consciousness, and make them gravediggers of the bourgeoisie. Secondly, humans are the subject of liberation, freeing them from the complex and intricate exploitative relationships, promoting social harmony, and achieving social liberation. To achieve social liberation of human beings, it is necessary to launch the communist movement, eliminate all existing exploitative relationships, abandon the outdated ideological concepts and class relations of the proletariat, establish a true community, and realize human liberation and freedom. Thirdly, the natural world is the prerequisite and foundation for human existence. Humans should reconcile with nature, respect it, adapt to it, and protect it. The natural world is an organic component of society, and the goal of natural liberation is to achieve the liberation of human beings, completely freeing them from the constraints of nature.

IV.Conclusion

Marx's profound contemplation on the liberation of human thought is not a utopian fantasy, but a profound reflection on the alienation of human living conditions, which points out the direction for humanity to break free from the shackles of exploitation and control its own destiny. The realization of human liberation is a long process, and we are still in the era referred to by Marx. A profound understanding of the theoretical origins, core content, and future direction of Marx's "human liberation" ideology is of great significance for the current realization of human modernization.

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ЖЕРГИЛИКТҮҮ МУЗЫКАНЫ САКТОО ЖАНА ӨНҮКТҮРҮҮ БОЮНЧА КООМЧУЛУККА НЕГИЗДЕЛГЕН ПРАКТИКА - ЛАНЬЧЖОУ ГУЦИНИН МИСАЛЫ
ПРАКТИКА СОХРАНЕНИЯ И РАЗВИТИЯ МЕСТНОЙ МУЗЫКИ, ОСНОВАННАЯ НА УЧАСТИИ СООБЩЕСТВА - ПРИМЕР ГОРОДА ЛАНЬЧЖОУ ГУЦЗЫ
THE INHERITANCE AND EDUCATION PRACTICE OF LOCAL MUSIC DRIVEN BY COMMUNITY - A CASE STUDY OF LANZHOU GUZI

Кыскача мүнөздөмө: "Коомчулук" материалдык эмес маданий мурасты жана жергиликтүү маданиятты изилдөөдө маанилүү түшүнүк. Жергиликтүү музыка жергиликтүү маданияттын өкүлү катары салттуу билимдин символу, жергиликтүү элдин чыгармачылыгынын жана жашоосунун көрүнүшү жана жамааттык эс тутумду сактоонун каражаты болуп саналат. Жергиликтүү музыканы коргоонун жана өнүктүрүүнүн көптөгөн жолдору бар жана коомчулукка негизделген модель музыкалык мурас үчүн жооптуу негизги орган музыканы күнүмдүк жашоодо чындап муундан муунга өткөрүп берүү үчүн кеңири чөйрөдөгү адамдардын жана коомчулук элементтеринин катышуусун мобилизациялайт деп болжолдойт. Бул макалада бир аймакта эки жүз жыл бою муундан муунга өтүп келген музыкалык форма болгон "Ланчжоу Гузи" мисал келтирилген. Талаа иштерин жүргүзгөндөн кийин, автор коомчулукка негизделген модель адамдардан жергиликтүү музыкалык салттарды урматтоону жана жергиликтүү музыканы өнүктүрүү үчүн контекстти жана мейкиндикти коргоону талап кылат деген тыянакка келген. Бул модель ошондой эле коомчулуктун маданий элитасынын

жана коомчулуктун алдыңкы күчтөрүнүн толук катышуусун, ошондой эле коомчулук мүчөлөрүнүн күнүмдүк жашоодо музыканы колдонууга жана жаратууга колдоосун жана шыктандыруусун талап кылат. Келечек муундар үчүн музыканы жана музыкалык билим берүүнү жайылтууда аялдардын ролун баса белгилөө, жергиликтүү музыканы "сактоо жана коргоо" түшүнүгүн "өзгөрүү жана өнүктүрүү" түшүнүгүнө которуу, музыкалык кайра жаралууларды жана окутууларды жүргүзүү, бул түшүнүктү мектеп программасына киргизүү жана башталгыч жана орто мектеп окуучуларын бул ырлардын маанисин түшүнүүгө жана ырдоону үйрөнүүгө үндөө зарыл. Коомчулуктагы лидерлер, жергиликтүү маданият ышкыбоздору, музыка жаратуучулар жана билим берүүчүлөр адамдарды жана жерлерди реалдуу контекстте байланыштыруу, салт менен чындыкты айкалыштыруу, жергиликтүү музыканын өнүгүшүн жаздыруу, тездетүү жана жайылтуу, ошондой эле анын мурасын сактоого көмөктөшүү үчүн биргелешип иштеши керек.

