



Grand Song of Dong Ethnic Group in Southeast Guizhou, China

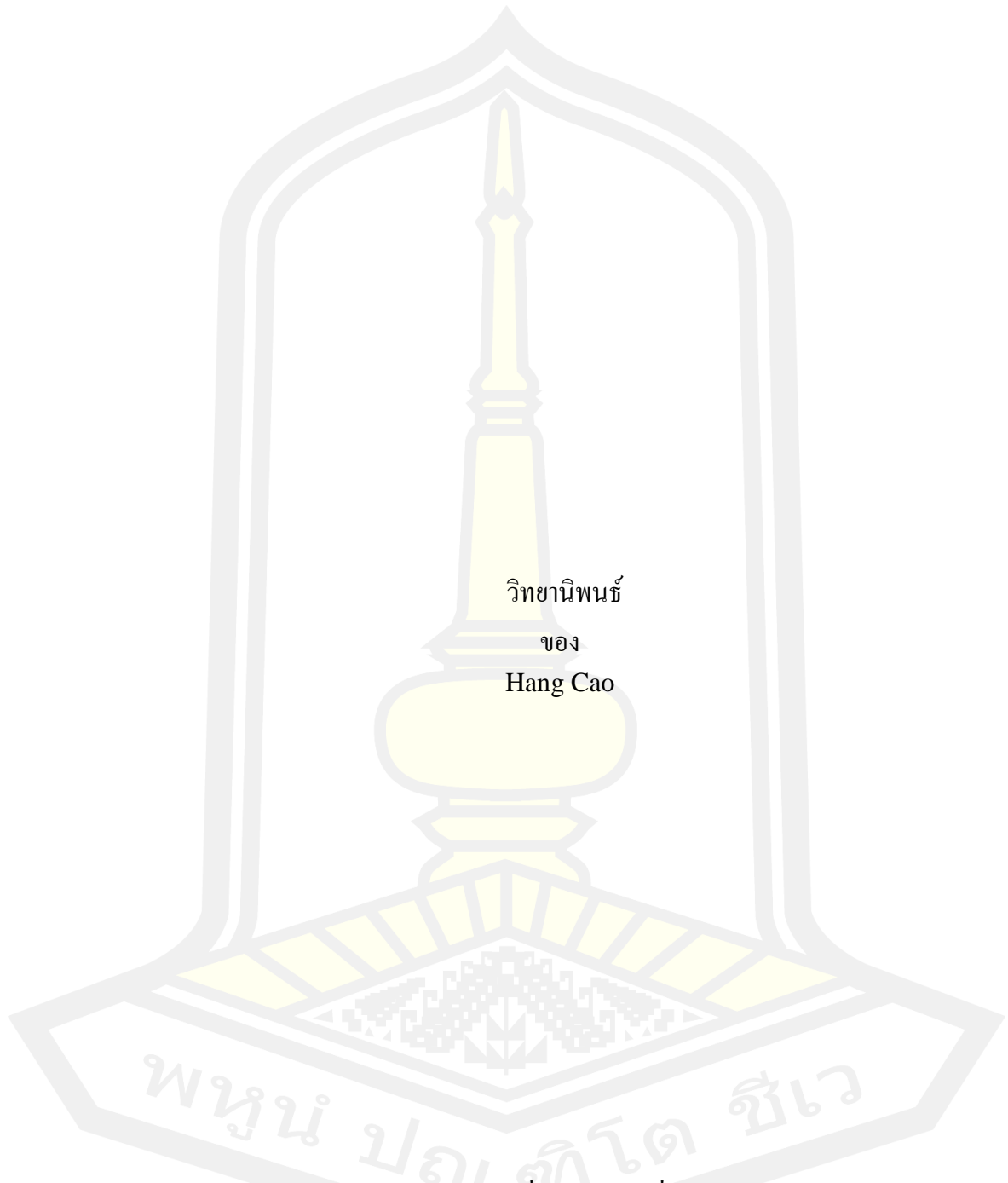
Hang Cao

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

February 2023

Copyright of Mahasarakham University

เพลงร้องประสานเสียงแกรนด์ซองของชาติพันธุ์ตั้งในมณฑลกุ้ยโจว ตะวันออกเฉียงใต้ ประเทศจีน



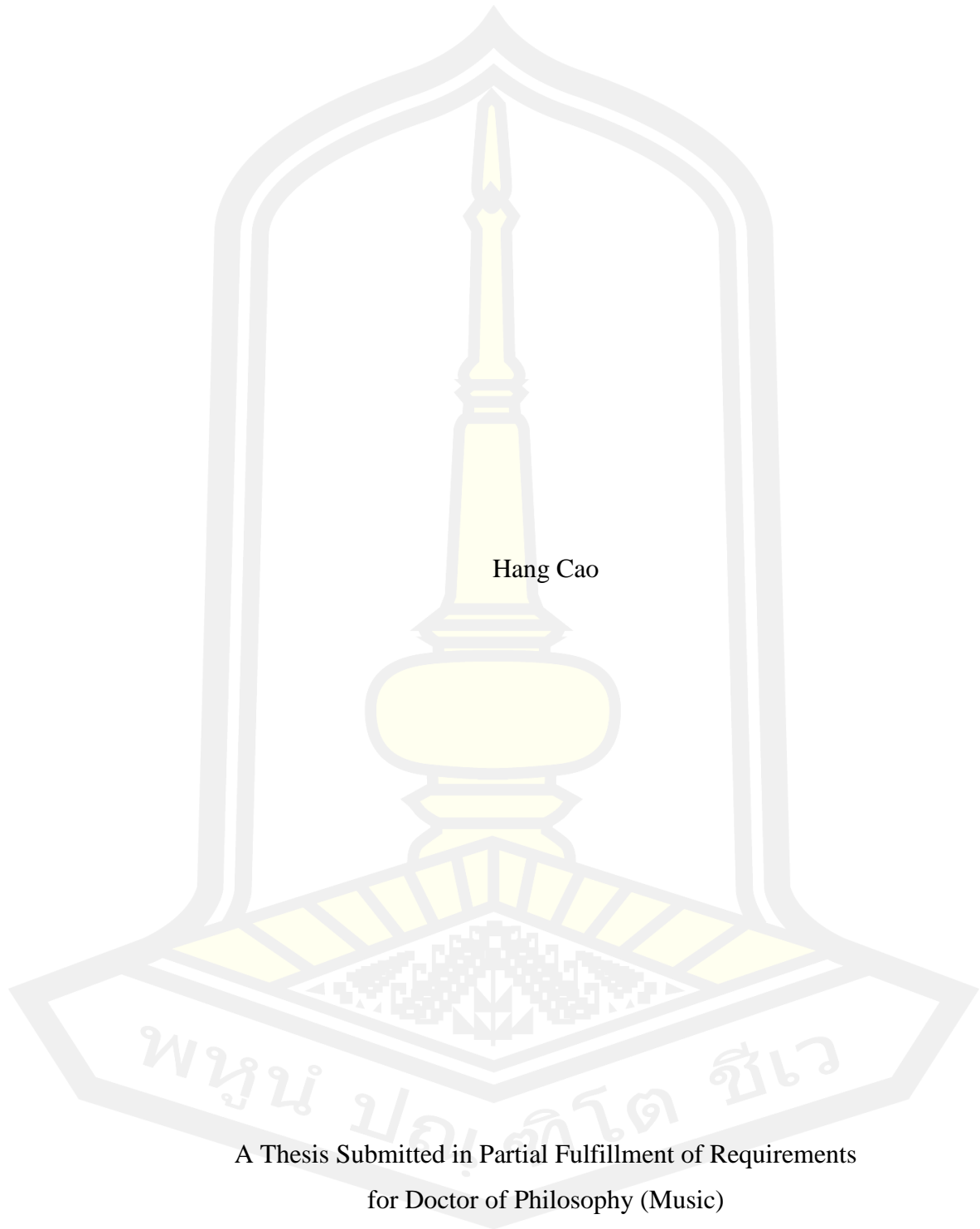
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Grand Song of Dong Ethnic Group in Southeast Guizhou, China



Hang Cao

A Thesis Submitted in Partial Fulfillment of Requirements  
for Doctor of Philosophy (Music)

February 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Hang Cao , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

|  |           |
|--|-----------|
| .....  | Chairman  |
| (Assoc. Prof. Wiboon Trakulhun ,<br>Ph.D.)         |           |
| .....  | Advisor   |
| (Asst. Prof. Narongruch<br>Woramitmaitree , Ph.D.) |           |
| .....  | Committee |
| (Asst. Prof. Sayam Chuangprakhon ,<br>Ph.D.)       |           |
| .....  | Committee |
| (Asst. Prof. Khomkrich Karin ,<br>Ph.D.)           |           |
| .....  | Committee |
| ( Thanaporn Bhengsri , Ph.D.)                      |           |

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

|                                      |                                      |
|--------------------------------------|--------------------------------------|
| .....                                | .....                                |
| (Asst. Prof. Khomkrit Karin , Ph.D.) | (Assoc. Prof. Krit Chaimoon , Ph.D.) |
| Dean of College of Music             | Dean of Graduate School              |



**TITLE** Grand Song of Dong Ethnic Group in Southeast Guizhou, China  
**AUTHOR** Hang Cao  
**ADVISORS** Assistant Professor Narongruch Woramitmitree , Ph.D.  
**DEGREE** Doctor of Philosophy **MAJOR** Music  
**UNIVERSITY** Mahasarakham **YEAR** 2023  
University

### ABSTRACT

The dissertation is concerned with the study of the Grand Song of Dong Ethnic Group in Southeast Guizhou, China. has the following objectives: 1) To investigate the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China. 2) To analyze the musical characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China. 3) To describe the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China. Using the theoretical methods of ethnomusicology, musicology, and sociology, the researcher investigated, analyzed, and described the data collected from a literature review and field work.

The following research results related to the above research objectives were obtained: First, in the pluralistic and integrated pattern of the Chinese nation, the Dong ethnic group has created valuable material and spiritual civilizations in its development process. Throughout history, this choral music, as the core of the Grand Song phenomenon, has always been accompanied by the development of the Dong ethnic group. Second, people sing in two-voices mainly, melodies overlap in the movement of the high and low voices, and heterophonic texture is the most common. It not only has songs suitable for all ages, but also has its own unique original singing style. Lastly, people learn songs. On the one hand, they get education, enjoyment, socialization, and personality via singing. Moreover, the Grand Song, with its important academic value, unique artistic value, elegant spread, and green ecological economic value, has become a symbol of the integration of ethnic culture.

Keyword : Grand Song, Dong ethnic group, Choral music of Dong, Southeast Guizhou

## ACKNOWLEDGEMENTS

With the New Year bell ringing in MSU 2023, my heart surging. Not only because the dissertation has come to an end, but more importantly, I am full of gratitude at this moment.

First of all, I would like to express my gratitude to the teachers, administrative staff and support department at MSU for creating such an excellent academic atmosphere, campus environment and life service.

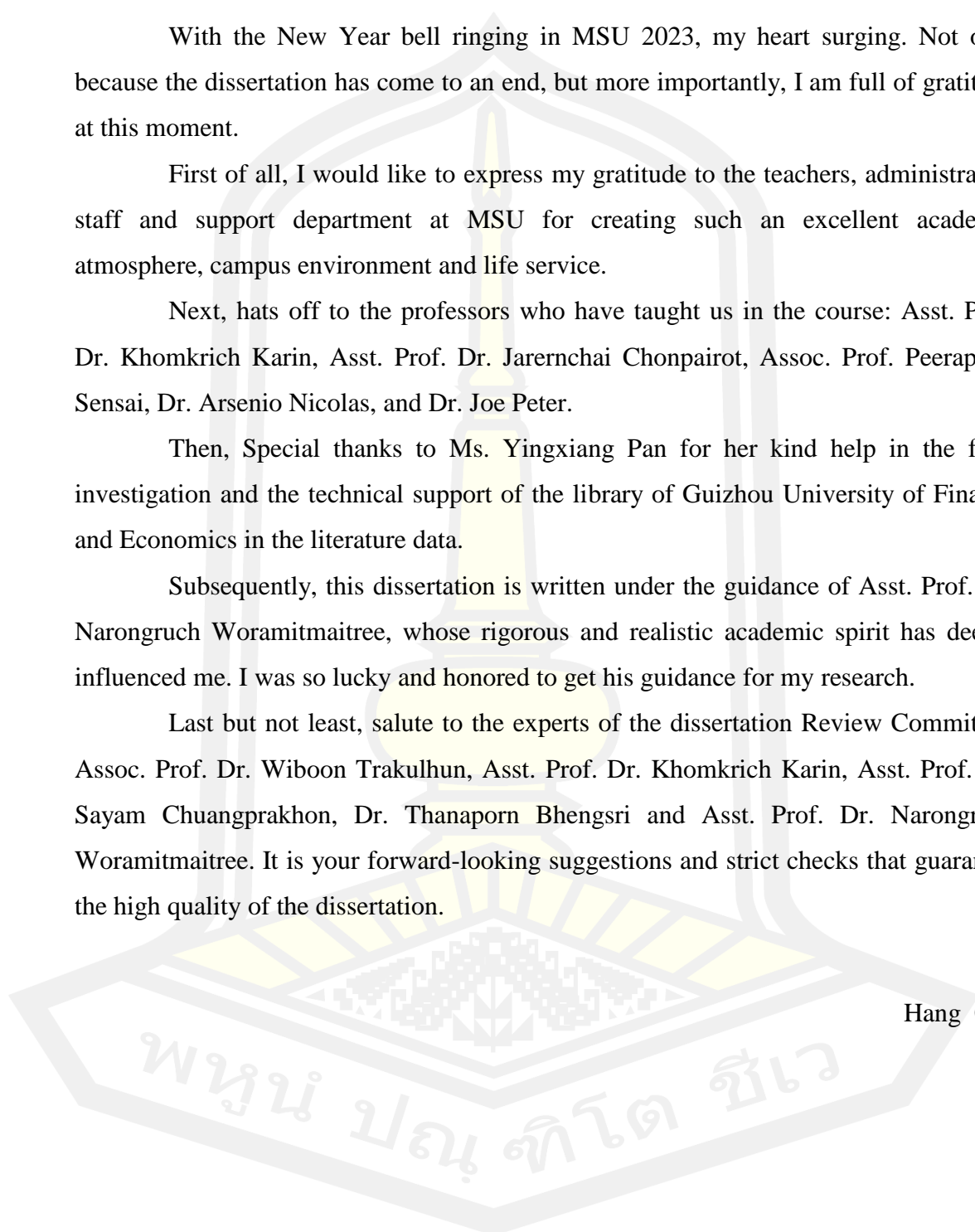
Next, hats off to the professors who have taught us in the course: Asst. Prof. Dr. Khomkrich Karin, Asst. Prof. Dr. Jarernchai Chonpairot, Assoc. Prof. Peerapong Sensai, Dr. Arsenio Nicolas, and Dr. Joe Peter.

Then, Special thanks to Ms. Yingxiang Pan for her kind help in the field investigation and the technical support of the library of Guizhou University of Finance and Economics in the literature data.

Subsequently, this dissertation is written under the guidance of Asst. Prof. Dr. Narongruch Woramitmaitree, whose rigorous and realistic academic spirit has deeply influenced me. I was so lucky and honored to get his guidance for my research.

Last but not least, salute to the experts of the dissertation Review Committee: Assoc. Prof. Dr. Wiboon Trakulhun, Asst. Prof. Dr. Khomkrich Karin, Asst. Prof. Dr. Sayam Chuangprakhon, Dr. Thanaporn Bhengsri and Asst. Prof. Dr. Narongruch Woramitmaitree. It is your forward-looking suggestions and strict checks that guarantee the high quality of the dissertation.

Hang Cao



## TABLE OF CONTENTS

|   | <b>Page</b> |
|---|-------------|
| ABSTRACT.....   | D           |
| ACKNOWLEDGEMENTS.....   | E           |
| TABLE OF CONTENTS.....  | F           |
| LIST OF TABLES.....   | M           |
| LIST OF FIGURES.....  | N           |
| LIST OF MEDIA.....  | Q           |
| CHAPTER I INTRODUCTION.....   | 1           |
| 1.1 Statement of the Problem.....   | 1           |
| 1.2 Research Objectives.....  | 3           |
| 1.3 Research Questions.....   | 3           |
| 1.4 Importance of Research.....   | 3           |
| 1.5 Primary Agreement.....  | 3           |
| 1.6 Definition of Terms.....  | 4           |
| 1.7 Conceptual Framework.....   | 4           |
| CHAPTER II LITERATURE REVIEW.....   | 6           |
| 2.1 The Related Methodology.....  | 7           |
| 2.1.1 Ethnomusicology.....  | 7           |
| 2.1.2 Musicology.....   | 7           |
| 2.1.3 Sociology.....  | 8           |
| 2.2 The Related Resources.....  | 9           |
| 2.2.1 The General Knowledge of Research Scope.....                                  | 9           |
| 2.2.1.1 Introduction to the Province of Guizhou, China.....                         | 9           |
| 2.2.1.2 Introduction to the Qiandongnan Miao and Dong Autonomous<br>Prefecture..... | 10          |
| 2.2.1.3 Introduction of the Research Site Selected.....                             | 11          |
| 2.2.2 The General Knowledge of Folk Songs in Southeast Guizhou, China.....          | 13          |

|  |           |
|--|-----------|
| 2.2.2.1 Introduction to Southeast Folk Songs of Guizhou .....                  | 13        |
| 2.2.2.2 Introduction to Folk Songs in Dong Community .....                     | 13        |
| 2.2.3 The General Knowledge of Grand Song in Southeast Guizhou, China .....    | 14        |
| 2.2.3.1 Definition of the Grand Song .....                                     | 14        |
| 2.2.3.2 The Origin of Dong Ethnic Group .....                                  | 15        |
| 2.2.3.3 The Origin of the Grand Song .....                                     | 15        |
| 2.2.3.4 Transmission and Conservation of Grand Song .....                      | 15        |
| 2.2.3.5 The Classification of the Grand Song .....                             | 17        |
| 2.2.3.6 The Musical Characteristics of the Grand Song .....                    | 28        |
| 2.2.3.7 The Social Function and Era Value of Grand Song .....                  | 29        |
| 2.3 The Related Literature .....   | 31        |
| 2.3.1 Classic Literatures Related to the Grand Song .....                      | 31        |
| 2.3.1.1 Classic Literatures from 1953~1959 .....                               | 31        |
| 2.3.1.2 Classic Literatures from 1960~1969 .....                               | 31        |
| 2.3.1.3 Classic Literatures from 1970~1979 .....                               | 32        |
| 2.3.1.4 Classic Literatures from 1980~1989 .....                               | 32        |
| 2.3.1.5 Classic Literatures from 1990~1999 .....                               | 33        |
| 2.3.1.6 Classic Literatures from 2000~2009 .....                               | 33        |
| 2.3.1.7 Classic Literatures from 2010~2019 .....                               | 35        |
| 2.3.1.8 Classic Literatures from 2020~2022 .....                               | 35        |
| 2.3.2 The Study of Classical Literature Related to the Grand Song .....        | 36        |
| 2.3.2.1 The Literature of the Grand Song from the Vertical Perspective .....   | 37        |
| 2.3.2.2 The Literature of the Grand Song from the Horizontal Perspective ..... | 38        |
| <b>CHAPTER III RESEARCH METHODOLOGY .....</b>                                  | <b>40</b> |
| 3.1 Research Scope .....   | 40        |
| 3.1.1 Scope of Content .....   | 40        |
| 3.1.2 Scope of Research Site .....   | 41        |
| 3.1.2.1 Guizhou Province, China .....  | 41        |

|   |           |
|---|-----------|
| 3.1.2.2 Southeast Guizhou Province, China .....   | 41        |
| 3.1.2.3 Congjiang County, Southeast Guizhou Province, China.....  | 42        |
| 3.1.2.4 Rongjiang County, Southeast Guizhou Province, China.....  | 42        |
| 3.1.2.5 Liping County, Southeast Guizhou Province, China .....  | 43        |
| 3.1.3 Scope of Time .....   | 43        |
| 3.2 Research Process .....  | 43        |
| 3.2.1 Research Site, Informants and Songs .....   | 43        |
| 3.2.1.1 Research Site .....   | 43        |
| 3.2.1.2 Informants .....  | 43        |
| 3.2.1.3 Songs .....   | 52        |
| 3.2.2 Research Equipment.....   | 52        |
| 3.2.3 Research Tools .....  | 53        |
| 3.2.4 Methodology .....   | 53        |
| 3.2.5 Data Collecting.....  | 54        |
| 3.2.6 Data Analysis .....   | 54        |
| 3.2.7 Research Program.....   | 55        |
| <b>CHAPTER IV THE DEVELOPMENT AND CLASSIFICATION OF THE GRAND<br/>SONG OF DONG ETHNIC GROUP IN SOUTHEAST GUIZHOU, CHINA .....</b> | <b>56</b> |
| 4.1 The Development of the Grand Song of Dong Ethnic Group in Southeast<br>Guizhou, China.....                                    | 57        |
| 4.1.1 The Origin of Dong Ethnic Group and the Grand Song.....   | 57        |
| 4.1.1.1 The Origin of Dong Ethnic Group .....   | 58        |
| 4.1.1.2 The Origin of the Grand Song.....   | 59        |
| 4.1.2 The Natural, Social and Cultural Environment of the Grand Song.....   | 62        |
| 4.1.2.1 The Natural Environment of the Grand Song.....  | 65        |
| 4.1.2.2 The Social Environment of the Grand Song .....  | 70        |
| 4.1.2.3 The Cultural Environment of the Grand Song .....  | 74        |
| 4.1.3 Several Development Stages of the Grand Song.....   | 77        |
| 4.1.3.1 Prosperity Stage.....   | 77        |
| 4.1.3.2 Stagnation Stage .....  | 82        |

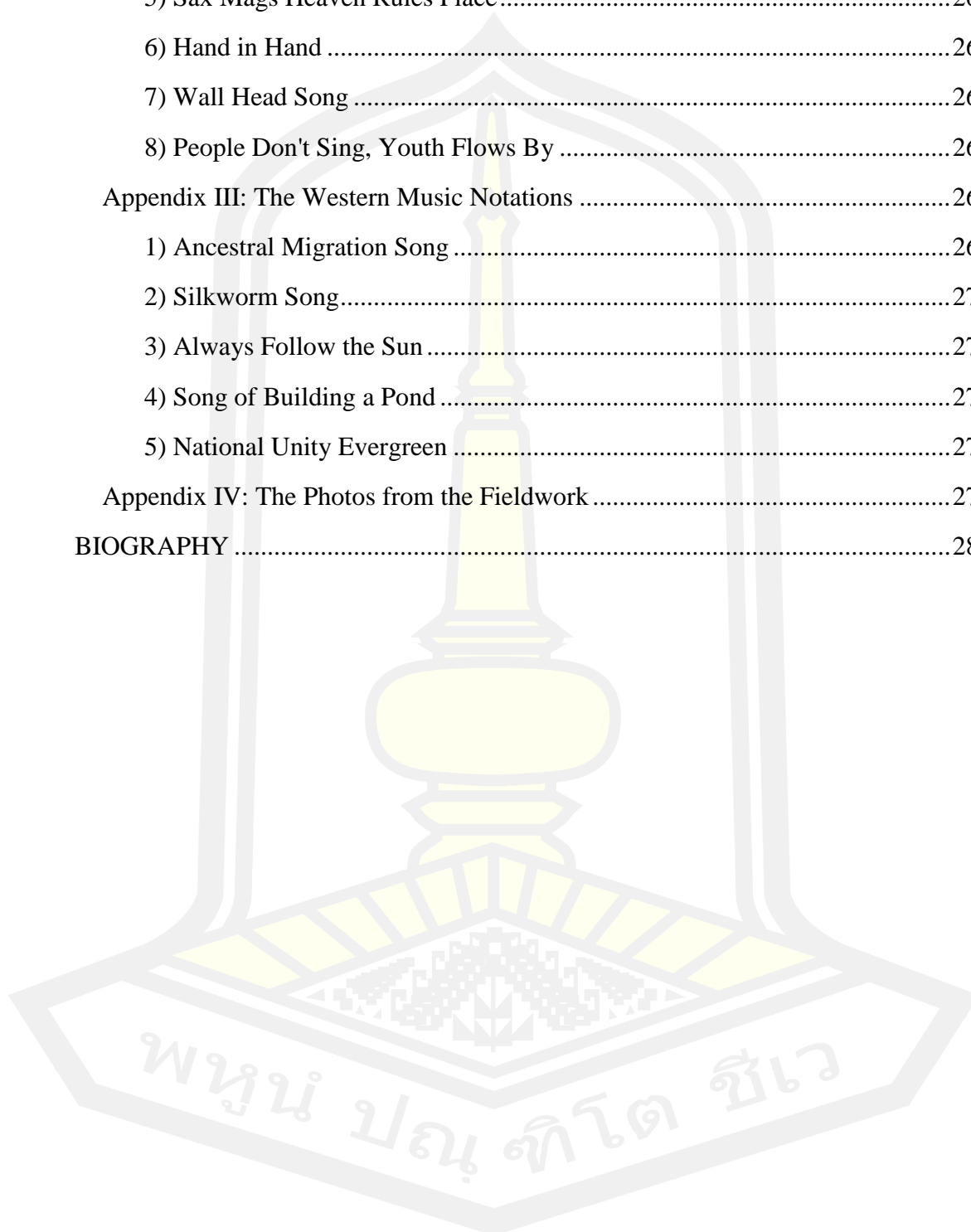
|  |     |
|--|-----|
| 4.1.3.3 Recovery Stage.....  | 82  |
| 4.1.3.4 Depression Stage .....   | 83  |
| 4.1.3.5 Revival Stage.....   | 84  |
| 4.2 The Classification of the Grand Song of Dong Ethnic Group in Southeast<br>Guizhou, China.....  | 87  |
| 4.2.1 The Investigation of the Singing Content.....  | 88  |
| 4.2.1.1 Ethnic Origins.....  | 88  |
| 4.2.1.2 Ethics .....   | 93  |
| 4.2.1.3 Natural Phenomena .....  | 95  |
| 4.2.1.4 Production Labor.....  | 97  |
| 4.2.1.5 Marriage .....   | 97  |
| 4.2.1.6 Praise the Hero .....  | 99  |
| 4.2.1.7 Affection Between Elders and Juniors .....   | 101 |
| 4.2.1.8 Affection Between Young Men and Women.....   | 102 |
| 4.2.1.9 Life Apperception.....   | 104 |
| 4.2.2 The Classification of the Grand Song in This Dissertation.....   | 108 |
| 4.2.2.1 Constituent Elements of the Grand Song .....   | 108 |
| 4.2.2.2 Analysis of Constituent Elements in Each Classification .....  | 111 |
| 4.3 Conclusion .....   | 118 |
| <b>CHAPTER V THE MUSIC CHARACTERISTICS OF SELECTED SONGS OF THE<br/>GRAND SONG OF DONG ETHNIC GROUP IN SOUTHEAST GUIZHOU, CHINA</b><br>..... | 120 |
| 5.1 "Ancestral Migration Song" -- Gu Tower Song .....  | 120 |
| 5.1.1 Introduction Section .....   | 121 |
| 5.1.2 Section A .....  | 125 |
| 5.1.3 Section Transition.....  | 130 |
| 5.1.4 Ending .....   | 135 |
| 5.2 "Silkworm Song" -- Voice Song.....   | 139 |
| 5.2.1 Introduction Section .....   | 140 |
| 5.2.2 Section A .....  | 142 |

|  |            |
|--|------------|
| 5.2.3 Ending .....   | 147        |
| 5.3 "Always Follow the Sun" -- Narrative Song .....  | 150        |
| 5.3.1 One-part form .....  | 150        |
| 5.4 "Song of Building a Pond" -- Children Song.....  | 163        |
| 5.4.1 Section A .....  | 164        |
| 5.4.2 Section B .....  | 167        |
| 5.4.3 Section A' .....   | 170        |
| 5.4.4 Extension .....  | 173        |
| 5.5 "National Unity Evergreen" -- Custom Song .....  | 177        |
| 5.5.1 Introduction Section .....   | 178        |
| 5.5.2 Section A .....  | 180        |
| 5.5.3 Ending .....   | 183        |
| 5.6 Conclusion .....   | 184        |
| <b>CHAPTER VI THE SOCIAL FUNCTION AND ERA VALUE OF THE GRAND<br/>SONG OF DONG ETHNIC GROUP IN SOUTHEAST GUIZHOU, CHINA .....</b> | <b>185</b> |
| 6.1 The Social Function of the Grand Song in Southeast Guizhou, China .....  | 186        |
| 6.1.1 Education Function.....  | 186        |
| 6.1.1.1 Cognition of History.....  | 187        |
| 6.1.1.2 Cognition of Nature.....   | 188        |
| 6.1.1.3 Cognition of Ethnic Groups .....   | 189        |
| 6.1.2 Entertainment Function .....   | 190        |
| 6.1.2.1 For the Entertainment of Deities .....   | 191        |
| 6.1.2.2 For the Entertainment of People.....   | 192        |
| 6.1.3 Social Communication Function .....  | 193        |
| 6.1.4 Belief Function .....  | 199        |
| 6.1.4.1 Spiritual Sustenance .....   | 199        |
| 6.1.4.2 Ethnic Group Identity .....  | 200        |
| 6.2 The Era Value of the Grand Song in Southeast Guizhou, China.....   | 202        |
| 6.2.1 Academic Value .....   | 203        |

|   |     |
|---|-----|
| 6.2.1.1 Historical Value.....                                       | 203 |
| 6.2.1.2 Literary Value.....   | 204 |
| 6.2.2 Artistic Value .....  | 205 |
| 6.2.2.1 Value of music.....   | 205 |
| 6.2.2.2 Aesthetic value .....                                       | 207 |
| 6.2.3 Spread Value .....  | 213 |
| 6.2.3.1 Cross-cultural Communication of the Grand Song .....        | 213 |
| 6.2.3.2 Application Innovation Communication of the Grand Song..... | 214 |
| 6.2.4 Ecological Economic Value .....                               | 218 |
| 6.2.4.1 Ecological Value .....                                      | 218 |
| 6.2.4.2 Economic Value .....  | 219 |
| 6.3 Conclusion .....  | 222 |
| CHAPTER VII CONCLUSION, DISCUSSION, AND SUGGESTIONS .....           | 223 |
| 7.1 Conclusion .....  | 223 |
| 7.2 Discussion.....   | 225 |
| 7.3 Suggestion.....   | 227 |
| REFERENCES .....  | 229 |
| Appendix.....   | 234 |
| Appendix I: The Chinese Music Notations .....                       | 235 |
| 1) MAENL YAOC FIDT XUP YUIH XANGK.....                              | 235 |
| 2) MAENL DIIUL BAIL JENC TINGK DUC JIV YODX SEENT.....              | 240 |
| 3) YAO DOS MEIX AL EDL XIH BAOV BANL NYIH BAOV MIEGS....            | 242 |
| 4) AL OUX BIANGS.....   | 244 |
| 5) LAOS DANGC QOP.....  | 246 |
| 6) Pretend to be Stupid .....                                       | 248 |
| Appendix II: The Lyrics of the Grand Song.....                      | 251 |
| 1) Zu Gong Shang Da He .....  | 251 |
| 2) Song of Wine, Lust, and Wealth.....                              | 258 |
| 3) Cicadas Come Late .....  | 260 |

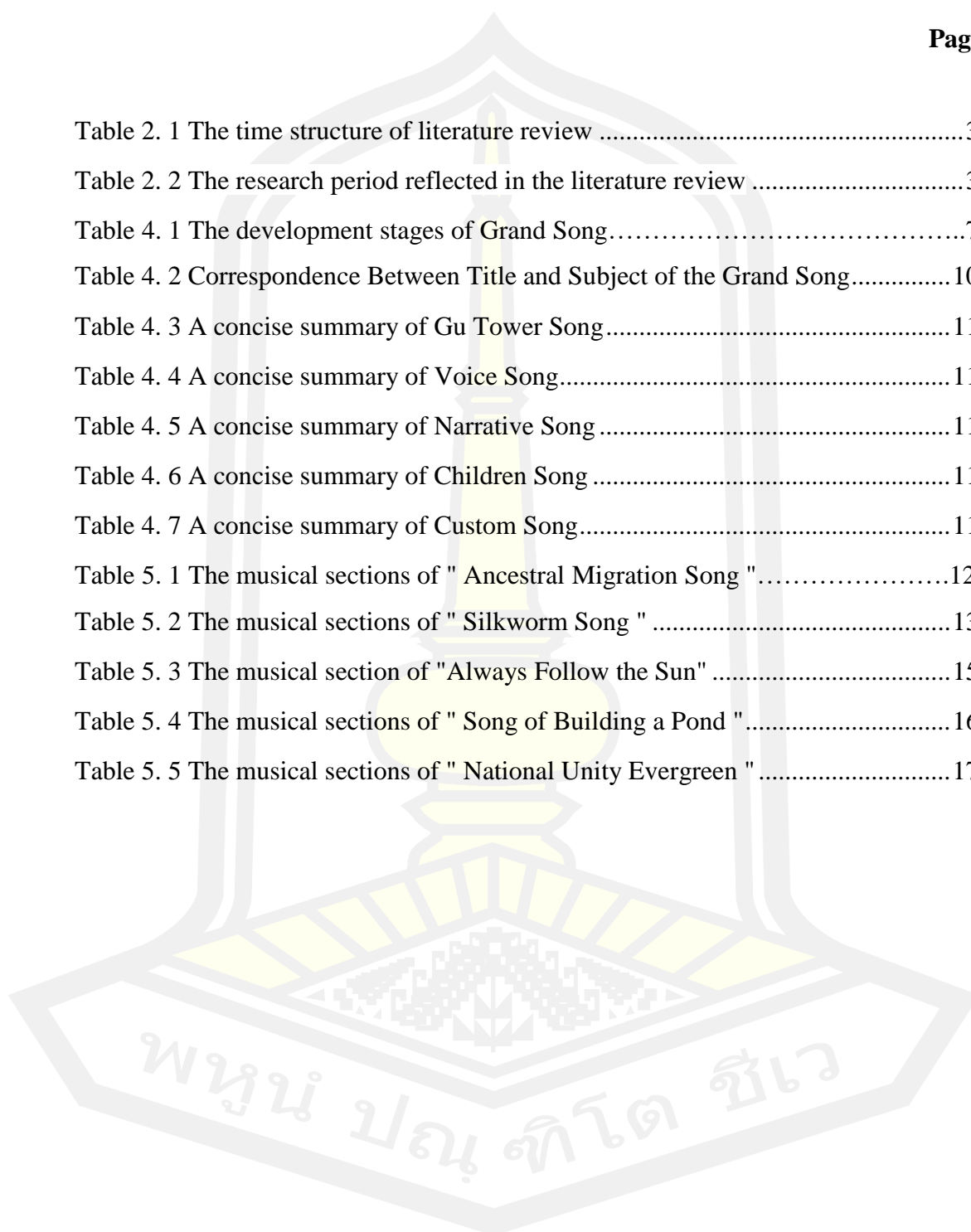


|  |     |
|--|-----|
| 4) Primitive Labor Song .....                    | 261 |
| 5) Sax Mags Heaven Rules Place .....             | 262 |
| 6) Hand in Hand .....                            | 265 |
| 7) Wall Head Song .....                          | 266 |
| 8) People Don't Sing, Youth Flows By .....       | 267 |
| Appendix III: The Western Music Notations .....  | 268 |
| 1) Ancestral Migration Song .....                | 268 |
| 2) Silkworm Song .....                           | 270 |
| 3) Always Follow the Sun .....                   | 272 |
| 4) Song of Building a Pond .....                 | 274 |
| 5) National Unity Evergreen .....                | 276 |
| Appendix IV: The Photos from the Fieldwork ..... | 278 |
| BIOGRAPHY .....                                  | 282 |



## LIST OF TABLES

|  | <b>Pages</b> |
|--|--------------|
| Table 2. 1 The time structure of literature review .....                   | 31           |
| Table 2. 2 The research period reflected in the literature review .....    | 37           |
| Table 4. 1 The development stages of Grand Song.....                       | 77           |
| Table 4. 2 Correspondence Between Title and Subject of the Grand Song..... | 105          |
| Table 4. 3 A concise summary of Gu Tower Song.....                         | 112          |
| Table 4. 4 A concise summary of Voice Song.....                            | 113          |
| Table 4. 5 A concise summary of Narrative Song .....                       | 115          |
| Table 4. 6 A concise summary of Children Song .....                        | 116          |
| Table 4. 7 A concise summary of Custom Song.....                           | 117          |
| Table 5. 1 The musical sections of " Ancestral Migration Song ".....       | 121          |
| Table 5. 2 The musical sections of " Silkworm Song " .....                 | 139          |
| Table 5. 3 The musical section of "Always Follow the Sun" .....            | 150          |
| Table 5. 4 The musical sections of " Song of Building a Pond ".....        | 163          |
| Table 5. 5 The musical sections of " National Unity Evergreen " .....      | 177          |

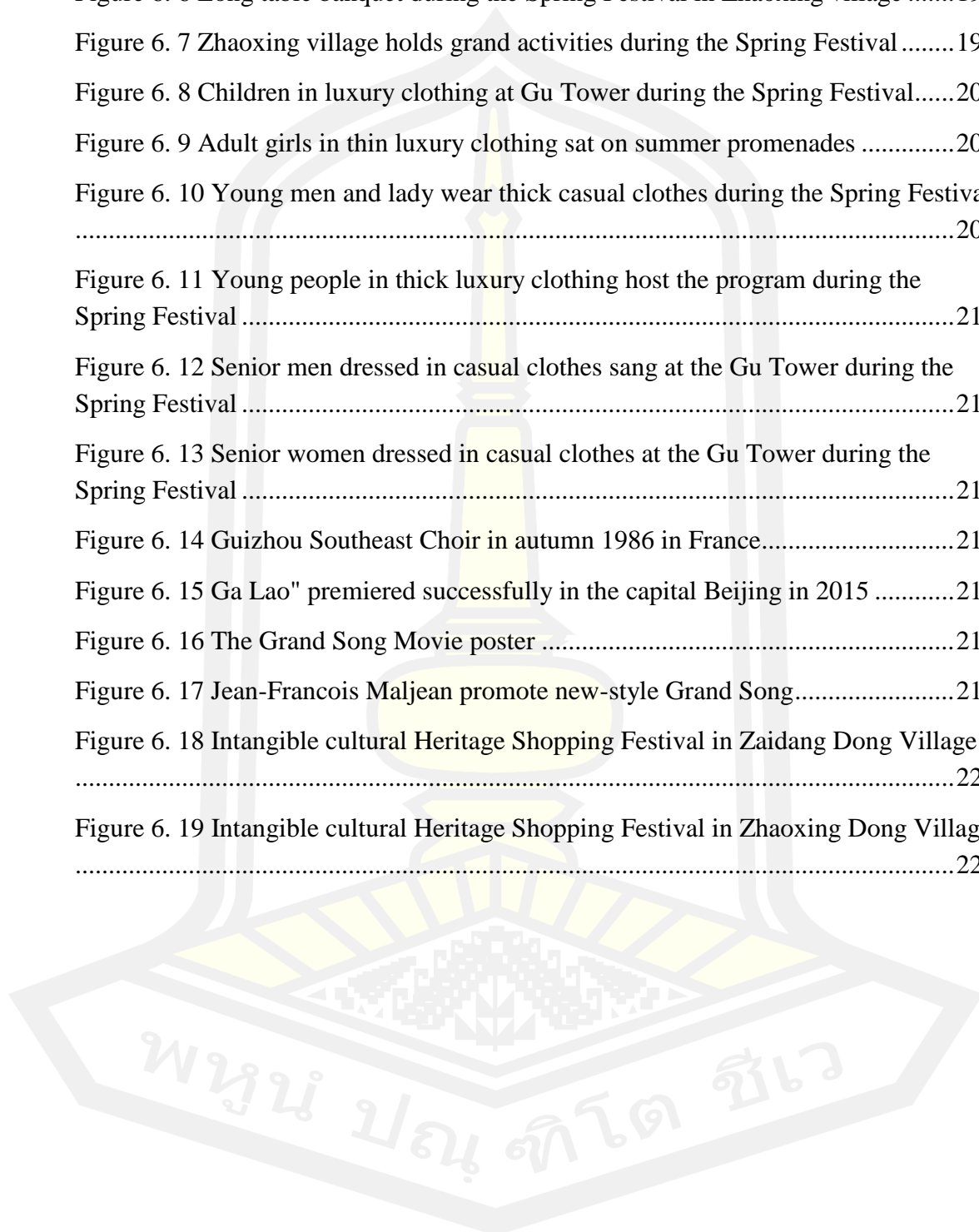


## LIST OF FIGURES

|  | <b>Pages</b> |
|--|--------------|
| Figure 2. 1 Gu Tower song -Day I Look Back .....   | 21           |
| Figure 2. 2 Voice Song - Gi Yo Singing Round the Ridge.....  | 24           |
| Figure 2. 3 Narrative Song - Sing a Song to Persuade Young Men and Women .....                       | 25           |
| Figure 2. 4 Children Song - Song of Millet .....   | 26           |
| Figure 2. 5 Custom Song - Caitang Song .....   | 28           |
| Figure 3. 1 Map of Guizhou Province,China.....   | 41           |
| Figure 3. 2 Map of Southeast Guizhou Province, China .....   | 41           |
| Figure 3. 3 Map of Congjiang County, Southeast Guizhou Province, China.....                          | 42           |
| Figure 3. 4 Map of Rongjiang County, Southeast Guizhou Province, China.....                          | 42           |
| Figure 3. 5 Map of Liping County, Southeast Guizhou Province, China.....                             | 43           |
| Figure 3. 6 Inheritor of National Intangible Cultural Heritage: Ms. Yinhua Pan Sa...44               |              |
| Figure 3. 7 Inheritor of National Intangible Cultural Heritage: Mr. Fuying Jia .....                 | 45           |
| Figure 3. 8 Inheritor of National Intangible Cultural Heritage: Ms. Guanmei Hu .....                 | 45           |
| Figure 3. 9 Song Master in Zaidang Dong Village: Ms. Mingxi Nai .....                                | 46           |
| Figure 3. 10 Song Master in Xiaohuang Dong Village: .....  | 46           |
| Figure 3. 11 Kindergarten, primary school performance group from Xiaohuang Village .....             | 47           |
| Figure 3. 12 Middle school performance group from Xiaohuang Village .....                            | 47           |
| Figure 3. 13 A middle-aged performance group from Liping Village .....                               | 48           |
| Figure 3. 14 A middle-aged and elderly performance group from Zaidang village ....                   | 48           |
| Figure 3. 15 A senior performance group from Xiaohuang Village.....                                  | 49           |
| Figure 3. 16 Performers from Xiaohuang village sing the Grand Song at the Gu Tower .....             | 49           |
| Figure 3. 17 Dong traditional costume Artisan from Liping Village: Ms. Yongmei Lu .....              | 50           |
| Figure 4. 1 People singing around the fire pond in Xiaohuang Village during the Spring Festival..... | 63           |

|  |     |
|--|-----|
| Figure 4. 2 The majestic Xiaohuang Gu Tower.....   | 64  |
| Figure 4. 3 The "Fengyu Bridge" across the mountains .....   | 64  |
| Figure 4. 4 A family in Zhaoxing village prepares colorful glutinous rice for their children's wedding ..... | 66  |
| Figure 4. 5 Thick <i>Cunninghamia Lanceolata</i> in southeast Guizhou.....                                   | 67  |
| Figure 4. 6 Buildings and streams in Xiaohuang Dong Village .....  | 68  |
| Figure 4. 7 Buildings and streams in Zaidang Dong Village.....   | 68  |
| Figure 4. 8 Buildings and streams in Zhaoxing Dong Village .....   | 69  |
| Figure 4. 9 Terraced fields during spring plowing in Liping County .....                                     | 70  |
| Figure 4. 10 Lunch time for Yingxiang Pan's family in Xiaohuangcun village .....                             | 72  |
| Figure 4. 11 The living environment of Zhaoxing Dong village.....  | 73  |
| Figure 4. 12 Zhaoxing Dong Kuant in Liping County, Southeast Guizhou province .                              | 74  |
| Figure 4. 13 Child class in Zaidang Dong village .....   | 78  |
| Figure 4. 14 Junior class in Xiaohuang Dong village.....   | 78  |
| Figure 4. 15 Youth class in Xiaohuang Dong village .....   | 79  |
| Figure 4. 16 Adult class in Xiaohuang Dong village.....  | 79  |
| Figure 4. 17 Prime class in Zaidang Dong village.....  | 80  |
| Figure 4. 18 Senior class in Xiaohuang Dong village .....  | 80  |
| Figure 4. 19 Houses under repair in Zaidang Dong village.....  | 86  |
| Figure 5. 1 The Section 1 of " Ancestral Migration Song".....  | 121 |
| Figure 5. 2 The Section A of " Ancestral Migration Song " .....  | 125 |
| Figure 5. 3 The Section 3 of " Ancestral Migration Song " .....  | 130 |
| Figure 5. 4 The Section 4 of " Ancestral Migration Song " .....  | 135 |
| Figure 5. 5 The Section 1 of " Silkworm Song " .....   | 140 |
| Figure 5. 6 The Section 2 of " Silkworm Song " .....   | 142 |
| Figure 5. 7 The Section 3 of " Silkworm Song " .....   | 147 |
| Figure 5. 8 The Section 1 of " Song of Building a Pond ".....  | 164 |
| Figure 6. 1 Children in Xiaohuang village with the Song master in summer.....                                | 186 |
| Figure 6. 2 Sax Altar in Zaidang Dong village.....   | 191 |
| Figure 6. 3 Locals sing and play at a welcome dinner in Xiaohuang village .....                              | 193 |

|   |     |
|---|-----|
| Figure 6. 5 Fruits prepared during Spring Festival activities in Zhaoxing Village ...                   | 196 |
| Figure 6. 6 Long table banquet during the Spring Festival in Zhaoxing village .....                     | 197 |
| Figure 6. 7 Zhaoxing village holds grand activities during the Spring Festival .....                    | 198 |
| Figure 6. 8 Children in luxury clothing at Gu Tower during the Spring Festival.....                     | 208 |
| Figure 6. 9 Adult girls in thin luxury clothing sat on summer promenades .....                          | 209 |
| Figure 6. 10 Young men and lady wear thick casual clothes during the Spring Festival .....              | 209 |
| Figure 6. 11 Young people in thick luxury clothing host the program during the Spring Festival .....    | 210 |
| Figure 6. 12 Senior men dressed in casual clothes sang at the Gu Tower during the Spring Festival ..... | 210 |
| Figure 6. 13 Senior women dressed in casual clothes at the Gu Tower during the Spring Festival .....    | 211 |
| Figure 6. 14 Guizhou Southeast Choir in autumn 1986 in France.....                                      | 214 |
| Figure 6. 15 Ga Lao" premiered successfully in the capital Beijing in 2015 .....                        | 215 |
| Figure 6. 16 The Grand Song Movie poster .....  | 216 |
| Figure 6. 17 Jean-Francois Maljean promote new-style Grand Song.....                                    | 217 |
| Figure 6. 18 Intangible cultural Heritage Shopping Festival in Zaidang Dong Village .....               | 220 |
| Figure 6. 19 Intangible cultural Heritage Shopping Festival in Zhaoxing Dong Village .....              | 221 |



## LIST OF MEDIA

|   | <b>Pages</b> |
|---|--------------|
| Media 4. 1 Caitang Song scene in Liping Village during Spring Festival .....                          | 59           |
| Media 4. 2 Singing posture in Xiaohuang Village during Spring Festival.....                           | 60           |
| Media 5. 1 Xiaohuang Villagers sang Ancestral Migration Song during the Spring Festival.....          | 138          |
| Media 5. 2 People in Zaidang Village sang Silkworm Song during the Spring Festival .....              | 149          |
| Media 5. 3 People in Xiahuang Village sang Always Follow the Sun during the Spring Festival .....     | 162          |
| Media 5. 4 Children in Xiahuang Village sang Song of Building a Pond during the Spring Festival ..... | 176          |
| Media 5. 5 People in Zaidang Village sang National Unity Evergreen during the Spring Festival .....   | 183          |



# CHAPTER I

## INTRODUCTION

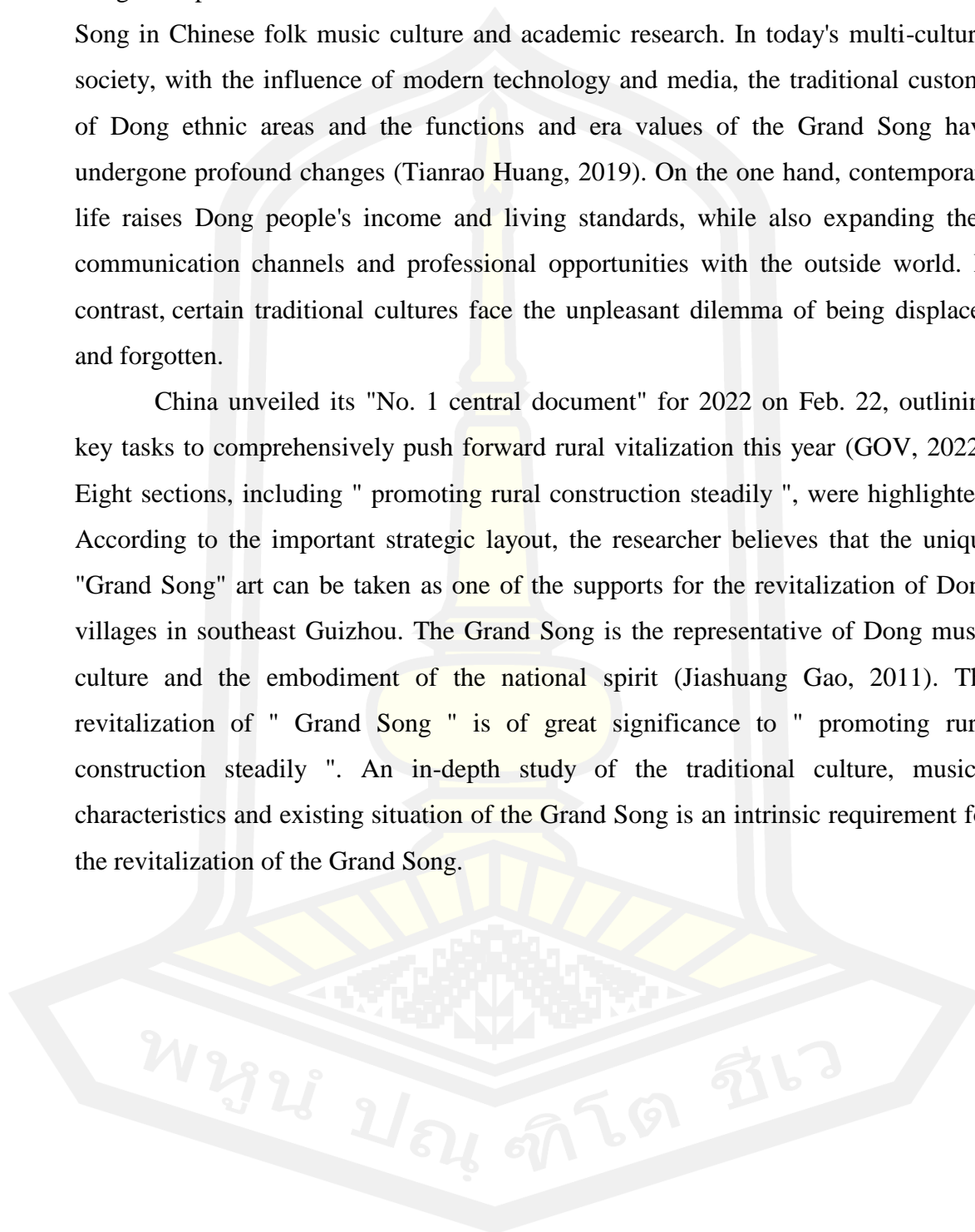
### 1.1 Statement of the Problem

"Dong Zu Da Ge" is a choral music of the Dong ethnic group in China. This unique folk music is distributed in the southeast of Guizhou Province and Sanjiang County of Guangxi Province, and its core area is located in Liping County, Congjiang County and Rongjiang County in the southeast of Guizhou Province. The local Dong people call this traditional form "Ga Lao" in their dialect. It is called in Chinese: "Dong Zu Da Ge", "Dong Zu" is the Chinese pronunciation of "Dong ethnic group", and "Da Ge" is the Chinese pronunciation of "Grand Song". Dong Zu Da Ge was added to the United Nations Educational, Scientific and Cultural Organization's Intangible Cultural Heritage of Humanity list, the Commission designated it as the "Grand song of the Dong ethnic group" (UNESCO, 2009). This is a type of regional and unique folk music that is popular in Guizhou's southeast. Since the choral music of the Dong ethnic group was discovered by musicians in the 1950s, it has steadily gained worldwide recognition for its own musical beauty.

There is a common saying among the Dong people: "Food nourishes the body and songs nourish the soul". It can be seen that Dong people treat singing and eating equally, and "singing" is an indispensable part of the Dong family's survival. In the early 1950s, Jiaju Xiao (1909-1996) and Liang Xue (1917-1999) first discovered "Dong Zu Da Ge" during their fieldwork in Liping County, Guizhou Province. Later, they introduced the ancient folk music to people for the first time in the form of words, pictures and videos (Yonghua Pan, 2012). Following that, it drew a lot of interest from the music business both at home and abroad. More and more people are involved in the research of the Grand Song, and it is still a topic of concern today. It is uncommon to encounter creative choral music without accompaniment or director, such as Grand Song, which has significant scholarly and appreciative worth. "In the study of multi-voice folk songs of various ethnic groups in China, musicologists have spent the greatest time studying the Grand Song, which also highlights the unique status of the Grand Song in China's multi-voice folk songs on the other hand." (Zuyin

Fan, 2003) Over the years, musicians have recorded, edited and analyzed the Grand Song in depth and achieved remarkable results. This shows the status of the Grand Song in Chinese folk music culture and academic research. In today's multi-cultural society, with the influence of modern technology and media, the traditional customs of Dong ethnic areas and the functions and era values of the Grand Song have undergone profound changes (Tianrao Huang, 2019). On the one hand, contemporary life raises Dong people's income and living standards, while also expanding their communication channels and professional opportunities with the outside world. In contrast, certain traditional cultures face the unpleasant dilemma of being displaced and forgotten.

China unveiled its "No. 1 central document" for 2022 on Feb. 22, outlining key tasks to comprehensively push forward rural vitalization this year (GOV, 2022). Eight sections, including " promoting rural construction steadily ", were highlighted. According to the important strategic layout, the researcher believes that the unique "Grand Song" art can be taken as one of the supports for the revitalization of Dong villages in southeast Guizhou. The Grand Song is the representative of Dong music culture and the embodiment of the national spirit (Jiashuang Gao, 2011). The revitalization of " Grand Song " is of great significance to " promoting rural construction steadily ". An in-depth study of the traditional culture, musical characteristics and existing situation of the Grand Song is an intrinsic requirement for the revitalization of the Grand Song.





## **1.2 Research Objectives**

1.2.1 To investigate the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

1.2.2 To analyze the music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

1.2.3 To describe the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

## **1.3 Research Questions**

1.3.1 What is the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China?

1.3.2 What are the music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China?

1.3.3 What is the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China?

## **1.4 Importance of Research**

1.4.1 Learned the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

1.4.2 Understand the music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

1.4.3 Reveal the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

## **1.5 Primary Agreement**

1.5.1 This research uses the term "Grand Song" from UNESCO's Intangible Cultural Heritage list as an English description of the art form (UNESCO, 2009).

1.5.2 This research uses the Dong writing system created by Chinese experts as a literature review.

1.5.3 This research uses the accidental to record pitch, it doesn't refer to tonality in western music.

## 1.6 Definition of Terms

**Grand Song** refers to the choral music of Dong ethnic group in southeast Guizhou, China.

**Dong Ethnic Group** refers to the ethnic minority in Southeast Guizhou, China.

**The Development** refers to the developments of Grand Song in various fields, including: The origin of Dong ethnic group and Grand Song; The natural, social and cultural environment of Grand Song; Several development stages of the Grand Song.

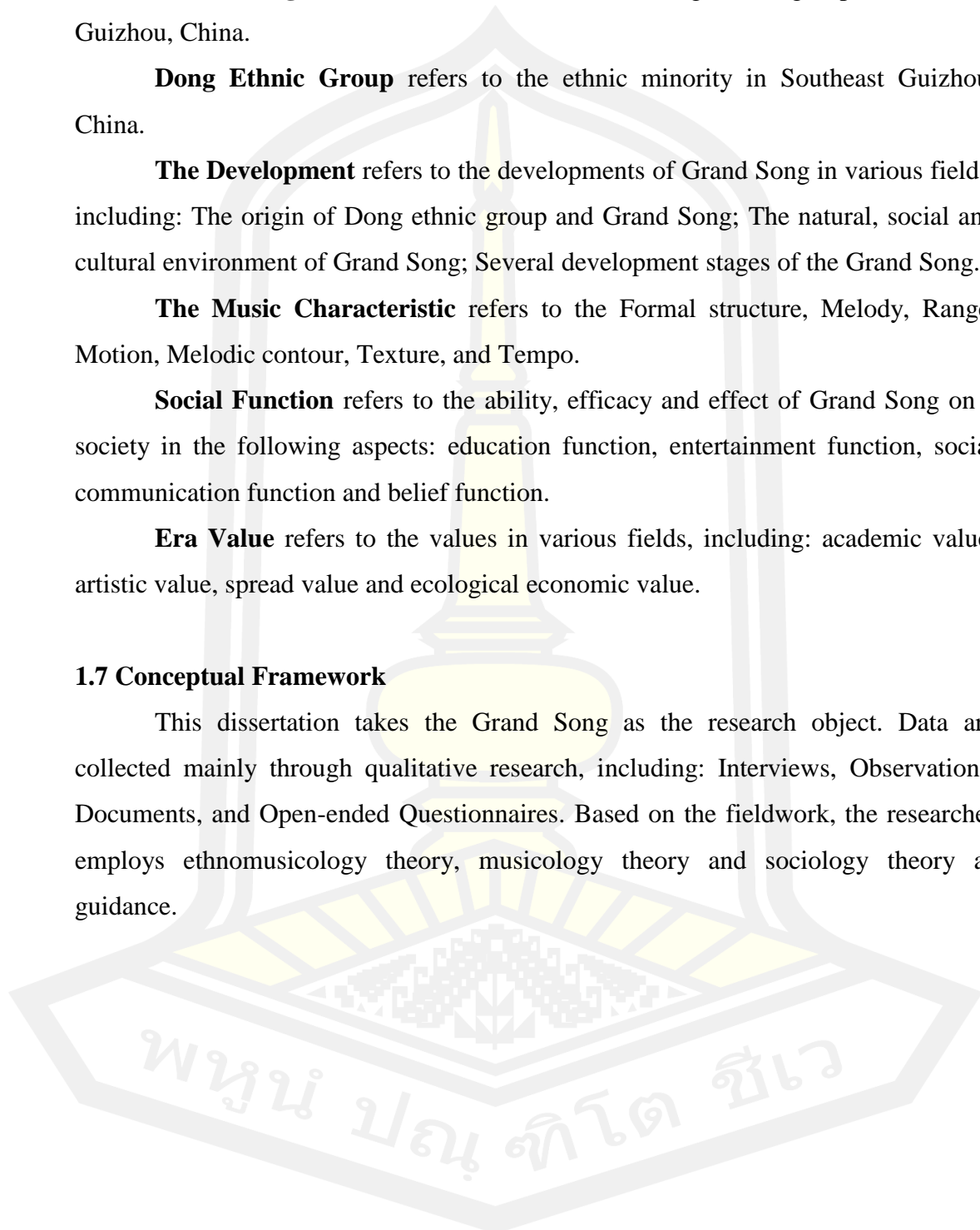
**The Music Characteristic** refers to the Formal structure, Melody, Range, Motion, Melodic contour, Texture, and Tempo.

**Social Function** refers to the ability, efficacy and effect of Grand Song on a society in the following aspects: education function, entertainment function, social communication function and belief function.

**Era Value** refers to the values in various fields, including: academic value, artistic value, spread value and ecological economic value.

## 1.7 Conceptual Framework

This dissertation takes the Grand Song as the research object. Data are collected mainly through qualitative research, including: Interviews, Observations, Documents, and Open-ended Questionnaires. Based on the fieldwork, the researcher employs ethnomusicology theory, musicology theory and sociology theory as guidance.



# Grand Song of Dong Ethnic Group in Southeast Guizhou, China

## Research Objectives

1. To investigate the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
2. To analyze the music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
3. To describe the social function and value of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

## Data Collecting

### Literature Review

- Book
- Thesis
- Journal
- Web-page

### Fieldwork

- Observation → Figures
- Interview → Opinions
- Recording → Media

## Data Analysis

### Ethnomusicology

### Musicology

### Sociology

## Research Result

1. We will learn about the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
2. We will understand about the music characteristics of selected songs of Grand Song of Dong ethnic group in Southeast Guizhou, China.
3. We will reveal the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter reviews the relevant documents of the Grand Song to obtain the most comprehensive information available to be used in this research, the researcher has reviewed it according to the topic and objectives:

#### **The Related Methodology**

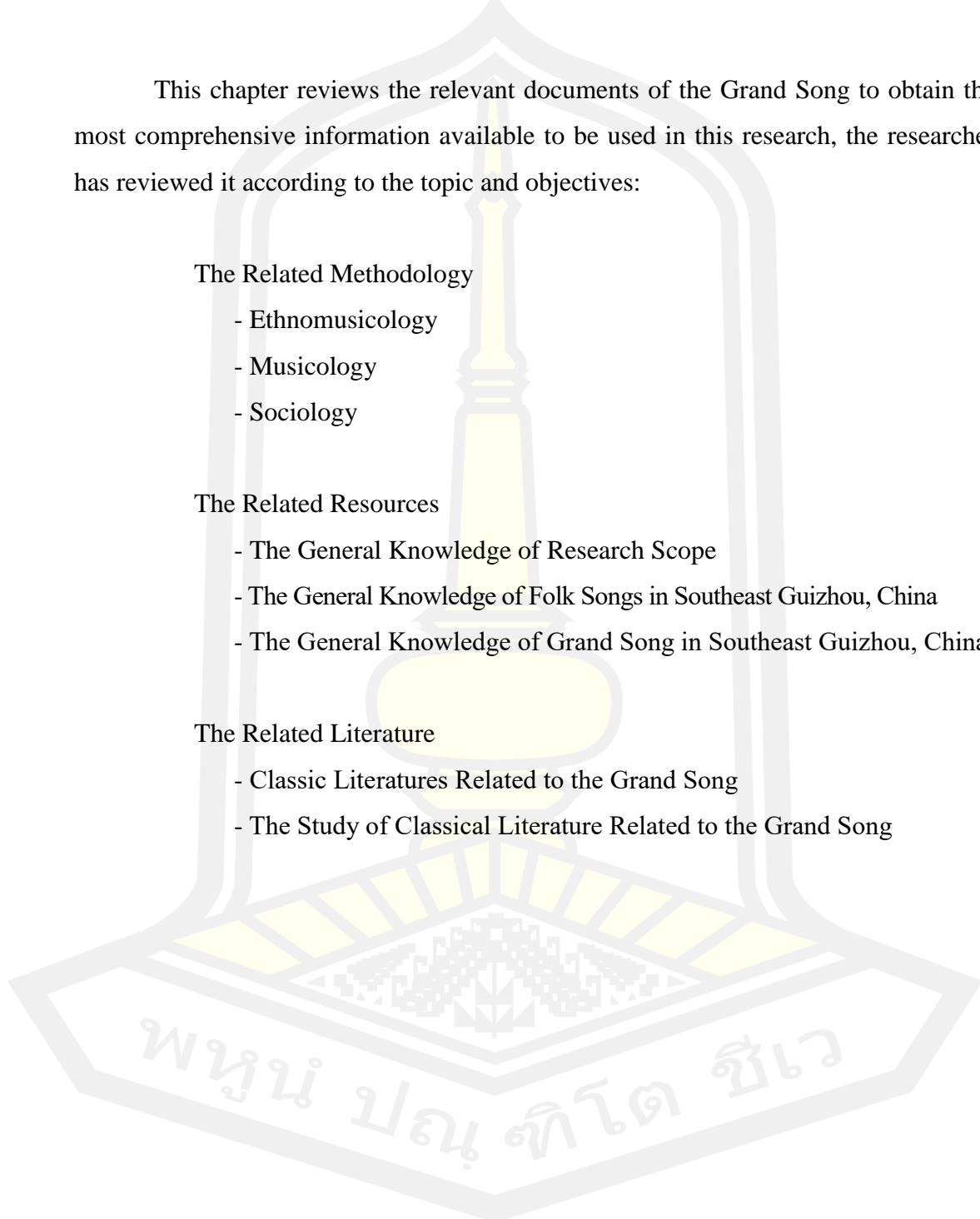
- Ethnomusicology
- Musicology
- Sociology

#### **The Related Resources**

- The General Knowledge of Research Scope
- The General Knowledge of Folk Songs in Southeast Guizhou, China
- The General Knowledge of Grand Song in Southeast Guizhou, China

#### **The Related Literature**

- Classic Literatures Related to the Grand Song
- The Study of Classical Literature Related to the Grand Song



## **2.1 The Related Methodology**

In this study, the following three theories will be used as guidance, including: Ethnomusicology, Musicology and Sociology.

### **2.1.1 Ethnomusicology**

Hood Mantell (1969) proposed that Ethnomusicology is a method to study all music, which not only studies the music itself, but also studies the cultural context around the music.

