



Makalenin Türü / Article Type : Araştırma Makalesi/ Research Article
Geliş Tarihi / Date Received : 19.11.2024
Kabul Tarihi / Date Accepted : 09.12.2024
Yayın Tarihi / Date Published : 31.03.2025
DOI : <https://doi.org/10.51576/ymd.1587823>
e-ISSN : 2792-0178

İntihal/Plagiarism: Bu makale, en az iki hakem tarafından incelenmiş ve intihal içermediği teyit edilmiştir. / This article has been reviewed by at least two referees and confirmed to include no plagiarism.

HISTORICAL DEVELOPMENT AND MUSICAL CHARACTERISTICS FOR THE PRESERVATION AND TRANSMISSION OF DONGJING CHINESE FOLK MUSIC

SHUYING Jian¹

CHUANGPRAKHON Sayam²

ABSTRACT

Chinese Dongjing folk music, a deeply rooted cultural tradition of the Naxi people in Lijiang, Yunnan Province, reflects the community's rich heritage and historical evolution. This study explores the historical development and musical characteristics of Dongjing music, integrating in-depth interviews, participant observations, and document analyses with key theoretical frameworks. The research in Lijiang involved 15 informants, including performers, cultural experts, and elders, highlighting practical approaches to addressing the challenges of modernization and globalization. The findings highlight Dongjing music's dual role in cultural preservation and adaptation, confirming its alignment with cultural continuity and ritual theories while uncovering tensions with cultural adaptation models. Practical contributions include

¹ Shuying Jian, Ph.D. student, College of Music, Mahasarakham University, Thailand, 250572386@qq.com, <https://orcid.org/0009-0001-6587-7976>

² Corresponding author, Sayam Chuangprakhon, Assist.Prof.Dr., College of Music, Mahasarakham University, Thailand, sayam.c@msu.ac.th, <https://orcid.org/0000-0002-5124-2953>.

strategies for integrating Dongjing music into educational curricula, using digital media to expand its reach, and engaging communities to sustain its relevance. Through discussions linked to contemporary literature, this study underscores the significance of balancing traditional authenticity with modernization strategies to ensure sustainable transmission. Suggestions include enhancing educational frameworks, leveraging digital media effectively, and further comparative studies to broaden the understanding of intangible cultural heritage preservation.

Keywords: Dongjing music, Naxi culture, cultural preservation, Chinese folk music, intangible cultural heritage.

DONGJING ÇİN HALK MÜZİĞİNİN KORUNMASI VE AKTARILMASI İÇİN TARİHSEL GELİŞİM VE MÜZİKSEL ÖZELLİKLER

ÖZ

Çin Dongjing halk müziği, Yunnan Eyaleti'nin Lijiang bölgesindeki Naxi halkının derin köklere sahip kültürel geleneği olup, topluluğun zengin mirasını ve tarihsel evrimini yansıtmaktadır. Bu çalışma, Dongjing müziğinin tarihsel gelişimini ve müziksel özelliklerini, derinlemesine mülakatlar, katılımcı gözlemler ve belge analizlerini temel alan teorik çerçevelerle birleştirerek incelemektedir. Lijiang'da gerçekleştirilen araştırma, icracılar, kültür uzmanları ve topluluk büyükleri dahil olmak üzere 15 bilgi vereni kapsamış ve modernleşme ve küreselleşmenin getirdiği zorluklara yönelik pratik yaklaşımları vurgulamıştır. Bulgular, Dongjing müziğinin kültürel koruma ve uyum sağlama konusundaki çift yönlü rolünü vurgulayarak, bu müziğin kültürel süreklilik ve ritüel teorileriyle uyumlu olduğunu, ancak kültürel adaptasyon modelleriyle bazı gerilimler yaşadığını ortaya koymaktadır. Pratik katkılar arasında, Dongjing müziğinin eğitim müfredatlarına entegrasyonu, dijital medya aracılığıyla daha geniş kitlelere ulaştırılması ve toplulukların katılımının sağlanması gibi stratejiler yer almaktadır. Çağdaş literatürle bağlantılı tartışmalar yoluyla, bu çalışma, sürdürülebilir bir aktarımı sağlamak için geleneksel otantiklik ile modernleşme stratejileri arasında bir denge kurmanın önemini vurgulamaktadır. Öneriler arasında eğitim çerçevelerinin geliştirilmesi, dijital medyanın etkin şekilde kullanılması ve somut olmayan

kültürel mirasın korunmasına ilişkin anlayışı genişletmek için daha fazla karşılaştırmalı çalışma yapılması bulunmaktadır.

Anahtar Kelimeler: Dongjing müziği, Naxi kültürü, kültürel koruma, Çin halk müziği, somut olmayan kültürel miras.

INTRODUCTION

Dongjing Chinese folk music, a tradition integral to the Naxi people in Lijiang, Yunnan Province, is a living repository of cultural and musical heritage. Originating from the 'Dongjing Sutra,' its historical development reflects a blend of Buddhist, Confucian, and Taoist influences, evolving alongside socio-political changes in China. Performed in religious and communal contexts, Dongjing music plays a vital role in maintaining cultural identity, acting as a spiritual and social bond for the Naxi community. Despite its historical resilience, the tradition faces modernization, globalization, and declining intergenerational transmission challenges (Rees, 2021; Su, 2019). This research aims to provide a nuanced understanding of Dongjing music's historical and musical characteristics, focusing on its preservation and transmission in a rapidly changing cultural landscape (Huang et al., 2024; Sriken & Seekhunlio, 2024).

The historical evolution of Dongjing music is closely tied to significant cultural and political developments in China. Its origins can be traced back to the Three Kingdoms period, but it gained prominence during the Late Song Dynasty when it became associated with Confucian and Taoist rituals (Bao & Yeh, 2023; Dong, 2020; Hanshi et al., 2021; Thrasher et al., 2001). The Ming and Qing dynasties marked a period of flourishing for Dongjing music, especially during the Ming Hongwu Yongle period when it was incorporated into palace rituals. The spread of Dongjing music to other regions in Yunnan was facilitated by Han Chinese migration. Despite the challenges of modernization and political upheaval in the 20th century, Dongjing music has endured, thanks to the efforts of local communities and cultural organizations dedicated to its preservation (Harris, 2004, 2010; Li & Zhou, 2021).

