



Hulusheng of Lisu Ethnic group in Yunnan, China: The Organology and Music characteristics

Wei Yin

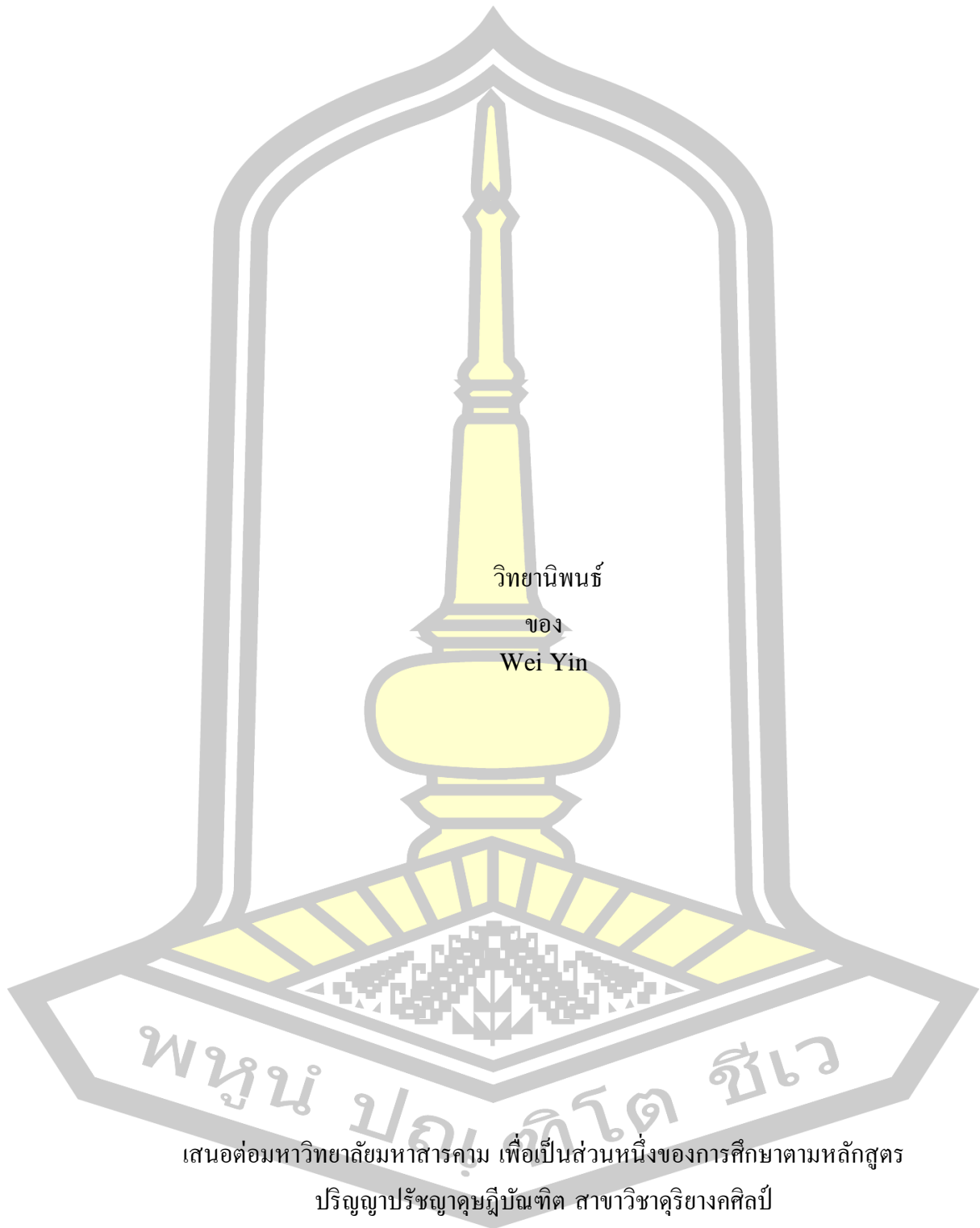
พหุ มหสารคาม

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

February 2025

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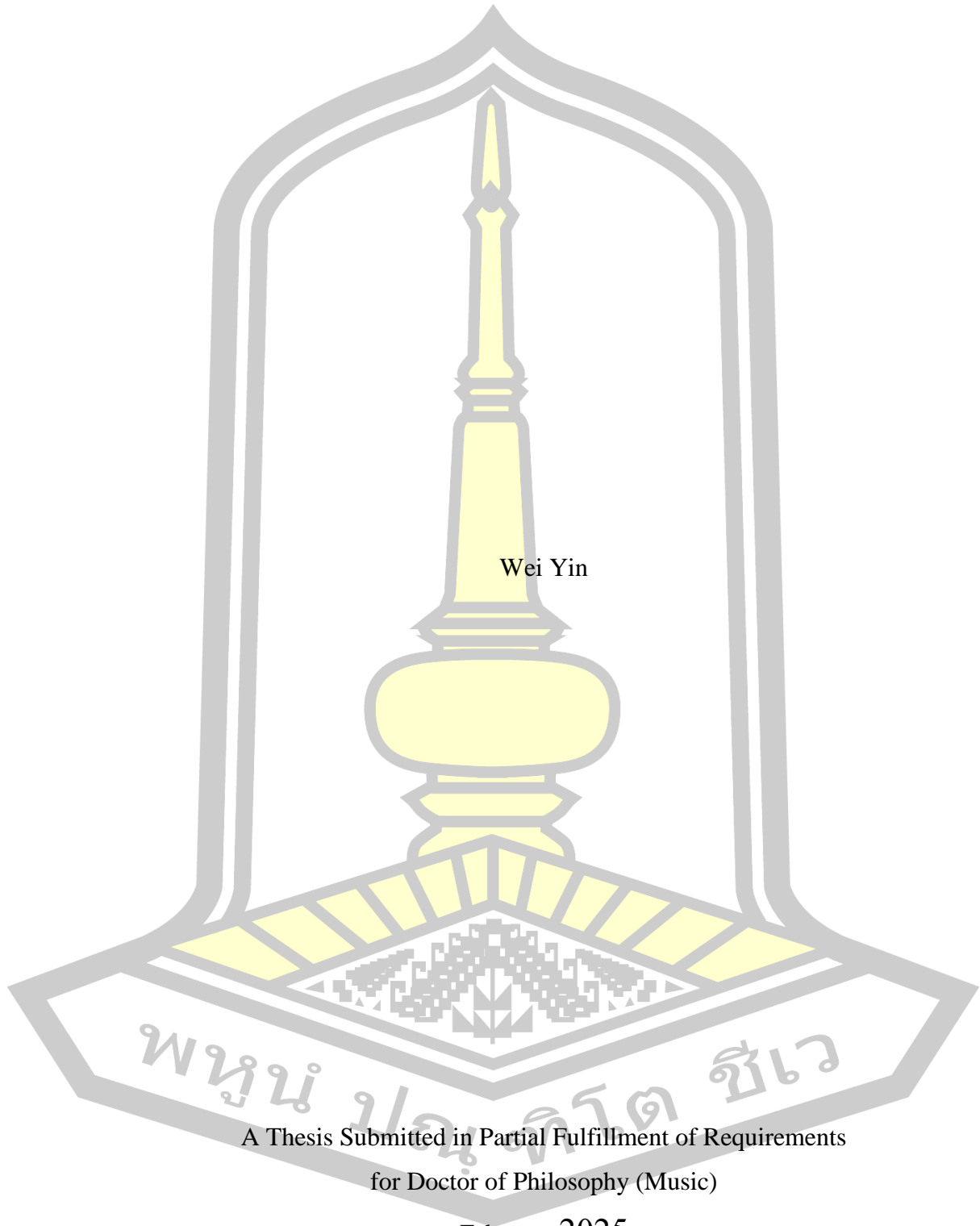
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ABSTRACT

The Hulusheng, a traditional musical instrument of the Lisu ethnic group in Yunnan, China, holds significant cultural and historical value. The objectives of this dissertation were: 1. To investigate the development and cultural significance of the Hulusheng in Lisu society. 2. To analyze the musical characteristics of Hulusheng music 3. To give guidelines to preservation and transmission of Hulusheng music. This study adopts a qualitative research method, with interviews and field observations as the main tools for data collection. Six respondents were interviewed in the field and the collected data were analyzed. The results show that:

1. The development of more than 2,000 years and is an important instrument among the traditional musical instruments of the southwestern ethnic groups. Hulusheng originated from ancient agricultural sacrifices and has been passed down through the Shang, Han, Tang and Song dynasties.

2. The musical characteristics of Hulusheng, explored through the analysis of the representative repertoire of Hulusheng, the unique range, rhythm, structure, harmony, scale and other characteristics of Hulusheng are revealed.

3. The transmission and preservation of Hulusheng face significant challenges due to the reliance on oral traditions and limited institutional support. The dissertation recommends a comprehensive preservation strategy that includes educational initiatives, training programs, cultural heritage centers, and integration into formal education to ensure the continued relevance and transmission of Hulusheng music.