Merriam Parkhurst Alan (2010) proposed that Man's ultimate interest is in himself, and music is part of his activity, and part of his study of himself. Just as important, music is human behavior, and ethnomusicologists share a responsibility with the social sciences and humanities to find out why (Merriam Alan P. & Qian Mu, 2010).

Narongruch Woramitmaitree (2017) goes on to say that music anthropology is a very important field of study, just like sociology and human informatics, and that music is a great way to learn about the culture of other groups, as can be seen in the music and art of the Orient. The oral tradition method in the research of problems is music creation, the change, and development of music, music, and music styles. Related to the role of music in society is the structure of music, the way music exists, music and dance, including local music art, and Western Folk Songs.

This dissertation will take the Dong people from the southeast of Guizhou Province in China as one of the research objects, deeply investigate the natural environment, social environment, and cultural environment of the Dong people's settlements, and explore the singing behavior and singing content of the Dong people from the perspective of Ethnomusicology. In order to find out what the deeper cultural meanings of music are, we closely look at how singing and ideas have changed over time among different ethnic groups.

### **2.1.2 Musicology**

Narongruch Woramitmaitree (2017) proposed that Musicology is the study of music, covering music from all aspects, cultures and historical periods. It originated from the study of Western Art Music, and there are many different academic research methods, research involved in a wide range of scientific fields, including physics,

anthropology, psychology, sociology, folklore, and today, also including professional knowledge in performance and composition.

Yaohua Wang and Jianzhong Qiao (2005) proposed that Musicology is the general term for the academic study of music and related matters. Music disciplines include music performing arts, composition and composition techniques theory, musicology three categories. Not only that, in musicology, the subject branch should include music creation, music performing arts.

Renhao Yu (1997) put forward that the research object of musicology is all things related to music, including all musical products and musical behavior in human history and today. Specifically, the first should include all the music created in all human ages, from primitive times to the present day. The second should also include all national, racial and individual activities related to music in history and present, namely the aforementioned musical behavior, such as the physiological behavior of music, aesthetic behavior, creation behavior, performance behavior, acceptance behavior and learning behavior.

Musicology as an academic method is applied on the basis of good performance and is carried out in accordance with the most reasonable rules. In its broadest sense, this view reflects the idea that musicology is a "science," a term with a flexible meaning. Theorists of all ages have presented different points of view from different perspectives. In this study, the researcher adopted the research method proposed by John D. White (1931-present). In this theory, the "micro-meso-macro" music research method was proposed (John D. White, 1993). The researcher will analyze and interpret music based on its structure, melody, texture, text, and scales.

### **2.1.3 Sociology**

Ashley David and Michael Orenstein David (2005) proposed that sociology research has a wide range, including the interpersonal interaction or microscopic sociology levels of agencies, to the macro-sociological hierarchical social system or structure. The sociology of ontology has a social individual, social structure, social change, social problems, and social control, so sociology is usually in parallel with studies of economics, political science, anthropology, and social sciences.

John Scott and Gordon Marshall (2005) proposed that it originated in the late 19th century. It is a social study. Sociology uses various research methods to conduct empirical investigations and critical analysis to develop and perfect a knowledge system related to human social structure and activities and to use this knowledge to seek or improve social welfare as its goal.

Ritzer George and Stepnisky Jeffrey (2020) proposed that sociology is quite extensive in terms of research topics and research principles. Its traditional research objects include social stratification, social class, social mobility, social religion, social law, deviant behavior, etc. The models adopted include qualitative and quantitative research methods.

In modern sociological theory, there are many ways of thinking in this discipline, and many theoretical research methods can be provided. It is a discipline that adheres to set rules, falls under the purview of scientific methodology, and is also a thorough and practical branch of social science. This dissertation will use the method of sociological theory to describe the social function and era value of the Grand Song in the Dong ethnic group.

## **Conclusion**

This dissertation will use the above three theories to investigate the research object from the perspectives of ethnomusicology, musicology and sociology. In the ethnomusicological theory as the guidance of the research, fully combined with literature review and fieldwork data collected. In the analysis guided by musicology theory, try to restore the original state of music. In the sociological theory as the guidance of the research, respect the local folk customs and value system.

## **2.2 The Related Resources**

### **2.2.1 The General Knowledge of Research Scope**

#### **2.2.1.1 Introduction to the Province of Guizhou, China**

Guizhou Province is located in southwest China, according to the 7th National Population Census bulletin released by Guizhou Bureau of Statistics (2021), the permanent resident population of Guizhou is 38,562,148. Among them, the ethnic minority population was 1,405,026, accounting for 36.44%.



### 2.2.1.2 Introduction to the Qiandongnan Miao and Dong Autonomous Prefecture

Qiandongnan Miao and Dong Autonomous Prefecture, located in the southeast of Guizhou Province, was founded on July 23, 1956. The prefecture capital is Kaili City. It consists of Kaili City and 15 counties including Majang, Danzhai, Huangping, Shibing, Zhenyuan, Cengong, Sansui, Tianzhu, Jinping, Liping, Congjiang, Rongjiang, Leishan, Taijiang, and Jianhe. There are 28 subdistricts, 129 towns, 60 townships (15 ethnic townships), 281 neighborhood committees, and 2,154 village committees. The territory is inhabited by 46 ethnic groups, including Miao, Dong, Han, Buyi, Shui, Yao, Zhuang and Tujia. By the end of 2021, the permanent population was 3,740,400 and the registered population was 4,898,600. Ethnic minorities account for 81.8% of the total registered population, of which 43.5% are Miao and 30.5% are Dong. The ground here spans 107°17' 20 " -109°35' 24" E and 25°19' 20 " -27°31' 40" N. Located in Yunnan-Guizhou Plateau to Xiang-Guang hilly basin transition zone; the overall terrain is high in the west, south and north while low in the east. Hunan is in the east, Guangxi in the south, Qiannan in the west, and Tongren and Zunyi in the north are adjacent. It measures 220 kilometers from east to west and 240 kilometers from north to south, with a total area of 30282.61 square kilometers. The region is mainly composed of mountains, hills and basins, most of which are 500 ~ 1000 meters above sea level. The highest point is Huangyang Mountain, the main peak of Leigong Mountain, with an altitude of 2178.8 meters. The lowest point is Shuikou River out of the province of Jinglang Village, Liping County, 137 meters above sea level. Here, there is a subtropical humid monsoon climate, winter without cold, summer without heat, four distinct seasons, and copious precipitation; it is evident that the climate is three-dimensional. In 2021, the average temperature is 14.7 ~ 18.5°C; the annual precipitation is 1032.5 ~ 1456.8 mm. The annual sunshine duration is 1068.5 ~ 1269.6 hours while the annual average relative humidity is 78 ~ 84%, and the annual frost-free period is 277-332 days. There are 983 small and large rivers within the Wuyang River, 225 of which are larger than 50 square kilometers, with the Qingshui River and the Duliu River serving as the main stem and spreading branches. There are 19 nature reserves (sites), including 1 national



reserve and 1 provincial reserve. Nature reserves cover an area of 237,500 hectares, accounting for 7.8 percent of the prefecture's territory (QDN, 2022)

### 2.2.1.3 Introduction of the Research Site Selected

The research area of the Grand Song in this dissertation are selected from the Qiandongnan Miao and Dong Autonomous Prefecture, located in the southeast of Guizhou Province. They are Zhaoxing Dong Village in Liping County, Xiaohuang Dong Village in Congjiang County, and Zaidang Dong Village in Rongjiang County.

As the southeast of Guizhou is a place inhabited by ethnic minorities, there is a special place name here: "Miao and Dong Autonomous Prefecture in the southeast of Guizhou". As the saying goes, "soil and water nurture people." It is because of the unique natural environment and cultural environment in the southeast region of Guizhou province that such honest, optimistic, and kind Dong people are bred. According to the research objectives of the thesis, the researcher chooses "three Dong villages" among the three counties under the jurisdiction of Miao and Dong Autonomous Prefecture in southeastern Guizhou Province as the research site. The following is an introduction to these three places. (QDN, 2022)

#### 1) Zhaoxing Dong Village

Liping County is the largest county with the largest area and population in the Miao and Dong autonomous Prefecture in southeastern Guizhou Province, as well as the county with the largest population of Dong people in China. It is the birthplace of Dong culture and has the reputation of being "Hometown of Dong people". Zhaoxing Dong Village is located in Liping County, covering an area of 180,000 square meters, with more than 1,100 households and more than 6,000 residents. It is one of the largest Dong villages in China and is known as "the first village of Dong Township". Zhaoxing Dong Village is most famous for its Gu tower group, which is the only one among the Dong villages in China. It has been recorded in the Guinness Book of World Records and is honored as "the hometown of Gu tower culture and art". Village in the five groups, together with five Gu tower, five flower bridges, five stage. The five Gu Towers vary in appearance, height, size and style. Zhaoxing is not only the hometown of Gu tower, but also the hometown of song and dance. During festivals or when guests are near the door, Dong people gather at

Gu tower and Sax altar to hold ethnic recreational activities such as "stepping on the song Hall" and "carrying officials."

### 2) Xiaohuang Dong Village

Congjiang County is adjacent to Rongjiang County in the north, Libo County and Huan Jiang County in Guang Xi Province in the west, Rong Shui County in Guang Xi Province in the south, and Liping County and San Jiang County in Guang Xi Province in the east. The county is 94 kilometers long from east to west, 77.5 kilometers wide from north to south, with an area of 3225 square kilometers. Xiaohuang Dong Village is located in Congjiang County, more than 20 kilometers away from Congjiang County. It is known as the "hometown of Grand Song". Xiaohuang Village has more than 600 households and more than 3,000 residents, all of whom are of the Dong ethnic group. This is "the hometown of poetry, the sea of songs". Not only can everyone sing, but they love to sing. There are more than 20 official troupes in the village, with more than 1,000 members. A stream slowly passes through the village, surrounded by green mountains, and hundreds of wooden buildings with suspended legs leaning against mountains and rivers, forming a Dong Village with mountains, water, and songs as one. Xiaohuang Village, deep in the mountains, has limited communication with the outside world. The whole village has maintained its primitive style and a strong ethnic atmosphere. (Qifang Zhang, 2007)

### 3) Zaidang Dong Village

Rongjiang County is located in the center of the three provinces of Hunan, Guizhou, and Guangxi. Liping County, Congjiang County in the east, Lei Shan County, San Du County on the west border, Jian He County in the north, and Li Bo County in the south. The county has covered an area of 3,316 square kilometers since ancient times. Rongjiang has had "Southeast Guizhou province key, the first area of Miao Xinjiang," said. Zaidang Dong Village is located in Rongjiang County, Guizhou province, 26 kilometers away from the county seat. The village has 265 households and 1277 people, all of whom are members of the Dong ethnic group. The Dong people living here belong to one of the six branches of the Dong people in Rongjiang. The Dong buildings here are also very distinctive, among which the "Gan lan" building embodies the traditional architectural style of the Dong people. There is a Gu tower of the Dong ethnic group in the village. It was built during the reign of

Emperor Qian Long of the Qing Dynasty. It is grand in appearance and unique in shape. (Government of Southeast Guizhou, n.d.)

## **2.2.2 The General Knowledge of Folk Songs in Southeast Guizhou, China**

### **2.2.2.1 Introduction to Southeast Folk Songs of Guizhou**

The Miao, Dong, Han, Shui, Yao, Zhuang, Buyi and Tujia nationalities live in the Qiandongnan Miao and Dong Autonomous Prefecture. For a long time, the Miao and Dong ethnic groups as the main body, multi-ethnic friendly and harmonious social form has laid the foundation for the prosperity of ethnic art. Natural landscapes represented by terraces, mountains and hot springs; folk skills represented by batik, silver jewelry and paper cutting; characteristic buildings represented by Gu towers and stilted buildings; delicious dishes represented by fish in sour soup and glutinous rice; and folk music represented by the Flying Song of Miao ethnic group and the Grand Song of Dong ethnic group jointly build a colorful cultural environment in southeast Guizhou.

Take folk music as an example. There are four kinds of folk music that are rated as national intangible cultural heritage. They are: " the Grand Song of Dong ethnic group" and " the Pipa Song of Dong ethnic group " popular in Congjiang County, Liping County and Rongjiang County; The "Lusheng Music of the Miao people with awn canes" is popular in Danzhai County, and the "Miao multi-voice folk song" and "Miao Flying Song" are popular in Jianhe, Taijiang and Leishan counties. Moreover, people of all ethnic groups are also happy to sing their own songs in their daily life. For example, the Han people living in Danzhai, Jinping, Shibing counties, sing folk songs and ditties, while those in Sansui County sing ritual songs. the Miao people living in Kaili City, and Danzhai, Majiang, Leishan, Jianhe, Taijiang, Jinping Shibing, Shantou, Zhenyuan, Huangping counties can sing the " Flying Song " and the " Toasting Song "; For example, the Shui people living in Leishan County can sing "Xuji" --A monophonic song. (Chinese Folk Song Integration Editorial Committee, 1995)

### **2.2.2.2 Introduction to Folk Songs in Dong Community**

Liping County, Congjiang County, and Rongjiang County are the communities of Dong ethnic group, Dong Village is the village of the Dong ethnic

group. Geographically, they are close together. Topographically, it can be roughly divided into four categories: flat dam type, piedmont type, ridge type and valley type. Dong villages are mostly located near mountains, rivers, and terraced fields in terms of geographical environment. They are far away from cities, without the hustle and bustle of cities, and the air is full of tranquility and nature. Generally, Dong villages are composed of Feng Yu Bridges, Gu Towers, pavilions, village gates, stilted buildings, well pavilions, and air racks (Yi Yang, 2015)

There are Sax Festival, Wrestling Festival, Bullfight Festival, New Taste Festival, Dong Festival, and so on, each festival has its own characteristics. In addition to colorful national festivals, there are also unique buildings, languages, costumes, and songs. The building has a corridor, Gu tower, a wooden house, etc. There are Dong languages, which can be understood only by people of their own ethnic group. Dong people use their own languages to communicate in daily life and sing songs in Dong languages. Dong people have their own costumes, men pay more attention to practicality and women pay more attention to beauty. the Dong people here love singing, here, we can hear singing everywhere and see that everyone can sing. It embodies the strong ethnic customs and unique ethnic culture of the Dong ethnic group.

### **2.2.3 The General Knowledge of Grand Song in Southeast Guizhou, China**

#### **2.2.3.1 Definition of the Grand Song**

In the Dong language, it is called "Ga Lao", "Ga" means the song, and "Lao" refers to the meaning of long length. Many people sing in several parts, as well as the old meaning. It is an ancient folk song with the participation of many people in the chorus. The principle of vocal organization is that one person leads the chorus, followed by a chorus of others singing multiple parts at the same time. Its artistic character is beautiful and harmonious, and the way of inheritance of its national character is that the singers teach songs and sing songs in groups. It is defined as "the general name of Dong multi-voice folk songs without accompaniment and conductor" by the China Intangible Cultural Heritage Digital Museum (CICHDM, 2009).

### 2.2.3.2 The Origin of Dong Ethnic Group

It was suggested by Dingyong Wu (2008) that the Dong ethnic group immigrated from other regions of the nation. In his academic paper, several ideas about the origin of ethnic groups are enumerated. It includes Grand Song and the song "Zu Gong Shang He" (ancestral migration), which states that the Dong people moved from Wuzhou in the lower reaches of the Duliu River to the Dong settlement of the present day. Another song of the Dong ethnic group, "Ancestor Enters the Village song", depicts that the Dong people migrated from Wenzhou, the lower reaches of the Yangtze River, through Dongting Lake and along the Yuanjiang River. The Dong ethnic group originated in The Sichuan area along the Yangtze River, and gradually moved southward to the present Dong ethnic settlement area. The Dong ethnic group originated from the Altai Mountains in northwest China, and later moved to Sichuan, Yunnan and Southeast Asia.

### 2.2.3.3 The Origin of the Grand Song

It originated from the spring and autumn periods and the Warring States Period. After a long period of transmission and evolution, it developed to a relatively mature stage in the Song Dynasty. As early as the Song Dynasty, Grand Song was already mature, with successive stories. In his "Lao Xue a Notebook", Lu You, a famous poet in the Song Dynasty, He recorded the historical events of the chorus of the Dong people. Kuang Lu in the Ming Dynasty clearly recorded the scene of Dong people "closing their eyes while singing long songs" in his book "Chi Ya". These documents are corollaries of hundreds of years of people singing the Grand Song. The Grand Song of Guizhou province is mainly spread in Congjiang, Rongjiang, and other places. Since the establishment of an independent system during the reign of Emperor Kangxi of the Qing Dynasty, the Grand Song in "Xiaohuang" Village has been continuously spread to the surrounding areas of Liu Dong, Jiu Dong, Liping, San Jiang, and Rongjiang through the inheritance of more than ten generations of songwriters, greatly enriching the repertoire of the Grand Song (CICHDM, 2009)

### 2.2.3.4 Transmission and Conservation of Grand Song

The Grand Song itself has a vast and comprehensive "library" of songs, reflecting levels of technical difficulty and different cultural depths, which provides clearly targeted material for step-by-step teaching (Shunqing Yang, 2011). In the long

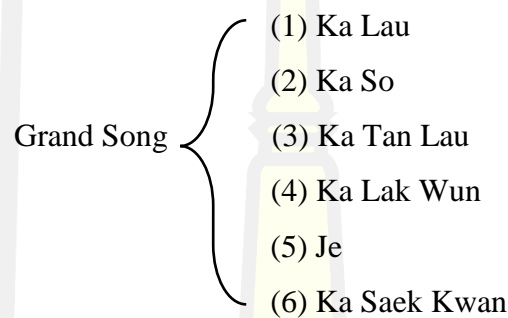
missionary process, the singers have formed a set of stable singing teaching modes that are centered on word-of-mouth transmission and practical interaction and provide the possibility for everyone in the community to effectively master and sing songs. In the Gu tower duet, the chorus interacted. Skills, in invisible and intentional improvement; Grand Song, are passed down in such an environment. In 2006, Grand Song was included in the first batch of the national intangible cultural heritage list. In 2009, Grand Song was listed on UNESCO's Representative List of Intangible Cultural Heritage of Humanity. The judges of the UNESCO Intergovernmental Committee for the Protection of Intangible Cultural Heritage believe that the Grand Song is "the voice of a nation and a human culture". In the list of 4 batches of representative inheritors of national intangible cultural heritage projects published by the Ministry of Culture, there are 6 national representative inheritors of Grand Song. They are Pinxian Wu, Guangzu Wu, Meihao Qin, Renhe Wu, Yinhua Pan Sa, and Gua Hu. The Dong people affectionately call them "Song Masters." This is a respectful title for a skilled singer. Song masters have a high reputation in the folk villages of the Dong ethnic group. Besides learning to sing from song masters, people will entertain them at birth, marriage, birthday celebrations, and funerals. Because the song masters are knowledgeable and intelligent, inviting them to attend social gatherings and ceremonies will add luster to the host family or even the whole village. In addition, song masters act as teachers in ethnic groups and teach students to sing the Grand Song by "oral instruction". Some well-known singers are chosen by the villagers and then named glorious inheritors by the government (CICHDM, 2009). The transmission of the Grand Song has developed from "transmission within the family" and "transmission from the elders" to the coexistence of "transmission with school" today. However, no matter what changes have taken place in the inheritance mode of the Grand Song, the inheritance of the Grand Song cannot be separated from the participation of "song masters" (Yonghua Pan & Hongyan Xia, 2013). "Song master" is the connection and bridge that connects the Grand Song to the present day. To understand the inheritance and connotation of the Grand Song, it is necessary to understand each link of the "song master" teaching singing, the way of thinking used by the "song master", the aesthetic concept of the "song master" mastering the chorus voice, and also to investigate.



### 2.2.3.5 The Classification of the Grand Song

According to the song style, function, singing age, content, singing style, and folk customs, the Grand Song has been classified by various scholars in different ways. Some representative views are from Zhongxiao Zhang, Huamin Wang, Hong Pu, Tiehong Zhang, Guihua Zhang and Guanghua Deng.

1) Guizhou Minority Ancient Books Collation Office (2003) shows the classification from Zhongxiao Zhang and Huamin Wang in 1989.



(1) Ka Lau: "Ka" is "Ge", and "Lau" can be translated as "Da". Therefore, "Da Ge" is the literal translation inversion of "Ga Lao".

(2) Ka So: "Sound song" in Chinese. "So" means sound, breath, voice. The main purpose of this kind of song is to show the beauty of the tune and the sound of the chorus.

(3) Ka Tan Lau: Translated into Chinese as "Narrative song". According to the different forms of singing, the different structural characteristics and narration of the lyrics, there are two kinds: Ga Jin and Ga Jie Mu.

(4) Ka Lak Wun: Translated into Chinese as "Children's song", refers to a multi-part song performed by a children's chorus.

(5) Je: The Chinese translation of "Cai Tang song", that is, the folk collective etiquette activity -- Singing and dancing in the right places.

(6) Ka Saek Kwan: " Saek " is "blocking", "trapped" is "road", so the Chinese translation of " Road Blocking". The Chinese pronunciation is "Lan Lu" song. Lan Lu song is the cluster exchange activities, when the visitors into the village, the main team at the village gate, the intersection to greet the etiquette of the song sung.

2) Guizhou Minority Ancient Books Collation Office (2003) shows The classification from Hong Pu and Tiehong Zhang in 2002.

- Grand Song {
- (1) Oli Hoic Jingh
  - (2) Anl Saip Juh
  - (3) Al Soh
  - (4) Al Lagx Uns

(1) Oli Hoic Jingh: The ritual song, also called the greeting song, is first sung by the male and female chorus in the Gu Tower duet. Men and women use the same melody. " Oli Hoic Jingh " is a special reference for this song, and it is customary to use it as a title.

(2) Anl Saip Juh: The main types of songs sung by the male and female singing teams at the Drum Tower. " Anl Saip Juh " is the song of this kind of lining words, the male and female voices of different tunes. It can be divided into "Ga Gaotang", "Da Lu song", "Zuan Peng song", "Lao Ren song", "Fen San song".

"Ga Gaotang" refers to the first group of duet songs after singing " Oli Hoic Jingh ". "Da Lu song" refers to the traditional song that must be sung during the duet of the Gu Tower. It is regarded as a road that everyone must walk and follow. "Zuan Peng song" means that after singing the " Da Lu song", it is like people walk down the road and enter the jungle. There are many branching roads, and the female chorus can choose the road freely, followed by the male chorus. "Lao Ren song" are songs about old people's nostalgia for their youth. In the process of Gu Tower duet, sometimes the elderly male chorus can come in and sing a few songs to add to the fun. No matter what songs the female chorus sing, the old people can sing "Lao Ren song" to return, answer the wrong answer, people will not comment. "Fen San song" refers to the two villages at the end of the "Wei Ye" activity (the activity of collective guest visit and collective guest welcome), the male and female chorus say goodbye to each other, the guest sing the scattered song, the host sing the guest song.

(3) Al Soh: The lyrics are short and mainly show the music, often imitating the song of insects and birds.



(4) Al Lagx Uns: Songs for children. The lyrics are short and the tune is cheerful. It is mainly sung in unison, supplemented by chorus. Generally, chorus appears in the epilogue. Sing for children's games and entertainment.

### 3) The classification from Guihua Zhang and Guanghua Deng (2015)



(1) Ga Ma: Some places are called "Ga Lao" and some are called "Ga Ma". In the Dong language, "Lao" and "Ma" both mean "Da", and ga means "Ge", so it is translated as "Da Ge". The so-called "Da" means that the structure is large, the standard is orthodox, the singing content is ancient, and the form is grand. "Ge" is the Chinese pronunciation for a song.

(2) Ga Soh: "Suh" means "sound" in Dong language, and "Ga Soh" means "sound song". The "sound" of the songs has two meanings: One is to imitate the sound of nature as the expression element of the song; The second is to show the vocal skills of the chorus.

(3) Ga Jin Lao: "Jin" means "story" in Dong language. "Jin Lao" means "a story with a long length" and has a narrative nature. Therefore, "Ga jin Lao" means "narrative song".

(4) Ga Lawen: "Lawen" means "child" in the Dong language, and "Ga La wen" means a song tailored for children. These songs are suitable for children from the age of five to teenagers.

(5) Etiquette and custom Song: This is the general name of multi-voice songs sung by the Dong people on various occasions of etiquette and custom, which can be divided into Road blocking song (Ka Saek Kwan), Cai Tang song (Je), Wine song (Ga Kao).

(6) Opera Song: The Dong family has its own traditional opera: Dong Opera. As far as the development is concerned, the composition of Dong opera is relatively simple, and most of the lyrics and passages are composed of several songs.

According to the academic classification, the researcher will divide Grand Song into five types, namely: Gu Tower Song, Voice Song, Narrative Song, Children Song, and Custom Song. In the field investigation, the researcher collected the corresponding five songs according to this classification, and will make a detailed analysis of these representative works in this dissertation.

- Grand Song {
- (1) Gu Tower Song (Ga Ma, Ga Lao or Ka Lau)
  - (2) Voice Song (Ga Soh, Al Soh or Ka So)
  - (3) Narrative Song (Ka Tan Lau or Ga Jin Lao)
  - (4) Children Song (Ga Lawen, Ka Lak Wun or Al Lagx Uns)
  - (5) Custom Song (Je, Ka Saek Kwan, Ga Kao, Oli Hoic Jingh)

(1) Gu Tower Song (Ga Ma, Ga Lao or Ka Lau)

This type of song is sung in the Gu Tower during important festivals. The main themes are myths and legends, heroic deeds, and love between men and women. Almost every song has dozens of lyrics, a huge structure, and a solemn atmosphere (Guihua Zhang & Guanghua Deng, 2015).

More famous songs are: Friends Say My Heart Forthright, A Man Grows Old if He Does Not Love Singing, A New Song for a New Dress, Leaves Put Forth Buds and Girls Like Buds, Every Song I Sing Calls Out to You, etc.

The following is a Gu Tower type music score. The song's title is "Day I Look Back", which from the Dong Song Teaching Singing 100 Selected Songs. (Yang et al., 1991)

This research uses the Dong writing system created by Chinese experts as a literature review.

Following is a section of the song's lyrics; the complete lyrics will be presented in the following part.

## MAENL YAOC FIDT XUP YUIH XANGK

(Day I Look Back)

TRADITIONAL

Transcription by Hang Cao

Moderato

Maenl yaoc fidt xup yuih xangk xebe bags lix fap

Wox Wcex il noup quip touk kap juh bens

Nyaemv yaoc wenh Senl Seik nguenh Dienh touk

Figure 2. 1 Gu Tower song -Day I Look Back

(For details, see the Appendix I-1)

The complete lyrics are as follows:

- The first paragraph:

*During the day I recall our past love words, do not know how to convey to you.*

*At night I was thinking, remembering the past love, before and after the words, every true.*

*Unexpectedly you have changed heart, let me often look up, rarely near your body.*

*Heart uneasy, night dream, epileptic soul missing.*

*A dream meets, but in the morning, when I open my eyes and meditate, it is like an ethereal and formless illusion.*

*You are the husband of others, I have to secretly sigh fate, regret for life.*

*- The second paragraph:*

*When I was alone, working on that high cliff, I felt lazy.*

*It was because I thought of you that I became all weak. I have a stomachache and a headache. You wouldn't know.*

*I weep in secret, and my heart is troubled. It's because of you that I'm hungry and messed up.*

*My heart is broken and my sorrow is broken.*

*I take the wrong road during the day, and stay at home at night, and someone shouts that I won't answer.*

*I cut my heart like the crazy one. Who's suffering more deeply than mine? Dead wrapped around the body.*

*-The third paragraph:*

*Sometimes I sit and think, thinking back, you and me love like a pair of kites.*

*Now I don't know how to persuade you to change your mind. If I wait too long, this life will not be born again.*

*Reincarnation will not be the same village, until then it is difficult to know you and I, will be born in which side of heaven and earth?*

*Now that you have married her, you have left me, only to look from afar and bury your thoughts.*

*You ask me what will happen in the future, I have to look for a half-way husband, to marry with him to cover all sides.*

*Leave sweet words of the past for us to remember.*

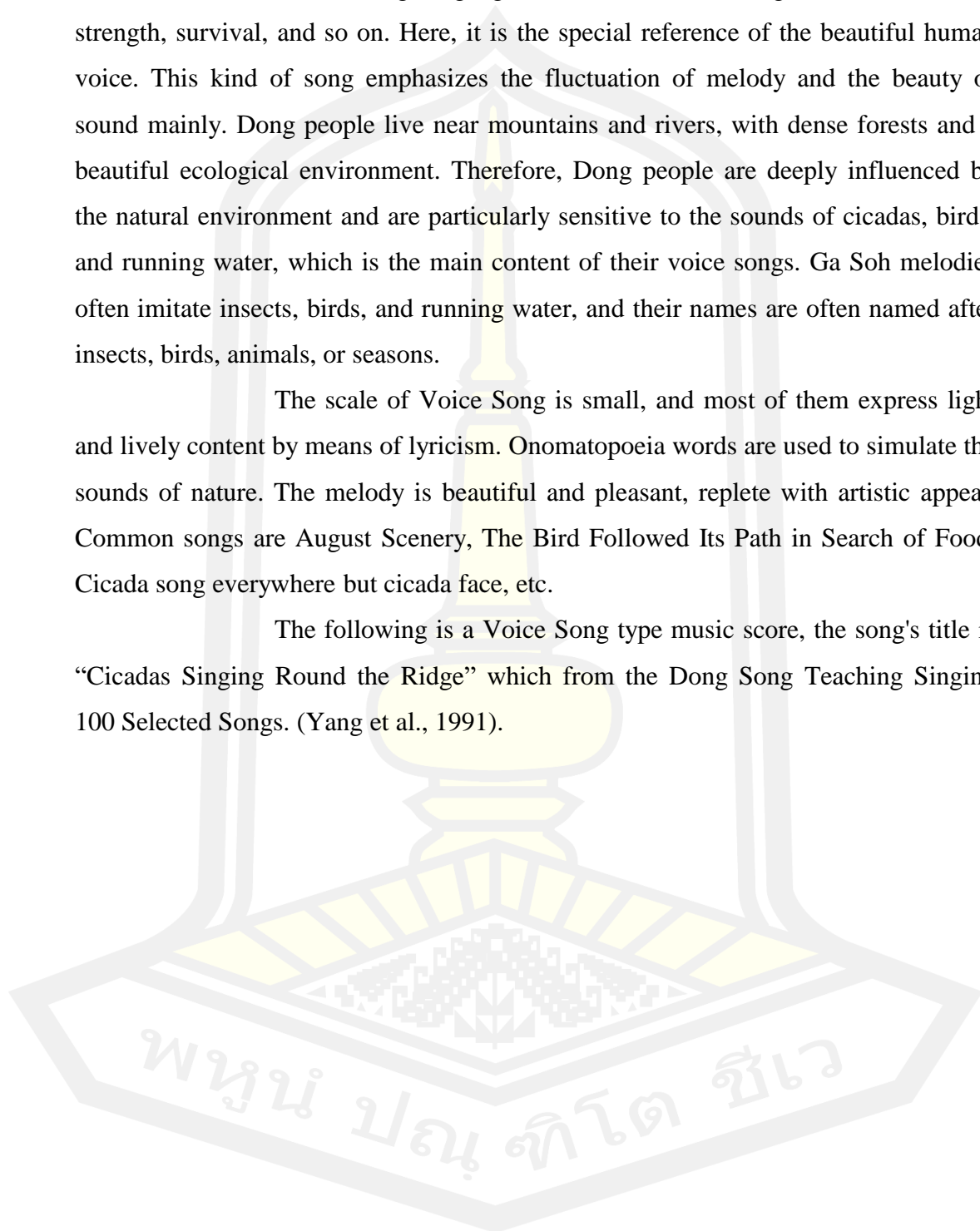
*Think back to our time in this life, a good time that is hard to part with.*

## (2) Voice Song (Ga Soh, Al Soh or Ka So)

In the Dong language, "soh" has the meanings of sound, breath, strength, survival, and so on. Here, it is the special reference of the beautiful human voice. This kind of song emphasizes the fluctuation of melody and the beauty of sound mainly. Dong people live near mountains and rivers, with dense forests and a beautiful ecological environment. Therefore, Dong people are deeply influenced by the natural environment and are particularly sensitive to the sounds of cicadas, birds, and running water, which is the main content of their voice songs. Ga Soh melodies often imitate insects, birds, and running water, and their names are often named after insects, birds, animals, or seasons.

The scale of Voice Song is small, and most of them express light and lively content by means of lyricism. Onomatopoeia words are used to simulate the sounds of nature. The melody is beautiful and pleasant, replete with artistic appeal. Common songs are August Scenery, The Bird Followed Its Path in Search of Food, Cicada song everywhere but cicada face, etc.

The following is a Voice Song type music score, the song's title is "Cicadas Singing Round the Ridge" which from the Dong Song Teaching Singing 100 Selected Songs. (Yang et al., 1991).



## MAENL DIIUL BAIL JENC TINGK DUC JIV YODX SEENT

(Cicadas Singing Round the Ridge)

TRADITIONAL

Transcription by Hang Cao

Moderato

The musical score is written for voice and piano. It consists of three systems of music. The first system starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Moderato'. The lyrics are: 'Menl yaoc bail jenc eis tiingk duc mangle'. The second system starts with a measure rest for 4 measures, then continues with the lyrics: 'Deen tiingk duc jiv yodx seent meeh jiv yodx'. There is a first ending bracket labeled 'A' over the final two measures of this system. The third system starts with a measure rest for 7 measures, then continues with the lyrics: 'Jiv yodx yodx jimv jil ees heep eeh'. The score ends with a 2/4 time signature.

Menl yaoc bail jenc eis tiingk duc mangle

Deen tiingk duc jiv yodx seent meeh jiv yodx

Jiv yodx yodx jimv jil ees heep eeh

Figure 2. 2 Voice Song - Gi Yo Singing Round the Ridge

(For details, see the Appendix I-2)

The lyrics are as follows:

- The first sentence: *As I walked on the hillside, I could only hear "Gi Yo" singing.*
- The second sentence: *"Gi Yo" flew beside the stockade as a child. When it grew up, its sound spread all over the mountains and fields*
- The third sentence: *"Gi Yo" voice is so beautiful, and "Lang lei" is even more melodious.*

## (3) Narrative Song (Ka Tan Lau or Ga Jin Lao)

The lyrics are based on traditional stories, and recitation is frequently incorporated into the singing process. Among the songs, there are folktales that all Chinese people know, such as Liang Shanbo and Zhu Yingtai, carp jumping over the dragon gate and so on. There are also folktales familiar to Dong people themselves, such as MEI GIN's story and ZHISHE's story. Not many people can sing such songs because the singers have to memorize long lyrics and melodies. The following song is from the folk legend of the Dong people. The title is "Sing a Song to Persuade Young Men and Women" (Yang et al., 1991). Due to the length of the narrative songs, we have excerpted some of the scores.

**YAO DOS MEIX AL EDL XIH BAOV BANL NYIH BAOV MIEGS**

(Sing a Song to Persuade Young Men and Women)

TRADITIONAL

Transcription by Hang Cao

Andantino

The musical score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Andantino'. The lyrics are written below the notes.

Fanp fanp jangl kap yaoc dos meix al edl xih baov banl

nyih baov miegs Lis daems hax nouc geel nouc

diingl hegt meix lonh jajs maoh lail jangl kap

Figure 2. 3 Narrative Song - Sing a Song to Persuade Young Men and Women

(For details, see the Appendix I-3)

#### (4) Children Song (Ga Lawen, Ka Lak Wun or Al Lagx Uns)

In the Dong language, Lawen means child. In the Dong Village, all children are required to learn singing from the age of five, and this type of song is especially suitable for children of this age group. Children's interest can be piqued by songs, regardless of their mood or content.

In terms of content, short, kid-friendly sentences from fairy tales will be used. Simple lyrics, and concise, anthropomorphic descriptions make the song more interesting. The tune is bright and cheerful in terms of composition, and the music image is bright, lively, and lovely. The majority of narrative lyrics are sung in unison, and long notes at the end are typically sung in two or more parts. Such a form can be understood as the enlightenment of multi-part singing skills in childhood. By incorporating profound lessons into songs, children learn how to be human beings in the process of singing.

The following song is often sung by children. It is called "Song of Millet". (Yang et al., 1991)

### AL OUX BIANGS

(Song of Millet)

TRADITIONAL

Transcription by Hang Cao

Allegretto

oux biangs jav hah gaos jcnc jah

bangl lail yacnh mah juh yah hoit juh ah juh leemx Seemt hoih

juh ah oux bangs ees heep aox jemh jah

Figure 2. 4 Children Song - Song of Millet

(For details, see the Appendix I-4)



The lyrics mean: Millet on the high slope is full of grains. When it is boiled and crushed, it becomes soft food. Then, we went to the field to pick seedlings, tie up the food and put it in a tripod pot. Delicious food is prepared.

(5) Custom Song (Je, Ka Saek Kwan, Ga Kao, Oli Hoic Jingh)

This type of Grand Song mainly refers to the songs sung by the Dong people on ceremonial occasions, including “Lanlu Song” and “Caitang Song”

“Lanlu Song” refers to a song sung to block the way. Generally, the Dong ethnic group gathering area is composed of several villages. The distance between the neighboring villages is about 1~3 kilometers, which is not far away and can be reached by walking. Festivals and other events allow two or more villages to interact with one another. When people from village A come to village B, people from village B will come to the entrance of the village to "block people from village A". This is a unique custom, and its real purpose is not to let people from village B pass through village A, but to create a "barrier" here in order to encourage singing on both sides and liven up the scene.

“Caitang Song” is an ancient sacrificial song and dance. During the Spring Festival every year, the people of the whole Dong village gather together in the largest square of the village on the traditional Anniversary of the Dong people and hold a grand ceremony, including singing and dancing. The main content of the song includes praising ancestors, praying for harvest, singing life, etc. The purpose is to disperse the haze, and pray for blessings. The scene is very lively. The following "Caitang Song" is selected from "Harmony between Human and Nature" (Yong Zhang, 2005)

พหุมนุ พิโต ชีเว

## LAOS DANGC QOP

(Caitang Song)

TRADITIONAL

Transcription by Hang Cao

Vivo.

(Ha ha hao lo yee yee ha ha hao yee yee)

Laos dangc qop (lo yee yee)w laos dangc qop (lo  
yee yee)w (yee yee)

yee yee)w laos dnagc dos yeeh miac sabt  
(yee yee yee yee yee yee)

Figure 2. 5 Custom Song - Caitang Song

(For details, see the Appendix I-5)

### 2.2.3.6 The Musical Characteristics of the Grand Song

The evolution of the Grand Song is inextricably linked to the living form of the Gu tower, hospitable customs, and the Dong language. The Grand Song's structure is rigorous and exquisite; the lyrics rhyme, the melody is beautiful, and the lyrics mostly use metaphors with profound meaning. The Grand Song consists primarily of Gu tower song, voice song, narrative song, love song, ethical song, etiquette song, children's song, opera song, old people's song, and other forms. His singing has advanced to a high level in terms of multi-voice thinking, chorus skills, and other factors, which are usually divided into two parts. It is referred to as "male sound" (soh pangp) and "female sound" (meix) in folk. This is a metaphor: the cock's

cry is bright and full, while the hen's is low and steady. It vividly explains the Grand Song's vocal relationship (Guizhou Minority Ancient Books Collation Office, 2003).

The smallest structural unit in The Grand Song is called "Jogx," which translates to "motive" in Chinese. Several "jogx" combine to form a "sengh," which translates to "phrase" in Chinese; several "sengh" combine to form a "meix," which translates to "section" in Chinese. As a result, the accumulation and aggregation form a multi-section jointed body of the nature of the fractional song, reflecting the fundamental structure of all types of Grand Song. The majority of the Grand Songs do not require Musical Instruments to accompany them. With the exception of narrative songs, the male voice singing the Dong dacha can be accompanied by "Dong Pipa." The majority of the songs are in "Yu" mode (notes of the ancient pentatonic scale). In general, the vocal range is narrow and the interval beats are not too large, and the true voice is frequently used for singing. The language tone, syllable, and stress are extremely varied, as is the tempo. In terms of singing skills, singers not only switch freely between high and low tones, but Natural sounds such as birds chirping, insects chirping, mountains, and rivers can also be imitated (Liyun Wu, 2009).

#### 2.2.3.7 The Social Function and Era Value of Grand Song

Dong people have had no written language since ancient times. Dong people choose singing as another effective means of cultural transmission for their own culture. This type of singing, like ethnic groups with written characters, has a strict, orderly, and comprehensive social education system. The inheritance and performance of the Grand Song is the center of the Dong culture and education system in the area where the Grand Song is sung. The chorus is the most fundamental social organization in this inheritance system (Luhui Yin, 2011). Every villager in the village is or was a member of the chorus. The soul of singing is "song master", who is recognized as a native cultural person in the stockade and has special prestige and power. They not only teach the chorus how to sing, but they also teach young people about their own traditions and lead them into every detail of community life through singing (Hua Jiang, 2017).

The Grand Song, which is a crucial part of the Dong people's social structure, marriage culture, and spiritual life, inherits the history and culture of the Dong people through its unique singing style and organizational structure. The Grand

Song communicates important cultural details about a country's way of life, social structure, ethics, customs, and wisdom. Its content spans a wide range of disciplines, including ethnology, musicology, sociology, marriage history, ideological history, educational history, and many others. It is highly valuable for academic research and acts as the spiritual pillar for the survival of Dong society. The Grand Song communicates the Dong people's distinct cultural information. It is an important means for the Dong people to cultivate their morality, as well as an encyclopedia for telling history and educating people. Standardizing etiquette, fostering social interaction, offering sacrifice, and providing entertainment are some of its social and cultural roles (Yong Zhang, 2005).

The social function and era value of the Grand Song should be understood by Dong people and also concerned by researchers. "Giving full play to the social function and making good use of the era value of the Grand Song " is an important way to transmission and protection nowadays.

### **Conclusion**

For hundreds of years, this ancient Dong folk music phenomenon has existed in southeastern Guizhou, where Dong people gather. It is a "living fossil" that preserves the mark of the Dong people's existence and is worthy of further investigation. Because the Dong have no written language but only a language, they record history, spread culture, and educate their children in their own unique way by singing "Grand song." After analysis and arrangement Scholars have classified Gu Tower Song, Voice Song, Narrative Song, Children Song, and Custom Song. Not only is the music and lyrics recorded, but the content is also explained, demonstrating that academic circles value the artistic phenomenon of Grand Song. This provides information about the themes of myth story, production and labor, moral cultivation, natural environment, festival celebration, male and female love, marriage, and funeral. To summarize, the Dong Grand Song benefits the Dong people's inheritance of traditional ethical concepts as well as the stability and unity of the Dong society throughout their lives.

## 2.3 The Related Literature

In this section, classic research achievements related to the Grand Song of Dong ethnic group will be reviewed. After that, the researcher will analyze and classify these achievements, find out some weak links or aspects to be further explored, and try to strengthen the new knowledge, new perspectives or new methods of relevant aspects in this dissertation.

### 2.3.1 Classic Literatures Related to the Grand Song

The researcher will review eight periods of classical literature in this part.

Table 2. 1 The time structure of literature review

|           |           |           |           |           |           |           |           |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| 1953~1959 | 1960~1969 | 1970~1979 | 1980~1989 | 1990~1999 | 2000~2009 | 2010~2019 | 2020~2022 |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|

From: Hang Cao (2022)

#### 2.3.1.1 Classic Literatures from 1953~1959

Liang Xue (1953) named the multi-voice folk song of the Dong people "Ga Lao" with the Chinese "Da Ge" for the first time and made a preliminary classification of it, which pioneered the study of Grand Song and attracted the attention of the national music circle, in his academic paper "A Brief Introduction of Dong Folk Music".

Jishen Fang (1958) elaborated the blocking songs in detail in his academic paper "The Collection and Research Report of Lan Lu Songs of Dong Ethnic Group". "Lan Lu" means "Blocking the way." People there like to set the mood by "singing to each other" and then having a conversation. This is the result of a year-long field survey conducted by researchers in Dong villages.

Jiaju Xiao (1958) introduced the chorus and singing methods of the Dong people with more than 30,000 characters in the Preface of the first original folk song collection "Ga Lao" in Guizhou, and briefly analyzed and introduced some Grand Songs of Dong ethnic group.

#### 2.3.1.2 Classic Literatures from 1960~1969

Nian Yi (1960) took Dong folk songs in southeast Guizhou as the object of investigation in his thesis "Dong Folk Songs". After analyzing the theme of the song,

he put forward: "Dong people sing about their yearning for a happy life, their love for labor, their hatred for the feudal society, and their love.

The Art Department of Guizhou University (1961) organized the compilation of "Dong Folk Songs", which contains 57 songs of Dong ethnic group such as Grand Song, Small Song in southeast Guizhou, some of which adopt the melody of Dong folk songs and change the lyrics of the original Dong language to praise the chairman and the new look of Dong people during the Great Leap Forward.

There is no verifiable research literature between 1962 and 1969

#### 2.3.1.3 Classic Literatures from 1970~1979

There is no verifiable research literature between 1970~1979

#### 2.3.1.4 Classic Literatures from 1980~1989

Yuan Yanni (1980) in her article "Multi-Vocal Musical Techniques of Dong Folk Chorus", It is proposed that "the folk chorus of Dong ethnic group has a long history. In the long-term singing practice, the Dong people, with superb artistic talent and creativity, have perfectly combined the peaceful melodic style with the harmonic harmonization, accumulated rich experience in chorus, and formed the unique multi-voice listening habit and tradition of the ethnic group." This paper not only introduces the formation of the "chorus" in the Grand Song but also explains the polyphony technique in the singing.

Yimin Jiang (1982) in his paper "Musical Impressions of Dong People in Southeast Guizhou", described what the researcher had seen and heard in Dong villages in several paragraphs: "Entering Dong Villages, the sound of Spring, the sea of songs, the love of mountains, and the Banquet of Jitang".

Chengzu Wang (1984) published an article titled "On the Formation and Development of the Polyphony of the Grand Song." He believes that "voice" and "folk customs" are the two major elements in the formation of Grand Song, and summarizes that the Grand Song has three characteristics: "group," "simulation," and "indoor."

Zuyin Fan (1984) in his thesis "Gu Tower, Eating New, Bullfighting and Dong's Da Ge", the application of music in Dong people's festival activities is introduced.

Huizhen Zhu (1988) described the close relationship between life and singing in Dong townships in her paper "A Discussion on the Aesthetic Characteristics of Dong People", and put forward the view that "Dong folk songs are accompanied by Dong people day and night, and wherever there is a Dong family, there is a song".

#### 2.3.1.5 Classic Literatures from 1990~1999

Yang et al. (1991) included 100 commonly used songs of Dong ethnic group in "100 Selected Songs for Teaching and Singing of Dong's Da Ge", with scores and general lyrics, which can be used as teaching materials.

Liantao Tian (1992) In the paper "Singing Customs and Polyphonic Folk Songs of the Dong People", the singing customs are introduced and the form of polyphonic music is analyzed.

Yong Zhang (1998) discussed the historical origin and historical development of Dong people's Da Ge in the book "The History of Chinese Minority Music", and briefly introduced the folk music of Dong people.

Lin Shi (1995) put forward in his paper " Three Cultural Treasures of Dong Ethnic Group " that "Wind and Rain Bridge of Drum Tower, Grand Song of Dong ethnic group and tone of Dong language" are the three cultural treasures of Dong ethnic group. "

Zhang Zhongxiao (1997) explained the beauty of Da Ge from the three dimensions of truth, kindness and harmony in his thesis "Truth, Goodness and Harmony: On the Beauty of Dong's Da Ge".

#### 2.3.1.6 Classic Literatures from 2000~2009

Xiaonan Zhao (2001) in the paper "Xiaohuang Village Dong Music in Traditional Wedding Customs -- One of the Cultural Ecological Investigation of Xiaohuang Village Dong Music". On the basis of three times of field work and writing the investigation report of Xiaohuang village music ontology, the author investigated the cultural background behind its ontology and found that among the many factors that can affect the existence and behavior of music, A set of unique marriage customs of Xiaohuang village is the primary condition to ensure the complete preservation of its traditional music under the environment of the increasingly accelerated "modernization process".



Guizhou Minority Ancient Books Collation Office (2003) organized "AL LAOX". The collection of more than 100 "Grand song" lyrics and a small amount of sheet music, showing a relatively complete version of the lyrics.

Li Li and Xiaoyuan Lan (2005) in their paper "On the Role of Dong Da Ge in the Marketing of Dong Cultural Tourism" proposed that: Giving full play to the role of Dong Da Ge in the marketing of Dong cultural tourism is conducive to tourism publicity and promotion, improving the image of tourist destinations, helping tourism enterprises to find new market opportunities, forming brand effect and expanding overseas markets.

Xiaoyin Jiang (2007) stated in his thesis "Dong Ethnic Group Da Ge -- Ritual and Poetic Imagination of Ethnic Group in the perspective of Aesthetic Anthropology" that, from the perspective of anthropology, this way of music performance has a strong color of ritualization. The ritual spirit of Da Ge plays a function of uniting ethnic groups and integrating social culture in Dong village communities. From the perspective of cultural inheritance, it is also the process of socialization through aesthetic education in the growing process of Dong Village children. In the Dong culture, the Da Ge ceremony has the power to transcend the concrete realistic demands and elevate people to a poetic and aesthetic clarity of pure selflessness. This wonderful sound art shows the Dong people's extraordinary imagination and creative ability of sound form.

Chen Xie (2007) Master's thesis "Research on the Contemporary Communication Mode of Guizhou Dong's Da Ge". Based on some methods and theories of communication, combined with the results of field investigation and its social background, the paper conducts an in-depth study on the communication network of Dong's Da Ge, namely, interpersonal communication, organizational communication and mass communication, by means of table method and graphic method.

Dingyong Wu (2008) in his academic paper " A Brief History of Dong ethnic group" suggested that the Dong ethnic group immigrated from other regions of the nation. Several ideas about the origin of ethnic groups are enumerated.



#### 2.3.1.7 Classic Literatures from 2010~2019

Zhongxiao Zhang (2010) proposed in "Collection of Guizhou Ethnic Minority Music Culture - Dong Ethnic Group " that Grand Song may have been produced in the Song Dynasty, and classified and briefly introduced Guizhou's Grand Song. It is a monograph on the historical origin of Da Ge based on historical documents.

Tana Qin (2012) in her paper "Comparative Analysis of Guizhou Mountain Civilization and Inner Mongolia Grassland Civilization -- Taking the Grand Song of Dong and Mongolian Folk Song as an Example", she not only made a comparative analysis of the Grand Song of Dong and Mongolian Folk song of Chiefdom ", but also put forward suggestions on the protection of these two cultural phenomena.

Anhui Fu (2012) compiled "Dong Oral Classics". The book divides the folk art of Qiandongnan into five parts: proverbs, singing, chanting, narrating and performing, and collects nearly 100 pieces of folk-art materials.

Hong Pu and Qian Bu (2016) collected "The Sacrificial Sax Songs". The whole process of the sacrifice was recorded and a full set of lyrics was displayed. This indicates that the academic circle has shifted the collection of Grand Song from the previous work mode of "collecting everything that should be collected" to the way of "collecting and organizing on a specific topic," and they have led the collection and organization of folk music to develop in depth.

Hongbin Guo (2018) in his paper "An Analysis of the Musical Form of Cicada Songs Built on Multiple Sounds -- Taking the Cicada songs of Dong villages in Zhaoxing and Xiaohuang as Examples". This paper makes a morphological analysis of the "cicada song" music, trying to explore the creative thinking of the "cicada song" built on the multi-sound sound in the aspect of musical form.

#### 2.3.1.8 Classic Literatures from 2020~2022

Yun Luo (2020) in her master's thesis "The Inheritance and Development of the Grand Song of Dong Ethnic Group and the Construction of Public Culture in Minority Areas". From the perspective of ethnology, this paper makes an observation of the Grand Song of Dong ethnic group and puts forward the following conclusions: The practice of the integration of inheritance and public culture construction of the

Grand Song of Dong ethnic group in Liping County shows that through government guidance, market intervention, mass participation and the widespread application of science and technology media, the Grand Song of Dong ethnic group, which is liked by the Dong people, is incorporated into the public culture construction, enriching the content and form of local public culture construction and meeting the needs of the people for traditional culture.

Yan Fu (2021) Ph. D dissertation " A Study on the Evolution of School Education Inheritance System and Mechanism of the Grand Song of Dong Ethnic Group ". The author combined the methods of ethnomusicology, music sociology and music education, based on the field investigation data and practical understanding, taking the school inheritance of the Grand Song of Dong ethnic group as the research object, in order to explore the problems of the system and mechanism of the inheritance and development of ethnic music. Creatively put forward a "five-in-one" inheritance system, including school inheritors, learners, enthusiasts, researchers and administrators.

Qian Mu (2021) in the paper "Education in Performance and Performance in Education -- Reflecting on the Tour and Educational Activities of Zhoujia Class and Yandong Dong Singing Group in Europe and America". It is proposed that in the context of globalization, under the guidance of ethnomusicology and music education theory, such combined performance and education activities are helpful to promote the international communication of Chinese music.

### **2.3.2 The Study of Classical Literature Related to the Grand Song**

The researcher will investigate from both vertical and horizontal perspectives. The vertical perspective involves looking at the same thing at various historical stages. By sorting out scholars' research on the Grand Song in history, we will understand the previous research stage of the Grand Song, which will help us grasp the future research trend. The horizontal perspective is to classify the things with similar appearance and observe the relationship between these similar things, so as to reveal the general law in a larger scope.

### 2.3.2.1 The Literature of the Grand Song from the Vertical Perspective

Examine the research achievements of the Grand Song from a vertical perspective, the research on the Grand Song of Dong ethnic group is typically divided into four Periods: Discovery period – Gap period – Growth period – Boom period.

Table 2. 2 The research period reflected in the literature review

|                  |             |               |                |
|------------------|-------------|---------------|----------------|
| Discovery period | Gap period  | Growth period | Boom period    |
| 1953 ~ 1961      | 1962 ~ 1979 | 1980 ~ 2008   | 2009 ~ present |

From: Hang Cao (2022)

In the Discovery period. In the middle of the last century, Jiaju Xiao (1909-1996) and Liang Xue (1917-1999) began to do research on "Da Ge". The mysterious "Da Ge" gradually attracted the attention of scholars, and some researchers began to collect related songs, introducing "Da Ge" to the world for the first time.

In the Gap period. During this period, many special changes took place in Chinese society, and there were many difficulties for scholars to study some folk arts. As a result, the study of Da Ge during this period was blank.

In the Growth period. At that time, the government changed the way of development and began to advocate scholars to attach importance to culture and art. In such a context, scholars gradually devoted themselves to the sorting and research activities of "Da Ge" and accumulated more and more academic achievements. It was not until the 1980s that the Chinese Musicians Association held the "Multi-voice Folk Song Symposium" in Nanning, Guangxi Province. At the meeting, 12 singers from ethnic minorities sang and introduced their own multi-voice folk songs, including the Dong people. The conference put forward some ideas and suggestions on the future study of Chinese minority multi-voice folk songs. Since then, research on Da Ge has been gradually restarted. Scholars from all walks of life have made remarkable achievements in researching the historical origin of the Grand Song, the classification of song species and the analysis of musical form.

In the Boom period. The successful application of the " Dong's Da Ge " as an intangible cultural heritage has attracted global attention and once again aroused

people's enthusiasm for research. UNESCO gave this art an international name: "the Grand Song of Dong ethnic group", and subsequently, experts and scholars from various fields devoted themselves to the study of the Grand Song. With their own methods and unique perspectives, they have formed a comprehensive and three-dimensional research pattern on the Grand Song and "all phenomena surrounding the Grand Song ". Interdisciplinary research methods such as music sociology, music psychology and music pedagogy are widely used in the study of the Grand Song. A large number of academic achievements, including song collection, academic papers, master's theses and doctoral dissertations, have studied and discussed the Grand Song to varying degrees.

#### 2.3.2.2 The Literature of the Grand Song from the Horizontal Perspective

Examine the research achievements of the Grand Song from a horizontal perspective, the research of the Grand Song of Dong ethnic group involves eight types, they are:

- 1) Analyze the musical characteristics of the Grand Song;
- 2) Collection, collation and publication of the Grand Song;
- 3) Discuss the historical origin, development and evolution of the Grand Song;
- 4) Describe the aesthetic pursuit of the Grand Song and its realization;
- 5) Examining the Grand Song in the Way of Multi-disciplinary Integration;
- 6) Explore the relationship between the Grand Song and tourism, economy, clothing and other life factors;
- 7) Make a comparative study of the Grand Song with other polyphonic folk songs;
- 8) Put forward the transmission measures and preservative plan of the Grand Song.

### **Conclusion**

According to the aforementioned academic papers and research monographs, it can be seen that over the years, scholars have made fruitful researches on the Grand Song of Dong ethnic group from various angles, with rich academic achievements.

In the long history of the Dong people, the Grand Song has retained the most primitive and traditional cultural connotation of the Dong people. As can be seen from the lyrics, the Grand Song runs through the ancient and modern times and involves all aspects of Dong people's life. The following two aspects are less discussed in the literature: the definition of the development stage of the Grand Song; the investigation and classification of the singing content. This dissertation will make an in-depth discussion on the above two aspects in Chapter IV.

With the continuous enhancement of the comprehensive national strength, the export of culture relying on information technology is the development trend of the new era. In the practice of overseas dissemination of Chinese folk music, it is necessary not only to present Chinese classic folk song from music performance, but also to present music score in a form that can be understood by the whole world. "Staff" is a kind of notation that is recognized all over the world and can maximize the recovery of music. However, after reviewing the relevant literature, the researcher found that there is no literature on the use of staff to record the Grand Song. Therefore, this dissertation will present the media data collected during the field investigation during the Spring Festival of 2022 in the form of "staff", and make a detailed analysis using the music analysis method of John D. White (1993) in Chapter V.

If the same thing is examined from different disciplinary perspectives, the other side of it will be observed more deeply. Especially in recent years, the method of "interdisciplinary" research is more favored by scholars. Through the interdisciplinary perspective, the behavior of the research object in the perspective of another discipline can be reflected, which is conducive to a more profound interpretation of the overall picture of the research object. In a modern society with increasingly rich materials and diversified cultures, the driving of tourism development, the dissemination of modern media, the intervention of others' perspectives, and changes in the community environment have all had a profound impact on the preservative and development of the Grand Song. Therefore, this dissertation will talk about the Grand Song of Dong ethnic group in the sociological perspective in Chapter VI.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter uses qualitative research methods, the researcher chose the Southeast Guizhou Province as the research area of the Grand Song of Dong ethnic group. Since this area is the birthplace of Grand Song, the researcher chose key informants in the area as research clues. Therefore, the study is conducted according to the following steps.

#### Research Scope

- Scope of Content
- Scope of Research Site
- Scope of Time

#### Research Process

- Research Site and Informants
- Research Equipment
- Research Tools
- Methodology
- Data Collecting
- Data Analysis
- Research Program

### **3.1 Research Scope**

#### **3.1.1 Scope of Content**

- 1) To investigate the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
- 2) To analyze the music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
- 3) To describe the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China.



### 3.1.2 Scope of Research Site

#### 3.1.2.1 Guizhou Province, China



Figure 3. 1 Map of Guizhou Province, China.

From: [https://www.researchgate.net/figure/Map-of-China-left-showing-location-of-Guizhou-Province-and-right-locations-of-the\\_fig8\\_305215792](https://www.researchgate.net/figure/Map-of-China-left-showing-location-of-Guizhou-Province-and-right-locations-of-the_fig8_305215792)

#### 3.1.2.2 Southeast Guizhou Province, China

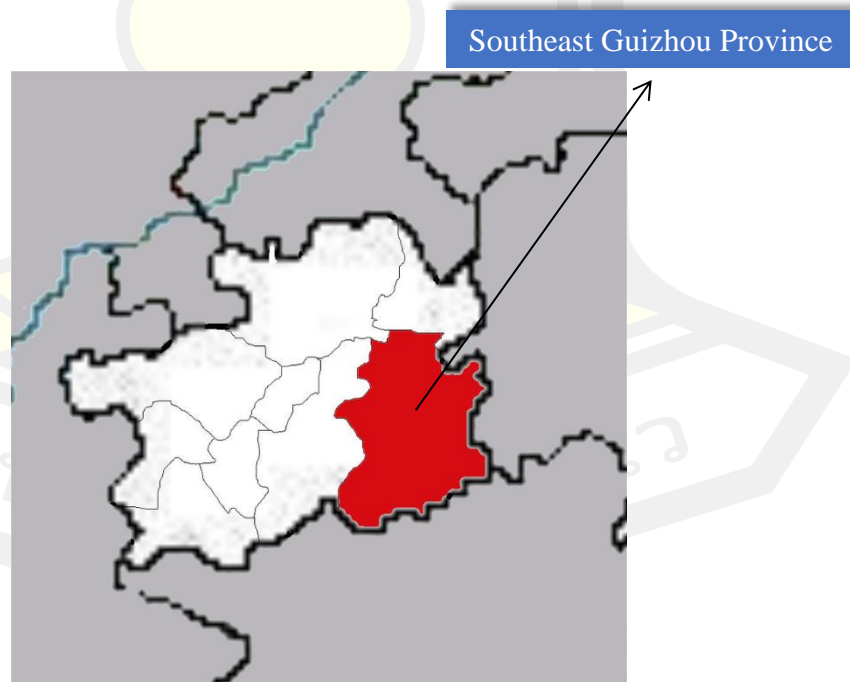


Figure 3. 2 Map of Southeast Guizhou Province, China

From: <https://commons.wikimedia.org/wiki/File:Qiandongnan.png>

### 3.1.2.3 Congjiang County, Southeast Guizhou Province, China

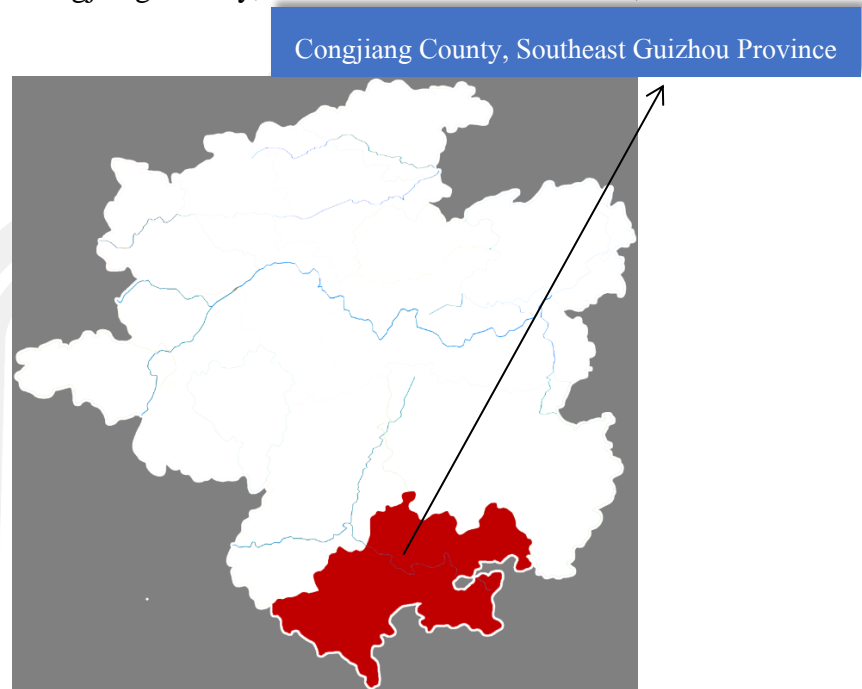


Figure 3. 3 Map of Congjiang County, Southeast Guizhou Province, China

From: <https://commons.wikimedia.org/wiki/File:ChinaQiandongnanCongjiang.png>

### 3.1.2.4 Rongjiang County, Southeast Guizhou Province, China

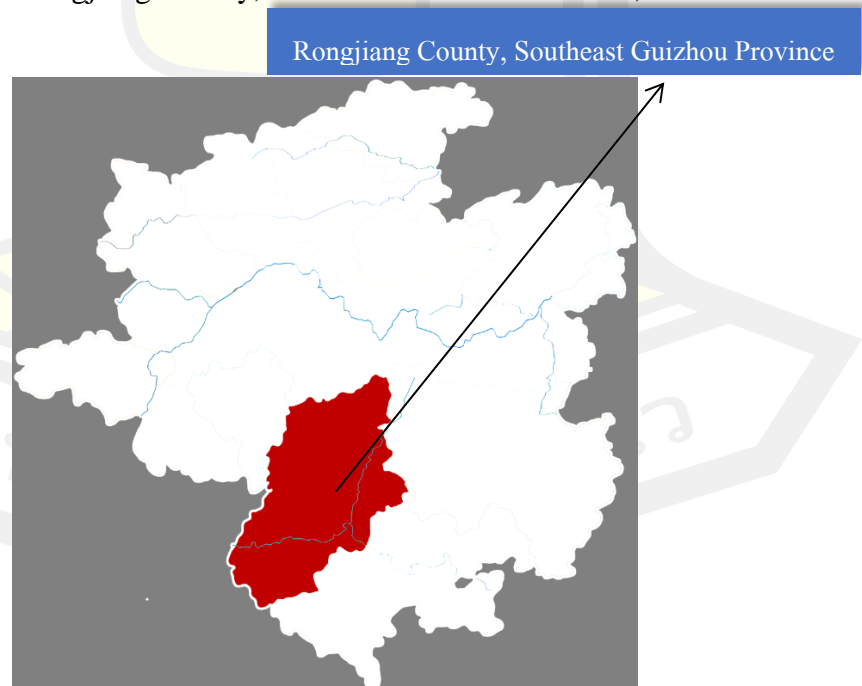


Figure 3. 4 Map of Rongjiang County, Southeast Guizhou Province, China

From: <https://commons.wikimedia.org/wiki/File:ChinaQiandongnanRongjiang.png>



### 3.1.2.5 Liping County, Southeast Guizhou Province, China

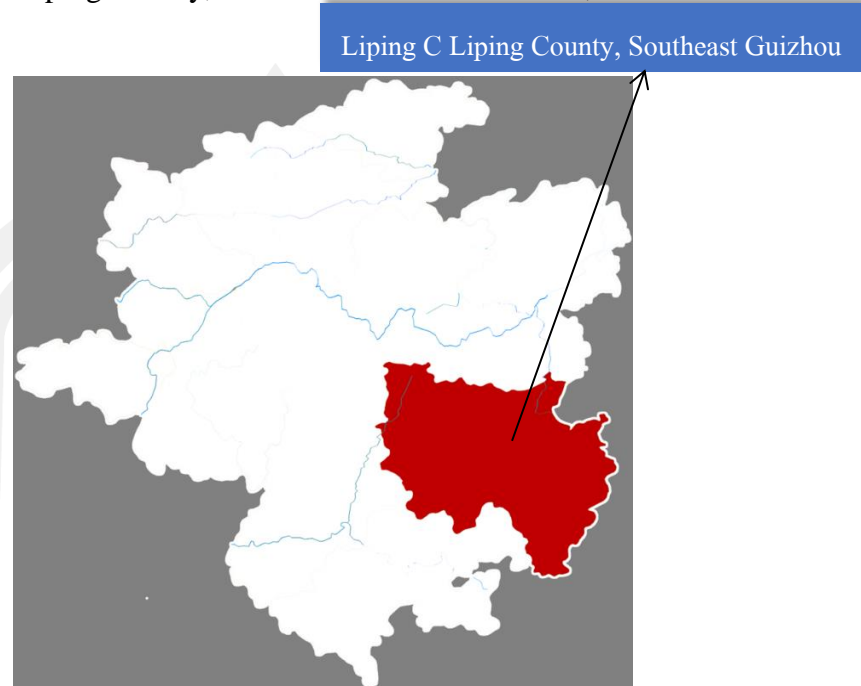


Figure 3. 5 Map of Liping County, Southeast Guizhou Province, China

From: <https://commons.wikimedia.org/wiki/File:ChinaQiandongnanLiping.png>

### 3.1.3 Scope of Time

February 2022 to March 2023.

