore, to inscibre the folk songs of the Dong people in Liu zhou city, be more widely known and to bring folk music to further creative development and to preservation the heritage music culture from losing wisdom.

The researcher using the following research conceptual frameworks as : The theory of Chinese art, Theory of Chinese music, Theory of Western Music, Theory of Western art, And the methodology is participant observations, experiments, simulations, questionnaire, and interviews, Scope of content is the characteristics of "Da Ge" music, including the Mode and Scale; Melody; Harmony; Time Signatur; Musical Form; Singing Characteristics.

The finding indicated that: Through a large number of studies on musical score examples, it is found: The mode and scale of Dong "Da Ge" music are usually the national mode of China, and most of them are "Yu" mode. The melody is usually sung in many parts, usually in two parts. In singing, the melody is sung in the high part and the continuous bass in the low part. Dong "Da Ge" music mainly uses arpeggios and vibrato in melody. The use of eighth and sixteenth notes, and often dot rhythms, often alternating between two and three beats. The structure of songs is mostly a paragraph structure. "Da Ge" music of the Dong nationality is sung in the most natural way with a light breath.

Keyword : Dong, Da Ge, Music, Analysis, Liuzhou

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Chapter I

Introduction

1.1 Statement of the Problem

The Dong first appeared in China during the Song dynasty (AD 960–1279), moving south west in a series of migrations, possibly forced by the advancing Mongols. Concentrated today in sparsely populated Guizhou, they share the area with the Buyei. At the time of the Qin and Han dynasties (221 B.C.-A.D. 220) there lived many tribes in what is present-day Guangdong and Guangxi. (<https://www.britannica.com/topic/Dong>: 2020). The Dong people, descendants of one of these tribes, lived in a slave society at that time. Slavery gradually gave way to a feudal society in the Tang Dynasty. Agriculture developed rapidly during the Qing Dynasty (1644-1911) in the Dong areas in southeast Guizhou and southwest Hunan provinces. Rice production went up with improved irrigation facilities. And self-employed artisans made their appearance in Dong towns. Markets came into existence in some bigger towns or county seats, and many big feudal landowners also began to do business. After the Opium War of 1840- 42, the Dong people were further impoverished due to exploitation by imperialists, Qing officials, landlords and usurers. (Ma Weihua & Yue Shuyao, 2021)

The Dongs, who had all along fought against their oppressors, started to struggle more actively for their own emancipation after the founding of the Chinese Communist Party in 1921. They served as guides and supplied grain to the Chinese Red Army when it marched through the area during its Long March in the mid-1930s. In 1949, guerilla units organized by the Dong, Miao, Han, Zhuang and Yao nationalities fought shoulder to shoulder with regular People's Liberation Army forces to liberate the county seat of Longsheng.

Dong "Da Ge" music is the general name of Dong folk multi-voice songs without accompaniment and conductor. Including voice song, narrative song, children's song, step on the hall song, blocking the road song. Dong "Da Ge" music melody structure, singing skills, the way of singing and singing occasions are different from general folk songs, it is all a collar and, points multi-tone harmonic, high bass sing the chorus of species, belonging to private voice polyphony music songs, all this in Chinese and foreign folk

music is an empty shell, Dong "Da Ge"music is not only a form of music art, It plays a very important role in the inheritance and condensation of Dong people's culture and spirit, which is the direct embodiment of Dong culture. In 2009, Dong "Da Ge"music was included in the representative list of the world intangible Cultural Heritage of Humanity. (Chen Lu, 2019)

Liuzhou, the second largest city in Guangxi, also known as the dragon city, is located in the north-central part of Guangxi. Being situated at the confluence of several tributaries that form the Liu River, which flows southward into a tributary of the Xi River. It is a regional central industrial city and transportation hub with comprehensive development city. Liuzhou has a history of more than 2,100 years and is a national historical and cultural city. The culture of Liuzhou is inclusive and multi-ethnic. The development of ethnic minority cultures such as Zhuang, Dong, Miao and Yao, exemplified by the legendary Zhuang singer Liu Sanjie, is very advanced. Liuzhou has five counties and five districts with a total area of 18,600 square kilometers and an urban built-up area of 220.99 square kilometers. (Guo Hongbin, 2019)

At the present time, A popular saying among the Dong people in Guizhou Province in southern China has it that 'rice nourishes the body and songs nourish the soul'. Their tradition of passing on culture and knowledge in music is exemplified in the Dong "Da Ge"music ethnic group, multi-part singing performed without instrumental accompaniment or a leader. The repertoire includes a range of genres such as ballads, children's songs, songs of greeting and imitative songs that test performers' virtuosity at mimicking the sounds of animals. Taught by masters to choirs of disciples, Dong "Da Ge"music are performed formally in the drum-tower, the landmark venue for rituals, entertainment and meetings in a Dong village, or more spontaneously in homes or public places. They constitute a Dong encyclopaedia, narrating the people's history, extolling their belief in the unity of humans and nature, preserving scientific knowledge, expressing feelings of romantic love, and promoting moral values such as respect for one's elders and neighbours. Dong "Da Ge"music is performed widely today, with each village boasting various choirs divided by age and sometimes gender. In addition to disseminating their lifestyle and wisdom, it remains a crucial symbol of Dong ethnic identity and cultural heritage. (Teng Zhipeng, 2009)

While in Liu zhou city is another area where many Dong residents have lived, relying on Dong "Da Ge" music to entertain society all the time, the Dong "Da Ge" music of the Tong people in Liu zhou still lack the study to analyze musical identity. Therefore, to inscibre the Dong "Da Ge" music of the Dong people in Liu zhou city, be more widely known and to bring folk music to further creative development and to prevent the heritage music culture from losing wisdom.

1.2 Research Objectives

1.2.1 To study contemporary status of "Da Ge" music of Dong Nationality in Liuzhou, China

1.2.2 To analyze the characteristics of "Da Ge" music of Dong Nationality in Liuzhou, China

1.3 Research Questions

1.3.1 What is the contemporary status of Dong "Da Ge" music in Liuzhou, China

1.3.2 What are the characteristics music of Liuzhou city Dong "Da Ge" music

1.4 Importance of Research

1.4.1 We can to understand the contemporary Status of Dong "Da Ge" music in Liuzhou city, China.

1.4.2 We can to understand the musical characteristics of Dong "Da Ge" music in Liuzhou city, China.

1.5 Scope of research

1.5.1 Scope of content

Liuzhou Dong settlement, sanjiang Dong autonomous county is located in GuangXi, HuNan, GuiZhou provinces (area) at the junction, is the only dong autonomous county of guangxi, is the national five dong autonomous county of Dong's most populous region. Liuzhou Dong "Da Ge" music is one of the best-preserved ancient art heritages in our country, is China's most characteristic folk music art. However, with the gradual acceleration of human modernization and the in-

depth implementation of China's reform and opening policy, Dong "Da Ge"music is facing the unprecedented comprehensive impact of modern culture, foreign culture and market economy. The economic foundation and cultural soil on which Dong"Da Ge"music lives are being destroyed unprecedentedly, and Dong "Da Ge"music is facing the embarrassing situation that no one inherits it and it is on the verge of disappearing. In this case, we need to study and explore Dong "Da Ge"music so that the society can have a better sense of identity with Dong, plays an important role in promoting cultural construction and building a harmonious society in Dong areas.

1.5.2 Scope of time

From 1949 (Founding of New China) - until now

In this study, the research time determined by the researchers is from 1949 (Founding of New China) the founding New China of until now.

Looking back at the development of Dong "Da Ge"music, as early as the Western Han Dynasty, Liu Xiang recorded a Song of Yue People in Shuoyuan. Yue Ren Song is an ancient folk song recorded in the Dong language in ancient China. Originated in the Spring and Autumn Period and the Warring States Period, Dong "Da Ge"music has a history of more than 2,500 years. In a long period of history, Dong's "Da Ge"music were almost extinct due to its isolated geographical location and backward economic development. It was not until after the founding of New China that Xue Liang from Guizhou Federation of Arts and Culture published the article "A Brief Introduction to Dong Folk Music" in 1953. In 1955, Guizhou Liping Folk Chorus sang the Dong People's "Da Ge"music for the first time in Beijing, which was recorded by TV station and distributed nationwide. In 1958, Xiao Jiaju of Guizhou Federation of Arts and Culture published the first score collection of Dong "Da Ge"music. In October 1959, the Dong Folk Choir of Liping County came to Beijing to perform, breaking the long isolation of Dong "Da Ge"music from the outside world and causing a strong response. At that time, the China Recording Association also recorded a record for Dong "Da Ge"music. That was an important step for Dong "Da Ge"music to go out of the mountains, to the whole country and to the world. After more than ten years, dong song with its unique artistic charm to rock the world, since China's reform and opening up in 1978, the period of dong songs from the initial pure entertainment evolve, to become one of the modern tourism resources of commercial

value, dong song music also constantly absorbing foreign music culture out of China, In 1986, Dong "Da Ge"music was performed for the first time in Paris, France. Belgium's Chammaron tried to combine Dong "Da Ge"music with Western Musical Instruments. In 2010, the Dong "Da Ge"music was successfully mounted in the Viena Golden Hall.

Therefore, the Dong "Da Ge"music in this period not only continued the traditional Dong songs, but also absorbed modern multiple cultural elements, which is typical and representative. Therefore, the study of Dong "Da Ge"music in this period is a good window for understanding the culture of Dong nationality and the culture of China's ethnic minorities.

1.5.3 Scope of Site

Liuzhou, Guangxi, China

In this research, the researcher chose to study the research area which is Liuzhou city, China. Liuzhou City in Guangxi is a city with the most concentrated population of Dong nationality in Guangxi Zhuang Autonomous Region. The Dong population has lived and multiplied here for generations and created many valuable Dong music. The long-term development of Dong "Da Ge"music in Liuzhou City is an epitome of the development of Dong music in the whole China. Both the researchers and singers of Dong "Da Ge"music are concentrated in this area of the whole liuzhou Dong nationality in China. Therefore, the study of The Dong "Da Ge"music in Liuzhou City of China is actually a very good window to study the whole Dong music of China. (Wu Changyi, 2021)

1.6 Definition of Terms

1.6.1 Dong nationality

The Dong nationality mentioned in this article refers to the Dong nationality living in Liuzhou city of Guangxi Zhuang Autonomous Region.

1.6.2 Folk music

The folk music mentioned in this article refers to the folk music of the Dong nationality in Liuzhou city of Guangxi Zhuang Autonomous Region.

1.6.3 Analysis

The analysis referred to in this paper includes two aspects, namely, the analysis of contemporary Status and the analysis of music characteristics.

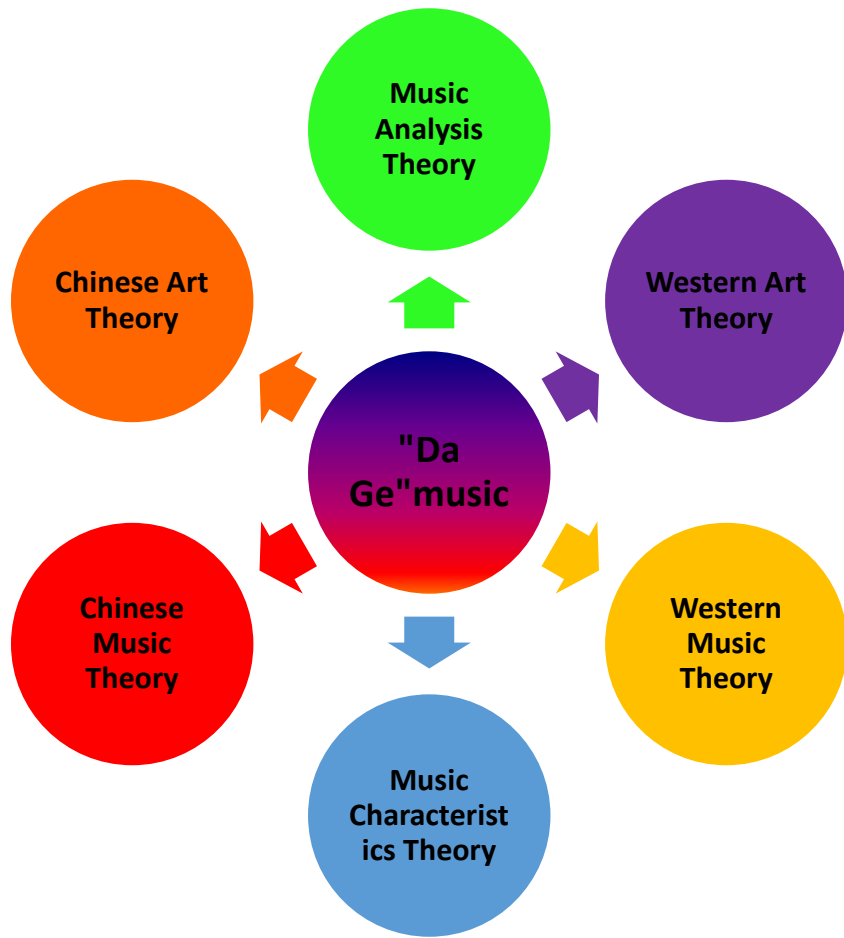
The contemporary status of Dong "Da Ge"music referred to in this article refers to: (1) Development and utilization status; (2) Innovation and creation status; (3) Classification and preservation status; (4) Status of Singers; (5) Situation of the dissemination and inheritance status.

The music characteristics referred to in this article refer to the general definition of the musical characteristics of Dong "Da Ge"music: (1) Mode and Scale; (2) Melody; (3) Harmony; (4) Time Signatur; (5) Musical Form; (6) Singing Characteristics.

1.6.4 Contemporary

The contemporary in this article refers to from 1949 (Founding of New China) Until now.

1.7 Conceptual Framework



Chapter II

Literature Reviews

According to a study titled Dong nationality "Da Ge"music in Liuzhou City, China, the researchers conducted a study of textbook papers. Domestic and foreign academic articles related to research topics in order to collect, analyze, and analyze related issues that will be useful to the process of analyzing and synthesizing knowledge for use in the next chapter.