Keyword : Hulusheng, Lisu music, Preservation, Transmission, Cultural heritage

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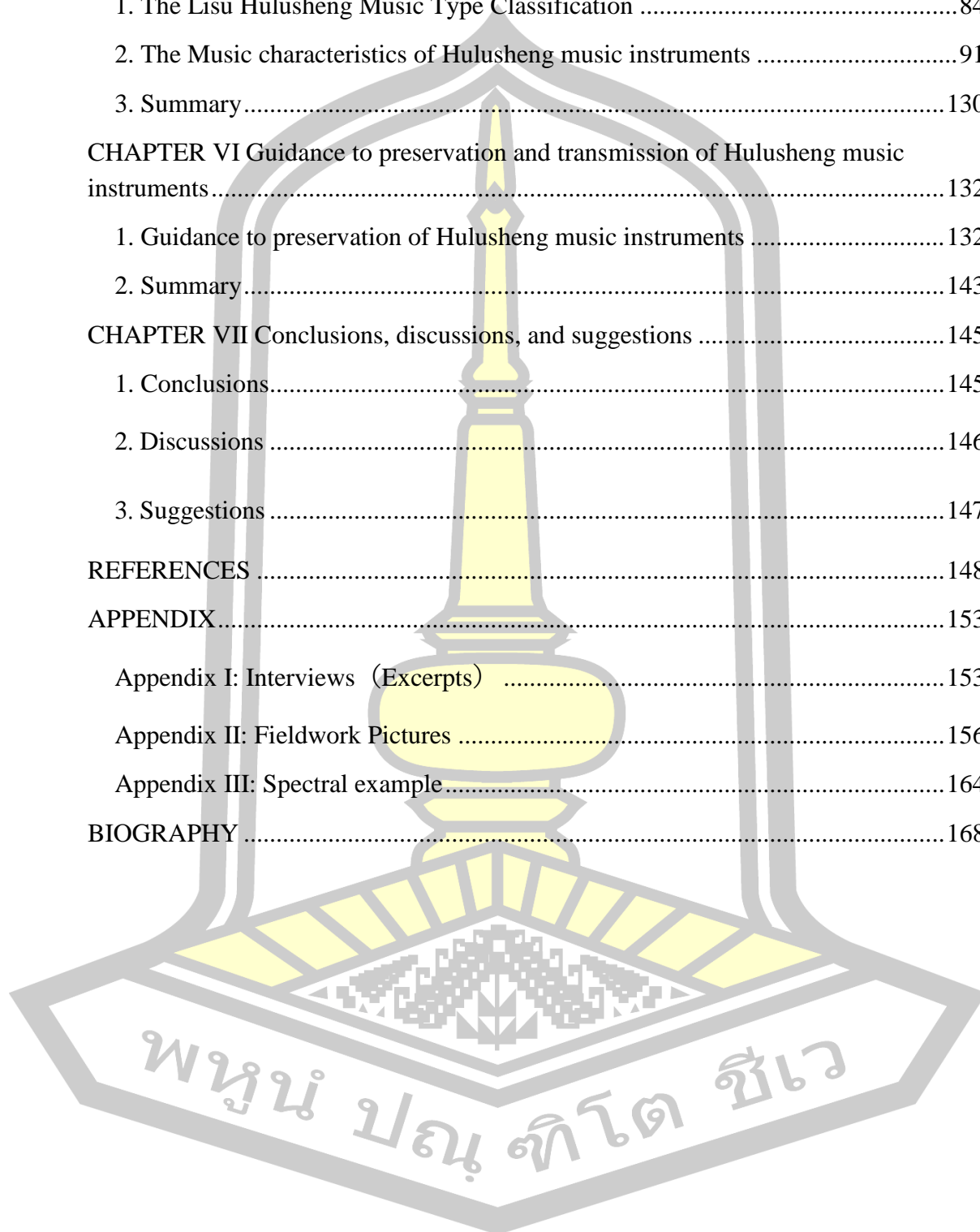
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CHAPTER I

INTRODUCTION

1. Background and problem of the research

The Lisu Hulusheng, a cultural gem with a long history, has spread across various regions. Multiple variants of this musical form have been recognized on Yunnan's provincial and national lists of intangible cultural heritage. The early inception of the Lisu Hulusi can be traced back to Southwest China, particularly in Yunnan Province. While some forms of the Lisu Hulusi may have origins in other regions, the diverse cultural influences and interactions have allowed many provinces and cities in Yunnan, including Nujiang, Dehong, Lijiang, Dali, Baoshan, Puer, and Lincang, among others, to cultivate their unique styles of Lisu Hulusi music.(Chen Li &Sheng Lulu,2023).