## 3.2 Research Process

### 3.2.1 Research Site, Informants and Songs

#### 3.2.1.1 Research Site

Located in the Southeast of Guizhou Province, China. The Xiaohuang Dong Village of Congjiang County, the Zaidang Dong Village of Rongjiang County, and the Zhaoxing Dong Village of Liping County.

#### 3.2.1.2 Informants

Based on the research objectives, the researcher selected three groups of people as the interviewees in the field research. They are: key informants, casual informants and general informants. The following selected criteria and selected personnel will be presented.

### 1) Key informant

The criteria for selecting key informants are:

- (1) He or she was a local born and raised in Dong Village.
- (2) He or she knows the culture development of the Grand Song.
- (3) He or she is the representative Inheritor of National Intangible Cultural Heritage projects announced by the Ministry of Culture of China -- national representative Inheritors of the Grand Song.
- (4) He or she is older and has many years of experience in teaching the Grand Song.

Based on the above selection criteria, three key informants were selected, including: Ms. Yinhua Pan Sa and Mr. Fuying Jia from Xiaohuang Dong Village, and Ms. Guanmei Hu from Zaidang Dong Village. (See Figure 3.6~3.8)



Figure 3. 6 Inheritor of National Intangible Cultural Heritage: Ms. Yinhua Pan Sa

Source: Hang Cao (2022)



Figure 3. 7 Inheritor of National Intangible Cultural Heritage: Mr. Fuying Jia  
Source: Hang Cao (2022)



Figure 3. 8 Inheritor of National Intangible Cultural Heritage: Ms. Guanmei Hu  
Source: Hang Cao (2022)

## 2) General informant

The following are the criteria for selecting general informants and eligible representatives:

(1) Teachers: He or she is revered as "Song Master" in the Dong village. In addition to their regular jobs, these people volunteer to teach the village children to sing. The following people were chosen based on this criterion: Ms. Mingxi Nai, Mr. Xiuguang Wu, Ms. Lixian Pan Sa, Ms. Yingxiang Pan Sa. (See Figure 3.9~3.10)



Figure 3. 9 Song Master in Zaidang Dong Village: Ms. Mingxi Nai  
Source: Hang Cao (2022)



Figure 3. 10 Song Master in Xiaohuang Dong Village:  
Mr. Xiuguang Wu (left), Ms. Lixian Pan Sa (center), Ms. Yingxiang Pan Sa(right)  
Source: Hang Cao (2022)



(2) Performers: He or she was a local who took part in the singing of the Grand Song. Since everyone in the village is required to participate in this activity, everyone will be a performer frankly. Some of them will be selected for interview and They are chosen from some age group of students, workers, or farmers. (See Figure 3.11~3.16)



Figure 3. 11 Kindergarten, primary school performance group from Xiaohuang Village  
Source: Hang Cao (2022)



Figure 3. 12 Middle school performance group from Xiaohuang Village  
Source: Hang Cao (2022)



Figure 3. 13 A middle-aged performance group from Liping Village

Source: Hang Cao (2022)



Figure 3. 14 A middle-aged and elderly performance group from Zaidang village

Source: Hang Cao (2022)



Figure 3. 15 A senior performance group from Xiaohuang Village  
Source: Hang Cao (2022)



Figure 3. 16 Performers from Xiaohuang village sing the Grand Song at the Gu Tower  
Source: Hang Cao (2022)

(3) Artisans: He or she opened his own shop in the Dong community, serving residents and tourists. Local craftsmen have opened their own shops in their hometown, such as Dong Costume store, Dong's Da Ge Hotel, and Dong handicrafts store with characteristics, as a result of the development of Dong villages, particularly due to the influence of the Grand Song. The following individuals were chosen based on the above criteria: Ms. Yongmei Lu. (See Figure 3.17)



Figure 3. 17 Dong traditional costume Artisan from Liping Village: Ms. Yongmei Lu  
Source: Yongmei Lu (2022)

### 3) Casual informant

Audience representatives: The audience is composed of two parts: one is the mutual appreciation between the performance teams, and the other is the tourists to Dong townships. Since the singing of the Grand Song during the Spring Festival is a friendly competition divided by age groups, each team acts as each other's audience. If locals are considered insiders, then tourists are outsiders. They stand from different perspectives and inevitably have different views. The researcher randomly interviewed Ms. Yixiang Wu, Ms. Yunlan Pan and Ms. Yingxiang Pan as insiders, and Mr. Chunlong Bi and Mr. Yufu Chen as outsiders. (See Figure 3.18~3.20)

พหุ ม ประ โท ชี เว





Figure 3. 18 Performers form a circle to Sing in the morning in Xiaohuang Village

Source: Hang Cao (2022)



Figure 3. 19 The insider's audience in Xiaohuang Village:

Ms. Yixiang Wu (left), Ms. Yunlan Pan (center), Ms. Yingxiang Pan (right)

Source: Hang Cao (2022)



Figure 3. 20 The outsider's audience in Xiaohuang Village:  
Mr. Chunlong Bi (left), Mr. Yufu Chen (center), Mr. Hang Cao (right)  
Source: Hang Cao (2022)

### 3.2.1.3 Songs

The criteria for selecting Songs are:

- 1) It is recommended by aboriginal experts during fieldwork.
- 2) It is a classic work of the Grand Song.
- 3) It is a well-known song in Dong villages.
- 4) It has distinct local Dong musical characteristics.
- 5) It has the characteristics of The Times.
- 6) It is a representative work in the classification proposed by researcher after literature review.

Based on the above selection criteria, five songs were selected, including: "Ancestral Migration Song" stands for Gu Tower Song; "Silkworm Song" stands for Voice Song; "Always Follow the Sun" stands for Narrative Song; "Song of Building a Pond" stands for Children Song; "National Unity Evergreen" stands for Custom Song.

### 3.2.2 Research Equipment

- 1) Camera: To record the information about observation.
- 2) Smartphone: To record the information about interview.
- 3) Laptop: To look for information about the research.

### 3.2.3 Research Tools

The research tools used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

Process of making the questionnaire (based on research objective).

- 1) Bring it to the advisor to examine.
- 2) Be altered in accordance with advisor editing.
- 3) Before using, have it inspected by an expert.
- 4) Modified in accordance with expert advice before being used in the fieldwork.

### 3.2.4 Methodology

The researcher will collect data by means of observation and interview and conduct qualitative research. In the process of field investigation, the researcher will acquire data materials by observing the natural environment, social environment and cultural environment in the Dong community, as well as interviewing local people. The conclusion will be drawn after the multi-dimensional in-depth study of these materials.

Interview: The researcher will use this data collection technique to collect information from sources based on fieldwork. During the interview, two schemes, "structured interview" and "unstructured interview", will be used. The advantages of the two interview methods are highlighted in various scenes. In the "structured interview" scenario, the researcher will interview the candidates using a pre-prepared set of interview sheets. The same set of questions listed in the list will be asked to all interviewees. The interviewer will also be responsible for recording all interviewees' answers in person on the interview list, and may also use audio recording after the interview. In the "unstructured interview" scenario, the researcher will collect some rough questions in advance and ask them in a flexible manner. Interviewees can freely express themselves during this process. To collect opinions from local people, the interviewer must arrange for video and audio recordings, which are important research materials.

Observation: From an outsider's perspective, the researcher will primarily observe the Dong community and the local "people and events." The researcher will primarily observe the Dong community and local "people and events" as an outsider. The researcher may be required to participate in the activities to varying degrees depending on the research objectives and the actual needs of fieldwork. When the researcher immerses himself in the environment, he will observe from the perspective of an insider. Overall, the observation aims to gather more reliable insights. In other words, researchers need to capture what participants "do," not what they "say."

The researcher will classify, interpret and summarize the relevant literature around the topic of the dissertation and also tried to obtain relevant literature materials from the library and online database, so as to find new and more valuable fields for later analysis and research.

### **3.2.5 Data Collecting**

For the first research objective, the researcher will conduct fieldwork in Dong villages through observation and interview, and collect relevant information from informants.

For the second research objective, the researcher will take the 2022 Spring Festival singing activity as an opportunity to collect media materials in typical Dong villages. In order to give readers a more accurate understanding of Grand Song, readers can scan the QR code using Google Chrome to watch the audio and video collected during the researcher's fieldwork.

For the second research objective, the researcher will record what is seen, heard and thought when visiting Dong villages. In particular, data on the new appearance of Dong villages and the new development of the Grand Song will be collected in the context of the new era.

### **3.2.6 Data Analysis**

For the first research objective, the researcher will investigate and analyze the development correlation between the Dong ethnic group, the Dong people and the Grand Song from the perspective of Ethnomusicology.

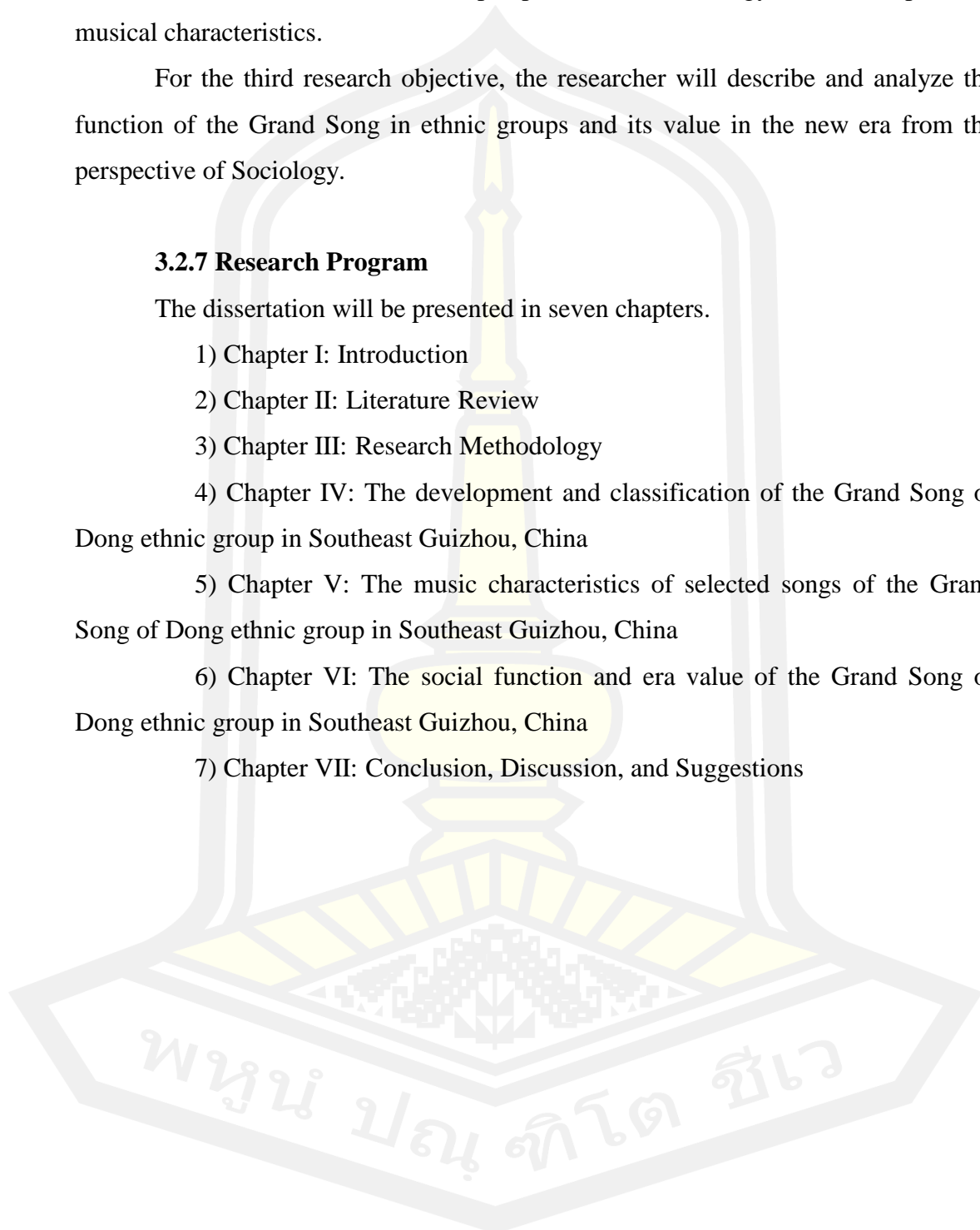
For the second research objective, the researcher will analyze the music collected in the fieldwork from the perspective of Musicology so as to explore its musical characteristics.

For the third research objective, the researcher will describe and analyze the function of the Grand Song in ethnic groups and its value in the new era from the perspective of Sociology.

### **3.2.7 Research Program**

The dissertation will be presented in seven chapters.

- 1) Chapter I: Introduction
- 2) Chapter II: Literature Review
- 3) Chapter III: Research Methodology
- 4) Chapter IV: The development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China
- 5) Chapter V: The music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China
- 6) Chapter VI: The social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China
- 7) Chapter VII: Conclusion, Discussion, and Suggestions



## **CHAPTER IV**

### **THE DEVELOPMENT AND CLASSIFICATION OF THE GRAND SONG OF DONG ETHNIC GROUP IN SOUTHEAST GUIZHOU, CHINA**

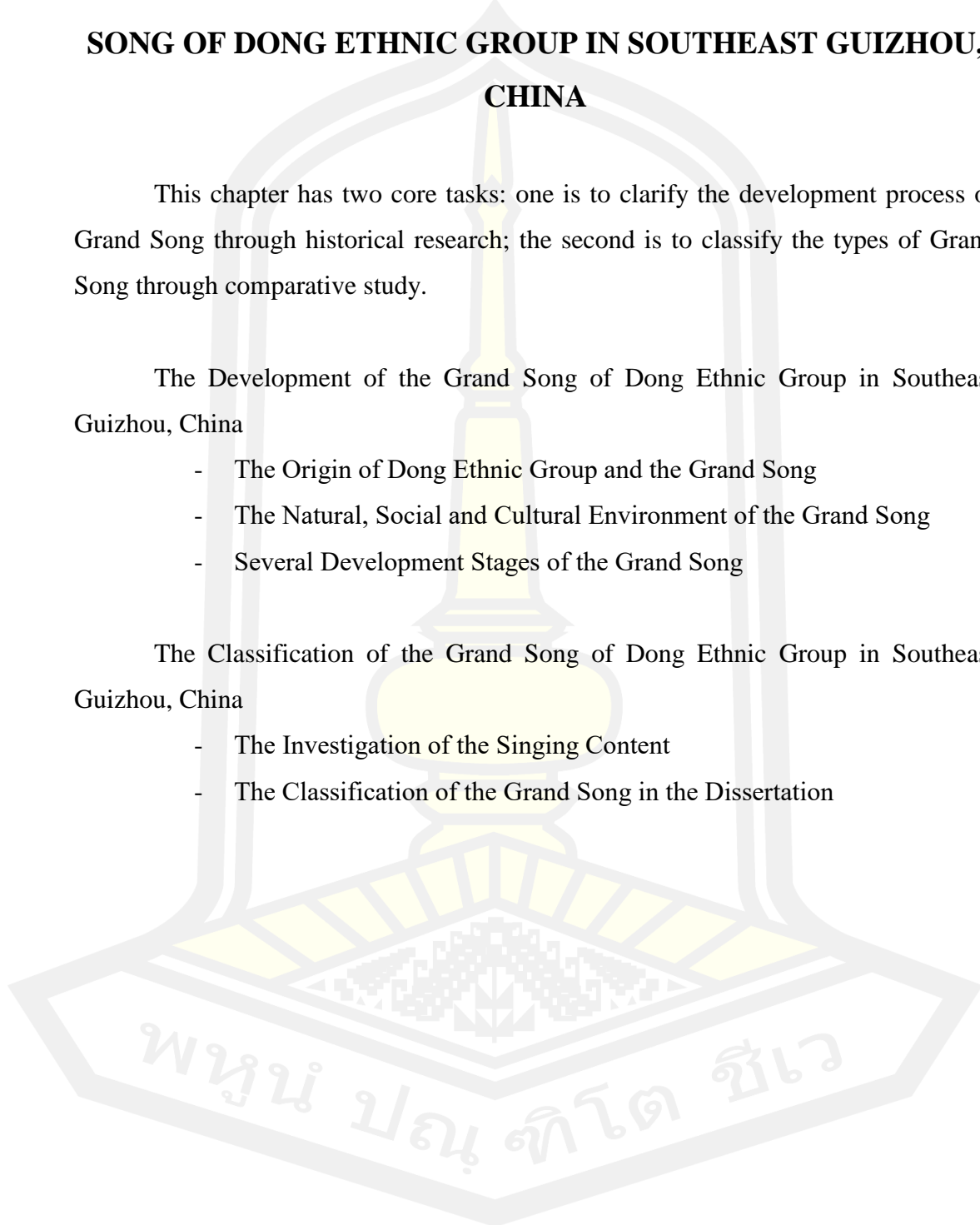
This chapter has two core tasks: one is to clarify the development process of Grand Song through historical research; the second is to classify the types of Grand Song through comparative study.

The Development of the Grand Song of Dong Ethnic Group in Southeast Guizhou, China

- The Origin of Dong Ethnic Group and the Grand Song
- The Natural, Social and Cultural Environment of the Grand Song
- Several Development Stages of the Grand Song

The Classification of the Grand Song of Dong Ethnic Group in Southeast Guizhou, China

- The Investigation of the Singing Content
- The Classification of the Grand Song in the Dissertation





A Dong folk song goes like this: "You can't live without farming. How can you live without singing folk songs? Food nourishes the body, song nourishes the soul, work must do, also must sing." In the consciousness of Dong people, the demand of "singing" is equal to the demand of "eating", and the cultivation concept of nourishing the soul with "singing" is put forward. Indeed, "song" has become a medium for the Dong family to know the world, and "singing" has also become a way for the Dong family to contact the world. In order to have a deeper and concrete understanding of the Grand Song, this chapter mainly analyzes and studies the Human civilization of the Grand Song from the perspective of Ethnomusicology. The researcher will sort out all kinds of opinions about the origin of Dong people and their Grand Song. To Explore the land in the southeast of Guizhou that gave birth to the Grand Song of the Dong ethnic group, and deeply study the natural, social and cultural environment here; After that, the researcher will divide the development stages of the Grand Song and make a detailed classification according to its lyrics. The classification method of Grand Song used in this paper will finally be presented by the researcher after careful consideration in order to be appropriate for the subsequent chapter's analysis of musical characteristics.

#### **4.1 The Development of the Grand Song of Dong Ethnic Group in Southeast Guizhou, China**

In this section, the following three aspects will be concerned. They are: the origin of Dong ethnic group and Grand Song; the natural, social and cultural environment of Grand Song; and, several development stages of Grand Song. A thorough study of the problems involved in these aspects will help us understand the history and present of Dong ethnic group and the Grand Song of Dong ethnic group.

##### **4.1.1 The Origin of Dong Ethnic Group and the Grand Song**

As for the origin of the Dong ethnic group and the origin of the Grand Song, there is no detailed description of its history. Here, the researcher attempts to trace the origin of the Dong ethnic group and depict the basic historical form of the Grand Song in combination with various folk legends of its origin.



#### 4.1.1.1 The Origin of Dong Ethnic Group

Based on the description of the interviewee, the researcher finds out the following common viewpoints, representing the "local" and "foreign" theories of the origin of Dong ethnic group.

The researcher spoke to the Grand Song expert Yinhua Pan Sa (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 4, 2022) about the Origin of Dong ethnic group. She believes that Dong people are the indigenous people in the place where Dong people live in compact communities. They have lived on this land since ancient times and have formed a national community there. She went on to say that while the Dong people are an "indigenous nation" in general, they also include foreign members in inter-ethnic communication. Dong people are an "indigenous nation," but they also include foreign members in inter-ethnic communication.

The researcher spoke to the Grand Song expert Xiuguang Wu (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 4, 2022) about the Origin of Dong ethnic group. He believes that they originated in Peninsular Malaysia and Indonesian islands and gradually migrated to the Indochina peninsula and southern China. After hundreds of years of ancestral migration activities, finally settled in the southeast of Guizhou.

The above views are all reasonable, but for an ethnic group with a long history and a lack of historical records, we might as well hold the view of "pluralism of ethnic origin." On the one hand, because the Dong people speak only language, there is no written record of their own history. The research on the origin of the Dong ethnic group is complicated and difficult. Additionally, there is no text material that recorded their own history for reference. However, oral history is frequently biased. After all, humans must use their intelligence to find the best places to live and produce: to travel to find water, clear land to grow food, cut wood to build houses, and so on. It is not difficult to imagine an ethnic group having to rely entirely on nature to survive. When looking for a livable natural environment, Dong people will inevitably migrate and eventually settle down in a place widely recognized by the ethnic group, which is not only safe, but also has beautiful mountains and rivers,

birds' singing and fragrance of flowers. More importantly, terraced farming fields can be developed here to ensure the Dong people's food security and development.

#### 4.1.1.2 The Origin of the Grand Song

To learn more about the origins of the Grand Song, the researcher went to Xiaohuang Village and interviewed the inheritors. Three views will be presented, from Yinhua Pan Sa and Fuying Jia of Xiaohuang village and Guanmei Hu of Zaidang village. They each present their viewpoints from different perspectives, such as "ancient literature works, human imitation nature, and fairy tales."

1) Yinhua Pan Sa (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 4, 2022) supported by the literary works of ancient men of letters. From the perspective of Chinese history, in the Song Dynasty (960-1279), a writer named You Lu (1125-1210), in his book "Lao Xuean Notes", has this description: "Men and women get together to step on the beat of singing, farming is even up to one or two hundred people, they sing hand in hand." This is relatively similar to the singing style of Caitang Song in today's Grand Song.



Media 4. 1 Caitang Song scene in Liping Village during Spring Festival

Source: Hang Cao (2022)

In Media 4.1, People wear the clothes of the Dong ethnic group, holding hand in hand to form circle after circle. One person leads the singing, and many people sing in chorus; they sing and dance in a warm atmosphere.

Time passes to the Ming Dynasty (1368-1644), there was a poet named Lu Kuang (1604-1650). "Dong people who are good at music sing large songs with their eyes closed, nodding their heads and legs crossed," he writes in his book "Chi Ya." Nowadays, it is common to see Dong people singing in the Gu Tower as in the above picture.



Media 4. 2 Singing posture in Xiaohuang Village during Spring Festival

Source: Hang Cao (2022)

In Media 4.2: The Dong singing team is sitting around the fire to carry out chorus activities in winter.

Later, in the Qing Dynasty (1636-1912), a scholar named Shu Cheng (?-1821), In his book "Ningiu an Record", there is this description:" Someone sings a high note first, and then someone sings a low note. The melody sounds harmonious and full. It makes you wonder why there is such a beautiful sound between heaven and earth." Both the singing method and the sound effect presented at the end of this paragraph appear to describe the singing method and sound effect of the Dong people's Grand Song today. During the Republic of China, (Ren Wei and Yusheng Jiang, 1946) described in their book "Annals of Sanjiang County" that "Dong people have their own standards of singing, that is, to cooperate by group. Someone with a loud, bright voice can not only sing at the top, but also act as a lead singer for a group

of people whilst the person in the low voice can work with it. Consequently, the overall sound become extremely beautiful."

2) Fuying Jia (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 5, 2022) believes that music evolved from our ancestors' imitation of natural sounds. The Dong people live in a unique natural environment with mountains and water. Living houses are built along river banks, farming land is developed into terraced fields, and there are large forests. Such an environment fosters biological diversity and provides the Dong people with a variety of imitation objects, including cuckoo, cicada, cattle, sheep, and other animal sounds, as well as natural sounds like leaves shaking, streams flowing, wind, rain, thunder, and lightning. These natural gifts provide endless reverie and inspiration to the Dong people's "imitation." This is in line with Aristotle, the ancient Greek philosopher (348-322 BCE), who said: "All literature and art are imitation, no matter what kind or style of art. All this is imitation, but with three differences: the medium used is different, the object taken is different, and the mode used is different." He emphasized, "All art begins with the imitation of nature and social reality."

3) Guanmei Hu (Dong ethnic group, lives in Zaidang village, Rongjiang County, personal communication, March 10, 2022) described that it was created by the "demigod and half-human" ancestor of Grand Song, a fairy tales. The master of the story is called "Si Ye". According to legend, people were unable to sing in the distant past, and life was dreary. One day, Si Ye went to work on the mountain and heard a bird singing, she asked the bird where the song came from. The bird told her, "There is a fruit tree in the heaven. If you eat the fruit, it will sing." But the tree is protected by soldiers. Si Ye thought that if it could bring songs to the Dong people and improve their lives, they would like to make a breakthrough. So, she asked the bird to take her up to find the tree of song. The bird saw that she was determined and willing to help him. They agreed to fly to heaven. When they got there, the soldiers guarding the fruit trees happened to be asleep, so they stole a lot of fruits. After a while, the soldier woke up and saw the " Si Ye " gang is stealing fruit. He angrily chased them, and they fled in panic.

Each of these views has its own characteristics. The first argument is supported by a fragment of classic literature. It is not rigorous to identify the origin of

Grand Song based on the description that "a few words cannot convey the entire picture." Nevertheless, the "similarity of musical forms" mentioned in the description justifies a study of the historical forms of Grand Song or a comparative analysis with other musical styles, including the existing forms of Grand Song. The second statement is objective-sounding. In the end, it is in human nature to mimic nature. Nonetheless, this explanation lacks the underlying aesthetic issues and is superficial. Grand Song is polytonal music that can only be achieved through "perfect coordination of multiple voices," which embodies the composer's and performer's wisdom. We must believe that the artistic realm of "one national voice, one human culture" (UNESCO, 2009) is not merely a matter of imitation. It is not only the artistic skills of the chorus, but more importantly its deep cultural connotation. The third theory is believed to be the most popular one for children, and its mythological aspect is fascinating. As with the "Classic of Mountains and Seas" fairy tales, almost every Chinese child has heard them and is familiar with them; for example, "Nu Wa mending sky, Jing Wei reclaiming sea, Hou Yi shoots 9 sun" and so on. The saying that "songs come from heaven", on the one hand "explains clearly" the origin of Dong folk songs in the most acceptable way for children, and at the same time spreads the simple value of "hard-won Dong folk songs". Alternatively, the establishment of the ancestor image of "demigod and half-human" is even more awe-inspiring, foreshadowing unquestionably a power for the dissemination and illumination of the Grand Song.

#### **4.1.2 The Natural, Social and Cultural Environment of the Grand Song**

The Dong people mainly live in the border areas of Guizhou, Guangxi and Hunan provinces. The terrain is high in the northwest and low in the southeast, extending from 300 meters above sea level to 2,000 meters above sea level, where the natural environment is beautiful and the products are rich. Grand Song is distributed in Liping, Congjiang and Rongjiang counties of Guizhou Province and parts of Sanjiang County of Guangxi Zhuang Autonomous Region. The government fully respects the customs and habits of ethnic minorities and identifies with the social organization forms and social operation mechanism formed by the Dong people over the years. Therefore, the district is established as an ethnic regional autonomous



region. In the context of sacrifice, marriage, and all kinds of ritual and custom activities, the Grand Song is indispensable. Along with Gu Tower and Fengyu Bridge, it is considered one of the "Three Treasures of the Dong Ethnic Group". (This is illustrated in Figures 4.1~4.3)



Figure 4. 1 People singing around the fire pond in Xiaohuang Village during the Spring Festival

Source: Hang Cao (2022)

In Figure 4.1: Dressed in traditional Dong costumes, people sit around the fire pond and sing. Men and women have different body shapes.

พหุ ม ประ ทิ โด ชี เว



Figure 4. 2 The majestic Xiaohuang Gu Tower

Source: Hang Cao (2022)

In Figure 4.2: The building is a newly built Gu Tower in Xiaohuang Village. It has a hexagonal base and 17 floors of eaves, making it the tallest building in the village.



Figure 4. 3 The "Fengyu Bridge" across the mountains

Source: Hang Cao (2022)



In Figure 4.3, "Fengyu Bridges" are mostly built on the main roads between villages. Bridge cover tile, built on the bridge multi-angle pagoda - shaped pavilion. The carved flowers on the bridge are mainly dragon and phoenix, flowers, birds, fish and insects, and Han - Dong folk legends. There are balustrades and benches on both sides of the passage, which are shaped like a verandah and provide shelter for villagers and pedestrians to rest.

#### 4.1.2.1 The Natural Environment of the Grand Song

To fully comprehend the distinctive art form of a particular ethnic group, it is necessary to comprehend the natural environment in which the art form exists. Geographic environment is the basis of cultural creation. If the vibrant Cultural Performance of various ethnic groups and nations is compared to a succession of tragedies or comedies, then the geographical environment of these nations and nations is the stage on which these dramas are performed. The southeast of Guizhou province is not only the settlement place of Dong people, but also the living area of Grand Song. The researcher has visited the Dong village many times, and the temperature here was almost always below 20°C. Soil, climate, topography, water, and other natural conditions have a significant impact on people's production and life, as well as their conception of ecological development in accordance with local circumstances. Unique natural resources benefit not only agricultural production but also productive labor, including forestry and fishing.

As early as the Qing Dynasty (1636-1912), the Dong people planted Glutinous rice here. Glutinous rice has strong ecological environment suitability and it can be planted in shade, rust and cold fields. Its high stalk can store a lot of water, and its rich nutritional value has been widely recognized. Numerous ancient Chinese medical texts list glutinous as the primary raw material for medicinal and nourishing prescriptions. Offering glutinous food to the deities is indispensable to the Dong people. In addition to being used as grain, glutinous and its appendages are widely used in Dong society, such as making rice cake, Zongzi (Glutinous Rice Wrapped in Bamboo Leaves), brewing material. Glutinous rod can be burned into ash for dye, detergent, etc. Glutinous grass can be used as straw shoes, binding things, straw markers, etc. Other uses include mattresses, compartments for pickled fish, fodder for cattle, brooms, and more.



Figure 4. 4 A family in Zhaoxing village prepares colorful glutinous rice for their children's wedding

Source: Hang Cao (2022)

In Figure 4.4, The Dong people have a tradition of making five-colored glutinous rice. The multicolored glutinous rice dyed with natural plant dyes into "black, red, yellow, white, purple" and natural white is steamed on the pot. After cooking, the multicolored glutinous rice is crystal clear and bright, which makes people appetite.

Historically, southeast Guizhou was one of the most important forest bases in southern China, with lush forests and a wide variety of giant trees. The climate here is warm and humid, suitable for the growth and reproduction of trees, and artificial forestry is flourishing. The *Cunninghamia Lanceolata* here is known nationwide for its excellent quality. In "The Annals of Jinping County", Jinping County produced fir trunk straight and complete, tough and durable material, with coffins, not rot, not termites". Living in the Dong village, no matter whether the Gu Tower, bridge, house, furniture, water wheel, or fire, all use the *Cunninghamia Lanceolata*. Because of this, the *Cunninghamia Lanceolata* and the Dong family have formed an unbreakable bond, closely related to the Grand Song. It is worth noting that Dong people are highly conscious of ecological protection. On the one hand, they make full use of and develop the forest resources here.

On the other hand, they plant trees in large quantities to maintain the ecological balance, thereby creating a situation of harmonious development between man and nature.



Figure 4. 5 Thick *Cunninghamia Lanceolata* in southeast Guizhou

From: [https://3g.163.com/dy/article/FT1NLI5T0524ID6C.html?spss=adap\\_pc](https://3g.163.com/dy/article/FT1NLI5T0524ID6C.html?spss=adap_pc)

In Figure 4.5, Two people holding the tree hand in hand cannot hold the tree, clearly showing the tree's strength.

Numerous rivers, lake waters, and canal waters breed a large number of aquatic products. Wuyang River, Qingshui River, Dulu River, and Xunjiang River run through the Dong people's residential areas. The water resources are radially distributed, gathering into the Yangtze River in the north and integrating into the Pearl River in the south, which not only nourishes the fertile land but also brings a lot of aquatic resources. Among them, the "Dulu River " is a very important water system. It mainly flows through most areas of Guizhou, especially Liping, Congjiang, and other areas, and covers a wide range of its numerous tributaries. There are more than 20 large and small. It is these streams and the accompanying aquatic resources that provide convenience for Dong people's lives and production. The production and living habits of Dong people living near water for a long time have led to the

widespread popularity of Grand Song in villages, almost all of which are located near these rivers.



Figure 4. 6 Buildings and streams in Xiaohuang Dong Village  
Source: Hang Cao (2022)



Figure 4. 7 Buildings and streams in Zaidang Dong Village  
Source: Hang Cao (2022)





Figure 4. 8 Buildings and streams in Zhaoxing Dong Village

Source: Hang Cao (2022)

In Figure 4.6~4.8, Traditional Dong villages, notably Xiaohuang, Zaidang and Zhadang, have a common feature in terms of location: housing is built along the water stream and a bridge is built on both sides to facilitate transport.

It has a long history of raising fish and ducks in rice paddies. Rice, fish and duck symbiotic ecological agricultural system has been the survival of farmers in the mountainous areas of Congjiang County, southeast Guizhou since ancient times. The system makes full use of the water resources of the rice field, introduces fish and ducks into the rice field, and forms a rice-fish-duck symbiosis compound system. Multi-use in one field effectively alleviated the contradiction between man and land, and harvested both rice and fish and ducks in the same paddy field. The rice-fish-duck system in Congjiang Dong ethnic group has been successfully selected as the "Globally Important Agricultural Heritage" protection pilot project by The United Nations Food and Agriculture Organization for its rich biodiversity, unique agricultural compound production mode and combination of primitive traditional culture of ethnic minorities (FAO, 2011). In the process of inheriting the ancient rice-fish-duck symbiosis ecological agricultural system, the southeast of Guizhou province has gradually discovered a variety of characteristics of rice-fish-duck symbiosis,

paddy field turtle breeding, rice-fish-frog symbiosis, rice-lotus-fish symbiosis and so on.



Figure 4. 9 Terraced fields during spring plowing in Liping County

Source: Hang Cao (2022)

In Figure 4.9, The spring of Zhaoxing village, layer upon layer of terraced fields filled with water, with new seedlings, mountain clouds and mist, like a beautiful picture.

Dong people have lived here for generations, enjoying the gift of nature. Fertile soil is suitable for planting crops such as rice, corn, sorghum, and potato, as well as cash crops such as rape, cotton, oil tea, tea, and indigo. By the Chinese fir, pine, tung, nanmu, ginkgo trees, and another dense forest, tiger leopard monkey, wild boar, wild sheep, rabbits, pangolin and other wild animals provide habitat for survival and reproduction; Dense water in the life of carp, carp, silver carp, grass carp, herring, turtle, loach, eel and so on. Climate, terrain, soil, water, and other natural conditions, directly affect the human body, crop growth, and population distribution, they are closely related to human production and life. It is the nature that the Dong people rely on for their survival. She gives the Dong people this priceless treasure without any misgiving. Only then can the Dong people develop and the Grand Song be inherited.

#### 4.1.2.2 The Social Environment of the Grand Song

The southeast of Guizhou province is an area where many ethnic groups live in compact communities, among which Dong and Miao occupy the largest proportion. Dong people mainly live in flat land along the river, so they are mostly engaged in rice agriculture. Miao and Yao people mainly live in the middle and top of the mountain, mainly engaged in mountain agriculture. Different ethnic groups have formed different modes of

production in the long course of history, but they coexist with each other in a harmonious way. The Social Organization Structure of Dong Ethnic Group can be divided into three levels: Family, Village and Kuant.

#### 1) Family

The family, the smallest unit of society, has been the basic organization of mankind for thousands of years. For a long time, the marriage and love system of the Dong people was based on "Da Ge" as the media. The term "Da Ge" here refers not only to the group singing without accompaniment but also to some "derivative forms" of "Da Ge" performed by singers holding accompaniment instruments inspired by the "Da Ge" tradition. For example, holding the "Dong Pipa", "Dong ox leg harp", etc., forms are suitable for solo performances or group performances of several people. As early as the Spring and Autumn Period (770-476BC / 403 BC). As early as the Spring and Autumn Period (770-476BC / 403 BC), There was a saying, "cultivate one's morality, unite one's family, govern one's country, and bring peace to the entire world." A set of blueprints that encourage people to dream big, this important ancient Chinese work on educational theory explains several relationships, including the relationship between personal cultivation and family destiny, the relationship between family destiny and the rise and fall of national prosperity, the relationship between the rise and fall of national prosperity and international exchanges, The following points were brought up: "Knowledge is acquired through the study of all things; after acquiring knowledge, an idea can be sincere; after an idea is sincere, the mind can be corrected; after the mind has been corrected, character can be cultivated. After cultivating one's character, one must manage a good family; if the family is well managed, the nation can also be well managed. Only when a nation is well-governed can there be world peace."





Figure 4. 10 Lunch time for Yingxiang Pan's family in Xiaohuangcun village

Source: Hang Cao (2022)

In Figure 4.10, During the Spring Festival, Yingxiang Pan's family warmly welcomed the researchers, including her sister, parents, grandmother and grandfather. On the table are local specialties.

## 2) Village

A village is a relatively independent living group formed by the aggregation of neighboring families. People can marry with people in the same village or across villages. The marriage and love behavior of the Dong ethnic group is closely related to the Grand Song and its derivative forms. It is accompanied by Grand Song in the aspects of sexual enlightenment, self-display, love and marriage. When children ask why they should learn songs, their parents often say: "If you can't sing, they can't find a husband" or "No one likes people who can't sing". This demonstrates not only the significance of singing in the Dong ethnic group, but also a form of sexual enlightenment. Some of the songs are about love, and they are taught to children at a young age in order to prepare them for what they will encounter later in life and how to deal with it. The process of the Gu Tower duet involves not only the two groups joining in song, but also young men and women displaying their talent and beauty to the entire village. Through the Gu tower duet, the opposite sex singing group

established a good group relationship and laid the groundwork for the establishment of love between the opposite sex individuals. During the process of singing the song in the Gu Tower, the mutual exchange and mutual aid between the villages strengthened communication and bolstered mutual trust. In particular, the marriages between multiple villages contributed to the establishment of a "Kuant" social organization structure at a higher level.



Figure 4. 11 The living environment of Zhaoxing Dong village

Source: Hang Cao (2022)

In Figure 4.11, The distant mountains, nearby residential buildings, Gu Towers, Feng Yu Bridges, and streams show the living environment of the Dong people. Black tiles, gray road surface and brown wall constitute the background color of life.

### 3) Kuant

The term "Kuant" was first used in a book titled "Kingdom Without a King -- A Study of the Dong ethnic group," As the most important organization form of the Dong ethnic group in ancient society, it combines the primitive form of government with a hierarchical structure." ethnic folk autonomy and folk self-defense organization. It exercises all the rights and forms of administration that human society requires before the emergence of the State or beyond the power of the State, these include basic and upper, material and spiritual, domestic and social, productive and

living, and so on. Therefore, "Kuant Culture" is the core content of Dong traditional culture, and also one of the most obvious signs that Dong traditional culture is different from the traditional culture of other ethnic groups.



Figure 4. 12 Zhaoxing Dong Kuant in Liping County, Southeast Guizhou province  
From: <https://architectureontheroad.com/zhaoxing-village-dong-minority-guizhou-china-2/#.Y145TD8zZPY>

In Figure 4.12, The geographical environment with rich ethnic characteristics is in full view. The Dong people build villages under the protection of the mountains and live in groups here, continuing the ancient Dong civilization.

In the long history, the Dong society has maintained a good operation, which depends on the cooperation of various social organization structures. By putting social rules and regulations (such as the Kuant contract) into song, people can easily understand each other's opinions and participate in singing. Through singing, the Dong people have strengthened their friendship, and because of this friendship, these songs are more widely spread. In the Dong community, families are harmonious, villages are neat, people trust each other, and people are honest. They have formed the unique habit of leaving their doors unlocked at night, which can be regarded as a model of socialist harmonious society.

#### 4.1.2.3 The Cultural Environment of the Grand Song

To have a deep understanding of the living state of a group is far more than the study of synchrony of the present tense. If the synchronic study is a flower, we can go to watch every one form of flowers, then, to the colorful flower to have a more

substantive understanding. It also needs to recover the roots and flowers it lives on, that is to say, also needs a more in-depth and diachronic study. The cultural achievements obtained in the development and exploration of generations are the witness that human beings have gradually moved from primitive disorder to civilization. In the process of development, the Dong people have given rise to a material civilization based on Gu Tower, Sax altar, walled gate, Feng Yu bridge, stage, folk houses and clothing, and spiritual civilization based on belief, contract, festivals, custom, and singing. The Dong people inhabit a cultural context, and as a result, they are impacted by it. This environment will also have an influence on the Dong people's way of thinking and behaving.

In terms of material civilization, the construction of Gu Tower in Liping County, "the hometown of Gu Towers", is regarded as a prime example. It is amazing to find 328 Gu Towers in a county located in the southeast of Guizhou Province with a population of less than 600,000 and a total area of 4,441 square kilometers. With this curiosity in mind, researchers visited the Zhaoxing Dong village in Liping to look for answers to the Gu Tower's significance in people's lives.

The Gu Tower is shaped as a series of hexagonal (or octagonal) eaves that are stacked from large to small in accordance with the height of the floor. The interior of the building is supported by logs. The volume and height of the buildings vary, but the facades are uniformly painted, and some even have intricate sculptures. The first floor has an open structure and a semi-closed structure, with benches in the lobby for seating. Gu Tower construction technology of "mortise and tenon joint cohesion" is the traditional technology. In its constructions, it consists of the whole structure of beams and columns, fang, rafter, fang, and board materials such as cohesion. Despite the fact that they are all joined together without the use of a nail or rivet, this allows the structure to be firmly solid and completely represents the knowledge of the Dong people. About the social function of the Gu Tower, it is a meeting hall, a place for people to worship, rest and entertain; it is also a court for settling disputes and a banquet place for large activities. Almost all of the stockade's significant business was conducted here, and its importance was self-evident. Five important Gu Towers in the righteousness Village of Zhaoxing are named Benevolence, Righteousness, Manners, Wisdom, and Credit. These five characters are one of the quintessences of Confucianism. Each word contains a meaning:



“Benevolence refers to kindness, to be simple and kind; righteousness, refers to friendship, to be willing to help; Li, refers to polite, to respect others; wisdom, refers to reason, to peace of mind; letter, refers to the good faith, to be honest, and trustworthy.” This is how Chinese people have traditionally interacted with others. The social norms that people need to abide by in life were used to name the Gu Tower. On the one hand, it standardized the local public order and good customs and reflected the important educational function. Additionally, the integration of moral standards and core Gu Tower architecture creates a new cultural environment and infuses a cultural connotation.

In the aspect of spiritual civilization, "Xing Ge Zuo Yue" can be used as an example. Young Dong people can explore free love in this manner. Every year in the early spring, the village's marriageable men and women bring their partners to the singing hall so they may converse via song. They will use this chance to get to know one another's looks and cultivation (judging life from singing) before deciding whether or not to continue talking to one another. Both men and women participate in this process by singing songs without being restrained by their elders. The activity of "singing songs" can even last all night. This is a civilization advance compared with the "great-cousin marriage" (a kind of compulsory marriage that is decided by the elders) that existed in history. Love in the way of " Xing Ge Zuo Yue " and communication with each other through songs constitute the cultural environment of marriage and love in Dong Township. People actually support this cultural atmosphere whilst it also guarantees young people's freedom of love.

Both the Gu Tower culture derived from the Gu Tower and the "walking song and sitting on the moon" which guarantees free love and are rooted in the cultural environment of the Dong people. The integration of "architecture and culture" not only highlights the important position of architecture in Dong areas but also contributes to social harmony. The incorporation of "love and song" not only fosters marriage happiness but also social stability. The diligence and wisdom of the Dong people have created the unique cultural environment of Dong Township. The cultural environment with the unique imprint of the Dong people has also shaped the unique ethnic customs of the Dong people.

### 4.1.3 Several Development Stages of the Grand Song

Time becomes the measure of the idea that human social life is both a producer and a product of time. In the process of ethnic development, Dong ethnic group has undergone earth-shaking changes under the influence of market economic reform and ideological transformation. At the same time, as an important part of the Dong civilization, the Grand Song also presents a "tortuous" development path in different periods due to the influence of various factors. The author of this dissertation has made a summary of the historical phenomena in each stage of the development of Grand Song. The following five stages will be discussed: "Prosperity - Stagnation - Recovery - Depression - Revival".

Table 4. 1 The development stages of Grand Song



From : Hang Cao (2022)

In Table 4.1, we can clearly observe the historical phenomena that have occurred in every stage of the "verifiable historical process" of Dong's Da Ge from about 1950s to the 21st century.

#### 4.1.3.1 Prosperity Stage

Since the 1950s, the Dong ethnic group began to attach importance to traditional culture, and the number of "Song Master" and "Singing Class" increased greatly. Almost every village has at least three or four "singing classes", or more than a dozen. The Singing Class range in age from 5 to 60, and the students are divided into different classes according to their age: Classes for children aged 5 to 11 are called "Child class"; Classes for 12 to 16 years old are called "Junior class"; A class of 17 - to 20-year-olds is called the "Youth class"; The class of 20 to 30 years old is called "Adult class"; Classes facilitated between the ages of 30 and 40 are called "Prime class"; Classes made up of people over 50 are called "Senior class". In Figure 4.13~4.18, they will be shown respectively.



Figure 4. 13 Child class in Zaidang Dong village

Source: Mingxi Nai (2022)

In Figure 4.13, Guanmei Hu, an inheritor of national intangible heritage, is teaching singing to 12 children, ranging in age from 6 to 11, dressed in traditional costumes.

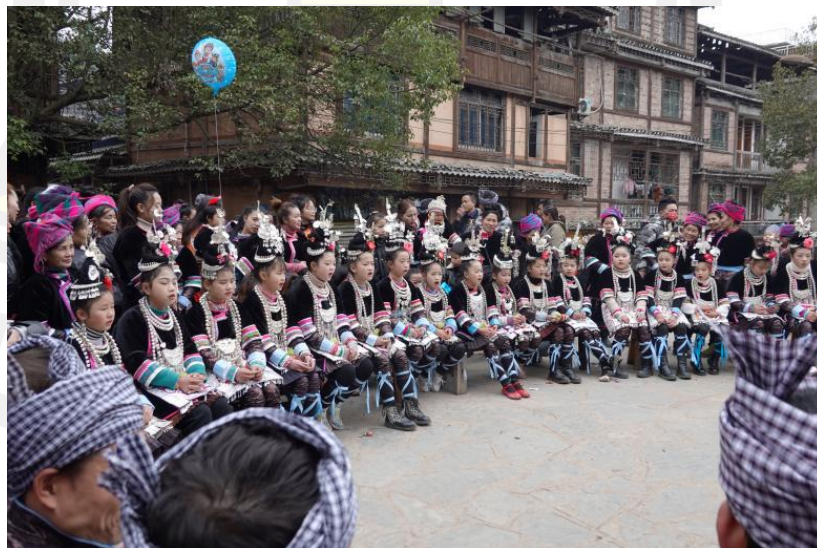


Figure 4. 14 Junior class in Xiaohuang Dong village

Source: Hang Cao (2022)



In Figure 4.14, During the Spring Festival, people aged 12 to 16, dressed in gorgeous costumes, sit around the village square and take part in chorus activities.



Figure 4. 15 Youth class in Xiaohuang Dong village

Source: Hang Cao (2022)

In Figure 4.15, During the Spring Festival, people aged 17 to 20 wear gorgeous costumes and sing songs in the Gu Tower.



Figure 4. 16 Adult class in Xiaohuang Dong village

Source: Hang Cao (2022)

In Figure 4.16, During the Spring Festival, people between the ages of 20 and 30 wear daily ethnic costumes stand on the bridge.



Figure 4. 17 Prime class in Zaidang Dong village

Source: Mingxi Nai (2022)

In Figure 4.17, During the Spring Festival, people in their 30s and 40s wear gorgeous ethnic costumes and sit in the Gu Tower.



Figure 4. 18 Senior class in Xiaohuang Dong village

Source: Yingxiang Pan (2022)

In Figure 4.18, During the Spring Festival, people over 50 wear gorgeous ethnic costumes and sing songs in the Gu Tower.

The content and responsibilities of the "singing classes" vary for each age group. The "Junior class" mainly focuses on studying and occasionally participating in singing competitions and improving their level. "Adult class" is the main singing team in the village, and also the pillar of the singing competition. The duty of the "Senior class" is to participate in singing competitions. On the other hand, they will teach the "Junior class" and "Youth class" in villages, so as to provide a guarantee for the orderly inheritance of Grand Song.

"Song Master" were the transmitters of Grand Song during this time period, and the number of "Song Master" increased alongside the development of "Singing Class." "Song Master" are called "Sang Ga" in Dong language, which means "teachers who teach singing". They have a thorough understanding of the Dong people's traditional culture, etiquette and customs, morality and ethics, and are respected in the village. "Song Master" have several characteristics: first, they sing songs well; second, they have high knowledge; third, they have teaching ability and are full of enthusiasm for teaching people in villages to sing. "Song Master" are generally over 40 years old and must have been excellent singers in the "singing class". Some of them are not only capable of singing and instructing, but also of composing (a secondary creation that combines the Grand Song with the present life). Some outstanding singers have won awards in a number of Grand Song competitions, but as time progresses, they are devoting more time to teaching students and Grand Song creation activities. In villages, "Song Master" do not charge any fees to teach singing, and "Singing Class" instruction is mandatory. During festivals, students occasionally offer homemade food to the performers as a sign of gratitude and respect. During the busy farming season, students also help the "Song Master" with some farm work, so that the "Song Master" can arrange more time and energy to teach Grand Song.

The selfless dedication of "Song Master" is worth learning and developing. It is precisely because of such a noble national character that conditions are created for the transmission of Grand Song -- "teaching Dong people to sing Dong folk songs for free" reflects people's identity, promotes excellent traditions, and accelerates the development of Grand Song.



#### 4.1.3.2 Stagnation Stage

Since the 1960s, during the Cultural Revolution, The Times has influenced the evolution of Grand Song, and as a result, the inheritance and evolution of Grand Song have suffered a devastating blow. During that period, singers who sang Grand Song were considered as the symbol of "feudal old culture", which led to many song books and materials becoming the object of "breaking the Four Olds" -- many song texts were burned, singing Grand Song was forbidden, singing groups were disbanded, and some traditional folk activities of Dong people were not allowed.

Under such a social background, the development of the Grand Song stagnates. With the age or death of some Song Master, many excellent culture and skills of Grand Song are gradually lost. Because they have not practiced in a long time, the once-capable singers in the village are losing their traditional singing abilities. The inheritance of Grand Song in this period was destroyed by a cliff, which lasted until about 1978.

#### 4.1.3.3 Recovery Stage

In the late 1970s, the third Plenary Session of the 11th CPC Central Committee was successfully held, ushering in a new era of reform and opening-up. With the strategic adjustment of national policy and economic growth mode, the cause of Chinese traditional culture has been attached great importance.

Therefore, the Grand Song also ushered in new development opportunities. In communities inhabited by the Dong ethnic group, "Song Master" and singing classes resumed operation. The Grand Song Singing group has also reappeared in people's eyes; people began to sing traditional Grand Song again, and the songs once again floated over the village. At the same time, the texts of some Grand Song are reappearing, including "Ji Sax"(the ritual of ancestor worship), "Wei Ye"(a group communication activity), "Cai Getang" (a large event of singing and dancing). Many other folk activities have also returned to the past festival; Once again, Dong scholars went into the village to set up cameras.

In 1986, at the Golden Autumn Art Festival in Paris, France, the Grand Song of Dong Singing team from Xiaohuang Village, Congjiang County, Guizhou province, shocked people all over the world when it was presented. It was regarded as "the sparkling music like a clear spring, the melody that flits over the edge of the

ancient dream". Since then, the group has toured the world, attracting audiences both at home and abroad. More foreign anthropologists, musicians, ecologists, etc., came to the villages of the Dong ethnic group to study and research this art. A group of scholars from Japan, South Korea, and the United States emerged to study the great songs of the Dong ethnic group.

#### 4.1.3.4 Depression Stage

After the reform was opened in the mid-1980s, China's economic development mode has undergone structural adjustment. The market economy mode has been widely involved in people's social life, and the new network media has gradually penetrated into people's daily life. These new things have brought influence to the Dong ethnic group and the Grand Song.

First of all, more and more young people in Dong villages choose to go out for work. In the process of this large-scale population transfer, the number of students enrolled in the "Singing Class" has been affected, and the number of students of Grand Song has dropped sharply. It is hard to see in the villages that there are more than a dozen singing classes in a village.

Secondly, with the development of science and technology, multimedia tools such as mobile phones, TVs, and computers have entered people's lives, and villagers have more entertainment methods and conditions in their spare time. New media technology has profoundly changed the lives of the Dong people -- some people use the Internet to do business; some people use the Internet to study; some people are addicted to the Internet world, and even completely captured by the Internet. The impact of new media technology on all humans is enormous, and this impact includes, in reality, the traditional Grand Song singing activities.

Then, the older generation of Dong people are rarely influenced by the Internet and still have deep feelings for the Grand Song. However, under the background of the times at that time. Young people did not have much time to learn the Grand Song. People need a lot of time to complete things that they have to do, including going to school, doing homework, and earning money. Consequently, many excellent songs and contents are not learned by young people, and a number of excellent traditional cultures are gradually vanishing.

Finally, as new media technology gradually penetrates people's lives, it gradually changes the way people understand the world. The learners of Grand Song can learn songs from more channels, and the successor, "Song Master" can also use the Internet to teach singing with the help of young people. Compared with the traditional "face-to-face" inheritance method, although the Internet has brought more free communication methods for both "teaching and learning", the flood of information is still filled with too much dazzling content, making people unable to calm down. Learn the Grand Song and develop an appreciation for the great songs of the Dong people. The Internet is a double-edged sword. It solves the problem of blocking the spread of national culture due to inconvenient transportation, but it also brings new problems of "traffic ethics". In other words, under the background of the market economy and the development of new media, it is worth thinking about the dissemination and development of excellent traditional culture such as the Grand Song.

#### 4.1.3.5 Revival Stage

Since the 21st century, the development of Grand Song has entered a period of revival. On the one hand, the government places greater emphasis on the development of national culture and its place in Chinese civilization. At the same time, it increases the propaganda of national culture, especially in the exploration and protection of intangible cultural heritage, and has invested a lot of manpower, material and financial resources, advocating people to pay attention to national culture with practical actions. In contrast, under the new circumstances, the Dong people have seized the opportunity to vigorously implement publicity and tourism projects centered on ethnic cultural experience projects, which have resulted in new economic growth points for the Dong people.

As the saying goes, "To get rich, build roads first". Prior to the construction of roads in various Dong villages, the majority of visitors and interviewees were scholars or hikers. Not only were there few tourists, but also no development channels. However, with the large-scale construction of expressways and high-speed railways in southeastern Guizhou, the traffic network has gradually been fully opened. This not only accelerated the process of urbanization, but also caused a geometric increase in the number of tourists in various Dong villages in



southeastern Guizhou. The Dong Village has welcomed more tourists and brought new economic growth points for the Dong people. The self-sufficiency farming development method, which has been around for a hundred years, and the modern tourism development method have helped the local Dong people live better.

During this period, Dong villages were influenced by the economic development environment of our country on the one hand, and foreign fashion trends on the other hand. Many young people return to their hometowns after witnessing the development model of developed cities, and are motivated to help improve the economic situation of their hometowns. The government began to charge tourist fees for visiting tourists, and careful villagers also found business opportunities. Some locals have set up cafes, bars, tourism services, hotels and other related economic industries in the villages. Due to the needs of business development, many young people who have gone out and have also returned to their hometowns to start businesses or find jobs while the young workforce has increased significantly. Some villagers have established Dong cultural media companies. They not only undertake festivals and celebrations of their own ethnic group, but are also invited to participate in cultural and commercial activities at home and abroad. Due to the needs of development, many villages have renovated public places such as the Zhaimen (The gate to enter the village) and Gu Towers. Many villagers have also redecorated their houses, and the appearance of the village has been improved. To strengthen their connection to the outside world, numerous individuals have purchased automobiles and trucks. The convenience of transportation and transportation also affects people's concept of life. Some villagers have purchased buildings from towns.



Figure 4. 19 Houses under repair in Zaidang Dong village

Source: Hang Cao (2022)

In Figure 4.19, villagers are wrapping the outer wall with embalmed wood. This is a way to make the houses stronger and keep the architecture of the village consistent.

Under the new historical conditions, the Dong ethnic communities in southeast Guizhou ushered in rapid development, and the changes in the way of life of the villagers and people outside the country must have a great impact on the Grand Song. With the government's promotion and the villagers' joint efforts, the traditional Grand Song has rejuvenated the ancient village by integrating it with the modern tourism industry. For instance, the government actively organizes the "Intangible Cultural Heritage Shopping Festival," the "Grand Song Competition," and other activities, and leads villagers to operate tourism projects such as Grand Song, which not only spreads Dong culture but also increases people's income. Tourists can enjoy the charm of Grand Song and feel the customs of Dong Township through sightseeing and consumption. As a result, the Grand Song blossomed happily in the southeast of Guizhou again with a vigorous revival gesture.

### **Conclusion**

The Dong civilization is an important part of the Chinese civilization. In the ancient land of China, the ethnic groups co-existed peacefully and shared weal and

woe, creating a unique Chinese national community. The Grand Song of the Dong people is the "fruit" breast by the Dong people through a series of practical activities such as creation, rehearsal and singing, with the attitude of respecting nature and fully absorbing life experience in their long-term production and life. It is the crystallization of wisdom of the Dong people. The unique natural, social, and cultural environment of the Dong community gives birth to Grand Song, a unique artistic treasure of the Dong people and a valuable artistic treasure of human civilization. Obviously, the path of Grand Song's development from the beginning to the present has not always been smooth. In contrast, when viewed through the lens of five stages of development, the Grand Song development process is arduous. However, the researcher of this dissertation believes that with the government's policy of integrated development of urban and rural areas, experts' and scholars' exploration and research on the Grand Song, and the Dong people's increased awareness of inheritance and protection, the Grand Song will continue to garner greater attention. As the world's intangible cultural heritage, Grand Song will continue to shine in Gu Towers and Dong communities, as well as on world stages.

#### **4.2 The Classification of the Grand Song of Dong Ethnic Group in Southeast Guizhou, China**

In the course of fieldwork, the researcher investigated the subject in depth. First, the researcher went to the museum located in "Zhaoxing Village, Liping County, Southeast Guizhou", visited all the exhibition areas related to the Grand Song, and collected the "song texts" displayed in the exhibition hall. Then, interviews are conducted with national inheritors in Dong communities about this issue. They are "Mr. Fuying Jia and Ms. Yinhua Pan Sa from Xiaohuang Village, Congjiang County, Southeast Guizhou" and "Ms. Guanmei Hu from Zaidang Village, Rongjiang County, Southeast Guizhou". During the interview, the three inheritors not only told stories about the history and inheritance methods of the ethnic group, but also showed some "song texts" relating to Grand Song. Some of which have been published and others of which have not. These compiled versions, which are primarily used to instruct children and youth in the village, include both old and new songs. Finally, the researcher will make a comprehensive study of the data collected in the museum, the

opinions collected during the interview, and the information obtained before the visit, and present it in this section.

For the classification of the Grand Song, the researcher has made two considerations. Firstly, based on the "song text": the singing content is investigated, the subject characteristics are extracted, and the correspondence between the title and subject of the songs will be clearly presented in the form of a table. The categorization of this dissertation is then made in accordance with the "constituent components" of the Grand Song by examining its common characteristics in conjunction with the song's subject.

#### **4.2.1 The Investigation of the Singing Content**

This investigation is based on the "song text " of Grand Song. From the perspective of the singing content of the music, it covers almost all aspects of the social life of the Dong people, involving: ethnic origins ethics, natural phenomena, production labor, marriage, praise the hero, affection between parents and children, affection between young men and women, life apperception. In other words, everything that occurs within the Dong community is recorded in the Grand Song.

##### **4.2.1.1 Ethnic Origins**

It is a long-standing tradition of the Dong people to "explore the remains of their ancestors and be grateful for their contributions". Grand Song codifies the stories passed down from generation to generation about the origin and evolution of ethnic groups. Through singing, Dong people explain and discuss the problems of "where do they come from" and "where do they go". Of course, there is no single answer to this difficult question, and Dong people in different places hold different views on it. Consequently, the "searching for roots" songs, which are about ancestral migration, reclamation, and settlement, are different in different Dong communities due to cognitive differences. The following song, for instance, is primarily about ancestors who led people to migrate. The song "Zu Gong Shang Da He", widely known in Dong communities, is included in the book "Dong Village Culture in China"(Wu Hao, 2004).

