



Lusheng Musical Instrument in Qiandongnan Miao and Dong
Autonomous Prefecture, Guizhou Province, China

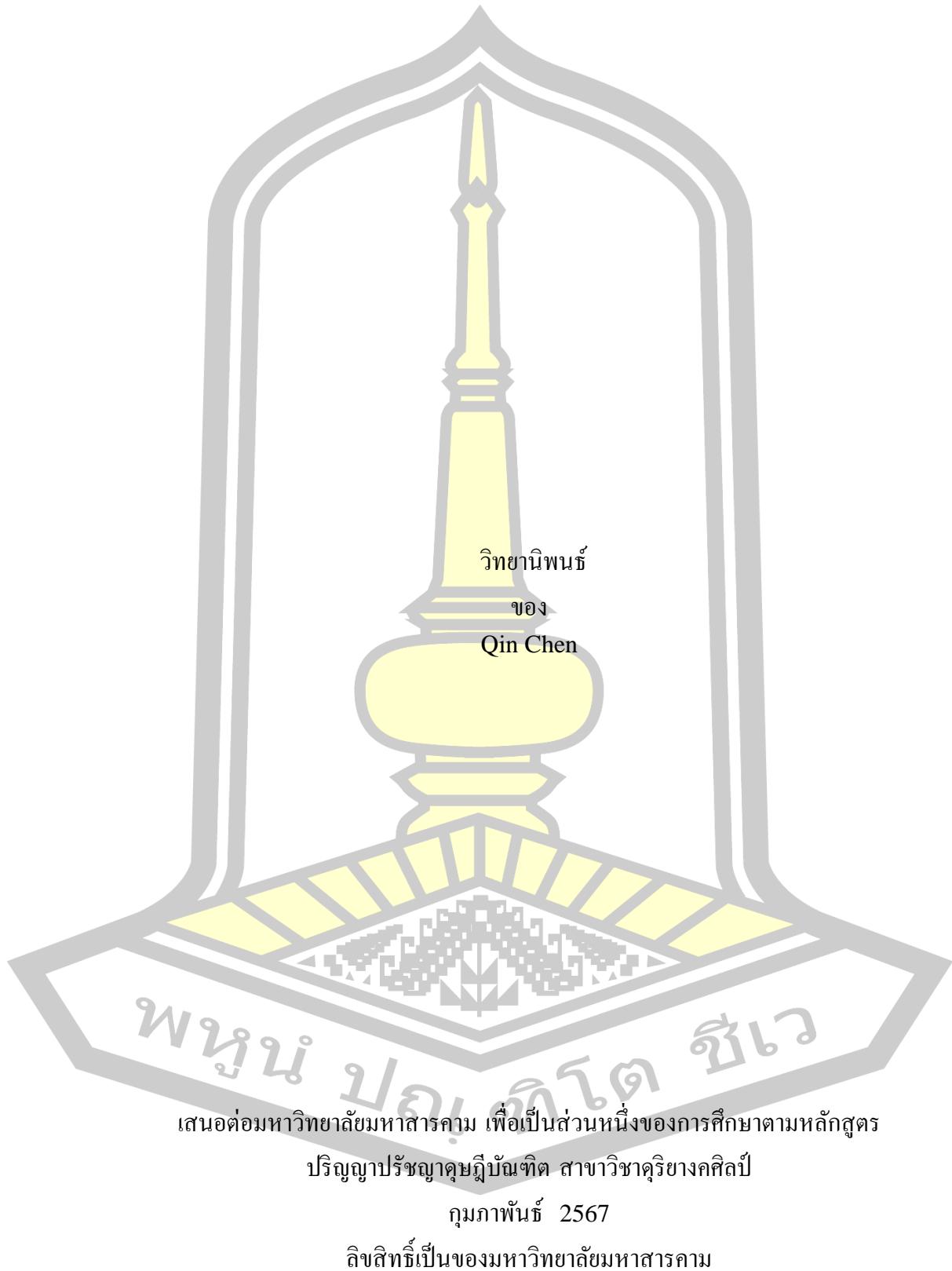
Qin Chen

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

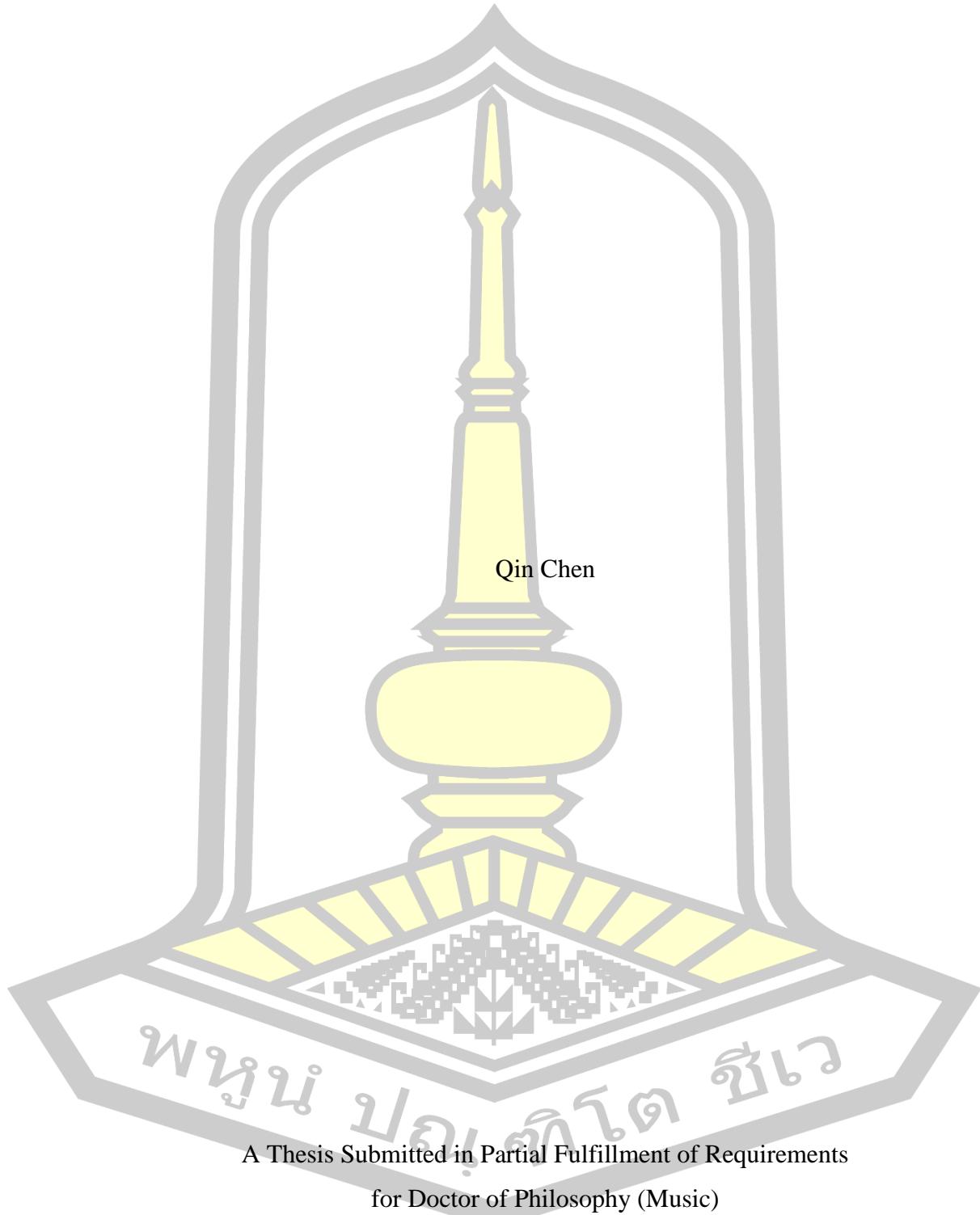
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Lusheng Musical Instrument in Qiandongnan Miao and Dong
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A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Music)

February 2024

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

Examining Committee

Chairman

(Assoc. Prof. Wiboon Trakulhun,
Ph.D.)

Advisor

(Asst. Prof. Weerayut Seekhunlio,
Ph.D.)

Committee

(Asst. Prof. Sayam Chuangprakhon,
Ph.D.)

Committee

(Thanaporn Bhengsri, Ph.D.)

Committee

(Asst. Prof. Awirut Thotham,
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



TITLE	Lusheng Musical Instrument in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China		
AUTHOR	Qin Chen		
ADVISORS	Assistant Professor Weerayut Seekhunlio , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Music
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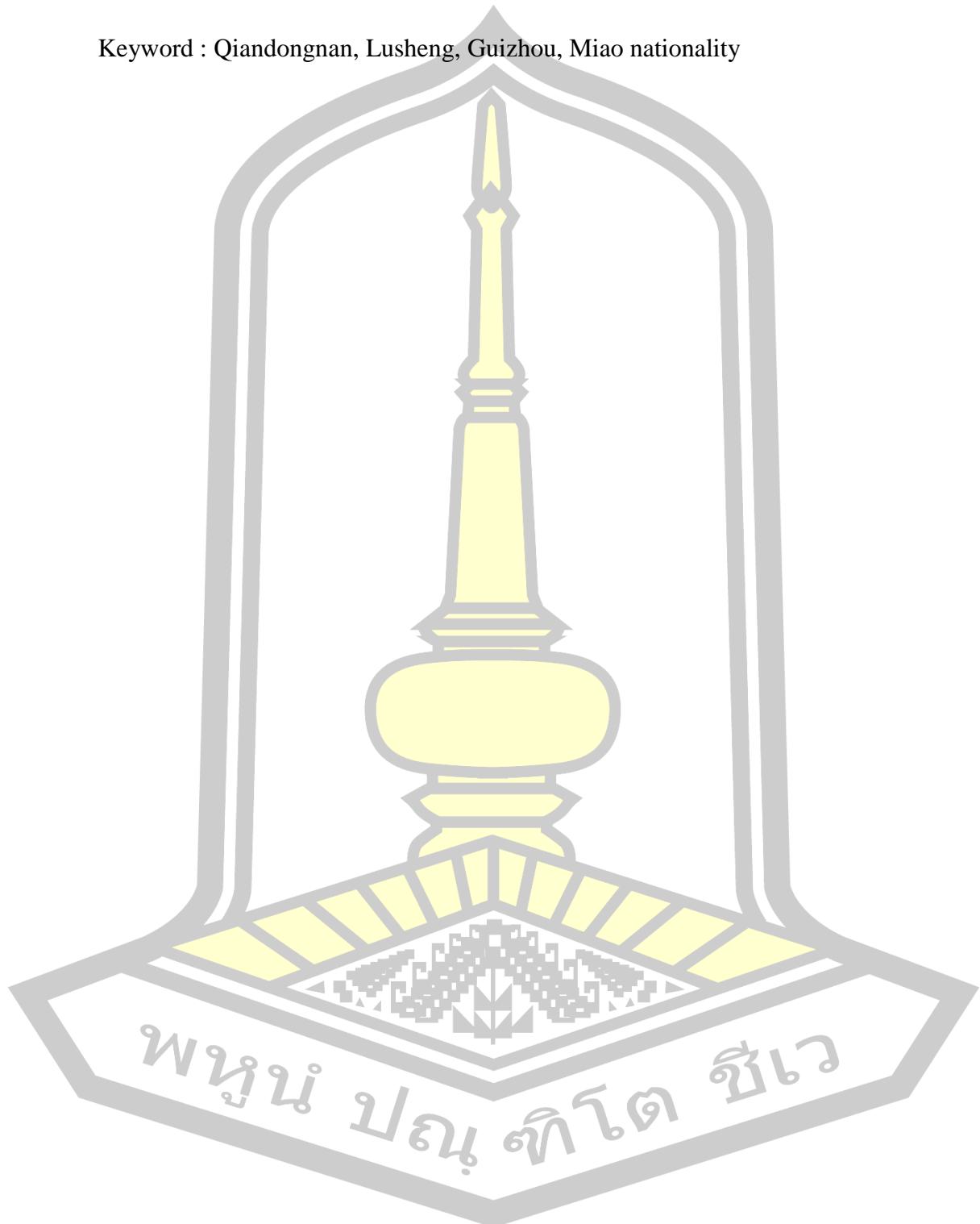
ABSTRACT

The objectives of this research were to: 1) Investigate the development of Lusheng musical instruments. 2) Analyze the musical characteristics of Lusheng instruments. 3) Explore the role and function of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China. The data collection and research were conducted through field investigations involving six key informants, which included three lusheng musicians, one lusheng performer, one villager, and one lusheng maker. The research tools included observation sheets and interview questionnaires. The research findings are as follows:

1. The traditional Lusheng of the Miao nationality in southeast Guizhou has evolved into a multi-pipe instrument over time. In 1950, Mr. Dongtangan initiated reforms on the traditional six-pipe Lusheng, expanding it to include 8, 11, 12, and 14 pipes, eventually leading to the creation of the 18-pipe, 21-tone Lusheng. Subsequent developments by performers and producers have led to the introduction of even larger Lushengs, including 29 pipes, although the 16-pipe and 19-pipe versions remain the most commonly used, capable of satisfying the majority of Lusheng music needs.
2. The musical characteristics of both the traditional six-pipe and multi-pipe lusheng of the Miao nationality in southeast Guizhou differ. The traditional six-pipe lusheng is typically played alongside several lushengs with varying pitches, commonly employed in significant festival and funeral rituals. On the other hand, the multi-pipe Lusheng boasts a broader range and increased volume due to its multiple pipes, making it suitable for solo performances and modern music compositions.
3. The role and function of Lusheng musical instruments are multifaceted and culturally significant. In funeral rituals, the Lusheng provides solemn tones that guide mourners and facilitate expressions of grief and reverence. Conversely, during celebrations and festivals, its vibrant melodies and rhythmic cadences infuse events with energy, joy, and community spirit. Economically, the Lusheng sustains livelihoods for musicians, instrument makers, and event organizers, contributing to local economies through performances and tourism. Moreover, educationally, the Lusheng plays a crucial role in preserving traditional knowledge and skills and fostering cultural continuity and identity through music education programs and

workshops.

Keyword : Qiandongnan, Lusheng, Guizhou, Miao nationality



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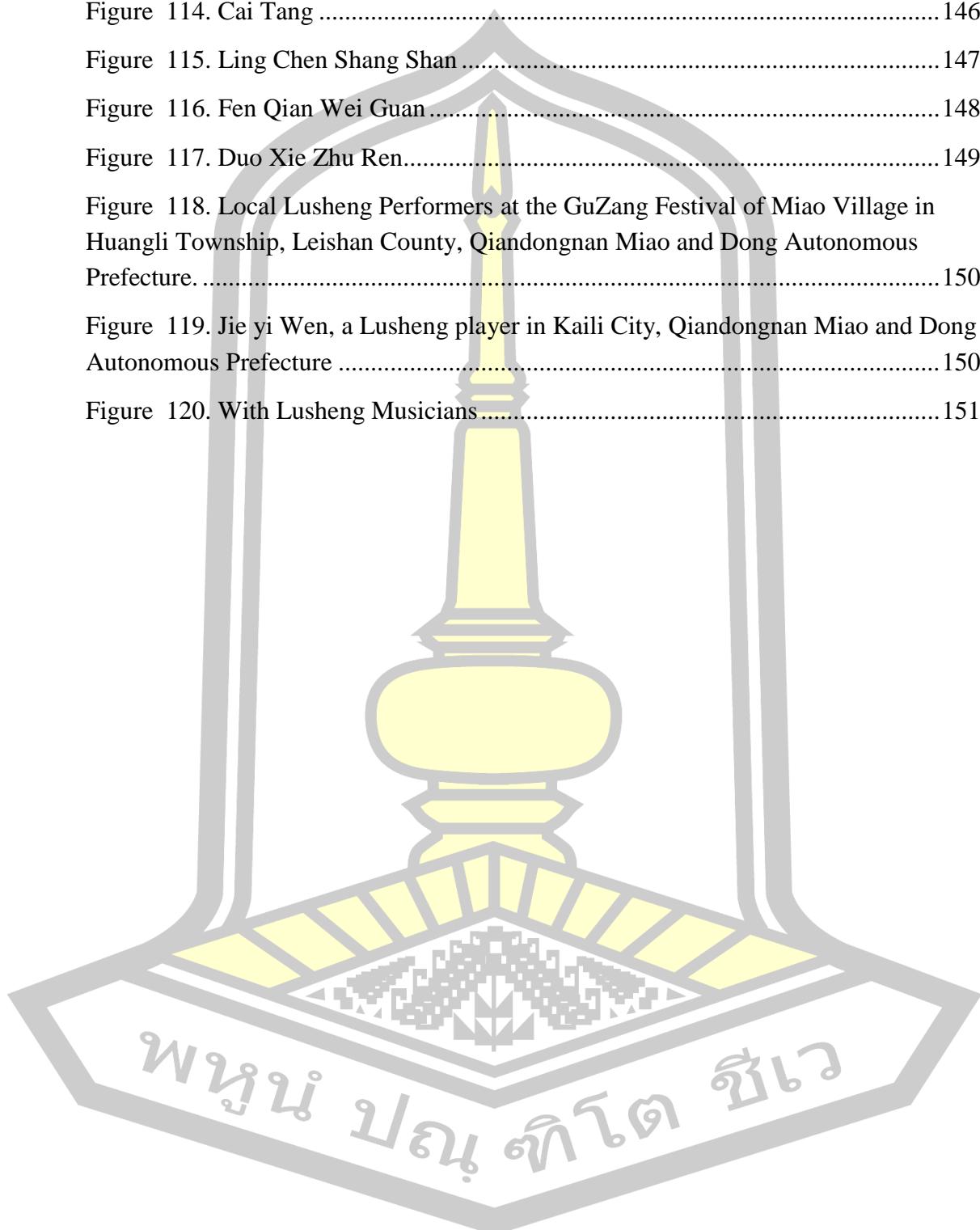
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CHAPTER I

Introduction

1.1 Research Background

The Lusheng is a wind instrument favored by the Miao, Dong, Shui, Gelao, Yao, Zhuang, Yi, and other ethnic minorities in southwest China. In Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China, there are two types of Lusheng instruments: the traditional six-pipe Lusheng and the multi-pipe Lusheng. The traditional six-pipe Lusheng has six pipes, while the multi-pipe Lusheng is made by adding more pipes on the basis of the traditional six-pipe Lusheng, and the commonly used multi-pipe Lusheng today are the 16-pipe Lusheng and the 19-pipe Lusheng. The sound pipe of the Lusheng is made of bamboo, and each sound pipe emits a different pitch, so the length of each pipe is not the same. The sound pipe is inserted into the barrel made of cedar wood, and the reed is sealed inside the barrel. The lower part of the sound pipe has finger holes, and when blowing into the barrel, the finger presses the finger holes, and the airflow vibrates the reed to produce sound. The traditional six-pipe Lusheng can only play in one mode, while the 16-pipe Lusheng and 19-pipe Lusheng can play in four different modes. To play the traditional six-pipe lusheng, you need to use the thumb, forefinger, and middle finger of the left and right hands; to play the multi-pipe lusheng, you need to use the thumb, forefinger, middle finger, and ring finger of the left and right hands. The traditional lusheng is often used for multiple people to play together, and the multi-pipe lusheng can be used for one person to play solo or for more than one person to play together.

Lusheng is a reed wind instrument, it is mainly popular in Guizhou, Guangxi, Yunnan, Sichuan, and other regions. In different regions, the Lusheng has different shapes, unique acoustics, diverse playing forms and beautiful music. It has been popular among ethnic minorities for thousands of years and has a long history, which is closely related to the ethical concepts, moral customs and living customs of ethnic minorities. Lusheng is not just a musical instrument, but a combination of dance, music, lyrics, and other cultural forms. It has become a special tool in recording the

history of the Miao people, showing the unique culture of the minority, and playing a special role in the integration of cultural identity and values (Meng, 2019).

With the development of society and the times, the shape of the Lusheng is also being improved continuously. In the late 1950s and early 1960s, some Lusheng musicians in Guizhou Province studied with Lusheng makers and tried to add more pipes on the basis of the traditional six-pipe Lusheng to develop it into a multi-pipe Lusheng, which changed the limitation that the traditional six-pipe Lusheng couldn't play more than one tuning, and they even added chromatic pipes to the Lusheng instrument. In addition to the free performance of folk Lusheng music, can also play more complex Lusheng music and some famous foreign songs. Due to the success of the multi-pipe Lusheng production, Lusheng musicians have created some solo and ensemble forms of Lusheng music (Zhao & Yang, 2013).

There is a traditional mode of Lusheng called the Chinese pentatonic're mode, which has six pipes and makes six notes. This kind of Lusheng has many advantages over other kinds of Lusheng in terms of volume, timbre, mode, etc., but it also has the disadvantages common to all Lusheng, namely that it has too few tones and is not a seven-tone scale, which cannot meet the needs of the development of new music (Dong, 1979).

Mr. Dongdangan's Lusheng reform was based on the Lusheng of Miao nationality in Danzhai County. The Lusheng in his mind: First of all, it should have enough musical notes to increase the series of notes and expand the vocal range, which requires additional pipes and notes; Secondly, no matter how the reform is done, it should not be at the expense of the traditional six-pipe Lusheng playing skills; on the contrary, it should be conducive to improving the traditional six-pipe Lusheng playing skills. For example, the characteristics of the traditional six-pipe lusheng are song and dance; after the reform of the muti-pipe lusheng, it should hold steady volume, not large volume; hand and arm bits cannot affect other dance moves; and so on (Zhao & Yang, 2013).

In the social life of the Miao people, there are many folk festivals, and it can be said that in each of the twelve months of the year (in different regions of Guizhou), there are ethnic festivals of different scales. The Miao people will play Lusheng music

to celebrate their festivals. In addition, Lusheng music is also played during small celebrations such as weddings, funerals, and housebuilding (Wu, 2021).

The researcher first became aware of the instrument, the Lusheng, at a concert in 2018, when the researcher was captivated by the performance of the instrument. Upon investigation, we learned that the performer was from Qiandongnan Miao and Dong Autonomous Prefecture in Guizhou Province, China, and that the Lusheng is their traditional national musical instrument, which has been integrated into their lives and is indispensable. Every year, the Lunar New Year and some traditional festivals and rituals are performed with the Lusheng. In their eyes, the Lusheng is not only a musical instrument but also a holy instrument and a medium to communicate with God. The researcher became interested in this instrument and wanted to study it in 2021 to know the development of the instrument, the characteristics of the music, and the status and role of the instrument in the region.

1.2 Research Objectives

- 1.2.1 To investigate the development of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.
- 1.2.2 To analyze the musical characteristics of Lusheng instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.
- 1.2.3 To explore the role and function of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

1.3 Research Questions

- 1.3.1 What is the development of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China?
- 1.3.2 What are the musical characteristics of Lusheng instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China?
- 1.3.3 What are the roles and functions of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China?

1.4 Research Benefit

- 1.4.1 We can know the Lusheng instrument in Qiandongnan has developed from the Traditional Six-pipe Lusheng to the Multi-pipe Lusheng.
- 1.4.2 We can know the characteristics of the Lusheng music in Qiandongnan.
- 1.4.3 We can know the role and function of the Lusheng instrument in Qiandongnan.

1.5 Definition of Terms

1.5.1 Characteristics

Refers to the musical features of the Lusheng instrumental performance in the Qiandongnan Miao and Dong Autonomous Prefectures of Guizhou Province, China, including the mode, rhythm pattern, melody, meaning of the lyric and meaning of the song.

1.5.2 Role and Function

Refers to the role and function of the Lusheng instrument in the Qiandongnan Miao and Dong Autonomous Prefectures of Guizhou Province, China, including the Function of Funeral Ritua, Function of Celebration Festival, Function of Economic, Function of Education

1.5.3 Lusheng

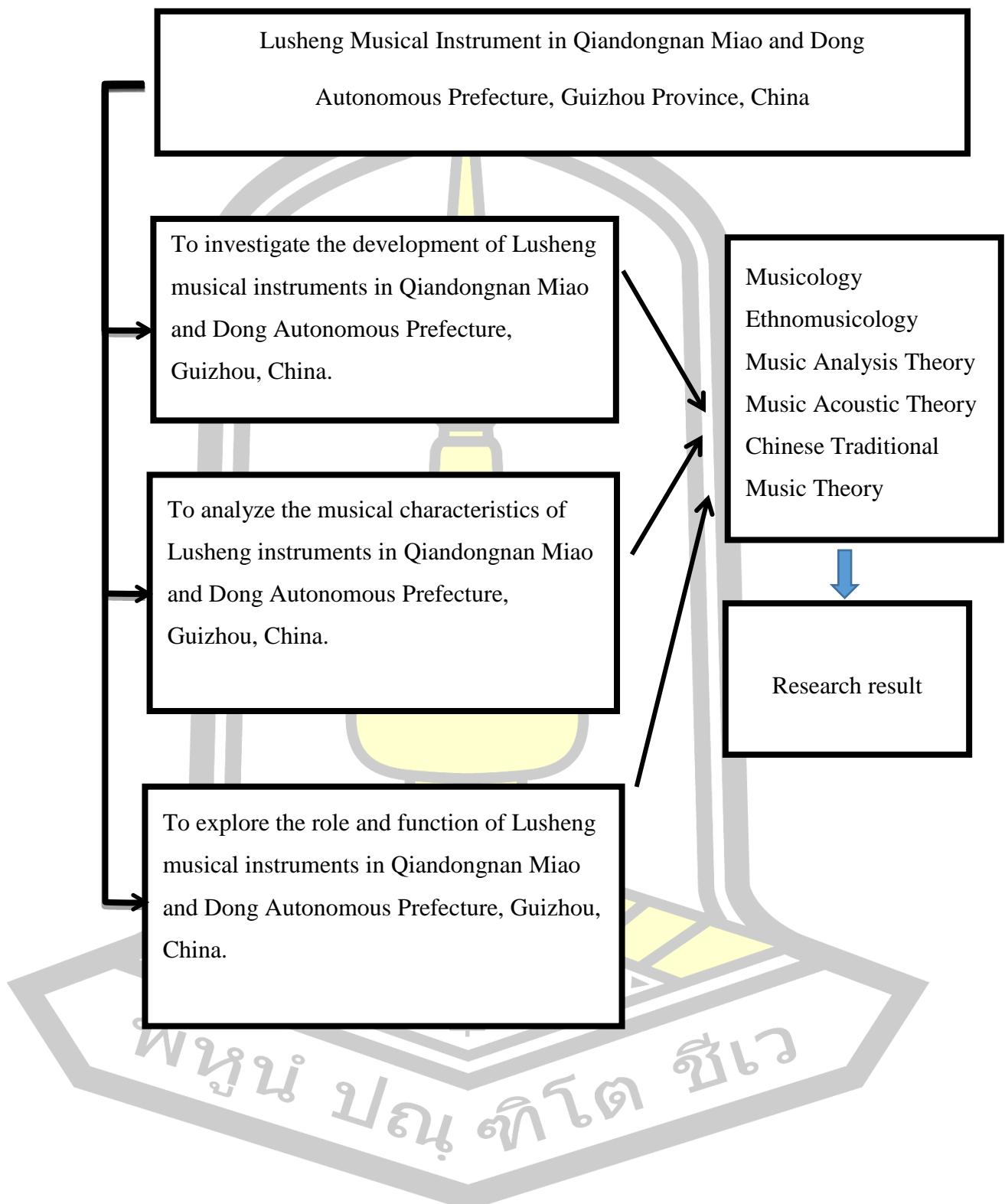
Refers to the Miao Lusheng in the Qiandongnan Miao and Dong Autonomous Prefecture in Guizhou Province, China. It is an ancient wind instrument in China.

1.5.4 Multi-Pipe Lusheng

Refers to Lusheng has more than six pipes.

1.6 Conceptual Framework

This thesis takes the Lusheng of Qiandongnan Miao and Dong Autonomous Prefecture in Guizhou Province of China as the research object. The data are mainly obtained through Literature Method, Field Survey Method and Interview Method research method. The data were interpreted using Musicology, Ethnomusicology, Music Acoustic, Music Analysis, Chinese Traditional Music Theory.



CHAPTER II

Literature review

In this chapter , the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research.

The researcher has reviewed the following topics :

- 2.1 Introduction of Lusheng in China
 - 2.2.1 History of Chinese Lusheng
 - 2.2.2 Types of Chinese Lusheng
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2.1 Introduction of Lusheng in China

Lusheng is the oldest reed pipe and sound aerophone instruments of the Miao, Dong, Shui, Yao, She, Yi, Lahu and other ethnic minorities in the south of China,

which is circulated in Guizhou, Sichuan, Yunnan, Guangxi, Hunan and other provinces and regions, and is also found in the Hmong areas of Southeast Asian countries, such as Laos, Vietnam, Myanmar, and Thailand. Historically, the Miao people have been migrating, and the Lusheng has always accompanied the migrating Miao people, integrating into the life of the Miao people, and becoming the recorders and witnesses of the history and culture of the Miao people (Meng, 2019).

The types of Chinese Lusheng are roughly divided into three categories according to their angles and shapes. One type is the Acute-angle Lusheng, which is less than 90 degrees between the Sheng Tong and the Sheng Pipe, usually at an angle of 40 to 60 degrees, and has two or three resonance tubes in the upper end of the sound hole. The second category is the Right-angle Lusheng, that is, the Sheng Tong and the Sheng Pipe form a 90-degree angle between the Lusheng, most of these Lusheng do not have a resonance tube, but some of the upper end of the set of gourd or horn as a resonance effect. The third category is the Obtuse-angle Lusheng, which is called obtuse-angle Lusheng when the angle between the Sheng Tong and the Sheng Pipe is greater than 90 degrees, and the obtuse-angle Lusheng is equipped with a gourd as a resonator at the upper end of the Lusheng (Yang, 2019).

2.1.1 History of Chinese Lusheng

1. Yin Shang Dynasty (1300 B.C.-1046 B.C.)

During the Yin Shang Dynasty, human beings just got rid of the primitive ignorance and entered the civilized period, the music and dance of Yin Shang Dynasty was gradually standardized in this civilized period, and was loved and reused by the royal family of Yin Shang Dynasty, and combined Music with Ritual, forming the ritual and music civilization of Yin Shang Dynasty, which was a political service of music. and the combination of Music and Ritual formed the civilization of music and music for political service in the Yin Shang period. During the Yin Shang Dynasty, witchcraft was highly regarded, and the primitive religious cult produced a large number of witch officials, who needed to use a lot of music and dance to perform the

rituals of divination and sacrifice, thus the ritual and music system of the Yin Shang Dynasty was further strengthened and consolidated. At the same time, the oracle bone inscriptions appeared in this period, and the records of the Sheng appeared in the oracle bone inscriptions(Zhao & Yang,2013).

2.Western Zhou Dynasty (1046 B.C.-771 B.C.)

The Western Zhou Dynasty was ruled by the Duke Zhou, who overthrew the ceremonies and musical conventions of the Yin Shang Dynasty and instituted a brand-new system. The Western Zhou ritual and music system was not the use of primitive religious ceremonies, but a ritual and music system of a political nature. It became a tool for Western Zhou rule. The Duke Zhou's creation of a new system of ritual and music was conducive to the maintenance of his dominance. The ritual and music system of the Western Zhou strictly stipulated the restrictions on the use of music by the nobles at all levels of the Western Zhou, which were mainly manifested in the dances, repertoire, occasions of music, etc., and formed a well-defined hierarchical system, which clarified the social status of the vassals and the nobles, and formed a set of social behavioral norms. In the Western Zhou ritual and music system, the Sheng this instrument has entered the court, recognized by the ruler, became an indispensable musical instrument in the ancient Chinese ritual and music system. It is recorded in the Rites of the Zhou that the Sheng master was one of the positions of the court musicians at that time, whose duties were to supervise and teach the Sheng, Yu, Xiao, Di, etc. The Sheng Master was the chief of the court musicians at that time, and he was also the chief of the court music officers. With Sheng to name the position name at that time, it can be seen that the Sheng was frequently used in the ritual music and has an important position. Under the influence of the Western Zhou ritual and music system, not only did the princes and nobles observe the use of ritual and music, but the norms of ritual and music also entered into the folklore, and the common people also used music and dance to celebrate some important occasions. The Sheng, as an instrument of ritual music, was also introduced to the people, and was often

used by the public as a means of entertaining guests. In the Book of Shijin, it is recorded that the people would play Drums, Qin and Sheng to welcome honored guests(Zhao & Yang,2013).

3. Eastern Zhou Dynasty (771B.C. -256 B.C.)

The Eastern Zhou, divided into the Spring Autumn Period and the Warring States Period, was a period of frequent wars, and the shape of the Sheng was not documented, but the Sheng artifacts unearthed during this period provide physical evidence for researchers. The Sheng in this period, Sheng Tong was usually made of gourd, and the Sheng Pipe was arranged up and down on the bucket. The number of pipes varies. Those with Two pipes in the upper row and two pipes in the lower row are Four-pipe Sheng; those with three pipes in the upper row and two pipes in the lower row are Five-pipe Sheng. Those with four pipes in the upper row and three pipes in the lower row are called Seven-pipe Sheng. In 1972, a bronze Hulu Sheng Tong was unearthed in Tomb No.23 in Lijiashan, Jiangchuan, Yunnan Province, with four holes, two holes in the upper row and two holes in the lower row, which was a Hulu Sheng bucket of the late Spring Autumn period. Tomb No.24 unearthed a Liniu Hulu Sheng, which was made of bronze, 28.2 cm in height, in the shape of a Hulu sheng, with five holes on the front of the main part of the Sheng, divided into two rows, with three holes in the upper row in sequence and two holes in the lower row in sequence. There is one hole on the back. According to the evidence, there may have been a sheng pipe inserted into each hole, but because the pipe was made of bamboo, it had already decayed and disappeared when it was unearthed, so it is a Hulu Sheng pipe from the early Warring States period. The top of this gourd Hulu Sheng has a brass calf, standing, so it is called Standing OX Hulu Sheng. The image of the ox is cast on the Hulu Sheng, which shows that people loved and worshipped the Sheng and the ox at that time. Nowadays, the Miao people hold a Hulu Lusheng meeting and bullfighting activities every year, which may be the preservation of the cultural traditions of the ancient people. In 1955-1960, a Hulu Sheng pipe with seven holes

was unearthed in the Shizhai Mountain Tomb Compound in Jinning, Yunnan Province, with two rows of four holes and three holes in one row, which is a gourd sheng pipe from the early Warring States period(Zhao & Yang ,2013).

4. Han Dynasty and Three Kingdoms period(202B.C.-280)

The Sheng of the Han Dynasty and Three Kingdoms period is mythological, the Sheng of this period usually has twelve or thirteen pipes. During the Han Dynasty, the Sheng had mythological colors, was given the symbolism of growth, and had a specific shape recorded. During the Three Kingdoms period, the shape and size of the Sheng were clearly documented in the literature, with thirteen pipes(Zhao & Yang ,2013).