Musically, Dongjing Chinese folk music is characterized by a rich array of instruments that create its distinctive sound. Key instruments such as the Erhu, Zhonghu, and Zhudi are central to melodic development, while percussion instruments like the Dagu and Shimianyunluo provide rhythmic structure. The music is often based on traditional Chinese seven-tone scales like the Yayue modes, giving it a distinct cultural resonance (Chang, 2008; Lee, 2021; Liumei et al., 2021; Nan & Guan,

2023; Tang, 2023; Zeng & Zhou, 2021). These musical elements are not merely technical; they are deeply intertwined with the spiritual and ceremonial functions of the music, reflecting broader principles of harmony and balance central to traditional Chinese aesthetics (Jian & Karin, 2022; Liu & Chuangprakhon, 2024).

In the modern context, the preservation and transmission of Dongjing Chinese folk music face significant challenges, mainly due to rapid modernization and pressures from globalization. The encroachment of global cultural trends and a declining interest in traditional practices among younger generations threaten the continuity of this musical tradition. However, various efforts are underway to counter these challenges (J. Du, 2023; X. Su, 2011; Zerbe, 2022; T. Zhao et al., 2023). These include revitalizing live performances, integrating Dongjing music into educational curricula, and utilizing digital media platforms to reach a broader audience. The transmission of Dongjing music to younger generations is crucial, ensuring that this cultural practice remains relevant and continues evolving in response to contemporary cultural dynamics (Cao et al., 2023; Tan, 2018; J. Zhao et al., 2024). By studying the historical development and musical characteristics of Dongjing music, scholars, musicians, and cultural practitioners can develop effective strategies for its preservation, ensuring that this vital aspect of Naxi culture remains a living tradition for future generations (Howard, 2016; J. Zhang, 2018; Zharkova et al., 2024; Zhuo, 2018).

Moreover, the significance of Dongjing Chinese folk music extends beyond its musical and cultural dimensions. It is a powerful symbol of resilience and cultural continuity, embodying the Naxi people's ability to adapt and thrive amidst changing historical circumstances (Kuang & He, 2022; Qingqing et al., 2023). The music's survival through centuries of social and political change is a testament to the strength of cultural traditions in preserving a community's identity and values. Dongjing music also plays a crucial role in maintaining social cohesion within the Naxi community, as it is often performed during important communal events, such as religious ceremonies, festivals, and family gatherings (Bağçeci, 2024; Blum, 2002; Inglehart & Baker, 2000; Shelemay, 2011). These performances are a means of cultural expression, reinforcing social bonds and transmitting cultural knowledge from generation to generation.

In conclusion, Dongjing Chinese folk music is a vital cultural heritage of the Naxi people, reflecting centuries of historical development and a rich tradition of musical expression. Its preservation and transmission in the modern world are paramount, ensuring this unique cultural practice thrives

despite contemporary challenges. By combining traditional practices with modern digital strategies, it is possible to safeguard Dongjing music for future generations, ensuring that it remains a living tradition that continues to inspire and connect people across time and space.

METHOD

This qualitative study employs a multi-method approach to explore the historical development and musical characteristics of Dongjing music. Conducted in Lijiang, Yunnan Province, known for its well-preserved Dongjing traditions, the research involved 15 informants, including performers, cultural experts, and elders. Data were collected through in-depth interviews to capture informants' insights, participant observations of live performances to document ritual and social contexts, and document analyses of historical scores and texts to provide historical depth. Thematic analysis was applied to identify patterns and themes, linking findings to theoretical frameworks such as cultural continuity, ritual performance, and cultural adaptation.

Research Design

The research adopts a qualitative approach that is well-suited to exploring the cultural and historical dimensions of Dongjing Chinese folk music. This approach allows an in-depth understanding of the informants' experiences, interpretations, and meanings associated with the music (Brester & Stake, 2017; Xingchen et al., 2021). The study is primarily exploratory, aiming to uncover the factors contributing to preserving and transmitting Dongjing music in a rapidly modernizing context.

Research Site

Lijiang City in Yunnan Province was chosen as the research site for this study of Dongjing Chinese folk music because of its deep historical roots and rich cultural heritage. The city is renowned for its well-preserved Dongjing music traditions passed down through generations. It is a melting pot of various ethnic cultures, providing a unique environment in which Dongjing music has thrived. This location was chosen to explore the historical development and preservation efforts of Dongjing music within its authentic cultural context.

Data Collection

HISTORICAL DEVELOPMENT AND MUSICAL CHARACTERISTICS FOR THE PRESERVATION AND
TRANSMISSION OF DONGJING CHINESE FOLK MUSIC

Data collection for the study was conducted using a multi-method approach that included in-depth interviews, participant observation, and document analysis. These methods were carefully chosen to ensure a comprehensive understanding of Dongjing Chinese folk music's historical development, preservation, and transmission. The table below outlines the key steps involved in the data collection process, as shown in Table 1:

Step	Description
Informant Selection	A total of 15 informants were selected based on their expertise in Dongjing music, including performers, cultural experts, music educators, and community elders. This selection ensured a diverse range of perspectives.
Interviews	Semi-structured interviews were conducted with the 15 informants, focusing on their views on the historical development, musical characteristics, and preservation of Dongjing music. Each interview lasted 60 to 90 minutes and was recorded for later transcription and analysis.
Participant Observation	The researcher participated in Dongjing music performances and rituals in Lijiang, documenting observations through field notes, which were later analyzed in conjunction with interview data.
Document Analysis	Historical documents, music scores, and previous studies were reviewed to provide context and support for the findings. This included analyzing traditional music transcriptions and comparing them with contemporary performances.

Table 1. The key steps involved in the data collection process.

Table 1 demonstrates a multi-method qualitative approach, including interviews, participant observation, and document analysis, to explore the historical and musical aspects of Dongjing

music. This approach documents its historical and musical characteristics and contextualizes its cultural relevance in modern times.

Data Analysis

The data collected from interviews, observations, and document analysis were systematically analyzed using thematic analysis. The following steps outline the process, as shown in Table 2:

Step	Description
Transcription	All interviews were transcribed verbatim, and field notes were organized. The researcher familiarized themselves with the data through multiple readings of the transcripts and notes.
Coding	Initial codes were generated based on recurring themes and patterns in the data. The coding process was iterative, involving revisiting the data to refine codes and ensure comprehensive coverage.
Theme Development	Codes were grouped into broader themes reflecting key aspects of Dongjing music's historical development, musical characteristics, and preservation strategies. These themes were analyzed to identify underlying patterns and relationships.
Validation	Themes were validated through follow-up interviews with informants, ensuring the accuracy and reliability of the interpretations and providing additional insights into the data.