2.1 History of Chinese Music and Chinese Folk music

2.2 History of Western Music and Western Music

2.3 Methodologies/ hypotheses/ models

2.4 Dong nationality "Da Ge"music

2.5 Western music analysis

2.6 China music analysis

2.7 Western Art Studies

2.8 China Art Studies

2.9 Major questions presented

2.10 China national policy on the promotion and development of arts and culture

2.1 History of Chinese Music and Chinese Folk music

The cultural values of a country influence its national psychology and identity. Citizens' values and public opinions are conveyed to state leaders through the media and other information channels, both directly and indirectly influencing decisions on foreign policy. The traditional cultural values that influence the psyche of the Chinese people are harmony, benevolence, righteousness, courtesy, wisdom, honesty, loyalty, and filial piety. Of these, the core value is harmony. Harmony means "proper and balanced coordination between things" and encompasses rationale, propriety, and compatibility. Rationale refers to acting according to objective laws and truths. Propriety indicates suitability and appropriateness. The value of harmony advocates "harmony but not uniformity." Properly coordinating different things by bringing them together in the appropriate manner allows



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them to develop from an uncoordinated state to one of coordination; from asymmetry to symmetry; and from imbalance to balance. Modern Chinese society tries to maintain harmony between humankind and nature; between people and society; between members of different communities; and between mind and body. (Zhang Lihua: 2013) Zhang Lihua. (2013). China's Traditional Cultural Values and National Identity. (<https://carnegieendowment.org/> 21 November 2013)

China is the socialist country in East Asia and the most populous country in the world. China is a large united multinational state, officially china has 56 ethnic groups include Han Chines, the Tibetans, the Mongols, the Manchus, the Naxi, and the Hezhen, which is the smallest group with fewer than 2,000 people. Among them, Han Chinese is the largest group, 91.60% are in the Han Chinese group of the overall Chinese population. Each group has different dialects like Hmong-Mie languages, Tai-Kadai languages, and Chinese, and practice a variety of different cultural customs. Most of the ethnic groups are merged with the Han Chinese group and maintained distinct linguistic and regional cultural traditions. Han folk music thrives at weddings and funerals and usually includes a form of oboe called a suona and percussive ensembles called chuigushou. The music is diverse, sometimes jolly, sometimes sad, and often based on Western pop music and TV theme songs. Ensembles consisting of mouth organs (sheng), shawms (suona), flutes (dizi) and percussion instruments (especially yunluo gongs) are popular in northern villages; their music is descended from the imperial temple music of Beijing, Xi'an, Wutai shan and Tianjin. Xi'an drum music, performed with wind and percussive instruments, is popular around Xi'an, and has received some popularity outside China in a highly-commercialized form. Another important instrument is the sheng, pipes, an ancient instrument that is an ancestor of all Western free reed instruments, such as the accordion. Parades led by Western-type brass bands are common, often competing in volume with a shawm/chuigushou band. (Bai Ying & Pang Yajiao, 2021)

In southern Fujian and Taiwan, Nanyin or Nanguan is a genre of traditional ballads. They are sung by a woman accompanied by a xiao and a pipa and other traditional instruments. The music is generally sorrowful and mourning and typically deals with love-stricken women. Further south, in Shantou, Hakka and Chaozhou, erxian and zheng ensembles are popular. Sizhu ensembles use flutes and bowed or plucked string instruments to make harmonious and melodious music that has become popular in

the West among some listeners. These are popular in Nanjing and Hangzhou, as well as elsewhere along the southern Yangtze area. Sizhu has been secularized in cities but remains spiritual in rural areas. Jiangnan Sizhu (silk and bamboo music from Jiangnan) is a style of instrumental music, often played by amateur musicians in teahouses in Shanghai, that has become widely known outside of its place of origin. Guangdong Music or Cantonese Music is instrumental music from Guangzhou and surrounding areas. It is based on Yueju (Cantonese Opera) music, together with new compositions from the 1920s onwards. Many pieces have influences from jazz and Western music, using syncopation and triple time. (Lim, S. K., Chunjiang Fu, and H. K. Wong. 2007)

Origins of Chinese music. Singapore: Asiapac Books Studies have shown that different types of music have been documented in Chinese historical documents since the early days of Chinese civilization, including archaeological artifacts discovered demonstrating a well-developed musical culture in the early Zhou dynasty. (1122 BC – 256 BC) The presence of music in the Zhou dynasty led to the continued development of Chinese musicology in the next dynasty. These continued to evolve into music in various forms through successful dynasties, creating a rich musical heritage that is part of today's Chinese cultural landscape. Chinese music continues to evolve in modern times, and more contemporary musical styles are also emerging (Chinese Music: History, Instruments, Genres, Modern Music," Tour of China Studies, retrieved 2020-11-13)

China is a country in East Asia with a very large area, making quite a difference in spoken language, culture and music. The music in each region is clearly different, for example, using sound ladders with different structures, some areas using 5 voices, some areas using 7 voices, performing melody, some areas favor leaps and bounds, and using wide pairs, such as 4 pairs, 5 pairs, 8 pairs, but some areas use flat, not jumping. The tempo rate also varies in popularity. (Chen Xi, 2008)

Chinese music is systematically conceived in a scientific way, in line with nature and natural phenomena that occur in real life. Chinese music is formed by cutting bamboo at different lengths, using a measurement system with the same exact ratio as a mathematical formula. It is associated with 12 zodiac signs, 12 months, hours of day and night, as well as the division of male and female sexes. The 5 sound systems found in Chinese music hold the resulting 12-sound selector. It has been reformatted to the desired sound ladder to be used to create music. (Jirawat Koatsombat:2012 Jirawat Koatsombat

<https://sites.google.com/site/mrjisclassroom/non---western-music/dntri-cin-music-of-china>

Chinese folk music culture has a unique and unique form based on diverse ethnicities and is scattered throughout China. At the same time, studies have also found that; Since the People's Republic of China was established in 1949, the Chinese government has explored and confirmed that China has a total of 56 tribes living in it, with the Han tribe being the most populous group. The Han tribe has a population of more than 1,200 million people. It accounts for 91 percent of the nationwide population, making up the majority or the main ethnic group. The ethnic groups with the population are the Zhuang tribe of about 16 million people, the Hui tribe about 10 million, the Manchu tribe. About 10 million people and about 10 million Uighur tribes. China has five ethnically independently held districts that are equivalent to counties, including: Guangxi Autonomous Region (Zhuang Tribe) Xinjiang Autonomous Region (Uighur tribe) Ningxia Autonomous Region (Hui tribe) Tibet Autonomous Region (Tibetan Tribes) and Inner Mongolia Autonomous Region (Mongolian Tribes) (MGR Online <https://mgronline.com>; 2017).

According to the archaeological discovery of the bone-flute unearthed in Wuyang County, Henan Province, Chinese music can be traced back to 8000 years ago. Over a long history, Chinese nation created a marvelous culture of music which also has a far-reaching influence to the country's neighboring areas. (Li Xianglin, 2018)

China is known as a country of music in the far ancient times; The Chinese ancient music is of great importance in the culture and etiquette of the country. With a longstanding tradition of musical education as early as the Warring State Period (475 BC - 221 BC), Confucius had set the study procedures from poems to etiquette and then the last important, to music. Developed from the primitive music created in collective labouring, Chinese music has expanded into a huge system for a long-term creation with rich instruments and forms, and a large number of excellent musicians and pieces. Talk about Chinese music, the unique folk music and the "essence" of China culture, the Chinese operas, cannot be missed, while talk about folk songs, we have to mention The Jasmine Flowers, which is a world-renowned song and identified as the premier representative of the Chinese folk music. (<https://www.visitourchina.com/guide/culture/chinese-music.html>)

Chinese music interwove with dances in its early time, and developed into an independent art category in Xia Dynasty (2000 BC - 1600 BC) which is also the beginning of the times of bells and drums lasting for 1300 years. The enjoyment of music is the privilege of upper class at that time, and the content is generally the praises for the conqueror of the nature, the nobles and the governor. Percussion instrument emerged in Shang Dynasty (1600 BC - 1100 BC), for example, the Bianzhong (a set of hanging bronze bells for polyphonic musical sounds). And in Zhou Dynasty (1046 BC- 256 BC), a complete ritual music system was established. (Ma Weihua & Yue Shuyao, 2021)

"Da Ge"music and dances or "Da Qu" in Chinese is the main style of music from Qin Dynasty (221 BC - 206 BC) to Tang Dynasty (618 - 907). In Qin and Han dynasties, it was the time for Yuefu Songs (folk songs collected by government) and Xianghe songs (a lead singer with harmony singers accompanied by some string and wind instruments). In Tang Dynasty, many music education institutions were established officially and Dong "Da Ge"music and dances came to its prosperous day, of which the “song of rainbow skirts and feather robes” was the most famous one created by Emperor Xuanzong (712 - 756) of Tang Dynasty; And Pipa is the most important instruments at that time. It is also the same period that music is not just enjoyed in palaces by nobles, and civilian music enjoyment emerged in temple fairs and restaurants. It is in Song Dynasty (960 - 1279) that small-scale music of civilians in public amenities was completely developed and the mature traditional Chinese opera started. There were kinds of music performances at that time, and many instruments were well-developed such as Pipa, Zheng, flutes and Xiao. (<https://www.visitourchina.com/guide/culture/a-brief-history-of-chinese-music.html>) In Yuan Dynasty (1206 - 1368), Sanxuan emerged and Chinese opera was prosperous with great artists and works, and some of the works still performing today, such as the Romance of Western Chamber Regional narrative songs and ethnic music were developed quickly in Qing Dynasty (1636 - 1911) and kinds of instruments were played together in a group. In the late of Qing Dynasty and modern time, western music was introduced into China and made a great influence to Chinese modern music. (Qin Xia& Yang Yafang & Wang Guangying, 2021)

From the above description. The researcher can summarize the key aspects of this research as follows: According to census data, China's population is likely to start declining next year. After an increase over the past 50 years, China now has a population

of over 1.4 billion. (Info Quest News Agency (Apr. 30, 2021)). China is an extremely large country first in population and fifth in area, according to the CIA and the customs and traditions of its people vary by geography and ethnicity. About 1.4 billion people live in China, according to the World Bank, representing 56 ethnic minority groups. The largest group is the Han Chinese, with about 900 million people. Other groups include the Tibetans, the Mongols, the Manchus, the Naxi, and the Hezhen, which is smallest group, with fewer than 2,000 people. "Significantly, individuals within communities create their own culture," said Cristina De Rossi, an anthropologist at Barnet and Southgate College in London. Culture includes religion, food, style, language, marriage, music, morals and many other things that make up how a group acts and interacts. Here is a brief overview of some elements of the Chinese culture. Music and dance were closely associated in the very early periods of China. The music of China dates back to the dawn of Chinese civilization with documents and artifacts providing evidence of a well-developed musical culture as early as the Zhou dynasty (1122 BCE – 256 BCE). The earliest music of the Zhou dynasty recorded in ancient Chinese texts includes the ritual music called yayue and each piece may be associated with a dance. Some of the oldest written music dates back to Confucius's time. The first major well-documented flowering of Chinese music was exemplified through the popularization of the qin (plucked instrument with seven strings) during the Tang Dynasty, although the instrument is known to have played a major role before the Han Dynasty. Actually, Bian Lian ("Face-Changing") Performer. There are many musical instruments that are integral to Chinese culture, such as the Xun (Ocarina-type instrument that is also integral in Native American cultures), Guzheng (zither with movable bridges), guqin (bridgeless zither), sheng and xiao (vertical flute), the erhu (alto fiddle or bowed lute), pipa (pear-shaped plucked lute), and many others. In detail of musical culture and the uniqueness of ethnic music. The researcher will continue to explain in detail in Chapter 4, Chapter 5, and Chapter 6, respectively. (Long Zhaobao & Long Yaohong, 2018)

From the study of academic articles above, the researcher concluded that China is an extremely large country, first in population fifth in area. More than 1.4 billion people live in china. China is one of the ancient civilizations, Chinese culture practice intense influence on philosophy, virtue, etiquette, and traditions. Chinese traditions and festivals are also celebrated and practiced by people around the world. Chinese language, business

etiquette, architecture, music, dance, literature, martial arts, cuisine, visual arts, ceramics, philosophy, religion, politics, and history have a global influence. (Wang Chunyang, 2021)

2.2 History of Western Music and Western Music

In her Review of Western Music (2005.2,1), Wang Lijun notes that. The music of the ancient Greeks and Romans is the earliest recorded music of ancient times, but little is known about these two periods because of their longevity. Western civilization originated in ancient Greece, and Greek music had a great influence on later generations, as early Western church music and music theory were influenced by Greek music, and ancient Greek tragedies laid the foundation for later operas. The music culture of ancient Greece was highly developed, and the people could not live and work without music. The most prominent musical instruments in ancient Greece were the lyra and the aulos. Music theory was already developed in ancient Greece, and the most characteristic one was the theory of intervals, which was discovered by Pythagoras, who calculated the degrees of intervals mathematically. Pythagoras was the first person in the West to illustrate and explain musical phenomena in a theoretical way. One of the most central elements of Aristotelian music theory was the tetrachord, on which all ancient Greek music was based. The earliest notation of music is in the form of letters and symbols, with only the fingering of the player and no pitch. (Wang Junliang, 2018)

The earliest notation began to appear around the 5th century B.C. The century from about 1600 to 1750 is called the Baroque period. The European musical culture of this period showed an interweaving of old and new styles in its development. Baroque composers broke through the shackles of history and used unprepared dissonances or unconventional solutions in their works in order to expand the expressive power of music and to make better articulation of musical emotions. In his *Pastorale*, Volume IV, Monteverde uses a large number of dissonances, and he believes that both conventions should be used in musical composition. The use of the bass is one of the most important features of the Baroque period, and his use of it constitutes a typical Baroque musical weaving. Unlike the Renaissance, he emphasized the bass and treble voices. The system of major and minor tonality began

to take shape in the Renaissance, and the familiar major and minor tonality gradually matured in the Baroque period.

Opera, thanks to Monteverdi, became the most widespread art form in Italy. Monteverdi was one of the greatest composers of the early Baroque period, and his first opera, *Orfeo*, was performed in Mantua. In the early 18th century, the Napoli school dominated the Italian music scene and the European stage for nearly 100 years, represented by Scarlatti. He created the "Italianate overture". In addition to opera, there were other large vocal genres of the Baroque period, including oratorio, cantata, crucifixion music and concertante-style religious music.

The Classical period is the peak of the development of Western music history, which is after the Baroque period and before the Romantic period, and at the same time overlaps with the two periods before and after. The Classical period is divided into two major periods: The Pre-Classical period and the Viennese Classical period. There are three musical styles in the Pre-Classical period, namely Rococo style, Gorgeous style and Emotive style. (Guo Hongbin, 2019)

The Romantic period refers to the hundred years around the 19th century, the early 19th century was one of the most glorious periods in German and Austrian music. Weber's "The Magic Bullet" marked the birth of German Romantic opera, and Schubert was known as the "King of Songs", whose works reflected the fusion of the Viennese classical period and the new age thinking. Mendelssohn, Schumann and Chopin were the composers of the Romantic music boom. Mendelssohn's title overture is his most creative genre, and he composed 48 "Songs without Words" in 8 volumes, leaving a precious musical treasure for future generations. Schumann's compositions cover many aspects, including the piano, such as "Carnival" and "Four-Note Miniature", and the vocal, such as "Moonlight Night", which is one of the masterpieces of Schumann's romantic sentiments. He was a composer with a strong sense of nationality, and he was good at interspersing folk music in his musical compositions. The mazurka and the polonaise are the genres in which his national consciousness and sentiments are most strongly reflected.

Gluck's reform, the development of Italian *commedia dell'arte* and the achievements of Mozart's opera writing contributed to the flourishing of opera in Germany, Italy, France and other European countries. In France, there are four major

types of opera: grand opera, light opera, comic opera and lyric opera. There are four types of operas in France. After Gluck, a large number of opera composers emerged in France, among which Gretri wrote many comic operas and ballet operas, and his Richard the Lionheart is considered the first "rescue opera". Aubert, a pupil of Cherubini, wrote "The Mute Lady of Portici", which is considered the beginning of French opera. In the middle and second half of the 19th century, the tradition of French opera developed and changed more broadly, with the emergence of lyric opera and the replacement of French grand opera with harmonic opera. Carmen by Bizet is the representative image of lyric opera. Gounod's "Faust" is also known as a model of lyric song. (Tang Ziyan, 2019)

From the 1830s to the beginning of the 20th century, a group of composers emerged in some countries of Eastern and Northern Europe, who were determined to develop their own music. These composers had a strong sense of patriotism and national pride and used national themes in their compositions. The golden age of Russian music began in the late 1830s, marked by the creation of the pioneer of Russian music, Glinka, who laid the foundation for the development of Russian nationalist music. Glinka's first opera was "Ivan Sussanin", which established the genre of national patriotic historical opera: "Fantasy Ballade" created the first Russian lyrical and romantic style of orchestral music. The national music career started by Glinka was inherited and developed thanks to the rise of the "Power Group". Tchaikovsky is another important figure in the history of Russian music. The Czech Smetana devoted his life to the development of folk music, and his compositions have a distinctive national character in terms of both subject matter and artistic form.

Impressionism did not first appear in music. It emerged in literature and painting. Debussy and Ravel broke with stereotypes and created a new chapter in music between the 19th and 20th centuries, forming a new musical genre, Impressionism. (Wu Changyi, 2021)

2.3 Methodologies/ hypotheses/ models

2.3.1 Bibliometrics:

This review with the method of literature metrology for nearly a century (1900-2021) in the domestic and foreign research results in the journal of quantitative

research, the study of the relevant law of literature metrology, focus on the literature published in recent years, journals, the researchers of the paper, the main research contents, research areas and key words and research hot spots are reviewed, On this basis, the research achievements of scholars are summarized. The data used in this study are from databases such as CNKI, Wanfang, Baidu Wenku, Enterprise Portal and Sciencenet. The retrieval time was October 31, 2021, with the themes of “Da Ge”music ", "Music analysis", and Characteristics of “Da Ge”. Literatures related to this field in China before 2021 were searched. A total of 4896 articles were retrieved, including more than 50 valuable references, which will be sorted and summarized in the following articles.

2.3.2 Ethnomusicology

Ethnomusicology: It is a theoretical subject under Musicology that studies the traditional music of various ethnic groups in the world and its development types. Fieldwork is the basic way to obtain the source of research materials. Formerly known as European Comparative Musicology.

