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Knowledge of the Historical and Contemporary Status of Dong Ethnic Group's "Da Ge" Folk Music in Liuzhou, China

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Abstract

This research uses the qualitative research method, with the objectives of investigating the historical and contemporary status of the Dong ethnic group's "Da Ge" folk music. Using the research conceptual frameworks of Chinese art and music theory and western art and music theory, and the methodology of participant observations, experiments, simulations, questionnaires, and interviews, the three most representative types of "Da Ge" folk music of the Dong ethnic group in Liuzhou, China, selects two key informants. The study's findings are as follows: Many studies on musical score examples have revealed: The mode and scale of Dong "Da Ge" folk music are usually the Chinese national mode, and most of them are "Yu" mode. The melody is usually sung in several parts, usually two. The melody is sung in the high part of a song, and the continuous bass is sung in the low part. In melody, Dong "Da Ge" folk music primarily employs arpeggios and vibrato. The use of eighth and sixteenth notes, as well as dot rhythms that frequently alternate between two and three beats. Most songs have a paragraph structure. Dong ethnicity "Da Ge" music is sung in the most natural way possible, with a light breath.

Keywords: Knowledge, Dong Ethnic Group, Da Ge Folk Music, Chinese Folk Music, Liuzhou, China

1. Introduction

The Dong first appeared in China during the Song dynasty (AD 960–1279), moving southwest in a series of migrations, possibly forced by the advancing Mongols. 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 were many tribes in what present-day Guangdong and Guangxi (Britannica, 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. After the Opium War of 1840–42, the Dong people were further impoverished due to exploitation by imperialists, Qing officials, landlords, and usurers. 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 (McKhann, 1995; Cheung, 1996; Covell, 1998; Shih, 2007; Luh, 2014; Chaisingkananont, 2014).

Dong "Da Ge" folk music is the general name for Dong folk multi-voice songs without accompaniment and a conductor (Choi, 2018; Xu & Karin, 2020; Guo, 2021). Voice song, narrative song, children's song, step on the hall song, and blocking the road song are all included. The melody structure, singing skills, singing style, and singing occasions of Dong "Da Ge" folk music differ from those of 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 of this is an empty shell in Chinese and foreign folk music. In 2009, Dong "Da Ge" folk music was included in the representative list of the intangible cultural heritage of humanity (Yan & Dapradit, 2022).

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." (Shouyong, 2020). Their tradition of passing on culture and knowledge in music is exemplified in the Dong "Da Ge" folk music ethnic group, where multi-part singing is 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" folk music is 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 (Jacoby et al., 2021). They constitute a Dong encyclopedia, 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 neighbors. Dong "Da Ge" folk 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 (Xie, 2008; Hwang, 2008; Lau, 2013; Goh & Wu, 2017; Maags & Trifu, 2018; Ding, 2019; Guo, 2019; Han, 2021).

While Liuzhou is another area where many Dong residents have lived, relying on Dong "Da Ge" folk music to entertain society all the time, the Dong "Da Ge" folk music of the Tong people in Liuzhou still lacks the study to analyze its musical identity. So, to record the Dong "Da Ge" folk music of the Dong people in Liuzhou city, make it better known, bring folk music to a higher level of creativity, and keep the heritage music culture from losing its wisdom.

2. Method

The research methods of this article are as follows: 1) Documentary data method: through collecting, sorting out, and identifying existing documents and forming a scientific method of understanding by studying these data. 2) Field investigation method: Field investigation is the basic method to obtain first-hand information. 3) Qualitative research method: Explain the collected data (Oun & Bach, 2014).

2.1 Research site

The research site of this paper is Liuzhou, a natural residential area of Dong ethnic group, located in the central and northern parts 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, the 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, the Sanjiang area is the birthplace of Liuzhou. Dong "Da Ge" folk music is also the main birthplace of Dong "Da Ge" folk 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 lives. Many Dong songs are also created and inspired by people under such conditions.