*Listen, I'll sing a song, say a song,*

*Once upon a time, the grandfather suffered on the Pearl River.*

*Once upon a time, the grandfather lived in Rock state,  
 tens of thousands of generations, high house low, like a bird cage.  
 Born to block the sac block strong, heart wise,  
 There's Sopesomey. They're beautiful.  
 They were both in love with Ga Li, and he asked us to make friends again.  
 He saw that the Wu girl stood tall and handsome.  
 Having made friends, he immediately invited us to fight with buffalo,  
 Although the Han buffalo has good horns, it can't beat the Wu family.  
 In every battle they lost,  
 Make him sad and angry, and he buthes the bull.  
 And then sat at night, and betrayed secrets,  
 The woman said that my father had a treasure knife on the roof.  
 Listen, I'll sing a song, say a song,  
 Once upon a time, the grandfather suffered on the Pearl River.  
 Once upon a time, the grandfather lived in Rock state,  
 tens of thousands of generations, high house low, like a bird cage.  
 Born to block the sac block strong, heart wise,  
 There's Sopesomey. They're beautiful.  
 They were both in love with Ga Li, and he asked us to make friends again.  
 He saw that the Wu girl stood tall and handsome.  
 Having made friends, he immediately invited us to fight with buffalo,  
 Although the Han buffalo has good horns, it can't beat the Wu family.  
 In every battle they lost,  
 Make him sad and angry, and he buthes the bull.  
 And then sat at night, and betrayed secrets,  
 The woman said that my father had a treasure knife on the roof.  
 Then we tried to kill her, and she went to 30,000.  
 Let her run to the mountains, to the icebergs,  
 If she's not allowed into a man's house, she'll have peace.  
 After three days of litigation, Ga returned the knife.  
 Throw a knife into the pool, there is a dragon again.  
 Knife in the dragon's hand, we are so hard to retreat,*

*We cried our eyes out because of Thorpe.  
 Somey girl, she's gonna jump to her death,  
 He did not give first aid until the stone was strong.  
 Because of what it is,  
 Now I will solve it, so that you will not be troubled.  
 I can talk to Deaf Bugger, big or small.  
 Save the love girl, you don't forget the old love words.  
 Brother, please help me to persuade,  
 Good counsel, uncle and aunt.  
 In sixty years I have had no quarrel,  
 Bail, Green pool. Energetically said again:  
 You bailed me out, you bailed me out,  
 I'm Shili. How can I bail this water dry?  
 You want me to bail green pond, you and me, some for shrimp, some for*

*moss.*

*The moss is dry on the cliff,  
 When the dragon king sees it, he draws his sword.  
 One is to draw the knife, two is to draw the bow,  
 When he got to the surface, Ray took the knife back.  
 Thunder to heaven, it will never return,  
 We are stumped. Inside Yazhou Village.  
 Reina, Ga got up again.  
 At the foot of the dam there was war until the sky was dark.  
 "Ga Li" hit us, can't open an eye, ZA just cannot resist.  
 Pick up the luggage, up the Pearl River.  
 To the snowy mountains, to the icy mountains,  
 Late at night and line, suffering speech.  
 Left behind, the heart is hard to love,  
 Came to Hong Kong and lived in the middle of the river.  
 Fled to Guangdong, did not rest,  
 After more than a month, I went to Wuzhou.  
 Ga chased us again, chased to Wuzhou, we again arrived at a battle,*



*killed the wall strong, buried beside the roots.*  
*All that's left is the sac. Ask us out,*  
*They went up the river and came to Liuzhou City.*  
*Living by the river, with no fields left,*  
*Up the river, without stopping.*  
*Over the golden dragon shore, always want to relax,*  
*A message came, and we all ran away.*  
*The way is long, and the heart is cold,*  
*At the mouth of the Old Fort, bend into the Upper Fork River.*  
*Come to the countryside of Kao Rong, pass Jia Wu,*  
*Kill chicken kill duck, looking for someone to borrow melon leaves.*  
*Take the leaf for the rice bowl,*  
*Eat it, throw it all away.*  
*All kinds of sufferings, just because Somme,*  
*Tears dripped dry, hard to honor the grandfather.*  
*Walking day after day like chickens without a nest,*  
*She went from state to state for begging.*  
*Without food in hand, everything is hard to find,*  
*Simmer a pot of "wax old" water, in order to respect the duke.*  
*That's what happens when you don't have money.*  
*After a thousand villages, no one collects.*  
*Come to eight drifters, we just into the back,*  
*Kill chicken kill duck, looking for someone to borrow melon leaves.*  
*Take the leaf for the rice bowl,*  
*Eat it, throw it all away.*  
*All kinds of sufferings, just because Somme,*  
*Tears dripped dry, hard to honor the grandfather.*  
*Walking day after day like chickens without a nest,*  
*She went from state to state for begging.*  
*Without food in hand, everything is hard to find,*  
*Simmer a pot of "wax old" water, in order to respect the duke.*  
*That's what happens when you don't have money.*

After a thousand villages, no one collects.  
 Come to eight drifters, we just into the back,  
 Over the top of the Nongli mountain, we feel cold.  
 We didn't get to Guan Dong until the year Armour,  
 Young men and women, crowded Longtu dam.  
 They wouldn't let us stay, so I had to talk to my wife and children.  
 When Yi Hai came, Luo Xiang, built some simple houses.  
 The village was rough and hard to settle,  
 Foot and walk, carrying an umbrella bundle.  
 On the Ping Wa Liangshao, hugged into a group.  
 It's not a good place to be.  
 Wuyin came to Pilin, the village is not beautiful,  
 Climb up the Gebe Col and descend to the edge of the mouth.  
 Came to Shanghuang Changchun, live in the village.  
 Tian Ba wide, flat exhibition.  
 The eagle cannot fly, the dam falls,  
 The bird flies but the dam stops.  
 With the ancestor, in the eight caves,  
 Later turn light get fat, we just fell on the village ditch.  
 Beyond the Upper Yellow to the land of Langwo,  
 Plant a dragon tree on that slope, and the leaves turn green.  
 Too many brothers, too small a place,  
 Get a kite and land it on the hill.  
 Under the light well fat, falling surface gauge material,  
 Fall to live in Zhuping, don't worry about.  
 Not agreeing with him, we came to the shop,  
 We did not want to live in Xindong, so we came to Zhuping to build a  
 building.  
 The new cave stockade, cold and windy from the north,  
 It's much better if we land in Zhuping.  
 We chased Dongmiao down the mountain,  
 The young ones in the chariot are running.

*By day, Grandpa, the axe makes the barn,  
 During the day, Grandma, weave yarn into strands on your knees.  
 Men's wear day, women's wear night,  
 Let's settle down in Zhuping and not run around.*  
 (For details, see the Appendix II-1)

We learn from the text that, due to social conflicts, the ancestors chose to migrate through "Yanzhou - Hong Kong - Guangzhou - Wuzhou - Liuzhou and so on, and finally arrived in Zhuping," and that the story took place during the migration process. These songs provide textual resources for subsequent generations to investigate ancestral remains. As to who is a person's ancestor, there are differing opinions in various areas of Dong Township, which are also supported by songs. Songs such as "Ancestral Source Song," "Our Ancestors Came from the Company," and "Ancestral Migration Song" discuss the gathering of the ancestors.

#### 4.2.1.2 Ethics

Ethics and morality are highly valued by the Dong people. Dong Township is the village of etiquette. The Dong people value diligence and diligence, honesty and trustworthiness, tolerance and tolerance, kindness and kindness, valuing peace as the most valuable, being good to neighbors, being courteous to guests, demonstrating filial piety to the elderly, demonstrating kindness to others, eradicating bad habits, civilized exchanges, equality and mutual assistance, and zeal for learning, and public welfare as the intrinsic requirements for the moral cultivation of social members.

It is hoped that every member will actively reform, control, better, and perfect themselves, as well as endeavor to cultivate their noble moral sentiment and elevate their spiritual realm. Some songs in Grand Song are ethically focused: These songs systematically describe the superior moral character and noble moral cultivation of Dong's society, as well as its traditional virtue, labor morality, political morality, marriage morality, and other content and expression forms. By collecting and organizing these songs, researchers are excavating and rescuing the excellent traditional culture of the Dong people, which is at risk of extinction. For instance, the text of this Grand Song on display in the museum reads, "Song of Wine, Lust, and Wealth." (Dong Culture Exhibition Center Zhaoxing, 2022)

*Listen quietly, let me speak quietly,*

*Quiet, let me say a word of praise.*

*People go to court to settle disputes and say,*

*There are paths to walk, and ink lines to pillars,*

*People drink a certain amount; people eat a certain amount.*

*Drink to taste good, but also with friends,*

*Don't overdo it,*

*Often drink more than halfway to meet friends, do not know to say civilized*

*words.*

*Drunk and emboldened, then he's talking big,*

*Talking cluelessly, saying the wrong thing,*

*A person who is too drunk to be sober.*

*We can live without food for seven days, we can live without wine for seven days,*

*Spring cool heart, water and soil to flush not turbid.*

*Lust long, lust poor.*

*Drink long, drink sad.*

*Too much wine, my father's estate ruined,*

*Too much lust will hurt the cousin.*

*Seventeen, eighteen grasp the culture, take charge of hard work,*

*To work and to rest,*

*If you love a girl in your heart, learn more about culture.*

*Better comb your hair than farm.*

*Girl again good, like leaves fall.*

*Rich people love sex*

*That makes sense,*

*Gentleman love money, take the way;*

*People want to get rich, don't go beyond principle,*

*Gold and silver do not go, time to find;*

*Gold and silver came to live with us,*

*We went to look for it, under the day;*

*The operation has no fixed place, cannot find,*

*Don't want to go uphill, looking for grass.*

*He steals his wife and his wife, he asks for money to deliver them,  
 We should not be proud, and afraid of friends' bully;  
 People drink, and they seek to drink,  
 If a knife cuts a stone, it will sharpen it;  
 To see superstition, to drink to master,  
 When people are buried, the pot is filled with wine  
 When a guest comes home, he will be served with wine,  
 No wine, not the right way.  
 So, I'll leave you with ten words,  
 There was someone in the village who knew more than this,  
 I have now come to ten sayings,  
 If he turns over a new leaf,  
 He will be famous far and wide.*

(For details, see the Appendix II-2)

The song discusses how individuals should view various aspects of life, including alcohol, sexuality, and possessions and to entertain the guests of the etiquette to do the elaboration. From the content of the lyrics, it is a song to persuade people to self-discipline and teach people to deal with things. Such songs have contributed positively to the social stability of Dong communities. Examples include "Sing a song to advise the second daughter," "It's not too late to settle down," and "Eaves water drop old nest." One thousand years, Dong traditional ethics in Dong folk inheritance development, specification of Dong society members and groups of thought, speech, and action, the psychological quality of Dong together, common value orientation, the cultivation of the common behavior, the formation of fine social trends in Dong area and national breeding play a significant role, making it a valuable cultural heritage.

#### 4.2.1.3 Natural Phenomena

The Dong people have a profound affinity for the land on which they give birth and raise their ethnic groups. People use cicadas, birds, fish, frogs, and other animals in nature as the subject of their songs. Some use songs to tell the story of small animals, while others use ventriloquism to imitate their sounds. This type of song, which employs anthropomorphism in a skillful manner, has not only spawned a

number of people's favorite works, but has also become the "enlightenment textbook" to teach children about nature and the importance of protecting it. Children enjoy these songs due to their fascination with animals. In these songs, various natural phenomena and human emotions are combined to create vivid audio-visual effects. Here is "Cicadas Come Late" from "AL LAOX". (GMABCO, 2003)

*Cicada came late*  
*During the day and up the hill*  
*Didn't listen to what*  
*Only listen to "Cicada son" sing*  
*Cicadas sing*  
*Whole body shaking*  
*Sing dead and alive*  
*To the fifth day of May*  
*"Cicada child" cries continuously*  
*After the September*  
*"Cicada son" is dying and sings more loudly*  
*Cicada, came late*  
*It was the end of April*  
*It was June and summer*  
*Let the cicada sing solo*  
*She knew she was alone*  
 (For details, see the Appendix II-3)

Not only does the song describe the cicada's chirping at different times, but it also personifies the cicada as an animal; saying that it is "lonely" actually refers to the loneliness of humans. Typically, examples include "The Four Seasons Song," "The Eagle," and "Found spider." These nature-description songs share two characteristics. One is that the songs are modest in scope and use brief lyrics to describe the landscape or animals of Dong Township. But frequently anthropomorphic processing of small animals, so the singer borrows the scene lyrically.



#### 4.2.1.4 Production Labor

Without human production of labor, there would be no art creation, as labor stimulates human enthusiasm for creation and provides material for creators. On the land where Dong people have lived and farmed for generations, many tales have unfolded. Some production and labor-related tales have been recorded and sung as epic songs. This is how, for instance, this "Primitive Labor Song" from the "Dong Oral Classics" is described (Anhui Fu, 2012).

*Wu! Hey Xio!*

*Yeah! Hey Xio!*

*Fish down the beach, hey Xio!*

*Hey, hey, hey, Xio!*

*Let's pull wood. Hey Xio!*

*Heel foot, hey Xio!*

*Wu! Hey Xio!*

*Yeah! Hey Xio!*

(For details, see the Appendix II-4)

This short folk song is a labor song; by singing it, listeners can comprehend the scene of labor in a primitive society where the means of production have not yet been developed. Later, with the development of production tools and the gradual improvement of production efficiency, songs with labor as the primary subject matter were gradually created, which mirrored the development of productive forces and production relations in Dong society. From "Build a pond" sung by children to ". The ancient states hold" sung by adults, each song exemplifies the excellent character of the labor-loving, hardworking, and straightforward Dong people.

#### 4.2.1.5 Marriage

People of the Dong culture use song as the bridge between love and marriage. In the course of a marriage, the husband and wife face mundane challenges and overcome obstacles together. Obviously, there are unsatisfactory spots in life, and the song does not shy away from expressing this. Music documents the joys and sorrows of marriage and accompanies the Dong people throughout their married lives.

A "Pretend to be Stupid" song about marriage is included in "Harmony Between Human and Nature -Grand Song." (Yong Zhang, 2005)

*Pretend to be stupid*  
*Deliberately pretending to be stupid*  
*Go to the mountains while collecting indigo*  
*Into the mountains*  
*Listen to a thrush*  
*Well-known mountain drill*  
*Listen to the thrush*  
*Into the jungle*  
*Listen to a partridge*  
*To the mountains and mountains*  
*Meet someone you know*  
*Life on earth*  
*Hing to marry*  
*The husband is handsome and talented*  
*He comes first*  
*I'll just watch*  
*Sentient beings intentionally*  
*Sixty is too short*  
*dry*  
*The sixty is too long*  
*People have feelings*  
*Climb the mountains and farm during the day*  
*There are no words*  
*He would look for something to say*  
*A man without love*  
*Climb the mountains and farm during the day*  
*Think of the ridge up and down*  
*He didn't look either*  
*If a male*  
*Own the ancestral business*

*Women want to away from her husband*

*You have to jump off a cliff*

*Sixty I*

*Not for a long time*

*If you don't marry him*

*And fear of old age*

(For details, see the Appendix I-6)

We can see the wisdom of the Dong people in the face of marriage life. Not to argue, but to wake up, cherish the present people and things, and actively adjust the state of mind to reconcile with the inner unhappiness. Such as "Cicadas whine when the sun sets on the slope", and "My heart is high in the maple tree". Turning a corner to express their feelings and attitudes, these songs are actually analogies of their inner feelings.

#### 4.2.1.6 Praise the Hero

Today's happy life is the result of the hard work of the working people. There is no shortage of heroes in Chinese history. Future generations should learn from them because of their spirit. They also battled to preserve their nation's hard-won peace for next generations. Respecting and eulogizing heroes is an outstanding tradition that the Chinese nation has always adhered to. The Dong people, as one of the ethnic communities in China, have also preserved their spontaneous hero memorial activities for a long time. The tradition of paying tribute to national heroes is not only reflected in the singing of the Grand Song, but also in the "altar" of Dong Township. The following track, "Sax Mags Heaven Rules Place" was collected in the book "Songs for Sax: Sax Mags Grace." (Hong Pu & Qian Bu, 2016)

*Chaos opens heaven and earth forever,*

*The jade emperor*

*The earth governs the sky*

*Tiger Guan Shan Long Guan Hai,*

*Sax Mags Tianziguan Village township*

*One man, two men,*

*Three tubes raise animal chicken, duck, cow and horse*

*Sheep and pigs.*

*Confucius wrote books and passed them on to the world.*

*The bore is clear understanding*

*Dong book of Chinese characters*

*It came out of his hand.*

*Hakka book*

*Read it to the crowd,*

*Dong by*

*All depends on the heart bright.*

*Q:*

*At the beginning, Sax Siis*

*Where do you think you live?*

*Who will bring her here?*

*Where did I come across Birack Mountain,*

*Where to come to the umbrella?*

*Who put the altar for Sax Siis?*

*If you guessed right*

*I don't need to tell*

*Are you an oldies talent?*

*A:*

*When Sax Siis lived in Yois county,*

*Dynasty sure*

*Tell her to come up the river.*

*To her at*

*Come to Bija Mountain,*

*Delang welcomed her to rule the village.*

*Halfway down the road,*

*Come in the dam*

*Open the umbrella to cover.*

*An altar made of cinnamon wood for Sax Siis,*

*I guessed it*

*Don't you say*

*I'm just an old song artist.*

(For details, see the Appendix II-5)

The heroic images of Sax Mags (or Sax Siss) and the uprising deeds of ancestors such as Mian Wang, Lin Wang, and Jiang Yingfang in folklore mainly reflect the heroic achievements of ancestors in fighting against the dark forces of nature and society. One of the most prominent and significant heroes is Sax Mags. Sax Mags is the supreme protective deity of the Dong people. The most solemn ceremonies in the Dong people's culture, such as stepping on the song hall and playing Lu sheng, are held to offer sacrifices to Sax Mags. This deity is highly regarded and loved by all of the Dong people. She encourages the advancement and development of Dong society while inspiring the Dong people to fight valiantly in the generational, national, and class struggles. Women are treated with respect in Dong culture as a result of the worship of the Sax Mags deity, which also efficiently fulfills their function in society and encourages the growth of its productive forces.

#### 4.2.1.7 Affection Between Elders and Juniors

People sing songs with the beautiful affection of Dong Township. As mentioned above, the Dong society is composed of one small village after another, and the villages are closely connected with each other. Almost all the villagers know one another. Due to increased inter-village marriages and urbanization, members of the Dong family are migrating more and farther away from their villages in pursuit of employment. In the dead of night or during festivals, when the thick homesickness welled up in the mind, the sound of Grand Song may linger in the Dong people's minds. The melody of homesickness affects the soul of the wandering children, which is rooted in the affection between the elders and the younger generation. For example, the short but profound piece "Hand in Hand" is included in the book "History of Dong Literature" (Renwei Zhang, 1988).

*Grandpa up the hill, drive the beast;*

*Grandma under the river, catch the fish;*

*Grandpa meat, points friends;*

*Grandma gets fish, don't leave;*

*All have shares, happy;*

*All have a part, very happy;*

*Hand in hand, dance;*

*Heel foot, song to close.*

(For details, see the Appendix II-6)

The songs show readers a vivid picture, although did not appear the word "child" as a whole, the words are the voice of a child as a whole to account, from the Angle that the creation of text, brings us to a happy scene: grandpa, grandma, and grandson, cattle have fish and villagers. In this land of joy, the elders are working, and watching the children resonates with the hard-working and simple image. Osmosis gradually set up a love of labor, and knowing how to share a positive attitude to life. For example, "People eat and grow fast", "Grow up to be a singer" and "Grow hair" all describe the younger generation's good outlook on life and values under the inspiration of the elders. The works are permeated with the elders' love for the younger generation while the younger generation's respect for the elder.

#### 4.2.1.8 Affection Between Young Men and Women

Love has always been an eternal theme in works of art. Young men and women of the Dong ethnic group have a uniquely romantic way of falling in love. As seen in formal occasions, they will come to the Gu Tower to "chant songs". In this process, both sides will dress up in costumes (the traditional costumes of their ethnic group), which is a kind of ritual activity. Both parties will make a judgment based on the performance of each other in the process of "singing" and decide whether to further develop a relationship with a woman. After the parents of both parties are present to give advice, the woman may accept the invitation of the man and go to the field or the flower bridge to "sing". According to local people, when singing, one can judge whether a person has "the ability to learn and the quality of music" by his mastery of the Grand Song, which is a necessary quality for a husband. Conversely in another situation, lonely and young people also used to sing love songs to express their feelings. The following "Wall Head Song" was collected in the book "Picking Up the Dong Ethnic Group Da Ge in Cicada Sound" (Dingguo Wu & Minwen Deng, 2005)

*You go up the mountain during the day*

*Satisfaction in one's heart*

*Walk over that wall*

*Know that girl I*



*Look out that window*  
*Eye to watch*  
*Really see lover familiar figure*  
*The girl I*  
*How to get to your side*  
*Go with you both*  
*For the moment forget the love,*  
*Now my heart*  
*Always thought unforgettable*  
*Two eyes secretly look at you*  
*The figure disappeared over the bridge*  
*The girl I*  
*Still want to*  
*My lover*  
*Why don't you come and see me*  
*Say the secret words in your heart*  
*I always thought to myself*  
*You to marry me*  
*Speak also*  
*Don't treat each other in vain*  
*I only hurt myself.*  
 (For details, see the Appendix II-7)

The song describes how a young woman misses a man. Just like popular songs in modern society, music with the theme of young men and women falling in love accounts for a large proportion of the Dong dacha. The love stories of Dong Township are so colorful that they are made into songs and widely sung. Songs also portray that the man misses the woman as seen in "Three youth were whistling on the top of the hill ", " Act like a teenager and sing with a girl ", "Invite your sister to swim in the deep reservoir "; Performance of the woman miss the man's " Think of you all day long difficult to be happy ", " The friendship of the past will always be remembered in my heart ", " Talk about dispersing tears "; " True love is like the cypress that never grows old ", " Swear in pairs ", "We love each other". Through

these songs, we can understand the inner world of Dong young people, especially their understanding of love.

#### 4.2.1.9 Life Apperception

In the long-term production practice and daily life, Dong people constantly summarize the experience, refine key points, and then compile these feelings into Grand Song. Singing this kind of song also absorbs the wisdom of predecessors, which is conducive to future generations establishing a correct idea. The following song is " People Don't Sing, Youth Flows By", an excerpt from the book "Search for the traditional chorus of Dong People" (Yang Xi, 2009)

*People don't sing, youth flows by  
Turning 30 is like autumn leaves turning yellow and falling  
Life is not very long  
To the old dress up and play is difficult than youth  
Old age is like the drift of dead wood in a river  
Youth goes with the water  
Songs are hard to remember in the afterlife  
It is here that I sing this song*

(For details, see the Appendix II-8)

This song reflects the close relationship between singing and people, "live to be old, sing to be old". The act of singing is considered to be a particularly important thing in one's life. Regardless of age, the Dong people will sing and love singing as appeared in "Youth is too short", "People do not sing night lonely", "Nanjiang maple trees will also turn yellow". All these songs convey the correct outlook on life to the world that people should be open-minded, cherish time, set up ideals, study hard, and so on.

Here is a table that clearly shows some song titles and subjects related to the text. It should be remembered that the Grand Song was primarily disseminated face-to-face among the ethnic community from ancient times. It was not until the 1990s that the first song collection appeared. Therefore, the names of the songs in the list only reflect the tracks that have been published and can be tracked. Readers can find their source in 2.3.1 of these dissertations.

Table 4. 2 Correspondence Between Title and Subject of the Grand Song

| Subject                  | Title   |
|--------------------------|---|
| <b>Ethnic Origins</b>    | Ancestral source song. Zu Gong Shang He. Our ancestors came from Jiangxi.   |
| <b>Ethics</b>            | Which song to sing first. Enjoy singing friends say my heart is straightforward. Sing a song to advise the second daughter. It's not too late to settle down. Eaves water drop old nest. The song of a mother. Song of Wine, Lust, Wealth. Make friends carefully. True love is like the cypress that never grows old.  |
| <b>Natural Phenomena</b> | Cicadas sing around the mountain. Summer cicadas sing more music in June. Good scenery in August. Birds retrace their steps to find food. I'm sadder than a cicada. Sing a song about a silkworm for everyone to enjoy. The ancient states hold. Good wood on both sides of Qingjiang River Day and night song. The four seasons song. The eagle. Found spider. Eat blended. The thrush sings beautifully. Golden cicada song. The cicada cries for its mother. Cuckoo birds hasten spring. The sound of the flute. Cicadas cry over maple tree tips. Want company during the day. Cicadas sing cicadas. Cicada came late. Qian Yan looks for food. Cicada, sad song. A bird loves an eagle. Has a high. Little goat. The ants. The thrush sings. Dissolve river under water. Eat Yang mei. The frog songs. |
| <b>Production Labor</b>  | The ancient states hold. Don't let your youth flow by. Millet song. Build a pond. Original work song. Good wood on both sides of Qingjiang River. Catch crabs. Hand in hand   |
| <b>Marriage</b>          | Pretend to be stupid. Cicadas whine when the sun sets on the slope. My heart hangs high in the maple tree. A new song and a new dress. Go fishing in the river during the flood. The bees flew over the ridge. Discord between husband-and-wife delays life. Companion. True love is like the cypress that never grows old. Marriage customs. Marry a song. Seeing the bridegroom off the   |

|  |  |
|--|--|
|  | <p>song. The host thanked the matchmaker. The song of the uncle. Do you remember. In the first month of spring. Scattered song.</p>  |
| <b>Praise the Hero</b>                       | <p>I encourage the king to rise again. Lin Wang song. The song of the King's Rebellion. Jiang Yingfang uprising song. Sacrifice Sax song</p>   |
| <b>Affection Between Elders and Juniors</b>  | <p>The cicada cries for its mother. Many eat, and many grow. Grow up to be a songwriter. Raw hair. Hand in hand. My parents gave birth to me. Sing the parents. Explore the grandmother</p>  |
| <b>Affection Between Young Men and Women</b> | <p>Three youths were whistling on the top of the hill. Cicada cry mother I sigh youth old. Think of you all day long difficult to be happy. The cicadas sing everywhere, but not the cicadas. The grass weighs down the troubled heart. Good scenery in August. Birds retrace their steps to find food. I'm sadder than a cicada. The yellow sparrow fell in love with the eagle to the sticky rod. The leaves bud and the sister's bud. At the foot of the river and beach, a bird sigh. The ancient states hold. During the day, I look back. I have thought it over. A chicken's tail is always long. The visitor's elder brother Meet me here again to ask your brother. hard to put together. Every desire that sings calls you. How can I forget you? My mother forced me to get married. Sister of a troubled brother Invites your sister to swim in the deep reservoir. Sister is a stranger in the village. Act like a teenager and sing with a girl. Cloud-covered hillsides hurt my heart hard to fall. Tears streamed down my heart. Deep pool Jiao long who dared to invite you to swim in shallow water. He'll get you in less time. The little bird opened its mouth in sorrow. It is difficult to travel between mountains and rivers. We love each other very much. The friendships of the past will always be remembered in my heart. I'll sing when you're done. Everyone sings to the bridge. At the beginning of the meeting. Jockey Club Street, Cattle Club Pasture. You open your mouth and you get hot. I ran into your</p> |

|                                     |  |
|-------------------------------------|--|
|                                     | <p>sister. Your brother is such a good man. Clever Lang. I need to borrow a Gomo when I have good borrowing things. Hair strands can be tied. I need a song for questioning. Borrow an answer song. The yellow skin is as thin as a monkey's. Tears stream down my cheeks. I think of the tears flow. It seems better to farm. Swear in pairs. Hibiscus fruitless hurt me. Every man rushes his way. People leave love flowers and leave moss. Like spreading rice seedlings in a field. Hades are helpless in the face of lovers. The male flower bears no peach when it is unlucky. Heart and liver retting endless period. Talk about dispersing tears. Rafting song. Cuckoo birds hasten spring. Song of the Broad Road. Lover's partner. Love in this world. White eagle song. Acid water float. A coal combustion fire A thousand feet runs deep. On the flat floor. Silk muslin. Scattered stars made. A fire of coal combustion. A thousand feet run deep. On the flat floor. Silk muslin. Scattered stars in the sky. The beginning of the first lunar month. Honk, Michael. A three-year-old male duck. The king shows the way. Rice has long ears. The dragons. Sang ji ling. Long and safe underwater. Alpine chestnut. I love the cloth machine. The fish don't go into the net. Honk the dare. Poor soldier plate. Drill Peng song. Elder brother of the young. Brother loves more. I wonder where you are from.</p> |
| <p><b>Life<br/>Apperception</b></p> | <p>People who don't like singing will get old. Replace the thatch beam. with firewood. Enjoy singing friends say my heart is straightforward. Adolescence is too short. Have fun this happy season. Don't let your youth flow by. People don't sing, youth flows by. Only young red lives to the age of sixty. People do not sing night lonely. Nanjiang maple trees will also turn yellow. Song good. The most valuable song in the world. Song nourishes the soul. Discord between husband-and-wife delays life. Youth is too short. Precious little time. Cuckoo birds hasten spring. Songs</p>   |

|  |   |
|--|---|
|  | <p>that grow old. The old man's song. No man sings but a song.<br/>Return the love, listen to the old man, grow up to be a singer, my family live in the mountains.</p> |
|--|---|

From: Hang Cao (2022)

The investigation of the singing content reveals that, while the content of Grand Song singing has its own emphasis, it is interrelated and permeated with each other. For example, in the singing of marriage songs permeated with the light of ethics (such as True love is like the cypress that never grows old); In the love, the song eulogizes the people's labor (such as The ancient states hold); By depicting the natural scenery to express the thoughts of my lover (such as Good scenery in August. B Birds retrace their steps to find food. I'm sadder than a cicada.); Feeling life in the song of production labor (such as Don't let your youth flow by); Extract the feeling of life in the melody of marriage (such as Discord between husband-and-wife delays life); In advocating the nature of the song in the connection of labor (such as Good wood on both sides of Qingjiang River). In the description of the elder happy labor scene infiltrated with the younger generation of the strong affection (such as Hand in hand). There are even songs that describe nature, praise of labor, and look forward to loving (such as Cuckoo birds hasten spring).

#### **4.2.2 The Classification of the Grand Song in This Dissertation**

After comprehensively considering the "literature content, museum exhibits and key informants' views" related to Grand Song. In this regard, the researcher points out that after years of research and inheritance, a set of classification methods becomes widely accepted by academia. Local people have been formed, namely: Gu Tower Song, Voice Song, Narrative Song, Children Song, and Custom Song. This dissertation will also use this method to classify Grand Song.

##### **4.2.2.1 Constituent Elements of the Grand Song**

In order to find out the characteristics of each category, the researcher will examine the "constituent elements" of Grand Song, including "melody, text, singer, audience, singing time, singing space, singing mode, function and song master".

##### **1) Melody**



Refers to one of the most basic forms of presentation of music. The fact that a melody is almost certainly heard by the human ear is the main reason why people can identify the music of different nations and areas throughout the world, except for some African rhythm-themed tribal music. Melody will involve many musical elements, such as range, tempo, strength, and so on, due to the change of these elements to produce different scales, harmony, and texture. When people use different singing (playing) methods or instrument methods to deduce the melody, the music is output after the brain's neural analysis processing, forming a piece of sound with vitality. According to this viewpoint, even if the audience does not comprehend the song's lyrics, it does not stop them from appreciating the melody in order to experience aesthetic sentiments.

#### 2) Text

When referring to the Grand Song's lyrics, it should be noted that there is no written language to serve as the carrier of record. Sung in the Dong dialect, the Grand Song has long been passed down orally from the elders to the younger generation. It was not until the 1990s, when musicologists discovered this folk music phenomenon, then more and more people came to Dong township to pick up the folk music, ask local people to translate, and finally record the general idea of the lyrics. In 1958, with the help of the government and relevant experts, Dong characters were created and widely used in the collection and recording of Dong culture. Under such a background of cultural rescue, the lyrics of Grand Song gradually form text. Up to now, most of the books of Grand Song, which have been proofread and published by the publishing house, reflect the correspondence between "Dong characters" and "Chinese characters", so that readers can understand the content of the lyrics.

#### 3) Singer

Refers to the local people who sing the Grand Song of the Dong ethnic group. In field interviews, the researcher learned that the Dong village singers are "all the villagers." In a broad sense, singing is a living habit, which is not limited to gender, age, work, and any other factors. Narrow-angle: the singer on a specific occasion will form an appropriate singing team such as a singing competition, blind date, sacrifice, and so on.

#### 4) Audience

The audience for the Grand Song may be broadly divided into four categories: tourists, scholars, insiders, and relatives. Firstly, with the booming

development of tourism, southeast Guizhou has attracted the attention of people from all over the world with its unique charm. In the scenic spots where tourists visit, the Grand Song is grandly staged as a local cultural feature; tourists become listeners. Secondly, scholars who believe it is their responsibility to study the Dong ethnic group or the Grand Song would travel to Dong ethnic groups' ancient settlements to attend traditional festivals and listen to the unadulterated Grand Song. Scholars are now the audience. Thirdly, when holding choral exchange activities or singing competitions, different singing teams will become each other's audience: The insider is both the singer and the audience. Fourthly, the man's or woman's relatives would particularly attend the matching duet activities to "help"; the purpose is to judge the people in the matchmaking team by observing the performance of the other parties in the singing activities, and give suggestions to the unmarried people. At this time, the "relatives" will become the audience.

#### 5) Singing Time

Referring to the time of traditional festival activities using the Grand Song, Traditional Dong folk festivals mainly include Spring Festival, Dragon Boat Festival, June 6, Chi Xin Festival, Chong Yang Festival, Gu Zang Festival, Dong Year, Mid-Autumn Lusheng Meeting, Sax Mags Festival, Bullfighting Festival, Treading Song Hall, Girl Festival, Wei Ye, Wei Hei, Wei Ding, Fireworks Festival, Lin Wang Festival, Sheng De Folk song, high dam song, fog beam song festival, twenty ping song festival, March 3, cotton festival, mining mulberry festival, August Mid-Autumn brother send cake, wedding festival. (Guizhou Ethnic Affairs Commission, 2009) Each traditional festival cannot be carried out without the participation of the singing team of the Dong ethnic group, and the configuration of the singing team will be changed due to the different themes in each event.

#### 6) Singing Space

Regarding a location where Grand Songs are performed, the Dong people's independent way of life is possible since a full range of natural, social, and cultural environment systems exist there. The Dong people, who love singing, spread their songs throughout Dong Township. In traditional customs, different songs should be sung in different places, especially those with ritualistic songs, such as Gu Tower, Fengyu Bridge, and Sax altar. With the intervention of the current tourism industry, local people

need to consider the preferences of foreign tourists. Some villages have adjusted the singing space, for example, selecting "pleasant segments" to sing during the banquet. Such commercial activities are not considered a condition of classification.

#### 7) Singing Mode

Refers to the organization of voice parts and the performance techniques of music in singing, Grand Song is multi-voice choral music. (Chorus does not mean singing in unison, but choral music also has parts of the chorus.) Singers need to master some singing skills to express music, including circular breathing, vocal resonance, lip and tongue trills, etc. The polyphonic musical structure of the Grand Song and the singer's performance techniques will be clearly presented in the next chapter.

#### 8) Function

Refers to the function of Grand Song in Dong village, the local people living in Dong Township, singing Grand Song is a necessary life skill. Locals explain the importance of singing by saying that "those who can't sing can't find friends" (in this context, "friend" means connotatively a love interest). In fact, not only love, but it also covers many activities involving person-to-person or human communication with deities. All use singing as the medium. The function of the Grand Song is introduced in detail in chapter 6.

#### 9) Song Master

This refers to people who have been trained in the process of singing, and some of them cannot only sing, and teach but also create new music. As singers are willing to sacrifice their time and energy to teach their skills to future generations, they can be called "soul engineers" in Dong village society.

### 4.2.2.2 Analysis of Constituent Elements in Each Classification

#### 1) Gu Tower Song

Melody: It is made up of some huge period; the music created a solemn atmosphere.

Text: Ethnic origins, ethics, affection between young men and women, life apperception.

Singers: Mainly composed of young, middle-aged, or old people to participate in the form of a singing team.

**Audience:** Since these songs are long and difficult for those who do not know Dong language to listen to, the audience is mainly insiders or relatives who can understand Dong language.

**Singing time:** Perform at important festivals, or welcome important guests.

**Singing space:** The traditional interpretation is in the Gu Tower, which has a sense of ceremony.

**Singing mode:** The singing team sits in the Gu Tower to sing in chorus or duet.

**Function:** It is mainly an educational and social communication function.

**Song Master:** Participate more in the singing. Due to the length of songs, song losses, and other reasons, most young people cannot sing large-scale works. As a result, large-scale works are mainly performed by middle-aged and elderly singers.

Table 4. 3 A concise summary of Gu Tower Song

| Type                  | Gu Tower Song   |
|-----------------------|---|
| <b>Characteristic</b> | In important festivals or when greeting VIP guests, the old, middle and young age groups will participate in their own teams, and more "Song masters" will participate in the singing of grand works. In the Gu tower, they performed by sitting and sing a large scale. Within the solemn atmosphere of the Grand Song, it mainly reflects the function of education and social communication. |
| <b>Representative</b> | Zu Gong Shang He; Enjoy singing friends say my heart is straightforward; Cicadas sing around the mountain; People who don't like singing will get old; The uprising song  |
| <b>Subject</b>        | Ethnic origins; Ethics; Affection between young men and women; Praise the hero; Life apperception.  |

From: Hang Cao (2022)

## 2) Voice Song

**Melody:** The tune is beautiful and melodious. The scale is small and the music is light and lively.

**Text:** The rhetoric of "borrowing things to mean people" is often used, mainly involving: Natural phenomena and affection between young men and women.

**Singers:** All ages can sing, mainly teenagers and middle-aged, the number of choruses may be large or small. It is important to master certain singing skills.

**Audience:** Whether insiders or outsiders, the acceptance of such songs is relatively high. Even visitors, who do not speak the Dong language, will be enchanted by the beautiful melody of the music and amazed by the superb singing skills of the chorus.

**Singing time:** Such songs are frequently utilized to show off to tourists in addition to being sung during festivals.

**Singing space:** There are no restrictions on location. Such songs can be heard in the fields, at the gate of the village, and on the flower bridge.

**Singing mode:** It interprets the meaning of music by simulating the chirping of animals in nature or the sounds of nature. This kind of singing requires a higher level of individual skill as well as the coordination skills of the chorus.

**Function:** Education function, entertainment function, and social communication function

**Song Master:** Such songs require high skills, and the singer often acts as a mentor to teach singing skills.

Table 4. 4 A concise summary of Voice Song

| Type                  | Voice Song  |
|-----------------------|---|
| <b>Characteristic</b> | Beautiful melody, small scale easy to accept, singing space and time are relatively free; Since lyrics are often written in the way of "metaphor for man by borrowing things", melodic fragments involving natural things need to be simulated with high choral skills. The Song Master plays an important role in the rehearsal process. |
| <b>Representative</b> | Good scenery in August; Three youths were whistling on the top of the hill; Birds retrace their steps to find food.   |
| <b>Subject</b>        | Natural phenomena; Affection between young men and women.   |

From: Hang Cao (2022)

### 3) Narrative Song

**Melody:** A long narrative tune consists of dozens or even hundreds of periods.

**Text:** Take heroic deeds, folk stories, myths, and legends as scripts, and edit them from the perspective of the third person.

**Singer:** Mainly in middle and old age

**Audience:** Because this kind of song is largely long, the singer's energy is limited. Thus, the audience will sometimes "help". For example, on the long note to help sing the long note, singers sing and people can then continue to sing after the lead singer's words. In such a situation, the audience and the singer can interchangeably sing.

**Singing time:** There is no set time, but it takes a long time to complete a piece. However, it requires both the chorus and the audience to be prepared. For example, in a song "Liang Shanbo and Zhu Yingtai" that the researcher collected during fieldwork in Xiahuang Dong village in 2022; the musicians sang for 45 minutes.

**Singing space:** There are no restrictions on location. Because of the high age of the singers, they will generally choose a more comfortable and safer place, such as the singer's home or the Gu Tower.

**Singing mode:** There are two possibilities, depending on the song. One way is by the female voice to sing the whole song. The other is at the beginning of the piece is composed by both male and female voices, and the rest of the piece is two people as "lead singers" and the others as "harmony singers". "Lead singers" will make timely adjustments in the singing process, such as the use of recitative, monologue, etc. "Harmony singers" keeps the Lower flowing by breathing in cycles.

**Function:** Mainly education function; entertainment function

**Song Masters:** They are often the principal singers and the guardians of this endangered art.



Table 4. 5 A concise summary of Narrative Song

| Type                  | Narrative Song  |
|-----------------------|---|
| <b>Characteristic</b> | Long narrative style music works with middle-aged and elderly singers as the main body; Listeners and singers can be exchanged in some cases to adjust for the long chorus activities; Singing space and time are not limited, a complete piece of music is often dozens of minutes long. |
| <b>Representative</b> | Liang Shanbo and Zhu Yingtai; Zhu Lang Niang Mei.   |
| <b>Subject</b>        | Praise the hero; Affection between young men and women.   |

From: Hang Cao (2022)

#### 4) Children Song

Melody: The tune is simple. The wind is bright, the size is small and catchy.

Text: While the text is concise, the subject matter is one that appeals to children. One part is about nature: vivid descriptions of nature through imaginative lyrics; the other part is related to children's growth. It is designed to tell children like fairy tales, full of the lively atmosphere of Dong township.

Singer: Specially designed for children

Audience: Such songs never lack an audience because of the children's youthful vocals and innocent attitudes. People of all ages and identities are happy to be an audience for children, especially their elders.

Singing time: Not only do they sing in festival activities, but also the children will "sing" as a daily "game". Parents want their children to participate in singing activities in addition to the children's great desire to perform. Therefore, this kind of song is often performed.

Singing space: There are no restrictions on location. However, since the singers are generally young (from 5 to 11 years old), they will usually be accompanied by their parents or older siblings and choose a safer place, such as home or in the Gu Tower.

Singing mode: In a piece of music, the chorus stands for the most part, and the separate parts sing for a small part.

Function: Mainly education function and entertainment function

Song master: Teaching children to sing is voluntary. In the eyes of the masters, this public service activity is a sense of responsibility.

Table 4. 6 A concise summary of Children Song

| Type                  | Children Song   |
|-----------------------|---|
| <b>Characteristic</b> | Lively and entertaining short pieces tailored for children; Sing nature, praise life, set up ideal; Parents and singers trained together can sing in unison and chorus. |
| <b>Representative</b> | Catch crabs; The four seasons song; Grow up to be a singer.   |
| <b>Subject</b>        | Natural phenomena; production labor; affection between elders and juniors.  |

From: Hang Cao (2022)

#### 5) Custom Song

Melody: Passionate, resounding, and resonant.

Text: This is a general term for songs used for local folk activities. Different folk activities have their corresponding text contents, such as hospitable drinking songs, lively and interesting Road-blocking songs, solemn and noble sacrifice Sax songs, etc.

Singer: Drinking songs were mainly sung by adult men; The road block song is a duet between people from the village and people from the other village; the Sax song is sung by all the villagers.

Audience: Ritual and custom songs are songs that "local people" sing to "the other side" to express their enthusiasm, so the audience is "guests". More noteworthy are the Sax songs, which the Dong people believe to be performed for both "guests" and the deity Sax Mags.

Singing time: To commemorate the deities believed in by the ethnic group, Dong people will have a "Sax sacrifice" ceremony before they officially carry out some activities. Sax Mags Festivals, a large faith event, is held every spring and fall.

Singing space: Road-blocking songs were sung at the gate of the village to welcome visitors; drinking songs are sung in restaurants where guests are served; Sax songs are sung in the village "Sax altars" or large squares.

Singing mode: Depending on the specific repertoire, duet singing, chorus singing, and singing parts are used. Blocking songs are mainly duet singing; wine songs are mainly sung in unison, and Sax songs are mainly sung by parts and unison.

Function: Education function; Entertainment function; Social communication function; Belief function.

Song master: They play a leading role in such songs, often leading the chorus in various contexts. Especially in the "Sax Mags" ceremony, the Song master, as a respected person, presided over the whole serious ceremony, and the people also sang Grand Song under the leader of the singer.

Table 4. 7 A concise summary of Custom Song

| Type           | Custom Song   |
|----------------|---|
| Characteristic | In the aspect of inheriting ethnic beliefs, all Dong people participate; guests are widely involved in demonstrating local hospitality. |
| Representative | Elder brother of the young; I wonder where you are from; Sacrifice Sax song   |
| Subject        | Praise the hero; Affection between young men and women; Life apperception.  |

From: Hang Cao (2022)

### Conclusion

As for the universally recognized classification method of Grand Song, the researcher has made a detailed investigation of the "constituent elements" of each type of the Grand Song, and will now describe its overall characteristics:

Firstly, based on the special phenomenon that the Dong ethnic group "has history but has no written word", the industrious and intelligent Dong people have invented the method of passing on history by singing, which skillfully records the

historical events or mythological stories of the ethnic group. These "ethnic cultural memories" based on historical facts or fictional stories are transmitted through the form of the Grand Song, forming a set of songs. The main objects of praise are ancestors and heroes; mythology and legend are the main narrative style. The theoretical pedigree of "oral history" with migration and reclamation are its main activities.

Secondly, the beautiful natural environment has nurtured generations of Dong people and provided them with a steady stream of creative materials. In the training and performance of singing, people's sense of music is cultivated; the soul is enlightened whilst the body and mind are cultivated.

Thirdly, when writing the lyrics and melodies, ancestors paid close attention to children's psychology. They also embraced this strategy of fusing learning with entertainment. Currently it is to establish a correct outlook on life for children. In the long run, this way lays a solid foundation for the healthy development of ethnic groups in the future.

Fourthly, for Sax Mags grace, people pray to the deities, also do not forget hard work. People hope that the deities will protect Dong Township. They believe that only hard work can usher in a better tomorrow.

Fifthly, the singers are the staunch guardians of the folk art of the Dong ethnic group. The great music works that have been kept in musicians' memories are at risk since the number of inheritors is decreasing and musicians' ages are rising.

### **4.3 Conclusion**

In the pluralistic and integrated pattern of the Chinese nation, the Dong ethnic group has created valuable material and spiritual civilization in its development process. Throughout history, the Grand Song, as the core of the Grand Song phenomenon, is always accompanied by the development of the Dong ethnic group. In the long river of history, the Grand Song is compared to a ship. It carries the spirit and wisdom of the Dong people. After undergoing some twists and turns of the river, and experiencing the baptism of wind and rain until now, the traditional Grand Song music culture in the tide of the new age becomes radiant and gains more recognition. In the initial creation period, Grand Song has been poured into the simple life and

emotion of the Dong people. Through the transmission of Song Masters, the song has been sung by generations of Dong people, carrying the outlook on life, the world view, and values of the Dong people in the song. The Dong people, who live in the southeast of Guizhou Province, China, adhere to the Dong ethnic group's traditional music culture and protect this world-famous cultural heritage with their practical actions so that the Grand Song can continue to benefit future generations.



## CHAPTER V

### THE MUSIC CHARACTERISTICS OF SELECTED SONGS OF THE GRAND SONG OF DONG ETHNIC GROUP IN SOUTHEAST GUIZHOU, CHINA

According to the classification of five types of Grand song above, this chapter will select representative works from each type for analysis. These songs were collected by the author through field research in the first half of 2022. The videos can be viewed by scanning the QR code, and the translated music sheet can also be found in the Appendix. Through the study of "melody characteristics and polyphonic technology", we can understand the musical characteristics of the Grand Song in southeast Guizhou. Next, there will be five songs corresponding to five types as the object of analysis.

"Ancestral Migration Song" -- Gu Tower Song

"Silkworm Song" -- Voice Song

"Always Follow the Sun" -- Narrative Song

"Song of Building a Pond" -- Children Song

"National Unity Evergreen" -- Custom Song

#### 5.1 "Ancestral Migration Song" -- Gu Tower Song

This is a song about the migration history of our ancestors. Zu Gong means the ancestor of the Dong people, and Luo Zhai refers to the behavior of the ancestors who settled down after arduous exploration. The chorus is divided into two parts, which the author calls "Upper line" and "Lower line". The contents of analysis are included:

Range

Motion

Melodic contour

Texture

Tempo



Scale will be distilled at the end

Following chart shows the formal structure of " Ancestral Migration Song " can be divided as follow:



Formal Structure of " Ancestral Migration Song "

The following table shows each four sections of this music.

Table 5. 1 The musical sections of " Ancestral Migration Song "

| Section | 1            | 2   | 3          | 4      |
|---------|--------------|-----|------------|--------|
| Phrase  | 1-3          | 4-7 | 8-11       | 12-13  |
| Form    | Introduction | A   | Transition | Ending |

From: Hang Cao (2022)

(For details, see the Appendix III-1)

### 5.1.1 Introduction Section

This section is made up of three phrases.

phrase 1

Hei na ai Pang gou sei ho hei

phrase 2

Pang gou sei ho hei

phrase 3

Wo ba ho i yan ha yang wa sa he hei e e e i

Figure 5. 1 The Section 1 of " Ancestral Migration Song "

Among them, the first phrase is the lead, the second and third phrase are the chorus.

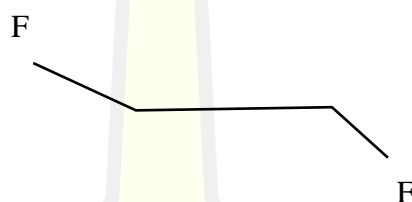
Phrase 1:

Solo Line

Range From F to F (one octave)

Motion Chromatic and disjunction

Melodic contour Beginning with the highest note and descending to the lowest pitch after a slightly longer B-flat trill.



Tempo Larghetto and Rubato (♩=60~62)

พหุมนุ ปณฺ ทิโต ชีเว

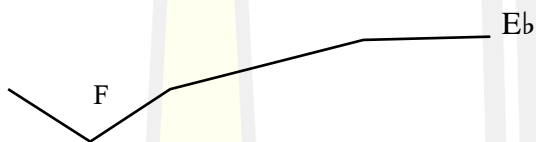
Phrase 2:



Upper line

Range From F to Eb  
Motion Disjunction  
Melodic contour The alternation of ascending and descending

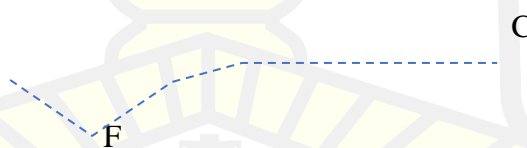
then skip to the highest note



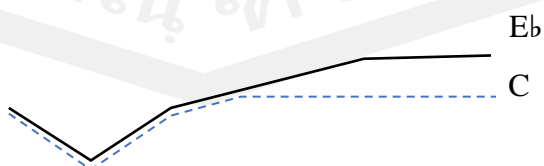
Lower line

Range From F to Eb  
Motion Disjunction  
Melodic contour The alternation of ascending and descending

then keep C pitch



Texture The Upper line moves from pitch C to Eb  
 The Lower line pedal point C  
 Thus, the minor 3rd interval is formed. Oblique motion.



Tempo Larghetto (♩=72)



B

G # F# E C#

Tempo Largo and Rubato ( $\text{♩} = 60 \sim 70$ )

### 5.1.2 Section A

phrase 1

Yong hong tang ya ba sa tou hou e e i

Yong hong tang ya ba sa tou hou e e i

phrase 2

Sa da gu ya yon nie hong jong ya nie kuan sa jou baodallanhuan te wa a e

Sa daguya yon nie hongjong ya nie kuan sa jou bao dallanhuan te wa a e

phrase 3

hei se i e bo i ei sesi soi mio mioe se dinmo sol tai bai ho ding da e

hei se i e bo i ei sesi soi mio mioe se dinmo sol tai bai ho ding da e

phrase 4

Yang gong de mei di hua seo hua sa ye de lai son da dellhua ai kan

Yang gong de mei di hua seo hua sa ye de lai son da dellhua ai kan

Figure 5. 2 The Section A of " Ancestral Migration Song "

The singing speed of this section is relatively uniform, and the two parts are consciously prolonged at the end of each phrase.

Phrase 1:

Yong hong tang ya ba sa tou hou e e i  
 Yong hong tang ya ba sa tou hou e e i

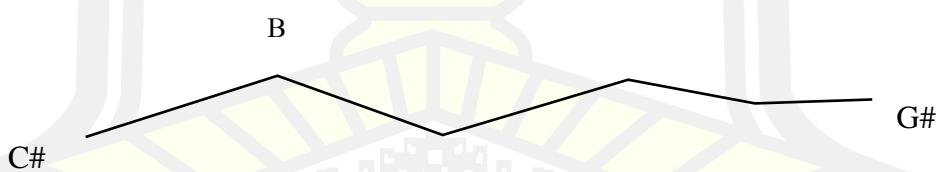
Upper line

- Range From C# to B (minor 7th)
- Motion Disjunction
- Melodic contour The alternation of ascending and descending



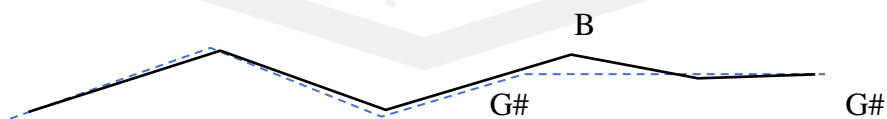
Lower line

- Range From C# to B (minor 7th)
- Motion Disjunction
- Melodic contour The alternation of ascending and descending



then keep G pitch

- Texture The Upper line moves from pitch B to G#  
 The Lower line pedal point G#  
 Thus, the two melodies show the phenomenon of moving from the minor 3rd interval to perfect unison. Oblique motion.



- Tempo Largo and Rubato ending (♩=59~56)



Phrase 2:

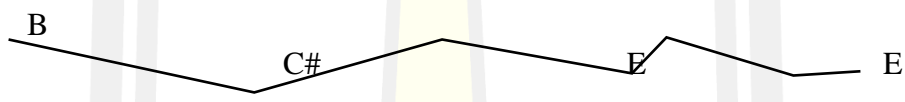
Sa da gu ya yon nie hong jong ya nie kuan sa jou baodallanhuan te wa a e

Sa daguya yon nie hongjong ya nie kuan sa jou bao dallanhuan te wa a e

Upper line

- Range From B to C# (minor 7th)
- Motion Disjunction and conjunction
- Melodic contour The alternation of ascending and descending

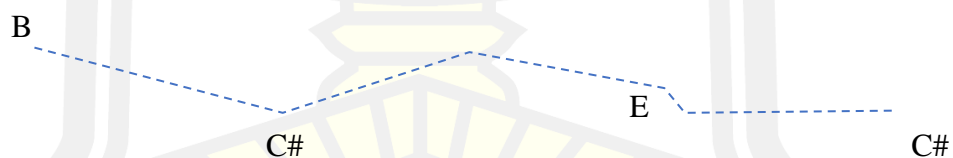
then conjunction descending at the end



Lower line

- Range From B to C# (minor 7th)
- Motion Disjunction and conjunction
- Melodic contour The alternation of ascending and descending

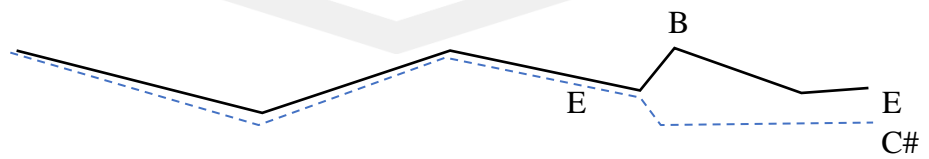
then keep C pitch



Texture The Upper line moves up to the highest note and moves conjunction descending at the end.

The Lower line moves from pitch C# to E and pedal point C#

Thus, the two melodies show the phenomenon of moving from three different pitches perfect 5th interval to perfect 4th and minor 3rd. Contrary motion and Oblique motion.



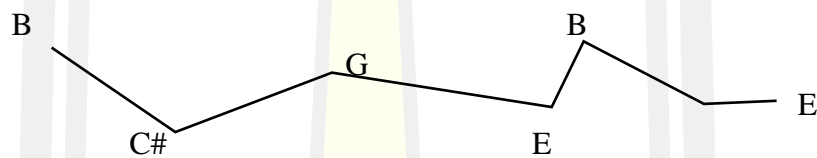
- Tempo Largo and Rubato ending (♩=52~50)

Phrase 3:

hei se i e bo i ei sesi soi mio mioe se dinmo sol tai bai ho ding da e  
 hei se i e bo i ei sesi soi mio mioe se dinmo sol tai bai ho ding da e

Upper line

- Range From B to C# (minor 7th)
- Motion Disjunction, repeated notes and conjunction
- Melodic contour The alternation of ascending and descending then skip to the highest note and move conjunction descending at the end



Lower line

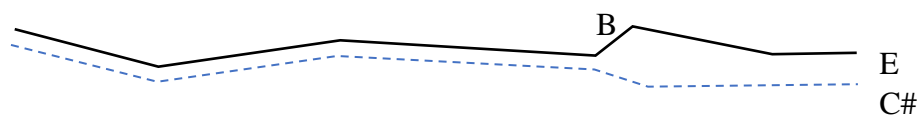
- Range From C# to B (minor 7th)
- Motion Disjunction, repeated notes and conjunction
- Melodic contour The alternation of ascending and descending then

keep C# pitch



Texture The Upper line moves up to the highest note and moves slowly down conjunction at the end.

The Lower line moves from pitch C# to E and pedal point C# Thus, the two melodies show the phenomenon of moving from three different pitches perfect 5th interval to perfect 4th and minor 3rd. Contrary motion and Oblique motion.



Tempo Largo and Rubato ending (♩=52~50)

Phrase 4:

Upper line

Range

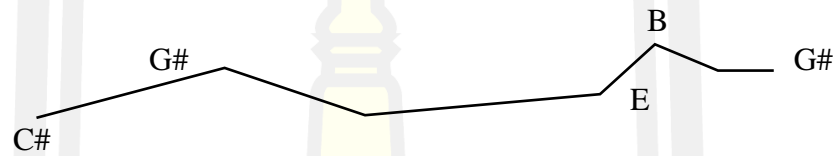
From #C to B (minor 7th)

Motion

Disjunction, repeated notes and conjunction

Melodic contour

The alternation of ascending and descending



Lower line

Range

From #C to B (minor 7th)

Motion

Disjunction, repeated notes and conjunction

Melodic contour

The alternation of ascending and descending



then keep G pitch

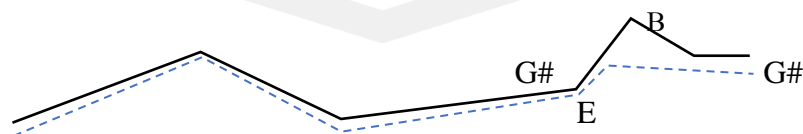
Texture

The Upper line moves up to the highest note and moves down disjunction at the end.

The Lower line pedal point #G

Thus, the two melodies show the phenomenon of moving from perfect unison interval to minor 3rd and return to the perfect unison.

Oblique motion.



Tempo

Largo and Rubato ending (♩=54~57)

### 5.1.3 Section Transition

This section is made up of four phrases.

The musical score consists of two systems of two staves each. The first system contains phrases 1 and 2. The second system contains phrases 3 and 4. The lyrics are written below the notes. The third phrase is marked with 'ritenuto'.

phrase 1                      phrase 2

Mai ao jin mo a                      wo ba ba yi jin sin ya sin sin mai liao wo a

Mai ao jin mo a                      wo ba ba yi jin sin ya sin sin mai liao wo a

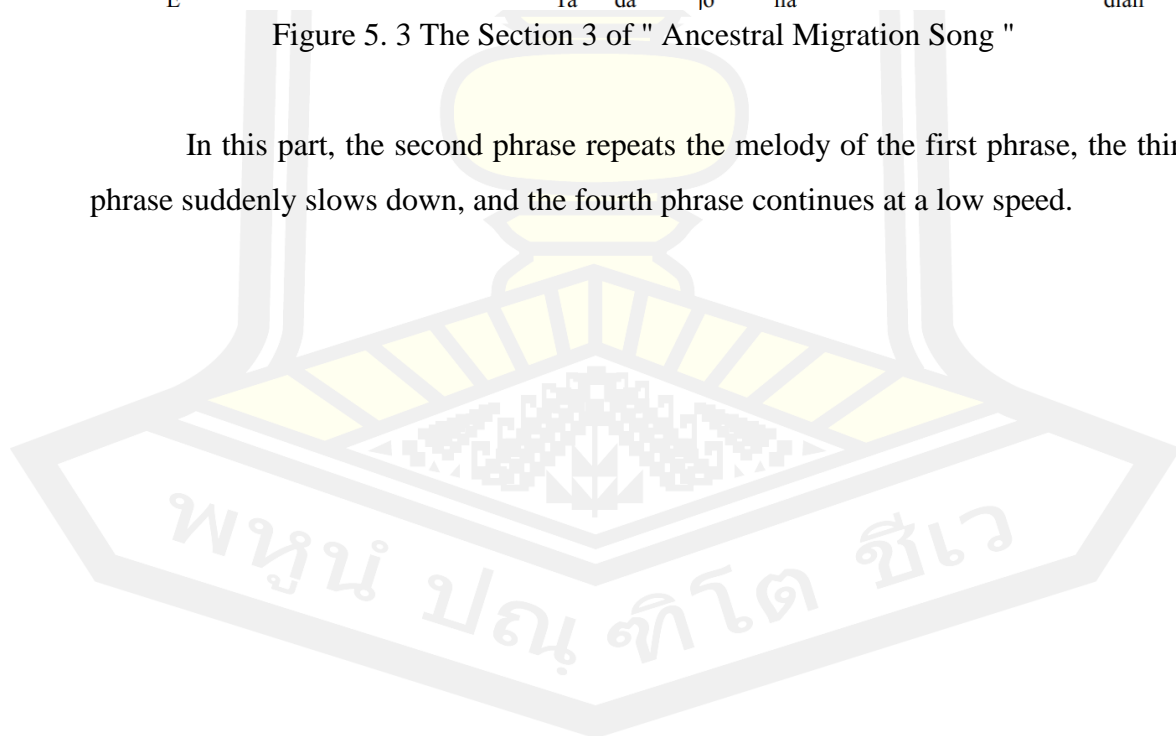
phrase 3                      phrase 4

*tr* *ritenuto*                      Ya da jo na                      dian

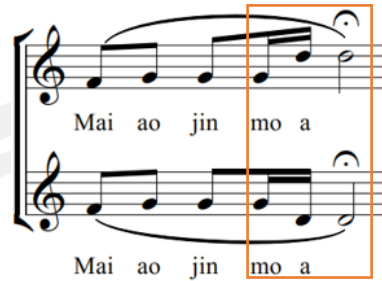
E                      Ya da jo na                      dian

Figure 5. 3 The Section 3 of " Ancestral Migration Song "

In this part, the second phrase repeats the melody of the first phrase, the third phrase suddenly slows down, and the fourth phrase continues at a low speed.



Phrase 1:



Upper line

- Range From F to D (Major 6th)
- Motion Conjunction, repeated notes and disjunction
- Melodic contour Move up from the lowest pitch to the highest then keep

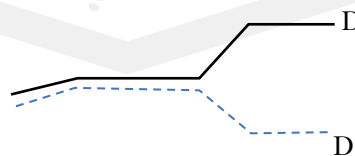


Lower line

- Range From G to D (perfect 4th)
- Motion Conjunction, repeated notes and disjunction
- Melodic contour Move conjunction up and down then keep C pitch



- Texture The Upper line skip from pitch G to highest D  
The Lower line skip from pitch G to the lowest D  
Thus, the octave interval is formed. Contrary motion



- Tempo Largo and Rubato ending (♩=56)

Phrase 2:

subphrase a                      subphrase b

wo ba ba yi jin sin ya sin sin mai liao wo a

wo ba ba yi jin sin ya sin sin mai liao wo a

Upper/Lower line (subphrase a)

Range

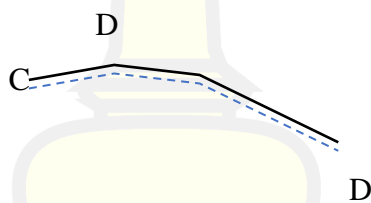
From D to D (one octave)

Motion

Disjunction

Melodic contour

The alternation of ascending and descending



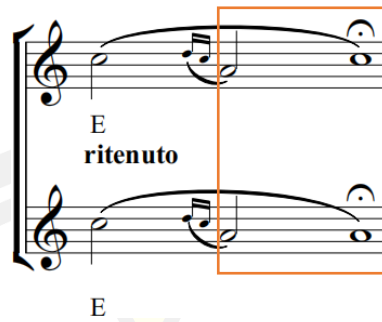
Tempo

Largo (♩=54)

พหุมนุ ปณฺ ทิโต ชีเว



Phrase 3:



Upper line

Range

From D to A (perfect 4th)

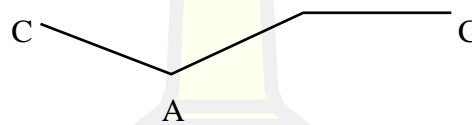
Motion

Disjunction

Melodic contour

Move up from the highest pitch to the lowest then

turn back



Lower line

Range

From D to A (perfect 4th)

Motion

Disjunction

Melodic contour

Move up and down to the lowest pitch and keep it



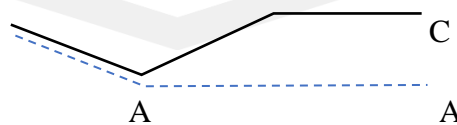
Texture

The Upper line skip from pitch A to C

The Lower line pedal point A

Thus, the minor 3rd interval is formed. Oblique

motion.



Tempo

Largo (♩=54)

Phrase 4:

The image shows a musical score for two staves. The upper staff has lyrics 'Ya da jo na dian' and the lower staff has 'Ya da jo na dian'. A red rectangular box highlights the notes for 'jo na' in both staves. The notes are: upper staff (C4, D4, E4, F4, G4, A4, B4, C5) and lower staff (C3, D3, E3, F3, G3, A3, B3, C4).

Upper line

Range From C to F (perfect 5th)

Motion Disjunction and conjunction

Melodic contour The alternation of ascending and descending then moves descending slowly through the end.



Lower line

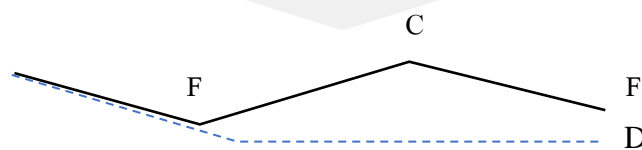
Range From C to D (minor 7th)

Motion Disjunction

Melodic contour The alternation of ascending and descending then move down rapid to pedal point D



Texture The Upper line moves from pitch C to F  
The Lower line moves from pitch A to pedal point D  
Thus, the two melodies show the phenomenon of moving from the minor 3rd interval to perfect 4th to perfect 5th to minor 7th then p5 to P4 to m3. Contrary motion, Oblique motion.



