

A PRESERVATION OF ZHANGHA MUSIC IN DAI ETHNIC GROUPS OF XISHUANG BANNA IN YUNNAN PROVINCE, PR CHINA

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Abstract

This research article presents the preservation of Zhangha music in Dai ethnic groups. The purposes of this study were: 1 To study the Zhangha music trait. 2 To study the culture of the Dai people in Xishuang Banna, 3 To promote the Zhangha music of the Dai people in Xishuang Banna. The research methodology was ethnomusicological qualitative research by interviewing the four key informants in Xishuangbanna and 10 Dai Zhangha inheritance performers at Zhangha College.

The results show that the performance forms of Dai Zhangha culture included two styles, solo singing and duet, with not more than three actors. The melody of the song is characterized by the change in the tone of the lyrics. The song's content is primarily historical stories or singing about labor, life, and love. Some are blessings, some are compliments, some are narratives, and the tune has a reading style. The researchers found some problems in Zhangha teaching and inheritance regarding language, rhythm, teaching methods, and content. Because of these problems, researchers put forward their suggestions and opinions combined with their existing knowledge: Strengthen cultural awareness. Fully respect the Intangible Cultural Heritage Inheritance Law and realize the virtuous cycle mechanism of Zhangha heritage inheritance. Respect the development law of Zhangha inheritors and strengthen the protection of inheritors. Fully respect the development law of Zhangha as a thing and innovate while maintaining the original form. Respect the development law of

the inheritance mechanism, strengthen the training of a new generation of heirs, and effectively communicate the essence of Zhangha and the two generations.

Keywords: Preservation, Zhangha music, Dai ethnic group, Yunnan, China

Introduction

The People's Republic of China is the largest country in East Asia, divided into 23 provinces, and the most southern province is Yunnan. Within Yunnan province, Xishuangbanna is the most south that has the border next to Laos and Myanmar, and this area is the place of the study mentioned in this article.

The Zhangha, Dai nationality, has a long history in a local proverb spread among the Dai people: "Where there is Dai, there is Dai song, and that is Zhangha." It is one of the most vibrant cultural arts in the traditional culture and art of the Dai nationality, which sprouted in primitive hunting, and primary economic activities. Dai Zhangha is a necessary cultural entertainment for the Dai people and an important carrier for inheriting Dai history and culture.

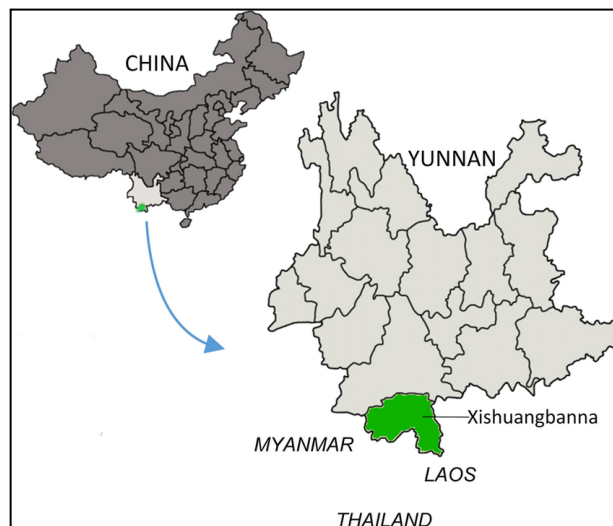


Figure 1, Map of Xishuangbanna in Yunnan

Xishuangbanna Dai Autonomous Prefecture in Yunnan Province, China, is famous for its tropical rainforest natural landscape and ethnic minority culture with obvious geographical advantages. There are 13 ethnic minorities in the area, and the Dai ethnic is the major group in this Yunnan. The researcher had

done fieldwork in the area of Dai concentrated on Zhangha music, learning Zhangha's music and singing from key informants, the famous Zhangha local singers as a participating observers practicing Zhangha's daily activities and performances. The researcher had brief experiences in learning Zhangha culture in 2010 and had witnessed the whole development of Zhangha in Xishuangbanna from 2010 to early 2021; for better learning and to get more understand Zhangha music and culture, the researcher conducted serious fieldwork in dept on Zhangha in Xishuangbanna once again; at this time researcher found Zhangha music and culture problems as follow.