Table 2. Data analysis process steps.

Table 2 provides a structured approach to studying Dongjing music. It highlights the importance of transcription, coding, theme development, and validation in uncovering its historical and cultural dynamics. This method ensures reliable insights into the centuries-long preservation and adaptation of this musical tradition.

RESULTS

The findings highlight the historical resilience of Dongjing music, tracing its evolution from the Three Kingdoms period to its incorporation into Ming and Qing palace rituals. Informants emphasized its role in reinforcing Naxi identity, mainly through ritual performances. Observational

data revealed the adaptability of traditional performances, with shifts toward entertainment-focused contexts. This aligns with theories of cultural continuity but also exposes tensions in balancing traditional authenticity with modernization. Informants cited digital media as both a preservation tool and a potential threat, resonating with literature on the commodification of cultural heritage. These findings underscore the need for strategic approaches to preserving Dongjing music in its historical and cultural entirety.

Historical Development of Dongjing Music

The historical trajectory of Dongjing music in Lijiang is a rich tapestry woven over centuries. Its origins are shrouded in folklore, and sociopolitical and cultural forces shape its evolution. This section delves into the significant periods that have influenced the development of Dongjing music, highlighting its journey from ancient traditions to a modern cultural phenomenon.

(1) Three Kingdoms Period (221–265 AD)

The earliest roots of Dongjing music are traced back to the Three Kingdoms Period. However, the historical documentation from this era is scant, relying more on oral traditions and folk rumors than on written records. This period is often viewed as the mythical beginning of Dongjing music, with tales suggesting its early formation within the cultural practices of the time. While lacking concrete evidence, these stories indicate that the elements of what would later become Dongjing music already existed, serving as a cultural bridge between the ancient and more documented eras.

(2) Late Song Dynasty Period (1278–1279 AD)

The Late Song Dynasty marked a critical turning point in disseminating Dongjing music, mainly through its introduction to Lijiang during the Southern Expedition. This period saw music spread into the region, facilitated by the movement of people and the exchange of cultural practices. As Dongjing music began to take root in Lijiang, it adapted to the local cultural milieu, incorporating elements unique to the region's ethnic diversity. This adaptation process was crucial in shaping the distinct character of Dongjing music as it is known today, merging traditional Han Chinese music with local Naxi influences.

(3) Ming Hongwu Yongle Period (1403–1424 AD)

The Ming Hongwu Yongle period was characterized by significant social unrest, which paradoxically contributed to the further spread of Dongjing music. The migration of populations

and the resulting cultural exchanges during this time allowed Dongjing music to permeate various layers of society, even as it faced developmental challenges. This period was pivotal in solidifying the music's place within the cultural fabric of Lijiang. However, it also marked a struggle as the music competed with other emerging cultural forms. The resilience of Dongjing music during this period is a testament to its deep-rooted significance within the local culture.

(4) Jiajing of the Ming Dynasty Period (1253–1548 AD)

During the Jiajing period of the Ming Dynasty, Dongjing music experienced a renaissance, with its development expanding from the interior regions to a broader audience. This era saw Dongjing music gaining widespread recognition as a local cultural artifact and a significant aspect of the wider Chinese cultural landscape. The music began to be performed more frequently at formal events and ceremonies, cementing its role as a symbol of cultural heritage. The increasing interaction between regions facilitated the spread of Dongjing music during this period, allowing for a richer exchange of musical ideas and practices.

(5) Reform and Return Period (1723–1840 AD)

The Period of Reform and Return heralded a new chapter in the evolution of Dongjing music, where it became closely associated with the palace class, reflecting its elevated cultural status. This era was marked by the formalization of Dongjing music performances, which began to follow more structured patterns, often performed in royal courts and associated with the elite. The music's association with the palace class helped preserve its integrity. It ensured its transmission through generations, though it also began to be seen as somewhat exclusive, distancing it from the common populace.

(6) Modern History Period (1840–1949 AD)

The socio-political changes of the Modern History Period significantly influenced the development of Dongjing music. The challenges posed by the superstructure, including political upheavals and cultural shifts, limited the growth of Dongjing music. Despite these challenges, the music continued to be performed and transmitted, though its practice became more localized and confined to specific cultural groups. This period also began efforts to document and preserve Dongjing music, recognizing the need to protect this cultural heritage in the face of modernization and Western influence.

(7) Since 1949

The post-1949 era marks the most dramatic transformation in the history of Dongjing music, as it transitioned into a form of entertainment while struggling to maintain its traditional roots. The rapid modernization of China and the accompanying cultural shifts have posed significant challenges to preserving Dongjing music. However, this period has also seen renewed efforts to revitalize the music, driven by governmental initiatives and grassroots movements to preserve cultural heritage. Dongjing music today faces the dual challenge of adapting to contemporary tastes while retaining its historical and cultural significance.

In conclusion, the historical development of Dongjing music is a complex narrative of adaptation, resilience, and transformation. From its mythical origins in the Three Kingdoms Period to its current status in the modern era, Dongjing music has continually evolved, influenced by each period's socio-political and cultural forces. Understanding this historical trajectory is crucial for appreciating the music's current challenges and opportunities, particularly in preservation and transmission efforts in Lijiang and beyond. The continued study and documentation of Dongjing music help safeguard this cultural heritage and ensure it remains a vibrant and relevant part of China's cultural landscape, as shown in Figure 1.



Figure 1. Historical development timeline.

Figure 1 effectively visualizes the chronological progression of Dongjing music, providing insights into how historical events and cultural contexts have influenced its evolution. Each period highlights the resilience of Dongjing music as a cultural tradition while also illustrating the challenges it has faced over time.

Musical Characteristics of Dongjing Music

Dongjing music, a rich and intricate form of Chinese traditional music, is deeply embedded in the cultural and ceremonial life of Lijiang, Yunnan Province. This music is not merely a collection of melodies but a complex system of classifications, each serving distinct purposes within the cultural practices of the Dongjing tradition. The various types of music reflect the diverse contexts in which Dongjing music is performed, ranging from ceremonial to communal gatherings, each classification contributing to the preservation and transmission of this invaluable cultural heritage, as shown in Table 3:

Category	Description	Function
Tuning Music	Performed at the beginning of a session to ensure the ensemble is harmonized before the main performance.	Vital for setting the correct pitch and tuning for all instruments, crucial for the coherence of the performance.
Major and Minor	Refers to the tonalities used, with major keys for celebratory events and minor keys for somber occasions.	Reflects the emotional tone of the event, with major keys for joy and minor keys for reflection or mourning.
Miscellaneous	Music A collection of compositions that vary in tempo, rhythm, and structure, not fitting into the other categories.	Provides diversity in the performance, showcasing the ensemble's versatility and the richness of the Dongjing repertoire.
Percussion Music	Comprises drum and gong pieces that form the rhythmic foundation of Dongjing performances.	Essential for guiding the tempo and adding intensity, ensuring the music's rhythmic and dynamic flow.

