



An Anthropological Analysis of He Peng's Works and Transmission in Bayin Zuochang National Music Art Education

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Abstract

Background and Aims: He Peng, is a prominent figure in the Bayin Zuochang National Music Art tradition as both an educator and performer. Drawing from anthropology and musicology, the study aims to explore an anthropological analysis of He Peng's works and transmission in Bayin Zuochang National Music Art Education.

Materials and Methods: The study focuses on rural areas of Guizhou province, China, specifically in villages inhabited by the Buyi ethnic group, which is a hub of traditional Chinese ethnic cultures with a strong tradition of Bayin Zuochang. The research employs an interdisciplinary approach, combining insights from anthropology and musicology to analyze He Peng's educational practices. Data collection involves in-depth documentary analysis; the research tools used were structured interviews and observation forms with He Peng and six key informants.

Results: He Peng employs a systematic approach to transmit Bayin Zuochang, emphasizing structured pedagogy and hands-on learning. His teaching methods align with established music education theories, emphasizing the importance of structured pedagogy. Moreover, He Peng's dedication to preserving Bayin Zuochang bridges the gap between rural communities and their cultural heritage, contributing to the safeguarding of intangible cultural heritage.

Conclusion: Peng's teaching methods, consistent with music education theories, reinforce the efficacy of his approach to traditional music education. Furthermore, his dedication to cultural preservation aligns with global imperatives for safeguarding intangible cultural heritage, underscoring the significance of individuals in cultural sustainability.

Keywords: He Peng; Bayin Zuochang; Intangible Cultural Heritage; Music Education; Cultural Preservation

Introduction

The cultural heritage of a nation is often embodied in its traditional art forms, and the custodians of these artistic legacies play a vital role in their preservation and transmission (Lin & Lian, 2018; Zhu & Maags, 2020; Hou et al., 2022). He Peng, a prominent figure in the realm of Bayin Zuochang National Music Art Education, exemplifies the dedication and artistry required to sustain and pass on such traditions. This study embarks on an anthropological journey to dissect the life and work of He Peng, aiming to unravel the intricate web of his contributions and pedagogical techniques within the context of Bayin Zuochang National Music Art Education (Eriksen, 2020; Cui, 2021; Zhang & Wu, 2022).

He Peng's life's work encapsulates the essence of cultural preservation in a rapidly evolving society. The Bayin Zuochang, often referred to as "eight-tone national music," is a traditional Chinese performing art with a history dating back over a thousand years. Its origins can be traced to the Tang Dynasty (618-907 AD), where it initially emerged as a court music form. Bayin Zuochang encompasses a wide array of musical and performing elements, including vocal singing, instrumental accompaniments, and stylized movements. Over centuries, it transformed, adapting to the evolving sociocultural landscape of China, his story is emblematic of the resilience of traditional art forms in the face of modernization (Jones, 2003; Qiu et al., 2024). In the heart of rural China, where cultural heritage often faces the threat of erasure, He Peng's commitment to preserving the Bayin Zuochang stands as a beacon of hope. As the custodian of this art, he embodies the intersection of artistry, education, and cultural preservation (Wardęga, 2021; Campbell & Lum, 2019).





The preservation and transmission of traditional art forms, especially in rural contexts, pose a myriad of challenges. With a rapidly changing cultural landscape and the allure of modernity, the survival of these art forms hinges on the effectiveness of transmission pedagogy (Hung et al., 2021; Gao & Karin, 2023; Qiu et al., 2023). In the case of He Peng, a pressing question emerges: How has his life and work contributed to the preservation and transmission of the Bayin Zuochang, and what anthropological insights can be gleaned from his experiences?

To address this question comprehensively, this study will engage in an in-depth exploration of He Peng's biography, his pedagogical methods, and the impact of his educational approach on students and the broader community. It will examine the cultural and socio-economic context within which Bayin Zuochang National Music Art Education thrives and evolves (Law & Ho, 2011; Wang & Webb, 2023).

This study holds significance on multiple fronts. It contributes to the anthropological discourse by shedding light on the preservation and transmission of traditional art forms in rural settings (Prakobboon, 2022; Pantasri et al., 2023). It offers insights into effective pedagogical approaches for safeguarding endangered cultural heritages, which have broader implications for the preservation of global intangible cultural treasures. Furthermore, it enriches the field of education by presenting a case study of a successful educational model that not only fosters cultural pride but also enhances community engagement and artistic excellence. Lastly, this research pays tribute to He Peng's remarkable contributions, recognizing individuals who serve as custodians of their nation's heritage, preserving the soul of their culture for future generations.

