

Preserving Literacy and Education of Dong Pipa Cultural Heritage in Guizhou Province, China

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ARTICLE INFO

Article history

Received: April 30, 2023

Accepted: July 08, 2023

Published: July 31, 2023

Volume: 11 Issue: 3

Conflicts of interest: None

Funding: None

ABSTRACT

Dong Pipa is a traditional string widely used in the daily life and folk music of the Dong people of Guizhou, Hunan, Guangxi, and other parts of China. The study's objectives are to explore Dong Pipa literacy and education in the context of preserving Dong Pipa cultural heritage in Guizhou Province, China. Through the study of the site and the current research, the research shows that the Dong Pipa has become a musical instrument throughout the Dong community due to its simple structure and many relationships, such as entertainment, relationships, and lifestyle. The traditional music that Dong Pipa represents, however, is having significant issues due to the influence of global culture and a modern lifestyle. To meet this challenge, relevant government departments should increase the promotion of Dong Pipa culture to promote the interests of the Dong people, and schools should improve the outcomes of Dong Pipa education and heritage. Cultural institutions should organize more Dong Pipa performances and competitions to encourage Dong people to learn and preserve Dong cultural heritage. These efforts will help ensure Dong Pipa survives and thrives in today's society.

Key words: Dong Pipa, Dong Ethnic Group, Traditional String Instruments, Guizhou Province, China

INTRODUCTION

Dong Pipa is an instrument accompanying Dong Pipa music, Dong Pipa song is a song that describes folk songs such as those from Guizhou, Hunan, and Guangxi, which are spread in the Dong language area in the south of our country, China. Dong people's pipa is the legacy of the Dong people; it was selected as the first cultural heritage group in the country in 2006. Dong Pipa is present in many aspects of Dong life, including relationships, love, marriage, production, and traditions, among others (Cao & Woramitmitree, 2023; Jin, 2011; Ng, 2017; Ping & Chuangprakhon, 2023; Yan & Dapradit, 2022).

The absence of distinct symbols among the Dong people limits the ability to trace the origins of Dong Pipa solely through Dong sources. Therefore, the lineage of Dong Pipa can only be retraced by referring to historical records from the Han era. Scholars believe that Dong Pipa may have appeared earlier and may have had a relationship with the ancient Qin Pipa, but there is no relevant historical data to support this statement (Han, 2001; Wei, 1989). Dong PIPAs is generally divided into three types: small pipas, medium pipas, and large pipas, which are classified according to the areas in which the Dong Pipa music can spread (Charles, 2010; Chen, 2012).

Dong people's Pipa song is an important part of Dong people's culture and plays an important role in entertainment,

socialization, marriage, and education (Kexia et al., 2023; Song & Chen, 2018). Aside from the pipa songs that are playable by both men and women in the forty-eight villages, men typically accompany the pipa songs of the Dong people. However, with the advancement of modern technology and the rise of migrant workers in China, the lack of male workers affected the name and legacy of Dong Pipa music and the Dong Pipa string (Witzleben, 1995).

Education and literacy are essential for the preservation of Dong village pipas and Dong village pipa songs. The Dong people's pipa song is the most popular song in the Dong people's Southern Dong language and represents the highest level of folk poetry. For this reason, there is a need for research on Dong Pipa and Dong Pipa songs. Education can lead to knowledge and appreciation of cultural heritage, which, in turn, help in the preservation of Dong PIPAs and Dong Pipa songs. The training can also provide the knowledge and skills necessary for the production, recording, and broadcasting of Dong Pipa and Dong Pipa music. Teaching and learning Dong Pipa and Dong Pipa music can be done in schools, theaters, and other institutions (Charles, 2010; Chen, 2022; Kang, 2009; Li, 2006; Wu et al., 2023).

In addition, reading about Dong Pipa and Dong Pipa music in books, newspapers, magazines, websites, etc. helps promote their preservation. Through the dissemination of knowledge, people can understand the culture and history of Dong Pipa and Dong Pipa music and develop their

appreciation and understanding. Dong Pipa and Dong Pipa songs are not only important heritages of the Dong people, but also contribute to world music and literature. Therefore, the preservation and promotion of Dong Pipa and Dong Pipa music require the cooperation of the Dong people, the Chinese government, and the international community.

