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The Investigation and Development of Dong Small Song in Education in Rongjiang County, Guizhou Province, China

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Abstract

This study uses the qualitative research method to interview key informants in the field and collect a large amount of data, which is then sorted and analyzed. The objective were to: 1) investigate the status of Dong Small Songs. 2) Examine the development of Dong Small songs in educational institutions. There are 2 key informants. The research process includes literature research, field investigation methods, observation methods, interview methods, and a questionnaire method. The study's results are as follows: 1) The Dong ethnicity has a separate language; most of its cultural transmission relies on its big and small songs, which develop and transmit culture. Dong small songs relate to historical events, cultural transmission, character formation, work skill training, and other topics. The Dong people preserve their tradition through Girl's Day, March 3rd, the Bullfighting Festival, and other festivals' dances and music. 2) The Dong people have developed with the times. The transmission of song implementation has expanded to educational institutions. Education has been another important technique for passing along the Dong minority song. Local Dong folk songs have also attracted people from all around the world to appreciate or study them.

Keywords: Investigation, Dong Small Song, Dong Folk Song, Rongjiang County, Development, China

1. Introduction

Throughout the long history of China's development, we will find that there are many ethnic groups within China's geographical scope (Avis, et al., 2001; Che, et al., 2022). After thousands of years of development, their cultural heritage is very rich. Each ethnic group has its own unique culture and customs. in splendor. In the big family of China, the Dong ethnicity, with a population of nearly three million, can be regarded as an ancient and mysterious, industrious, and wise, singing and dancing nation. In the process of living and reproducing, expressing feelings with songs and dance, feeling, and enjoying a happy life, and forming a unique, different style of beautiful and moving national music culture, I become a bright pearl in my country's national music culture. As early as more than 2,000 years ago, the ancestors of the Dong ethnicity set up camps and recuperated in Guizhou, Hunan, and Guangxi. Today, Guizhou has become the largest inhabited area of the Dong ethnicity in the country. The Dong

ethnicity is the most populous minority in Guizhou, and its splendid and colorful Dong music culture can be regarded as a beautiful landscape (Lomax, 1959; Jin, 2011; Xinjie, 2014).

The Dong ethnicity is a nation without words and songs (Ingram & Wu 2017; Song & Yuan, 2021). Singing plays an important role in their social lives. Since the Spring and Autumn Period and the Warring States Period, Dong folk song has been passed down by word of mouth for more than 2,500 years and is still well preserved. The Dong people have lived in a simple and peaceful environment for generations. In their life practice, they have created a unique folk culture with their hard-working and kind-hearted characters, which occupy an important position in the cultural tradition of the Chinese nation. The Dong people have very famous big songs as well as small songs in folk life. The local language is called "gala," and there are many folk songs and sacrificial songs (Xia, 2015; Cui, 2015).

Dong Song is a beautiful flower in the Dong ethnic group. It is well known and popular. In comparison to the world-famous Dong folk songs, the Dong folk songs are strongly tied to daily life and are adored by the Dong ethnic group's youth (Mackerras, 1984; Wei, 2020; Dinh, et al., 2021; Yan & Dapradit, 2022). Although the Dong ethnicity's folk songs are not as well-known as the Dong ethnicity's big songs, they represent an important element of the Dong ethnicity's songs (Campbell, 1995; Van Dao, 2019; Liu, 2021; Liu, 2022). They are mostly used in young people's love stories or at the end of marriages. They can be used to express the feelings of lovers. It is built on strong emotions, which can create an emotionally charged atmosphere; the singing is singing, and friendship and family are calling. At the same time, this style of song is vital and important in the Dong people's lives. It blends the people's specific living habits, demonstrates the most primitive national culture, and portrays the minority's joyful and tranquil living environment. a type of display (Fanghua, 2005).