Objective

To explore an anthropological analysis of He Peng's works and transmission in Bayin Zuochang National Music Art Education.

Literature Review

The intersection of cultural preservation, education, and traditional art forms has garnered substantial scholarly attention, particularly within the realms of anthropology, cultural studies, and music education. In this literature review, we delve into key thematic areas that inform the anthropological analysis of He Peng's works and transmission in Bayin Zuochang National Music Art Education.

Cultural Heritage and Preservation: Preserving cultural heritage is a global imperative as diverse societies grapple with the challenges of globalization and modernization. UNESCO's Intangible Cultural Heritage Framework underscores the significance of safeguarding traditions and recognizing the intrinsic value they hold for humanity. In the context of China, this has manifested in dedicated efforts to protect and promote traditional art forms like Bayin Zuochang. He Peng's work in this arena aligns with the broader discourse on the importance of safeguarding intangible cultural heritage (Du Cros & Yok-shiu, 2007).

Traditional Music Education: Traditional music education has long been a subject of research and debate. The transmission of traditional musical knowledge and skills often relies on oral traditions and apprenticeship models. The study of these pedagogical methods provides insights into how knowledge is passed from one generation to the next. He Peng's role as an educator within the Bayin Zuochang tradition offers a unique case study for understanding the dynamics of traditional music education in a contemporary context (Zhuang & Pan, 2022).

Anthropology of Education: Anthropologists have explored the multifaceted nature of education in diverse cultural settings. The role of educators as cultural intermediaries and community leaders is a recurrent theme. In He Peng's case, his dual role as an artist and a teacher within the Buyi Bayinzuochoang community presents a compelling case for examining the sociocultural dimensions of education (Blum, 2019).

Rural Education and Community Engagement: Rural education often faces distinctive challenges, including limited resources and access to cultural enrichment. He Peng's work operates within a rural context, emphasizing the importance of education as a tool for community engagement and cultural





preservation. Exploring how Bayin Zuochang National Music Art Education bridges the gap between rural communities and their cultural heritage is central to understanding its impact (Zhou & Kim, 2006).

Bayin Zuochang as Intangible Cultural Heritage: Bayin Zuochang is emblematic of the rich tapestry of China's intangible cultural heritage. As a complex musical art form with deep historical roots, it offers a lens through which the evolution of Chinese culture can be observed. Examining the transmission of Bayin Zuochang through the life and work of He Peng illuminates broader questions about the sustainability and adaptability of traditional art forms.

The Significance of Individual Custodians: Individuals like He Peng, who are dedicated to preserving and transmitting traditional art forms, play a pivotal role in cultural sustainability. Their commitment, pedagogical methods, and impact on their communities underscore the importance of recognizing and celebrating the custodians of intangible cultural heritage.

By drawing from these thematic areas, this research aims to provide a comprehensive anthropological analysis of He Peng's contributions to Bayin Zuochang National Music Art Education. Through a nuanced exploration of his life and work, this study seeks to enrich the discourse on cultural preservation, education, and the enduring significance of traditional art forms.

Theory Used

Anthropology: A subfield of cultural anthropology, educational anthropology examines the sociocultural dimensions of education. In this context, the study draws from educational anthropology to analyze He Peng's role as an educator within the Bayin Zuochang tradition. It investigates how educational practices within this art form intersect with broader cultural norms and values. This theoretical perspective sheds light on the educational dynamics of traditional music transmission and highlights the role of teachers as cultural intermediaries (Levinson, 1999; Henze, 2020).

Musicology: The field of musicology is central to understanding the pedagogical aspects of He Peng's work. Music education theories inform the analysis of how traditional musical knowledge is passed down to students. This framework delves into the instructional methods, curriculum, and transmission techniques employed in Bayin Zuochang National Music Art Education. It provides insights into how He Peng's teaching practices align with or deviate from established music education paradigms (Cuomo & La Face, 2020; Mabingo, 2020).