5. Sui Tang Dynasty (581-907)

The Sui Tang Dynasty was a period of great cultural and artistic prosperity, with a stable and unified social environment and harmonious ethnic relations, all of which provided a favorable soil for the high development of music and culture in the Sui Tang Dynasty. During this period, a great deal of ethnic minority music spread and entered the central plains, and in the process of spreading and exchanging, ethnic minority music and central plains music collided with each other, resulting in the great prosperity of music and culture in the Sui and Tang dynasties. The ethnic music of various minority regions was included in the court music, which enriched the diversity of court music. In the court music of the Sui and Tang dynasties, a lot of music from the Central Plains and ethnic minority regions required the use of the Sheng, which was highly valued during this period and became the accompaniment of court music, and also flourished in the private sector, and continued until the Song Dynasty(Zhao & Yang ,2013).

6. Song Dynasty (960-1279)

During the Song Dynasty, agriculture was well developed, and commerce and handicrafts were also developed to a certain extent. The prosperity of commerce and handicrafts contributed to the rapid development of economy and culture, as well as

the rise of the citizen class. The artistic cultivation of the citizens during the Song Dynasty was improved, which made the folk music of the Song Dynasty also gained attention and importance. The emergence of the folk entertainment centers of the Song Dynasty provided a stage for folk artists to perform, and folk artists expanded and diversified in scale during this period. Folk music in the Song Dynasty flourished, and exchanges between Han Chinese folk music and minority music became frequent. During this period, the Sheng was also developed in the prosperity of folk music, and there was a clear distinction between the Hulu Sheng and the Han Sheng; the Lusha, the predecessor of the Lusheng, also appeared in this period, and the sheng family became richer and richer(Zhao & Yang ,2013).

7. Ming Dynasty (1271-1368)

Ming Dynasty was a period of great unification of ancient China, during which there were frequent interactions and integration of various ethnic groups. During this period, the germ of capitalist production relations began to appear and slowly developed. The development of the commodity economy promoted the development of culture and art in the Ming and Qing dynasties, in which drama, rap, arts and crafts, music and so on were greatly developed. Long-term contacts between Han Chinese and ethnic minorities during the Ming and Qing dynasties also contributed to the improvement of ethnic music and culture. Instrumental music of the Ming and Qing dynasties also developed rapidly under the strong musical and artistic atmosphere. Among them, the Lusheng flourished during this period. During the Ming Dynasty, the term Lusheng officially appeared and developed rapidly in the Qing Dynasty. In the middle and late Ming Dynasty, the sprout of capitalism emerged, and the commodity economy developed greatly, which promoted the development of art and culture. In the Ming Dynasty, the citizens emphasized on enjoyment, and the culture of the citizens had the attribute of entertainment. With the increasing of urban population, art and culture activities were also rich and active. Attention to art and culture developed from the city to the countryside, folk music had a free and broad

soil in this period, and there were frequent exchanges between the music of ethnic minorities and that of the Han Chinese. The production level of musical instruments also became more perfect, and there were many kinds of minority musical instruments, and the Lusheng officially appeared in this period(Zhao & Yang ,2013).

8. Qing Dynasty (1636-1912)

Qing Dynasty was a multi-ethnic state founded by the Man people, and the Han Chinese remained the largest ethnic group in the Qing Dynasty. In order to maintain their dominance, the Man rulers, while preserving their own culture, absorbed the cultures of other ethnic groups, such as the Mongols and the Han Chinese, and pursued a policy of Sinicization, maintaining a balance between the Han and Man cultures. The balance between the Han and Man cultures was maintained. In the continuous absorption, exchange and fusion of ethnic cultures, new developments took place. During this period, the music culture of all ethnic groups was emphasized, and in the long-term exchanges with Han music, it was constantly developed and enriched the connotation of ethnic music culture. During the Qing Dynasty, folk music culture was active, and the music of minority regions was emphasized and developed. The Lusheng, as a traditional instrument of the southern minorities, was an important element in the music of the southern minorities. During this period, the Lusheng has permeated all aspects of the lives of ethnic minorities in Guizhou and other regions, and has played an important role in the activities and rituals of ethnic minorities in the south. Most of the Lusheng of this period were Six-pipe Lusheng(Zhao & Yang ,2013).

9. Republic of China (1912-1949)

Most of the records on the Lusheng in the Republic of China period closely associate the Lusheng with Tiao Yue. The ancient tradition of playing the Luheng Music and jumping Lusheng Dance over the moon is deeply rooted in the bone marrow and blood of the Miao people, and the activity of playing the Luheng Music and jumping Lusheng Dance over the moon has been further developed in the

Republic of China. In the Republic of China, unmarried young men and women of Guizhou ethnic minorities chose their spouses in the Lusheng Dance, which was usually held in the first month of the lunar calendar, with men and women wearing beautiful national costumes, young men playing the Lusheng Music, and young women jumping Lusheng Dance along the way. During this period, the Lusheng had already become a representative instrument of the Miao people, and only Miao men could play it, but it was widely passed down among the Miao people, and almost every household had this representative instrument of the Miao people(Zhao & Yang ,2013).

10. China (1949-Now)

With the founding of New China, there was no more war in China, and the people lived in peace and happiness. The Lusheng was used in festivals and celebrations, ancestor worship, and paying homage to those who had passed away, and the Lusheng was well developed in this period; due to the development of the market economy, people's material life was greatly improved, and the demand for a spiritual life was higher, and the Lusheng music was in greater demand. In order to make the rusheng instrument able to play more music, the Multi-Pipe Lusheng has been well developed in this period, and so far 29-pipe Lusheng have been successfully made(Zhao & Yang ,2013).

2.1.2 Types of Chinese Lusheng

1. Acute Angle Lusheng

It is mainly distributed in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China, Sandu Shui Autonomous County and Duyun City in Qiandnan Buyi and Miao Autonomous Prefecture, and Rongshui Miao Autonomous County and Sanjiang Dong Autonomous County in Guangxi Zhuang Autonomous Region. The author divides the sharp Angle Lusheng from the performance form and the region, and can divide the sharp Angle Lusheng into 10 kinds:

1) Lusheng and Mangtong

Lusheng and Mangtong refers to the reed wind instrument played together with Mangtong, which is mainly popular in Danzhai County and Leishan County of Miao and Dong Autonomous Prefecture of Guizhou Province, Sandu Shui Autonomous County of Qiannan Buyi and Miao Autonomous Prefecture, Duyun City and other areas of Miao and Shui nationality villages. Generally, the Lusheng is composed of three Traditional Six-pipe Lusheng and a number of Mangtong. The “Mi” tube and “Sol” tube of each Lusheng are equipped with bamboo resonance tubes (Yang Zhengping,2019).(See Figure 2)

The scale arrangement may vary depending on the region, but common arrangements is, the scale arrangement is:



Figure 1. Traditional Six-pipe Lusheng of “Re” Mode

Source: Qin Chen,from fieldwork in February 2023

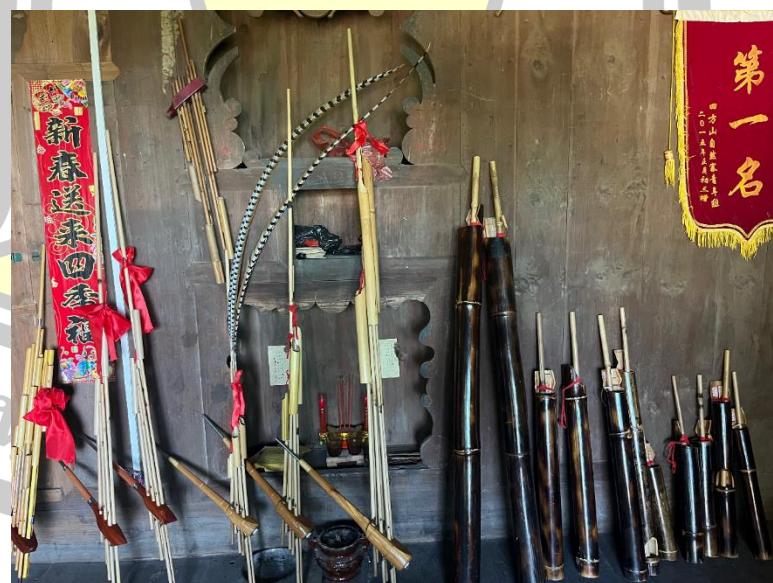


Figure 2. Lusheng and Mangtong

Source: Qin Chen,from fieldwork in February 2023



Figure 3. Lusheng and Mangtong

Source: Qin Chen, from fieldwork in February 2023

2) Sidishui Lusheng

Sidishui Lusheng, also known as Jinji Lusheng and bamboo shell Lusheng, is mainly popular in Danzhai County, Leishan County, Rongjiang County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China. And Sandu Shui Autonomous County, Duyun City, Qiandnan Buyi and Miao Autonomous Prefecture, Guizhou Province, China. It's named because four Lusheng with different tone areas are played together. The upper end of the "re" sound pipe of each Lusheng is made of bamboo shoot shell leaves. The upper end of the "mi" and "sol" sound pipes also share a resonance cylinder, and the lower end of the treble pipe is also covered with a resonance cylinder. The inner space of the sound pipe is straight to the bottom of the lower end, and the end of the Sheng pipe is not closed (Yang Zhengping, 2019). (See Figure 6)

The scale arrangement of the Sidishui Lusheng is:



Figure 4. Sidishui Lusheng Lusheng of "La" Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 5. Sidishui Lusheng of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 6. Sidishui Lusheng

Source: Qin Chen, from fieldwork in February 2023

3) Gaopai Lusheng

Gaopai Lusheng refers to High-row Lusheng, which is mainly popular in Taijiang County, Jianhe County, Leishan County and Kaili City, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province. It consists of 5 to 9 High-pitched Lusheng, Medium-pitched Lusheng, Tenor-pitched Lusheng, Low-pitched Lusheng and Double-bass Lusheng. The Mi and Do pipes of each Lusheng are set with bamboo resonance tubes. The high row Lusheng has six-pipe of six tones, six-pipe of five tones, six-pipe of four tones, six-pipe of three tones, six-pipe of two

tones, six-pipe of one tone, etc. The longest is more than 5 meters, and the shortest is 3 meters(Yang Zhengping,2019).(See Figure 8)

The scale arrangement of Gaopai Lusheng is:



Figure 7. Gaopai Lusheng of “Re” Mode

Source: Qin Chen,from fieldwork in February 2023



Figure 8. Gaopai Lusheng

Source: Qin Chen,from fieldwork in February 2023

4) Muzi Lusheng

Muzi Lusheng refers to mother and son or father and son playing together, which is popular in the Miao villages along the Kailebala River in Guizhou Province and in Leishan, Danzhai and other places, consists of 3 to 6 Lusheng , middle treble, middle and low tones in a set. The upper and lower ends of each Lusheng's Mi pipe are set with bamboo resonance tubes(Yang Zhengping,2019). (See Figure 10)

The scale arrangement of Muzi Lusheng is :



Figure 9. Muzi Lusheng of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 10. Muzi Lusheng

Source: Qin Chen, from fieldwork in February 2023

5) Zimei Lusheng

Zimei Lusheng refers to Sister Lusheng, which is popular in the Miao villages of Kaili City, Leishan County, Majiang County, Danzhai County and other places in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China. It consists of a pair or set of a alto Lusheng and an alto Lusheng(Yang Zhengping, 2019). (See Figure 12)

The scale arrangement of Muzi Lusheng is:



Figure 11. Zimei Lusheng of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 12. Zimei Lusheng

Source: Qin Chen, from fieldwork in February 2023

6) Gongmu Lusheng

Gongmu Lusheng, also known as Male and Female Lusheng, Double Lusheng, and Pair Lusheng, are distributed in the Miao villages of Kaili City, Leishan County, Majiang County, Danzhai County and other places in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China. They consist of

of two Lusheng with the same vocal area. The difference between the Male Lusheng and the Female Lusheng is that the Male Lusheng has a bamboo knot at the upper end of the high-pitched "re" sound tube, while the Female Lusheng does not; The Male Lusheng has a large and loud sound, while the Female Lusheng has a relatively small sound. The upper voice holes of the Mi and Do pipes are equipped with bamboo resonance tubes(Yang Zhengping,2019).

7) Big Lusheng

Big Lusheng, known as Geixiong in Miao language, is popular in Miao villages such as Leishan County, Huangping County and Shibing County. It consists of five or six lusheng pipes with six-pipes Lusheng, such as high tone, middle tone, second tenor, low tone and double bass. The sound tube directly under the pipe is fitted with a wooden barrel, which is hollowed out of wood for resonance(Yang Zhengping,2019).

8) Dong Lusheng

Dong Lusheng, which is divided into southern Dong and Northern Dong. The Dong Lusheng actually refers to the Dong villages distributed in Liping, Rongjiang, Congjiang, Guizhou and Sanjiang, Guangxi, etc. It consists of more than five ultra-high-pitched Lusheng, high-pitched Lusheng, mezzo-pitched Lusheng, low-pitched Lusheng, double-bass Lusheng and one low-bass mandrel, mainly used in the Dong Lusheng festival and festival activities. The scale arrangement is La Do Re Mi Sol La, and the top of the three-tone La Do Re is covered with a bamboo resonator(Yang Zhengping,2019).

9) Yao Lusheng

Yao Lusheng, it's mainly distributed in Liping, Guizhou, Guangxi, Hunan, Guangdong and Yunnan. Yao Lusheng is composed of high-pitched Lusheng, medium-tone Lusheng, medium-tone Lusheng, low-tone Lusheng, etc., four to five Lusheng and several Mangtong. The longest Lusheng is 4 to 5 meters. Due to long and heavy, when playing, it is tied with two bamboo sticks and erected as a support.

The shorter one is about 80 centimeters. The shape is close to Dong Lusheng, and the sound is huge. The upper end of the La Do Re tone tube has a bamboo resonance cylinder(Yang Zhengping,2019).

2. Right Angle Lusheng

There are two kinds of Right Angle Lusheng, one is in the shape of a spindle, and the other is in the shape of a white radish. Right Angle Lusheng is distributed in Guiyang, Bijie, Liupanshui in Guizhou, Guiting, Huishui in Guizhou and Miao villages in Guizhou, Gejia village in Kaili and Huangping in southeast Guizhou, as well as Chongqing, Yunnan, Myanmar, Laos, Thailand and Vietnam in Southeast Asia. Most Right Angle Lusheng. have no resonant tube. According to the shape, it can be divided into three types:

1) Bent pipe Lusheng

The Bent pipe Lushan is popular in Huchaozhai, Huaxi District, Guiyang City, Guizhou Province, Dolazhai, Baiyun District, Shitouzhai, Wudang District, Xinzhaop Formation, Jialin Village, Machang Town, Pingba County, Gui'an New District, and Miao villages such as Dafang, Bijie, Qianxi, and Huishui in southern Guizhou Province, China. Its sound pipe is curved inward in the middle and upper direction, and its sound color is loud, sound quality is strong and simple(Yang Zhengping,2019).

2) Hulusheng

Hu lusheng is a single reed air singing instrument of Yi, Lagu, Wa, Lisu, Hani, Li, Naxi, Miao, Pumi and other nationalities. It is popular in Simao Area of Chuxiong Yi Autonomous Prefecture, Xishuangbanna Dai Autonomous Prefecture, Baoshan Area, Lincang Area, Dehong Dai Jingpo Autonomous Prefecture, Lisu Autonomous Prefecture and Lijiang Area. Miao villages in Liangshan Yi Autonomous Prefecture, Sichuan Province, China; Bijie and Anshun Cities, Guizhou Province; Miao villages in Bouyi and Miao Autonomous Prefecture, Qianxinan

Prefecture, Guizhou Province, China; and Baise, Guangxi Zhuang Autonomous Region, China(Yang Zhengping,2019).

Hulusheng uses the belly of a small calabash as its bucket, and its slender handle is connected with a thin bamboo pipe as its mouthpiece. The pipe is made of anchovy bamboo or yellow bamboo. There are five to eight pipes, and the rings are inserted in the gourd bucket. The bottom of the pipe is slightly exposed, and the pipe is fixed with beeswax. A rectangular bamboo reed or a copper reed is carved out in the part of the bamboo pipe inserted into the gourd, and the pipe mouth at the lower end of the pipe is transparent for the bottom hole(Yang Zhengping,2019).

3) Six-pipe Right Angle Lusheng

Six-pipe Right Angle Lusheng, the Miao nationality village Lusheng in Huaxi, Gaobao and Qingzhen of Guiyang, the Miao nationality Lusheng in Wenshan of Yunnan, the Miao nationality Lusheng in Pengshui, Youyang and Xiushan counties of Chongqing, and the Kaili Longchang, Dafeng Tunnel in southeast Guizhou, and the Gejia Lusheng in Huangping Chongan, etc. are all 6-pipe right-angled Lusheng. There are two types of right-angled 6-pipe Lusheng. Among them, Guanding Changshou Long Lusheng, Kaili, Huangping Gejia Lusheng, Qingzhen Miao Lusheng is spindle shape, Anshun, Liupanshui, Qianxinan, Yunnan and other places are "white radish" shape, generally 2 sets. The sound of the Six-pipe right-angle Lusheng is small and mellow (Yang Zhengping,2019).

3. Obtuse Angle Lusheng

The Angle between Sheng Dou and Sheng Miao is greater than 90 degrees, generally 90 degrees to 110 degrees. The blunt Angle Lusheng mainly refers to the five-pipe Lusheng: it is popular in Miao villages in Jinsha County, Dafang County, Qianxi County and Nayong County of Guizhou; Although the Lusheng here has five pipes, it can play six sounds. The Lusheng in the Miao village of Nankai Township in Shuicheng County is also five-pipe, but it can play 7 notes, and the Lusheng in the Miao village in Qianxi County can play 7 or 8 notes(Yang Zhengping,2019).

2.2 Introduction of Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China

In Guizhou, the Lusheng is a unique musical instrument of the local minorities. According to the shape and mode of the Lusheng, there are many kinds of lusheng. However, in order to facilitate the study, the author distinguished the Lusheng in Guizhou from the region, namely, the Lusheng in southeast Guizhou and the Lusheng in northwest Guizhou. In this chapter, the author will introduce the Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

Traditional Lusheng in Guizhou, the shape of Lusheng is also different due to the different regions. For example, the lusheng in Qiandongnan is different from the Lusheng in Qianxibei in appearance. The Lusheng in Qiandongnan is an acute Angle. The cross Angle between the blowing pipe and the articulating pipe is an acute Angle, and the acute Angle is about 40-60 degrees. The Lusheng consists of five parts: Sheng Tong, Sheng pipe, blow pipe, reed and resonator. The pipe and pipe are generally made of Chinese fir, the pipe is made of bamboo, and the reed is forged from cooked copper.

The most common Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China is the Traditional 6-pipe Lusheng. The Traditional 6-pipe Lusheng are divided into two vertical rows on the Sheng pipe. A reed made of copper is installed at the bottom of each pipe, and the Angle between the pipe and the Sheng pipe is about 60 degrees. There are sound holes in the lower part of the pipe near the Sheng Tong, and Lusheng performers can pronounce by pressing the closed sound holes when performing. The Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China has a resonance tube, which is a bamboo tube attached to the upper end of the pipe. The function of the resonance tube is to enlarge the volume of the Lusheng. In addition to the bamboo tube, the resonance tube can also be made from the shell of bamboo shoots, horns and so on. In

here, there are two types of Lusheng, one is the Traditional 6-pipe Lusheng, and the other is the Improved Multi-pipe Lusheng.

2.2.1 Traditional 6-pipe Lusheng

The production procedure of Traditional Lusheng in Qiandongnan region is: first, a piece of Chinese fir is made into an avocado shape, then it is cut from the middle of the side (the middle line of the side picture), holed out according to the dotted line, and then glued tightly to restore the shape. Finally, according to the thickness of the sound tube, the sound tube is inserted at the black circle point on the front. In addition, on the thin end with a thin bamboo band on a few rings to prevent cracking, and then plug in about 10 centimeters of bamboo pipe to facilitate the mouth bite and play.

The pipes are made of bamboo, which is locally called Bai Kuzhu. Each bamboo is fitted with a copper reed at a certain position, and a small hole is cut through it as a sound hole for fingers to press. The number and length of sound pipes are different, but the traditional Lusheng is made of 6 sound pipes. After the sound pipes are formed, they are inserted into the blow pipe according to the sound series. In order to make the timbre change, a slightly larger bamboo tube or bamboo shoot shell is set at the top of some sound tubes as a resonance tube, so that the sound changes to a certain extent and increases the different timbre.

In Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China the sound arrangement of the Traditional Lusheng with six pipes is not exactly the same. In different counties, the sound arrangement of the Traditional 6-pipe Lusheng is different. The Sheng pipes are arranged according to the scale level, forming different modes. For example, the scale arrangement is:



Figure 13. Traditional 6-pipe Lusheng of “Sol” Mode

Source: Qin Chen, from fieldwork in February 2023

The scale arrangement of Lusheng, popular in parts of South Guizhou, all areas of west Guizhou, and Guiyang City.



Figure 14. Traditional 6-pipe Lusheng of “Sol” Mode

Source: Qin Chen, from fieldwork in February 2023

The scales arrangement of Lusheng, popular in parts of the province, such as, huangping county, danzhai county, shibing county.



Figure 15. Traditional 6-pipe Lusheng of “Sol” Mode

Source: Qin Chen, from fieldwork in February 2023

The scale arrangement of Lusheng, popular in southeast Guizhou, such as Huangping County、Danzhai County、Shibing County、Taijiang County、Jianhe County and so on.



Figure 16. Qin Chen, from fieldwork in February 2023

The scale arrangement of Lusheng, popular in the southeast of Guizhou Leishan County, Danzhai county



Figure 17. Traditional 6-pipe Lusheng of “La” mode

Source: Qin Chen, from fieldwork in February 2023

The scale arrangement of Lusheng, popular in Guizhou Province, such as Rongjiang County in southeast Guizhou, Ziyun County in South Guizhou, Wangmo County and so on. This style of Lusheng is popular in Bijie and Dafang in the north of Guizhou, Guanling in the west of Guizhou, and near Guiyang in the central region. It is also a more common style.



Figure 18. Traditional 6-pipe Lusheng of “Do” mode

Source: Qin Chen, from fieldwork in February 2023

The scale arrangement of Lusheng, popular in Huangping County and Taijiang County in southeast Guizhou.

The pronunciation of Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China is to blow air into the pronunciation tube through the mouth, or suck the air out of the sound tube, so that the reed vibrates

when the air passes through the sound tube, and the sound is produced by resonating in the sound tube. A small round hole is opened not far from the upper end of the reed, so that the resonance is damaged, and the sound can be produced only when the finger holds down the small round hole. The lower end of the Lusheng sound tube in this area is blocked, and the qi or sound can only be emitted from the upper end. Therefore, the pronunciation is more rough and loud, especially a few sounds with resonance cylinders are more significant. Sounds that don't have resonators have bamboo sounds.

2.2.2 Improved Multi-pipe Lusheng

Improved Multi-pipe Lusheng, was changed from the Traditional 6-pipe Lusheng, it has never stopped since the late 1950s in order to meet the requirements of the new era and the needs of the new situation. In 1956, Mr. Dongdangan from Guizhou Province first tried to reform the 6-pipe Lusheng. He successively designed 8-pipe lusheng, 11-pipe Lusheng and 18-pipe Lusheng, and successfully produced them with the help of musical instrument producers. In 2021, Mr. Dongdangan died, but his student, Professor Yang Zhengping, has designed and made 29-pipe Lusheng. Now, 16-pipe, 19-pipe and 19-pipe Lusheng are the most commonly used.

The scale arrangement of 16-pipe Lusheng is:



Figure 19. 16-pipe Lusheng of “Do” mode

Source: Qin Chen, from fieldwork in February 2023

The scale arrangement of 19-pipe Lusheng is:



Figure 20. 19-pipe Lusheng of “Do” mode

Source: Qin Chen, from fieldwork in February 2023

2.3 General Knowledge of Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China

2.3.1 General Natural Ecology

1. Natural Environment

Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China (hereinafter referred to as Qiandongnan), is an autonomous prefecture under the jurisdiction of Guizhou Province, located in the southeast of Guizhou Province, next to Huaihua City of Hunan Province in the east, Liuzhou and Hechi areas of the Guangxi Zhuang Autonomous Region in the south, connected to Qiandongnan Buyi Autonomous Prefecture in the west, and next to the cities of Zunyi and Tongren in the north, with a total area of 30,282 square kilometers. As of March 2023, the state has 15 counties and 1 county-level city, namely, Majiang County, Danzhai County, Huangping County, Shi Bing County, Zhenyuan County, Cengong County, San Sui County, Tianzhu County, Jinping County, Liping County, Congjiang County, Rongjiang County, Leishan County, Taijiang County, Jianhe County, and Kaili City (Official website of Qiandongnan People's Government, 2023).

Table 1. Administrative divisions of Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

Administrative divisions of Qiandongnan Miao and Dong Autonomous Prefecture,

Guizhou Province, China

Name	Population (10,000 people)	Area (square kilometers)	Government Location
Kaili City	55	1570	Daxiong Street
Huangping County	38	1668	Xinzhou Town
Shibing County	17	1544	Chengguan Township
Sanhui County	22	1036	Wenbi Street
Zhenyuan County	27	1878	Wuyang Township
Cengong County	23	1487	Wushui Street
Tianzhu County	41	2201	Fengcheng Street

Name	Population (10,000 people)	Area (square kilometers)	Government Location
Jinping County	23	1597	Sanjiang Town
Jianhe County	26	2165	Yangasha Street
Taijiang County	16	1078	Taigong Street
Liping County	53	4439	Defeng Street
Rongjiang County	36	3316	Guzhou Township
Congjiang County	35	3245	Bamei Street
Leishan County	15	1219	Danjiang Township
Majiang County	17	958	Xiangshan Street
Danzhai County	17	938	Longquan Township

Source: Official website of Qiandongnan People's Government (2023)

2. Climate Characteristics

Qiandongnan belongs to the Central Subtropical Monsoon Humid Climate Zone. Due to the comprehensive influence of natural zonation, East Asian Monsoon Circulation and geomorphological conditions, the area is characterized by both highland mountainous areas and monsoon climate, with no severe cold in winter and no scorching heat in summer, with obvious dryness and wetness, and rain and heat in the same season. The average annual temperature is 14°C~18°C, the average temperature in the coldest month (January) is 5°C~8°C, and the average temperature in the hottest month (July) is 24°C~28°C. Due to differences in geographic location and terrain, there are some differences in air temperatures across the region, with the general trend being higher in the south than in the north, and higher in the east than in the west. The average annual sunshine hours in the territory are 1068~1296 hours, and the frost-free period is 270~330 days. The average annual rainfall in the state is 1,000~1,600 millimeters, in the regional distribution, the west is more than the east, the south is larger than the north, the rainy period often occurs in April-October, and the less rainy period occurs from November to March, and the rainy season is mostly concentrated in the spring and summer seasons. The average relative humidity throughout the year is 78%~84%. The average annual evaporation of water surface in the whole state ranges from 740 to 960 millimeters, decreasing from the south to the

north and from the west to the east, and it is the largest in the area from Kaili to Danzhai. The annual variation of land evaporation across the state ranges from 500 to 720 mm, with the highest in Rongjiang County(Li , 2008).

2.3.2 General Human Ecology

1. Ethnic Composition

There are Miao, Dong, Mulao, Buyi, She, Tujia, Yao, Shui, Zhuang and other ethnic minorities in the Qiandongnan Miao and Dong Autonomous Prefecture, which is the most concentrated Miao and Dong population in the country, with a resident population of 3,731,300 as of the end of 2022. It is known as the State of Ecology, the State of Song and Dance, and the State of Magic, and people of all ethnic groups are plowing in this fertile land of ethnic culture, which is one of the 18 ecological and cultural protection circles identified by the World Foundation for Native Culture, with the Great Song of the Dong ethnic group listed as a world intangible cultural heritage, and the Miao Lusheng, costumes, ancient songs, silver ornaments, and other 53 items and 72 protection points included in the list of national intangible cultural heritage (Official website of the People's Government of Qiandongnan, 2023).

3. Customs and Habits

Qiandongnan is known as the "Home of Hundreds of Festivals", with more than 200 Festivals a year. There are more than 200 festivals and gatherings in a year. The festivals include singing and dancing, bullfighting and horse racing, playing Lusheng, stepping on copper drums, dragon boat races, playing with dragon lanterns, singing Dong opera and so on. The main ethnic festivals include the Lusheng Festival of the Miao, the Climbing Festival, the Sisters' Festival, the April 8 Festival, the Eat New Festival, the Dragon Boat Festival, the Miao Year of the Miao, the Dong Year of the Dong, the Mudman Festival, the Wrestling Festival, the Lin Wang Festival, the March 3 Song Festival, the 20 Ping Song Festival, the 20 Ping Song Festival, and the

20 Ping Song Festival, 20 ping Song Festival, the Water Tribe's Duan Festival, the Yao's Pan Wang Festival and so on (Yang and Deng,2000).

2.4 The theory used in the research

2.4.1 Musicology

Musicology, the object of its study is all things related to music, and they include all the finished musical products and musical behaviors of human history and the present day. Specifically, the first should include the entirety of music created in all ages of mankind, from primitive times up to the present day, not just that which is called art. A small part of this music remains On Paper (various scores, graphic materials, written records), and much more remains in the oral folk traditions of the peoples of the world. The task of musicology should be to excavate, collect, preserve, organize and study all this music. This task involves music history, music archaeology, music literature, genealogy, music iconography, music acoustics, instrumentation, music anthropology, ethnomusicology, music folklore and other branches of musicology. In addition, to accomplish these tasks, it is often necessary to draw heavily on the theories, methods and research results of many other related disciplines. Secondly, it should also include the music-related activities of all peoples, races and individuals, both historical and present, that is to say, the musical behaviors mentioned earlier, such as the physiological behavior, aesthetic behavior, creative behavior, performance behavior, receptive behavior and learning behavior of music. Research in this area involves such sub-disciplines as music physiology, music aesthetics, music psychology, music sociology, music pedagogy, music anthropology, ethnomusicology and so on. If the research on the finished products of music from ancient to modern times is to answer and clarify the question of "what kind of music is this" and to explore the basic characteristics and laws of this music, then the research on various human musical behaviors is to answer the question of "why is this music this way rather than that way", i.e., to answer the question of "why is this music

this way rather than that way? The study of various human musical behaviors, on the other hand, seeks to answer the question : Why is this music this way and not that way?, i.e., it seeks to explain the causes of human behavior through the study of human beings themselves (individual and social beings) (Yu, 1997).

I used this theory to select the Lusheng musical instrument I wanted to study in Guizhou Qiandongnan Miao and Dong Autonomous Prefecture, and set research objectives in order to be able to study it in greater depth.

2.4.2 Ethnomusicology

Ethnomusicology, a theoretical discipline under musicology that studies the traditional music of the world's peoples and its developmental types, has fieldwork as its basic way of obtaining sources of research material. Its main feature is that it regards the musical object under study as a musical phenomenon, advocates that the existing traditional music and its developmental genres of a certain ethnic group should be placed in the specific natural and socio-cultural environments of the ethnic group, and elaborates on the basic morphological characteristics, survival and mutation patterns and ethnicity of the music genres through the study of how members of the ethnic group (either individuals or groups) constructed, used, disseminated and developed these genres in accordance with their own cultural traditions, music genres, the basic morphological characteristics, the law of survival and variation, and the national cultural qualities (Wu, 2012).

I used this theory to pre-select key informants and design interview questions before the fieldwork, to collect Lusheng music during the fieldwork, and to organise the collected music after finishing the fieldwork.

2.4.3 Musical Acoustic

Musical Acoustics , is a science that studies the acoustic phenomena of music from an acoustic point of view. The main contents of the study include: the basic nature of music sound; instrument acoustics; space music acoustics; music electroacoustics. Music sound is a general term for the sound materials used in music.

The basic nature of music sound is the longest and most fundamental research subject in music acoustics, involving the occurrence of music sound and its propagation law; the relationship between the physical properties of music sound and the sense of hearing; external environmental conditions on the impact of music sound. Musical Instrument Acoustics is to explore the mechanism of sound generation of various musical instruments from the acoustic point of view, and to study the improvement of its acoustic performance. From the acoustic point of view, any complete musical instrument in the world contains four parts, namely: 1. the beginning of the vibration body, that is, the vibration of the object. 2. the excitation body, that is, able to stimulate the vibration of the object. 3. the resonance body, that is, the expansion of the beginning of the vibration body of the volume of the object. 4. the regulator, that is, the instrument's acoustic and performance control devices, the first two are all the necessary conditions for the sound of the instrument, cannot be without one another. For a musical instrument, any change in any of these four parts will affect the acoustic performance of the instrument. The essence of improving an existing instrument is to change some of these four parts in order to optimize the acoustic and operational performance of the instrument. Generally speaking, changes in the characteristics of an instrument's vibrator will affect the pitch and timbre of the instrument, changes in the characteristics of the instrument's exciter and resonator will affect the timbre of the instrument, and changes in the instrument's regulator will affect the range, timbre, and operability of the instrument.(Yang, 2011)

I used this theory to determine that the Lusheng musical instrument is an aerophonic wind instrument in which the airflow blown by the player vibrates the metal reed to produce sound. The sound of the winds resonates through the resonance tubes.

2.4.4 Musical Analysis

Musical Analysis is the process of identifying the elements of music that we can know about, or select for practical purposes to study and compare; and then going

on to describe these elements in each piece or in certain pieces of music belonging to the same system. The general approach to this type of analysis is to begin by dividing the music into a number of elements, which usually include melody, rhythm, meter, compositional structure, harmony, or polyphony (Yu, 1997).

I used this theory to analyse the music collected during the fieldwork. The music was analysed from four perspectives: Mode, Rhythm Pattern, Melody, Musical Form.

2.4.5 Chinese Traditional Music Theory

There are various kinds of Pentatonic Scales, and in traditional Chinese music, there are three kinds of scales: the Chromatic Pentatonic Scale, the chromatic pentatonic scale, and the neutral pentatonic scale. Because the first type of chromatic pentatonic scale is the most widely used, when people say "pentatonic scale", they generally refer to this scale. The intervals between the neighboring "sounds" of "Gong, Shang, Jue, Zhi and Yu" are only the major second and minor third, and there are no chromatic intervals, so it is called "Chromatic Pentatonic Scale". Since the chromatic pentatonic scale is widely used in traditional Chinese music, the ancients called the five tones of "Gong, Shang, Jue, Zhi, and Yu" "Zheng Yin" to indicate their special importance in Chinese music. In addition, traditional Chinese music theory attaches great importance to the role of the Gong sound, that the Gong sound is the master of all sounds, as if it were the king of a country. (Yaxiong Du, 2004)

I used this theory to analyse the Lusheng music collected during the fieldwork to determine if the music was in a Chinese Folk Mode and to determine if the Lusheng music belonged to Pentatonic, Hexatonic or Heptatonic.