In these ethnic areas of Yunnan, gourd sheng is an indispensable musical instrument and an important part of national culture. Among different ethnic groups, it shows similarities but differences. For example, in the Yi area of Chuxiong, Hulusheng is mainly used in festivals, sacrifices and weddings; while in Lincang(Wu Qiong,2019).

The Lisu ethnic group, predominantly residing in the mountainous terrains of Yunnan Province in Southwest China, presents a rich tapestry of cultural diversity. This region, characterized by its rugged topography and verdant landscapes, has shaped the lifestyle and cultural practices of the Lisu people. The Lisu community, one of China's recognized ethnic minorities, is known for its vibrant traditions, colorful attire, and profound musical heritage, of which the Hulusheng is a central component(Song Ming,2007).

The role of the Hulusheng in Lisu society extends far beyond its musical function. It is an integral part of social and ceremonial life. The instrument is often played during important community events such as the Lisu New Year, weddings, and religious ceremonies. The music played on the Hulusheng accompanies dances and songs, creating a vibrant atmosphere that strengthens community bonds. The instrument is also used in storytelling, where its melodious tunes complement the oral

narratives of Lisu history and mythology, serving as a cultural archive for the community. Ritually, the Hulusheng is more than an instrument; it's a medium for communication with the spiritual realm. In certain ceremonies, it's believed to have the power to invoke ancestral spirits or to bring about good fortune and health. The playing of the Hulusheng during these rituals symbolizes a harmonious balance between humans, nature, and the spiritual world, a cornerstone of Lisu cosmology (Li Dan, 2023).

In the face of modernization, the Hulusheng, like many traditional instruments, faces challenges of cultural continuity. However, there has been a resurgence in interest, both within the Lisu community and among ethnomusicologists and cultural enthusiasts. Efforts to document the instrument's making, playing techniques, and its repertoire have been initiated, ensuring that this unique aspect of Lisu heritage is preserved and appreciated by wider audiences. Contemporary initiatives also include incorporating the Hulusheng into educational programs and cultural exchanges, thus keeping the legacy of this remarkable instrument alive in the 21st century.

In recent years, there has been growing interest in the musical culture of China's ethnic minorities, including research on the Hulusheng. However, in-depth academic research specifically on the Lisu Hulusheng is relatively limited. Existing research mainly focuses on the production technology, musical characteristics and cultural significance of the Hulusheng of the Yi and Lahu people. Research on the Hulusheng of the Lisu people mainly includes recorded music, photography of senior musicians, and classification of different styles of Hulusheng. The Lisu people and their musical traditions are not well documented for historical and cultural reasons. In addition, systematic documentation and research are more challenging because the Lisu people's cultural inheritance mostly depends on oral transmission.

Based on the collection of previous data, researcher found that the development of Hulusheng music instruments of Lisu ethnic group lagged behind. The research want: to investigate the development of Hulusheng music instruments and analyze the Music characteristics of Hulusheng music instruments, and give guidance to preservation and transmission of Hulusheng music. The goal of this research is to

provide theoretical support and reference for future studies of of Hulusheng music instrument of the Lisu ethnic group in Yunnan, China.

2. Research objectives

- 2.1 To investigate the development of Hulusheng music instruments.
- 2.2 To analyze the Music characteristics of Hulusheng music instruments.
- 2.3 To propose the guidelines preservation and transmission of Hulusheng music instruments.

3. Research Questions

- 3.1 What is the development of Hulusheng music instrument of the Lisu ethnic group in Yunnan, China?
- 3.2 What are the musical characteristics of the Hulusheng music instruments of the Lisu ethnic group in Yunnan, China?
- 3.3 What is the presentation and transmission of Hulusheng music instruments in Yunnan, China?

4. Research Benefit

4.1 This research will provide valuable insights into the development and characteristics of the Hulusheng, contributing to the preservation of Lisu cultural heritage. By documenting the history, evolution, and musical significance of the Hulusheng, the study will serve as a cultural archive, ensuring that future generations remain connected to their traditions and understand the importance of this unique instrument within Lisu society.

4.2 The findings from this research can be utilized in educational curricula and cultural programs, promoting awareness of the Hulusheng and its musical characteristics. It offers a foundation for educational institutions to incorporate ethnic music into broader music education, fostering an appreciation of diverse musical traditions. This could also support the integration of Hulusheng into modern educational frameworks through workshops, mentorship programs, and academic courses.

4.3 The study will provide critical guidance for developing effective preservation and transmission methods for the Hulusheng. By analyzing current preservation efforts and offering strategic recommendations, it will support cultural organizations and communities in their efforts to safeguard and promote Hulusheng music. This can lead to better-organized preservation initiatives and increased community participation in maintaining this cultural legacy.