Table 3. Music classification in Dongjing music.

Table 3 encapsulates the essential classifications within Dongjing music, illustrating how each type plays a crucial role in maintaining the tradition's musical and cultural integrity. Through this structured approach, Dongjing music thrives, adapting to modern times while preserving its historical roots.

(1) Musical Instrument

Dongjing music is performed by an ensemble with twelve key instruments, each contributing uniquely to the music's intricate and layered sound. Below are the details of these instruments. As shown in Figure 2, including images of each instrument would significantly enhance understanding, providing visual context to the detailed descriptions. Collectively, these instruments create the rich, layered sound that characterizes Dongjing music, each contributing its unique voice to the ensemble. Their varied timbres and playing techniques reflect the complexity and depth of Dongjing music, underscoring its cultural significance as a living tradition, as shown in Table 4.



Figure 2. Dongjing Chinese folk musical instruments.

Figure 2, each instrument plays a specific role, whether melodic, harmonic, or rhythmic, contributing to the ensemble's overall balance and depth. The diverse range of timbres and tonalities these instruments provide reflects the rich cultural and spiritual dimensions of Dongjing

music. The figure enhances understanding by visually presenting the ensemble's components, allowing readers to connect the textual descriptions with visual representations.

Instrument	Description
(1) Erhu	A two-stringed bowed instrument known as the "Chinese violin." It has a deep, emotive timbre and is crucial for leading the melodic line in Dongjing music.
(2) Zhonghu	Similar to the Erhu but with a lower pitch, serving as the alto voice. It provides harmonic support and adds depth to the ensemble's sound.
(3) Erhuang	A bowed string instrument with a mellow, rich tone, ideal for slower, contemplative pieces, adding to the ensemble's emotional range.
(4) Zhudi	A bamboo flute with a clear, bright tone, essential for tuning the ensemble and often featured in melodic solos.
(5) Quxiang Pipa	A plucked string instrument with a pear-shaped body. It adds rhythmic and melodic complexity with its bright, lively sound.
(6) Sugudu	A plucked instrument with a unique structure and deep, resonant sound, providing a bass foundation in the ensemble.
(7) Sanxian	A three-stringed plucked instrument with a bright, sharp tone, ideal for rhythmic accompaniment and melodic interludes.
(8) Guqin	An ancient seven-stringed zither with a deep, resonant tone, adding philosophical depth and contemplative qualities to the music.
(9) Guzheng	A plucked zither with a wide range of tones, from soft melodies to fast rhythms, adding both melodic and harmonic support to the music.
(10) Shimianyunluo	A percussion instrument with ten small gongs arranged in a frame, producing a bright, resonant sound that adds rhythmic complexity to the ensemble.
(11) Dulcimer	A stringed instrument played with small hammers, providing rhythmic drive and melody with its bright, percussive sound.
(12) Dagu	A large drum that forms the rhythmic backbone of the ensemble, driving the tempo and adding intensity and energy to the music.

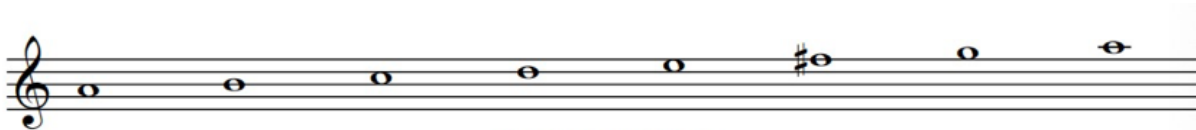
Table 4. Dongjing Chinese folk musical instruments.

Table 4 highlights the rich instrumentation in Dongjing music, which creates a unique sound through the interplay of various instruments. Each instrument contributes a distinct tonal or rhythmic quality, creating a harmonious and culturally significant musical experience. This diverse composition showcases the technical and artistic sophistication of the tradition, ensuring its continued relevance and appreciation in both ceremonial and modern contexts.

(2) Melody Patterns and Scales

Dongjing music employs traditional Chinese scales, particularly the Yayue seven-tone modes, which are integral to its distinctive sound. These scales are deeply embedded in the cultural and philosophical traditions of the Naxi people and reflect their worldview and spiritual beliefs.

Yayue modes: These seven-tone modes form the foundation of Dongjing music's melodic structure. They create the intricate melody patterns that define the music's sound, and each mode evokes a specific emotional or spiritual response, as shown in Scale 1.



Scale 1. Yayue seven-tone modes.

Melody Patterns: The melody patterns in Dongjing music are often complex and layered, with interweaving lines that reflect the music's ceremonial and ritualistic functions. These patterns are designed to complement the scales, creating a harmonious and balanced sound that resonates with the cultural and spiritual significance of the music, as shown in Score 1.

The image displays a musical score for 'ZhuDiTiao YinQu' (DongJing Chinese Folk Music). It includes a QR code in the top left, the title 'ZhuDiTiao YinQu' in a stylized font, and the subtitle '(DongJing Chinese Folk Music)'. To the right, it states 'Transcription by Shuying Jian from fieldwork in July 2023'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It is marked '自由地' (Ad libitum) and '1=#C'. The score consists of three staves of music, labeled 'a', 'b', and 'c'. Staff 'a' starts at measure 1. Staff 'b' starts at measure 3 and includes a 'v' (accrescendo) marking. Staff 'c' starts at measure 5 and includes a 'v' (accrescendo) marking. Staff 'd' starts at measure 7 and includes a 'v' (accrescendo) marking. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs.

Score 1. ZhuDiTiao YinQu music score.

Score 1 The melodic structure of Dongjing music is heavily influenced by traditional Chinese scales, particularly the Yayue seven-tone modes. These modes are integral to the music's distinct sound, characterized by its use of pentatonic scales and harmony. The scales used in Dongjing music are not just a musical choice but are deeply rooted in Chinese cultural and philosophical traditions, reflecting the ancient cosmological beliefs that connect music with the harmony of the universe. The melody patterns in Dongjing music are typically linear and flowing, often reflecting the natural landscapes and philosophical ideals of balance and harmony. These traditional scales, combined with the intricate melody patterns, give Dongjing music its unique sound. This sound is at once ancient and timeless, deeply connected to the cultural heritage of the Naxi people.