The Dong people have created a unique national culture with strong local color. Dong folk song is a wonderful flower in the national culture (Li, 2022). Under the impact and influence of social and economic development, the inheritance and protection of Dong folk song are facing severe challenges and need more attention and support. The Dong ethnicity is a nation with a long history and unique culture. It is famous at home and abroad for its Drum Tower, Huaqiao, and Dong songs. All guests who have been to Dong Township are attracted by its magical landscape, simple folk customs, and colorful ethnic culture, and some people get lost in the charm of "Dance Township and Songhai." However, when the tide of economic integration sweeps every corner of the world, Dong Township is no longer a "Xanadu" hidden in the boudoir. Westernization, marketization, and the aggression of consumerism are constantly affecting people's lives, making it difficult for the Dong culture, which is at a disadvantage in social development, to resist. Looking back on the past, some art forms with Dong ethnicity characteristics, like many other excellent minority cultural arts, are facing the fate of extinction and gradually fading out of people's vision. Artists, craftsmen, dancers, singers, musicians, etc., as inheritors of folk culture, grow old one by one. However, the ethnic youth with dry luggage squeezed into the train of economic development in the east, away from their traditional culture. If people don't love their own nation, don't wear their own national costumes, don't speak their own national language, and give up their own national customs and all original ways of life and values, the national culture will lose its foundation. It depends on survival and will inevitably die. In documents such as the Mexico City Declaration on Cultural Policy and the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO clearly states that each culture represents a unique and irreplaceable set of values. A cultural policy must be established that preserves, promotes, enriches, and harmonizes the different identities and cultural heritage of nations; neglecting and destroying the culture of any nation is a loss to the whole of humanity. In the process of modernization, some western developed countries pay attention to preserving their own cultural characteristics. It was a valuable experience (Shim, 2006; Yang & Welch, 2014; Jin & Ibrahim, 2022).

Today, in most areas of the Dong ethnic group, the custom of singing Dong songs, like the blue sky above the gray sky, has gradually faded away. This is both a sad and deplorable objective reality and a poor and deplorable cultural phenomenon. Today, when technology can change and create people's hearts, it is truly omnipotent. If so, how should we rescue and protect minority music cultures? This is not only a historical topic but also the focus of current academic attention. Based on the foregoing, the author hopes to draw more people's attention to the Dong ethnicity and music culture of the Dong ethnicity through research on the current state of survival of the Dong

ethnicity's folk songs in Rongjiang County, Guizhou, changes in their contemporary status, and methods of education and dissemination.

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. The materials involved in this article mainly include documents about the music culture of the Dong people, and materials about Dong small song of the Dong people. 2) Field investigation method: Field investigation is the basic method to obtain first-hand information. The author obtained some information related to Dong small song of the Dong ethnicity through on-the-spot investigation of the survey area. 3) Qualitative research method: Explain the collected data (Oun & Bach, 2014).

2.1 Research site

Rongjiang County, Guizhou Province, China. Rongjiang County is under the Miao and Dong Autonomous Prefecture of Qiandongnan, Guizhou Province. It is located in the southeast of Guizhou Province, south of Qiandongnan Miao and Dong Autonomous Prefecture. It borders Liping County and Congjiang County in the east, Leishan County and Sandu Shui Autonomous County in the west, Jianhe County in the north, and Libo County in the south, with a total area of 3315.8 square kilometers .



Figure 1: Map of Rongjiang County, Guizhou Province, China.

Source: Haijing Sung, et al. (2016)

2.2 Key informants

The criteria for selecting a key informant are:

- 1) The person of a native who lived and grew up in a Dong village.
- 2) The person of know and be familiar with Dong songs and performance forms
- 3) The person of representative inheritors of intangible cultural heritage
- 4) The person is older, with many years of experience in performance and organization, and some local researchers.

2.2.1 Ms. Yang Yueyan, Dong ethnicity, is the representative inheritor of the national intangible cultural heritage of the pipa song of the Dong ethnicity. Yang Yueyan has learned Dong Pipa songs since childhood and can sing more than a thousand Dong Pipa songs skillfully. He has long served as a Dong Pipa song tutor in primary and secondary schools and cultivated Dong Pipa song performers. In December 2017, he was selected for the fifth batch of the recommended list of representative inheritors of national intangible cultural heritage representative projects. On May 8, 2018, he was selected as the representative inheritor of the fifth batch of national intangible cultural heritage representative projects.



Figure 2: Ms. Yang Yueyan

Source: Ping Shiqi, (2022)

2.2.2 Mr. Luo Xingli, A native of Rongjiang County, Guizhou Province, the inheritor of the Dong ethnicity corbel qin song, and a song teacher.



Figure 3: Mr. Luo Xingli

Source: Ping Shiqi, (2022)

2.3 Data collection

Researchers will collect data through literature analysis and fieldwork. To investigate further, the researchers looked at documents from libraries and cultural centers. The researchers will also go to the research site (Rongjiang County, Guizhou Province) for a field trip. Record the performance process through interviews, observations, audio and video recordings, and collecting on-site information.