5. Definition of terms

5.1 Development: Refers to the historical evolution of the Hulusheng, which is divided into three main periods: Origin and Early Development Period (1600 BC - 1127 AD): The initial creation and use of the Hulusheng. Spread and Diversified Development Period (Early 20th century - Mid-20th century): The spread and diversification of Hulusheng across different regions and ethnic groups. Modern Development and Internationalization Period (Mid-20th century to present): The global recognition and modernization of the instrument

5.2 Organology: Refers to the study of the Hulusheng's structure, materials, and tuning systems. This term refers to the scientific and cultural examination of the instrument's physical attributes, such as its shape, design, and sound properties

5.3 Musical Characteristics: The musical characteristics selected for Hulusheng music instruments. refer to, Range, rhythm, Harmonic, Melodic contour, mode and scale, Form Structure

5.5 The preservation and transmission refers to the guideline to preserve and transmit the Hulusheng music instruments

6. Conceptual Framework

The conceptual framework of this research integrates historical analysis, musical characteristics, and preservation methodologies to study the Hulusheng music instrument. The research is structured around three core objectives: investigating the historical development of the Hulusheng, analyzing its musical characteristics, and proposing strategies for the preservation and transmission of this cultural heritage. Using qualitative methods such as interviews, observations, and literature review, the study employs theories from musicology, ethnomusicology, and organology to deeply

understand the instrument's role in Lisu culture. By exploring the evolution of the Hulusheng and its musical structure, this research aims to provide a comprehensive understanding of the instrument's cultural significance and develop preservation strategies to ensure its continuity within modern and traditional contexts.