2.3.3 Acoustics

Acoustics is the science of studying mechanical waves (that is, sound waves) in a medium, including the generation, reception, transformation, and various effects of sound waves. At the same time, acoustic measurement technology is an important measurement technology, which has a wide range of applications. Acoustics is one of the branches of physics, and is a science that studies the generation, propagation, reception and effects of mechanical waves in media. The medium includes various states of matter (solid, liquid, gas, etc.), which can be elastic or inelastic. Mechanical wave refers to the propagation phenomenon of changes in particle motion (including one or more changes in displacement, velocity, and acceleration). Mechanical waves are sound waves.

2.3.4 Musicology

Musicology is an umbrella term for all the theoretical disciplines that study music. The general task of musicology is to clarify the nature and rules of various phenomena related to music. Such as the study of the relationship between music and ideology, music aesthetics, music history, music ethnology, music psychology, music education and so on; Those who study the characteristics of the material materials of

music include music acoustics, temperament, and Musical Instruments. The study of music form and its composition, melody, harmony, counterpoint, form and other composition technology theory; There are also considerations from performance aspects, such as performance theory, command method and so on.

2.3.5 Art

The so-called art science, in the usual sense, refers to the science that studies the whole of art, that is, art science, which refers to the science that systematically studies various issues about art. Further, "artistics is the study of the nature, purpose, role, task and method of art, and it is a human science with a theoretical and academic nature that becomes a systematic knowledge. (Zhang Xin, 2021)

2.4 Dong nationality "Da Ge"music

In the 1950s, Xue Liang published a Brief Introduction to Dong Folk Music, Fang Jishen wrote a Report on The Collection and Research of Dong Blocking Songs (Music Research, No. 04, 1958), and Xiao Jiaju published Dong "Da Ge"music (Guizhou People's Publishing House, 1958). Xu Xinjian's 50 Years of Research on Dong Songs (Ethnic Art, 02, 03, 2001), Zhang Zhongxiao and Yang Fanggang's 50 Years of Research on Dong "Da Ge"music (Guizhou Nationalities Publishing House, 2003) and Yang Xiao's A Tradition, a Set of Knowledge and An Academic Expression of Research - Another Decade of Research on Dong "Da Ge"music Tradition" (Music Art, 01, 2015) have been discussed in detail. These achievements range from the collection and arrangement of dong folk songs to the compilation of textbooks. It extends from musicology, ethnology and culturology to ecology, folklore and pedagogy, from sorting out development changes to putting forward development protection measures, etc., with rich contents and broad perspectives. Yang Zongfu et al. 's 100 Selected Songs for Teaching and Singing of Dong "Da Ge"music (Guizhou Nationalities Publishing House, 1986), Zhang Yong et al.' s Growing up to Be a Good Singer -- Local Textbooks of Dong "Da Ge"music (Guizhou Nationalities Publishing House, 2000) and Harmony between Man and Nature --"Da Ge"music (Guizhou Nationalities Publishing House, 2005) are specialized textbooks of Dong folk songs compiled. It provides materials for the educational inheritance and academic research of Dong folk songs. His representative achievements in academic research, such as

Yuan Yanni's "Multi-voice Technique of Dong Folk chorus" (Music Research, 04, 1980) and Wu Guodong's "Preliminary Discussion on the Practice of Dong Folk Chorus in The Palace" (Music Research, 04, 1985), analyzed the musical morphological characteristics of dong folk chorus songs. Wang Chengzu, "On the Formation and Development of Polyphonic "Da Ge"music " (Guizhou Ethnic Studies, Issue 02, 1984), and Tian Liandao, "The Singing Custom and Multi-voice Folk Songs of dong People" (Journal of Central Conservatory of Music, Issue 03, 1992) discussed the historical origin and characteristics of folk culture of Dong people. Zhang Zhongxiao's "Truth, Goodness, Harmony - On the Beauty of "Da Ge"music " (Chinese Musicology, S1, 1997) elaborates the aesthetic characteristics of "Da Ge"music Shi Gan into the harmonious password -, the cultural anthropological interpretation of dong songs (huaxia culture and art publishing house, 2003), Yang Xiao "honk old music tradition and dong people community identity" (2008), Ph.D. Dissertation, the Chinese university of Hong Kong, Yang yi, "song and life of dong songs from the anthropological research (China social sciences press, 2016), etc., The article gives a view of the cultural anthropology of Dong nationality "Da Ge". Ren shenghong. Modernity and Nationality: An anthropological investigation and analysis on the Education of Dong songs. (Doctoral dissertation of Southwest University, 2008), Zhang Chuntian, "Value Analysis of Two Dong Songs Teaching in Dong Community" (Master dissertation of Guizhou Normal University, 2009), etc., discussed the educational inheritance and value of "Da Ge"music; Long Chufan's Discussion on intellectual Property Rights Protection and Legal Protection Analysis of "Da Ge"music (Guizhou Ethnic Studies, 2005, 05) and On Software Construction of Inheritance and Protection of "Da Ge"music (Guizhou Social Sciences, 2009, 03) are the thematic achievements of inheritance and protection of "Da Ge"music . The above achievements provide multi-perspective, multi-level and three-dimensional research of "Da Ge"music, and provide important reference for in-depth discussion of the existence mode and cultural connotation of "Da Ge"music .

In foreign countries, dong music research is more represented by Ingram and Catherine (Catherine Ingram, Chinese name Ying Qianlei), PhD students from The University of Melbourne in Australia. Based on the materials she obtained from the field investigation of Sanlong in Liping, Completed his doctoral dissertation in

Anthropology Kam Villagers "Da Ge"music in Early Twenty-First Century China (University of Melbourne, 2010). Based on this, she also publishes 'The Environment in Kam "Da Ge"music ecology '. 2011 year 04 issue), "Tradition and Divergence in Southwestern China: Kam "Da Ge"music Singing in the Village and on Stage (Tradition and Differentiation in Southwest China: Anthropology and "Da Ge"music in Folk and Stage The multiple meanings of tradition. Kam singing in southwestern China (diversified meanings of traditional "Da Ge" music in southwest China) (Historia) Critica [Historical Review], 11, 2012), Music as intangible cultural heritage: The preservation of East Asian Traditions and Cultural Traditions China Quarterly [China Quarterly], 2013, 214) and other papers, covering the ecological environment, historical context, musical form, inheritance mode, existing status and future development of "Da Ge"music, have contributed to the overseas dissemination of Dong music. It also provides a foreign perspective for dong music research. (Fu Yan, 2020)

2.5 Western music analysis

The method of music analysis has experienced the historical process from "musical form analysis" and "composition analysis" to "music analysis" and then to "musicological analysis", which fully shows that the method, purpose and meaning of music analysis are constantly changing and improving. And "to take music ontology analysis as the purpose, or to go beyond the ontology analysis" has become a controversial issue.

Since the 20th century, with the diversified development of music creation means and material sources, as well as the continuous updating of music creation ideas and technical means, music works have presented an unprecedented pluralistic state. The methods of music analysis corresponding to the means and ideas of music creation are also constantly developing and improving. Generally speaking, these music analysis methods can be divided into three categories: 1. Study and analyze music from the perspective of unique microscopic techniques. 2. Form a new analytical method to dissect music, understand and analyze music from different angles. 3. Related to the purpose of analysis, linking music analysis with other disciplines to understand music from different perspectives. The specific music

analysis methods are roughly as follows (Yao Henglue Modern Music Analysis method tutorial [M]. Changsha: Hunan Literature and Art Publishing House, 2003.8)

1) Music analysis method starting from micro composition techniques

- A. Hindermith's theory of harmonic analysis
- B. Theory of twelve-tone sequence analysis
- C. Analysis of thematic motivation
- D. Set analysis of tone levels
- E. Time signatur and beat analysis
- F. Analysis of melody form
- G. Analysis of musical phenomena of pantonality and subtonality
- H. Analysis of proportion structure in musical works

2) New concepts and methods for the overall analysis of music

A, sound parametric analysis B, Schenker chart analysis theory C, geometric music analysis theory

3) Music analysis methods in connection with other disciplines

- A. Music analysis of semiotics
- B. Comparative analysis of psychological approaches
- C. Hermeneutics of musical analysis in philosophy

From the above analysis methods, we can easily see that "analysis" is a relatively rational word. (The interpretation of "analysis" in the modern Chinese dictionary is to divide a thing, a phenomenon and a concept into relatively simple components

Out of this part of the essential properties and relationships between each other;) The "analysis" in "music analysis" is no exception. Musicians are also trying to analyze and understand music objectively and rationally from different angles. Whether "the direct purpose of music analysis is to understand the internal logic of works" (Ye Hongde. Research on Music Analysis in the 20th Century [D]. Lanzhou: Northwest Normal University. 2005.5), or "music analysis is more of a means of discovery" (new grove dictionary of music and musicians, 2001(1), 342;). Or "The basic function of music analysis is to get its own point in the language of music based on empirical practice". Yao Hengli Analysis of 20th Century Music Techniques [M].

Shanghai: Shanghai Music Publishing House, 2012:1-2: All these music analysis methods have only one common purpose: to analyze music with rational thinking.

In the past, music analysts used musical score data as the primary source of research and analysis. Therefore, as an important way to understand "music", whether "music analysis" needs some subjective psychological experience, whether it can effectively combine sensibility and rationality, and whether it can extend the broader meaning of music analysis, musicians still need to carry out continuous exploration and thinking. (Li Yanhong, 2020)

2.6 China music analysis

By reviewing the relevant literature on Chinese music theory, it is found that the analysis and understanding of Chinese music works have existed since ancient times, which can be said to have a long history. Wang Anchao pointed out in Li Jiiti's "Introduction to the Analysis of Chinese Music Structure" (the third issue, 2006) the relationship between the creator and the viewer described in "The Analysis of the Structure of Chinese Traditional Music" and "The Search for a Friend on High Mountains and Running Water".

The highest level of "understanding" has become a good story in the history of Chinese music. The analysis of the huge structure of Han and Wei Daqu, Tang Daqu, Song Daqu and other music works has been a common topic for music theorists since ancient times. Bai Juyi, a poet in the Tang Dynasty, was also a music connoisseur. His discussion on the structure and musical performance of the "Da Ge" of the Tang Dynasty in his poem Song of Nishang Yuyi has become an important historical material for the analysis of music in this history. Until modern times, Chinese people to foreign countries, started to learn western music theory, and then analyzes China's works Wang Guang praying in the "Chinese music" (1957.5) on living museum of "pingsha fall wild goose" etc "interval structure", "music system structure research, Xiao Youmei is take" the orchestration of ancient Chinese (17th century) "for his doctoral thesis, Besides teaching after returning to China, he wrote a lot of papers and music reviews on the structure analysis of "ancient and modern Chinese and Western scales".

He Luting (Wen Wei Po, December 6, 1961) pointed out that Chinese music is not purely pentatonic, but actually has various types of tone series and modes, including all kinds of seven-tone modes. Therefore, our exploration of harmony should start from such a complex concrete reality. We should see that in terms of the composition of national styles, we have our own national characteristics, but also have something in common with other nations. The heritage of Chinese music technology theory such as harmony polyphony is very limited. In our classical and folk music, most of it is played in unison by a single tune. Except for a few instruments like sheng, which can play some simple harmonic effects, and other instruments, which can play a few harmonies lining the cavity, the harmonic meaning of the music is very little. Of course, there are also some brothers, such as Zhuang, Dong and other folk chorus in the second, third or fourth parallel, but it can only be said that it is still in the natural form of the stage. Considering the appropriate harmonic structure according to the national modes of different styles and characteristics of our country, we will be better equipped to correctly use, develop or change these foreign techniques, and further create our own harmonic expression techniques according to different modes. (Liu Ke, 2020)

2.7 Western Art Studies

The study of art in the West began very early, and the earliest can be traced back to Aristotle's "Poetics". People often regard "Poetics" as the first real work of art in the West. "Poetics" pointed out: "Epic and tragedy, comedy and Dionysian, most of the two-pipe music and harp music - all these are actually imitations, but there are three differences, that is, the medium used for imitation is different, the objects are different, and the methods are different." (1982.3 Aristotle Poetics) Aristotle clearly pointed out that what is studied here is the relationship between art and reality, which is also touched by other art categories research problem. Aristotle's "Poetics" shows that whether it is to study a variety of arts, or to study one kind of art, as long as the focus is on the universal theoretical problem of art, it is the theoretical study of art. Mention: "Chopin's work is a cannon covered with flowers." Here is the function of art; German Romantic pioneer Vackenrod (Wackenrod. Writings and Letters (1) [2]. Jena, 1910:150.) wrote: "Among the various sciences and arts of the human spirit,

music occupies the first place." In this book the classification of arts is involved. We can see that although Schumann and Vackenrod studied music, these studies actually belonged to the theoretical research category of art. In the history of the development of Western art theory, there are also many works that carry out comprehensive research on various arts from a philosophical level, or conduct general art theoretical research on one type of art. These works are of course art theoretical works. For example, Schelling mentioned in the philosophy of art, "The science of art can first be regarded as a historical construction of art." (Schelling, *Philosophy of Art* 1996.1) Schelling believes that all art should first be established in a unified Within the framework of art, this is the universality of its art, and then within the framework of large, each art category has its own unique characteristics. Danner compared the relationship between art and society to the relationship between plants and soil in his *Philosophy of Art*. He said, "The Dutch school only expresses the quietness of a bourgeois house, the comfort of a small shop or a farm, and the pleasure of walking and sitting in a hotel, and all the little satisfactions in a peaceful and formal life." (Dana, *Philosophy of Art*, 1995: 209) Danner's research believes that the relationship between plants and soil should be a natural relationship, but his research ignores the social practicality, but to a certain extent, it has laid a good foundation for Western art studies. (Tang Duoxian & Chen Yan, 2020)

2.8 China Art Studies

Looking at the development of art in China, Ling Jiyao pointed out in "Research on the Discipline Positioning of Art Theory Based on the History of Chinese and Western Art Theory" (2020.8), "Our country regards the "Le Ji", which mainly embodies the thoughts of the late Warring States Period, as the first book of true significance in China. This is not only because the "music" here is mainly composed of music, including odes, songs and dances, and a complex of art, but more importantly, "Le Ji" studies the general The theoretical problem of adaptability in art. The beginning of "The Record of Music" says: "The beginning of every sound is born from the heart. "This shows that art is the expression of emotion. The stipulation of the essence of art at the beginning of "Le Ji" is in strong contrast with the stipulation of the essence of art at the beginning of "Poetics" quoted above." In addition to the

study of the essence of art, "Le Ji" also spends most of its lengths on another universal art theory problem: the function of art. "Le Ji·Yue Lun" wrote: "The music is the same, and the ritual is different. The same is a blind date, and the difference is mutual respect." Different." This is the most important function of art considered by "Le Ji". Yin Wen pointed out in the Journal of Southeast University (Philosophy and Social Sciences Edition) 2013, Vol. 15, No. 5, "Comparison of Eastern and Western Art Concepts and Art Theory Discipline Construction" in September 2013, that ancient Chinese art is characterized by the integration of ritual and music, emphasizing the social attributes of art, which attaches great importance to the emotional expression of the artist's heart, include architecture, gardens, painting, sculpture, music, dance, calligraphy, seal carving, crafts, drama, folk art, acrobatics, etc. The art of Chinese literati and doctors has the tradition of qin, chess, calligraphy and painting, and there is a tendency to combine poetry, calligraphy, painting and printing. Art theory comes from art practice, it is a summary of the experience of artists in the practice of art creation, and it is a historical summary of the long-term art development. The theory of art is composed of specific and rich subject knowledge content, and it is by no means a so-called pure theory. At the same time, the theory of art should be tested by the practice of art creation. Zhang Lanfang pointed out in "Multi-Dimensional Thinking of the Theoretical System of Chinese Art" (2018.2) that Li Xinfeng, a researcher at the China National Academy of Arts, made an in-depth interpretation of the connotation and theme of "art in general", which is based on the universal existence of all things. According to the philosophical principles of art theory, the research of art theory must start from the general and special thinking laws. "Art in general" should be treated as the central category of the basic theory of art. (Song Ziting, 2020)

2.9 Major questions presented

From the above achievements of research on Dong "Da Ge"music at home and abroad, we can roughly understand the basic context of Dong "Da Ge"music and its academic development and evolution as well as its cultural implications. However, as far as the research on the history of Dong music is concerned, the achievements

mentioned above are not sufficient and systematic, mainly reflected in the following aspects:

Most of the existing researches are confined to a certain region, a certain period of time, a certain musical variety or musical events, and lack of an overall understanding of Dong "Da Ge"music. Most scholars take the southern Dong nationality region as the research point, and to some extent neglect the music culture of the northern Dong nationality "Da Ge", which to some extent ignores the integrity and coherence of the dong nationality "Da Ge"music. Moreover, as an ethnic culture, "Da Ge"music, the presence of the state and the existence of dong people are the core issues that researchers cannot avoid. The historical context of Dong "Da Ge"music is embodied in a profound understanding of the national system and the context of dong people. However, existing research in examining the research object, little attention to the same music genre in dong song different geographical distribution, less analysis of the similarities and differences between different types of music activities, to explore the connection between the neglected, even errors, such as dong with high, medium, large, medium and small pipa, bass pipa one-to-one correspondence. This will lead to high or low evaluation of the development level of dong music, which will lead to corruption. It is difficult to obtain the "holographic" image of Dong "Da Ge"music from the "diachronic" and "synchronic", lack of overall cognition of the development of Dong "Da Ge"music, and lack of overall dynamic grasp of the changes of Dong "Da Ge"music thought and music activities. (Zeng Yong, 2020)

2.10 China national policy on the promotion and development of arts and culture

According to the Ministry's core vision of "cultural literacy cultivation to drive participation of the public in cultural affairs," the central government should actively help civil society grasp the opportunities created by the integration of culture and technology, facilitate cultural development through exploitation of technology and drive innovative development and applications of technology with thinking of humanities. The Ministry established the cultural technology policy agenda, which covers 2 visions and 6 implementation strategies, based on UNESCO 2018 Global Report "Re-Shaping Cultural Policies" and the "Culture is Digital" report published by UK government, according to the Cultural Fundamental Act. It made presentation on the agenda in the meeting for

preparation of the executive council of cultural affairs meeting on November 22, 2019 (https://www.moc.gov.tw/en/content_377.html)

The Plan for the Revitalization of Cultural Industries issued by the Ministry of Culture of China points out that key cultural industries will be developed. With the focus on cultural creativity, film and television production, publishing and distribution, printing and reproduction, advertising, performing arts and entertainment, cultural exhibition, digital content and animation industries, we will increase support, improve the industrial policy system, and achieve leapfrog development. The cultural and creative industries should focus on the development of enterprises in culture, science and technology, music production, artistic creation, animation and games, so as to enhance their influence and drive the development of relevant services and manufacturing industries. Film and television production operations should enhance the production capacity of films, TV dramas and TV programs, expand film and television production, distribution, broadcasting and post-product development, and meet the needs of various media and terminals for film and television digital content. The publishing industry should promote the adjustment and upgrading of industrial structure and accelerate the transformation of digital publishing industry from traditional paper publications to multi-media publications. Publication distribution industry should actively carry out trans-regional, trans-industry and trans-ownership operations, form a number of large distribution groups, and improve the overall strength and competitiveness. The PRINTING and reproduction industry should develop HIGH-TECH printing and characteristic printing, and establish a number of printing and reproduction bases with their own characteristics and advanced technology. The performing arts industry should accelerate the formation of a number of large performing arts groups, strengthen the construction of performance network. The animation industry should focus on creating international animation images and brands favored by the audience and become an important growth point of the cultural industry. (http://www.gov.cn/jrzq/2009-09/26/content_1427394.htm) (Yang Baiying, 2020)

Summary of Chapter 2

The above research results are very enlightening and valuable for reference. However, in general, Chinese academic circles rarely engage in the research of Dong "Da Ge" music, and tend to focus on natural and social environment in discussions,

with a strong tendency of environmentalism. The Dong ethnic area is divided into the southern dialect area and the northern dialect area, and there are great differences between them in economic and social conditions, as well as in musical forms. The correlation between such differences and their specific systems needs to be further studied. Differences of dong around music, traditional opera, folk music, Dong folk songs, Dong folk arts association, position in the entire dong music system, also we need to further clarify the object, only make comparative study on different dong music, to determine the different folk music, music form, features and performing characteristics, to get full understanding of Dong music. In the research on the existence and development of Dong "Da Ge" music in the modern background, people tend to focus on protection and development. However, how dong dagua music will be integrated and reorganized and how to change in the form of an overall system also needs further research. (Xie Yi, 2020)

The research of Dong "Da Ge"music should not only study the music itself, but also study the society in Dong "Da Ge"music and the society of "people". Dong "Da Ge"music not only contains information of Dong people, but also is a communication tool, a way of social activities and communication, and a way of interpersonal communication in dong society. There are great differences in the Dong "Da Ge"music in different regions, branches and villages. Through the memory, imagination and construction of ancestors and history. Dong nationality "Da Ge"music realizes the stability of internal resource allocation and the high integration of its own society. Through ritualized performance, Dong "Da Ge"music also continuously strengthens people's historical memory and collective memory, builds ethnic identity and strengthens national confidence. With the change of social environment, the performance (creation, performance and circulation) of Dong "Da Ge"music is constantly endowed with new meanings. The historical memory of Dong "Da Ge"music is the construction of the past by ethnic groups based on their own needs. At the same time, certain Dong communities also make use of the social resource of Dong "Da Ge"music to organize and mobilize social forces to maintain and develop village social life under a certain order, build public space and grass-roots social organizations, and promote the harmonious development of society. With the aid of music - style song, is spread the "word", and make the folk oral code, ""

widely in dong folk have a profound impact, so that the "butler have a national law, the dong people have a "theory on dong folk, most Dong Jia Ren also" a man who knows with money and subsidies, in order to maintain order and security of Dong community safety, To maintain governance and management within the Dong community. Qiongge not only influences the life of dong people, but also carries all the memory of Dong family members. (Tang Duoxian & Chen Yan, 2020)

Scholars generally agree that Dong music has a wide variety of genres, including folk songs, folk music, quyi, opera, song and dance, music and dance, and recreational arts. Only from the internal connection of music and nature, society and history, from the national music with the national characteristics of culture of relevance, from a sense of system, dynamic, living condition, that is, from dong song music culture ecological sense, is possible for us to analyze it, the grasp of the overall system, and to understand the uniqueness and richness dong music. That is to say, from the perspective of ethnomusicology, when the analysis and research of the expression form and musical structure of traditional ethnic folk music, nationality, ethnic group and music narrative cannot be arbitrarily separated; The more detailed the classification, the deeper the content, the less the original quality of the music, the more difficult to eliminate the local music. At the same time, it also shows that when looking at the traditional music of each nation, we should consciously integrate the nationality of the nation into it. Otherwise, folk music has no true ethnic boundaries.

In addition, the scholars have also pointed out that due to dong only language without words, combined with the dong song music "is not only the music, language, and the combination of the ecological environment symbol, and dong culture, history, ecological and social code, code of ethics of the carrier, is indispensable to dong society has social cohesion of national symbols, It is necessary to introduce relevant theories and methods such as linguistics, cultural anthropology, geography and culturology, archaeology and so on to carry out research on "Da Ge"music , which involves dong language, culture, aesthetics, social politics and economy and so on.

Chapter III

Research Methodology

This research is a theoretical study, and the researcher chooses Dong "Da Ge"music from Liuzhou City, Guangxi Province as the research object. Since this area is the main gathering place of Dong "Da Ge"music, the researcher chose key informants as research clues.

3.1 Research Scope

3.1.1 Scope of the content

The research scope of this paper mainly includes two aspects:

3.1.1.1 Study contemporary status of Dong "Da Ge"music in Liuzhou, China

This paper mainly narrates the Dong "Da Ge"music in liuzhou, China. (1) Development and utilization status; (2) Innovation and creation status; (3) Classification and preservation status; (4) Status of Singers; (5) Situation of the dissemination and inheritance status.

3.1.1.2 Study the musical characteristics of Dong "Da Ge"music in Liuzhou, China

The three most representative Dong "Da Ge"music in Liuzhou were selected according to the recommendation of informants Select liuzhou unique the Dong "Da Ge"music: (1) Mode and Scale; (2) Melody; (3) Harmony; (4) Time Signatur; (5) Musical Form; (6) Singing Characteristics. Of the characteristics of the Dong "Da Ge"music in detail.

The researcher has seen and heard a large number of "Da Ge"music and summed them up according to the field survey in liuzhou Dong minority residential areas. According to the informant's recommendation, the researcher selected the three most popular and most popular Dong nationality "Da Ge"music in Liuzhou. These three songs. The songs are "The Big Mountain is Beautiful", "Fishnet Song" and "Squirrel Song", and their musicality is analyzed in detail. The following from (1) Mode and Scale; (2) Melody; (3) Harmony; (4) Time Signatur; (5) Musical Form; (6)

Singing Characteristics. Six aspects an analysis of the music of the three Liuzhou Dong "Da Ge"music from various aspects of their musicality.

3.1.2 Scope of Research Site

The research site of this paper is liuzhou, a natural residential area of Dong nationality, located in the central and northern part of Guangxi Zhuang Autonomous Region. Liuzhou is a city where more than 30 ethnic groups such as Zhuang and Han meet and live together. Among them, zhuang and Dong are the oldest indigenous ethnic groups living in Liuzhou. They are mainly distributed in suburbs and suburban counties. Liuzhou has unique ethnic customs. The songs of the Zhuang, the dances of the Yao, the festivals of the Miao and the buildings of the Dong are called the "four unique ethnic customs" of Liuzhou.

Among them, Sanjiang area is the birthplace of Liuzhou Dong "Da Ge"music, is also the main birthplace of Dong "Da Ge"music. Dong"Da Ge" is the main type of Dong folk music. Vernacular songs, wine songs, marriage songs and other folk songs all belong to the category of Dong"Da Ge"music. The Dong people are accompanied by their songs in every aspect of their life. Many Dong songs are also created and inspired by people under such conditions.

3.1.3 Scope of the time

Field investigation phase (including field visits and interviews with residents):
May 2021 - June 2021

Literature research phase: July 2021

Thesis writing period: August 2021 - January 2022

3.1.4 Methodology

Face to face with dong song music's long history, wide distribution and rich implications, diverse forms, dong song music study should be guided by the marxist dialectical materialism, adhere to the combination of theory and practice, the combination of methodology principle of unity of history and logic, the integrated use of literature, field survey method, history method, cultural geography, etc., And draw lessons from the achievements of linguistics, folklore, religion and so on, pick up the fragments scattered in the regional music culture of the Dong people one by one, and then explore both sides of the dong music itself and its cultural implication in the historical performance of the Dong"Da Ge"music. One is using the principle of music

historiography, will relate the music, literature, archaeological excavations and living condition of remains data to conduct a comprehensive collection and orderly, to clarify the development of dong song music history, and combining the dong natural geography and history cultural analysis of its causes, occurrence and development mechanism of Dong"Da Ge"music; The second is to use the theories and methods of human geography and cultural ecology to study the music history of The Dong"Da Ge"music in the context of the social history of the Dong people. Because Dong"Da Ge"music is not an isolated object, but involving the national present and dong natural ecology, political system, economic development, living customs of culture value system, revolves around the system state of longitudinal combs and correlation between horizontal development, is to reveal the Dong"Da Ge"music unique theoretical character and the way of existence; Third, the theory and method of anthropology and sociology are used to investigate the social influence of Dong"Da Ge"music .To explore the relationship between the Dong"Da Ge"music and the social life and economic development of the Dong people, as well as its exchange and influence with the surrounding ethnic music. As Chang Said, "The cultural heritage of mankind needs to be preserved and carried forward. Perhaps these are not the direct goals of modernization in a narrow sense, but they are the basic conditions for the survival and healthy development of human civilization, and also the basic conditions for the survival and development of human civilization really brought by modernization." I think this is also the original intention of my review and reflection on the research of the Dong"Da Ge"music.

3.2 Research process

3.2.1 Selection site and key informant

Reseach Site: Liuzhou, China

The reason: The uniqueness of choosing Liuzhou as The survey site lies in that, compared with other local areas, this area contains The common cultural resources of dong people and presents unique ethnic and local cultural characteristics, which is very suitable for The study of Dong people's"Da Ge"music.

At the same time, from the perspective of geographical environment, the living environment of Liuzhou has a common feature. Dong people have a special

close relationship with water in production and life. That is, it is distributed in lowland plains or near rivers, lakes, seas and waterways. Because of this, the Dong "Da Ge" music, bred and grown on this land also has a unique characteristic of "water", which is delicate, gentle and harmonious. The closed geographical location and the diversity of natural ecology constitute the generating environment of Dong nationality Dong "Da Ge" music from a certain Angle. Dong people have no written language of their own nationality. Although the cultural inheritance is recorded in Chinese characters, it is mainly communicated in Dong language, so Dong language is an important expression of dong people's national consciousness. The history and culture of the Dong ethnic group mainly rely on the Dong language to complete its historical inheritance, and the Dong nationality "Da Ge" music is acting as the special carrier of the dong language communication mode. Therefore, "Da Ge" music of Dong nationality occupies a very important position in dong nationality.

Main Information Provider:

Ms. Chunyue Wu:

The representative inheritor of Dong "Da Ge" music in Guangxi Zhuang Autonomous Region

Instructor of the free training class of Dong "Da Ge" music in Liuzhou Mass Art Museum and Sanjiang Dong Autonomous County Cultural Center.

Ms. Guangchun Yang:

Ms. Guangchun Yang: Liuzhou Art Theatre is a national second-class actor, and the city-level inheritor of the "Da Ge" music of the Dong nationality.

The equipment used in this investigation includes: A video camera, camera, recorder, notebook computer, questionnaire

3.2.3 Research Tools

The main research tools used in this paper are interview, observation, questionnaire and summary of literature survey. In order to obtain research materials, researchers will conduct follow-up interviews with insiders, record and video recordings, and fill in questionnaires to obtain the current situation of the contemporary development of Dong nationality "Da Ge" music, and obtain the characteristics of Dong "Da Ge" music through literature investigation and summary.

3.2.4 Data collecting

The Researcher will collect data through literature analysis and field surveys. To conduct an in-depth study, the researchers consulted literature from libraries and cultural centers, and completed literature analysis using online platforms such as China National Knowledge Network (CNKI).

Subsequently, the researcher went to the study site (Sanjiang Dong Autonomous County, Liuzhou, China) for field investigation several times. The researcher will visit museums and archives, and at the same time, questionnaires will be distributed in non-Dong areas to record the contemporary status quo and musical characteristics of Dong "Da Ge " music by means of collating questionnaires, interviews, observations, recordings and videos.

3.2.5 Data Analysis

The researcher uses concepts and theories to analyze the data and to track the definition of objectives and terms.

In the first objective, the researcher will use quantitative research methods and field survey data analysis and production techniques. The researcher will travel to Liuzhou City to conduct a field survey and analyze the questionnaire results through observational sampling and interviews, as well as gain experience and relevant data from my key informants, Ms. Chunguang Yang and Ms. Chunyue Wu.

In the second objective, the researcher will use documentary analysis to analyze the characteristics of the Dong "Da Ge".

3.2.6 Presentation

In this article, the researchers will introduce in six chapters

Chapter I Introduction

Chapter II Literature Reviews

Chapter III Research Methodology

Chapter IV The contemporary status of Dong"Da Ge"music in Liuzhou city, China

Chapter V An Analysis the Dong"Da Ge"music in Liuzhou city, China

Chapter VI Conclusion Discussion and Suggestions

Chapter IV

The contemporary Status of Dong "Da Ge" music in Liuzhou city, China

4.1 Development and utilization Status of Dong "Da Ge" music in Liuzhou

Due to the remote geographical location and lack of interaction with the outside world, the Dong ethnic group in Liuzhou is largely confined to Liuzhou and has not been widely popularized. According to the results of this field investigation, although the local government and the promoters of Dong "Da Ge" music highly recognize the cultural value of Dong "Da Ge" music, so far, the development, promotion, innovation and dissemination of Dong "Da Ge" music have not been satisfactory. For example, compared with "Tibetan music", Tibetan music has been widely used as a musical element in major music creation types. Since Dong music, it has existed in addition to Liuzhou music, and the Dong people live together in southwestern Hunan, Guizhou, and Guangxi. There are few traces of other creatures. More importantly, the music of Dong "Da Ge" music has obvious traces of foreign cultural influence in the dissemination of national and local culture.