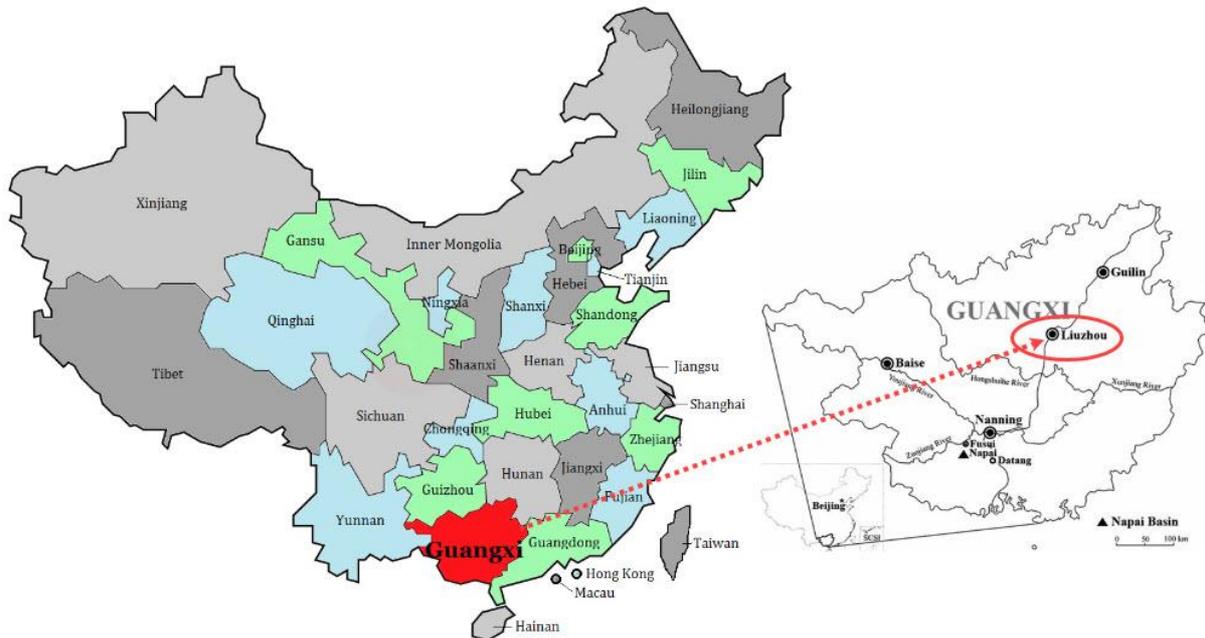


Figure 1: Map of Liuzhou, Guangxi Zhuang Autonomous Region.

Source: <https://chinafolio.com/provinces/guangxi-province>, 2023; Mo et al., 2016).

2.2 Key informants

2.2.1 Ms. Chunyue Wu: The representative inheritor of Dong "Da Ge" folk music in Guangxi Zhuang Autonomous Region. Instructor of the free training class of Dong "Da Ge" folk music in Liuzhou Mass Art Museum and Sanjiang Dong Autonomous County Cultural Center.

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

2.3 Data collecting

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 the China National Knowledge Network (CNKI). Subsequently, the researcher went to the study site (Sanjiang Dong Autonomous County, Liuzhou, China) for field investigation several times. Museums and archives will be visited, and at the same time, questionnaires will be given out in non-Dong areas to record the current situation and musical characteristics of Dong "Da Ge" folk music by putting together questionnaires, interviews, observations, recordings, and videos.

2.4 Data analysis

Uses ideas and theories to look at the data and keep track of how goals and terms are being defined. To conduct research objective, will use quantitative research methods and field survey data analysis and production techniques. Go to Liuzhou City to do a field survey and analyze the questionnaire results through observational sampling and interviews. You can also learn from my key informants, Ms.Chunguang Yang and Ms.Chunyue Wu, and get useful information from them.

3. Results

3.1 The Historical and Contemporary Status of Dong Ethnic Group's "Da Ge" Folk Music in Liuzhou, China

Due to its 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" folk music highly recognize the cultural value of Dong "Da Ge," so far, the development, promotion, innovation, and dissemination of Dong "Da Ge" folk 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 then, Dong music 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" has obvious traces of foreign cultural influence in the dissemination of national and local culture. Regarding the development and utilization of Dong "Da Ge" folk music in Liuzhou, the researchers contacted relevant informants to learn more.