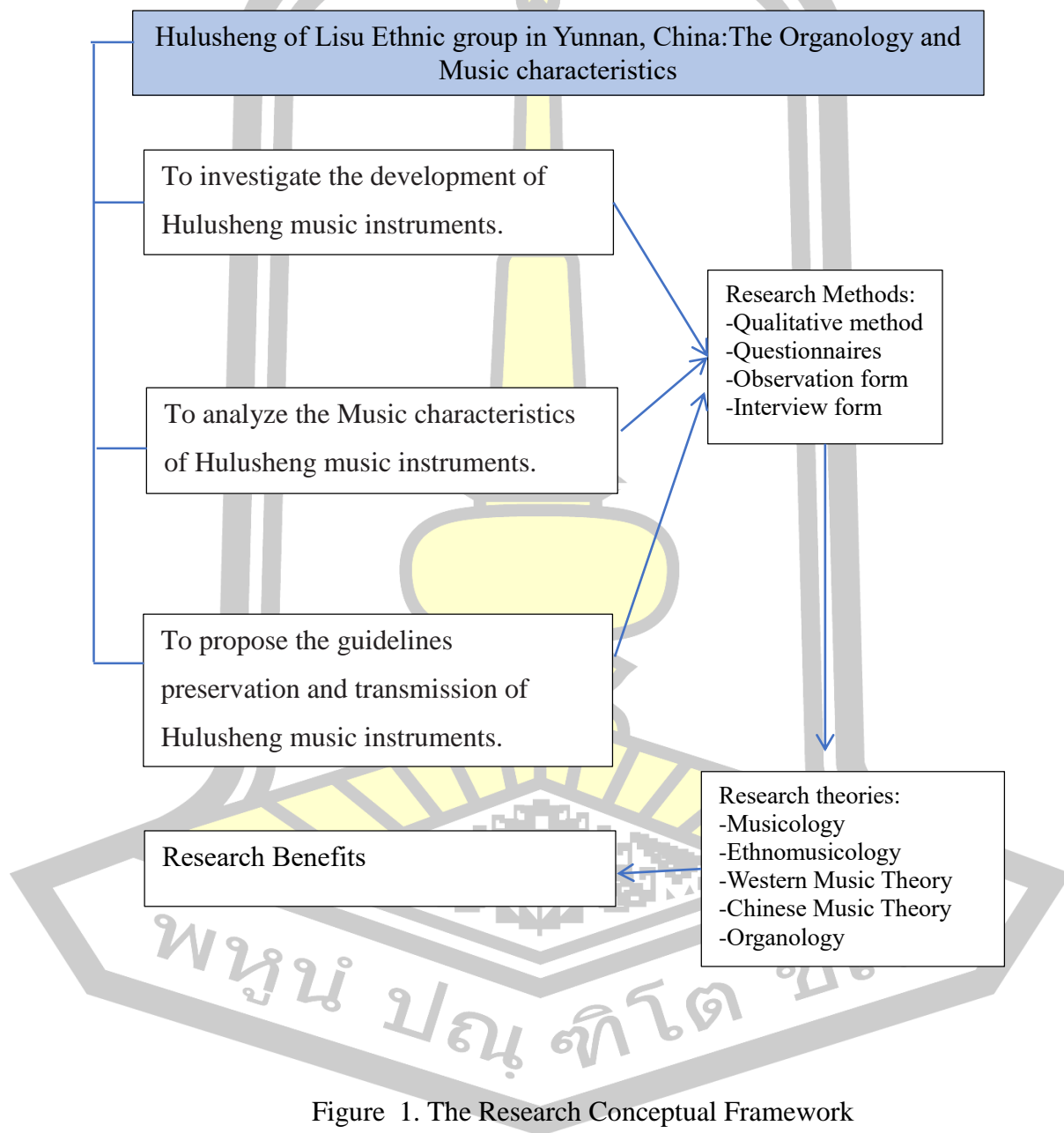


Figure 1. The Research Conceptual Framework

CHAPTER II

Literature review

In this research, the researcher reviewed relevant documents to obtain the most comprehensive information that can be used in this research. The researcher reviewed the following topics.

1. General knowledge of Yunnan Province.
 - 1.1 Geographic Location
 - 1.2 Biological Resources
 - 1.3 Demographic Resources
 - 1.4 Ethnic and Cultural Traditions
 - 1.5 Language Culture
2. General knowledge of Lijiang City.
 - 2.1 Naxi
 - 2.2 MoSuo
 - 2.3 Yi
 - 2.4 Li Su
 - 2.5 PuMi
3. General Knowledge of Lisu Ethnic group.
 - 3.1 Geography
 - 3.2 People, livelihoods, occupations, traditions
 - 3.3 Art, music and performance
4. The theories used in this research.
5. Documents and Research related to Hulusheng.

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1. General knowledge of Yunnan Province.

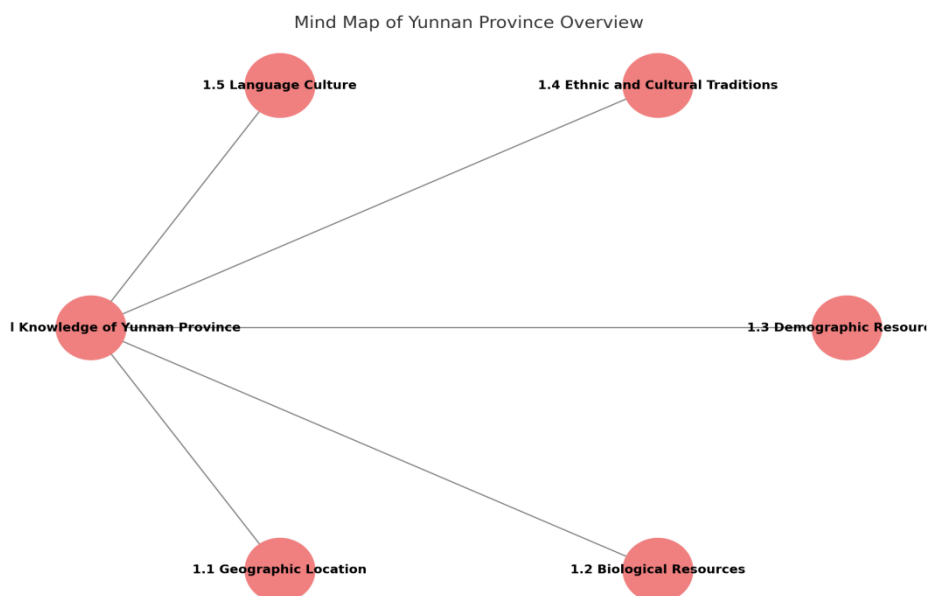


Figure 2. The picture is Mind Map Of Yunnan Province Overview
source:Wei Yin designed in 2024

Figure 2. is a mind map about General knowledge of Yunnan Province. Next, I will elaborate on the following points: 1.1Geographic Location.1.2 Biological Resources.1.3 Demographic Resources.1.4 Ethnic and Cultural Traditions.1.5 Language Culture

Yunnan Province, also known as "Yun" or "Dian," is one of the 23 provinces of China, located in the southwestern region with Kunming as its capital. Geographically, Yunnan lies between 21°8' to 29°15' north latitude and 97°31' to 106°11' east longitude. It shares borders with Guizhou and Guangxi to the east, Sichuan to the north, Tibet to the northwest, and Myanmar to the west. To the south, it is adjacent to Laos and Vietnam. Covering an area of approximately 394,100 square kilometers, Yunnan ranks as the eighth-largest province in China. The province features a long border, with 25 counties in 8 prefectures (cities) sharing boundaries with Myanmar, Laos, and Vietnam, giving it a unique strategic position along the border regions(Yunnan Provincial People's Government, 2022).