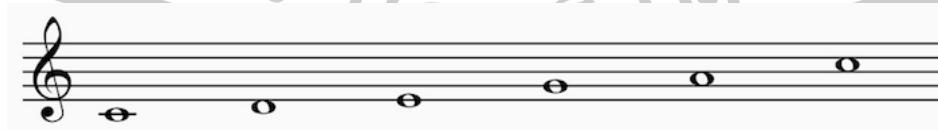


Figure 21. Pentatonic: Gong Mode

Source: Qin Chen, from fieldwork in February 2023

Table 2. Pentatonic: Gong Mode

C	D	E	G	A	C
宫	商	角	徵	羽	宫
Gong	Shang	Jue	Zhi	Yu	Gong

Source: Qin Chen, from fieldwork in February 2023

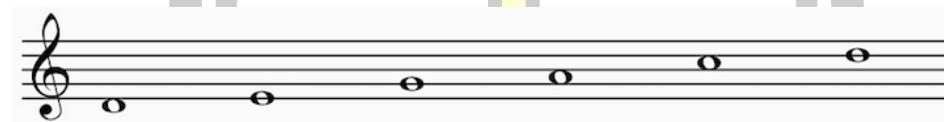


Figure 22. Pentatonic: Shang Mode

Source: Qin Chen, from fieldwork in February 2023

Table 3. Pentatonic: Shang Mode

D	E	G	A	C	D
商	角	徵	羽	宫	商
Shang	Jue	Zhi	Yu	Gong	Shang

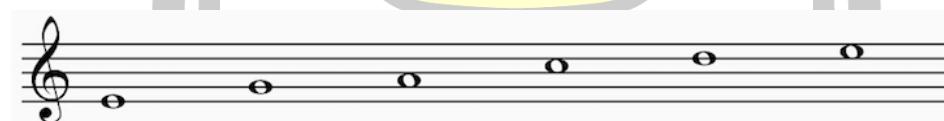


Figure 23. Pentatonic: Jue Mode

Source: Qin Chen, from fieldwork in February 2023

Table 4. Pentatonic: Jue Mode

E	G	A	C	D	E
角	徵	羽	宫	商	角
Jue	Zhi	Yu	Gong	Shang	Jue

Source: Qin Chen, from fieldwork in February 2023

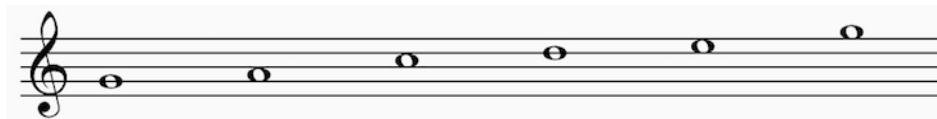


Figure 24. Pentatonic: Zhi Mode

Source: Qin Chen, from fieldwork in February 2023

Table 5. Pentatonic: Jue Mode

G	A	C	D	E	G
徵	羽	宫	商	角	徵
Zhi	Yu	Gong	Shang	Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023

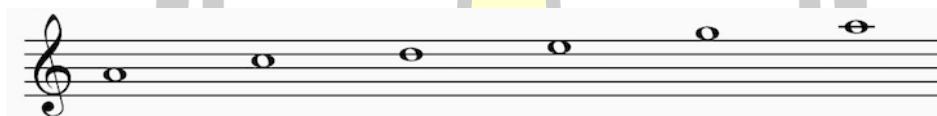


Figure 25. Pentatonic: Zhi Mode

Source: Qin Chen, from fieldwork in February 2023

Table 6. Pentatonic: Yu Mode

A	C	D	E	G	A
羽	宫	商	角	徵	羽
Yu	Gong	Shang	Jue	Zhi	Yu

Source: Qin Chen, from fieldwork in February 2023

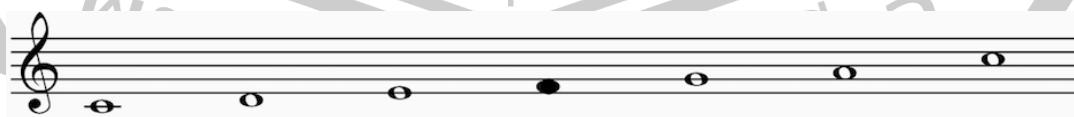


Figure 26. Hexatonic: Gong Mode+(Qing Jue)

Source: Qin Chen, from fieldwork in February 2023

Table 7. Hexatonic: Gong Mode+(Qing Jue)

C	D	E	F	G	A	C
宫	商	角	清角	徵	羽	宫
Gong	Shang	Jue	Qing Jue	Zhi	Yu	Gong

Source: Qin Chen,from fieldwork in February 2023

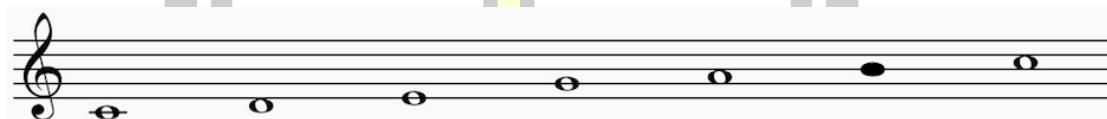


Figure 27. Hexatonic: Gong Mode + (Bian Gong)

Source: Qin Chen,from fieldwork in February 2023

Table 8. Hexatonic: Gong Mode + (Bian Gong)

C	D	E	G	A	B	C
宫	商	角	徵	羽	变宫	宫
Gong	Shang	Jue	Zhi	Yu	Bian Gong	Gong

Source: Qin Chen,from fieldwork in February 2023

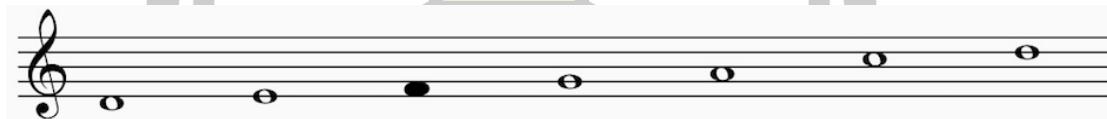


Figure 28. Hexatonic: Shang Mode + (Qing Jue)

Source: Qin Chen,from fieldwork in February 2023

Table 9. Hexatonic: Shang Mode + (Qing Jue)

D	E	F	G	A	C	D
商	角	清角	徵	羽	宫	商
Shang	Jue	Qing Jue	Zhi	Yu	Gong	Shang

Source: Qin Chen,from fieldwork in February 2023

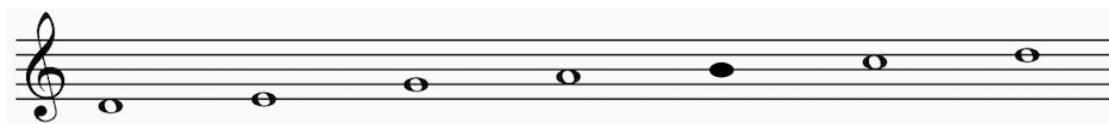


Figure 29. Hexatonic: Shang Mode + (Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 10. Hexatonic: Shang Mode +(Bian Gong)

D	E	G	A	B	C	D
商	角	徵	羽	变宫	宫	商
Shang	Jue	Zhi	Yu	Bian Gong	Gong	Shang

Source: Qin Chen, from fieldwork in February 2023

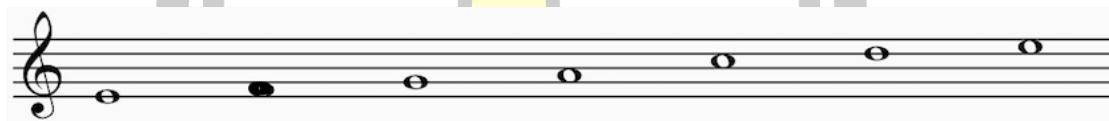


Figure 30. Hexatonic: Jue Mode + (Qing Jue)

Source: Qin Chen, from fieldwork in February 2023

Table 11. Hexatonic: Jue Mode + (Qing Jue)

E	F	G	A	C	D	E
角	清角	徵	羽	宫	商	角
Jue	Qing Jue	Zhi	Yu	Gong	Shang	Jue

Source: Qin Chen, from fieldwork in February 2023

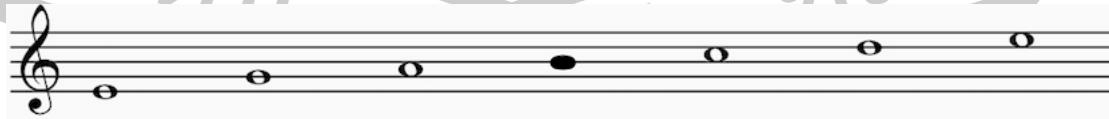


Figure 31. Hexatonic: Jue Mode + (Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 12. Hexatonic: Jue Mode + (Bian Gong)

E	G	A	B	C	D	E
角	徵	羽	变宫	宫	商	角
Jue	Zhi	Yu	Bian Gong	Gong	Shang	Jue

Source: Qin Chen, from fieldwork in February 2023

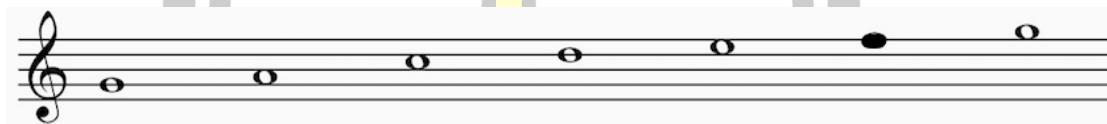


Figure 32. Hexatonic: Zhi Mode + (Qing Jue)

Source: Qin Chen, from fieldwork in February 2023

Table 13. Hexatonic: Jue Mode + (Qing Jue)

G	A	C	D	E	F	G
徵	羽	宫	商	角	清角	徵
Zhi	Yu	Gong	Shang	Jue	Qing Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023

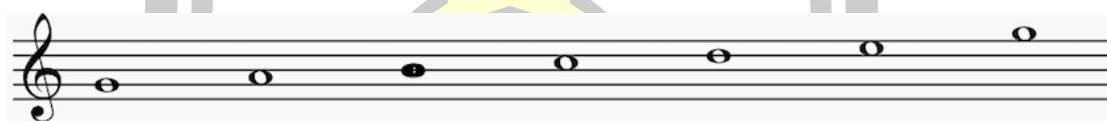


Figure 33. Hexatonic: Zhi Mode + (Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 14. Hexatonic: Jue Mode + (Bian Gong)

G	A	B	C	D	E	G
徵	羽	变宫	宫	商	角	徵
Zhi	Yu	Bian Gong	Gong	Shang	Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023



Figure 34. Hexatonic: Yu Mode + (Qing Jue)

Source: Qin Chen, from fieldwork in February 2023

Table 15. Hexatonic: Yu Mode + (Qing Jue)

A	C	D	E	F	G	A
羽	宫	商	角	清角	徵	羽
Yu	Gong	Shang	Jue	Qing Jue	Zhi	Yu

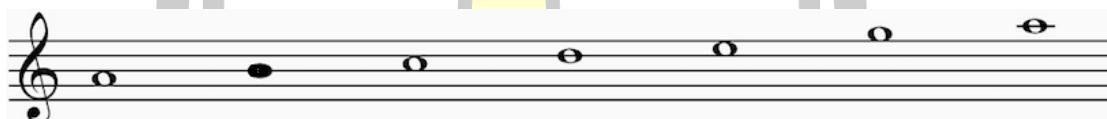


Figure 35. Hexatonic: Yu Mode + (Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 16. Hexatonic: Yu Mode + (Bian Gong)

A	B	C	D	E	G	A
羽	变宫	宫	商	角	徵	羽
Yu	Bian Gong	Gong	Shang	Jue	Zhi	Yu

Source: Qin Chen, from fieldwork in February 2023



Figure 36. Heptatonic: Qing Yue Gong Mode + (Qing Jue)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 17. Heptatonic: Qing Yue Gong Mode + (Qing Jue)+(Bian Gong)

C	D	E	F	G	A	B	C
宫	商	角	清角	徵	羽	变宫	宫
Gong	Shang	Jue	Qing Jue	Zhi	Yu	Bian Gong	Gong

Source: Qin Chen, from fieldwork in February 2023

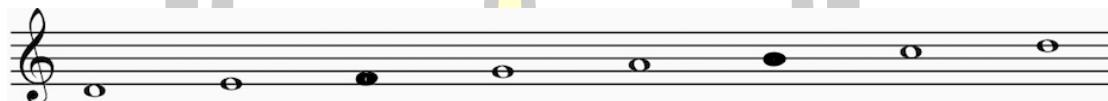


Figure 37. Heptatonic: Qing Yue Shang Mode + (Qing Jue)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 18. Heptatonic: Qing Yue Shang Mode + (Qing Jue)+(Bian Gong)

D	E	F	G	A	B	C	D
商	角	清角	徵	羽	变宫	宫	商
Shang	Jue	Qing Jue	Zhi	Yu	Bian Gong	Gong	Shang

Source: Qin Chen, from fieldwork in February 2023

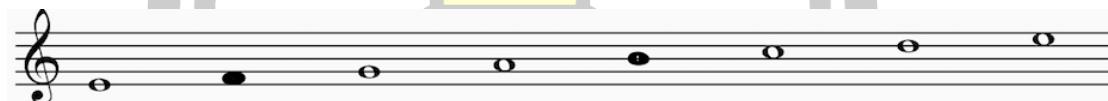


Figure 38. Heptatonic: Qing Yue Jue Mode + (Qing Jue)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 19. Heptatonic: Qing Yue Jue Mode + (Qing Jue)+(Bian Gong)

E	F	G	A	B	C	D	E
角	清角	徵	羽	变宫	宫	商	角
Jue	Qing Jue	Zhi	Yu	Bian Gong	Gong	Shang	Jue

Source: Qin Chen, from fieldwork in February 2023



Figure 39. Heptatonic: Qing Yue Zhi Mode + (Qing Jue)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 20. Heptatonic: Qing Yue Zhi Mode + (Qing Jue)+(Bian Gong)

G	A	B	C	D	E	F	G
徵	羽	变宫	宫	商	角	清角	徵
Zhi	Yu	Bian Gong	Gong	Shang	Jue	Qing Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023

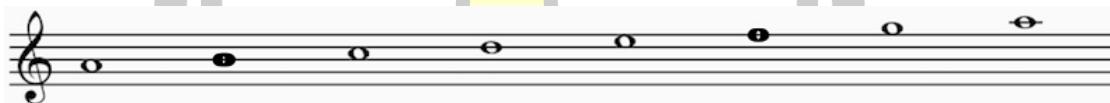


Figure 40. Heptatonic: Qing Yue Yu Mode + (Qing Jue)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 21. Heptatonic: Qing Yue Yu Mode + (Qing Jue)+(Bian Gong)

A	B	C	D	E	F	G	A
羽	变宫	宫	商	角	清角	徵	羽
Yu	Bian Gong	Gong	Shang	Jue	Qing Jue	Zhi	Yu

Source: Qin Chen, from fieldwork in February 2023



Figure 41. Heptatonic: Yan Yue Gong Mode + (Qing Jue)+(Run)

Source: Qin Chen, from fieldwork in February 2023

Table 22. Heptatonic: Yan Yue Gong Mode + (Qing Jue)+(Run)

C	D	E	F	G	A	\flat B	C
宫	商	角	清角	徵	羽	闰	宫
Gong	Shang	Jue	Qing Jue	Zhi	Yu	Run	Gong

Source: Qin Chen, from fieldwork in February 2023

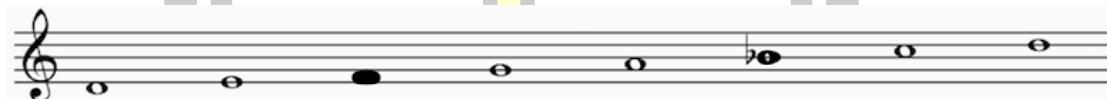


Figure 42. Heptatonic: Yan Yue Shang Mode + (Qing Jue)+(Run)

Source: Qin Chen, from fieldwork in February 2023

Table 23. Heptatonic: Yan Yue Shang Mode + (Qing Jue)+(Run)

D	E	F	G	A	\flat B	C	D
商	角	清角	徵	羽	闰	宫	商
Shang	Jue	Qing Jue	Zhi	Yu	Run	Gong	Shang

Source: Qin Chen, from fieldwork in February 2023

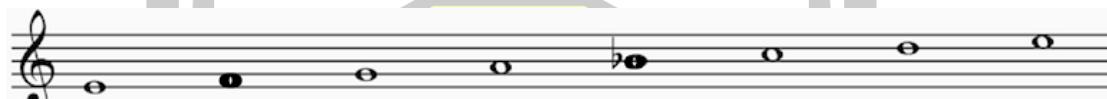


Figure 43. Heptatonic: Yan Yue Jue Mode + (Qing Jue)+(Run)

Source: Qin Chen, from fieldwork in February 2023

Table 24. Heptatonic: Yan Yue Jue Mode + (Qing Jue)+(Run)

E	F	G	A	\flat B	C	D	E
角	清角	徵	羽	闰	宫	商	角
Jue	Qing Jue	Zhi	Yu	Run	Gong	Shang	Jue

Source: Qin Chen, from fieldwork in February 2023



Figure 44. Heptatonic: Yan Yue Zhi Mode + (Qing Jue)+(Run)

Source: Qin Chen, from fieldwork in February 2023

Table 25. Heptatonic: Yan Yue Zhi Mode + (Qing Jue)+(Run)

G	A	♭B	C	D	E	F	G
徵	羽	闰	宫	商	角	清角	徵
Zhi	Yu	Run	Gong	Shang	Jue	Qing Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023



Figure 45. Heptatonic: Yan Yue Yu Mode + (Qing Jue)+(Run)

Source: Qin Chen, from fieldwork in February 2023

Table 26. Heptatonic: Yan Yue Yu Mode + (Qing Jue)+(Run)

A	♭B	C	D	E	F	G	A
羽	闰	宫	商	角	清角	徵	羽
Yu	Run	Gong	Shang	Jue	Qing Jue	Zhi	Yu

Source: Qin Chen, from fieldwork in February 2023

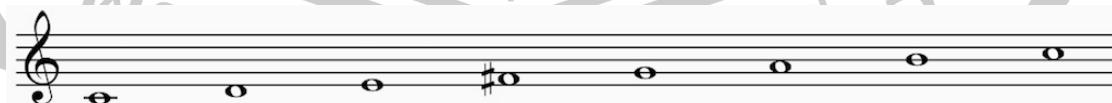


Figure 46. Heptatonic: Ya Yue Gong Mode + (Bian Zhi)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 27. Heptatonic: Ya Yue Gong Mode + (Bian Zhi)+(Bian Gong)

C	D	E	#F	G	A	B	C
宫	商	角	变徵	徵	羽	变宫	宫
Gong	Shang	Jue	Bian Zhi	Zhi	Yu	Bian Gong	Gong

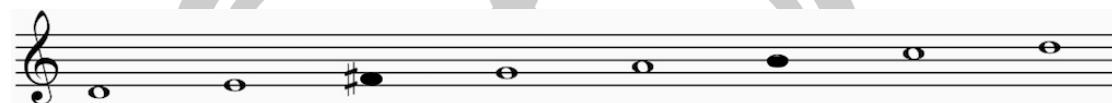


Figure 47. Heptatonic: Ya Yue Shang Mode + (Bian Zhi)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 28. Heptatonic: Ya Yue Shang Mode + (Bian Zhi)+(Bian Gong)

D	E	#F	G	A	B	C	D
商	角	变徵	徵	羽	变宫	宫	商
Shang	Jue	Bian Zhi	Zhi	Yu	Bian Gong	Gong	Shang

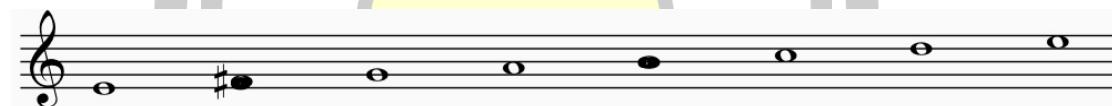


Figure 48. Heptatonic: Ya Yue Jue Mode +(Bian Zhi)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 29. Heptatonic: Ya Yue Jue Mode +(Bian Zhi)+(Bian Gong)

E	#F	G	A	B	C	D	E
角	变徵	徵	羽	变宫	宫	商	角
Jue	Bian Zhi	Zhi	Yu	Bian Gong	Gong	Shang	Jue



Figure 49. Heptatonic: Ya Yue Zhi Mode +(Bian Zhi)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 30. Heptatonic: Ya Yue Zhi Mode + (Bian Zhi)+(Bian Gong)

G	A	B	C	D	E	#F	G
徵	羽	变宫	宫	商	角	变徵	徵
Zhi	Yu	Bian Gong	Gong	Shang	Jue	Bian Zhi	Zhi

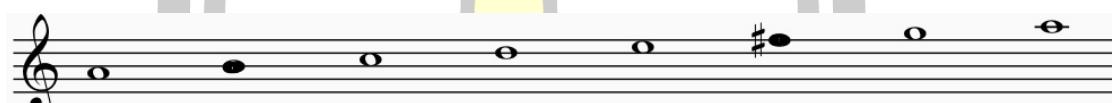


Figure 50. Heptatonic: Ya Yue Yu Mode +(Bian Zhi)+(Bian Gong)

Source: Qin Chen, from fieldwork in February 2023

Table 31. Heptatonic: Ya Yue Yu Mode +(Bian Zhi)+(Bian Gong)

A	B	C	D	E	#F	G	A
羽	变宫	宫	商	角	变徵	徵	羽
Yu	Bian Gong	Gong	Shang	Jue	Bian Zhi	Zhi	Yu

Source: Qin Chen, from fieldwork in February 2023

Table 32. Chinese Folk Mode

Chinese Folk Mode	Scale
Pentatonic	5 Mode
Hexatonic	10 Mode
Heptatonic	15 Mode

Source: Qin Chen, from fieldwork in February 2023

2.4 Related documents and research

In this study, the researchers reviewed relevant literature prior to 2023 to obtain the most up-to-date and comprehensive information available for this study. The researchers reviewed the following topics:

Liu (2012) Research on Guizhou Lusheng Music Culture and Its Social Function. In this paper, the author explains the vitality and existence of Guizhou Lusheng as a national musical instrument from the aspects of history, humanities, music and social function. The strength of the paper lies in the fact that it summarizes the characteristics of the Lusheng of the Miao, Dong, Shui and Yao ethnic groups in Guizhou, briefly analyzes the expression of the Lusheng's lyrics, songs and dances, and finally gives a description of the social function of the Lusheng in Guizhou, which lies in the functions of its spiritual support, linguistic communication, and cultural recreation, with the disadvantage that it does not deeply analyze the social function. The shortcoming is that the cultural connotation of Lusheng is not analyzed in depth.

Pan (2013) Investigation and Research on the Lusheng Festival of the Miao Ethnic Group in Huangping, Guizhou--Taking the September Lusheng Festival in Gulong as a Case Study. In this paper, the author mainly analyzes the belief culture and cultural connotation of Lusheng in the Huangping Miao Lusheng Festival, and concludes that the central position of "God" in the Huangping Miao Lusheng Festival has been replaced by human beings.

Mo (2013) Research on the improvement and development of Tieto Miaozhai Mangtong Lusheng in Danzhai County. In this paper, the author takes Tieto Miaozhai Mangtong Lusheng in Danzhai County as the research object, and starts from the improvement and development of Mangtong Lusheng, elaborates on the history, distribution, shape, production and improvement process of Mangtong Lusheng, and also carries out a comparative analysis on the Mangtong Lusheng scale, performance occasions, performance repertoire, playing techniques, Mangtong Lusheng dance,

Mangtong Lusheng Lusheng words, as well as Mangtong Lusheng's musical functions and musical characteristics. Comparative analysis, and selected part of the tune using the theoretical knowledge of tonal modulation, song structure and other ontological analysis, the improvement and development of the Mangtong reed-sheng heritage related issues for interpretation.

Hong (2014) Investigation and research on the Miao Lusheng Dance in Guizhou Province. In this paper, the author selected Pai Tiao Town, Danzhai County, Guiding County, Xinpu Township, Guisa Village, Nayong County, Pork Farm Miao and Yi Township, Leishan County, etc. as research points, and adopted research methods such as literature method, field investigation method, content analysis and comparison, to carry out investigation and research and analysis of Guizhou Miao Lusheng Dance, to gain a deeper understanding of Guizhou Miao Lusheng Dance's classification, historical traceability, artistic characteristics, inheritance and development, and to excavate and discover its cultural value, social function, and the development of its cultural value. The research analyzes the classification, historical origin, artistic characteristics, inheritance and development of Guizhou Miao Lusheng Dance, explores and discovers its cultural value, social functions, problems and influencing factors, and explores corresponding countermeasures in order to provide a reliable basis for the further promotion of the inheritance and development of Guizhou Miao Lusheng Dance culture.

Meng (2016) Research on the Lusheng music and dance in the funeral ceremony of the Miao people in Danzhai County, Guizhou Province. In this paper, the author takes the funeral ceremony of Chen Guangsheng, an old man from Zhanliang Village, Danzhai County, Guizhou Province, as a factual record, and utilizes the knowledge of ritual music theory, music morphology, cultural ecology, and ethnomusicology. The author analyzes and interprets the Miao Lusheng music and dance of Danzhai County, and studies the Lusheng music and dance performances in the funeral ceremonies of Danzhai County.

Xiao (2018) Research on the music culture of the rituals of the Ji You Festival Ritual in Danzhai County. In this paper, the author takes the Sacrifice of You ceremony as a factual record, and researches the musical forms and musical concepts in the ceremony.

Xiang (2020) Research on the Inheritance and Development of the Lusheng Culture of the Miao People in Zhouxi, Qiandongnan. In this dissertation, the author analyzes and explores the inheritance and development of the Lusheng culture of the Miao people in Zhouxi, Qiandongnan, with the Lusheng of the Zhouxi Miao people in Qiandongnan as the research pair. The thesis analyzes the inheritance and development of Miao Lusheng culture in Zhouxi, Qiandongnan. By combing the history of Lusheng, the thesis vertically explores the evolution of Lusheng from ancient times to the present day, and explicates the development of Lusheng in various periods, thus launching the diachronic research on Miao Lusheng; by applying the theories of artistic anthropology and ethnomusicology, the thesis horizontally explores the inheritance of Miao Lusheng in the current social and cultural environments, and launches the co-temporal research on Miao Lusheng.

Zhang (2022) From Technology to Sound: An Examination of the Meaning of Life of the Miao Lusheng in Qiandongnan. In this thesis, the author takes the lusheng of the Miao people in Qiandongnan as the object of study, focuses on the instrumental body of the lusheng, focuses on the process from technology to sound, centers on the production and performance of the lusheng, and constructs the connotation of the "chain of life" in terms of the lusheng's material life, social life, and cultural life, in order to explore the trajectory of the lusheng's life.

Li (1951) The Lusheng of the Miao People in Guizhou. In this paper, the author went to Guizhou in the 1940s and 1950s to collect data on the lusheng, and in 1951 it was published in the second volume of People's Music. This is the earliest article introducing the lusheng music of the Miao people in Guizhou, and also the first paper on the study of ethnic minority music since the founding of New China, and its

publication had a great impact on the field of ethnomusicology. The author analyzes Lusheng music from the social background of Lusheng, the combination of Lusheng bands, and the scales of large and small Lusheng.

Qin (1981) A preliminary study of the origin of the Lusheng. In this paper, the author introduces the lusheng of the Miao, Dong, and Yao ethnic groups respectively. In this thesis, the author introduces the origin and similarities and differences of the Lusheng from the perspectives of historical documents, archaeological materials, and comparisons of musical instruments, and proposes that the Lusheng is a change and development of the gourd sheng. This thesis is also one of the most complete narratives on the origin of the Lusheng for this reason so far. Because of the wide and extensive knowledge involved, the author has only talked about the Lusheng in general terms, with fewer narratives on the Lusheng and a lack of historical argumentation.

Dongdangan (1979) The Reform of the Miao Lusheng. In this article, the author shows how the Miao Lusheng developed from the Traditional Six-pipe Lusheng through Eight, Eleven, and Thirteen pipes to the Eighteen-pipe 21-note Lusheng through the illustration of the Lusheng fingering chart, which is a developmental process.

Deng (1999) The application tradition of the Miao lusheng and its cultural connotation. In this thesis, the author explores four aspects, including co-temporality and ephemerality, cultural perspective, folklore and inheritance. The first part uses anthropological methods to analyze the ethnic culture and region of the Miao Lusheng from the perspective of co-temporality and ephemerality; the second part summarizes the different ways of applying the Miao Lusheng in its different forms so as to analyze the Miao's marriage and love customs, belief customs, and the significance of the national culture; the third part and the fourth part examine and analyze the traditional customs, the way of inheritance, and the way of teaching of the Miao respectively, and finally points out that Lusheng music is influenced by various

factors such as natural environment, national history, ideology and social system. Among them, ethnic history and ideology have a great influence on the spirit of the Miao people, and it reflects the historical footprints of the Miao people. This article is of great help to the study of Lusheng, the choice of topic and content are very good, but the depth is not enough, and there is still room for further excavation.

Bai X.F (2001) The Role of Music in the Social Interaction of Ethnic Minorities: The Phenomenon of "Musical Instruments Can Speaking" in the Southern Ethnic Groups and Some Foreign Ethnic Groups as an Example. In this article, the author mainly introduces Chinese "talking" musical instruments and concludes that "talking" musical instruments (especially the lusheng) play an important role in wedding and funeral ceremonies.

Bai (2003) Musical Instruments Can Speak in Southern Minority Societies. In this article, the author writes about the semantics of the Miao Lusheng, which shows that Musical Instruments Can Speak is a characteristic feature of the musical instruments of the southern ethnic minorities, and that Musical Instruments Can Speak (especially the Miao Lusheng), which the author cites as an example, has both a linguistic function and a musical function. The author cites examples to show that Musical Instruments Can Speak has both linguistic and Music-specific Functions.

Fan (2006) A Comparison of Traditional Lusheng and Sheng Harmony. In this article, the author concludes that the so-called Decorative Harmony of the Lusheng and the so-called Melodic Harmony of the Lusheng are based on harmonic harmonies in the fourth and fifth octaves, as well as in the fourth and fifth harmonies, but the two instruments have very different musical and melodic expressions. However, there is a big difference between the two in their melodic expression. The so-called difference is that Decorative Harmony is mainly aimed at melodic decoration, while Melodic Harmony is mainly aimed at melodic utilization.

Yang (2019) A Survey and Study of the Types of Lusheng. The article mainly categorizes the Lusheng from two aspects, namely, the sound series and the shape of

Lusheng. From the aspect of the sound column, the Lusheng is divided into three categories: six-pipe six-note, six-pipe seven-note, and six-pipe eight-note; from the aspect of the shape, the Lusheng is classified into three categories: acute-angle Lusheng, right-angle Lusheng, and obtuse-angle Lusheng by taking the angle between the Lusheng bucket and the Lusheng seedling as the criterion; among them, the Mangtong Lusheng, the Si Di Shui Lusheng, and the pair of Lusheng of Danzhai belong to the acute-angle Lusheng.

Yi (2014) Research on Guizhou Miao Lusheng Culture. This book tells the origin of Guizhou Miao Lusheng music, Lusheng music, Lusheng dance and Lusheng words. Introduces representative Lusheng dances: the Jinji Dance, the Rolling Mountain Bead, and the Long Shirt Dragon.

Wu (2021) An overview of Guizhou Miao Lusheng culture. This book focuses on Guizhou Miao Lusheng words, Lusheng music and Lusheng dance. The book focuses on what Lusheng words are, the formal characteristics, types, and functions of Lusheng words; and the 12 Miao Lusheng dances.

2.5 Summary

According to the previous academic trends related to the study of lusheng, the researcher selected some representative papers, anthologies and writings on the music of lusheng in Guizhou to be interpreted, and the collection and organization of the music of Guizhou's ethnic minorities from different perspectives such as cultural background, academic content, academic value and academic impact. These materials are then applied to the theme of this study, and the results of the research on the history of Lusheng development are collected to answer the first research objective; the results of the research on the musical characteristics of Lusheng are collected to analyze the second research objective; and the results of the research on the social functions of Lusheng are collected to analyze the third research objective.

CHAPTER III

Research Methodology

In the research of Lusheng music in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China, the author mainly uses qualitative research. At the beginning of the research, the researcher collected relevant academic literature, books, journal papers and so on. In addition, the author also went to Qiandongnan Miao and Dong Autonomous prefecture for field investigation, through the key informants and general informants field research of local Lusheng music. When sorting data and writing thesis, the author mainly applied Musicology, Ethnomusicology, Music Analysis Theory, Music Acoustic Theory, etc.

This part includes the following basic points:

- 3.1 Research Scope
 - 3.1.1 Scope of Content
 - 3.1.2 Scope of the Research Site
 - 3.1.3 Scope of Time
 - 3.1.4 Methodology
- 3.2 Research Process
 - 3.2.1 Selection of the Research Site
 - 3.2.2 Selection of Songs
 - 3.2.3 key Informants
 - 3.2.4 Research Tools
 - 3.2.5 Data Collecting
 - 3.2.6 Data Management
 - 3.2.7 Data Analysis
 - 3.2.8 Data Presentation

3.1 Research Scope

3.1.1 Scope of Content

This part includes the development of Lusheng musical instruments, the musical characteristics of Lusheng instruments, the role and function of Lusheng musical instruments. Chapter 4 focuses on the development of the Lusheng instrument, Chapter 5 analyses the characteristics of Lusheng music, and Chapter 6 analyses the role and function of the Lusheng instrument.

3.1.2 Scope of the Research Site

In this topic, researcher chose Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China to conduct fieldwork.



Figure 51. Map of Guizhou Province, China.

Source: www.Chinafolio.com Accessed (2023)



Figure 52. Map of Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

Source: www.Google Map.com Accessed (2023)

3.1.3 Scope of Time

Time Range

Phase 1: May 2021- May 2022, the researcher consults literature, collects lusheng music, videos, and conducts interviews with performers and inheritors.

Phase 2: June 2022-June 2023, the researcher continues to add materials from the fieldwork and completes the writing and revision of the thesis during this period.

3.2 Research Process

3.2.1 Selected research site

1. Research site: Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

2. Reason: Lusheng is a traditional musical instrument of the ethnic minorities in southern China, especially the Miao people, the Lusheng instrument is

not only their musical instrument, but also a sacred instrument for their rituals. The Qiandongnan Miao and Dong Autonomous Prefecture is home to the largest number of Miao and Dong people in China. In Qiandongnan Miao and Dong Autonomous Prefecture, the Lusheng instrument is widely used, and it is performed in people's daily life at weddings and funerals, the Chinese Lunar New Year, the Miao New Year, the Hundred Days of Birthday Celebration, Traditional Festivals, event Celebrations, and other Folklore events. Lusheng has a very large mass base here and is of great significance today when traditional culture is being marginalized.

3.2.2 Selection of Songs

The criteria for selection of songs are:

- 1) The Lusheng music selected for analysis is the classic Lusheng music of Qiandongnan Miao and Dong Autonomous Prefecture, as informed by the local Lusheng music inheritors.
- 2) The Lusheng music selected for analysis is frequently used in Qiandongnan Miao and Dong Autonomous Prefecture and can represent the local Lusheng music.
- 3) The Lusheng music selected for analysis is widely played at festivals in Qiandongnan Miao and Dong Autonomous Prefecture.
- 4) The Lusheng music selected for analysis is the music played in the rituals of the Qiandongnan Miao and Dong Autonomous Prefecture.