In summary, the musical characteristics of Dongjing music are a testament to its rich cultural heritage. The diverse classification of music, the intricate ensemble of instruments, and the use of traditional modal scales all contribute to the distinct and profound sound of Dongjing music. This traditional art form, deeply rooted in the cultural and philosophical traditions of the Naxi people, continues to be a significant cultural symbol in Lijiang and beyond, representing the harmonious blend of music, history, and culture.

DISCUSSION

The findings align with theoretical frameworks on cultural continuity and ritual theory (Howard, 2016; Rees, 2021), emphasizing Dongjing music's role in maintaining Naxi cultural identity. The historical analysis confirms earlier observations that Dongjing music has evolved with China's socio-political changes (Bao & Yeh, 2023; Harris, 2010). Its origins in Confucian, Taoist, and Buddhist traditions resonate with Rees's (1995) work on ritual and ceremonial music in Lijiang.

The use of Yayue seven-tone modes and other traditional scales aligns with Chinese musical aesthetics principles (Nan & Guan, 2023; Jian & Karin, 2022), reflecting a worldview centered on harmony and balance. Moreover, including distinctive instruments like the Erhu and Zhudi confirms existing literature on Dongjing music's orchestration (Chang, 2008; Liumei et al., 2021). The study's conclusion that Dongjing music functions as a cultural preservation and adaptation tool mirrors the dual role of other intangible cultural heritage practices worldwide (Tan, 2018; Zerbe, 2022). The findings reinforce Howard's (2016) notion that ritual performances serve as a medium for transmitting cultural values, even as they adapt to contemporary contexts.

While the research strongly aligns with cultural continuity theories, it highlights tensions with cultural adaptation models (Kuang & He, 2022). Su (2019) noted that reliance on digital media for preservation poses a paradox: Commodification risks diluting authenticity. Prior studies should emphasize this tension more, indicating the need for further exploration into balancing tradition and modernity.

Additionally, the findings regarding intergenerational transmission diverge from earlier optimism about younger generations' engagement with traditional music (Du, 2023). While educational initiatives exist, the decline in youth participation challenges assumptions about their adaptability to cultural traditions through modern tools.

The qualitative approach combines interviews, observations, and document analysis to offer a robust framework for studying Dongjing music. This methodology supports the thematic analysis of ritual, performance, and cultural adaptation, aligning with best practices in ethnomusicological research (Bresler & Stake, 2017; Xingchen et al., 2021). Including 15 informants with diverse expertise strengthens the study's reliability and cultural depth, corroborating Harris's (2004) emphasis on the importance of localized perspectives.

The findings underline the significance of integrating Dongjing music into modern educational curricula (Cao et al., 2023; Tan, 2018) and leveraging digital platforms to reach broader audiences

(Su, 2020). However, they caution against over-reliance on technology, as it may commodify cultural heritage. Balancing authenticity with accessibility is a recurring theme, consistent with Howard's (2016) recommendations for safeguarding intangible cultural heritage.

Furthermore, the research suggests the potential for comparative studies with other Chinese folk music traditions, as Zhang (2018) proposed, to explore shared challenges and diverse preservation strategies. The study identifies gaps in understanding the long-term impact of digital preservation on Dongjing music's authenticity, suggesting a need for longitudinal studies (Zhao et al., 2024). Additionally, further research could explore Dongjing music's role in cross-cultural exchanges and its integration into global cultural tourism (Kuang & He, 2022).

This study explores the historical development and musical characteristics of Dongjing Chinese folk music but has limitations. The qualitative nature of the research, based on interviews and participant observations, may introduce subjectivity and limit generalizability. The sample size is small and focused on Lijiang, Yunnan Province, and broader studies involving informants from other regions could provide more comprehensive insights. The study's reliance on traditional documentation and historical texts may be constrained by the availability and accuracy of archival materials, leading to interpretative challenges. Additionally, the study needs to empirically evaluate the effectiveness of digital preservation strategies, necessitating future longitudinal studies.

CONCLUSION

The research on Dongjing Chinese folk music highlights the intricate relationship between cultural heritage and the forces of historical development, modernization, and adaptation. By examining Dongjing music's evolution and distinct musical characteristics in detail, the study confirms the critical role this tradition plays in preserving the cultural identity of the Naxi people. The findings are consistent with theoretical frameworks on cultural continuity and the importance of ritual and performance in maintaining intangible cultural heritage, underscoring the resilience of Dongjing music despite the challenges posed by modernization and globalization.

However, the study also reveals the complexities of preserving a living tradition in a rapidly changing world. While efforts to integrate Dongjing music into educational curricula and digital platforms are essential for its survival, they must be carefully managed to balance innovation with preserving authenticity. The tension between maintaining traditional elements and embracing

modern innovations reflects broader challenges faced by cultural practices globally, highlighting the need for ongoing research and adaptive preservation strategies.

In conclusion, Dongjing Chinese folk music is a testament to the enduring power of cultural traditions, offering valuable insights into the broader discourse on cultural preservation in the face of modernity. This research emphasizes the cultural and historical significance of Dongjing music and reinforces the importance of implementing strategic approaches to safeguard intangible cultural heritage in a globalized era. The findings underline that preserving traditions like Dongjing music involves balancing authenticity with innovation, ensuring they remain relevant to modern audiences while retaining their historical essence. As Dongjing music continues to evolve, it will be crucial to ensure that it remains a living tradition, deeply rooted in its historical and cultural significance, while adapting to the contemporary world. Future research should continue to explore comparative strategies and the long-term impacts of modern preservation efforts while also developing frameworks that can be applied to similar cultural practices worldwide, thus enriching global initiatives to safeguard intangible cultural heritage.

RECOMMENDATIONS

The findings of this research have several implications for the broader field of cultural preservation. They underscore the importance of integrating traditional cultural practices into modern educational frameworks to ensure their transmission to younger generations. Additionally, the study suggests that while digital media platforms are valuable tools for preserving and promoting intangible cultural heritage, their use must be carefully managed to maintain the authenticity and depth of these traditions.

Future research could expand on these findings by exploring comparative preservation strategies employed by other Chinese folk music traditions or intangible cultural heritage practices globally. Such studies could provide a broader context for understanding how different cultures navigate the challenges of modernization while maintaining their unique identities. Additionally, longitudinal studies could track the impact of digital preservation efforts on Dongjing music over time, offering insights into the long-term effectiveness of these strategies.

