

Dong Pipa Plucked Lute of Southern China: Its performance practices and changes

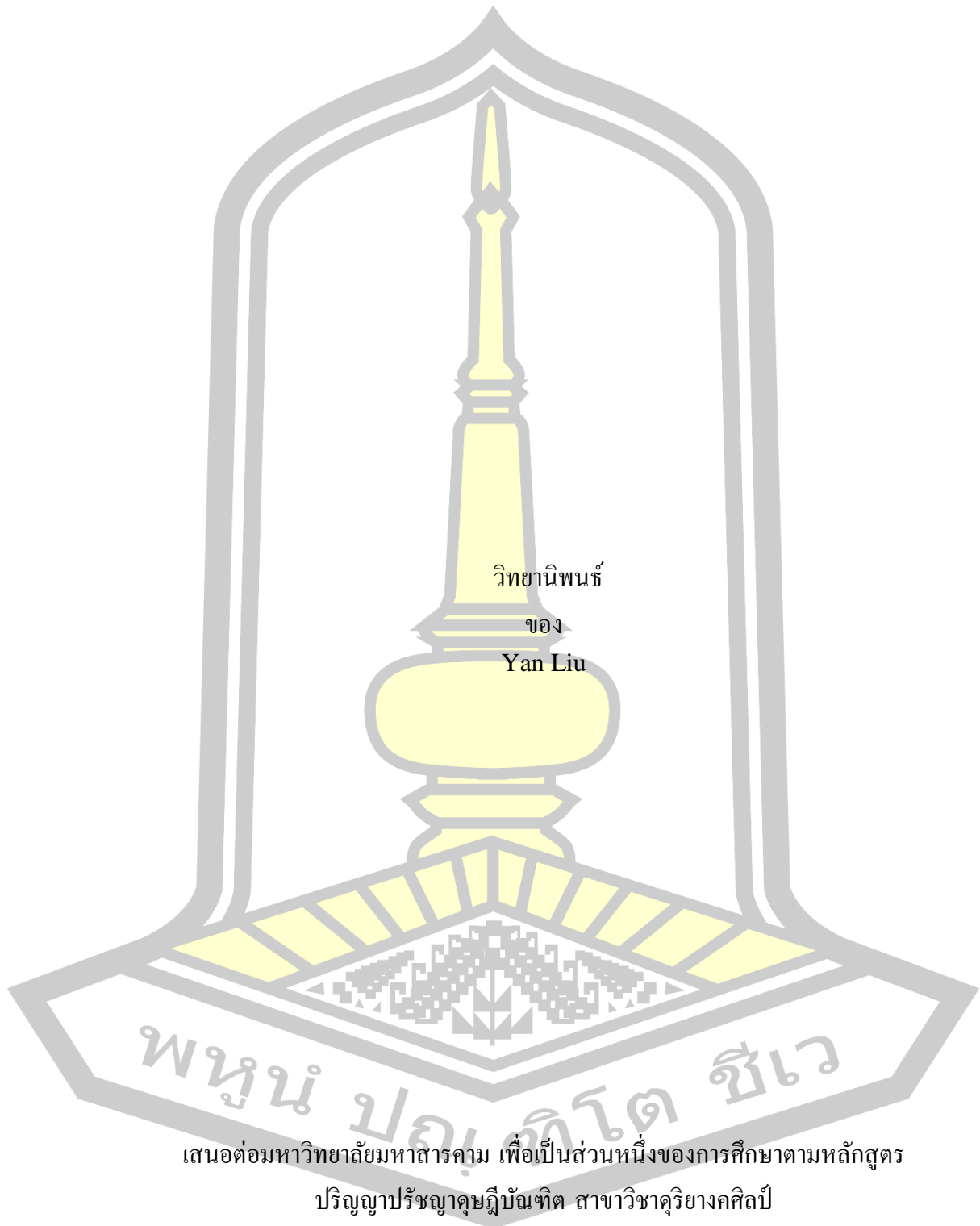
Yan Liu

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

April 2024

Copyright of Mahasarakham University

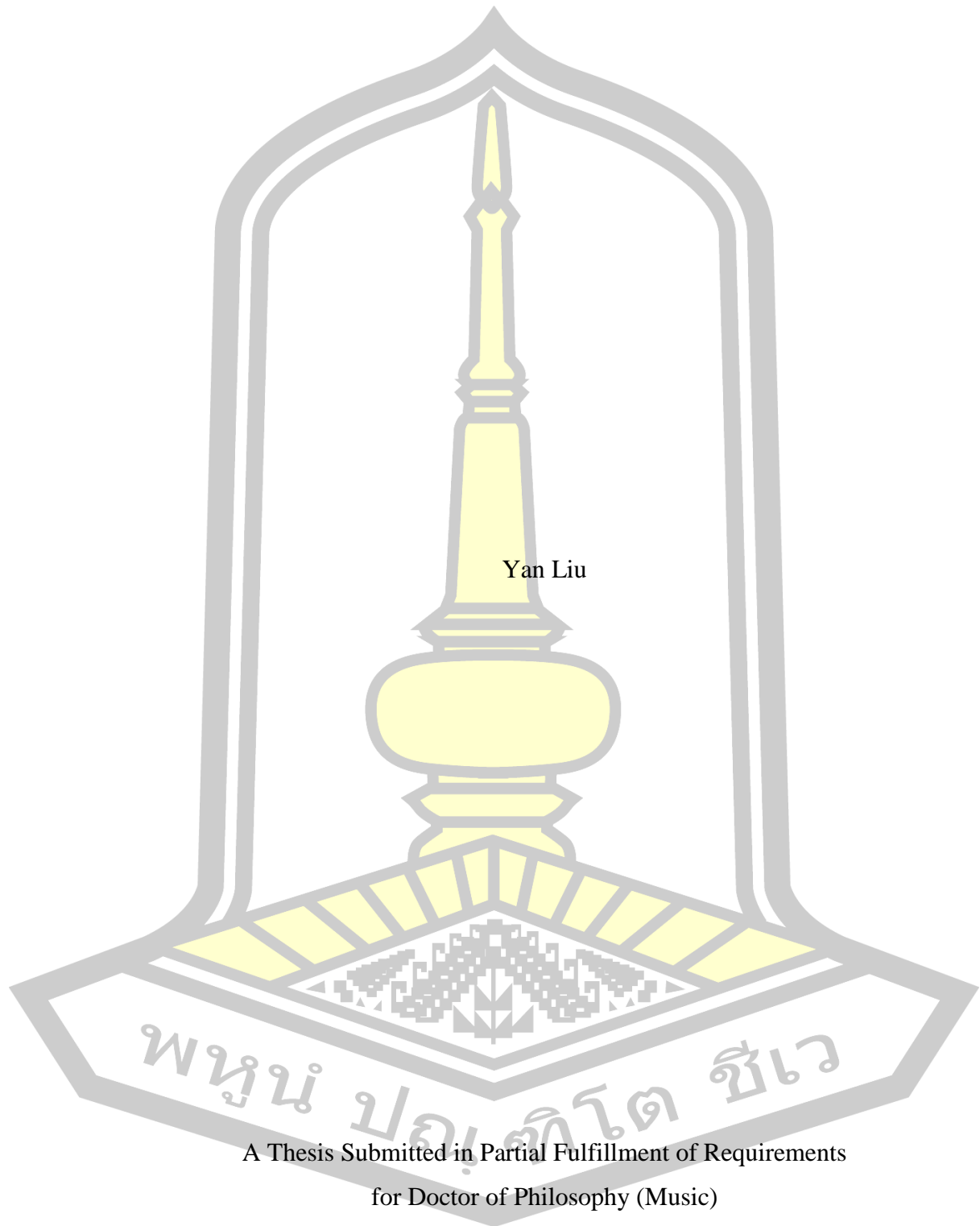
ตงปี่พาดังพินของจินตอนใต้: การปฏิบัติงานและการเปลี่ยนแปลง



เมษายน 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Dong Pipa Plucked Lute of Southern China: Its performance practices and changes



Yan Liu

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

April 2024

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Assoc. Prof. Manop Wisuttiapat ,
Ph.D.)

Advisor

(Asst. Prof. Jareernchai Chonpairot ,
Ph.D.)

Committee

(Arsenio Nicolas , Ph.D.)

Committee

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Committee

(Assoc. Prof. Phiphat Sornyai ,
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. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

พหุ มั ภั ต ขั ่ง

TITLE	Dong Pipa Plucked Lute of Southern China: Its performance practices and changes		
AUTHOR	Yan Liu		
ADVISORS	Assistant Professor Jarernchai Chonpairot , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

This research work, Dong Pipa Plucked Lute of Southern China: Its performance practices and changes, was a qualitative research. Its objectives included 1) To investigate the historical development of Dong Pipa in Southern China. 2) To analyze investigate the performance practices of Dong Pipa in Southern China; and 3) To study the change of the performance practices of Dong Pipa in Southern China.. Document and field data were collected and field data were obtained through interviews and observations. The data were analyzed and presented in analytical descriptive form. The results of the research were as follow:

On the historical development, the development was divided in two periods before and after 1949 A.D. Before 1949. Dong Pipa underwent its traditional development phase, predominantly characterized by performances within the folk life of Dong ethnic villages. After 1949 the performance practices and of Dong Pipa experienced significant development.

On the performance practices, it was divided into the following items musical instrument's structure and classification, tuning System, music repertoires and performance occasions and functions. The classification and structure of Dong pipa. Tuning system for different sizes of lutes. Different performance occasions and functions before and after 1949. Collected are traditional and contemporary selected repertoire of Dong Pipa, which reflect the unique musical morphological characteristics of Dong Pipa.

On the changes of the performance practices , it was also on the musical instrument's structure, tuning system, its repertoires and performance occasions and functions. This chapter aims to investigate the changes in the performance practices of Dong Pipa after 1949, including alterations in instrument structure, tuning systems, repertoire and performance occasions and functions. This exploration is intended to facilitate better innovation and adaptation to the development of the times in the future.

Keyword : Dong Pipa, Plucked Lute, Southern China, Performance Practices, Changes

ACKNOWLEDGEMENTS

In 2020, I came to Mahasarakham University to pursue my Ph.D. During my this period, I met many kind teachers who imparted me lots of knowledge and broaden my horizons.

First of all, my appreciation goes to my supervisor, Asst. Prof. Dr. Jarernchai Chonpairot, who is already in his eighties and worked patiently, rigorously and repeatedly to help me revise my paper, which touched me a lot.

Secondly, I would like to thank the professors including Assoc. Prof. Dr. Manop Wisuttipat. Asst. Prof. Dr. Khomkrich Karin. Dr. Arsenio Nicolas and Assoc. Prof. Phiphat Sornyai for their guidance and help.

Thirdly, I would like to thank my dearest family for their support, inclusiveness and encouragement all the time.

Fourthly, My thanks go to my classmates and friends for their help and care and making my study abroad complete and wonderful.

Finally, I wish professors, classmates and families health and happiness.

Yan Liu

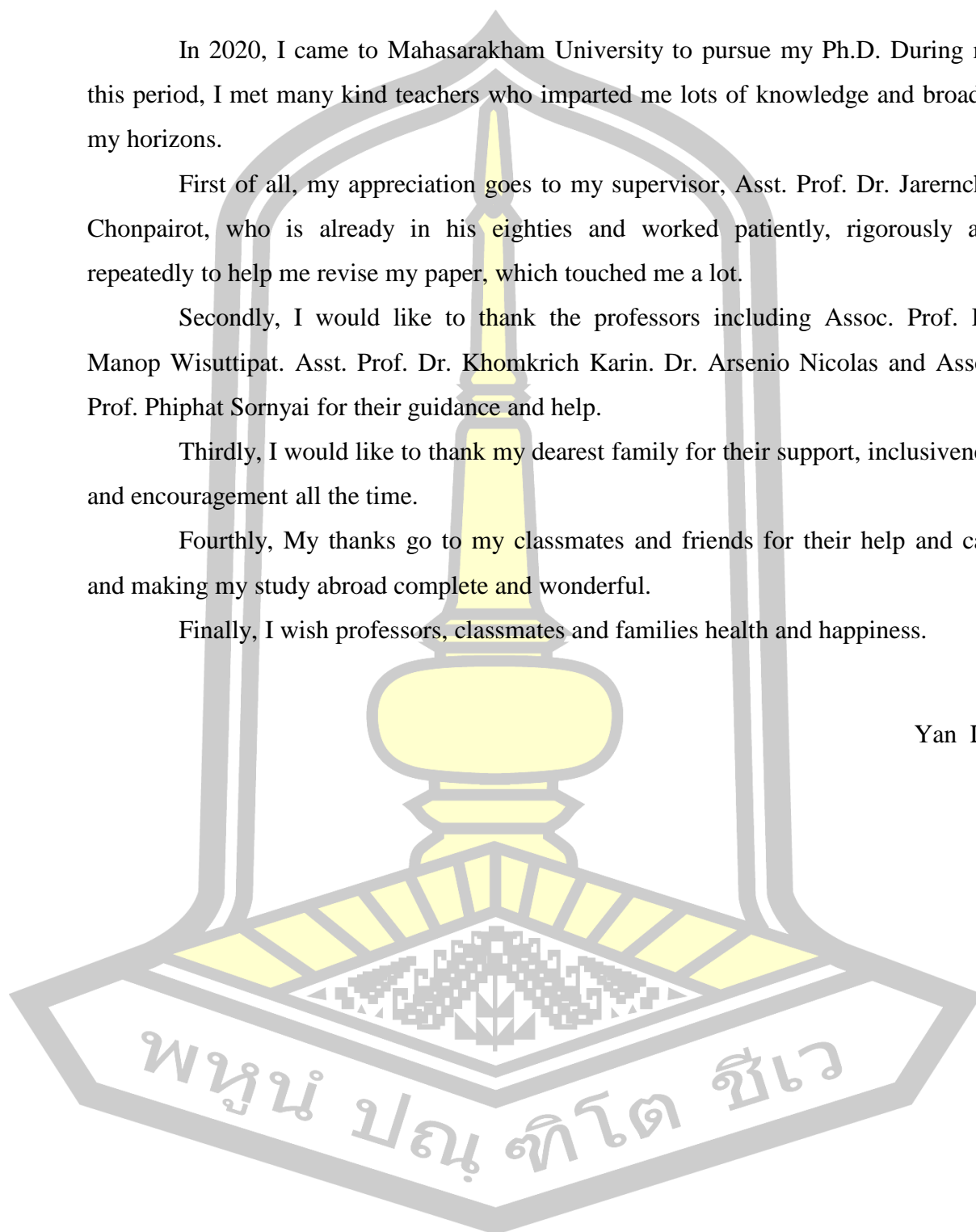
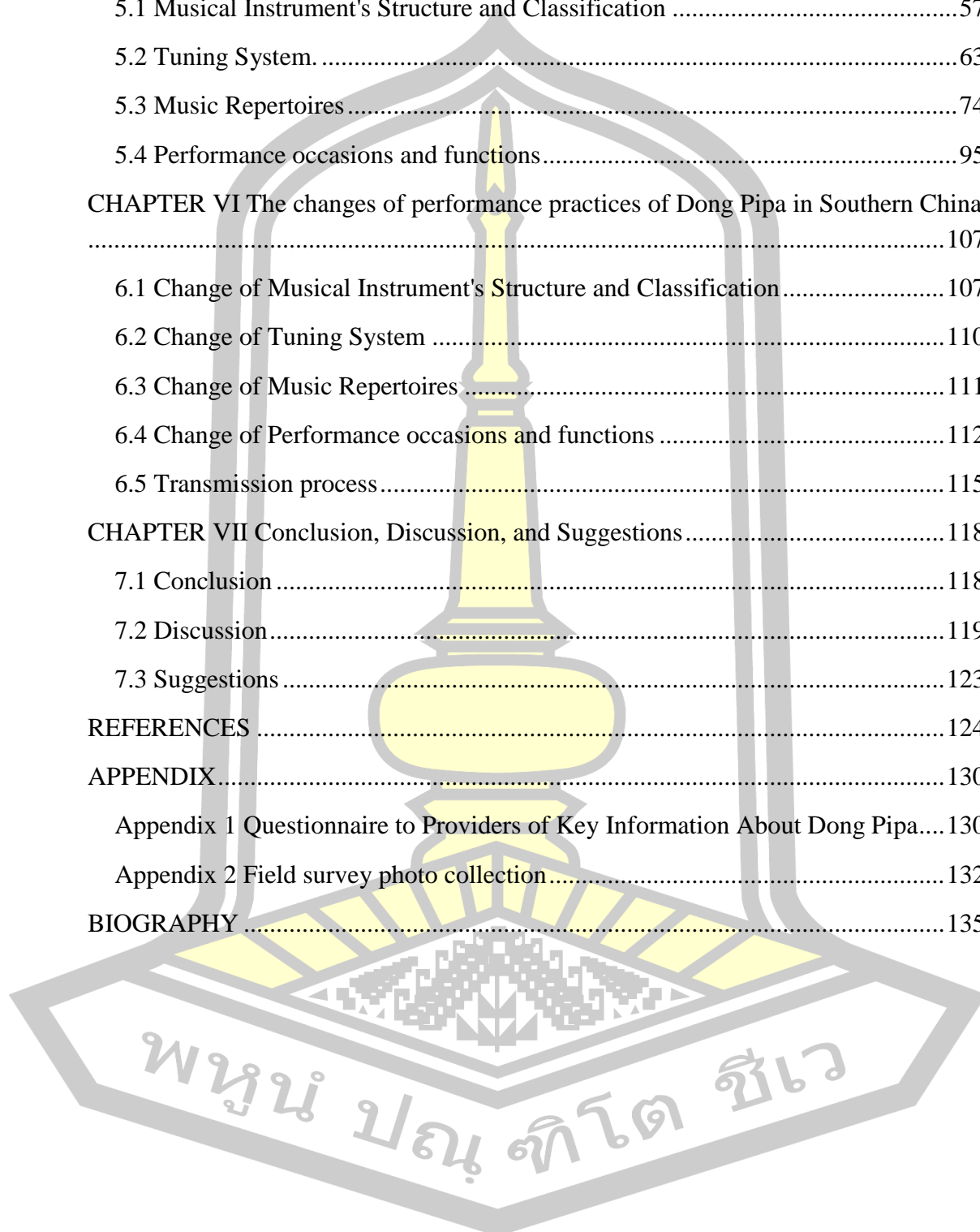


TABLE OF CONTENTS

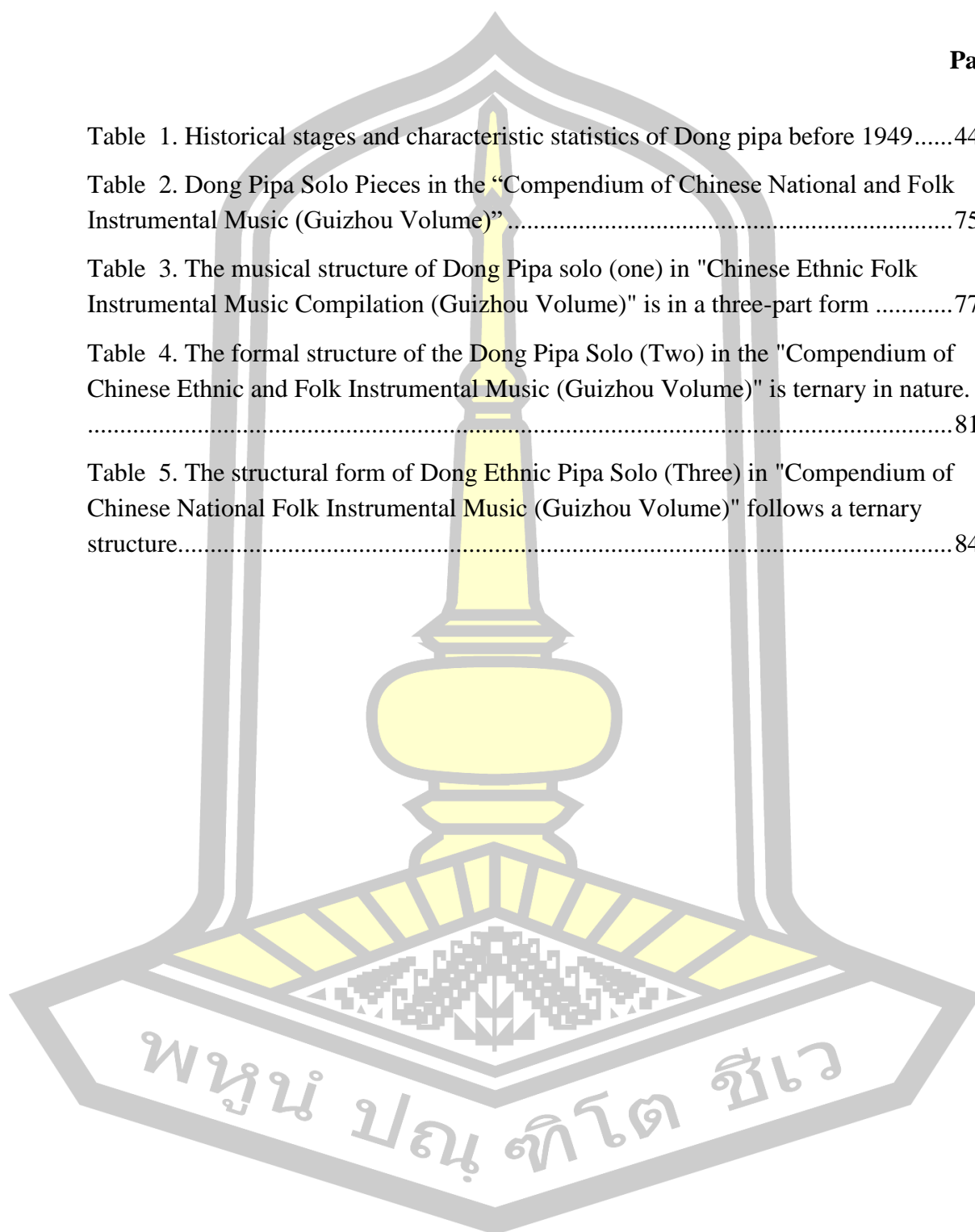
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction	1
1.1 Research Background	1
1.2 Research Objectives.....	3
1.3 Research Questions.....	3
1.4 Research Benefits	4
1.5 Definitions of Terms.....	4
1.6 Conceptual Framework.....	4
CHAPTER II Review of Literature	6
2.1 General knowledge about Guizhou Province, Hunan Province, and Guangxi Zhuang Autonomous Region. Specific counties in Guizhou Province (Liping County, Congjiang County, Rongjiang County), Hunan Province (TongDao County), and Guangxi Zhuang Autonomous Region (Sanjiang County).....	6
2.2 General knowledge about string instrument in southern China.....	11
2.3 Theories used in the study	12
2.4 Related documents and Research	18
CHAPTER III Research Methodology	31
3.1 Research Scope.....	31
3.2 Research Process	32
CHAPTER IV The Historical Development of Dong Pipa in Southern China	41
4.1 Dong Pipa before 1949	41
4.2 Dong Pipa after 1949	48

CHAPTER V The performance practices of Dong Pipa in Southern China	57
5.1 Musical Instrument's Structure and Classification	57
5.2 Tuning System.	63
5.3 Music Repertoires	74
5.4 Performance occasions and functions.....	95
CHAPTER VI The changes of performance practices of Dong Pipa in Southern China	107
6.1 Change of Musical Instrument's Structure and Classification.....	107
6.2 Change of Tuning System	110
6.3 Change of Music Repertoires	111
6.4 Change of Performance occasions and functions	112
6.5 Transmission process.....	115
CHAPTER VII Conclusion, Discussion, and Suggestions.....	118
7.1 Conclusion.....	118
7.2 Discussion.....	119
7.3 Suggestions	123
REFERENCES	124
APPENDIX.....	130
Appendix 1 Questionnaire to Providers of Key Information About Dong Pipa....	130
Appendix 2 Field survey photo collection.....	132
BIOGRAPHY	135



LIST OF TABLES

	Page
Table 1. Historical stages and characteristic statistics of Dong pipa before 1949.....	44
Table 2. Dong Pipa Solo Pieces in the “Compendium of Chinese National and Folk Instrumental Music (Guizhou Volume)”	75
Table 3. The musical structure of Dong Pipa solo (one) in "Chinese Ethnic Folk Instrumental Music Compilation (Guizhou Volume)" is in a three-part form	77
Table 4. The formal structure of the Dong Pipa Solo (Two) in the "Compendium of Chinese Ethnic and Folk Instrumental Music (Guizhou Volume)" is ternary in nature.	81
Table 5. The structural form of Dong Ethnic Pipa Solo (Three) in "Compendium of Chinese National Folk Instrumental Music (Guizhou Volume)" follows a ternary structure.....	84

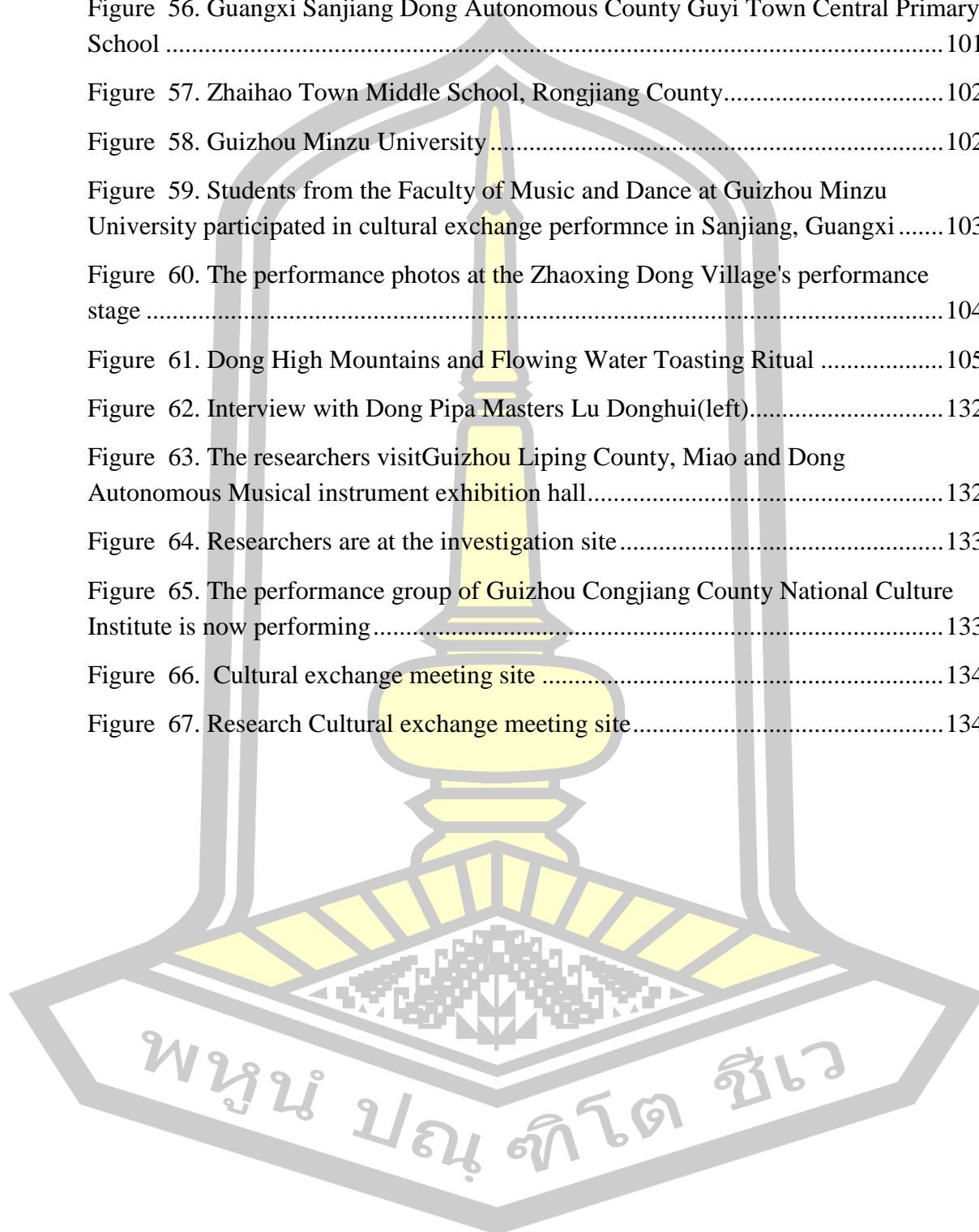


LIST OF FIGURES

	Page
Figure 1. Map of Administrative Regions of China	7
Figure 2. Map of Administrative Regions of China	32
Figure 3. Wu Yuzhu.....	35
Figure 4. Yang Yueyan.....	36
Figure 5. Diu jiu bu jian.....	46
Figure 6. Wo lian qing lang jiu xiang mi kang tang	47
Figure 7. Remembering Chairman Mao	54
Figure 8. Diu jiu bu jian chang xiang si.....	55
Figure 9. Da Pipa(Collected by Lu Donghui).....	58
Figure 10. Da Pipa (Rongjiang County Wu Xiuneng ancestral Dong pipa).....	58
Figure 11. Zhong Pipa.....	59
Figure 12. Xiao Pipa	59
Figure 13. Xiao Pipa	60
Figure 14. Zhong Pipa.....	61
Figure 15. Da Pipa	62
Figure 16. Three string heights of the Xiao pipa	63
Figure 17. Four string heights of the Xiao pipa	63
Figure 18. Five string heights of the Xiao pipa	63
Figure 19. Four string heights of the Zhong pipa	64
Figure 20. Four string heights of the Da pipa	64
Figure 21. Five string heights of the Da pipa.....	64
Figure 22. frets of a Xiao Pipa from the Village of Liudong Source: Yan Liu (2021).....	65
Figure 23. Three string heights of the Xiao pipa	66
Figure 24. Four string heights of the Xiao pipa	66
Figure 25. Five string heights of the Xiao pipa	67
Figure 26. frets of zhong Pipa.....	67

Figure 27. Zhong Pipa with three frets	68
Figure 28. Zhong Pipa with five frets	68
Figure 29. Pipa with more ten frets.....	69
Figure 30. Four string heights of the Zhong pipa	69
Figure 31. Five string heights of the Zhong pipa.....	70
Figure 32. Yang Yueyan	70
Figure 33. Wu Yuezhu	71
Figure 34. frets of a Da Pipa	71
Figure 35. Wu Xueliang's Pipa.....	72
Figure 36. Yang Changqi's Pipa.....	72
Figure 37. Four string heights of the Da pipa	73
Figure 38. Five string heights of the Da pipa.....	73
Figure 39. The piece is for entertaining gatherings	77
Figure 40. The piece is for entertaining gatherings	80
Figure 41. The piece is for entertaining gatherings	83
Figure 42. Dong pipa music spread in Sanjiang, Guangxi	86
Figure 43. simple variations.....	86
Figure 44. changes in the rhythm.....	87
Figure 45. Dui ge bu chang huang le ye	88
Figure 46. My love is in distant place.....	90
Figure 47. The Pain of Parting.....	91
Figure 48. Mind Act Upon Mind.....	92
Figure 49. Rhythmic Patterns	93
Figure 50. Different singers and occasions speed and rhythm have different.....	94
Figure 51. Moon Hall (Yuetang 月堂).....	95
Figure 52. Drum Tower (Gulou 鼓楼).....	97
Figure 53. Dong Opera Stage (Xitai 戏台).....	98
Figure 54. Wind and Rain Bridge (Fengyuqiao 风雨桥).....	99

Figure 55. The performance stage in Zhaoxing Dong Village	100
Figure 56. Guangxi Sanjiang Dong Autonomous County Guyi Town Central Primary School	101
Figure 57. Zhaihao Town Middle School, Rongjiang County.....	102
Figure 58. Guizhou Minzu University	102
Figure 59. Students from the Faculty of Music and Dance at Guizhou Minzu University participated in cultural exchange performance in Sanjiang, Guangxi	103
Figure 60. The performance photos at the Zhaoxing Dong Village's performance stage	104
Figure 61. Dong High Mountains and Flowing Water Toasting Ritual	105
Figure 62. Interview with Dong Pipa Masters Lu Donghui(left).....	132
Figure 63. The researchers visit Guizhou Liping County, Miao and Dong Autonomous Musical instrument exhibition hall.....	132
Figure 64. Researchers are at the investigation site	133
Figure 65. The performance group of Guizhou Congjiang County National Culture Institute is now performing.....	133
Figure 66. Cultural exchange meeting site	134
Figure 67. Research Cultural exchange meeting site.....	134



CHAPTER I

Introduction

1.1 Research Background

The Dong Pipa, a plucked musical instrument of the Dong ethnic group residing at the border of Chinese provinces Hunan, Guangxi, and Guizhou, was recognized as a National Intangible Cultural Heritage Project by China in 2006. The Dong Pipa, with its rich history, diverse types, and profound connotations, is not only a treasure in Dong ethnic music culture but also a gem in the overall Chinese musical culture. It holds interdisciplinary research value in sociology, anthropology, ethnology, folklore, and musicology. However, since the 1950s, the Dong Pipa has undergone various transformations both in terms of its performance ecology and creative aspects. (Wu Yuanhua, 2019)

Dong pipa, as an art form in folk activities, not only enriches the daily life of the Dong people, but also closely unites the Dong people, with profound traditional connotation. Its cultural connotation determines that it has been inherited as a cultural form so far, and can change with the changes of times and folk activities, enduring in the corridor of history. The reason why this folk culture of the Dong pipa can be widely popular in the Dong area and play its unique utility is closely related to the unique value of the pipa, which is the value of marriage and love communication reflected in the entertainment activities such as "Zuoyue" and "Weiyi" by playing the pipa. In addition, the connotation of lyrics in the category of "Quan shan ge" in Pipa songs plays a certain educational value to the growth and development of Dong people. At the same time, it also has the value of enhancing ethnic communication, enhancing ethnic cohesion, and conducive to social harmony. Dong pipa activities are irreplaceable by other activities, whether from the aspect of satisfying individual needs, or from the aspect of people's attribution to the clan and a fixed organization. It is precisely in the practice activities of Dong pipa performance through education and music that the Dong people involuntarily enter the art and culture of Dong pipa. By being fully involved in it, people will have spiritual support in their hearts, and it is easier to have a sense of national cultural identity and group belonging, so that they

can not only participate in social production with a more enthusiastic and full spiritual outlook, but also meet People's Daily spiritual needs. Meanwhile, Dong pipa performance practice activities also provide a stage for people to show themselves. (Zhang Jiacheng, 2020)

Since the Chinese Reform and Opening-up, an increasing number of local people have sought work and business opportunities outside their regions to escape poverty and promote economic development. Influenced by external popular culture and modern culture, fewer people are inclined to sing Pipa songs, and even fewer young people are willing to apprentice under song masters, leading to a severe gap in the transmission of skills among Pipa singers. (Wang Canran & Lu Di, 2016)

Regarding the transmission status and innovative development of Dong Pipa, some ethnic minority instrumental music collections have been published, but the collection of Pipa music scores is still in its infancy. Urgent government-funded initiatives are needed to excavate, sort, record, and catalog Pipa in the region. In the recording process, singers rely solely on the pronunciation of Chinese characters to record local languages. Additionally, Dong Pipa transmitters, who have sung for many years, are aging, and some have passed away. Most young people in villages go out to work under the influence of economic development, consciously or unconsciously embracing contemporary culture and no longer singing local folk songs. Despite the policy of protecting and transmitting intangible cultural heritage, ethnic folk songs entering local schools have not gained great popular support. Students learn some knowledge of Dong Pipa songs in primary school, but after graduation, they gradually forget what they have learned. (Luo Hui, 2014)

Students from ethnic minorities and in primary and high schools receive the same education as their Han counterparts, and the teaching materials are also basically the same. This situation naturally denies opportunities for students from ethnic minorities to transmit their own culture and is very unfavorable to the establishment of their cultural self-confidence. They may even develop a feeling of strangeness about their own culture, an inevitable phenomenon under the education system. In the seemingly win-win situation of culture and tourism today, there is an inevitable cultural gap between the performed Dong Pipa and its cultural background as well as

living situation, leading to the deterioration of ecological transmission. (Luo Hui, 2020)

Under the impact of modern popular music, the Dong Pipa faces severe challenges in terms of transmission. The discontinuity among the inheritors, lack of strong promotion, and insufficient government support contribute to the predicament. (Li Menghan, 2022)

At present, there are four problems in the development of Dong pipa performance in southern China. The first, Influenced by external popular culture and modern culture, fewer people are inclined to sing Pipa songs. The second, Since 1980, a large number of young men and women from the Dong ethnic group have gone out to work, discontinuity among the inheritors. The third, collection of Dong pipa music scores is still in its infancy, there is an urgent need for government-funded action to dig, classify and document. The fourth Poor coordination between government departments and non-governmental organizations, insufficient attention to school-based communication, facing the lack of authenticity.