Conceptual Framework

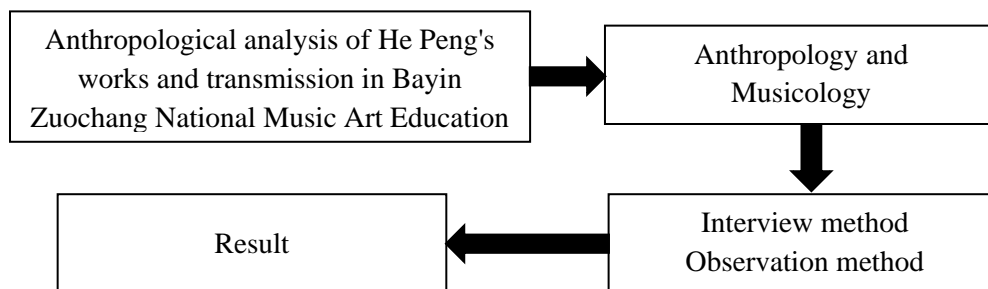


Figure 1 Conceptual Framework

Methodology

Research site: The research will focus on rural areas of Guizhou province, China, specifically in villages inhabited by the Buyi ethnic group. Guizhou is a hub of traditional Chinese ethnic cultures, with a strong tradition of Bayin Zuochang. The region offers accessibility to Buyi communities where Bayin Zuochang is actively practiced, allowing for on-site observations, interviews, and participation in cultural

events. The region's cultural diversity allows for comparative analysis, allowing for the exploration of variations in Bayin Zuochang practices among different Buyi communities. Key informants, including He Peng, will serve as key informants for the study.

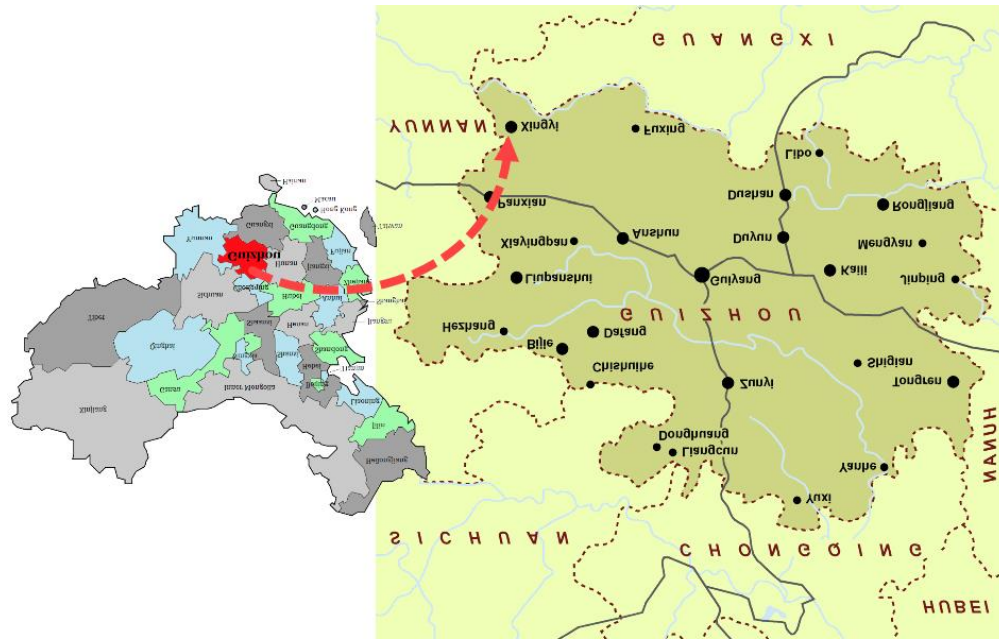


Figure 2 Map of the research site in Xingyi City, Guizhou Province
Source: Chinafolio (n.d.), China Tour Guide (n.d.)

Key Informants: This anthropological study selects six key informants with expertise, reputation, teaching experience, willingness to collaborate, and availability to provide insights into He Peng's works and transmission in Bayin Zuochang National Music Art Education. The key informant should be an accomplished practitioner and educator, have a substantial history of teaching Bayin Zuochang, and be willing to participate in the research and facilitate access to other practitioners and students.