3.2.3 Key Informants:

- 1) Academic expert and musician:

The criteria for selecting key information are:

- a. Born and raised in Qiandongnan Miao and Dong Autonomous Region,
- b. Have lived here for the last 20 years.
- c. He/She Can play Lusheng music and understand the development of Lusheng instrument.

According to the above selection criteria, the key informant chosen by the researcher is Zhengping Yang, Zhenggang Yang and Shengwen Yang because they are the most prominent representative of key informants.(See Figure 53,54,55)



Figure 53. Mr. ZhengPing Yang

Source: Qin Chen, from fieldwork in February 2023

From Figure 53, show that: Zhengping Yang, professor at the Kaili College of Music, Miao ethnicity, born in December 1971 in Paiya Village, Longquan Town, Danzhai County. The second group of students learnt to play the reed-song with the musician Dongdangan. He is a representative inheritor of the Miao Lusheng in Guizhou Province. As a professional in the performance, teaching and research of Miao culture, Yang Zhengping has participated in artistic performances and cultural exchanges in many countries and won various awards. At the same time, he has published albums and essays, and with the help of his Lusheng-making technician, he has improved and developed the Lusheng to 29-pipes, and is known as the Prince of the Lusheng of the Miao people.



Figure 54. Mr. ZhengGang Yang

Source: Qin Chen, from fieldwork in February 2023

From Figure 54, show that: ZhengGang Yang, he is the senior brother of Yang Zhengping's professor, a famous Lusheng musician in Qiandongnan Miao and Dong Autonomous Prefecture. The first group of students to learn to play the Lusheng with musician Dondangan.



Figure 55. Mr. ShengWen Yang

Source: Qin Chen, from fieldwork in February 2023

From Figure 55, show that: ShengWen Yang, he is the Miao people in Qiandongnan Miao and Dong Autonomous Prefecture, a very famous Lusheng performer and composer in China.

2) Musical performer:

The criteria for selecting key information are:

- a. The Performer of Lusheng performance.
- b. Know the culture and development of Lusheng.
- c. Can Performances the Lusheng, and often participate in various performance.
- d. Have made outstanding contributions to the dissemination and development of Lusheng.
- e. Can play traditional and modern music of Qiandongnan Miao and Dong Autonomous Prefecture.

According to the above selection criteria, the key informant the researcher choose are Baojin Xiong. Because he is the most outstanding representatives of key informants (See Figure 56).



Figure 56. Mr. Bajin Xiong

Source: Qin Chen, from fieldwork in February 2023

From Figure 56, show that: Baojin Xiong, male, of the Miao ethnic group, was born in 1997 in Wanzhai Village, Nangao Township, Danzhai County. He is the inheritor of the minority Lusheng culture. He is a member of Danzhai County Musicians Association, with a bachelor's degree in music education, composed The Most beautiful Miao Township and other Lusheng music.

3) Lusheng making inheritor:

The criteria for selecting key information are:

- a. He/ She is a Lusheng make inheritor.
- b. He/She can make traditional Lusheng and improved multi-pipe Lusheng.
- c. He/She was born and lives in Qiandongnan Miao and Dong Autonomous Prefecture and understands the production and development of the Lusheng.

According to the above selection criteria, the key informant the researcherchoose are Tonghui Yang. Because he understands the production and development of the Lusheng (See Figure 57).



Figure 57. Mr. Tonghui Yang

Source: Qin Chen, from fieldwork in February 2023

From Figure 57, show that: Tonghui Yang, male, is a manufacturer of Miao nationality Lusheng. He is now the representative inheritor of Miao nationality Lusheng production skills in Leishan County. He can able to make Traditional Six-pipe Lusheng and Multi-pipe Lusheng.

4) Miao villagers

- a. Born and have been living in the Miao villages in Qiandongnan Miao and Dong Autonomous Prefecture.
- b. Is a local Lusheng player.
- c. Often participate in festivals, funeral ceremonies, or important events where Lusheng is performed.
- d. Is very familiar with the folk activities of the Miao people.

According to the above selection criteria, the key informant the researcherchoose are Guangrong Xiong. Because he understands the local folklore activities and plays the Lusheng.(See Figure 58)



Figure 58. Mr. Guangrong Xiong

Source: Qin Chen,from fieldwork in February 2023

From Figure 58, show that:Guangrong Xiong, he is a Miao villager from Danzhai County, Qiandongnan Miao and Dong Autonomous Prefecture. He was born and has been living in a Miao village, and he knows very well the Miao folk activities, and he can play the Traditional Six-pipe Lusheng and Multi-pipe Lusheng, and he often participates in the Miao folk activities, and he is familiar with the culture of the Miao people.

3.2.4 Research Tools

This study mainly uses two research tools: interview questionnaire and observation form. The researchers designed corresponding interview questionnaires and observation tables according to different interview subjects and observation objects. In order to complete the first research objective, the researcher interviewed Mr. Tonghui Yang, the producer of Lusheng instrument, and learned about the development of Lusheng instrument from him. In order to accomplish the second objective of the study, the researcher interviewed musicians Zhengping Yang and Shengwen Yang, as well as Lusheng music performer Baojin Xiong, and learned the characteristics of Traditional Six-pipe Lusheng music and Multi-pipe Lusheng music respectively from their interviews. In order to achieve the third research objective, the researcher designed an observation form and went to the Guzang Festival in southeast Guizhou in person, where the observation form was completed and the data were obtained. In order to gain a more comprehensive understanding of Lusheng's social function, the researchers also conducted interviews with local Miao villagers to obtain more accurate data from these populations.

- 1) Designing questions according to the research objectives
- 2) Design appropriate questionnaire and interview content
- 3) Submitted to the consultant for review
- 4) Revise based on the consultant's revisions.
- 5) Revised based on expert recommendations and then used in the field.

3.2.5 Data Collecting

1. Collection of Related Documents and Research

The researcher widely collects the literature and writings related to Qiandongnan Lusheng. After research, the historical development and inheritance lineage of Qiandongnan Lusheng is sorted out, and the research focus and research level of Qiandongnan Lusheng are understood. On the premise of reviewing the relevant research results of the previous researchers, the main problems of this research are analyzed, and the characteristics of the musical form of Qiandongnan Lusheng are explored, with a view to further studying the performance form of Qiandongnan Lusheng and seeking the status and role of Qiandongnan Lusheng.

2. Qualitative Research Method

It is the method used by researchers to define or deal with problems. Its specific purpose is to delve into the specific characteristics or behaviors of the research object and further explore the reasons for its creation. It is one of the basic steps and methods of scientific research and aims to determine the essential attributes of things. It is to investigate whether the object of study has this or that attribute or characteristic and whether there is some kind of relationship between them through methods such as observation, experiment and analysis. It only needs to answer the nature of the research object. The researcher uses methods such as historical review, literature analysis, interviews, observation, and participatory experience to obtain data in a natural situation and analyze it with non-quantitative means to draw research conclusions. Qualitative research emphasizes more on meaning, experience, description, etc.

3. Interview

The researcher obtains relevant information through face-to-face exchanges and interviews with musicians, performers, inheritors, producers, etc. of the Qiandongnan Lusheng to grasp relevant information about the Qiandongnan Lusheng, and to understand the performance of the Lusheng, the music of the Lusheng, and the status and role of the Lusheng.

4. Field Research:

The field research method is to analyze and study the various works of the object of investigation and research, to understand the situation, to find out the problems, and to grasp the characteristics and laws. This research analyzes the collected works of lusheng music in Qiandongnan, and reveals the status and role of Lusheng instrument in Qiandongnan through analyzing and researching the characteristics of lusheng music.

3.2.6 Data Management

In the process of collecting Lusheng music, once I have collected Lusheng music data, I will handle all the collected data in the following ways:

1. Sorting and classification: The collected Lusheng music materials are sorted and classified according to different characteristics, styles and regions, so as to facilitate subsequent analysis and research.
2. Digital processing: The collected Lusheng music data will be digitized, including transcription and conversion of audio files into electronic files, scanning and storage of paper documents into electronic files, etc., so as to facilitate subsequent storage, analysis and sharing.
3. Data backup: Periodically backup the processed Lusheng music data to ensure data security and reliability and prevent data loss or damage.
4. Data analysis: Analyze the collected Lusheng music materials, including the research and comparison of the content, characteristics and performance forms of Lusheng music, so as to find out the commonalities and characteristics among them and provide basis for subsequent research and inheritance.
5. Storage and sharing: The processed Lusheng music data will be stored in a reliable database or cloud platform, and a good data management system will be established to facilitate subsequent inquiry and sharing, so as to promote the inheritance and research of Guizhou Miao Lusheng music.

For on-site data management measures, the following measures can be taken:

1. Use professional equipment: When collecting data on site, use professional audio recording equipment and camera equipment to ensure the quality and accuracy of data.
2. Marking and recording: When collecting data on site, timely marking and recording relevant information, including music name, performer, place, time, etc., to ensure the source and traceability of data.
3. Data protection: When data is collected on site, measures are taken to protect the security of the data, including preventing data loss, damage or disclosure, and avoiding unauthorized use and dissemination.
4. Data transmission: The collected data is transmitted to a secure storage device or cloud platform in a timely manner to avoid data loss or damage.
5. Data backup: Periodically back up the data collected on site to ensure data security and reliability and prevent data loss or damage. In short, in the process of collecting Lusheng music of Miao nationality in Guizhou, careful sorting, classification, digital processing and analysis of the collected music data, as well as on-site data management measures, can ensure the integrity, reliability and sustainability of the data, and provide effective support for the inheritance and research of Lusheng music.

3.2.7 Data Analysis

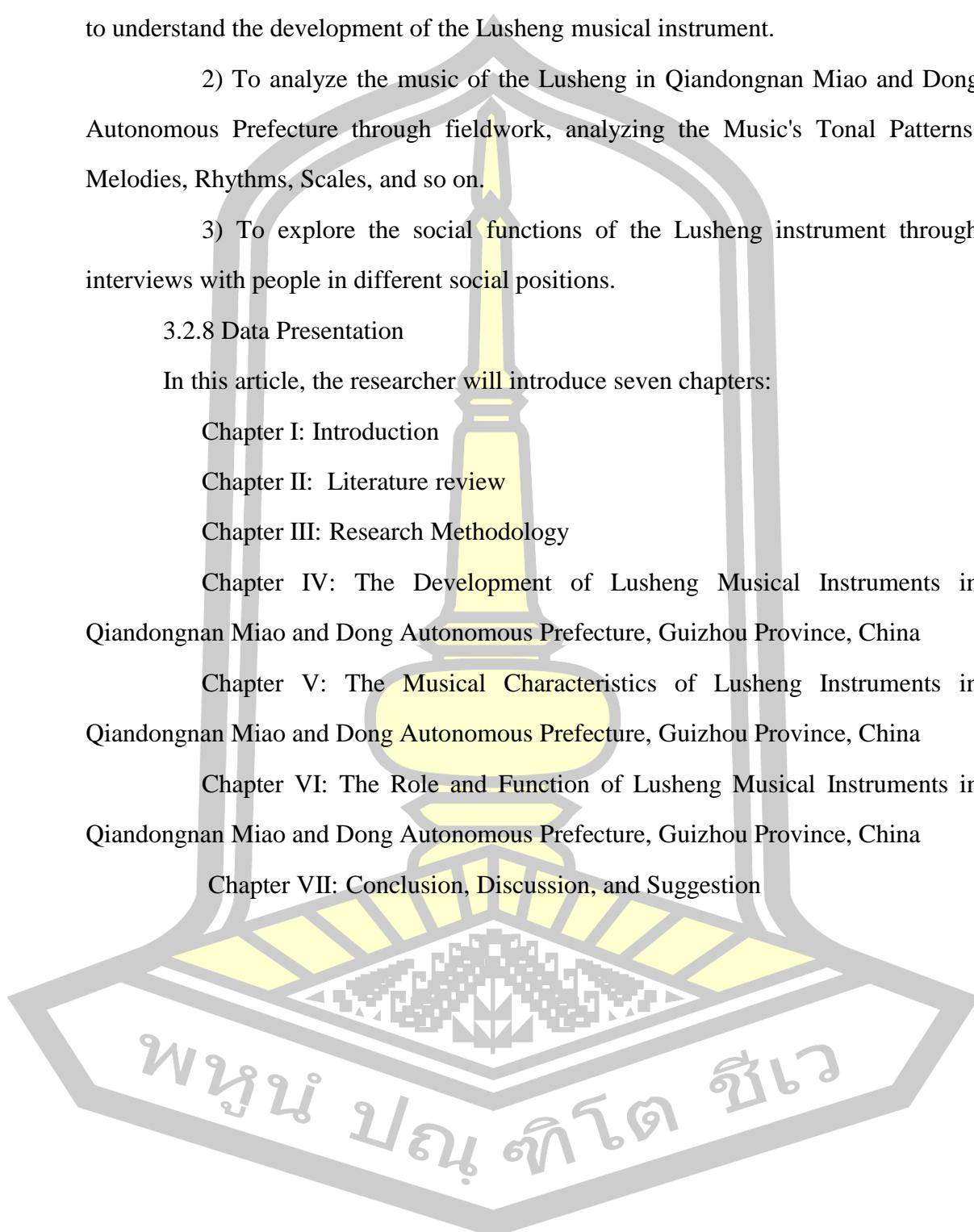
According to the research objectives of the Lusheng musical instrument in Qiandongnan, the methods of literature review and entering the field to collect data are adopted. We investigate the development of Lusheng musical instrument in Qiandongnan Miao and Dong Autonomous Prefecture through literature review and interviews; we understand Lusheng music and analyze its musical characteristics through fieldwork; and we explore the social status and function of Lusheng musical instrument through interviews and observations.

- 1) Investigating the Internet and libraries, and interviewing the inheritors to understand the development of the Lusheng musical instrument.
- 2) To analyze the music of the Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture through fieldwork, analyzing the Music's Tonal Patterns, Melodies, Rhythms, Scales, and so on.
- 3) To explore the social functions of the Lusheng instrument through interviews with people in different social positions.

3.2.8 Data Presentation

In this article, the researcher will introduce seven chapters:

- Chapter I: Introduction
- Chapter II: Literature review
- Chapter III: Research Methodology
- Chapter IV: The Development of Lusheng Musical Instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China
- Chapter V: The Musical Characteristics of Lusheng Instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China
- Chapter VI: The Role and Function of Lusheng Musical Instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China
- Chapter VII: Conclusion, Discussion, and Suggestion



CHAPTER IV

The Development of Lusheng Musical Instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China

This chapter introduces the development of the Lusheng of Miao nationality in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China. The Lusheng evolved from the original sheng, and later developed into the Traditional 6-pipe Lusheng. In order to enable the Lusheng to play contemporary music, the contemporary musicians have reformed constantly, and now there are Multi 29-pipe Lusheng.

This part includes the following basic points:

- 4.1 Traditional Six-pipe Lusheng
- 4.2 Improved Multi-pipe Lusheng
- 4.3 Summary

4.1 Traditional Six-pipe Lusheng

In Qiandongnan, the Traditional Six-pipes Lusheng is used in many occasions. It is played in Lusheng Festivals, Miao Nian festivals, sacrificial ceremonies, etc. However, since the Traditional Six-pipes Lusheng has only 6 tones and its vocal range and volume are limited, the Traditional Six-pipes Lusheng is not used for solo, but is generally played by several Lusheng ensembles. In Qiandongnan Miao and Dong Autonomous Region of Guizhou Province, China, there are three scales commonly used in the Traditional Six-pipe Lusheng. These are the three scale arrangements of the Traditional Six-pipe Lusheng (See Figure59-66, Table 33-35).

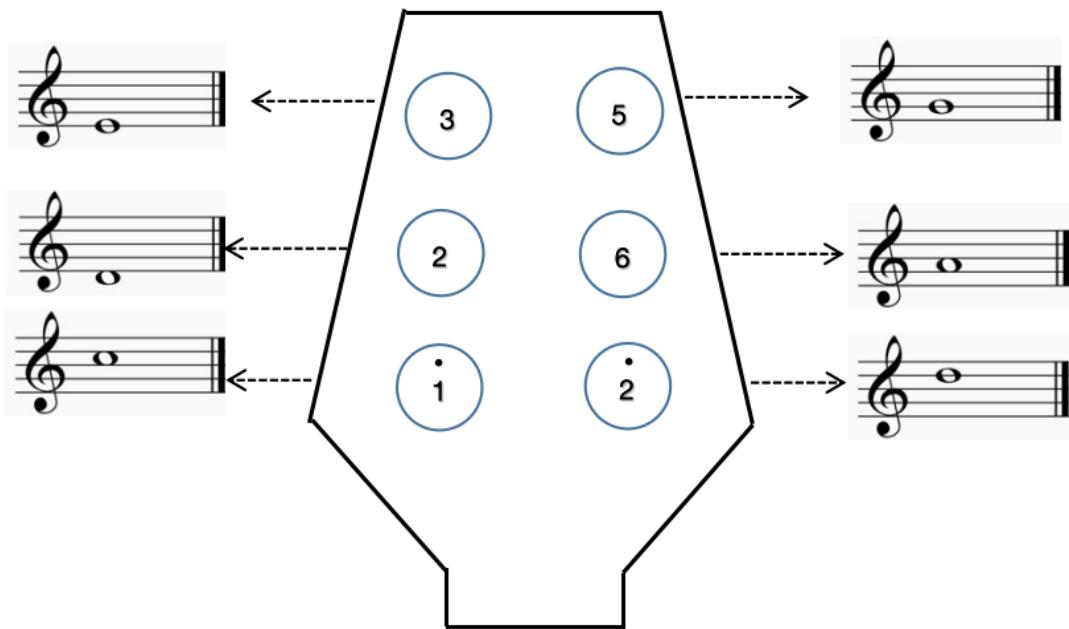


Figure 59. Traditional 6-pipe Lusheng of “re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 60. Traditional 6-pipe Lusheng of “re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 33. Traditional 6-pipe Lusheng of “re” Mode

Short Score	2	3	5	6	1	2
Tone Name	d1	e1	g1	a1	c2	d2
Sing name	re	mi	sol	la	do	re
Chinese Folk Music name	商	角	徵	羽	宫	商
	Shang	Jue	Zhi	Yu	Gong	Shang

Source: Qin Chen, from fieldwork in February 2023

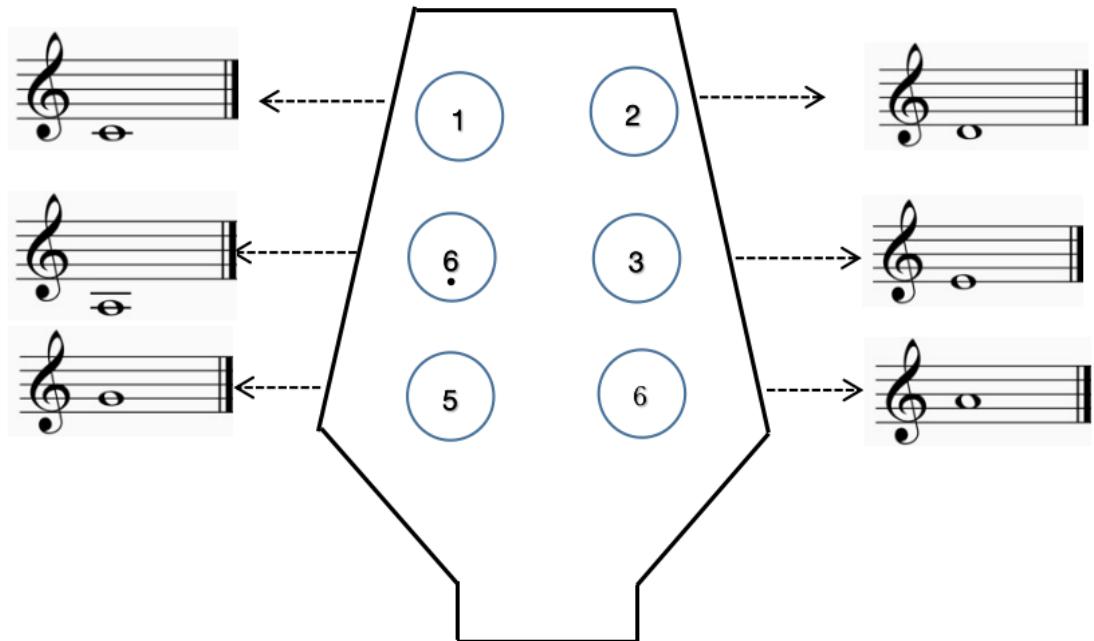


Figure 61. Traditional 6-pipe Lusheng of “La” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 62. Traditional 6-pipe Lusheng of “La” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 34. Traditional 6-pipe Lusheng of “La” Mode

Short Score	6	1	2	3	5	6
Tone Name	a	c1	d1	e1	g1	a1
Sing name	la	do	re	mi	sol	la
Chinese Folk Music name	羽	宫	商	角	徵	羽
	Yu	Gong	Shang	Jue	Zhi	Yu

Source: Qin Chen, from fieldwork in February 2023

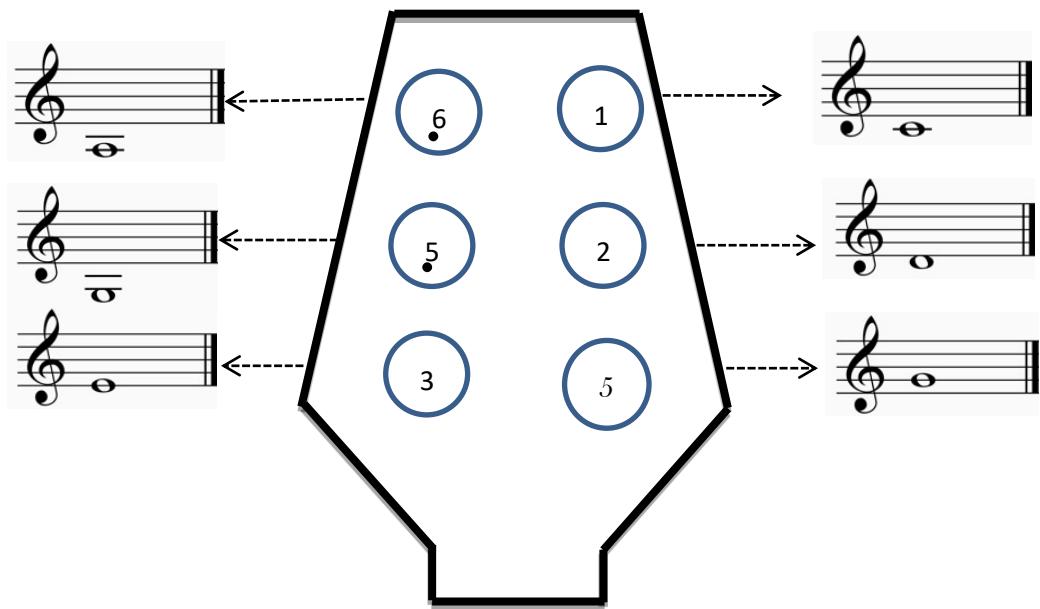


Figure 63. Traditional 6-pipe Lusheng of “Sol” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 64. Traditional 6-pipe Lusheng of “Sol” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 35. Traditional 6-pipe Lusheng of “Sol” mode

Short Score	5	6	1	2	3	5
Tone Name	g	a	c1	d1	e1	g1
Sing name	sol	la	do	re	mi	sol
Chinese Folk Music name	商	角	徵	羽	宫	商
	Shang	Jue	Zhi	Yu	Gong	Shang

Source: Qin Chen, from fieldwork in February 2023



Figure 65. Traditional 6-pipe Lusheng

Source: Qin Chen, from fieldwork in February 2023



Figure 66. Traditional 6-pipe Lusheng

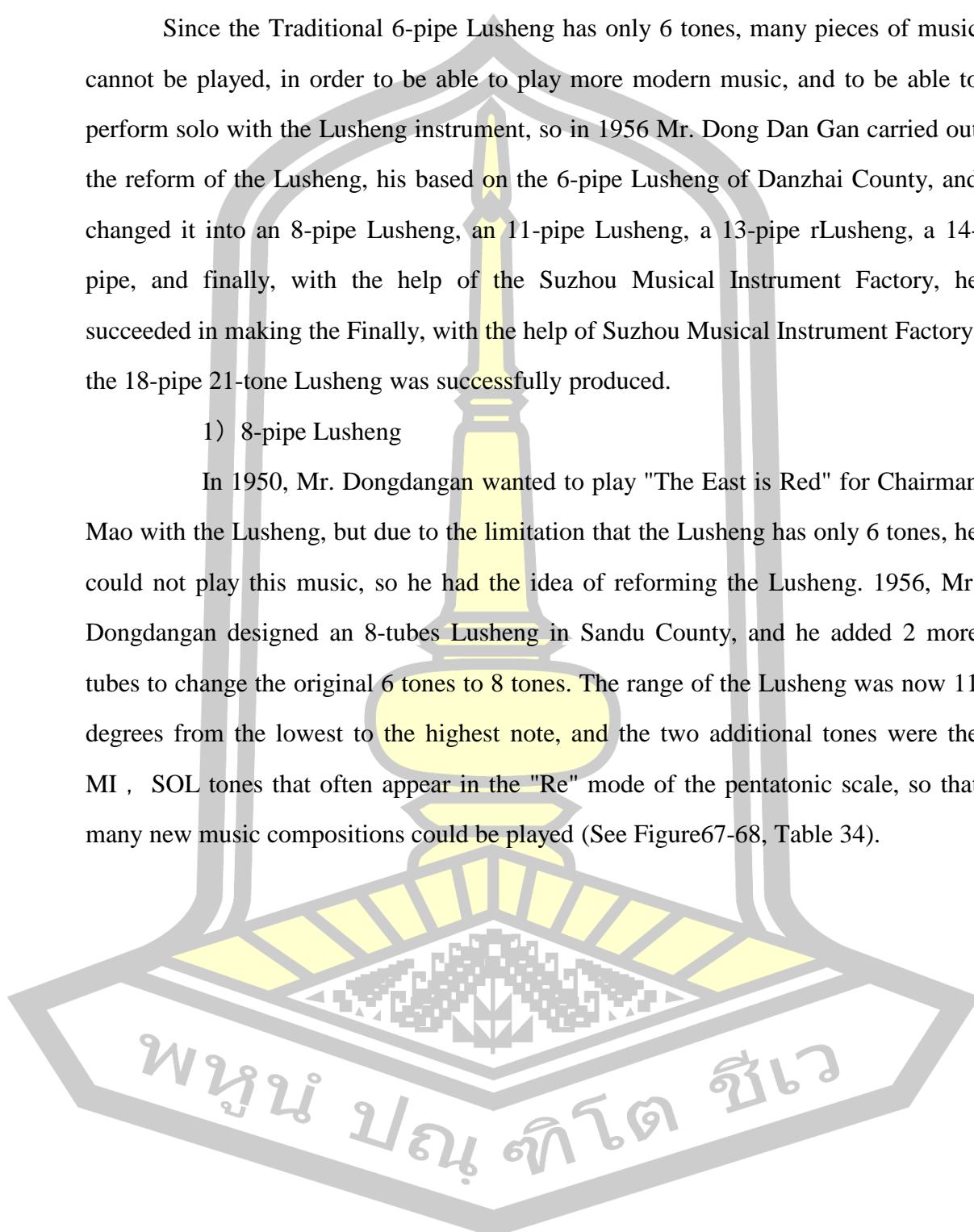
Source: Qin Chen, from fieldwork in February 2023

4.2 Improved Multi-pipe Lusheng

Since the Traditional 6-pipe Lusheng has only 6 tones, many pieces of music cannot be played, in order to be able to play more modern music, and to be able to perform solo with the Lusheng instrument, so in 1956 Mr. Dong Dan Gan carried out the reform of the Lusheng, his based on the 6-pipe Lusheng of Danzhai County, and changed it into an 8-pipe Lusheng, an 11-pipe Lusheng, a 13-pipe Lusheng, a 14-pipe, and finally, with the help of the Suzhou Musical Instrument Factory, he succeeded in making the Finally, with the help of Suzhou Musical Instrument Factory, the 18-pipe 21-tone Lusheng was successfully produced.

1) 8-pipe Lusheng

In 1950, Mr. Dongdangan wanted to play "The East is Red" for Chairman Mao with the Lusheng, but due to the limitation that the Lusheng has only 6 tones, he could not play this music, so he had the idea of reforming the Lusheng. 1956, Mr. Dongdangan designed an 8-tubes Lusheng in Sandu County, and he added 2 more tubes to change the original 6 tones to 8 tones. The range of the Lusheng was now 11 degrees from the lowest to the highest note, and the two additional tones were the MI , SOL tones that often appear in the "Re" mode of the pentatonic scale, so that many new music compositions could be played (See Figure67-68, Table 34).



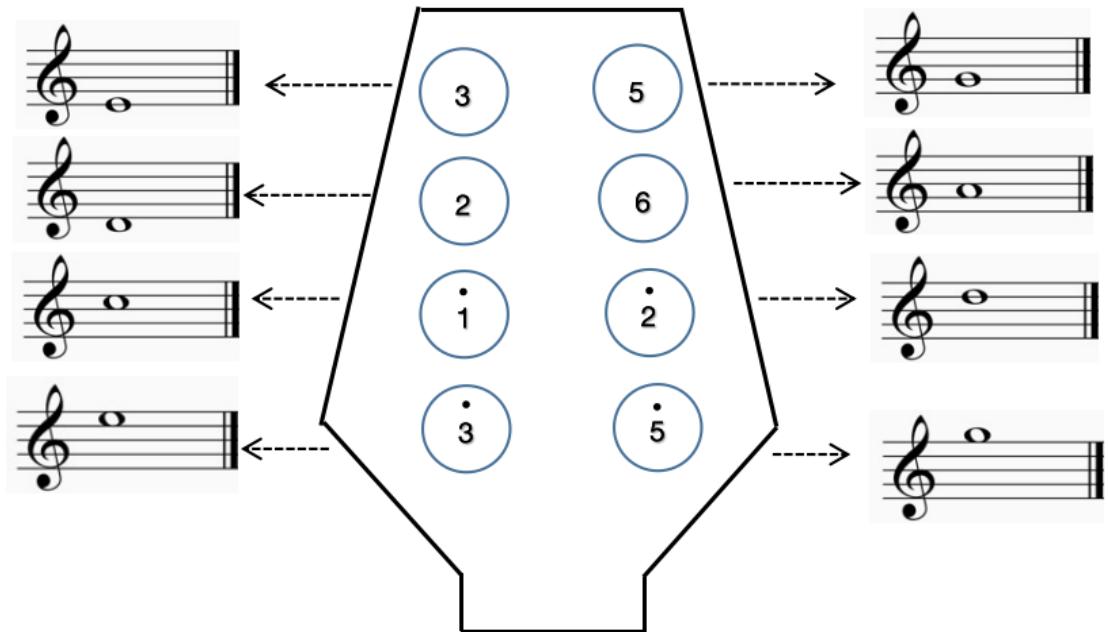


Figure 67. Multi-pipe Lusheng(8-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 68. Multi-pipe Lusheng (8-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 36. Improved 8-pipe Lusheng of “Re” mode

Short Score	2	3	5	6	1	2	3	5
Tone Name	d1	e1	g1	a1	c2	d2	e2	g2
Sing name	re	mi	sol	la	do	re	mi	sol
Chinese Folk Music name	商	角	徵	羽	宫	商	角	徵
	Shang	Jue	Zhi	Yu	Gong	Shang	Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023

2) 11-pipe Lusheng

According to Mr. Dongdangan, from the point of view of the pentatonic scale, the range of the 8-pipe Lusheng is not narrow anymore, and it can play many pieces of music; however, from the point of view of the heptatonic scale, there are still many tones missing. Therefore, Mr. Dangan designed the 11-pipe Lusheng by adding three more pipes to the 8-pipe Lusheng, adding the B note and two F notes. 11-pipe Lusheng breaks the limitation of the traditional Lusheng, and changes from pentatonic scale to heptatonic scale. It is able to play more music (See Figure69-70 Table 37).

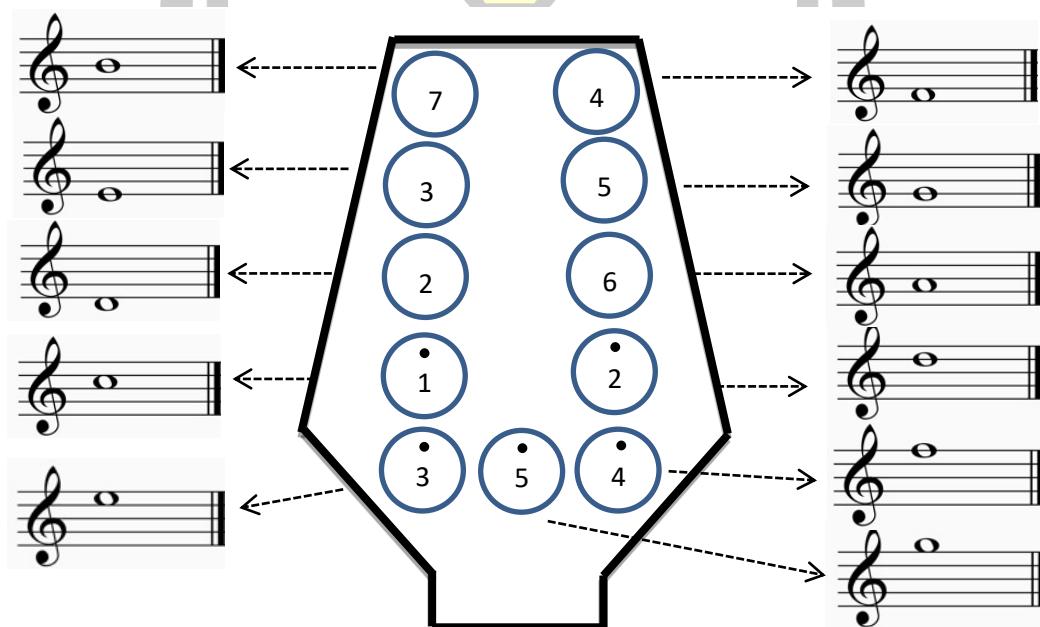


Figure 69. Muti-pipe Lusheng(11-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 70. Muti-pipe Lusheng(11-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 37. Muti-pipe Lusheng(11-pipe) of “Re” Mode

Short Score	2	3	4	5	6	7	1 •	2 •	3 •	4 •	5
Tone Name	d1	e1	f1	g1	a1	b1	c2	d2	e2	f2	g2
Sing name	re	mi	fa	sol	la	ti	do	re	mi	fa	sol
Chinese Folk Music name	商	角	清角	徵	羽	变宫	宫	商	角	清角	徵
	Shang	Jue	Qing Jue	Zhi Jue	Yu	Bian Gong	Gong	Shang	Jue	Qing Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023

After the design of the 11-pipe Lusheng was made, Mr. Dongdangan considered that the Qiandongnan Miao and Dong Autonomous Prefecture has a wide area, and the Lusheng of different counties are different, and in order to let more people in different counties use this new Lusheng to play traditional music, he needed to make the new Lusheng conform to the habits of the people in different counties. After further research, Mr. Dongdangan found that the intervals of the first, third, fourth and sixth pipes of the re-mode Lusheng, sol-mode Lusheng and la-mode Lusheng are the same as each other. Therefore, he modified the arrangement of the pipes of the 11-pipe Lusheng by synthesizing the arrangement of the pipes of the three tunings, and obtained the 11-pipe Lusheng that is more suitable for playing (See Figure 74-75, Table 38).