In view of these problems, we should learn more about the development and changes of Dong pipa performance practices , in southern China in order to solve the problems in the process of spreading.

1.2 Research Objectives

1.2.1 To investigate the historical development of Dong Pipa in Southern China.

1.2.2 To analyze the performance practices of Dong Pipa in Southern China.

1.2.3 To study the changes of performance practices of Dong Pipa in Southern China.

1.3 Research Questions

1.3.1 What is the historical development of Dong Pipa in Southern China?

1.3.2 What are the performance practices of Dong Pipa in Southern China?

1.3.3 What are the changes of performance practices of Dong Pipa in Southern China?

1.4 Research Benefits

1.4.1 We will know about the historical development of Dong Pipa in Southern China.

1.4.2 We will know about the performance practices of Dong Pipa in Southern China.

1.4.3 We will know about the changes of performance practices of Dong Pipa in Southern China.

1.5 Definitions of Terms

1.5.1 Dong pipa, The Dong ethnic group plays the plucked musical instrument. Often used as accompaniment to Dong songs. It is mainly popular in the Dong inhabited areas of Guizhou, Guangxi and Hunan.

1.5.2 Historical development, refers to the development of Dong Pipa in two distinct periods: the period before and after 1949, the establishment of the People's Republic of China.

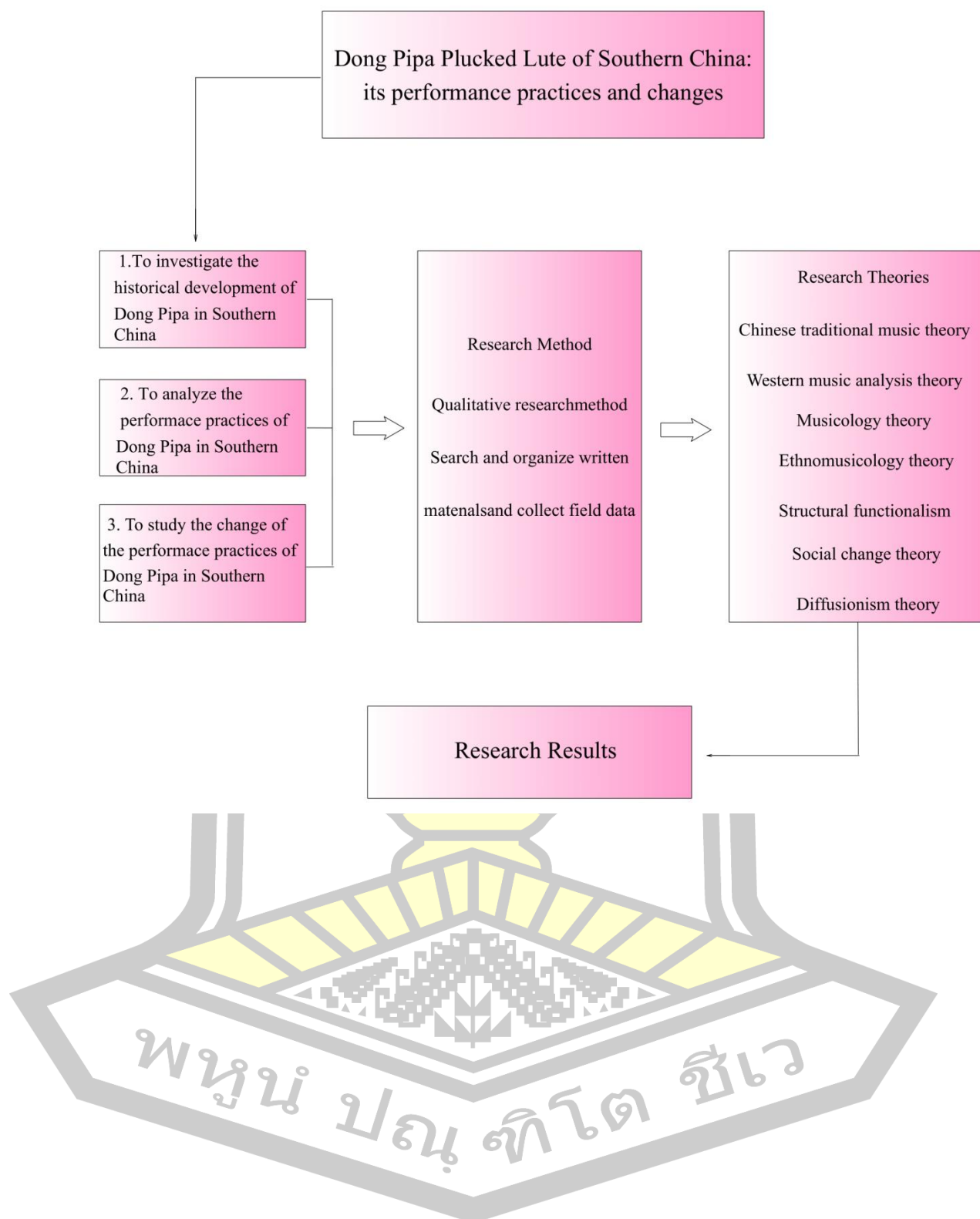
1.5.3 Dong pipa Performance practices, it refers to Musical Instrument's Structure and Classification, Tuning System, Music Repertoires, Performance occasions and functions.

1.5.4 Changes of performance practices, the change of pipa performance practice of Dong nationality in South China after 1949. Change is also an inevitable process of cultural transmission.

1.6 Conceptual Framework

The title of this dissertation is Dong Pipa Plucked Lute of Southern China: its performance practices and changes. The research objectives included 1) to investigate the historical development of Dong Pipa in Southern China. 2) to analyze the performance practices of Dong Pipa in Southern China. 3) to study the changes of performance practices of Dong Pipa in Southern China.

According to the above three objectives, this paper used the documentary method, interview survey and participation observation methods to collect Data, and drew the research conclusions. The conceptual framework of this research was set up as follow:



CHAPTER II

Review of Literature

This chapter systematically collects, collates, analyzes and evaluates relevant literature on the practice of Dong pipa performance in southern China and its changing themes and objectives.

2.1 General knowledge about Guizhou Province, Hunan Province, and Guangxi Zhuang Autonomous Region. Specific counties in Guizhou Province (Liping County, Congjiang County, Rongjiang County), Hunan Province (TongDao County), and Guangxi Zhuang Autonomous Region (Sanjiang County)

2.2 General knowledge about string instrument in southern China

2.3 Theories used in the study

2.4 Related documents and Research

2.1 General knowledge about Guizhou Province, Hunan Province, and Guangxi Zhuang Autonomous Region. Specific counties in Guizhou Province (Liping County, Congjiang County, Rongjiang County), Hunan Province (TongDao County), and Guangxi Zhuang Autonomous Region (Sanjiang County).

2.1.1 General situation distribution of Dong Pipa in southern China

Dong Pipa in southern China is mainly popular of Guizhou Province, Hunan Province and of Guangxi Zhuang Autonomous Region (See Figure 1)

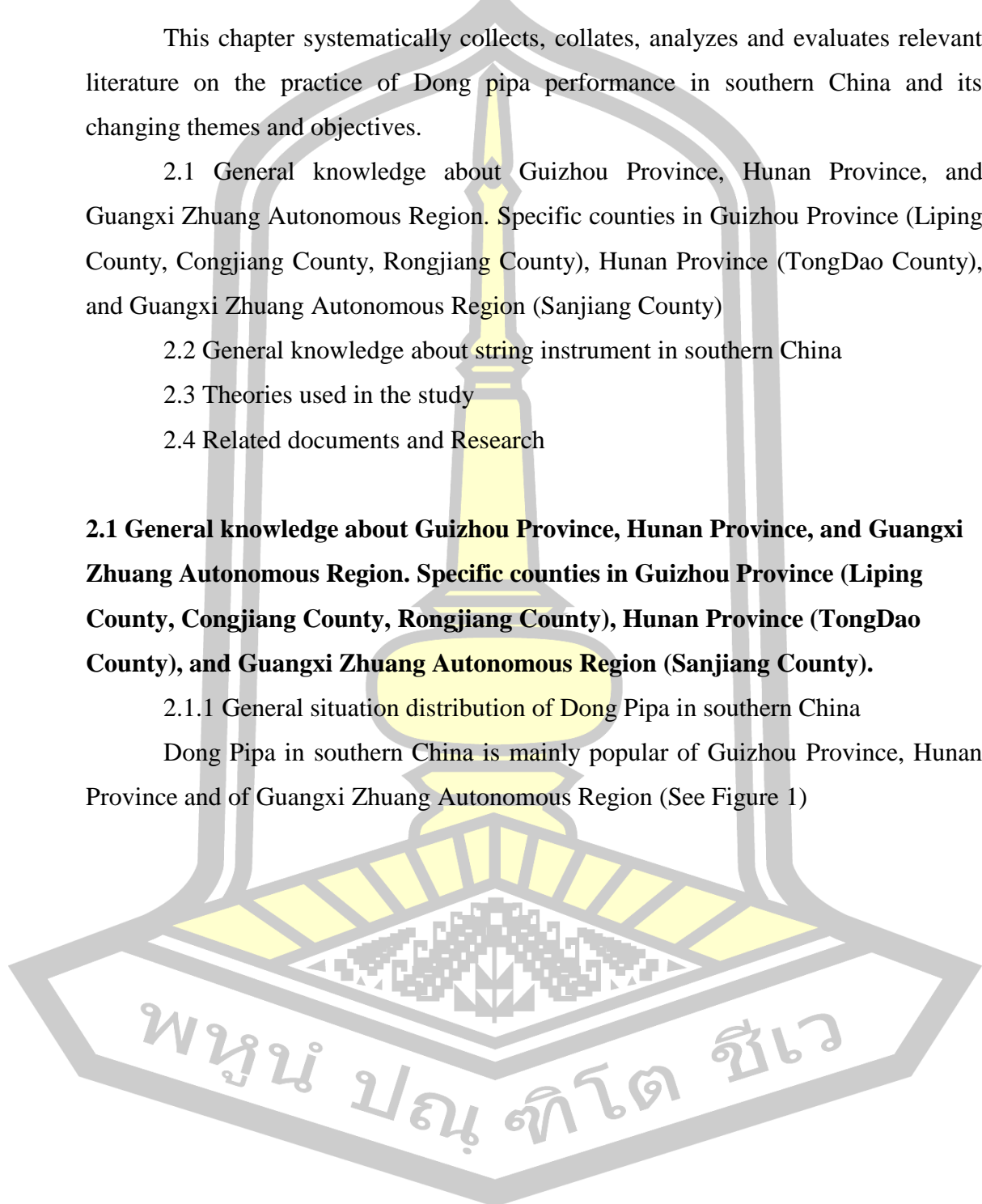




Figure 1. Map of Administrative Regions of China

Source: <https://max.book118.com/html/2020/0909/7116020111002166.shtm>

2.1.2 Overview of Guizhou Province

Guizhou, abbreviated as “Qian” (黔) or “Gui” (贵), is a province-level administrative region of the People’s Republic of China, with its capital in Guiyang. Located on the Yunnan-Guizhou Plateau in the southeastern part of southwestern China, it is bordered by Hunan to the east, Guangxi to the south, Yunnan to the west, and connects to Sichuan and Chongqing to the north. Guizhou is a province with a diverse ethnic composition, comprising 56 ethnic groups. Among them, 18 ethnic groups are indigenous, including the Han (汉), Miao (苗), Buyi (布依), Dong (侗), Tujia (土家), Yi (彝), Gelao (仡佬), Shui (水), Hui (回), Bai (白), Yao (瑶), Zhuang (壮), She (畲), Maonan (毛南), Man (满), Mongolian (蒙古), Mulao (仫佬), and Qiang (羌), among others. (Yang Changru & Chen Yuping, 2009)

2.1.3 Overview of Hunan Province

Hunan Province is located in the central part of China, along the middle reaches of the Yangtze River. It is named “Hunan” because most of its territory is

south of Dongting Lake. It is abbreviated as “Xiang” (湘) because the province’s Dast river, the Xiangjiang River, flows through its entire territory. The capital is Changsha. According to the seventh national census, the population of ethnic minorities in Hunan Province is 6.6852 million, accounting for 10.06% of the total population. The distribution of ethnic minorities shows a pattern of “Da interspersion and xiao aggregation”, with 14 cities, prefectures, and 122 counties having ethnic minority populations. Ethnic minorities with populations over 1 million include the Xiangxi Tujia and Miao Autonomous Prefecture, Huaihua City, and Zhangjiajie City, while those with populations between 100,000 and 1 million include Yongzhou City, Shaoyang City, Changde City, and Changsha City. The province has eight ethnic minorities, including the Tujia, Miao, Dong, Yao, Bai, Hui, Zhuang, and Uighur (维吾尔), which have established autonomous areas or ethnic townships. Therefore, these eight ethnic groups are also known as the indigenous ethnic minorities of Hunan. (Wu Xinfu, 2016)

2.1.4 Overview of Guangxi Zhuang Autonomous Region

Guangxi Zhuang Autonomous Region, abbreviated as “Gui” (桂), is a province-level administrative region of the People’s Republic of China. The Tropic of Cancer crosses its central part. It is bordered by Guangdong to the east, facing the Beibu Gulf to the south and separated from Hainan Province by the sea. It adjoins Yunnan to the west, Hunan to the northeast, and Guizhou to the northwest. To the southwest, it shares a border with the Socialist Republic of Vietnam. The administrative region covers a land area of 237,600 square kilometers, with jurisdiction over an additional approximately 40,000 square kilometers of the Beibu Gulf. Guangxi is an autonomous region mainly inhabited by the Zhuang ethnic group and is also the province (autonomous region) with the Dast population of ethnic minorities in the country. The region is home to 12 indigenous ethnic groups, including the Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing (京), Yi, Shui, and Gelao. (Huang Haikun, 2002)

2.1.5 Overview of Liping County, Congjiang County, and Rongjiang County in Guizhou Province

Liping County:

Liping County is situated in the southeastern part of Guizhou Province, under the jurisdiction of the Qiandongnan Miao and Dong Autonomous Prefecture. It shares borders with Jingzhou Miao and Dong Autonomous County and Tongdao Dong Autonomous County in Hunan Province to the east, and Three Rivers Dong Autonomous County in Guangxi Zhuang Autonomous Region to the south. To the west, it connects with Rongjiang County and Congjiang County in Qiandongnan Miao and Dong Autonomous Prefecture, and to the north, it borders Jinping County and Jianhe County in Qiandongnan Miao and Dong Autonomous Prefecture. As a crucial gateway for Guizhou to reach both Hubei and Hunan provinces in the east and Guangxi Zhuang Autonomous Region in the south, Liping County is the largest in land area and the second most populous county in Qiandongnan Miao and Dong Autonomous Prefecture. Covering an area of 4,441 square kilometers, the county has a total population of 577,600, with the Dong ethnic group constituting approximately 71% of the population. Liping County is renowned as the region with the highest Dong population in China, a significant birthplace of Dong culture, and the site where the First Central Political Bureau Meeting during the Red Army's Long March was convened. It is often referred to as the "Window of the Dong Region", the "City of Dawn", the "Homeland of Dong Grand Songs", and the "Town of Drum Towers". (Compilation Committee of Local Chronicles of Liping County, Guizhou, 1989)

Congjiang County:

Congjiang County is located in the southeastern part of Guizhou Province, adjacent to Guangxi Zhuang Autonomous Region. It borders Three Rivers Dong Autonomous County in Guangxi Zhuang Autonomous Region to the east, Rongshui Miao Autonomous County and Huanjiang Maonan Autonomous County in Guangxi Zhuang Autonomous Region to the south, Libo County and Rongjiang County to the west, and Liping County to the north. Positioned along the middle reaches of the Liujiang River, the main ethnic groups in Congjiang County include the Miao, Dong, Zhuang, Yao, and Shui minorities. (Compilation Committee of Local Chronicles of Congjiang County, Guizhou, 2010)

Rongjiang County:

Rongjiang County is situated in the southeastern part of Guizhou Province, serving as the watershed between the Pearl River and Yangtze River basins. Located in the central region of the conjunction of Hunan, Guizhou, and Guangxi, it is known as the “key to the southeast of Guizhou Province and the primary area of the Miao people”. With a total land area of 3,316 square kilometers, the county administers 20 towns (sub-districts) and 250 administrative villages (communities), with a total population of 385,000. The minority populations, including the Miao, Dong, Shui, and Yao, account for 83.9% of the total population. (Compilation Committee of Local Chronicles of Rongjiang County, Guizhou, 1999)

2.1.6 Overview of TongDao County, Hunan Province

TongDao Dong Autonomous County is situated in the southwestern border of Hunan Province, at the southernmost tip of Huaihua City. It administers 9 towns, 2 townships, 152 administrative villages, and 10 community neighborhood committees, covering a total area of 2,239 square kilometers, with a population of 239,800. Established on May 7, 1954, TongDao Dong Autonomous County is the earliest established ethnic autonomous county in Hunan Province, approved by the Central People’s Government and the State Council. (Compilation Team of Dong Autonomous Chronicles of TongDao County, 2008)

2.1.7 Overview of Sanjiang Dong Autonomous County, Guangxi Zhuang Autonomous Region

Sanjiang Dong Autonomous County is located at the junction of Guangxi, Hunan, and Guizhou provinces (autonomous regions). The county derives its name from the convergence of three rivers: Xun River, Rong River, and Rongshui River. With a total area of 2,454 square kilometers, Sanjiang Dong Autonomous County presently governs 6 towns, 9 townships, 160 administrative villages, and 10 community neighborhood committees. The total population is 418,000, predominantly composed of ethnic groups such as Dong, Miao, Yao, Zhuang, and Han. Among them, the Dong ethnic group constitutes 58% of the total population. Sanjiang Dong Autonomous County is the only Dong autonomous county in Guangxi and boasts the highest Dong population among the five Dong autonomous counties in the country. It is renowned as the “Home of Dong Ethnicity in China” and is often praised as the “Millennium Dong Village - Dreaming of Sanjiang”. (Meng Qingrong, 2008)

2.2 General knowledge about string instrument in southern China

Dong pipa and Niu Tui qin are both very good Musical Instruments of Dong people and are often used together to accompany songs.

The Niu Tui qin, one of the unique Musical Instruments of Dong nationality, has a soft and pleasant voice and is the right-hand assistant of Dong nationality's expression. In the Dong village in the southern region of the Dong nationality, whenever it is late at night, there will be bursts of enchanting songs floating out of the wooden buildings. The soothing singing, high-pitched singing, accompanied by lingering, silky stringed music, listen to make people feel angry, relaxed and happy, coupled with the village of the drum tower silhouetted, the village outside the flower bridge stream gurgling, the night sky stars twinkling, to the whole Dong village by adding a little mysterious color. Niu Tui qin song, accompanied by Niu Tui qin singing, it emerged and evolved in the communication of young men and women in Dong village, closely combined with folk customs and regions, colorful and unique. (Zhou Hengshan, Dong Niu Tui qin and Niu Tui qin song, Chinese music, 1989)

The predecessor of the Niu Tui qin is an ancient folk traditional Latin wind instrument of the Dong ethnic group in China, which is mainly popular in the main residential areas of the Dong ethnic group in Guizhou, Guangxi and Hunan. Dong nationality music Niu Tui qin has a long history of development, and its Dong nationality folk culture and art tradition is very rich, and the local cultural characteristics are also very distinct. In recent years, the Niu Tui qin has become more and more active in the big music stage in China. More and more, it has attracted the attention of artists of the new age. The Niu Tui qin has certain research value in Chinese national Musical Instruments. Although the Niu Tui qin is relatively simple and crude compared to other traditional instruments. However, it shows the cultural and musical heritage of Dong nationality, and its artistic value is extraordinary. (Zhu Jiahui and Liang Liang, Characteristics and Folklore Characteristics of Dong Niu Tui qin, Art Appreciation, 2020)

The Niu Tui qin is the representative of Dong folk instrumental music art. Niu Tui qin, Dong language called "ga zi" (ga gi), in Dong language "ga" is the meaning of song, "zi" is the name of Niu Tui qin, because in the Dong people "zi" two words have no actual expression meaning, because the qin body shape like Niu Tui qin and

called its Niu Tui qin. The Niu Tui qin has a long history, as early as in the Ming history there are related records. (Song Lin, Study on the Adaptation of Niu Tui qin Song and Its Habitat of Dong Nationality, Jishou University, 2017)

The Niu Tui qin is the main bowstring instrument spread by the Dong people. It is named because its shape resembles that of a Niu Leg. It is slightly hoarse in its beauty, bright and crisp, with rich expressive force and distinctive national characteristics. As a representative instrument of the Dong ethnic group, the bulgot-shaped qin has a dull and beautiful tone, bright and crisp, and can be closely combined with the human voice, with rich expression and distinct ethnic characteristics, reflecting the simple style and color of the Dong music and the harmonious coexistence of the Dong people. (Yu Xueer Weijing, Artistic Form and musical Characteristics of the Dong Bulgot-shaped Qin, Art Appreciation, 2020)

2.3 Theories used in the study

In this study, the researcher adopted western music analysis theory, Chinese traditional music theory, musicology, ethnomusicology theory, structural functionalism, Social change theory, Diffusionism theory to conduct an in-depth investigation into Dong Pipa. The analysis encompassed the historical development process and performance practices of Dong Pipa in southern China. Additionally, it delved into the structure, tuning system, and music repertoires of Dong Pipa instruments.

2.3.1 Chinese Traditional Music Theory

The research methodology of traditional Chinese music theory involves the analysis and interpretation of the musical structure of Dong Pipa. Chinese traditional music encompasses three major music systems: the Chinese music system, European music system, and Persian-Arab music system. (Wang Yaohua, 2010)

The growth of Chinese musical scholarship resides in this association, and comprehensive theories of music philosophy and pitch systems evolved with the emergence of the Confucian texts. These theories served to establish the principles of a “refined music” (yayue), believed to reinforce state-sanctioned norms of behavior and reconcile the empire with the cosmological order through the regulation of pitch systems. (Shi Xiutang, 2016)

Focusing on the behavior, perception, emotion, and mode of thinking of performers in their presentations—the core of Chinese traditional music—this dissertation explores and interprets their cognitive mode, performance habits, the music structure contained in knowledge transmission, and the principle of form deduction. Based on the narratives of performers and objective observation and analysis, the researcher hopes to summarize the discourse between Chinese traditional music performance art and music form, aiming to explore how Dong Pipa will undergo changes and development.

2.3.2 Western Music Analysis Theory

Music analysis theory in the western world primarily focuses on analyzing and researching rhythm, melody, and harmony. These theories are mainly utilized to analyze the external structure of Dong Pipa.

Melody, reflects the overall idea or main idea of the music. It is performed by a single part with many independent modes, combined with mode, rhythm, and beat. The undulating music is organized horizontally according to a certain rhythm to form a tune. The tune is a crucial means of expression in music form, representing the essence of music and one of the decisive factors in music. Tunes that start from bass to treble exhibit an upward trend, while those starting from treble to bass demonstrate a downward trend. (Li Chongguang, 1962)

Music is the art of flow, and the movement of melody can best reflect the characteristics of this flow. In the process of melody progression, various musical forms are formed by different treatments of space and time between sounds. (Warburton, B. A. O, 2009)

Rhythm in music refers to the length and strength of the zhong mode of musical movement. The relationships between organized modes with different lengths form the melody. Rhythm is often considered the structure of the music, involving the periodic and regular repetition of the upbeat and downbeat in music. In Chinese traditional music, the beat is referred to as “ban yan”, with “ban” denoting the upbeat and “yan” representing the second upbeat or downbeat. (Wang Yaohua, 2010)

Harmony comprises “chord” and “harmony progression”. In polyphonic music, the combination of more than three modes arranged according to the three-degree relationship is called a chord. A chord is typically a sound combination formed

by the vertical overlap of three or more musical sounds according to certain rules. The horizontal organization of chords is referred to as harmony, which has color effects of thickness, lightness, and plays a role in forming clauses, dividing segments, and terminating music. (Li Chongguang, 1962)

Western harmony is mainly based on harmonic size and triads. (Dobovsky & Sposobin. 2000)

Western music analysis theory requires a comprehensive analysis. Through the analysis of melody, rhythm, and harmony, this paper aims to analyze the structure and tuning system of Dong Pipa, providing insights for researchers studying the music ontology structure of Dong Pipa.

Western music analysis theory requires comprehensive analysis. Based on the above analysis objects, this article conducts an in-depth analysis of the music itself in order to identify music images that can resonate with the audience. By applying Western music analysis theory, we can gain a deeper understanding of the melody structure and melody and rhythm of Dong pipa music, it is helpful to researchers study the musical ontology structure of Dong pipa music.

2.3.3 Musicology

Musicology is a comprehensive term encompassing all theoretical disciplines dedicated to studying music. The overarching goal of musicology is to illuminate the essence of music and its principles through the examination of various music-related phenomena. This includes exploring the relationship between music and ideology, music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Additionally, musicology delves into the material aspects of music, such as music acoustics, laws, instrumentation, and the theoretical study of music form, composition, melody, harmony, counterpoint, and compositional technology. Performance-related considerations, including performance theory and conducting principles, are also part of the scope of musicology. (Merriam, 1964) This dissertation employed the method of musicological analysis to examine and analyze the structurally qualified tuning system of the Dong Pipa instrument.

2.3.4 Ethnomusicology

Ethnomusicology, a theoretical discipline within musicology, is dedicated to the study of the traditional music of diverse nations worldwide and its evolutionary

forms. Fieldwork serves as the fundamental approach for acquiring research materials. A distinctive feature of ethnomusicology is its perception of the musical subject of investigation and research as a musical phenomenon. It advocates situating the existing traditional music and its developmental variations within the specific natural and socio-cultural environment of the concerned nation. The primary goal is to comprehend how individuals or groups within the nation construct, utilize, disseminate, and evolve the fundamental morphological characteristics, survival variations, and cultural traits of these types of music in accordance with their cultural traditions. (Wu Guodong, 1997)

Moreover, seven differences in perspectives and scope between traditional musicology and ethnomusicology were exposed in the study by Stock (1997), including their initial scope, scholarly and cultural perspectives, target readerships, historical practices, units of study, central concepts, and forms of authority. This comparison provides a comprehensive understanding of the distinct approaches and focuses of the two disciplines. In Stock's (1997) study, ethnomusicological techniques and concepts were discussed, drawing from specific ethnographies and standard texts of ethnomusicological theory and practice. This highlights the potential for cross-disciplinary collaboration and the transfer of methodologies between the two fields.

Ethnomusicology primarily involves investigating and studying the national music of countries and regions with different social systems and developmental levels. It seeks to identify various laws related to music and is closely connected to ethnology and folklore. Since music is a social behavior, ethnomusicology delves into understanding the music characteristics of different nationalities, countries, and regions. This discipline explores the relationship between this music and geography, history, and other cultures, compiling ethnomusicology or regional musicology and drawing conclusions related to music. The research method of ethnomusicology is employed in studying the Dong Pipa plucked lute of southern China, involving field investigations that encompass on-site recording, photography, video documentation, and the comprehensive study of cultural phenomena related to music and its connection with other arts. Subsequently, the collected data undergoes meticulous processing, analysis, and summarization.

2.3.5 Structural Functionalism

Structural functionalism, in sociology and other social sciences, a school of thought according to which each of the institutions, relationships, roles, and norms that together constitute a society serves a purpose, and each is indispensable for the continued existence of the others and of society as a whole.

French social scientist Émile Durkheim, who argued that parts of society are interdependent and that this interdependency imposes structure on the behaviour of institutions and their members. Durkheim pointed out that groups can be held together on two contrasting bases, mechanical solidarity, a sentimental attraction of social units or groups that perform the same or similar functions, such as preindustrial self-sufficient farmers; or organic solidarity, an interdependence based on differentiated functions and specialization, as seen in a factory, the military, government, or other complex organizations. Other theorists of Durkheim's period, notably Henry Maine and Ferdinand Tönnies, made similar distinctions. (Brian Duignan, Encyclopaedia Britannica, 1994)

The theory system of structural-functionalism is relatively complete, which makes a comprehensive discussion on the components, structure and function of the social system. Based on this theory, the paper discusses the social phenomena and social problems in the historical development of Dong pipa, and gives theoretical support to the differentiation of interdependent function and specialization in Dong pipa performance practice.

2.3.6 Social Change Theory

Social change, in sociology, the alteration of mechanisms within the social structure, characterized by changes in cultural symbols, rules of behaviour, social organizations, or value systems.

Social change can evolve from a number of different sources, including contact with other societies (diffusion), changes in the ecosystem (which can cause the loss of natural resources or widespread disease), technological change (epitomized by the Industrial Revolution, which created a new social group, the urban proletariat), and population growth and other demographic variables. Social change is also spurred by ideological, economic, and political movements.

Social change in the broadest sense is any change in social relations. Viewed this way, social change is an ever-present phenomenon in any society. A distinction is

sometimes made then between processes of change within the social structure, which serve in part to maintain the structure, and processes that modify the structure (societal change). The causes of social change are diverse, and the processes of change can be identified as either short-term trends or long-term developments. Change can be either cyclic or one-directional. The mechanisms of social change can be varied and interconnected. Several mechanisms may be combined in one explanatory model of social change. For example, innovation by business might be stimulated by competition and by government regulation. To the degree that change processes are regular and interconnected, social change itself is structured. Change on different levels—social dynamics in everyday life and short-term transformations and long-term developments in society at large—has been the focus of much attention in the study of society. (Nico Wilterdink William, Encyclopaedia Britannica, 1994)

The theory of social change runs through the development of history, and the idea of social change adopts the model of evolution. This theory provides a theoretical basis for the historical development process of Dong pipa and social changes.

2.3.7 Diffusionism Theory

Diffusion of innovations, model that attempts to describe how novel products, practices, or ideas are adopted by members of a social system. The theory of diffusion of innovations originated in the first half of the 20th century and was later popularized by American sociologist Everett M. Rogers in his book *Diffusion of Innovations*, first published in 1962. Key elements of the theory include the innovation, the communication processes and channels of communication, the passage of time, the potential adopters, and the social system, all of which influence whether or not an innovation will be taken up by a given group.

Diffusion occurs within a social system. The analysis of the diffusion process considers the members or units of a social system, including individuals, groups, organizations, or subsystems. Lessons learned from diffusion studies in anthropology, sociology, education, folklore, communication, marketing, economics, and public health have helped contemporary scholars and practitioners transform the diffusion of innovation model from a descriptive model into a prescriptive one. Today, diffusion theory commonly is used as an analytic framework for understanding and measuring

social change and, in practical application, to guide the design and evaluation of products, programs, and communication strategies. (Rima E. RuddVanessa Watts Simonds, Encyclopaedia Britannica, 1994)

Diffusionist theory deals with innovation, communication, time, and social institutions. This theory helps to analyze the historical development process and changes of Dong pipa, directly or indirectly, promoting or hindering the diffusion of reasons. To provide a better popular practice and keep the culture more attractive.

2.4 Related documents and Research

Yang Chaozhong (2010) Scholars have put forward diverse perspectives on the origins and legends surrounding Dong Pipa songs, each offering unique insights. For instance: Yang Chaozhong delves into the roots and legends of Hongzhou Pipa, attributing its origin to labor theory and shedding light on the inception of falsetto.