Research Question

- How can the literacy of the Dong Pipa cultural heritage in Guizhou Province, China, be better preserved in the face of the influence of international culture and modern lifestyles?

LITERATURE REVIEW

The Special Study on the Ontology of Dong Pipa

There are not many thematic studies on the Dong Pipa. The earliest one is the Dong Pipa, written by Xiuzhao and Hong in 1982. This paper classifies the Dong Pipa into three kinds: large, medium, and small. For the first time, it introduces the shape, size, material, production method, setting material, string material, paddle material, playing posture, playing occasion, and style characteristics of the three kinds of different shapes and sizes. In addition, it also briefly discusses the importance of the accompaniment of Dong Pipa for the Dong Pipa singing, such as “the introduction of the performance, the passage, and the content of the song are closely linked and completely blend with the emotions of the song”, and so on (Xiuzhao & Hong, 1982).

Later, the special research on the Dong Pipa includes Yang Guoren’s Dong Pipa and the Dong Pipa song. The article divides the Dong Pipa into four shapes: smaller, small, medium, and large, and each briefly introduces its setting string, vocal range, structural characteristics, timbre characteristics, application occasions, and other contents. In addition, the simple playing methods of various pipa are also discussed; for example, when the big pipa is accompanied by the narrative song, it is only used in the prelude and interplay, generally not with the cavity accompaniment, but only improvised in the singing process to strengthen the sense of rhythm (Guoren & Chengzu, 1985).

Both Dong Pipa and Gayageum categorize the Dong Pipa into three sizes: large, medium, and small. They provide a detailed description of its shape, setup, vocal range, string material, paddle material, pipa material, playing posture, timbre characteristics, suitable occasions for playing, and other related aspects. For example, in the introduction to the shape and structure of the Dong Pipa, the front of the pipa’s box is covered with tung or fir wood sheet, the inner cavity branch has a sound column, and there is a circular sound hole in the middle of the panel. The head is a flat shovel shape, and the front of the rod is the finger board, which has no grade but has a metal mark or thin line position number. *Ten of the Introductions to Chinese Minority Musical Instruments Dong Pipa and Bull Leg Piano* is a general introduction to Dong Pipa, which briefly introduces the material, shape, structure, quality, string material, paddle material, function,

and other contents of Dong Pipa, but the content is similar to the aforementioned related research (Jin, 2011; Li, 2019).

An Analysis of Dong Pipa Performance and Accompaniment Art by Zhou Yuhan analyzes the performance and accompaniment art of the Dong Pipa at the length of a small postgraduate dissertation, mainly including the origin, shape, playing posture, the playing techniques of the left and right hands, the accompaniment pipa music, and the accompaniment form of the Dong Pipa. Each part has a more detailed and in-depth discussion, which has great reference value for the relevant research of other scholars. However, because Yuhan is a professional in learning pipa, a Chinese national musical instrument, its performance techniques, accompaniment pipa music, technical analysis of accompaniment form, and the written narration all have certain traces of the professional national musical instrument pipa, which gives the article the impression of professional pipa research (Yuhan, 2016).

The analysis of Dong Pipa in the context of Liping, Rongjiang, and Congjiang districts in southeast Guizhou has two aspects. First, it observes the distribution of the Dong Pipa in these three regions. Second, it classifies the Dong Pipa based on shape and style into four categories: large, medium, small, and pear pipas. We then analyze each category based on various features including the number of shafts, sound holes, characteristics of the neck, box, pitch, grades, head design, string settings, and the speaker’s personality. The goal is to clearly illustrate the differences among the various pipa shapes. In the second part, a Dong Pipa song is taken as an example, the different performance processes of Dong Pipa are analyzed, and the content is quite substantial. However, its classification of the Dong Pipa is worth considering because the pear shape refers to the appearance and shape of the pipa resonance box, which is obviously not the same as the overall classification of large, medium, and small (Witzleben, 1997; Ziyue, 2017; Mao et al., 2023).