Аннотация: «Сообщество» — важное понятие в изучении нематериального культурного наследия и местной культуры. Местная музыка, как представитель местной культуры, является символом традиционных знаний, выражением творчества и жизни местного населения, а также средством сохранения коллективной памяти. Существует множество способов защиты и развития местной музыки, и модель, основанная на участии сообщества, предполагает, что основной орган, отвечающий за музыкальное наследие, мобилизует участие большего числа людей и элементов сообщества, чтобы музыка действительно могла передаваться из поколения в поколение в повседневной жизни. В данной статье в качестве примера рассматривается «Ланьчжоуский гуцзы» — музыкальная форма, передающаяся из поколения в поколение на протяжении двухсот лет в одном из регионов. После проведения полевых исследований автор пришел к выводу, что модель, основанная на участии сообщества, требует от людей уважения к местным музыкальным традициям и защиты контекста и пространства развития местной музыки. Эта модель также требует полного задействования ведущих сил культурной элиты сообщества и общественности, а также поддержки и поощрения членов сообщества к использованию и созданию музыки в повседневной жизни. Необходимо подчеркнуть роль женщин в распространении музыки и музыкальном образовании для будущих поколений, перейти от концепции «сохранения и защиты» местной музыки к концепции «изменения и развития», проводить музыкальное возрождение и обучение, включить эту концепцию в школьную программу и поощрять учащихся начальных и средних школ к пониманию важности этих песен и обучению пению. Руководители, местные ценители культуры, создатели музыки и педагоги в сообществе должны работать вместе, чтобы связать людей и места в реалистичном контексте, сочетать традиции и реальность, записывать, ускорять и распространять развитие местной музыки, а также способствовать сохранению ее наследия.

Abstract: "Community" is an important concept in the study of intangible cultural heritage and local culture. Local music, as a representative of local culture, is the label of traditional knowledge, the expression of local people's production and life, and the maintenance of collective memory. There are many ways to protect and develop local music, and the community driven model is led by the main body of music inheritance, mobilizing the participation of more community people and elements, so that music can truly be inherited in daily life. This article takes Lanzhou Guzi ,a music form that has been passed down for two hundred years in a local area as an example. After conducting field investigations, the author believes that the community-driven model requires people to respect local music traditions and protect the context and space of local music development. The model also requires giving full play to the leading forces of community cultural elites and the public, and supporting and encouraging community members to use and create music in their daily lives. It is necessary to emphasize the role of women in music dissemination and education for future generations, shift from the concept of "preserving and protecting" local music to the concept of "changing and developing", carry out music re-creation and education, incorporate this concept into school education curriculum, and encourage students in primary and secondary schools to understand the importance of these songs and learn how to sing. Managers, local cultural enthusiasts, music creators, and educators in the community need to work together to connect people and places in a realistic context, combine tradition and reality, record, accelerate, and disseminate the development of local music, and promote the inheritance of local music.

Негизги сөздөр: Коомчулук, Жергиликтүү музыка, Мурас, Билим берүү, Ланьчжоу Гузи.
Ключевые слова: Сообщество, Местная музыка, Наследие, Образование, Ланьчжоу Гуцзы.
Keywords: Community, Local music, Inheritance, Education, Lanzhou Guzi.

I. INTRODUCTION

Lanzhou Guzi is a folk art performance art that originated in the early Qing Dynasty and spread from Beijing to Lanzhou, continuously integrating local dialects and small songs. Lanzhou Guzi is performed on Kangtou beds(a kind of traditional Chinese heated brick bed) and in teahouses in Lanzhou. In the old days, it is a kind of palace music of the BaQiZiDi (descendants of Manchu bannerman family), and then gradually evolved into a kind of local music of teahouses and rural Kangtou, its elegant and gentle lyrics, gentle sound, and lingering rhyme have not changed. Rooted in the self-entertainment characteristics of the juniors' "high-level music", the performers of Lanzhou Guzi are not professional actors, but ordinary people in urban or rural areas, so they often call themselves "Haojia"(enthusiasts, people who enjoy singing for entertainmen） They learn to sing and play instruments through the daily "edification" in teahouses or rural families.