1. Problems in Zhangha's culture transmission.
2. Problem on rhythm and content teaching methods in Zhangha's music inheritance.
3. Zhangha was not immutable in Xishuangbanna but had transformed.
4. Language problem; urban Dai adolescents study in public school, which is the mainstream Han language required for school use and daily life. Students listening and sing the Han language pop songs, so they are unfamiliar with the local Dai language.
5. Xishuang Banna is now a tourist city influenced by foreign culture and pop music. Young people in the city and Dai villages are more inclined to listen to and sing pop music.
6. The rapid change in Zhangha society influences people's daily life into modern style. The traditional Zhangha music and performing art are declining.

As a member of the Dai nationality, the researcher was born and grew up in Yunnan, was exposed to Dai Zhangha culture since childhood, and was very interested in Dai Zhangha culture. In order to deepen the understanding of Dai Zhangha culture and solve its current problems in inheritance and development, researchers willing to study further the Zhangha music for preservation.

Research Objectives

1. To study the culture of Dai people in Xishuangbanna.
2. To study the Zhangha music traits.
3. To preserve Zhangha music of Dai people in Xishuang Banna.

Literature Review

Cultural Globalization: In academic circles, there are not only debates about "what is cultural globalization?" but also "Is there cultural globalization? The author holds a positive attitude towards the existence of cultural globalization. It is because human society has been in the era of globalization. The universal communication and interdependence of all ethnic countries and regions have reached an unprecedented height. It is accelerating development with economic globalization as the prominent embodiment, making all aspects of human life, including cultural life. We will find that the field of human cultural life has also undergone obvious changes. Not only has cultural life become increasingly intertwined with economic, political, and military life, forming a distinctive economic, cultural and politicized society? " The Chinese culture in China can enjoy French perfume, and Holland Diamond rings, enjoy American Hollywood blockbusters, French, Dutch, and Americans can also taste Chinese delicacies and hear and see China's "Kung Fu" in their own countries; the Internet "catches up with all the global information," people can communicate feelings and exchange information beyond time and space, and they can also visit world events and know the world situation at will without leaving home... Although cultural globalization can not be compared with economic globalization, it is an undeniable objective fact that cultural globalization does exist.

Cultural globalization is based on the development of national culture. Without the development of national culture, there will be no cultural globalization. Conversely, cultural globalization not only makes national culture more deeply involved but also deeply affects the development of national culture. Human culture is moving forward in the interaction between national culture and cultural globalization. Then, what impact has cultural globalization brought to the development of national culture? How should all ethnic groups deal with problems brought about by cultural globalization? The researcher believes that we should understand the impact of cultural globalization from the advantages and disadvantages (Bao, 2018).

Xishuang Banna: Xishuang Banna Dai Autonomous Prefecture is one of the eight autonomous prefectures in Yunnan Province, and its capital is Jinghong City. Xishuangbanna is located at $21^{\circ} 10' - 22^{\circ} 40' \text{ N}$ and 99

$101^{\circ} 55' - 101^{\circ} 50'$ e. it is located at the northern edge of the tropics south of the Tropic of cancer. It covers an area of 19124.5 square kilometers. It borders Pu'er City in the northeast and northwest, Laos in the southeast, and Myanmar in the southwest. The border line is 966.3 kilometers long. One river connects six countries and has four national ports.

Xishuang Banna is located at the northern edge of the tropics, with a tropical monsoon climate. Xishuang Banna governs one county-level city and two counties. In 2019, Xishuang Banna had a population of 790300 ethnic minorities. Dai is the main ethnic group, and 13 ethnic groups live in the world. According to the data of the seventh census, as of 0:00 on November 1, 2020, the permanent resident population of Xishuang Banna Dai Autonomous Prefecture was 1301407 (History of Xishuangbanna Dai Autonomous Prefecture, (2020).

Xishuang Banna is located at $21^{\circ} 10' - 22^{\circ} 40'$ N and $99^{\circ} 55' - 101^{\circ} 50'$ e, on the northern edge of the tropics south of the Tropic of cancer. Covering an area of 19124.5 square kilometers, it borders Pu'er City in the northeast and northwest, Laos in the southeast, and Myanmar in the southwest. The border line is 966.3 kilometers long. The highest point in the prefecture is Huazhuliangzi in Mengsong Township, Menghai County, 2429 meters above sea level, and the lowest point is the junction of Lancang River and Nanla River, 477 meters above sea level.