Figure 3. The picture is Xi Shang Kunming, Yunnan Province
source:Wei Yin designed in 2024

Figure 3:Dianchi Lake, also known as Kunming Lake, is located in the southwest of Kunming City, Yunnan Province. The lake surface is 1,886 meters above sea level and covers an area of 330 square kilometers. It is the largest freshwater lake in Yunnan Province and is known as the Pearl of the Plateau. The average water depth is 5 meters and the deepest is 11 meters.

Yunnan Province is located in a low-latitude inland region, with the Tropic of Cancer crossing its southern part. The terrain descends gradually from northwest to southeast, showcasing a north-to-south elevation drop. Characterized by its mountainous plateau landscape, the province is home to significant water systems such as the Yangtze River, Pearl River, Yuanjiang River, Lancang River, Nujiang River, and Dayingjiang River. Yunnan's climate predominantly falls under the subtropical and tropical monsoon categories, while the northwestern region experiences a plateau mountain climate. Known for having the highest diversity of animal and plant species in China, Yunnan is often referred to as the "Kingdom of Animals and Plants" and the "Kingdom of Non-ferrous Metals." Along with its rich biodiversity, Yunnan boasts a profound history, cultural heritage, and stunning natural landscapes, establishing itself as a key cradle of human civilization(Yunnan Provincial People's Government, 2022).

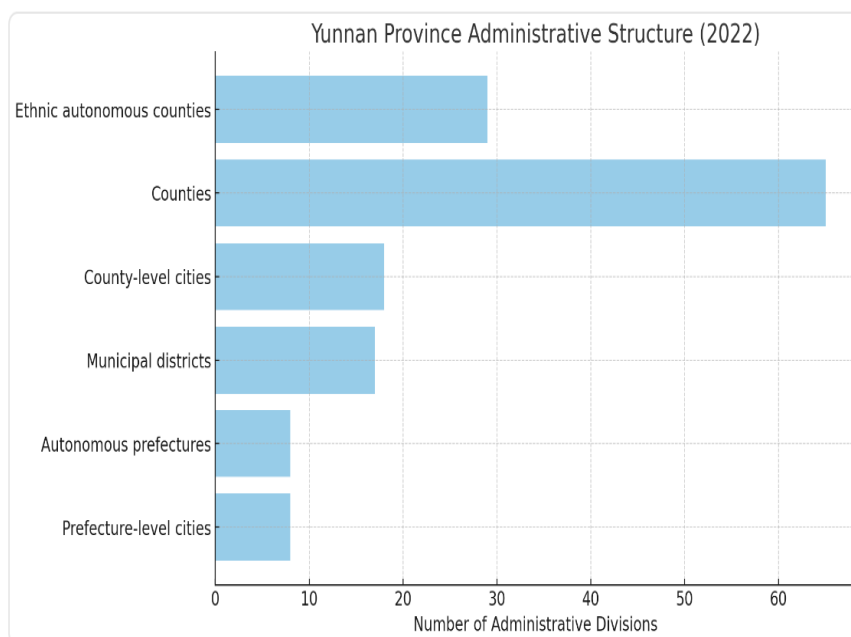


Figure 4. The picture is Yunnan Province Administrative Structure (2022)

Source: Wei Yin designed in 2024

Figure 4: As of 2022, Yunnan Province's administrative structure consists of 16 prefecture-level divisions, which include 8 prefecture-level cities and 8 autonomous prefectures. These are further divided into 17 municipal districts, 18 county-level cities, 65 counties, and 29 ethnic autonomous counties, making a total of 129 county-level administrative divisions. The Provincial People's Government is located at No. 78 Huashan Road, Wuhua District, Kunming City (I read the information compiled by Yunnan Province website).

1.1 Geographic Location

Yunnan Province is located on the southwestern border of China, between $97^{\circ}31'$ and $106^{\circ}11'$ east longitude and $21^{\circ}8'$ and $29^{\circ}15'$ north latitude. The province stretches up to 864.9 kilometers from east to west and 990 kilometers from north to south, covering a total area of 394,100 square kilometers. Yunnan is bordered by Guizhou Province and the Guangxi Zhuang Autonomous Region to the east, Sichuan Province to the north, Tibet Autonomous Region to the northwest, Myanmar to the west, and Laos and Vietnam to the south. The province shares borders with Myanmar, Laos, and Vietnam through 25 border counties.