Chen Juan (2012) The origins of Dong Pipa songs and their falsetto elements are explored in “The Special Vocal Exercises of Hongzhou Dong Pipa Songs”. In the article “An Analysis of the Music Characteristics of Dong Pipa Songs in Chejiang”, the researcher meticulously traces the roots of Pipa songs. According to sources like Hongzhi’s “Liping Night Customs”, Guizhou Tujing’s “New Records”, and Kuang Lu’s “Qianye”, it is concluded that the tradition of playing Dong Pipa did exist during the Ming Dynasty. The researcher also identifies Landong Village, Guizhou Province, as a probable place for the initial emergence of Dong Pipa, supported by insights found in existing Dong song lyrics.

Zhang Lingyan, (2018) Belonging to Dong folk music, Dong Pipa songs reflect profound cultural and historical accumulations. Over the years, their origin and development have become intricately linked not only to the social environment of the Dong Ethnic Minority, encompassing aspects such as history, culture, ethnic disposition, language characteristics, customs, and worship but also to the geographical environment and ecological factors of Dong regions.

Wu Dingguo (2014) “Dong Pipa Song” edited by is a documentary literary work. The author shows us the long history, development course, functions and skills of Dong Pipa Song, a world intangible cultural heritage, from a unique perspective. Through reading this book with rich ethnic customs, readers can appreciate the unique

history and culture of Dong nationality, as well as the extraordinary course of Dong people's transmission and development of ethnic culture.

Yang Songyuan and O Anzhu (2016), Collect translations from Xiang Tinghui and Pu Hong; Bu Qian's Pipa Dong pipa songs collection of Sanbao pipa songs is based on the Chinese characters recorded in the folk of Sanbao Dong Nationality Area. The book is about 800,000 words, which is in the form of comparative translation between Dong and Chinese. The book is divided into six chapters: youth alliance, mutual affinity, singing and sitting on the moon, sincere feelings, parents' thoughts and feelings of the past. Sanbao Dong Pipa songs are not only the main form of communication between young men and women while singing and sitting on the moon, but also unique music for celebrating marriage, welcoming guests and expressing good wishes in social activities.

Yang Xiuzhao and He Hong (1982) "Dong Pipa" pointed out that "Dong Pipa, like Niutuqin, Dong flute and Lusheng, is one of the most distinctive and representative musical instruments of Dong nationality, and it is widely spread in the marginal areas of Guizhou, Guangxi and Hunan where Dong nationality lives in compact communities. Dong Pipa is unique to Dong nationality and ranks first among the "four major pieces" of Dong musical instruments. As soon as you mention it, Dong comrades will praise it: "Laola "(Dong language: meaning deep into the bone marrow), and will also tell you many stories about Pipa song "Laola".

Guo Wei (1982) "On Dong Pipa Songs" holds that Dong Pipa Songs (Called "Ga Pipa" in Dong language) have a high literary level, and it is accompanied by Pipa, which is a rap art of playing and singing by itself; Its short songs belong to the category of folk songs, and its narrative long song belongs to the category of Quyi. The shape of Dong Pipa is similar to Han three strings, but there are four strings, which are divided into two types: the Da Pipa has a low and soft timbre and is good at accompaniment and narrative lyrics; The timbre of the little Pipa is sonorous, meticulous and profound, and it is good at accompaniment and singing lyrics.

Wu Yongxun (1989) "On Dong Pipa Songs" (Journal of South-Central University for Nationalities discusses the origin, classification and rhythm of Dong Pipa Songs. And pointed out that "the origin of Dong Pipa and Pipa songs has a long history. Because there is no written record, it is difficult to make a more accurate

study of its time. However, from the oral literature circulating among the Dong people, we can explore its origin."

Zhang Sen (1990) "Introduction to Pipa Songs of Dong Nationality" holds that Pipa songs of Dong nationality are called "Ga Pipa" in Dong language, that is, songs accompanied by Pipa, which is a rap art of playing and singing by itself. In the long process of development, its singing, tunes and piano system have formed a unique artistic style, which is deeply loved by Dong people. It has been passed down from generation to generation for thousands of years and has been sung for a long time. Pipa songs are mainly spread in the adjacent areas bordering Guangxi, Guizhou and Hunan. Pipa has beautiful timbre, tactfully and fluently. Not only young people love to sing Pipa songs, but also old people and teenagers love to sing. However, they sing different contents and forms. Young people sing lyric songs while old people sing narrative songs. Young people often sing by the fireplace and in the moon hall of "singing and sitting at night"; Old people sing in drum towers and pavilions. Dong Pipa is similar to Han three strings in shape. It has four strings, which are divided into Da and xiao ones. The Da Pipa has low timbre, soft and rich expressive force, so it is suitable to play and sing narrative songs. The xiao Pipa with clear and sonorous timbre is mostly used to play and sing lyric songs.

Shi Xiutang (2007) "On Theme Recognition in Folk Song Discourse-Taking Pipa Songs of Dong Nationality as an Example" thinks that Pipa Songs of Dong Nationality have the nature of oral discourse in terms of field, tenor and mode, so we advocate that theme recognition should be based on phonetic pause when singing.

Xiao Yujun (2009) "On Pipa Songs of Dong Nationality" explores a broad way for the future study of national music by discussing the basic forms, basic characteristics and contents of the main Pipa songs of South Dong Nationality. It is considered that the Pipa songs of Nan Dong have unique Pipa accompaniment and singing style. Because of the different Pipa models, strings, local languages, singing places and voices, they can be divided into three treasures Pipa songs, late village Pipa songs, Hongzhou Pipa songs and six holes Pipa songs with different styles.

Zhang Yumei (2009) "Investigation Report on Sanlong Dong Pipa in Liping, Guizhou" makes a comprehensive exposition from the shape, classification, pronunciation principle, function and music characteristics of Dong Pipa, and makes

an accurate exposition from the Da, zhong and xiao Pipa respectively, and then analyzes Pipa music from the aspects of scale mode, rotation and rhythm.

Huang Qiaoling (2009) "Taking Sound from Words and Exporting Songs-On the Relationship between Dong Language and Dong Pipa Songs" seeks the musical rhythm of Dong Pipa songs and discusses the mysterious relationship between music and language from three aspects: the characteristics of Dong language rich in musical beauty, the musicality of Pipa lyrics and the tune of Pipa songs, as well as their mutual relations.

Shi Xiutang (2010) "On the Transitivity System in Dong Pipa Songs-An Analysis of the Discourse Function of Shang Zhong Dong Pipa Songs (Lyrics) (Part Two)" selects the meanings expressed by Shang Zhong Dong Pipa Songs and their respective social functions, which determine the different manifestations of transitivity system in them, and points out that this expression reflects the differences in their discourse features.

Wu Chenxia(2012) "Research on Rhythm of Dong Pipa Songs" takes Sanbao Dong Classical Pipa Songs as the research blueprint, and studies the rhyme, sentence structure and rhythm of Dong Pipa Songs by means of comparison and statistics, and discusses the language features and rhyme rules of Pipa Songs. Pipa song of Dong nationality is named after Pipa accompaniment of stringed instrument, which is the main part of Dong folk songs. Studying the rhythm characteristics of Pipa songs is of great value to inherit and protect Pipa songs, which is also of reference value to the study of Dong culture and contributes to the propagandizing of Da Pipa songs. Pipa songs have various rhyming ways, with positive rhyme as the main rhyme, waist rhyme and inner rhyme as the auxiliary rhyme. Positive rhyme is the main rhyme in poetry, which is placed at the end of even sentences. It can only use flatmode words, which can rhyme to the end or change rhyme in the zhong, and plays a role in determining the rhyme of the whole song in song sentences. The location of Gouyun and Inner Rhyme is flexible and changeable, and the rhyme can be changed freely. There is no requirement for the flat and obliquemodes used, which mainly plays the role of connecting odd and even sentences. The "rhythm" of Pipa songs is mainly characterized by different sentence patterns, various sentence patterns, diverse formats and distinct rhythm. It is unique in sentence pattern, segment, rhythm and rhyme.

The sentence patterns of Pipa songs are mostly composed of upper and lower sentences. Each song is an even-numbered sentence, and each song is an odd number. The number of rhythmic syllables in each sentence is consistent with the number of segments. The rhythm is similar to that of contemporary Chinese poetry, which is characterized by "phrase" pause. The rhythmic features of Dong Pipa songs are rigorous, complex and diverse, and it is such colorful rhythmic features that they can deduce the musical effect like sounds of nature.

Liu Haitao (2013) "Research on Pipa Songs of Dong Nationality" is mainly discussed from three aspects. The first part briefly describes the origin of Pipa songs; Summarizes the current research status of Pipa Song, analyzes the existing problems of the existing research results, and clarifies the reasons and angles of this topic. The second part, from the love songs in Pipa songs, reveals the characteristic content of Pipa songs bearing national marriage culture by excavating the love ways, engagement ways and combination ways of Dong youth; From the two levels of individual and group, this paper excavates the mate selection function of Pipa songs and how to realize it; By excavating the high spirits of Dong youth in the face of failure, fortitude in the face of difficulties and open-mindedness in the face of lover's choice, this paper reveals the national personality contained in Pipa songs in content. The third part discusses the artistic features of Pipa songs from three points: conception, language and rhetoric. First of all, through the comparative examples and statistics of Pipa songs and Tujia love songs, this paper reveals the unique conception of Pipa songs and the characteristics of this conception-borrowing things and realism. Secondly, by summarizing the examples and statistics of Pipa songs, this paper reveals the rhetorical application characteristics of Pipa songs centered on "water". Finally, through the comparison between Pipa songs and Han love songs, this paper reveals the characteristics of Pipa songs in language use, that is, the "you and me" of personal reference, thus showing its stronger colloquial color than other folk songs.

Zhang Guihua(2012) "On the Social Function and Aesthetic Cultural Characteristics of Dong Pipa Songs" Guided by ethnomusicology and aesthetic theory,) discusses the multi-form and multi-level characteristics of Dong Pipa Songs, and on this basis discusses its main aesthetic cultural characteristics, that is, the artistic form of combining songs with music; Truth, goodness and harmony are the

contents of beauty; The unique skills of true and falsetto singing are expected to attract more colleagues' attention.

Zhang Guihua (2012) "On the Evolution of Cultural Function of Pipa Songs of Dong Nationality" holds that the changes of social and cultural functions give birth to cultural and artistic varieties with different functional categories, and their morphological structures are therefore different. Dong Pipa songs are no exception, and folk Pipa songs have the functions of marriage and love (communication) and entertainment; Quyi (rap) Pipa songs are responsible for the function of spreading and educating; Pipa songs in opera style have entertainment function.

He Jianguo(2012) "Ecological Change of Folk Music and Its Cultural Adaptation-Taking Chejiang Dong Pipa Songs in Guizhou Province as an Example" takes Chejiang Dong Pipa Songs in Guizhou Province as the research object, introduces the traditional ecological environment and current ecological environment status of Chejiang Dong Pipa Songs, explores the ecological change reasons and cultural adaptation ways of Dong Pipa Songs under the background of tradition encountering contemporaryity, and focuses on their transmission adaptation and innovation adaptation.

Wu Haiqing (2013) "Exploration of Music Culture of Pipa Songs of Dong Nationality in Xunjiang River" analyzes and discusses Pipa Songs in Xunjiang River from the aspects of historical and cultural origin, structure and classification characteristics, mode music characteristics and so on.

Yang Linxi(2014) "Words Overflow with Songs-A Probe into the Music Culture and Artistic Value of Pipa Songs in Late Village, Zhaihao Town, Rongjiang County, Qiandongnan, Guizhou Province" originated from the historical and cultural origin of Pipa Songs. This paper discusses the shape characteristics, performance methods, genre, lyrics content and performance methods of Late Village Pipa, as well as music characteristics and overall artistic value, and discusses how to inherit and develop this ancient original ecological art type which is on the verge of being lost.

Yang Qiuju (2015) "Research on Artistic Characteristics of Pipa Songs of Dong Nationality in Chejiang" analyzes and summarizes the artistic characteristics of Pipa Songs of Dong Nationality in Chejiang from the aspects of national customs, festival customs and traditional etiquette. On this basis, this paper analyzes the

unfavorable situation and existing reasons of Chejiang Dong Pipa songs, and puts forward my own opinions on how to protect Chejiang Dong Pipa songs.

Luo Hui (2015) "Research on Pipa Songs of Dong Nationality" conducts research and thesis writing through field collection, interviews with folk artists, folk Data collection, audio-visual video analysis and other methods. The first chapter starts with the analysis of the development of Dong folk songs and language family, and mainly summarizes the historical development clues of Dong folk songs. The second chapter discusses the origin of Dong Pipa songs from the perspective of ecological environment and humanistic environment, and then analyzes its detailed classification and characteristics. The third chapter mainly discusses the artistic characteristics of Dong Pipa songs, including performance characteristics, accompaniment characteristics and music characteristics, so as to deeply explore its artistic style and charm. The fourth chapter is the transmission and thinking of Dong nationality Pipa song. Through field investigation and data analysis, it expounds the development status and the embodiment of artistic value of Pipa song, and clarifies the means and measures to protect it in the future according to its current development status. It appeals to all sectors of society to pay attention to the transmission and protection of Dong nationality Pipa song, hoping to continue this unique art form in the extensive Chinese folk music culture.

Zhang Xinjie, Xie Guihua and Wang Shan (2015) "Discuss Dong Pipa's songs from the perspective of primitive ecological culture" studies the translation strategies of Dong Pipa songs from the perspective of original ecological cultural characteristics, which has important reference value for further study of Dong Pipa songs.

Zhou Yuhua (2017) "Analysis of Dong Pipa Performance and Accompaniment Art" takes Dong Pipa as the research object, and investigates and explores its performance and accompaniment art.

Shi Yanping (2016) "Syllables of Dong Pipa Song" takes Sanbao Dong Classical Pipa Songs as the research blueprint, and systematically analyzes and describes the pronunciation, grammar and semantics of the four syllables of Dong language by means of literature, statistics, description and comparison. Compared with the four- tone grid in the Book of Songs, we can reveal their commonness and

individuality. The article consists of six parts: The first chapter is introduction. Briefly describe the object and significance of the study. This paper introduces the general situation of the research on the four-character case in Chinese, the four-syllable case in Dong language and the four-syllable case in other minority languages, and explains the corpus sources and research methods. It is believed that the analysis and description of the four-tone case of Dong Pipa songs is helpful to deepen the study of language typology. The second chapter analyzes the phonetic structure of the four-tone case of Dong Pipa songs. First of all, we can distinguish the four-tone segment and four-tone case of Dong Pipa songs, and then we can accurately judge which four-tone structures belong to four-tone case. Secondly, the syllable form and mode form of the collected four-syllable corpus are investigated. The third chapter is the grammatical features of the four-tone case of Dong Pipa songs. From the grammatical point of view, this paper analyzes the formation mode, part of speech characteristics and syntactic functions of the four-syllable case of Dong Pipa songs. In the way of composition, the four-tone lattice of Dong Pipa songs includes couplet, compound and overlapping. In terms of parts of speech, it can be divided into four syllables: noun, verb, adjective and adverb. In terms of grammatical function, four-syllable case can act as subject, predicate, object, attribute, adverbial and complement. The fourth chapter is the semantic characteristics of the four-tone case of Dong Pipa songs. This paper analyzes the semantic level, semantic relationship, semantic content and semantic features of the four-tone case of Dong Pipa songs from the semantic point of view. This paper discusses its semantic relationship from the relationship between whole, component and component meaning. In terms of semantic features, it can express image, increment and other meanings. The fifth chapter compares the four-tone pattern of Pipa songs with that of the Book of Songs. Compare the commonness and individuality between the four-tone pattern of Dong Pipa songs and the four-tone pattern of the Book of Songs. It is found that the commonness between them is mainly reflected in phonetic form, semantic collocation and structural symmetry; Personality is mainly reflected in structural patterns and prosodic features. The main reason for the formation of commonness is typological similarity. The main reasons for the formation of personality are the differences within the language system and the

influence of historical factors. The sixth chapter is summary. Summarize the foregoing; Points out the shortcomings of the article and the future research direction.

He Jiaguo (2017) "Core Cavity of Dong Pipa Songs in Qiandongnan and Its Cultural Interpretation" holds that the core cavity of Dong Pipa Songs in Qiandongnan is composed of four modes of Mi Re Do La, and the melody is constructed and completed in the prototype of the core cavity and its constant deformation. As the product of the natural and humanistic environment of Dong society, the core tune of Pipa songs is inextricably linked with the improvisation of Dong social organizations, folk singers and its accompaniment instrument-Pipa, which depends on each other in the social and cultural system of Dong nationality.

Wu Haowei (2019) "Research on Passage of Dong Pipa Songs " reveals the characteristic content of Pipa songs through combing and analysis; On the one hand, it focuses on its artistic features, on the other hand, it analyzes its artistic value. The first part mainly describes the origin and music content of Dong Pipa songs; The second part carries on the demonstration analysis of the typical case on the theoretical connotation of the artistic characteristics of the Dong Pipa song in Tongdao; The third part aims at the tune Dong Pipa song music art characteristic union our country vocal music art value and the contemporary culture transmission trend of thought enriches its music culture connotation.

Wu Yuanhua (2019) "The Study on the History of Dong Folk Music Culture".Based on the historical stages of the Dong nationality in the "Brief History of the Dong Nationality", "History of the Dong Nationality Literature", "History of the Dong Nationality Folk Literature" and "History of the Dong Nationality Music", combined with the actual development of the Dong nationality folk music culture, The history of Dong folk music culture is divided into five stages: before Tang Dynasty (ancient -- 618 years), Tang Song and Yuan dynasties (618-1368 years), Ming and Qing dynasties (1368-1911 years), Republic of China (1911-1949 years) and New China (1949-2010 years).

Wu Yuanhua (2019) "The Study on the History of Dong Folk Music Culture".Based on the historical development of Dong pipa in southern China.In the diversified development of Dong folk music culture since the new China (1949-2010),

dong folk music culture is connected with the natural and cultural ecological environment it depends on, and analyzes its operation law.

Hu Xiaodong (2022) "Singing and Life: A study of Dong Pipa Songs" Dong pipa song has become the most widely spread type of folk song in the southern dialect area (hereinafter referred to as Nandong) because of its characteristics of singing content, singing field and practical singing function." Many singing functions such as love, marriage, social interaction and entertainment have played an important role in building a good life pattern of self-sufficiency, peace and harmony in the traditional society of South Dong. With the rapid development of cultural globalization and social modernization, Dong pipa song, like other traditional cultures, suffers a great crisis of survival and development. In traditional society, Dong pipa song is the singing of daily life for the whole people, while in modern society, it is the singing of daily life for some groups and the singing of performance life for a few groups. The geographical space of Dong pipa song singing includes not only the traditional living space of Dong village, such as home, drum tower, drum tower ping, Dong stage, wind and rain bridge, village gate, and sartin, but also other modern singing Spaces far away from Dong village, such as various professional and fixed theaters, non-professional and fixed places, such as schools or restaurants, etc. A makeshift stage, such as a stage for a pipa song contest or song festival.

Hu Xiaodong (2022) "Singing and Life: A study of Dong Pipa Songs" The geographical space of Dong pipa song singing includes not only the traditional living space of Dong village, such as Moon Hall (Yuetang 月堂), Drum Tower (Gulou 鼓楼), Dong Opera Stage (Xitai 戏台), and Wind and Rain Bridge (Fengyuqiao 风雨桥), but also other modern singing Spaces far away from Dong village, such as various professional and fixed theaters, non-professional and fixed places, such as schools or restaurants, etc. A makeshift stage, as for a lute song contest or festival.

Yang Yanzeng and Wu Changyu (2020) "Analysis of Traditional Ethical Thoughts in Pipa Songs of Dong Nationality" pointed out that Pipa Songs of Dong Nationality contain rich traditional ethical thoughts, including freedom of love, filial piety to elders, unity and harmony, kindness, leniency and so on. The formation of these ethical thoughts is closely related to the living environment and production

mode of Dong nationality. When inheriting the traditional ethical thoughts contained in Dong Pipa songs, we should pay attention to taking its essence and discarding its dross, so that the excellent ethical thoughts of Dong nationality can be spread and carried forward continuously.

Xiao Yujun and Xiao Xiao (2021) "Research on Singing Skills and Characteristics of Dong Pipa Songs in Qiandongnan" takes Dong Pipa Songs in Qiandongnan as the research object, and makes a comprehensive analysis and research from two aspects of music noumenon and music performance, thus increasing the understanding of singing skills and characteristics of Dong Pipa Songs in Qiandongnan.

Xue Luojun (2005) Chinese in Japan, "Static Dynamic of Dong Sound Culture", based on literature and field investigation data, using ethnomusicology methods, followed take Pipa song as an example to discuss its music style and development.

Merriam (1964) "The Anthropology of Music", established a more rigorous theoretical framework. This kind of anthropological way of thinking regards the world as a world limited to a certain range, shared by culture, and relatively static in social structure. Holding such a view leads to fundamental questions of ethnomusicology, namely, the relation of music to other categories in culture and the role of music in continuous and changing social systems.

Stock, J. P. (1997). "New musicologies, old musicologies: Ethnomusicology and the study of Western music". Detailed discussion of music into two more or less different academic systems. When musicologists and ethnomusicologists talk about "music", their resonance with the word may be quite different. Both ethnomusicologists and musicologists hope to discover much effectively in the development of new forms of musical exploration. This article has inspired me to use various theories and methodologies to explore the latest discoveries.

Pilk Moisara (2017) "Cultural cognition in music" used a cognitive approach Music as a culture. Provides an interdisciplinary theoretical and methodological reference for this paper.

Mei Fen (2012) the researcher reiterates the two basic research methods of ethnomusicology - comparative method and field investigation method. comparative

method and field investigation method have been regarded as two basic methods adopted by ethnomusicology as a unique discipline from the beginning.

Ingram. Catherine (2010)"Kam Villagers Singing Da Song in Early Twenty-First-Century", used the theory and methods of musical anthropology, taking the singing behavior, singing class activities and singing customs of Dong Da Song as clues,"In a overall social pattern, how the Da songs as cultural concepts and behaviors are specifically related to the daily life of Dong people. He completed his doctoral thesis, After that, She has successively published a series of special papers on Dong Dage, such as culture, cultural ecology, historical context, morphological characteristics, cultural connotation, stage performance, social function, living status, transmission and series of special papers on transmission and development, Wu Meifang, Wu Pinxian, Wu Xuegui and the Sydney Conservatory of Music were invited to perform Dong Song, making their own contribution to the overseas transmission of Dong Song.

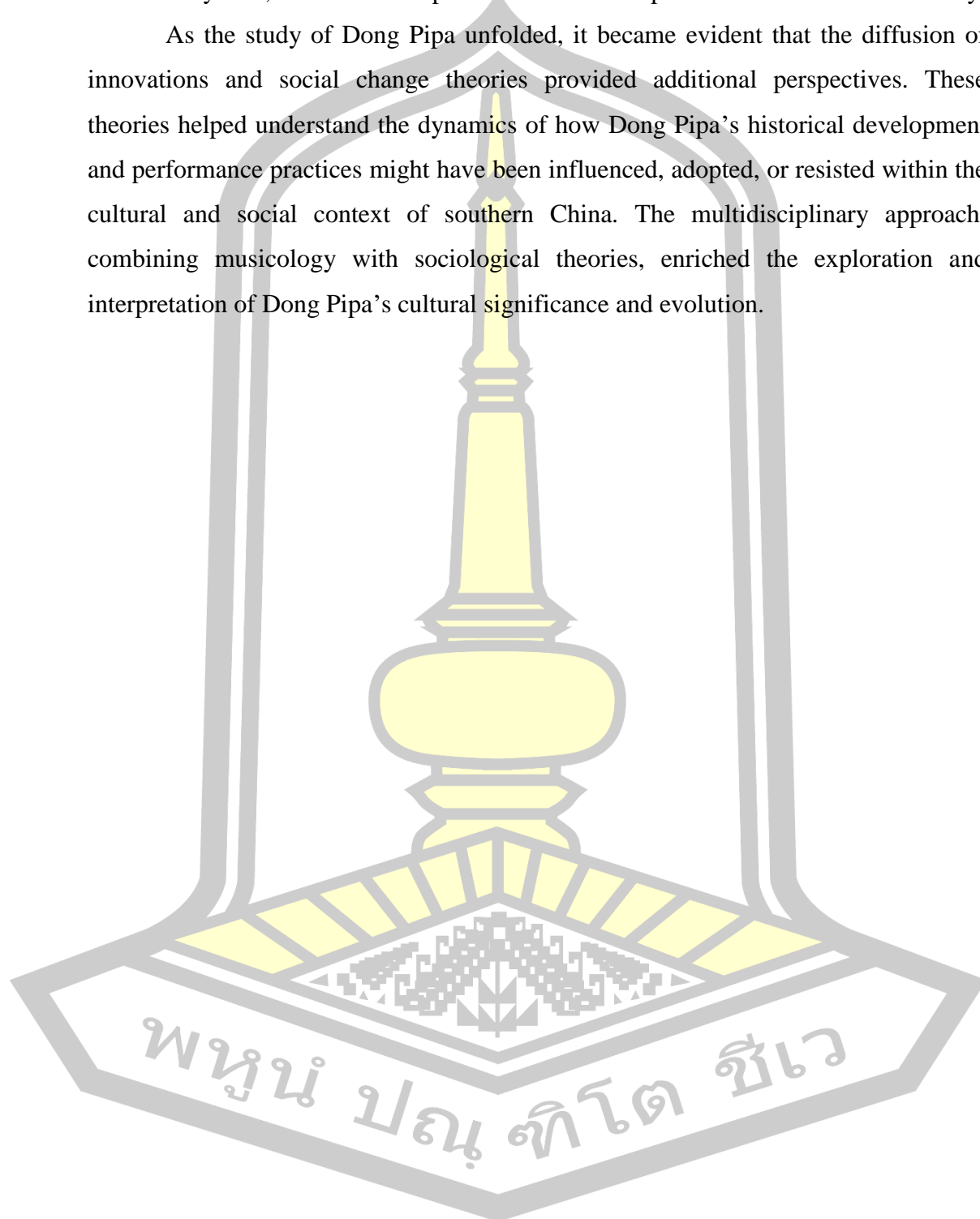
Drawing from the foundation laid by previous scholars, the study adopted a multidisciplinary approach, integrating methodologies from Western music analysis theory, Chinese traditional music theory, musicology, Ethnomusicology, structural functional, as well as social change theories and diffusionism theory. Through a systematic investigation, the study aimed to unravel the historical development, performance practices, and distinctive characteristics of Dong Pipa in southern China. The goal was to shed light on the historical trajectory and changes in the performance practices of Dong Pipa within the broader context of Dong culture.

It was relevant to consider the diffusion of innovations theory, which offered insights into how novel products, practices, or ideas were adopted within a social system. According to this theory, the adoption of innovations was influenced by factors such as relative advantage, compatibility, malleability, and complexity. Communication played a vital role in the diffusion process, affecting the acceptance or rejection of an innovation and potentially altering the structure and function of a social system.

The study touched upon social change theories, notably structural functionalism, which viewed society as an integrated system where each component

served a purpose. Social change was seen as an adaptive response to tensions within the social system, and the interdependence of societal parts contributed to social unity.

As the study of Dong Pipa unfolded, it became evident that the diffusion of innovations and social change theories provided additional perspectives. These theories helped understand the dynamics of how Dong Pipa's historical development and performance practices might have been influenced, adopted, or resisted within the cultural and social context of southern China. The multidisciplinary approach, combining musicology with sociological theories, enriched the exploration and interpretation of Dong Pipa's cultural significance and evolution.



CHAPTER III

Research Methodology

This chapter describes the research methodology used in the study, including details of the subjects, and the process of designing the questionnaires and interviews.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Research Site

3.1.3 Scope of Time

3.2 Research Process

3.2.1 Selection of Research Site

3.2.2 Key Informants

3.2.3 Research Tools

3.2.4 Data Collection

3.2.5 Data Management

3.2.6 Data Analysis

3.2.7 Data Presentation

3.1 Research Scope

3.1.1 Scope of Content

The scope of content encompassed the historical development of the Dong ethnic group's Pipa, the performance practices of the Dong Pipa, including types of performances, occasions, times, and locations. It involved an understanding of the instrument's structure, tuning systems, and repertoire. The analysis of changes in the performance practices of the Dong Pipa was also included.

3.1.2 Scope of Research Site

Dong Pipa in southern China is mainly popular in Liping County, Congjiang County and Rongjiang County, Guizhou province, TongDao County in Hunan province and Sanjiang in Guangxi Zhuang Autonomous Region. (See Figure 2)



Figure 2. Map of Administrative Regions of China

Source: <https://max.book118.com/html/2020/0909/7116020111002166.shtm>

3.1.3 Scope of Time

The time range of this study is from September 2021 to September 2023.

3.2 Research Process

3.2.1 Selection of Research Site

According to the goals set by the research, in the process of analysis, research and writing, the researchers used the Dong pipa and Dong pipa song as keywords, consulted, read and analyzed the relevant works, and searched the relevant database using the Internet to collect, sort out, read and analyze the relevant literature

Another research method used in this paper is qualitative research. Mainly through field investigation, the paper makes a qualitative analysis of the historical development, performance practice and the change of performance practice of the Dong pipa in southern China. The main content is concentrated in three aspects.

First, by conducting field investigations in Sanjiang of Guangxi, Tongdao of Hunan, Liping, Congjiang and Rongjiang of Guizhou and other places, combining the materials and documents mastered, this paper sorts out the historical development stages and representative works of Dong pipa in southern China, and clarifies the research theme, research method and significance of the topic selection of this paper.

Second, through interviews with national, provincial, municipal and county level transmitter of Dong pipa in southern China, folk artists and Dong pipa makers, the paper further analyzes and studies the characteristics and historical evolution of Dong pipa's instrumental structure, tuning system, performance occasions, music pieces and other performance practice elements.

Third, through the questionnaire survey and analysis of Dong pipa transmitter, instrument makers, relevant researchers and relevant personnel of transmission institutions, it is found that the historical development, performance practice and changes in performance practice of Dong pipa are of unique value. It is necessary to deeply explore and study the historical development, performance practice and changes of Dong pipa in southern China. This affirms the unique value of Dong pipa, and provides a reference for people to deeply understand the historical and cultural connotation of Dong pipa.

3.2.2 Key Informants

3.2.2.1 The criteria for selecting key informants

The key information providers selected in this study are the national, provincial musicians in this field, the criteria for selecting key informants are as follows.

Municipal and county transmitter of Dong Pipa songs announced by the Ministry of Culture and Tourism of the People's Republic of China.

Guizhou Provincial Department of Culture and Tourism, Hunan Provincial Department of Culture and Tourism, Guangxi Zhuang Autonomous Region Department of Culture and Tourism.

National transmitter Yang Yueyan and Wu Yuzhu, provincial transmitter Wu Guoqi, Wu Yongchun, Shi Zhiyun, and Wu Jiawen.

Individuals who possess proficiency in playing and singing Dong Pipa, serving as transmitters and disseminators of Dong Pipa. They actively contribute to the mission of inheriting, popularizing, and developing Dong Pipa songs, making significant contributions to the overall preservation of Dong Pipa.

3.2.2.2 The criteria for selecting casual informants

The information providers selected in this study are Dong Pipa producers.

Wu Guoqi and Wu Yongchun; Dong Pipa researchers. They are familiar with the structure and tuning system of Dong Pipa, as well as the representative works of traditional and contemporary tracks and their musical characteristics.

Some of them are engaged in the production of Dong Pipa, some are engaged in the teaching of playing and singing Dong Pipa, and some are engaged in the theoretical research of Dong Pipa.

They are also making positive contributions to the transmission and development of Dong Pipa.

3.2.2.3 Key informants' interviewees

According to the above criteria, the researcher interviewed 2 key informant's providers, Wu Yuzhu and Yang Yueyan, all of whom are national transmitter of Dong Pipa songs. The oral materials obtained from their interviews provide a basis for this paper to deeply study the historical development of Dong Pipa performance practice, the structure and tuning system of Dong Pipa, and the characteristics of traditional and contemporary Pipa repertoire.

1) Wu Yuzhu, Female, Dong nationality, born in 1967, from Liping, Guizhou. Representative transmitter of Dong Pipa songs in the second batch of national intangible cultural heritage. In December 1975, he began to learn Dong Pipa songs, studied under Wu Shiheng and Wu Mingqing, mastered dozens of "Duan"

(sets) songs, and was able to compile Dong Pipa songs. His singing level is very high, and he is known as "the first voice in 48 villages". In 2005, he was awarded the title of "Dong Singer" by Liping County People's Government, and participated in many Da-scale performances. Since December 1996, 312 students have been taught in nearby villages such as Ximi Village, Mengzhai Village, Gaoyang Village and Yangwei Village, and they have become a new force for the transmitter songs of Dong Pipa. Representative transmitter of Dong Pipa song, a national intangible cultural heritage. (See Figure 3)



Figure 3. Wu Yuzhu

Source: Yan Liu (2022)

2) Yang Yueyan, Female, Dong nationality, born in 1972, from Liping, Guizhou. Representative transmitter of Dong Pipa songs in the second batch of national intangible cultural heritage. Thousands of Pipa songs can be sung. She is determined to carry forward this Dong cultural heritage and accept disciples and pass on art. She once said: "This is the most precious wealth of our Dong nationality. I have sung for more than 30 years and loved it all my life. I believe that after thousands of years, these wonderful melodies will still float over the ancient Dong

village." Now, she has received more than 30 apprentices to teach songs of Dong Pipa. (See Figure 4)



Figure 4. Yang Yueyan
Source: Yan Liu (2022)

3.2.2.4 The 4 casual informants selected by the researcher are Wu Guoqi , Wu Yongchun, Shi Zhiyuan and Wu Jiawen.

Wu Guoqi, male, Dong nationality, born in 1970, from Sanlong Village, Yongcong Town, Liping County, Guizhou Province. He loved Dong culture since childhood, especially Dong folk songs and Dong musical instruments. He learned Dong songs from his grandmother and Pipa from his grandfather since he was sensible. From February 2002 to June 2002, he joined the Dong Chorus Team and went to Liping to participate in the first Dong Culture and Art Festival. From June 2002 to 2006, he studied Dong folk songs and various musical instruments in Anjin Minde Company, Xingtang. He is good at making Dong Pipa, ox leg piano, Dong flute, etc. and inheriting Dong Pipa songs, and is a veritable transmitter of Dong culture. Guizhou Province of intangible cultural heritage transmitters.