During the performance, the performers mostly sit and sing without makeup, with one person singing, and others sit around playing the sanxian, erhu, and yangqin （Three Traditional Chinese Musical Instruments）. The audiences are mostly villagers from the same village and surrounding areas or guests visiting teahouses. Everyone takes turns singing and playing, while others chat in low voices or drink tea. All the audiences will join forces in some segments, and the singing reaches its climax. The songs and lyrics of Lanzhou Guzi are simple and elegant, written by literati from different periods of the Qing Dynasty to modern times. They have been learned and spread by elite members of the public, and have been passed down from generation to generation. The songs of Guzi vary in length, ranging from 10 minutes to 50 minutes. The content mainly tells the stories of heroic figures in Chinese history and classic love stories. By praising the heroic spirit and people's pursuit of beautiful love, the songs advocate the values of loyalty, filial piety, and retribution for good and evil. The majority of Guzi singers have limited literacy and lack knowledge of sheet music. Their memory of lyrics and instrument performance is the result of years of physical and memorial "programming". In May 2006, Lanzhou Guzi was included in the first batch of national Intangible Cultural Heritage lists. Nowadays, the average age of Guzi performers is around 60 years old, facing a lack of successors. The government, inheritors, and scholars are actively exploring the protection and promotion of this local music culture for effective inheritance. Good practices can also provide experience for other similar projects.

1. COMMUNITY-DRIVEN INTANGIBLE CULTURAL HERITAGE

Local music is an expression of local life and culture, a historical memory that sustains and inherits the emotions of local people, and contains unique local discourse and knowledge system. The urbanization and commercialization development of modern society has had an impact on the inheritance and development of local music to some extent. Drawing on and exploring good music protection and dissemination models is beneficial for the practice of local music. UNESCO has listed many excellent practice cases from countries on its website, among which "community" and "community protection" are very important concepts.

"Community" is not only a research object in sociology, anthropology, and folklore, but also an important concept in Intangible Cultural Heritage (hereinafter referred to as "ICH"). In 2003, the UNESCO "Convention for the Protection of the World Intangible Cultural Heritage" (hereinafter referred to as the "Convention") explicitly stated: Its purpose is to "respect the intangible cultural heritage of relevant communities, groups, and individuals", and the definition of "intangible cultural heritage" refers to various social practices, conceptual expressions, expressions, knowledge, skills, and related tools, objects, handicrafts, and cultural venues that are considered as part of their cultural heritage by various communities, groups, and sometimes individuals. [1] The "Convention" emphasizes that the education of ICH should be the education and training of communities and groups, further clarifying the core values of communities and groups. The affirmation of the role of communities in the "Convention" has sparked discussions among all parties regarding the community. "Community" is the most reflective term in the 2003 Convention, and respecting community and community participation is a fundamental prerequisite for implementing various measures to protect intangible cultural heritage. [2] The concept of community and group has expanded the understanding of ICH projects, and this reflective tension is that ICH is not only a project of the government and inheritors, but also a shared ownership of the people who enjoy and maintain this tradition.

The problem is that due to the diversity and complexity of ICH itself, although UNESCO has conducted many discussions on the concept and definition of "community", there has been no conclusive conclusion. Yang Lihui believes that "communities have 'non fixed' and 'heterogeneity', making it difficult to define them abstractly.

Specific ICH projects define their own communities or groups based on their own factors. Regardless of the sizes and scales, communities are those who directly or indirectly participate in the implementation and inheritance of related ICH projects, and recognize that the ICH project is a part of their cultural heritage. They are the main body of protection and inheritance, and maximize their participation and benefits in the protection process." [3] Therefore, the audiences for music inheritance are the core of community music culture. Local singers, enthusiasts, research recorders, managers, carriers, folk music institutions and cultural groups, composers and educators are all part of the community.