Tempo Largo (♩=54)

### 5.1.4 Ending

phrase 1

*a tempo*

Nai guai wen din yang nia huiha an o ho ei o o i o

Nai guai wen din yang nia huiha an o ho o o o

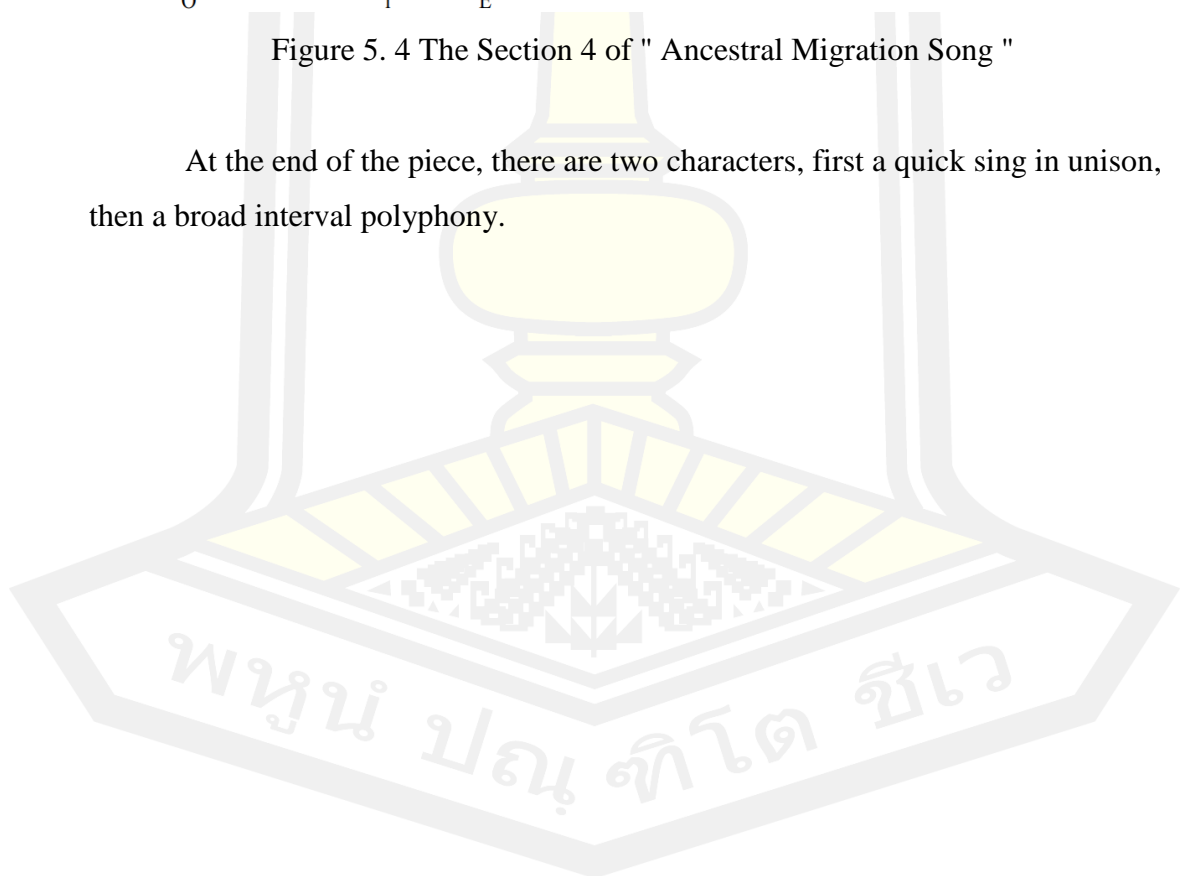
phrase 2

i E ya e

o i E

Figure 5. 4 The Section 4 of " Ancestral Migration Song "

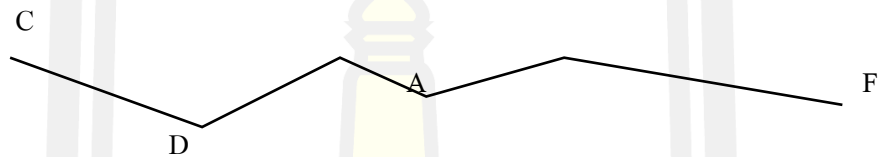
At the end of the piece, there are two characters, first a quick sing in unison, then a broad interval polyphony.



Phrase 1:

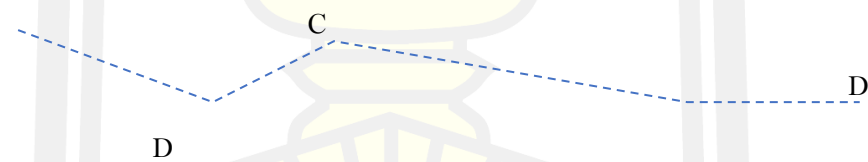
Upper line

- Range From C to D (minor 7th)
- Motion Conjunction, repeated notes and disjunction
- Melodic contour The alternation of ascending and descending



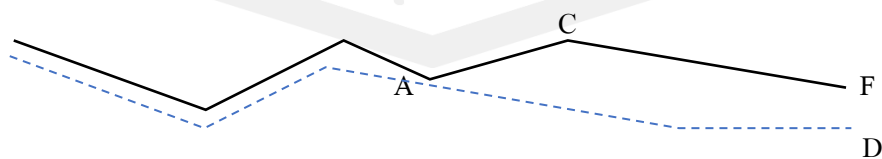
Lower line

- Range From C to D (minor 7th)
- Motion Conjunction, repeated notes and disjunction
- Melodic contour The alternation of ascending and descending then moving down slowly to the lowest pedal point D



- Texture The Upper line moves from pitch A to F and repeated the Rhythm model
- The Lower line moves from pitch A to pedal point D slowly

Thus, the two melodies show the phenomenon of moving interval from P1 to M3 to P1, then M3 to p5, then m7 to p5, p4 to m3. Contrary motion and Oblique motion.



- Tempo Largo (♩=54)

Phrase 2:



Upper line

Range

From C to D (minor 7th)

Motion

Conjunction, repeated notes and disjunction

Melodic contour

Moves alternately between ascending and descending and moves lower by repeated notes to the end



Lower line

Range

From D to D (Perfect unison)

Motion

Disjunction

Melodic contour

Pedal point D



Texture

The Upper line moves from pitch A to D then repeated the notes and rhythm model at the end

The Lower line pedal point D

Thus, the two melodies show the phenomenon of moving alternately from P5 to M7, P4 to m3, and Perfect unison finally.



Tempo

Largo and rubato (♩=48~50)

Scale

In Section Introduction:

C - E $\flat$  - F - B $\flat$ C $\sharp$  - E - F $\sharp$  - G $\sharp$  - B

In Section A:

G $\sharp$  - B - C $\sharp$  - E - F $\sharp$ 

In Transition and Ending:

D - F - G - A - C



Media 5. 1 Xiaohuang Villagers sang Ancestral Migration Song during the Spring Festival

Source: Hang Cao (2022)

In Media 5.1, enthusiastic locals prepared a welcome dinner for the researcher. After three rounds of wine, the locals sang songs, young and old, men and women.



## 5.2 "Silkworm Song" -- Voice Song

This is a song about the cicada. Silkworms are abundant in the living environment of Dong people. Because they live in the same area with generations of Dong people, people have a unique preference for cicadas, and there are many songs about cicadas in Dong ethnic group. The chorus is divided into two parts, which the author calls the Upper line and the Lower line. The analysis includes:

Range

Motion

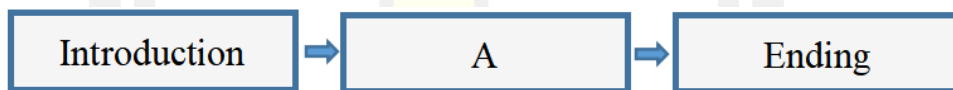
Melodic contour

Texture

Tempo

Scale will be distilled at the end

Following chart shows the formal structure of " Silkworm Song " can be divided as follow:



Formal Structure of "Silkworm Song"

The following table shows each four sections of this music:

Table 5. 2 The musical sections of " Silkworm Song "

|         |              |     |        |
|---------|--------------|-----|--------|
| Section | 1            | 2   | 3      |
| Phrase  | 1-2          | 3-6 | 7-8    |
| Form    | Introduction | A   | Ending |

From: Hang Cao (2022)

(For details, see the Appendix III-2)

### 5.2.1 Introduction Section

This section is made up of two phrases.

phrase 1                      phrase 2

Di \_\_\_\_\_ ang, \_      do \_\_\_\_\_ a \_\_\_\_\_ nang me \_\_\_\_\_

do \_\_\_\_\_ a \_\_\_\_\_ nang me \_\_\_\_\_

Figure 5. 5 The Section 1 of " Silkworm Song "

Phrase 1:

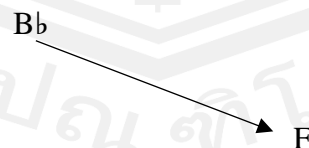
Di \_\_\_\_\_ ang, \_

Solo Line

Range                      From B $\flat$  to F (perfect 4th)

Motion                      Conjunction

Melodic contour                      Beginning with the highest note and descending to the lowest pitch F



Tempo                      Larghetto and rubato ( $J=60$ )

Phrase 2:

The image shows two staves of musical notation for a phrase. The top staff is in treble clef with a key signature of one flat (Bb). The melody consists of three notes: a half note 'do' (C), a quarter note 'a' (Bb), and a quarter note 'nang me' (C). The bottom staff is identical to the top one. The lyrics 'do a nang me' are written below the notes on both staves.

Upper line and Lower line

Range

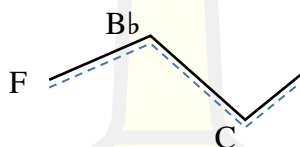
From C to Bb (minor 7th)

Motion

Disjunction

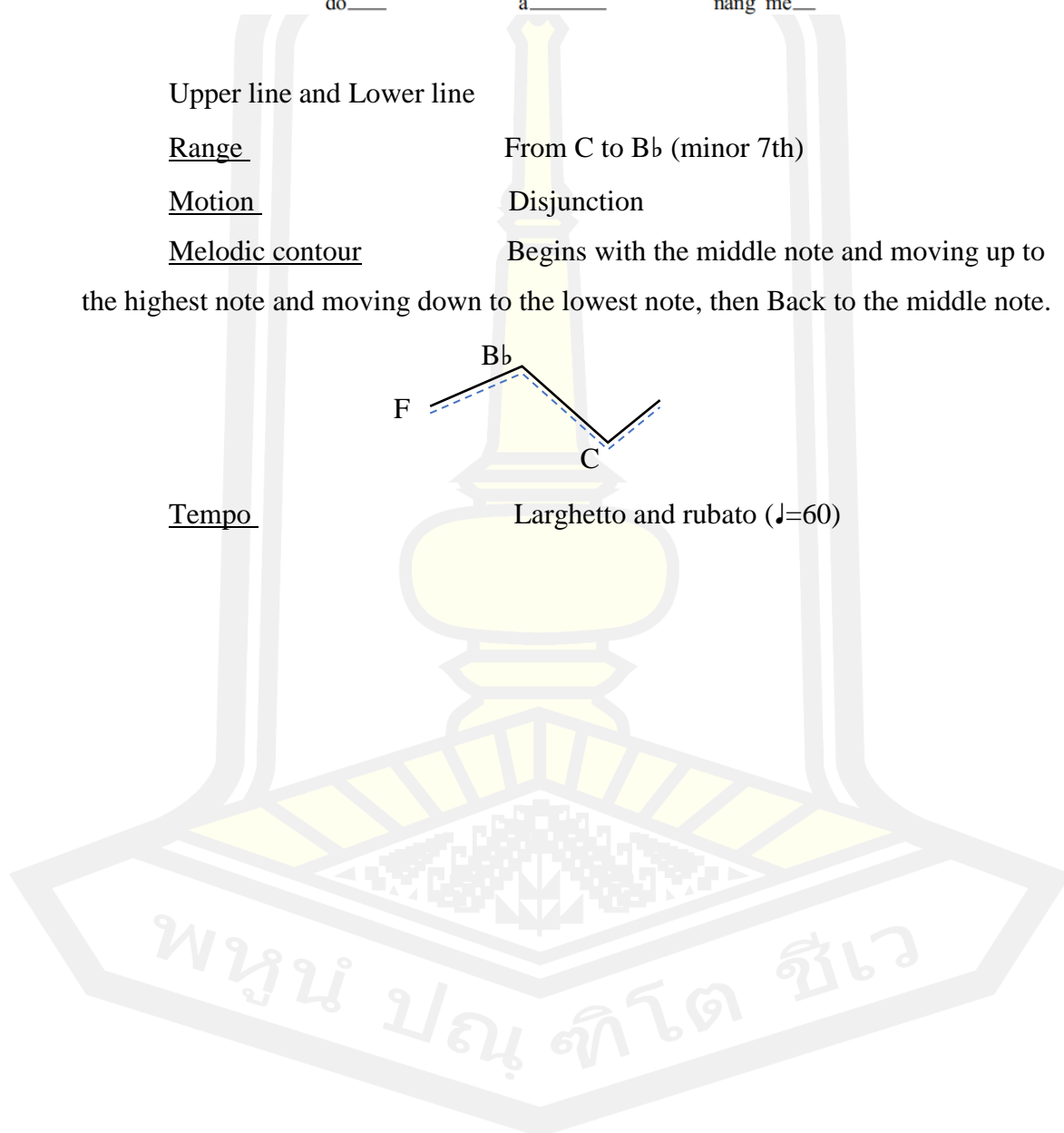
Melodic contour

Begins with the middle note and moving up to the highest note and moving down to the lowest note, then Back to the middle note.



Tempo

Larghetto and rubato ( $\text{♩}=60$ )



## 5.2.2 Section A

The musical score for Section A of "Silkworm Song" is presented in a system of two staves, with lyrics written below the notes. The score is divided into several phrases:

- phrase 1:** The first system shows two staves with lyrics: "Sai\_ xia\_ jin qia ja\_ ma liang liang le\_ liang liang le\_ liang liang le liang liang le".
- soprano phrase 2:** The second system shows the soprano part with lyrics: "Lang miang le\_ ya hei\_".
- bass phrase 2:** The bass part of the second system has lyrics: "Lang miang le\_ ya hei\_".
- soprano phrase 3:** The third system shows the soprano part with lyrics: "Lang miang le\_ ya hei\_".
- soprano phrase 4:** The fourth system shows the soprano part with lyrics: "jing dan\_ o hei ya jing dan\_ o hei ya hei\_ hei ya hei\_ e hei yi ye".
- bass phrase 3:** The bass part of the fourth system has lyrics: "Jing dan\_ e hei\_ e\_".
- bass phrase 4:** The fifth system shows the bass part with lyrics: "e\_ hei\_ yang hei\_ o\_ hei hei yo hahang hei\_ e he\_".

The score includes various musical notations such as treble and bass clefs, a key signature of one flat, and dynamic markings like accents and slurs. The lyrics are written in a stylized font with underscores indicating syllable placement.

Figure 5. 6 The Section 2 of " Silkworm Song "

During this section, the singing speed was relatively uniform, the Upper line and Lower line appeared to chase each other from the second phrase, presenting a polyphonic music form.

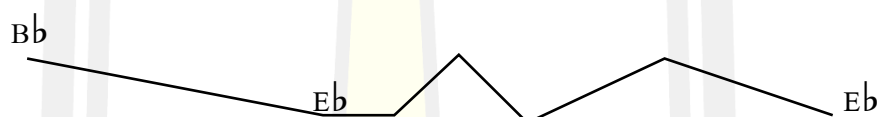
Phrase 1:

Sai\_ xia\_ jin qia ja\_\_ ma liang liang le\_\_\_\_ liang liang le\_\_\_\_ liang liang le liang liang le

Sai\_ xia\_ jin qia ja\_\_ ma liang liang le\_\_\_\_ liang liang le\_\_\_\_ liang liang le liang liang le

### Upper line

|                        |  |
|------------------------|--|
| <u>Range</u>           | From E to B $\flat$ (perfect 5th)                  |
| <u>Motion</u>          | Conjunction, repeated notes and disjunction        |
| <u>Melodic contour</u> | Moves alternately between ascending and descending |

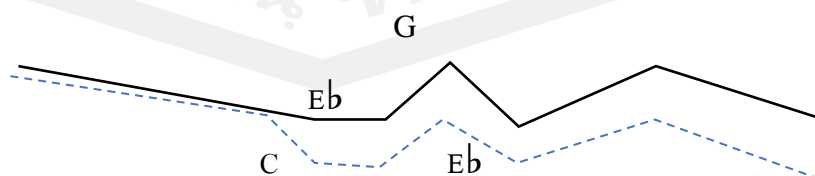


### Lower line

|                        |  |
|------------------------|--|
| <u>Range</u>           | From E to B $\flat$ (perfect 5th)                  |
| <u>Motion</u>          | Conjunction, repeated notes and disjunction        |
| <u>Melodic contour</u> | Moves alternately between ascending and descending |



|                |   |
|----------------|---|
| <u>Texture</u> | The Upper line moves alternately around Eb, G, B $\flat$<br>The Lower line moves alternately around C, Eb and G<br>Thus, the two melodies show the phenomenon that a<br>alternately cycle of minor 3rd, Major 3rd and perfect 4th. Similar motion and Parallel<br>motion. |
|----------------|---|



|              |   |
|--------------|---|
| <u>Tempo</u> | Mostly keep Moderato ( $\text{♩}=90$ ) in Section A |
|--------------|---|

## Phrase 2:

soprano phrase 2

Lang miang le \_\_\_\_\_ ya hei \_\_\_\_\_

bass phrase 2

Lang miang le \_\_\_\_\_ ya hei \_\_\_\_\_

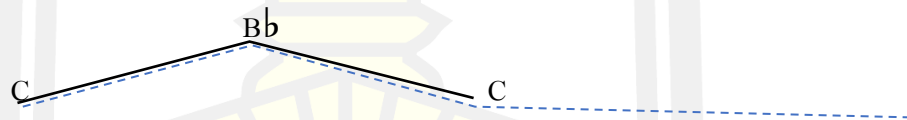
## Upper line and Lower line

Range From C to B $\flat$  (minor 7th)

Motion Diatonic and disjunction

Melodic contour Moves slowly to the highest note and moves down at the end.

Texture The Upper line and Lower line are both the same, except for the length of the Lower line last note C, the note values will form a polyphonic relationship with the phrase3 of Upper line.



พหุ ประถมศึกษา



Phrase 3:

soprano phrase 3

Lang miang le... ya hei...

bass phrase 3

Jing dan\_ e hei\_ e\_

Upper line and Lower line of phrase2

Range From C to B $\flat$  (minor 7th)

Motion Conjunction and disjunction

Melodic contour Moves alternately between ascending and descending

then keep C pitch

Texture The long C that comes from the Lower line of phrase2 and the Upper line melody are carried out at the same time, forming a polyphonic music form. Between the Upper line and Lower line of the formation: m3, p4, p5, m7 and p1 interval relationship. Oblique motion.

Lower line

Range From C to F (perfect 4th)

Motion Conjunction and disjunction

Melodic contour Moves alternately between ascending and descending

E $\flat$  C

## Phrase 4:

soprano phrase 4

jing dan\_\_ o hei ya jing dan\_\_ o hei ya hei\_ hei ya hei\_\_ e hei yi ye

He

bass phrase 4

e\_\_ hei\_\_ yang hei\_ o\_\_ hei hei yo hahang hei\_ e he\_\_

## Upper line and Lower line of phrase3

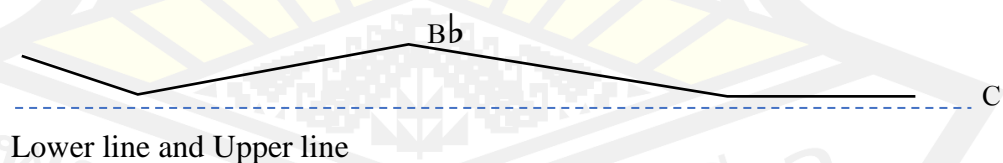
Range From C to B $\flat$  (minor 7th)

Motion Conjunction and disjunction

Melodic contour Moves alternately between ascending and descending

then keep C

Texture The long C that comes from the Lower line of phrase3 and the Upper line melody are carried out at the same time, forming a polyphonic music form. Between the Upper line and Lower line of the formation: m3, p4, p5, m7 and p1 interval relationship. Oblique motion.



Range From C to B $\flat$  (minor 7th)

Motion Conjunction and disjunction

Melodic contour Moves alternately between ascending and descending

Texture The Upper line long C and the Lower line melody

forming a polyphonic music form. Presented the m3, p4, p5, m7 and p1 interval relationship. Oblique motion.

### 5.2.3 Ending

phrase 1

phrase 2

Nang\_ be hoi da an\_ ai ya le\_ ei jiu

*ritenuto*

Nang\_ be hoi da an\_ ai ya le\_ ei jiu

Figure 5. 7 The Section 3 of " Silkworm Song "

This ending consists of two phrases and the music suddenly slows down. At the end of the music, two iconic "ei jiu" sounds indicate the end.

Phrase 1:

Nang\_ be hoi da an\_

*ritenuto*

Nang\_ be hoi da an\_

Upper line

Range

From C to G (perfect 5th)

Motion

Conjunction and disjunction

Melodic contour

Moves alternately between ascending and

descending then keep G

Lower line

Range

From C to E<sub>b</sub> (minor 3rd)

Motion

Conjunction and disjunction

Melodic contour

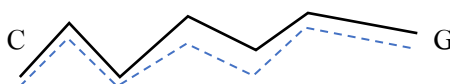
Moves alternately between ascending and

descending then keep E

Texture

The rhythm of the Upper line and Lower line are the

same, and the melody presents an interval relationship of "p1 and m3" in the movement. Similar motion.



Phrase 2:

Upper line

Range

From C to F (perfect 4th)

Motion

Conjunction, repeated notes and disjunction

Melodic contour

Beginning with the highest note and descending

slowly to the lowest pitch



Lower line

Range

From C to Bb (Major 2nd)

Motion

Conjunction

Melodic contour

Moving lower slowly and back to the C note



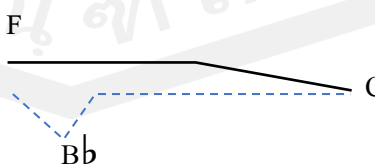
Texture

In Upper line, repeated notes F and descending to C

In Lower line, auxiliary tone Bb between the two C

Thus, the two lines are formed interval of P1, p4, p5.

Oblique motion.



Tempo

Mostly keep Adagio (J=66).

Scale

In Section Introduction:

F - G - B $\flat$  - C - E $\flat$ 

In Section A and Ending:

D - F - G - A - C



Media 5. 2 People in Zaidang Village sang Silkworm Song during the Spring Festival

Source: Hang Cao (2022)

In Media 5.2, on the left is Ms. Guanmei Hu, the national intangible cultural heritage inheritor, wrapped in a headscarf, and on the right are four local Song masters. This is a video of them singing during the Spring Festival.

พหุบัณฑิต ชีวะ

### 5.3 "Always Follow the Sun" -- Narrative Song

This is a song praising the national hero, the great leader. China has a vast territory and abundant resources. It is a country with many ethnic groups. Under the right leadership of the government, the Dong people live a happy life. Therefore, people love and appreciate the government and sing praises to the great leader in the form of the Grand Song. Express people will always follow him, will always support him. The chorus is divided into two parts, which the author calls the Upper line and the Lower line. The analysis includes:

Range

Motion

Melodic contour

Texture

Tempo

Scale will be distilled at the end

Perhaps because the main purpose of this piece is to narrate events and express feelings, it is not clearly divided into several paragraphs. We will analyze it from the perspective of "one-part form", which consists of eleven musical phrases.

The following table shows each four Section of this music.

Table 5. 3 The musical section of "Always Follow the Sun"

|        |               |
|--------|---------------|
| Form   | one-part form |
| Phrase | 1~11          |

From: Hang Cao

(For details, see the Appendix III-3)

#### 5.3.1 One-part form

This piece is made up of 11 musical phrases.



Phrase 1:

Mao zhuxi lingdao

Solo Line

Range

From B $\flat$  to A $\flat$  (minor 7th)

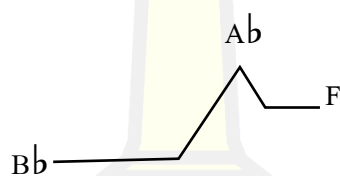
Motion

Disjunction

Melodic contour

Beginning with the lowest note and jump to the

highest note then descending to the middle note.



Tempo

Largo-Larghetto and rubato ( $\text{♩}=56\sim60$ )

พหุมนุ ปณฺ ทิโต ชีเว

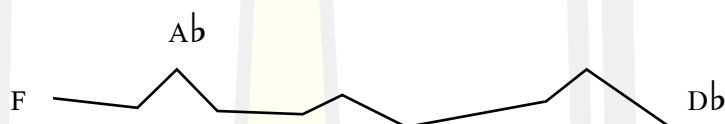
Phrase 2:

Yi hua ou hei yi die die ei\_\_ wei yi dian za\_\_ o wei

Yi hua ou hei yi die die ei\_\_ wei yi dian za\_\_ o wei

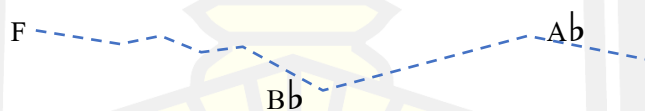
Upper line

- Range From D $\flat$  to A $\flat$  (perfect 5th)
- Motion Conjunction, repeated notes and disjunction
- Melodic contour The alternation of ascending and descending



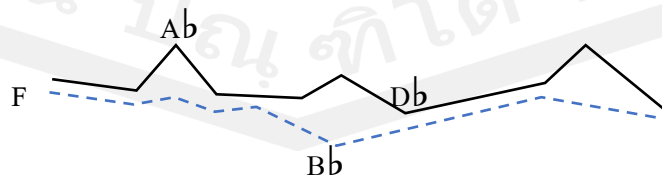
Lower line

- Range From B $\flat$  to A $\flat$  (minor 7th)
- Motion Conjunction, repeated notes and disjunction
- Melodic contour The alternation of ascending and descending



- Texture In Upper line, E $\flat$ -A $\flat$ , E $\flat$ -D $\flat$ , F-A $\flat$   
 In Lower line, E $\flat$ -F, E $\flat$ - B $\flat$ , pedal F  
 Thus, the two lines are formed interval of m3,

m2, p4. Similar motion and Oblique motion.



- Tempo Largo and rubato ( $\text{♩}=53\sim 58$ )

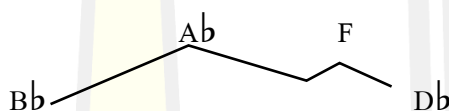
Phrase 3:

Gong can dang xa tai ya e yong yuan zao\_ zo

Gong can dang xa tai ya e yong yuan zao\_ zo

Upper line

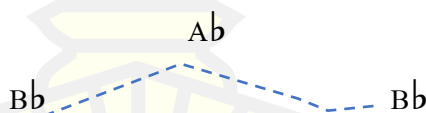
Range From B $\flat$  to A $\flat$  (minor 7th)  
Motion Conjunction, repeated notes and disjunction  
Melodic contour The alternation of ascending and descending



Lower line

Range From B $\flat$  to A $\flat$  (minor 7th)  
Motion Conjunction, repeated notes and disjunction  
Melodic contour The alternation of ascending and descending and

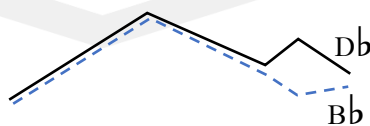
move to the lowest note



Texture The Upper line moves from pitch D $\flat$  to F then back to D $\flat$

The Lower line moves from pitch D $\flat$  to pedal point B $\flat$

Thus, the two lines are formed interval of P1-P4-M3-m3. Contrary motion and Oblique motion.



Tempo

Larghetto and rubato ( $\text{♩} = 60 \sim 65$ )

Phrase 4:

zao zo dong ja hao di fang o wei yuo lai ba lun\_

zao zo dong ja hao di fang o wei yuo lai ba lun\_

Upper line

Range

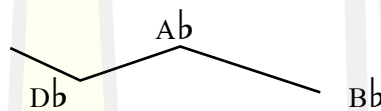
From B $\flat$  to A $\flat$  (minor 7th)

Motion

Conjunction and disjunction

Melodic contour

The alternation of ascending and descending



Lower line

Range

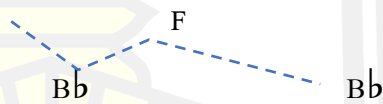
From B $\flat$  to A $\flat$  (minor 7th)

Motion

Conjunction and disjunction

Melodic contour

The alternation of ascending and descending

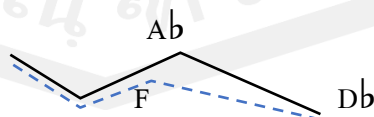


Texture

The Upper line moves from pitch F to A $\flat$  then back to E $\flat$

The Lower line pedal point F

Thus, the two lines are formed interval of P1- m3- m2. Contrary motion and Oblique motion.



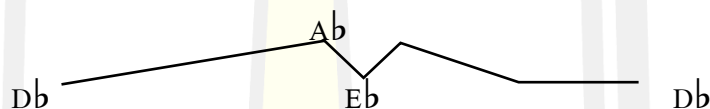
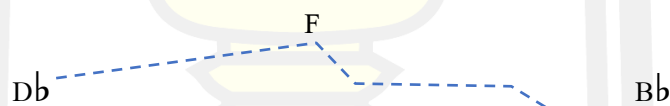
Tempo

Larghetto ( $\text{♩}=65$ )

## Phrase 5:

Go zu ren\_min tuan jie xin le jian se wo\_\_\_ men

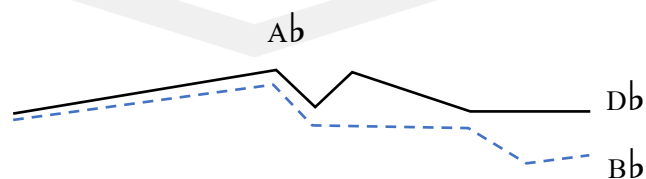
Go zu ren min tuan jie xin le jian se wo\_\_\_ men

Upper lineRange From D $\flat$  to A $\flat$  (perfect 5th)Motion Conjunction, disjunction and repeated notesMelodic contour The alternation of ascending and descendingLower lineRange From B $\flat$  to F (perfect 4th)Motion Conjunction, disjunction and repeated notesMelodic contour The alternation of ascending and descendingTexture

The Upper line repeated the rhythm and notes

D $\flat$ - A $\flat$  then E $\flat$ - A $\flat$  then D $\flat$ -F- D $\flat$  in the endThe Lower line pedal point repeated the rhythm and notes D $\flat$ - F then pedal D then move to the lowest note

Thus, the two lines are formed interval of P1-m3, M2-P5, P1- M2-P5-P4-m3. Similar motion, Contrary motion and Oblique motion.

TempoLarghetto ( $\text{♩}=65$ )

Phrase 6:



Upper line

Range From D $\flat$  to A $\flat$  (perfect 5th)

Motion Conjunction and disjunction

Melodic contour The alternation of ascending and descending and  
move to the lowest note



Lower line

Range From B $\flat$  to A $\flat$  (minor 7th)

Motion Conjunction and disjunction

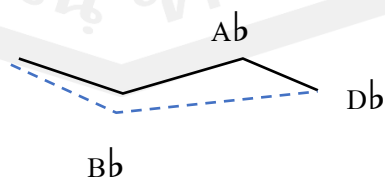
Melodic contour The alternation of ascending and descending



Texture The Upper line moves from pitch D $\flat$  to A then  
back to D $\flat$

The Lower line moves from pitch B $\flat$  to D $\flat$

Thus, the two lines are formed interval of m3-  
P1-m7-M2-P1. Similar motion, Contrary motion, Oblique motion.



Tempo

Larghetto ( $J=65$ )



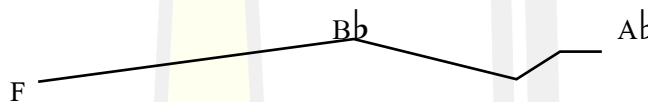
Phrase 7:

Yong yuan gen zuo mao zu xi \_\_\_\_\_ e \_\_\_\_\_

Yong yuan gen zuo mao zu xi \_\_\_\_\_ e \_\_\_\_\_

Upper line

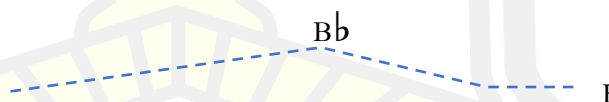
- Range From F to Bb (perfect 4th)
- Motion Conjunction and disjunction
- Melodic contour The alternation of ascending and descending



Lower line

- Range From F to Ab (minor 3rd)
- Motion Conjunction and disjunction
- Melodic contour The alternation of ascending and descending and

move to the lowest pedal note



- Texture The Upper line moves from pitch F to Ab  
The Lower line moves from pitch Bb to Db  
Thus, the two lines are formed interval of P1-

m3. Oblique motion.



Tempo Larghetto (♩=65)

Phrase 8:

Upper line

Range

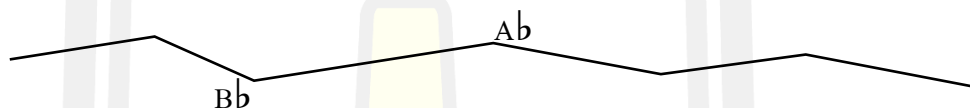
From B $\flat$  to A $\flat$  (minor 7th)

Motion

Conjunction and disjunction

Melodic contour

The alternation of ascending and descending



Lower line

Range

From B $\flat$  to F (perfect 5th)

Motion

Conjunction and disjunction

Melodic contour

Moves alternately between ascending and descending and moves lower little by little to the end.



Texture

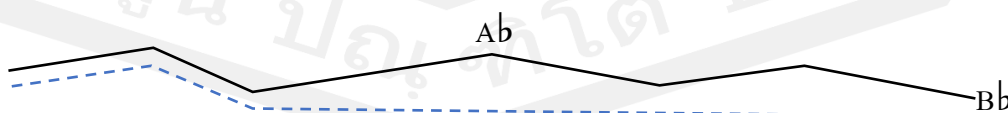
alternately

The Upper line moves from pitch A $\flat$  to B $\flat$

The Lower line pedal note B $\flat$

Thus, the two lines are formed interval of

m7-P5-P4-m3-P1. Oblique motion.



Tempo

Adagio and rubato ( $\text{♩}$ =65~68)

## Phrase 9:

Da kai\_ zo\_ zu ei ei hui\_ wei\_

Da kai\_ zo\_ zu ei ei hui\_ wei\_

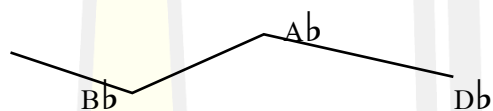
Upper line

RangeFrom B $\flat$  to A $\flat$  (minor 7th)Motion

Conjunction and disjunction

Melodic contour

The alternation of ascending and descending



Lower line

RangeFrom B $\flat$  to F (perfect 5th)Motion

Conjunction and disjunction

Melodic contour

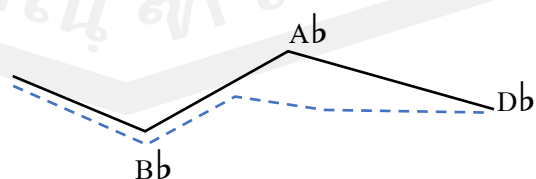
Moves alternately between ascending and

descending

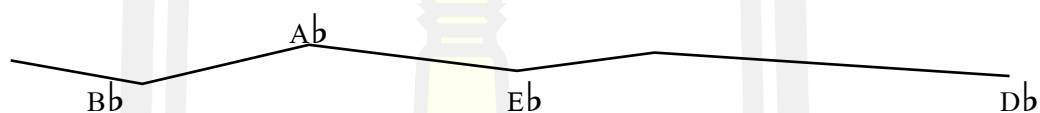
TextureThe Upper line moves from pitch F-A $\flat$  then to B $\flat$ The Lower line pedal note F then F- pedal point D $\flat$ 

Thus, the two lines are formed interval of P1-m3,

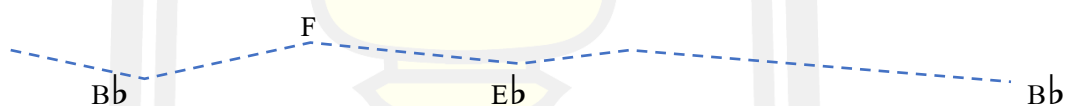
m3-M3-M2-P1. Similar motion and Oblique motion.

TempoAdagio and rubato ( $\text{♩}$ =65~68)

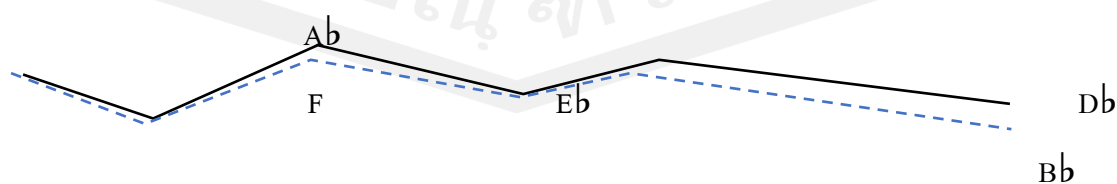
## Phrase 10:

Upper lineRange From B $\flat$  to A $\flat$  (minor 7th)Motion Conjunction and disjunction, repeated notes and rhythmMelodic contour The alternation of ascending and descendingLower lineRange From B $\flat$  to A $\flat$  (minor 7th)Motion Conjunction and disjunction, repeated notes and rhythmMelodic contour Moves alternately between ascending and descending

and moves lower little by little to the end.

Texture The Upper line moves from pitch A $\flat$ - E $\flat$  repeated then A $\flat$  to D $\flat$ The Lower line moves from pitch F- E $\flat$  repeated then D $\flat$  to B $\flat$ 

Thus, the two lines are formed interval of P1-m3, m3-P1-m3, P1-P5-P4-m3. Similar motion, Contrary motion, Oblique motion.

TempoAdagio and rubato ( $\text{♩}$ =65~68)

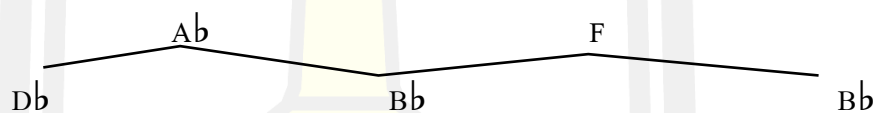
Phrase 11:

Ba e liang he i liang se e ya eng e i eng he ei jiu

Ba e liang he i liang se ei jiu

Upper line

Range From B $\flat$  to A $\flat$  (minor 7th)  
Motion Conjunction and disjunction  
Melodic contour Moves alternately between ascending and descending and moves lower little by little to the end.



Lower line

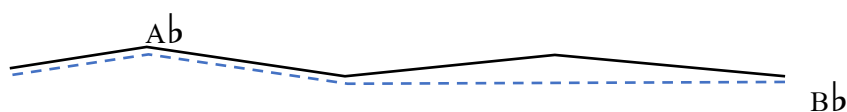
Range From B $\flat$  to A $\flat$  (minor 7th)  
Motion Conjunction and disjunction,  
Melodic contour The alternation of ascending and descending and pedal point B $\flat$  at the end.



Texture The Upper line moves from pitch D $\flat$ - B $\flat$  alternately

The Lower line pedal point B $\flat$   
 Thus, the two lines are formed interval of

P1-m3-P4-P5-m7 then descending to the lowest pitch. Oblique motion.



Tempo Adagio and rubato ( $\text{♩} = 65 \sim 68$ )



"ei jiu" is an iconic feature, representing the "end" of a song.

Upper line:

D note acts as a passing tone

Scale

Bb- Db- Eb- F- Ab



Media 5.3 People in Xiahuang Village sang Always Follow the Sun during the Spring Festival

Source: Hang Cao (2022)

In Media 5.3, six song masters sang at home and showed the researchers the depth of the "senior choir".



#### 5.4 "Song of Building a Pond" -- Children Song

This is a song about labor. The purpose of building the pond is to irrigate crops. The children's innocent songs talk about this labor process, which not only reflects the connection between labor and ecology, but also conveys the character of the ethnic group that loves labor. The chorus is divided into two parts, which the author calls the Upper line and the Lower line. The analysis includes:

Range

Motion

Melodic contour

Texture

Tempo

Scale will be distilled at the end

Following chart shows the formal structure of " Silkworm Song " can be divided as follow:



Formal Structure of " Song of Building a Pond "

The following table shows each four sections of this music:

Table 5. 4 The musical sections of " Song of Building a Pond "

|         |     |     |     |           |
|---------|-----|-----|-----|-----------|
| Section | 1   | 2   | 3   | 4         |
| Phrase  | 1-2 | 3-4 | 5-6 | 7-8       |
| Form    | A   | B   | A'  | Extension |

From: Hang Cao

(For details, see the Appendix III-4)

## 5.4.1 Section A

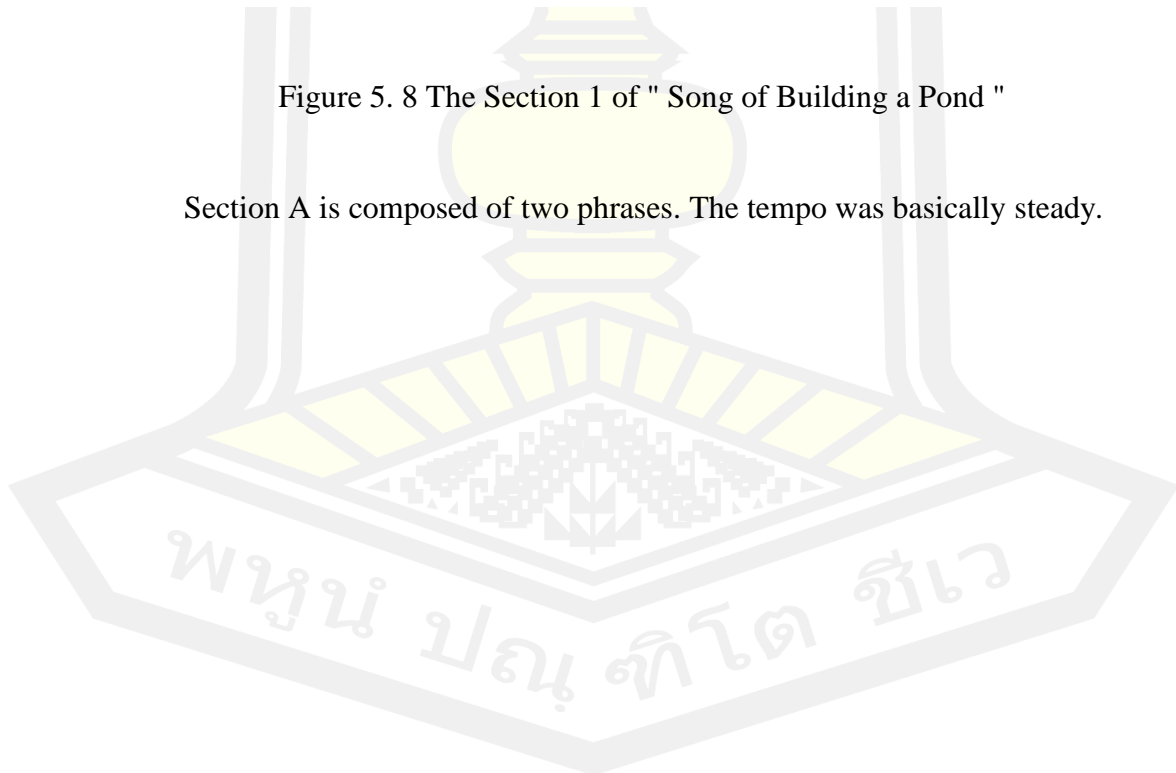
The musical score for Section A is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The time signature is 2/4. The first system is divided into two phrases: 'Phrase 1' (measures 1-4) and 'Phrase 2' (measures 5-6). The lyrics are written below the notes, with some words underlined to indicate phrasing. The second system continues the melody and accompaniment for measures 7-10.

Phrase 1  
 Jia gai jia wan ong\_ jia wai bang jia\_\_ bai ma bang me ben ben nie  
 wan ong\_ jia wai bang jia\_\_ bai ma bang me ben ben nie

Phrase 2  
 Nie\_\_\_ ben\_\_\_ ben nie nie\_\_\_ ai\_\_\_ mai jia din no\_\_\_ jia\_\_\_ wei\_ ya\_\_\_ jia  
 Nie\_\_\_ ben\_\_\_ ben nie nie\_\_\_ ai\_\_\_ mai jia din no\_\_\_ jia\_\_\_ wei\_ ya\_\_\_ jia

Figure 5. 8 The Section 1 of " Song of Building a Pond "

Section A is composed of two phrases. The tempo was basically steady.



## Phrase 1:

Jia gai jia wan ong\_ jia wai bang jia\_ bai ma bang me ben

wan ong\_ jia wai bang jia\_ bai ma bang me ben

Upper line and Lower line:

After the first measure leads, Upper line and Lower line show the same melody mostly.

Range

From D to A (perfect 5th)

Motion

Conjunction and disjunction

Melodic contour

Moves alternately between ascending and descending and moves to the lowest note.

A

F

D

Texture

The Upper line moves from pitch A to F

The Lower line moves from pitch F to D

Thus, the two lines are formed interval of

M3-m3. Similar motion.

Tempo

Moderato (90~94).

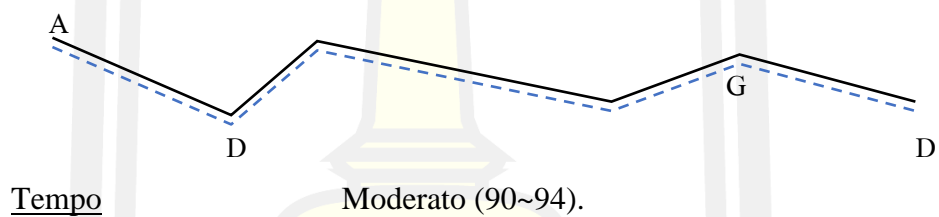
## Phrase 2:

ben nie Nie— ben— ben nie nie— ai— mai jia din no— jia— wei— ya— jia

ben nie Nie— ben— ben nie nie— ai— mai jia din no— jia— wei— ya— jia

Upper line and Lower line show the same melody.

|                        |  |
|------------------------|--|
| <u>Range</u>           | From D to A (perfect 5th)                          |
| <u>Motion</u>          | Conjunction and disjunction                        |
| <u>Melodic contour</u> | Moves alternately between ascending and descending |



พหุบัน ปณฺทิต ชีเว

### 5.4.2 Section B

Phrase 1

Ha ji yan me ben nie ben nie hua ben nie ben nie ben nie

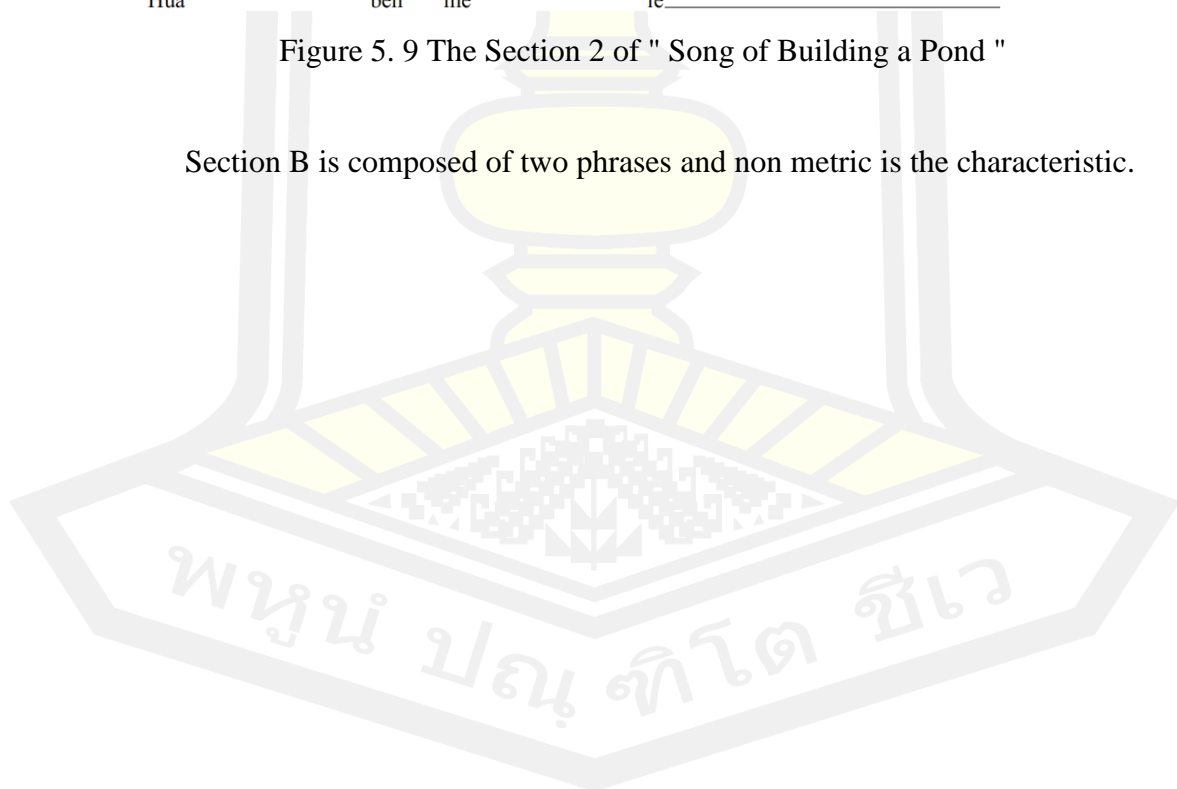
Phrase 2

Hua ben nie le

Hua ben nie le

Figure 5. 9 The Section 2 of " Song of Building a Pond "

Section B is composed of two phrases and non metric is the characteristic.



## Phrase 1:

Ha ji yan\_ me ben nie ben nie\_ hua ben nie ben nie ben nie\_

Ha ji yan\_ me ben nie ben nie\_ hua ben nie ben nie ben nie\_

Upper line and Lower line show the same melody.

Range

From C# to G# (perfect 5th)

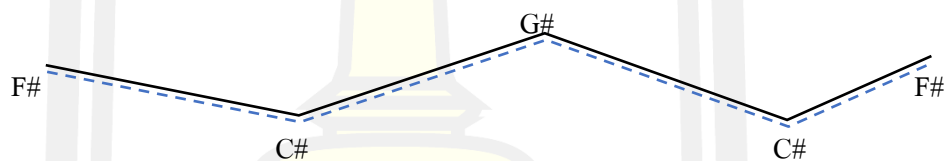
Motion

Conjunction, disjunction and repeated the notes

Melodic contour

Moves alternately between ascending and

descending, repeated the notes and rhythm model



Tempo

Adagio (65~68).

พหุมนุ ปณฺ ทิโต ชีเว



Phrase 2:

Upper line

Range

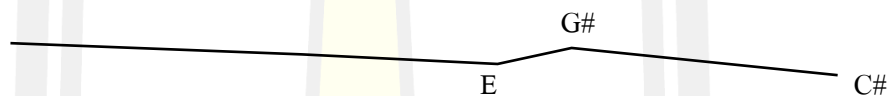
From C# to G# (perfect 5th)

Motion

Conjunction and disjunction

Melodic contour

Moves alternately between ascending and descending then moves to the lowest note.



Lower line

Range

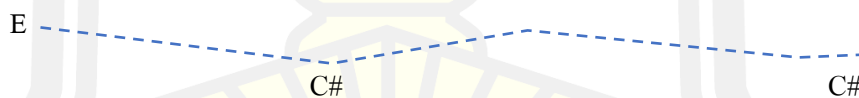
From C# to E (Major 3th)

Motion

Conjunction and disjunction

Melodic contour

Moves alternately between ascending and descending then moves to the lowest note.



Texture

The Upper line moves from pitch G#- F#, E-G#-C#  
 The Lower line moves from pitch E#-C# twice

Thus, the two lines are formed interval of m3-P4, P1-m3-P1. Similar motion, Contrary motion, Oblique motion.

Tempo

Adagio (65~68).

## 5.4.3 Section A'

The musical score is presented in two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The time signature is 2/4. The first system is divided into two phrases: 'Phrase 1' and 'Phrase 2'. The lyrics are written below the notes, with some words underlined to indicate phrasing.

**Phrase 1**

Vocal line: Jia gai jia len sei jia a lun\_ jia\_ dou da ba\_ me den\_ den duo\_

Piano line: len sei jia a lun\_ jia\_ dou da ba\_ me den\_ den duo\_

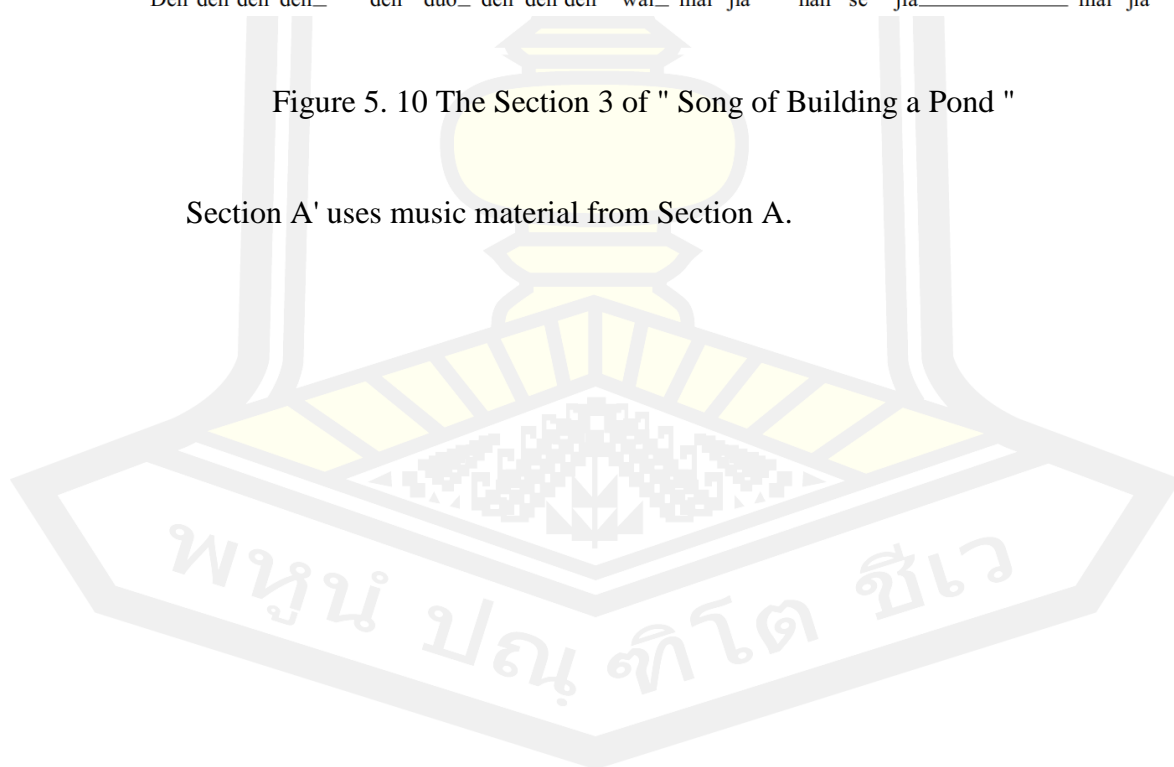
**Phrase 2**

Vocal line: Den den den den\_ den duo\_ den den den wai\_ mai jia han se jia\_ \_ mai jia

Piano line: Den den den den\_ den duo\_ den den den wai\_ mai jia han se jia\_ \_ mai jia

Figure 5. 10 The Section 3 of " Song of Building a Pond "

Section A' uses music material from Section A.



## Phrase 1:

Jia gai jia len sei jia a lun\_ jia\_ dou da ba\_ me den\_

len sei jia a lun\_ jia\_ dou da ba\_ me den\_

Upper line and Lower line:

After the first measure leads, Upper line and Lower line show the same melody.

Range

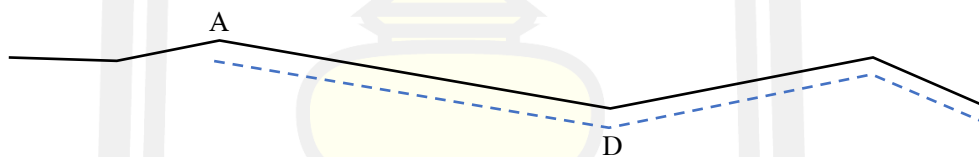
From D to A (perfect 5th)

Motion

Conjunction and disjunction

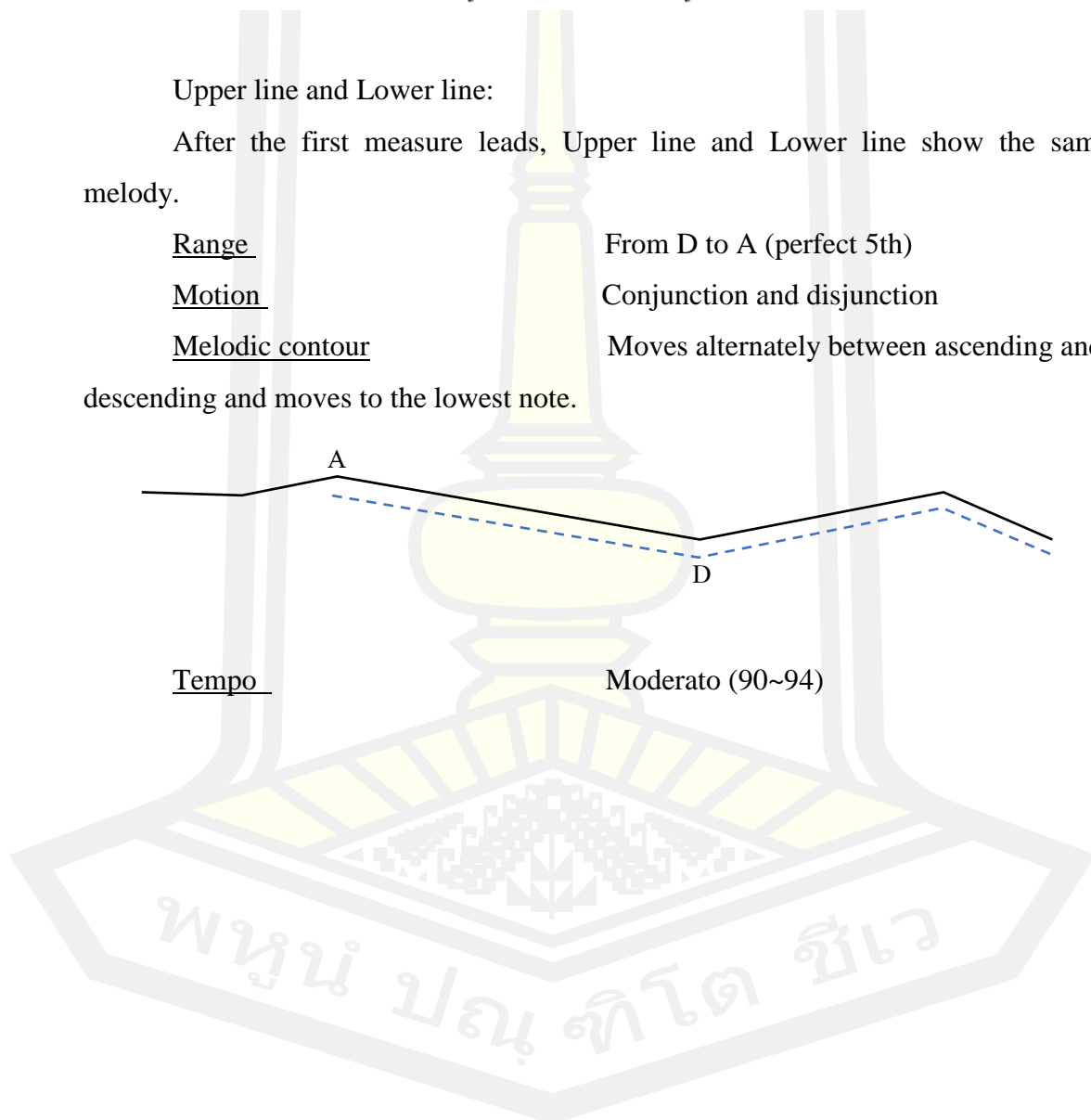
Melodic contour

Moves alternately between ascending and descending and moves to the lowest note.



Tempo

Moderato (90~94)



## Phrase 2:

ien duo\_ Den den den den\_ den duo\_ den den den wai\_ mai jia han se jia\_ mai jia

ien duo\_ Den den den den\_ den duo\_ den den den wai\_ mai jia han se jia\_ mai jia

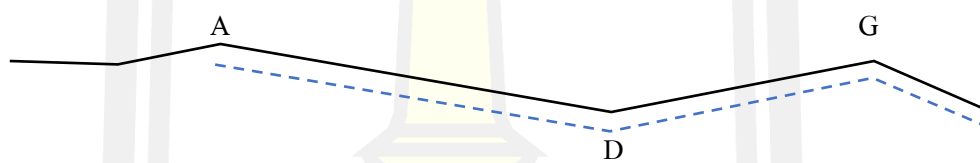
Upper line and Lower line:

Show the same melody.

Range From D to A (perfect 5th)

Motion Conjunction and disjunction

Melodic contour Moves alternately between ascending and descending



Tempo Moderato (90~94)

พหุบัณฑิต ชีวะ

### 5.4.4 Extension

Phrase 1

Do den an.ma do.den den den den den do den den den do.den den den den den do den den den den den den den den

Do den an.ma do.den den den den den do den den den do.den den den den den do den den den den den den den den

**non metric**

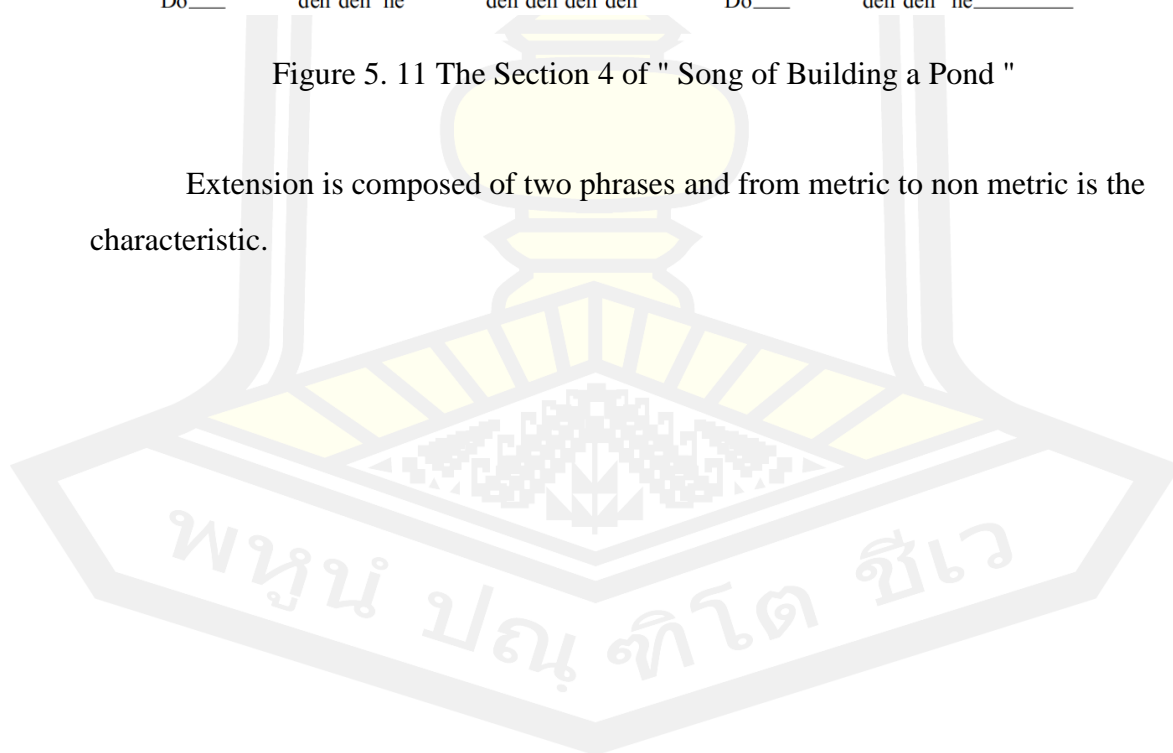
Phrase 2

Do den den ne den den den den Do den den ne

Do den den ne den den den den Do den den ne

Figure 5. 11 The Section 4 of " Song of Building a Pond "

Extension is composed of two phrases and from metric to non metric is the characteristic.



Phrase 1:

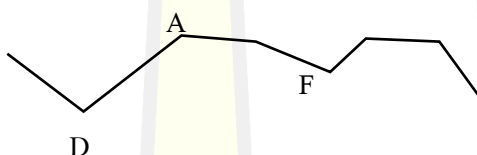
subphrase a                      subphrase b

Do den an\_ma do\_den den den den den do den den den do\_den den den den den do den den den den den den den

Do den an\_ma do\_den den den den den do den den den do\_den den den den den do den den den den den den den

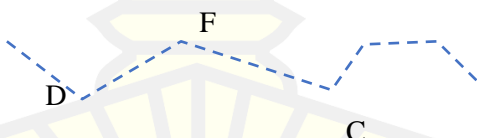
Upper line

- Range                      From D to A (perfect 5th)
- Motion                      Conjunction and disjunction, repeated notes and rhythm
- Melodic contour              The alternation of ascending and descending



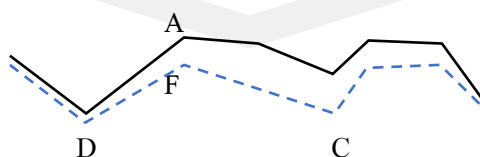
Lower line

- Range                      From C to G (perfect 5th)
- Motion                      Conjunction and disjunction, repeated notes and rhythm
- Melodic contour              Moves alternately between ascending and descending



Texture                      The Upper line moves from pitch A-F-A and  
 repeated rhythm                      The Lower line moves from pitch F-C-F and  
 repeated rhythm

Thus, the two lines are formed interval of m3-P4-m3. Similar motion.



Tempo

Adagio (65~68)

Phrase 2:

Musical score for Phrase 2, consisting of two staves. The lyrics are: "Do\_\_\_ den den ne den den den den Do\_\_\_ den den ne\_\_\_". The score includes notes, rests, and bar lines. Blue boxes highlight specific melodic segments in both staves.

