



Danjia Folk song in Wuzhou, Guangxi, China

Shuanghua Quan

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

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ABSTRACT

This research used the qualitative method. The title of this research is "Danjia folk song in Wuzhou, Guangxi, China." The objectives are: 1) To study contemporary status of Danjia folk song in Whuzhou, Guangxi, China; 2) To find out the ways to preserve and promote Danjia folk song in Whuzhou, Guangxi, China. Written document and field work data were collected. Field data were obtained through observations and interviews. Data were verify and analyzed in accordance with the given objectives. The results of the study was presented in a descriptive analysis form. The results of the study were as follow:

1) On contemporary status of Danjia songs, they lacked of attention and nurture, no appropriate transmission process.

2) In terms of the ways to preserve and promote of Danjia Folk songs in Wuzhou, Guangxi The reasons for the preservation and promotion of Danjia songs from three points: historical value, artistic value and realistic value, and proposes the methods for protecting and promoting Wuzhou's Danjia songs through .

In terms of preservation and promotion of Danjia songs , the following projects should be furthure proceeded : 1) collecting of the Danjia songs; 2) increasing the local popularization of Danjia songs; 3) urging the government to increase financial support for online and offline multi-initiatives promotion; 4) integrating Danjia songs into the music classroom. This can arouse the awareness of relevant government departments, relevant artists and the public on the dissemination and development of Wuzhou Danjia songs, strengthening the protection, of Wuzhou Danjia songs.

Keyword : Danjia Folk song, Contemporary status, Preserve and promote

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TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I INTRODUCTION.....	1
1. Statement of the Problem.....	1
2. Research Objectives.....	3
3. Research Questions.....	3
4. Importance of Research.....	3
5. Definition of Terms.....	3
6. Conceptual Framework.....	4
CHAPTER II LITERATURE REVIEWS.....	5
1. Research Site, Wuzhou, Guangxi, China.....	5
2. Danjia Folk song in Wuzhou, Guangxi.....	8
3. Society and Culture of Danjia Folk song in Wuzhou, Guangxi.....	9
4. The current situation and transformation of Danjia culture.....	10
5. The Theory Used in Research.....	10
6. Documents and Related Research.....	11
CHAPTER III RESEARCH METHODOLOGY.....	15
1. Research Scope.....	15
2. Research process.....	16
CHAPTER IV THE CONTEMPORARY STATUS OF DANJIA FOLK SONGS IN WUZHOU, GUANGXI.....	21
1. Development status of Danjia Nationality.....	21
2. The music status of Danjia songs.....	22

3. The current situation of the survival of Danjia songs	26
4. Protection and status of the inheritors of the Danjia songs	26
5. The current situation of the dissemination of Danjia songs	27
CHAPTER V THE WAYS TO PRESERVE AND PROMOTE OF DANJIA FOLK SONGS IN WUZHOU, GUANGXI.....	29
1. Reasons to preserve and promote of Danjia songs.....	29
2. Ways to preserve and promote Danjia Folk songs	31
Chapter VI Conclusion, Discussion and Suggestions.....	36
1. Conclusion	36
2. Discussion.....	37
3. Suggestions	37
REFERENCES	39
APPENDIX.....	40
Appendix I: Fieldwork Pictures	40
BIOGRAPHY	51

LIST OF TABLES

	Page
Table 1. Interview Form on Contemporary status of DanJia songs in Wu zhou by Quan Shuanghua	19
Table 2. Interview form on Preservation and promotion of DanJia songs in Wuzhou by Quan Shuanghua	19



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MSU iThesis 63012051019 thesis / recv: 31052566 13:04:37 / seq: 13

LIST OF FIGURES

	Page
Figure 1. Wuzhou City, Guangxi Zhuang Autonomous Region, China.	7
Figure 2. Guangxi Zhuang Autonomous Region, China (Map Data©Google)	15
Figure 3. Ms. Guiying Peng	17
Figure 4. Heritage plaque awarded to Ms. Guiying Peng by the Cultural Department of Guangxi Autonomous Region	17
Figure 5. DanJia songs folk performing arts group	18
Figure 6. The elders sang wedding blessing songs at the Danjia wedding	24
Figure 7. The groom steps across the boat to meet the bride.....	24
Figure 8. lyrics excerpt	25
Figure 9. Yan Zhi jiao Hao Zi (胭脂较号子)	30
Figure 10. Ask the Fish	34
Figure 11. Danjia Boathouse by the river	40
Figure 12. The groom's wedding boat on the move.....	40
Figure 13. The groom's family and friends sing to greet the bride.....	41
Figure 14. Two wedding boats docked together	41
Figure 15. The elders of both sides meet	42
Figure 16. Singing Danjia's wedding song to send blessings	42
Figure 17. The bride is greeted by the groom.....	43
Figure 18. The bride is greeted by the groom.....	43
Figure 19. The bride and groom meet.....	44
Figure 20. Handicrafts made by folk activities	44
Figure 21. Worship the gods and pray for blessings and peace.....	45
Figure 22. Worship the gods and pray for blessings and peace.....	45
Figure 23. Models of various immortals.....	46
Figure 24. Live singing of the Danjia ritual song	46
Figure 25. Folklore activity promotion site	47

Figure 26. Folklore activity promotion site	47
Figure 27. Researcher teach Danjia songs on campus (high school).....	48
Figure 28. Researcher teach Danjia songs on campus (high school).....	48
Figure 29. Researcher teach Danjia songs on campus (high school).....	49
Figure 30. Traditional Culture in Campus Activities (elementary school).....	49
Figure 31. Traditional Culture in Campus Activities (elementary school).....	50



2226243893

MSU iThesis 63012051019 thesis / recv: 31052566 13:04:37 / seq: 13

CHAPTER I

INTRODUCTION

1. Statement of the Problem

Danjia song, a kind of folk music, has been passed down for a long time. The Danjia song of Wuzhou, Guangxi was listed as the second batch of intangible cultural protection projects of Guangxi Zhuang Autonomous Region in 2008. Wuzhou City is a city in China, Wuzhou City, Guangxi Zhuang Autonomous Region, China.

The Dan family are a unique and dying group in China, now called "water dwellers", "water people", "boat people" and so on. Historically, they were a type of water-dweller who lived on boats and on the sea. The singing of folk songs is the most common and basic art form of the Danjia people, and in Guangxi, Guangdong, there are folk songs on the water sung by this group in almost all Cantonese-speaking settlements. The Guangdong-Guangxi Cantonese Danjia songs are rich in variety and melodic forms, and occupy an important position in folk music, which not only has the general stylistic commonalities of water music culture, but also has its own distinctive Danjia unique personality and musical qualities. (Huang Miaoqiu, 2013)

The melodic characteristics of the Danjia songs. Wuzhou Danjia songs generally contain the high and loud musical melody special of the folk songs of the Xijiang River area, and with a strong Lingnan area and Guangxi minority folk song characteristics. The melody of the Danjia songs is beautiful and unique in style, which is mainly manifested as follows: most of the melodies of the Danjia songs adopt the Chinese national characteristics of voiceless tuning, and the basic tones are "do re mi so la". (Li Shang, 2016)

The song structure of Guangdong and Guangxi Cantonese Danjia songs is relatively diverse, and there are five main types of song structure: single part, single two-part, single three-part, superimposed song and multi-part juxtaposed joint song form. In some of these songs, a basic structure is repeated twice or more to sing multiple lyrics, and the melody is repeated with a small amount of local variation and adjustment, but the degree of variation is low, and there is generally no change in tempo, mood, style or contrast. This is the structure of a single song. This structure is