As the inheritor of Liuzhou's Dong "Da Ge" folk 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," which is also an inseparable part of our lives. But for today's young people, their time has been taken away by pop singers and movie stars. Dong "Da Ge" folk music is not the same as it used to be so pure that few young people could calm down, ponder, and sing the local "Dong "Da Ge" Today, Dong "Da Ge" folk 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" folk music. (The content comes from Ms. Yang Guangchun, the inheritor of the eldest brother of the Dong ethnic group, 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 on occasions where Dong "Da Ge" folk 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. Because of the invasion of foreign cultures and populations, this series of places that originally used Dong music gradually transitioned to 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" folk music of the Dong ethnic group. 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" folk music of the Dong ethnic group is not as pure as it used to be, and few young people can calm down and think about singing the local music of the Dong "Da Ge" folk music of the Dong ethnic group. To do so, it is also difficult to inherit the Dong ethnic group's view of Dong "Da Ge" folk music.

In the field research, the researchers also randomly interviewed 30 local Dong young people in Liuzhou and found that the new generation's (post-2000) forms of entertainment 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" folk 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" folk music in the Dong people's settlements is not particularly ideal, especially in the context of the increasingly prosperous contemporary culture. 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.

3.2 The innovation and creation status of Dong Ethnic Group's "Da Ge" Folk Music in Liuzhou, China

In 2006, the Dong music in Liuzhou, Guangxi, was approved by the State Council to be included in the first batch of the national intangible cultural heritage list. The so-called Dong "Da Ge" folk music is composed of 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 livelihoods for a period of time. Many Dong ethnic groups have walked out of the mountains and entered first-tier cities such as Beijing, 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 Nightstand" in Xuhui District, Shanghai; the 5th Longji Rice Terraces Cultural Festival and China; Great Guilin Tourism; Hunan Original Ecology Tourism Festival; and "Dong ethnic group 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 and violin with Chinese national instruments such as the erhu, pipa, and dulcimer in original Dong songs. Singing in unison, the experimentation and bold innovation of Chinese and Western music have achieved good results.

First, 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" folk music was relatively low. They always thought it was a minority, and it was inevitable that there would be a "favorite foreigner" mentality. Dong "Da Ge"'s musical charm began to engage in the inheritance of Dong music. To be honest, many young Dong people's attitudes toward Dong music haven't changed." If there is no inheritor and promoter of local music culture, do you think it can still be innovative?" But now that I'm back to work in Sanjiang.

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, to seize the opportunity, combined Dong "Da Ge" folk music with tourism. Judging from the survey results, there are Dong tourist attractions in many places in Liuzhou. Therefore, during this period, the music of Dong "Da Ge" 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" folk music and tourism is also short-lived due to problems such as the settlement of the Dong people and the development of cultural resources. The development of the Dong tourism economy is not very ideal. In the past few months that the researchers conducted the research, they 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 the 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". In addition, the Dong "Da Ge" folk music used in some tourist attractions cannot be effectively combined with local folk customs, which separates music from art and leaves too much of an impression on tourists.

Through the relevant interviews with the interviewees and the in-depth research of the researchers' on-the-spot investigation, they found that, on the surface, the music of Dong "Da Ge" has a long history of development, is

rich in variety and form, and should have a good space for innovation. But the innovative development of Dong "Da Ge" folk 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" folk 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" folk 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.

3.3 The preservation status of Dong Ethnic Group's "Da Ge" Folk Music in Liuzhou, China

The preservation status of Dong Ethnic Group's "Da Ge" Folk Music in Liuzhou, China.

Most of the music scores now need to be preserved for a long time. We do not have the music scores of the Dong ethnic group 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 a history, and many Dong "Da Ge" songs have been recorded, but only one piece of music has been preserved. As far as I am aware, there are over 100 popular pieces of Dong "Da Ge" folk music that are used for various occasions such as weddings, festivals, farming, and some that are about natural scenery. There appear to be many Dong "Da Ge" songs, but there are only a few dozens of pieces of paper music. In fact, the Dong ethnic group has been a singing and dancing nation since ancient times. Therefore, compared with other ethnic minorities, the musical form of the Dong ethnic group is richer in both musical content and musical expression. Unfortunately, unlike other nationalities, the Dong ethnic group does not record music in literary works, it is mainly passed on by word of mouth, and it is easy to get lost.