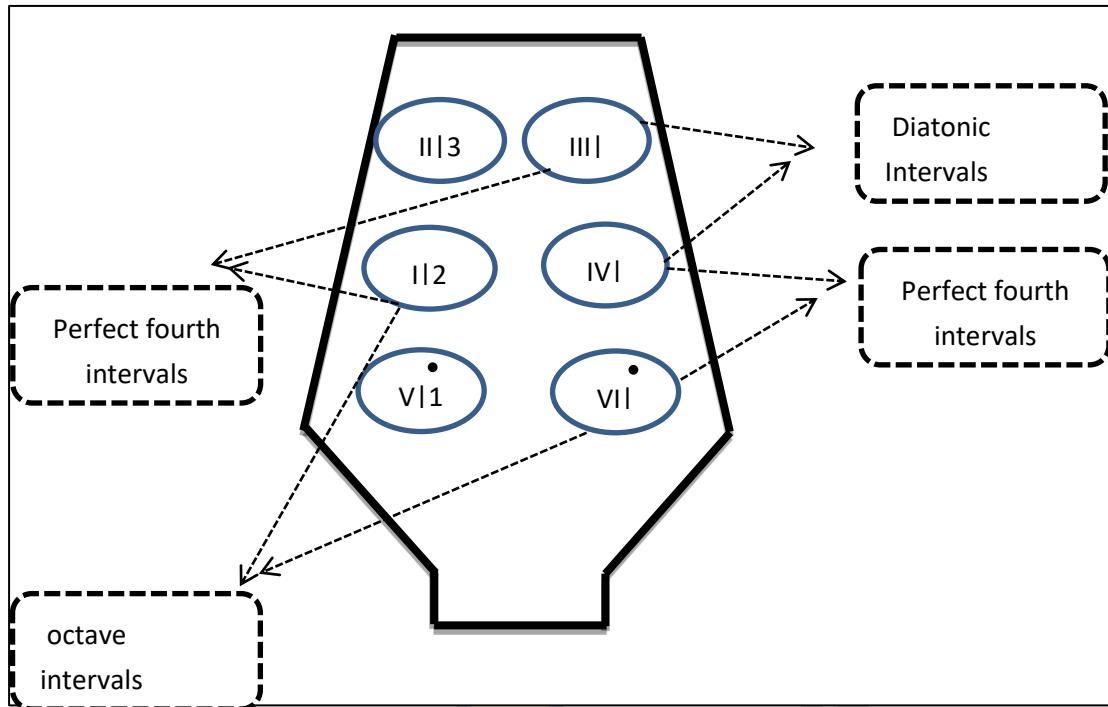


Figure 71. Traditional 6-pipe Lusheng of Fingering Chart

Source: Qin Chen, from fieldwork in February 2023

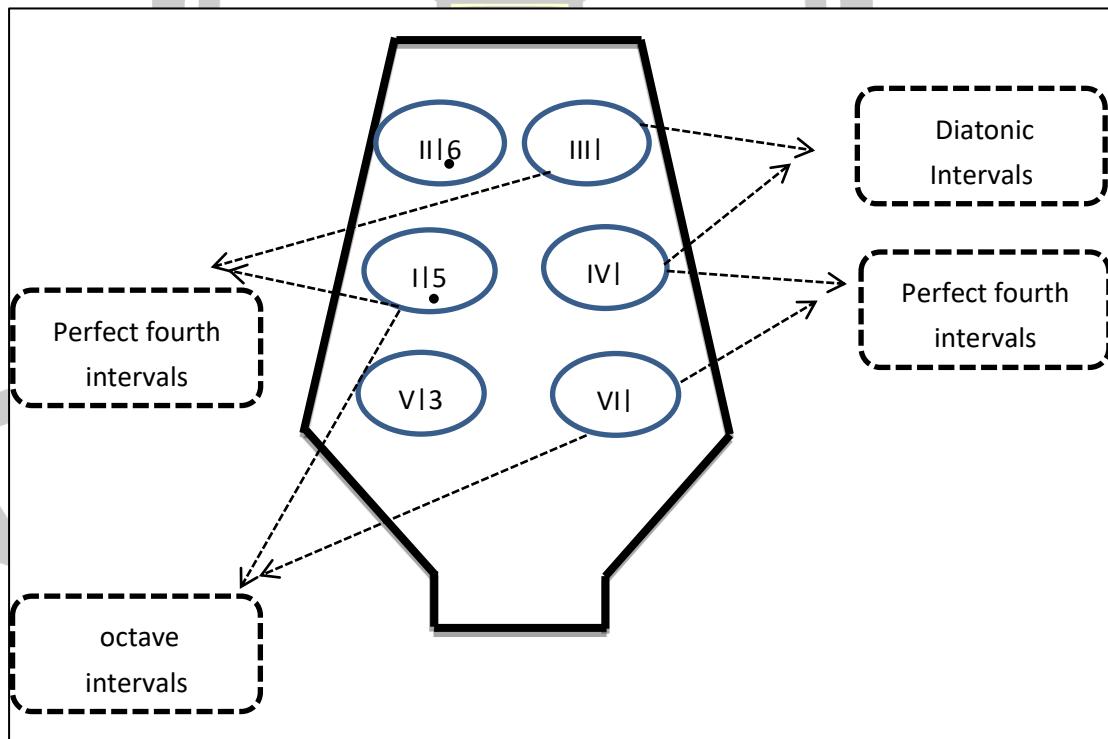


Figure 72. Traditional 6-pipe Lusheng of “Sol” mode Fingering Chart

Source: Qin Chen, from fieldwork in February 2023

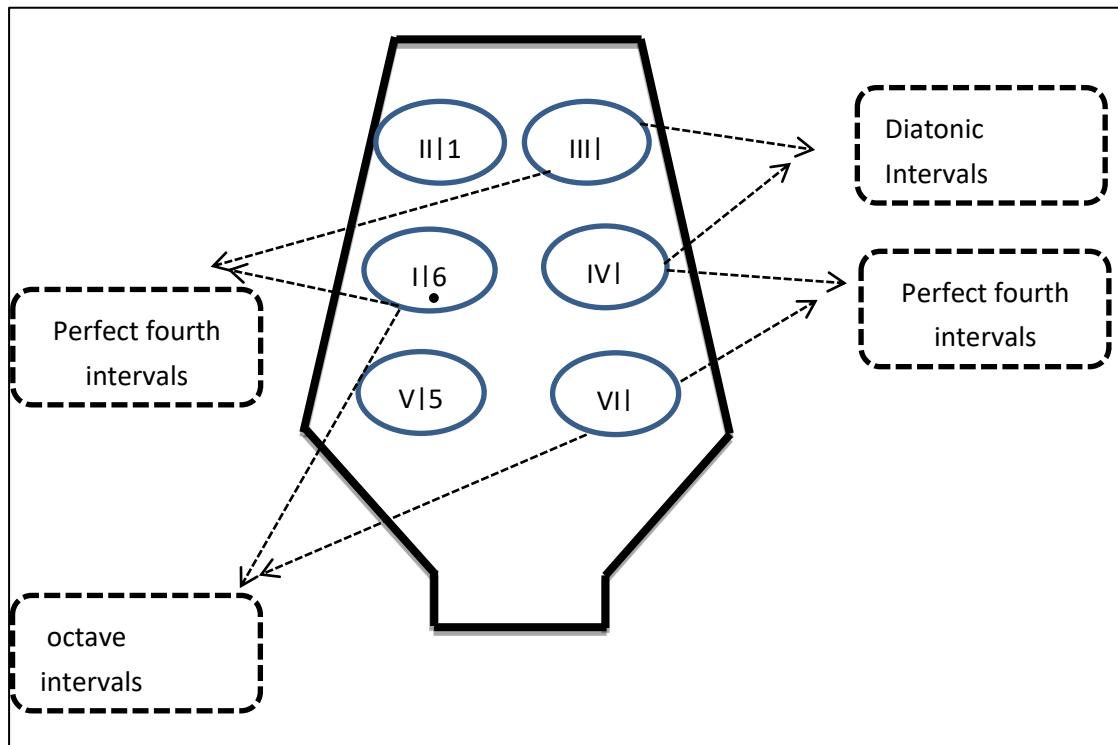


Figure 73. Traditional 6-pipe Lusheng of “La” mode Fingering Chart

Source: Qin Chen, from fieldwork in February 2023

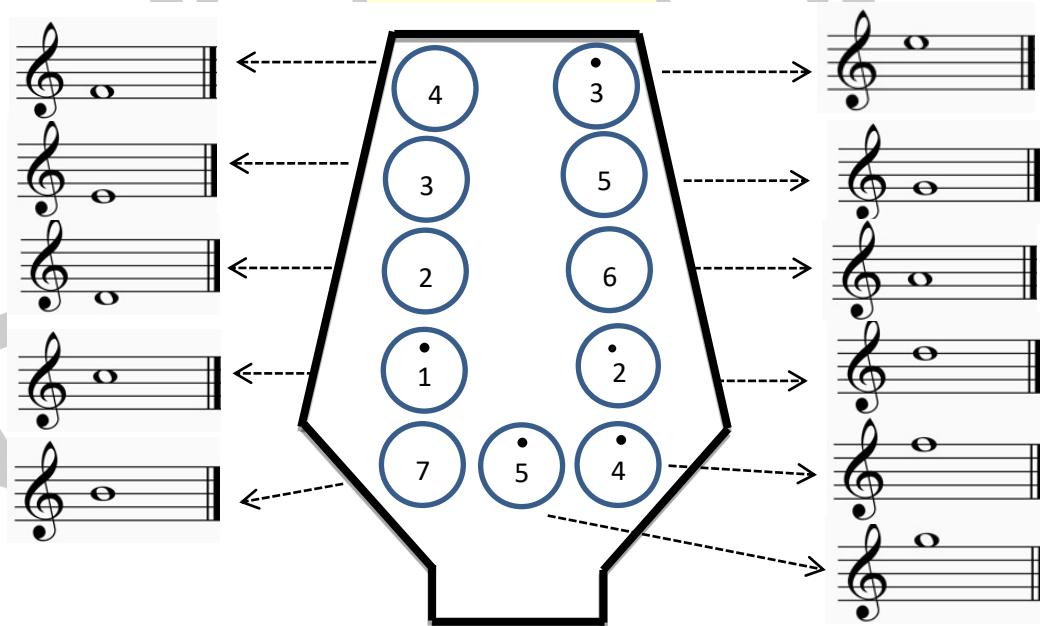


Figure 74. Multi-pipe Lusheng(11-pipe) of “Re” Mode(New arrangement 1)

Source: Qin Chen, from fieldwork in February 2023



Figure 75. Multi-pipe Lusheng(11-pipe) of “Re” Mode (New arrangement 1)

Source: Qin Chen, from fieldwork in February 2023

Table 38. Multi-pipe Lusheng(11-pipe) of “Re” mode(New arrangement 1)

Short Score	2	3	4	5	6	7	1 •	2 •	3 •	4 •	5 •
Tone Name	d1	e1	f1	g1	a1	b1	c2	d2	e2	f2	g2
Sing name	re	mi	fa	sol	la	Ti	do	re	mi	fa	sol
Chinese Folk Music name	商	角	清角	徵	羽	变宫	宫	商	角	清角	徵
	Shang	Jue	Qing Jue	Zhi	Yu	Bian Gong	Gong	Shang	Jue	Qing Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023

After trying the new arrangement of the 11-pipe Lusheng for a while, Mr. Dongdangan found that the Ti-tube was longer than the Do-tube, and according to the rule of the shape of the Lusheng, the long tubes should be arranged in the middle, so he exchanged the positions of the Ti-tube and the Do-tube with each other. So, there is a second version of the 11-pipe Lusheng (See Figure76-77, Table 39).

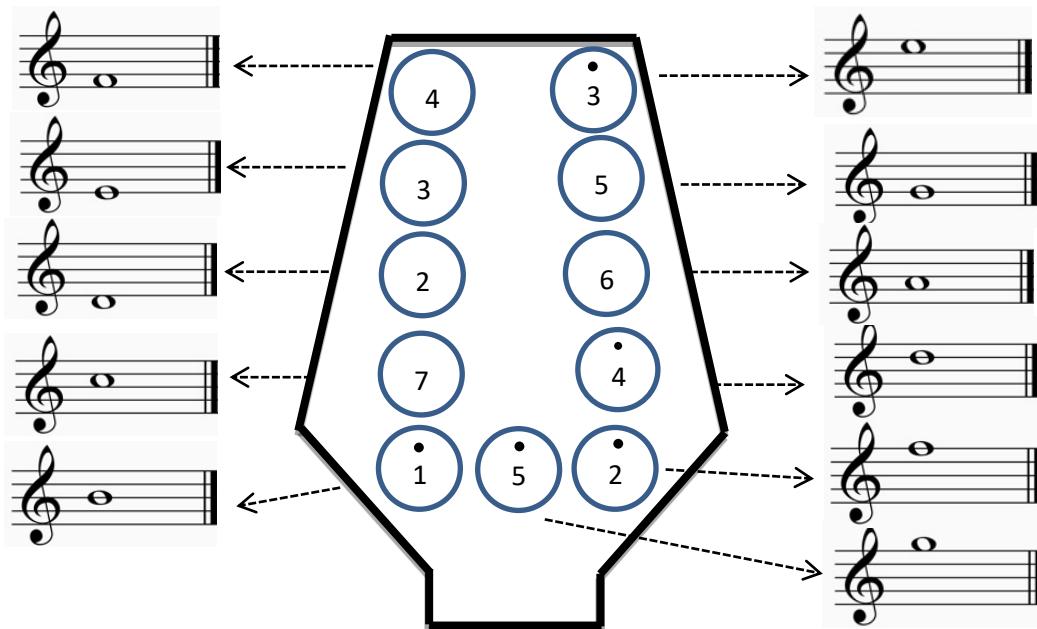


Figure 76. Muti-pipe Lusheng(12-pipe) of “Re” Mode(New arrangement 1)

Source: Qin Chen, from fieldwork in February 2023

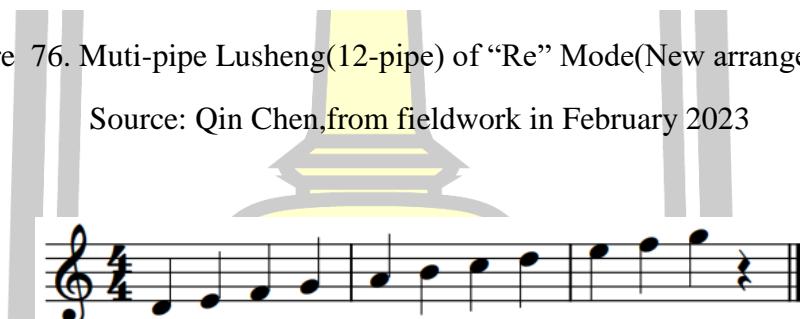


Figure 77. Muti-pipe Lusheng(12-pipe) of “Re” Mode(New arrangement 1)

Source: Qin Chen, from fieldwork in February 2023

Table 39. Muti-pipe Lusheng(12-pipe) of “re” mode(New arrangement 2)

Short Score	2	3	4	5	6	7	1 •	2 •	3 •	4 •	5 •
Tone Name	d1	e1	f1	g1	a1	b1	c2	d2	e2	f2	g2
Sing name	re	mi	fa	sol	la	Ti	do	re	mi	fa	sol
Chinese Folk	商	角	清角	徵	羽	变	宫	商	角	清角	徵

Music name						宫					
	Shang	Jue	Qing Jue	Zhi	Yu	Bian Gong	Gong	Shang	Jue	Qing Jue	Zhi

Source: Qin Chen, from fieldwork in February 2023

3) Muti-pipe Lusheng(12-pipe)

Mr. Dongdangan added the la note to the 12-pipe Lusheng in order to make it possible to play different modes. Since the la note is equivalent to the mi note in the mode of F and the re note in the mode of G, the 12-pipe Lusheng were designed (See Figure78-79, Table 40).

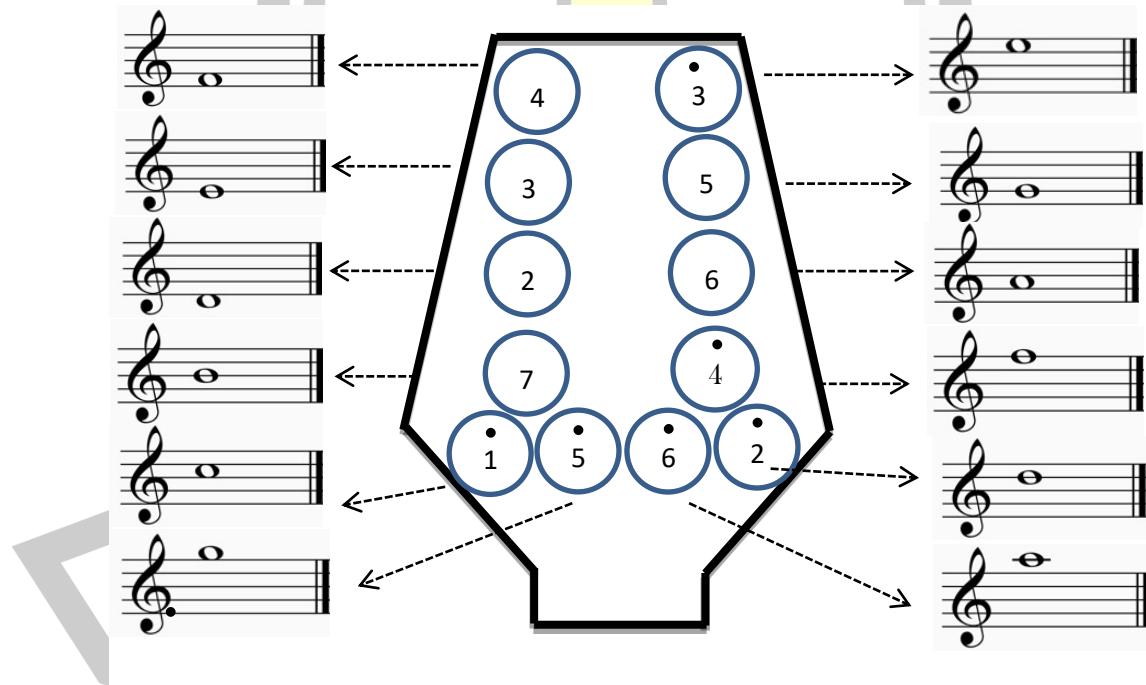


Figure 78. Muti-pipe Lusheng(12-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 79. Muti-pipe Lusheng(12-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 40. Muti-pipe Lusheng(12-pipe) of “Re” Mode

Short Score	2	3	4	5	6	7	1°	2°	3°	4°	5°	6°
Tone Name	d1	e1	f1	g1	a1	b1	c2	d2	e2	f2	g2	a2
Sing name	re	mi	fa	sol	la	Ti	do	re	mi	fa	sol	la
Chinese Folk Music name	商	角	清角	徵	羽	变宫	宫	商	角	清角	徵	羽
	Shan g	Ju e	Qin g	Zh i	Y u	Bian Gon g	Gon g	Shan g	Ju e	Qin g	Zh i	Y u

Source: Qin Chen, from fieldwork in February 2023

4) Muti-pipe Lusheng(13-pipe)

Before the 12-pipe Lusheng, players used to play with 6 fingers. Mr. Dongdangan wanted to include the ring finger so that there would be 8 fingers to play the Lusheng music. So, he added the Do pipe between the re pipe and the la pipe, and the 13-pipe Lusheng was designed (See Figure 80-81, Table 41).

នៅពីនេះ បានការពារ ចុះ

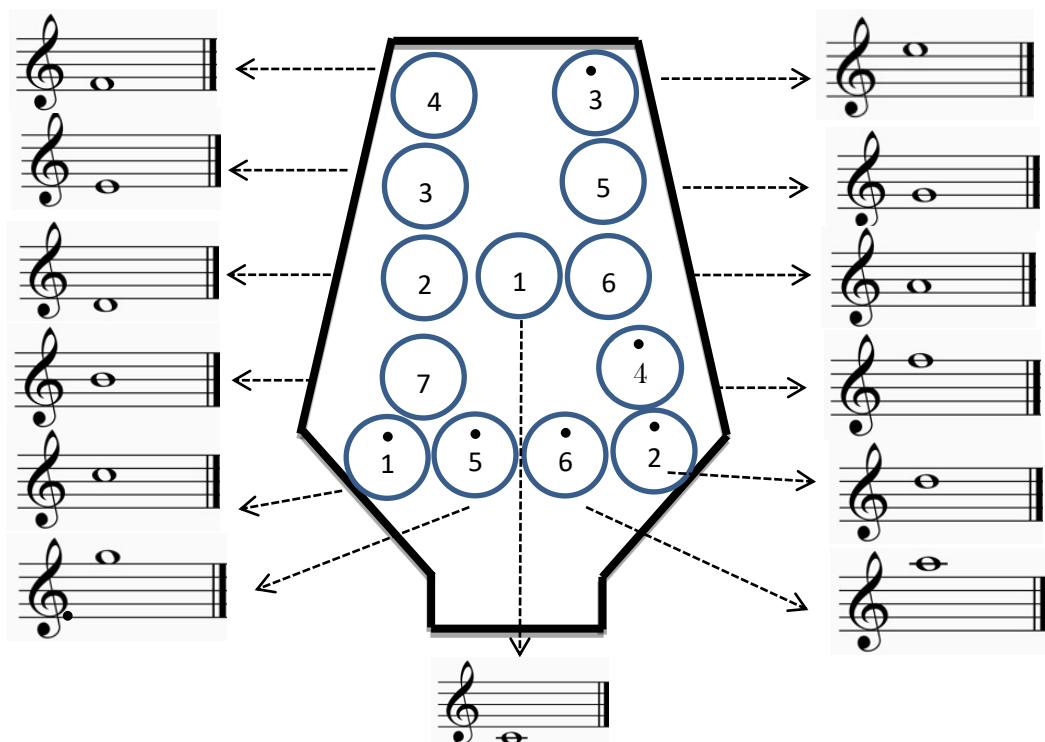


Figure 80. Muti-pipe Lusheng(13-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 81. Muti-pipe Lusheng(13-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 41. Muti-pipe Lusheng(13-pipe) of “Re” Mode

Short Score	1	2	3	4	5	6	7	1	2	3 [•]	4	5 [•]	6 [•]
Tone Name	c1	d1	e1	f1	g1	a1	b1	c2	d2	e2	f2	g2	a2
Sing name	do	re	mi	fa	sol	la	Ti	do	re	mi	fa	sol	la
Chine	宫	商	角	清	徵	羽	变	宫	商	角	清	徵	羽

se				角			宫				角		
Folk	Gon	Shan	Ju	Qin	Zh	Y	Bian	Gon	Shan	Ju	Qin	Zh	Y
Music	g	g	e	g	i	u	Gon	g	g	e	g	i	u
name	Jue			Jue							Jue		

Source: Qin Chen, from fieldwork in February 2023

5) Muti-pipe Lusheng(14-pipe)

Mr. Dongtangan thought that the range of the 13-pipe Lusheng as a solo instrument was still too narrow, and that it could not be transposed according to the requirements of the seven-tone scale, so he added another la-pipe for the ring finger to play. This led to the design of the 14-pipe Lusheng (See Figure82-83, Table 42).

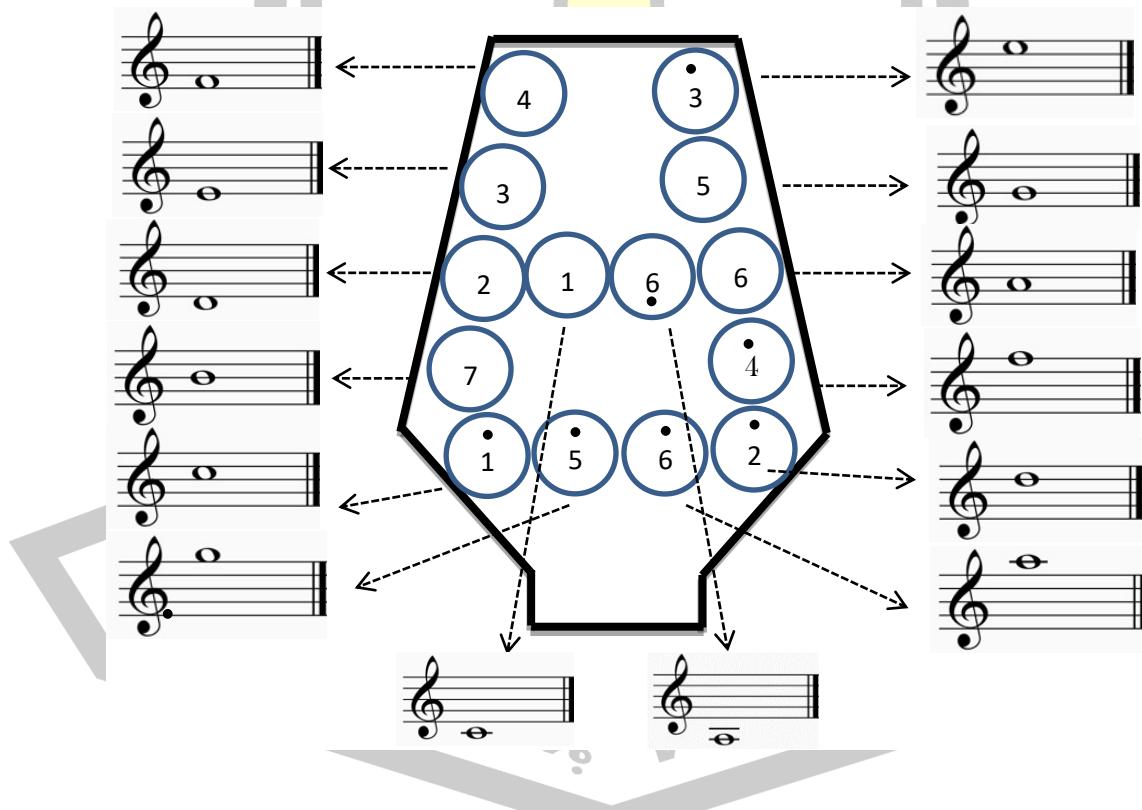


Figure 82. Muti-pipe Lusheng(14-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 83. Muti-pipe Lusheng(14-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 42. Improved14-pipe Lusheng of “re” mode

Short Score	6	1	2	3	4	5	6	7	1 •	2 •	3•	4•	5•	6•
Tone Name	a	c1	d1	e1	f1	g1	a1	b1	c2	d2	e2	f2	g2	a2
Sing name	la	do	re	m	fa	so	la	Ti	do	re	m	fa	so	la
Chinese Folk Music name	羽	宫	商	角	清角	徵	羽	变宫	宫	商	角	清角	徵	羽
	Y u	Gon g	Shan g	Ju e	Qin g Jue	Zh i	Y u	Bian Gon g	Gon g	Shan g	Ju e	Qin g Jue	Zh i	Y u

Source: Qin Chen, from fieldwork in February 2023

6) Muti-pipe Lusheng (18-pipe 21-tone)

There are two octaves between the a, a1, and a2 tones of the 14-pipe Lusheng, and Mr. Dongdangan tried to add c3 to c1 and c2, and d3 to d1 and d2 in order to make the acoustics of the Lusheng more rich, and in order to allow the little thumb to participate in the performance, the two tone tubes, c3 and d3, were inserted from the bottom of the air hopper upwards, and the tone holes were located underneath the hopper to make it easier for the little finger to press on the tone holes. In order to be

able to play in the mode of F, the \flat b1 pitch pipe was added. Thus, the 18-barrel, 21-note Lusheng is designed (See Figure 84,85,Table43).

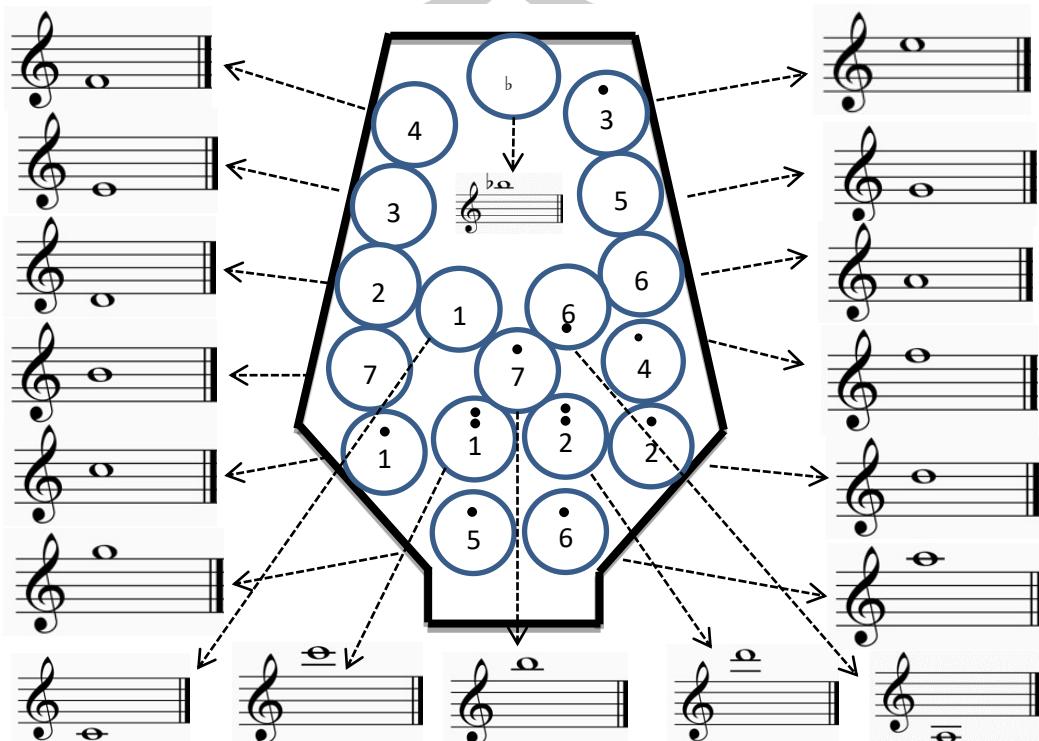


Figure 84. Muti-pipe Lusheng (18-pipe 21-tone) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 85. Muti-pipe Lusheng(18-pipe 21-tone) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 43. Muti-pipe Lusheng(18-pipe 21-tone) of “Re” Mode

Shor	6	1	2	3	4#	5	6	\flat 7	#1	2	3	4#	5	6	7	1	2
t	•				4		7	1				4					
Scor																	
e																	
Ton	a	c	d	e	f1	g	a	T1	c2	d	e	f2	g	a	b	c	d

e		1	1	1		1	1			2	2		2	2	2	3	3
Nam																	
e																	
Sing	l	d	re	m	fa	so	la	Ti	do	re	m	fa	so	la	xi	d	re
nam	a	o		i		1					i		1			o	
e																	
Chinese	羽	宫	商	角	清角	徵	羽	变宫	宫	商	角	清角	徵	羽	变宫	宫	商
Folk	Yu	Gon	Shan	Jue	Qing	Zhi	Yu	Bian	Gong	Gong	Shan	Jue	Qing	Zhi	Yu	Bian	Gong
Music	g	g	g	Jue	Jue	Zhi	Yu	Gong	Gong	g	Jue	Jue	Zhi	Yu	Gong	g	Shan
name																	g

Source: Qin Chen, from fieldwork in February 2023

7) Multi-pipe Lusheng(16-pipe)

The 16-pipe Lusheng is developed by adding one more pipe to Mr. Dongdangan's 15-pipe Lusheng, which has 16 notes in total, and can play music in the keys of C, F, G, and B-flat (See Figure 86,87,88,89 Table 44).

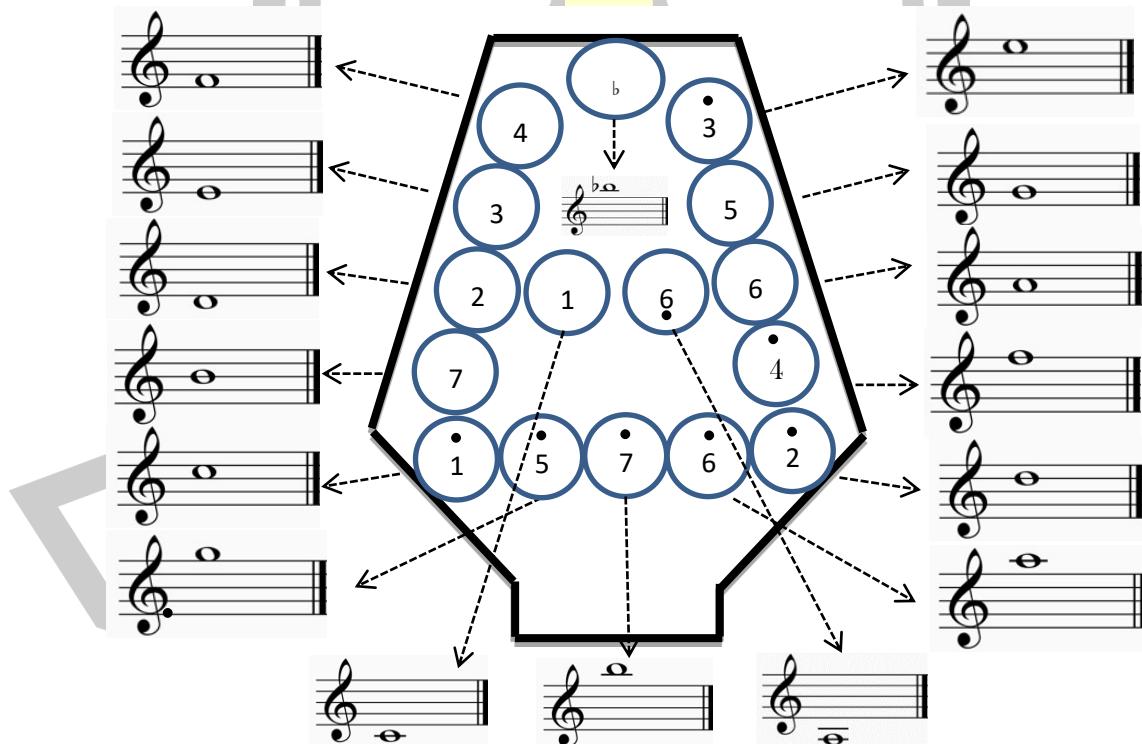


Figure 86. Multi-pipe Lusheng(16-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 87. Muti-pipe Lusheng(16-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 44. Muti-pipe Lusheng(16-pipe)

Short Score	6	b7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Tone Name	a	b	c1	d1	e1	f1	g1	a	b1	c2	d2	e2	f2	g2	a	b2
Sing name	la	bti	do	re	m	fa	so	la	ti	do	re	m	fa	so	la	xi
Chinese Folk Music name	羽	降变宫	宫	商	角	清角	徵	羽	变宫	宫	商	角	清角	徵	羽	变宫
Y u	Jian g Bian Gon g	Gon g	Shan g	Jue	Qin g Jue	Zhi	Yu	Bian Gon g	Gon g	Shan g	Jue	Qin g Jue	Zhi	Yu	Bian Gon g	

Source: Qin Chen, from fieldwork in February 2023



Figure 88. Muti-pipe Lusheng(16-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in November 2023



Figure 89. Muti-pipe Lusheng(16-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in November 2023

ພអុនំ បណ្តិត ខេវ

8) Muti-pipe Lusheng(19-pipe)

The 19-pipe Lusheng is developed on the basis of Mr. Dongtangan's 18-pipe Lusheng, which has 3 more notes than the 16-pipe Lusheng, and has a wider range, and can play music in the keys of C, F, G, and B-flat (See Figure 90,91,92,93 Table 45).