Research tools and data analysis: The two essential research tools will be employed: an interview form and an observation form. These forms are designed to facilitate data collection and analysis. The table below outlines the creation and quality, steps for use, and data analysis methods for each tool, as shown in Table 1:

Table 1 Research Tools, Creation and Quality, Steps for Use, and Data Analysis

Research Tool	Creation and Quality	Steps for Use	Data Analysis
Interview Form (Galletta, 2013).	A semi-structured interview form will be created, ensuring open-ended questions and cultural sensitivity. The form will be piloted for clarity and cultural relevance	<ul style="list-style-type: none"> - Identify and select interviewees, including He Peng and other key informants - Schedule and conduct face-to-face interviews using the prepared form 	<p>Thematic analysis will categorize and identify recurring themes in interview responses.</p> <p>Content analysis will code and organize data.</p>



Research Tool	Creation and Quality	Steps for Use	Data Analysis
		- Audio-record interviews for accuracy	
Observation Form (Angrosino & Rosenberg, 2011).	An observation form will be developed, including fields for ethnographic data and cultural observations. The form will be tested during fieldwork to ensure its effectiveness and relevance	- Attend Bayin Zuochang performances and teaching sessions led by He Peng. - Use the observation form to record details of practices, interactions, and cultural nuances	Ethnographic content analysis will be applied to interpret observations and identify cultural practices, transmission methods, and context-specific details

From Table 1, the interview form and observation form will be instrumental in collecting and analyzing data related to He Peng's contributions and the transmission of Bayin Zuochang National Music Art Education. They have been designed to ensure cultural sensitivity, accuracy, and relevance in capturing the nuances of this cultural phenomenon.

Results

This study explores He Peng, a renowned figure in Bayin Zuochang National Music Art, through his biography, works, and transmission techniques. It aims to provide an in-depth understanding of how He Peng's contributions have shaped Bayin Zuochang and broader music education. The first segment, "He Peng Biography and Works," chronicles He Peng's artistic evolution from 1988 to his celebrated performances and impact on the community. The second segment, "He Peng Transmission Technique," reveals his systematic approach to teaching vocal and instrumental aspects of Bayin Zuochang, emphasizing hands-on learning and its significance.

1. He Peng Biography and Works

1.1 Biography of He Peng: He Peng, a third-generation inheritor of the Buyi Bayinzuochang cultural tradition, began his education at the age of seven and later advanced to middle school at 13. His dedication to traditional Chinese music began at the age of 20 when he began a decade-long apprenticeship with a revered Bayinzuochang teacher, Mr. Weilixi. Under Mr. Weilixi's guidance, He Peng mastered the vocal intricacies of Bayinzuochang and honed his skills in playing various traditional Chinese musical instruments.

He Peng's talents extended beyond the classroom, performing with his troupe in local stockades and at community celebrations. At 43, he joined the Buyi Bayin Hall performance team, where he assumed various roles, including head performer, vocalist, actor, Bayin instructor, and original musician. He continued to deepen his understanding of Bayinzuochang, learning, performing, and enhancing his skills, and his life story serves as a testament to the enduring power of cultural heritage and the profound impact of individuals dedicated to its preservation and dissemination. His story is not just a biography but a testament to the resilience of tradition in the face of modernity.

1.2 Honoring the Work of He Peng: He Peng, a renowned Bayinzuochang artist, has made significant contributions to traditional art forms. His performances on CCTV have been recognized with numerous awards, solidifying his status as a revered figure in the world of Bayinzuochang. He Peng won the Gold Award at the "Cuckoo Cup" Folk Art Competition in 2011, participated in the Spring Festival Gala in Qianxinan Prefecture, and won the Best Screenplay Award in 2013. He also played a pivotal role in the Guizhou Tourism Development Conference's opening performances and the Wine Fair 2015. He Peng's performances have been showcased at various festivals, including the 6th Ethnic Minority Cultural and Artistic Festival, the China Beautiful Countryside Performance, the 3rd Prize at the "Cuckoo Book Feast" Folk Art Festival, and the Silver Award at the 7th National Culture Performance. He Peng has also been involved in academic engagements, attending the annual meeting of the Guizhou Library Society and the first Guizhou Library Innovation and Development Forum., as shown in Table 2.





Table 2 The Results of the Contest His Singing Competition

Date and Time	Won	Place
August 10, 2011	Gold Award	Guizhou Province
September 14, 2013	Best Screenplay Award	Guizhou Province
September 26, 2017	Third Prize	Guizhou Province
October 30, 2017	Silver Award	Guizhou Province
December 24, 2017	The Best Performance Award	Guizhou Province
September 26, 2019	Third Prize	Guizhou Province
August 19, 2023	First Prize	Qianxinan Prefecture

He Peng began learning Bayinzuochang in 1988 and has since become a multifaceted performer, vocal and instrumental instructor, and educator. Passionate about imparting the art to others, including students, he has even integrated Bayinzuochang into educational settings. As a lifelong learner, He Peng actively participates in competitions and performances, earning a distinguished reputation for his exceptional skills. His contributions and talents have gained widespread recognition and acclaim within society, as shown in Figure 3.