The Study on the Social Function of Dong Pipa

The Status and Role of Dong Folk Instrumental Music in Dong Life discusses the important role of Dong Pipa and other Dong folk instrumental music in Dong life. Obviously, Dong instrumental music is closely related to the daily life of the Dong people. It is a brilliant poem that they have continuously created, accumulated, and tested in the long-term production and life, and it has strong stability. By understanding the Dong instrumental music, we can understand the social function of the Dong traditional music culture and grasp the deep core of its culture. (Yan & Dapradit, 2022).

The Study of the Dong Pipa Song

The study of Dong Pipa songs focuses on various aspects such as song ontology, musical form, aesthetic characteristics, and culture. It begins by examining the meaning behind the songs. While the study of music is grounded in the concept of folk language, the analysis of music and art characteristics relies on the ontological and cultural aspects of public knowledge (Luo, 2012). The investigation of Dong Pipa

songs aims to understand their unique features, encompassing both songs from popular regions and those from special areas. The study of Dong Pipa song culture adopts a thematic research approach, primarily exploring performance characteristics, musical traits, performance quality, vocal qualities, and rhythmic characteristics (Zhang et al., 2020).

In recent years, research on the history of Dong Pipa music, influenced by global economic culture and social innovation, has become a trend research point (FAN, 2020). The research mainly focuses on four topics: the legacy of Dong Pipa music or the study of singers, the recording and preparation of performance, and the handicraft inheritance process, the oral memory of Dong Pipa music heritage, the restoration and development of cultural ideas, the technical knowledge and philosophy of life, and the social quality of social leadership (He et al., 2018).

There is existing research on the inheritance and development of Dong Pipa music in the region. Tang (2018) discussed the development of Dong music from traditional school styles, and He (2019) discussed the reasons for the ecological and cultural change of Chejiang Dong Pipa music proposed an inheritance strategy. Other works focus on specific Dong Pipa repertoires, such as Wu's (2015) work on channel pipa songs.

The studies conducted by Han (2016) and Luo (2012) are significant contributions to the understanding and exploration of Dong Pipa music. Han's research, titled "Gapipa Folklore Research and Musicological Research," stands as the first published study on the folklore and music of Dong Pipa Qu. On the other hand, Luo's master's thesis, "The Study of Dong Pipa Qu," offers valuable insights into the music, style, lyrics, and cultural significance of Dong Pipa songs. Together, these works provide valuable resources for the study of Dong Pipa music.

Theoretical Background

The theories related to this study include ethnomusicology, sociology of music, and functionalism theory that are discussed in this section.

Ethnomusicology is a theoretical discipline under musicology, which is concerned with the traditional music of various countries and regions, including its development and patterns. This discipline relies on fieldwork as its primary method of obtaining research material. Ethnomusicology is closely related to ethnology and folklore and includes the investigation and study of the musical characteristics of different peoples, countries, and regions; the exploration of the connection between these music and geography, history, and other cultures; and the compilation of ethnomusicographies or regional musicographies (Rice, 1987).

Sociology of music is a science that focuses on the interrelationship between society and music with various musical phenomena and forms subject to social constraints. It is formed during the development of sociology to a specialist course, and it is a category of sociology and musicology. This science is still evolving, and its research direction and focus have different understandings (Taylor & Francis, 2021).

Functionalism theory played a very important role in the development of anthropology in the 20th century, which contributed to the systematic social anthropological investigation method and narrative structure and brought anthropology to the era of «realism». In this era of prevailing doctrine, the promoters of «functionalism» opposed their theory as «schools» and advocated that it was a «science», or even the only feasible method of anthropological research, so the word «functionalism» almost became a synonym of social anthropology at that time (Radcliffe-Brown, 1952).

METHOD

Research Site

Guizhou Province, China, is a region of cultural and linguistic importance. The region includes Liping, Rongjiang, and Congjiang counties in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province (Figure 1). The Dong people are one of China's ethnic minorities, known for their unique culture, including their language, music, and architecture. The region is also home to many animal and fauna species and has a rich history of agriculture and traditional medicine. This article considers the Dong people of this region as an object of research and explores their heritage and culture by examining the pipa music of the Dong people. Known for its beautiful scenery, including lush mountains, rivers and waterfalls, the area provides a natural backdrop for Dong culture and traditions.