Wu Yongchun, male, Dong nationality, born in 1966, from Hunan TongDao. Under the influence and training of his predecessors, he earnestly studied the art of playing and singing Pipa, devoted himself to the creation rules and skills of Pipa lyrics, and became a famous Pipa singer in the village. Go to Longsheng County,

Sanjiang County in Guangxi, Liping County in Guizhou and other neighboring Dong areas to make Pipa and sing Pipa songs. For decades, making Pipa, writing Pipa songs and playing Pipa. Hunan Province of intangible cultural heritage transmitters.

Shi Zhiyuan, male, Dong nationality, born in 1976, from Hunan Tongdao. He learned pipa singing and Dong songs from pipa singers Wu Tingguang, Shi Guangyao, Wu Yonglong and Wu Guiyuan. After unremitting efforts, Shi Zhiyun finally understood the creation rules of Dong songs. After work, he wrote a lot of pipa songs and constantly sang them for the masses. Hunan Province of intangible cultural heritage transmitters.

Wu Jiawen, male, Dong nationality, born in 1979, is a national music teacher in Taiping Primary School, Bawang Village, Zhaihao Town, Rongjiang County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province. Guizhou Province of intangible cultural heritage transmitters.

3.2.3 Research Tools

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

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

- 1) Create a questionnaire for providers of key informants.
- 2) A temporary informant questionnaire is also required.
- 3) Then submit the file to my tutor for review.
- 4) Revise the questionnaire and make up for deficiencies.
- 5) Take my questionnaire to an expert for review.
- 6) Continue to revise the questionnaire.
- 7) Finally, this file is used for research tools.

3.2.4 Data Collection

This study adopted a combination of literature research method, fieldwork method and musicological analysis method to collect Data. In the specific literature research, the researcher used full of online plus offline information to collect and organize the information related to the research topic, while in the field research, the

researcher mainly adopts the way of interviewing and observing the related people and things, with specific details as follows:

1) Document study

The researcher employed various methods for literature search to gather comprehensive information on the topic. Initially, an extensive online search was conducted using the direct method, smooth search method, inverse search method, sampling method, retrospective method, cyclic method, and other approaches on academic platforms such as the China Knowledge Network (CNKI), SCI, TCI, National Periodicals Repository (NSSD), Wanfang Data Digital Journals, Superstar Journals, Chinese Social Sciences Citation Index (CSSCI), Chinese Collected Journals Network, Xinhua Digest, National Newspaper Index, and more.

Subsequently, the researcher sought permission to access the reference rooms of libraries affiliated with intangible cultural heritage protection centers, museums, and cultural centers in Guizhou Province, Hunan Province, and Guangxi Zhuang Autonomous Region. This step involved direct communication with the administrators to facilitate entry and enhance access to relevant materials.

2) Fieldwork

The researcher used conducted fieldwork in the Dong villages in Liping County, Rongjiang County and Congjiang County, TongDao County in Hunan province and Sanjiang in Guangxi Zhuang Autonomous Region where Dong Pipa musical instruments are located to obtain first-hand information. Based on the relevant theoretical knowledge of music and cultural anthropology, through the investigation and analysis of the transmission method and historical change process of Dong Pipa musical instruments, the researcher used conducted on-site recordings, visits and investigations on folk artists, folk musical instruments, folk associations and folk festivals, wedding and funeral activities in the Dong village areas, as well as their regional history, society, culture, production methods and other matters. The fieldwork is divided into three stages, which are organized as follows:

3) Observation

The researcher observed the training, performance and management of Dong Pipa musical instruments during the field investigation in the Dong village in Guizhou, concentrating on the comprehensive and multi-angle observation and

thinking of Dong Pipa musical instruments. They also made a good observation outline and detailed records, and finally organized, analyzed and summarized the observation results and made conclusions.

4) Interviewing

The researcher takes in-depth interviews with the transmitter of Dong Pipa songs. Before the interviews, the researcher first designed the outline of the interviews, and then made an appointment with the interviewers to have a formal conversation after obtaining the permission for the interviews. Before the formal conversation, we first seek permission for video or audio recording, which is conducive to the better organization of the Data. Through the interviews, the local people will explain the current situation face to face, so that the Data obtained will be specific and accurate, which can fully illustrate the reliability of the source of information for this study.

5) Questionnaire survey

Arrive in the Dong villages in Liping County, Rongjiang County and Congjiang County, Tongdao County in Hunan province and Sanjiang in Guangxi Zhuang Autonomous Region. The researcher archers used randomly give the questionnaire to the Dong villagers, Dong Pipa singers and government officials.

3.2.5 Data Management

Managing Data is the systematic procedure of effectively gathering, storing, processing, and utilizing information. The fundamental objective of Data management is to derive valuable and meaningful insights from extensive, unorganized, and chaotic Datasets.

Upon the conclusion of fieldwork, which encompassed observation and interviews, I undertook the task of categorizing and managing the locally collected recordings, videos, pictures, and other relevant materials. This categorization was performed based on historical and musical characteristics, facilitating subsequent analysis. The intention behind this process was to minimize subjectivity and bias in the analytical phase, ensuring a more objective and impartial examination of the collected Data.

3.2.6 Data Analysis

The first research objective, in addressing the first objective, the method of literature research was employed. This involved collecting, organizing, reading, and analyzing relevant literature to delineate the traditional and modern stages of Dong Pipa performance practices, elucidating their distinctive characteristics.

The second research objective, a combination of literature research and field investigation methods was utilized. This approach facilitated the interpretation of the musical characteristics of Dong Pipa, summarizing the findings based on a thorough analysis of existing literature and insights gained from on-site surveys.

The third research objective took a more focused approach, employing methods of music analysis and comparative research. Through these analytical lenses, the study aimed to delve into the reasons and trajectories behind the changes observed in Dong Pipa performance practices in southern China. This comprehensive examination sought to provide valuable insights into the evolution of this musical tradition, shedding light on its dynamic and multifaceted nature.

3.2.7 Data Presentation

Chapter 1: Introduction

Chapter 2: Review of Literature

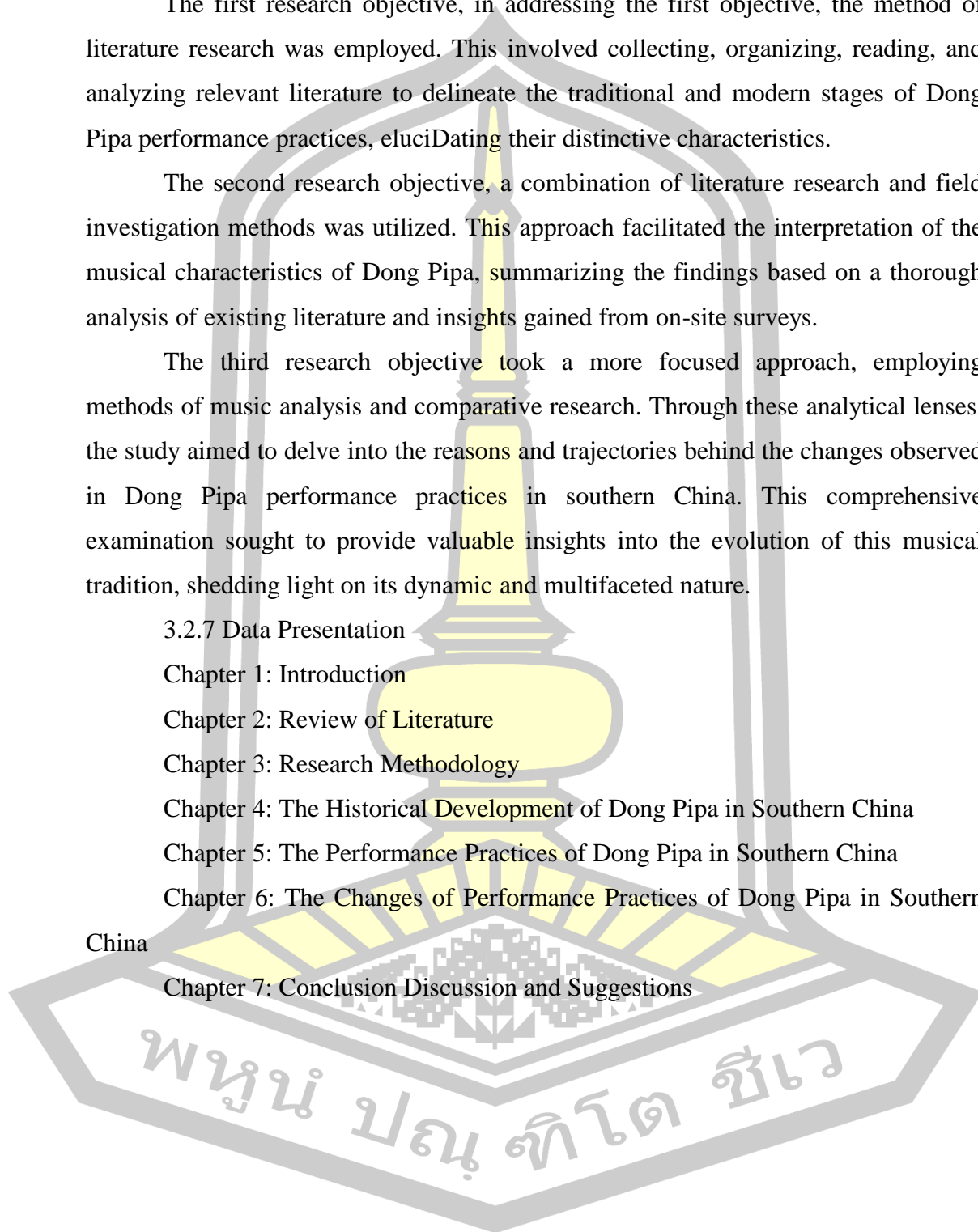
Chapter 3: Research Methodology

Chapter 4: The Historical Development of Dong Pipa in Southern China

Chapter 5: The Performance Practices of Dong Pipa in Southern China

Chapter 6: The Changes of Performance Practices of Dong Pipa in Southern China

Chapter 7: Conclusion Discussion and Suggestions



CHAPTER IV

The Historical Development of Dong Pipa in Southern China

The Dong pipa has been passed down for hundreds of years in the Dong land. As early as the end of the Ming Dynasty, Kuang Lu recorded in "Chiya" that "Dong is also Liao class, not good at killing, good at music, playing the huqin, blowing the six minister, closing his eyes with long songs, shaking his head and stamping his feet..." Among them, "Playing Huqin" and "male string female song" recorded in Liping Fu Annals of the Qing Dynasty have been verified to be associated with the Dong pipa, an art form. "Huqin" refers to the Dong pipa, an ancient instrument with a long history. From the aspects of appearance and tuning characteristics, it is different from the Quxiang pipa that was transmitted to China from the Western regions before the 5th century AD. It is the original plucked instrument in ancient China. Dong pipa is a kind of plucked instrument made of logs by hand and fixed with "three strings" or "four strings". Dong pipa lays the material foundation for the birth of pipa song, and organically combines with Dong song and Dong dance in the historical inheritance of Dong culture to form a folk art form of Dong pipa song integrating song, dance and music. It can be seen that pipa songs have been widely spread in the Ming Dynasty, and have a history of at least 600 years. (Luo Hui, 2014)

This chapter, taking 1949 as the dividing line, divides the historical development of Dong pipa in southern China into two stages.

4.1 Dong pipa before 1949

4.2 Dong Pipa after 1949

4.1 Dong Pipa before 1949

Before 1949, the Dong pipa was in the traditional stage of development. According to the stages of the historical development of the Dong pipa in "Research on the History of Dong Folk Music Culture", the development of the Dong pipa before 1949 went through several stages: the gestation of the pre-Tang Dynasty, the formation of the Tang, Song and Yuan Dynasties, the development of the Ming and Qing Dynasties, and the transformation of the Republic of China. (Wu Yuanhua, 2019)

In the pre-Tang Dynasty, there have been mythological records about the origin of Dong pipa and Dong pipa song. According to legend, in the primitive society period, the flood was disastrous, and the creatures were extinct, only Zhang Liang and Zhang Mei survived by hiding in the gourd gourd, and later married and created human beings. One of their descendants, named Peng Zu, gathered 800 people to sing pipa songs in memory of Zhang Liang and Zhang Mei, and the pipa songs moved the seven immortal sisters in heaven. After the seven Immortals learned pipa songs, they taught them in Dong townships, and Dong people have pipa songs since then. (Wu Yuanhua, 2019)

Before the Tang Dynasty, the Dong nationality was in the primitive society period, which was the breeding stage of the Dong nationality pipa. In the myth of the origin of the Dong pipa, we can not only see the persistent pursuit of music in the production and life of the Dong people in the primitive society, but also see the close connection between the creation of the Dong pipa and the universe. Although, the Dong folk music of this period focuses on reflecting the relationship between man and nature, paying attention to the catharsis and agitation of the Dong people's emotions, with romantic tendency and mythological color. However, they are closely related to the Dong people's desire to make a living and thinking mode, and are the embodiment of the Dong people's simple musical view of nature and musical function, and become the living water and the mother embryo of the Dong people's pipa. (Wu Yuanhua, 2019)

Tang, Song and Yuan Dynasties are the formative period of Dong pipa and Dong pipa song. As for the origin of Dong pipa song, there are many myths or folk tales spread in many places, but they are not enough to be reliable evidence of the origin, so it is necessary to trace back historical documents to confirm it. Since the Dong people do not have their own writing, the limited records of Dong pipa songs are found in Han literature. Dong pipa songs appeared after the Song and Yuan dynasties and flourished in the Qing Dynasty. (Hu Xiaodong, 2022)

Therefore, according to the literature records, the time outline of the origin of Dong pipa songs can be determined, that is, Dong pipa songs about produced in the Tang, Song and Yuan dynasties, and flourished in the Qing Dynasty.

The Ming and Qing Dynasties were the flourishing period of the Dong pipa. During this period, especially the narrative pipa songs, many classic works appeared in the Qing Dynasty, such as Niang Mei Song, Liu Mei Song, Xiuyingjimei Song and Zhuyingtai Song. Based on Han stories, novels, scripts, The., Chen Shimei and so on. This grand occasion is also embodied in a long narrative pipa song called "Biography of the Singer". This Dong pipa song evaluates 14 famous singers and 19 representative works of Dong pipa songs in the main areas of the border of Guizhou and Guangxi, summarizes the achievements and experiences of Dong pipa songs in this period, and is a Dong pipa song with the nature of "poetic epic commentary". Its appearance undoubtedly indicates that the creation of Dong pipa songs in the Qing Dynasty has matured and flourished to a certain extent. (Wu Hao and Li Yanling, 2012)

The period of Republic of China is the transition stage of Dong pipa. During this period, on the one hand, Dong people spontaneously organized Dong pipa music activities along with folk activities, singing love songs in the mountains and villages, singing funeral songs in funeral ceremonies, singing wine songs during festivals, worshipping the mountains and singing Buddha songs. On the other hand, with a high sense of national spirit and social responsibility, the Dong pipa music was used as a weapon to expose the darkness of the society, depict the suffering life of the people, extol the spirit of the Red Army, and cooperate with and publicize the democratic revolution. Bitter love songs, revolutionary songs and other songs centered in Liping, Zunyi and other places gave birth to popular social music activities. It makes Dong pipa music become the carrier of communication with people's soul in special historical period. (Wu Yuanhua, 2019)

พหุ ม ประทีป ชีวะ

Table 1. Historical stages and characteristic statistics of Dong pipa before 1949

Time frame	Historical state	Main achievements
pre-Tang Dynasty	Induction period	The legend of the creation of the Dong pipa and the primitive Dong pipa music closely related to the folk life have appeared
Tang, Song and Yuan Dynasties	Formative period	There are written records of the Dong pipa, and the representative work "Song of Mei Dao".
Ming and Qing Dynasty	Flourishing period	There appeared such classic works as "Niangmei Song" and "Chen Shimei", as well as "Song Master Biography", which recorded pipa singers and their works.
Republic of China period	transformation phase	On the one hand, Dong pipa music activities were spontaneously organized along with folk activities; On the other hand, Dong pipa music as a weapon, into the torrent of revolution.

Before 1949, Musical Instrument's Structure and Classification. Dong pipa was made of catalpa wood and Chinese fir wood. It was composed of the head, neck, string shaft, sound box and strings. The head of the instrument is flat and wide, the top is slightly curved back, the lower part has a square through the bottom string groove, and the two sides have a string shaft; The neck is slender, semi-cylindrical, no product, the tie line is a position mark, the shape of the echo box is different, there are egg-shaped, peach, oval, octagonal, trapezoid, etc., the surface of the Pautung board, there are a number of circular sound holes on the board, and the wooden sound column is installed. Specifications are divided into Da, Zhong and Xiao three. The sound of the Da pipa is soft and deep, the sound of the Zhong pipa is bright and sweet, and the sound of the Xiao pipa is crisp and pleasant. The Dong pipa is mainly composed of four strings, one for each female string and one for each substring, and two for the middle string. (Liu, Yuwen, 2021)

Before 1949 Performance Occasion and functions, most occasions are connected with the romance of Dong youth. In the former Dong society, except for "matchmaker's words", pipa was the matchmaker of most young men and women. They through the "line song sitting night"(行歌坐夜) friends activities, in the Moon Hall (Yuetang 月堂) of the girl's home, girls and boys continue to sing, and finally find the right person to entrust for life. For the Dong people, pipa songs are usually closely related to their folk customs and history, and even in the occasions of "singing songs and sitting at night", the content of chanting history and local customs is indispensable. (Wu Wenmei, Interview, 2023)

Dong pipa music before 1949, As a way of collective singing, its inheritance has always been embodied in the form of pure oral teaching, and the essence of local culture is also carried through the two forms of "song" and "poem". As the saying goes, "the Han people have words to transmit books, and the Dong people have no words to transmit songs", the Dong culture is transmitted and inherited from mouth to ear through the way of sonification. (Wu Wenmei, Interview, 2023)

Therefore, Pipa songs serve as both a zhong for marriage between men and women and a carrier for cultural transmission in Dong culture. Traditional Dong Pipa songs include titles such as "Pan Gu Ge" "Dong Ren Lai Yuan" "Ge Zan Gu Lou" "Xiao Shun Fu Mu Ge" "Quan Shi Ge" "An Quan Sheng Chan" "Er Yue Li Lai Ba Tian Zhong" and "Diujiu Bu Jian". (He Lang, 2022)

4.1.1 Work One: "Diujiu Bu Jian"

"Diujiu Bu Jian" (lost for a long time), is a traditional Dong Pipa song passed down in the rural villages of Wan Zhai Dong ethnic township in Rongjiang County, played and sung with the Zhong Pipa. (See Figure 5)

丢久不见 Diu jiu bu jian

Moderato
(中琵琶)
(Zhongpiao)

榕江县·晚寨
Rongjiang County·Wanzhai

9 (欧 欧 欧 呃 呃)
(ou ou ou_ e e)

17 呃 呃 欧 呃 嗯 呃 呃 呃 欧 欧 呃)
(e e ou_ e en e e_ e ou ou e)

26 (衣 乃 呃) 我俩好久不(呃) 见
(yi_ nai e)_ wo lia hao jiu bu (e)_ jian

33 就像掉 心 肝 (呃 久 呃) 就是在睡 梦里 (咿 加)
jiu jiang diao xin gan_ (e_ jiu e) jiu shi zai shui meng li (yi_ jia)

41 我的魂 魄 (也) 把你呆 (呃) 缠 (呃)
wo de hun po (ye) ba ni dai (e)_ chan (e)

49 (乃 呃) 口 里 也 思 夜 里 也 (呃) 想
(nai e)_ kou li_ ye_ si ye_ li_ ye (e)_ xiang

56 (呃 呃 呃 呃 久 呃) 和 你 远 方 的 情 哥 哥 结 伴
(e e e e jiu e) he_ ni yuan fang de_ qing ge_ ge jie_ ban_

63 害(呀) 害得 我 (呀) 成 天 盼 (呃)
hai (ya) hai de wo_ (ya) chen tian pan (e)_

71 (乃 呃) 如今我 俩 各在一 方 实在难 相 见 (呃 呃)
(nai e)_ ru jin wo. lia_ gezai yi_ fang shi zai nan xiang jian (e_ e_

77 欧 欧 呃) 丢 久 不 会 面 我的情哥你
ou ou e) diu_ jiu_ bu_ hui bian wo de qing ge ni_

为 何 把 妹 疏 远 (贝 呃 呃 欧 欧 呃 因 呃 欧 呃)
wei he ba mei shu yuan_ (bei e e ou ou e_ yin e ou_ e)

Figure 5. Diu jiu bu jian

Notation by Yan Liu (2023)

4.1.2 Work Two: "Wo Lian Qing Lang Jiu Xiang Mi Kang Tang" (I love the lover like rice bran sugar) .

"Wo Lian Qing Lang Jiu Xiang Mi Kang Tang" (I love the lover like rice bran sugar) is a traditional Dong Pipa song passed down in Sanjiang County, Guangxi, played and sung with the xiao Pipa. (See Figure 6)

我恋情郎就像米糠糖

Moderato Wolianqinglangjiuxiangmikangtang 广西三江县
(假声演唱) (jia sheng yan chang) Guangxisanjiang County
(小琵琶) (Xiaopipa)

Figure 6. Wo lian qing lang jiu xiang mi kang tang

Notation by Yan Liu (2023)

The audience for the Dong Pipa tradition primarily consists of native villagers, with attention to the following three situations. First, in the case of the xiao Pipa, the audience is predominantly composed of young men and women of Dong nationality. Second, the zhong Pipa is mainly employed for men and women to engage in playing and singing, making men, women, and children part of the audience groups. Third, the Da Pipa is primarily utilized for narrative music, and its audience includes men, women, and children. (Yang Yueyan, Interview, 2023)

4.2 Dong Pipa after 1949

Since the founding of the People's Republic of China in 1949, the social, political and economic development of the Dong region has gradually produced new songs of pipa songs, marking the Dong pipa songs have entered the contemporary development stage.

After the founding of the People's Republic of China, Dong pipa music entered the stage of diversified development. During this period, the Party and the national government attached great importance to the political, economic and cultural development of ethnic regions. Under the guidance of the policy of "Let a hundred flowers bloom and bring forth the new", the work of ethnic culture has been further promoted, and cultural institutions at all levels have been established in Dong region. Dong pipa music culture, like other ethnic literature and art, has entered a historical period of diversified development. Although during the "Cultural Revolution" period, the Dong pipa music experienced a brief depression, but the Dong pipa singing classes, music classes and other organizations are all over the large and small villages, all kinds of art groups at all levels, research institutions have been established, investigation groups at all levels to carry out in-depth surveys of the Dong pipa music, all kinds of art performances at all levels, a number of well-known artists and musicians have emerged. And the achievement of Dong pipa music school education, music creation and music theory research, together build the spectacular picture of Dong pipa music culture development since New China. (Wu Yuanhua., 2019)

1) In the improvement of Dong pipa instrument, through the joint efforts of folk musicians and professional musicians, Dong pipa instrument production and

music improvement have achieved certain results, and some instrument makers and famous performers have emerged. (Yang Yueyan, Interview, 2023)

Wu Shiheng (1911-2009), male, representative transmitter of Dong nationality pipa song, a national intangible cultural heritage representative project.

Pan Shenhua (1927 -), male, Rongjiang County Leli Township Benlizhai, he grew up with his father Pan Zaiguang to learn carpentry. At the age of 17, he began to develop his own lute. After continuous exploration, he developed a five-string lute with beautiful shape and beautiful tone, which was loved by the industry.

Shi Guoxing (1933 -), male, born in Xinzhai Village, Shuikou Town, Liping County, was a maker and improver of national Musical Instruments.

Wu Jiaying (1942-2012), male, Dong nationality, Rongjiang, Guizhou Province. The second group of national intangible cultural heritage project Dong pipa song representative transmitter.

Liao Qunjin (1951 -), male, a native of Guzhen Town, Rongjiang County, was once the backbone performer of Rongjiang County Art Troupe, proficient in Dong musical instrument playing and maintenance. He improved the traditional Dong pipa into 23 pieces, expanded the range and repertoire of the Dong pipa, and enriched the artistic expression of the Dong pipa.

Yang Yueyan, (1967-), female, born in Yangwei Village, Gaibao Dong Village, Shangzhong Town, Liping County, Guizhou Province. The second group of national intangible cultural heritage project Dong pipa song representative transmitter.

Wu Yuzhu (1967-), female, Dong nationality, Liping, Guizhou. The second group of national intangible cultural heritage project Dong pipa song representative transmitter.

In addition, Others who have made certain achievements in the field of Dong pipa include Shi Xiuan, a native of Peiyan Village, Qingyun Town, Congjiang County, Guizhou; Shi Fangqing, a native of Sebian Village, Langdong Town, Rongjiang County, Guizhou (1949 -); Wu Guoqi, a native of Dong Village, Yongcong Township, Liping County, Guizhou (1970 -); Shi Minmao, Pingtan Township, Tongdao County, Hunan (1973 -); and Pan Fujinde, a native of Chezhai Village, Meilin Township, Sanjiang County (1942-).etc. (Wu Yuanhua, 2019)

2) In terms of folk inheritance groups, there is the Wanzhai Female Pipa Song Team, founded in 1958, with vocalist Wu Liangzhu as the instructor, and the main members are Wu Donglian and Wu Changjiao. They are often invited to play and sing in the 48th village and the 72nd Village during festivals. (Wu Yuzhu, Interview, 2023)

In 1959, the "Women's Song" played by Wu Donglian and eight other girls of the team was selected by the county, prefecture and provincial three levels of cultural and artistic performances, and finally participated in the national folk cultural and artistic performances, and was recorded and released by the China Record Society. During the "Cultural Revolution", the performances stopped.

In 1979, the choir was re-formed. In the same year, the narrative song "The Red Army Long March through Langdong" played by Wu Changjiao of the team participated in the Guizhou folk song solo performance, which was praised and broadcast by the Guizhou People's Radio Station.

In 1979, the choir was re-formed. In the same year, the narrative song "The Red Army Long March through Langdong" played by Wu Changjiao of the team participated in the Guizhou folk song solo performance, which was praised and broadcast by the Guizhou People's Radio Station.

In 1986, Wu Xinglan of the team played and sang the narrative song "Red Army Long March through Langdong" to participate in the Guizhou Quyi New Repertoire competition and won the music design and performance award. Wanzhai Pipa Song team has participated in the county, prefecture and provincial art performances for many times, and has made its own contribution to the inheritance and development of Dong pipa music.

In September 2015, Congjiang County National Culture Training Institute was established, which is Congjiang's "state-level intangible cultural heritage training institute", and its director Wu Shilong is a county-level transmitter of Dong nationality's big song. The institute is a social group composed of folk artists who love Dong ethnic culture. It is mainly engaged in the teaching of Dong folk music such as Dong big song, Dong opera, Dong pipa, ox leg Qin, etc., and all the ethnic music teaching is free for school students and social students.

3) In terms of Dong pipa performance and exchange, the more influential things are that in February 1959, the Rongjiang County Wanzhai female pipa song team sang "Women's Song", Chejiang Township pipa song "Harvest Song", etc., to participate in the "Qiandongnan Miao and Dong Autonomous Prefecture, the third National Cultural and Artistic performance", becoming the first Dong pipa performance on the stage.(Wu Yuzhu, Interview, 2023)

In 1975, Guizhou Provincial Party Committee appointed Qiandongnan Miao and Dong Autonomous Prefecture Song and Dance Troupe to participate in the national literary performance. Their performances of pipa songs "A New Generation of Wind" and "Barefoot Doctor Lai Ah Siu" were praised

In May 1985, entrusted by Guizhou Provincial Civil Affairs Committee, Liping County Ethnic Culture Work team performed pipa songs in Guiyang, the provincial capital, and performed for the provincial People's Congress and the Provincial CPPCC conference. In July of the same year, Yang Cande, a folk artist from Jingzhou County, participated in the "National Dong History and Culture Academic Seminar" and performed Dong pipa songs at the meeting.

In August 1986, Pipa played and sang "Yang Xiaoe's Moon Hall Song" in the "National New Song (Book) Competition", and won the second prize of literature creation and the third prize of music creation and performance.

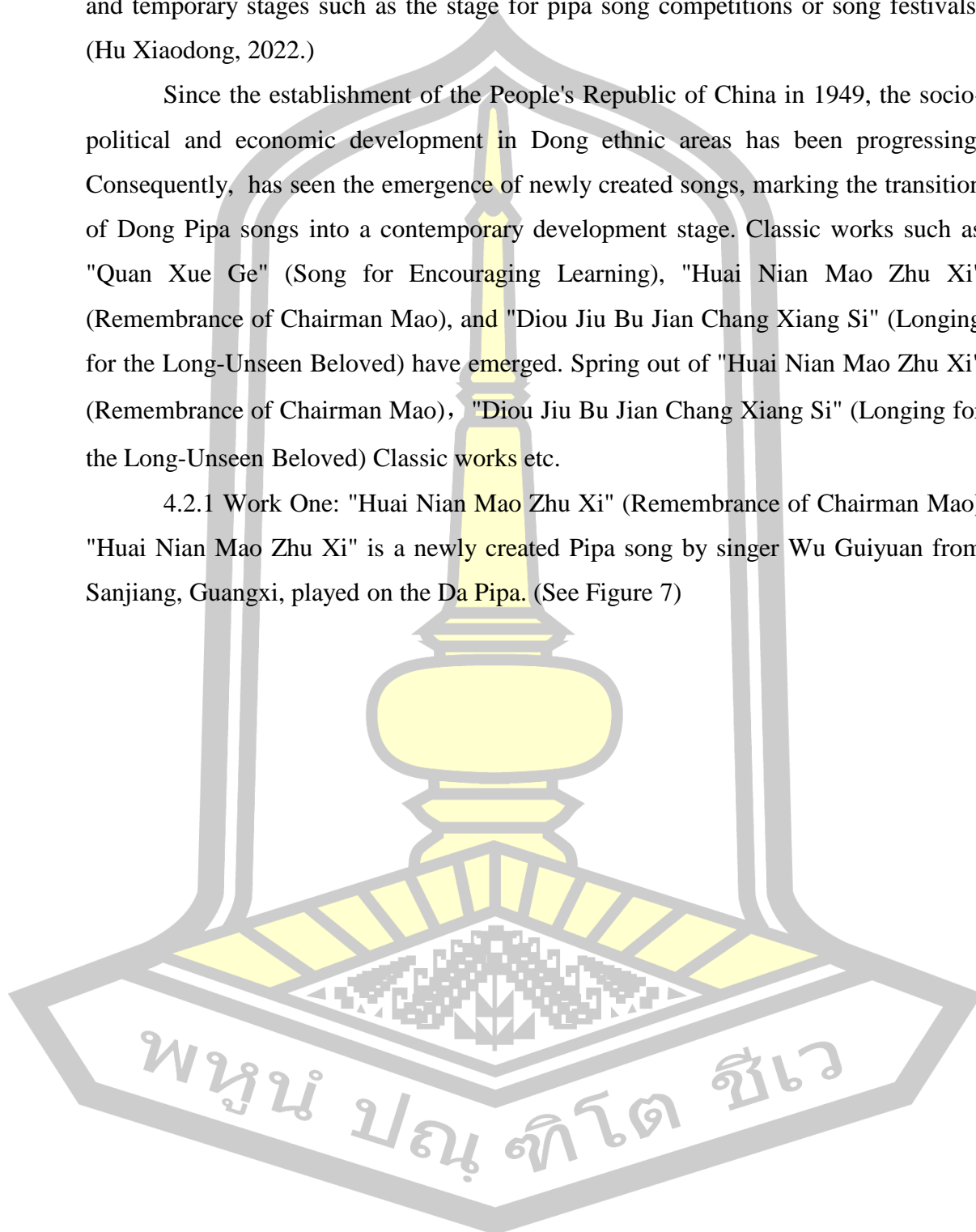
4) In terms of the study of Performance occasions and functions,t the in-depth development of intangible cultural heritage protection has not only revived the traditional singing field of village life for Dong pipa songs, but also constructed many modern singing fields, such as stage performance, school education, livelihood performance, network virtual and other fields. In traditional society, Dong pipa song is the singing of daily life for the whole people, while in modern society, it is the singing of daily life for some groups and the singing of performance life for a few groups. The geographical space for singing pipa songs of the Dong nationality includes not only the traditional living space of the Dong nationality villages, such as Moon Hall (Yuetang 月堂), Drum Tower (Gulou 鼓楼), Dong Opera Stage (Xitai 戏台), and Wind and Rain Bridge (Fengyuqiao 风雨桥), but also other modern singing Spaces far away from the Dong nationality villages, such as various professional and

fixed theaters, non-professional and fixed places such as schools or restaurants, etc., and temporary stages such as the stage for pipa song competitions or song festivals. (Hu Xiaodong, 2022.)

Since the establishment of the People's Republic of China in 1949, the socio-political and economic development in Dong ethnic areas has been progressing. Consequently, has seen the emergence of newly created songs, marking the transition of Dong Pipa songs into a contemporary development stage. Classic works such as "Quan Xue Ge" (Song for Encouraging Learning), "Huai Nian Mao Zhu Xi" (Remembrance of Chairman Mao), and "Diou Jiu Bu Jian Chang Xiang Si" (Longing for the Long-Unseen Beloved) have emerged. Spring out of "Huai Nian Mao Zhu Xi" (Remembrance of Chairman Mao), "Diou Jiu Bu Jian Chang Xiang Si" (Longing for the Long-Unseen Beloved) Classic works etc.