Figure 3 Performance of He Peng
Source: He Peng, from fieldwork in April 2023

2. He Peng Transmission Technique

2.1 Transmission Process: During the teaching phase, He Peng employs a structured approach. He initiates the process by having students read the Chinese lyrics aloud, followed by a meticulous breakdown of the Buyi language lyrics, sentence by sentence. Each student recites the lyrics individually, after which they are organized into groups of five for self-practice. The teacher personally engages with each group, offering guidance and supervising word pronunciation. Afterward, the groups collectively recite the lyrics.

Since some students may not have extensive prior musical knowledge, particularly about the Chinese pentatonic scale (comprising notes 1, 2, 3, 5, and 6), the teacher commences by teaching this foundational scale. Students repeatedly practice singing alongside the teacher, who ensures that every student can accurately sing the pentatonic scale before proceeding to instruct them on singing the musical score. During music instruction, the teacher employs a sentence-by-sentence teaching approach. Initially, students learn to sing the music on a sentence-by-sentence basis and practice in groups of ten. The teacher offers individualized guidance to each group and occasionally organizes group competitions or individual competitions before culminating in a collective performance. Lyrics instruction is introduced only after all students have mastered the music. The purpose of teaching the pentatonic scale and music score singing is to equip students with the skills to sing songs independently in the future, fostering self-sufficiency in their learning process. When teaching lyrics, the teacher also integrates musical score teaching methods to aid students in memorizing the lyrics. Furthermore, students are encouraged to listen to one another in pairs to assess correctness and participate in peer evaluations. The teacher may also select students to sing individually and facilitate collective corrections. It is worth noting that knowing the score and lyrics of a song constitutes only half of the learning process, with the other half involving practical application, as shown in Figure 4.



Figure 4 Hexitang music sheet
Source: Yan Guo, from fieldwork in April 2023



2.2 Transmission Musical Instruments Technique: When instructing his students in the art of playing musical instruments, He Peng employs a systematic approach. He initially divides his students into four groups, each specializing in one of the following categories: wind instruments, string instruments, plucked instruments, and percussion instruments. Subsequently, Mr. He imparts his knowledge to each group sequentially.

1) The Dizi (Bamboo Flute): The Dizi, a traditional Chinese bamboo flute, is a symbol of the harmonious union of nature and music. Crafted from a single piece of bamboo, it has a blow hole, membrane hole, and six sound holes, producing ethereal sounds. The melody is created by the musician's breath, as air flows through the blow hole, creating a harmonious vibration. Mastering the Dizi requires perfect posture, breath control, and intricate fingering techniques. With the guidance of instructors like Mr. He Peng, students learn to create captivating melodies using fingering diagrams and patient practice, ensuring the instrument's enchanting music continues to resonate through generations. The structured guide to the transmission of the Dizi playing technique is shown in Table 3.

Table 3 The Transmission of The Dizi Playing Technique

Aspect of Technique	Description
Correct Posture	<ul style="list-style-type: none">- Emphasis on maintaining an upright posture, whether standing or sitting- Relaxed body posture ensures the stability of the instrument in front of the mouth
Breath Control	<ul style="list-style-type: none">- Teaching students to gently position their lips against the blowhole- Sound production initiated by exhaling correctly- Utilizing chest and abdomen breathing, starting with inhalation and gradually exhaling- Emphasizing relaxation of shoulders to prevent tension
Fingering Techniques	<ul style="list-style-type: none">- Fingering plays a pivotal role in pitch and intonation control- Introduction to basic finger placements categorized into patterns of five, six, and seven- Proficiency in basic fingering techniques precedes learning the Bayin repertoire
Scale Practice	<ul style="list-style-type: none">- Commencement of scale practice with whole notes, half notes, quarter notes, eighth notes, and sixteenth notes- Transitioning from slow to fast, ensuring smooth melody and uniform note execution- Focus on precision and granular note production
Finger Shifting and Climbing	<ul style="list-style-type: none">- Advanced practice includes finger shifting and climbing exercises- Mastery of these skills becomes essential for playing intricate musical pieces
Bayin Repertoire	<ul style="list-style-type: none">- Transitioning from mastering fundamentals to learning the Bayin repertoire- Students apply their acquired skills to perform traditional Buyi music with proficiency and precision