ACKNOWLEDGEMENTS

This research project was financially supported by Mahasarakham University, Thailand.

REFERENCES

- Bağçeci, F. S. (2024). An Epistemological Perspective on the Relationship Between Music and Metaphysics. *Yegah Müzikoloji Dergisi*, 7(3), 338-368. DOI: 10.51576/ymd.1495334.
- Bao, Y., & Yeh, H. (2023). The Origin, Evolution and Morphological Analysis of The Taoist Music of the Lingbao School: Historical Promotion and Cultural Inheritance. *Herança*, 6(1), 184-198. DOI: 10.52152/Heranca.v6i1.792.
- Blum, S. D. (2002). Margins and centers: A decade of publishing on China's ethnic minorities. *The Journal of Asian Studies*, 61(4), 1287-1310. DOI: 10.2307/3096443.
- Bresler, L., & Stake, R. E. (2017). Qualitative research methodology in music education. *Critical essays in music education*, 113-128. DOI: 10.4324/9781315095257-8.
- Cao, K., Xie, W., Zhu, J., & Wei, F. (2023). Commercial Culture as a Key Impetus in Shaping and Transforming Urban Structure: Case Study of Hangzhou, China. *Sustainability*, 15(13), 10620. DOI: 10.3390/su151310620.
- Chang, P. (2008). Ritual music in a North China village: the continuing Confucian and Buddhist heritage. *Ethnomusicology*, 52(2), 330-332. DOI: 10.2307/20174594.
- Dong, X. (2020). The Shangjing norm of the Liao dynasty and the Dongjing mode of the Northern Song dynasty. *Chinese Archaeology*, 20(1), 179-192. DOI: 10.1515/char-2020-0017.
- Du, C. (2015). Manufacturing Naxi's original ecological culture in contemporary China. *Asian Ethnicity*, 16(4), 549-567. DOI: 10.1080/14631369.2015.1028025.
- Du, J. (2023). Challenging stigmatization through cultural dance: Exploring the role of fengyang flower drums in shaping collective identity, revitalizing tradition, and overcoming social prejudice. *Herança*, 6(2), 218-233. DOI: 10.52152/heranca.v6i2.778.
- Hanshi, B., Sularso, S., & Clarisse, M. C. B. (2021). The Change of Concept: the Formation and Reflection of Applied Ethnomusicology. *Gelar: Jurnal Seni Budaya*, 19(2), 114-120. DOI: 10.33153/glr.v19i2.3978.
- Harris, R. (2004). *Singing the village: music, memory and ritual among the Sibe of Xinjiang*. Oxford University Press. DOI: 10.5871/bacad/9780197262979.001.0001.
- Harris, R. (2010). Music and Cultural Rights. *Ethnomusicology Forum*, 19(1), 128-130. DOI: 10.1080/17411911003656050.
- Howard, K. (2016). *Music as Intangible Cultural Heritage*. Routledge. DOI: 10.4324/9781315596723.

- Huang, Y., Chuangprakhon, S., & Santaveesuk, P. (2024a). Preservation and Transmission of Shaanxi Guzheng Musical Instruments: Challenges and Strategies for Cultural Sustainability. *International Research Journal of Multidisciplinary Scope (IRJMS)*, 5(4), 147–158. DOI: 10.47857/irjms.2024.v05i04.01265.
- Inglehart, R., & Baker, W. E. (2000). Modernization, cultural change, and the persistence of traditional values. *American Sociological Review*, 65(1), 19-51. DOI: 10.2307/2657288.
- Jian, S., & Karin, K. (2022). Rescuing Rhythm: Preserving the Intangible Cultural Heritage of the Qiang People in the Wake of the Great Sichuan Earthquake. *The International Journal of Interdisciplinary Cultural Studies*, 17(1), 87–100. DOI: 10.18848/2327-008X/CGP/v17i01/87-100.
- Jingfang, Y. (Ed.). (2023). *Comprehensive Introduction to Chinese Traditional Music*. Hollitzer Wissenschaftsverlag. DOI: 10.2307/jj.2840655.
- Kuang, J., & He, L. (2022). From oblivion to reappearance: A multi-faceted evaluation of the sustainability of folk music in Yunnan province of China. *Sage Open*, 12(3), 21582440221117806. DOI: 10.1177/21582440221117806.
- Lee, T. S. (Ed.). (2021). *Routledge handbook of Asian music: cultural intersections*. Routledge. DOI: 10.4324/9781003142720.
- Li, D., & Zhou, S. (2021). Evaluating the Authenticity of Naxi Music in Three Stages from the Perspective of Naxi Musicians: An Application of Lacan’s Mirror Stage Theory. *Sustainability*, 13(7), 3720. DOI: 10.3390/su13073720.
- Liu, S., & Chuangprakhon, S. (2024). Reviewing the current situation of Huadengxi Chinese folk songs in Yunnan Province. *Multidisciplinary Reviews*, 7(5), 2024109-2024109. DOI: 10.31893/multirev.2024109.
- Liumei, Z., Fanzhi, J., Jiao, L., Gang, M., & Tianshi, L. (2021, April). K-means clustering analysis of Chinese traditional folk music based on midi music textualization. In *2021 6th International Conference on Intelligent Computing and Signal Processing (ICSP)* (pp. 1062-1066). IEEE. DOI: 10.1109/ICSP51882.2021.9408762.
- Nan, N., & Guan, X. (2023). Common and distinct quantitative characteristics of Chinese and Western music in terms of modes, scales, degrees and melody variations. *Journal of New Music Research*, 52(2-3), 227-244. DOI: 10.1080/09298215.2024.2311650.
- Rees, H. (2021). Music, tourism, and cultural exchange among the Naxi of Southwest China. In *Routledge Handbook of Asian Music: Cultural Intersections* (pp. 320-354). Routledge. DOI: 10.4324/9781003142720-14.
- Shelemay, K. K. (2011). Musical communities: Rethinking the collective in music. *Journal of the American Musicological Society*, 64(2), 349-390. DOI: 10.1525/jams.2011.64.2.349.