As a representative of local music, the singing of Lanzhou Guzi has continued from the early Qing Dynasty to the present day, which is the result of unconscious dissemination among urban and rural residents. Lanzhou Guzi originated from the city and spread in rural areas, with villages being its main space and channel of dissemination. This kind of "natural village is the basic community for the people to inherit, create, and enjoy "small traditions", and the family community with common blood ties is the main body of local folk customs inheritance... The villagers hold ceremonies and celebrations together at a certain time, and these regional activities highlight the cohesion of the family and strengthen the connection between village members and relatives. [4] Dr. Jessica A. Turner, Executive Director of the American Folklore Society and Director of the Bristol Museum of Country Music, proposed that "community" and "ordinary people in the community" are keywords for the protection and development of music heritage. She believes that it is necessary to "inspire ordinary people in their community to recognize and identify with their music history and culture, and to make them realize what music heritage means to themselves. [5] In an era when information was relatively isolated in oral communication, people's entertainment life is limited. Music is not only an expression of pleasure and aesthetics, but also a medium for seeking group identity. Individuals, as ordinary people in the community, unconsciously sing and inherit the culture of the group. The development of technology and social progress have led to changes in the social environment, making it difficult to sustain the original inheritance model. The unconscious of the group should be transformed into consciously perceiving, educating, and influencing ordinary people in each community, and then practicing inheritance.

2. THE COMMUNITY-DRIVEN PRACTICE MODEL OF LANZHOU GUZI

3.2. Developing Various Types of Community Music Communication Spaces

After becoming a national level ICH project, the dissemination space of Lanzhou Guzi has transformed from rural areas to training institute. The Transmission Institute is a place established by the government specifically for performing and teaching music. A total of six training institute have been established in Lanzhou City and surrounding villages and towns. Although they are both institutions, due to various reasons such as the department, level, and location of management, institutions take on different forms such as exhibition halls, rural cultural stations, teahouses, and farmhouses. According to the author's on-site investigation, different forms of learning exhibit different characteristics in terms of function, space, and discourse structure, and play different roles in the dissemination and inheritance of local music practices.

The exhibition hall is located in the center of Lanzhou, and adjacent to the bustling tourist attractions. It is one of the components of the local ICH museum. The exhibition hall is a rectangular hall that combines performance and exhibition functions, with an area of approximately 140 square meters. It has been carefully designed in terms of furnishings, stage design, furniture, and decoration. The stage faces south and is about half a meter high, with deep red velvet curtains hanging on both sides. There are more than twenty antique circular chairs neatly placed under the stage, five in each row, a total of five rows. Each two chairs are separated by wooden high legged square chairs. The wall opposite the stage showcases the history of Lanzhou Guzi and the life stories of famous artists, accompanied by a large number of photos. The east wall displays several musical instruments required for performance in the form of glass display windows, with labels describing the origin and history of the physical objects. There are two days of performance here every week, lasting for a whole day from morning to night. This space is a "stage" for tourists, where designers convey information and concepts such as "historical culture", "local music", "tradition", and "ICH" to the audience through antique furniture, outdated photos, musical instruments, history, and other materials and information. Between watching and listening, tourists can understand and experience the music itself, and this government led dissemination method is undoubtedly a powerful move.

The Rural Culture Station Training Center is located in two prosperous villages in Lanzhou, which continues the history of music rural inheritance. The villagers still perform during their leisure time. Unlike the exhibition halls mentioned above, the area here is relatively small and the spatial layout is relatively casual, without too many rules and restrictions. The space of the cultural station is like an intermediate interface: it includes the presence of national discourse power, reflecting the dispersion and coverage of the mainstream cultural consciousness of the country,[6] as well as the display and emotional participation of local culture. Lanzhou Guzi was originally developed in rural Kangtou, and was nurtured and completed within the small community of rural areas with relatively small social distances and shared experiences. Nowadays, in rural areas where family privacy is increasingly important, it has become increasingly unrealistic to sing a Sanxian at someone else's house. Zhang Shishan proposed the term "village context", believing that the form of performance is a carnival through appearances, forming an expression of collective will and strengthening the identification of internal members. [7] Therefore, cultural stations established in villages provide a better solution. On the one hand, the cultural station training center remains a representative of the national discourse; On the other hand, the center becomes a new space for shared aesthetic values and the cohesion of rural party friendship.