Through the interviews with the interviewees and the actual investigation and research in the Dong village, it is found that the Dong ethnic group's "Da Ge" music in Liuzhou has been classified in the long-term production and life of the Dong ethnic group, 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 ethnic group "Da Ge" music, the music resources of the Dong ethnic group "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 the northern dialect area and the southern dialect area. In the southern dialect area, it is divided into multi-voice, single-voice, 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 ethnic group 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" folk 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 ethnic group "Da Ge," in the past, Dong ethnic group "Da Ge" was mostly passed down by word of mouth, and there were very few records.

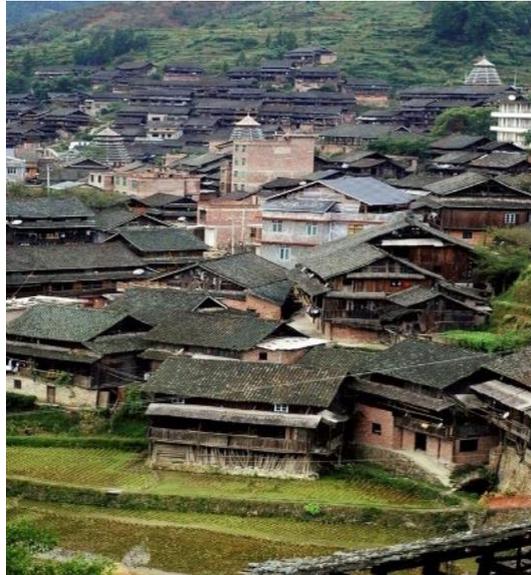


Figure 2: Aerial view of Sanjiang Dong Village in Liuzhou City.

Source: Wu Hengbin, (2021).

3.4 The Status of Singers of Dong Ethnic Group's "Da Ge" Folk Music in Liuzhou, China

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

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 ethnic group, 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 just started to sing. It's just a temporary study to be able to cope with some occasions. When you enter the Dong Village, you will notice that all the Dong ethnic group choruses have more girls than boys, whether they are young or old, and this includes some who are in the process of teaching singing. There are many girls. There are not many boys. There is even an all-girl chorus. Because they don't have boys, they say that boys must go out to work and don't have time to sing.

In the actual investigation and research, the researchers found out the basic information about the Dong ethnic group's Da Ge music singing team and the members of the five Dong ethnic group natural villages in the Dong ethnic group 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 ethnic group choruses, six are purely female choruses. There are also 23 members of the Dong ethnic group chorus on the list, for a total of 723 people. The average for each chorus is 31.43 people. In terms of gender, among the 723 singers of Dong ethnic group, 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-girl chorus about the fact that there were no boys in the chorus. She stated that forming a Dong ethnic group chorus is difficult. The boys in the village have all gone out to work to earn money. Now the girls' chorus is still being formed with great difficulty. Some are very old, and some are very young. 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.

3.5 The transmission and inheritance status of the Dong ethnic group's "Da Ge" folk music in Liuzhou, China

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

Although the national level pays more and more attention to the protection of local intangible cultural heritage, my own understanding of Dong "Da Ge" folk 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" folk 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 cultures that will not appear on the test paper, such as Dong "Da Ge" folk music.

There are many reasons why the music "Da Ge" folk music is not popular. First, there is only two million Dong propane because in China, and these two million people are scattered in many provinces, it is difficult to form a joint force like this. On the Donghand, Dong "Da Ge" folk music in addition to traditional folk songs and dances, the form of performance should be combined with dances with the characteristics of the Dong ethnic group. The music of the Dong nation 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." 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" 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" now.



Figure 3: Dong "Da Ge" music informants teaching.

Source: Wu Hengbin, (2021)

In addition, the researchers found in the Dong villages that the people who could get together to practice the Dong "Da Ge" folk music were 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 could be seen every day. This shows that young Dong people are not very willing to sing. In the matter of the Dong nation's great songs, the choice of music is more inclined toward 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" folk music was spread,

the researchers designed a questionnaire on how people were exposed to Dong “Da Ge” folk 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. Through sorting out 336 valid questionnaires, it was found that the main ways for people in non-Dong communities to contact Dong “Da Ge” folk music are through books, television, networks, broadcasting, and cultural activities. 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, 11 percent from broadcast, and 9 percent from other sources.