Xishuang Banna was called Mengle in ancient times. The ancestors of Mengle were a branch of the ancient Yue people. Yongchang County was under the jurisdiction of the Three Kingdoms, the two Jin Dynasties, and before. During the northern and Southern Dynasties, the 12 Dai tribes in Xishuangbanna, "Lexishuangbang," known as the Mengle kingdom, were all located in Jingde and were awarded the "King of Heaven" by the Fengtian Dynasty. From the 8th to the 10th century, the Mengle regime was under the jurisdiction of the local government of the Tang Dynasty, "Nanzhao" Yinsheng Jiedu.

In the thirtieth year of Shaoxing in the Southern Song Dynasty (1160), the leader of Dai nationality, Payazhen unified Mengle and established the "Jinglong Jindian nation" in Jinghong, which was under the jurisdiction of Dali, the local political power in the Southern Song Dynasty. Payazhen became the

"Communist Lord" in the heavenly dynasty and accepted the feudal dynasty title. Later, when sang Kaileng, the fourth son of Payazhen, became his stepfather, he was granted the title of "king of the Jiulong River (Lancang River) by the heavenly Dynasty" (Liu, 2004).

After the Yuan Dynasty destroyed the Song Dynasty, a provincial government was established in Yunnan, divided into 37 roads and 5 governments. The area of Mengle was called "Cheli road." Since then, the chieftain system began to be implemented in the area around Mengle. In the second year of Yuanzhen (1296), the "military and civil administration office of Cheli road" was set up in car to govern the areas around Mengle. In the fourth year of Taiding (1327), the "military and civilian mission department in the car" was changed, and Kameng was called the mission.

Dai People: Dai (DAI language: ꨂ Tai / Tai ʋ ; Dai Ruan: / Tai ɬ / ; Dai Na: ꨂ ꨆ / Tai ɬ / ;) Thai: "Tai" or "Tai," can be referred to as the Thai people, but also refers to the Chinese mainland, the Thai people. Dai nationality was also called Tai nationality before national identification. Dai is one of the cross-border peoples in the Chinese mainland. It is related to the Yunnan and Vietnam in Baipu and Baiyue, the main nationalities of Shan, CAMDI, and Laos, and the Thai Ethnic Groups in Burma:(Thai, /t, Thailand. ^h aj ɬ/) , The Assam Ahom people of India are homologous.

The Dai people have their characters, which can be divided into four forms: those in Xishuang Banna and other places are called Dai script, also known as Xishuang Banna Dai script; those in Dehong and other places are called Dai Na script, also known as Dehong Dai script; those in some areas of Ruili, Lancang, Gengma, and other counties and cities are called Dai tau script; those in Jinping are called Dai Duan script, also known as Jinping Dai script. These four Dai languages evolved from the Brahmi alphabet of India and belonged to the same system as Lao, Thai, Myanmar, and Khmer. They are written from left to right and wrapped from top to bottom, but the physical structure differs.

Dai originally lived in Menghe, now Xishuang Banna Dai Autonomous Prefecture in Yunnan, Laos Fengshali province, and Mengyong, Shan State in Myanmar. They mainly live in Xishuang Banna, Yunnan, China, Shan state, Myanmar, northern Laos, northern Thailand, and Laizhou Province, Vietnam. In

China, it is classified as a branch of Dai nationality, also known as Xishuang Banna Dai. In Thailand, it is a branch of the Thai people. The Dai people living in northern Thailand, together with Tai Yuan, Tai Yai / Shan, and Tai Khun, are known as "Lannatai / Dai people." They have unique costumes and cultures, which are different from the Siamese people in central Thailand (Wang & Qin, 2017).

Research Methodology

This qualitative ethnomusicological research collects data through fieldwork, investigation, surveying, and interviewing key informants. Analyzes the data by descriptive analysis in ethnomusicology to obtain the development and inheritance of Dai Zhangha in Xishuangbanna, Yunnan.

The study places are Mandan village, Mengla Town, Mengla County, Wanda primary school, Jinghong City, Xishuangbanna Prefecture, and Yuguang Zhangha learning hall.

The research tools are field investigation records, surveying, and informal interview forms for key informants. Data collection procedure in this study consists of 1) Preliminary study: study the related literature, surveying the place of fieldwork, contact with key informants. 2) Observe the situation, the performance, and events available in the field; interview the key informants. 3) Analyzing data by descriptive analysis, and 4) Working on Zhangha music preservation.