Figure 5 The students practice the Dizi
Source: Yan Guo, from fieldwork in April 2023

2) The Suona (Double-Reed Woodwind): The Suona, a significant Chinese musical instrument, is a double-reed woodwind instrument that combines grace and power, allowing musicians to conjure a wide array of emotions with every breath. Its components include a whistle, flute needle, air disc, rod, and copper bowl, forming a captivating complexity. The Suona's sound is created through controlled inhalation of air, resulting in a rich and evocative timbre. Learning to play the Suona involves breath control, labial techniques, and melody transformation. Under the guidance of instructors like Mr. He Peng, students learn to master the instrument's complex structure and bring its soul-stirring melodies to life. This ensures that Suona's legacy continues to thrive as shown in Table 4.

Table 4 The Transmission of The Suona Playing Technique

Aspect of Technique	Description
Correct Posture	<ul style="list-style-type: none"> - Emphasis on maintaining the appropriate posture while playing the Suona - Instruction on the proper positioning of the Suona's pipe within the mouth - Ensuring the tongue is placed behind the lower teeth to facilitate sound production
Breath Control	<ul style="list-style-type: none"> - Comprehensive training in breath control skills for Suona playing - Practice exercises to extend breath duration through inhalation and exhalation techniques - Relaxing the shoulders to avoid tension during breathing
Fingering Techniques	<ul style="list-style-type: none"> - Introduction to Suona fingering techniques, including the placement of fingers on the instrument - Teaching the role of different fingers in producing various notes and tones - Fingering exercises to enhance pitch and intonation control
Scale Practice	<ul style="list-style-type: none"> - Gradual progression from whole notes to more complex note values, including half notes, quarter notes, eighth notes, and sixteenth notes



Aspect of Technique	Description
	- Repeated practice to ensure smooth melodies, uniform note execution, and precise timing of each note
Finger Shifting and Climbing	- Training in finger shifting and climbing techniques, essential for playing Suona music - These techniques are fundamental skills necessary to navigate musical compositions effectively - Practice sessions to master these core techniques
Bayin Repertoire	- Introduction to the Bayin repertoire and its significance in traditional Chinese music - Application of learned techniques to perform various pieces from the Bayin repertoire - Emphasis on interpretation, expression, and musicality in performance



Figure 6 The students practice the Suona
Source: Yan Guo, from fieldwork in April 2023

3) Niuguahu (Bull-headed Fiddle): The Niuguahu, also known as Niujaohu, is a stringed instrument in the Bayin ensemble. Its 10cm body resonator, often adorned with snake or frog skin, amplifies its sound and adds visual charm. The wooden neck with intricate patterns and strings allows for crisp, bright notes. He Peng teaches students about the Niuguahu's melodic potential, starting with posture, breath control, and fingering techniques. The resulting harmony between nature and music encapsulates the essence of this instrument as shown in Table 5.

Table 5 The Transmission of The Niuguahu Playing Technique

Aspect of Technique	Description
Correct Posture	- Emphasis on maintaining the correct playing posture whether seated or standing - Instruction on holding the Niuguahu with both hands to ensure stability and proper control - Techniques to relax the body while maintaining control of the instrument



Aspect of Technique	Description
Bow Technique	<ul style="list-style-type: none">- Detailed guidance on bowing techniques specific to the Niuguahu, including bow placement on the strings and bowing motion- Explanation of how bow pressure, speed, and angle affect sound production- Exercises to develop bowing precision and create variations in tone and dynamics
Fingering Techniques	<ul style="list-style-type: none">- Introduction to Niuguahu fingering techniques, including the placement and movement of fingers on the instrument's neck and strings- Explanation of finger positions for producing distinct notes and melodies- Exercises and drills to improve finger dexterity and coordination
Scale Practice	<ul style="list-style-type: none">- Training in playing scales on the Niuguahu, starting with basic scales and progressing to more advanced ones- Emphasis on achieving smooth transitions between notes and maintaining an even tempo- Practice routines that focus on scale accuracy and intonation
Rhythm and Timing	<ul style="list-style-type: none">- Instruction in rhythm and timing, crucial for solo and ensemble performance- Exercises to develop a strong sense of timing and rhythm, including rhythmic patterns and subdivisions- Emphasis on maintaining a steady tempo and executing precise rhythmic patterns
Bayin Repertoire	<ul style="list-style-type: none">- Exploration of the Bayinzuochang repertoire for Niuguahu, including traditional melodies and compositions- In-depth study of interpreting and performing Bayin music on the Niuguahu, with attention to expression and emotion