2226243893

MSU 1Thesis 63012051019 thesis / recv: 31052566 13:04:37 / seq: 13

the second most common type of song form after the single song structure. 71 of the 209 Danjia songs collected belong to this structure, accounting for 3.97% of the total number of songs. A morphological analysis and generalisation of these songs can help to understand this musical phenomenon as a whole and to gain a deeper insight into its cultural connotations and characteristics. The structure of the Danjia songs is more or less the same as the basic structure, with four types of structure: original, extended, reduced and free. (Huang Miaoqiu, 2013)

Wuzhou is located at the mouth of these three rivers, and there are many fishermen and boatmen who live on the water and travel to and from the area. The DanJia songs are colorful and have beautiful and moving tunes. Sung in a rough rhythm, the high and passionate voice echoes on the other side of the river, sung with a leader and a chorus, through the bright, leaping rhythm and bold and progressive passion, unifying the pace of boatmen and inspiring them to go forward with courageous fighting spirit. As for fishermen, they also have folk songs reflecting the characteristics of their own lives, and they make up songs about their fishing anecdotes. In the past, when the DanJia people had spare time, they would sing some simple and beautiful songs, which were passed down from generation to generation. The study of the Danjia folk songs in Wuzhou, Guangxi is an important reference for the study of intangible cultural heritage and the study of water folk music in China. In recent years, China has paid more and more attention to the study of intangible cultural heritage, and the Danjia songs of Wuzhou, Guangxi were listed as the second batch of intangible cultural protection projects of Guangxi Zhuang Autonomous Region in 2008, so the study of these folk songs can reveal more historical and cultural aspects and has certain research value. (Zeng yu, 2018)

After investigation, Wuzhou City has found a number of national, municipal and regional intangible cultural heritage, Guangxi Wuzhou DanJia song with its beautiful rhythm and beautiful sound was listed as intangible cultural heritage. In order to better inherit our traditional culture, we need to study contemporary status of the Danjia songs, understand and to find out the ways to preserve and promote of the Danjia songs, and innovate the Danjia culture on the basis of traditional techniques combined with the current reality, so as to create more songs with artistic characteristics, and also to promote the better development of the Wuzhou Danjia

culture. Thus, the study of Guangxi Wuzhou Danjia songs has very important significance and value.

2. Research Objectives

2.1 To study contemporary status of Danjia folk song in Whuzhou, Guangxi, China.

2.2 To find out the ways to preserve and promote Danjia folk song in Whuzhou, Guangxi, China.

3. Research Questions

3.1 What is the contemporary status of Danjia folk song?

3.2 What are the ways to preserve and promote of Danjia folk song?

4. Importance of Research

4.1 We learn about the contemporary status of Danjia folk song.

4.2 We learn about the ways to preserve and promote of Danjia folk song.

4.3 The research results can be used as reference for further study.

5. Definition of Terms

5.1 Wuzhou means: location, types of folk songs, its cultural context.

5.2 Danjia folk songs means: its repertoire and transmission process.

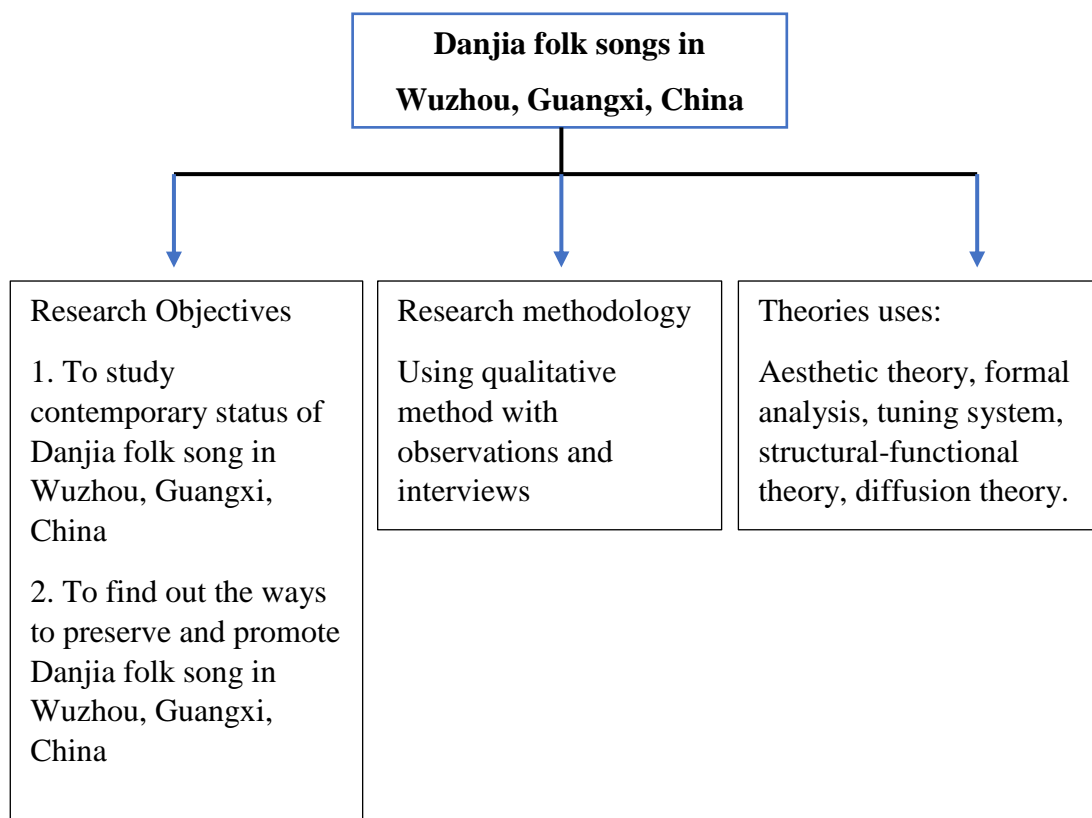
5.3 Contemporary status means: The development status of the Danjia Nationality; The current situation of Danjia songs; The current situation for the survival of Danjia songs; Protection and transmission the Danjia songs; and The current situation of the dissemination of Danjia songs.

5.4 Ways to preserve and promote means: Further collecting of the Danjia songs; Increase the local popularization of Danjia songs; Urging the government to give more financial support for online and offline multi-initiatives for the promotion; Integrating Danjia songs into the music classroom; conducting research, and establishing curriculum in school system.

5.5 Types of Danjia songs: Labor Song: Fishing on the water, sailing work to express hard work. Salt water song: Singing while sailing on a boat, asking directions,

and exchanging information about life. Waterway song: a song that praises the beautiful scenery when the boat passes by various places. Custom etiquette songs: including wedding ceremony songs, funeral songs, festival ceremony songs.

6. Conceptual Framework



CHAPTER II

LITERATURE REVIEWS

The literature reviews are divided into two parts-scope of the reviews and process of the reviews. The words or phrases to the reviewed are main words or phrases from research title and main words from two objectives. These words included Danjia folk songs.

This chapter reviews the literature on Wuzhou DanJia songs to obtain the most comprehensive information available in this study, which the researcher has reviewed according to the themes and objectives of:

1. Wuzhou, Guangxi, China, the research site.
 - 1.1 City history
 - 1.2 Geography
 - 1.3 Population and Ethnicity
2. Danjia Folk song in Wuzhou, Guangxi
3. Society and Culture of Danjia Folk song in Wuzhou, Guangxi
 - 3.1 Wedding Rituals
 - 3.2 Religious beliefs, folk ritual culture
4. The current situation and transformation of DanJia culture
5. The Theory Used in Research
6. Documents and Related Research

1. Research Site, Wuzhou, Guangxi, China

1.1 City history

In the sixth year of the Ming Dynasty (1470), the Ming Emperor Xianzong established the first governorship in Wuzhou in the history of China, which governed Guangxi and Guangdong, and Wuzhou became the political and military centre of the two regions. Wuzhou was first called Wuzhou City in 1921, and in 1927 the Wuzhou Municipal Government was established, making Wuzhou the earliest city in Guangxi to be governed by a province. The city has a history of more than 2,100 years and is known as a "100-year commercial port". It is the most historical and cultural city in

Guangxi, and one of the four core cities in Guangxi. (Wuzhou Municipal People's government. 2016)

In the fifth year of the Han Dynasty (183 BC), the Southern Yue Dynasty established the city of Cangwu (苍梧). In the sixth year of Yuan Ding (111 BC), Cangwu County was set up (the name of the county was determined by the name of the flower because of the many thorn tree in Wuzhou, also known as the Cangwu flower).