Results

The culture of Zhangha Dai people in Xishuangbanna

1) Zhangha Dai people in Xishuangbanna believe in Buddhism. They offered the monks food and other things and had festivals similar to Thai people, such as throwing water in the Dai new-year. They dress up the custom cloth and have rice for meals. Some culture related to music is worship for the teacher when the student wants to study music with the teacher; it is a ceremony for students' initiation as follow.

2) Teacher worship

Worshiping the teacher in one of the influential cultures for Dai Zhangha is the first step in learning Zhangha singing. Teacher worship is the only way to identify Zhangha's learners. By following Zhangha's teacher for 3 to 5 years before being performers on the stage, Zhangha's learners can perform independently until Zhangha's teacher believes they are completely successful. For the teacher worship ceremony, the students prepare in advance the two candles, white cloth, white rice, wine glass, and money on the table, light the candles, and let the big monk read scriptures, and then Zhangha prayed to the god teachers. After that, the teacher began to teach students to sing Zhangha, which usually begins with some simple things first, and let the students go back to practice. When students come to class next time to sing the Zhangha song to the teacher, if the teacher is satisfied, he continues to teach Dai language and enters the learning stage of Zhangha singing.



Figure 2, Worship to the teacher in Students initiation ceremony

3) Language: Dai Zhangha speaks an archaic local language which is declining, especially in speaking pronunciation. The structure of speaking language is mainly composed of pronunciation, vocabulary, and tone. The tone of the Xishuangbanna Dai language is an integral part of syllables. The syllables of the Xishuangbanna Dai language generally contain consonants, vowels, and tones. The phonetic characteristics of the Xishuangbanna Dai language are simple consonants, complex vowels, clear consonants, opposite vowels, and initials that are closely related to vowels and tones.

Xishuangbanna Dai sentence word order is: subject - predicate - object. The modifier of a noun is after the primary word. When an adverb modifies a verb or adjective, its position varies from front to back, depending on the adverb. Modal particles are abundant, usually at the end of a sentence. Monosyllabic and disyllabic compound words account for the majority, and polysyllabic simplex words are minor. There are many words with a four-character structure and containing quite a lot of Chinese borrowing words. Most early Chinese borrowing is monosyllabic, and most modern Chinese borrowing is polysyllabic. Xishuangbanna dialect also borrowed many new words from Pali due to the influence of Buddhist scriptures. However, this is unique to the language characteristics of the Dai and Xi branches.

Zhangha music and dances

1) Musical instruments: Musical instruments found in Zhangha Dai ethnic are: 1 single free reed wind instrument (*bi*), 2 gourd free reed (*hulusi*), 3 Double string bowed lute (*ding*), and 4 Long drum (*jia guang*). These instruments are used for entertainment.

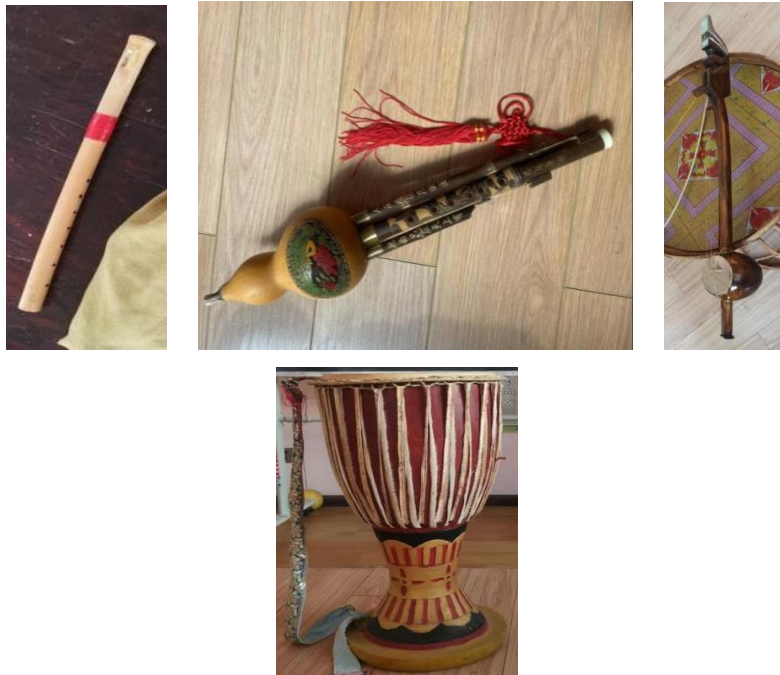


Figure 3, single free reed wind instrument (*bi*), 2 gourd free reed (*hulusi*), 3 Double string bowed lute (*ding*), and 4 Long drum (*jia guang*)

Pi is made of a single bamboo tube with seven sound holes, and there are thin copper reeds attached to the blow hole to produce sound when vibrating by exhaling and inhaling the player, which is made at the same pitch. The *bi* is made in various sizes; the big one is called a mother *pi*, and the smaller one is called the son.