4.2.1 Work One: "Huai Nian Mao Zhu Xi" (Remembrance of Chairman Mao)

"Huai Nian Mao Zhu Xi" is a newly created Pipa song by singer Wu Guiyuan from Sanjiang, Guangxi, played on the Da Pipa. (See Figure 7)



《怀念毛主席》 《Remembering Chairman Mao》

吴贵元创作
Wuguiyuan chuangzuo

$\text{♩} = 80$

9
九 月 九 日 (哎) 是 个 悲 痛 日 (哎)
jiu yue jiu ri (ai) shi ge bei tong ri (ai)

19
惊 闻 主 席 逝 世
jing wen zhu xi shi shi

28
泪 水 涌 (哎) 主 席 怎 能
lei shui yong (ai) zhu xi zen neng

38
离 我 们 (哎) 他 为 革 命
li wo men (ai) ta wei ge ming

48
操 劳 日 理 万 机 无 闲 时 (哎)
cao lei ri li wan ji wu xian shi (ai)

58
一 九 六 四 年 我 见
yi jiu liu si nian wo jian

66
到 毛 主 席 (哎) 他 红 光 满 面 (哎)
dao mao zhu xi (ai) ta hong guang man mian (ai)

76
主 席 还 和 代 表 照 像 (哎)
zhu xi hai he dai biao zhao xiang (ai)

85

大家激动热泪涌动 (哎)

93 da_jia ji_dong re_lei yong dong (ai)

主席和我们一起春风满面

103 zhu xi he wo meng yi qi chun fen man mian

我的心呀不停地跳荡 (哎)

112 wo de_xing ya bu_ting de tiao dang (ai)

每当想念毛主席看着

120 mei dang xiang nian mao_zhu xi kan zhe

像片回忆心中思绪

126 xiang pian hui yi xing zhong xi xu

万万千千 (哎)

wan wan qian (ai)

Figure 7. Remembering Chairman Mao

Notation by Yan Liu (2023)

4.2.2 Work Two: "Diou Jiu Bu Jian Chang Xiang Si" (Longing for the Long-Unseen Beloved)

"Diou Jiu Bu Jian Chang Xiang Si" is a Pipa song from Gaibao area, Liping County, Guizhou. It was composed by the inheritors of Dong Pipa songs, Wu Shiheng, Yang Changmu, and Yang Yueyan, with the score of the last rhyme being written by Yang Yueyan. The score reveals the use of embellishments in the melody, primarily composed of major seconds, major thirds and minor third. Reflecting the local linguistic features of Gaibao, the song incorporates interjections such as "Eh, Ah, Yo, Na, Ang, Oh" at the beginning, zhong, and end of phrases, enhancing the

expressiveness. Combined with the unique and charming performance by Yang Yueyan, the melody becomes more beautiful, melodious, vivid, and full of vitality.

(Lin Mengyan, 2022) (See Figure 8)

丢丢不见长相思
Diu jiu bu jian chang xiang si

* 吴仕恒、杨昌木、杨月艳编词
Wushiheng Yangchangmu Yangyueyan bianci
杨月艳 弹唱
Yangyueyan tanchang
林孟艳 记谱
Lingmengyan jipu

major second

(乃 呢) 乃 尧 吓 报 比 明 比 亮 啊 该 我 近 对 呃
(nai e) nai yao xia bao bi ming bi liang a gai wo jing dui e

5 忙 呃 奥 当 尧 娘 又 闷 该 我 骂 向 高 忙 细 (哟)
mang e ao dang yao niang you meng gai wo ma xiang gao mang xi (yo)

major third minor third

9 整 呃 喔 呃 乃 尧 现 动 略 我 (细) 呀 (咧) 思 (哪)
zheng e wo e nai yao xian dong lue wo (xi) ya (lie) si (na)

minor third

14 仪 丙 透 信 (那) 义 闷 将 对 忙 年 (呃)
yi bing tou xin (na) yi meng jiang dui mang nian (e)

19 连 该 我 月 计 灯 呐 尧 吓 我 骂 笨 纠 神 垒
lian gai wo yue ji deng na yao xia wo ma beng jiu shen lei

major second major second

23 孖 (伯 呃 哦 哦 喔 呃 吊 哦 昂 呃)
zi (bo e o o wo e diao o ang e)

Figure 8. Diu jiu bu jian chang xiang si

Notation by Yan Liu (2023)

Summary

According to the results of previous studies and my own field investigation, the historical development of Dong pipa can be marked by the founding of the People's Republic of China in 1949. Before 1949, the Dong pipa was in the traditional stage of development. In this stage, the Dong pipa experienced the birth of the pre-Tang Dynasty, the formation of the Tang, Song and Yuan Dynasties, the prosperity of the Ming and Qing Dynasties, and the transformation of the Republic of China. The Dong pipa has been passed on by word of mouth and village units, and integrated into village weddings, funerals, production work, daily leisure and other folk activities. Formed the "Pangu song", "Dong people source", "Song praise Drum Tower", "filial parents song", "world song", "safety production", "February to put the field seed", "Diujiubujian" and other representative works.

After 1949, the Dong pipa is in the modern development stage. In this stage, influenced by the social, political, economic and cultural changes in the Dong area, the exchanges and exchanges between the Dong area and the surrounding areas are increasingly frequent, and people's education level, aesthetic creativity and appreciation are increasingly improved. The Dong pipa singing and music classes are organized all over the villages. Literary and art groups and research institutions at all levels have been established, investigation groups at all levels have carried out in-depth surveys of Dong pipa music, and various artistic performances at all levels have produced a number of well-known artists, musicians and pipa music collection and research results, as well as achievements in the education and music creation of Dong pipa music schools, they jointly construct a spectacular picture of the development of Dong pipa music culture since New China. There are new or newly created classic works such as "Exhortation song", "Remembrance of Chairman Mao" and "Longing for the Long-Unseen Beloved" etc.

CHAPTER V

The performance practices of Dong Pipa in Southern China

This chapter by study of Dong pipa in southern china before 1949 and after 1949 musical instrument's structure and Classification, tuning system, music repertoire , performance occasions and functions, we can better understand of the similarities and differences between Dong pipa and performance practices before and after 1949. It provides an important basis for the later study of the changes in Dong pipa performance practices in southern China.

5.1 Musical Instrument's Structure and Classification

5.2 Tuning System.

5.3 Music Repertoires

5.4 Performance occasions and functions

5.1 Musical Instrument's Structure and Classification

5.1.1 Before 1949 Musical Instrument's Structure and Classification

The Dong pipa is a traditional and ancient folk instrument of the Dong ethnic group. Its primary function is to serve as an accompanying instrument for Dong pipa songs, which are named after this instrument. Dong pipa across different regions share similarities but can be classified based on differences in pitch range, size, and the number of strings. Dong pipa are categorized into three types based on size: Da, Zhong, and Xiao pipas. Narratives and epic songs are typically performed using the Da pipa, while love songs are often played on Zhong or Xiao pipas. Due to being mostly handmade by folk artists for personal use or custom orders, Dong pipas lack standardized specifications.

The Da pipa has an overall length of approximately 100-125 centimeters, producing a full, deep, and mellow tone. It is commonly played by males, and its instrument case is typically designed in an inverted peach or circular shape. The Da pipa is frequently used in narrative pipa songs, The voice is deep and full. (Lu Donghui, Interview, 2023)

The Da pipa in Figure 9 has a total length of 125 cm, of which the head is 20 cm long, the rod is 70 cm long, and the box is 35 cm long, 28 cm wide and 6 cm thick. (See Figure 9)

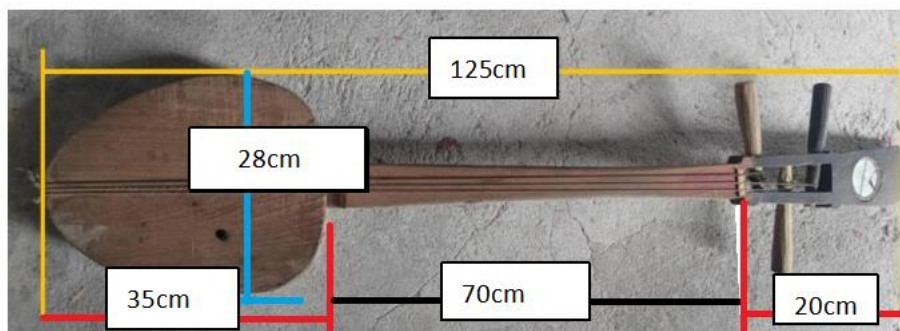


Figure 9. Da Pipa(Collected by Lu Donghui)

Source: Yan Liu (2022)

Figure 10, the total length of the big pipa is 115 cm, of which the head is 20 cm long, the rod is 70 cm long, and the box is 25 cm long, 20 cm wide and 5 cm back. (See Figure 10)



Figure 10. Da Pipa (Rongjiang County Wu Xiuneng ancestral Dong pipa)

Source: Yan Liu (2022)

The Zhong pipa, relatively speaking, is used more frequently with a wide scope. In this description, The Zhong pipa typically has a length of about 90-100 centimeters, head is 20 cm long, the rod is 55 cm long, the case is 20 cm long, 4 cm thick, a width of approximately 15 centimeters, and its body is carved from a solid

piece of pine wood. After carving the body, it is aligned and covered with a soundboard, with variations in the back's shape depending on individual aesthetic preferences, apart from the uniformity imposed by the instrument case. (Lu Donghui, Interview, 2023) (See Figure 11)

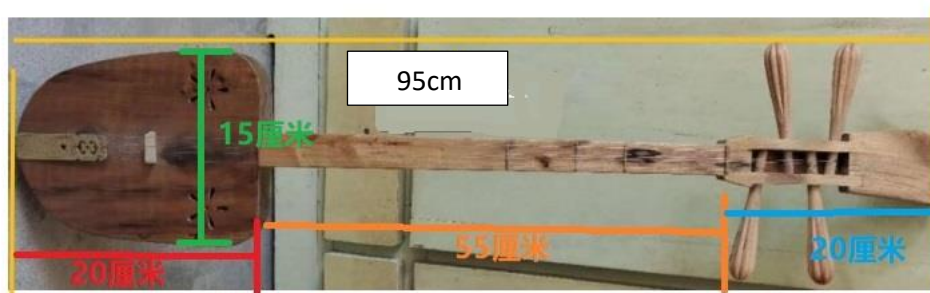


Figure 11. Zhong Pipa

Source: Yan Liu (2022)

The Xiao pipa has a body length of around 50-60 centimeters, among them, the head is 8 cm long, the rod is 35 cm long, and the box is 17 cm long, 9 cm wide and 4 cm thick. producing a sweet, crisp, and bright tone. Both males and females can play it, and its instrument case is usually designed in an inverted peach or square shape. In performances of lyrical pipa songs, such as those in the "行歌坐夜" setting, the Xiao pipa is commonly used, often accompanied by simultaneous playing and Dancing. (Lu Donghui, Interview, 2023) (See Figure 12)

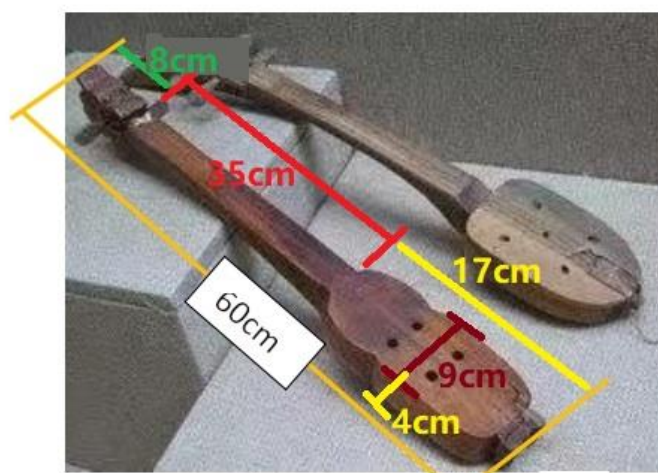


Figure 12. Xiao Pipa

Source: Yan Liu (2022)

In view of the long time of traditional Dong pipa, not many can be completely preserved, so far, researcher have only collected the above traditional pipa information.

5.1 2 After 1949 Musical Instrument's Structure and Classification

The Dong pipa is mostly crafted from catalpa wood and Chinese fir, consisting of parts such as the head, neck, string axis, soundbox, and strings. The head is flat and wide, slightly curved backward at the top, with a square groove for the bottom string, and string axes on both sides. The neck is slender, semi-cylindrical, with thin lines tied as fret markers. The soundbox comes in various shapes, such as oval, peach-shaped, elliptical, octagonal, trapezoidal, etc. It has a thin paulownia board as the surface, featuring several circular sound holes and an internal wooden soundpost. The Dong pipa can be roughly categorized into three sizes: Da, Zhong, and Xiao.

The Xiao pipa, approximately 80-85 centimeters in length, the head is 20 cm, the rod is 40 cm long, and the case is 20 cm long, 18 cm wide and 4 cm thick. the shape is the same as the Zhong pipa. Although its volume is not very loud, it produces a clear and bright sound, often used as accompaniment for the high-pitched singing style (falsetto) of Dong ethnic young men and women during intimate gatherings. (Lu Donghui, Interview, 2023) (See Figure 13).

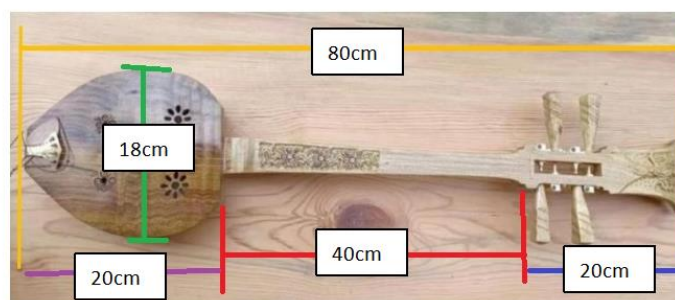


Figure 13. Xiao Pipa
Source: Yan Liu (2022)

The Zhong pipa is generally used for accompanying narrative songs or melodious tunes, producing a crisp and serene tone. It is mostly used by male songmasters from Sanjiang, Guangxi, or female singers from the Forty-Eight Dong Villages region, particularly for singing narrative pipa songs. In places where

narrative pipa songs are popular, some women who start learning Pipa playing also often use the Zhong pipa, such as female singers like Kuang Lufan from Badou Village in Sanjiang. In the Forty-Eight Dong Villages region, male songmasters or singers also use both the Zhong pipa and Da pipa simultaneously.

The Zhong pipa consists of the head with a fitted string axis (the Zhong pipa head in the Forty-Eight Dong Villages is curved, while in Sanjiang, it is slightly straighter), the neck, and the soundbox. The total length generally 85-90 centimeters . (Lu Donghui, Interview, 2023) (See Figure 14).

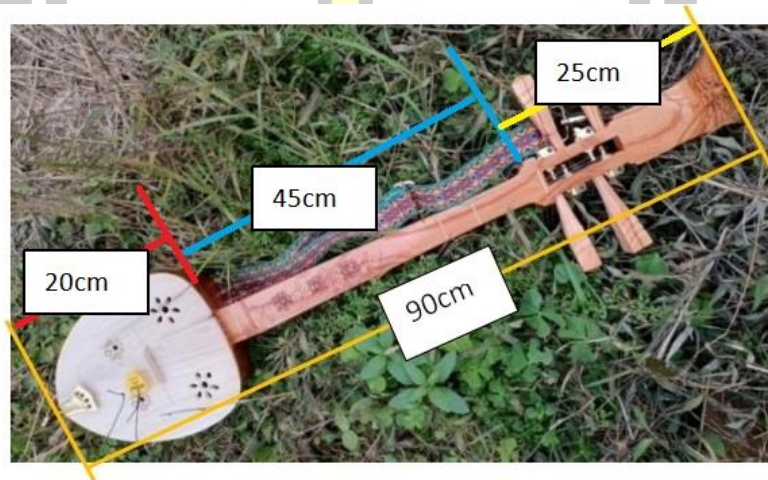


Figure 14. Zhong Pipa
Source: Yan Liu (2022)

The Da pipa, also known as the bass pipa, produces a deep and resonant tone, making it suitable for accompanying narrative songs. It is commonly used by zhong-aged to elderly men, both in the Sanjiang region and among male performers in the Forty-Eight Dong Villages, especially for accompanying romantic tunes. The structure of the Da pipa includes the head, which is usually more significantly curved, the neck, and the soundbox. The total length is 120-130 centimeters, and the soundbox is mostly pear-shaped (Lu Donghui, Interview, 2023) (See Figure 15).

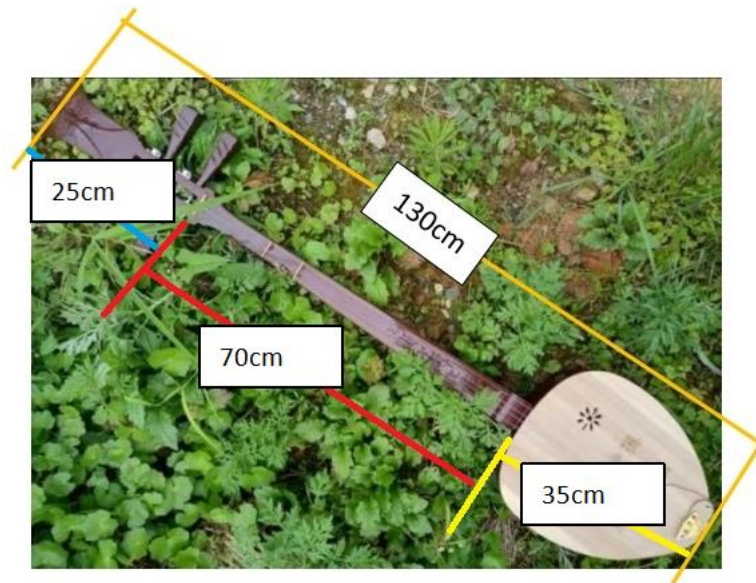


Figure 15. Da Pipa

Source: Yan Liu (2022)

Before 1949 and after 1949, the Dong pipa is made of catalpa and Chinese fir wood, and is composed of the head, neck, string shaft, sound box and strings. Before 1949, the head of the instrument was flat and wide, the top was slightly curved backward, and the lower part had a square through the bottom chord groove, and the two sides had a chord shaft; The neck is slender, in a semi-cylindrical shape, the tie line is a position mark, the shape of the echo box is different, there are egg-shaped, peach, oval, octagonal, trapezoid, etc., the surface of the Pautung board, there are a number of circular sound holes on the board, and the wooden sound column is installed. After 1949, the production material has been extended to Indus wood, pine wood, green steel wood, and the shape of the head, neck, string shaft, and sound box is relatively standardized and unified, and the material of the string has also changed from the traditional nylon wire to steel wire, aluminum wire and copper wire.

After 1949, the size and length of the Dong pipa have changed greatly. For example, the Da pipa before 1949 was only 100-125cm long. The length of Dong pipa after 1949 is 120-130cm, and even 400-500cm long.

5.2 Tuning System.

5.2.1 Before 1949 Tuning System

Before 1949, the tuning system of Dong pipa was relatively simple:

1) The tuning system of the Xiao Pipa

The three string heights of the Xiao pipa are the first key g^1 , a^1 , e^2 (See Figure 16), and the four string heights are the first key g^1 , a^1 , a^1 , e^2 (See Figure 17), and usually can only play the first key " g^1 , g^1 , a^1 , a^1 , e^2 " five notes (See Figure 18).

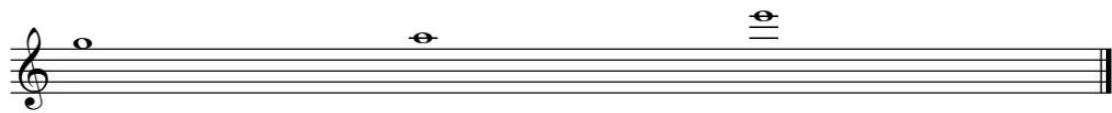


Figure 16. Three string heights of the Xiao pipa
Notation by Yan Liu (2023)



Figure 17. Four string heights of the Xiao pipa
Notation by Yan Liu (2023)

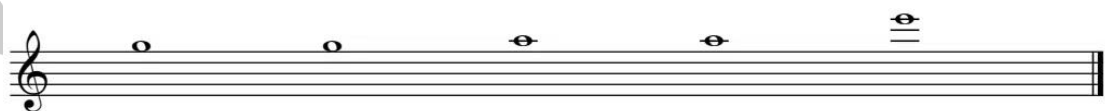


Figure 18. Five string heights of the Xiao pipa
Notation by Yan Liu (2023)

2) The tuning system of the Zhong Pipa

The four strings of the Zhong pipa are generally set as g, a, a, e¹ (See Figure 19) , and can play six sounds of "g, a, c¹, d¹, e¹, g¹".

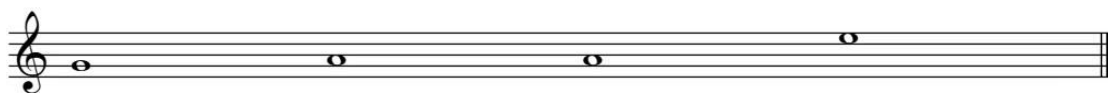


Figure 19. Four string heights of the Zhong pipa

Notation by Yan Liu (2023)

3) The tuning system of the Da Pipa

The tuning system of the Da pipa is common whether it is three, four or five strings are using the second degree and pure five degrees of tuning method, four strings are generally set as a certain first key g, a, a, e¹ (See Figure 20), the five strings are g, a, a, e¹, e¹ (See Figure 21), the range is not wide, only one octave, can only play g, a, c¹, d¹, e¹, g¹ six tones.



Figure 20. Four string heights of the Da pipa

Notation by Yan Liu (2023)

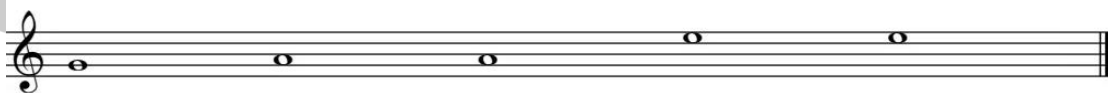


Figure 21. Five string heights of the Da pipa

Notation by Yan Liu (2023)

5.2.2 After 1949 Tuning System

1) The tuning system of the Xiao Pipa

In the case of the Xiao Pipa, there are differences in the tuning systems, pitches, string arrangements, and playing techniques between the instruments from Hongzhou and Liudong. The xiao Pipa from Hongzhou has three frets, mostly using 2mm thick aluminum or iron wires embedded on the front upper half of the neck, slightly protruding from the neck's surface for effective fretting. It typically has three strings, often using steel strings. The two outer strings, facing outward, have the same pitch, and the fretting employs a second-degree method. The open string pitches are sol for the first string and la for the second and third strings. The tonal range is higher, and it usually produces only the five notes "sol la do re mi."

For the Xiao Pipa from Liudong, it also employs frets using approximately 2mm aluminum or iron wires embedded on the neck's front side. However, there are variations in the number of frets. One variation has three frets, with the upper two directly embedded on the neck's front, slightly protruding from the surface, extending only up to the third string to facilitate effective fretting. The fourth string is fretted separately, only producing open string notes. The researcher observed only one Xiao Pipa, played by Lin Xiaoxiao from Tang'an Village, Zhaoxing, using this configuration, as shown in the image below (See Figure 22).



Figure 22. frets of a Xiao Pipa from the Village of Liudong

Source: Yan Liu (2021)

The structure of the five frets is flat, with four made of copper and one made of tin. They are embedded on the front of the neck, with the fifth fret being further away from the upper four. However, since Dong Pipa is generally not fretted, this fret is rarely used. The third and fourth frets are close together and much

xiaoer in volume than the others. They are placed at the fourth string, with the lower copper fret embedded below the string, and the adjacent tin fret holding the string against the neck surface, similar to the treatment of the third fret of the three-fret version. The notable differences are that none of the frets extend below the first string, meaning there are no frets below the first string; the second and fifth frets are only placed below the second and third strings.

Therefore, the number and specific placement of frets on the Xiao Pipa can vary due to different personal preferences.

The Xiao Pipa from Liudong typically has three or four strings, with four strings being more common. They use a tuning method of a Da second interval plus a perfect fifth, with the three-string configuration having string heights tuned to g^1 、 a^1 、 e^2 (See Figure 23), and the four-string configuration having string heights tuned to g^1 、 a^1 、 a^1 、 e^2 (See Figure 24), with the zhong two strings having the same pitch. The tonal range is also not wide, usually producing only the five notes g^1 , g^1 , a^1 , a^1 , e^2 (See Figure 25) in the tuned scale.

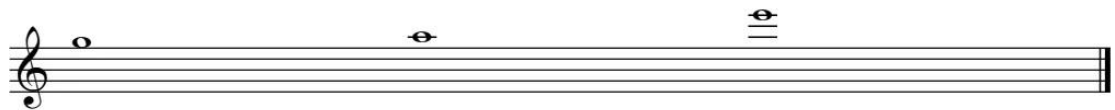


Figure 23. Three string heights of the Xiao pipa
Notation by Yan Liu (2023)

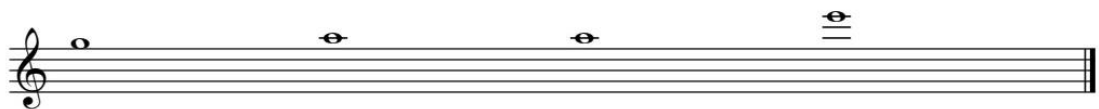


Figure 24. Four string heights of the Xiao pipa
Notation by Yan Liu (2023)

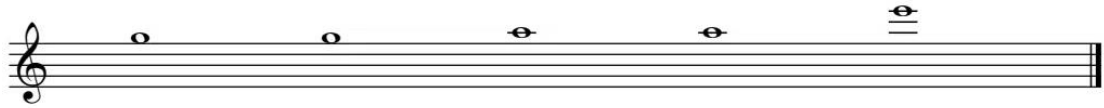


Figure 25. Five string heights of the Xiao pipa
Notation by Yan Liu (2023)

2) The tuning system of the Zhong Pipa

The Zhong Pipa typically has two frets, mostly using aluminum or iron wires with a thickness of around 2mm. These wires are embedded on the front upper half of the neck, slightly protruding from the neck's surface for effective fretting. Some zhong Pipa may employ a winding style instead of embedding. In this style, it looks like the wires are wound around the neck, as seen in the zhong Pipa played by Yang Fajun from Lao Bao Village, Sanjiang. This is shown in the image below (See Figure 26).



Figure 26. frets of zhong Pipa
Source: Yan Liu (2021)

Some zhong Pipa instruments have three or more frets. In this case, the frets are not made of aluminum or iron wires but are crafted using fabric straps, as shown in the images below (See Figure 27)



Figure 27. Zhong Pipa with three frets

Source: Yan Liu (2021)

For example, the Zhong Pipa crafted by the singer Yang Yuanhui has five frets. The frets are also made of fabric straps.(See Figure 28).



Figure 28. Zhong Pipa with five frets

Source: Yan Liu (2021)

Even up to nearly ten frets, resembling the frets on the Han Pipa, as seen in the Zhong Pipa played by singer Yang Tuanhua, as shown in the image below (See Figure 29).



Figure 29. Pipa with more ten frets

Source: Hu Xiaodong (2021)

The Zhong Pipa has five or four strings. The five-string Zhong Pipa is mainly popular in the Dong villages of the Forty-Eight Villages. The four-string Zhong Pipa is mainly used in places outside the Forty-Eight Villages, such as Sanjiang in Guangxi and TongDao in Hunan.

The Zhong Pipa's string arrangement, whether with four or five strings, follows the method of a major second plus a perfect fifth. It is generally tuned to a specific pitch, such as g、a、a、e¹ (See Figure 30), or g、g、a、a、e¹ (See Figure 31), with the quincunx position of the "e¹" string in the Zhong of the string, fixed on the neck. During playing, the fingers do not press the "e¹" and "g" strings, and when harmony is required, only the open strings are played. The Zhong and index fingers (some also use the ring finger) pressing on the "a" strings do not retract during playing, and the strings are lightly touched with the fingernails to produce harmonics. The tonal range is slightly wider than the Xiao Pipa, capable of producing six notes: "g、a、c¹、d¹、e¹、g¹".



Figure 30. Four string heights of the Zhong pipa

Notation by Yan Liu (2023)

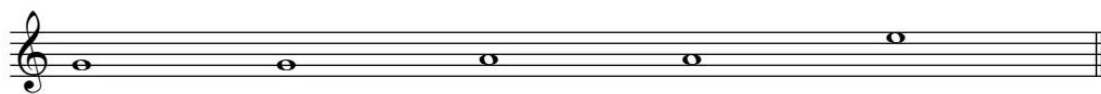


Figure 31. Five string heights of the Zhong pipa

Notation by Yan Liu (2023)

The Zhong Pipa's tuning accuracy is much more precise than the Xiao Pipa. Among the national-level inheritors of intangible cultural heritage, Yang Yueyan (See Figure 32), and Wu Yuzhu (See Figure 33) tune their pipas to the same pitch, creating pleasant music.



Figure 32. Yang Yueyan

Source: Yan Liu (2021)

พหุพันธ์ ปณฺ ภัโต ชีเว



Figure 33. Wu Yuezhu

Source: Yan Liu (2021)

3) The tuning system of the Da Pipa

The Da Pipa usually has two or three frets. They are often made using 1-2 mm thick iron or aluminum wires and xiao copper pieces or copper wires embedded on the front upper half of the neck, slightly protruding from the neck's surface for effective fretting. In the case of two frets, they are usually placed under all the strings except the first one, meaning that only the first string can produce open string notes. As shown in the image (Figure 34).



Figure 34. frets of a Da Pipa

Source: Yan Liu (2021)

The Da Pipa with three frets, in this case, is not embedded on the neck's surface. Instead, it is wrapped around the neck using iron wires, similar to the way Yang Fajun's Zhong Pipa is done in Sanjiang. An example of this is the Da Pipa played by Wu Xueliang, a county-level inheritor from Hongzhou Pingjia in Liping, Guizhou. Because it uses a wrapping method, each string, in addition to producing open string notes, can also play other notes. As shown in the image (See Figure 35).



Figure 35. Wu Xueliang's Pipa

Source: Yan Liu (2021)

Similarly, Yang Changqi, also from Pingjia, has a Da pipa with three frets. This suggests that the Da pipa in the Hongzhou area may commonly have three frets. The frets are embedded, and they are not placed under the first string, so the first string can only produce open string notes. (See Figure 36).



Figure 36. Yang Changqi's Pipa

Source: Yan Liu (2021)

The Da pipa can have three, four, or five strings, with many using metal strings. The five-string Da Pipa is mainly found in the areas of the Forty-Eight Dong Villages, while other regions typically have four-string Da Pipas. Three-string Da Pipas are prevalent in areas with male vocal drum tower songs, such as Huanggang and Xiaohuang in Congjiang. In these areas, three-string Da Pipas are commonly used as accompaniment during performances of Dong ethnic group songs in the drum

tower. The tuning method, whether for three, four, or five strings, follows the second degree plus perfect fifth tuning, with four strings generally tuned to some root tone like g, a, a, e¹ (See Figure 37), and five strings tuned to g, a, a, e¹, e¹ (See Figure 38). The tonal range is not wide, spanning only one octave, producing the notes g, a, c¹, d¹, e¹, g¹.



Figure 37. Four string heights of the Da pipa
Notation by Yan Liu (2023)



Figure 38. Five string heights of the Da pipa
Notation by Yan Liu (2023)

In summary, regardless of the size or form of the Pipa, there are various differences in the number of frets, fret materials, fret installation methods, and accuracy of tuning. People value the singing process and its effects, not the form. Even if some individuals have tuning inaccuracies, it doesn't hinder their enjoyment of singing. For instance, In July 2021, during a field study in Zhaoming Village, Liping, the researcher conducted sound measurements on three Pipas played by several zhong-aged women accompanying their singing, the lowest and highest notes differed by a minor second and a major second, respectively. Surprisingly, these tuning discrepancies did not seem to impact their singing. They joyfully sang for

several hours, frequently bursting into laughter due to the amusing lyrics or scenarios in the songs.

The tuning system of the Dong pipa before 1949 and after 1949 have not changed much, but there are also differences.

Before 1949, the three strings of the Xiao pipa had the first key of g^1 , a^1 , e^2 ; After 1949, the Xiao pipa commonly had four strings, and the strings were g , a , a , e^1 .

Before 1949, the four strings of the Zhong pipa were generally set as g , a , a , e^1 in a certain first key, and six sounds of " g , a , c^1 , d^1 , e^1 , g^1 " could be played; After 1949, the Zhong pipa still used four strings, and the strings were g , a , a , e^1 .

Before 1949, the tuning system of the Da pipa common whether three, four or five strings are using the second degree and pure five degrees of tuning method, the four strings are generally set as a certain first key g , a , a , e^1 , and the five strings are g , a , a , e^1 , e^1 , and the range is not wide, only one octave. Can only play g , a , c^1 , d^1 , e^1 , g^1 six tones; After 1949, the Da pipa commonly had three strings and five strings, and its strings were g , a , e and g , a , a , e , e .

5.3 Music Repertoires

5.4.1 Before 1949 Music Repertoires

The traditional repertoire of Dong Pipa music primarily consists of solo performances and accompaniment.

1) Solo

"Dong Pipa Solo (Part One)," "Dong Pipa Solo (Part Two)," and "Dong Pipa Solo (Part Three)."