In the early years of Emperor Wu of the Han Dynasty, Guangxin County was established in Wuzhou and the area around Fengkai County in Guangdong Province (under Cangwu County of Jiaoshu). Later, the area to the west of Guangxin was called Guangxi and the area to the east of Guangxin was called Guangdong, hence the name of the two Cantons. (Huang Jiaqing. & Cai Shixian, 2009)

1.2 Geography

Wuzhou, the eastern gate of Guangxi Zhuang Autonomous Region, is located at the intersection of "three circles and one belt" (Pearl River Delta Economic Circle, Beibu Gulf Economic Circle, Great Southwest Economic Circle and Xijiang River Economic Belt), which has been called "three rivers in one" since ancient times. It is one of the 28 major river cities in China and the closest city to the Pearl River Delta (PRD) region, Guangdong, Hong Kong and Macao among the 12 provinces (regions and cities) in western China, as well as the main channel city connecting the PRD with the Beibu Gulf. The main stream of the Pearl River, Xijiang River, winds through the city, and the Tropic of Cancer passes through the city. It has a subtropical humid monsoon climate, a forest coverage rate of 75.85%, a river water quality standard of 100%, and an excellent ambient air quality rate of over 99%.

Wuzhou City has 3 counties under its jurisdiction, including Cangwu County, Tengxian County and Mengshan County, and 3 districts, including Wanxiu District, Longwei District and Changzhou District, with Cenxi City under its escrow, and 7 counties (cities and districts) under its jurisdiction, with a total area of 12588 km² and a total population of 3.4 million. (Wuzhou Municipal People's government. 2016)



Figure 1. Wuzhou City, Guangxi Zhuang Autonomous Region, China.
(Map Dada©Baidu)

1.3 Population and Ethnicity

As early as the Neolithic period, there were human settlements, living and reproducing in Wuzhou. After the Xia, Shang and Zhou Dynasties, and then the Spring and Autumn and Warring States Periods, the primitive tribes in Wuzhou were called "Cangwu people", one of the oldest tribes in China, and later developed into Zhuang and Dong peoples. In the 33rd year of Qin Shihuang (214 BC), Han Chinese from the Central Plains entered Wuzhou from the Li and He rivers and mixed with the Yue people. As of the end of 2018, the city's registered population was 3.52 million, an increase of 29,000 over the end of 2017. Among them, the urban population was 1.651 million. Among them, the resident population was 3.061 million, 24,000 more than at the end of the previous year, of which 1.610 million were in urban areas. According to the data of the seventh census, as of November 1, 2020, zero hour, the resident population of Wuzhou City is 2820977 people.

Wuzhou is a multi-ethnic area inhabited mainly by Han (汉), Zhuang (壮), Yao (瑶), Miao (苗), Dong (侗), Mulao (仫佬), Maonan (毛南), Hui (回), Jing (京), Yi

(彝) , Shui (水) , Tujia (土家) , Bai (白) , Li (黎), Dai (傣) ethnic groups living there. At the end of 2010, the city's ethnic minority population was 74,950,000, accounting for 2.297% of the total population. Among them, 38,431 were Yao(瑶) and 32,736 were Zhuang (壮) . (Wuzhou Municipal People's government. 2016)

2. Danjia Folk song in Wuzhou, Guangxi

One theory about the origin of the "Dan family" is that the shape of the boat they once lived on resembled an eggshell floating on the water; another theory is that they were called "Dan family" because they lived on the sea for many years, like eggs floating on the sea. The Dan family themselves believed that they were called "Danjia" because they battled the wind and waves all year round and their lives were difficult to protect, and they were as fragile as eggshells. (Some scholars believe that the "Danjia" are the descendants of the Ancient Yue, the greatest navigators in ancient China; before liberation, they were also known as the "gypsies" of the sea because they always drifted at sea.)

Due to their proximity to the sea, the survival of the Danjia people was constantly threatened by high winds and waves. It was also difficult to meet the basic needs of life by fishing. As a result, some of the Danjia people began to move quietly ashore, evolving into the "amphibious boat-dwellers" with a new way of life. Historically, the boat-dwellers have lived their entire lives on boats, wandering the world. The "Danjia people" are also socially accepted as the "57th ethnic group". (Danxinchichen, 2021)

Wuzhou, Guangxi, with a long history, historically known as "Cangwu", is located in the eastern part of Guangxi; it is at the confluence of Gui River, Xun River and Xi River. Because of the dense river network and developed water trade, the fishermen settled on the water, forming a special group - the Dan family. The Dan family lives on boats, with boats as the family unit, to fishing, water transport for a living. When they work on the water production, to sing to express their feelings, so the production of water folk songs. Water folk songs are also called DanJia songs. (Liu Jichen, 2019)

3. Society and Culture of Danjia Folk song in Wuzhou, Guangxi

3.1 Wedding Rituals

The wedding ceremony: the weeping of the bride. The ceremony is actually a signing ceremony, which is sung in a very melodious way. On the auspicious day, a special wine boat is set up, decorated with lights and flags, and very lively. When the auspicious time comes, firecrackers are fired and the boat driver accompanies the bridegroom in a beautifully decorated wedding boat, sailing towards the bride's red boat. (In China, red is used for celebrations and festivals.) Once the bride is picked up, she boards the boat to meet her in-laws and pay respects to her ancestors with the groom. In the evening, relatives and friends sail the boat to the banquet. All the way to the banquet, "Danjia song" is sung and firecrackers are fired, creating a joyful atmosphere. At the end of the banquet there will be a cultural evening, mainly for the young people. It is clear that the Danjia people's wedding customs are always characterised by singing. Nowadays, the Danjia people have assimilated their habits with those on the shore, but there are still some traces of their old wedding customs. (Danxinchichen, 2021)

3.2 Religious beliefs, folk ritual culture

Danjia people believe in Taoist gods and goddesses such as Mazu, BeiDi and the Dragon King. Mazu is the god of water rescue, and people ask her to keep their boats safe; BeiDi is the god of water regulation, and people ask him to keep the wind and rain flowing; the Dragon King is the god of the sea and people ask him to bless them with a good harvest when fishing. The Danjia people also believe in the Goddess of Mercy if it is related to their productive activities, as they ask for their sons and grandsons, which is an important event for the succession of the family. Incense is offered to it on the first and fifteenth days of the lunar calendar, and pigs and fish are required for the sacrifice, so that the god can keep them safe and happy.

Folk worshipped Longmu before going to sea, praying for blessings and safety, and erected Longmu shrines on ships for worship. Longmu is a spiritual symbol and female representative of traditional virtues such as selflessness, kindness, affection, love and valour. In some areas, Longmu is also commemorated through the holding of Longmu temple fairs and Longmu ceremonies.