Upper line

Range

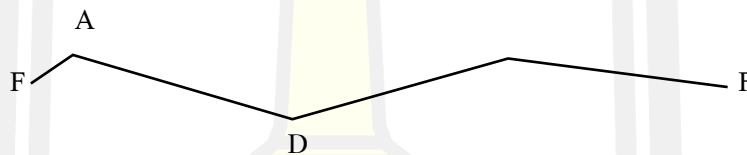
From D to A (perfect 5th)

Motion

Conjunction and disjunction, repeated notes and rhythm

Melodic contour

The alternation of ascending and descending



Lower line

Range

From C to G (perfect 5th)

Motion

Conjunction, disjunction and repeated notes

Melodic contour

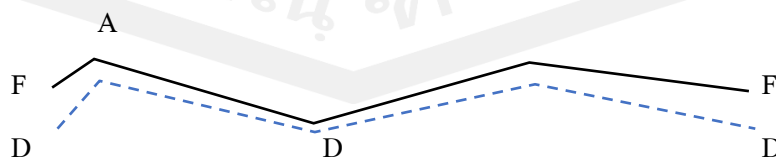
Moves alternately between ascending and descending



Texture

The Upper line moves from pitch F-A then G-F  
 The Lower line moves from pitch D-F then G-D  
 Thus, the two lines are formed interval of m3-

m3 and P1-m3. Similar motion.



Tempo

Adagio (65~68)



Scale

D- F- G-A- C



Media 5. 4 Children in Xiahuang Village sang Song of Building a Pond during the Spring Festival

Source: Hang Cao (2022)

In Media 5.4, nine children sang the song on the terraces. They are primary school students, the voice is so innocent, the voice with the mountains and the sky into one, beautiful.

พหุบัน ปณฺ ทิโต ชีเว

### 5.5 "National Unity Evergreen" -- Custom Song

This is a passionate song. With the theme of national unity, the song is sung by men and women, and people join hands in a circle while singing and dancing. The form of "hand in hand" and the theme of "unity" song are combined, which makes the content and the form achieve a high degree of unity, not only conforms to the consistent policy of our country's national unity, but also the singer and the audience are happy to participate. Just like the picture in the fieldwork, people are imperceptibly infected by the unrestrained and unrestrained character of the Dong people in the appreciation, and some audience can't help dancing around with them. The chorus is divided into two parts, which the author calls the Upper line and the Lower line. The analysis includes:

Range

Motion

Melodic contour

Texture

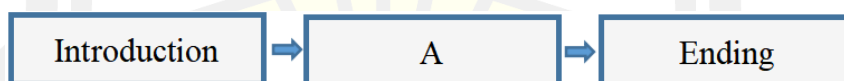
Relationship of melodic rhythm and form

Repetition rhythm

Melodic shape in phrase

Tempo and Scale will be distilled at the end

Following chart shows the formal structure of " National Unity Evergreen " can be divided as follow:



Formal Structure of " National Unity Evergreen "

The following table shows each four sections of this music:

Table 5. 5 The musical sections of " National Unity Evergreen "

| Section | 1            | 2   | 3      |
|---------|--------------|-----|--------|
| Phrase  | 1-3          | 4-7 | 8      |
| Form    | Introduction | A   | Ending |

From: Hang Cao

(For details, see the Appendix III-5)



Phrase 2:

The image shows a musical score for two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of notes with the lyrics 'ye ye ye ye ye ye ye ye ye ye' written below them. A blue box highlights the first two notes of each staff.

Upper line and Lower line:

Upper line and Lower line show the same melody but different rhythm.

Range Upper line from D to F (minor 3rd)

Motion Disjunction

Melodic contour Moves alternately between ascending and descending



Phrase 3:

The image shows a musical score for two parts: 'Mr.' and 'Ms.'. The 'Mr.' part is in treble clef and the 'Ms.' part is in bass clef. The lyrics are 'ye ye qi lo xu' for the 'Mr.' part and 'ye xu' for the 'Ms.' part. A blue box highlights the first two notes of the 'Mr.' part.

Upper line and Lower line:

Range From G to D (perfect 5th) and Lower line pedal point A

Motion Disjunction

Melodic contour Beginning with the lowest pitch to the highest note



Texture The Upper line pedal point D and Lower line pedal point A

Thus, the two lines are formed interval of P4.

### 5.5.2 Section A

Phrase 1

A ha hao a ye a ye a ha hao a ye ye yo ngju bie\_ nia\_ju\_dong ban ma ye a ye gu dong ba n maye ye

ye a ye a ha hao a ye ye ye ye ye ye ye ye ye ye ye a ye gu dong ba n maye ye

Phrase 2

Zong be\_ gao\_ din ma guang don ma jing do ye ye\_ guang don zen mo ye gang me\_ ga\_ zong a

Ye ye ye ye ye ye ye ye ye ye\_ guang don zen mo ye ye ye ye ye

Phrase 3

Wen yong jo e\_ a ye a ye an yan se na ye ye yun ban\_ na zon\_ we bang\_ ben beng\_ ma

ye ye ye ye ye a ye an yan se na ye ye ye ye ye ye ye ye ye ye

Phrase 4

Ye ye\_ ba ben ben ba ye tuan jie a zong hua ya hai\_ zong ha ma ye a ye hai gong da ma ye ye

Ye ye\_ ba ben ben ba ye ye ye ye ye ye ye ye ye ye ye a ye hai gong da ma ye ye

Phrase 5

Bong\_ so se\_ ma da\_ mong yin\_ ma ye ye\_ da men jin ba ye min zu tuan\_ jie ya ben song dou ma

Ye ye ye ye ye ye ye ye ye ye\_ da men jin ba ye ye ye ye ye ye ye ye ye ye

Phrase 6

Ye a ye ben sen dou ma ye ye\_ ao\_ zai\_ zong du ya\_ tai bin yin\_ ma ye ye\_ hai pin yin ma ye

Ye a ye ben sen dou ma ye ye ye ye ye ye ye ye ye ye ye ye ye\_ hai pin yin ma ye

Figure 5. 13 The Section 2 of " National Unity Evergreen "

Phrase 1~4:

ye ye guang don zen mo ye

ye ye guang don zen mo ye

Upper line and Lower line show the same melody.

Range From D to A (perfect 5th)

Motion Disjunction

Melodic contour Moves to the highest note and moves down at the end



Relationship of melodic rhythm and form Every time this melody appears, there will be a pause in the tone. This is a characteristic that appears four times in music.

yo ngju bie nia ju dong ban ma

ye ye ye ye ye ye ye ye

gang me ga zong a Wen yong jo e a

ye ye ye ye ye ye ye ye

tuan jie a zong hua ya hai zong ha ma

ye ye ye ye ye ye ye ye

Zong be gao din ma guang don ma jing do

Ye ye ye ye ye ye ye ye

yun ban na zon we bang ben beng ma

ye ye ye ye ye ye ye ye

Bong so se ma da mong yin ma

Ye ye ye ye ye ye ye ye

Repetition rhythm Use the fixed pitch D as the beat. Each Phrase appears twice for a total of 8 times.

Range Mostly from D to C (minor 7th)

Motion Conjunction and disjunction

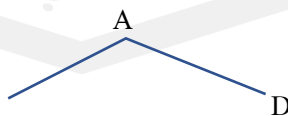
Melodic contour The alternation of ascending and descending

Melodic shape in phrase Similar melodies appear once in each phrase, four times in total.

Range From D to A (perfect 5th)

Motion Conjunction and Disjunction

Melodic contour Moves to the highest note and moves down at the end





### 5.5.3 Ending

Figure 5. 14 The Section 3 of " National Unity Evergreen "

This section consists of two parts: one is singing, the other is Shouting

Range From C to A (perfect 5th)

Melodic contour Moves to the highest note and moves down at the end

Tempo Moderato ( $\text{♩}=100\sim 103$ )

Scale D-F-G-A-C



Media 5. 5 People in Zaidang Village sang National Unity Evergreen during the Spring Festival

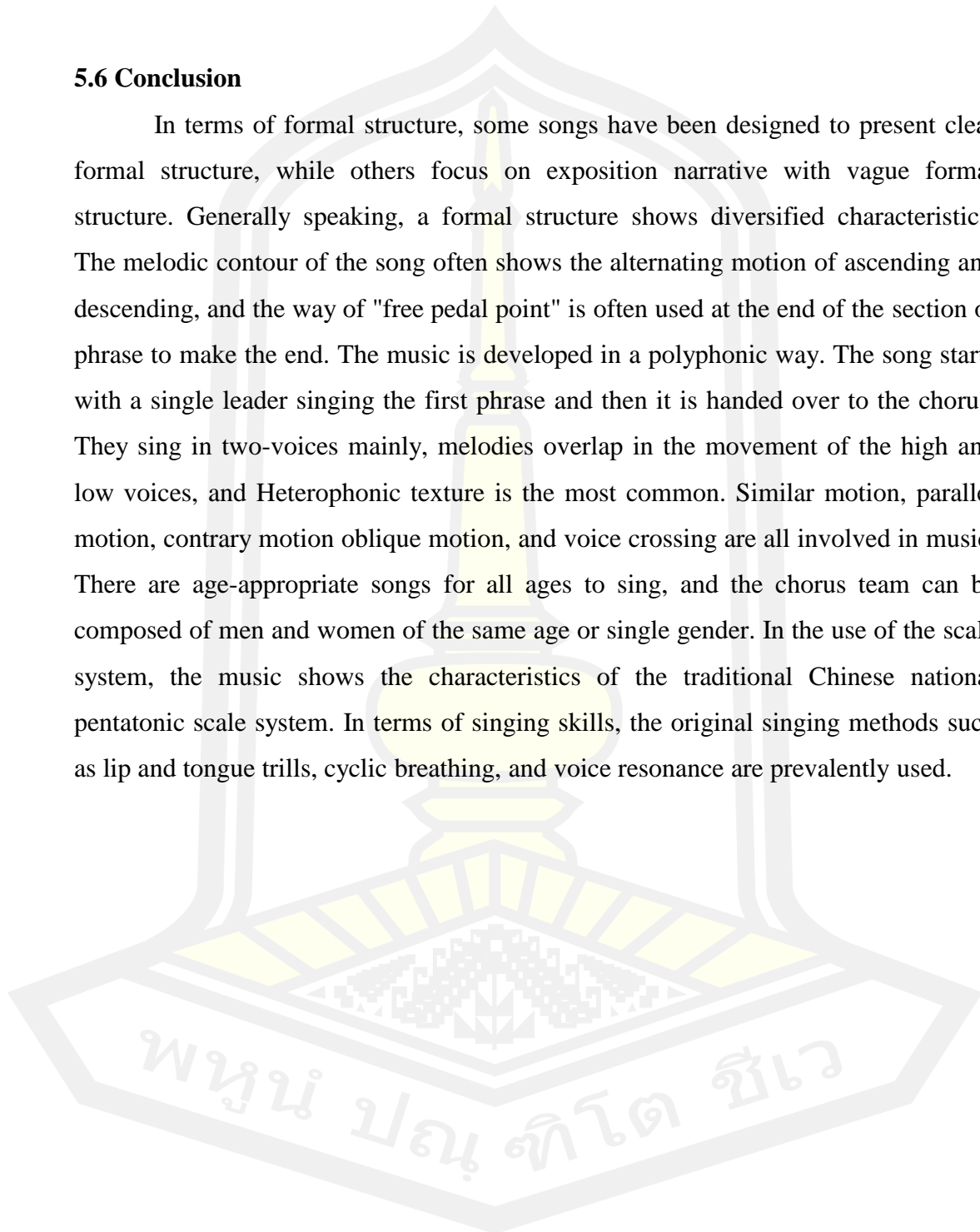
Source: Hang Cao (2022)

In Media 5.5, people around the fire, dressed in gorgeous clothes, hand in hand singing passionate songs. Men and women, young and old, as well as the audience were immersed in the warm atmosphere. Since the field recording is noisy and not conducive to translating the score, the researcher asked the local people for a

clear recording during the fieldwork, which is more conducive to transcription. These two QR codes, one of them is live "video", the other is clear "audio".

### 5.6 Conclusion

In terms of formal structure, some songs have been designed to present clear formal structure, while others focus on exposition narrative with vague formal structure. Generally speaking, a formal structure shows diversified characteristics. The melodic contour of the song often shows the alternating motion of ascending and descending, and the way of "free pedal point" is often used at the end of the section or phrase to make the end. The music is developed in a polyphonic way. The song starts with a single leader singing the first phrase and then it is handed over to the chorus. They sing in two-voices mainly, melodies overlap in the movement of the high and low voices, and Heterophonic texture is the most common. Similar motion, parallel motion, contrary motion oblique motion, and voice crossing are all involved in music. There are age-appropriate songs for all ages to sing, and the chorus team can be composed of men and women of the same age or single gender. In the use of the scale system, the music shows the characteristics of the traditional Chinese national pentatonic scale system. In terms of singing skills, the original singing methods such as lip and tongue trills, cyclic breathing, and voice resonance are prevalently used.



## **CHAPTER VI**

### **THE SOCIAL FUNCTION AND ERA VALUE OF THE GRAND SONG OF DONG ETHNIC GROUP IN SOUTHEAST GUIZHOU, CHINA**

The intangible cultural heritage of Grand Song plays an important role in Dong society. In order to reveal the social function and era value of Grand Song, the researcher visited Dong villages in southeast Guizhou. Through the observation of the local situation and the interview with the local people, the function and value of Grand Song in Dong society are deeply investigated. This chapter will elaborate from two aspects: on the one hand, it aims at the social functions of Grand Song, including " education function, entertainment function, social communication function and belief function ". On the other hand, it aims at the era value of Grand Song, including " academic value, artistic value, spread value and ecological economic value ".

#### The Social Function of the Grand Song in Southeast Guizhou, China

- Education Function
- Entertainment Function
- Social Communication Function
- Belief Function

#### The Era Value of the Grand Song in Southeast Guizhou, China

- Academic Value
- Artistic Value
- Spread Value
- Ecological Economic Value

## 6.1 The Social Function of the Grand Song in Southeast Guizhou, China

### 6.1.1 Education Function

Although art can reflect people's real lives, it surpasses them. Through the experience and appreciation of the universal beauty of art, people can gradually peel off its mysterious veil and gain enlightenment and education in the process of comprehensive grasp and understanding, and finally, become independent thinkers.

There is a song circulating in the Dong ethnic area: "Trees have roots, springs have sources, ancient things have music, Han people have written history, Dong people had no written language but disseminated orally. It can be seen that in the specific application of Grand Song, and it has the function of "civilizing customs" and "inheriting deeds". The transmission mode of "word-of-mouth" in Dong ethnic groups replaces words and documents to inherit Dong's history, culture, and stories. The essence of the Grand Song includes the recording and appraisal of life experience, ethics, and ethnic legacy passed down through generations of Dong people, which is one of the primary reasons why the Dong cannot remain without it.



Figure 6. 1 Children in Xiaohuang village with the Song master in summer

Source: Yingxiang Pan (2022)

In Figure 6.1, In summer, when the temperature is high, the clothes are made of thinner materials. The children's clothes are mainly white, and the singers' clothes are mainly dark. The elderly person in the picture is Ms. Yinhua Pan Sa, an intangible

cultural heritage inheritor. From the looks of all the people, this corner of the room was full of joy.

Most of the Dong ethnic communities are located in remote mountains and rivers, before the founding of new China, communication with the outside world was extremely difficult, both in terms of transportation and network. Therefore, "singing behavior", as a necessary life skill for everyone in the ethnic group, is valued by people: children here immerse themselves in the singing environment created by their parents and elders in the village from the beginning of singing. In addition, from the beginning of speaking, children are required to follow the village's highly respected "song master" to systematically learn Dong songs. Students will also start from beginner classes and move on to different classes as they grow older. Therefore, although there is no school in the Dong village, the "singing class" of the Dong people is equivalent to the role of "student group". The "song master" of the Dong people assumes the responsibility of teaching everyone and thus acts as a teacher. In this way, students learn not only singing skills, but more importantly, the wisdom of Dong ethnic group carried in songs.

In order to reveal the educational function of the Grand Song, the researcher will make analysis from the following three aspects, including Cognition of History, Cognition of Nature, and Cognition of Ethnic Groups, based on field observations and interviews.

#### 6.1.1.1 Cognition of History

In primitive society, human's cognitive ability and transformation ability to nature are limited, so people are full of awe for all kinds of mysterious forms and natural phenomena in nature. With this heart of awe, Dong people creatively use the concrete way to describe the unknown.

The researcher spoke to the Grand Song expert Fuying Jia (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 5, 2022) about the embodiment of ethnic group history in the Grand Song. The interviewee recommended a song about the migration history of the Dong people's ancestors. The song is named "Ancestral Looking for a Place to Live". Based on the oral content, the researcher translated the lyrics as follows:

*The ancestors are bitter,*

*And fled the world with his family,  
 In search of fields and fields,  
 Search the ends of the earth;  
 Up to the Banyan River there is no shelter,  
 Even Jiubao could not settle down;  
 The Sitang is a good place.  
 Thousands of acres of fertile land water,  
 Dragon hui Baodian people auspicious,  
 The seas run dry and the rocks crumble  
 We're not going anywhere  
 Let's make it this place*

The song describes in great detail why a new home should be explored, and how fields and water should be found. The reason why the ancestors of Dong Village finally chose Sitang as their home is that there are excellent fields and water sources nearby. Through the cordial description of people and events, the joy of finding a new home for the ancestors is reflected, as well as the gratitude and love of the people for their ancestors.

#### 6.1.1.2 Cognition of Nature

In addition to describing the historical origin of the ethnic group, the theme of describing, understanding, and transforming nature is also one of the important contents of Grand Song. Thus, Dong people enlightenment from "cicadas": in the widely circulated "Cicada's Song," people by imitating cicadas' sounds, trying to close to understand the nature of the insects, gradually opening the art of the unknown, thus forming a lot of imitating the sounds of nature, for example: "Small Sheep", "Little Squirrel", "Frog Songs", and so on. The music uses a large number of onomatopoeia words to imitate the sounds of animals. By using this method, children can quickly recognize the characteristics of animals and learn some life philosophy behind the behavior of animals through the stories described in the songs.

The researcher spoke to the Grand Song teacher Mingxi Nai (Dong ethnic group, lives in Zaidang village, Rongjiang County, personal communication, March 10, 2022) about the songs describing nature in the Grand Song. The interviewee



recommended a song about ant behavior in nature. The song is named "Little Ant". Based on the oral content, the researcher translated the lyrics as follows:

*Little ant, little ant*

*A carry, cannot carry*

*They carried it as fast as flying*

*Even lofty mountains can move when the hearts of all are united*

*Good idea, little ant*

*The heart can put all kinds of difficulties*

*Drums beat for victory*

At first glance, the song is about ant behavior, but more importantly, the researcher uses anthropomorphic figures of speech to describe the group behavior of ants as "uniting as one, united struggle." Under the educational concept of "teaching through entertainment," Dong people use the form of Grand Song as the medium to skillfully combine the life truth with songs, leading children not only to know nature but also to cultivate the ecological concept of loving nature and protecting nature. Educate e people to love the land on which they live, cherish the achievements of their ancestors' struggle, and correctly face the hard-won life today.

#### 6.1.1.3 Cognition of Ethnic Groups

Based on the geographical characteristics of neighboring villages, the Dong people's residential areas are divided into social organizations by "Kuant": Some adjacent villages form a "small Kuant", some adjacent small form "medium Kuant", and some adjacent medium forms "large Kuant". As an autonomous committee of a civil alliance, there is a subordinate relationship between "Kuant organizations" of different levels, and each organization has its own administrative organ: the "Kuant head" (the leader of the autonomous region), the "Kuant covenant" (the rules and regulations of the autonomous region), the "soldier" (the self-defense forces of the autonomous region), and the "Kuant foot" (the person responsible for informing the people).

The researcher spoke to the Grand Song teacher Lixian Pan Sa (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 5, 2022) about the introduction of Dong villages in the Grand Song. The interviewee recommended a song about the distribution of villages



in Dong areas. The song is named "Two Thousand Nine Hundred Dong Kuant". Based on the oral content, the researcher translated the lyrics as follows:

*Listen to me everybody, I'll tell you the origin of the two thousand nine Kuant:*

*Gaozeng, Pingqiu, Yinliang, Luanli and Cen Bao are classified as "Middle nine hundred",*

*Then four hundred "Bingmei", and five hundred "Pingrui" for "Riverside nine hundred",*

*The rest of Basha, Chaoli and Xiaohuang said it was "Gao Po nine hundred".*

*Combine the three "nine hundred" into two thousand seven hundred,*

*Finally, add up the two hundred Kuants that our ancestors built,*

*This is the 2,900 Dong kuant*

*Predecessors have all written down articles, not at will.*

In the first word of "Two Thousand Nine Dong Kuant," predecessors recorded and explained the relationship between villages and villagers, the relationship between Kant and villages; and the community relationship of the whole Dong ethnic group. The Dong people still use this system to divide the ethnic groups and make songs to sing. People from the Dong ethnic group can learn about where they come from by singing, which helps them feel like they belong to a strong ethnic community.

### **6.1.2 Entertainment Function**

When discussing the application characteristics of music, "entertainment" is indispensable. We can observe from the application of music in modern society that people choose to sing or listen to songs to relieve their emotions after work and study. In the current busy social life, people choose to buy tickets to go to concert halls, cinemas, and other performance venues; to watch stage plays or concerts; or to pay their respects in some areas to historical relics. Its essence is that people need cultural entertainment, need to get spiritual life satisfaction, need to get aesthetic enjoyment and emotional resonance when watching performances. Therefore, in order to please

the deities or themselves, people enjoy art, participate in art activities, and even participate in art creation, which is a kind of human need.

#### 6.1.2.1 For the Entertainment of Deities

The Dong people have always advocated etiquette. There is a detailed etiquette division, such as festival ceremonies, sacrificial ceremonies, hospitality ceremonies, etc., and the number of etiquettes shows the hospitality and etiquette of the Dong people. Especially when it comes to festivals, the Dong ethnic group "Kuant" will hold grand activities, including sacrifice ceremonies, wedding ceremonies, harvest ceremonies, and so on. In every ceremony, the Grand Song plays an important role.

As an ethnic group with hundreds of years of history, the Dong people have their own unique ethnic culture and religious beliefs. The belief of the Dong people is mainly ancestral, and they call their ancestors "Sax Mags" or "Sax Sis". Sax Mags means "great grandmother. Sax Sis means "grandmother who has passed away". She is the supreme deity of the Dong ethnic group. "Sax Mags" is a heroine in the legend of the Dong people and the founder of the Dong civilization, which has a high status in the hearts of the Dong people. The villages of the Dong ethnic group set up special altars called "Sax Altar" to offer sacrifices to the "Sax Mags." From site selection to establishment, "Sax Altar" is regarded as the top priority of Dong ethnic group settlement, and grand ceremonies will be held after completion. Whenever the New Year season, the whole village will hold a sacrifice to "Sax Mags" activities. People will dance at the altar of sacrifice, singing the Grand Song for blessing.

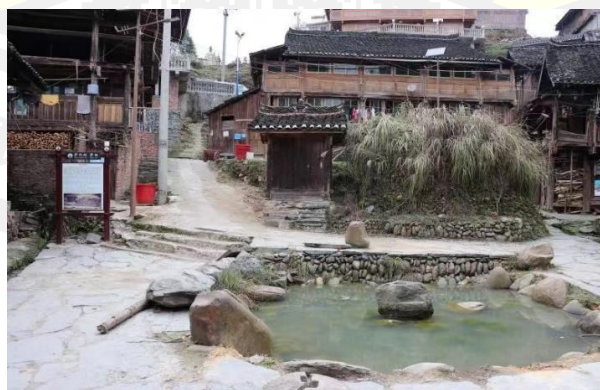


Figure 6. 2 Sax Altar in Zaidang Dong village

Source: Hang Cao (2022)

In Figure 6.2, The Sax Altar is located in a residential area of the village of Zaidang in Rongjiang County, and is set on the village's path.

In the long development process of Dong society, the worship of the "Sax Mags" has been accumulated at the bottom of the Dong culture. The cultural spirit contained in it has become a self-disciplined collective consciousness of the Dong people and profoundly affects people's thoughts and behaviors. Sacrificial custom is a serious ethnic education activity. It strengthens the sense of identity, cohesion, and centripetal force of an ethnic group in the form of various ceremonies and song and dance performances. In particular, the application of "Cai Tang song" in Grand Song often pushes the atmosphere of the whole sacrificial activity to a climax. All the sacrificial activities and a series of legends about the deity "Sax Mags" of the Dong people show the strange power of praying for the deity "Sax Mags" to become self-accommodating, self-saving and self-helping. Sacrifice to the deity "Samar" ensures the inheritance of national culture and promotes the development of national culture.

#### 6.1.2.2 For the Entertainment of People

From both a practical and aesthetic point of view, art can meet people's needs for entertainment. Most villages of the Dong ethnic group are located in remote mountainous areas or rural areas, and the entertainment culture in the whole village is very scarce. In this context, villagers will look for reasons and create opportunities for people to gather and hold recreational activities to enrich each other's spiritual lives. As we can see today, there are many festivals of the Dong people. Every month there are festival activities, and the Grand Song is an indispensable part of the activities.

The Dong communities often carry out colorful activities with different themes. Some need "song teams" to compete in the singing of the Grand Song; some organize people from different villages to do "duet" communication; still, others have hand in hand, while dancing while singing; and so on, various forms, rich content. These activities are not only widely participated in the performance activities but also the entertainment activities that people are happy to participate in, which is one of the important spiritual's lives of the Dong people. This phenomenon reflects the positive attitude of the Dong people towards pursuing healthy entertainment.



Figure 6. 3 Locals sing and play at a welcome dinner in Xiaohuang village

Source: Hang Cao (2022)

In Figure 6.3, Xiaohuang villagers prepared a sumptuous dinner party to welcome the visitors. Over the course of the meal, they sang traditional songs. Some accompanied themselves with instruments called "Dong Pipa".

As Dong people live far away from cities, they are not affected by external information and culture, so their understanding of life is closer to nature and their concept is simpler. Dong people have integrated their understanding of nature and perception of life into the lyrics of Dong songs, creating songs with rich content and diverse forms, involving the migration of ancestors, love stories, labor skills, natural understanding, hero praise, and other aspects. Most of the stories told in the songs are in the context of the Dong ethnic group. Therefore, when people participate in collective activities and sing these songs, they can naturally resonate with each other and get aesthetic enjoyment, spiritual satisfaction and pleasure. From this perspective, the Grand Song is an important form of entertainment for the Dong people.

### 6.1.3 Social Communication Function

As an ethnic group living in a farming society for a long time, the Dong people have formed a unique national character in a relatively closed environment: On the one hand, due to the isolation of production and lifestyle, some villagers feel strange to outsiders and things in the city, so they seem stiff and uncomfortable. On the other hand, because the Dong ethnic group is small, the unique "Dong Language" serves as a name card to show "people of the same ethnic group," and the society

operates in the manner of an "acquaintance society," so people are generally open-minded and generous. In the Villages of the Dong ethnic group, it is common to "go out without locking", which demonstrates the mutual trust and harmony within the villages.

A traditional way of welcoming guests in Dong ethnic areas is called "Wei Ye," which is a social activity for collective communication among villages. Such social activities create opportunities for Dong young men and women to get to know each other, expand the channels of mutual understanding, and create the necessary conditions for village mutual understanding and even marriage. The scale of the activity depends on the number of villagers on both sides. Sometimes it involves a dozen people, sometimes it involves a hundred people. The whole event will last for two to three days. During this section, various activities will be held, including "Lan Lu" activities, "Long Table Banquet" activities, "Grand Song Singing" and so on.

The "Lan Lu" activity is very grand, whether for "visiting villagers" or "welcoming villagers". Under the leadership of the village committee, the best singers, singing classes, Lusheng teams, and ordinary villagers from the village will come to each other's villages. The two sides will dress in costumes and communicate in the way of competition or alternate performances. In this process, there is a "blocking" link, that is: when the invited villagers when coming to the gate of the inviter's village, they will be "stopped." At this time, both parties will sing the Grand Song in accordance with traditional etiquette and customs, which is called the "Lan Lu" Song. "Lan Lu" Song literally means "song sung when blocking the way of foreigners." Its real purpose is not to block the footsteps of guests with songs, but to create a lively and joyful atmosphere, better to welcome distinguished guests. In the duet of "blocking song", the two parties sing in the established order, and the content of the visitor's singing should be able to cope with the content of the blocking song, that is, the words and rhyme match. If one partner fails the match, he or she will be punished by drinking the prepared liquor. After several rounds of singing, the two sides break the strangeness. The invitees will be greeted into the village with Lusheng, Drums and Gongs.

The researcher spoke to the Grand Song teacher Lixian Pan Sa (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication,



February 5, 2022) about the role of the Grand Song in Social communication. The interviewee described the greeting process and the songs used in it. These songs are collectively known as "Lan Lu" songs. The prelude of the Grand Song, which is sung in pairs by the invited party and the invitational party, is called "Oh-hi Ding." Start with a note of these three words, then follow each with an "Oh-hi Ding." "Oh-hi" is a greeting, and "Ding" is a nickname for a friend. Both parties singing in a tone of mutual entertainment and banter. Based on the oral content, the researcher translated the lyrics as follows (excerpt):

*The home team sing: "The girl should avoid the village, cut down branches to cover the slope, do not let outsiders in..."*

*The guest team sing: "Cut down the branches do not cover the mountains, outsiders into the village, the village will be peaceful..."*

*The home team sing: "today you come I don't know, early know you come early dress up, no dress up we dress wrong....."*

*The guest team sing: "knowing that I come to you early dress up, already dress up which will dress wrong."*

Next, you sing one song and I sing one song in the form of question and answer:

*"When a guest enters the house, what should he salute first?"*

*"What is the etiquette handed down from your mother-in-law?"*

*"What is the etiquette handed down by father-in-law?"*

The guests choose two younger generation to answer:

*"Guests enter the house to take tea to salute;"*

*"Oil tea to respect guests is handed down from her mother-in-law etiquette;"*

*"Rice wine to respect guests is handed down from father-in-law etiquette."*

After entering the village, the visiting party is led to the Gu Tower, where local villagers set off firecrackers to show their welcome. Accompanied by the sound of firecrackers, drums, and Lusheng music, the visiting villagers enter the Gu Tower, and the two sides prepare to sing the Dong folk song in a warm atmosphere. In daily life, due to inconvenient transportation, lack of school education, and other reasons, the process of singing the Grand Song has become an important way for both parties to get to know each other. In Dong villages with simple social relations, "the singing

level of Grand Song" has become a standard to judge a person's character. Some children hope to get a prize after singing in a competition; some middle-aged or elderly people come to exchange products and life experiences in a happy mood, and some young people come to sing for the purpose of dating. The Grand Song runs through the whole process, especially in the communication process of young men and women singing in pairs, which has important significance: it not only provides a means for inter-village marriage but also plays an important role in promoting the ethnic integration of Dong areas.

When it is time to eat, the dazzling food will be filled with the whole street, which is not only a taste feast but also a visual feast, and the Grand Song feast, which is the famous "long table banquet" activity in the Dong ethnic area. At that time, every family will present dishes that show off their best cooking skills for everyone to enjoy, so the grand banquet is also called the "banquet of hundreds of families." In the whole process of the banquet, collective behavior of "singing the Grand Song", as an indispensable link, runs through the whole course of the banquet. Both parties will use the form of a duet or chorus to sing songs to express the blessing. The atmosphere of the whole banquet is warm and harmonious.



Figure 6. 4 Fruits prepared during Spring Festival activities in Zhaoxing Village

Source: Yongmei Lu (2022)



In Figure 6.5, Zhaoxing Village during the Spring Festival activities prepared a wealth of fruits, oranges, apples, grapefruit, grapes, dried fruit and so on, fruit contains the meaning of good luck, peace and unity.



Figure 6. 5 Long table banquet during the Spring Festival in Zhaoxing village

Photo: Yongmei Lu (2022)

In Figure 6.6, tables are spliced together. Hot pot is placed on the table. People are wearing traditional costumes and sitting opposite each other, enjoying the delicious food.

With the development of The Times, "Coming to Dong area for New Year" has become a popular tourism project in Guizhou. Under the government's promotion and organization, the Dong ethnic groups in southeast Guizhou will invite Dong ethnic groups from Guangxi, Hunan, and other regions to spend the New Year in Guizhou. Activities with the traditional culture of the Dong people as the link, to enhance the connection between people, between villages, and between regions, to create conditions in order to continue to consolidate and strengthen the national identity of the Dong people. During the activity, the Grand Song will play an important role in group activities. It not only creates a bridge of communication between people, but it also creates a channel of communication for group friendship.



Figure 6. 6 Zhaoxing village holds grand activities during the Spring Festival

Photo: Yongmei Lu (2022)

In Figure 6.7, the mountain in the distance and the Gu Tower nearby protects the villagers here. The procession of people holding red umbrellas forms a winding curve in the march, bringing vitality to Dong Township.

To understand why a musical construct exists the way it does, we must understand the formal processes and causes of the human behavior that produced it. Therefore, when we deeply explore the phenomenon of the Grand Song, we should start from the environment where Dong music is bred and study the rich national culture contained in the traditional ritual and custom activities. For a long time, Dong people have been summing up their production experience and wisdom of life into their songs. After generations of inheritance, up to now, the Grand Song has not only been used for social behaviors within ethnic groups but also for external communication. In the form of a chorus, the Grand Song shows the national spirit to the outside world and is an important social way to spread national culture. In social practice, the Grand Song has promoted mutual trust, integration, and harmony among Dong ethnic groups and actively participated in the national project of "Building a socialist core value system."

#### 6.1.4 Belief Function

After thousands of years of development, the folk belief of the Dong ethnic group has continued to this day, and it plays a powerful social function and influence in the villagers' lives. The Grand Song is not only a means of adapting to one's surroundings, but also of providing feedback to one's surroundings. Grand Song is not only a means of adapting to one's surroundings, but also of providing feedback to one's surroundings. On the one hand, folk beliefs meet the needs of individuals, families, and even the whole ethnic group, including spiritual sustenance, spiritual comfort, conflict adjustment, and order regulation. On the other hand, folk beliefs exert an important influence on the operation of the Dong social system, including ethnic culture, ethics, customs, and so on. The spread of faith is inseparable from the singing of Grand Song. Singing is the voice of faith.

##### 6.1.4.1 Spiritual Sustenance

Just as people want to be blessed by the deities, believing in them gives them psychological energy. "Sax Mags" belief provides spiritual support for individuals, and thus has a profound impact on Dong ethnic group. Religious belief helps reduce anxiety and fear. Religious belief can be a flexible, compensatory source of internal and external control for an individual to ease the anxiety associated with random and uncertain experiences. To some extent, religious belief can eliminate individual fears and anxieties, thereby fostering a higher sense of security. Taking Grand Song as an important part of ethnic spiritual civilization, we can find that: People are not only absorbed in the melody and content of the song, but also deeply immersed in the faith of their ethnic group. The act of singing Grand Song, in essence, is a kind of spiritual sustenance.

In primitive society, the level of productivity was low, and people felt "mysterious" about everything unknown and hoped to find a "plausible" explanation for this "mystery". Therefore, people write their simple cognition and simple inference into myths and legends of their ancestors through artistic processing. A primitive belief was gradually formed after complex evolution. Just as Buddhism has a temple and Jesus has a church, similarly, the deity "Sax Mags" of the Dong people also has a "Sax altar". Not only that, in every Dong village, there is a Gu tower. In the eyes of the Dong people, the Gu Tower is a sacred place where all important matters

in the village are discussed or announced, and all-important activities are focused on. Architecture is both material and spiritual because it is built by and for people and contains people's thoughts and feelings because of their participation. Architecture is thoughtful. In order to realize the poetic dwelling of life on the earth and the shelter of the human soul, architecture should reveal the human spirit and must fulfill the mission of expressing spiritual power with material substance. Otherwise, these ideals will become unimaginable. In the researcher's opinion, Dong Village is such an existence. Here, the sustenance of the spiritual civilization of the whole Dong ethnic group is the shelter of the spirit of the whole Dong ethnic group. When people sing the beautiful and sacred Grand Song in places like "Sax Altar" or the Gu Tower, a mysterious and sacred power will arise from the deep heart. The song seems to be a pious prayer, telling the Dong people's understanding of everything with a simple and kind soul.

#### 6.1.4.2 Ethnic Group Identity

Since ancient times, man has had three enemies: nature, other people, and ego. In order to overcome the third enemy—ego, which is to overcome his emotional, psychological, and cognitive difficulties and setbacks, worries and anxiety—human beings create a third type of culture, which we can call "spiritual culture or expressive culture," that is, art, music, drama, literature, and, more importantly, religious belief. The Grand Song takes place in the primitive thinking mode of the Dong ancestors. The Dong people blend their feelings of nature and life into the Grand Song with animistic ideas, which endows them with the characteristics of ethnic groups and is the crystallization of ethnic wisdom. In this worldview, Dong people sort out and summarize the relationship between man and nature and between man and man in their own unique way, and sing it in the form of a Grand Song. Even today, with the development of scientific knowledge, we can still feel that Dong people still believe in their ancestors' view of the world. In the researcher's view, this is a romantic choice: not only do people choose to express the ancient world outlook in the form of Grand Song, but more importantly, people's recognition of this world outlook is heartfelt. It is this firm self-sympathy that builds a solid fortress for ethnic unity.

Although Dong ancestors think in primitive ways, their songs discuss the origin of humans, ethnic group migration, social ethics, and other important issues.



The recording and interpretation of these problems, although they are not regarded as scientific basis and conclusion, try to integrate them into the cognitive system of their ethnic group. This is the reason why "Dong people have passed down their history without writing": On the one hand, Dong ancestors retained all kinds of information for their descendants in the form of Grand Song for inheritance. On the other hand, by learning this information, Dong people are full of reverence for their ancestors, thus establishing their confidence and recognition of the excellent civilization of their ethnic group. Let's take the following three Grand Songs as examples to find the reasons for Dong ethnic identity.

The researcher spoke to the Grand Song teacher Yingxiang Pan Sa (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 5, 2022) about the ethnic group Identity. The interviewee recommended three songs about the ethnic group Identity to explain. they are named: "Song of Human Origins", "Ancestral Song", and "Dong Ancient Songs". Based on the oral content, the researcher translated the lyrics as follows:

*"Song of Human Origins": "I do not say the root, then do not know the tail, do not say the edge, then have no middle, do not say the ancestors, then have no father era, do not say the father years, then have no our day. There are no great-grandchildren, not grandchildren. If chaos had not begun, there would have been no present world. At that time, Tang and Luo had roots, Tang and Deng had mountains, King Hong and Wu had rain, King Wu and his family name, land in the mountains, dragon king underwater, dragon river, rock in the mountains, snake cave, tiger in the mountains, thunder in the sky, cloud and mist in the mountains, and people in the countryside. Speak of reason words long, because eight men with the ground, nine treasure with the ground, because the ground to turn over the sky, the day to cover the ground, launched a flood, making six countries a vast ocean."*

*"Ancestral Song": "Wooden research, research wide and flat, but the river is not human. In that land, the fields are high on the hills and the water flows low. The cotton will not grow and the grain will not yield. A woman without food is satisfied, and a man without clothing. Dong heart anxious, Hakka is also complained. Old home cannot live, to find the way; Zu Gong went up the river, helping the old and the young."*

*“Dong Ancient Songs”, “After thousands of generations, the fog, which had been in a state of "chaos" for a long time, also gradually changed. "The clouds dispersed, dividing the heaven and the earth, with the sky above and the earth below, and the sun, moon and stars in the sky and all living things on the earth". "Ancient times are chaotic, until the dim dawn of heaven and earth are divided, wind and rain thunder to the sky, earth and stone man and beast to the earth, light things like wind, clouds, rain and thunder to the sky, heavy things like earth and stone man and beast to the earth.”*

Through reading the above three works, we have to be impressed by the wisdom of the Dong people. In primitive societies without the support of scientific means, the ancestors of the ethnic group looked into the essence through the phenomenon and kept practicing and adjusting in the process of inheritance from generation to generation. The excellent characteristics of the ethnic group have endured to the present day because of a strong sense of cultural confidence. In the process of singing repeatedly, Grand Song subtly instills a sense of ethnic identity in the hearts of every Dong person as a means of expressing cultural confidence.

## **6.2 The Era Value of the Grand Song in Southeast Guizhou, China**

The "Grand Song phenomenon" focusing on the Grand Song has been concerned by more and more fields, and many experts and scholars have participated in the research on the Grand Song. Starting from their own professional perspective and combining the research method of "interdisciplinary, multi-angle, and three-dimensional", they deeply explore the era value of Grand Song. After several generations of painstaking research by experts and scholars, more and more values of the Grand Song have been found, and the research results are remarkable. Among them, there is retrospection of the history of ethnic groups and the introduction of folk customs; there is not only the analysis of music ontology but also the discussion of aesthetic concepts. There is not only the exploration of communication modes but also the induction of ecological economics. In short, all-around research on the Grand Song has led to the conclusion that the Grand Song has many and deep meanings, and that it has important meanings in many different fields.

### 6.2.1 Academic Value

Academic value, also known as a theoretical value, refers to the significance and function of certain scientific research results, theoretical works, academic views, thoughts, and so on for the development of a human academic career. Academic value is essentially a kind of value to human beings. "Science is the cause of human beings; it marks the ability and level of human understanding of the world, so the significance of a certain theoretical discovery for the development of science is also the significance of improving the ability of human understanding of the world. The text and performance of The Grand Song are extremely precious academic resources, whether through studying the Dong civilization or exploring the Grand Song civilization. Since its discovery, Grand Song has attracted the attention of a large number of experts and scholars. They moved from the city to the country, did field research to get the original ecological information, and studied it from many different angles.

#### 6.2.1.1 Historical Value

The ethnic group of Dong is a member of the great family of the Chinese nation. Dong civilization is rooted in splendid Chinese civilization, and Dong music is an indispensable genealogical chain in Chinese folk music. To comprehensively and deeply explore the phenomenon of Grand Song, we need to start from the anthropological perspective. On the one hand, not only the music itself should be analyzed, but also the influence of all factors, including history, environment, system, and beliefs of the Dong ethnic group, should be studied deeply. On the other hand, we should not only study the factors that gave birth to and influenced Grand Song but also further explore the reaction force of Grand Song on the Dong ethnic group and even its influence on Chinese folk music. That is to say, in the research, it is crucial to clarify the relationship between man and nature, man and song, and song and nature. This is the key to our wisdom and an attempt to understand "where we and everything in our world came from, why we are here, and where we are going". The effort necessary to answer these three questions.

From the perspective of the history of the Dong people, the Grand Song is an important part of the culture of the Dong people, which reflects the understanding of the Dong people in all aspects and demonstrates the spiritual integrity of the ethnic



group. In the Grand Song, there are labor themes reflecting farming, fishing, reclamation, and other aspects; there are also ethical themes about love and marriage, filial piety, honesty, etc. There is ancestor worship, toasting, welcome and other aspects of folk themes. These have left valuable historical materials for us to understand and study this "ethnic group without writing". We can look for relevant content in Grand Song for reference when studying related issues concerning the history of the Dong ethnic group.

#### 6.2.1.2 Literary Value

It is the mission of excellent literary works to reflect the sincere life emotions of human beings and encourage people to admire nature and love life. The folk literature created and spread by the laboring people, which is still fresh after the vicissitudes of life, must have its own unique literary value. As a kind of language art, the transcriptions of the Grand Song are the essence of the language summed up by the Dong people in their long-term production and social life and contain wise sayings. Although the musical content of the Grand Song is not a literary work in the traditional sense, its content has a clear narrative subject and theme, which accords with the attributes of excellent literary works. Unlike some vulgar lyrics in the history of music, the content of the Grand Song generally has positive spiritual connotations and simple philosophical speculation, and thus has high literary value.

There are quite a lot of stories about the love and customs of the Dong ethnic group in Grand Song. Most of these songs describe the story in detail and have clear connotations. Although the content of each song is described differently, the emotion is sincere. For example, in the marriage custom, the bride's team and the groom's team sing the "Lan Lu" song at the entrance of the village. It is carried out in a playful way to create a happy atmosphere, and the blessing of both parties to the marriage can be heard in the singing. The bride's family would sing the "Crying Marriage Song" before their daughter got married. It's a kind of music "between the soon-to-be-married bride and her parents." The songs mainly involve "the daughter's gratitude to her parents for their upbringing, and the parents' instructions and expectations for the daughter's future life".

The profound national complex is the soul of literary works based on Chinese land and also the driving force of musical works rooted in people's hearts.

Literary or musical works that lack national complexity are unsuccessful. The reason why the Grand Song has been inherited till now lies in its rich and colorful content and the way of teaching and entertaining. When people read good literature, they will be inspired or educated by empathy. Similarly, when we appreciate Grand Song, we can also resonate with the content of the songs. To interpret this romantic feeling in a literary way, that is, if we "know or roughly know" what the verse (text, transcription) is saying, then the Grand Song echoing in the mountains and waters of the Dong Village will present us with a magnificent epic. You and I are lost in a sea of Dong ethnic culture. What we hear and see makes us feel relaxed and happy, as if we are going through a hundred years of vicissitudes.

### **6.2.2 Artistic Value**

Artistic value refers to the quality or value of a particular work of art on the artistic level. People often use the expression "beautiful mountains, beautiful water, more beautiful people" to portray a pleasant area and to commend its value. In addition, when the researcher received the honored invitation to pay a visit to Dong Township and observed people's clothes while listening to the songs on the spot. The researcher was astounded and astonished by its beauty. Thus, using the already described expression to describe Dong Township is inadequate.

#### **6.2.2.1 Value of music**

The Grand Song is unique in traditional Chinese music. It is a kind of chorus music sung in the Dong language. In the singing process, there is neither accompaniment nor conductor, and it presents the form of "multi-voice music". Due to this special musical form and effect, Grand Song has attracted the attention of a wide audience. The singing team of Grand Song not only has a domestic audience but also has been on the international stage, which enables more people to understand the charm of Dong music. As Chinese folk music, the Grand Song has won recognition in the world music circle for its original musical style.

Choral music in modern China was introduced from the West. Such views are widely shared. After the Second Opium War, western missionaries came to China and set up a large number of new Christian schools, and Christian choral art was also introduced into China. Choral music, an art form, first appeared in church music in

Europe. The development of choral music, from the beginning reserved only for religious services, gradually changed to accommodate secular cultural activities. The development time of chorus art in China is relatively short. From the late 19th century to the early 20th century, European music culture was introduced into China, and a large number of musical works were exported through "school music and songs" as the main means. Some of the works were selected by local Chinese musicians to fill in the lyrics, realizing the first fusion of foreign music and domestic lyrics, and some of them are popular classics. In the process of development, more and more musicians and writers joined hands and tried to create with Chinese ethnic elements, so some choral music works with Chinese ethnic elements came into being. In the Community of the Chinese nation, all ethnic groups have their own representative music, and the integration of Chinese folk music and chorus forms is undoubtedly a beautiful encounter in the history of the development of national art.

However, the discovery of Grand Song provides a historical basis for the emergence of the chorus form in China. We can extract the Dong people's vocal music from the depths of the mountains by listening, recording, and analyzing the Grand Song. The characteristics of this ancient and mysterious multi-part music in composition techniques, singing skills, and other aspects provide a rich example of support for music performance, musicology, and composition theory.

The unique original singing method is particularly shocking: The singers have no "formal" singing training and rely on habits and intuitions that have long been formed for the use of vocal organs, resonant cavities, and breath control. During their long artistic practice, actors have found some unusual techniques and methods. For example, when singing, a large number of voices can achieve a harmonious sound effect, and the timbre with individuality needs to be adjusted. In the folk saying, it is called "leaning", and the voices are "leaning" together to keep consistent with the timbre of the majority of people. In the female part, the modal voice singing method is mainly concentrated in the bass area, the falsetto register singing method is mainly used in the alto area, and the mixed singing method of modal register and falsetto register is used in the alto area. When humming softly, the singers use their own rich imagination to create an image of the voice, with an improvisational color. In the

chorus practice, people continued to experiment, to correct, and eventually form a unique singing style.

By delving thoroughly into the culture of Grand Song, not only can we comprehend the tradition of the Dong people, but we can also immediately perceive the sound's freshness. I believe that through participating in or watching the performance of the Grand Song, we will understand that Grand Song interprets the influence of chorus on people imperceptibly with its "multi-voice" music composition and singing style. Thus, people in the chorus practice, strengthen self-discipline, focused thinking, in the Grand Song competition, firm unity, common prosperity of the value pursuit. The chorus pays attention to uniformity, and the thinking mode of "do well in multi-voice chorus" extends to ethnic life, that is, "do well in multi-department cooperation." The spiritual pursuit of Dong people is not only expressed through music, but also transmitted through music, and gradually penetrated into people's hearts through music. The attitude of "thinking in the same place and making efforts in the same place" also guarantees the long-term prosperity and stability of the Dong ethnic group.

#### 6.2.2.2 Aesthetic value

The beauty of the Grand Song can be found in a variety of aspects. The integration of the human environment and the natural environment gives birth to a remarkable ethnic beauty. This type of aesthetic sense is mirrored not just in the beauty of its music, but also in its singing subject - the beauty of the performer's clothes.

In the Dong people's inhabited areas in the southeast of Guizhou Province, people still practice using the costumes of ethnic groups. Although there are differences in clothing in each village, the general style of Dong clothing is still recognizable. From the perspective of local people's wearing, it is mainly reflected in a pleated skirt, silver jewelry, gaiters, embroidered shoes, etc. From the production process, "the use of indigo dyeing cloth, cotton-based clothes, and shoe embroidery, to create a sense of ceremonial gorgeous silver jewelry", etc., are highly distinctive. In short, both the plain beauty of daily wear and the intricate beauty of festival and ritual clothes can be found in Dong costumes. The following pictures are the materials collected by the researcher during the fieldwork in Xiaohuang Dong Village in 2022.

The beauty of Dong's traditional clothing can be observed according to gender: male and female wear, as well as age, which is classified into children's wear, adult (young and middle-aged) wear, and wear of the elderly. Based on the climate, clothing is divided into cold day wear and hot day wear while it can be divided into casual wear and luxury clothing according to the application scenario.



Figure 6. 7 Children in luxury clothing at Gu Tower during the Spring Festival

Source: Hang Cao (2022)

In Figure 6.8, children are holding hands at the Gu Tower in Xiaohuang Dong Village. They dressed in gorgeous traditional costumes and participated in the upcoming Spring Festival singing activities.

พหุบัณฑิต ชีวะ





Figure 6. 8 Adult girls in thin luxury clothing sat on summer promenades

Source: Yingxiang Pan (2022)

In Figure 6.9, girls are sitting side by side in the summer corridor of Xiaohuang Dong Village. They dressed in traditional beautiful clothes with different colors and textures. They are Ms. Yixiang Wu, Ms. Yunlan Pan, and Ms. Yingxiang Pan.



Figure 6. 9 Young men and lady wear thick casual clothes during the Spring Festival

Source: Hang Cao (2022)

In Figure 6.10, young men and women wear casual clothes. This kind of clothes, which is thick and has a good thermal effect in early spring. Men's and women's styles differ greatly in color, shape, and materials.



Figure 6. 10 Young people in thick luxury clothing host the program during the Spring Festival

Source: Hang Cao (2022)

In Figure 6.11, the host and hostess, dressed in traditional Dong luxury clothing; they are hosting a New Year performance. In order to keep warm, the clothes and pants are thick, and the gorgeous silver jewelry is full of a ritual sense.



Figure 6. 11 Senior men dressed in casual clothes sang at the Gu Tower during the Spring Festival

Source: Hang Cao (2022)



In Figure 6.12, The elderly singers sang on their raised legs in the Gu Tower, dressed in Dong casual clothes. Their heads were wrapped in turbans with a flower in them; their hands folded around their knees and their eyes are half closed and half open while one of them played an instrument in hand.



Figure 6. 12 Senior women dressed in casual clothes at the Gu Tower during the Spring Festival

Source: Hang Cao (2022)

In Figure 6.13, elderly women in thick Dong plainclothes are singing songs in the Gu Tower. They had turbans wrapped around their heads, and their hands clasped in their laps.

In the field investigation of Xiaohuang Village, Congjiang County, southeast Guizhou Province, the researcher found the traditional clothes of Dong people relatively distinctive in style, color, material, and function.

In daily life, the female wears thick casual clothes, children or young women mainly with a dark cotton base. They additionally wear red and white stripes to add a clever aesthetic feeling. Furthermore, light casual wear can be a dark dress or a white dress. Even more unique is the embroidery on the cuffs and collars. This small area of embroidery contains profound meaning, with wonderful patterns symbolizing auspiciousness and good fortune. Based on observing the males' thick casual clothes, "Liang bu", a brown material made through the traditional craftsmanship of the Dong ethnic group, is used to make male styles for all

ages. Light casual wear can be a dark waistcoat or short sleeves in white. More uniqueness is further seen in the "black and white checkered head wrap", which the "head wrap" symbolizes civilization and good luck. For the elderly, both men and women wear casual clothes. Brown "bright cloth" is used to make men's clothes while dark blue "bright cloth" is to make women's clothes. A further unique is seen in the "head wrap", which is still "black and white checkered" for men, but "pink and blue" for women.

During the festival celebrations, people will wear luxury clothes. The distinguishing feature of the fine dress is the ornate silver jewelry. Men's silver ornaments are mainly inlaid with a number of round silver patterns, reflected on the vest. Compared with men, women's silver ornaments are more intricated and vivid as appeared in: delicate headdresses (silver flowers, silver hairpins, silver hairpins, and silver earrings); chest ornaments (a silver necklace, a silver lock, and a silver corsage); Jewelry (a silver bracelet, and a silver ring); and Corset. They are all carefully crafted, well-made, and valuable.

As vital symbols of the nation, music and clothing have an advantage over architecture. Architectures are built in a certain area and, of course, mostly unmovable. Consequently, people are unable to take feelings of pride in their nationality unless they are physically present in that area. Contrary to those architectures, music and costumes may better disseminate and help outsiders comprehend a country's identity. At this point, music is loud and clothes are silent. It is because people devote a lot of thought to music and clothes, which are not only techniques or crafts, but also their views on the world and life, including their yearning for the future. As a result, music and clothing have been embedded with more symbolic and aesthetic meaning, becoming cultural symbols and artworks, emitting enchanting charm. They are the crystallization of the wisdom of the Dong people. Regardless of the structure, melody, harmony, and calculus of music, or the shape, color, pattern, and accessories of clothing, they all have distinct aesthetic characteristics, reflecting the unique artistic value of the Dong group.

### 6.2.3 Spread Value

Grand Song is not only widely known in Dong ethnic areas, but also favored by mainstream media. The "voice" of Grand Song is widely known in China and even internationally, and its unique artistic quality is well known.

#### 6.2.3.1 Cross-cultural Communication of the Grand Song

Cross-cultural communication refers to communication between individuals, groups, or organizations from different cultural backgrounds. It is always interwoven with all aspects of human life and is an indispensable activity among people, nations, and countries. The phenomenon of cross-cultural communication maintains the dynamic balance of social structure and social system and promotes the integration, coordination, and development of the whole society.

As we all know, the Grand Song is recognized by UNESCO as the intangible cultural heritage of mankind. In 2003, UNESCO defined intangible cultural heritage as: "refers to the various social practices, conceptual expressions, forms of expression, knowledge, skills and related tools, objects, handicrafts, and cultural sites regarded by communities, groups, and sometimes individuals as part of the cultural heritage. This intangible cultural heritage is passed down from generation to generation and is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing them with a sense of identity and continuity, thereby enhancing respect for cultural diversity and human creativity. " In this description, it is shown that intangible cultural heritage can provide communities and ethnic groups with a sense of identity and continuity, which is a cross-racial, cross-ethnic, and cross-cultural attribute. Protecting "intangible cultural heritage" is to protect the "cultural diversity of mankind".

From September 28 to October 12, 1986, the Dong Female Chorus of Southeast Guizhou Province, China was invited to participate in the Golden Autumn Art Festival held at the National Grand Theatre in Paris, France. The performance was widely recognized by the audience and received wide attention from the media. It is because of the dedication of the Dong people to human beings that Grand Song has flown out of Dong township, gone abroad, climbed the world music circle, conquered the western audience, and won high praise.



Figure 6. 13 Guizhou Southeast Choir in autumn 1986 in France

Source: Yixiang Wu (2022)

Figure 6.14 shows the mementoes of the Chinese Guizhou Chorus who went to Paris, France, when they visited the park with foreign friends. They were about 10 years old at the time.

It can be seen that although there are linguistic and cultural differences between performers and the audience, for excellent national art, performers can still achieve audio-visual communication with the audience in the context of cross-national and cross-ethnic communication. The audience will feel the ancient energy due to the live performance and become interested in the Grand Song, thus arousing inner emotional resonance and obtaining spiritual pleasure. There is no doubt that this is a successful performance, but it is also an outstanding example of cross-cultural communication.

#### 6.2.3.2 Application Innovation Communication of the Grand Song

Today's world is in an era of rapid development of information technology. The rise of the tertiary industry, digital operations, global network links, and other profound impacts on the world not only provides a new path for the global dissemination of national art. With the help of the multimedia production mode,



Grand Song has made innovation in application on the premise of respecting traditional singing forms. Art producers try to spread art-processed songs from musicals, TV, film, audio and video editing, and other fields. Such an innovative interpretation not only meets the artistic and aesthetic needs of the public but also introduces the art of Grand Song more widely.

In 2015, the Original Dong musical “Ga Lao”, produced by Guizhou Cultural Performing Arts Group Co., LTD., was staged at the Ethnic Theatre in Beijing. The show revolves around men and women's "song journeys", with moving love stories as clues, through five chapters of Approaching the Dong Village, Landscape and Harmony, Local Sound and Local Feeling, Singing and Sitting on the Moon, and Heart and Soul. With a new look, the Grand Song, an ancient cultural treasure, is presented to the audience in an all-round way.



Figure 6. 14 "Ga Lao" premiered successfully in the capital Beijing in 2015

From:

<https://www.toutiao.com/article/6322255368350433538/?channel=&source=news>

Figure 6.15 records the moment of the curtain call of the hero and heroine after the end of the stage play. They are all professional performers from troupes in southeastern Guizhou province.

In the same year, Guizhou TV set up a Dong music competition in a column about "original ecological music promotion". The way is to organize guests who are engaged in pop music creation and singing to live in villages. Combined with

field research, music creation is carried out with local music elements collected, so as to realize the wonderful collision between Grand Song and pop music. This is the kind of music that attracts young people, which is good for getting young people interested in Grand Song.

A movie released in 2017 called *The Grand Song* is based on songs from the southeastern part of Guizhou Province. The film closely surrounds the song with the Dong people's lives, emotions, customs, and so on to do a three-dimensional display. As a native of Guizhou, the director used film to showcase Grand Song art to the globe, leading the art to rapidly spread to broader audiences and the general public. Through the screen, the audience learned about life stories in villages, enjoyed wonderful singing clips, and experienced the local conditions and customs of the Dong ethnic group.



Figure 6. 15 *The Grand Song* Movie poster

From: <https://www.meipian.cn/1wq16q6m>

In Figure 6.16, the location of the story and the appearance of the hero and heroine are presented. The middle English is consistent with the English expression on the World Intangible Cultural Heritage List.

Over the years, the Belgian composer Jean-Francois Maljean (1953-present) collaborated with many Chinese musicians, and a large number of songs based on Chinese traditional music elements, represented by the Grand Song, have been launched. Through the creation, adaptation, and production of music, songs with elements of ancient Oriental civilization were born one by one. Songs created to introduce the music of southeast Guizhou, including "Heartily Sing", "Let the World Hear Liping" and "Dong Rong", are favored by more and more audiences. Because he did so much to improve Guizhou's image as a cultural destination, the government gave him the title "Guizhou Tourism Image Ambassador."



Figure 6. 16 Jean-Francois Maljean promote new-style Grand Song

From:<https://v.qq.com/x/page/j054461smkg.html>

In Figure 6.17, Jean-Francois Maljean, a musician from Belgium, is introducing his adaptation of Grand Song. Due to his outstanding contribution to the promotion of Guizhou national culture, Guizhou Provincial government awarded him the title of "Tourism Image Ambassador" in 2014.

Such "new-style Grand Song works" based on the original ecological Grand Song have been widely praised. It is not difficult to find that the new-style Grand Song works have taken the express train of the multimedia era through a form that is welcomed by outsiders. Some works have been transmitted by people many times, forming the representative songs of the Dong ethnic group, and then gradually shaping the brand image of Dong ethnic culture. Nowadays, multimedia has



penetrated deeply into people's material and spiritual lives. The widespread use of the Internet and smartphones has changed the way people get information, with fewer and fewer paper media replaced by electronic media called "traffic." This method of information acquisition gives the audience more freedom to choose, and people can choose any kind of music according to their own interests. As a result, in this age of information explosion, how to apply and innovate excellent traditional culture, as well as how to use a variety of media technologies to spread excellent traditional culture, is an important topic for every scholar to consider.

## **6.2.4 Ecological Economic Value**

### **6.2.4.1 Ecological Value**

According to the natural characteristics of Dong ethnic communities, houses are mostly located on flat land surrounded by mountains and beside the banks where water passes. People's livelihoods and lives closely depend on nature, and the inspiration for songs also comes from the influence of nature. As a result, people place a high value on environmental protection on a daily basis. In Dong villages, people believe in animism, so there are sacrificial activities for ancestors, mountain deities, water deities, and so on. For example, when there is a need to build a house, cut down trees or build a pond, the village will hold a blessing ceremony and sing the Grand Song. On the one hand, singing is a way for people to express their love for their hometown and pray for their well-being. On the other hand, the sense of ritual rendered by people's activities gives high significance to things related to nature, such as building houses, constructing ponds, and felling trees. Therefore, the singing behavior of the Grand Song reflects the consciousness and practice of ecological environmental protection of the Dong people.

The researcher spoke to the Grand Song performer Yunlan Pan (Dong ethnic group, lives in Xiaohuang Village, Congjiang County, personal communication, February 4, 2022) about the ecological value in the Grand Song. The following two lyrics are from from which we can feel the "harmonious interaction between labor and nature.". Dong people introduce and spread the ecological concept and value pursuit of green development by singing the Grand Song. The interviewee recommended two songs about the ecological value in the Grand Song, they are

named: "The Ancient States Hold" and "Build Pond Song". Based on the oral content, the researcher translated the lyrics as follows:

The Ancient States Hold

*Till the water wheel is ready,*

*Boat without pole pulp rarely support the river,*

*March harrows the fields and April rails the DAMS,*

*If the lover should persuade his wife to return to her mother's house, let us rejoice again.*

Build Pond Song

*Ya yi ya,*

*The baby's pond breaks down three times a day,*

*Adults build stalks to plant crops.*

*Ya yi ya,*

*Water tank dam,*

*Bamboo water-saving to pull from above the river ditch.*

We can see the wisdom of the Dong people's lives through the above two works. By constantly summarizing the laws of nature, people grasp the relationship between natural terms and labor productivity and build their own homes with the concept of "ecological development." People work in accordance with the laws of nature and pay attention to environmental protection while developing and utilizing advantageous natural resources. Therefore, in the labor practice of "harmonious development of man and nature", the singing team of Grand Song is not only a labor team but also a propaganda team. The Dong people are both practitioners and beneficiaries of ecological development.

#### 6.2.4.2 Economic Value

In the traditional concept, the economic development of a region is inseparable from innate factors such as land, mineral resources, and natural resources. However, in today's economic globalization, cultural soft power is also an important factor to judge and influence economic development. The economic base determines the superstructure, and the superstructure influences the development of the economic base. Next, the researcher will look at the cultural output of the Grand Song

phenomenon from the perspective of superstructure feeding back economic development.

Since 1986, when the QianDongnan Dong Chorus of Guizhou Province made a sensational performance at the Paris Golden Season Art Festival, this original singing form from the "mysterious East" has been touring on the world stage. The Grand Song singers have left their songs in Paris, Seoul, Tokyo, Bangkok, New York, and other international cities. The voice of a people who sing nature and harmony has become a name card for the world to know China.

In recent years, the Chinese government has encouraged all regions to carry out tourism projects with the dissemination of excellent ethnic culture as their core. Under the care, help, and guidance of relevant departments, Grand Song in southeastern Guizhou has developed. Grand Song catches up with the new era of "Guizhou tourism industry development" and takes the fast train of economic development. Under such a historical background, Grand Song achieved great prosperity and development under such a historical background. On the one hand, the tourism industry has stimulated people's interest in performing. A number of Grand Song performance forms suitable for tourists have been created and rehearsed. On the other hand, tourists post the video of the song to their social software, recording their highlight moments and spreading the art of the song around the world through new media. New media propaganda, organization, and operation of the Grand Song-themed tourism project have brought real economic benefits to the Dong people.