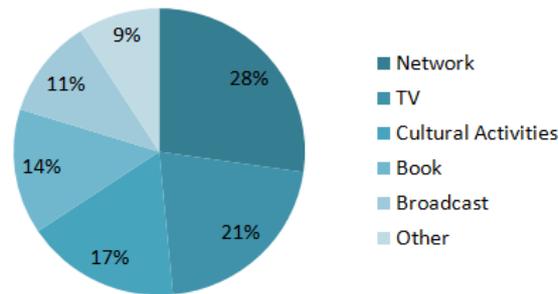


Figure 4: “Da Ge” folk music the contact way.

Source: Wu Hengbin, (2021)

In terms of communication effect, first and foremost, the communication effect of folk songs as a type of folk songs 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, in the famous song "Shandan Danhong" in northern Shaanxi, Li Ruobing, Guan Heyan, Xu Suo, and Feng Fukuan wrote the lyrics; Liu Feng composed the music; and Yun Enfeng sang it. It 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 refer 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 "went 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, and 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, like 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 investigations and sort out Dong music and related materials. Soon, the Dong ethnic group’s “Da Ge” folk music monograph and the Dong ethnic group folk song monograph were published. By 1958, the Liping County Dong ethnic group’s “Da Ge” folk music Choir had sung a total of 100 "Da Ge" of different tunes, which played a great role in the spread of the Dong ethnic group’s “Da Ge” folk 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 surrounding the Dong Da Ge music has been silent. There will be very few researchers specializing in the development of Dong Da Ge music until 2020. One of the reasons for this study is that there are few professional research literatures on Dong “Da Ge” folk music.



Figure 5: Home of the Dong "Da Ge" singer - the singer is teaching.

Source: Wu Hengbin, (2021)

As a result of a variety of factors, the inheritance and development of Dong "Da Ge" folk music are limited. At present, except for some researchers who are related to or live relatively close to the Dong ethnic group, they know about the "Da Ge" music of the Dong ethnic group, but it is still a relatively unfamiliar thing to the public.

4. Discussion

From this study, we can find that some aspects of Dong ethnic group's "Da Ge" folk music have not changed, but some aspects have. For example, the results of the study on the contemporary development of Dong "Da Ge" show that the classification of Dong ethnic group's "Da Ge" folk 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 ethnic group's "Da Ge" folk music, only Dong ethnic group's "Da Ge" folk music is combined with the local tourism industry, which is consistent with the research results of Feng Yujie and Meng Aijun (2014). In terms of melodic tuning, the Dong ethnic group's "Da Ge" folk music mostly adopts the "YU" tuning of the Chinese national tuning, which is consistent with the findings of Lau et al., (2008).

Meanwhile, the development of Dong ethnic group's "Da Ge" folk music has also changed in modern society. The Dong ethnic group's "Da Ge" folk music has changed in the form of singing. In contemporary society, more and more Dong ethnic group's "Da Ge" folk music is performed with the accompaniment of modern musical instruments, when the Dong ethnic group's "Da Ge" folk 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" has also changed in terms of the transmission of the singers. The way of transmitting the Dong ethnic group's "Da Ge" folk 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 ethnic group's "Da Ge" folk music is different from the study of Fang Jishen (1959).

By analyzing the representative works of the Dong ethnic group's "Da Ge" folk music, the researcher also found similarities and differences in the musical characteristics of the Dong ethnic group's "Da Ge" folk 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 ethnic group's "Da Ge" folk 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 divided 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 ethnic group's "Da Ge" folk music for a long time? According to researchers, this is consistent with the Dong people's view of water as their soul and their cultural character of being as good as water.

In the long-term development of Dong ethnic group's "Da Ge" folk 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 ethnic group's "Da Ge" folk music has always maintained its own unique artistic characteristics, and on this basis, with the development and changes of society, the Dong ethnic group's "Da Ge" folk 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 timing 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 validate and, at the same time, differ from previous studies. In future studies, further improvements in research methods and more detailed research on the content of the study will be needed.

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