Hulusi is a wind instrument that consists of three bamboo tubes inserted at the bottom of the gourd wind chamber. One tube in the middle has seven holes to produce a seven-tone scale, and the other two tubes produce harmony. The sound of *Hulusi* is melodious and graceful, with a deep, lasting appeal, especially when playing quietly at night.

Ding is a stringed instrument of the Dai people divided into two kinds: a bowed instrument (fiddle), similar to the Chinese *hu qin*; another is a plucked instrument (lute). Young men often play the plucked lute- *ding* in a solo music genre for self-entertainment.

Jia Guang is a long drum called the "elephant foot drum," named after its shape, which looks like an elephant's foot. The drum body is hollowed out from a piece of log covered with cowhide. The larger one is five to six feet long,

and the smaller one is two to three feet long. The drum is played by hitting the drum face alternately with a fist, palm, finger, and sometimes foot. *Cymbals and gongs usually accompany the Jia Guang drum* to form the percussion group of Dai music. The rhythm of drums determines the mood and speed of performance and gives atmosphere with their particular timbre and pitch.

2) The songs: The Zhangha songs are sung in the local language. Most of them are in pentatonic mode, monophony texture, undulating melodic contour in moderate speed and not so wide range as in given examples of “Dai Zhangha Festival songs”, “celebrate new year”, “splashing water: and “beautiful hometown”; the notation, song text and English translation are shown below.

Cerebrate New Year

Zhang ha singer

$\text{♩} = 65$

Chorus

$\text{♩} = 65$

Little Gong

Small Hat

Waist Drum

5

Chorus

L. Gong

S. Hat

W. Drum

Figure3, Notation of Cerebrate New Year Song

Lyric in English: Jump, jump, jump, jump. Happiness depends on the leadership of the party, dancing and toasting, and worshipping the new year

everywhere. The leaders are leaders. Bosses please be generous, sponsor bit by bit, sponsor how much is the intention, and businessmen please be generous. Yeah, hey, yeah, hey! Water, water, water!

Splashing water

$\text{♩} = 105$

The musical notation is presented in two identical systems. Each system consists of three staves: Alto solo (treble clef), Baritone solo (bass clef), and Chorus (treble and bass clefs). The tempo is marked as $\text{♩} = 105$. The lyrics 'shui shui shui shui shui shui' are repeated under each staff.

Alto solo

Baritone solo

Chorus

$\text{♩} = 105$

Alto solo

Baritone solo

Chorus

Figure 4, Notation of Splashing Water Song

Lyric in English, Man: this year's water sprinkling Festival is so happy. I met my beloved girl and had a good time sprinkling water together to welcome the arrival of the Dai lunar New Year.

Woman: I'm so happy this year's water sprinkling Festival. I'm so happy to meet my beloved boy and splash water together to welcome the arrival of the Dai lunar New Year.

Man: Happy Dai New Year this year. I can go everywhere with my loved ones.

Woman: I'm very happy for the Dai New Year. I can go everywhere with my loved ones.

Man: splash, splash, splash, I wish you happiness.

Woman: splash, splash, splash, good luck.

Man: stay away from disaster!

Woman: stay away from suffering!

Together: happiness and health forever!