Figure 6. 17 Intangible cultural Heritage Shopping Festival in Zaidang Dong Village

Source: Mingxi Nai (2022)



Figure 6. 18 Intangible cultural Heritage Shopping Festival in Zhaoxing Dong Village

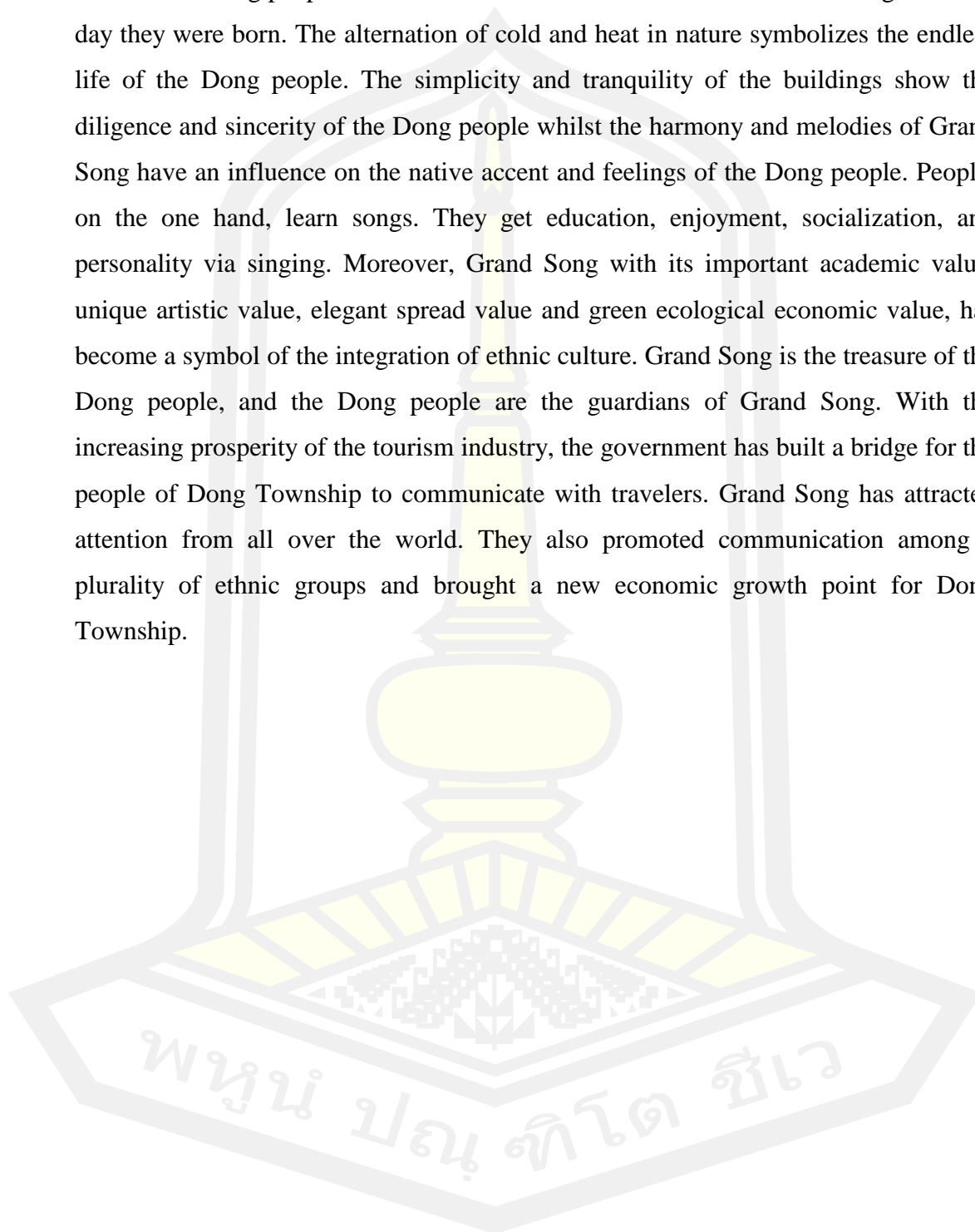
Source: Yongmei Lu (2022)

In Figures 6.18 to 6.19, June 11, 2022 is "Cultural and Natural Heritage Day". On this day, the governments of Rongjiang County and Liping County held "intangible cultural Heritage Shopping Festival", which fully reflects the local government's protection consciousness of various intangible cultural heritage, including the Grand Song. In the process of holding the event, the economic value of intangible cultural heritage has been fully realized.

In today's market economy, the brand effect is a major means of economic growth. Thus, the honorary titles of Grand Song have become popular propaganda slogans, including "Being listed on the Representative List of Intangible Cultural Heritage of Humanity by UNESCO" and "National Intangible Cultural Heritage." The communities of the Dong ethnic group in southeast Guizhou also create tourism brands based on Grand Song, such as Xiaohuang-"Hometown of Grand Song", Zhaoxing-"No.1 Village of Dong Township", Zaidang-"Ocean of Song", etc., and hatch a number of golden signboard tourism projects featuring Grand Song. Because Dong ethnic villages have a unique charm, they have become popular tourist destinations around the world. The tourism industry has brought Dong Township more money than ever before.

### 6.3 Conclusion

The Dong people have formed an indissoluble bond with Grand Song since the day they were born. The alternation of cold and heat in nature symbolizes the endless life of the Dong people. The simplicity and tranquility of the buildings show the diligence and sincerity of the Dong people whilst the harmony and melodies of Grand Song have an influence on the native accent and feelings of the Dong people. People, on the one hand, learn songs. They get education, enjoyment, socialization, and personality via singing. Moreover, Grand Song with its important academic value, unique artistic value, elegant spread value and green ecological economic value, has become a symbol of the integration of ethnic culture. Grand Song is the treasure of the Dong people, and the Dong people are the guardians of Grand Song. With the increasing prosperity of the tourism industry, the government has built a bridge for the people of Dong Township to communicate with travelers. Grand Song has attracted attention from all over the world. They also promoted communication among a plurality of ethnic groups and brought a new economic growth point for Dong Township.





## **CHAPTER VII**

### **CONCLUSION, DISCUSSION, AND SUGGESTIONS**

In this present study, there are three objectives:

- To investigate the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
- To analyze the music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
- To describe the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China.
- According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

#### **7.1 Conclusion**

**7.1.1** Through the investigation of the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China. It can be summarized as follows:

In the pluralistic and integrated pattern of the Chinese nation, the Dong ethnic group has created valuable material and spiritual civilization in its development process. Throughout history, the Grand Song, as the core of the Grand Song phenomenon, is always accompanied by the development of the Dong ethnic group. In the long river of history, the Grand Song is compared to a ship. It carries the spirit and wisdom of the Dong people. After undergoing some twists and turns of the river, and experiencing the baptism of wind and rain until now, the traditional Grand Song music culture in the tide of the new age becomes radiant and gains more recognition. In the initial creation period, Grand Song has been poured into the simple life and emotion of the Dong people. Through the transmission of Song Masters, the song has been sung by generations of Dong people, carrying the outlook on life, the world view, and values of the Dong people in the song. The Dong people, who live in the southeast of Guizhou Province, China, adhere to the Dong ethnic group's traditional



music culture and protect this world-famous cultural heritage with their practical actions so that the Grand Song can continue to benefit future generations.

**7.1.2** For the music characteristics of selected songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China. After an in-depth analysis of their characteristics, the researcher came to the following conclusions:

In terms of formal structure, some songs have been designed to present clear formal structure, while others focus on exposition narrative with vague formal structure. Generally speaking, a formal structure shows diversified characteristics. The melodic contour of the song often shows the alternating motion of ascending and descending, and the way of "free pedal point" is often used at the end of the section or phrase to make the end. The music is developed in a polyphonic way. The song starts with a single leader singing the first phrase and then it is handed over to the chorus. They sing in two-voices mainly, melodies overlap in the movement of the high and low voices, and Heterophonic texture is the most common. Similar motion, parallel motion, contrary motion oblique motion, and voice crossing are all involved in music. There are age-appropriate songs for all ages to sing, and the chorus team can be composed of men and women of the same age or single gender. In the use of the scale system, the music shows the characteristics of the traditional Chinese national pentatonic scale system. In terms of singing skills, the original singing methods such as lip and tongue trills, cyclic breathing, and voice resonance are prevalently used.

**7.1.3** After describing the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China. The researcher has learned that:

The Dong people have formed an indissoluble bond with Grand Song since the day they were born. The alternation of cold and heat in nature symbolizes the endless life of the Dong people. The simplicity and tranquility of the buildings show the diligence and sincerity of the Dong people whilst the harmony and melodies of Grand Song have an influence on the native accent and feelings of the Dong people. People learn songs, on the one hand, they get education, enjoyment, socialization, and personality via singing. Moreover, the Grand Song with its important academic value, unique artistic value, elegant spread value and green ecological economic value, has

become a symbol of the integration of ethnic culture. Grand Song is the treasure of the Dong people, and the Dong people are the guardians of Grand Song. With the increasing prosperity of the tourism industry, the government has built a bridge for the people of Dong Township to communicate with travelers. Grand Song has attracted attention from all over the world. They also promoted communication among a plurality of ethnic groups and brought a new economic growth point for Dong Township.

## **7.2 Discussion**

**7.2.1** According to the study results of the development and classification of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

Firstly, Regarding the origin of Grand Song, the researcher leans toward the following theory: "The emergence of art has undergone a long historical development process from practical to aesthetic, with witchcraft as the medium and labor as the premise, which is also permeated with the need for imitation, the impulse for expression, and the instinct for play" (Jixiang Peng, 2006). This perspective is referred to as "pluralistic determinism" because it takes into account the constant movement, change, and development of surrounding things in the process of occurrence and development and reveals the contradictory relationship of mutual influence and interaction between things. Grand Song is a kind of folk art, and its transmission method is handed down face to face. So far, there is no evidence to show who started Grand Song. We can only try to explore the footsteps of Dong ancestors through the clues of relevant literature and folklore. Since there is no consensus regarding the origins of the Dong people and Grand Song, it should remain a mystery. The researchers believe that the ancient people may have hoped to cover the history of the ethnic group with a mysterious veil in some way to maintain the stability and unity of the ethnic group. The Dong language and songs, which only local people can fully understand, have become the spiritual food for generations of Dong people.

Secondly, in terms of "development", the researcher put forward a new definition name and characteristics after sorting out the ways that scholars divide the development period, especially the "revival stage" of Grand Song in the new era.

Thirdly, in terms of "classification", after summarizing the text subjects of about 300 pieces of music, the researcher made a comprehensive analysis together with previous research results and opinions from fieldwork interviews, examined the classification method of Grand Song, and analyzed the characteristics of each type.

**7.2.2** Regarding the results obtained by recording scores and analyzing songs of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

The researcher first presented the audio and video data collected in the fieldwork in the way of "scanning code", then translated the music into staff with a realistic attitude, and finally analyzed the score. In the process, here are four things to watch: the uncertainty of pitch in certain phrases. In this regard, Grand Songs are taught face to face, and people care more about "getting the tune" than "getting the pitch right". As a result, during the chorus's formation stage, participants are purposefully split according to age so that, in addition to making it easier to choose an "age-appropriate" repertoire, the procedure of the chorus will be good at managing the range of the singers. Secondly, note values: the pedal point in singing a Grand Song is a "relative concept" rather than an "absolute concept". "Free pedal points" often appear at the end of the phrase, and singers often treat them with embellishing tone in an improvisational way. In the end, singers listen to each other's voices, grasp the breath of the team, and accomplish this with tacit cooperation with their teammates. Thirdly, regarding the "tempo rubato" in some sections, in order to maximize the realistic representation of the music, the researcher used a staff without barlines to record the music, and marked the structural features of each level with slurs, fermata, rest, and related "technical terms." Such a recording method is not only free from the constraints of meter, but also can present clear structural features, which is conducive to restoring the original form of music. Fourthly, the unconscious "tonicization" or "transposition" situation. In choral practice, one or some members of the choir sing at a high volume, and the others, consciously or unconsciously, move toward that pitch in order to blend in. At this point, this person or these people will become the leader of the pitch, causing the choir to appear as a whole high or a whole low phenomenon. Maybe it returned to the previous pitch again after the deviation, or maybe it ended directly in the new pitch after the deviation, although the singer subjectively is not

deliberately for it, objectively causing the situation of "Tonicization" or "Transposition".

**7.2.3** According to the study results of the social function and era value of the Grand Song of Dong ethnic group in Southeast Guizhou, China.

After the establishment of the People's Republic of China, especially in the context of the implementation of "nine-year compulsory education", schools were set up in the communities of the Dong ethnic group, and children of school age began to receive education under the unified leadership of the state. The Grand Song was arranged in the Second Classroom as a characteristic course, and song masters were hired as teachers. It found a balance between "popularizing advanced scientific knowledge" and "inheriting excellent national culture". Driven by the policy of "New pattern of integrated development of urban and rural areas", most villages have carried out cultural tourism projects based on Grand Song, giving full play to the value of Grand Song.

### **7.3 Suggestion**

#### **7.3.1 Suggestions for the further study**

Firstly, integrate Grand Song with local economic construction and give full play to its ecological and economic value. To promote the transformation and upgrading of the cultural tourism industry in the southeast of Guizhou with the Grand Song as the engine, and to effectively improve the sense of gain, happiness, and security of the Dong people. Further investigation by relevant experts is necessary.

Secondly, the emotional connection between men and women fills a substantial share of Grand Song's love songs. The researcher calls the songs with these themes "bitter love songs". In terms of writing, such songs are either straight from the heart, about the scene, or in the form of a story, intended to express personal loss, sorrow, or regret over emotional problems. From the perspective of content, it involves the emotional problems caused by the change of heart of the man or woman who is in love and the infidelity of the husband or wife in marriage. As for the social reasons for "unsatisfactory love or marriage" in Grand Song, we expect that relevant

researchers will conduct more studies from fields other than musicology, such as anthropology, sociology, and psychology.

Thirdly, people use music, language, clothing, customs, and other cultural symbols to understand the past, examine the present, and plan the future. The Grand Song sung by the Dong people from generation to generation is regarded as a "living fossil". In the collection of lyrics and melodies of Grand Song, there are still myriad treasures to be excavated and protected. It is highly hoped that scholars in more industries will pay more attention to such fields as photography, film and television, literature, and so on. In particular, the Ethnographic Film has emerged in recent years and will have great potential in the field of capturing the "Grand Song singing scene".

### **7.3.2 Suggestions for the future**

In a series of studies on Grand Song, the researcher points out that from the characteristics of history, nature, society, language, clothing, music, and folk customs, it can be empirically seen that the Dong people are an organic part of the Chinese nation; the Dong civilization is rooted in the land of China, and 56 ethnic groups have the same root and homology. Relying on the Grand Song, the Dong people portray the world as "the voice of a nation, a human culture" and win the world's attention. With Grand Song as the main theme, the southeast government of Guizhou vigorously supports the transformation and upgrading of the tourism industry in the Dong community, realizing the grand idea of "clear water and green mountains are gold and silver mountains". In the future, the Dong people will collaborate with Chinese people of all ethnic groups, which is regarded and called "rural vitalization", signifying heart thinking toward one place, make on one place, uniting as one, gratitude to forge ahead, continuing to dig Grand Song the cultural connotation, refining Grand Song ethnic wisdom. We should strike a balance between preserving intangible cultural heritage and constructing attractive villages, and we must approach development with an open, cooperative, and win-win mindset. To make the Chinese Dream come true, we must focus on heightening the sense of identity of the Chinese nation, and take the cause of ethnic unity and progress as a fundamental task.

## REFERENCES

- Alan, M. P. (2010). *The Anthropology of Music*. (Qian Mu, Trans.) People's Music Publishing House. (Original work published 1963).
- Chinese Folk Song Integration Editorial Committee. (1995). *Guizhou Volume of Chinese Folk Songs*. China ISBN Center.
- CICHDM. (2009). <https://www.ihchina.cn/project#target1>.
- David, A., & David, M. O. (2005). *Sociological theory: Classical statements 6th*. Boston, Massachusetts, USA: Pearson Education. pp: 3–5, 32–36, 38–40.
- Fang, Jishen. (1958). The Collection and Research Report of Blocking Songs of Dong Ethnic Group. *Music Research (04)*, 80-91.
- Fan, Zuyin. (1984). Gu Tower, Eating New, Bullfighting and Dong's Da Ge. *Music of China (04)* 86-87.
- Fan, Zuyin. (2003). Unique Status of Kam Grand Choir in Chinese Multi-voice Folk Songs . *Journal of Guizhou University (Art Edition)*.p.15-26.
- Fu, Anhui. (2012). *Dong Oral Classics*. Publishing House for Nationalities.
- Fu, Yan. (2021). *A Study on the Evolution of School Education Inheritance System and Mechanism of the Grand Song of Dong Ethnic Group* (Ph.D. Dissertation, Fujian normal university).  
<https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CDFDTEMP&filename=1022595753.nh>.
- Gao, Jiashuang. (2011). *Typology of Dong Gu Tower architecture*. Central South University of Forestry and Technology.
- George, Ritzer & Jeffrey, Stepnisky. (2020). *Classical Sociological Theory*. SAGE Publications.
- GOV. (2022). *comprehensively promoting key work of rural revitalization*.  
[http://www.gov.cn/xinwen/2022-02/22/content\\_5675041.htm](http://www.gov.cn/xinwen/2022-02/22/content_5675041.htm).
- Guizhou Ethnic Affairs Commission. (2009). *Analysis of the cultural conditions of Guizhou traditional ethnic festivals entering the tourism market*. Guizhou Education Press.
- Guizhou Minority Ancient Books Collation Office. (2003). *AL LAOX*. Guizhou Nationalities Publishing House.
- Guo, Hongbin. (2018). An Analysis of the Musical Form of Cicada Songs Built on Multiple Sounds -- Taking the Cicada songs of Dong villages in Zhaoxing and Xiaohuang as Examples. *Music Composition (10)*, 151-153.
- Huang, Tianrao. (2019). *Research on the Security Function of informal Norms*. People's Public Security University of China.
- Jiang, Hua. (2017). Study on the name of Qiandongnan Middle School. *Modern Chinese (Language Studies Edition)*.
- Jiang, Xiaoyin. (2007). Dong Ethnic Group Da Ge -- Ritual and Poetic Imagination of Ethnic Group in the perspective of Aesthetic Anthropology. *Journal of Southwest University for Nationalities (Humanities and Social Sciences Edition) (02)*, 47-48.
- Jiang, Yimin. (1982). Musical Impressions of Dong People in Southeast Guizhou. *Music Art (03)*, 29-39. doi:10.19359/j.cn31-1004/j.1982.03.012.
- Li, Li & Lan, Xiaoyuan. (2005). On the Role of Dong Da Ge in the Marketing of Dong

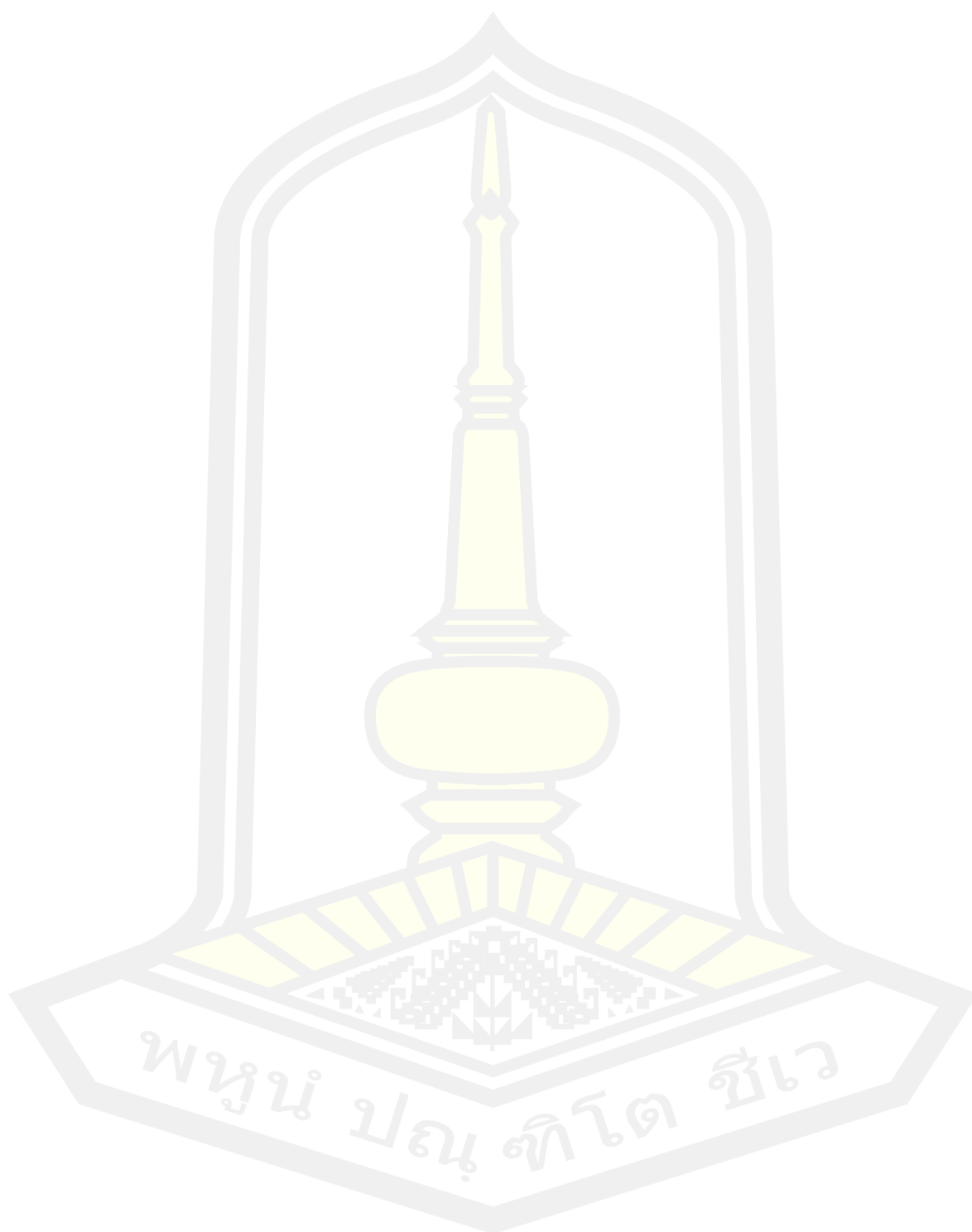


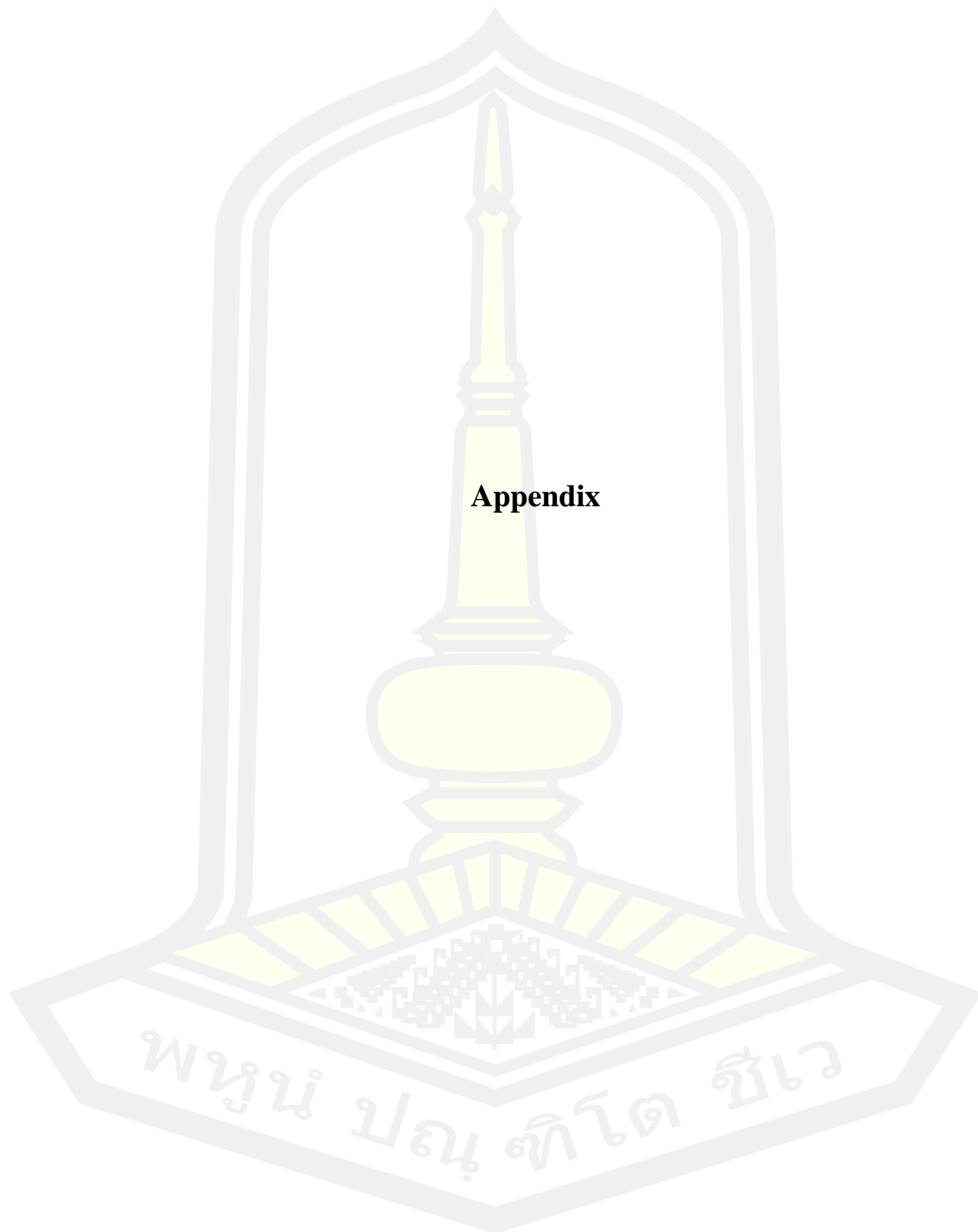
- Cultural Tourism. *Guizhou Social Sciences* (04), 46-48.
- Luo, Yun. (2020). *The Inheritance and Development of the Grand Song of Dong Ethnic Group and the Construction of Public Culture in Minority Areas* (a master's degree thesis, Yunnan university).  
<https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFDTEMP&filename=1020650786.nh>.
- Lu, Yongmei. (2022). Zhaoxing village holds grand activities during the Spring Festival. *Wechat Moments*
- Lu, Yongmei. (2022). Dong traditional costume Artisan from Liping Village. *Wechat Moments*
- Lu, Yongmei. (2022). Fruits prepared during Spring Festival activities in Zhaoxing Village. *Wechat Moments*
- Lu, Yongmei. (2022). Long table banquet during the Spring Festival in Zhaoxing village. *Wechat Moments*
- Mantell, Hood. (1969). *Ethnomusicology*. In *Harvard Dictionary of Music*. Second edition, ed. Willi Apel, 298-300. Cambridge: Harvard UP.
- Mu, Qian. (2021). Education in Performance and Performance in Education -- Reflecting on the tour and educational activities of Zhoujia Class and Yandong Dong Singing Group in Europe and America. *Huang Zhong (Journal of Wuhan Conservatory of Music)* (03), 87-94+167. doi:10.19706/j.cnki.cn42-1062/j.2021.03.011.
- Nai, Mingxi. (2022). Prime class in Zaidang Dong village. *Wechat Moments*
- Nai, Mingxi. (2022). Child class in Zaidang Dong village. *Wechat Moments*
- Nai, Mingxi. (2022). Intangible cultural Heritage Shopping Festival in Zaidang Dong Village. *Wechat Moments*
- Pan, Yingxiang. (2022). Senior class in Xiaohuang Dong village. *Wechat Moments*
- Pan, Yingxiang. (2022). Children in Xiaohuang village with the Song master in summer. *Wechat Moments*
- Pan, Yingxiang (2022). Adult girls in thin luxury clothing sat on summer promenades. *Wechat Moments*
- Pan, Yonghua. (2012). On The Morphological Characteristics of Kam Grand Choir music and the Thinking Basis of its Formation. *Central Conservatory of Music*. p.27-37.
- Pan, Yonghua & Xia, Hongyan. (2013). Kam Grand Choir structure based on "Ai Wu Suo". *Journal of central Conservatory of Music*.
- Peng, Jixiang. (2006). *Introduction to Art*. Peking University Press p.37.
- Pu, Hong and Bu, Qian. (2016). *Songs for Sax: Sax Mags Grace*. Guizhou Ethnic Publishing House.
- QDN. (2022). *General situation*. <http://www.qdn.gov.cn/zjqdn/zqgk/>.
- Researchgate. (2022). *Map of Guizhou Province, China*.  
[https://www.researchgate.net/figure/Map-of-China-left-showing-location-of-Guizhou-Province-and-right-locations-of-the\\_fig8\\_305215792](https://www.researchgate.net/figure/Map-of-China-left-showing-location-of-Guizhou-Province-and-right-locations-of-the_fig8_305215792)
- Scott, John., & Marshall, Gordon. (2005). *A Dictionary of Sociology 3rd*. Oxford University Press.
- Shi, Lin. (1995). Three Cultural Treasures of Dong Ethnic Group. *National BBS* (4), 82-87. The doi: 10.19683 /j.carol carroll nki MZLT. 1995.04.016.

- Tana Qin. (2012). Comparative Analysis of Guizhou Mountain Civilization and Inner Mongolia Grassland Civilization -- Taking the Grand Song of Dong and Mongolian Folk Song as an Example. *Journal of Inner Mongolia national university (social science edition)* (6), 15 to 18, doi: 10.14045/j.carol carroll nki NMSX. 2012.06.014.
- The Art Department of Guizhou University. (1961). *Dong Folk Songs*. Guizhou People's Publishing House.
- Tian, Liantao. (1992). Singing Customs and Polyphonic Folk Songs of the Dong People. *Journal of the Central Conservatory of Music* (03), 49-54. doi: 10.16504/j.cnki.cn11-1183/j.1992.03.011.
- Toutiao News. (2016). "Ga Lao" stills  
<https://www.toutiao.com/article/6322255368350433538/?channel=&source=news>
- UNESCO. (2009). *Grand Song*. <https://ich.unesco.org/en/RL/grand-song-of-the-dong-ethnic-group-00202>.
- Wang, Chengzu. (1984). On the Formation and Development of the Polyphony of the Grand Song. *Guizhou Ethnic Studies* (02), 152-157.
- Wang, Yaohua & Qiao, Jianzhong. (2005). *Introduction to Musicology*. Higher Education Press
- Wang, Yi. (2020). *Cunninghamia Lanceolata*  
[https://3g.163.com/dy/article/FT1NLI5T0524ID6C.html?spss=adap\\_pc](https://3g.163.com/dy/article/FT1NLI5T0524ID6C.html?spss=adap_pc)
- Wei, Ren and Jiang, Yusheng. (1946). *Sanjiang County Annals. Vol. 11 Guangxi Province, South China, No.2*. Chinese Local Annals Series.
- White, John D. (1993). *Comprehensive Musical Analysis*. Scareceow Press, INC.
- Wikimedia commons. (2022). *Map of Southeast Guizhou Province, China*.  
<https://commons.wikimedia.org/wiki/File:Qiandongnan.png>
- Wikimedia commons. (2022). *Map of Congjiang County, Southeast Guizhou Province, China*.  
<https://commons.wikimedia.org/wiki/File:ChinaQiandongnanCongjiang.png>
- Wikimedia commons. (2022). *Map of Rongjiang County, Southeast Guizhou Province, China*.  
<https://commons.wikimedia.org/wiki/File:ChinaQiandongnanRongjiang.png>
- Wikimedia commons. (2022). *Map of Liping County, Southeast Guizhou Province, China*. <https://commons.wikimedia.org/wiki/File:ChinaQiandongnanLiping.png>
- Woramitmaitree, Narongruch. (2017). *Introduction to musicology*. Book handout, college of music, Mahasarakham University.
- Wu, Dingyong. (2008). *A Brief History of Dong ethnic group*. Guizhou Publishing House for Nationalities.
- Wu, Dingguo & Deng, Minwen. (2005). *Picking Up the Dong Ethnic Group Da Ge in Cicada Sound*. Guizhou Ethnic Publishing House.
- Wu, Hao. (2004). *Dong Village Culture in China*. Ethnic Publishing House.
- Wu, Liyun. (2009). *A preliminary study on cultural expression space, artistic characteristics and social function of Kam Grand Choir*. Artistic exploration.
- Wu, Yixiang. (2022). Guizhou Southeast Choir in autumn 1986 in France. *Wechat Moments*.
- Wu, Yixiang. (2022). Guizhou Southeast Choir in autumn 1986 in France. *Wechat*

*Moments*

- Xiao, Jiaju. (1958). *Preface. Organized by Guizhou Provincial Federation of Literature and Culture*. Guizhou People's Publishing House.
- Xie, Chen. (2007). *Research on the Contemporary Communication Mode of Guizhou Dong's Da Ge* (a master's degree thesis, wuhan music institute).  
<https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD2007&filename=2007119279.nh>.
- Xi, Yang. (2009). *Search for the traditional chorus of Dong People*. Guizhou People's Publishing House.
- Xue, Liang. (1953). A Brief Introduction of Dong Folk Music. *Music of the People* (00),40-44.
- Yang, Shunqing. (2011). *Diversified exploration of guizhou Ethnic Culture protection mode*. Education and Culture Forum.
- Yang, Yi. (2015). *Song and Life*. Wuhan University Press.
- Yang, Zongfu.,Wu, Dingguo.,&Zhang, Minjiang. (1991). *Dong Song Teaching Singing 100 Selected songs*. Guizhou Nationalities Publishing House.
- Yin, Luhui. (2011). *Cultural inheritance and learning of Dong Ethnic Da Ge: a case study of Jiulong Village, Liping County, Guizhou Province*. East China Normal University.
- Yi, Nian. (1960). Dong Folk Songs. *Music of the People* (10),35-37.
- Yuan, Yanni. (1980). Multi-Vocal Musical Techniques of Dong Folk Chorus. *Music Research* (04).p.35-45.
- Yu, Renhao. (1997). *Introduction to Musicology*. People's Music Publishing House.
- Zhang, Guihua & Deng, Guanghua. (2015). *Introduction to Dong Zu Da Ge*. Higher Education Press.
- Zhang, Qifang. (2007). *Field Investigation and Educational Value Analysis of Xiao Huang Kam Grand Choir*. Southwest University.Zhang, Renwei. (1988). *History of Dong Literature*. Guizhou People's Publishing House.
- Zhang, Yong. (1998). *Yuan Bingchang, Feng Guangyu (Ed.). The History of Chinese Minority Music*. Minzu University Press of China.
- Zhang, Yong. (2005). *Harmony between human and Nature*. Guizhou Nationalities Publishing House.
- Zhang, Zhongxiao. (1997). Truth, Goodness and Harmony: On the Beauty of Dong's Da Ge. *Musicology in China* (S1).p.20-30.
- Zhang, Zhongxiao. (2010). *Collection of Guizhou Ethnic Minority Music Culture - Dong Ethnic Group*. Guizhou People's Publishing House.
- Zhao, Xiaonan. (2001). Xiaohuang Village Dong Music in Traditional Wedding Customs -- One of the Cultural Ecological Investigation of Xiaohuang Village Dong Music. *Musicology in China* (03),86-95. doi:10.14113/j.cnki.cn11-1316/j.2001.03.007.
- Zhu, Huizhen. (1988). A Discussion on the Aesthetic Characteristics of Dong People. *Journal of South-Central Institute for Nationalities (Philosophy and Social Sciences Edition)*(06),10-15. doi:10.19898/j.cnki.42-1704/c.1988.06.002.





**Appendix**

พหุณํ ปณฺ ทิตโต ชีเว

## Appendix I: The Chinese Music Notations

## 1) MAENL YAOC FIDT XUP YUIH XANGK

(Day I Look Back)

白天我回顾以往

MAENL YAOC FIDT XUP YUIH XANGK

1 = <sup>b</sup>E  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$ 

九洞民歌

al jus dangh

中板

(一)

|       |                      |  |      |     |  |      |                      |  |      |      |  |     |     |  |
|-------|----------------------|--|------|-----|--|------|----------------------|--|------|------|--|-----|-----|--|
| 2     | $\overset{\flat}{3}$ |  | 2    | 2   |  | 6    | $\overset{\flat}{6}$ |  | 6    | 2    |  | 6   | 3   |  |
| 闷     | 尧                    |  | 叶    | 秀   |  | 里    | 想、                   |  | 昔    | 巴    |  | 里   | 化、  |  |
| Maenl | yaoc                 |  | fidt | xup |  | yuih | xangk                |  | xebc | bags |  | lix | fap |  |
|       |                      |  |      |     |  |      |                      |  | 6    | 2    |  | 6   | 3   |  |

|     |                      |  |    |      |  |      |      |     |  |     |   |   |      |   |   |   |   |   |   |   |
|-----|----------------------|--|----|------|--|------|------|-----|--|-----|---|---|------|---|---|---|---|---|---|---|
| 1   | $\overset{\flat}{1}$ |  | 2  | 3    |  | 2    | 1    | 5   |  | 2   | — |   | 3    | · | 5 | 3 |   |   |   |   |
| 握   | 外                    |  | 义  | 奴    |  | 去    | 到    | 卡   |  | 久   |   |   | 本、   |   |   |   |   |   |   |   |
| Wox | Wcex                 |  | il | noup |  | quip | touk | kap |  | juh |   |   | bens |   |   |   |   |   |   |   |
|     | 6                    |  | 6  |      |  | 2    | 3    |     |  | 1   | 6 | 5 |      | 2 | — |   | 3 | · | 5 | 3 |

|   |   |   |        |      |   |      |      |                      |                      |                      |                      |                      |      |   |   |   |   |   |
|---|---|---|--------|------|---|------|------|----------------------|----------------------|----------------------|----------------------|----------------------|------|---|---|---|---|---|
| 3 | 5 |   | 5      | 1    | 1 | 3    |      | $\overset{\flat}{1}$ | $\overset{\flat}{3}$ |                      | $\overset{\flat}{1}$ | 2                    | 1    |   | 1 | 5 | 1 |   |
|   |   |   | 客      | 尧    |   | 文    | 顺    |                      | 虽                    | 恩、                   |                      | 顶                    | 到    |   |   |   |   |   |
|   |   |   | Nyaemv | yaoc |   | wenh | Senl |                      | Seik                 | nguenh               |                      | Dienh                | touk |   |   |   |   |   |
|   | 3 | — |        | 3    | 6 | 6    | 1    |                      | $\overset{\flat}{6}$ | $\overset{\flat}{3}$ |                      | $\overset{\flat}{6}$ | 1    | 6 |   | 6 | 3 | 6 |

|     |                      |                      |     |        |   |       |     |   |     |       |   |      |      |   |   |  |                      |                      |  |
|-----|----------------------|----------------------|-----|--------|---|-------|-----|---|-----|-------|---|------|------|---|---|--|----------------------|----------------------|--|
| 1   | $\overset{\flat}{3}$ |                      | 1   | 3      | 3 | 5     |     | 3 | 5   | 1     |   | 2    | 1    | 1 | 3 |  | $\overset{\flat}{1}$ | $\overset{\flat}{3}$ |  |
| 里   | 略                    |                      | 昔   | 弄、     |   | 松     | 贯   |   | 里   | 标、    |   | 喜    | 巴    |   |   |  |                      |                      |  |
| lix | nyos                 |                      | Xic | nyungl |   | Sungp | onv |   | lix | biaoc |   | xebc | bags |   |   |  |                      |                      |  |
|     | 6                    | $\overset{\flat}{3}$ |     | 6      | 1 | 3     | —   |   | 3   | 3     | 6 |      | 1    | 6 | 1 |  | $\overset{\flat}{6}$ | $\overset{\flat}{3}$ |  |

|     |      |   |      |      |   |      |       |   |      |     |   |       |   |   |   |  |                      |   |  |
|-----|------|---|------|------|---|------|-------|---|------|-----|---|-------|---|---|---|--|----------------------|---|--|
| 2   | 1    | 3 | 5    |      | 2 | 1    | 1     | 3 |      | 2   | 5 |       | 2 | 3 | 5 |  | $\overset{\flat}{1}$ | 3 |  |
| 里   | 赖、   |   | 乃    | 你    |   | 应    | 列     |   | 困    | 各   |   | 宁、    |   |   |   |  |                      |   |  |
| lix | lail |   | Naih | nyac |   | yuny | liail |   | wenp | ags |   | nyenc |   |   |   |  |                      |   |  |
|     | 1    | 6 | 3    | —    |   | 6    |       |   | 1    | 3   |   | 2     | 2 | 3 |   |  | 6                    | 1 |  |

|      |      |   |      |       |   |     |     |  |     |       |   |                      |     |   |   |  |   |   |  |
|------|------|---|------|-------|---|-----|-----|--|-----|-------|---|----------------------|-----|---|---|--|---|---|--|
| 5    | 1    | · | 2    |       | 1 | 2   | 1   |  | 2   | 3     | 5 |                      | 5   | 2 | 1 |  | 2 | 5 |  |
| 豆    | 尧    |   | 很    | 门     |   | 多   | 大、  |  | 该   | 近     |   | 格                    | 罢   |   |   |  |   |   |  |
| Douv | yaoc |   | yenc | maenh |   | dos | dai |  | eis | jaenc |   | geel                 | bal |   |   |  |   |   |  |
|      | 3    | 6 | ·    | 1     |   | 6   | 6   |  | 1   | 3     | — | $\overset{\flat}{3}$ | 1   | 6 |   |  | 1 | 3 |  |

|                      |     |   |     |      |                      |     |      |   |      |   |  |       |      |  |   |   |  |
|----------------------|-----|---|-----|------|----------------------|-----|------|---|------|---|--|-------|------|--|---|---|--|
| $\overset{\flat}{3}$ | 2   | 1 |     | 5    | 2                    | 1   |      | 1 | 3    | 2 |  | 3     | 5    |  | 2 | 5 |  |
| 你                    | 久、  |   | 利   | 拉    |                      | 肚   | 电    |   | 它、   |   |  | 店     | 那    |  |   |   |  |
| nyac                 | juh |   | Lis | lagx |                      | duh | temp |   | tagp |   |  | Dianl | nagp |  |   |   |  |
|                      | 1   | 6 | —   |      | $\overset{\flat}{3}$ | 1   | 6    |   | 6    | 1 |  | 3     | —    |  | 2 | 3 |  |

|       |       |   |        |     |   |       |       |   |     |       |    |   |                      |                      |   |  |   |   |  |
|-------|-------|---|--------|-----|---|-------|-------|---|-----|-------|----|---|----------------------|----------------------|---|--|---|---|--|
| 2     | 1     | 3 | 5      |     | 2 | 5     |       | 2 | 1   | 2     | 1  |   | $\overset{\flat}{1}$ | $\overset{\flat}{3}$ | 2 |  | 3 | 5 |  |
| 门     | 病、    |   | 棍      | 唉   |   | 门     | 路、    |   | 又   | 中     | 义  |   | 登、                   |                      |   |  |   |   |  |
| maenh | bianl |   | Guaenl | ees |   | maenh | lqub, |   | Yuh | jongs | il |   | deml                 |                      |   |  |   |   |  |
|       | 1     | 6 | 3      | —   |   | 2     | 3     |   | 1   | 6     | 6  | — | 6                    | $\overset{\flat}{3}$ | 2 |  | 2 | 3 |  |



$\overset{\flat}{3}$   $\overset{\flat}{1}$  | 2 5 |  $\overset{\flat}{1}$  2  $\overset{\flat}{1}$  |  $\overset{\flat}{1}$   $\overset{\flat}{3}$  2 | 3 5 |  
 约 到 刚 问 虽 我、 不 过 代 宜、  
 Yos touk angl menl Seik nguuh Buh gods daiv nyil  
 [  $\overset{\flat}{3}$   $\overset{\flat}{6}$  | 2 3 |  $\overset{\flat}{6}$   $\overset{\flat}{6}$  - |  $\overset{\flat}{6}$   $\overset{\flat}{3}$  2 | 3 - ]

2 1 | 5 1 | 2 1 | 1 3 | 1 3 | 2 1 | 1 1 3 |  $\overset{\flat}{1}$  3 5 |  
 本 当 里 伦、 你 牙 宁 言 绍 克、  
 Benh dengv lix lemcl Nyac yah nyenc yanc saox cep  
 [ 1 6 | 3 6 | 1 6 | 6 1 | 6 1 | 6 1 | 6 1 |  $\overset{\flat}{6}$  3 - ]

1 3 | 2 1 | 5 1 3 |  $\overset{\flat}{3}$  2 1 | 2 3 2 | 2 3 1 |  
 尧 牙 昂 嗒 多 命、 故 听 利 拉  
 Yaoc yah ngangl heec dos mingh. ous tiingk lis lagx  
 [ 6 1 | 6 | 3 6 1 |  $\overset{\flat}{3}$   $\overset{\flat}{6}$  - | 2 3 2 | 2 3 1 ]

6 | 1 3 | 3 - | 3 - | 5 2 3 | 3 - |  
 省 宁 谢。 啾  
 Saemh nyenc xeeep hit  
 [ 6 | 1 3 | 3 - | 3 - | 2 - | 2 - ]  
 呢  
 eeh

$\overset{\flat}{3}$  2 2 | 2 - | 2 - | 1 1 6 | 6 - |  
 啾 啾 啾 啾 啾 啾。  
 hit hent ces heep eeh  
 [ 2 - | 2 - | 2 - | 1 1 | 6 1 1 | 2 - ]  
 啾 啾 啾 啾  
 ois ees heep eeh  
 6 | 6 - ]

6 - | 6 - | 6 - | 6 - | 6 - |  
 啾 啾 啾 啾 啾  
 hit ces heep  
 [ 6 - | 6 - | 6 - | 6 - | 1 |  $\overset{\flat}{2}$  - |  
 啾 啾  
 ces heep  
 6 | 6 - ]

6 - | 6 - |  
 6 - | 6 - |  
 $\overset{\flat}{1}$  - |  $\overset{\flat}{6}$  - |  
 啾 久。  
 heep juh  
 [ 6 - | 6 - ]

(二)

$\overset{\flat}{2}$  2 |  $\overset{\flat}{6}$  3 |  $\overset{\flat}{3}$   $\overset{\flat}{2}$  - | 1 - | 2 - - - |  
 没 问 丢 吊 娘 乃、  
 Meec maenl diiuv diiul nyangc naih  
 [ 1 - | 6 - - - ]

$\overset{\flat}{3}$  1 | 1 1 |  $\overset{\flat}{2}$  5 | 2 3 5 |  $\overset{\flat}{2}$  5 |  
 务 果 想 岭 岑 胖 沙 贡、 通 昂  
 ogs ah xangh lingx jenc pangp Sagt ongl Tongt ngangl  
 [  $\overset{\flat}{3}$  1 | 6 6 |  $\overset{\flat}{1}$  3 | 2 3 - | 2 3 ]

渐慢

5 5 1 | 1 2 5 | 5 1 2 1 | 1 . 2 | 5 - |  
 困 喜、 尧 干 列 久、 打 果 虽  
 edp xik yaoc ans liaiv juh dah ah siik

3 2 3 1 | 6 1 2 3 | 3 6 1 6 | 6 . 1 | 2 - |

原速

5 1 . | 2 3 | 3 5 | 2 5 | 3 1 |  
 中 麻, 没 问 尧 又  
 jongv mas Meec maenl yaoc yuh

1 6 . | 2 3 | 3 - | 1 3 | 1 6 |

2 5 | 2 1 2 1 | 1 1 3 | 1 3 5 | 1 5 |  
 连 纳 歪 肚、 久 没 握 哈、 能 大  
 liaemt nas waih duh juh meec wox hap Naemx dal

1 3 | 1 6 1 6 - | 6 6 1 | 6 3 - | 1 6 3 |

2 1 3 5 | 1 5 | 2 3 5 | 1 2 5 | 1 1 3 |  
 略 吝、 门 略 听 街、 尧 听 列 你  
 loix dog! Maenh liogp tiingk ait yaoc tiingk liaiv nyac

1 6 3 - | 1 6 3 | 2 3 - | 6 1 3 | 1 6 6 1 |

5 2 | 5 1 3 2 1 | 1 5 | 1 1 3 | 5 2 1 |  
 利 条 赛 桃 般, 下 号 龙 尧 沙 乱、  
 lis diiuc sait daoc bonh xah haot longc yaoc segt lonh

3 2 | 3 6 1 6 - | 1 6 3 | 1 6 6 1 | 3 1 6 - |

1 5 1 | 2 1 3 5 | 5 2 1 | 2 5 | 5 1 3 |  
 梅 怕 婆 近、 问 尧 请 困 踏 班、  
 Meix pak louh jenl Maenl yaoc qamt kuonp tagt banc

1 6 3 6 | 1 6 3 - | 3 1 6 | 1 3 | 3 6 1 |

5 1 1 3 | 2 1 1 3 | 5 1 3 | 2 1 3 5 | 2 5 |  
 吝 尧 鸟 言、 肯 没 握 信、 达 算  
 Nyaemv yaoc nyaoh yanc kaent meec wox xunp Daengh sonp

6 1 6 1 | 6 6 1 | 3 6 1 | 6 3 - | 2 3 |

2 1 1 3 | 5 2 | 2 3 5 | 2 1 1 2 5 | 2 1 3 5 |  
 结 龙、 困 独 宁 道 歪, 奴 说 梅 夫、  
 jic longc wenp duc nyenc daol waih Nyuc sobt meix hout

1 6 6 1 | 3 1 | 1 3 2 | 1 6 6 1 3 | 1 6 3 - |

2 5 | 1 3 2 1 | 5 1 . 2 | 1 2 6 | 3 - |  
 中 丢 娘 乃、 本 不 没 打 格。  
 Jongs diiul nyanc naih baenv buh meec dah geel

2 3 | 6 1 6 - | 3 6 . 1 | 6 1 6 | 3 - |

3 - | 5 . 2 3 | 3 - | 5 . 3 2 2 | 2 - | 1 - |  
 啾 啾 啾 啾 久。  
 hit hit ees heep juh

3 - | 3 - | 3 1 1 | 1 - | 1 - | 1 - |

啾  
 eeh

(三)

2 2 | 2 . 1 6 | 2 1 6 | 2 3 | 3 - |  
 没 问 尧 又 水 地 各 略、  
 Meec maenl yaoc yuh soik dih ags liogp

2 6 | 2 2 | 6 1 3 | 6 2 | 2 3 |  
 利 拉 百 坡 宁 你、 久 本 格 罢、  
 Lis lagx begs pogp nyenh nyac juh bens geel bal

2 6 | 2 2 | 6 1 3 | 6 2 | 2 3 |

5 1 | 2 1 1 3 | 5 1 2 1 | 1 2 5 | 5 2 1 |  
 利 独 宁 言 半 不、 尧 岁 林 卯、  
 lis duc nyenc yanc banv buh yaoc siip nyimp maoh

3 1 | 6 6 1 | 3 6 6 - | 6 1 3 | 3 1 6 |

1 1 | 2 3 5 | 5 2 1 | 2 3 | 5 1 1 3 |  
 尼 夫 架 关、 那 拉 松 惯 高 门、  
 Nyebc houh jal guanl Naengl lagx Sungp kuanp aov menc

6 6 | 1 3 - | 3 1 6 | 1 3 | 3 6 6 1 |

2 5 | 1 3 2 1 | 5 1 | 5 5 1 | 5 2 1 | 1 1 3 |  
 加 哈 银 梅 怕、 虽 算 号 省 外 宁、  
 jav habp yenc meix pak Seik Sonk haot Saemh weex nyenc

2 3 | 6 1 6 | 3 6 | 3 3 6 | 2 3 1 6 | 6 6 1 |

2 5 | 3 3 5 1 | 3 5 | 1 3 | 6 1 3 |  
 阿 光 该 灭、 丢 虽 旦 马 牙 那  
 Menl guangl eis miav Diiul Soik deenh map yah naengc

2 3 | 3 3 6 | 3 1 | 6 3 | 6 1 3 |

3 - | 3 - | 2 - | 2 - | 1 6 1 6 . V |  
 克。 呢 安 宁 久。  
 cep cch ans nyenc juh

3 - | 3 - | 2 - | 2 - | 1 6 1 6 . V |

1 - - | 2 - - | 3 - - | 3 1 2 | 1 1 . | 6 - - |  
 呢 嘿 嘿 呢 嘿 呢 嘿 加  
 ees heep heep ces heep ces heeh jav

6 - - | 6 - - | 6 - - | 6 - - | 6 - - | 6 - - |  
 呢 加  
 eeh jav

1 6 1 6 | 5 3 | 3 - | 3 - | 3 5 |  
 没 握 去 尼 化 忙 劝、  
 Meec wox guip nyil fap mangc gonk

1 6 1 6 | 5 3 | 3 - | 3 - | 3 - - |

2 1 1 3 | 5 2 1 | 2 3 5 | 2 5 | 5 5 1 |  
 乃 尧 卡 人 听 更、 套 深 岁 转、  
 Naih yaoc gas lenc tlingk aenl Taot saenp siip jonv

6 6 1 | 3 1 6 | 1 3 - | 2 3 | 3 2 3 6 |

5 1 3 | 2 1 3 5 | 5 2 1 | 2 3 5 | 5 1 |  
 清 没 总 烦、 该 握 别 到、 各 果  
 xaot meec jungl Senl eis xox pieek daol ags ah

3 6 1 | 6 3 - | 3 1 6 | 1 3 - | 3 1 |

1 2 5 | 5 2 1 | 1 1 3 | 5 1 | 1 3 5 |  
 灯 阿 奴 鸟、 乃 你 利 卯 下 赖、  
 domx menl noup nyaoh Naih nyac lis maoh xah lail

6 1 3 | 3 1 6 | 6 6 1 | 3 6 | 6 3 - |

2 5 | 3 2 1 | 1 1 | 2 3 | 5 1 3 |  
 那 丢 娘 乃、 打 果 烈 店 火 拿、  
 Naengl diiul nyaengc naih Dah ah liail diiml dal naengc

2 3 | 6 1 6 - | 6 6 | 1 3 | 3 6 1 |

2 5 | 3 2 1 | 5 1 | 5 2 | 1 1 3 | 1 2 |  
 加 哈 娘 牙 斗、 木 尧 旦 林、 拜  
 jav habp nyaengc yah douv Mus yaoc deenh liinc bail

2 3 | 6 1 6 | 3 6 | 3 1 | 6 6 1 | 1 2 |

1 2 . | 2 - | 1 - | 1 2 | 1 1 6 . | 1 - |  
 该 啊 嘿 呃 嘿 呃 嗨  
 eis liech heep ees heep ees hoih  
 1 2 . | 2 - | 6 - | 6 - | 6 - | 6 - |  
 该  
 eis

2 - | 2 3 | 1 2 2 . | 1 2 | 2 2 1 1 | 1 1 6 6 | 6 - |  
 嗨 唉 唉 样 该 样 呃 嘿 呃  
 hoih hit hit yangh eis yangh ces heep ech  
 6 - | 6 1 | 5 6 6 . | 5 6 | 6 - - | 1 1 . | 1 2 . |  
 嗨 嘿 嘿 嘿  
 liech heep heep heep  
 6 - | 6 - |  
 呃  
 ech

6 - | 6 - |  
 久。  
 juh  
 2 1 . | 6 - |  
 嘿 嘿 久。  
 heep heep juh  
 6 - | 6 - |  
 久。  
 juh



## 2) MAENL DIUL BAIL JENC TINGK DUC JIV YODX SEENT

(Cicadas Singing Round the Ridge)

吉 哟 歌 声 绕 山 梁

MAENL DIUL BAIL JENC TINGK DUC JIV YODX SEENT

1 = \* F  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$ 口江民歌  
al out

中速

(一)

2 6 2 6 2 1 | 1 1 1 1 2 | 1 1 |

网 尧 拜 今, 该 听 独 忙,

Menl yaoc bail jenc eis tingk duc mange

1 2 1 2 | 1 2 3 1 | 2 3 1 1 |

且 听 独 吉 哟 善 没 吉 哟

Deen tingk duc jiv yodx seent meeh jiv yodx

2 3 1 1 | 2 2 | 2 2 | 1 6 |

吉 哟, 哟 景 记 呢 嘿 呢。

Jiv yodx yodx jimv jil ees heep eeh

1 6 6 | 2 2 | 2 2 | 1 6 |

6 | 6 | 6 | 6 |

6 | 1 2 | 2 6 2 3 2 2 | 1 1 6 6 |

哟 景 记 呢 嘿 呢 嘿 呢。

yodx jimy jil ees heep ees heep eeh

6 | 6 | 6 | 6 |

6 | 6 | 6 | 6 |

1 3 | 5 1 2 3 2 2 | 1 2 | 3 | 2 1 2 2 |

哟 景 记 嘿 呢 嘿, 该 没 吉 哟

yodx jimy jil heep ees heep eis meec jil yodx

6 | 6 | 6 | 6 |

6 | 6 | 6 | 6 |

1 6 | 6 | 6 | 6 |

呢 嘿, 嘿

ees heep

6 | 1 1 2 2 | 2 1 1 | 1 6 |

呢 嘿 嘿 嘿 呢 嘿 呢。

ees heep heep heep eeh heeh

6 | 6 | 6 |

(二)

6 1 6 6 1 | 3 2 1 6 1 6 | 2 3 2 | 2 |

宜 喜 得 为 店 顺 且 嘛, 店 顺 且

Nyix xih deic waic deedl senl danx mah deenl senl danx

2 3 2 | 1 1 6 |

洞 干 呀 恰 岑  
dongh kgans yah qak jenc

拜 嘛。  
bail mah

(三)

多 嘎 吉 哟 没 赖 听 呢 嘿  
Dos al jiv yodx meec lail tingk eeh heeh

多 嘎 晴 朗 赛 校 顶 江  
Dos al naemx leengh saip xaop diingh jangl

卡 顶 江 卡 咧 嘿 嘿  
kap Dlingh jangl kap lieeh heep heep

渐慢

安 咧 宁 会 久 贝 当  
ans lieeh nyenc hoih juh, buih daengl

该 咧 当 晴  
eis liech daengl hoih

原速

该 呀 咧 呢 久。  
eis yah liech eeh juh



## 3) YAO DOS MEIX AL EDL XIH BAOV BANL NYIH BAOV MIEGS

(Sing a Song to Persuade Young Men and Women)

唱支歌来一劝后生二劝女

YAO DOS MEIX AL EDL XIH BAOV BANL NYIH BAOV MIEGS

1 = E  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$ 

中速稍慢

小黄民歌

al heeut wangc

3  $\overset{\text{t}}{\underset{\text{t}}{3}}$  | 3  $\overset{\text{t}}{\underset{\text{t}}{3 \cdot 2}}$  | 1  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  1 2  $\overset{\text{t}}{\underset{\text{t}}{3}}$  | 5  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  5 2  $\overset{\text{t}}{\underset{\text{t}}{3 \cdot 2}}$  |  
 凡 凡 江 卡, 尧 多 梅 嘎 一 细 报 办  
 Fanp fanp jangl kap yaoc dos meix al edl xih baov banl

6  $\overset{\text{t}}{\underset{\text{t}}{5 \cdot 1}}$  | 2 3  $\overset{\text{t}}{\underset{\text{t}}{\cdot}}$  | 3 5  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  | 6  $\overset{\text{t}}{\underset{\text{t}}{1 \cdot 2}}$  | 3  $\overset{\text{t}}{\underset{\text{t}}{3}}$  |  
 你 报 蜜, 利 登 哈 奴 格 怒  
 nyih baov miegs Lis daems hax nouc geel noup

3  $\overset{\text{t}}{\underset{\text{t}}{2 3 2}}$  | 0 2 | 3 5  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  | 3 3 | 3 5  $\overset{\text{t}}{\underset{\text{t}}{-}}$  |  
 丁 色 梅 乱, 在 卯 赖 江 卡。  
 diingl hegt meix lonh jais maoh lail jangl kap

2 1 6  $\overset{\text{t}}{\underset{\text{t}}{\cdot}}$  | 2 - | 2 1 | 6 - | 6  $\overset{\text{t}}{\underset{\text{t}}{v 2}}$  |  
 喂 昂 克 呢 呢。 呢  
 enh eengh eep ees ech ees

3  $\overset{\text{t}}{\underset{\text{t}}{\cdot 5}}$  | 3  $\overset{\text{t}}{\underset{\text{t}}{3 \cdot 2}}$  | 1 2 1 6  $\overset{\text{t}}{\underset{\text{t}}{\cdot}}$  | 1  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  5 2 1  $\overset{\text{t}}{\underset{\text{t}}{3 \cdot 5}}$  | 3  $\overset{\text{t}}{\underset{\text{t}}{\cdot 5}}$  |  
 嘿, 当 初 元 董 乌 果 大 很 握  
 heep Dangl cup yonc Dongh nyaoh ah daov henc fot

1  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  3 | 3 5 2 1 | 2  $\overset{\text{t}}{\underset{\text{t}}{\cdot 1}}$  1 2 | 3 - | 3 2 |  
 我 千 亚 便 万 吨 纳。 哈 木 不  
 Ngox teengp yav bianv weenh denx nal Hamp bux

6  $\overset{\text{t}}{\underset{\text{t}}{1 2 1}}$  | 1  $\overset{\text{t}}{\underset{\text{t}}{3 \cdot 5}}$  | 2 2 | 3 2 | 1 2 |  
 高 言 总 号 卯 啊, 金 银 元 保  
 aox yanc jungh haoc maoh ah Jeml nyuenc yonc baoh

3  $\overset{\text{t}}{\underset{\text{t}}{\cdot 5}}$  3 2 1 | 1 3  $\overset{\text{t}}{\underset{\text{t}}{\cdot}}$  | 3 3 5 | 3 3 5 | 1  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  3 5 1 3 |  
 得 务 沙。 那 特 故 巴 打 果 格 王  
 degs oul hac Naengi tedp oul bas dah ah geel wangc

2 2 | 1  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  3 5  $\overset{\text{t}}{\underset{\text{t}}{3}}$  | 2 3 5 | 1 3  $\overset{\text{t}}{\underset{\text{t}}{\cdot 2}}$  |  
 五 啊, 莫 休 高 弄 牙 江 保 丢  
 wuh ah Mogc xuh gaos longl yah liangs baoux dijul

3  $\overset{\text{t}}{\underset{\text{t}}{5 2 1}}$  | 3  $\overset{\text{t}}{\underset{\text{t}}{\cdot 5}}$  | 2 1 6 | 2 3  $\overset{\text{t}}{\underset{\text{t}}{\cdot}}$  | 2 1 6 |  
 孟 婆 别。 喂 呢 喂 呢。  
 mongl louk biac enh ees heep ech

6 - | 6 . | 6 - | 6 - | 6 . |

3 . 2 | 1 2 1 | 1 6 . | 6 - | 6 . |

嗯 eh eh

6 - | 6 . | 6 . | 1 6 | 1 3 . | 2 3 1 6 |

呵 ols 呵 ols 嗨 hoit 呃 ech

6 - | 6 - | 6 - | 6 - | 6 - | 6 - | 5 6 . |

6 - | 6 - | 6 - | 6 - | 6 - | 6 - | 5 6 . |

6 - | 6 - | 6 - | 6 - | 6 - | 6 - | 5 6 . |

2 5 3 5 | 2 3 2 . | 2 3 . | 2 . 2 | 1 6 . | 6 - | 5 6 . |

昂 ek 呃 yah 呀 yah 嘿 heep 昂 ek 呃 yah 啊 ah 久 juh

ecngx eep ces yah ces heep ecngx eep ces yah ah juh

6 - | 6 - | 6 - | 6 - | 6 - | 6 - | 5 6 . |

3 3 . 2 | 1 2 3 | 3 3 . 2 | 1 6 | 2 2 | 2 3 . 2 |

三 Samp 千 teenp 吨 denx 格 eel 克 eep 不 buh 用 yongh 啊 ah 格 eds 对 deil

3 . 2 | 1 6 | 2 2 | 2 3 . 2 |

2 - | 2 - | 2 3 . 2 | 1 2 . | 2 1 . |

元 yonc 董 dongh

2 - | 2 - | 1 . 6 | 6 - | 6 - |

2 3 | 5 2 3 | 3 . 2 1 6 | 2 3 | 5 - |

克 eep 合 habp 当 daengv 困 wenp 喂 al 当 Daengv 困 wenp 喂 al

2 3 | 5 2 3 | 3 . 2 1 6 | 2 3 | 3 - |

5 5 | 5 - | 3 . 5 | 2 2 | 2 1 . |

安 ans 咧 lieeh 年 nyonc

3 2 | 1 1 6 | 6 - | 1 6 | 6 - |

1 6 . | 1 2 3 2 | 1 - | 2 - | 2 - | 2 . 2 |

久 juh 贝 buih 呀 yah 安 an 赛 seit 啾 hit 啾 hit

6 - | 1 2 | 1 - | 2 - | 2 - | 1 - |

3 . 2 | 1 2 2 . | 1 2 | 2 1 6 . | 6 - | 5 6 . |

宁 nyenc 啊 ah 咧 lieeh 呀 yah 啊 ah 久 juh

6 - | 6 - | 5 6 | 6 - | 6 - | 5 6 . |

## 4) AL OUX BIANGS

(Song of Millet)

小米歌

AL OUX BIANGS

1 = E  $\frac{3}{4}$   $\frac{2}{4}$ 

稍快

三龙民歌

al xamp

$\underline{6\ 1}$   $\underline{2\ 3\ 2}$   $\underline{1\ 6}$  | 1 - - |  $\underline{3\ \cdot\ 2}$   $\underline{1\ 2}$  |  $\underline{1}$   $\underline{6}$  |  
 勾 便 加 哈 高 今 加,  
 oux biangs jav hah gaos jenc jah

$\underline{3\ 2}$   $\underline{1\ 2}$  |  $\underline{5\ 6}$  1 - |  $\underline{5\ 6}$  0 |  $\underline{6\ 6\ 1}$   $\underline{2\ 3}$  1 · |  
 邦 赖 应 麻 久 呀 嘴 久 啊, 久 连 山 嘴  
 bangl lail yaenc mah juh yah hoit juh ah juh leemx Seemt hoih