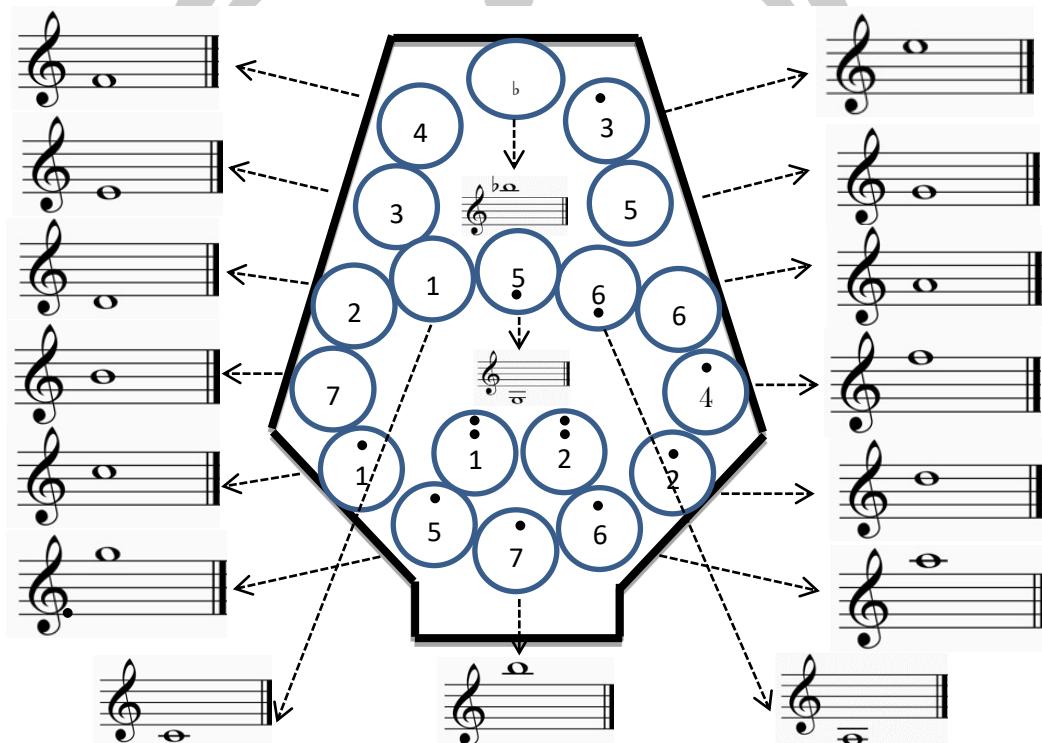


Figure 90. Muti-pipe Lusheng(19-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 91. Muti-pipe Lusheng(19-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

Table 45. Muti-pipe Lusheng(19-pipe) of “Re” Mode

Short Score	5	6	b7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2
Tone Name	g	a	bb	c1	d1	e1	f1	g1	a1	b1	c2	d2	e2	f2	g2	a2	b2	c3	d3
Sing name	sol	la	bti	do	re	mi	fa	sol	la	ti	do	re	mi	fa	sol	la	ti	do	re
Chinese Folk Music	徵	羽	降变宫	宫	商	角	清角	徵	羽	变宫	宫	商	角	清角	徵	羽	变宫	宫	商
name	Zhi	Yu	Jiang Bian Gong	Gong	Shang	Jue	Qing Jue	Zhi	Yu	Bian Gong	Gong	Shang	Jue	Qing Jue	Zhi	Yu	Bian Gong	Gong	Shang

Source: Qin Chen, from fieldwork in February 2023



Figure 92. Muti-pipe Lusheng(19-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023



Figure 93. Muti-pipe Lusheng(19-pipe) of “Re” Mode

Source: Qin Chen, from fieldwork in February 2023

4.3 Summary

In the present day, within the Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou Province, China, the traditional 6-pipe Lusheng predominantly serves as a musical instrument for traditional festivals and rituals. In contrast, the enhanced 16-pipe and 19-pipe Lusheng variants find their primary use in the realm of everyday entertainment for the local populace. These latter two Lusheng types have already demonstrated their versatility by accommodating a wide array of contemporary musical compositions.

However, in pursuit of expanding the instrument's musical range to encompass a broader repertoire, Professor Zhengping Yang introduced a new 29-pipe Lusheng in 2019. This innovative instrument is not only capable of performing traditional music but also boasts the capacity to play Western classical compositions such as Turkish March and Spanish Bullfighting Dance. Professor Yang has not disclosed detailed information about the design and functionality of this groundbreaking Lusheng, which is currently in the process of patent application.

Table 46. Development of Lusheng

No.	Types of Lusheng	Time of Making	Now Using
1	Traditional 6-pipe Lusheng	1271-Now	Yes
2	8-pipe Lusheng	1956	No
3	11-pipe Lusheng	1960-1963	No
4	12-pipe Lusheng	1960-1963	No
5	13-pipe Lusheng	1960-1963	No
6	14-pipe Lusheng	1960-1963	No
7	18-pipe 21-tone Lusheng	1960-1963	No
8	16-pipe Lusheng	1963-Now	Yes
9	19-pipe Lusheng	1963-Now	Yes
10	29-pipe Lusheng	2017-Now	Yes



CHAPTER V

The Musical Characteristics of Lusheng Instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China

This chapter focuses on discovering the musical characteristics of Lusheng music in Qiandongnan through descriptive analysis, which is also my second research objective. Through field interviews in Qiandongnan Miao and Dong Autonomous Prefecture and long-term communication with key informants, I collected and organized audio-visual materials of Lusheng music and recorded specific scores of Lusheng music based on actual performances. Up to now, the researcher has collected and organized a total of 8 pieces of Lusheng music from Qiandongnan Miao and Dong Autonomous Prefecture, and has analyzed the musical characteristics of Lusheng music from four aspects. These four aspects are: Mode, Rhymic Pattern, Melody and Musical Lyric.

The researcher chose these 12 pieces of Lusheng music to analyse because the key informant told the researcher that 8 of them were Traditional 6-pipe Lusheng (See Figure 94) played in funeral ceremonies as a suite, and the other four were suitable for Multi-pipe Lusheng. All are relatively representative.

Table 47. Lusheng Music

No.	Music	Instrument	Performance Venue
1	Da Kai Men	Traditional 6-pipe Lusheng	Funeral Ceremony
2	Jin Jia	Traditional 6-pipe Lusheng	
3	An Wei	Traditional 6-pipe Lusheng	
4	Cai Tang	Traditional 6-pipe Lusheng	
5	Ling Chen Shan	Traditional 6-pipe Lusheng	
6	Fen Qian Wei Guan	Traditional 6-pipe Lusheng	
7	Da Xie Zhu Ren	Traditional 6-pipe Lusheng	
8	Tao Hua Dai	Traditional 6-pipe Lusheng	Find a wife, Get married

No.	Music	Instrument	Performance Venue
9	Xiang Yin Nian Ge	Multi-pipe Lusheng	Birthday Celebrations, Commercial Performances
10	Yun	Multi-pipe Lusheng	Celebrating Festivals Commercial Performances
11	Tie Lu Xiu Dao Miao Zhai	Multi-pipe Lusheng	Celebrating Festivals
12	Wo Zai Guizhou Deng Ni	Multi-pipe Lusheng	Marriage Ceremonies, Celebrating Festivals

Source: Qin Chen, from fieldwork in February 2023

This part includes the following basic points:

- 5.1 Musical Characteristics of Traditional Six-pipe Lusheng
- 5.2 Musical Characteristics of Multi-pipe Lusheng Performance
- 5.3 Summary

5.1 Musical Characteristics of Traditional Six-Pipe Lusheng

In this, the researcher analyses the musical characteristics of seven pieces of music used for ritual ceremonies (Figure 94).

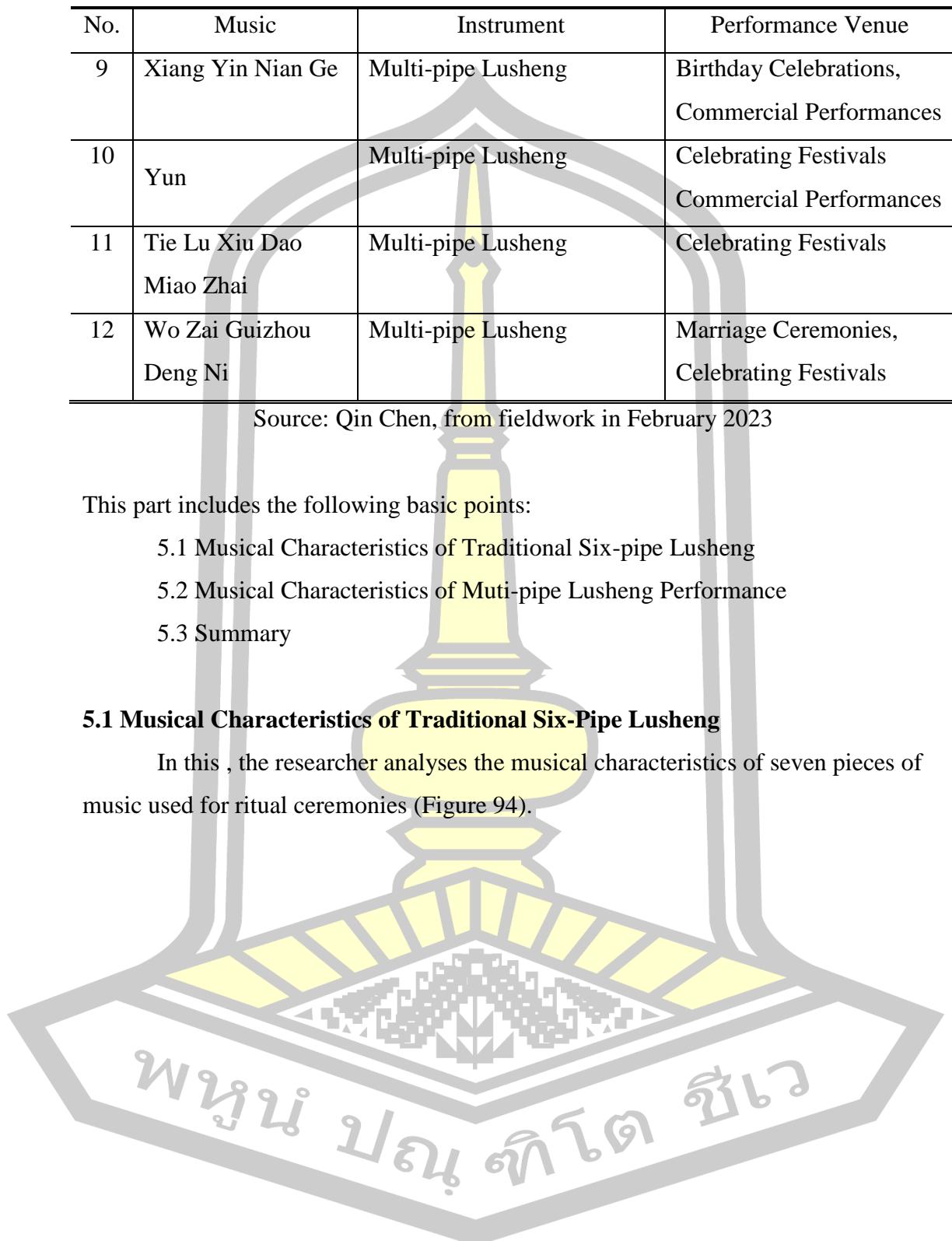


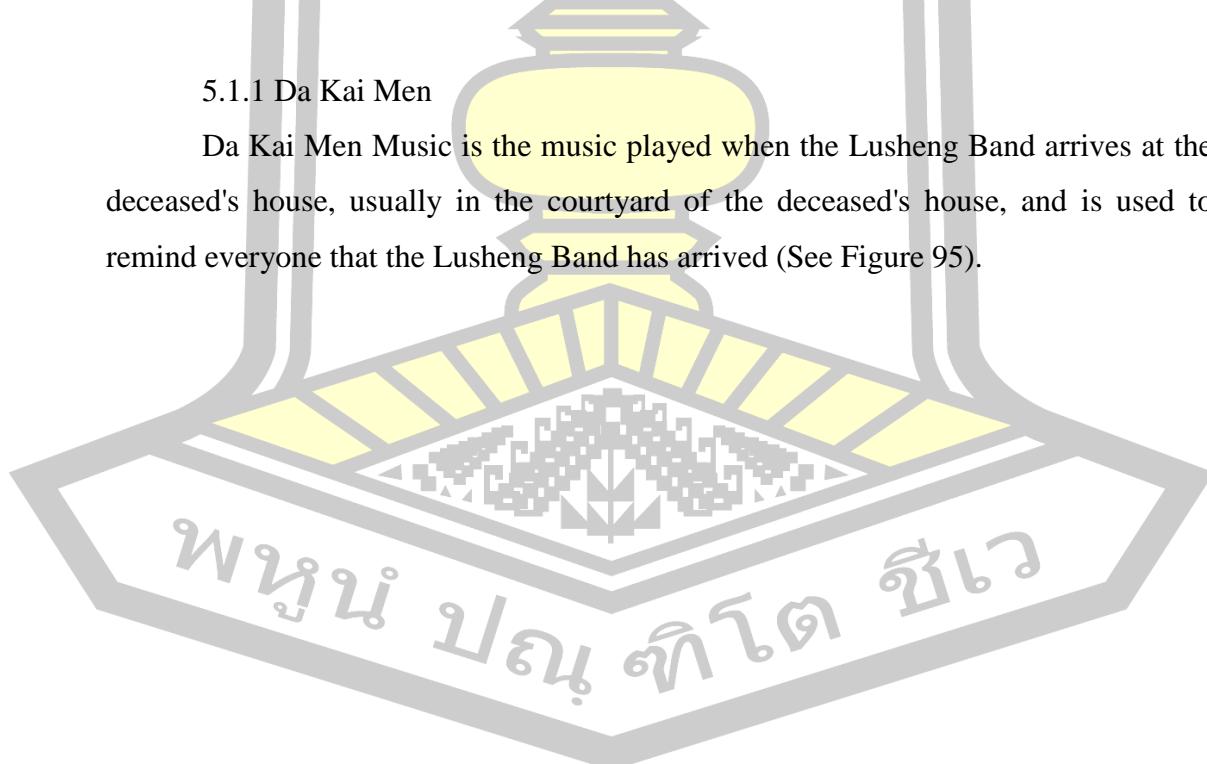


Figure 94. Traditional 6-pipe Lusheng

Source: Qin Chen, from fieldwork in November 2023

5.1.1 Da Kai Men

Da Kai Men Music is the music played when the Lusheng Band arrives at the deceased's house, usually in the courtyard of the deceased's house, and is used to remind everyone that the Lusheng Band has arrived (See Figure 95).



Da Kai Men

Transcription by Qin Chen

Lento

9

18

27

36

45

54

Figure 95. Da Kai Men

Source: Qin Chen, from fieldwork in February 2023

Mode: Da Kai Men Music is a Pentatonic D Shang Mode in Chinese folk Mode, the D note is known as the Shang and there are five tones in this D Shang Mode, namely Gong(C), Shang(D), Jue(E), Zhi(G), Yu(A).

Meter and Rhymic Pattern: Da Kai Men is a Duple Meter, with quarter notes on one beat and two beats per measure. The rhythmic Pattern of the music is also very simple, and most of the pieces use eighth notes and quarter notes.

Melody: The melody of Da Kai Men consists of D, E, and G notes in the D-Shang pentatonic mode, and the melody is mostly in intervals of Perfect Fourth and Minor Third, and the music is played at the tempo of Lento.

Music Lyric: The meaning of this piece of music is that please listen to it, the playing of the Lusheng will begin soon.

5.1.2 Jin Jia

Jin Jia is the music played by the Lusheng Band in front of the funeral hall. It is the first music played by the Lusheng band when they enter the funeral hall from the courtyard (See Figure 96).

Jin Jia

Transcription by Qin Chen

Moderato



Figure 96. Jin Jia

Source: Qin Chen, from fieldwork in February 2023

Mode: Jin Jia is a Pentatonic D Shang Mode in Chinese folk Mode, the D note is known as the Shang, and there are five tones in this D Shang Mode, namely Gong(C), Shang(D), Jue(E), Zhi(G), Yu(A).

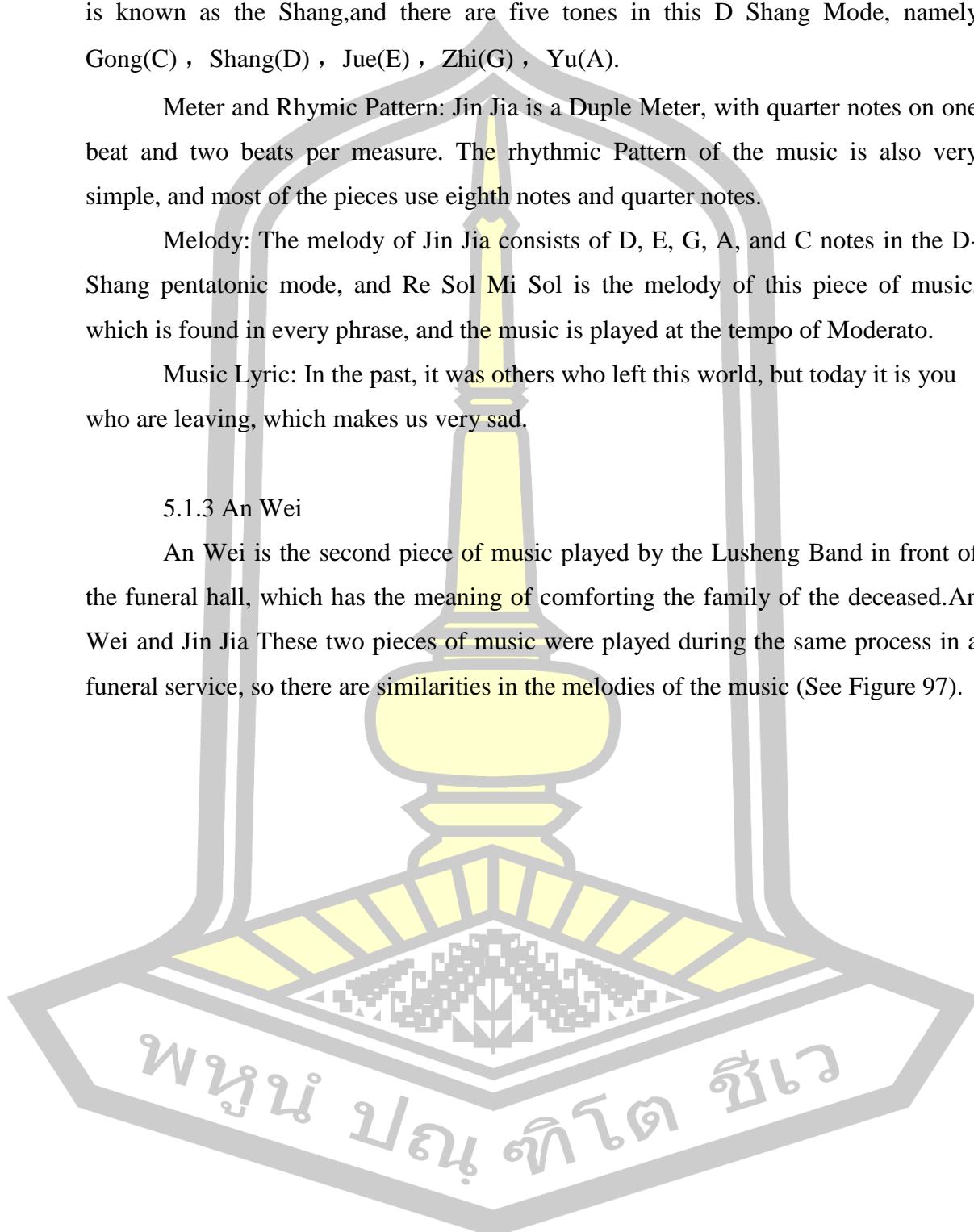
Meter and Rhymic Pattern: Jin Jia is a Duple Meter, with quarter notes on one beat and two beats per measure. The rhythmic Pattern of the music is also very simple, and most of the pieces use eighth notes and quarter notes.

Melody: The melody of Jin Jia consists of D, E, G, A, and C notes in the D-Shang pentatonic mode, and Re Sol Mi Sol is the melody of this piece of music, which is found in every phrase, and the music is played at the tempo of Moderato.

Music Lyric: In the past, it was others who left this world, but today it is you who are leaving, which makes us very sad.

5.1.3 An Wei

An Wei is the second piece of music played by the Lusheng Band in front of the funeral hall, which has the meaning of comforting the family of the deceased. An Wei and Jin Jia These two pieces of music were played during the same process in a funeral service, so there are similarities in the melodies of the music (See Figure 97).



An Wei

Transcription by Qin Chen

Moderato

9

18

27

36

45

54

63

72

Figure 97. An Wei

Source: Qin Chen, from fieldwork in February 2023

Mode: An Wei is a Pentatonic D Shang Mode in Chinese folk Mode, the D note is known as the Shang and there are five tones in this D Shang Mode, namely Gong(C) , Shang(D) , Jue(E) , Zhi(G) , Yu(A).

Meter and Rhymic Pattern: An Wei is a Duple Meter, with quarter notes on one beat and two beats per measure. The rhythmic Pattern of the music is also very simple, and most of the pieces use eighth notes and quarter notes.

Melody: The melody of An Wei consists of D, E, G, A, and C notes in the D-Shang pentatonic mode, and Re Sol Mi Sol is the melody of this piece of music, which is found in every phrase, and the music is played at the tempo of Moderato.

Music Lyric: You used to wake up every day when you slept, but today you sleep don't wake up. My dear old man, you have spent your life like this, let's catch up in the next life.

5.1.4 Cai Tang

Cai Tang is the music played by the members of the Lusheng team in front of the deceased's hearth after dinner. The Lusheng performers play and dance the Lusheng Dance at the same time, and the performance time is usually 30-60 minutes, in which several pieces of Lusheng music can be performed. The music of the Stomping Hall is usually cheerful and is used to dispel the sadness of the deceased's family (See Figure 98).

Cai Tang

Transcription by Qin Chen



10



19



Figure 98. Cai Tang

Source: Qin Chen, from fieldwork in February 2023

Mode: Cai Tang is a Pentatonic D Shang Mode in Chinese folk Mode, the D note is known as the Shang, and there are five tones in this D Shang Mode, namely Gong(C), Shang(D), Jue(E), Zhi(G), Yu(A).

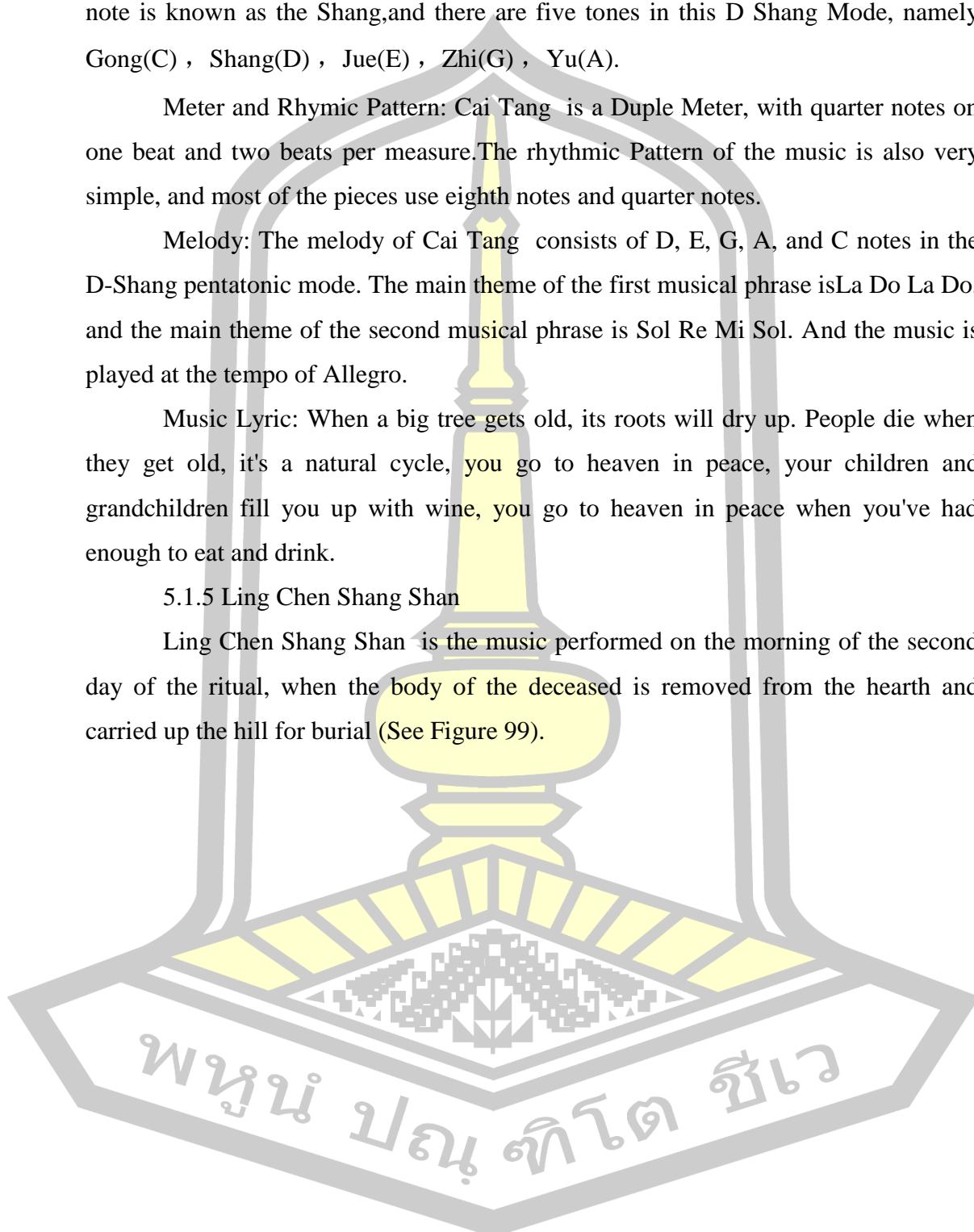
Meter and Rhymic Pattern: Cai Tang is a Duple Meter, with quarter notes on one beat and two beats per measure. The rhythmic Pattern of the music is also very simple, and most of the pieces use eighth notes and quarter notes.

Melody: The melody of Cai Tang consists of D, E, G, A, and C notes in the D-Shang pentatonic mode. The main theme of the first musical phrase is La Do La Do, and the main theme of the second musical phrase is Sol Re Mi Sol. And the music is played at the tempo of Allegro.

Music Lyric: When a big tree gets old, its roots will dry up. People die when they get old, it's a natural cycle, you go to heaven in peace, your children and grandchildren fill you up with wine, you go to heaven in peace when you've had enough to eat and drink.

5.1.5 Ling Chen Shang Shan

Ling Chen Shang Shan is the music performed on the morning of the second day of the ritual, when the body of the deceased is removed from the hearth and carried up the hill for burial (See Figure 99).



Ling Chen Shang Shan

Transcription by Qin Chen

5
10
15
20
25
30
35
40

Figure 99. Ling Chen Shang Shan

Source: Qin Chen, from fieldwork in February 2023

Mode: Ling Chen Shang Shan is a Pentatonic D Shang Mode in Chinese folk Mode, the D note is known as the Shang and there are five tones in this D Shang Mode, namely Gong(C) , Shang(D) , Jue(E) , Zhi(G) , Yu(A).

Meter and Rhymic Pattern: Ling Chen Shang Shan is a Quadruple Meter, with quarter notes on one beat and two beats per measure. The rhythmic Pattern of the music is also very simple, and most of the pieces use eighth notes and quarter notes.

Melody: The melody of Ling Chen Shang Shan consists of D, E, G, A, and C notes in the D-Shang pentatonic mode. The piece consists of 3 phrases, the main theme of each phrase is Re Sol Mi Sol Re Re, and the tempo of the music is Allegro.

Music Lyric: The sky is gray this morning, all of us will send you to heaven together.

5.1.6 Fen Qian Wei Guan

Fen Qian Wei Guan is the music performed by the Lusheng band in front of the deceased's coffin as it is carried to the grave (See Figure 100).

Fen Qian Wei Guan

Transcription by Qin Chen

Allegro

5

10

15

20

25

30

Figure 100. Fen Qian Wei Guan

Source: Qin Chen, from fieldwork in February 2023

Mode: Fen Qian Wei Guan is a Pentatonic D Shang Mode in Chinese folk Mode, the D note is known as the Shang, and there are five tones in this D Shang Mode, namely Gong(C), Shang(D), Jue(E), Zhi(G), Yu(A).

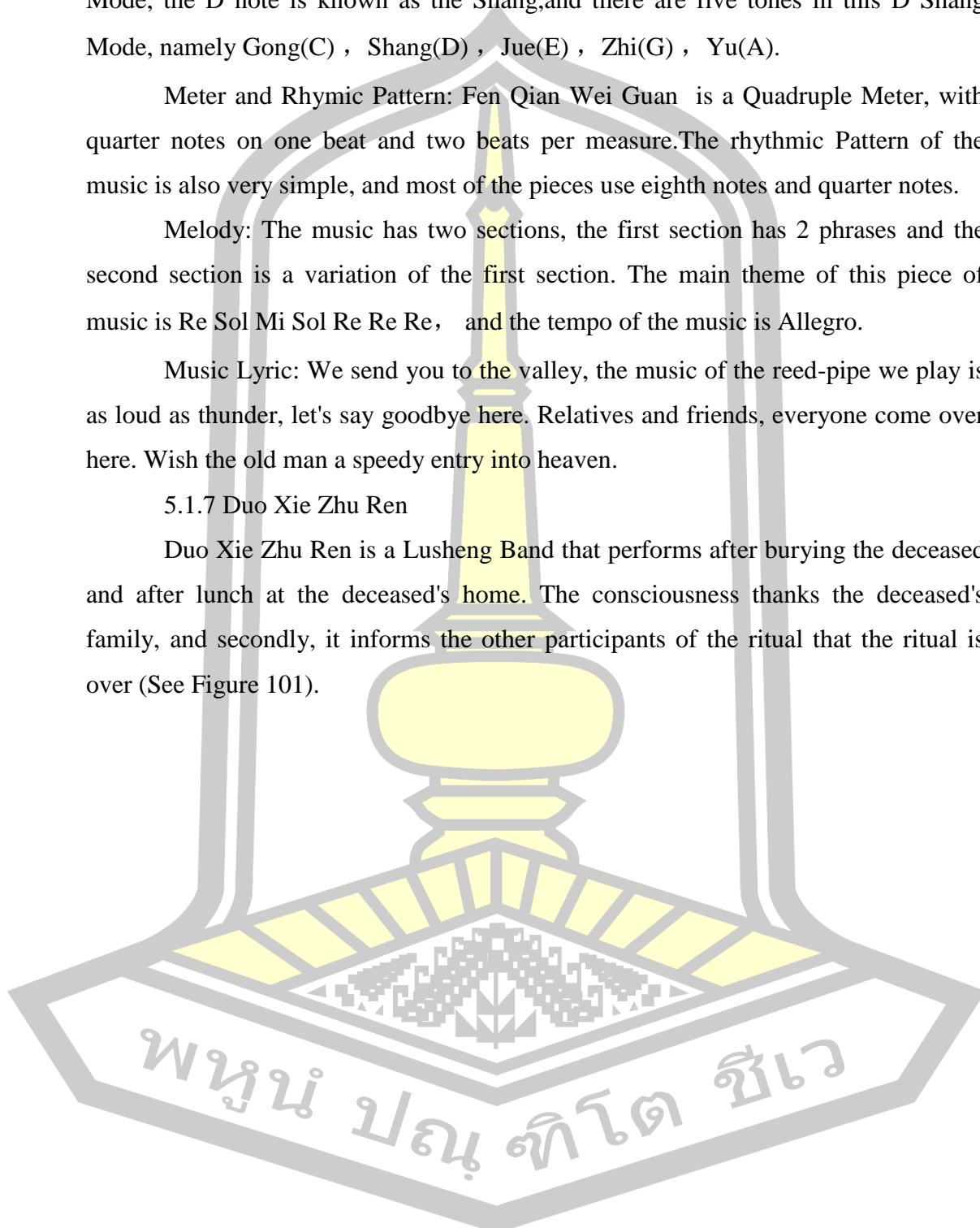
Meter and Rhymic Pattern: Fen Qian Wei Guan is a Quadruple Meter, with quarter notes on one beat and two beats per measure. The rhythmic Pattern of the music is also very simple, and most of the pieces use eighth notes and quarter notes.

Melody: The music has two sections, the first section has 2 phrases and the second section is a variation of the first section. The main theme of this piece of music is Re Sol Mi Sol Re Re Re, and the tempo of the music is Allegro.

Music Lyric: We send you to the valley, the music of the reed-pipe we play is as loud as thunder, let's say goodbye here. Relatives and friends, everyone come over here. Wish the old man a speedy entry into heaven.

5.1.7 Duo Xie Zhu Ren

Duo Xie Zhu Ren is a Lusheng Band that performs after burying the deceased and after lunch at the deceased's home. The consciousness thanks the deceased's family, and secondly, it informs the other participants of the ritual that the ritual is over (See Figure 101).



Duo Xie Zhu Ren

Transcription by Qin Chen

Allegro

6

11

16

21

26

31

Figure 101. Duo Xie Zhu Ren

Source: Qin Chen, from fieldwork in February 2023

Mode: Duo Xie Zhu Ren is a Pentatonic D Shang Mode in Chinese folk Mode, the D note is known as the Shang, and there are five tones in this D Shang Mode, namely Gong(C), Shang(D), Jue(E), Zhi(G), Yu(A).