Populations and Sample

Dong Pipa in Guizhou Province mainly spreads in the southern dialect area of the Dong language, namely the Dong settlement area in Liping County, Rongjiang County, and Congjiang County. In 2021, the total population of Liping County was 578,000, of which the Dong population was 399,000. In 2021, the total population of Rongjiang County was 385,000, including the Dong population of 139,000. In



Figure 1. Map of Guizhou Province, China
Source: China Educational Tours (n.d.)

2021, the total population of Congjiang County was 326,600, of which the Dong ethnic population was 146,000.

The selection of representative inheritors of intangible cultural heritage as data samples aligns with the concept of cultural transmission and preservation through expert practitioners (Kindon et al., 2007). The use of on-site interviews, telephone conversations, and online communication platforms like WeChat or QQ for data collection is consistent with contemporary qualitative research methods (Creswell, 2013). The choice to include inheritors from various levels aims to provide a comprehensive representation of expertise and experiences within the domain of Dong Pipa songs (Smith, 2006). These methods enable a rich exploration of the structure, characteristics, and significance of Dong Pipa songs in northern Shaanxi.

Data Analysis

The data analysis in this paper mainly focuses on the musical form of Dong Pipa in Guizhou, China. Because of the different shapes and sizes of the Dong Pipa, as well as the different styles, there are roughly seven kinds of folk songs accompanied by the Dong Pipa, namely the Dong Pipa song. Among them, the main types circulating in Guizhou are LiuDong Pipa song, 48-zhai pipa song, Hongzhou pipa song in Liping County, Sanbao pipa song in Rongjiang County, and LiuDong Pipa song in Congjiang County. The data analysis mainly focuses on the rhythm, meter, melody, mode, and tune structure elements of these kinds of pipa songs and compares them. Through the analysis of relevant data, we can understand which kind of Dong Pipa music cheerful and unrestrained and which kind is euphemistic and implicit. It can also be understood that the ease of playing is also an important reason why the Dong Pipa can become the most widely circulated instrument among the Dong ethnic group.

RESULTS

The Entertainment Function of Dong Pipa

Reading and learning are always important for human development. The Dong people of Guizhou in southern China have used music as a form of entertainment since ancient times, including playing pipa. These traditions are not unique to the Dong people; many folk songs, musical theater, folk art, opera, and other arts have always been important pastimes for the Chinese people. Dong people live in the mountains, where transportation is not easy, and they do not play games. Playing music like Pipa is one of the few ways in which they can entertain themselves. This can be seen in historical documents such as the “New Journal of Guizhou Picture Economy” and “Li Ping Fu Concern” from the Ming Dynasty.

Playing pipa not only brings joy to the daily lives of the Dong people but is also used in festivals to entertain the gods. Sacrifice is often accompanied by drama. In the Dong community, to better show their respect and devotion to the supreme god, “Sa”, people not only offer sacrifices but also show their faith through performances. For example, in the

forty-eight villages of the coffin of Liping and Rongjiang County, a great sacrifice to God, “Sa” was held on the first day; a pipa singer was hired to sing, and a magician practiced in the temple on the mountain. After the altar, an old wizard led the people to the corner of the altar. Briefly, playing pipa is a major pastime of the Dong people in southern China. This tradition is used not only in daily life but also in activities to entertain the gods and teach religion (Figure 2).

After the ceremony at the “Sa” altar, many villagers gather outside to watch and engage in conversations about the performances. They evaluate the singing and playing skills, as well as the age and appearance of the performers. They may also comment on the attire of the women who represent the village during the ceremony. Following the “Sa” altar ceremony, the group continues their visit to the village. Upon arriving at the song hall, the mage positions themselves in the center while the older mage leads the group in a circle around the hall. Meanwhile, the pipa singers continue to play and sing behind the villagers. The area around the song hall is also bustling with villagers chatting and laughing, creating a lively atmosphere (Figure 3).