Regarding the development and utilization of Dong "Da Ge" music in Liuzhou, the researchers contacted relevant informants to learn more.

As the inheritor of Liuzhou's Dong "Da Ge" music, Ms. Wu once said in an interview: "It's completely different now, there is no mobile phone, no TV, no tablet, we sit together and sing and dance most of the time. That At that time, young people still liked the music of Dong "Da Ge" music very much, which is also an inseparable part of our life. But for today's young people, their time has been taken away by pop singers and movie stars. Dong "Da Ge" music is not like It used to be so pure, few young people can calm down and ponder and sing the local Dong "Da Ge" music." Today, Dong "Da Ge" music inheritance is becoming more and more difficult. You will find that few young people are willing to do this, and it is difficult to inherit Dong "Da Ge" music. (The content comes from Ms. Yang Guangchun, the inheritor of the eldest brother of the Dong nationality, on May 15, 2021 Location: Liuzhou, Guangxi)

With the above viewpoints in mind, the investigators went deep into Liuzhou City where the Dong ethnic group lived to conduct on-the-spot investigations. Observe the life of the local Dong villages, especially how the local Liuzhou Dong songs developed. Investigators saw that it should be used in occasions where Dong"Da Ge"music should be used, such as in important Dong festivals and traditional Dong marriage ceremonies, but it was not useful, and modern Western music was used instead. The researchers found in the survey that the use of Dong music has been declining in recent years. The reason is that with the invasion of foreign cultures and foreign populations, this series of places that originally used Dong music gradually developed into the use of modern music. During the investigation, investigators were fortunate enough to attend a wedding banquet of a pair of Dong people, and found that the wedding banquet used a Western wedding march. During the wedding, three songs of Chinese pop music were played in sequence. I didn't hear the Dong"Da Ge"music of the Dong nationality. It can be seen that this gradually westernized music style hinders the development and utilization of Dong music to a certain extent. This also confirms what Ms. Wu said in an interview with today's young people, whose time has been taken away by pop singers and movie stars. The Dong"Da Ge"music of the Dong nationality are not as pure as they used to be, and few young people can calm down and think about singing the local music of the Dong"Da Ge"music of the Dong nationality. To do this, it is also difficult to inherit the view of the Dong"Da Ge"music of the Dong nationality.

In the field research, the researchers also randomly interviewed 30 local Dong young people in Liuzhou, and found that the new generation (post-00s) entertainment forms in daily life have increased significantly, and many young people rarely use Dong music in their lives. In conversations with some elderly people, the researchers also learned that many middle-aged people have begun to change their concepts, gradually accept foreign music, and apply foreign music forms to their customs. This directly leads to the low degree of development and utilization of Liuzhou's Dong"Da Ge"music at this stage.

Through interviews with the interviewees and the researcher's field investigation, the researcher found that the development and utilization of Dong"Da Ge"music in the Dong people's settlements is not particularly ideal, especially in the

context of the increasingly prosperous contemporary culture, the development and utilization of Dong"Da Ge"music is relatively low. The reason is partly due to the impact of foreign culture, which has led to a decrease in the status and acceptance of traditional national culture. On the other hand, it is also because the government does not pay enough attention to this culture and art.

4.2 Innovation and creation status of Dong"Da Ge"music in Liuzhou

In 2006, the Dong music in Liuzhou, Guangxi was approved by the State Council to be included in the first batch of national intangible cultural heritage list. The so-called Dong"Da Ge"music are unaccompanied multi-voice folk songs sung collectively by the Dong people. Usually during festivals, male and female choirs sit on the drum tower or around the fire pool and sing to express their feelings and praise nature. Driven by the national intangible cultural heritage, the living area of the Dong ethnic group in Liuzhou has ushered in a boom in people's livelihood for a period of time. Many Dong ethnic groups have walked out of the mountains and entered first-tier cities such as Beijing and Shanghai and Guangzhou. The Dong Choir performed at the opening ceremony of the Shanghai Rongan Kumquat Promotion Conference. The colorful intangible cultural heritage music performance mechanism of "Mulou Song Haiduo Night Stand" in Xuhui District, Shanghai; the 5th Longji Rice Terraces Cultural Festival and China • Great Guilin Tourism, Hunan Original Ecology Tourism Festival "Dong Nationality Songs" exhibition activities. The local"Da Ge"music art troupe also appeared on the stage of the CCTV Young Singer Competition. The musical art of Dong songs has attracted the attention of many domestic musicians, and many musicians have innovated in the creation of Dong songs, boldly combining Western instruments such as piano, violin, and Chinese national instruments such as erhu, pipa, and dulcimer with original Dong songs. Singing in unison, the experiment and bold innovation of Chinese and Western music have achieved good results.

In the study, the researchers also interviewed some inheritors of Dong's great songs and got their opinions:

I think it would be nice to add some piano accompaniment to the Dong music. I personally love pianos, although they are expensive, few families here can afford them! "Sometimes with piano, guitar and other musical instruments, the effect is quite

good. I think this is an innovation and a bold attempt (the content is from Ms. Wu Chunyue, the inheritor of the eldest brother of the Dong nationality, May 21, 2021 Location: Liuzhou, Guangxi)

There is nothing wrong with playing Dong music with guitar accompaniment. Now many folk songs are played on guitar, and our band sometimes sings Dong music. After singing, the audience responded very well. But its popularity and popularity are relatively low. But with so few people listening, it's not that we haven't kept up with the trend of the times. (The content is from Ms. Yang Guangchun, the inheritor of the eldest brother of the Dong nationality, on May 15, 2021. Location: Liuzhou, Guangxi)

"First of all, most of the young people have gone out, because the economic conditions of the Sanjiang Dong community in Liuzhou are not very good, so many young Dong people who go out have a sense of inferiority. For example, when I first walked outside the Sanjiang Dong Autonomous County, I could not even speak Mandarin. I can't even say that when others sing RAB and blues, I can only hum my own Dong "Da Ge" music. At that time, my sense of identification with Dong "Da Ge" music was relatively low. They always thought it was a minority, and it was inevitable that there was a "favorite foreigner" mentality. Dong "Da Ge" musical charm, began to engage in the inheritance of Dong music. But to be honest, many young Dong people's values of Dong music have not changed. If there is no inheritor and promoter of local music culture, do you think it can still be innovative?" But now back to work in Sanjiang, I also hope to make my own contribution to the development of Dong "Da Ge" music. (The content is from Ms. Yang Guangchun, the inheritor of the eldest brother of the Dong nationality, May 15, 2021. Location: Liuzhou, Guangxi)

With the above viewpoints in mind, the researchers went deep into the villages of the Dong ethnic group in Liuzhou City, conducted field investigations, and learned and observed the innovative creation of the music of the Dong ethnic group. In the actual investigation, the researchers found that the local government, in order to seize the opportunity, combined Dong "Da Ge" music with tourism. Judging from the survey results, there are Dong tourist attractions in many places in Liuzhou. Therefore, during this period of time, the music of Dong "Da Ge" music gained more

opportunities to be displayed to the outside world. However, with the further in-depth investigation of the researchers, the combination of this seemingly prosperous Dong"Da Ge"music and tourism are also short-lived due to problems such as the settlement of the Dong people and the development of cultural resources. The development of Dong tourism economy is not very ideal. In the past few months that the researchers conducted the research, the researchers initially calculated that there were only about ten groups coming to Dong Village each month, and on average, there were only three to four groups per week. Moreover, the researchers interviewed the only tourists who came to Dong Village, and found that they were all from Liuzhou City and surrounding areas, so Dong tourism only stayed in some surrounding provinces, and the number of tourists who could effectively drive the growth of tourism economy in economically developed provinces was not many. In addition, due to local tourism policies, many scenic spots choose commercial music and Dong music in pursuit of short-term interests. Therefore, many tourists from other places do not have a deep understanding of the music of Dong"Da Ge"music. In addition, the Dong"Da Ge"music used in some tourist attractions cannot be effectively combined with local folk customs, which separates music from art and leaves too much impression on tourists.

Through the relevant interviews with the interviewers and the in-depth research of the researchers' on-the-spot investigation, the researchers found that, on the surface, the music of Dong"Da Ge"music has a long history of development, rich in variety and form, and should have a good space for innovation. But in reality, the innovative development of Dong"Da Ge"music is not optimistic, and it is often just an innovative combination with other instruments or music on a whim. Once fresh, it stays at the previous stage without any innovative expansion. The combination of Dong"Da Ge"music and tourism and other industries is only a flash in the pan. However, the objective reasons for the lack of innovation are manifold. One of the biggest reasons is that people have a low sense of musical identification with Dong"Da Ge"music. This also confirms what Ms. Yang said, if a local folk music has no successors and promoters, how can we talk about innovation? If the national culture is complacent, it will inevitably be eliminated. This has been proven countless times in the history of the development of literature and art.

4.3 Current classification and preservation status of Dong "Da Ge" music in Liuzhou

In the study of Dong nationality "Da Ge" music, the classification and preservation status of Dong nationality "Da Ge" music is a very important part of the research content, which directly affects the current development of Dong nationality "Da Ge" music. Learn about the culture and historical development of the Dong people.

For the classification and preservation of Dong nationality songs, the researchers conducted interviews with informants:

Most of the music scores now need to be preserved for a long time. We do not have the music scores of the Dong nationality songs. We used to teach and study, which led to a relatively low singing rate for a long time. With the development of the past few years, our Dong music composers have History and many Dong "Da Ge" music have been recorded, but a piece of music has been preserved. As far as I know, there are more than 100 popular Dong "Da Ge" music, which are used for different occasions such as weddings, festivals, farming, and some are about natural scenery. There seem to be a large number of Dong "Da Ge" music, but there are only dozens of paper music. (The content comes from Ms. Wu Chunyue, the inheritor of the "Da Ge" music of the Dong nationality, on May 21, 2021. Location: Liuzhou, Guangxi)

"In fact, the Dong nationality has been a singing and dancing nation since ancient times. Therefore, compared with other ethnic minorities, the musical form of the Dong nationality is richer in both musical content and musical expression. Unfortunately, unlike other nationalities, the Dong nationality does not record music in literary works, it is mainly passed on by word of mouth, and it is easy to get lost." (The content is from Ms. Yang Guangchun, the inheritor of the eldest brother of the Dong nationality, May 15, 2021. Location: Liuzhou, Guangxi)

With the information obtained in the interviews, the researcher went deep into the Dong villages to conduct field research and field investigations. For Ms. Yang's statement, the researcher has confirmed it in the Dong Village investigation. In the Dong villages, what researchers saw were older Dong "Da Ge" music singers, who taught and sang Dong "Da Ge" music songs by word of mouth. Of course, this is

mainly due to their older age and lower educational level. One of the most important reasons is that the Dong people do not have their own language. Therefore, if you want to record the score, there are actually some difficulties. In the survey, it was found that now, especially now, there are paper versions of song scores in Dong villages, but the number is very small. And they are all translated into other languages. However, from this point of view, the preservation of Dong nationality songs has achieved gratifying results to a certain extent. During the investigation, the researchers saw precious paper versions of song scores that have been circulating for decades at the Liuzhou Museum. Now it is a very precious historical relic of the country.

As for what Ms. Wu said in the interview, the researchers found in the Dong people that on every occasion, every festival, and every ritual, the Dong people will sing the same song invariably. This shows that in the culture of the Dong people, they have been classified in more detail. In order to confirm this point of view, the researchers made a special trip to consult a number of singers who sang the Dong nationality "Da Ge" music, and then checked the relevant literature, which confirmed the fact that the Dong nationality "Da Ge" music are classified. Moreover, the study found that there are different classification methods for Dong "Da Ge" music according to different classification methods.

Through the interviews with the interviewees and the actual investigation and research in the Dong village, it is found that the Dong nationality "Da Ge" music in Liuzhou has been classified in the long-term production and life of the Dong nationality, including love, legend, etiquette and so on. However, since the Dong people do not have written characters, there is no precise standard norm for this classification. On the contrary, according to the relevant literature statistics of the researchers who read the Dong nationality "Da Ge" music, the music resources of the Dong nationality "Da Ge" music in various places are relatively rich, and there are about 100 kinds of music and tunes that can be handed down. Although there are some differences in Dong music in different places, there are still some common features. From the perspective of music form, Dong music can be divided into northern dialect area and southern dialect area. In the southern dialect area, it is divided into multi-voice, single-voice, folk songs, and folk songs. Among them, the

multi-voice part can be divided into three types: drum tower "Da Ge", vocal "Da Ge" and narrative "Da Ge". The music of the Dong nationality in the northern dialect area is mainly monophonic, and is divided into folk song "Da Ge", performance "Da Ge", good deeds "Da Ge" and wedding "Da Ge". Judging from the existing Dong "Da Ge" music retained in the Dong music, its categories are still relatively rich, which can be divided into drum tower "Da Ge", vocal "Da Ge", children's "Da Ge", narrative "Da Ge", custom "Da Ge", operas, mixed songs and more. Judging from the preservation status of Dong nationality "Da Ge", in the past, Dong nationality "Da Ge" were mostly passed down by word of mouth, and there were very few records.

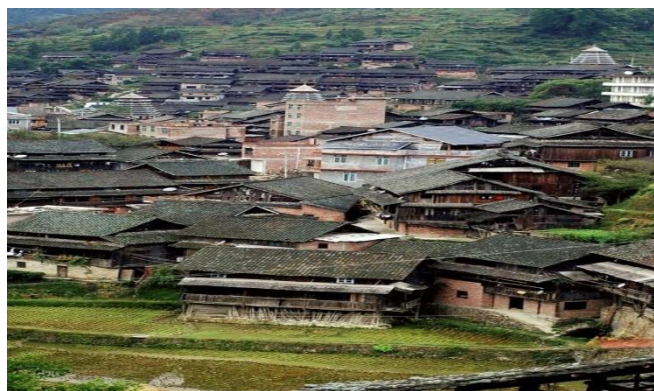


Figure 1 Aerial view of Sanjiang Dong Village in Liuzhou City

(Photo by: Wu Hengbin, 2021)

4.4 Status of Singers of Dong "Da Ge" music in Liuzhou

Although Dong "Da Ge" music is an important part of China's intangible cultural heritage, compared with other intangible cultural heritage, the degree of Dong "Da Ge" music is not as widespread. One of the most important factors is the situation of local Dong singers. The formation of Dong "Da Ge" music mainly comes from the summary of the historical life of the Dong nationality, which reflects the strong local national culture. From the perspective of Dong nationality music alone, it is difficult to feel the resonance of Dong nationality music if you do not have an understanding of Dong nationality culture and the form and content of music.

In response to the current situation of the singers of Dong nationality Dong "Da Ge" music, the researchers interviewed relevant informants:

"Nowadays, most of the people who are engaged in the great songs of the Dong ethnic group are mostly the elderly, and the young people leave this place in order to earn more money. Even many people who stay in the Dong ethnic villages are not full-time singers. They are usually busy. You can only come and sing when you have time to do farm work. Moreover, among the singers who are learning to sing the great songs of the Dong nationality, some people really started to sing when they were young, some people started to learn at the age of 13 or 14, and some people started to sing. It's just a temporary study to be able to cope with some occasions" (The content is from Ms. Yang Guangchun, the inheritor of the big brother of the Dong nationality. Location on May 15, 2021: Liuzhou, Guangxi)

Now when you enter the Dong Village, you will find that all the Dong nationality choruses are more girls than boys, whether it is a young chorus or an older chorus, including some in the process of teaching singing, I found that basically There are many girls. There are not many boys. There is even an all-girls chorus. Because of why they don't have boys, they say that boys have to go out to work and don't have time to sing. (The content comes from Ms. Wu Chunyue, the inheritor of the eldest brother of the Dong nationality. May 21, 2021 Location: Liuzhou, Guangxi)

In order to confirm the statement of the relevant informants, the researchers went deep into the Dong inhabited areas and conducted on-the-spot investigations.