Some artists and Haojia have established their own teahouses and agritainment as training centers, and have also been awarded licenses by government management departments. This type of learning centers has good openness and daily life, with free space. In daily performances, there are people singing, chatting, and taking breaks. Although the dissemination of music is limited, it still unconsciously spreads. Teahouses and agritaiment are social centers for folk information exchange, as well as the social foundation space for this informal music performance. As A. Heller pointed out, "Daily communication occurs in its own space... in this space, the experience of space and the feeling of space are inextricably integrated." [8] Here is a meaningful world of life, where performance is life, a "ritualized" activity that seeks joy and identity in life. People constantly invite friends to come for tea, chat, and entertainment, and inadvertently more and more people know, love, and start learning to sing Lanzhou Guzi.

The original dissemination of folk music took place in temple fairs, mountain fields, teahouses, or sacrificial and arena spaces, but the space on which agricultural culture relied for survival is increasingly marginalized, losing the original field and space for inheritance. Developing and creating a social space for acquaintances close to community life, music or sound brings people closer together, weaving the sense of community individuals' feelings towards the local music community.

3.3. Playing the Role of Community Cultural Elites

The inheritance of the community often emphasizes integrity and neglects individuality. As a music culture spread among the grassroots, the dissemination of Lanzhou Guzi mainly relies on the elite forces of the people. Elite individuals are not only inheritors, but also outstanding individuals with high sensitivity and adaptability to culture. They have strong learning abilities, role models and exemplary roles, and can influence the surrounding population. They also have a strong sense of responsibility and mission, with a unique understanding and comprehension of local culture. Some people have a deeper level of thinking about local culture, which is not only rooted in ICH, but also rooted in a love for local culture. This concept is more enduring.

Local cultural elites have a cognitive understanding of local culture and practical ability to spread and inherit it. They may be various groups such as gentries, teachers, cultural enthusiasts, etc. They combine the rise and fall of local culture with personal emotions, ethnic knowledge, community identity, etc. For them, the dissemination of local culture is not only a personal hobby, but also a responsibility and mission. Lanzhou Guzi developed from the capital to Lanzhou, from official residences to ordinary people's homes, from teahouses and wine shops in the city to rural small courtyards, and from rural Kangtou to non-genetic learning centers. Cultural elites and individuals played a driving role in this spatial change. Lanzhou Guzi originated from the nature of self-entertainment, and is a non-professional and non-livelihood performing art. Therefore, unlike most forms of Quyi（Chinese folk art） that moving from the countryside to the city for performance and survival, Lanzhou Guzi originated in cities but flourished in rural areas. Rural family relationships, social relationships, and shared lifestyles provide it with a fertile land for development, and elite individuals bring the seeds of Quyi into the fertile land.

The rise of Lanzhou Guzi originated from the development of urban economy, which gave rise to the prosperity of consumer culture among citizens. A large number of urban leisure spaces, such as teahouses, small theaters, and cultural

palaces, have emerged, allowing urban residents to listen to music, taste tea, and argue. Due to the geographical location and connection with urban economic development, the villagers walked into the teahouses while doing business in the cities, and after learning from their teachers, they returned to the countryside. They devote themselves to studying music and musical instruments, exchanging skills, and making friends with each other through art. These people are all famous and historical figures. Therefore, without these cultural elites, there would be no development of this musical art. After investigation by the author, it is found that there are differences in the repertoire sung by various learning centers. Apart from traditional classic repertoire, each center has its own reserved repertoire, and there are few or no people who can sing it in other places. This is inseparable from the personal role of cultural elites.

In addition, local cultural enthusiasts are collecting and organizing song lyrics, researchers and teachers from research institutions are researching and creating new music, and teaching music skills in university and primary school classrooms. The dissemination and development of community music should not only focus on inheritors, but also expand to cultural elites and ordinary people. It is also necessary to Give full play to the role of elites, advocate respect for music traditions, independently narrate music history, showcase music culture, and perform music, encourage the daily use of music in the community, and the government plays a guiding and supportive role, which is truly community-driven.