The Dong people’s “sacrifice” ceremony looks solemn and holy on the surface but is hilarious. Outward forms of witchcraft practice, such as singing, changing the altar, and attending to the audience, are termed “pure entertainment” by some scholars. Using pipa music as a typical



Figure 2. Wu Jianqi played and sang on the “Sa” altar in Jiudong Village
Source: Lingzhen Duan



Figure 3. Wu Jianqin and Wu Zuying played and sang at the Singing Hall of Jiudong Village
Source: Lingzhen Duan

accompaniment, Dong Pipa is also often used in other forms of Dong music, such as “Nan Dong Dage” and Dong opera. In addition, different versions of Dong Pipa are often used together in daily performances. For example, medium or large pipas are added to the performance of the Congjiang County National Institute of Cultural Education. This is not just to make it fun, but to encourage fun, get more people to join, and create fun. Some Dong musicians even use pipa just for fun to accompany popular songs. Therefore, while reading and learning are important, entertainment also plays an important role in Dong culture.

The Social Function of Dong Pipa

Throughout history, literacy and education have played an important role in the development of society. The ability to read, write, and communicate effectively is essential for people’s participation in social, economic, and political life. Dong people have a good culture and respect behavior and relationships. Communication is the foundation of Dong culture, and Dong has created a culture called the “Homeland of Etiquette” and the “Land of Peace”. The importance of communication has increased as the world is more affected by technology and globalization. The ability to communicate well is essential in all aspects of life, from relationships to business and politics. In English, the word “communication” has the same roots as “common” and “community”, referring to the importance of exchanging goods and information through interaction.

The Dong people utilize unique heritage instruments like Dong songs and pipa songs to foster social interaction and communication. Dong music, particularly pipa music, holds a significant place in the social fabric of the Dong community, serving as a means for men and women to communicate and connect with each other. Men skilled in playing the pipa are often involved in numerous social events within the village, while women seeking to sing usually invite these men to participate. Through the medium of music, the Dong people enhance their social relationships and strengthen their community bonds (Figure 4).

Therefore, men and women who work together regularly develop stronger relationships and become stable partners.



Figure 4. Villagers in Rongjiang County playing Dong Pipa
Source: Lingzhen Duan

However, the role of Dong Pipa music in Dong society is getting smaller and smaller. Many young men and middle-aged women work outside to find men who can play the pipa. Because of this, people who can play the pipa become more popular, and their playing skills help them relate to the female singers in the village. Literacy and education are important for people to participate in society, and the ability to communicate effectively is important for personal and professional success.

In the traditional Dong ethnic society, during the love and marriage activities of young men and women singing in the night, girls usually gather in the home of one of the girls, waiting for the young people to knock on the door. If singing pipa songs, they must wait for the young men carrying Dong Pipa to accompany them. Therefore, the young men who can play the Dong Pipa and carry the Dong Pipa can often give priority to establishing social relationships with the girls, which may then develop into romantic relationships. In other words, young men who can play and sing pipa songs are more likely to find a love partner. Therefore, the young men who can play and sing pipa songs will go to the villages in small groups to find the girls and sing at night.

Richard Bauman raises important questions about the communication resources people rely on to establish social relations and facilitate social life, as well as how artistic forms and expressions serve as valuable resources in social contexts (Bauman, 2008). For young men and women in the southern Dong area of Guizhou, only when they can have communication resources such as singing pipa songs and other Dong songs can they participate in the activity of singing at night and realize the function of marriage. For young men, it is necessary to master the skills of playing the Dong Pipa to realize these social functions. At the same time, these different groups also realize the social function of the playing activities of the Dong Pipa. Therefore, the Dong Pipa plays an important role in the social communication activities of the Dong people. With its inherent characteristics and charm, Dong Pipa gathers acquaintances and strangers in various festivals and social communication activities among Dong people, giving full play to its social function as a medium. The important role of Dong Pipa in the construction of social function will also encourage some Dong people to learn the playing of Dong Pipa hard so as to broaden their social circle and broaden their life path.