2.4 Data analysis

The researcher uses concepts and theories to analyze the collected data according to the defined goals and terms. For the first goal, the researchers will conduct quantitative research methods and fieldwork data collection, and we will use field observations to conduct surveys in Rongjiang County, Guizhou, interviewing my main informants to gain experience and relevant information. The second goal is to sort out and analyze the collected past Dong folk songs and contemporary new Dong folk songs in Rongjiang County, Guizhou, explaining the structure, melody, harmony, and performance characteristics. The third objective was to collect and organize data through literature analysis. Combined with local cultural and educational institutions, inheritance and protection, tourism development, and related policy requirements, carry out research on the inheritance and development of Dong folk songs.

3. Results

3.1 *The status of Dong small song in Rongjiang County, Guizhou Province, China*

The Dong ethnicity does not have an independent language, and the majority of its cultural distribution is based on the Dong ethnicity's big songs and minor songs, that is, music, which promotes cultural development and inheritance. We can see and feel from Dong survey data that a variety of survival difficulties, such as their historical activities, cultural transfer, character forming, labor skills training, and so on, can be understood by Dong music and conveyed through numerous dances. For example, the Dong people will use Girl's Day, March 3rd, the Bullfighting Festival, and other festivals to pass on their culture from generation to generation through dances and songs. Family learning is a crucial part of the process of learning Dong songs, and it also provides a nice environment for singing. There is a saying among the Dong people that local children can sing even if they do not know the language. When Dong children are young, their parents normally do not speak to them but instead sing to them. Singing allows parents to communicate with and teach their children. In a household setting, parents will sing nursery rhymes, but in a workplace setting, parents will sing folk songs. These songs can help children learn new things while also understanding the diverse things that present in everyday life. Philosophy and knowledge. Children can learn several songs gradually throughout their lives, and as they develop, they will also convert into singers who can effortlessly sing Dong songs. We can imagine that during the long-term development of the Dong ethnicity, the content involved in music can frequently show people's production and living conditions, such as leisure or labor, daily life or major celebrations, so traditional Dong music plays an inestimable role in the spread and inheritance of Dong culture. Self-media and new media, on the other hand, have played a key part in media inheritance and distribution. This is owing to the new media team's focus on local culture, particularly village traditions. Among these, Mr. Wang of Longzaidang Dong Village's transmission and growth of the Dong ethnicity's river song tradition deserves to be documented. At the moment, a number of self-media channels have been established to promote Zaidang River songs and their "intangible cultural heritage" lineage. The use of cultural resources such as traditional outstanding culture in conjunction with current creative means and expressive techniques allows the tradition to be creatively modified and developed, allowing it to be more incorporated into modern life.

The vocalists have a rather strong "singer spirit" as they continue to inherit and develop Dong songs. In my country, they are not only the inheritors of traditional Dong songs, but also the best interpreters of Dong music. These people have a special place in the hearts of the locals. It has a very high reputation, so it can better enable singers to persevere and carry along the "singer spirit," as well as motivate them to teach others the singing methods and abilities of Dong songs for free. The most important mode of inheritance in the teaching class of Dong folk songs is the transfer of the singing master to his followers, which is commonly referred to as "song class inheritance."

1) Communicator and singer. Singers are also known as "Sangga" (Dong language), and they frequently have multiple identities. They are linguists as well as musicians. They frequently have a thorough awareness of their own country's historical evolution, traditional practices, and ceremonial culture. 2008 (Bai Gengsheng) They are all Dong people's representations of wisdom, with outstanding talent, knowledge, and education, and will be loved by the entire people. The vocalists are often over 40 years old, according to residents. They are all great vocalists chosen by the previous performers. We know from research and interviews that to become a singer, you must have at least four criteria: Initial and first, you must have a decent voice, which is the first requirement for becoming an exceptional singer. The Dong ethnicity is a nation without language in terms of common people's recall ability. All the Dong minority songs' lyrics and melody are passed down from generation to generation, relying on the singer's memory. They cannot be competent singers if they do not have a good memory. Improvised creation ability: singers frequently sing in various folk activities and antiphonal scenes; dexterous adaptability, which is also an important condition for becoming an excellent singer; and fourth, you must have excellent character and be interested in the inheritance and development of Dong folk songs. Teaching songs to Dong singers is a form of voluntary behavior with no set payment. As a result, as a Dong singer, you must be selfless in your passion.