4. The current situation and transformation of Danjia culture

During the Ming Dynasty, because the southeast coast and sea were not pacified, and because there were enemies who often disturbed the border, a policy of sea prohibition was implemented, which was sometimes abolished by future generations, but was basically used until 1840. This also made the living space of DanJia people who lived by the sea was very seriously compressed. Coupled with serious fishing taxes, the low status of the law, the bullying of the gentry, making the DanJia people's survival more and more difficult. Faced with such difficulties, DanJia people had to transform either actively or passively. Until today, the DanJia culture slowly disappeared in the long history, we can basically only see a few DanJia families and DanJia culture in individual areas. (Ge xu, 2017)

With the economic development of Wuzhou, the residents on the water are all relocated to the shore, the DanJia culture inherited for hundreds of years step by step away from people's lives, many fishermen ashore are reluctant to mention the hard life of the past, so the culture related to DanJia folk songs is also gradually dying out. (<https://www.docin.com/p-1805102259.html> 2016)

5. The Theory Used in Research

5.1 Music Aesthetics theory

In the 21st century, philosophers such as Nick Zangwill have extended the study of aesthetics in music as studied in the 20th century by scholars such as Jerrold Levinson and Peter Kivy. In his 2014 book on the aesthetics of music titled *Music and Aesthetic Reality: Formalism and the Limits of Description*, Zangwill introduces his realist position by stating, "By 'realism' about musical experience, I mean a view that foregrounds the aesthetic properties of music and our experience of these properties: Musical experience is an awareness of an array of sounds and out the sound structure and its aesthetic properties. This is the content of musical experience."

5.2 Formal Analysis

Formal analysis is a specific type of visual description. Unlike ekphrasis, it is not meant to evoke the work in the reader's mind. Instead it is an explanation of visual structure, of the ways in which certain visual elements have been arranged and function within a composition. Strictly speaking, subject is not considered and neither

is historical or cultural context. The purest formal analysis is limited to what the viewer sees. Because it explains how the eye is led through a work, this kind of description provides a solid foundation for other types of analysis. It is always a useful exercise, even when it is not intended as an end in itself.

(Marjorie Munsterberg, 2009)

5.3 Diffusion theory

Diffusion is a social (communication) process through which new ideas, technologies, products, or processes spread among the members of a particular social system via specific communication channels over time. Diffusion is a specialized form of communication that focuses on disseminating information about new ideas, products, technologies, services, or regulations. It is an especially important form of communication because it promotes social progress in the evaluation and adoption of important new ideas to address social issues. Diffusion helps to reduce uncertainty about how to address difficult issues and provides direction for achieving social goals. (Gary L. Kreps, 2017)

6. Documents and Related Research

6.1 Guo Jianmin and Zhao Shilan's study of the historical origins of Danjia songs

The Danjia people's 'water folk songs', also known as 'Xianshui songs', are a unique art form with a long history that has been handed down in the southern part of the country. The folk songs are a unique form of spiritual life created by the Danjia family, as a result of the frequent changes of dynasties, wars and climatic changes in ancient feudal China, which caused a large number of exiled families and refugees from the northern Central Plains to cross the Yangtze River and drift into the waters around Lingnan. The folk songs of the Fujian, Guangxi and Hainan Danjia families have inherited all the strengths of the saltwater songs of Guangdong, and have each created their own distinctive style, which is both different and distinctive from the Xianshui songs of Guangdong. (Guo Jianmin. & Zhao Shilan, 2003)

6.2 Guo Jianmin and Zhao Silan's research on the language of the Danjia songs.

In terms of language, it has inherited the Cantonese language of Guangdong and gradually assimilated and incorporated Hainan Qiong, Fujian Min, Guangxi Zhuang and local dialects, making the language ebullient, rhythmic and highly distinctive. However, due to various historical reasons, the "water folk songs" of the Danjia family in many places are still called "Xianshui songs" (咸水歌) in Guangdong. Many scholars and experts have since called them water folk songs, boat ditties, gypsy songs, etc. and there are dozens of different names and titles. (Guo Jianmin. & Zhao Shilan, 2003)

6.3 Li Shang's interpretation of the research value of Danjia folk songs.

Wuzhou folk songs on the water have a long historical background and have been handed down orally from one generation to the next. They are an important reference for the study of the folk life and customs of the people living on the water in the Xunjiang River and even in the Xijiang River basin. Wuzhou's original ethnic folk songs inherit the humanistic, regional, folk and historical culture of the Xijiang River Basin. In the new era of development, the study of the value of intangible cultural heritage has become a vital clue. In recent years, the in-depth county-level surveys conducted by Wuzhou's Xijiang River Basin, together with the help of folk artists, have led to significant achievements in the protection of intangible cultural heritage. There are 26 intangible cultural heritage protection projects at the national level, 3 intangible cultural heritage protection projects at the district level and 8 intangible cultural heritage protection projects at the municipal level, while the Wuzhou water folk songs were included in the second batch of intangible cultural heritage protection projects in the autonomous region in 2008. (Li Shang, 2016)

6.4 Huang Jing's interpretation of the research value of Danjia folk songs.

Tengxian County, Wuzhou DanJia songs as a folk music has been passed down for a long time, it is the study of the Xunjiang River, Meng River area and even the West River basin residents of the living customs, water folk songs, marriage customs, folk language, etc., have a high value. The charm of water folk songs in Tengxian County is being understood and celebrated by more and more people. In 2008, the DanJia songs of Tengxian County were officially listed in the protection list



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of intangible cultural heritage of Guangxi, and there are two district-level inheritors and four municipal-level inheritors. (Huang Jing, 2017)

6.5 Huang Jiaqing's study on the melodic characteristics of the DanJia songs.

Through the study of "Chinese Folk Songs Integration · Guangxi volume · Wuzhou sub-volume" of the 31 hand Wuzhou folk songs for analysis and research, found that the Wuzhou DanJia songs of customs and rituals are mainly in six-tone levelling mode, as long as the tone pattern is "so la re mi". The tone of Wuzhou folk songs on the water is relatively smooth, and the melody is mainly in small jumps and step progressions, with less big jumps of more than six degrees. (Huang Jiaqing 2009)

6.6 Zhao Ling explains the meaning of context.

Context refers to the environment of speech. Context, time, space, situation, object, discourse premise and other factors related to word use are all contextual factors. The context of music is divided into the morphological context of music, the emotional context of music, and the social (conceptual) context of music. The issue of musical context has become a perspective in the study of traditional music, minority music and popular music. From the perspective of the social context of music, three examples are given to illustrate the importance of mastering musical context for researchers and performers of ethnic folk music. (Zhao Ling, 2018)

6.7 A. Johnson's study of anthropological theory

Cultural Anthropology is the discipline of understanding human behavior! The field survey is the most direct way to understand and master human life and production behavior. The purpose of the field survey is to obtain the basic information and theoretical basis of anthropological research. Cultural anthropologists may be defined as social scientists and behavioral scientists: their information is collected through long-term participation in an unfamiliar social and cultural environment; they use a holistic frame of reference; And its purpose is to aim at the development of human thought and behavior, which is pan-cultural in people's eyes. Research in other fields is sometimes satisfied with one or more of these standards. Only cultural anthropology as a science regards all three standards as the indispensable basics of its research program. standard. Participate in the main anthropological methods of observing the lao. Fieldwork requires a lot of time to be spent in unfamiliar



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MSU eThesis 63012051019 thesis / recv: 31052566 13:04:37 / seq: 13

environments. The purpose is threefold: 1) to develop intuition; 2) to collect reliable information; 3) to form a holistic view. (A. Johnson, 1980)

6.8 Barth, explains the meaning of ethnomusicology

Ethnomusicology is a branch of musicology and anthropology (Why Suyá Sing, 1983.). It combines the research methods of anthropological field surveys. Compared with the context of musicology studying the evolution of Western music, ethnomusicology incorporates world music into the research scope and studies all music types outside the scope of Western music. Ethnomusicology also conducts music analysis, but often takes "the role of music in culture" as the primary music research topic (Barth F, 1998)

A very Short Introduction provide a reference for the theoretical research direction of Guangxi Danjia Folk song.

In summary, it is clear that most of the literature on Wuzhou Danjia songs has been studied in terms of their historical origin, language, context and melodic characteristics. There are only a few studies on the ways to preserve and promote of Danjia folk song, and only a few studies on the contemporary status of Danjia song.