The Dong Pipa Literacy and Education Function

The Dong Pipa, a traditional musical instrument of the Dong people in Guizhou, China, holds a significant role in literacy and education within their society. For the Dong community, playing the Dong Pipa encompasses not only an artistic expression but also a way of life that determines their social standing and financial well-being. An essential aspect of Dong Pipa’s literacy and education function lies in its intergenerational transmission. The Dong people have a longstanding tradition of passing down music and knowledge from parents to children. From a young age, parents teach their children to play the Dong Pipa, employing a method of learning that involves observation and imitation of their parents’ performances. This

form of communication serves not only to preserve traditional music but also to promote cultural understanding and heritage among the younger generation.

In addition, teaching Dong Pipa was included in Dong's education system. Dong villages have private schools or teachers who teach children to play Dong Pipa as one of their lessons. This work not only supports children's artistic abilities but also develops their skills and knowledge. Research shows that learning to play music improves memory, thinking, and coordination, which are important skills for academic success. In addition to its role in education, Dong Pipa is used as a tool for social and social education. Dong communities often come together for festivals, weddings, and other celebrations to perform and share their music and dance. Through these community activities, the Dong people learned about their cultural heritage and passed it on to the youth. Playing Dong Pipa together can also create a sense of social cohesion and belonging, promoting social cohesion and a sense of identity.

Another way Dong Pipa works in the field of literacy and education is through his ability to teach social and cultural values. Dong songs are often accompanied by Dong Pipa, which is important in expressing thoughts, social issues, and customs. For example, Dong Pipa is used to express the Dong people's feelings of love, loss, nostalgia, and pride in their heritage. Through the music and songs of Dong Pipa, the Dong people share their culture and communicate with others, promoting mutual understanding and respect. Finally, the commercialization of Dong Pipa also helps support community literacy and education. Playing Dong Pipa can bring financial benefits to people and society.

For example, male and female pipa singers are often hired to perform at festivals and other events and earn money and fame. Additionally, some Dong Pipa players can also generate additional income by making and selling their instruments. These activities not only promote community life but also promote education and preserve music and culture.

As a result, the Dong Pipa, a traditional musical instrument of the Dong people of Guizhou, China, plays an important role in reading and learning in society. Its communication links, its integration with scholars, its use in community events, its social and cultural teaching, and its commercial marketing contribute to the research, preservation, and promotion of Dong culture and traditions. Dong Pipa, therefore, became a symbol of the identity of the community, a tool of social and cultural relations, and the basis of commerce and art.

The Literacy and Education in Preserving Dong Pipa

Dong Pipa is a musical genre of the Dong people, mostly distributed in southeast China's Guizhou province. Its unique style is deeply rooted in Dong culture. However, with the rapid development of modern society, culture and art are also in danger of extinction. In order to preserve the pipa cultural heritage of the Dong people, we must attach importance to reading and education.

For the preservation of Dong Pipa's cultural heritage, first of all, literacy is important. Literacy refers to the ability

to read and write, which is important for the transmission and preservation of cultural heritage. In the case of Dong Pipa, reading plays an important role in the preservation of musical instruments, songs, and knowledge. Reading helps write and record music, making it easier to preserve and pass on music to future generations. For example, the Dong language is a tonal language with complex grammar and difficult translation. However, Dong scholars have made efforts to improve Dong writing.

Education helps develop young people's interest, enthusiasm, and sense of responsibility and is essential for the preservation and development of Dong Pipa cultural heritage. The Guzhuang Festival is the most important festival of the Dong people and is a good time to promote the Dong people's pipa culture. During the festival, Dong Pipa players from different regions come together to share their skills and exchange ideas. It provides a platform for young people to understand the pipa instrument, appreciate its unique style, and be interested in learning pipa performance. Another way to promote Dong Pipa learning is through education. In recent years, the Chinese government has been supporting the education of minorities, including culture and arts education. Many schools in the Dong area now offer Dong Pipa classes, which provide technical instruction on the instrument. This is necessary to preserve and promote Dong Pipa's legacy and to give young people the knowledge and skills to carry on the tradition.