Figure 7 He Peng and students practice the Niuguahu

Source: Yan Guo, from fieldwork in April 2023

4) Yueqin (String): The Yueqin, a sonic symbol of Bayinzuochang, is crafted from wood and bamboo, with a crescent moon-shaped body and delicate carvings resembling Buyi heritage. Its three strings produce a bright timbre, showcasing the Buyi culture's rich melodies. Under Mr. He Peng's guidance, students learn right-hand fingering techniques, breath control, plucking, sweeping, and trilling. They also explore scales, finger shifting, and the eight-tone repertoire, unlocking the Yueqin's expressive potential and preserving its harmonious legacy as shown in Table 6.



Table 6 The Transmission of The Yueqin Playing Technique

Aspect of Technique	Description
Correct Posture	<ul style="list-style-type: none">- Emphasis on maintaining the correct playing posture, whether seated or standing, to ensure optimal control of the Yueqin- Instruction on holding the instrument comfortably to prevent strain and fatigue- Techniques to relax the body while playing, allowing for precise finger movements
Playing Technique	<ul style="list-style-type: none">- Detailed guidance on playing techniques specific to the Yueqin, including the use of fingers to pluck the strings- Explanation of how plucking technique, finger placement, and angle affect sound production- Exercises to develop precision and control in plucking the strings
Fingering Techniques	<ul style="list-style-type: none">- Introduction to Yueqin fingering techniques, focusing on finger positions and movements on the instrument's neck and strings- Explanation of finger patterns and combinations for producing various notes and melodies- Drills and exercises to enhance finger dexterity and coordination
Scale Practice	<ul style="list-style-type: none">- Training in playing scales on the Yueqin, beginning with fundamental scales and progressing to more complex ones- Emphasis on achieving smooth transitions between notes and maintaining an even tempo- Practice routines dedicated to scale accuracy and intonation
Rhythm and Timing	<ul style="list-style-type: none">- Instruction in rhythm and timing, vital for solo and ensemble performance- Exercises to develop a strong sense of timing, including rhythmic patterns and subdivisions- Emphasis on maintaining a steady tempo and executing precise rhythmic patterns
Bayin Repertoire	<ul style="list-style-type: none">- Exploration of the Bayinzuochang repertoire for the Yueqin, including traditional melodies and compositions- In-depth study of interpreting and performing Bayin music on the Yueqin, with attention to expression and emotion



Figure 8 He Peng and students practice the Yueqin
Source: Yan Guo, from fieldwork in April 2023



5) Percussion Instruments: Bayinzuochang is a traditional Chinese music genre that uses a unique ensemble of percussion instruments, including Baobaoluo, Xiaomaluo, Cha, Cigu, and Zhugu. Each instrument has its unique structure, contributing to the genre's dynamic cadence. The Cigu, a bamboo stick protrusion, emits a thick, resonant tone, while the Cha, a copper-made instrument, adds metallic brilliance. The Xiaomaluo, a sonorous instrument, enhances the performance with its crisp sound, while the Baobaoluo, a bag-like bulge, reverberates with a deep, sonorous timbre as shown in Table 7.

Table 7 The Transmission of The Yueqin Playing Technique

Aspect of Technique	Description
Correct Posture	<ul style="list-style-type: none">- Instruction on the correct playing posture for each percussion instrument- Emphasis on body positioning, hand placement, and balance to ensure optimal control and technique- Techniques for holding and striking the instruments with precision
Playing Technique	<ul style="list-style-type: none">- Training in fundamental percussion techniques, including striking, tapping, and shaking- Explanation of the mechanics behind producing different sounds on the instruments
Rhythm and Timing	<ul style="list-style-type: none">- In-depth study of rhythm and timing, essential for maintaining the tempo and groove in traditional Chinese music- Practice in various rhythmic patterns, including quarter rhythms, eighth rhythms, and sixteenth rhythms- Exercises to improve timing accuracy and synchronization within an ensemble context
Bayin Repertoire	<ul style="list-style-type: none">- Integration of percussion instruments into the Bayinzuochang repertoire- Learning traditional Bayin compositions and arrangements that feature percussion elements