2226243893

MSU iThesis 63012051019 thesis / recv: 31052566 13:04:37 / seq: 13

CHAPTER III

RESEARCH METHODOLOGY

This study is a qualitative study, and the author chose Wuzhou City, Guangxi Province as the research area for the theme of the DanJia songs. Since the area is one of the birthplaces of the DanJia songs, the author chose the key informants as my research clues. So, the process I used is as follows.

1. Research Scope

1.1 Scope of content-contemporary status of Danjia folk song in Whuzhou, Guangxi, China; and Ways to preserve and promote Danjia folk song in Whuzhou, Guangxi, China.

1.2 Scope of research site

My site was Wuzhou, Guangxi Zhuang Autonomous Region, China



Figure 2. Guangxi Zhuang Autonomous Region, China (Map Data©Google)

1.3 Scope of time

I will study January 2021 to December 2022.

1.4 Methodology

The researcher mainly Using qualitative method with observations and interviews.

2. Research process

2.1 Selection site and key informant

Research site: Wuzhou, Guangxi Province, China

The reason:

2.1.1 There are Danjia songs transmitter here, as well as many Danjia songs folk artists and enthusiasts.

2.1.2 Wuzhou is an ancient city with a long history of more than 2100 years. Danjia Songs is an important part of Guangxi local folk songs.

2.1.3 As an important component of China's history and culture, Guangxi Wuzhou's "DanJia songs" have a long history, and inherit the historical and cultural characteristics of the central and western part of China, the DanJia songs reflect the history of the water residents intact, is the crystallization of people's wisdom, is a combination of local folk customs and cultural customs developed. Do a good job in the inheritance of the Danjia songs, has a profound historical significance.

With the policy of encouraging fishermen to settle ashore, the inheritance of the Danjia songs gradually becomes difficult. With the continuous development and progress of society, China pays more and more attention to traditional art and culture.

Therefore, the researcher wanted to study contemporary status and to find out the ways to preserve and promote of the Wuzhou Danjia songs.

The criteria for selecting key informants are:

- 1) They were born and raised in Wuzhou City's Teng County and are natives of the area.
- 2) They are aware of the culture and development of DanJia songs.
- 3) They know how to sing Danjia songs and are an excellent folk musician.

4) They have been singing Danjia songs for over 30 years and have a wealth of experience.

5) They are the transmitter of the Danjia songs.

Key informants: Ms. Guiying Peng and DanJia songs folk performing arts group



Figure 3. Ms. Guiying Peng

She is the transmitter of the Danjia songs



Figure 4. Heritage plaque awarded to Ms. Guiying Peng by the Cultural Department of Guangxi Autonomous Region



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Figure 5. DanJia songs folk performing arts group

Wuzhou Teng County water folk song has been passed down to date four generations of inheritors, Teng County water boat song of the third generation of inheritors Li Zhilan, Li Xianfang, Mai Yuelan the most representative. 2013, they organized the establishment of Lei tangding water folk song team, Vine County water folk song team, etc., they sang a variety of subjects of Danjia songs, so that the Danjia songs have been widely promoted and sung.

2.2 Research Tools

The research tools used in this dissertation are mainly semi-structured interviews and observation. In order to obtain the research data, Researcher prepared interview questions in advance by using interview forms and questionnaires as research tools.

Interview form. Questions creation process based on research objectives.

1. Create interview questions and give them to the advisor for checking
2. Modify according to advisor suggestions before using for fieldwork
3. Ask the advisor to confirm the check before using

Some questions are listed as follows:

Table 1. Interview Form on Contemporary status of DanJia songs in Wu zhou by Quan Shuanghua

1	The origin of the DanJia songs in Wuzhou?
2	The Development of the DanJia songs in Wuzhou?
3	The Characteristics of the singing of the DanJia songs in Wuzhou?
4	The Musical content and expression of the DanJia songs?
5	What is the ways to preserve and promote of Danjia folk song?
6	With the development of modern society, the DanJia songs in Wuzhou has changed?
7	The social influence of DanJia songs in Wuzhou?

Table 2. Interview form on Preservation and promotion of DanJia songs in Wuzhou by Quan Shuanghua

1	How many DanJia songs are there in Wuzhou?
2	What types of DanJia songs in Wuzhou can be divided into?
3	What are the different singing styles of DanJia songs in Wuzhou?
4	Does the DanJia songs have an accompanying instrument?
5	How does the contemporary DanJia songs survive?
6	In order to promote the development of contemporary DanJia songs what has been done by the government, theaters and performers?

2.3 Data collecting

The author collected data documents and fieldwork.

In order to make an in-depth study, researchers refer to literature materials in libraries and cultural centers and use network platforms such as CNKI (China National Knowledge Infrastructure) and other network platforms to complete the documents analysis.

In the literature and related studies, data collection was conducted based on the following themes.

- To study contemporary status of Danjia Folk songs
- To find out the ways to preserve and promote of Danjia Folk songs

- Field work
- Take photos and recordings

2.4 Data analysis

The researcher will use all the information studied as the core of the analysis by using concepts and theories.

- In the first objective, I will compile the data I have collected and analyze it using descriptive analysis methods.

- In the second objective, I will use documentary analysis and practical methods to find out the ways to preserve and promote of the Danjia songs.

2.5 Presentation.

Results of the research are presented in a descriptive analysis form in 6 chapters, as shown below:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methods of Research
- 4) Chapter IV The contemporary status of Danjia Folk songs in Wuzhou, Guangxi
- 5) Chapter V The ways to preserve and promote of Danjia Folk songs in Wuzhou, Guangxi
- 6) Chapter VI Conclusion, Discussion and Suggestions

CHAPTER IV

THE CONTEMPORARY STATUS OF DANJIA FOLK SONGS IN WUZHOU, GUANGXI

In this chapter the researcher divided the contents into 5 sub-heading. These included: 1) The development status of the Danjia Nationality; 2) The current situation of Danjia songs; 3) The current situation for the survival of Danjia songs; 4) Protection and transmsion the Danjia songs; and 5) The current situation of the dissemination of Danjia songs.

With the diversified development of culture and China's modernization process, in the construction of a harmonious society, the pursuit of sustainable development today, the Danjia songs are facing a variety of difficulties.

This chapter the researcher learns through investigation and fieldwork that the development of the heritage of the Danjia songs is mostly a product of the oral singing of the Danjia people, people do not have the awareness of active heritage, nor do they specifically collect the songs sung and make a songbook to pass down, the audience of the Danjia songs is reduced in large numbers, and the heritage also faces the embarrassing situation of no one to succeed it.

1. Development status of Danjia Nationality

1.1 Historical origin

What is Dan family?

The Dan family was called the Dan people in "Yazhou Zhi" during the Guangxu period of the Qing Dynasty. The earliest peoples on the water, such as the ancient Yue nationality or the ancient Li nationality, were rejected by the land-based peoples and formed a special kind of people who drifted on the sea for many years. Dan people are water dwellers, because they are like eggs floating on the sea, floating on the sea for many years, so they are named Dan people. (egg 蛋 and Dan 蛋 are the same pronunciation in Chinese) They once lived on a large scale on the water in the coastal areas of China. They struggle with wind and waves all the year round, and

their lives are hard to be guaranteed. They take boats as their homes and fish for a living, and use "Danjia songs" to relieve boredom and have fun.

1.2 Current status of life

Past life status:

Before liberation, the Dan family had been living in the coastal waters. People on land did not allow them to go ashore, and even the law stipulated that they were not allowed to live on land. Because they drifted at sea all year round, they were also called "Gypsies" at sea.

Together with wind and waves, they float and row boats, or make a living by water transportation, or by fishing and catching clams. They salvage fish and shrimp by humming Danjia songs during the day, and fall asleep listening to the sound of waves at night. They have no tribe or land. Their only property is a boat, and life and death are tied to the boat and sea.