$\underline{5\ 6}$  0 |  $\underline{6\ 1}$   $\underline{3\ 5}$  | 2  $\underline{3\ 2}$  |  $\underline{6\ 1}$  6 |  $\underline{1}$   $\underline{6}$  |  
 久 啊, 勾 便 呢 嘿 奥 井 加  
 juh ah oux bangs ces heep aox jemh iah

1 6 | 6 1 6 | 5  $\underline{5\ 6}$  | 1 - ||:  $\underline{1\ 2}$  3 - ||  
 马 外 标 嘛。 内 内 对, 内 对  
 mas weex biaoc mah noih noih doih noih doih

$\underline{3}$   $\left\{ \begin{array}{l} 5 \\ 1 \end{array} \right.$  |  $\underline{2}$  3 |  $\underline{2\ 3}$  1 |  $\underline{5\ 6}$  |  $\underline{1}$   $\underline{6}$  ||  
 嘴 嘴 内 对 呵 嘴 宁 顶 呢,  
 hoit hoit noih doih ois hoih nyenc diingh eeh  
 宁 对  
 nyenc doih

$\underline{2\ 1}$   $\underline{2\ 3}$  |  $\underline{1\ 2}$  1 |  $\underline{2}$  1 |  $\underline{2}$  - |  $\underline{1\ 2}$   $\underline{3\ 2}$  |  
 加 该 娘 嘛 宁 顶 呢 格 大  
 jav eis nyaengc mah nyenc diingh eeh Geex dal

$\underline{1\ 2}$  1 |  $\underline{2\ 1}$   $\underline{2\ 3}$  |  $\underline{1\ 2}$  1 |  $\underline{1\ 2}$  1 |  $\underline{3}$   $\underline{3}$  |  
 那 嘛 加 该 娘 嘛 宁 对 虚 呵  
 naengc mah jav eis nyaengc mah nyenc doih xuit ois

曲终

$\underline{3\ \cdot\ 2}$  |  $\underline{1\ 2}$  2 - |  $\underline{1\ 2}$   $\underline{1\ 2}$  |  $\underline{2\ 1}$  5 |  $\underline{6}$  0 ||  
 呵 嘴 嘴 呀 嘴 呀 嘿 三 顶 呢。  
 ois hoit hoit yah hoit yah heeme Seems diingh eeh

$\underline{3\ 2}$   $\underline{6\ 1}$   $\underline{2\ 6}$  | 1 - - |  $\underline{6\ 1}$   $\underline{1\ 6}$  |  $\underline{1}$   $\underline{6}$  |  $\underline{3\ 2}$   $\underline{6\ 1}$  |  
 探 勾 加 哈 高 亚 加, 马 外  
 Tanpoux jav hah aox yav jah map weex

$\underline{2\ 3}$  6 |  $\underline{1\ 2}$   $\underline{3\ 5}$  | 2 - |  $\underline{3\ 2}$   $\underline{6\ 1}$  · |  $\underline{3\ 2}$   $\underline{1\ 3}$  |  
 够 嘛 浪 利 哪 嘴 呀 利 浪  
 geeus mah langh lis loih hoit yah lis langh

2 - |  $\underline{6\ 1}$   $\underline{5\ 3}$  | 2  $\underline{3\ 2}$  | 1 6 |  $\underline{1}$   $\underline{6}$  |  
 哪, 勾 善 呢 嘿 平 马 加  
 loh oux Sanp ces heep biingc mak jah

1 6 |  $\underline{6\ 1}$  6 ||  
 马 外 淮 嘛。

$3 \left\{ \begin{matrix} 5 \\ 1 \end{matrix} \right\}$  |  $\dot{2}$  2 3 |  $\overline{23}$  1 | 5 6 |  $\overline{16}$  ||  
 嘴 嘴 内 对 呵 嘴 宁 顶 呃,  
 hoit hoit noih doih ois hoih nyenc diingh eeh  
 宁 对  
 nyenc doih

$\overline{21}$   $\overline{23}$  |  $\overline{12}$  1 |  $\dot{2}$  2 1 |  $\dot{2}$  — |  $\overline{12}$   $\overline{32}$  |  
 加 该 娘 嘛 宁 顶 呃 格 大  
 jav eis nyaengc mah nyenc diingh eeh Geex dal

$\overline{12}$  1 |  $\overline{21}$   $\overline{23}$  |  $\overline{12}$  1 |  $\overline{12}$  1 |  $\dot{2}$  3  $\dot{2}$  3 |  
 那 嘛 加 该 娘 嘛 宁 对 虚 呵  
 naengc mah jav. eis nyaengc mah nyenc doih xuit ois

曲终

$3 \cdot 2$  |  $\overline{12}$  2 — |  $\overline{12}$   $\overline{12}$  | 2 1 5 | 6 0 ||  
 呵 嘴 嘴 呀 嘴 呀 嘿 三 顶 呃。  
 ois hoit hoit yah hoit yah heeme Seems diingh eeh

$\overline{32}$   $\overline{61}$   $\overline{26}$  | 1 — — |  $\overline{61}$   $\overline{16}$  | 1 6 |  $\overline{32}$   $\overline{61}$  |  
 探 勾 加 哈 高 亚 加, 马 外  
 Tanpoux jav hah aox yav jah map weex

$\overline{23}$  6 |  $\overline{12}$   $\overline{35}$  | 2 — |  $\overline{32}$   $\overline{61}$  · |  $\overline{32}$   $\overline{13}$  |  
 够 嘛 浪 利 啰 嘴 呀 利 浪  
 geeus mah langh lis loih hoit yah lis langh

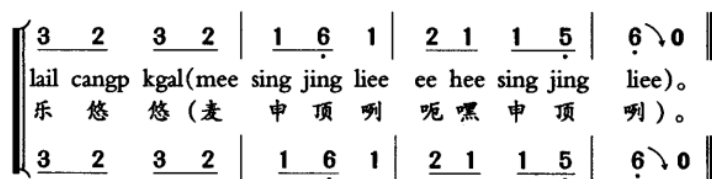
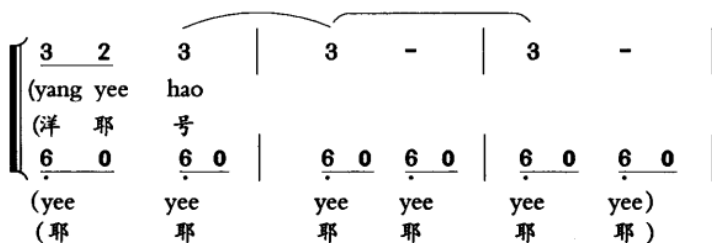
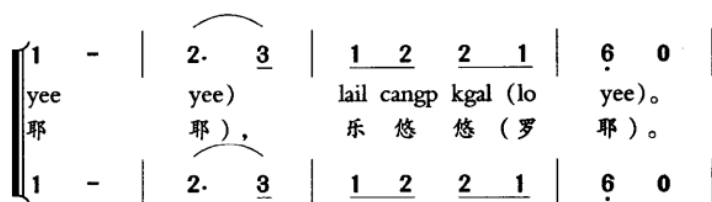
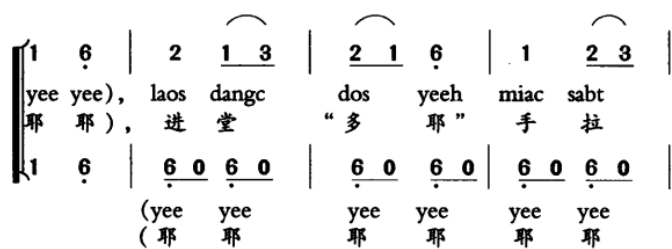
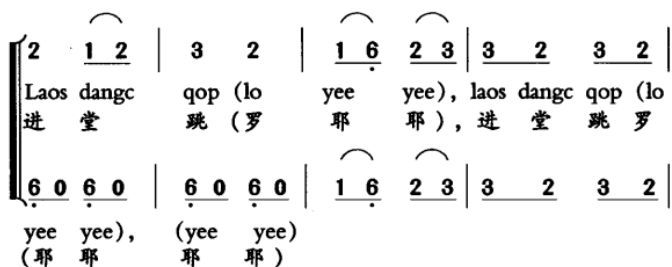
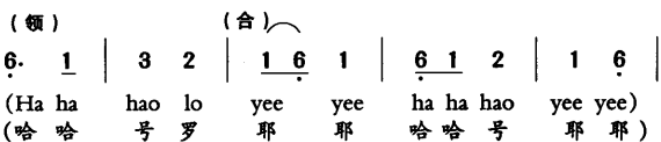
2 — |  $\overline{61}$   $\overline{53}$  | 2  $\overline{32}$  | 1 6 |  $\overline{16}$  |  
 哪, 勾 善 呃 嘿 平 马 加  
 loh oux Sanp ees heep biingc mak jah

1 6 |  $\overline{61}$  6 ||  
 马 外 谁 嘛。



## 5) LAOS DANGC QOP

(Caitang Song)

Laos Dancg Qop  
进 歌 堂岩洞中学演唱  
金蝉侗歌队  
普虹搜集译配1=G  
欢快

|      |     |     |   |       |      |      |      |     |   |   |   |
|------|-----|-----|---|-------|------|------|------|-----|---|---|---|
| 2    | 6   | 1   | - | 2.    | 3    | 1    | 2    | 2   | 1 |   |   |
| miac | (a  | yee |   | yee), | miac | sabt | miac | (lo |   |   |   |
| 手    | (啊  | 耶   |   | 耶),   | 手    | 拉    | 手    | (罗  |   |   |   |
| 6    | 0   | 6   | 0 | 1     | -    | 2.   | 3    | 1   | 2 | 2 | 1 |
| yee  | yee |     |   |       |      |      |      |     |   |   |   |
| 耶    | 耶   |     |   |       |      |      |      |     |   |   |   |

|       |      |     |      |      |     |     |     |   |   |   |   |
|-------|------|-----|------|------|-----|-----|-----|---|---|---|---|
| 6     | 0    | 2   | 1    | 6    | 2   | 1   | 3   | 3 | 2 |   |   |
| yee)。 | Miac | xih | sabt | miac | sax | dos |     |   |   |   |   |
| 耶)。   | 手    | 拉   | 手    | 儿    | 跟   | “萨” |     |   |   |   |   |
| 6     | 0    | 6   | 0    | 6    | 0   | 6   | 0   | 6 | 0 | 6 | 0 |
| (yee  | yee  | yee | yee  | yee  | yee | yee | yee |   |   |   |   |
| (耶    | 耶    | 耶   | 耶    | 耶    | 耶   | 耶   | 耶   |   |   |   |   |

|       |      |     |       |     |     |       |    |     |       |   |   |   |   |
|-------|------|-----|-------|-----|-----|-------|----|-----|-------|---|---|---|---|
| 1     | 6    | 1   | 1     | 6   | 1   | 2     | 3  | 2   | 1     | 2 | 1 | 6 |   |
| kgunv | (a   | yee | yee), | sax | dos | kgunv | (a | yee | yee), |   |   |   |   |
| 走     | (啊   | 耶   | 耶),   | 跟   | 萨   | 走     | (啊 | 耶   | 耶),   |   |   |   |   |
| 6     | 0    | 6   | 0     | 1   | 6   | 1     | 2  | 3   | 2     | 1 | 2 | 1 | 6 |
| yee   | yee) |     |       |     |     |       |    |     |       |   |   |   |   |
| 耶     | 耶)   |     |       |     |     |       |    |     |       |   |   |   |   |

|      |     |     |       |      |     |      |       |      |      |   |   |   |   |
|------|-----|-----|-------|------|-----|------|-------|------|------|---|---|---|---|
| 2    | 1   | 3   | 2     | 1    | 6   | 2    | 6     | 1    | 2    | 2 | 6 |   |   |
| aol  | sax | dos | kgunv | daol | hah | lail | cangp | kgal | (a   |   |   |   |   |
| “萨   | 岁”  | 领   | 先     | 众    | 人   | 乐    | 悠     | 悠    | (啊   |   |   |   |   |
| 6    | 0   | 6   | 0     | 6    | 0   | 6    | 0     | 6    | 0    | 6 | 0 | 6 | 0 |
| (yee | yee | yee | yee   | yee  | yee | yee  | yee   | yee  | yee) |   |   |   |   |
| (耶   | 耶   | 耶   | 耶     | 耶    | 耶   | 耶    | 耶     | 耶    | 耶)   |   |   |   |   |

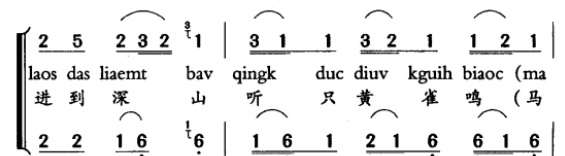
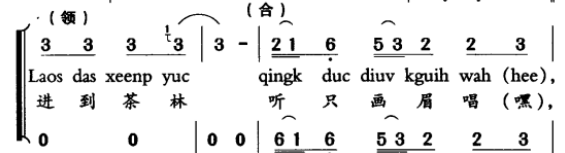
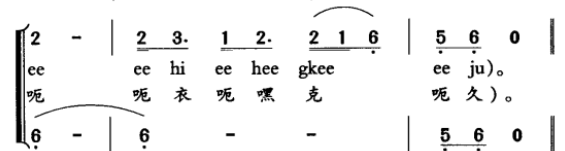
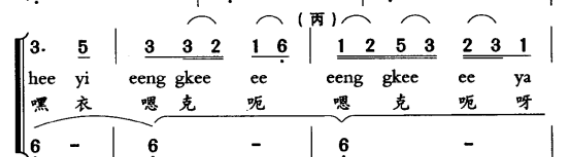
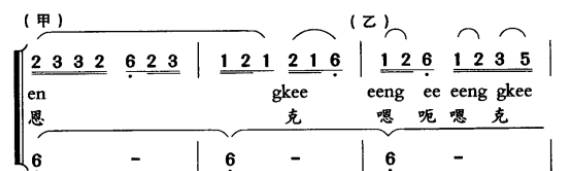
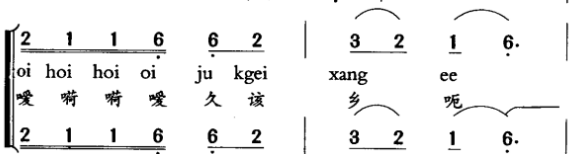
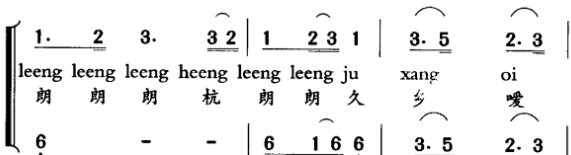
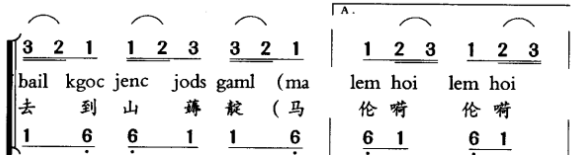
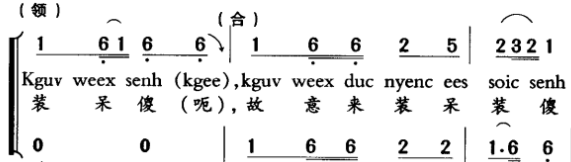
พหุมนุกิจโต ชิว

## 6) Pretend to be Stupid

Kguv Weex Senh  
装 呆 傻黎平肇兴  
普涛搜集  
普虹译配1=F  $\frac{2}{4} \frac{3}{4} \frac{5}{8}$ 

稍快

(领)





$\left[ \begin{array}{l} \underline{1} \ \underline{2} \ \underline{3\dot{2}} \mid \underline{1} \ \underline{2} \ \underline{1\dot{2}1} \mid \underline{1} \ \underline{2\ 3} \ \underline{1} \ \underline{3\dot{2}} \ \underline{1} \ \underline{2\ 3} \mid \\ \text{kgui kgui jiu kgui kgui li) qak jenc xangh xeenp(men ja).} \\ \text{归 归 计 归 归 雷) 进 到 深 山 (门 加).} \\ \underline{6} \ \underline{2} \ \underline{3\dot{2}} \mid \underline{6} \ \underline{1} \ \underline{6\dot{1}6} \mid \underline{6} \ \underline{1} \ \underline{6} \ \underline{3\dot{2}} \ \underline{1} \ \underline{6} \mid \end{array} \right.$

(领) (合)

$\left[ \begin{array}{l} \not\equiv \mid \underline{3} \ \underline{3} \ \underline{3} \ \underline{3} \mid \underline{3} \mid \underline{2\ 1} \ \underline{6} \ \underline{2\ 1} \ \underline{2} \ \underline{3\ 5} \ \underline{3} \mid \\ \text{Laos das xeenp biac qingk duc kangh kgac degs (hee)} \\ \text{进 入 丛 林 听 只 鹧 鸪 叫 (嘿)} \\ \not\equiv \mid 0 \ \ 0 \ \ 0 \mid \underline{2\ 1} \ \underline{6} \ \underline{2\ 1} \ \underline{2} \ \underline{3} \ \underline{3} \mid \end{array} \right.$

$\left[ \begin{array}{l} \underline{2} \ \underline{3} \ \underline{6} \ \underline{1\ 3} \ \underline{2} \mid \underline{2} \ \underline{3\dot{2}} \ \underline{1\dot{2}1} \mid \underline{1} \ \underline{1} \ \underline{1\dot{2}1} \mid \\ \text{doiv degs kangh kgac (hoi), gaos longl (ja) liingx xuh (ja)} \\ \text{鹧 鸪 欢 唱 (啊), 上 到 (加) 岭 上 (加)} \\ \underline{2} \ \underline{1} \ \underline{6} \ \underline{1\ 3} \ \underline{2} \mid \underline{2} \ \underline{3\dot{2}} \ \underline{1\ 6} \mid \underline{6} \ \underline{6} \ \underline{1\ 6} \mid \end{array} \right.$

(领) (合)

$\left[ \begin{array}{l} \underline{1} \ \underline{2} \ \underline{1} \ \underline{3} \ \underline{2} \mid \underline{1} \ \underline{2\ 1} \ \underline{1} \ \underline{2\ 3} \mid \not\equiv \mid \\ \text{yuh deml juh bens nyenc gueenv (men ja)} \\ \text{才 遇 有 情 人 (门 加).} \\ \underline{6} \ \underline{1} \ \underline{6} \ \underline{3} \ \underline{2} \mid \underline{6} \ \underline{1\ 6} \ \underline{1} \ \underline{6} \mid \not\equiv \mid \end{array} \right.$

(领) (合)

$\left[ \begin{array}{l} \underline{3} \ \underline{3\dot{2}} \ \underline{6} \ \underline{6\dot{1}} \mid \underline{3} \ \underline{2} \ \underline{3\ 5} \ \underline{3} \mid \underline{2\ 1} \ \underline{6} \ \underline{2} \ \underline{2} \mid \\ \text{xuip wenp saemh nyenc bens yuv ees (hee), wenp duc nyenc lail} \\ \text{为 人 在 世 学 点 傻 (嘿), 见 了 英 俊} \\ 0 \ \ 0 \ \ 0 \ \ 0 \ \ 0 \mid \underline{2\ 1} \ \underline{6} \ \underline{2} \ \underline{2} \mid \end{array} \right.$

$\left[ \begin{array}{l} \underline{2\ 3\dot{2}} \ \underline{2} \ \underline{1} \mid \underline{3\dot{2}1} \ \underline{2\ 3\dot{2}1} \mid \underline{1\ 2\ 1} \ \underline{1\ 2\ 3} \ \underline{1\ 2\ 1} \mid \\ \text{singp singh aol maoh dah kgunv yaoc yuh dah lenc naengc (ma).} \\ \text{后 生 他 走 在 先 我 在 后 面 跟 (马).} \\ \underline{1} \ \underline{6} \ \underline{6} \mid \underline{1} \ \underline{6} \ \underline{1} \ \underline{6} \mid \underline{6\ 1\ 6} \ \underline{6\ 1} \ \underline{6\ 1\ 6} \mid \end{array} \right.$

(领) (合)

$\left[ \begin{array}{l} \not\equiv \mid \underline{6} \ \underline{6} \ \underline{2} \ \underline{1} \ \underline{6} \ \underline{6} \mid \underline{1} \ \underline{6} \ \underline{6} \ \underline{1} \ \underline{2} \ \underline{2\ 3\ 6} \mid \\ \text{jiv nyenc songl douh qingk benh (a) liogc xebc tent (ce),} \\ \text{情 意 相 投 一 世 (啊) 不 算 久 (呢),} \\ \not\equiv \mid 0 \ \ 0 \ \ 0 \mid \underline{1} \ \underline{6} \ \underline{6} \ \underline{1} \ \underline{2} \ \underline{2\ 3\ 6} \mid \end{array} \right.$

$\left[ \begin{array}{l} \underline{2} \ \underline{2} \ \underline{2\ 3\dot{2}} \ \underline{2} \ \underline{1} \mid \underline{2} \ \underline{1} \ \underline{1} \ \underline{1} \ \underline{2} \ \underline{3\dot{2}1} \mid \not\equiv \mid \\ \text{nyenc kgeis songl douh qingk benh (a) liogc xebc jaengl (ma).} \\ \text{情 不 相 投 六 十 (啊) 还 嫌 长 (马).} \\ \underline{2} \ \underline{2} \ \underline{1} \ \underline{6} \ \underline{6} \mid \underline{1} \ \underline{6} \ \underline{6} \ \underline{1} \ \underline{2} \ \underline{2\ 3\ 6} \mid \not\equiv \mid \end{array} \right.$

(领) (合)

$\left[ \begin{array}{l} \underline{6} \ \underline{6\dot{2}} \ \underline{1} \ \underline{6} \ \underline{6} \mid \underline{1} \ \underline{6} \ \underline{1\ 6\dot{6}1} \mid \underline{6} \ \underline{6\dot{2}} \ \underline{1} \ \underline{2} \ \underline{1} \ \underline{2} \mid \\ \text{jiv nyenc songl douh maen mach qak kgoc xangh liingx jenc pangp sags kgongl} \\ \text{情 意 相 投 白 天 上 那 高 山 低 岭 耕 种} \\ 0 \ \ 0 \ \ 0 \mid \underline{1} \ \underline{6} \ \underline{1\ 6\dot{6}1} \mid \underline{6} \ \underline{6\dot{2}} \ \underline{1} \ \underline{2} \ \underline{1} \ \underline{2} \mid \end{array} \right.$

$\left[ \begin{array}{l} \underline{2} \ \underline{2} \ \underline{1} \ \underline{6} \ \underline{1} \ \underline{6} \mid \underline{6} \ \underline{6} \ \underline{1} \ \underline{6} \ \underline{6} \ \underline{1} \ \underline{2} \ \underline{3\ 6} \mid \\ \text{kgongp lis lix wah maoh laengx lah lix kgangs (ma),} \\ \text{无 话 可 讲 他 会 找 话 逗 (马),} \\ \underline{2} \ \underline{2} \ \underline{1} \ \underline{6} \ \underline{1} \ \underline{6} \mid \underline{6} \ \underline{6} \ \underline{1} \ \underline{6} \ \underline{6} \ \underline{1} \ \underline{2} \ \underline{3\ 6} \mid \end{array} \right.$

$\left[ \begin{array}{l} \underline{2} \quad \underline{5} \quad \underline{2} \quad \underline{3} \quad \underline{2} \quad \overset{2}{1} \quad | \quad \underline{2} \quad \underline{1} \quad \underline{2} \quad \underline{1} \\ \text{ayenc} \quad \text{kgeis} \quad \text{songl} \quad \text{douh} \quad \text{maenl} \quad \text{maoh} \quad \text{qak} \quad \text{kgoc} \\ \text{情} \quad \text{不} \quad \text{相} \quad \text{投} \quad \text{白} \quad \text{天} \quad \text{上} \quad \text{那} \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{2} \quad \underline{2} \quad \underline{1} \quad \underline{6} \quad \underline{6} \quad | \quad \underline{1} \quad \underline{6} \quad \underline{1} \quad \underline{6} \quad \underline{6} \\ \text{xangh} \quad \text{lieng} \quad \text{jenc} \quad \text{pangp} \quad \text{sags} \quad \text{kgongl} \quad \text{xangk} \quad \text{touk} \quad \text{kgoc} \quad \text{wul} \quad \text{jaenl} \quad \text{dees} \quad \text{baengv} \\ \text{高} \quad \text{山} \quad \text{低} \quad \text{岭} \quad \text{耕} \quad \text{种} \quad \text{同} \quad \text{在} \quad \text{那} \quad \text{上} \quad \text{坎} \quad \text{下} \quad \text{坎} \end{array} \right]$   
 (领)  
 $\left[ \begin{array}{l} \underline{1} \quad \underline{1} \quad \underline{2} \quad \underline{3} \quad \underline{2} \quad \underline{1} \quad \underline{1} \quad \underline{2} \quad \underline{1} \quad | \quad \underline{3} \quad \underline{3} \quad \underline{2} \quad \underline{1} \quad \underline{3} \quad | \quad \underline{3} - \\ \text{maoh} \quad \text{buh} \quad \text{eis} \quad \text{yuv} \quad \text{naengc} \quad (\text{ma}) \quad \text{banl} \quad \text{kgeis} \quad \text{douh} \quad \text{siip} \\ \text{一} \quad \text{言} \quad \text{也} \quad \text{不} \quad \text{发} \quad (\text{马}) \quad \text{男} \quad \text{若} \quad \text{休} \quad \text{妻} \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{6} \quad \underline{6} \quad \underline{1} \quad \underline{6} \quad \underline{6} \quad \underline{1} \quad \underline{6} \quad | \quad \underline{0} \quad \underline{0} \quad | \quad \underline{0} \quad \underline{0} \\ \text{(合)} \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{2} \quad \underline{1} \quad \underline{6} \quad \underline{5} \quad \underline{3} \quad \underline{2} \quad \underline{5} \quad \underline{2} \quad \underline{3} \quad | \quad \underline{2} \quad \underline{5} \quad \overset{2}{3} \quad \overset{3}{1} \\ \text{kgags} \quad \text{meec} \quad \text{kgeel} \quad \text{bux} \quad \text{hank} \quad (\text{ee}), \quad \text{miegs} \quad \text{kgeis} \quad \text{douh} \quad \text{hank} \\ \text{自} \quad \text{有} \quad \text{父} \quad \text{业} \quad \text{当} \quad (\text{呢}), \quad \text{女} \quad \text{想} \quad \text{离} \quad \text{夫} \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{2} \quad \underline{1} \quad \underline{6} \quad \underline{5} \quad \underline{3} \quad \underline{2} \quad \underline{5} \quad \underline{2} \quad \underline{3} \quad | \quad \underline{2} \quad \underline{2} \quad \underline{1} \quad \underline{6} \quad \underline{6} \\ \text{nyaoh} \quad \text{kgoc} \quad \text{nanh} \quad \text{jux} \quad \text{saengc} \quad (\text{oi} \quad \text{hoi}), \quad \text{liogc} \quad \text{xebc} \quad \text{nyinc} \quad \text{jongl} \\ \text{好} \quad \text{比} \quad \text{跳} \quad \text{悬} \quad \text{崖} \quad (\text{哎} \quad \text{呀}), \quad \text{六} \quad \text{十} \quad \text{一} \quad \text{世} \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{1} \quad \underline{1} \quad \underline{2} \quad \underline{1} \quad \underline{2} \quad | \quad \overset{2}{3} \quad \underline{2} \quad \underline{2} \quad \underline{1} \quad | \quad \underline{6} \quad \underline{2} \quad \underline{6} \quad \underline{1} \quad \underline{2} \\ \text{ongp} \quad \text{mangc} \quad \text{yais} \quad (\text{ee}), \quad \text{hait} \quad \text{kgeis} \quad \text{bail} \quad \text{maoh} \quad \text{yah} \quad \text{yaot} \quad \text{laox} \quad \text{nyinc} \quad \text{daengl}, \\ \text{不} \quad \text{算} \quad \text{久} \quad (\text{呢}), \quad \text{若} \quad \text{不} \quad \text{嫁} \quad \text{他} \quad \text{又} \quad \text{怕} \quad \text{误} \quad \text{青} \quad \text{春}, \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{3} \quad \underline{2} \quad \underline{1} \quad \underline{2} \quad \underline{3} \quad \underline{6} \quad | \quad \underline{2} \quad \underline{2} \quad \underline{1} \quad \underline{6} \quad \underline{6} \quad | \quad \underline{2} \quad \underline{3} \quad \underline{5} \quad \underline{2} \quad \underline{3} \quad \underline{2} \quad \overset{3}{6} \\ \text{laox} \quad \text{nyinc} \quad \text{daengl} \quad (\text{liec} \quad \text{kgan} \quad \text{na} \quad \text{nyen} \quad \text{ju} \\ \text{误} \quad \text{青} \quad \text{春} \quad (\text{咧} \quad \text{安} \quad \text{呐} \quad \text{宁} \quad \text{久} \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{2} \quad \underline{2} \quad \underline{3} \quad \underline{3} \quad \underline{2} \quad \underline{3} \quad | \quad \underline{1} \quad \underline{2} \quad \underline{3} \quad \underline{2} \quad \underline{3} \quad \underline{2} \quad \underline{1} \\ \text{oi} \quad \text{oi} \quad \text{ja} \quad \text{yu} \quad \text{kgei} \quad \text{ya} \quad \text{liec} \quad \text{daeng} \quad \text{oi} \quad \text{hoi} \quad \text{hoi} \\ \text{哎} \quad \text{哎} \quad \text{加} \quad \text{尤} \quad \text{该} \quad \text{呀} \quad \text{咧} \quad \text{当} \quad \text{哎} \quad \text{呀} \quad \text{呀} \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{6} \quad \underline{6} \quad \underline{1} \quad \underline{6} \quad \underline{6} \quad | \quad \underline{1} \quad \underline{6} \quad \underline{6} \quad \underline{1} \quad \underline{6} \quad - \quad | \quad \underline{6} \quad - - \\ \text{kgei} \quad \text{ya} \quad \text{liec} \quad \text{hi} \quad \text{ee} \quad \text{hee} \quad \text{ee} \quad \text{ee} \quad \text{ju}). \\ \text{该} \quad \text{呀} \quad \text{咧} \quad \text{衣} \quad \text{呢} \quad \text{嘿} \quad \text{呢} \quad \text{呢} \quad \text{久}). \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{2} \quad \underline{2} \quad \underline{3} \quad \underline{1} \quad \underline{2} \quad | \quad \underline{1} \quad \underline{1} \quad \underline{6} \quad | \quad \underline{5} \quad \underline{6} \quad \underline{0} \\ \text{kgai} \quad \text{ya} \quad \text{liec} \quad \text{hi} \quad \text{ee} \quad \text{hee} \quad \text{ee} \quad \text{ee} \quad \text{ju}). \\ \text{该} \quad \text{呀} \quad \text{咧} \quad \text{衣} \quad \text{呢} \quad \text{嘿} \quad \text{呢} \quad \text{呢} \quad \text{久}). \end{array} \right]$   
 $\left[ \begin{array}{l} \underline{6} \quad \underline{5} \quad \underline{6} \quad | \quad \underline{6} \quad - \quad | \quad \underline{5} \quad \underline{6} \quad \underline{0} \end{array} \right]$

## Appendix II: The Lyrics of the Grand Song

### 1) Zu Gong Shang Da He

Resource from Wu Hao (2004)

"Dong Village Culture in China"

Original form rewrite by Hang Cao (2022)

Wanp wanp jongl kap yaoc dos meix al map angs pux,  
 静静听啊，我唱支歌，来说谱，  
 Dah unv ongs bux sus kutqak nyal jul.  
 从前祖公受苦，上珠江。  
 Unv ongs bux daolnyaoh senl Ngaix Jul wux weenh semh  
 从前祖公，住在岩州，数万代，  
 Yanc pangp yanc temkdaih gil gul  
 房高屋低，像鸟笼。  
 Sangx leis Duh Nangh Duh Qangplongc wox wuih,  
 生下堵囊堵强，心聪明，  
 Leis beix Sox Piuip Sox Muihlail yac miags liup liup.  
 有那索佩索美，她俩真漂亮。  
 Yac eep xegt nyimp gax lih hox qipmaoh laengx jeml daolseip weex jingh,  
 她俩均同嘎李相好，他约我们，重交友，  
 Maoh nuv lagx miags singk wux tingp tingpmangc seis minh mogo lup.  
 他见吴家姑娘亭亭玉立，面目多清秀。  
 Weex jingh ah wenp、maoh laengxjeml daolsongk duc guic song daos,  
 交友已毕，他又立即邀约我们，放水牛打架，  
 Lagx gax sangx guic lail guaolmaoh buh eis dah daol singk wux.  
 汉人水牛犄角虽好，它也打不赢吴家。  
 Xonh xonh songl daos、guic maoh laot eis dah,  
 每次争斗，他们都失败，  
 Dos maoh uns sais soh qakmaoh hah deev guh nyuc.  
 使他伤心生气，他才辟牯牛。  
 Lenc eep nyaoh weepbeec leix guaih,  
 后来坐夜，泄机密，  
 Miags baov bux jiul nyangc naihmeec jangy dol gaos louk  
 女说我家父亲，有口宝刀在楼顶。  
 Lagx gax yuh kaenk nyac jiangs yaenx jiulqak louc nuv

汉人追询，请你带我上楼看，

Maoh beov bux jiul nyange naih. deic jage kuaot laox bail piunk, maoh hah.  
她说我家父亲，拿出老酒去喷，刀才出。

Gax lih Songh Qunp、longe wox wuih,  
嘎李忒庆，心明白。

Gax lih Songh Qunp loux daol nyange muih leis jiangy dol gaos loue,  
嘎李忒庆，骗取姑娘，得到楼上刀。

Gax jav wanh dol bail jagl、liue jage bagl daol nyaoh,  
汉人换刀去挂，刀鞘却留下，

Lagx gax saenv baov、naih daol yuh heeup sup.  
汉人传言，今天我们拼赢输。

BagsNyal Langh Sip、jeml dao songk due guic songi daos  
郎岁河口，邀约我们放牛斗，

Ongs daol dul jiangy dol laox、guic daol naengh laot wuco  
祖公拿出宝刀，咱们的牛马上逃。

Dangc ongs ouv gik、jav xah gunh laos sis  
堂公生气，于是跳楼死。

Ees ah gaos louc leix luih、junv jogl jul.  
从那楼顶摔下，命呜呼。

Name nyene wox wuih、yuih duc nyenc ul bas  
男人聪明，只因姐妹情，

Lene daol yiuu deic maoh sas. maoh hah pias laos Samp Weenh Jul.  
后来我们想将她杀，她才翻进三万州。

Dos maoh naengh qak jenc nuilhuip jenc lengh  
让她逃进雪山，奔冰山，

Eis yiuu maoh touk yanc banldaol hah fanp lanh luc  
不许她进男家，那才享太平。

Weex xeih samp maenglax yuh dunl dol junv,  
打了三天官司，嘎又转还刀，

Liul dol laos maenglleis duc liongc yuh xup  
扔刀进潭，有条龙又收。

Dol laos miac liongcjav daol nyaengc nanc toik,  
刀进龙手，咱们真难退，

Liaiv maoh Sox Puiip nees menl sup  
因为索佩，我们哭青天。

Leis beix Sox Muihmaoh yiuu luh menl sis,  
索美姑娘，她要跳潭死，

Leis Six Das Lix maoh hah lix liangh xup.

有石大力，他才急救起。

Yaenl yuih leix mangcdos hamk naih,

因为何事，成这样，

Naih yaoc dengl gaihbaov nyac muih buix yul

现我来解，保你无忧愁。

Leix qenp leix qatyaoc buh baov liongh bas leis luh,

大事小事，我都能劝说‘聋巴’

Juv toit nyac muihnyac yah deis buix lamc jiuc leix unv nyul。

救出情妹，你可别忘旧情言。

Nyac jaix longc guangljangs dengh yaoc bail qonk,

哥哥心明，请帮我去劝，

Lail lail seis qonkduih uljuc

好好相劝，舅父母。

Liogx xibx nyinc jonglyaoc buh eis lsis leix sangp eeuh

六十年中，我绝没有话相争，

Nyac jangs dengh beehdomx naemx supo

求你帮岸，绿水潭。

Dal lix saenv baov:

大力又说：

Nyac jais beeh domx menl sup qinp janghyaoc xah beeh eis leis,

你让岸干千丈绿潭，我也没能耐，

Yaoc bens guanl Six Dal Lixil nup deic jiuc naemx naih xup

我只叫石大力，怎能将这水岸干。

Nyac yiuu jais yaocbeeh domx maengl sup daol yiuu gaenx dongc soh,

你想让我，岸绿水潭，咱要同用力，

Jongc xih daenl nyocjongc daenl doul.

有的捞虾，有的捞青苔。

Doul bogl kaik bialdal nuv sos

青苔贴崖，眼见干，

Liongc wanc leis nuvmaoh hah deic dol dul

龙王得见，它才把刀抽。

Idl xih dul dolnyih dul kemh

一是抽刀，二抽弓，

Longh taok bic naemxleis duc bias yuh xup

弄到水面，雷又把刀收。

Bias xup kuk menl maoh laengx yaenl bail taok,

雷收上天，它永不归还，

Daol nanc weex nyaohauxjiuc senl Ngai Jul.

咱们难住，崖州村里面。

Bias yaenl qak menl gax yuh qit daengl fanx,  
 雷拿上天，嘎又起来反，  
 Dah jangs dinl bianvdos touk menl yemv yul  
 坝脚打仗，打到天昏暗。  
 Gax lix dos daoleip dal eis qitdaol hah dis eis xuh,  
 “嘎李”打咱，睁不开眼，咱才抵不住。  
 Laengx dabs jic duh、qak jenc ul。  
 挑起行李，上珠江。  
 Laengh qak jenc nuilhuip jenc lengh,  
 逃上雪山，奔冰岭，  
 Dav janl qamt dengv、wox baov nup  
 深夜兼行，苦难言。  
 Douv jiuc senl bensjaenl eis xangk,  
 丢下故园，心难恋，  
 Dos touk Xangh Gangxnyaoh ah dav angl houc  
 来到香港，住在河中央。  
 Laengh qak Guangh Donglongp maenl sav,  
 逃上广东，未休息，  
 Dengl leis nyanl dahqak Wux Jul。  
 走了月余，上梧州。  
 Gax yuh juns daoljuns touk Wux Juldaol yuh sik bail dih il jangv,  
 嘎又追咱，追到梧州，咱又重新抵一仗，  
 Sas deil Duh Qangt、sangv ah dens ongl xup.  
 杀死堵强，葬在树根旁。  
 Gal laot Duh Nanghliangc daol qut,  
 只剩堵囊，约咱走，  
 Qak nyal huh huh、dos touk xingc Liu Jul  
 纷纷上河，来到柳州城。  
 Nyaoh senl geel nyalbuh eis gal dangc dinh,  
 住在河边，又没剩田塘，  
 Qak nyal yongc yinhmeenl yuc yuc.  
 沿河而上，不停步。  
 Piat qak Huangx Jinh Longx Nganlbens xangk fanp leis nyaoh,  
 翻过黄金龙岸，总想松心住，  
 LLeis saenv dengl baovdaol yuh taok laengh wuc  
 有信来报，咱又全逃出。  
 Laengh daengl naih yaisleis jiuc sais sigs louh,  
 逃路遥远，心灰意也冷，

Touk Laox Pux Kouxmiedl qak beev nyal ul  
 到老堡口，弯进上叉河。  
 Daengl touk Gaos Yongc Xangl Hakdah ebs xudl,  
 来到高榕乡下，过甲戌，  
 Sas bedl sas aivsemh nyenc liaiv bav buco  
 杀鸡杀鸭，寻人借瓜叶。  
 Aol nedl bav meixtik guangs wonh,  
 拿那树叶，替饭碗，  
 Qit wenp eis guanh xaenv wudc xup.o  
 吃完不管，全丢弃。  
 Sinp banc leix mangeyuih maoh nyangc Sox Muih,  
 千般万苦，只因为索美，  
 Dogl nyih naemx dal eis luihnanc weex juiv ongs bux  
 泪水淌尽流干，难以敬祖公。  
 Maenl maenl yaih yaihjongs duc aiv naengh dous,  
 天天跋涉，像无窝鸡群，  
 Liaiv maoh goul oux、jul dah jul。  
 因她乞讨，州过州。  
 Aox miac ongp malhangc xah lah eis leis,  
 手中无菜，样样难寻找，  
 Pieengp il yuh naemx lagx sisdeenh dengl jinv ongs buxo  
 煨一壶“腊岁”水，借以敬祖公。  
 Aux miac ongp sinchebs dos touk hamk naih,  
 手中无钱，才变成这样。  
 Dah tinp jiuc xaihlianx nyenc xup。  
 过千条寨，无人收。  
 Daengl touk Bags Piaotdaol hah laos Daih Beih,  
 来到八漂，咱才进呆背，  
 Dedl laos gaos jenc Longl Lihdaol qingk leengh suc suc  
 Touk nyinc ebs xudldaol hah ledl touk Guanv,  
 到甲戌年，咱才抵贯洞，  
 Banl miegx lagx hankdegs ah bianv Liongc Duce  
 男女青年，挤满龙图坝。  
 Eep yuh eis yiuu daol nyaohjav yuh baov lagx neix,  
 人家不让咱住，只好劝妻儿。  
 Idl eix daengl toukJaih Donc Lox Yangpjiml naenl yanc daih ngul。  
 乙亥来到，寨团洛香，盖些简易房。  
 Senl xaih bingc beic piinp buihbuh nyaengc eis dogl dous,  
 村寨高低不平，也真难安窝，



Dinl qut yuh dianhemv dingk sank baol hup.

抬脚又走，背雨伞包袱。

Qak ah Bingc Wac Liangc Saol weex jagx baol seis nyaoh,

走上平娃良绍，相抱住成团。

Senl dees biac kaokbuh eis lail il nup.

蕨下村野，不是好地方。

Muh yenc dos touk senl Biisenl jav eis douh yangh,

戊寅来到皮林，该村不美观，

Lenc daol qak Gueengv Eel Beecdogl ah geel jaih goul

爬上格别山坳，落到口团边。

Touk ah Xangh Wangc Qangt Qunpnyaoh jiuc senl yac mangy,

来到上黄长春，住在村寨边。

Bianv kuanqt yiuc yanghdaih yuc yuc

田坝宽宽，平展展。

Eml bens eis dahdav bianv dogl

鹰飞不过，坝中落，

Mogx bens sis dahdav bianv yul.

鸟飞不过，坝中停。

Kunp ongs bux jiaox、nyaoh ah aox beds dongh,

跟女祖宗，在那八洞住，

Lenc maoh piat Gueengy Longl Pangpdaol hah dogl ah mieeng jaih ul.

后来翻光弄胖，咱才落在上寨沟。

Dedl dah Xangh Wangqak ah fangp Lanx Wouh,

越过上黄，来到兰窝境，

Nyaoh ah banv banc miac meix lionge xuhbav sip sup

在那半坡栽棵龙树，叶转青。

Jaih nongx haenp daencnyaoh il jenc jav togk,

兄弟很多，住处太狭小，

Sangx due yihv mogedogl ah gaos jenc ul.

养只鸱鹰，落在山头上。

Luih Gueengv Jaenc Pangp、dogl ah Mieengl Guis Liaov,

下光井胖，落到面规料，

Dogl taok Jogl Biingh daengl nyaohais yiuu ongs bux yul

落到竹坪来住，不用祖公忧。

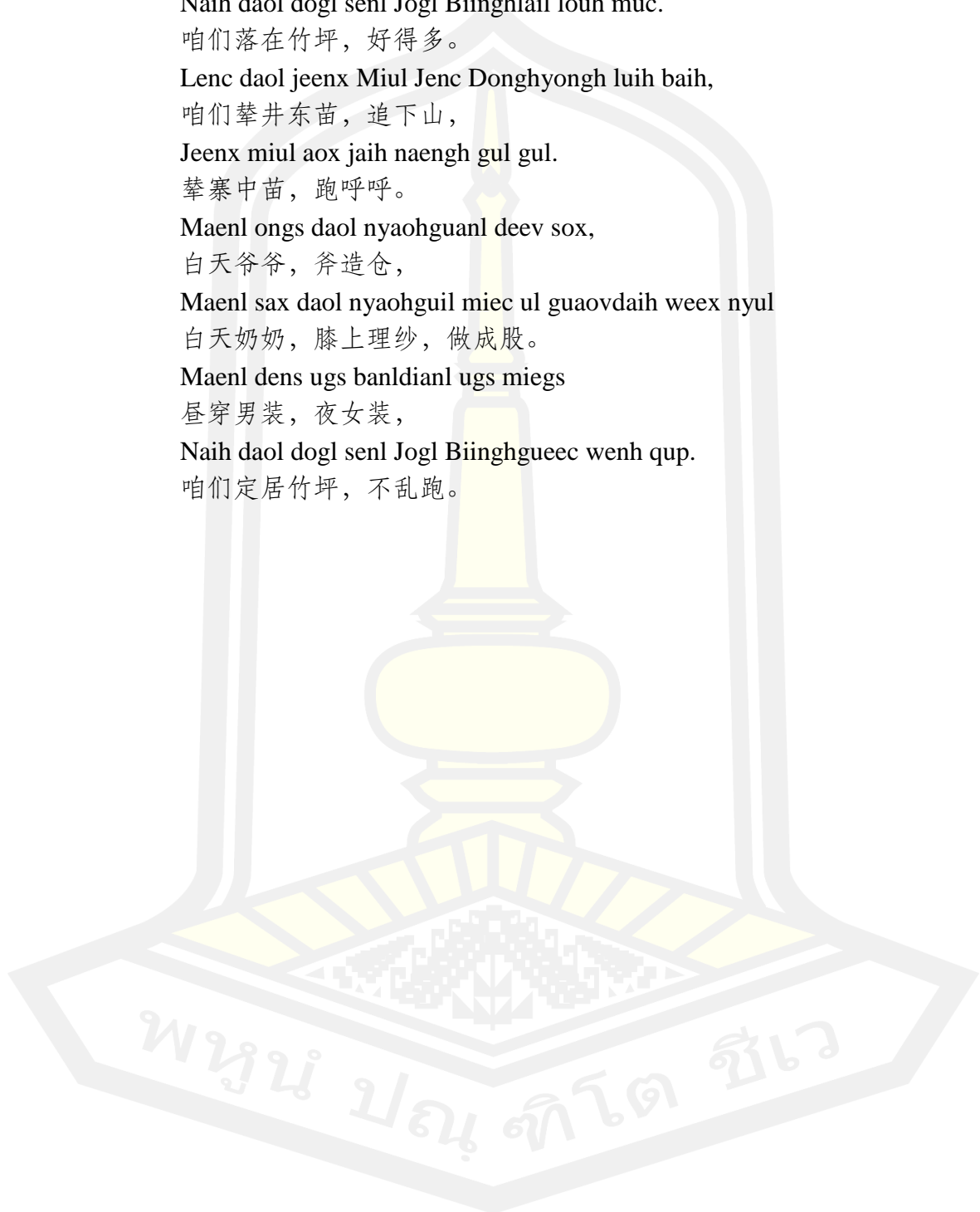
Nyimp maoh weex eis laos jiuldaol hah biul laos Dinl Jih Xongh

同他不相融洽，咱才来到店机雄，

Lenc daol eis nyaoh Saenl Donghhah map Jogl Biingh saoh yanc louc.

我们不住新洞，才来竹坪造楼房，

Saenl Dongh xaih jav、xah tongp leme baglliagp suic singh,  
 新洞寨子，正通北风，冷冰冰，  
 Naih daol dogl senl Jogl Biinghlail louh muc.  
 咱们落在竹坪，好得多。  
 Lenc daol jeenx Miul Jenc Donghyongh luih baih,  
 咱们攀井东苗，追下山，  
 Jeenx miul aox jaih naengh gul gul.  
 攀寨中苗，跑呼呼。  
 Maenl ongs daol nyaohguanl deev sox,  
 白天爷爷，斧造仓，  
 Maenl sax daol nyaohguil miec ul guaovdaih weex nyul  
 白天奶奶，膝上理纱，做成股。  
 Maenl dens ugs banldianl ugs miegs  
 昼穿男装，夜女装，  
 Naih daol dogl senl Jogl Biinghgueec wenh qup.  
 咱们定居竹坪，不乱跑。



## 2) Song of Wine, Lust, and Wealth

Resource from Dong Culture Exhibition Center Zhaoxing (2022)

Original form rewrite by Hang Cao (2022)

静静地听，让我静静地说，  
安静，让我说一句赞美的话。  
人们去法庭解决纠纷，说，  
有路可走，有墨线可柱子，  
人们喝一定的量；人们吃一定的量。  
喝酒要好喝，也要有朋友，  
不要做过头，  
经常喝到一半以上的朋友见面，不知道说文明的话。  
他喝醉了，胆子大了，就会说大话，  
愚蠢地说话，说错话，  
醉得不能清醒的人  
我们可以七天不吃东西，七天不喝酒，  
春凉人心，水土要冲不浊。  
色欲长，色欲穷。  
喝久了，喝愁了。  
酒喝多了，我父亲的家产就毁了，  
太多的欲望会伤害表妹。  
十七、十八把握文化，负责拼搏，  
工作和休息，  
如果你真心爱一个女孩，那就多了解文化。  
与其种地，不如梳头。

女孩再好，就像落叶飘落。

有钱人喜欢性

这很有道理，

君子爱钱，走正道；

人们想要致富，就不要超越原则，

金银不走，时间去找；

金子和银子来和我们一起生活，

我们去找它，在白天；

操作没有固定的地方，找不到，

不想上山，找草。

他偷了他的妻子和他的妻子，他要钱来救他们，

我们不要骄傲，而害怕朋友的欺负；

人们喝酒，他们想要喝酒，

刀切石头，必磨得锋利；

看迷信，喝主人，

人下葬时，壶里盛满酒

当客人回家时，会给他上酒，

不喝酒，方式不对。

所以，我留给你们十个词，

村子里有人知道的比这更多，

我现在讲了十句谚语，

如果他改过自新，

他将名扬四海。

## 3) Cicadas Come Late

Guizhou Minority Ancient Books Collation Office (2003)

"AL LAOX"

Original form rewrite by Hang Cao (2022)

蝉来迟

白天上山

没听哪样

只听“蝉儿”唱

蝉儿争唱

浑身抖动

唱得死去又活来

到了五月初五

“蝉儿”叫不停

九月过后

“蝉儿”快死更高歌

蝉儿来迟

已是四月尾

到了六月盛夏

任那知了独唱

她才知孤单

พหูนุ ปณุ กิตโต ชิวเว

## 4) Primitive Labor Song

Resource from Anhui Fu (2012) "Dong Oral Classics"

Original form rewrite by Hang Cao (2022)

原始劳动歌

务!嘿确!

耶!嘿确!

鱼下滩, 嘿确!

个跟个, 嘿确!

咱拉木, 嘿确!

脚跟脚, 嘿确!

务!嘿确!

耶!嘿确!

พหูนํ ปณฺ ทิโต ชีเว

## 5) Sax Mags Heaven Rules Place

Resource from Hong Pu &amp; Qian Bu (2016)

"Songs for Sax: Sax Mags Grace"

Original form rewrite by Hang Cao (2022)

Umv dums weenh nyine eip menl dih.

混沌万年开天地

Moge Wange Taik Jiv

木王太帝

guans jage dih kabp pangp.

管个地连高

Laox fux guans longl lionge guans heit.

老虎管山林龙管海

Sax Mags Qinp Siis guans dih wangp

萨玛天岁管地方

Edl xih guans nyene nyih guans xaih,

一是管人二管寨

samp guans nyuc max due xeengp bedl aiv

三管牛马养牲鸭鸡

kabp zuh yange.

连猪羊

Ongs Siis xiv leec conc qinp hak

孔子指书传天下

Kongx Mienc diux dah

孔明聪明过

leec gaeml leec gax

书侗书汉

nyaoh aox miae maoh liange.



在那手他量

Gax deie tongh suh

汉拿通书

aol dos nyene gunge liih,

要给人多思

gaeml ongp leec siih

侗无书字

baengh jage longe maoh guangl.

靠那肚他明

问:

Danl xup Sax Siis

当初萨岁

nyac baov senl nup nyaoh?

你说村哪住

nyenc nuc aol maoh touk naih map?

人何要她到这里来

Map touk oc nup Bial Samp Sums?

来到哪里岩三耸

map touk oc nup sank suh xal?

来 到哪里伞就罩

Nyene nue nvage dange saip Sax Siis?

人何插堂给萨岁

nuv nyae eip lis meix naih

若你开得首这

eis yongh vaoe baov

不用我说

nya agt jangs mungx lnox sangh al?

你自是个老师歌

答:

Danl xup Sax Siis Yois Xul louk

当初萨岁约州住

Wange Xeeue deic douh

王朝拿准

aol maoh qak nval mup

要她上河来

Aol maoh qak nyal

要她上河

touk oe Bial Sump Suns

到那岩三耸

Deenh Lange sibs maoh nonx samp jae.

德郎接她鸣三锣

Map touk hany kuenp deml Gkiup Pank,

来到半路遇细畔

map touk banv biany

来到半坝

aol nyil sank suh xal.

要那伞就罩

Lagl guil nyage dange saip Sax Siis.

桩桂插堂给萨岁

naih yaoe eip lis meix naih

我开得首这

eis yough nyae baov

不用你讲

yhoe bens jangs mingx lbox sanghal.

我本是个老师歌

## 6) Hand in Hand

Resource from Renwei Zhang (1988)

"History of Dong Literature"

Original form rewrite by Hang Cao (2022)

手拉手

公上山，把兽赶；  
 奶下河，把鱼捉；  
 公得肉，分众友；  
 奶得鱼，分不留；  
 都有股，乐呼呼；  
 都有份，喜盈盈；  
 手拉手，跳起舞；  
 脚跟脚，歌来合。



พหูนัง ปณุกิตโต ชีเว

## 7) Wall Head Song

Resource from Dingguo Wu & Minwen Deng (2005)

"Picking Up the Dong Ethnic Group Da Ge in Cicada Sound"

Original form rewrite by Hang Cao (2022)

白天你上山去自己心中满意从那墙头行走  
 可知姑娘我从那窗眼远望斜眼观看  
 真见情人熟悉身影姑娘我  
 如何走到你的身旁和你双双同行暂时忘相思，  
 现我心中总思难忘  
 两眼偷偷看你身影消失桥头姑娘我总还在想我的情人  
 为何不来会我说说心中秘语我总暗自思量你来娶我  
 也要启口说话不说枉然相待  
 只是自己害苦了自己。

พหูนุ ปณุ ทิโต ชีเว

## 8) People Don't Sing, Youth Flows By

Resource from Yang Xi (2009)

"Search for the traditional chorus of Dong People"

Original form rewrite by Hang Cao (2022)

人不唱歌青春流水过  
年到三十就像秋叶发黄往下落  
人生一世没有多长久  
到老打扮玩乐也难和青春年少比  
人到老年就像枯木沉浮河中草叶在飘荡  
青春岁月伴随水流去  
有歌来世也难记  
在此我才把这首歌来唱

พหูนํ ปณฺ ทิโต ชีเว

### Appendix III: The Western Music Notations

#### 1) Ancestral Migration Song

Traditional

Transcription by Hang Cao (2022)

##### Section Introduction Rubato

phrase 1

Hei na ai Pang gou sei ho hei

phrase 2

Pang gou sei ho hei

phrase 3

Wo ba ho i yan ha yang wa sa he - hei e e e i

Wo ba ho i yan ha yang wa sa he hei e e e i

##### Section A Moderato

phrase 1

Yong hong tang ya ba sa tou hou e e i

Yong hong tang ya ba sa tou hou e e i

phrase 2

Sa da guya yon nie hong jong ya nie kuan sa jou bao dallanhuan te wa a e

Sa daguya yon nie hongjong ya nie kuan sa jou bao dallanhuan te wa a e

phrase 3

hei se i e bo i ei sesi soi mio mioe se dinmo sol tai bai ho ding da e

hei se i e bo i ei sesi soi mio mioe se dinmo sol tai bai ho ding da e

phrase 4

Yang gong de mei di hua seo hua sa ye de lai son da dellhua ai kan

Yang gong de mei di hua seo hua sa ye de lai son da dellhua ai kan

## Section Transition

phrase 1

phrase 2

Mai ao jin mo a wo ba ba yi jin sin ya sin sin mai liao wo a

Mai ao jin mo a wo ba ba yi jin sin ya sin sin mai liao wo a

phrase 3

phrase 4

E Ya da jo na dian

E Ya da jo na dian

## Ending

phrase 1

*a tempo*

Nai guai wen din yang nia huiha an o ho ei o o i o

Nai guai wen din yang nia huiha an o ho o o o

phrase 2

i E ya e

o i E

พหุบัณฑิต ชีวะ



## 2) Silkworm Song

Traditional

Transcription by Hang Cao (2022)

**Section Introduction**  
**Rubato**

phrase 1                      phrase 2

Di \_\_\_\_\_ ang, do \_\_\_\_\_ a \_\_\_\_\_ nang me \_\_\_\_\_

do \_\_\_\_\_ a \_\_\_\_\_ nang me \_\_\_\_\_

**Section A**  
**Moderato**

phrase 1

Sai\_ xia\_ jin qia ja\_ ma liang liang le \_\_\_\_\_ liang liang le \_\_\_\_\_ liang liang le liang liang le

Sai\_ xia\_ jin qia ja\_ ma liang liang le \_\_\_\_\_ liang liang le \_\_\_\_\_ liang liang le liang liang le

soprano phrase 2                      soprano phrase 3

Lang miang le \_\_\_\_\_ ya hei \_\_\_\_\_ Lang miang le \_\_\_\_\_ ya hei \_\_\_\_\_

bass phrase 2

Lang miang le \_\_\_\_\_ ya hei \_\_\_\_\_

soprano phrase 4

jing dan— o hei ya jing dan— o hei ya hei\_ hei ya hei— e hei yi ye

bass phrase 3

Jing dan. e hei\_ e

He

bass phrase 4

e— hei— yang hei\_ o— hei hei yo hahang hei\_ e he—

### Ending

phrase 1

phrase 2

Nang\_ be hoi da an— ai ya le— ei jiu

*ritenuto*

Nang\_ be hoi da an— ai ya le ei jiu

พหุบัณฑิต ชีวะ

## 3) Always Follow the Sun

Traditional

Transcription by Hang Cao (2022)

Phrase 1                      Phrase 2

Mao zhuxi lingdao\_\_\_\_\_ Yi hua ou hei yi die die ei... wei yi dian za... o wei

Yi hua ou hei yi die die ei... wei yi dian za... o wei

Phrase 3                      Phrase 4

Gong can dang xa tai ya e yong yuan zao... zo zao zo dong ja hao di fang o wei yuo lai ba lun...

Gong can dang xa tai ya e yong yuan zao... zo zao zo dong ja hao di fang o wei yuo lai ba lun...

Phrase 5                      Phrase 6

Go zu ren\_min tuan jie xin le jian se wo... men wo mei de hao jia xiang o we

Go zu ren min tuan jie xin le jian se wo... men wo mei de hao jia xiang o we

Phrase 7                      Phrase 8

Yong yuan gen zuo mao zu xi... e... yong yuan gen zuo gong can dang ya

Yong yuan gen zuo mao zu xi... e... yong yuan gen zuo gong can dang ya

xi a da hei hei bu la ma yi bei e bu la

e

Phrase 9

Phrase 10

Da kai zo zu ei ei hui wei jia gao wei hong jia bu dao we ton ma yi wa

Da kai zo zu ei ei hui wei jia gao wei hong jia bu dao we ton ma yi wa

Mao zu xi wan sui wan sui wan wan sui wu mao gen bai hei a wu ni

Mao zu xi wan sui wan sui wan wan sui wu mao gen bai hei a wu ni

Phrase 11

Ba e liang he i liang se e ya eng e i eng he ei jiu

Ba e liang he i liang se ei jiu

## 4) Song of Building a Pond

Traditional

Transcription by Hang Cao (2022)

**Section A**  
**Moderato**

Phrase 1 Phrase 2

Jia gai jia wan ong\_ jia wai bang jia\_ bai ma bang me ben ben nie

wan ong\_ jia wai bang jia\_ bai ma bang me ben ben nie

Nie\_ ben\_ ben nie nie\_ ai\_ mai jia din no\_ jia\_ wei\_ ya\_ jia

Nie\_ ben\_ ben nie nie\_ ai\_ mai jia din no\_ jia\_ wei\_ ya\_ jia

**Section B**  
**non metric**

Phrase 3

Ha ji yan\_ me ben nie ben nie\_ hua ben nie ben nie ben nie\_

Ha ji yan\_ me ben nie ben nie\_ hua ben nie ben nie ben nie\_

Phrase 4

Hua ben nie le\_

Hua ben nie le\_

**Section A'**  
**Moderato**

Phrase 1 Phrase 2

Jia gai jia len sei jia a lun\_ jia\_ dou da ba\_ me den\_ den duo\_

len sei jia a lun\_ jia\_ dou da ba\_ me den\_ den duo\_

Den den den den\_ den duo\_ den den den wai\_ mai jia han se jia\_ mai jia

Den den den den\_ den duo\_ den den den wai\_ mai jia han se jia\_ mai jia

**Extension**

Phrase 3

Do den an\_ma do.den den den den den do den den den do\_den den den den den do den den den den den den den

Do den an\_ma do.den den den den den do den den den do\_den den den den den den do den den den den den den den

**non metric**

Phrase 4

Do\_ den den ne den den den den Do\_ den den ne\_

Do\_ den den ne den den den den Do\_ den den ne\_





## Phrase 3

Ye ye\_\_\_ ba ben ben ba ye tuan jie a zong hua ya hai\_zong ha ma ye a ye hai gong da ma ye ye

Ye ye\_\_\_ ba ben ben ba ye ye ye ye ye ye ye ye ye ye a ye hai gong da ma ye ye

## Phrase 4

Bong\_so se\_\_\_ ma da\_mong yin\_ma ye ye\_\_\_ da men jin ba ye min zu tuan\_jie ya ben song dou ma

Ye ye ye ye ye ye ye ye ye\_\_\_ da men jin ba ye ye ye ye ye ye ye ye ye ye

Ye a ye ben sen dou ma ye ye ao\_\_\_ zong du ya\_\_\_ tai bin yin ma ye ye\_\_\_ hai pin yin ma ye

Ye a ye ben sen dou ma ye ye ye ye ye ye ye ye ye\_\_\_ hai pin yin ma ye

## Ending

Yang yan hao\_\_\_ tai pin yin le sen bin le e\_\_\_sen bin le hen bu la you a hen bu lou

tai pin yin le sen bin le e\_\_\_sen bin le wu wu wu wu wu wu wu

**Appendix IV: The Photos from the Fieldwork**

Recorded by Hang Cao Fieldwork Team (2022)



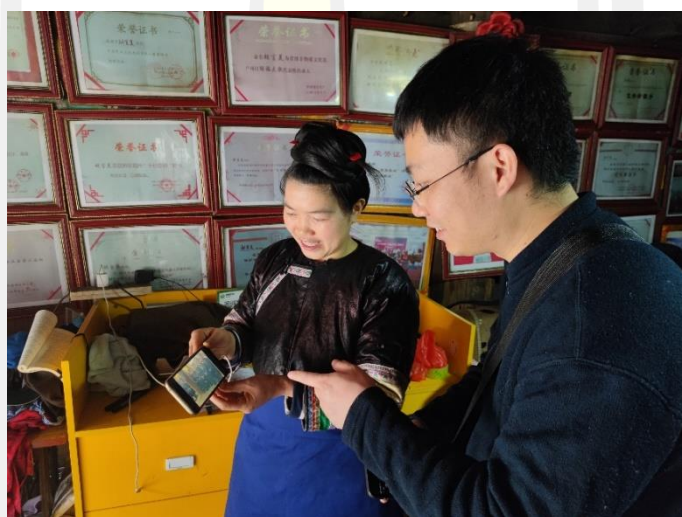
Interviewing with Ms. Yinhua Pan Sa in Xiaohuang Village



Interviewing with Mr. Fuying Jia in Xiaohuang Village



Interviewing with Ms. Guanmei Hu in Zaidang Village



Interviewing with Ms. Mingxi Nai in Zaidang Village



Interviewing with Ms. Yingxiang Pan in Xiaohuang Village





Interviewing with Ms. Yunlan Pan, Ms. Yingxiang Pan, Ms. Yixiang Wu,  
and Mr. Xiuguang Wu (from right to left) in Xiaohuang Village



Random interviews with local people in Xiaohuang Village



Fieldwork Team with local children at the Gu Tower Square in Xiaohuang Village



Recording the Grand Song in the Gu Tower of Xiaohuang Village



Visit Ms. Yongmei Lu with her traditional clothing shop in Zhaoxing village



The researcher investigates the Dong Culture Museum in Zhaoxing Village

## BIOGRAPHY

|                       |  |
|-----------------------|--|
| <b>NAME</b>           | Hang Cao   |
| <b>DATE OF BIRTH</b>  | November 13, 1988  |
| <b>PLACE OF BIRTH</b> | Anshun City, Guizhou Province, China   |
| <b>ADDRESS</b>        | Songshan Road, Yunyan District, Guiyang City, Guizhou Province, China  |
| <b>POSITION</b>       | Student  |
| <b>EDUCATION</b>      | 2006-2010 Bachelor of Arts in Music (B.A.) in Guizhou Normal University<br>2013-2016 Master of Arts (M.A.) in Guizhou Normal University<br>2020-2023 Doctor of Philosophy (Ph.D.) of Musicology at Mahasarakham University |