3.4. Emphasizing the Power of Different Genders

It is worth noting that in the past, the singing of Lanzhou Guzi was an activity exclusively for men. In the past decade, with the popularization of ICH, many women have joined in singing. Due to the natural role of women as educators in the family, many people influence the participation of second or even third generation children in learning. In the past, due to the influence of male authority consciousness, women's behavior in the family and social space was limited, and they never had the opportunity to sing. Nowadays, with the improvement of living standards and changes in social awareness, women are free from the past field work and busy household chores, and have time and opportunities to develop their hobbies.

Some of them came from the Guzi families, some were influenced by their husbands, and some were gradually led by friends to learn this music form. The inheritance of Guzi has a generational oral transmission model, but women's learning is more horizontal, and they will learn from teachers or friends of the same age. Due to the lack of a process of immersive learning, women's singing repertoire mainly focuses on new songs created after liberation, which are short, simple, fast-paced, and easy to learn. Their ages range from 50 to 70. Model operas, Chairman Mao's poetry, and heroic stories are the red memories they retain.

Unlike male artists, women's innate femininity makes their performances more aesthetically pleasing. They have an aesthetic pursuit of shaping characters and portraying storylines. Whether it's facial expressions, styling, or the desire for beauty, women have an advantage. Women wearing cheongsam walked onto the stage, holding a fan in one hand and drumming in the other, with strong vocal penetration, clear voice, and clear enunciation, injecting new elements and vitality into this traditional music performance.

Gender is an element that cannot be ignored in the driving factors of the community. The identity, role, and discourse power of women have been restricted from the beginning, and have long been internalized as a mode of recognition and obedience by themselves. Female singing was "indecent" and women cannot participate in singing, which was not only a moral constraint but also a physical constraint on women. The long-term lack of participation appears to be just a discourse constraint from one group to another, but in reality, it also limits the development of this art. Without more social forces to participate, the path of development can only become narrower.

Due to the stability of family culture and structure, family education for community members should be valued. Women are educators in the family, and invisible forces that are easily overlooked in cultural inheritance, but they are also very important forces. Women's roles provide them with more time and opportunities to spend with their children, taking on the responsibility of guiding and educating them. They pass on their ideas and behaviors to future generations, and play an important role that cannot be ignored in cultural inheritance.

3.5. Sustainability of Heritage Inheritance

Many people cling to the "authenticity" of music heritage, believing that changed music is no longer the original music itself. In fact, "the drift and prototype of music culture are only the understanding of a society, a culture, or an era, and they have never been the perspective of music culture itself." [9] Any culture develops, changes, and continues in the process of social change.

Constancy is relative, while change is absolute. American scholar Barbara Kirshenblatt-Gimblett said, "The essence of culture is change, but people have taken measures to preserve, protect, and guard it between freezing the practice and addressing the inherently processual nature of culture." [10] The Haojia, music researchers, and artists of Lanzhou Guzi are also demonstrating, improving, and creating new works around this local music. They are innovating in repertoire, instrument performance, stage performance, and other aspects, injecting new vitality into ancient music and maintaining the heritage. They collaborated with a band from Lanzhou to try to integrate local traditional music and pop music. The song "Memories of Lanzhou" jointly created by them includes the Lanzhou Guzi sung by the national ICH inheritor at the beginning, which combines the rich classical local accent with the modern style of popular music, making it a good innovation attempt. The lyrics incorporate local cultural elements such as "Waterwheel, Five Springs, Yellow River, and Wooden Pagoda", and the organic combination of ancient and modern elements helps promote the innovative development of culture, which is the true living protection of culture.