Beautiful hometown

♩ = 100 ♩ = 90 Zhang Ha singer

Dai Flute

leading singer

Chorus

solo all

duo guang shui shui

shui shui

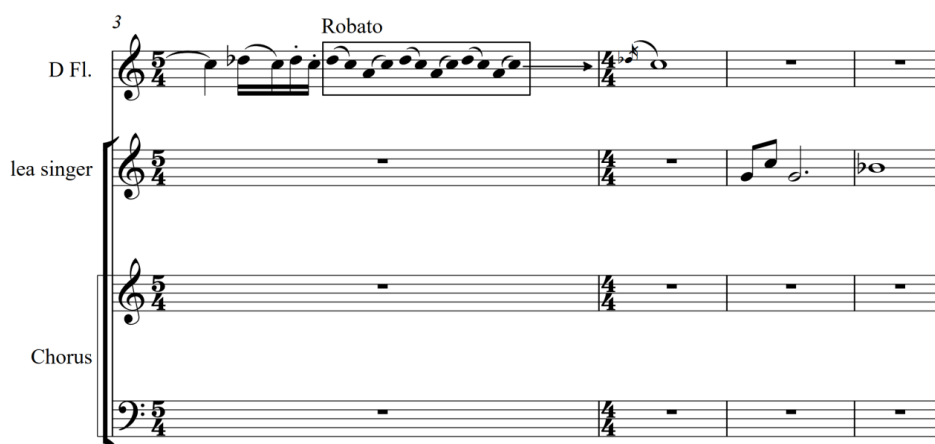


Figure 5, Notation of Beautiful Hometown Song

Lyric in English: Listen, there are thousands of trees blooming in the dense forest. Mei wants to tell people that Mei wants to praise the beautiful Xishuang Banna. It's sunny and not dark. There is a party to get rid of the people out of suffering. The broad land is sunny, and the beautiful Dai people are hospitable and kind-hearted, building a friendship bridge for all guests. Nowadays, the religion of Dai township has also been developed; people accumulate virtue and do good. Those dark things will not invade again. People's lives are becoming richer and richer happy and safe.

3) Dances: There are many kinds of dance among the Dai people, and this paper mentions only four kinds; the *ga Guang* dance, *peacock* dance, and *Yi la he* dances.

Ga Guang Dance: *Guang* in the Dai language means drum. *Ga Guang* dance is a kind of dance that starts with the drum and focuses on dancing around the drum. It is the oldest, most characteristic, and most popular self-entertainment dance of the Dai nationality. Almost everyone in the Dai area, men, and women, old and young, can dance whenever people hear the sound of drums at festivals, harvest days, parties, or when they are happy. It is an informal event, regardless of time and place.



Figure 6, Ga Guang dance

Although there are few dance movements, they have prominent characteristics. With the drum sound, they perform evenly in the knee-bending and squatting posture. The arms are kept at the back, turning and bending the knees and body three times. The hands and feet move along at the same time. They can also turn the upper body and the feet 90 degrees or 180 degrees. The elderly generally move slowly and vibrate greatly, and the dancer can move forward and backward. Young people generally jump faster and can move forward and backward faster in a narrower circle. During the dance, they sometimes squat down, jump off the ground, and cheer from time to time.

Peacock Dance: The peacock dance is an ancient folk dance of the Dai nationality and is also the favorite dance of the Dai people. It is performed for grand festivals and grand harvesting. Xishuangbanna peacock dance has maintained a female male performance, wearing a mask and a peacock frame. The dance movement and walking steps are imitated peacock-bird dancing manner to show its beautifulness. There are several movements on the hand, such as flat swing, turning the wrist, inner bending, one hand turning the wrist, and so on.

Yi la he Dance: It is a self-entertaining dance for Dai men in Xishuangbanna. After the In "Founding of new China," men and women can dance. During the Dai Lunar New Year, the "door opening festival" on December 14 of the Dai lunar calendar, or when they are happy at ordinary times, they sing and dance *Yi la he*. After singing a paragraph, the crowd cheers

"water, water, water," and the term sounds "Yi la he" many times behind each area, and the name of the dance is named after the sound of the refrain *Yi la he*. The *Yi la he* movement is not complex, but the characteristics are prominent. The dancers start to dance with the sound of drums in a specific rhythm.



Figure 7, Yi la he dance

Fan Bian Dance: *Fan* means dance in the Xishuangbanna Dai language, and *Bian* means the peacock opens the screen. This dance is specially used for propaganda and comfort. It is a court dance. In the past, there was an official dance in the Department of propaganda and comfort called "Na Bian ."When the chief went out with the patrol, he had to dance before he got on the elephant or horse, and when he came back, he had to perform this dance before he got off the elephant or horse. It means to comfort, sweep away the dust on the ground and bless him. The characteristics of the action style are the same as those of *ga Guang* dance.