From the perspective of modal tonality, the Dong Pipa solo pieces included in the "Compendium of Chinese National and Folk Instrumental Music (Guizhou Volume)" predominantly employ the national pentatonic scale and frequently incorporate transpositions. To provide a clearer understanding of the modal and tonal characteristics of Dong Pipa solo pieces, the modalities and tonalities are summarized after analyzing the repertoire

Table 2. Dong Pipa Solo Pieces in the “Compendium of Chinese National and Folk Instrumental Music (Guizhou Volume)”

Region of Notation Origin	Repertoire	Tonality	Scale	Source
Guizhou Province, Qiandongnan Area	"Dong Ethnic Pipa Solo (One)"	National Pentatonic A Mode	A, B, C#, E, F#	“Compendium of Chinese National and Folk Instrumental Music (Guizhou Volume)” Vol. I
	"Dong Ethnic Pipa Solo (Two)"	National Pentatonic C# Mode	A, B, C#, E, F#	
	"Dong Ethnic Pipa Solo (Three)"	National Pentatonic B Mode	B, C#, D#, F#, G#	

For instance, in the three Dong ethnic pipa solo compositions featured in the "Chinese Ethnic Folk Instrumental Music Collection (Guizhou Volume)," their melodic development techniques exhibit similarities. In particular, the first composition ("Dong Ethnic Pipa Solo (Piece One)") has a simple rhythmic pattern, and the melodic progression follows a wavelike trend. The musical range is not wide, mainly concentrated between the ascending F note in the xiao first group and the ascending C note in the xiao second group. The melody frequently involves the repetition of thematic motifs, showcasing a certain degree of regularity and programmatic characteristics. Dong Pipa Solo (Piece 1) (See Figure 39)

พหุ ประถมศึกษา

侗族琵琶独奏曲（曲一）

Dong Pipa Solo(Piece1)

Performed by Luo Jingmin

Recorded by He Hong

Score record by Yang Xiuzhao

and Lu Kegang

Moderato

(Tuning of small Dong Pipa: e1 f1[#] f1[#] c2[#])



A Gong key, scale: A, B, C[#], E, F[#]





Figure 39. The piece is for entertaining gatherings
Notation by Yan Liu (2023)

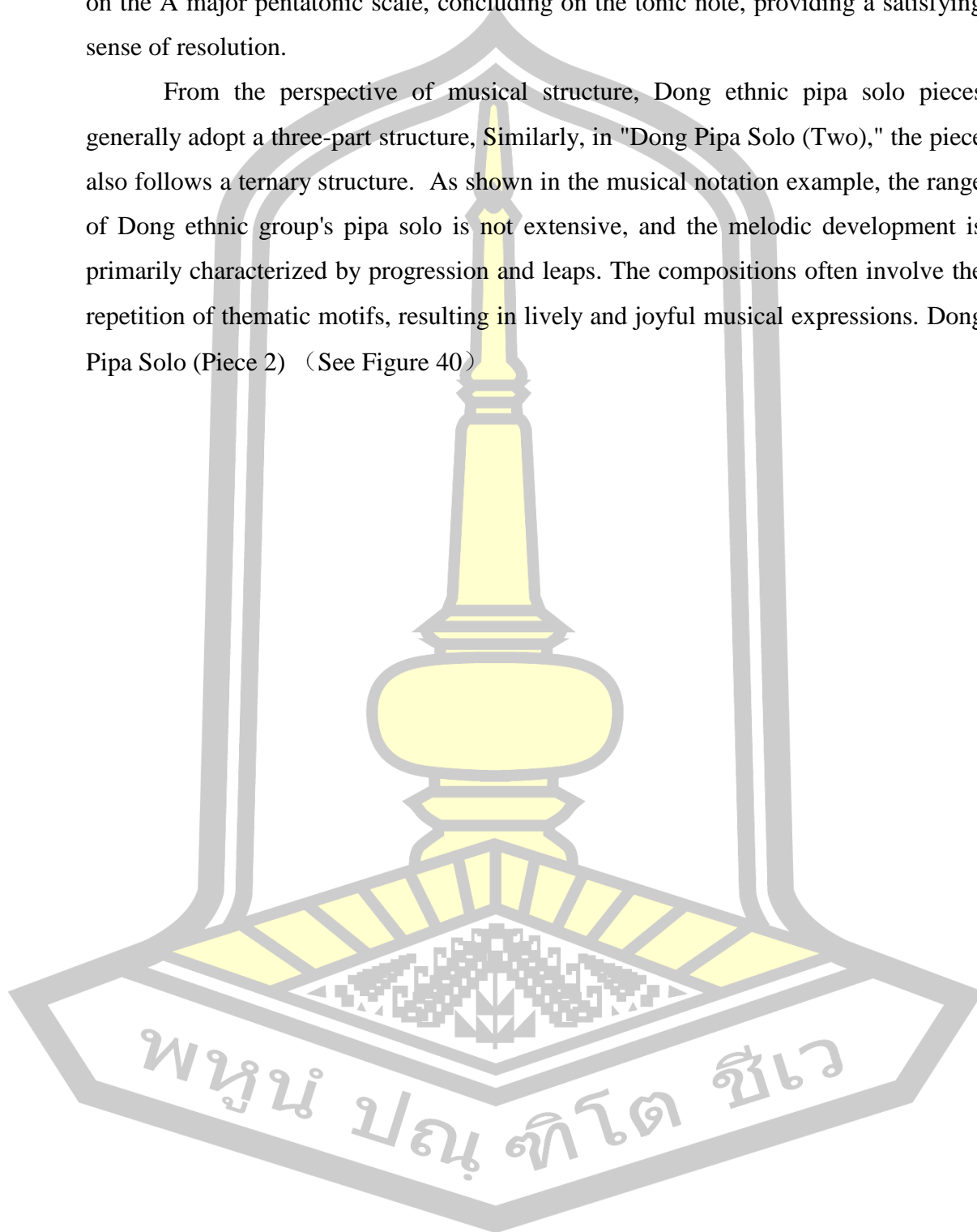
Table 3. The musical structure of Dong Pipa solo (one) in "Chinese Ethnic Folk Instrumental Music Compilation (Guizhou Volume)" is in a three-part form

“Dong Pipa Solo (One)” is divided into three sections						
Section Division	Presentation Section (Section One) (Bars 1-13)		Development Section (Section Two) (Bars 14-21)	Recapitulation Section (Section Three) (Bars 22-53)		
Phrase Division	Phrase One (Bars 1-5)	Phrase Two (Bars 6-13)	Phrase One (Bars 14-21)	Phrase One (Bars 22-33)	Phrase Two (Bars 34-46)	Phrase Three (Bars 47-53)
Measures	5	8	8	12	13	7

In this context, the first section spans bars 1-13, further divided into two phrases. The second phrase of this section employs a development technique of varied repetition, derived from the thematic material of the first phrase of the presentation section. The second section spans bars 14-21, constituting the developmental section of the piece and comprising a single phrase. Its thematic motive evolves independently from the first section's thematic motive. The third section, spanning bars 22-53, represents the recapitulation section. This section consists of three phrases

and essentially serves as a varied reprise of the first section. The entire piece is based on the A major pentatonic scale, concluding on the tonic note, providing a satisfying sense of resolution.

From the perspective of musical structure, Dong ethnic pipa solo pieces generally adopt a three-part structure. Similarly, in "Dong Pipa Solo (Two)," the piece also follows a ternary structure. As shown in the musical notation example, the range of Dong ethnic group's pipa solo is not extensive, and the melodic development is primarily characterized by progression and leaps. The compositions often involve the repetition of thematic motifs, resulting in lively and joyful musical expressions. Dong Pipa Solo (Piece 2) (See Figure 40)



侗族琵琶独奏曲（曲二）

Dong Pipa Solo(Piece2)

Perfored by Luo Jingmin

Recorded by HeHong

Score record by Yang Xiuzhao

and Lu Kegang

Allegretto(Tuning of middle Dong Pipa: e f[#] f[#] c1[#])

C#Jue key, Scale: A, B, C#, E, F#

jump of 5th

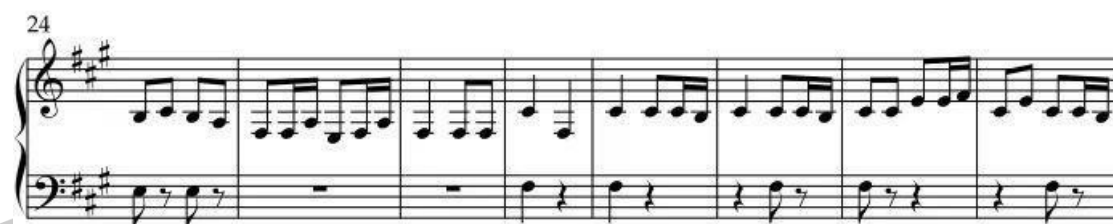




Figure 40. The piece is for entertaining gatherings

Notation by Yan Liu (2023)

Table 4. The formal structure of the Dong Pipa Solo (Two) in the "Compendium of Chinese Ethnic and Folk Instrumental Music (Guizhou Volume)" is ternary in nature.

“Dong Pipa Solo (Two)” is divided into three sections					
Section Division	Presentation Section (Section One) (Bars 1-27)		Development Section (Section Two) (Bars 28-41)	Recapitulation Section (Section Three) (Bars 42-71)	
Phrase Division	Phrase One (Bars 1-15)	Phrase Two (Bars 16-27)	Phrase One (Bars 28-41)	Phrase One (Bars 42-54)	Phrase Two (Bars 55-71)
Measures	15	12	14	9	17

The structural analysis of Dong Pipa Solo (Two) from the "Compendium of Chinese Ethnic and Folk Instrumental Music (Guizhou Volume)" reveals a ternary form. The first section serves as the presentation segment and spans 27 measures, divided into two phrases, with the thematic material originating from the first phrase. The subsequent section, covering measures 28-41, represents the development segment, distinguished from the presentation by incorporating new musical elements such as 55 35, 13 26, and others. The final segment, spanning measures 42-71, constitutes the recapitulation of the entire composition and is further divided into two phrases. It evolves based on variations of the phrases from the presentation section. The entire piece is composed in the ethnic pentatonic scale of the raised C mode, concluding on the raised third degree of the scale.

The structure of Dong Ethnic Pipa Solo (Three) follows the same ternary form as the aforementioned piece. Dong Pipa Solo (Piece 3) (See Figure 41)



侗族琵琶独奏曲（曲三）

Dong Pipa Solo(Piece3)

Performed by Wu Zhonggru

Recorded by HeHong

Score record by Yang

Xiuzhao and Lu Kegang

Allegretto (Tuning of large Dong Pipa: f[#] g[#] g[#] d1[#])



B Gong Key, Scale: B, C[#], D[#], F[#], G[#]



34

39

44

51

56

Figure 41. The piece is for entertaining gatherings

Notation by Yan Liu (2023)

The structure of Dong Ethnic Pipa Solo (Three) follows the same ternary form as the aforementioned piece, with distinct and clear divisions, as outlined in the table below:

Table 5. The structural form of Dong Ethnic Pipa Solo (Three) in "Compendium of Chinese National Folk Instrumental Music (Guizhou Volume)" follows a ternary structure.

“Dong Pipa Solo (Three)” is divided into three sections						
Section Division	Presentation Section (Section One) (Bars 1-23)		Development Section (Section Two) (Bars 24-45)		Recapitulation Section (Section Three) (Bars 46-61)	
Phrase Division	Phrase One (Bars 1-11)	Phrase Two (Bars 12-23)	Phrase One (Bars 24-37)	Phrase Two (Bars 38-45)	Phrase One (Bars 46-55)	Phrase Two (Bars 56-61)
Measures	11	12	14	8	10	6

As shown in the table above, measures 1-12 constitute the presentation section of the piece, divided into two phrases. The main thematic motif of the entire piece is presented in the first phrase of this section. Measures 24-45 form the development section, consisting of two phrases. This section represents a variation and development of the presentation section. Measures 46-61 constitute the recapitulation section, comprising two phrases, and represent a varied recapitulation of the presentation section. This Dong Ethnic Pipa solo adopts the B-mode of the pentatonic scale, and the piece concludes on the tonic note, providing the audience with a sense of complete resolution.

2) Accompaniment

Dong pipa accompaniment and accompaniment form, the unique feature of pipa song is that the pipa and the song are integrated into one. Dong people have a saying "no rhyme can not be Dong song", pipa song is through the use of rhyme, so that the organic coherence between words and sentences gradually develop, change, organize and establish its unique melody and charm. The corresponding pipa sound and human voice not only requires the performer to have a thorough understanding of the rhythm of the pipa song, but also to master the playing technology of the Dong

pipa, so that the human voice and the piano sound can be perfectly combined together, so that the human melody will not be interfered with and destroyed by the piano sound. In the pipa song, the pipa not only plays the role of singing along, filling the blank, etc., but also uses its unique sound and timbre to complement the human voice to create a scene that sometimes sings and jumps, and sometimes turns into a beautiful melody that belongs to the Dong nationality. (Zhou Houhan, 2016)

Dong pipa accompaniment:

Although there are different kinds of pipa songs, there are different themes of content, but its pipa arpeggios are basically fixed, similar to Qupai. Different songs are applied to the same song, according to the words of the lyrics, length, etc. by the artist according to the fixed pipeggio free improvisation to follow the singing content. The pipa song adopts the feather-tone mode in the five-tone national mode, and its scale is "6, 1, 2, 3, 5". Therefore, the basic melody of Pipa song is mostly soft and beautiful, and 2/4 and 4/4 are the common beats, in which other mixed beats are also added by the performer impromptu. In the music common dotted, first eight notes after sixteen notes, first sixteen notes after eight notes, syncopation and other rhythm, make the music more vivid. (Zhou Houhan, 2016)

There was no uniform and fixed music score for the accompaniment of pipa songs, and the rhythm, beat and even melody direction were completely completed by the improvisation of the performer's experience. Although problems such as melody repetition and confusion often occurred in such a completely irregular concert without music score, it was feasible in the form of solo playing. However, if the duet singing or the integration of dance accompaniment, there will be random rhythm, out of step problems, so that the performance can not go on. Therefore, after sorting out the specifications by pipa technicians, the more standardized and unified pipa arpeggios that are circulating now gradually emerged. For example, by listening to the live performance of Mr. Lin Maosheng, the Dong pipa music spread in Sanjiang, Guangxi:

(See Figure 42)



Figure 42. Dong pipa music spread in Sanjiang, Guangxi

Notation by Yan Liu (2023)

Dong Pipa musicians are based on this basic pipa music, by adding flowers, changing the rhythm and other techniques to make the melody complex, improvise to follow the lyrics, sing. The performance techniques are also used arbitrarily according to the skill level and habits of different performers. According to this basic pipa music can evolve and change countless similar pipa music, there are relatively simple variations, such as (See Figure 43)



Figure 43. simple variations

Notation by Yan Liu (2023)

There are also some more changes, which are somewhat different from the basic Pipa music. The more complex and difficult pieces are generally only played by artists with higher performance level. These pieces are produced on the basis of familiar with the basic pieces, according to the changes in the mode and common rhythm of the pipa music, such as: (See Figure 44)



Figure 44. changes in the rhythm
Notation by Yan Liu (2023)

Accompanying form:

The accompaniment texture of Dong pipa song can be divided into two categories, one is chord accompaniment and the other is melody accompaniment.

Chord accompaniment is generally used when the human melody appears, and the chord note is the main chord note of the basic pipeggio or based on it, the performer improvises and reduces the performance. The rhythm type of playing is mostly 20-8 rhythm, and the playing strength changes according to the needs of the song. The head of the general sentence strengthens the strength, while the rest of the sentence is slightly weaker and the strength is compared, which plays a prominent role in emphasizing the human voice and enriching the harmony and sound. The effect of setting off atmosphere. Make the voice and the pipa complement each other, graceful and smooth.

The other kind of accompaniment state, melodic accompaniment is usually used at the entrance and connection, and also has the role of filling in the blanks. The performer adds appropriate melodies to supplement according to the needs of the mood of the song. The supplementary melody is generally repeated by the main melody of the song, and the pitch of the melody is generally the same as that of the human voice, so that the pipa and the human voice can be freely exchanged and connected naturally and smoothly. This not only requires the performer to have well-tuned and high-level playing skills, but also to be fully invested in the emotions of the song to be expressed, so that playing and singing pipa songs is not only a form of performance, but also a circulation channel to vividly show the simplicity and purity

of the Dong family and the characteristics and complex of the Dong people. (Zhou Houhan, 2016)

Take the pipa song "Diu ge bu chang huang le ye" as an example, in the accompaniment of this work, the pipa adopts melody accompaniment: (See Figure 45)

丢歌不唱荒了夜
Diu ge bu chang huang le ye

(侗族黎平琵琶歌)
(Dong Liping Pipa Song)

黎平民歌
Liping folk song

快板
Allegro

The entrance of music Section 1-5

6 a theme section 6-10

15 jiu lei ai ya jiu lie ai lei ya ai lei ai ya ai lei ya

22 ai ya ai ya lao niang ri lei nan li jiu ai ya nong ai

29 postlude section 22-23 斗 嘎 给 多 荒 了 念 啊 斗 马
dou ga gei duo huang le nian a dou ma

36 gai qi huang le an lei dou ma ai lei ya yi ai lei ya

41 postlude 塞 校 姑 表 跟 哆 嘎 呀 呢 哧 啰 哧
sai xiao gu biao geng duo ga ya e ye luo ye

46 ye luo ye luo ye ye luo ye luo ye luo ye luo ye luo ye 塞 校 很 念
sai xiangheng nian

52 geng tou nai e ri xiao xu lao wan nian ye sai xiaoheng nian

长 透 马 哧 日 校 许 老 茫 洋 洋 茫 洋 洋 哧 嘿
chang tou ma e ri xiao xu lao mang yang yang mang yang yang luo hei

Figure 45. Dui ge bu chang huang le ye

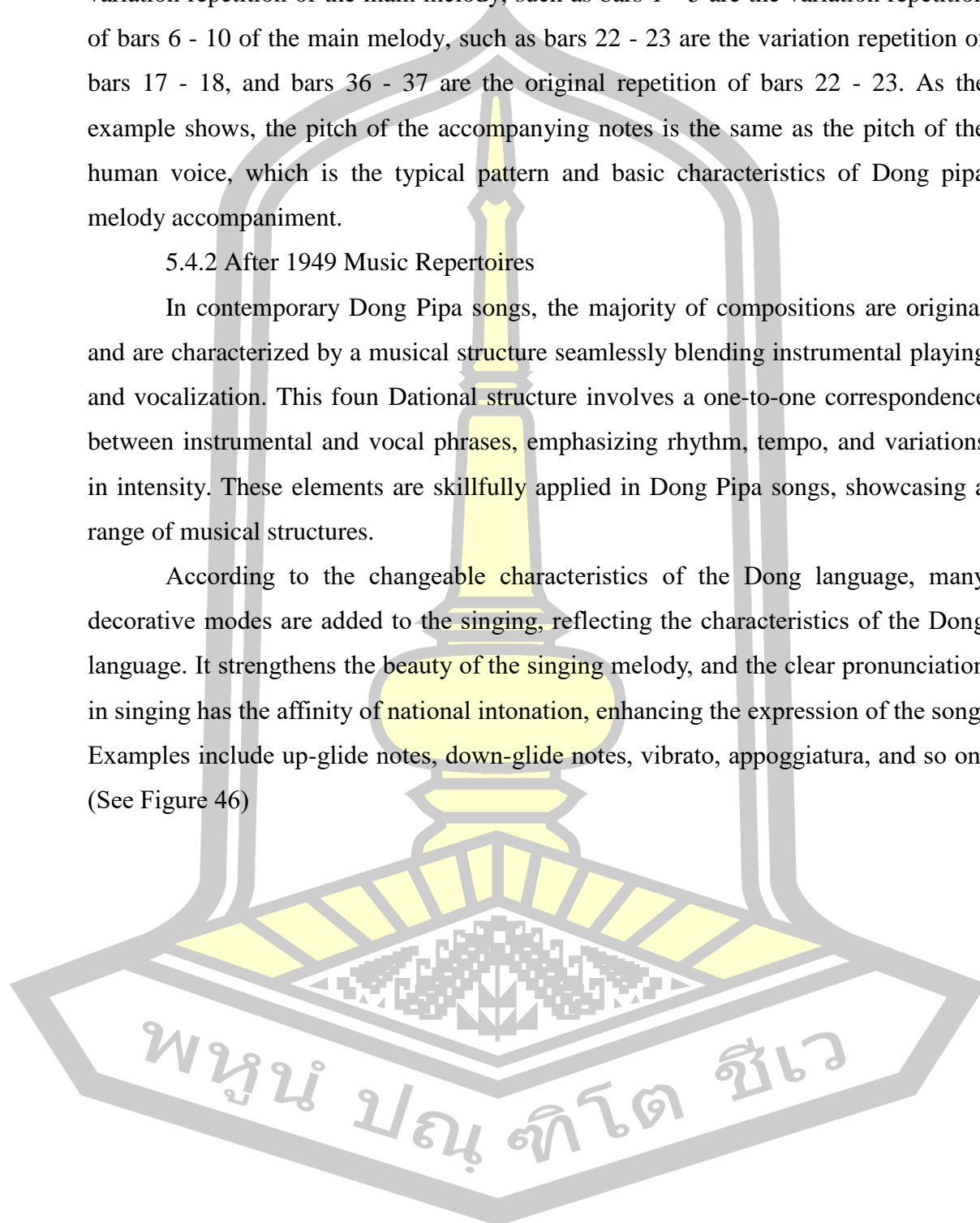
Notation by Yan Liu (2023)

The passage and interlude (connecting part) of the work are basically the variation repetition of the main melody, such as bars 1 - 5 are the variation repetition of bars 6 - 10 of the main melody, such as bars 22 - 23 are the variation repetition of bars 17 - 18, and bars 36 - 37 are the original repetition of bars 22 - 23. As the example shows, the pitch of the accompanying notes is the same as the pitch of the human voice, which is the typical pattern and basic characteristics of Dong pipa melody accompaniment.

5.4.2 After 1949 Music Repertoires

In contemporary Dong Pipa songs, the majority of compositions are original and are characterized by a musical structure seamlessly blending instrumental playing and vocalization. This four Dational structure involves a one-to-one correspondence between instrumental and vocal phrases, emphasizing rhythm, tempo, and variations in intensity. These elements are skillfully applied in Dong Pipa songs, showcasing a range of musical structures.

According to the changeable characteristics of the Dong language, many decorative modes are added to the singing, reflecting the characteristics of the Dong language. It strengthens the beauty of the singing melody, and the clear pronunciation in singing has the affinity of national intonation, enhancing the expression of the song. Examples include up-glide notes, down-glide notes, vibrato, appoggiatura, and so on. (See Figure 46)



好情郎在远方 My love is in distant place

(侗族六洞琵琶歌)

Pipa Song of Liudong Village

olk song of Zhaoxing Villiage

allegro

10
架 吊 娘 吟 启 呀 呢 校 呢。
jav diul nyangc lingx qit yah eel xaop eeh.

20
乃 吊 勺 补 盖 呀 嘞 见 愧 尧
naih diul saox buh gkeis yah lis janl kuip yaoc

30
吟 功 呢。
lingx gungc eeh.

41
久 腊 宁 赖
jux lagx nyenc lail

48
呢 泉 刚 困 呐 嘞 细 呢,
eel nyaoh gkah kgunp nah yais xik eeh,

up glide note

down glide note

F to D (Shuai Qiang)

Figure 46. My love is in distant place

Notation by Yan Liu (2023)

Dong Pipa songs, as a free-form musical style combining instrumental and vocal elements, offer a natural and dynamic listening experience. In these songs, the Pipa continues to play even when the vocal part pauses, creating a unique and unchanged flavor in each rendition of the same song. As shown in the musical notation example: "The Pain of Parting" (See Figure 47).

离别的痛苦 The Pain of Parting

Lyrics ang composed by Shi Mingmao



Figure 47. The Pain of Parting
Notation by Yan Liu (2023)

Its essentially adhering to the characteristics of the pentatonic scale in traditional Chinese ethnic music. It typically excludes the use of the "4th" and "7th" notes in the musical scale, presenting a clear and melodious musical style. The Pipa continues to play even when the vocal part pauses, a feature also acknowledged in vocal training courses at higher education institutions specializing in music. creating a unique and unchanged flavor in each rendition of the same song. As for the lyrics, one distinctive feature of the Dong Pipa songs from TongDao is the common use of the introductory phrase "gā yī" to transition into the singing, which roughly translates to "begin singing" in English.

Furthermore, to suit the emotional changes in the song. Dong Pipa songs exhibit a rhythmic richness through careful arrangement between sections, phrases, and verses. This results in a musical composition with distinct rhythmic characteristics, enhancing the overall musicality, various time signatures are alternately used, as seen in "Heartbeat Action," where 2/4, 3/4, and 4/4 time signatures are alternated. (See Figure 48)

心心相印 Mind Act Upon Mind

侗族琵琶歌
Dong Pipa Song

轻快地自由地
light, lively and smooth

Arranged by Wu Wenmei and Liu Ye

Mixing different beats

4
ye ye ling e o ye ye yang ye ye ye

15
ye jiu wei ban dou ga e

21
dang ai diao niang a e mei xiang a man a

27
ling ge a e niang a xue xi dou a e bang a e

33
ding na teng e song a

38
wan ga e ling ma mei sui a e meng man a

44
nu jiu wo a e xiang a dao shu ga ao ne

Figure 48. Mind Act Upon Mind

Notation by Yan Liu (2023)

The presented song on stage, for better stage effects and to attract attention, incorporates more modern performance elements, unified and organized rhythms, and speeds. The performance at the tourist attraction is more diverse in its presentation.

Traditional pipa song forms involve male performers playing and singing by themselves, while the stage presentation involves 13 male performers singing in chorus. The instruments used in the performance include Da, zhong, and xiao pipas, as well as the Niu Tui qin. Percussion instruments include gongs, cymbals, and clappers. Additionally, some Daily agricultural tools and items, such as winnowing baskets, stools, wooden buckets, are added. This not only enriches the sound effects of percussion instruments but also brings novelty to the performance, attracting more audience attention. The rhythm patterns played by gongs, cymbals, clappers, winnowing baskets, stools, and wooden buckets are as follows: (See Figure 49)

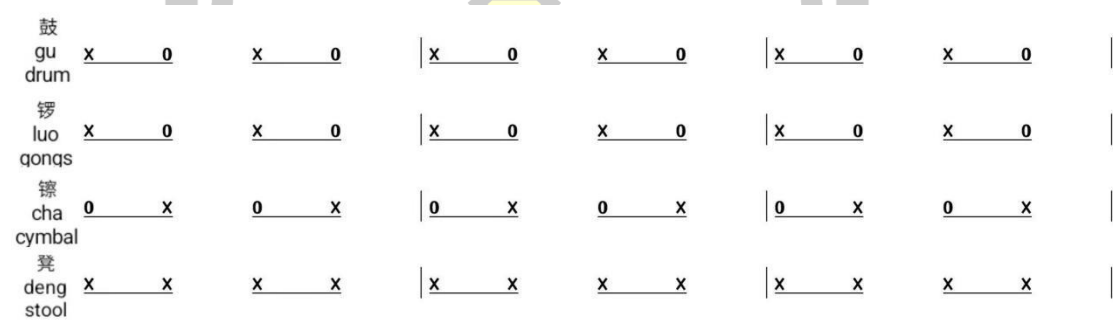


Figure 49. Rhythmic Patterns
Notation by Yan Liu (2023)

These percussion instruments, along with the pipa and Niu Tui qin, are played together in the prelude and at the end of each musical phrase. The melodic patterns of the percussion instruments, as shown in the musical notation, remain unchanged. With these modern elements, the performance attracts more attention and gains favor from the audience.

As the environment for pipa songs has evolved, they gradually shifted towards entertainment and commercialization as their performance purposes. This has led pipa songs to move beyond the context of romantic relationships and friendship, reconstructing new performance forms. In the past, singing pipa songs in the moon hall was mainly used to express and communicate emotions between men and women, with no standardized speed. Singers freely interpreted, alternating between fast and slow, extending as needed, and even incorporating vocal embellishments.

However, nowaDays, people's emotions while singing pipa songs have changed, and the singing speed is generally consistent, no longer allowing the free improvisation as before.

For example, in staged performances of pipa songs, to achieve unified and cohesive stage effects, multiple rehearsals are conducted before the performance. During these rehearsals, pipa songs are refined and stanDardized in terms of speed, rhythm, and pitch according to predetermined rules. The pipa songs performed by the tourism performance team in Zhaoxing Dong Village are an example of this uniformity in speed, beat, and rhythm. (See Figure 50)



Figure 50. Different singers and occasions speed and rhythm have different
Notation by Yan Liu (2023)

In the above musical example, it is the unique ornamentation and embellishments in pipa songs, and this kind of embellishment can take different forms when performed by different individuals. For instance, when sung by the singer Lu Ximin, there are variations in the rhythmic patterns, mainly manifested in several aspects:

In sections where the rhythm pattern is either front eight back sixteen or front sixteen back eight, Lu Ximin intentionally extends the duration of the eighth note. In places where there are dotted rhythms in the beat, Lu Ximin handles them as eighth notes or with a rhythm of front eight back sixteen. In terms of speed, the performance at the tourist attraction has a tempo of 68 beats per minute, with a compact and

coherent melody. When sung by Lu Ximin, the speed is 60 beats per minute, with a more melodious and graceful musical rendition.

5.4 Performance occasions and functions

5.3.1 Before 1949 Performance occasions and functions

The traditional performance Occasions for Dong ethnic group's pipa include the Moon Hall (Yuetang 月堂), Drum Tower (Gulou 鼓楼), Dong Opera Stage (Xitai 戏台), and Wind and Rain Bridge (Fengyuqiao 风雨桥). (Hu Xiaodong, 2022)

Moon Hall (Yuetang 月堂):

The Moon Hall serves as the living room in a girl's house and is also the venue for the activity known as "Xing Ge Zuo Yue". Every evening, young men and women gather in the girl's home to play and sing pipa songs and love songs. This activity is a form of collective courtship and social interaction among Dong ethnic youth, also known as "Xing Ge Zuo Yue." The young men and women engage in singing and sitting activities, sometimes in the hall and sometimes by the firepit. Particularly during the late autumn to winter and early spring seasons, most activities take place by the firepit. (See Figure 51).



Figure 51. Moon Hall (Yuetang 月堂)

Source: Yan Liu (2021)

Drum Tower (Gulou 鼓楼):

The Drum Tower serves as a place for discussing major matters and entertainment activities within the village. In Dong culture, the Drum Tower is a symbolic cultural icon, embodying the most important cultural elements of the Dong ethnic group. Reading the cultural landscape from the perspective of the Drum Tower almost allows for an insight into the entire panorama of Dong culture. The Drum Tower is the core public space for the colorful folk culture performances of the Dong ethnic group. Most Drum Towers elegantly combine the features of a pagoda and a pavilion, displaying both the grandeur of a pagoda and the elegance of a pavilion. As praised by poets: "With wings like a splendid rooster and a tail like a phoenix, nothing compares to the beauty of the Dong Drum Tower." The Drum Tower is not only magnificent but also plays other important roles in the Daily lives of the Dong people. In the documentary "Entering Dong Villages," a total of twelve functions of the Drum Tower were summarized, including gathering for discussions and resolving disputes. However, many of these functions are not routine, with singing activities being the most closely related to the Daily lives of the Dong people. As reflected in a Dong song:

"The Drum Tower is the warm nest of the village,
Without the Drum Tower, there is no joy to be found.
Tall cedarwood erects the frame of the Drum Tower,
With a gathering place, there comes joyful songs."

Furthermore, the spacious and flat area in front of the Drum Tower—the Drum Tower Square—can be considered an extension of the Drum Tower's domain. This space, serving as an extension in both geographical and cultural terms, hosts various cultural and entertainment activities, including playing the lusheng (reed-pipe wind instrument), Dance halls, and singing Yege (a traditional Dong festival song). Additionally, it is a place where pipa songs are performed, echoing the sentiments expressed in pipa songs:

"The Drum Tower square is broad and vast,
Playing the pipa and singing a song.
The four-stringed pipa resounds with a clear sound,
Guiding people towards distant places." (See Figure 52)



Figure 52. Drum Tower (Gulou 鼓楼)

Source: Yan Liu (2021)

Dong Opera Stage (Xitai 戏台):

The Dong Opera Stage, as the name suggests, is a platform used for performing Dongxi or Chinese dramas. Dong regions are renowned as "seas of songs and villages of dramas." Dong people not only cherish songs but also consider dramas as precious jewels. Therefore, Dong villages often have both a tower for singing and a Dong Opera Stage for performing dramas.

The architectural style and structure of Dong Opera Stages across Dong regions are generally similar, mostly constructed with wooden structures. Together with Drum Towers, Wind and Rain Bridges, and stilted houses, these buildings form a distinctive traditional architectural and cultural system of the Dong ethnic group.

The appearance and structure of Dong Opera Stages are similar to Drum Towers and the style of residential houses. They typically feature five beams and four columns, utilizing a mortise and tenon joint structure with rafters and beams. The roof is either hipped or double-eaved. If there is a penthouse, its roof structure is similar. The eaves of the Dong Opera Stage are often outlined with white lime, presenting a clear outline of flying eaves and upturned corners. They are known for their beautiful

shapes, exquisite craftsmanship, and gorgeous decorations. Some roofs also feature colored sculptures depicting two dragons playing with a pearl, as seen in Jitang Shangzhai and Xiazhai Dong Opera Stages. Some Dong Opera Stages have colorful dragon and phoenix carvings on the columns, while others are simply well-painted with couplets written on them, typically starting with the names of villages. The main structure is mostly made of wood, often with two floors, where the second floor serves as the stage, and the first floor serves as storage space. Some Dong Opera Stages have a three-story structure, where the third floor serves as a waiting area for actors and may also be used as a private residence. (See Figure 53)



Figure 53. Dong Opera Stage (Xitai 戏台)

Source: Yan Liu (2021)

Wind and Rain Bridge (Fengyuqiao 风雨桥):

The Wind and Rain Bridge, also known as "flower bridge" among the Dong people, serves as a pedestrian passageway to shelter from wind and rain. It is a significant place for Dong youth to sing love songs and enjoy music.

Most Dong villages are built along rivers and streams, with almost every village having a river, Da or xiao, running through its center. Therefore, the construction of the Wind and Rain Bridge, serving as both a transportation facility and

a resting place, seems more essential than other structures like stages. For example, villages such as Xiaohuang in Congjiang and Zhaoxing in Liping have xiao rivers passing through the village center, with three or four Wind and Rain Bridges or more.

The Wind and Rain Bridge, or "flower bridge" as called by the Dong people, is mostly built over water, although a very few are constructed on land, as seen in Ganlie Village, Rongjiang. This village, located along the Dulu River, has elevated terrain compared to the river surface. Due to the wide river, the Wind and Rain Bridge is not built over the river but along the road, connected to the Drum Tower.