Meter and Rhymic Pattern: Duo Xie Zhu Ren is a Quadruple Meter, with quarter notes on one beat and two beats per measure. The rhythmic Pattern of the music is also very simple, and most of the pieces use eighth notes and quarter notes.

Melody: The piece has two parts, the first part has two phrases, the main theme of the first part is Re Sol Mi Sol Re Re Re Re and the main theme of the second part is Re Sol Mi Sol Re Re sol , and the tempo is Allegro.

Music Lyric: Thanks to the host and hostess, we're going home. After entertaining us, it's going to be hard for you to clean up the leftovers. We're going home. We're leaving in a hurry, take care of yourselves.

5.1.8 Tao Hua Dai

Tao Hua Dai is an activity carried out by young men and women in Lusheng Square during the Chinese Lunar New Year. When a young man meets a girl he likes in the Lusheng Square, he will play the Lusheng music Tao Hua Dai, and the girl will tie her Hua Dai to the boy's Lusheng instrument to indicate that she agrees to fall in love with the boy and get married (See Figure 102).



Tao Hua Dai

Transcription by Qin Chen

10



19

29

38

48

Figure 102. Tao Hua Dai

Source: Qin Chen, from fieldwork in February 2023

Mode: Tao Hua Dai is a pentatonic D-Shang Mode, the arrangement of the scale is: D E G A C D, in Chinese folk music is also known as Shang ,Jue ,Zhi, Yu , Gong, Shang. Based on the arrangement of the scale, it is derived as a Chinese pentatonic mode.

Meter and Rhymic Pattern: The rhythmic pattern of Tao Hua Dai is very simple, the whole piece is composed of quarter notes and sixteenth notes.

Melody: The melody of Tao Hua Dai is also very simple, the melody Re Sol Re Re and Sol Re Sol Re is repeated over and over again.

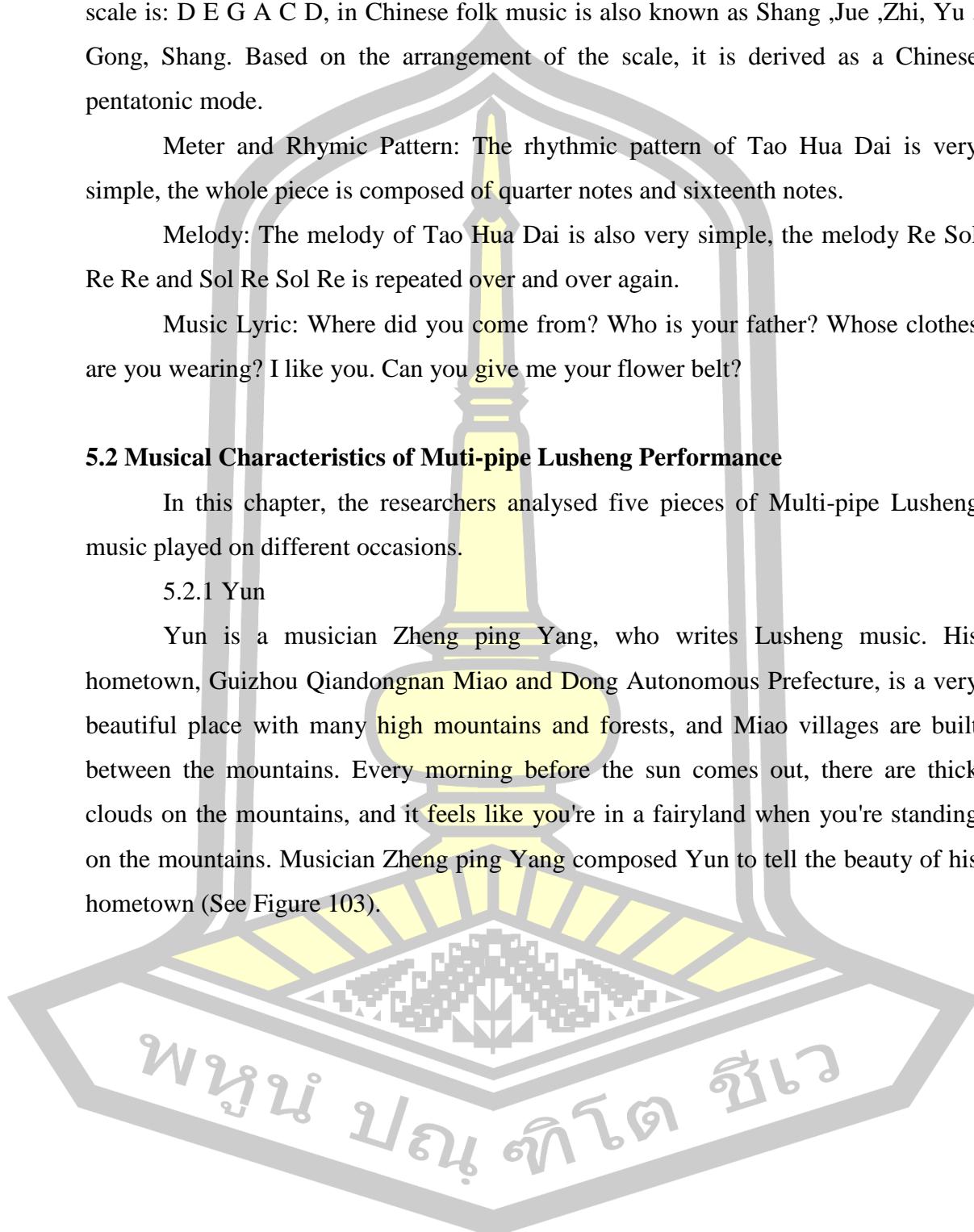
Music Lyric: Where did you come from? Who is your father? Whose clothes are you wearing? I like you. Can you give me your flower belt?

5.2 Musical Characteristics of Muti-pipe Lusheng Performance

In this chapter, the researchers analysed five pieces of Multi-pipe Lusheng music played on different occasions.

5.2.1 Yun

Yun is a musician Zheng ping Yang, who writes Lusheng music. His hometown, Guizhou Qiandongnan Miao and Dong Autonomous Prefecture, is a very beautiful place with many high mountains and forests, and Miao villages are built between the mountains. Every morning before the sun comes out, there are thick clouds on the mountains, and it feels like you're in a fairyland when you're standing on the mountains. Musician Zheng ping Yang composed Yun to tell the beauty of his hometown (See Figure 103).



Yun

Compose by Zhengping Yang
Transcription by Qin Chen

Lento

6

11

17

Figure 103. Yun

Source: Qin Chen, from fieldwork in February 2023

Mode: Yun is D-Zhi Pentatonic Zhi Mode, the arrangement of the scale is: G A C D E G. It is also known as Zhi Yu Gong Shang Jue Zhi in Chinese folk music . According to the scale arrangement, it is the Chinese pentatonic mode.

Meter and Rhymic Pattern: Yun's music has a variety of rhythmic patterns, like the ever-changing clouds, with quarter notes, eighth notes, sixteenth notes, half notes and whole notes.

Melody: Yun's music is very melodic, and the melody rises and falls from low to high like clouds floating in the sky. This slow melody also resembles the slow pace of life in a Miao village. The tempo of the music is Allegro.

Music Lyric: My beautiful hometown, I'm standing on a mountain surrounded by beautiful clouds, this feels like standing in a wonderland.

5.2.2 Xiang Yin Lian Ge

Xiang Yin Lian Ge is musician Zheng ping Yang composing Lusheng music, which describes the beauty of Zheng ping Yang hometown of Qiandongnan, Guizhou, and the music is full of his love and praise for his hometown (See Figure 104).

Xiang Yin Lian Ge

Compose by Zheng Ping Yang

优美 自由地 **Moderato**

6 E-Shang-Seven-Tone Mode (Qing Yue)

11

16

24

30

36

43

49

56 大花舌 爆花舌



Figure 104. Xiang Yin Lian Ge

Source: Qin Chen, from fieldwork in February 2023

Mode: The musician Zheng Ping Yang used the Chinese National Tuning when composing this music. There are two modes used in this piece of music; the first one is in E-Shang-Seven-Tone Mode (Qing Yue), and the second one is in A-Yu-Six-Tone Mode (Qing Yue).

Meter and Rhymic Pattern: The music for the Multi-pipe Lusheng is rich in rhythmic patterns, with many sixteenths, dots, and syncopations.

Melody: The Multi-pipe Lusheng has a wider range of tones and can play more tones, so this music has a rich melody and a wide range of tones. The constantly changing tones make the melody beautiful.

Music Lyric: My beautiful hometown, I want to go back to your embrace, but some difficulties stop me, I can only look at the distant hometown, remembering the beautiful scenery there.

5.2.3 Tie Lu Xiu Dao Miao Zhai

Tie Lu Xiu Dao Miao Zhai describes the joyful scene of the Miao village with a train. Guizhou Qiandongnan Miao and Dong Autonomous Prefecture is located deep in the mountains of Guizhou and the traffic is closed, so the villagers were very happy when the train was able to enter the Miao villages (See Figure 105).



Tie Lu Xiu Dao Miao Zhai

Compose by Bao Jin Xiong
Transcription by Qin Chen

Andante

Figure 105. Tie Lu Xiu Dao Miao Zhai

Source: Qin Chen, from fieldwork in February 2023

Mode: Tie Lu Xiu Dao Miao Zhai is D-Shang Hexatonic Shang Mode & Qing Jue. The arrangement of the scale is: D E F G A C D, also known as Shang, Jue, Qing Jue, Zhi, Yu, Gong, Shang in Chinese folk music. According to the arrangement of the scale, it is the hexatonic mode of China.

Meter and Rhymic Pattern: The rhythmic pattern of Tie Lu Xiu Dao Miao Zhai is relatively simple, with more eighth notes and a few sixteenth and quarter notes.

Melody: The melody of Tie Lu Xiu Dao Miao Zhai's music ebbs and flows, just like the Hmong villagers who sing and dance to celebrate the railway's construction to their village.

Music Lyric: Thanks to the People's Government for building the railroad to Miao Zhai, which facilitated our life, we celebrated by blowing the Lusheng music.

5.2.4 Wo Zai Gui Zhou Deng Ni

Wo Zai Gui Zhou Deng Ni means: I'm waiting for you in Guizhou, I hope you come to Guizhou too, we'll meet in Guizhou (See Figure 106).



Wo Zia Guizhou Deng Ni

Compose by Chao Zhang
Transcription by Qin Chen

Adagio

9

18

28

39

[1.] [2.]

Figure 106. Wo Zai Gui Zhou Deng Ni

Source: Qin Chen, from fieldwork in February 2023

Mode: Wo Zai Gui Zhou Deng Ni is a B-Yu Pentatonic Shang Mode. The arrangement of the scale is: A C D E G A. It is also known as Yu Gong Shang Jue Zhi Yu in Chinese folk music. According to the arrangement of the scales, it is the Chinese pentatonic mode, and the B note is the dominant note in the music, which is called Yu in the Chinese pentatonic mode.

Meter and Rhymic Pattern: The rhythmic pattern of Wo Zai Gui Zhou Deng Ni is relatively simple, consisting of eighth notes, quarter notes, and sixteenth notes.

Melody: The music of Wo Zai Gui Zhou Deng Ni has a beautiful melody, sung at a slow tempo, with the musical melody line going from low to high, which shows the eagerness for you to go to Guizhou and then meet each other in Guizhou.

Music Lyric: I waited for you until the sky turned blue, I waited for you until the clouds turned white, but you still didn't come to my side. I waited for you until the flowers bloomed, until the mountains were full of flowers, but you still didn't come to my side. I'm waiting for you in your state, come to my side soon.

5.3 Summary

The Traditional 6-pipe Lusheng, unlike other instruments with a wide range of chromatic tones and rich variations, possesses limited tonal capabilities. It only produces six tones, with an octave repeat among them, effectively reducing the usable tones to five. While there is some flexibility in adjusting the pitch during the instrument's construction, and different Lusheng types may have slightly different tonal characteristics, the core essence of the Lusheng remains fixed in its single-toned and unalterable pitch and volume. In summary, it has inherent limitations.

However, the Lusheng offers unique qualities, notably the ability to produce all six tones simultaneously. As a result of these characteristics, Lusheng music exhibits the following features:

1. Limited range, typically not exceeding one octave.
2. A restricted number of tones, typically no more than seven.
3. Potential for chords and harmonies.
4. Limited contrast in tone color and volume.
5. Lusheng music predominantly utilizes the pentatonic scale system.

In contrast, Multi-pipe Lusheng instruments offer a broader tonal range, often spanning 16-19 tones, with the capability to play in various fingerings such as C-flat, D-flat, F-flat, and B-flat. This expanded range allows for greater musical diversity, departing from the constraints of four-four beats commonly found in traditional Lusheng music.

Table 48. Comparison of Traditional 6-Pipe Lusheng and Multi-Pipe Lusheng Characteristics

Characteristic	Traditional 6-Pipe Lusheng	Multi-Pipe Lusheng
Tonal Range	Limited to one octave	Extensive, often 16-19 tones
Characteristic	Traditional 6-Pipe Lusheng	Multi-Pipe Lusheng
Number of Tones	Typically no more than seven	Expanded tonal possibilities
Chords and Harmonies	Possible, though limited	More versatile for harmonies
Tone Color and Volume Contrast	Limited contrast	Greater tonal diversity
Scale System	Predominantly pentatonic	Greater tonal diversity
Musical Flexibility	Traditional structure and rhythms	Diverse musical possibilities

Source: Qin Chen, from fieldwork in February 2023

CHAPTER VI

The role and function of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China

In this chapter, the researcher obtained relevant information through fieldwork with key informants, including interviews and video and audio recording methods. Interviews were conducted with Lusheng music players, performers, producers, and government personnel in Qiandongnan Prefecture, respectively, as well as watching local Lusheng performances. Important information about the social function of the Lusheng musical instrument was obtained from the interviews, which was also my third research objective. According to the detailed descriptions of the musician Professor Yang Zhengping and the performer Xiong Baojin, the following can be learned: the Lusheng musical instrument in Qiandongnan has a long history; the ancestors of the Miao people brought the Lusheng to Qiandongnan during the Great Migration, and then, through the reform of the Lusheng of the musician Mr. Dongdangan, the traditional six-pipe Lusheng was developed into the multi-pipe Lusheng, which can be used for solo performances, but ritual activities and celebrating festivals will still be used for the traditional six-pipe Lusheng is still used for rituals and festivals. The Lusheng has been integrated into all aspects of the lives of the Miao people and plays an important role and function.

This part includes the following basic points:

- 6.1 Function of Funeral Ritua
- 6.2 Function of the Celebration Festival
- 6.3 Function of Economic
- 6.4 Function of Education
- 6.5 Summary

6.1 Function of Funeral Ritua

Researcher interview with Baojin Xiong:

Baojin Xiong (2022, interview) said : I was born in a Miao village in Qiandongnan Miao and Dong Autonomous Prefecture, and people in our village were very much believers in witchcraft and ghosts and gods. Due to the influence of geography, people here are usually buried in the earth when they die, and this is still the case today. Therefore, when an old person dies there will be a grand funeral ceremony, in which a lot of funeral ceremony specialised lusheng music will be played. Since I can play the Lusheng, all the old people in the village would ask me to help them to play the Lusheng when they passed away.

The researcher found that Lusheng music has the role and function of Funeral Ritua through the interview with Zhengping Yang. For example:

When an old man dies in Qiandongnan Miao and Dong Autonomous Prefecture, the old man's family, relatives, or daughters will ask the lusheng band to perform at their home. One reason is because of the need for rituals, and the Miao people use the Lusheng instrument as a sacred object that can communicate with the gods and ancestors. The performance of a Lusheng band can ease the grief of the deceased's family.

Table 49. Funeral Ritual Steps

No.	Music	Funeral Ritual Steps	Time of performance
1	Da Kai Men	Steps1	Day 1: Afternoon of the day : 3-5 minutes
2	Jin Jia	Steps2	Day 1: Afternoon of the day : 5-10 minutes
3	An Wei	Steps3	Day 1: Afternoon of the day : 5-10 minutes
4	Cai Tang	Steps4	Day 1: Evening of the same day : 30-60 minutes
No.	Music	Funeral Ritual Steps	Time of performance
5	Ling Chen Shan	Steps5	Day 2: Morning, The next Day 2:

			Day 2: Morning, Depending on the distance from the deceased's home to the grave
6	Fen Qian Wei Guan	Steps6	Day 2: Morning, 10-15minutes
7	Duo Xie Zhu Ren	Steps7	Day 2: Afternoon, 3-5 minutes

Source: Qin Chen,from fieldwork in February 2023



Figure 107. Cai Tang

Source: Qin Chen,from fieldwork in February 2023



Figure 108. Wei Guan

Source: Qin Chen, from fieldwork in February 2023

6.2 Function of Celebration Festival

Researcher interview with Zhengping Yang:

Zhengping Yang (2022, interview) said: I am a professor in a university, and apart from giving lessons to students in the university, I also undertake many performances, some of which are official performances arranged by the school or government department where I work, and some of which are invitations to perform Lusheng music by my friends' family's elders on their birthdays or when they have passed away. Some friends also invite me to perform Lusheng music when they get married. Lusheng music has been integrated into all aspects of the lives of the Miao people in Qiandongnan, and the lives of the Miao people would be tasteless without it.

The researcher found that Lusheng music has the role and function of celebrating festivals through the interview with Zhengping Yang. For example:

In the Miao villages in Leishan County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, where there is the Drum Zang Festival held once every 13 years, the ancestor worship ceremony of the Drum Zang Festival is also known as the Drum Sacrifice Ceremony, which consists of inviting the drums,

honoring the drums, sending off the drums, and pointing out the way to the way, and each part of the ceremony is presided over by the King of Miao.

The first part of the ceremony is that the Miao king invites the bronze drums to the venue and has the Lusheng team participate in the whole ceremony;

The second part of the ceremony is to invite the ancestral spirits, this part is to use the Lusheng music to declare the past difficult years and the history of the migration of the nation, to recall the achievements of the ancestors, and also to warn the present people to remember the past, never forget the homeland, to remember the ancestors, and to be loyal to the nation, and to play the music of the Lusheng with the meaning of the song, The good ghosts come, the bad ghosts go, and the ancestors, ah, please come to be joyful The music of the Lusheng is played to the tune of "Good ghosts come, bad ghosts go.

The third part of the ceremony is "playing the bull", when the old people of the Miao nationality die, people have to play the bull, and after the bull falls to the ground, the Lusheng player and the drummer have to go to the coffin to lead the soul of the dead old man to look for the bull's breath, to tell the ancestral spirits their thoughts, to ask for the blessing of the ancestors, and finally to lead the soul to the coffin.

The fourth part of the ceremony is to send the souls to show the way. The Lusheng Band plays Lusheng music to show the souls of the recently deceased the way, guiding the souls to go back to the place where the ancestors live and stay with them forever. The meaning of the Lusheng music in this section is: Go joyfully, go back to the old home, which is a place of extreme happiness.

At the end of the ceremony, the drum offering ends with the drum master flanking the ceremonial drum, and the Lusheng band opening the way in front of the drum, introducing the drum to the drum master's home for enshrinement.

During the researcher's fieldwork in Huangli Township, Leishan County, Qiandongnan Miao and Dong Autonomous Prefecture, the researcher came across the 13-yearly Drum Collection Festival in a Miao village. The festival lasts for eight days, and the local Miao villagers participate in full dress, and there is a special Lusheng site in the village for the festival. Every afternoon during the festival, a local Lusheng

player plays the Lusheng in the Lusheng field, while local Miao women follow the player in the Lusheng dance.



Figure 109. Celebration Chinese New Year

Source: Qin Chen, from fieldwork in February 2023



Figure 110. Celebration Gu Zang Festival

Source: Qin Chen, from fieldwork in November 2023

6.3 Function of Economic

Researcher interview with Tonghui Yang :

Tonghui Yang (2023, interview) said: I have been engaged in making Lusheng Musical Instruments for 20 years, I can make 2-3 Lusheng Musical Instruments every month, and each Lusheng Musical Instrument is sold for 6,000-8,000 RMB, the more tubes the Lusheng Musical Instrument has, the more expensive

it is. I have a large number of orders every year, which makes my income increase every year. At the same time, I also offer a training course in Lusheng making according to the government's will, but we only teach young people from the same family or from the same Miao village.

The researcher found that Lusheng music has the role and function of Economic through the interview with Tonghui Yang. For example:

There are many festivals in Qiandongnan Miao and Dong Autonomous Prefecture, and the Miao people are especially keen to celebrate their traditional festivals, many of which include Lusheng music performances, and most of the Miao men play the Lusheng. Therefore, in order to celebrate the festivals, a lot of people will buy Lusheng musical instruments, which brings economic benefits to Lusheng makers and increases their income. For example, in Danzhai County of Qiandongnan Miao and Dong Autonomous Prefecture, there are many festivals every year.

Because there are many festivals where Lusheng music is played, Lusheng makers sell Lusheng Instruments to Lusheng Player to make money during the festivals. During the festivals, the Lusheng performers also make money because more people watch the performances.

Table 50. Festivals in Danzhai County

Date	Festival name	Locations	Activity content
First month of the Chinese lunar calendar (1-15days)	Lusheng Festival of Spring Festival	Dang zao Village of Pai diao Town	Play Lusheng Music and dance / Knock drum / bullfight
First month of the Chinese lunar calendar (1-15days)	Lusheng Festival of Spring Festival	Pai lu zhai of Ya hui Village	Play Lusheng Music and dance / Knock drum / bullfight
First month of the Chinese lunar calendar (1-7days)	Lusheng Festival of Spring Festival	Pai diao Town	Play Lusheng Music and dance / Knock drum / bullfight / Dragon lantern dance
First month of the Chinese lunar calendar (2-4days)	Lusheng Festival of Spring Festival	Kong qing liu jia zhai of Pai diao Town	Play Lusheng Music and dance

Date	Festival name	Locations	Activity content
First month of the Chinese lunar calendar (2-4days)	Lusheng Festival of Spring Festival	Shao cha Street of Xing ren Town	Racehorse / Play Lusheng Music and dance / Sing folk songs
First month of the Chinese lunar calendar (2-4days)	Lusheng Festival of Spring Festival	Yang wu、Pai bao	Play Lusheng Music and dance / Knock drum / bullfight
First month of the Chinese lunar calendar (2-8days)	Lusheng Festival of Spring Festival	Ya hui plaza	Play Lusheng Music and dance / Knock drum
First month of the Chinese lunar calendar (2-5days)	Lusheng Festival of Spring Festival	Wu li shop	Racehorse / Play Lusheng Music and dance / Sing folk songs
First month of the Chinese lunar calendar (4-15days)	Lusheng Festival of Spring Festival	Yang xian、Ma niao、Pai ji	Play Lusheng Music and dance / Knock drum
First month of the Chinese lunar calendar (5-7days)	Lusheng Festival of Spring Festival	Xiao lang	Racehorse / Play Lusheng Music and dance / Sing folk songs / Basketball game
First month of the Chinese lunar calendar (7-9days)	Lusheng Festival of Spring Festival	Ze la	Racehorse / Play Lusheng Music and dance / Sing folk songs
First month of the Chinese lunar calendar (10-12days)	Lusheng Festival of Spring Festival	Wu li guan	Racehorse / Play Lusheng Music and dance / Sing folk songs / Dragon lantern dance
First month of the Chinese lunar calendar (15-16days)	Lusheng Festival of Spring Festival	Chang qing Street	Racehorse / Play Lusheng Music and dance / Sing folk songs
First month of the Chinese lunar calendar (15-	Lusheng Festival of Spring Festival	Jia pei big Village	Play Lusheng Music and dance

Date	Festival name	Locations	Activity content
17days)			
First month of the Chinese lunar calendar (15-17days)	Lusheng Festival of Spring Festival	Danzhai county	Racehorse / Play Lusheng Music and dance / Sing folk songs
The sixth month in Chinese lunar calendar (First bunny fair day)	Celebrate the growth of the seedlings	Kong qing liu jia Village	Play Lusheng Music and dance / Knock drum
July month in Chinese lunar calendar (First horse rally day)	Mid-July Festival	Ben Village	Play Lusheng Music and dance / Sing folk songs / wrestling
Nine month in Chinese lunar calendar (First tiger rally day)	Eat new food Festival	Pai dao	Play Lusheng Music and dance / Knock drum
Nine month in Chinese lunar calendar (First chicken rally day)	Eat new food Festival	Yang xian	Play Lusheng Music and dance / bullfight
Nine month in Chinese lunar calendar (First dog rally day)	Eat new food Festival	Ma niao	Play Lusheng Music and dance / bullfight
Nine month in Chinese lunar calendar (First dog rally day)	Eat new food Festival	Ye du	Play Lusheng Music and dance / bullfight
Nine month in Chinese lunar calendar (First dog rally day)	Eat new food Festival	Ya hui 、 Duo nong	Play Lusheng Music and dance / Ancient gourd dance
Nine month in Chinese lunar calendar (First pig rally day)	Eat new food Festival	Wu qi	Play Lusheng Music and dance / bullfight
Ten month in Chinese lunar calendar (First	Miao New Year	Yang wu、 Pai bao	Play Lusheng Music and dance / bullfight

Date	Festival name	Locations	Activity content
rabbit rally day)			
Ten month in Chinese lunar calendar (First dog rally day)	Miao New Year	Kong qing、Pan jia zhai	Play Lusheng Music and dance
Ten month in Chinese lunar calendar (First pig rally day)	Miao New Year	Kong qing、Yang wu	Play Lusheng Music and dance / bullfight
11 month in Chinese lunar calendar (First dragon rally day)	Miao New Year	Nan zhai Village of Nan gao Town Yan ying Village of Xing ren Town	Racehorse / Play Lusheng Music and dance / Sing folk songs / bullfight
11 month in Chinese lunar calendar (First pig rally day)	Miao New Year	Pai diao Town	Play Lusheng Music and dance

Source: Qin Chen, from fieldwork in February 2023

6.4 Function of Education

The function of education in the context of Lusheng music is multifaceted and integral to its preservation, promotion, and cultural significance within Miao and Dong communities. Education serves as a conduit for transmitting the rich traditions, techniques, and cultural meanings associated with the Lusheng from one generation to the next. Through formal educational programs, informal apprenticeships, and community-based learning initiatives, individuals learn not only how to play the instrument proficiently but also gain a deep understanding of its historical significance and cultural context within their community. This educational process not only imparts practical skills but also fosters a sense of pride and ownership among learners, encouraging them to become stewards of their cultural heritage.

One of the primary functions of education in Lusheng music is skill development. Aspiring musicians undergo rigorous training to master the intricacies of playing the Lusheng, including learning various playing techniques, understanding the unique musical notation systems used in Lusheng music, and honing their ability to perform traditional melodies and improvisations with precision and expression.

This emphasis on skill development ensures that the artistry and technical proficiency of Lusheng musicians are maintained at a high level, contributing to the overall quality and authenticity of performances.

Furthermore, education initiatives centered around Lusheng music play a crucial role in community engagement and cohesion. The Lusheng often serves as a focal point for communal gatherings, festivals, and ceremonies within Miao and Dong communities. By involving individuals of all ages in educational activities related to Lusheng music, such as workshops, group rehearsals, and performances, education fosters a sense of belonging and unity among community members. Moreover, it provides opportunities for intergenerational learning and exchange, with elders passing down their knowledge and experience to younger generations, thereby ensuring the continuity of cultural practices and traditions associated with the Lusheng.

Education in Lusheng music also reinforces cultural identity and heritage among Miao and Dong communities. By delving into the history, symbolism, and significance of the Lusheng, learners develop a deeper appreciation for their cultural roots and a stronger connection to their cultural heritage. Through education, individuals gain insights into the role of the Lusheng in traditional rituals, ceremonies, and social gatherings, as well as its broader significance as a symbol of cultural pride and resilience. This heightened awareness of cultural identity fosters a sense of solidarity and collective identity among community members, strengthening their bonds and sense of belonging.

Moreover, education empowers Lusheng musicians to explore and innovate within the realm of traditional music, fostering artistic expression and creativity. While grounded in tradition, Lusheng music continues to evolve as musicians incorporate new influences, styles, and technologies into their practice. Education provides a platform for experimentation and collaboration, allowing musicians to push the boundaries of traditional repertoire and explore new avenues of artistic expression. By encouraging innovation and creativity, education ensures that Lusheng music remains dynamic, relevant, and responsive to the changing needs and interests of contemporary audiences.

In summary, education plays a fundamental role in the preservation, promotion, and evolution of Lusheng music within Miao and Dong communities. By imparting knowledge, skills, and cultural understanding, education ensures that the traditions and heritage associated with the Lusheng are passed down from generation to generation, enriching the cultural fabric of the communities where it is practiced. Moreover, education fosters community engagement, reinforces cultural identity, and empowers musicians to innovate and express themselves artistically, ensuring that Lusheng music continues to thrive as a vibrant and integral part of cultural life.

6.5 Summary

In conclusion, through the fieldwork, the researcher obtained in-depth interviews with all informants and concluded that in Qiandongnan Miao and Dong Autonomous Prefecture in Guizhou, China, the Lusheng instrument is more than just a musical instrument, it is the symbol that distinguishes Qiandongnan Autonomous Prefecture from other states, it is a sacred object that communicates with ancestors and gods, it is an instrument that generates spiritual pleasure for the people, it is also a tool for merchants and Lusheng performers and lusheng instrument makers to increase their income, and it is a tool for educators. After summing up we came up with 3 functions :

Table 51. Role and Function

No.	Role and Function
1	Function of Funeral Ritual
2	Function of Celebration Festival
3	Function of Economic
4	Function of Education

Source: Qin Chen, from fieldwork in February 2023

CHAPTER VII

Conclusion, Discussion, and Suggestion

7.1 Conclusion

7.1.1 According to the first research objective, the development of the Qiandongnan Lusheng instrument can be traced back to the Sheng instrument, which existed during the Ming Dynasty. By 1950, the Lusheng instrument had evolved from the traditional 6-pipe Lusheng to the Multi-pipe Lusheng. This development can be divided into three distinct stages.

The first stage occurred in 1956 when musician Mr. Dong Dan Gan made significant improvements to the traditional 6-pipe Lusheng, transforming it into an 8-pipe Lusheng. This innovation expanded the tonal range of the re-tuned Lusheng from 5 tones to 7 tones.

In the second stage, Mr. Dong Dan Gan's Lusheng reforms progressed through various iterations, including the 8-pipe Lusheng, 11-pipe Lusheng, 12-pipe Lusheng, 14-pipe Lusheng, and eventually culminated in the design and production of the 18-pipe 21-tone Lusheng.

The third stage, extending from the 18-pipe Lusheng to the present day, has seen the widespread use of 16-pipe and 19-pipe Lusheng instruments. However, with the dedicated research and efforts of musician Professor Yang Zhengping, a 29-pipe Lusheng was successfully designed. It's worth noting that as of now, this 29-pipe Lusheng is exclusively used by Mr. Yang Zhengping himself.

Analyzing the development trajectory of the Lusheng instrument, it becomes evident that it has experienced the most rapid growth during periods of political and economic stability.

7.1.2 According to the second research objective, by analyzing the characteristics of lusheng music, it was concluded that the original lusheng instrument did not have a wide range like other instruments and did not have semitones, so the range of lusheng music was generally no more than an octave, and the number of the tones did not exceed more than seven tones; the music had chords and harmony, which were mainly decorative and added to the music's grandeur. The tune belongs to

the pentatonic scale system, the beat is mainly 4/4, and the rhythm is commonly used in simple two-eighths and eight-points rhythm. The rhythm is usually simple 2-8 rhythmic pattern and 8-point rhythmic pattern with dots. The phrases are repeated and changed. After the change of the lusheng, the range of lusheng instruments was widened, and the music of lusheng became rich, the melodic tone was increased by QingJue and Bian Gong, and there were also chromatic tones, and the scale at this time was changed from the pentatonic scale to the heptatonic scale.

7.1.3 According to the third research objective, the role and functions of the Lusheng have been discerned through extensive interviews with Lusheng musicians, performers, producers, government personnel, and the collection of pertinent data. The multifaceted nature of the Lusheng extends across various domains, each serving a distinct purpose within the cultural landscape. One significant function is its role in funeral rituals, where the somber tones of the instrument contribute to the solemn atmosphere, guiding mourners through rites of passage and facilitating the expression of grief and reverence for the deceased. Conversely, the Lusheng also plays a pivotal role in celebrations and festivals, where its vibrant melodies and rhythmic cadences imbue festivities with energy, joy, and a sense of communal belonging. Additionally, the economic function of the Lusheng cannot be overlooked, as it serves as a source of livelihood for musicians, instrument makers, and event organizers, contributing to local economies through performances, sales, and tourism. Furthermore, the educational function of the Lusheng is paramount in passing down traditional knowledge and skills to younger generations, fostering cultural continuity and identity. Through music education programs, workshops, and apprenticeships, the Lusheng cultivates a deeper understanding and appreciation for cultural heritage, ensuring its preservation for posterity. Thus, the multifunctional role of the Lusheng underscores its significance as not only a musical instrument but also a symbol of cultural identity, community cohesion, and socioeconomic vitality.

7.2 Discussion

7.2.1 Discussion on the development of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

Through field investigation and literature analysis, the development of the Lusheng musical instrument of the Miao people in Qiandongnan is the result of the composition of many factors. The efforts of musicians, the government's promotion, and the needs of the market led to the reform of the Lusheng in Dongdangan in 1950, from the six-pipe Lusheng to the multi-pipe Lusheng. This was the result of a combination of factors, including musicians, the government, and the needs of society.

The research results are consistent with the following scholars' viewpoints:

1. Comparison of traditional reed sheng and sheng's harmony in Chinese Music, issue 4, pp. 197 – 199 (Fan, 2006).
2. Comparison of sheng and reed sheng, in Huang Zhong (Journal of Wuhan Conservatory of Music), Issue 4, pp. 12–19 (Fan, 1999).
3. Comparison of the Harmony of Traditional Reed Sheng and Sheng, Art Review, Issue 4, pp. 17–21 (Yang, 2008).

The Mutual Borrowing and Conscious Integration of Sheng and Lusheng, in Journal of Guizhou University (Art Edition), Issue 3, pp. 56–58 (Yang, 2009).

4. Analysis on the Change of Lusheng Music, in Guizhou University Journal (Art Edition), Issue 2, pp. 17–19 (Yang, 2005).

The research results are consistent with the author's viewpoints in the field survey:

The rapid development of the Lusheng musical instrument in Qiandongnan Miao and Dong Autonomous Prefecture took place after 1956, the year Mr. Dong Dan Gan designed and produced the 8-pipe Lusheng, and since then, the development of the Lusheng musical instrument has entered a rapid period (Yang Zhengping, 2023 interview).

There were already six-pipe and multi-pipe lushengs when I was a child, but my father and grandfather said that they often played six-pipe lushengs after hours, and multi-pipe lushengs were not common at that time (Xiong BaoJin, 2022 Interview).