Candle Dance: the candle dance" is not only a ritual performed by the Dai nationality but also a court dance. With the accompaniment of drums, "Meng, Sa, and Song," they dance with lighted candles in their hands. The hand movement is a change based on taking out, and the foot movement is in the up step, bending the knees and squatting. It presents a strong, gentle and beautiful gesture of Dai dances characteristics. In the past, this dance was performed at

grand religious festivals. Recently, it has been excavated and danced for stage performances.

Preservation Zhangha Dai Music

The following items are suggested for preserving the Zhangha Dai culture, music, and dances summarized from the key informants' perspectives.

3.1 Strengthen cultural awareness, which is to strengthen the Dai People's attention to their national culture and realize the importance of their national culture.

3.2 Fully respect the Intangible Cultural Heritage Inheritance Law and realize the virtuous cycle mechanism of Zhangha heritage inheritance.

3.3 Respect the development law of Zhangha inheritors and strengthen the protection of inheritors.

3.4 Fully respect the development law of Zhangha as a thing and innovate while maintaining the original form.

3.5 Respect the development law of the inheritance mechanism, strengthen the training of a new generation of heirs, and effectively communicate the essence of Zhangha and the two generations. It is suggested that the government and society revise relevant national culture inheritance policies, give corresponding help and support to the inheritors of national culture inheritance, encourage the study of national culture, and effectively improve the enthusiasm of the people of their nation to learn their own culture.

Discussion

From 2015 to now, Xishuang Banna has added 2-3 Dai language courses per week in the fifth and sixth grades of the primary school for nationalities. Junior middle school has two additional Dai courses every week from the second to the third grade (Qu, 2017).

Researchers believe that it is a good measure to spread Dai culture. However, it is not a good solution to only increase two courses a week. We should increase teenagers' awareness of Dai culture from multiple angles, enhance Dai teenagers' sense of national identity and national pride, and

fundamentally promote the young generation's sense of identity in Dai Zhangha culture.

In academic circles, there are not only debates about "what is cultural globalization?" but also "Is there cultural globalization? The author holds a positive attitude towards the existence of cultural globalization. This is because human society has been in the era of globalization. The universal communication and interdependence of all ethnic countries and regions have reached an unprecedented height. It is accelerating development with economic globalization as the prominent embodiment, making all aspects of human life, including cultural life. We will find that the field of human cultural life has also undergone obvious changes. Not only has cultural life become increasingly intertwined with economic, political, and military life, forming a distinctive economic, cultural and politicized society? " The Chinese culture in China can enjoy French perfume, and Holland Diamond rings, enjoy American Hollywood blockbusters, French, Dutch, and Americans can also taste Chinese delicacies and hear and see China's "Kung Fu" in their own countries; the Internet "catches up with all the global information," people can communicate feelings and exchange information beyond time and space, and they can also visit world events and know the world situation at will without leaving home... Although cultural globalization can not be compared with economic globalization, it is an undeniable objective fact that cultural globalization does exist.

Cultural globalization is based on the development of national culture. Without the development of national culture, there will be no cultural globalization. Conversely, cultural globalization not only makes national culture more deeply involved but also deeply affects the development of national culture. Human culture is moving forward in the interaction between national culture and cultural globalization. Then, what impact has cultural globalization brought to the development of national culture? How should all ethnic groups deal with problems brought about by cultural globalization?

Researchers believe that we should understand the impact of cultural globalization from both advantages and disadvantages (Bao, 2018).

Conclusion

As the main body of Dai culture, Zhangha is not only the recorder of Dai history and culture but also the inheritor and promoter of Dai national culture

and national spirit. First, the researchers are Dai people and have been exposed to Dai music culture since childhood. Secondly, Dai Zhangha culture is one of the cores of Dai music culture, so researchers are strongly interested in Dai Zhangha culture. In 2010, by introducing their Dai musical instrument teacher, the researchers officially paid homage to the national Dai Zhangha cultural inheritor "Yuguang" to learn Dai Zhangha culture and Zhangha music. With the deepening of contact with Zhangha music culture and years of continuous learning, researchers have seen some problems in the development and inheritance of Dai Zhangha culture. Therefore, through thinking, researchers decided to conduct in-depth research on Dai Zhangha culture, explore some problems, and hope to put forward some reasonable suggestions in combination with their learning knowledge. It can help the Dai Zhangha culture develop and inherit better in the new social environment.

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