Plato mentioned in his " Plato's Literary Dialogues" mentioned that "music education is much more important than other education, and rhythm and melody have the strongest power to immerse themselves in the deepest depths of the soul." [11] The inheritance of local music culture requires successors, and through music education and training, music culture can be brought into the classroom and popularized to more people. Various institutions and inheritors actively bring this local music culture into primary school classrooms through apprenticeship, establishing ICH practice bases in primary schools, allowing primary school students to understand and learn singing. This apprenticeship model has been ongoing for many years. In urban and rural cultural performances, these students are new on stage and also sing well. Of course, limited to this is far from enough. The community-driven model is to involve more ordinary people who inherit this culture, allowing community residents to associate their own history and regional culture with this music culture, generate their inner love for community music, attract more people to participate, and benefit more people. People can enhance and build a broader consensus on the platform of local music culture. According to the perspective of music sociology, social music production includes music creation production, music creation production, music dissemination production, and music servo production. Without the prosperity of music production, the development of community music culture would become water without a source and a tree without roots. It is necessary to expand culture to all groups in the community, including inheritors, government personnel, researchers and enthusiasts, educators, and insiders, allowing local music culture to radiate to the entire community to become a culture for all, shared, disseminated, and passed down by community members.

3. Conclusion

The inheritance and education of local music should highlight the "on-site" and "local" characteristics, record the community heritage with the community as the leader based on the local vocabulary and knowledge system, and interpret the traditional culture of the community by using the local context, discourse system, and knowledge discourse of the community. A community is a place that is "a moving, emotionally attached focal point; a place that feels meaningful." [12] A community is also a group that "expresses and strengthens its social cultural norms, and greatly influences the perceptions, attitudes, and environmental values of its members." [13] The community-driven model can leverage the practice model led by the community public, connect people and places in the real context, combine the space for music development, cultural inheritance subjects, music education and creation, mobilize the enthusiasm of multiple parties, balancing community needs, and protect local music while developing local music.

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ХЕКСИ КОРИДОРУ МЕНЕН КЫРГЫЗСТАНДЫН ТАМАК-АШ МАДАНИЯТЫН САЛЫШТЫРЫП ТАЛДОО ЖАНА АЛАРДЫН ТАРЫХЫЙ БУЛАКТАРЫН ИЗИЛДӨӨ СРАВНИТЕЛЬНЫЙ АНАЛИЗ КУЛЬТУРЫ ПИТАНИЯ ХЭСИЙСКОГО КОРИДОРА И КЫРГЫЗСТАНА И ИССЛЕДОВАНИЕ ИХ ИСТОРИЧЕСКИХ ИСТОКОВ A COMPARATIVE ANALYSIS OF THE FOOD CULTURE OF THE HEXI CORRIDOR AND KYRGYZSTAN AND A STUDY OF THEIR HISTORICAL SOURCES

Кыскача мүнөздөмө: Бул макалада Ганьсу провинциясынын (Кытай) Хеси коридор аймагынын жана Кыргызстандын тамак-аш маданияттарынын салыштырмалуу талдоосу берилет, алардын ортосунда олуттуу окшоштуктар бар деген тыянак чыгарылат. Андан кийин бул тыянактын себептери талданып, бул окшоштуктардын тарыхый келип чыгышы изилденет. Эки аймактагы география, климат, демографиялык түзүлүш, тарыхый өзгөрүүлөр жана этникалык аралашуу сыяктуу факторлорду карап чыгуу менен автор бул аймактардын тарыхында калктын кайталанган кесилиши жана миграциясы, ошондой эле этникалык интеграция, миграция жана саясий режимдин алмашуу процесстери болгон деген тыянакка келет. Жергиликтүү тамак-аш маданияттары көп аймактык жана көп улуттуу маданий таасирлер менен калыптанган тарыхый мурасты билдирет.

Аннотация: В данной статье проводится сравнительный анализ культуры питания региона Хэсийского коридора провинции Ганьсу (Китай) и Киргизии, в результате которого делается вывод о наличии значительного сходства между ними. Далее проводится анализ причин формирования данного вывода и исследуются исторические истоки явления. Изучая такие факторы, как географическое положение, климат, демографическая структура, исторические изменения и этническое смешение в обоих регионах, автор приходит к мнению, что в истории данных территорий происходили неоднократные пересечения и миграции населения, а также процессы этнической интеграции, переселений народов и смены политических режимов. Местная культура питания представляют собой историческое наследие, сформированное под влиянием многорегиональных и многонациональных культурных воздействий.

Abstract: This paper conducts a comparative analysis of the dietary cultures between the Hexi Corridor region in Gansu, China, and Kyrgyzstan. It concludes that there are significant similarities between