2) Singing Class Passees. Song troupes are also known as "Gaoga," which refers to singing groups organized inside a community or clan. When there is a singing competition in everyday life, the singing troupe is frequently used as a unit. Following an on-the-spot assessment, the singing groups have been split into the five categories listed below, based on age and specialized responsibilities:

Table 1: Classification of Singing Class

Class	Age	Assignment
Child	6-11	Learning phase
Juvenile	12-16	Can participate some activities
Youth	17-20	Majoy in singing activies
Adult	20-30	Alternate
Middle Age	Over 30	Participate less in public events

3.2 *The development of Dong small songs in educational institutions in Rongjiang County, Guizhou Province, China*

3.2.1 The traditional method of teaching Dong Small Songs

Using Zaidang Village in Rongjiang County as an example— Children in Zaidang Village have grown up in the singing environment of Dong Township. The first musical lessons were learned through "listening" rather than "singing." When did the village youngsters begin to learn to sing? "It probably originated in their mothers' wombs!" the inhabitants of Zaidang Village informed the author. I've been listening for perhaps seven or eight years. In Zaidang Community, there are three main ways to acquire traditional folk children's songs: parent-child inheritance within the family, master-student inheritance within the singing troupe, and collective inheritance among the village. Following that, the author mostly recounts the master-student inheritance in this area's singing ensemble.

1) Dong Small Songs' Inheritance Basis Singer's Request, when it comes to the traditional teaching methods utilized in the Dong ethnicity's tiny songs in Zaidang Village, we must discuss the vocalists. Singing is as important in the Dong area as dressing and eating. The singer is the primary figure in charge of cultural legacy. A Dong ethnicity song goes something like this:

- 1.1) Which of the twelve types of flowers has the most vibrant red color?
- 1.2) Which of the twelve tree types is the most beneficial?
- 1.3) Which of the following twelve types of bones is the heaviest?
- 1.4) Who is the most well-known and respected of the twelve masters?
- 1.5) The camellia is the most brilliant red of the twelve types of flowers.
- 1.6) Fir trees are the most helpful of the twelve types of trees.
- 1.7) The keel is the heaviest of the twelve types of bones.
- 1.8) The twelve categories of master vocalists are the most well-known and recognized.

3.2.2 Dong's organizational form of application Song class—small songs

At the age of six or seven, children in Zaidang Village typically begin learning songs from the singer's home and form a children's song class. The songs kids learn have a simple structure, short lyrics, a cheery rhythm, and are full of innocent enjoyment. Zaidang Village's traditional children's songs the class formation theory states that youngsters from the same village establish singing groups based on gender and age. The average number of singing groups is 8-12. The age difference is usually about 2-3 years. The laws of class division, according to the village elders, have been passed down from generation to generation. Children of the same age in the same community grow up together, sharing interests and understanding skills. As a result, the singer can teach the same level of songs while teaching singing, and the children's timbre will be more harmonious and unified in terms of voice growth. Naturally, the material varies. After supper, youngsters in Zaidang Village traditionally go to the singer's house to study. The busy farming season is directly tied to the period for learning songs. If you have the time, you can learn more; if you don't, you can learn less. The song troupe is a spontaneous formation in the Zaidang community. Local children will create lifelong friends while studying with the musical ensemble. The youngsters will learn how to get along with one another while they are learning. It has an indelible impact on the village's unity.

3.2.3 Dong Small song application teaching form

The "Gaowuga" ("teaching songs" in Chinese) of Dong folk songs is done in two steps in Zaidang Village: the first step is called "Duoli" ("read or read lyrics" in Chinese), and the second step is called "Dawusuo" (teaching singing) or "Duosuo" (teaching singing) (Chinese "singing singing"). Because the lyrics of Dong folk songs are so simple, the singers nonetheless emphasize "getting to know the place" or "many songs" throughout the teaching and singing process. During the field inquiry, the author noticed that when the singers taught Dong folk songs, there was little theoretical analysis and little use of teaching resources like textbooks and blackboards. The kids sat in a circle around the fire pit and began studying. Singing instruction is typically broken into the following steps: To begin, teach the lyrics. The vocalist reads a sentence, then the students read a sentence. If they come across something that the children might not understand, the singer will stop and explain, and after reading all of the lyrics, he will explain to the children in a simpler way. Let us explain the meaning of this small song until all of the students have properly learned the lyrics. Then, after everyone has sang the song properly, choose one or two students with good vocal conditions to teach the bass section. Learn to sing the high voice part and show them how to coordinate the low voice part and the high voice part; ultimately, the high voice part and the low voice part should follow the principle of "meix yil seit, seit yil meix," which means "meix yil meix, seit yil meix." That example, the high-pitched component should regulate its own pitch without going too far, and the low-pitched half should manage the volume without suppressing the high-pitched part. Children will quickly learn the Little Dong Song because of such a thorough procedure. Zaidang Village has three main criteria for judging the quality of singing: "SUO SONG LAO" (soh songl laos), which means seeing the harmony and fusion of voices; "DA GA" (dags gal), which means whether the words are euphemistic, soft, and not stiff; and "AN SUO" (ebs suohbaenv suh), which means whether to sing and vocalize with heart and emotion. The Dong people's music culture in Zaidang Village has been passed down from generation to generation by oral transmission.