Until the middle of the Qing Dynasty, the Qing government promulgated the order "Graceful to Danhu in Guangdong", allowing "Dan people" to go ashore to settle and farm. The Dan family began to build "stilted huts" on the coastal tidal flats, reclamation and land reclamation, and lived a life of half fishing and half farming. They lived on the high places of the sea and rivers, and gradually evolved into an "amphibious people" with a new way of life.

New modern living conditions:

After liberation, the government encouraged Dan people to live ashore, provided them with residences and schools, and helped them integrate into life on land. With the development and prosperity of the city, today's Dan people live ashore and start a new life in their new home, becoming a new generation of "land Dan family"

2. The music status of Danjia songs

2.1 Music types and usage occasions

The types of folk songs on the water include salt water songs, labor songs, water road songs, and custom etiquette song.

Salt water song: It is the daily communication between boats and boats, between boats and the shore, or during working on the shore. Dan family members

ask for directions, borrow fire to light cigarettes, and other daily life exchanges, which are all expressed in songs.

Labor song: It is a song genre sung by water residents in their daily work and fishing on the water. They sing about their hard work. In sailing work, let all sailors pay attention to it and work together to achieve Lift their spirits. Both the lyrics and the music can represent the inner desire of the residents on the water for a good harvest.

Waterway song: about the boat from Guangzhou to Wuzhou water route, the boat passed through each city, town, village and other regional location characteristics, iconic natural scenery in the form of lyrics written down and sung.

Custom etiquette songs: including wedding ceremony songs, funeral songs, festival ceremony songs.

Wedding songs are a particularly important part of water folk songs. Wedding songs can also be divided into wedding ceremony songs, crying wedding songs, and ceremony boat songs.

Funeral songs are songs sung by water residents to their deceased relatives. The content of the song generally reminds me of my relatives and my own life when they were alive. This is a way to express your regret and pain.

Among the Danjia marriage customs, the Danjia family has the custom of "crying for marriage". The bride first "sings instead of crying" to express gratitude to relatives and friends for recalling her life experience, and she can't help crying when she is emotional. Out of nostalgia and reluctance for family members, as well as worries about future life.

Before liberation, weddings were held on boats. The Danjia Water Marriage Custom has a history of thousands of years. Although with the development of society and the progress of the times, the daily life of Danjia fishermen has been assimilated by the shore, and now it is difficult to see the appearance of marriage customs of fishermen.



Figure 6. The elders sang wedding blessing songs at the Danjia wedding



Figure 7. The groom steps across the boat to meet the bride

2.2 The Music characteristics of Danjia songs

Wuzhou Danjia songs is a unique water township folk song that emerged in Teng County area with the Lantern Song, appeared at the end of the Qing Dynasty, passed down from generation to generation of Teng County people by word of mouth to this day. The Danjia songs has an important reference value for the research and inheritance development of the music of the water township Bensch and the living customs of the fishermen on the water in the Xunjiang River area and the water residents in the Xijiang River basin. Wuzhou Danjia songs are mainly distributed in Taiping, Mengjiang, Heping, Tianping, Wengzhou and other Xunjiang and Mengjiang

coastal boat family areas. Danjia songs have a fixed singing style, the water boat people's folk life, language is very rich, using the local vernacular of Teng County to speak and sing, and Cantonese is very similar but different. Catchy, often exaggerated, metaphorical, witty rhetorical form. Welcoming relatives and sending friends, greeting each other, steering and holding the boat are all daily life in the memory of the old people, which can be endorsed by songs.

Wuzhou Danjia songs belongs to the flat cavity folk song, its melody is smooth and soothing, with the same tone as the repetition of 1, 2 proceed mainly, the melody occasionally has 5 degrees 6 degrees tone jump, Wuzhou Danjia songs 2 beat and 4 beats is the common beat. Wuzhou Danjia songs has a strong chanting singing characteristics. Dan family marriage and waterway songs sung in the process of the ballad, the speed is basically under the medium speed.

2.3 A large number of metaphors in the lyrics

This is a common method in poetry, divided into metaphor and simile, which is characterized by writing about the same thing with the other thing, and the thing described in the poem is not the real object of the poet's singing, but the method of analogy is used to express the poet's thoughts and feelings. Wuzhou Danjia songs inherited this common technique of ancient poetry in China, and there are also a lot of songs sung with the technique of comparison, such as

A song sung to tease the other party in a song:

	Lyrics meaning:
唱歌唔似唱歌声,	Singing is not like singing,
好似田头蛤蜊鸣,	It is like the sound of clams in the field,
九冬十月耙田捉到你,	In October, I caught you in the raking field,
将你用来把姜蒸。	I will use you to steam ginger.

Figure 8. lyrics excerpt

Here, the frog's cry, a specific image often seen in people's lives, is used to compare the other party's ugly singing, which implies disdain for the other party.

3. The current situation of the survival of Danjia songs

Lack of attention and importance

In the past history, for the protection and inheritance of traditional music culture we focused more on the aspect of music form, and greatly neglected the factor of music behavior, so we are more through the museum to the excavation and protection of traditional music, due to the neglect of music behavior, despite a large number of music workers committed to rescue traditional music culture, but traditional music culture still cannot avoid the continuous shrinkage of fate.

In the contemporary society of rapid economic development, cultural phenomena are changing rapidly, the Danjia songs are gradually going downhill, the transformation of the market economy structure, although to the life of the people of Danjia has brought convenience, improved the living environment and quality of life, but make the original ecological Danjia songs, lack of protection measures. People's pursuit of economic interests has reached an unprecedented level, but for the precious national cultural heritage handed down by the ancestors, but lost the original enthusiasm, coupled with the influence of contemporary cultural trends, the aesthetic concept of young people has undergone fundamental changes, not interested in the Danjia songs, so that the inheritance development of a fault line, coupled with the old artists who sang the Danjia songs died one after another, now Wuzhou Danjia songs are facing The dilemma of having no successor. Although the local government has taken corresponding protection measures, it is still impossible to reverse the situation in the short term.

4. Protection and status of the inheritors of the Danjia songs

Fractured heritage and lack of breakthrough

Wuzhou Danjia song current inheritance team is unstable, unreasonable structure, insufficient human resources is the key to restrict the healthy development of the Danjia songs. Among them, the age gap brings different value pursuit, aesthetic concept. The old generation of inheritors gradually passed away, and few new

successors, this in the middle stage of the folk artists, most of them are also forced to live under pressure, cannot concentrate on the cause of the Danjia song, the author in the field interviews, performance site is almost always the elderly watching, as the main body of the dissemination of young people are not keen on this kind of activities. As a result, there is a serious discontinuity of young and old. The folk song resources that have always been considered excellent have in many cases become improvised performances for folk weddings and funerals, and the identity of the folk song art team is also varied, so that the age structure and knowledge structure of the heritage team have affected the development of the dissemination of the Danjia songs.

5. The current situation of the dissemination of Danjia songs

5.1 Single form of song transmission

The way of transmission of the Danjia songs is only handed down by word of mouth in the original way, or recorded video CDs for sale to spread, the traditional form of performance is clear singing, no accompanying musical instruments, the audience feels monotonous and uninterested. The single form of transmission of the Danjia song, but also because of the old era of the Danjia people are not accepted by society, cannot go ashore to study, live, so most of the Danjia people cannot read and write, its audience groups are mostly older people, singers also gradually passed away as they grow older, and the impact of modern cultural development of young people are not interested in the Danjia song, few people sing, but also very little publicity, the development of the heritage of the Danjia song faces endangered situation This is one of the reasons why the development of the tradition of the Danjia songs is endangered.