In the actual investigation and research, the researchers found out the basic information of the Dong nationality Dong"Da Ge"music singing team and the members of the five Dong nationality natural villages in the Dong nationality inhabited area of Liuzhou City, including name, age, gender, whether there is a job, etc. Judging from the statistics, there are currently 23 Dong choirs in the Dong villages in Liuzhou City. According to the total number of natural villages in the 5 villages, there are only 4.6 choirs in each of them on average. Among the 23 Dong nationality choruses, 6 are purely female choruses. In addition, from the list, there are 23 Dong nationality chorus, a total of 723 people. The average to each chorus is 31.43 people. In terms of gender, among the 723 Dong nationality singers, 508 are women and 215 are men, and among these 215 men, quite a few are old men. The researcher interviewed the captain of the all-girls chorus about the fact that there were no boys in the chorus. She said that it is not easy to set up a Dong nationality chorus. The boys in

the village have all gone out to work to earn money. Now the girls' chorus is still formed with great difficulty. Some are very old and some are very young. This confirms the opinion of the interviewee, Ms. Wu Chunyue.

In addition, the researchers conducted a detailed classification of these 723 people and found that many of these 723 people went to work near their homes during the day or went to work to subsidize their families. They could not be found in the village during the day. The village then rehearses, and when the farming is busy, the chorus can't even gather once a week or two. This also confirms Ms. Yang Guangchun's statement.

According to the interviews of relevant informants and the researcher's on-the-spot interviews and investigations, the researchers believe that the current development of the Dong nationality "Da Ge" music singers in Liuzhou is important in the following points.

4.4.1 Singers can be divided into the following three types according to different characteristics:

According to occupation, it can be divided into singers who work at home and singers who work outside. Local singers are both singers and farmers. They do not sing as a profession, most of them are farmers, singing Dong music is just a hobby for them. Some singers have to go out to work because of life.

According to gender, it can be divided into male singers and female singers.

According to age, it can be divided into elderly, middle-aged, youth, juvenile and children singers

4.4.2 When singers learn to sing the music of Dong "Da Ge" music, they can be divided into three types in chronological order:

The first one began to learn Dong "Da Ge" music at an early age. These singers live in singer families with strong Dong music and cultural atmosphere, accounting for about 10% of the number of singers, and most of them are children born in recent years. Such as children's choir five or six-year-old children's singers.

The second type is about 14 or 15 years old, because children in this age group have strong receptive ability and good memory, about 60%.

The third kind of instant singer who temporarily learns Dong "Da Ge" music. The proportion of such singers is about 30%. Most of them are young people returning from work.

4.4.3 The inheritance of local Dong singers is unbalanced.

The gender ratio of the first singer. There are far fewer men than women. The proportion of female singers is nearly three times that of males. The reason is that in the traditional Chinese concept, men are considered to be the main force of the family and have to bear the financial burden of support. family. However, singing Dong "Da Ge" music does not bring them much economic income, so more men choose to work outside to earn money. On the other hand, due to the preference of tourists, tourists are more willing to interact with female singers of Dong nationality in scenic spots. These factors undoubtedly make more women willing to learn and inherit the music of Dong "Da Ge".

4.5 Current situation of the dissemination and inheritance status of Dong "Da Ge" music in Liuzhou

The development of Dong nationality "Da Ge" music depends to a certain extent on the inheritance and dissemination of Dong nationality "Da Ge" music. In recent years, in order to preserve and continue this intangible cultural heritage in Liuzhou, the government has done a lot of work to develop Dong nationality "Da Ge" music for free. Training class, organize the establishment of the relevant Dong nationality "Da Ge" music troupe, and put the Dong nationality "Da Ge" music originally only in the village of the Dong nationality on the stage, so that more people can understand this kind of music better, inherit and carry forward this national music culture, organize Carry out the declaration of the inheritors of the Dong nationality great songs. The inheritance of the great songs of the Dong nationality has cultivated a fertile soil.

Regarding the current situation of the dissemination and inheritance of the Dong "Da Ge" music, the researchers interviewed informants.

"Although the national level pays more and more attention to the protection of local intangible cultural heritage, my own understanding of Dong "Da Ge" music is not very deep. Like many teachers and classmates, before I became the inheritor of the

music of the Dong ethnic group, I the understanding of Dong"Da Ge"music is limited to learning to sing. I have never heard the real meaning of Dong"Da Ge"music! Although such a result makes me ashamed, the educational resources in Liuzhou itself are very poor, and it is advocated in places where educational resources are developed. Quality-oriented education is a natural education, but it is obviously not suitable for us. Therefore, we only understand the culture that will not appear in the test paper, such as Dong"Da Ge"music (The content is from Ms. Yang Guangchun, the inheritor of Dong"Da Ge"music of the Dong nationality. Location on May 15, 2021 Location: Liuzhou, Guangxi)

"There are many reasons why the music of Dong"Da Ge"music is not popular. First, there are only two million Dong people in China, and these two million people are scattered in many provinces, it is difficult to form a joint force like this. On the other hand, Dong"Da Ge"music in addition to traditional folk songs and dances, the form of performance should be combined with dances with the characteristics of the Dong nationality. The music of the Dong nationality will be greatly reduced. In addition, most of the local government funds are used to develop the local economy, which can significantly improve the happiness index of people's lives. Few funds are used for local culture, which is a relatively hidden value." (The content is from Ms. Wu Chunyue, the inheritor of Dong"Da Ge"music of the Dong nationality, May 21, 2021 Location: Liuzhou, Guangxi)



Figure 2 Dong"Da Ge"music informants teaching
(Photo by: Wu Hengbin, 2021)

And what's the worst background music for people who get worse and have absolutely no idea why they want it! "Now most young people don't want to do folk music, so more and more young people choose pop music. However, it is difficult for the music of Dong"Da Ge"music to attract young people's attention in terms of development space, expression or music. "Audience group. Therefore, there are fewer and fewer researchers studying the music of Dong"Da Ge"music now!" (The content comes from Ms. Wu Chunyue, the inheritor of the eldest brother of the Dong nationality. May 21, 2021 Location: Liuzhou, Guangxi)

With the above-mentioned viewpoints of the interviewers, the researchers went deep into the Dong villages in Liuzhou City to conduct field research and field investigations. In the field investigation, it was found that in order to further promote the"Da Ge"music of the Dong nationality, the state has so far selected five inheritors of the"Da Ge"music of the Dong nationality in Liuzhou City at the level of Guangxi Zhuang Autonomous Region, Liuzhou City and Sanjiang County, and established three Dong nationalities. Dong"Da Ge"music heritage point. After in-depth understanding of these five inheritors, it was found that they simply sang at the beginning, and sang according to the master's tune, and did not dig deep into the true meaning of the Dong nationality's"Da Ge"music. But after being selected as the inheritor of the Dong nationality"Da Ge"music, I suddenly found that the burden on my shoulders is heavy, and I have to contribute my own strength to the inheritance and dissemination of the Dong nationality "Da Ge"music, so I supplemented a lot of Dong nationality"Da Ge"music. Cultural resources, enriched my understanding of the"Da Ge"music of the Dong nationality. In addition, the relative lack of educational resources in Liuzhou has greatly reduced the spread and inheritance of Dong nationality"Da Ge"music. This also confirms the statement of the interviewer, Ms. Yang Guangchun.

In the field investigation and research, the researchers found that the government will protect and inherit the culture of Dong "Da Ge"music, and put in some propaganda columns and propaganda walls. Regularly organize a training class for Dong nationality"Da Ge"music. However, the above-mentioned methods of dissemination are not very powerful. In Dong villages, the government will put a lot of money to develop the economy first, which directly leads to insufficient funds for

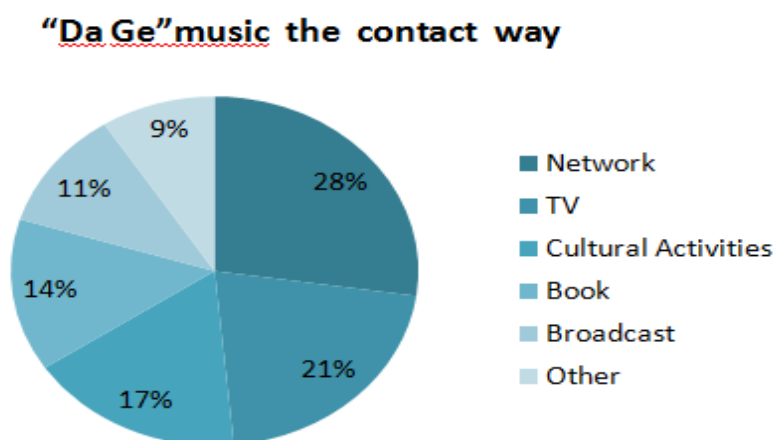
the inheritance and dissemination of Dong "Da Ge" music. The researchers found in Meilin Township that most of the Dong "Da Ge" music in the village were spontaneously created by the masses. It was organized without any funds, which led to the fact that after a long time, many choruses of Dong nationality "Da Ge" music were disbanded. This point confirms Ms. Wu Chunyue's point of view.

In addition, the researchers found in the Dong villages that the people who can get together to practice the Dong "Da Ge" music are usually older groups. There are very few young people in Dong villages. Through regular observation for a week, the researchers found that only 24 young Dong people can be seen every day. This shows that young Dong people are not very willing to sing. In the matter of the Dong nationality's great songs, the choice of music is more inclined to pop music. At this point, the statement of Ms. Wu Chunyue, the interviewee, is also confirmed.

To gain a clearer and more in-depth understanding of how the Dong "Da Ge" music was spread, the researchers designed a questionnaire on how people were exposed to Dong "Da Ge" music and conducted the survey in non-Dong communities. A total of 350 questionnaires were distributed and 336 valid questionnaires were recovered. After finishing the questionnaire, the following results were obtained:

The way people's come into contact with Dong "Da Ge" music is as follows:

Table 1 Chart 1 Specific ways for people to contact Dong "Da Ge" music (Producer: Wu Hengbin 2021)



Through sorting out 336 valid questionnaires, it is found that the main ways for people in non-Dong communities to contact Dong "Da Ge" music are book,

television, network, broadcast and cultural activities. It can be seen that people learn the most from the network, 28 percent, followed by television, 21 percent. Following that, 17 percent came from cultural activities, 14 percent from books, and 11 percent from broadcast, 9 percent from other.

Based on the interviews with the interviewees and the in-depth investigation and research on the Dong villages, the researchers have a general understanding of the current inheritance and dissemination of the Dong ethnic songs. Channels can be roughly divided into the following categories. The first is media communication, mainly through literary and artistic programs, TV programs and folk artists. From the perspective of media communication, the cross-cultural communication of Liuzhou Dong "Da Ge" music is mostly achieved through video sites such as TV, the Internet, Weibo, WeChat social media, and Youkeng Qiyi, which has a lot to do with people's catalytic methods. relation. New Era. In addition, the official government news website is also the focus of attention. Second, from the analysis of the form of activities, local literary activities and the spread of folk artists are also a way that people are interested in. In recent years, the government's mitigation measures such as sending operas to the countryside and helping the poor have brought Liuzhou's Dong "Da Ge" music to the doorstep of ordinary people. Through stage and professional singing, more people have a new understanding of Liuzhou's Dong "Da Ge" music.

The third is the dissemination of classroom teaching materials, such as the Dong "Da Ge" music and the origin of Dong music in local music textbooks. The former briefly introduces and explains the singing forms and techniques of Dong "Da Ge" music, and the latter briefly introduces the development history and current situation of Dong music. But it is worth noting that even in the provinces where the Dong people live, there are many people who know very little about the music culture of the Dong people. Judging from the practical research results, in addition to the survival of the Dong people and their surrounding areas, many students only stay in the reports and books of the Dong people to understand, and most of the reports do not introduce the Dong "Da Ge" music Dynasties too deeply. In terms of music culture, the book also briefly introduces the ethnic lifestyle, cultural and geographical structure of the Dong nationality, etc. The art form of the Dong nationality culture is

not involved too much, and the relevant knowledge test sites do not cover the Dong nationality songs and musicians.

In terms of communication effect: First of all, from the perspective of folk songs, as a kind of folk songs, the communication effect is relatively backward. Judging from the current popular folk songs in China, almost every local folk song has representative works that can be widely spread among the people. For example, the famous song "Shandan Danhong" in northern Shaanxi, Li Ruobing, Guan Heyan, Xu Suo, Feng Fukuan wrote the lyrics, Liu Feng composed the music, Yun Enfeng sang it, and was later sung by many artists, especially Zhu Fengbo, a singer in the 1970s. At present, in China, when children from seventy to seven years old, when referring to folk songs in northern Shaanxi, it is easy to add two lines of Shandanhua, which is also the credit of folk songs in northern Shaanxi. The song quickly "out of the circle" in China. Such as Shandong folk song Yimeng Mountain as above, Sichuan folk song Kangding love song, Uyghur folk song "No Relatives", Anhui folk song August osmanthus everywhere, Jiangsu folk song willow. Emerald green, Hunan folk songs Liuyang River, etc., are all deeply rooted in the hearts of the people. Local folk songs are the direct embodiment of local culture. For most people, knowledge of an unfamiliar place is likely to come from a simple folk song. However, similar to the well-known folk songs mentioned above, The Dong "Da Ge" music has no similarly successful songs. From the perspective of communication personnel, the dissemination of local folk music cannot be separated from the support of professional music practitioners. Judging from some representative local folk songs in China, a song is accompanied by a professional singer, and a song or a person drives the popularity of the entire folk music. Judging from the development of Dong music communicators after the founding of New China, at the beginning of the founding of New China, some professional music researchers began to go deep into Dong villages to conduct detailed field investigation and sorting out of Dong music. related materials. Soon, the Dong nationality "Da Ge" music monograph and the Dong nationality folk song monograph were published. By 1958, the Liping County Dong Nationality "Da Ge" music Choir had sung a total of 100 "Da Ge" of different tunes, which played a great role in the spread of the Dong nationality "Da Ge" music. Afterwards, the Dong opera "The Beauty of Qin Niang" was filmed into a colorful

literary film, which was screened nationwide. The Dong singer Pan Laoti is deeply loved by the Dong people. However, since then, the publicity of the Dong "Da Ge" music has been silent. Until 2020, there are very few researchers specializing in the development of Dong "Da Ge" music. Therefore, there are few professional research literatures on Dong "Da Ge" music, which is one of the reasons for this study.

Therefore, under the influence of various reasons, the inheritance and inheritance of the music development of Dong "Da Ge" music is not high. At present, except for some researchers who are related to or live relatively close to the Dong nationality, they know about the "Da Ge" music of the Dong nationality, but it is still a relatively unfamiliar thing to the public.

Summary of Chapter 4

Through the field research, including interviews with the music bearers of the Dong "Da Ge" music. The researcher can summarize the key points as follows. The Dong people created the "Da Ge" music, a chorus without instrumental accompaniment. In the fast-developing modern society, the Dong "Da Ge" music is also trying hard to adapt to the development of the society with positive gestures, which can be reflected in both the development and utilization of the Dong "Da Ge" music itself and its innovative creation.

In the process of the development and inheritance of Dong culture, "singing" has greatly promoted the inheritance and development of Dong culture by "passing on the culture through songs", and has occupied an important position in the historical development of Dong. As the artistic treasure of Dong ethnic culture, Dong "Da Ge" music is deeply rooted in the soil of Dong ethnic culture, and it has become an important medium and carrier for Dong ethnic culture to be passed on from generation to generation by singing. It is a bright pearl in China's national art and culture, which contains the content of the daily life, production, national emotion and spiritual pursuit of the Dong people. No matter in the aspect of national art and culture or in the aspect of modern development of Dong "Da Ge" music, Dong "Da Ge" music has always shown its great charm.

Chapter V

The musical characteristics of Dong "Da Ge" music in Liuzhou, China

For thousands of years, The Dong "Da Ge" music has become a shining pearl of the Dong music culture and even the world music culture with its unique musical charm. The Dong "Da Ge" music has become an important part of Chinese folk music. The Dong "Da Ge" music of the Dong ethnic group is extremely colorful in both form and content, and the Dong family calls it an encyclopedia. The title of "encyclopedia" also confirms the extensive and profound music content of Dong "Da Ge" music.



Figure 3 Field trip to the home of the Dong "Da Ge" singer - the singer is teaching the "Da Ge"

(Photo by: Wu Hengbin, 2021)

According to the field investigation in the Dong nationality residential area in Liuzhou, the researchers saw and heard a large number of Dong "Da Ge" music, which enabled the researchers to have a deep understanding of the "Da Ge" music of the Dong nationality. The musical characteristics are summarized. According to the results of the informants' recommendation, the researcher selected the three most popular and most popular Dong nationality "Da Ge" music in Liuzhou. Respectively: "The Big Mountain is Beautiful", "Fishnet Song" and "Squirrel Song". Form the (1) Mode and Scale: (2) Melody: (3) Harmony: (4) Time Signatur: (5) Musical Form: (6) Singing Characteristics. Six aspects an analysis of the music of the three Liuzhou Dong "Da Ge" music.