Many music teachers in elementary and middle school schools in China clearly lack command of traditional folk music in music instruction and singing in primary and secondary schools, as well as the ability to teach "mother tongue" music. Many music educators believe that folk music is inferior to current and popular music. They say folk music is not sophisticated enough, lack appreciation for it, and disregard its educational worth. This has a devastating effect on the development of folk music and fully contradicts the notion of supporting national culture. Educational philosophy: as music educators, we must recognize that we have enough excitement for traditional Chinese music culture to pique students' interest in traditional Chinese songs.

This study's summary: Dong Small songs emerged in a relatively stable context, and they perfectly integrated Dong nationalist philosophy with Chinese customs and etiquette. Dong Small songs' constant proliferation throughout history supports national culture and conveys a strong sense of national identity. Small songs have also changed from traditional interpersonal transmission to new media transmission and educational institution transmission. However, modern society's advanced thinking mode and the rise of the information business have rendered national culture less basic. Modernization has had a significant impact on it, and it is gradually changing. A nation's prosperity is inextricably linked to that nation. Any nation is a member of the Chinese nation's large family. Any nation in the process of modernization cannot be abandoned. Its impact will spread throughout the country and into every home. It has an impact on the village's calm life.

4. Discussion

1) The development of Dong folk song music is inextricably linked to the Dong people's social development. The Dong people are a country without writing, and the Dong language is not understood by the rest of the world. Some academics hope that the singing of Dong folk song will be recorded in Mandarin. Dong Xiaoge, in my opinion, is a type of local folk song that depicts the Dong ethnicity's distinctive culture. When sung in Mandarin, it is no different from other songs, but it lacks the charm of Dong folk tunes.

2) Some academicians argue that students should not be exposed to Dong traditional tunes. Some scholars argue that Dong folk songs cannot be taught in schools because they depict courtship life and are inappropriate for students to learn and sing (Wu, 2012). However, I discovered in my fieldwork that many Dong students or students from other ethnic groups wish to acquire the charm of Dong songs, but there are few options for such learning. So,

the researcher believes that allowing Dong folk song into educational institutions is an essential approach to disseminate Dong culture (Du & Leung, 2022).

3) Protecting traditional music requires change. We must evolve our mindset and conserve traditional music. We must also apply new facts-based problems and concepts. Accepting new things requires attention to cultural inheritance. We'll examine ways to preserve and grow national culture to understand national music's development. Dong Small songs:

3.1) Dong folk song reflects their culture. Foreigners may not understand the initial characters and tones. Thus, songs must be rearranged to be understood by diverse nations.

3.2) Dong festivities are distinctive. These festivities are vestiges of the nation's history and the source of Dong folk tunes. Thus, local governments must support these festivities. We must provide places, funding, and employees to propagate local folk culture and improve Dong Xiaoge's development environment.

3.3) Cultural interactions and integration should be intensified nationwide, not just in Dong. Dong folk songs can be sung in different regions to promote ethnic togetherness, understanding, and progress. The younger generation may enjoy national songs, history, and culture through mutual learning and conversation.

3.4) Include Dong folk tunes in curriculum and pass them down. Spiritual civilization requires education to improve the Dong people. We should learn our country's music and include western music education into our music education. To create a talent pool for the local ethnic group, local schools must cultivate the language, writing, and culture of the ethnic group in elementary, middle, and high school.

3.5) Intensify tourist development, fiercely promote Dong folk songs, and develop tourism resources based on the songs and local customs so that tourism may drive ethnic region wealth. Tourism has developed in today's fast-growing economy. Chinese tourism promotes local traditional culture. Thus, the Dong folk song teaches travelers about local geography, customs, and lifestyle.

3.6) Enhance management and assess protection. To achieve comprehensiveness in folk song inheritance, we should use system theory to create more precise inheritance plans and techniques for diverse contents.

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