- Sriken, C., & Seekhunlio, W. (2024). The Preservation and Literacy Transmission of the Mor Lam Khon Kaen Style by the Rattanasin Intathairat Group. *International Journal of Education and Literacy Studies*, 12(1), 126-132. DOI: 10.7575/aiac.ijels.v.12n.1p.126.
- Su, J. (2019). Understanding the changing intangible cultural heritage in tourism commodification: the music players' perspective from Lijiang, China. *Journal of Tourism and Cultural Change*, 17(3), 247-268. DOI: 10.1080/14766825.2018.1427102.
- Su, J. (2020). Managing intangible cultural heritage in the context of tourism: Chinese officials' perspectives. *Journal of Tourism and Cultural Change*, 18(2), 164-186. DOI: 10.1080/14766825.2019.1604720.
- Su, X. (2011). Commodification and the selling of ethnic music to tourists. *Geoforum*, 42(4), 496-505. DOI: 10.1016/j.geoforum.2011.03.006.
- Tan, H. S. (2018). Safeguarding intangible cultural heritage in China: Policies and national perspectives. In *Music as Heritage* (pp. 216-237). Routledge. DOI: 10.4324/9781315393865.
- Tang, J. (2023). Analysis of Cultural Differences Between Chinese and Western Vocal Music. *International Journal of Education and Humanities*, 11(1), 117-120. DOI: 10.54097/ijeh.v11i1.12885.
- Thrasher, A. R., Lam, J. S. C., Stock, J. P. J., Mackerras, C., Rebollo-Sborgi, F., Kouwenhoven, F., Schimmelpenninck, A., Jones, S., Mei, H., Ben, W., Rees, H., Trebinjac, S., & Lee, J. C. (2001). *China, People's Republic of*. In *Oxford Music Online*. Oxford University Press. DOI: 10.1093/gmo/9781561592630.article.43141.
- Xingchen, L., Chuangprakhon, S., & Karin, K. (2021). The Making Craftsmanship of Yuping Xiaodi Musical Instrument in Yuping County, Guizhou Province, China. *Review of International Geographical Education Online*, 11(5), 2776-2789. DOI: 10.48047/rigeo.11.05.175.
- Zeng, Z., & Zhou, L. (2021, April). A memetic algorithm for Chinese traditional music composition. In *2021 6th International Conference on Intelligent Computing and Signal Processing (ICSP)* (pp. 187-192). IEEE. DOI: 10.1109/ICSP51882.2021.9408813.
- Zerbe, S. (2022). *Restoration of Multifunctional Cultural Landscapes: Merging Tradition and Innovation for a Sustainable Future (Vol. 30)*. Springer Nature. DOI: 10.1007/978-3-030-95572-4.
- Zhang, J. (2018). Folklore in China: Past, Present, and Challenges. *Humanities*, 7(2), 35. DOI: 10.3390/h7020035.
- Zhao, J., Chi, X., Zheng, Z., Liu, Y., Yao, Y., Wang, T., & Lin, Y. (2024, May). Exploration on the Development Path of Minority Intangible Cultural Heritage Based on OIIC&KISS Analytical Model--Taking "Naxi Ancient Music" as an Example. In *2024 3rd International Conference on Humanities, Wisdom Education and Service Management (HWESM 2024)* (pp. 34-44). Atlantis Press. DOI: 10.2991/978-2-38476-253-8_6.

Zhao, T., Yeoh, J. P. S., & Loo, F. C. (2023). Cultural integration and innovation in string music: A study on the transformation of Heze string music. *Herança*, 6(2), 61-73. DOI: 10.52152/heranca.v6i2.765.

Zharkova, V., Zharkov, O., & Shang, Y. (2024). The Vocal Cycle "Machines Agricoles" as a Manifestation of Darius Milhaud's Creative Credo. *Yegah Müzikoloji Dergisi*, 7(3), 147-177. DOI: 10.51576/ymd.1519103.

Zhuo, X. (2017). The Religious Culture of the Chinese. In *China insights* (pp. 209–241). DOI: 10.1007/978-981-10-6379-4_5.

GENİŞLETİLMİŞ ÖZET

Dongjing Çin halk müziği, Yunnan Eyaleti'nin Lijiang bölgesindeki Naxi halkının kültürel mirasının önemli bir parçasıdır. Hem tarihî kökenleri hem de müziksel özellikleriyle bu gelenek, sadece Naxi halkının değil, Çin'in genel kültürel mirasının da bir parçasıdır. Bu müzik türü, ritüel performanslardan eğlenceye kadar birçok farklı bağlamda uygulanmış ve sosyal, dini ve kültürel anlamlar taşımıştır. Ancak modernleşme, küreselleşme ve genç kuşakların ilgisizliği gibi faktörler, bu mirasın korunmasını zorlaştırmaktadır. Bu çalışma, Dongjing müziğinin tarihî gelişimi, müziksel özellikleri ve modern bağlamdaki korunma stratejilerini detaylı bir şekilde incelemektedir.

Dongjing Halk Müziğinin Tarihî Gelişimi

Dongjing müziğinin tarihî kökenleri, Çin'in Üç Krallıklar Dönemi'ne (M.S. 221–265) kadar uzanmaktadır. Bu dönemde müziğin daha çok sözlü gelenekler yoluyla aktarıldığı düşünülmektedir. Ancak yazılı belgelerin eksikliği nedeniyle bu döneme dair bilgiler sınırlıdır. Dongjing müziği, Song Hanedanlığı'nın son döneminde (1278–1279), Çin'in güneyine yayılan sosyal ve kültürel hareketler sırasında Lijiang'a ulaşmıştır. Bu süreçte, müzik Han kültürünün yanı sıra Naxi halkının yerel unsurlarıyla da harmanlanmıştır.

Ming Hanedanlığı döneminde (1368–1644) Dongjing müziği, özellikle saray ritüellerinde önemli bir yer edinmiştir. Bu dönemde müzik, resmi törenlerde ve dini ayinlerde icra edilmiş, aynı zamanda toplumun farklı kesimleri tarafından benimsenmiştir. Ming Hongwu Yongle dönemi (1403–1424) sırasında, Dongjing müziği Naxi halkının kimliğini güçlendiren bir unsur haline gelmiştir. Bununla birlikte, müzik yalnızca yerel halk arasında değil, Çin'in farklı bölgelerine yayılarak geniş bir etki alanına sahip olmuştur.

Qing Hanedanlığı'nda da (1644–1912) popülerliğini koruyan Dongjing müziği, bu dönemde daha çok kırsal topluluklarda uygulanmaya devam etmiştir. Ancak modern dönemde yaşanan siyasi ve sosyal değişimler, özellikle 20. yüzyıldaki hızlı modernleşme, bu geleneği tehdit eden en büyük unsurlar olmuştur. Dongjing müziği bu süreçte dar bir sosyal çerçeveye sıkışmış, ancak yerel toplulukların çabalarıyla günümüze kadar ulaşmayı başarmıştır.