5.2 school education function is not fully utilized

Education is a direct means and an important way of cultural transmission, and in the transmission of Danjia songs, the function of education has not been given full play. At present, there is a lack of music teaching materials on folk music in primary and secondary school music education in China, and teachers do not have the awareness to actively teach folk songs to students in the absence of support from teaching materials, so the art of Danjia songs lacks a soil for development and transmission in school education.

5.3 Song without innovation

Danjia songs from the performance form, ideological content and other aspects are facing great challenges, folk art groups in the traditional festivals will hold some Danjia songs performance activities, but the program form is single, the song repeatedly unchanged, no innovation to join in line with the new era of pop culture content, so unchanged way, people appear serious aesthetic fatigue. Under such circumstances, modern pop music has taken over in large numbers, making the audience for traditional folk-art music significantly smaller.

Our understanding of music culture inheritance is shallow, almost staying in the form of museum-style conservation and excavation. If we only stay in the excavation and conservation of the musical forms and musical acts of traditional music culture, but not in the comprehension and pursuit of traditional musical ideas, then traditional folk music culture will not be well inherited and developed.



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CHAPTER V

THE WAYS TO PRESERVE AND PROMOTE OF DANJIA FOLK SONGS IN WUZHOU, GUANGXI

In this chapter, the author divided the content into three ways to preserve and promote. They included. 1) Further collecting of the Danjia songs; 2) Increase the local popularization of Danjia songs; 3) Urging the government to give more financial support for online and offline multi-initiatives for the promotion; and 4) Integrating Danjia songs into the music classroom

Guangxi is known as: "song sea", the Danjia music is the Danjia people in a specific area in their own characteristic folklore and language formed, to protect and inherit it is necessary to understand the value of the meaning of the existence of the Danjia song.

In the fieldwork interview, my informant Ms. Guiying Peng said: the people of Danjia went ashore one after another, went to school, and integrated into social development. The Dan family gradually stopped singing Danjia songs and crying wedding song. Danjia culture, which has no representative works and no dedicated research personnel, is gradually declining. Coupled with the popularity of modern communication tools, they are all contacted on the phone, rarely meet to chat and sing, and crying and marrying are only casually formalized. The traditional Danjia culture is gradually being diluted.

In the face of new environmental opportunities and challenges and obstacles, Wuzhou Danjia song cannot disappear, more should not disappear, but it will be in what form to the future? We need to explore the correct and suitable method to protect and pass on.

follows:

1. Reasons to preserve and promote of Danjia songs.

From the perspective of historical value. The Danjia songs is a long history of folk music varieties, is the crystallization of the emotion and wisdom of the people of Wuzhou water town for thousands of years, is the most direct reflection of the life of the

people of Danjia, still preserves the more original style, singing content not only from folk tales, there are self-composed and self-created stories of local characters, folk tales, etc. so the Danjia song has a certain reference significance to the study of the humanities and history of Wuzhou area.

From the aspect of artistic value. The unique singing voice of the Danjia songs, the lyrics are easy to understand, the rhyme is important, and a large number of local folk sayings and proverbs are used, the lyrics are easy to understand, and the rhetorical forms of exaggeration, simile and wit are often used. In the course of its long-term development, evolution and circulation, the Danjia songs has naturally developed its distinctive style and artistic expression.

For example, the songs often sung by dock workers loading and unloading goods are generally analogue in nature, imitating the rhythms and tones of labour and serving the function of giving orders, organising labour and inspiring it, as shown below:

Yan Zhi Jiao Hao Zi
(胭脂绞号子)

1
Hei la ha hai ya Hei ya li luo Hei ya la he hai ya
(领) 嘿 啦 哈 嗨 呀 (合) 嘿 呀 里 罗 (领) 嘿 呀 啦 嗨 嗨 呀
Lead Singer Chorus Lead Singer

5
He hai ya He hai Hai ya la hai ya Ban lao zi luo
(领) 嗨 嗨 呀 (合) 嗨 嗨 (领) 嗨 呀 啦 嗨 呀 (合) 扳 老 子 罗
Lead Singer Chorus Lead Singer Chorus

9
Hai ya la he He hai
(领) 嗨 呀 啦 嗨 (合) 嗨 嗨
Lead Singer Chorus

Figure 9. Yan Zhi jiao Hao Zi (胭脂绞号子)

(From Quan Shuanghua's field work)

This piece is basically based on the tone words hey (嘿) , la (啦) , ha (哈) , hi (嗨), he (嗨) and yah (呀) , which are mimetic in nature, short and concise in melody, repeated in the same tone, and sung in labour from the leader to the collective chorus, these tone words not only unify the rhythm of the labourers' labour, but also greatly inspire them.

From the aspect of realistic value. Danjia songs as a traditional musical and cultural style, still has great appeal in the folk, Danjia songs as a cultural phenomenon and folk language art, its most extensive function is to entertain themselves and entertain people, Danjia songs from social labor, sung on both sides of the river, manifested in all aspects of people's lives, is the Danjia songs after dinner, fishing voyages, festivals, weddings and funerals and other occasions of the main entertainment mode. Although the purpose of some songs in the Danjia songs is to entertain, but in the process of entertainment, but also make people unconsciously subconsciously educated, cultivate the sentiment.

2. Ways to preserve and promote Danjia Folk songs

"Music is the soul of culture, music is the bloodline of the nation". China is a big family with 56 nationalities, each nationality has its unique musical elements, which are often inextricably linked to the religious beliefs, customs and cultural thoughts of the nation.

The rescue and protection of the Danjia songs is to a large extent also to let the treasure of the folk art of the Danjia songs forever emit a brilliant lustre, so that this excellent traditional culture is well preserved and passed on. The following processes were needed:

1) Further collecting of the Danjia songs. Conducting a comprehensive and extensive survey of old artists in the city, use video, audio, text, photos and other means to increase the collection of information on the Danjia songs, try to retain complete information and compile into a singing book; establish a more complete archive and develop sound protection measures. In turn, the establishment of a special body or professional association, equipped with the Danjia songs art and cultural resources protection dedicated staff.

2) Increasing the local popularization of Danjia songs. The Danjia folk songs that were once well-known to everyone now seem alienated and unfamiliar to most young people, and they don't even know how to sing Danjia songs. This made Danjia songs lose its mass base. Only by letting people know and like Danjia songs can they be carried forward and passed down. Therefore, it is necessary to carry out a variety of folk songs and folk singing and performing arts activities among the masses, take advantage of the folk song festivals offered by the government to showcase the unique characteristics of our music hold Danjia songs competitions regularly every year, organize Danjia songs art teams to perform tours, and let Danjia songs enter thousands of households.

3) Urging the government to give the financial support for online and offline multi-initiatives for promotion. In order to let the Danjia culture and the Danjia songs be inherited and developed, should increase the investment, online and offline multi-initiatives to promote.

3.1) On-line in Wuzhou on the basis of the local popularization of the Danjia songs, at the same time to organize a group of literary and artistic creators, according to the historical origins of the Danjia culture, according to the historical story to create a series of literary and artistic works reflecting the Danjia songs, the Danjia songs into musicals, skits, dance, film, television and other forms of literature and art, and the traditional repertoire of the Danjia songs and the recent creation of repertoire into programs, through the network, Radio, television, mobile phone software and other means of public dissemination and promotion, and create a special column about the culture of the Danjia, marriage customs, Danjia songs. Thus, multi-faceted and multi-channel to promote the Danjia songs to the whole country.

3.2) Offline can be at the existing multiple tourism projects in Wuzhou City, the introduction of the elements of the culture of the Danjia songs, multiple places together. Relevant promotional films on the culture of the Danjia can be placed on major advertising screens in the city.

4) Integrating Danjia songs into the music classroom

To promote the heritage and development of the Danjia songs it is necessary to inject fresh blood, its most effective way is to let the Danjia songs into the school,



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into the local primary and secondary school music classroom, training a new generation of folk singers.