The Wind and Rain Bridge serves not only as a major transportation route from the village head to the stockade's end and a transportation facility but also as a Daily public cultural space for Dong villagers. It is an excellent place for Daily activities such as seeking shelter from the wind and rain, cooling off, welcoming guests, and engaging in singing and entertainment. (See Figure 54)



Figure 54. Wind and Rain Bridge (Fengyuqiao 风雨桥)

Source: Yan Liu (2021)

5.3.2 After 1949 Performance occasions and functions

Contemporary performance Occasions mainly include stage performances, educational settings in schools, livelihood performances, etc. These Occasions manifest in various forms, ranging from government or grassroots initiatives, village

life spaces, or locations beyond villages, and can be either permanent or temporary, professional or amateur.

1) Stages for Public Performances

Fixed Performance Stages:

Following the development trajectory of traditional Chinese performing arts, it is believed that stages might have originated from performance spaces within villages. For instance, traditional opera troupes used to travel around, and fixed performance stages refer to spaces provided for actors in theaters. The elevated nature of this space, above the audience seating, offers advantages for viewers to obtain optimal viewing angles, allowing them to focus their attention on the actors' performances and achieve a satisfying visual experience. These specialized and professional performance stages host carefully designed and rehearsed artistic programs.

In the context of Dong Pipa songs sung in village life spaces, there was originally no dedicated performance stage for them. However, when the performance is not part of Dong ethnic festivals, customary activities, or Daily singing in Dong households, and is organized for various purposes by entities like the government and other relevant organizations, any space where Dong Pipa songs are sung can be considered a stage. It could be a professional, fixed, or permanent indoor stage, such as various theaters, or an outdoor stage like the performance area in the Zhaoxing Scenic Area (See Figure 55).



Figure 55. The performance stage in Zhaoxing Dong Village

Source: Yan Liu (2021)

Temporary Performance Stage:

There are no restrictions on time and space. As long as people engage in artistic, religious, cultural, political, and entertainment activities for the purpose of artistic expression to the public, it constitutes a performance. It can also be any designated or temporarily constructed venue. Temporary stages can be set up in places such as conference podiums, community squares, shopping malls, basketball courts, etc.

The various performance spaces for Dong Opera songs mentioned above, from a conceptual perspective, all fall under the contemporary singing spaces expanded or adjusted for Dong Opera songs. In terms of reality, some spaces were originally part of the village's living space but have been adapted for new activities such as Dong Opera songs. Alternatively, due to differences in the organizers of singing activities and the purposes and functions of singing, these spaces have acquired a significance as contemporary performance stages, giving singing a performance-oriented meaning.

2) Stage for School Education and Heritage Performance

Elementary and Middle Schools:

The educational singing space for Dong Opera songs in schools is divided into several categories: various elementary and middle schools in Dong areas, including general ones and ethnic schools, with the latter being the primary singing space (see Figure 56 and Figure 57).



Figure 56. Guangxi Sanjiang Dong Autonomous County Guyi Town Central Primary School

Source: Yan Liu (2021)



Figure 57. Zhaihao Town Middle School, Rongjiang County
Source: Yan Liu (2021)

Universities:

University with Dong songs majors, such as Guizhou Minzu University, Guizhou University, Guizhou Kaili University, etc. (See Figure 58)



Figure 58. Guizhou Minzu University
Source: Yan Liu (2021)

However, the campus is not the only singing space for school education. After the school carries out ethnic cultural education and transmission activities, it will not only serve to enrich the cultural life on campus but also be required or invited to perform on various stages in society. This may include displays of cultural

transmission achievements, competitions, public welfare performances, promotion of policy spirit, and even commercial shows. (See Figure 59)



Figure 59. Students from the Faculty of Music and Dance at Guizhou Minzu University participated in cultural exchange performance in Sanjiang, Guangxi

Source: Yan Liu (2021)

3) As a Stage for Livelihood Performances

In traditional society, the singing of Dong Pipa songs could bring some economic benefits to improve livelihoods. On one hand, it involved narrative pipa song singers, also known as skilled singers, who traveled to villages during the farming off-season to sing songs, earning limited material or monetary income. In some rare cases, a few singers specialized in making a profession out of it. On the other hand, it primarily involved skilled singers in the Forty-Eight Villages region. Since the Qing Dynasty when the tradition of male and female singers performing pipa songs in a call-and-response manner was initiated by singer Yang Gulan, this practice has continued until today. It is observed during festivals such as the Guzhuang Festival and Dong New Year, as well as customary events like weddings, the initiation of young men into adulthood, and the construction of new houses, where singers perform and receive remuneration. The singing spaces that generate economic income to improve livelihoods include village living spaces, such as the drum tower where narrative pipa songs are sung by skilled singers, and the drum tower square in the Forty-Eight Villages region, where activities like the Guzhuang Festival and Dong

New Year's singing competitions are held. The Sa Altar, used during the grand sacrificial activities of the Guzhuang Festival, is also a space where singers perform. Additionally, homes are Occasions for various customary events like weddings, the initiation of young men into adulthood, and housewarming parties. These are all traditional spaces for livelihood performances. The changes in social development have also led to some contemporary livelihood performance spaces, such as scenic areas, restaurants, and hotels.

Scenic Area Performance Spaces:

Scenic area performance spaces mainly include two types. The first type is a specialized Da-scale performance stage established for the entire scenic area, such as the performance stage in the Zhaoxing scenic area. The second type includes xiao performance stages set up by restaurants and hotels within the scenic area to attract business. Currently, the national-level transmitter Wu Yuzhu's team primarily performs Forty-Eight Villages Pipa songs in these spaces. (See Figure 60)



Figure 60. The performance photos at the Zhaoxing Dong Village's performance stage

Source: Yan Liu (2021)

The performances are divided into two sessions: the morning session and the evening session. The morning performance lasts within 40 minutes, while the evening one is around an hour. Dong ethnic pipa songs featured in the program include the Zhaoxing Dong Village Pipa Song 'Diu Jiu Bu Jian Chang Xiang Si', the Six-Hole Narrative Pipa Song 'Dan Shen Luo Han Duo Kuai Huo', and the Hongzhou Pipa Song 'Diu Ge Bu Chang Huang Le Ye,' among others.

Non-Scenic Performance Spaces:

Non-scenic performance spaces mainly include fixed or non-fixed pipa song performances in Dong ethnic-flavored restaurants or eateries in urban areas. However, whether fixed or non-fixed performances, there are no specific performance Occasions. Banquet halls and various private rooms serve as the spaces for pipa song performances, making it a form of mobile performance. In the private rooms of restaurants, the Dong ethnic pipa song performance often features the theme of “High Mountains and Flowing Water Toasting”. (See Figure 61)



Figure 61. Dong High Mountains and Flowing Water Toasting Ritual

Source: Yan Liu (2021)

Summary

Based on the stages of the historical development of the Dong pipa, the performance practice of the Dong pipa can also be divided into the performance practice of the Dong pipa before 1949 and the performance practice of the Dong pipa after 1949, which mainly involves the structure of the instrument, the tuning system, the performance occasions and the music repertoire.

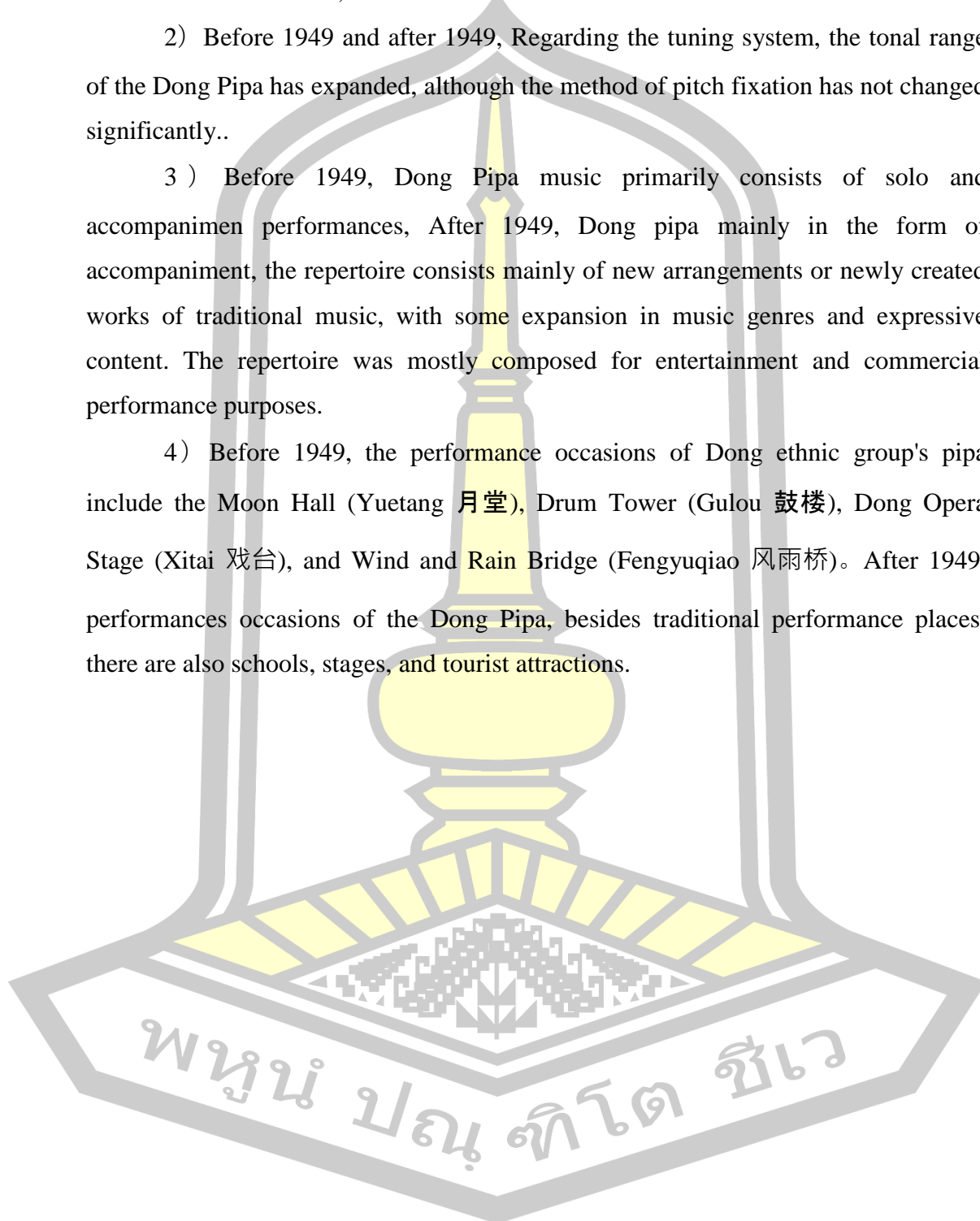
1) Before 1949 and after 1949, the structure of Dong pipa is not much different, are composed of the head, neck, string shaft, sound box and strings, etc. According to its shape and size, it can be roughly divided into large, medium and

small three kinds. Since most of Dong pipa are made by folk artists themselves, self-sufficient or customized, there is no fixed size.

2) Before 1949 and after 1949, Regarding the tuning system, the tonal range of the Dong Pipa has expanded, although the method of pitch fixation has not changed significantly..

3) Before 1949, Dong Pipa music primarily consists of solo and accompaniment performances, After 1949, Dong pipa mainly in the form of accompaniment, the repertoire consists mainly of new arrangements or newly created works of traditional music, with some expansion in music genres and expressive content. The repertoire was mostly composed for entertainment and commercial performance purposes.

4) Before 1949, the performance occasions of Dong ethnic group's pipa include the Moon Hall (Yuetang 月堂), Drum Tower (Gulou 鼓楼), Dong Opera Stage (Xitai 戏台), and Wind and Rain Bridge (Fengyuqiao 风雨桥)。After 1949, performances occasions of the Dong Pipa, besides traditional performance places, there are also schools, stages, and tourist attractions.



CHAPTER VI

The changes of performance practices of Dong Pipa in Southern China

With the development of Dong ethnic social, economic, and cultural aspects, the traditional customs of "singing songs and sitting at night" (行歌坐夜) associated with marriage gradually fade away. In its place, stage performances have become increasingly popular. The original singular form of Pipa songs can no longer meet the needs of social, economic, and cultural development. This has prompted the Dong people to continuously innovate the performance format of Pipa songs to fulfill the requirements of modern times and people's aspirations for a better life. (Wu Yuanhua)

This chapter discusses have been certain changes in the musical instrument's structure and classification, tuning system, music repertoire, performance occasions and functions of Dong Pipa. The reasons for the changes and the specific ways of the transmission process are sorted out.

- 6.1 Change of Musical Instrument's Structure and Classification
- 6.2 Change of Tuning System
- 6.3 Change of Music Repertoires
- 6.4 Change of Performance occasions and functions
- 6.5 Transmission process

6.1 Change of Musical Instrument's Structure and Classification

Liu Yuwen said that the traditional "Dong pipa is made of catalpa and Chinese fir wood, and is composed of the head, neck, string shaft, sound box and strings. The head of the instrument is flat and wide, the top is slightly curved back, the lower part has a square through the bottom string groove, and the two sides have a string shaft; The neck is slender, semi-cylindrical, no product, the tie line is a position mark, the shape of the echo box is different, there are egg-shaped, peach, oval, octagonal, trapezoid, etc., the surface of the Pautung board, there are a number of circular sound holes on the board, and the wooden sound column is installed. Specifications are

divided into large, medium and Xiao three. The sound of the Da pipa is soft and deep, the sound of the middle pipa is bright and sweet, and the sound of the Xiao pipa is crisp and pleasant. Dong pipa mainly has four strings, one for the mother string and one for the child string, and two for the middle string." (Liu Yuwen, 2021)

Yang Qiuju said, "The whole structure of Dong pipa consists of the head, rod, string shaft, string and sound box. The production materials are mostly made of camphor wood, mulberry wood, Chinese fir or hard miscellaneous wood, and the shape is similar to the three strings of the Han nationality. The head is flat and wide, the upper part is a flat spade shape, the top is backward, the length is about 10 cm, the middle has a rectangular string slot, the two sides are equipped with four wooden string shafts, the sound box is oval, covered by the Chinese fir panel, the middle side of the Chinese fir panel has two circular sound holes, the violin box is 22 cm long, the face is 18 cm wide, and the thickness is 6 cm. The rod is narrow and long, and the front is a fingerboard according to the string, without grade, and low metal is used as a mark for easy differentiation. There are wooden bridge horses in the middle and lower part of the fir panel, and metal binding strings are arranged below, and four steel strings are installed." (Yang Qiuju. 2015.)

Dong pipa producer Wu Guoqi said that the basic structure of Dong pipa has not changed much since ancient times, and it is composed of five parts: the head, neck, string shaft, sound box and string, and the change is mainly the shape of the head and sound box. Especially since 1949, producers of Dong pipa have gradually improved their cultural level and expanded their aesthetic vision. Some changes have been made in the material selection and shape of Dong pipa. For example, the production materials are made of hard trees such as green steel and wood, which are easy to preserve. For example, when designing the shape, various animal images will be depicted on the pipa in combination with the characteristics of Dong folk life; There is also the reform on the basis of the common three or four strings in the past, and there are five strings; Another change is that in the past, the strings were mostly nylon, and now some use steel wire, some use copper wire and so on. (Wu Guoqi, Interview, 2022)

Therefore, After 1949, the structure of Dong Pipa has not changed much, but now the size is more unified and standardized.

Zhang Jiacheng said, "The traditional six-hole Xiao pipa body length is about 80cm-90cm, the piano basin is oval, and then improved on this basis, such as the production master in order to pursue modern beauty, and can make the piano basin into different shapes, such as square, peach and other different shapes, the front of the violin box has a sound hole, the number of sound holes is not fixed, A piano code (called "ma" in Dong language) is placed next to the sound hole. The cover plate of the piano is made of cedar and pear wood. The head shaft slot is equipped with four axes, a metal string (formerly a plate wire, now commonly used guitar strings), and a certain tone device on the string (called "who" in Dong language), mainly to fix the pitch position of the high string mi. When I play the pipa, I use horn plectrum, bamboo plectrum and plastic plectrum." (Zhang Jiacheng, 2021.)

The Dong pipa before 1949 was made of catalpa wood and Chinese fir wood, and was composed of the head, neck, string shaft, sound box and strings. The head of the instrument is flat and wide, the top is slightly curved back, the lower part has a square through the bottom string groove, and the two sides have a string shaft; The neck is slender, in a semi-cylindrical shape, the tie line is a position mark, the shape of the echo box is different, there are egg-shaped, peach, oval, octagonal, trapezoid, etc., the surface of the Pautung board, there are a number of circular sound holes on the board, and the wooden sound column is installed.

After 1949, the Dong pipa is also made of catalpa and Chinese fir wood, and is also composed of the head, neck, string shaft, sound box and strings. But the production materials have been extended to parasol wood, pine wood, green steel wood and so on; The shape of the head, neck, string shaft and sound box is diversified. For example, the head has the image of various animals, and the sound box also has a pear shape, a circle, a moon shape and so on. The material of the strings is also changed from the traditional nylon wire to steel wire, aluminum wire and copper wire. In addition, compared with the Dong pipa before 1949, the size and length of the Dong pipa after 1949 have changed greatly, for example, the Da pipa before 1949 is only 125 cm long, while the Dong pipa after 1949 is 400-500 cm long.

6.2 Change of Tuning System

The Dong Pipa employs the use of a plectrum held in the right hand to pluck the strings, and the plectrum is crafted from materials such as old bamboo, buffalo horn, or other similar materials. The Da Pipa commonly comes in three-string and five-string variations, with the tuning pegs set to g, a, e and g, a, a, e, e. The Zhong Pipa, on the other hand, is predominantly four-stringed with tuning pegs set to g, a, a, e¹. The Xiao Pipa typically features four strings with tuning pegs set to g, a, a, e¹. In the three-stringed Da Pipa, each string corresponds to a single note, while in the five-stringed version, the inner and outer strings are paired, producing double strings with the same pitch. In the four-stringed Zhong pipa and Xiao pipa, the two middle strings are tuned to the same pitch. (Yang Yueyan, Interview, 2023)

Zhou Zonghan said, "The four strings of the Da pipa are g, a, a, e¹, and the three strings are g, a, e¹; The four strings of the Zhong pipa are g, a, a, e¹, and the three strings are g, a, e¹; The four strings of the Xiao pipa are set g, a, a, e¹, and the three strings are set g, a, e¹." (Zhou Zonghan, 1981)

Zhang Jiacheng said that the commonly used tuning method of Xiao pipa is "two one five" tuning method, that is, one empty string is Angle tone, two strings and three empty strings are feather tone, four empty strings are characteristic tone, and the interval relationship between four strings is two degrees from four strings to three strings, three strings to two strings is pure one degree, and two strings to one string is pure five degrees. Generally speaking, the interval relationship of this harmonic tone is relatively simple, with pure one and pure five mainly, and occasionally the harmonic tone of pure four will be used. For example, the two basic harmonic notes in the six-hole melodic tone, the first is to play the low string sol and the middle string re at the same time, that is, 5. The second is to play the two middle strings la and the high strings mi at the same time, that is, 6, 3 and the notes." (Zhang Jiacheng, 2021)

Yang Guoren said, "The traditional Xiao pipa has four strings, two degrees plus five degrees of tuning, generally set as g, a, a, e¹, similar to the key of C, usually used as g, g, a, a, e¹ five tones; The Da pipa and the Zhong pipa are generally set to 5, 6, 6, 3, similar to the key of E, and usually use a, a, c¹, d¹, e¹, g¹." (Yang Guoren, 1985)

Dong pipa producer Wu Guoqi said, Nowadays, the Dong pipa is common with three strings and five strings, and the traditional four-string pipa is relatively rare in the past. Three - and five-stringed Da pipa: g, a, e and g, a, a, e, e; Zhong pipa is mainly composed of four strings, and the strings are g, a, a, e¹; Xiao pipa common four strings, strings g, a, a, e¹. (Wu Guoqi, Interview 2022)

Before 1949, the tuning system of the Da pipa was common, no matter the three, four or five strings were all using the second degree plus pure fifth tuning method. The four strings were generally set as g, a, a, e¹ of a certain first key, and the five strings were g, a, a, e¹, e¹, and the range was not wide, only one octave. Can only play g, a, c¹, d¹, e¹, g¹ six tones; The four strings of the Zhong pipa are generally set as g, a, a, e¹ or g, g, a, a, e¹, and can play six sounds of "g, a, c¹, d¹, e¹, g¹"; The three string heights of the Xiao pipa are the first key g¹, a¹, e², and the four string heights are the first key g¹, a¹, a¹, e², and usually can only play the first key "g¹, a¹, c², d², e²" five notes.

After 1949, three strings and five strings were common in the Da pipa, whose strings were g, a, e and g, a, a, e, e; Zhong pipa is mainly composed of four strings, and the strings are g, a, a, e¹; Xiao pipa common four strings, strings g, a, a, e¹.

6.3 Change of Music Repertoires

Yan Qing said, "Pipa song is one of the most typical, important and widely spread forms of song and music of the Dong nationality. It can be divided into narrative and lyric. In lyric pipa song performance, there is typical improvisation thinking. From the perspective of musical improvisation, the impromptu pipa song in Banpo Village of Pingtan Township of Dong nationality in Hunan Province can be taken as an example. With the help of relevant field investigation data, the overall analysis and research on the artistic form characteristics of such traditional songs can be conducted from the outside to the inside. On the level of concrete analysis, we can also start from the improvisational prokaryote-backbone melody, and then observe the horizontal and vertical development of the whole musical thought, as well as the mode of word formation, rhetoric characteristics and singing form. Then we can go further into the inner functional structure of the whole music culture. In general, all the musical elements of Dong pipa songs, such as melody, harmony, texture,

accompaniment, etc., form a material library, from which musicians will randomly select materials and absorb nutrients when improvising. Moreover, their improvisation music behavior is not entirely "pure improvisation", but mostly a "semi-improvisation state" that combines improvisation with original tunes. Especially when the Pipa song is improvised by many people, its fixed musical elements are stronger." (Yan Qing, 2023)

Zhou Yuhua said, "traditional pipa songs do not have a unified and fixed score, most of them are created by the masses, the works are commonly used in pentatonic mode, generally using three-segment structure, and its rhythm, rhythm and even melody direction are completely completed by the experience of the performer improvisation, although there is no rule without music recitals often appear melody repetition, relatively chaotic and other problems." Therefore, musicians often improvise in their performance; But now, with the advent of notation and the increase in the number of hours people study, there are many new works, which are structured, strong performance, high artistic." (Zhou Yuhua, 2017)

Therefore, the traditional repertoire is mainly in the form of solo and accompaniment, which is mostly created by the masses and improvised by the players' experience. The contemporary repertoire is mostly original, mainly accompaniment-based, also known as pipa songs.

6.4 Change of Performance occasions and functions

Hu Xiaodong said, "Dong pipa song has become the most widely spread type of folk song in the southern dialect area (hereinafter referred to as Nandong) because of its characteristics of singing content, singing field and practical singing function." Many singing functions such as love, marriage, social interaction and entertainment have played an important role in building a good life pattern of self-sufficiency, peace and harmony in the traditional society of South Dong. With the rapid development of cultural globalization and social modernization, Dong pipa song, like other traditional cultures, suffers a great crisis of survival and development. In traditional society, Dong pipa song is the singing of daily life for the whole people, while in modern society, it is the singing of daily life for some groups and the singing of performance life for a few groups. The geographical space of Dong pipa song singing includes not

only the traditional living space of Dong village, such as home, drum tower, drum tower ping, Dong stage, wind and rain bridge, village gate, and sarten, but also other modern singing Spaces far away from Dong village, such as various professional and fixed theaters, non-professional and fixed places, such as schools or restaurants, etc. A makeshift stage, such as a stage for a pipa song contest or song festival." (Hu Xiaodong, 2022.)

I agree with Hu Xiaodong, and his views are confirmed by my fieldwork. Therefore, I think that before 1949, the main places for Dong pipa performance were Moon Hall (Yuetang 月堂), Drum Tower (Gulou 鼓楼), Dong Opera Stage (Xitai 戏台), and Wind and Rain Bridge (Fengyuqiao 风雨桥). After 1949, the Dong pipa turned to schools, stages and tourist attractions.

Stage for School Education:

1) Priary School

Take Guangxi Sanjiang Dong Autonomous County Guyi Town Central Primary School as an example, Since 2012, the school has introduced Dong pipa songs into campus education, and hired national, provincial, municipal and county-level inheritors of Dong pipa songs in the county to carry out classroom teaching twice a week. Dong pipa song performance practice activities are held regularly, about 20 times per academic year, and the activities include competitions, performances and exchanges, etc., which have cultivated students' self-confidence in national culture to a certain extent.

Middle School

Take Zhaihao Town Middle School, Rongjiang County as an example, To introduce the Dong pipa song into the campus, the first is to set up the teaching course of the Dong pipa singing and playing, and the second is to set up the Dong pipa song art troupe to engage in performance and publicity activities. Dong pipa song performance practice activities are held regularly.

3) Universities:

Take Guizhou Minzu University as an example, declare the Dong song cultural inheritance base, set up courses on the history and culture of the Dong song, musical characteristics and lyrics characteristics of the Dong song, build the Dong

song language work visit, academic research work visit, performance work visit, and introduce preferential policies and measures to encourage students to learn and inherit the Dong song culture and performance, so as to make contributions to the promotion and inheritance of China's outstanding traditional culture. However, the campus is not the only singing space for school education. After the school carries out ethnic cultural education and transmission activities, it will not only serve to enrich the cultural life on campus but also be required or invited to perform on various stages in society.

Scenic Area Performance Spaces:

Take the performance stage in Zhaoxing Dong Village as an example, Zhaoxing Dong Village, renowned as "the first village in Dong Township", is situated in Liping County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, and is one of the largest Dong villages in China. It is also the center of Dong folk culture, not only the town of drum tower, but also the town of singing and dancing, with Dong song team and Dong opera troupe. On holidays or when guests come to the door, the Dong people gather here to hold ethnic entertainment activities.

Summary

Before 1949 and after 1949, the structure of Dong Pipa has not changed much, but now the size is more unified and standardized, the material and shape of the various components of the instrument have expanded, such as steel string, copper string instead of nylon string and other changes; The tuning system of the East pipa also changed little before and after 1949, but before 1949, the Dong pipa had four and five strings, and after 1949, the Da pipa generally had three and five strings. Before 1949, the traditional performance of the Dong pipa has shifted to schools, stages and tourist attractions. Dong pipa, also from 1949 folk artists collective creation and handed down entertainment works, reflects the development of folk life on the traditional Dong pipa adaptation or new creation of the work, and clearly shows the composer and creator, mainly used for performance, its high artistic.

In the future, with the development of The Times and the progress of science and technology, under the guidance of the national cultural policy and through the joint efforts of all sectors of society, the Dong pipa will realize the expansion of

production materials on the existing basis, more diversified shapes and forms, more diverse performance occasions, and more abundant music tracks. It is believed that the influence and radiation of the Dong pipa will gradually expand, and it will certainly play a greater role in meeting people's spiritual and cultural needs.

6.5 Transmission process

According to the difference of subject types, the transmission of Dong pipa can be divided into three types, namely government agencies, folk elites and folk institutions. In the process of transmission, the government agencies mainly adopt the methods of publicity and display, holding folk activities and setting up art groups. The folk elite mainly collects, collates and publishes journals, and the folk institutions mainly adopt the methods of inheritance teaching and industrial development. (Zhang Jiacheng, 2020)

1) The transmission of government, the transmission of pipa by government agencies mainly means that relevant protection agencies of the government carry out intangible cultural heritage folk activities and concentrate on education and display. The first is to carry out folklore festival activities, and make use of the characteristics of large and concentrated flow of people in festival activities, so as to achieve the purpose of disseminating intangible cultural heritage projects. During the event, a variety of intangible cultural heritage projects are integrated, which can provide participants with a deep and good personal experience. The pipa song of Dong nationality in Congjiang County is known by more and more people through this kind of communication. In close cooperation with the Bureau of Culture and Radio, the county intangible heritage and other institutions, Congjiang County has carried out many folk activities.

For example, on April 21, 2018, the "2018 Congjiang County's First National Culture Classroom Traditional Musical Instrument and Song Competition" jointly organized and planned by Congjiang County's Ethnic and Religious Affairs Bureau, Cultural Training Institute and Tourism Bureau was successfully held in Congjiang County Gurong Square. According to Wu Shilong, the coverage of the competition is relatively large, and most of the contestants are from primary and secondary schools

and surrounding towns in Congjiang County, with the farthest area close to Guangxi. (Wu Shilong, Interview 2023)

2) The spread of folk elites and non-genetic heirs, Folk elites and non-genetic inheritors are also important forces for the inheritance and transmission of Dong pipa songs. The folk elite and non-genetic inheritors are not only the disseminators of Pipa songs, but also the recipients. In the process of inheritance, they transition into two identities, forming a relatively stable transmission chain. Dong pipa songs have long been inherited and transmitted mainly through words and hearts. Since the popularity of Chinese characters, many folk elites began to record the contents of pipa songs with written symbols, including lyrics, notes and rhythms. Their means of communication are more effective, first of all, through education. Under the joint guidance of relevant government agencies, they began to cooperate with higher education institutions and actively participated in the "national culture into the campus" activity, adopting the mode of centralized teaching, which not only achieved the purpose of inheritance, but also promoted the pipa song music culture to a certain extent. Secondly, the traditional media (newspapers and magazines) are used to publicize the collected contents of pipa songs, showing readers the rich cultural content of pipa songs. Finally, new media communication means (QQ, wechat, Douyin, etc.) are used to publicize pipa songs in various ways such as audio and video, showing the beautiful melody echo of Dong pipa songs to the viewers. (Zhang Jiacheng, 2020)

3) The transmission of civil society organizations and related enterprises, civil organization mainly refers to the national culture publicity team spontaneously organized by folk artists and intangible cultural heritage lovers. Most of the intangible cultural heritage communication they engage in is for the purpose of cultural education, cultural exchange and cultural promotion. Non-governmental organizations and related enterprises are closely related. Relevant enterprises provide economic support to non-governmental organizations, while non-governmental organizations have rich cultural resources and exquisite skills, and can continuously develop cultural and creative products for enterprises. In the context of the development of modern cultural tourism, some intangible cultural heritage projects have inherent

advantages in the development of cultural and creative products. (Zhang Jiacheng, 2020)

For example, in the production of Dong pipa, there are many cultural creative products. Such combination can generate many exquisite and highly ornamental intangible cultural heritage derivative products, which can be promoted and sold through various channels such as the tourism market, forming a complete industrial chain and playing an important role in communication. The economic profits brought can also promote the development and living inheritance of intangible cultural heritage products. (Lu Donghui, Interview, 2023)

For example, in September 2015, folk artists from all over Congjiang County spontaneously organized and established the Congjiang Ethnic Culture Training Institute. At present, the direction of inheritance work within the institute is mainly to dig, sort out and protect folk music that is on the danger of being lost, and preserve and learn it through text, audio and video. Then teach it to lovers of national culture. In addition, the Institute cooperates with government agencies and related enterprises to actively plan and hold ethnic culture and art festivals. In recent years, the inheritance work of the institute has made some achievements. The first, it has carried out or participated in many folk activities, and has performed the national culture in the activities. The second is to organize the teaching group to participate in many competitions. (Wu Shilong, Interview 2023)

Therefore, for cultural transmission, changes will certainly happen. We don't have to worry about the original transmission or change transmission, every form of cultural transmission, After the great waves of time, it will eventually leave a relatively "reasonable" way and has a certain realistic cultural significance. We only need to understand that the adjustment of cultural transmission is not over, it is still changing.

CHAPTER VII

Conclusion, Discussion, and Suggestions

7.1 Conclusion

This paper mainly adopts the methods of literature analysis, field investigation, interview, music analysis and relevant theoretical research to study the historical development, performance practice and changes of Dong pipa in southern China, draws the following conclusions:

7.1.1 On the historical development of Dong Pipa in Southern China

1) Dong Pipa before 1949

The development of Dong Pipa can be divided into two distinct phases, with the pivotal year of 1949 serving as the defining line. Prior to 1949, Dong Pipa underwent its traditional development phase, predominantly characterized by performances within the folk life of Dong ethnic villages. During this traditional phase, Dong Pipa exhibited a relatively fixed structure and adhered to specific rules governing its repertoire.

2) Dong Pipa after 1949

In contrast, the contemporary development phase of Dong Pipa post-1949 has witnessed notable expansions in various aspects. The Performance occasions and functions, instrument structures, and music repertoire of contemporary Dong Pipa have all experienced significant diversification, reflecting a departure from the more rigid conventions of the traditional era.

7.1.2 On the performance practices of Dong Pipa in Southern China

1) In the traditional performance practice of Dong Pipa, by the score there are two main type of performance: solo and accompaniment. The contemporary form of performance is mainly accompaniment. The occasions for performance are Moon Hall (Yuetang 月堂), Drum Tower (Gulou 鼓楼), Dong Opera Stage (Xitai 戏台) and Wind and Rain Bridge (Fengyuqiao 风雨桥). Contemporary performance venues have shifted to tourist attractions, schools, etc., and the audience has also been transformed from the local villagers to the tourists and the government employees, experts, scholars and students.

2) structure and classification, Dong Pipa has a round or oval sound box with a long neck like three strings. The body of the Pipa is generally three feet long, and the shortest Pipa is about two feet four. It consists of the Pipa head, the axle, the ink, the strings, the two timbrels (i.e., frets), the pole, and the case. The end of the case is nailed with a piece of copper to tie the strings, there are three, four, five strings of different Dong Pipa. According to its shape, Dong Pipa can be roughly divided into three sizes: Da, zhong and xiao. The strings are mostly copper strings.

3) Tuning system: The Dong Pipa's tonality is 5,6,3 or 5,6,6,3 or 5,6,6,3,3 respectively.