Figure 9 The student's performance
Source: Yan Guo, from fieldwork in April 2023



Discussion

The discussion section of this study commences by revisiting the research problem and summarizing the study's design, which incorporated an interdisciplinary framework drawing from anthropology and musicology to investigate He Peng's role as an educator and performer within the Bayin Zuochang tradition. This approach allowed for a comprehensive exploration of the sociocultural and pedagogical dimensions of He Peng's work. The study's key findings reveal a systematic and structured approach to transmitting Bayin Zuochang, encompassing both vocal and instrumental aspects of the art form. These findings align with established music education theories that emphasize the importance of structured pedagogy and hands-on learning (Campbell & Lum, 2019; Cuomo & La Face, 2020). The effectiveness of He Peng's teaching methods underscores their consistency with music education paradigms.

In comparing these findings with existing studies, it becomes evident that He Peng's approach to transmitting Bayin Zuochang shares commonalities with traditional music education practices across cultures (Wang & Webb, 2023). The structured pedagogy, the gradual progression from foundational skills to more complex ones, and the emphasis on precision and accuracy in musical performance are principles that resonate with broader educational principles (Law & Ho, 2011). However, what sets He Peng's work apart is its contextualization within the Bayin Zuochang tradition and the Buyi community, reflecting the unique cultural significance and challenges faced by this intangible cultural heritage (Zhuang & Pan, 2022). The study's interdisciplinary framework contributes to a more nuanced understanding of traditional music education, highlighting the role of individuals like He Peng in preserving and transmitting cultural heritage.

Despite the valuable insights offered by this study, it is essential to acknowledge its limitations. The research primarily relies on interviews with He Peng and key informants, which may introduce potential biases (Angrosino & Rosenberg, 2011). Future research could benefit from including participant perspectives from students and a more extensive range of community members. Additionally, conducting longitudinal studies to assess the long-term effects of He Peng's educational practices and comparing Buyi communities within Guizhou province could provide a more comprehensive understanding of the impact of his teaching (Qiu et al., 2023).

In conclusion, this study not only enhances our understanding of traditional music education within the Bayin Zuochang tradition but also emphasizes the crucial role of individuals like He Peng in cultural preservation. It reaffirms the pedagogical significance of structured approaches and hands-on learning in music education while shedding light on the broader implications of safeguarding intangible cultural heritage. This interdisciplinary research paves the way for further exploration, including cross-cultural music education programs, the role of technology in heritage preservation, and the policies and support mechanisms required to protect intangible cultural heritage in China and beyond (Zhu & Maags, 2020).

Conclusion

In conclusion, this study has provided a comprehensive anthropological analysis of He Peng's contributions to Bayin Zuochang National Music Art Education. The alignment with theoretical principles from anthropology and musicology allowed for a nuanced exploration of He Peng's role as an educator and performer within the Bayin Zuochang tradition. The research results highlighted the structured teaching methods employed by He Peng, demonstrating their consistency with music education theories.

Furthermore, the study emphasized the broader significance of He Peng's work in cultural preservation and education. He Peng's dedication to preserving Bayin Zuochang and his integration of the art form into educational settings exemplify the importance of individuals in cultural sustainability. By bridging the gap between rural communities and their cultural heritage, He Peng contributes to the safeguarding of intangible cultural heritage, aligning with global imperatives for cultural preservation.





Recommendation

1. The study provides valuable insights into He Peng's teaching methods, but it is suggested to include participant perspectives from students and other key informants. Conducting interviews and surveys with students and community members can provide a more comprehensive understanding of the impact of his teaching. A longitudinal study could assess the long-term effects of He Peng's educational practices, focusing on student retention and the application of knowledge in Bayin Zuochang. Comparative analyses between Buyi communities within Guizhou province could help identify regional nuances and factors influencing these variations.

2. Further research is needed on the transmission of Bayin Zuochang, a traditional Chinese art form, through cultural exchange programs and collaborations. It also explores the role of technology in preserving and transmitting traditional music, particularly the use of digital platforms and multimedia tools. The research also focuses on the integration of Bayin Zuochang into cross-cultural music education programs, the training, and pedagogy of educators like He Peng, the social and cultural impact of these programs on rural communities, and the policies and support mechanisms in place to preserve intangible cultural heritage in China.

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