Müziksel Özellikler ve Geleneksel Unsurlar

Dongjing müziği hem enstrümantal hem de vokal unsurları barındıran zengin bir müzik türüdür. Bu müzik türünün temel özelliği, Çin'in geleneksel Yayıue yedi tonlu modlarını kullanmasıdır. Bu modlar hem melodik hem de ruhsal bir derinlik sunar ve müzikte felsefi bir boyut oluşturur. Yayıue modları, Çin estetik felsefesinde uyum ve dengeyi yansıtarak, dinleyicilerde belirli duygusal veya spiritüel yankılar uyandırır.

Dongjing müziğinde kullanılan enstrümanlar, bu müzik türünün karakteristik yapısını şekillendiren önemli unsurlardır. Bunlar arasında Erhu (iki telli Çin kemanı), Zhudi (bambu flüt), Guzheng (Çin santuru) ve Dagu (büyük davul) öne çıkmaktadır. Her enstrüman, Dongjing müziğinin tonalitesine ve ritmik yapısına farklı bir katkı sağlar. Örneğin, Erhu, melodiyi yönlendiren duygusal bir derinlik sunarken; Dagu, müziğin ritmik temelini oluşturur.

Melodik yapılar, genellikle akıcı ve katmanlıdır. Bu yapılar, Dongjing müziğinin yalnızca işitsel bir deneyim değil, aynı zamanda felsefi bir ifade biçimi olduğunu göstermektedir. Müzik türü ayrıca farklı bağlamlara göre kategorilere ayrılmaktadır. Tuning music (akort müziği), performans öncesinde enstrümanların uyumunu sağlamak için kullanılırken; major ve minor tonlar, performansın duygu tonunu belirler.

Koruma ve Aktarım Çabaları

Dongjing müziği, modern çağda çeşitli zorluklarla karşı karşıyadır. Özellikle genç nesillerin bu geleneksel müziğe ilgisinin azalması, müziğin sürdürülebilirliğini tehdit eden önemli bir sorundur. Küreselleşme ve modernleşme, bu müziği tehdit eden diğer iki önemli unsurdur. Bununla birlikte, Dongjing müziğinin korunması ve aktarılmasına yönelik stratejiler de geliştirilmektedir.

- a. Eğitim Müfredatına Entegrasyon: Dongjing müziğinin okul ve üniversite müfredatlarına dahil edilmesi, bu müziğin genç nesillere aktarılmasını sağlamak için etkili bir yol olarak görülmektedir. Bu strateji, müziğin hem teorik hem de pratik yönlerini öğretmeyi amaçlar.

Özellikle müzik eğitimi programlarına Dongjing müziğinin dahil edilmesi, öğrencilerin bu mirası tanımasını ve benimsemesini sağlayabilir.

- b. Dijital Platformların Kullanımı: Dijitalleşme, Dongjing müziğinin daha geniş kitlelere ulaşmasını sağlayan etkili bir araçtır. Çevrimiçi konserler, dijital arşivler ve müzik uygulamaları, bu müziğin modern izleyicilerle buluşmasında önemli rol oynamaktadır. Ancak bu süreçte, dijitalleşmenin getirdiği ticarileşme riski dikkate alınmalıdır. Dijital platformların kullanımı, otantiklikten ödün vermeden dikkatlice planlanmalıdır.
- c. Yerel Toplulukların Katılımı: Yerel toplulukların etkin katılımı, Dongjing müziğinin korunmasında kritik bir role sahiptir. Topluluk temelli projeler, müziğin sadece korunmasını değil, aynı zamanda toplumsal bağların güçlendirilmesini de sağlar. Yerel festivaller, ritüeller ve topluluk etkinlikleri, Dongjing müziğinin uygulanabilirliğini artıran önemli araçlardır.

TARTIŞMA VE TEORİK ÇERÇEVE

Araştırma bulguları, Dongjing müziğinin kültürel süreklilik teorileriyle büyük ölçüde uyumlu olduğunu göstermektedir. Bu müzik türü, Naxi halkının kimliğini koruyan ve toplumsal bağları güçlendiren bir ritüel aracı olarak işlev görmektedir (Howard, 2016; Rees, 1995). Bununla birlikte, müziğin modern bağlamda yeniden şekillendirilmesi, kültürel adaptasyon teorileriyle bazı gerilimlere işaret etmektedir (Kuang & He, 2022).

Özellikle dijitalleşme, Dongjing müziği için hem bir fırsat hem de bir tehdit oluşturmaktadır. Dijital platformlar, bu müziği daha geniş bir kitleye ulaştırırsa da, aynı zamanda müziğin otantik doğasının zayıflamasına yol açabilir (Su, 2019). Bu durum, modernleşme ile geleneksel unsurların korunması arasındaki dengenin ne kadar hassas olduğunu göstermektedir.

SONUÇ VE GELECEK PERSPEKTİFLER

Dongjing müziği, Naxi halkının kültürel kimliğini yansıtan ve Çin'in somut olmayan kültürel mirasının bir parçası olan önemli bir sanat formudur. Tarihî gelişimi ve müziksel özellikleri, bu müziğin modern dünyada da devam etmesi için güçlü bir temel sunmaktadır. Ancak bu geleneğin sürdürülebilirliği, otantik unsurların korunması ve yenilikçi aktarım stratejilerinin dengeli bir şekilde uygulanmasına bağlıdır.

Gelecekte yapılacak arařtırmalar, Dongjing müziğinin dijitalleşme bağlamındaki uzun vadeli etkilerini inceleyebilir. Ayrıca, Dongjing müziğinin diğeri Çin halk müzikleriyle karşılaştırılması, bu mirasın korunması ve geliştirilmesi için yeni stratejilerin oluşturulmasına katkı sağlayabilir. Bu çalışmalar, yalnızca Dongjing müziği için değil, diğeri somut olmayan kültürel miraslar için de faydalı olacaktır.

Sonuç olarak, Dongjing müziğinin korunması, yalnızca bir kültürel mirasın devamlılığını sağlamakla kalmayacak, aynı zamanda dünya kültürel çeşitliliğine değerli bir katkı sunacaktır. Bu müziğin hem yerel topluluklar hem de uluslararası kültürel bağlamlar için önemi büyüktür.