DISCUSSION

This study explores Dong Pipa literacy and education in the context of preserving Dong Pipa cultural heritage in Guizhou Province, China. The introduction shows the general situation of the Dong Pipa, a traditional stringed instrument widely used in the daily life and folk music of the Dong people in China. Dong Pipa's representation of traditional music illustrates the difficulties in the face of contemporary culture and lifestyle. The literature review provides an overview of the cultural and historical significance of Dong Pipa and its role in Dong society. It demonstrates the importance of preserving Dong Pipa heritage and the need for educational programs to promote Dong Pipa culture among young people.

The research used in this study includes visits, interviews, watching Dong Pipa performances and competitions, etc. The results show that Dong Pipa has become music for the entire Dong community due to its simple structure and many social aspects in entertainment, social life, and life. Dong Pipa's representation of traditional music, however, is having significant issues due to the influence of global culture and modern life. According to this study, relevant institutions should increase the promotion of Dong Pipa culture to increase the interest of Dong people, and schools should improve their achievements in Dong Pipa training and heredity. Customs agencies should organize more Dong Pipa demonstrations and competitions to encourage Dong people to learn and preserve the Dong heritage.

The results of this study are based on the theoretical principles of cultural heritage preservation, emphasizing the

importance of preserving a society's cultural heritage to ensure its transmission to future generations. As per UNESCO (2003), culture includes "monuments, architectural groups, and places of historical, aesthetic, archaeological, scientific, ethnological, or anthropological value", as well as "non-obvious vehicle features". In the case of the Dong Pipa, the instrument represents both tangible and intangible heritage as it embodies Dong music, culture, and values.

In addition, the results of the study are consistent with previous research on the importance of cultural education in the preservation of cultural heritage. For example, Wang (2020) states that cultural studies can contribute to the cultural heritage of a society by creating a sense of pride and responsibility in young people. Similarly, Zhao and Wu (2015) emphasized the role of cultural institutions in promoting cultural heritage through installations, performances, and other issues. Therefore, the study's recommendations to strengthen Dong Pipa cultural promotion, increase the educational value of Dong Pipa, and organize more performances and competitions are consistent with previous research on the importance of cultural education and support cultural preservation. However, the results of the study may also show differences between today's culture, which gives importance to homogeneity and standardization of diversity, and the global economy. As Hannerz (1996) points out, modern culture is characterized by a process of "creolization," where different cultures mix and create new forms of expression. While this process can be beneficial and empowering, it can also lead to the destruction of local culture and traditions. Therefore, the main work on the cultural preservation of Dong Pipa may not be compatible with modern culture, emphasizing the need for educational standards with international spectacle.

In conclusion, this study emphasizes the significance of preserving Dong Pipa as a cultural heritage. It sheds light on the challenges that Dong Pipa and traditional music encounter within the framework of contemporary culture and modern lifestyles. The study underscores the necessity for heightened promotion, education, and preservation of cultural heritage. It also acknowledges the potential conflicts that may arise between preserving Dong Pipa and the influence of modern culture. Overall, this research contributes to a better understanding of Dong Pipa as a cultural heritage and the obstacles it confronts in today's society.

CONCLUSION

In conclusion, this research has explored the cultural significance and preservation of Dong Pipa, a traditional musical instrument of the Dong people in Guizhou Province, China. The findings highlight the multifaceted roles of Dong Pipa in Dong society, including its function as a source of entertainment, a medium for social communication, and a vehicle for literacy and education. Dong Pipa holds a deep-rooted connection to the cultural heritage and traditions of the Dong people, serving as a symbol of their identity and a means of cultural expression.

To preserve Dong Pipa as a cultural heritage, it is crucial to emphasize the importance of literacy, education, and intergenerational transmission. By fostering literacy and

education, both formal and informal, Dong Pipa can be integrated into the educational system and community practices, ensuring the continued transmission of knowledge and skills to future generations. Furthermore, efforts should be made to promote Dong Pipa culture through festivals, performances, and competitions, engaging the community and raising awareness of its significance. By valuing the preservation and promotion of Dong Pipa, we can contribute to the safeguarding of the Dong people's cultural heritage and ensure its vitality in the face of modernization and globalization.

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