5.1 Analysis of representative songs of Dong "Da Ge" music

5.1.1 Analysis of The Dong "Da Ge" Music "The Big Mountain is Beautiful"

According to the recommendation of key informants Select liuzhou unique the Dong "Da Ge", Song name is "The Big Mountain is Beautiful" music score as follows:

大弄赖姿
(大山真美好)

侗族大歌
演唱: 吴梅香、吴再霞等
译配: 吴再峰

中速稍快

大山真美好(哇) 遍坡遍岭 山花开 百鸟争鸣 歌声朗朗

(嗯 嗯 嗯 当克 呢 能当昂克 呢 呀 呢 嘿 昂克 呢)

人在花中心怒放 只愿哥哥 心恋大山 常到来(咧)

嗯 嗯 嗯 当克 呢 能当昂克 呢 呀 呢 嘿 昂克 呢

如果朋友都来到(呢) 我们一起走进茫茫大山

人花相恋 处处歌声飘(咧干咧 哎 久 比当该 呀

咧 当 响 该 呀 咧 呢 久)

Figure 4 The Big Mountain is Beautiful music score

(Making: Hengbin WU)

For the content of the song and the meaning of this song the researcher will explain the details as follows:

Song Text: The mountain is really beautiful, all over the slope all over the mountain flowers open, a hundred birds singing, singing Lang. People in the flower center in full bloom, only wish brother thinking of the mountain, often come to be a guest, if friends come, we walk into the vast mountains together, people love flowers, everywhere singing.

Song Overview: This song is widely spread in all villages of the Dong nationality in Liuzhou. It describes the ups and downs of the mountains and the infinite scenery in the form of singing one by one and taking turns.

5.1.1.1 Mode and Scale:

Through the research, it was found that the two E and B did not appear in this song.

After studying relevant literature, it is found that in Chinese mode and Scale, D"YU" mode does not have E and B, so this mode is the "YU" mode in Chinese national pentatonic mode. Moreover, since the song ends in the tonic D tone, this song is D"YU" mode.

The mode contains 5 notes D F G A C (chinese language is D "YU")



Figure 5 The Big Mountain is Beautiful music the end of score sentence

(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (no substance)

The scale of the mode is as follows:



Figure 6 D"YU" Mode and Scale

(Making: Hengbin WU)

5.1.1.2 Melody:

5.1.1.2.1 lining cavity and drag cavity

When the high-pitched lead accompaniment, the bass will appear to maintain the low-pitched state, supplementing the high-pitched accompaniment part, such as the eighth bar of the song. For example, bar 8 of a song:



Figure 7 The Big Mountain is Beautiful music Song bar 8 Fragments
(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

5.1.1.2.2 Arpeggio and Vibrato

The song makes heavy use of preappoggiatura and trills, the song makes heavy use of preappoggiatura and trills, this large song of the Dong ethnic group frequently uses the interval structure of the third and second in melody, with few big jumps and fluctuations. For example, bar 34 of the song:



Figure 8 The Big Mountain is Beautiful music Song bar 34 Fragments
(Making: Hengbin WU)

Lyrics meaning: People and flowers love each other, songs float everywhere

5.1.1.3 Harmony:

From the texture, this song belongs to "polyphonic" music, the whole song is all two parts.:



Figure 9 The Big Mountain is Beautiful music Song bar 15 Fragments
(Making: Hengbin WU)

Lyrics meaning: People blossom in the center of the flower, I only wish that my brother's heart loves the mountains and often comes to

5.1.1.4 Time signatur:

This song uses two quarters and three quarters of the beat change, For example, bar 34 of the song:



Figure 10 The Big Mountain is Beautiful music Song bar 34 Fragments
(Making: Hengbin WU)

Lyrics meaning: People and flowers love each other, songs float everywhere

5.1.1.5 Musical form:

The form of the song is structured: one-part form

5.1.1.6 Singing characteristics:

Which is the simplest unaccompanied multi-voice chorus form of Dong people. In terms of singing characteristics, we can obviously feel that the breath is not very orderly. They often breathe after expressing a sentence completely in accordance with their own singing time signatur. In addition, the voice gives people a straightforward white voice feeling, that is, they are singing with their most authentic voice.

5.1.2 Analysis of Dong Nationality "Da Ge" Music "The cuckoo spring"

According to the recommendation of key informants Select liuzhou unique the Dong "Da Ge", Song name is "The cuckoo spring" music score as follows:

布谷催春

(嘎庆习)

侗族大歌

The musical score is written in staff notation with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in Chinese characters and are placed below the vocal line. The score includes measure numbers 6, 11, 16, 20, and 25.

庆 习 加 冈 赖 加 想 嶺 岑 胖 叶 叶 光
 布 谷 加 所 是 祥 呢 布 谷 布 谷 所 嘎 祥 呢 布 谷 布 谷
 所 嘎 祥 呢 恒 呀 祥 领 没 领 呢 领 没 领 呢
 领 没 呢 嘿 呢 嘿 依 昂 克 呢 嘿 呢 昂 克 呢 呀
 呢 克 呢 呀 呢 嘿, 克 嘿 嘿 呢 久 梁 留 格 孖 岁 现 巴 嘿
 念 冈 月 洽 到 习 吓 堂 洋 呢 布 谷 布 谷 吓 堂 洋 嘿 布 谷 布 谷

2 30

吓堂洋 呃 恒呀祥 领 领 没 领 呃 领 没 领 呃

35

领 没 呃 嘿 呃 嘿 依 昂 克 呃 嘿 呃 昂 克 呃 呀 昂 克 呃 呀

40

呃 依 克 嘿 嘿 呃 久 美 透 习 纶 到 夺 胜 松 东 加

45

却 乃 拜 沧 捞 碰 月 工 到 岁 勇 今 胖 勇 今 胖 布 谷 布 谷

50

所 嘎 祥 呃 布 谷 布 谷 所 嘎 祥 呃

53

布 谷 布 谷 布 谷 布 谷 布 谷 布 谷 布 谷

布 谷 布 谷 布 谷 布 谷 布 谷 布 谷

布 谷 布 谷 呃 布 谷 布 谷 布 谷

歌词大意：春天到好时光，布谷鸟叫催春忙；河边杨柳冒新芽，春耕时节插种忙
还未插秧我们早相聚，农忙到来各自上山岗。

Figure 11 The cuckoo spring music score

(Making: Hengbin WU)

For the content of the song and the meaning of this song the researcher will explain the details as follows:

Song Text: Spring to the good time, cuckoo called to rush the spring busy, the river willows take new shoots, spring ploughing season sowing busy, not transplanting, we get together early, the arrival of busy farming we get together

Song Overview: This Dong song is the most popular song in Liuzhou, Guangxi. It reminds people of the early spring season and the need for farming by describing the cuckoo's call. By imitating the cuckoo's call, one person sings and many people sing together, vividly showing the vibrant scene of spring

5.1.2.1 Mode and Scale:

Through the research, it was found that the two C and F did not appear in this song.

After studying relevant literature, it is found that in Chinese mode and Scale, E"YU" mode does not have C and F, so this mode is the "YU" mode in Chinese national pentatonic mode. Moreover, since the song ends in the tonic E tone, this song is E"YU" mode.

The mode contains 5 notes E G A B D

53

Figure 12 The cuckoo spring music the end of score sentence

(Making: Hengbin WU)

Lyrics meaning: Cuckoo

The scale of the mode is as follows: (chinese language is E yu)

Figure 13 E"YU" Mode and Scale

(Making: Hengbin WU)

5.1.2.2 Melody:

5.1.2.2 .1 lining cavity and drag cavity

When the high-pitched lead sings the backing, the bass uses a continuous bass-holding way to set off the high-pitched backing part, such as the 35th bar of the song:



Figure 14 The cuckoo spring music Song bar 35 Fragments
(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

5.1.2.2.2 arpeggio and Vibrato

The song makes heavy use of preappoggiatura and trills, For example, bar 6 of the song:



Figure 15 The cuckoo spring music Song bar 6 Fragments
(Making: Hengbin WU)

Lyrics meaning: The cuckoo, singing with its voice, its song floats

5.1.2.3 Harmony:

From the texture, this song belongs to "polyphonic" music, the whole song is a multi-voice song, for example, bar 50 begins as a second part and bar 53 begins as a third part:

Figure 16 The cuckoo spring music Song bar 53 Fragments

(Making: Hengbin WU)

Lyrics meaning: The song flutters and the cuckoo

5.1.2.4 Time signatur:

This song uses two quarters and three quarters of the beat change, For example, bar 16 of the song:

Figure 17 The cuckoo spring music Song bar 16 Fragments

(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

5.1.2.5 Musical form:

The form of the song is structured: one-part form

5.1.2.6 Singing characteristics:

This song in the breath of singing, the singer often sing as the length of the phrases according to their own breathe freely, to ensure the sung phrase is complete, and general air suction when singing the song of lighter, so also is not our traditional

chest breathing method, sing in grace note clearly multi-purpose nasal resonance, The singing voice is more forward, but the resonance effect is not very big.

5.1.3 Analysis of Dong Nationality "Da Ge" Music "The squirrel song"

According to the recommendation of key informants Select liuzhou unique the Dong "Da Ge", Song name is "The squirrel song" music score as follows:

松 鼠 歌
(混声大歌)

中速

星嫩转 转欲党五 渡歹晒优 内假内 探听勉
学而孝 而今当 呀 M 免 啊呀 咧
而咳 嘿呀 嘿 啊呀 M 克 啊呀而克
咧 嘿足 老天保 天乃子学 亚夺要幕
吊本介攻子 咧 干而宁而足 还尾假 呀 介行咧行
哈 介行 咧 M 克 介呀 咧衣
M 克 啊呀 咧衣 而 嘿足

Figure 18 The squirrel song music score

(Making: Hengbin WU)

For the content of the song and the meaning of this song the researcher will explain the details as follows:

Song Text: Squirrel long ground in that road pair companion, I love long, always feel attached to you, my old man said, you are so affectionate infatuation, I am afraid of the future heart bored, I said to the old man, to be bored with me that day, the river is exhausted, to be bored with her that day, the stream is exhausted, until the water is willing to abandon the mountain pond mountain.

Overview: Squirrel Song is a classic love theme song that is widely sung among the Dong nationality's "Da Ge". The Dong people have their own unique way to express love. This song, not about squirrels, but squirrels as the beginning, has a way to lead to the following attachment to love. Expression is very tactful and reserved, full of charm.

5.1.3.1 Mode and Scale:

Through the above research, it was found that the two E and B did not appear in this song.

After studying relevant literature, it is found that in Chinese mode and Scale, D"YU" mode does not have E and B, so this mode. is the "YU" mode in Chinese national pentatonic mode. Moreover, since the song ends in the tonic D tone, this song is D"YU" mode.

The mode contains 5 notes D F G A C (chinese language is D "YU")



Figure 19 The squirrel song music the end of score sentence

(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

The scale of the mode is as follows:



Figure 20 D"YU" Mode and Scale

(Making: Hengbin WU)

5.1.3.2 Melody:

5.1.3.2.1 lining cavity and drag cavity

When the high-pitched lead sings the backing, the bass uses a continuous bass-holding way to set off the high-pitched backing part, such as the 37th bar of the song:

The musical score for Figure 21 consists of two systems. The first system, starting at bar 31, shows a vocal line with lyrics '哈 介 行 咧 M 克 介 呀 咧 衣' and a bass line with a continuous bass-holding pattern. The second system, starting at bar 37, shows a vocal line with lyrics 'M 克 啊 呀 咧 衣 而 嘿 足' and a similar bass-holding pattern. The time signature changes from 3/4 to 2/4 between the systems.

Figure 21 The squirrel song music Song bar 37 Fragments

(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

5.1.3.2.2 Arpeggio and Vibrato

The song makes heavy use of preappoggiatura and trills, For example, bar 7 of the song:

The musical score for Figure 22 shows a single system starting at bar 7. It features a vocal line with lyrics '学 而 孝 而 今 当 呀 M 免 咧 呀 咧' and a bass line. The time signature is 3/4.

Figure 22 The squirrel song music Song bar 7 Fragments

(Making: Hengbin WU)

Lyrics meaning: Like you; Onomatopoeia imitates the sounds of nature (No specific meaning)

5.1.3.3 Harmony:

From the texture, this song belongs to "polyphonic" music, the whole song is a two-voice song, For example, bar 13 of the song:



Figure 23 The squirrel song music Song bar 13 Fragments

(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

5.1.3.4 Time signatur:

This song uses two quarters and three quarters of the beat change, For example, bar 19 of the song:



Figure 24 The squirrel song music Song bar 19 Fragments

(Making: Hengbin WU)

Lyrics meaning: Older people say worry that you will not like him in the future

5.1.3.5 Musical form:

The form of the song is structured: one-part form

5.1.3.6 Singing characteristics:

In terms of the breath of singing, it is usually a complete sentence before taking a breath, and generally the breath is shallow, and the breath is mostly concentrated in the chest. Singing voice more than their own voice singing, the sound of natural, but not concentrated.

5.2 Characteristics of Liuzhou Dong "Da Ge"music

5.2.1 Mode and Scale:

Through the study of three representative Dong "Da Ge"songs, we find that the mode of Dong "Da Ge" is usually the national mode of China, and "YU" mode is often used as the main tone of the song. The use of this mode is undoubtedly influenced by some local customs of Dong.

5.2.2 Melody:

5.2.2.1 lining cavity and drag cavity

By analyzing the melody of Dong drum, it is found that when the lead singer sings the high part, the low part will hold the same tone for a long time. This kind of Dong "Da Ge" has a beautiful melody and multi-voice effect is very rich. This characteristic is also reflected in other Dong "Da Ge"songs, such as The Dong "Da Ge" "Fishing Nets Song" 44 bars. music score sees Appendix III for details:



Figure 25 Fishing Nets Song Music Song bar 44 Fragments

(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

5.2.2.2 Arpeggio and Vibrato

Through the research, it is found that the overall melody of Dong "Da Ge" is melodious and smooth. It is found that singing skills are mostly used in preappoggiatura and trill, which indicates that the frequent use of grace note marks is closely related to the language and timbre of Dong people. At the same time, the addition of appoggiatura and trill grace notes also makes the melody beautiful. This characteristic is also reflected in other Dong "Da Ge" songs, such as The Dong "Da Ge" "Fishing Nets Song" 39bar:



Figure 26 Fishing Nets Song Music Song bar 39 Fragments

(Making: Hengbin WU)

Lyrics meaning: Come on, another fish to bite

5.2.3 Harmony:

From the texture, this song belongs to "polyphonic" music, the whole song is a two-voice song, this characteristic is also reflected in other Dong "Da Ge" songs, such as The Dong "Da Ge" "Fishing Nets Song" 49 bars:

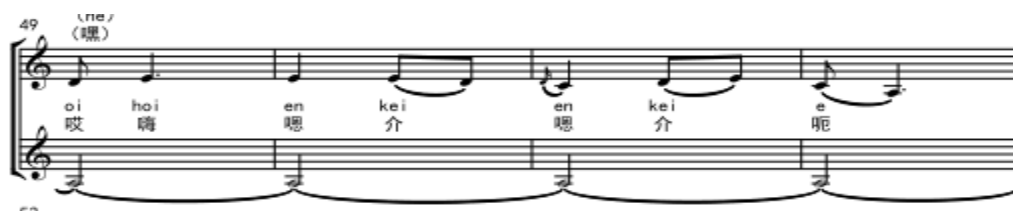


Figure 27 Fishing Nets Song Music Song bar 49 Fragments
(Making: Hengbin WU)

Lyrics meaning: Onomatopoeia imitates the sounds of nature (No specific meaning)

5.2.4 Time signatur:

The time signatur of Dong "Da Ge" music is free and changeable. Synchronized time signatur, dotted time signatur and sixteenth notes are also commonly used in songs. The beats often use staggered beats and changing beats, mostly alternating between two-quarter or three-quarter beats. This characteristic is also reflected in other Dong "Da Ge" songs, such as The Dong "Da Ge" "Fishing Nets Song" 15 bars:



Figure 28 Fishing Nets Song Music Song bar 15 Fragments
(Making: Hengbin WU)

Lyrics meaning: Come on, come on, let's cast the net together

5.2.5 Musical form:

By studying the many songs of Dong "Da Ge", we find that the songs of Dong "Da Ge" are basically: one-part form

5.2.6 Singing characteristics:

According to the analysis of the singing methods of Dong nationality "Da Ge", we can feel that when the Dong nationality "Da Ge" are sung, the breath is lighter, and they are sung in the most natural way of vocalization.