4) Music Repertoires: Researcher collected are some traditional and contemporary repertoire of Dong Pipa, which reflect the unique musical morphological characteristics of Dong Pipa.

7.1.3 On the changes of performance practices of Dong Pipa in Southern China

1) In contemporary society, the performance form of Pipa is “song and music”, that is, the integrated form of song, music and Dance. Since the contemporary society, the Dong Pipa has been played in the form of “song and music”, the integrated form of song, music and Dance, and the repertoire has been increased with newly created works on the basis of the traditional repertoire, and the occasions for playing have been expanded from the traditional living places to the stage and schools, etc., and the audience has also been transformed from the local villagers to the tourists and the government employees, experts, scholars and students.

2) The compared to traditional practices, Dong Pipa after 1949, including alterations in instrument structure, tuning systems, performance places, and repertoire. This exploration is intended to facilitate better innovation and adaptation to the development of the times in the future. Therefore, there is still ample research space for the Dong Pipa and its musical culture in the future.

7.2 Discussion

7.2.1 According to the results of an investigation into the historical development of Dong pipa in southern China.

According to the research of previous scholars, combined with the data obtained through field investigation and oral data obtained through interviews, this paper studies the historical development, performance practice and changes of Dong pipa in southern China. The historical development of Dong pipa is divided into pre-1949 and post-1949. The conclusion is similar to the previous division of Dong pipa history. Among them, before 1949 is the traditional stage of Dong pipa development, and after 1949 is the contemporary stage of Dong pipa development.

This research corresponds to Wu Yuanhua (2019) historical stages of the Dong people in his works such as "A Brief History of the Dong People", "History of the Dong People's Literature", "History of the Dong People's Folk Literature" and "History of the Dong People's Music", and combined with the actual development of the Dong people's folk music culture. The history of Dong folk music culture is divided into five stages: before Tang Dynasty (ancient -- 618 years), Tang Song and Yuan dynasties (618-1368 years), Ming and Qing dynasties (1368-1911 years), Republic of China (1911-1949 years) and New China (1949-2010 years).

Dong pipa is a plucked instrument widely spread in Guizhou, Hunan and Guangxi provinces. In addition to solo, most of the as an accompaniment instrument, to the song accompaniment, also known as pipa song. Dong pipa songs are mainly about marriage, social interaction and entertainment. The conclusion is consistent with the previous definition of Dong pipa songs.

This research corresponds to Hu Xiaodong (2019) Dong pipa song has become the most widely spread folk song in the southern dialect area of Dong people because of its singing content, singing field and practical singing function. Many singing functions such as love, marriage, social interaction and entertainment have played an important role in building a good life pattern of self-sufficiency, peace and harmony in the traditional society of South Dong.

In the process of collecting pipa songs in this paper, both traditional pipa songs and contemporary pipa songs have the above characteristics.

7.2.2 Regarding the results obtained Dong pipa performance practices in south China is analyze

According to the study of Dong pipa performance practice in South China, the performance practice before and after 1949 is compared. First of all, we must understand the structure and tuning system of the instrument. The structure of the instrument is multi-used to make the body of the old Chinese fir or miscellaneous wood, and the panel is made of Chinese cedar or Chinese fir. The production methods and specifications vary according to the preferences of the master. The tuning system doesn't change much. There were obvious changes in the performance scene after 1949, the repertoire also innovates on the basis of tradition. The conclusion is similar to the previous analysis of Dong pipa performance practices.

This research corresponds to Yang Xiuzhao and He Hong(1982), They gave a comprehensive description of the structure and tuning system of Dong pipa, and also explained the playing method.

This research corresponds to Hu Xiaodong (2022) The geographical space of Dong pipa song singing includes not only the traditional living space of Dong village, such as Moon Hall (Yuetang 月堂), Drum Tower (Gulou 鼓楼), Dong Opera Stage (Xitai 戏台), and Wind and Rain Bridge (Fengyuqiao 风雨桥), but also other modern singing Spaces far away from Dong village, such as various professional and fixed theaters, non-professional and fixed places, such as schools or restaurants, etc. A makeshift stage, as for a lute song contest or festival.

I agree with Ren Ying (2022)., believes that traditional Pipa songs are sung during the singing night, which is the basic way for young men and women of the Dong people to make friends and love, etc. There are certain procedures and rules. With the development of the society, the custom of singing and marriage gradually disappeared, while the Pipa song survived in the modern society in other forms. At present, the performance form of Pipa song is innovative, the singing form has changed, the accompaniment instruments have been improved and the music has been enriched and the places and ways of transmission have also changed. The main reasons for these changes are the change of music concept and aesthetic concept, the change of life style, the rise of folk tourism and the evolution of music cultural function.

7.2.3 According to the change of pipa performance practice of Dong nationality in south China, this paper probes into its reasons and practical significance.

After the new China, the Dong pipa has a diversified development trend, which has changed in education, performance and creation. Under the guidance of the national cultural policy and through the joint efforts of all sectors of society, the Dong pipa will realize the expansion of production materials on the existing basis, more diversified shapes and forms, more diverse performance occasions, and more abundant music tracks. The conclusion is basically consistent with the track and reason of the change of Dong nationality pipa performance practice.

This research corresponds to Wu Yuanhua(2019) and Hu Xiaodong (2022). Wu Yuanhua pointed out that the period of new China was a stage of diversified development of Dong pipa. At this stage, Dong pipa has achieved some achievements in creation, performance, education and research. Hu Xiaodong believes that the geographical space of Dong pipa song singing includes not only the traditional living space of Dong villages, but also other modern singing Spaces far away from Dong villages.

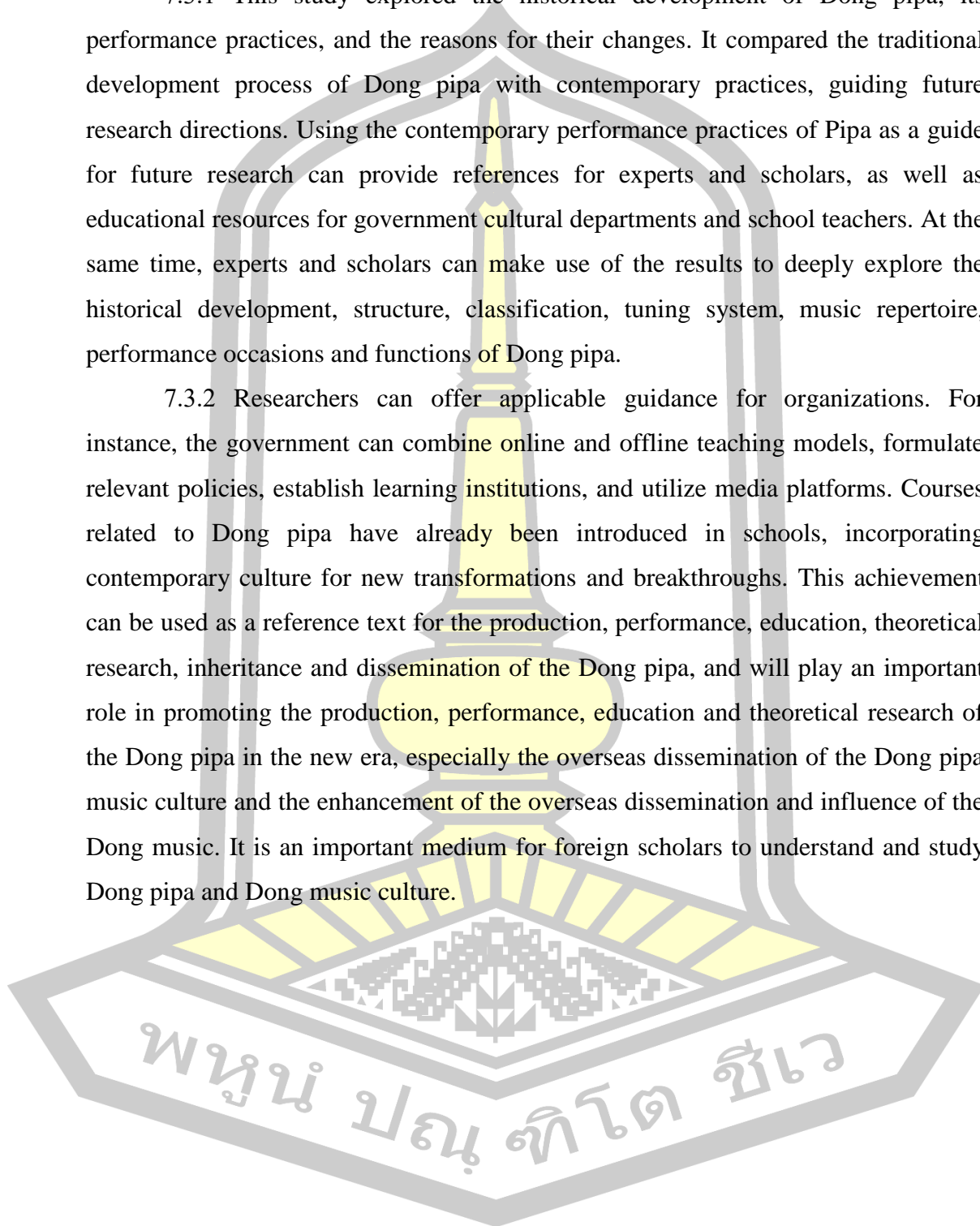
Such recognition is also confirmed in the paper of Ren Ying (2022), believes that from the current performance, the rhythm and singing timbre of pipa songs have changed with the development of society. The current popular pipa songs, the rhythm of the music is not very different from the traditional. However, there are differences in the speed and rhythm of the singing. For example, in order to achieve the unity and integrity of the stage effect, the pipa song will be rehearsed several times before the performance, while the pipa song will form the unity of the performance during repeated rehearsals, and the singing speed, rhythm and intonation will be carried out in accordance with the pre-specified rules. The pipa song sung by the tourism performance team in the Dong village of Haoxing is to unify the speed and rhythm.

In addition, in the past, most studies on Dong pipa were conducted from the perspective of protection, inheritance and folk music culture. This paper systematically sorted out and discussed Dong pipa performance practice and its changing process and current situation from the historical development process of Dong pipa in southern China in order to solve the problems in the process of spreading.

7.3 Suggestions

7.3.1 This study explored the historical development of Dong pipa, its performance practices, and the reasons for their changes. It compared the traditional development process of Dong pipa with contemporary practices, guiding future research directions. Using the contemporary performance practices of Pipa as a guide for future research can provide references for experts and scholars, as well as educational resources for government cultural departments and school teachers. At the same time, experts and scholars can make use of the results to deeply explore the historical development, structure, classification, tuning system, music repertoire, performance occasions and functions of Dong pipa.

7.3.2 Researchers can offer applicable guidance for organizations. For instance, the government can combine online and offline teaching models, formulate relevant policies, establish learning institutions, and utilize media platforms. Courses related to Dong pipa have already been introduced in schools, incorporating contemporary culture for new transformations and breakthroughs. This achievement can be used as a reference text for the production, performance, education, theoretical research, inheritance and dissemination of the Dong pipa, and will play an important role in promoting the production, performance, education and theoretical research of the Dong pipa in the new era, especially the overseas dissemination of the Dong pipa music culture and the enhancement of the overseas dissemination and influence of the Dong music. It is an important medium for foreign scholars to understand and study Dong pipa and Dong music culture.



REFERENCES

- Brian Duignan. (1994). Encyclopaedia Britannica.
- Compilation Committee of Local Chronicles of Liping County, Guizhou. (1989).
- Compilation Committee of Local Chronicles of Congjiang County, Guizhou. (2010).
- Compilation Committee of Local Chronicles of Rongjiang County, Guizhou. (1999).
- Compilation Team of Dong Autonomous Chronicles of TongDao County. (2008).
- Chen, Juan. (2011). The special vocalization method of Hongzhou Dong pipa song. Music Time and Space.
- Denzin, N. K., & Lincoln, Y. S. (1994). Handbook of qualitative research. Thousand Oaks, CA: Sage Publications.
- Denzin, N.K., Lincon, Y.S.Introduction. (2005). The discipline and Practice of qualitative Research //Thousand Oaks, London, New Delhi:Sage.
- Dobovsky S. Y. & Sposobin. (2000). Harmony Tutorial (revised and retranslated). People's Music Publishing House.
- Nico WilterdinkWilliam. (1994). Encyclopaedia Britannica.
- Editorial Group of TongDao Dong Autonomous County Overview and Revised Edition. (2008). Overview of TongDao Dong Autonomous County. Beijing: Ethnic Publishing House.
- Guo, Wei. (1982). On the Pipa songs of the Dong nationality. Academic Forum.
- Han, Mei. (1996). A folkloric study of the Ga pipa and related musicological issues. Chinese Musicology (03).
- Huang, Qiaoling. (2009). Taking Sound from Words and Exporting Songs-On the Relationship between Dong Language and Dong Pipa Songs. artistic probes.
- He, Jianguo. (2012). The modernity of Dong pipa song singers' choices: a study based on folk singers' oral accounts. Journal of Kaili College.
- He, Jianguo. (2017). The nucleus of pipa songs of the Dong ethnic group in Qiandongnan and its cultural interpretation. Journal of Original Ethnic Culture.
- Huang, Tao. (1985). Dong-ethnic folk songs a brief description. Journal of Zhongnan College of Nationalities (Philosophy and Social Science Edition).
- Hu, Xiaodong. (2022). Singing and Life: A study of Dong Pipa Songs. Doctoral dissertation,

- Guangxi University for Nationalities.
- Huang, H. K. (Ed.). (2002). *Contemporary Ethnic Work in Guangxi*. Nanning: Guangxi People's Publishing House.
- Ingram Catherine. (2011). *Echoing the Environment in Kam Da Song*. *Asian Studies Review*.
- Ingram Catherine. (2017). *Jiaping Wu. Research , Cultural Heritage , and Ethnic Identity: Evaluating the Influence of Kam Da Song Research of the 1950*. *Asian Ethnology*.
- Ingram Catherine. (2012). *Tradition and Divergence in Southwestern China: Kam Da Song Singing in the Village and on Stage*. *Asia Pacific Journal of Anthropology*.
- Ke, Lin. (1995). *One Hundred Musical Instruments of Guizhou Minority Groups*. Beijing: China Federation of Literature and Art Publishing Company.
- Liu, Haitao. (2013). *Research on Pipa Songs of Dong Nationality*. Chongqing Normal University.
- Lang, Yajuan. (2014). *The Real Life of a Songmaster-Biography of Yao Chengren, a Pipa Songmaster of the Dong Ethnic Group*. *Journal of Original Ethnic Culture*.
- Li, Menghan. (2022). *Research on the inheritance of pipa songs of Dong ethnic group in Sanjiang, Guangxi [D]*. Yanbian: Yanbian University.
- Liao, Junxiang. (2009). *Traditional Social Processes and Social Life of the Dong*. Beijing: Ethnic Publishing House.
- Liu, Yuwen. (2021). *Dong Pipa*. *National Art*.
- Long, Yaohong, Long, Yuxiao. (1997). *Pipa Songs of the Dong Minority*. Guiyang: Guizhou People's Publishing House.
- Long, Yucheng. (2004). *Flying White Swan Dong Pipa Song*. Guiyang: Guizhou Nationalities Publishing House.
- Lu, Zhongwu, Wu, Bingsheng. (2004). *Dong Songs*. Beijing: Nationalities Publishing House.
- Luo, Hu. (2012). *An analysis of Dong pipa songs*. *Chinese Music* (04), 172-176.
- Luo, Hui. (2014). *A survey report on pipa songs of the Southern Dong*. *Music Composition*.
- Luo, Hui. (2015). *Research on Pipa Songs of Dong Nationality*. Hunan Normal University.
- Meng, Q. R. (Ed.). (2008). *Overview of Sanjiang Dong Autonomous County*. Beijing: Ethnic Publishing House.
- Merriam, A. P., & Merriam, V. (1964). *The anthropology of music*. Northwestern University

Press.

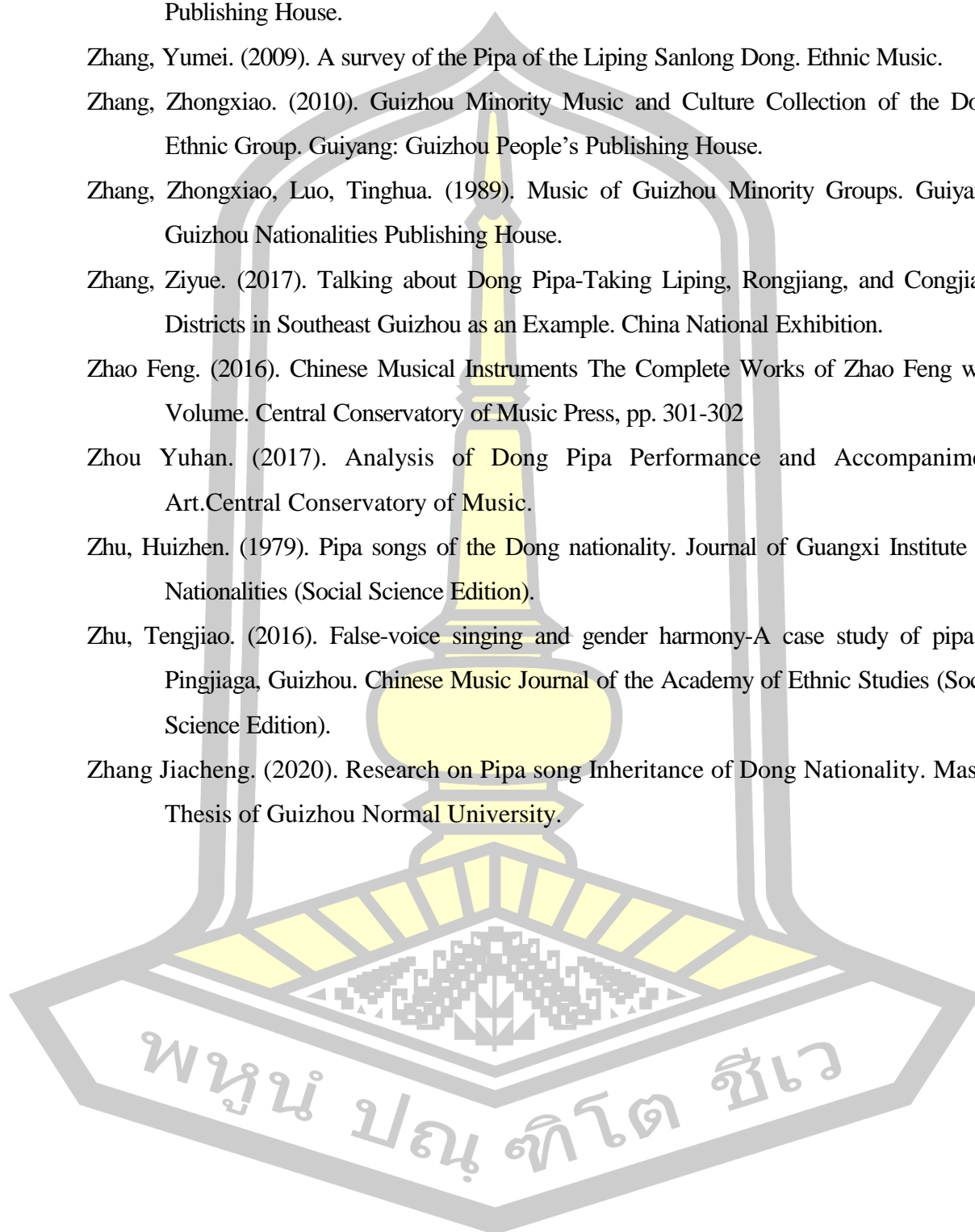
- Mei Fen. (2012). Popular Music in Taiwan: Language, Social Class and National Identity. Durham theses, Durham University. <http://etheses.dur.ac.uk/3473/>.
- Pilk Moisara. (2017). "Cultural cognition in music: The continuation and change of music in Nepal" Central music Press.
- Pan, Mingdong. (2010). Cultural Research on Dong Pipa Songs. Sound of the Yellow River.
- Pilk Moisara. (2017). Cultural cognition in music.
- Qiao, Hong. (2009). The status and role of Dong folk instrumental music in Dong life. Folk Music.
- Rima E. Rudd Vanessa Watts Simonds. (1994). Encyclopaedia Britannica.
- Stock, J. P. (1997). New musicologies, old musicologies: Ethnomusicology and the study of Western music.
- Song, Lin. (2017). Study on the Adaptation of Niu Tui qin Song and Its Habitat of Dong Nationality, Jishou University.
- Shi, Xiutang. (2007). On Theme Recognition in Folk Song Discourse-Taking Pipa Songs of Dong Nationality as an Example. Journal of Shangluo College.
- Shi, Xiutang (2010). On the Transitivity System in Dong Pipa Songs-An Analysis of the Discourse Function of Shang Zhong Dong Pipa Songs (Lyrics) (Part Two). Journal of Kaili College.
- Shi, Xinmin. (2014). Pipa Love Songs. Film Literature.
- Shi, Yanping. (2016). Syllables of Dong Pipa Song. Guizhou Minzu University.
- Shi, Benzong. (1989). Recording Methods of Traditional Dong Songs. Journal of Zhongnan College of Nationalities (Philosophy and Social Science Edition).
- Shi, Xiutang. (2016). An examination of Chinese vocabulary borrowing in Dong pipa songs. Guizhou Ethnic Studies.
- Strauss, A. L. & Corbin, J. (1998). Basics of Qualitative Research (2nd ed.). Thousand Oaks, CA: Sage.
- Sun, Jin. (2006). Triangulation. as a combination of qualitative and quantitative studies: a review of international studies and aggregates. Nanjing Journal of Social Sciences.
- Warburton, B. A. O. (2009). Melody writing and analysis. Thomson Reuters/Foundation Press.
- Wu, Chenxia. (2012). Research on Rhythm of Dong Pipa Songs. Guizhou University for

Nationalities.

- Wu, Dingguo. (2014). Dong Pipa Song. Chinese Literature and History Press.
- Wei, Jing. (2015). Exploration of the Music Culture of Dong Pipa Song in Passage-Field Survey of Pingri Village, Pingping Township, Passage County, Hunan Province. Music Composition.
- Wu, Haowei. (2019). Research on Pipa Songs of Dong Nationality in Passage. Jishou University.
- Wu, Yongxun. (1989). A brief introduction to Dong Pipa songs, Journal of Central South College of Nationalities (Philosophy and Social Science Edition).
- Wu, Guochun. (1999). Pipa Songs of the Dong People in Evening Village. Contemporary Guizhou.
- Wu, Haiqing. (2013). An Exploration of the Music Culture of Pipa Song of Xunjiang Dong Tribe. Music Composition.
- Wu, Hao, Zhang, Zezhong. (1991). A study of Dong songs. Nanning: Guangxi People's Publishing House.
- Wu, Min. (2018). Exploring the Cultural Value and Inheritance Development of Dong Pipa Songs in Guangxi-A Review of Introduction to Dong Songs. Chinese Journal of Education.
- Wu, Yuanjiao. (2003). Analysis of Dong folk music compositions in Liudong area, Guizhou. Journal of Guizhou College of Nationalities (Philosophy and Social Science Edition).
- Wu, Yuanhua. (2019). The Study on the History of Dong Folk Music Culture. Doctoral dissertation, Hunan Normal University.
- Wu, X. F. (2016). Cultural History of Hunan. Changsha: Yuelu Press.
- Xiao, Yujun and Xiao, Xiao. (2021). Research on Singing Skills and Characteristics of Dong Pipa Songs in Qiandongnan. Contemporary music.
- Xue, LuoJun. (2005). Chinese in Japan, Static Dynamic of Dong Sound Culture. [M] University of Tokyo Press.
- Yu, Xueer and Wei, jing. (2020). Artistic Form and musical Characteristics of the Dong Niu Tui qin , Art Appreciation.
- Yang, Songyuan and Ou Anzhu. (2016). Dong pipa songs collection of Sanbao pipa songs, Guizhou Nationalities Press.

- Yang, Qiuju. (2015). Research on Artistic Characteristics of Pipa Songs of Dong Nationality in Chejiang. Guizhou Minzu University.
- Yang, Xiuzhao and He, Hong. (1982). Dong pipa. musical instruments
- Yang, C. R., & Chen, Y. P. (Eds.). (2009). Research on Folk Customs of Ethnic Festivals in Permanent Settlements in Guizhou. Beijing: Ethnic Publishing House.
- Yang, Zhi. (2002). Three Hundred Dong Songs. Beijing: Nationalities Publishing House.
- Yang, Chaozhong. (2010). Study on the Cultural Formation of Hongzhou Pipa Songs. Music Composition.
- Yang, Chaozhong. (2011). Report on the Field Survey of Hongzhou Pipa and Pipa Song Singing in Liping. Journal of Kaili College.
- Yang, Gopeng, Li, Qiang. (2008). Survey Report on Dong Throat Road Songs in Passage, Hunan. Chinese Music.
- Yang, Linxi. (2014). Pipa Songs of Evening Village, Zhai Artemisia Town, Rongjiang County, Southeast Guizhou: An Exploration of the Cultural and Artistic Values of Pipa Songs. Music Composition.
- Yang, Yanzeng and Wu Changyu. (2020). Analysis of Traditional Ethical Thoughts in Pipa Songs of Dong Nationality. Journal of Mudanjiang University.
- Ying, Youqing, Sun, Keren. (2015). Dictionary of Chinese Musical Instruments. Shanghai Century Publishing Group Education Press, p89.
- Zhou, Hengshan. (1989). Dong ox leg Qin and ox leg qin song, Chinese music.
- Zhu, Jiahui and Liang, Liang. (2020). Characteristics and Folklore Characteristics of Dong Ox Leg Qin, Art Appreciation.
- Zhang, Sen. (1990). Introduction to Dong Pipa songs [J]. Music Exploration. Sichuan Conservatory of Music.
- Zhang, Guihua. (2012). On the Social Function and Aesthetic Cultural Characteristics of Dong Pipa Songs. Guizhou Ethnic Studies.
- Zhang, Guihua. (2012). On the Evolution of Cultural Function of Pipa Songs of Dong Nationality. Social sciences in Guizhou.
- Zhang Xinjie, Xie Guihua and Wang Shan. (2015). Discuss Dong Pipa's songs from the perspective of primitive ecological culture. Journal of Luoyang Institute of Technology.

- Zhang, Yong, Liu, Zhenguo. (1997). Music of the Dong Quartet. Guiyang: Guizhou Ethnic Publishing House.
- Zhang, Yumei. (2009). A survey of the Pipa of the Liping Sanlong Dong. Ethnic Music.
- Zhang, Zhongxiao. (2010). Guizhou Minority Music and Culture Collection of the Dong Ethnic Group. Guiyang: Guizhou People's Publishing House.
- Zhang, Zhongxiao, Luo, Tinghua. (1989). Music of Guizhou Minority Groups. Guiyang: Guizhou Nationalities Publishing House.
- Zhang, Ziyue. (2017). Talking about Dong Pipa-Taking Liping, Rongjiang, and Congjiang Districts in Southeast Guizhou as an Example. China National Exhibition.
- Zhao Feng. (2016). Chinese Musical Instruments The Complete Works of Zhao Feng with Volume. Central Conservatory of Music Press, pp. 301-302
- Zhou Yuhan. (2017). Analysis of Dong Pipa Performance and Accompaniment Art. Central Conservatory of Music.
- Zhu, Huizhen. (1979). Pipa songs of the Dong nationality. Journal of Guangxi Institute for Nationalities (Social Science Edition).
- Zhu, Tengjiao. (2016). False-voice singing and gender harmony-A case study of pipa in Pingjiaga, Guizhou. Chinese Music Journal of the Academy of Ethnic Studies (Social Science Edition).
- Zhang Jiacheng. (2020). Research on Pipa song Inheritance of Dong Nationality. Master Thesis of Guizhou Normal University.



APPENDIX

Appendix 1

Questionnaire to Providers of Key Information About Dong Pipa

Part 1 General Information

Name:

Age:

Gender:

E-mail:

Number:

Time of the Interview :

Place of the Interview:

Part 1 About Dong Pipa

1. How do you see the historical development of Dong Pipa's performance practice?
2. What features do you think Dong Pipa have?
3. How to tune Dong Pipa?
4. What are traditional repertoires of Dong Pipa?
5. What are modern repertoires of Dong Pipa?
6. In your opinion, is there any difference or similarity between Dong Pipa's traditional repertoires and modern ones?

Questionnaire to Providers of Information About Dong Pipa

Part 1 General Information

Name:

Age:

Gender:

E-mail:

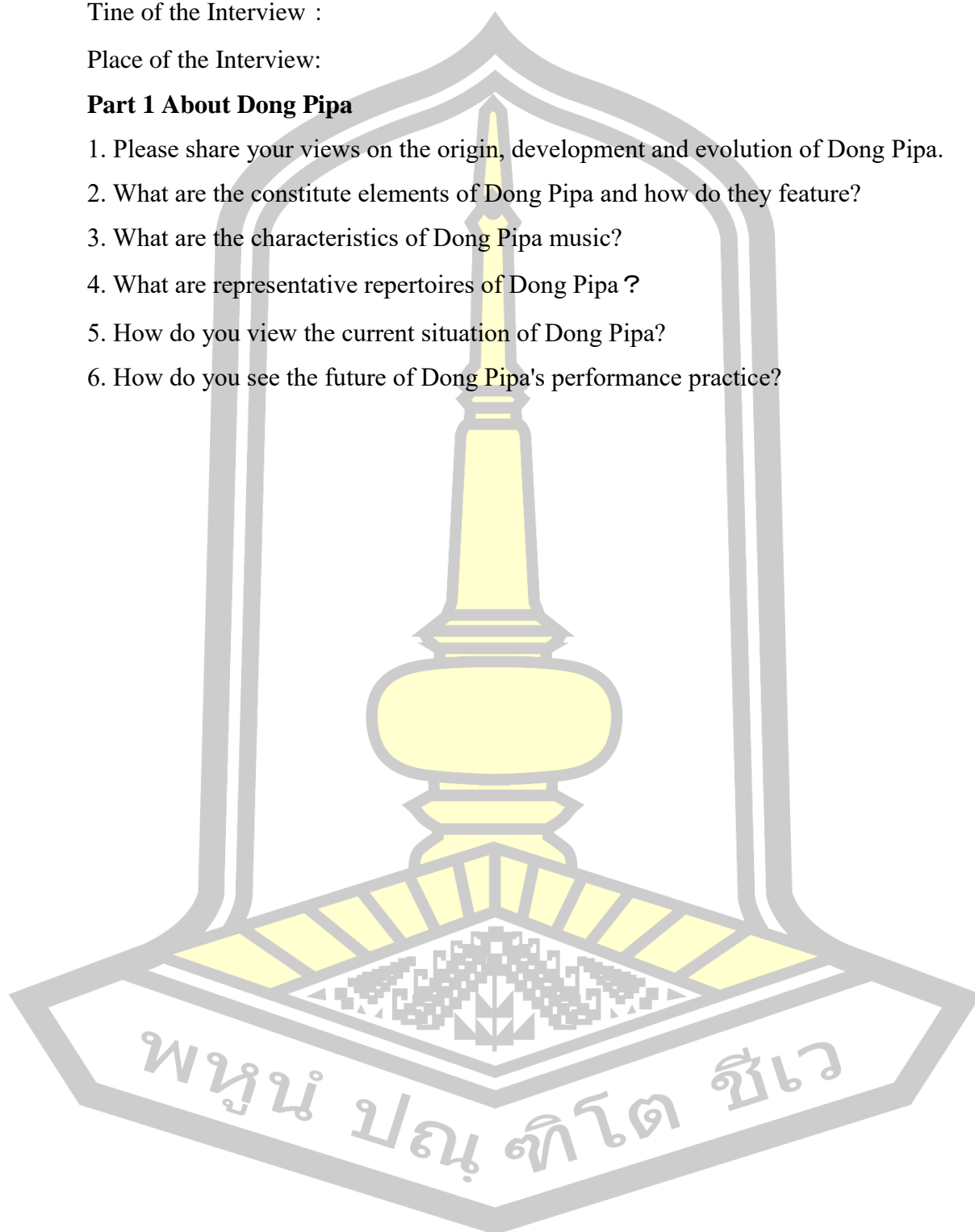
Number:

Tine of the Interview :

Place of the Interview:

Part 1 About Dong Pipa

1. Please share your views on the origin, development and evolution of Dong Pipa.
2. What are the constitute elements of Dong Pipa and how do they feature?
3. What are the characteristics of Dong Pipa music?
4. What are representative repertoires of Dong Pipa ?
5. How do you view the current situation of Dong Pipa?
6. How do you see the future of Dong Pipa's performance practice?



Appendix 2

Field survey photo collection

1. To Liping County, Miao and Dong Autonomous Prefecture for investigation and research



Figure 62. Interview with Dong Pipa Masters Lu Donghui(left)

Source: Yan Liu (2022)



Figure 63. The researchers visitGuizhou Liping County, Miao and Dong
Autonomous Musical instrument exhibition hall

Source: Yan Liu (2022)

2. To the congjiang County ethnic culture training institute base research



Figure 64. Researchers are at the investigation site

Source: Yan Liu(2022)



Figure 65. The performance group of Guizhou Congjiang County National Culture Institute is now performing

Source: Yan Liu (2022)

3. To Guangxi Zhuang Autonomous Region Sanjiang Dong County for investigation and research



Figure 66. Cultural exchange meeting site

Source: Yan Liu (2022)



Figure 67. Research Cultural exchange meeting site

Source: Yan Liu (2022)

BIOGRAPHY

NAME	Yan Liu
DATE OF BIRTH	2 August 1982
PLACE OF BIRTH	Guizhou, China
ADDRESS	GuiYang City, Guizhou Province
POSITION	Associate professor
PLACE OF WORK	College of Music and Dance, Guizhou minzu University
EDUCATION	2000 - 2004 Bachelor of Musicology (B.A.) in Guizhou Minzu University 2009 - 2012 Master of Musicology (M.F.A) in Guizhou University for Nationalities 2020 - 2023 Doctor of Philosophy (Ph.D.) of Musicology in Mahasarakham University