I heard from my master that when he was young, most of his production was six-pipe Lushengs, and it was not until the beginning of 1990 that there were more

people buying multi-pipe Lusheng, and that is when he started to study the production of multi-pipe Lusheng (Tong Hui Yang, 2023 interview).

7.2.2 Discussion on musical characteristics of Lusheng instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

Through fieldwork, the researcher finds that the characteristics of Lusheng music in Qiandongnan have changed with the development of the Lusheng instrument. When the Lusheng instrument developed into a multi-pipe Lusheng with a wider range of tones, which could be involved in solo playing and could play music in the keys of C, F, G, and B-flat, the musical structure of the Lusheng music changed, from the repetition of a single phrase to two-part body music and three-part body music. The rhythmic patterns used in the music also became more complex.

The results of the study are consistent with the views I obtained during my fieldwork.

1. The music of the six-pipe Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture is mostly in the keys of RE, SOL, and LA. After the emergence of the multi-tube Lusheng, the range of the Lusheng instrument has become wider, and it is possible to play music on a wider variety of keys (Yang Zhengping, 2023 interview).

2. From my years of playing experience, traditional lusheng music has a lot of repetitive phrases, but they are not exactly repetitive; they are repetitive with a little bit of variation, and basically every piece is the same situation. Traditional Lusheng playing is accompanied by dancers, so it feels more upbeat (Xiong BaoJin, 2022 Interview).

7.2.3 Discussion on the role and function of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.

Through the field survey and literature analysis, the researcher found that because of social and economic development, the social function of the Lusheng instrument became more and more important. The more people demand a better life, the more social functions the Lusheng can embody.

The research findings are consistent with the views of the following scholars:

1. Research on Guizhou Lusheng Music Culture and Its Social Functions, Master's Thesis in Guizhou University for Nationalities (Liu,2012).

2. The Social Functions of Miao Music in Qiandongnan in Contemporary Context, House of Drama, Issue 1, pp. 85–86 (Xu, 2022).

3. Research on the Cultural Inheritance and Development of the Lusheng Culture of the Miao People in Zhouxi, Qiandongnan, Master's Thesis in Guangdong Technical Normal University (Xiang, 2020).

The results of the study are consistent with the author's views in the field survey:

1. In the past, learners could only go to the teacher's house to learn or learn from their own fathers, but now there are special interest classes for Lusheng playing in elementary and middle schools, free Lusheng playing classes in local cultural centers, and Lusheng playing majors in universities, so the ways for students to learn how to play the Lusheng have become more varied (Yang Zhengping, Interview 2023).

2. Lusheng playing can drive our local economy, so more and more people learn to play the Lusheng, which leads to the development of the whole Lusheng-related industry, and the Lusheng plays a bigger and bigger role in our local area (government official, interview 2023).

7.3 Suggestion

7.3.1 Collaboration between researchers, musicians, instrument makers, and government agencies could facilitate the exchange of knowledge and expertise, leading to innovative projects aimed at revitalizing Lusheng traditions and ensuring their continuity.

7.3.2 Incorporating the Lusheng into cultural events, festivals, and tourism activities could showcase its significance to a wider audience, contributing to cultural exchange and understanding.

7.3.3 Providing support for Lusheng musicians, performers, and instrument makers through funding, training, and infrastructure development could sustain their livelihoods and encourage the transmission of traditional skills to future generations.

7.3.4 Research should focus on further studying the development of the Lusheng instrument, delving deeper into its historical evolution, technological advancements, and contemporary adaptations.

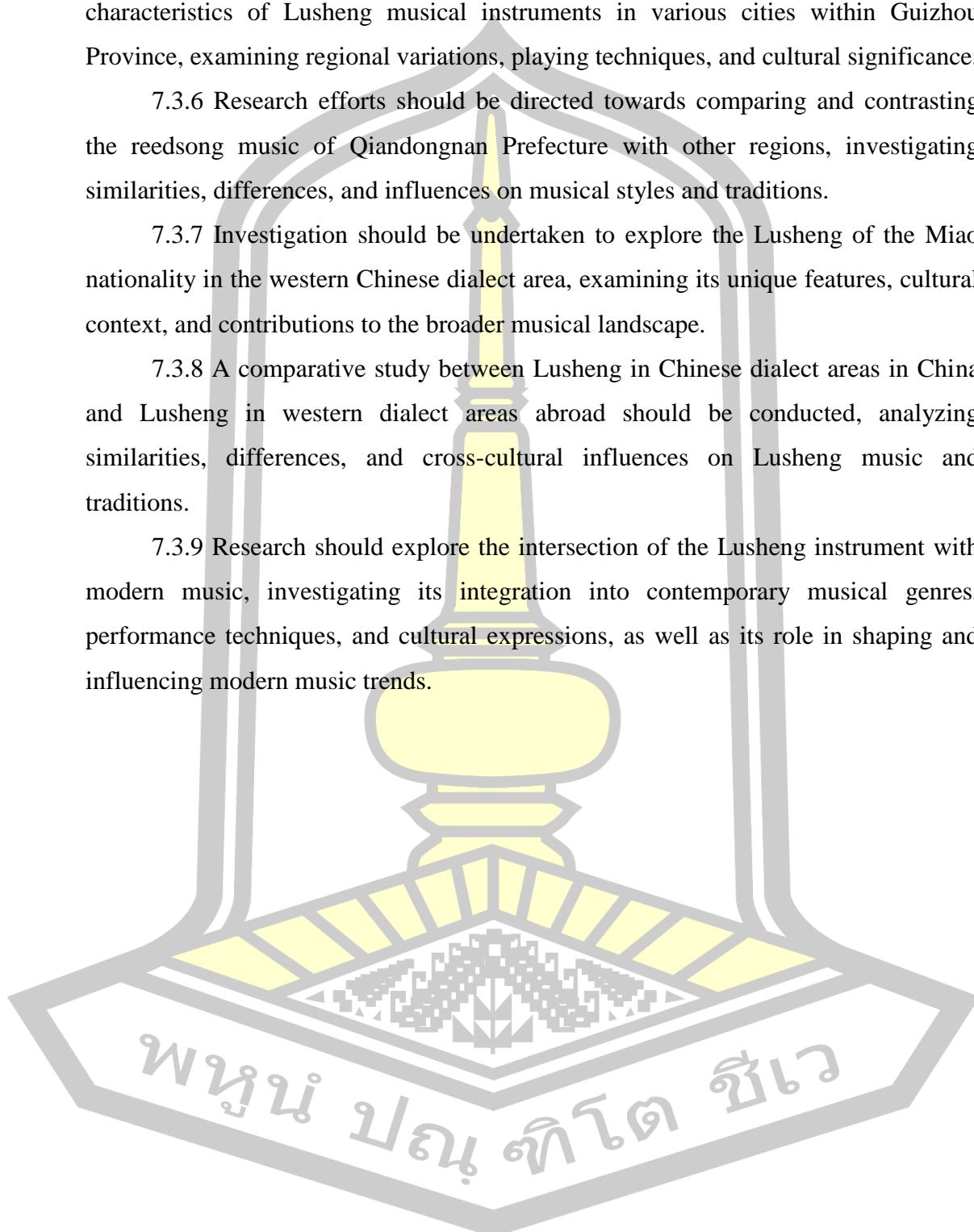
7.3.5 Comparative analysis should be conducted to explore and contrast the characteristics of Lusheng musical instruments in various cities within Guizhou Province, examining regional variations, playing techniques, and cultural significance.

7.3.6 Research efforts should be directed towards comparing and contrasting the reedsong music of Qiandongnan Prefecture with other regions, investigating similarities, differences, and influences on musical styles and traditions.

7.3.7 Investigation should be undertaken to explore the Lusheng of the Miao nationality in the western Chinese dialect area, examining its unique features, cultural context, and contributions to the broader musical landscape.

7.3.8 A comparative study between Lusheng in Chinese dialect areas in China and Lusheng in western dialect areas abroad should be conducted, analyzing similarities, differences, and cross-cultural influences on Lusheng music and traditions.

7.3.9 Research should explore the intersection of the Lusheng instrument with modern music, investigating its integration into contemporary musical genres, performance techniques, and cultural expressions, as well as its role in shaping and influencing modern music trends.



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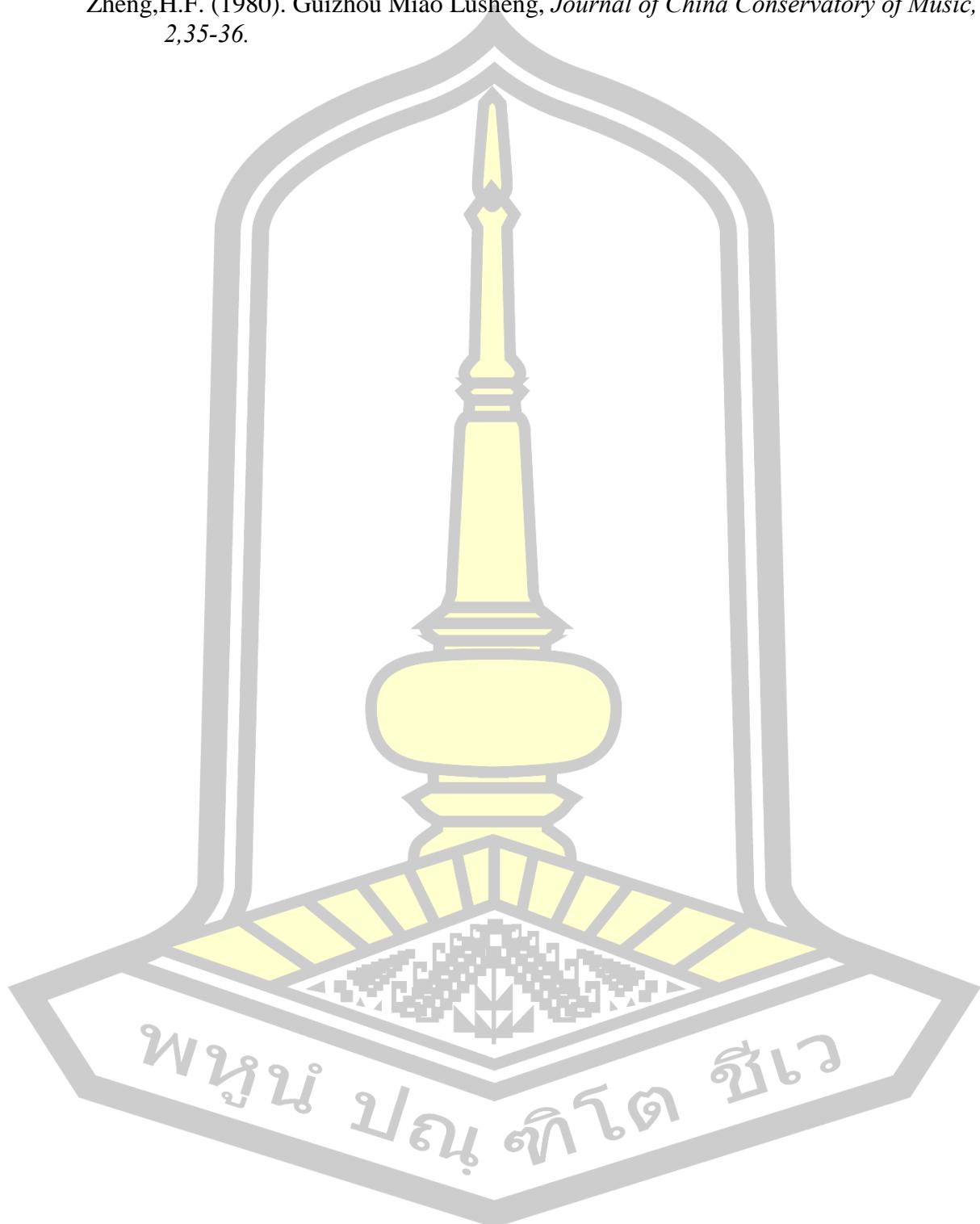
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APPENDIX

Appendix1:

Interview Form:

Research Objectives 1:	To investigate the development of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.
Research Objectives 2:	To analyze the musical characteristics of Lusheng instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.
Research Objectives 3:	To explore the role and function of Lusheng musical instruments in Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, China.
Interview Guidelines:	This interview aims to have an in-depth understanding of the development of Miao Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture, as well as the characteristics and social functions of Lusheng music. Please answer the following questions, because your opinions are very valuable to my research. All personal information will be kept confidential and used for academic purposes only.
Interview Questions:	<ol style="list-style-type: none">1. Please briefly introduce yourself, including your name, age, occupation, and any experience related to the Miao Lusheng in Qiandongnan Miao and Dong Autonomous Prefecture.2. How much do you know about the Miao Lusheng in southeast Guizhou? In your understanding, what is the

	cultural significance and function of Lusheng in Qiandongnan?
3.	What important role or function do you think the Lusheng plays in the traditional festivals or sacrificial ceremonies of the Miao people in Qiandongnan?
4.	Do you think the Miao Lusheng music reflects the historical background, religious beliefs or social traditions of the Miao people in Qiandongnan? Please provide specific examples.
5.	What are the unique features of Lusheng music in the performance process? How do you think their musical style, melodic structure, and other elements contribute to conveying emotion and meaning?
6.	As far as you know, is there any difference between the Traditional Six-pipe Lusheng and the Multi-pipe Lusheng in the use occasions? Do they have specific occasions?
7.	As far as you know, is there any difference in the music played between the Traditional Six-pipe Lusheng and the Multi-pipe Lusheng? What's the difference?
8.	Do you prefer Traditional Six-pipe Lusheng or Multi-pipe Lusheng? Why?
9.	Do you have your favorite Lusheng music? If yes, what is the name of this Lusheng music? Why do you like it?
10.	Is there any other information about the Lusheng of the Miao nationality in Qiandongnan that can be shared? Do you have any other suggestions or comments on my research?

Note: The purpose of this interview is to have an in-depth understanding of the development, musical characteristics and social functions of the Lusheng of the Miao nationality in southeast Guizhou. We appreciate your sincere response and thank you for your participation and support!

Appendix2:

Observation Table for Guzang Festival in Huangli Township, Leishan County, Qiandongnan Miao and Dong Autonomous Prefecture

1. Date:	
2. Location:	
3. Observer:	
Observation Content	
A. Guzang Festival Sacrificial Ceremony Observation	
1.	Begin of Sacrificial Ceremony: _____
2.	Intermediate Process of Sacrificial Ceremony: _____
3.	Over of Sacrifice Ceremony: _____
B. Lusheng Music Content Observation	
1.	Lusheng Music Title: _____
2.	Lusheng Music Melody: _____
3.	Performers or Group: _____
5.	Theme or Meaning of the Lusheng Music: _____
C. Participants Observation	
1.	Number of Participants: _____
2.	Participants' Identity (Residents, Tourists, etc.): _____
3.	Participants' Roles in the Ceremony: _____
D. Ceremony Background Observation	
1.	Purpose of the Guzang Festival : _____
2.	Historical and Traditional Significance of the Guzang Festival: _____
3.	Role of the Guzang Festival in Local Culture: _____

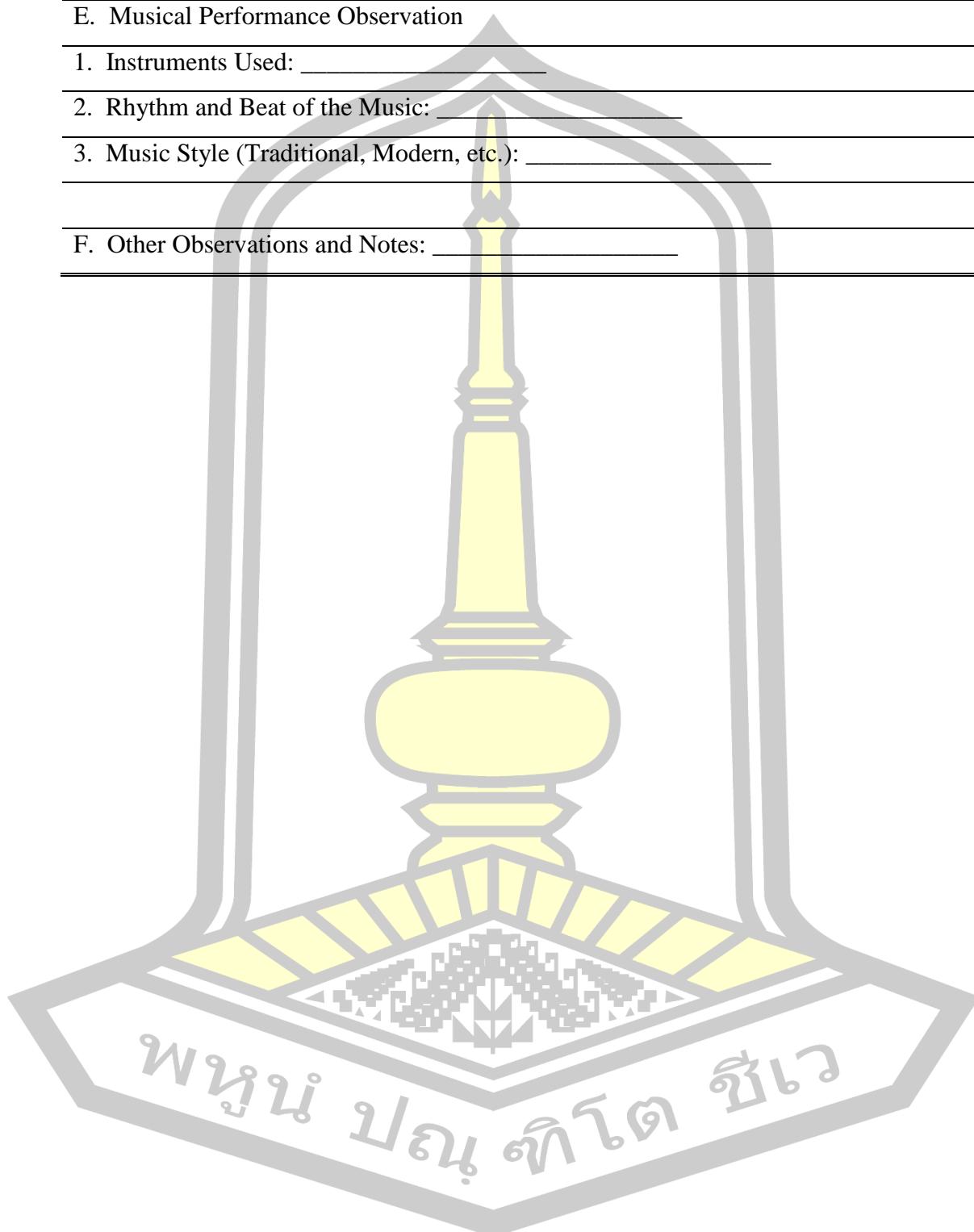
E. Musical Performance Observation

1. Instruments Used: _____

2. Rhythm and Beat of the Music: _____

3. Music Style (Traditional, Modern, etc.): _____

F. Other Observations and Notes: _____



Appendix3:

Da Kai Men

Transcription by Qin Chen

Lento

9

18

27

36

45

54

Figure 111. Da Kai Men

Source: Qin Chen, from fieldwork in November 2023

ພអុន បណ ពិទ ចុះ

Jin Jia

Transcription by Qin Chen

Moderato

9

18

27

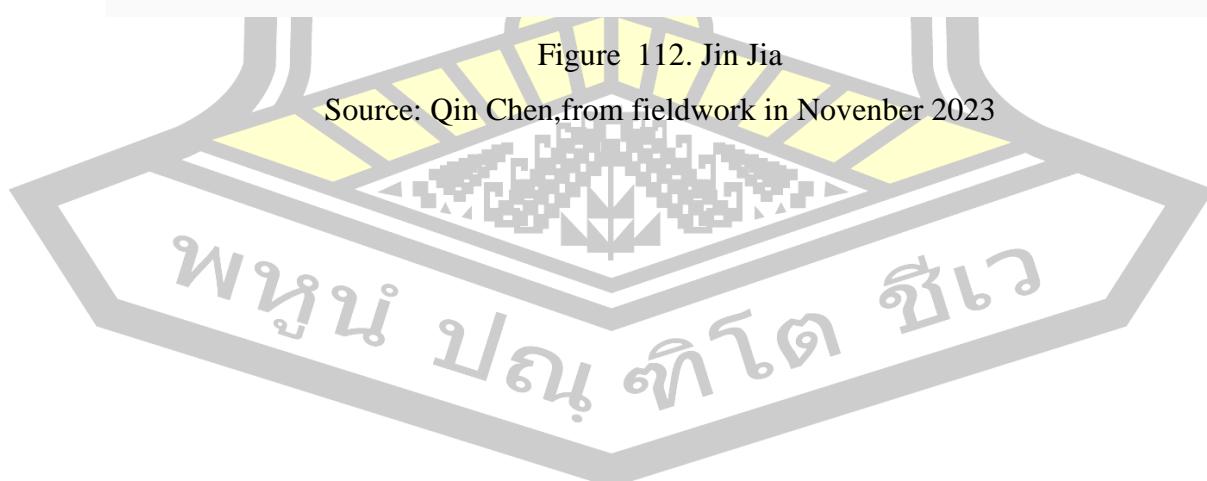
36

45

54

Figure 112. Jin Jia

Source: Qin Chen, from fieldwork in November 2023



An Wei

Transcription by Qin Chen

Moderato

9

18

27

36

45

54

63

72

Figure 113. An Wei

Source: Qin Chen, from fieldwork in November 2023

Cai Tang

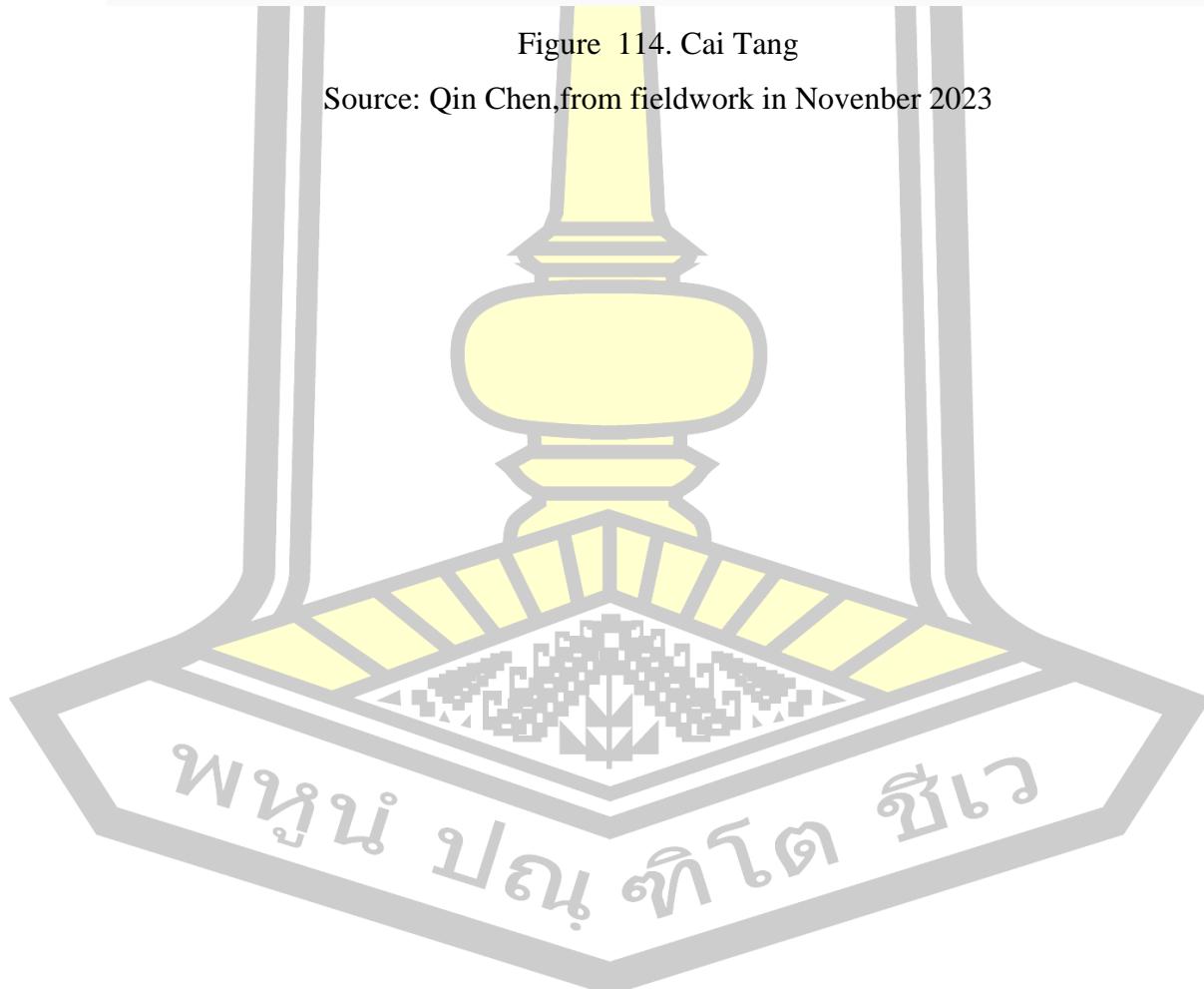
Transcription by Qin Chen

Allegro

The musical transcription consists of three staves of music. The first staff starts with a treble clef, a 2/4 time signature, and an 'Allegro' tempo marking. The second staff begins at measure 10, and the third staff begins at measure 19. The music is composed of eighth and sixteenth note patterns.

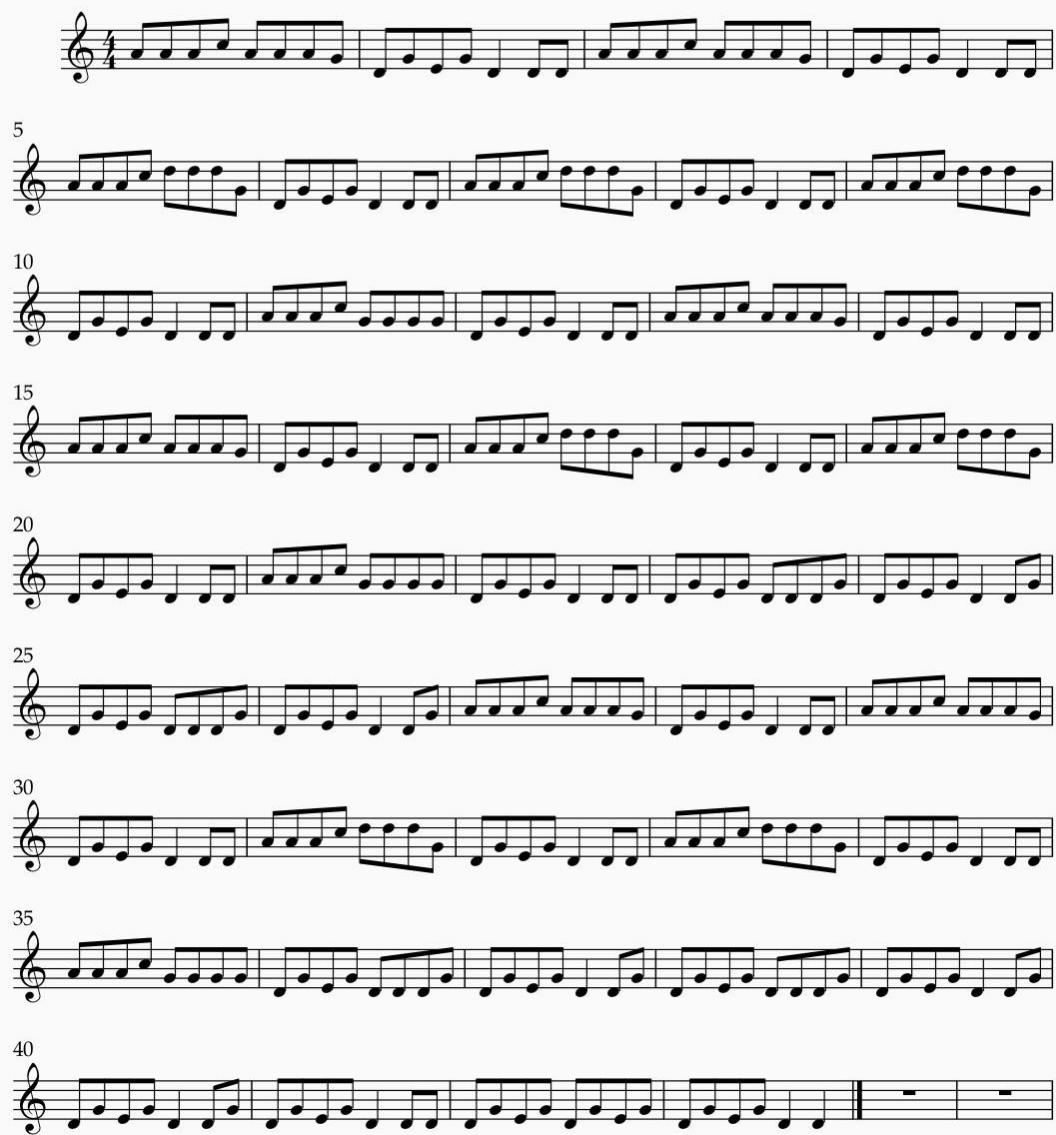
Figure 114. Cai Tang

Source: Qin Chen, from fieldwork in November 2023



Ling Chen Shang Shan

Transcription by Qin Chen



A musical score for 'Ling Chen Shang Shan' transcribed by Qin Chen. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. Measure numbers 1 through 40 are indicated on the left side of each staff. The music features a combination of eighth and sixteenth notes, with several eighth-note groups grouped by vertical bar lines. The score is presented on a white background with a light gray decorative border at the bottom.

Figure 115. Ling Chen Shang Shan

Source: Qin Chen, from fieldwork in November 2023

Fen Qian Wei Guan

Transcription by Qin Chen

Allegro

5

10

15

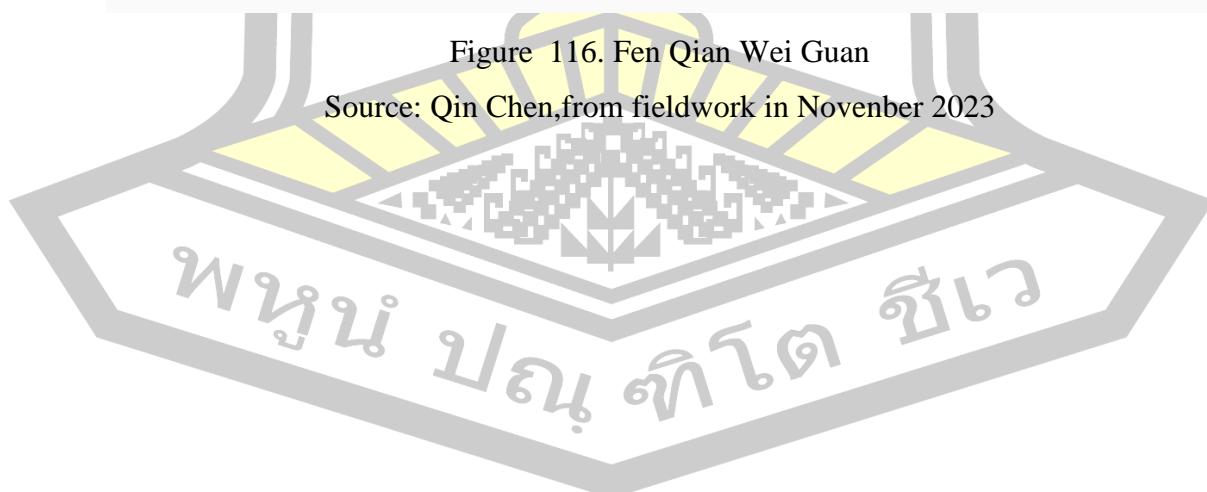
20

25

30

Figure 116. Fen Qian Wei Guan

Source: Qin Chen, from fieldwork in November 2023



Duo Xie Zhu Ren

Transcription by Qin Chen

Allegro

1

6

11

16

21

26

31

Figure 117. Duo Xie Zhu Ren

Source: Qin Chen, from fieldwork in November 2023

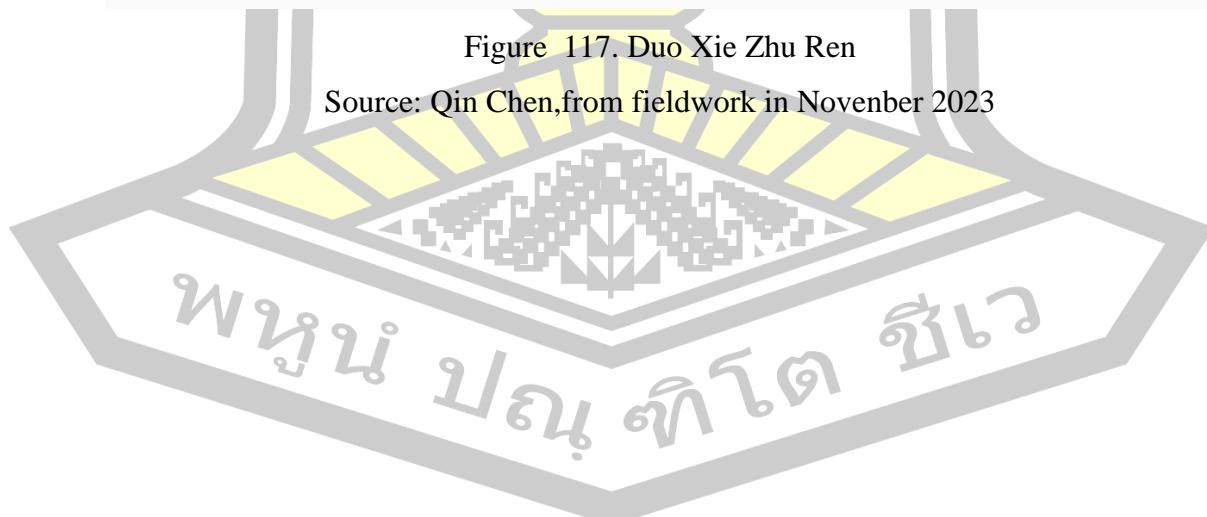




Figure 118. Local Lusheng Performers at the GuZang Festival of Miao Village in Huangli Township, Leishan County, Qiandongnan Miao and Dong Autonomous Prefecture.

Source: Qin Chen, from fieldwork in November 2023



Figure 119. Jie yi Wen, a Lusheng player in Kaili City, Qiandongnan Miao and Dong Autonomous Prefecture

Source: Qin Chen, from fieldwork in November 2023



Figure 120. With Lusheng Musicians

Source: Qin Chen, from fieldwork in November 2023



BIOGRAPHY

NAME

Qin Chen

DATE OF BIRTH

20/09/1988

PLACE OF BIRTH

Chong Qing

ADDRESS

Building B, Hai Ke Ying Zhou, Chao Tian Men Street, Yu Zhong District, Chongqing, China

POSITION

Lecturer

PLACE OF WORK

Chongqing Vocational College of Culture and Art

EDUCATION

2007-2012 (Bachelor's Degree) Chongqing Normal University

2013-2016 (Master Degree) Southwest University

2021-2024 (Ph.D.) College of Music Mahasarakham University

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