There are two main ways of singing liuzhou Dong "Da Ge" music.

The first is called the direct singing method, which does not use any modification and uses the characteristics of the voice itself to sing the most natural and direct. It can also be understood as a kind of original singing style. The quality of this singing style depends largely on the quality of the natural voice.

The second singing method is called pharyngeal singing. The pharyngeal singing method in the "Da Ge" music is mainly applied to the decorative notes in the "Da Ge" music. The use of pharynx in grace notes is also called "runqiang" among the Dong people. Pharyngeal singing can make the performance of "Da Ge" music more vivid.

Summary of Chapter 5

According to on-site interviews and summarization, it is found that the music of Dong nationality "Da Ge" music is a folk chorus form with multiple voices, no conductor, no accompaniment and natural chorus. This is the most typical feature of the music festival for the Dong nationality. The Dong people have formed their inherent national characteristics in the long-term productive labor, and this characteristic is also remarkably reflected in all aspects of culture and art. The music of Dong Nationality "Da Ge" music is called the treasure of culture and art, which is enough to reflect the importance of the status of Dong "Da Ge" music. The musical characteristics of the Dong nationality's "Da Ge" music are obviously different from those of the Han nationality and other ethnic minorities. The beauty of nature and harmony in the music of Dong nationality "Da Ge" music is also necessary in the development of music art. The music of Dong Nationality "Da Ge" music not only retains the inherent characteristics of Western music, but also reflects the unique charm of Chinese minority music. In terms of music, the unique continuous bass and

characteristic vibrato and appoggiance of the Dong nationality grande enrich the musical expression of the Dong nationality grande. The unique way of imitating nature in singing is also very rare in singing, and it is precisely because of this that the music of Dong nationality "Da Ge"music has its unique characteristics.



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Chapter VI

Conclusion Discussion and Suggestions

6.1 The conclusion

This study is a comprehensive analysis of the Dong "Da Ge" music in Liuzhou City from the ethnomusicological theory of Chinese music theory, combining Chinese art theory, Western art theory, Chinese music theory, and Western music theory. By studying the contemporary development of Dong "Da Ge" music in Liuzhou City and the musical characteristics of Dong "Da Ge" music in Liuzhou City, this paper helps us to have a deeper understanding of the present-day social functions and musical characteristics of Dong "Da Ge" music in Liuzhou City. "It will also show the unique musical charm of the Dong "Da Ge".

Dong "Da Ge" music is a kind of polyphonic, unconduted, unaccompanied, natural chorus in the Dong region of China. It is widely circulated in the Dong settlement in China. Liuzhou City, on the other hand, is the only settlement of Dong people in Guangxi Zhuang Autonomous Region. After a long period of depression, "Da Ge" music of the Dong people in Liuzhou has emerged in its unique state of development and musical form. On the other hand, as the most distinctive representative of Dong art, Dong "Da Ge" music is not only a form of music, but also an important part of understanding the social structure, marriage relationship, cultural heritage and spiritual life of Dong people, and it has various research values in social history, ideological history, educational history and marriage history. At the same time, the Dong "Da Ge" plays an important role in promoting the traditional culture and spirit of the Dong people. This is also a typical characteristic of the music of Dong "Da Ge" that distinguishes it from other local music. Therefore, it is important to study and investigate the music of Dong "Da Ge" to reveal the development status and unique musical characteristics of Dong "Da Ge" music in today's society, in order to promote the development of Chinese minority culture and art and protect the folk art of ethnic areas. It is of great significance to promote the development of Chinese minority cultures and arts and to protect the folk arts in ethnic areas.

This paper takes five aspects of the contemporary development of Dong "Da Ge" music in Liuzhou as the starting point, and investigates the development and utilization of Dong "Da Ge" music in Liuzhou, the status of innovative creation, the status of classification and preservation, the status of singers, and the status of transmission and dissemination. Based on the collected data and the results of the field survey, the current development status of the Dong "Da Ge" music in Liuzhou is explained.

In terms of musical characteristics, this paper selects the three most popular and most sung Dong "Da Ge" music by the recommendation of informants, and after a lot of field research, the music is selected from (1) Mode and Scale: (2) Melody: (3) Harmony: (4) Time Signatur: (5) Musical Form: (6) Singing Characteristics. So as to reveal the common characteristics of Dong "Da Ge" music.

6.2 Discuss

From this study, we can find that some aspects of Dong "Da Ge" music have not changed, but some aspects have also changed. For example, the results of the study on the contemporary development of Dong "Da Ge" show that the classification of Dong "Da Ge" music is divided into "Da Ge" music for drums, "Da Ge" music for voices, "Da Ge" music for narratives, and "Da Ge" music for narratives. "Da Ge" music, narrative "Da Ge" music, children's voice "Da Ge" music, mixed voice "Da Ge" music and so on. This is consistent with the research results of Du Yong (2011). In terms of the development and utilization of Dong "Da Ge" music, only Dong "Da Ge" music is combined with local tourism industry, which is consistent with the research results of Feng Yujie and Meng Aijun (2014). In terms of melodic tuning, the Dong "Da Ge" music mostly adopts the "YU" tuning of the Chinese national tuning, which is consistent with the findings of Zhang Zhongxiao and Yang Fanggang (2003).

Meanwhile, the development of Dong "Da Ge" music has also changed in modern society. The Dong "Da Ge" music has changed in the form of singing. In contemporary society, more and more Dong "Da Ge" music is performed with the accompaniment of modern musical instruments. This is different from the findings of scholar Xiao Jiaju (1958), when the Dong "Da Ge" music was sung naturally with no accompaniment, but nowadays it is sung with modern musical instruments. At the

same time, the music of Dong "Da Ge" music has also changed in terms of the transmission of the singers. The way of transmitting the Dong "Da Ge" music has changed from the original oral transmission without music by the fixed singers to the training of the modern inheritors with music by the government. The modern transmission of Dong "Da Ge" music is different from the study of Fang Jishen (1958).

By analyzing the representative works of the Dong "Da Ge" music, the researcher also found the similarities and differences of the musical characteristics of the Dong "Da Ge" music compared with those of the previous researchers. Take the Dong "Da Ge" song "Da Mountain is Beautiful" as an example. The melody of the Dong "Da Ge" music is divided into two parts. The melody of the high part is always higher in pitch and continues smoothly in the high part. The melody of the lower part is always lower in pitch and continues smoothly in the bass part. The melody of the lower part will have the quality of continuous bass to set off the sound of the higher part, forming a harmonious state. This variation in the melody enriches the musicality of the song. This is consistent with the findings of scholar Yang Yijun (2013). In terms of timbre, the high voices are sharp and bright, and this sharp and bright quality of the high voices continues throughout the song. The lower part has a broad and mellow tone, giving a sense of solidity. The contrast between the high and low parts of the melody, and the staggering of the high and low parts of the timbre, give people an obvious aural contrast. In terms of rhythm, the rhythm of the lead part of the song is soothing, and after the lead part, the song enters the parted chorus, where the rhythm suddenly moves from relatively calm to compact and fast, in contrast to the previous lead. And this tight rhythm continues throughout the song. The song ends smoothly with the addition of a soothing rhythm at the end of the song. The rhythm of the song is complex, with many changes of tempo, forming a typical staggered tempo, which enriches the expressiveness of the song. It makes the whole song more flexible and versatile. This is consistent with the findings of scholar Zhang Xin (2019). In the use of tuning, the whole song is in the Chinese folk tune "YU", which is quiet and soft, mournful, with obvious minor characteristics, and the feather tune is like flowing clouds and water. What is the reason why this "YU" tune has been used in the Dong "Da Ge" music for a long time? Researchers believe that this is in line with the Dong

people's view of living in water as their soul and their cultural character of being good as water. This is different from the research results of Zhang Zhongxiao and Yang Fanggang (2003).

In the long-term development of Dong "Da Ge" music, there is the essence that has been inherited and there are also changes in the process of development. The reasons for these changes are many. During the long-term changes and development, the Dong "Da Ge" music has always maintained its own unique artistic characteristics, and on this basis, with the development and changes of the society, the Dong "Da Ge" music has also incorporated a lot of various cultural and artistic elements that are popular today. elements. To sum up, this study has produced different results from previous studies due to the different perspectives of the researchers and the time of the study. This may also be due to the different choices of the researcher's study sites in the study, the different levels of data collection in the fieldwork, and the different interviews conducted during the survey. Therefore, the results of this study validated, and at the same time, differ from previous studies. In future studies, further improvements in research methods and further detailed research studies on the content of the study are needed.

6.3 Suggest

6.3.1 Suggestions for further research

Although the researcher has conducted an in-depth investigation and understanding of the modern development of the Liuzhou Dong "Da Ge" music and the musical characteristics of the Liuzhou Dong "Da Ge" music, any study has its limitations, and the main limitations of this study are There are two main limitations in this study. First, the selection of the interviewees is based on two Dong "Da Ge" music inheritors, because each person's lifestyle and living environment are different, so they have different views on things. Secondly, due to the limited time and experience of the researcher, he did not visit all the Dong villages to conduct relevant research.

In recent years, the unique charm of Dong "Da Ge" music has gained more and more people's attention, and Dong "Da Ge" music has not only taken to the stage, but even gone out of the country and sung in the world. It has been successfully selected

as a national intangible cultural heritage of China. It has become a window for people to understand the Dong ethnic group and is a valuable spiritual treasure of the Dong people.

However, in the process of its contemporary development, some problems and challenges have emerged in the Dong "Da Ge"music. In the context of modern society, traditional music no longer meets the aesthetic needs of the current audience. How to incorporate traditional music of Dong "Da Ge"into a new artistic development system, such as reorganization, and establish a set of system to adapt to the survival and development of Dong "Da Ge"music in the present time is of vital importance, both for the protection and inheritance of Dong "Da Ge"music resources and for its integration into the economic and social life of today.

6.3.2 Suggestions for applying the research results

6.3.2.1 Make a short video based on the research results, so that people can appreciate and understand the development status of Dong "Da Ge"music in Liuzhou and the unique charm of music.

6.3.2.2 Organize lectures and training on Liuzhou Dong "Da Ge"music according to research results, and teach trainees to sing Liuzhou Dong "Da Ge"music.

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APPENDIX



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Appendix I: Key informants

Key informants: Ms. Chunyue Wu:



Figure 29 Interview informant Chunyue Wu (Photo by: Hengbin WU)

Ms. Chunyue Wu:

The representative inheritor of Dong "Da Ge" in Guangxi Zhuang Autonomous Region

Instructor of the free training class of Dong "Da Ge" in Liuzhou Mass Art Museum and Sanjiang Dong Autonomous County Cultural Center.

Born in 1986 in Xinmin Village, Meilin Township, Sanjiang County, she is the youngest "municipal Dong "Da Ge" inheritor" in Sanjiang County. Her uncle Wu Guangzu is a "national Dong "Da Ge" inheritor", and Wu Tanhua, Wu Chunyue's teacher and uncle and aunt, is a "district-level Dong "Da Ge" inheritor".

In 2008, Wu Chunyue participated in the 13th CCTV Young Singers TV Grand Prix and represented Guangxi in the original ecology group of the Youth Song Competition.

From 2010 to 2013, she and Shi Yanhui from Meilin Middle School, Sun Yuanyuan from Guangxi Normal University, and Wu Guangzu, her inheritor, completed and printed the official version of the primary and secondary school textbook Dong Music in Sanjiang Dong Autonomous County, for the use of Dong "Da Ge" in the campus. Ms. Guangchun Yang:

Key informants: Ms. Guangchun Yang:



Figure 30 Informant Yang Guangchun performed (Photo by: Hengbin WU)

Guangchun Yang, Liuzhou Art Theatre is a national second-class actor, a member of the Communist Party of China, graduated from the China Conservatory of Music, once served as a delegate of the 12th National People's Congress of the Autonomous region, Liuzhou level Dong "Da Ge" inheritor, Liuzhou top talent.

In 2006, won the title of champion (Dong girl) in the first National Flower Selection Competition;

In 2008, won the first prize of original solo in Guangxi Selection Area of the 13th CCTV National Young Singers TV Competition;

In 2013, the 12th West China Folk Song (Flower) Song Conference won the gold medal;

In 2014, won the gold medal of solo original ecology in the 12th West China Folk Song (Flower) Song Festival.

Appendix Chapter II: Fieldwork Pictures



Figure 31 DuDong Township Dong "Da Ge" Music Choir sings Dong "Da Ge" "Yelao Song".

Photo by: Hengbin WU



Figure 32 Dong "Da Ge" music inheritors come to campus to give lectures to students

Photo by: Wu Hengbin, 2021



Figure 33 Researchers group photo with Dong people in DuDong Township

Photo by: Wu Hengbin, 2021



Figure 34 Researchers investigate the music of the Dong "Da Ge" music in a Dong village Photo by: Wu Hengbin, 2021



Figure 35 Interview informant Yang Guangchun

Photo by: Wu Hengbin, 2021



Figure 36 Group photo with Dong "Da Ge" music singers

Photo by: Wu Hengbin, 2021

Appendix Chapter III: Music score

Music score: "Fishing Nets Song"

渔网歌

(嘎 劳)

江县

♩ = 102

领
 (si ton ka:n si tu a oi hoi hoi
 (四 东 千 四 足 啊 哎 嗨 嗨

7 齐
 tu a he kei ja hen e
 足 啊 嘿 介 呀 哼 呢

11
 lin ta:n e kei ja he
 今 当 呢 介 呀 哼

15 领
 lin ta:n he kei ja he kei ma tin ta:n
 今 当 嘿 介 呀 嘿 介 嘛 今 当

19 (he)
 (嘿)
 oi ja kei e tu jin he la:u
 哎 呀 介 呢 足 下 河 撒

23 齐
 ne (e) pan ca:n sa tu pa ka:u kan coi
 网 (呢) 心 想 打 得 一 条 大 红

28
 pu (he lo), kei la:i pan ta jen sic
 好 (哈 嘞), 如 果 你 我 真 情

34
 tja:n (he ja he) lu, pu kei ta hi
 相 (嘿 呀 嘿) 爱, 白 头 到 老

39
 tu pa mu (ma hen han ja hen).
 结 夫 妻 (嘛 哼 哼 呀 哼)。

2

44 领

(hi) en kei en kei e m
(西 噠 介 噠 介 呢 咄)

49 (he)
(嘿)

oi hoi en kei en kei e
哎 嗨 噠 介 噠 介 呢

53

he ja he he kei ma en kei
哼 呀 嘿 嘿 介 嘛 噠 介

57

oi ja:n kei e tu)
哎 呀 介 呢 (足)。

Figure 37 "Fishing Nets Song"music score

(Making: Hengbin WU)

Appendix Chapter IV: Questionnaire Form

Questionnaire 1

The way people's come into contact with Dong"Da Ge"music

Table 2 The way people's come into contact with Dong"Da Ge"music Questionnaire

Network	
TV	
Broadcast	
Book	
Cultural Activities	
Other	

(Making: Hengbin WU)

问卷一

人们接触“侗族大歌”音乐的方式

网络	
电视	
广播	✓
书籍	
文艺活动	
其他	

Questionnaire 1

The way people's come into contact with Dong"Da Ge"music

Network	
TV	
Broadcast	✓
Book	
Cultural Activities	
Other	

Figure 38 The way people's come into contact with Dong"Da Ge"music

Questionnaire

(Making: Hengbin WU)

BIOGRAPHY

NAME	Hengbin Wu
DATE OF BIRTH	November 24, 1988
PLACE OF BIRTH	Qinghai province
ADDRESS	Liuzhou City, Guangxi Province
POSITION	Lecturer
PLACE OF WORK	Guangxi Institute of mechanical and electrical technicians
EDUCATION	2008-2012 Bachelor's degree from Qinghai normal University (B.A.) 2020-2022 Master of philosophy of Music, Mahashalakan University, Thailand (M.M)