4.1) Building a new folk music teaching model

The "fusion" model of education

The "fusion" model of education is a common educational model that requires teachers to find materials that bring music teaching closer to life and integrate it into their lives, the key being to develop good habits of independent learning. The key here is to focus on the teacher's approach to teaching, not only to explain and interpret songs and selections from the textbook, but also to be creative and motivate students to learn independently and to discuss and communicate. The arts require a wide range of communication to complement deficiencies.

For example, a multi-angle creation. As shown in Figure 4 "Ask the Fish"

(问鱼)

Figure 4. Ask the Fish
 (From Quan Shuanghua's field work)
 Figure 4. Ask the Fish
 (From Quan Shuanghua's field work)
 Figure 4. Ask the Fish
 (From Quan Shuanghua's field work)
 Figure 4. Ask the Fish
 (From Quan Shuanghua's field work)

Ask the Fish

问鱼

1 5

Mie yu shang hai you sha bian bai
 乜 鱼 上 海 又 沙 边 白

9

Ya Mie ya yu ya shang luo
 呀 乜 呀 鱼 呀 上 罗

13

hai yan bian hong ya you mie yu
 海 眼 边 红 呀 又 乜 鱼

17

shang hai you bei ji dai zhu pai gong jian ya
 上 海 又 背 脊 带 住 排 弓 箭 呀

21 25

mie ya yu ya shang luo hai
 乜 呀 鱼 呀 上 罗 海

29

wei hou hai you dao tuo qiang ya
 尾 后 还 有 倒 拖 枪 呀

Figure 10. Ask the Fish
 (From Quan Shuanghua's field work)

The lyrics are based on the fish you see every day, and the characteristics of the various fish you see every day are sung in the form of a question and answer. During the teaching process, teachers should actively encourage students to create new lyrics using the melody of the Danjia songs. The lyrics can be created from the perspectives of gratitude, friendship and school life. In addition to creating new lyrics, students can also create rhythms and make props for the Danjia people's work. Through various forms of creation, not only let students feel the joy of success in the process of creation, but also help to stimulate students' interest in learning the Danjia songs.

The Teng County Party Committee and County Government of Wuzhou City attach great importance to the heritage and development of opera, and have issued relevant documents to implement the work of introducing opera into schools and villages with 100% coverage from 2017 onwards. Training primary and secondary school teachers and students to pass on the Danjia songs is one of the elements. With the concerted efforts of government departments, the "Danjia songs", a district-level intangible cultural heritage protection list, will definitely sing a new chapter.



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Chapter VI

Conclusion, Discussion and Suggestions

1. Conclusion

Danjia songs in Wuzhou, Guangxi is one of the most representative folk-art forms in Guangxi. It occupies an important position in the study of folk music in Guangxi. In 2008, Danjia songs in Teng County, Wuzhou were officially included in the Guangxi Intangible Cultural Heritage Protection List. This paper takes Danjia songs in Wuzhou City, Guangxi, China as the research object. In this study it has two goals:

1. Contemporary status of Danjia Folk songs in Wuzhou, Guangxi
2. Ways to preserve and promote of Danjia Folk songs in Wuzhou, Guangxi

On “The contemporary status of Danjia Folk songs in Wuzhou, Guangxi ”, mainly introduced and analyzed of the historical development of the Danjia songs, the current state of music. Survival status, lack of attention and attention; in the construction of the inheritor team, the current inheritance team of the Danjia songs is unstable, lack of new strength, lack of human resources is the key to restrict the healthy development of the DanJia songs; in the dissemination status, the dissemination form is single, the song is not innovative, the school education function is not given full play. Research shows that if the Wuzhou Danjia songs wants to be better and better, in addition to making more people like it, learn and create it from it, it must also be supported by the government and people from all walks of life.

On "The ways to preserve and promote of Danjia Folk songs in Wuzhou, Guangxi", It mainly introduces and analyzes two aspects: the reasons for the preservation and promotion of Danjia songs are analyzed; the specific measures of preserve and promote. Research shows that due to various reasons, the living conditions of Danjia songs in Wuzhou are not optimistic. Therefore, people should work out effective methods to protect and promote Danjia songs, so that Wuzhou Danjia culture can continue to develop.

2. Discussion

In recent years, under the development situation of "common prosperity and common development" of Chinese and Western culture, the development of traditional music for China's ethnic minorities has opened up the idea of reform and development. Wuzhou Danjia songs should also keep up with the times, a new generation of young people are more willing to accept modern music, the protection and inheritance of traditional music culture of the Danjia family is urgent. As an important vehicle for inheriting the culture of the Danjia water village, the Danjia songs occupy an important place in the hearts of the Danjia people. As many of the songs are transmitted orally, the heritage of the past can only be singular, and conservation measures cannot keep up. Since the national launch of intangible cultural heritage protection, the Wuzhou Municipal Government has proposed new protection measures for a series of intangible cultural heritage items of the Danjia culture and issued corresponding heritage protection guidance documents and support policies.

During this fieldwork visit, the researcher found that most of the transmitter and singers were relatively old and were very serious in explaining the history of development, musical characteristics and teaching the singing process. The researcher could strongly feel during the learning process that these elders were very keen to pass on the Danjia songs and make them known to more young people.

Although, each researcher in the study of Danjia songs in the perspective and content chosen is not the same, but everyone's purpose is the same, hoping to preserve and promote the Danjia songs from their respective areas of expertise.

3. Suggestions

3.1 Suggestion for the future research.

In this study, the researcher has examined the contemporary status of the Danjia songs and the ways to preserve and promote them respectively. It is hoped that subsequent researchers will continue to study the regional characteristics and culture of Wuzhou City. So that the Danjia songs can give play to their unique cultural and artistic value in the new era.

3.2 Suggestion for the Use.

Chinese folk music should be included in school system and Danjia folk songs should be appreciated by both teacher students, and the people in the communities as well.



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APPENDIX

Appendix I: Fieldwork Pictures



Figure 11. Danjia Boathouse by the river

Photo by researcher

1. Wedding Rituals:



Figure 12. The groom's wedding boat on the move

Photo by researcher



Figure 13. The groom's family and friends sing to greet the bride
Photo by researcher



Figure 14. Two wedding boats docked together
Photo by researcher



Figure 15. The elders of both sides meet
Photo by researcher



Figure 16. Singing Danjia's wedding song to send blessings
Photo by researcher



Figure 17. The bride is greeted by the groom
Photo by researcher



Figure 18. The bride is greeted by the groom
Photo by researcher





Figure 19. The bride and groom meet

Photo by researcher

2. Religious beliefs, folk ritual culture

Tanabata Festival (七夕节)

Chinese Valentine's Day; seventh evening of the seventh month of the lunar calendar (when the Herd-boy (牛郎) and Weaving-girl (织女) are supposed to meet).



Figure 20. Handicrafts made by folk activities

Photo by researcher





Figure 21. Worship the gods and pray for blessings and peace
Photo by researcher



Figure 22. Worship the gods and pray for blessings and peace
Photo by researcher



Figure 23. Models of various immortals

Photo by researcher



Figure 24. Live singing of the Danjia ritual song

Photo by researcher



Figure 25. Folklore activity promotion site
Photo by researcher



Figure 26. Folklore activity promotion site
Photo by researcher

3. School teaching practice



Figure 27. Researcher teach Danjia songs on campus (high school)

Photo by researcher



Figure 28. Researcher teach Danjia songs on campus (high school)

Photo by researcher



Figure 29. Researcher teach Danjia songs on campus (high school)

Photo by researcher



Figure 30. Traditional Culture in Campus Activities (elementary school)

Source: Teng County Bureau of Culture, Radio, Film and Sports and Tourism



Figure 31. Traditional Culture in Campus Activities (elementary school)

Source: Teng County Bureau of Culture, Radio, Film and Sports and Tourism



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