Figure 5. The picture is Kunming, Yunnan Province
source:Wei Yin designed in 2024

Figure 5: Picture 5 is a bird's-eye view of Kunming, the capital of Yunnan Province.

The terrain of Yunnan Province is predominantly a mountainous plateau, with elevations ranging between 1,000 and 3,500 meters above sea level, covering 87.21% of the province's total area. Most of the region lies in a mid-elevation zone, with areas under a 25° slope comprising 56.46% of the province. Yunnan's landforms consist of plains, terraces, hills, and mountains, which make up 4.85%, 1.55%, 4.96%, and 88.64% of the provincial area, respectively. The province is divided into two major topographical regions: the eastern plateau, which includes eastern and central Yunnan, and the western region, marked by the Yuanjiang Valley and the broad valley south of the Yunling Mountains. The eastern plateau has an average altitude of around 2,000 meters, with steep terrain and significant variations in elevation between mountains and valleys (Yunnan Provincial Department of Civil Affairs, 2021).

1.2 Biological Resources

Yunnan Province is renowned as the "Kingdom of Plants" due to its remarkable plant diversity, making it a central hub for botanical variety in China. The province's flora spans tropical, subtropical, temperate, and cold temperate species, featuring a rich mix of ancient, derived, and exotic plant groups. With 19,333 species

of higher plants, Yunnan accounts for 50.1% of the nation's total plant species. Over 150 tree species are recognized as key national conservation and development priorities at various levels. The province has a vast forested area of 23.93 million hectares, ranking third in the country, with a forest coverage rate of 65.04% and a total forest stock volume of 2.067 billion cubic meters.

Yunnan is home to 166 nature reserves, including 21 national-level reserves, 38 provincial-level, 56 city-level, and 51 district and county-level reserves, covering a total of 2.87 million hectares, which represents 7.3% of the province's land area. The province boasts a wide variety of tree species, including high-quality, fast-growing, and rare species, along with an abundance of medicinal, spice, and ornamental plants, making Yunnan a true natural garden(Yunnan Provincial Department of Civil Affairs, 2021).

1.3 Demographic Resources

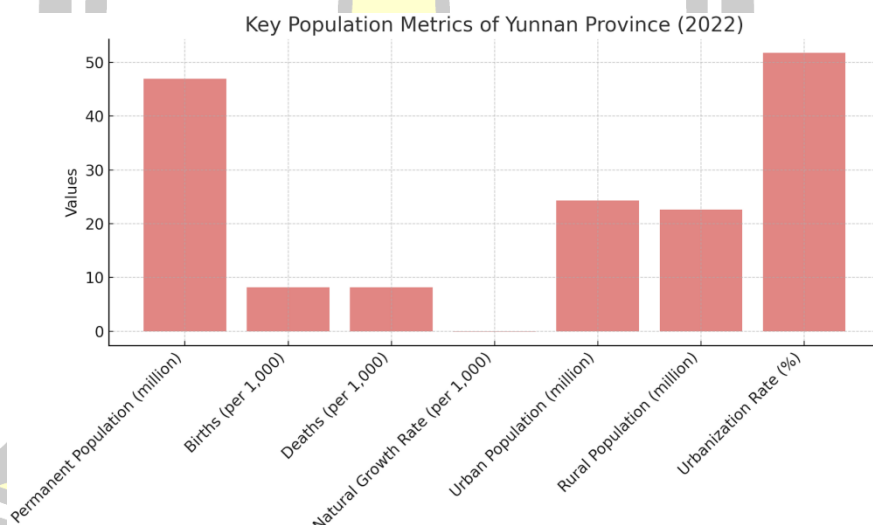


Figure 6. The picture is Key Population Metrics Of Yunnan Province (2022) source:Wei Yin designed in 2024

Figure 6:By the end of 2022, Yunnan Province had a permanent resident population of 46.93 million, an increase of 30,000 compared to the previous year. During the year, there were 382,000 births, translating to a birth rate of 8.14 per 1,000 people. The number of deaths reached 385,000, with a corresponding death rate of 8.21 per 1,000 people. As a result, the province's natural population growth rate was -

0.07 per 1,000 people. The urban population at year-end stood at 24.27 million, while the rural population was 22.66 million, resulting in an urbanization rate of 51.72% across the province(I read the information compiled by Yunnan Province website).

1.4 Ethnic and Cultural Traditions

Yunnan Province, along with Guangxi and Guizhou, is one of the provinces with an ethnic minority population exceeding 10 million. Ethnic autonomous areas cover 276,700 square kilometers, accounting for 70.2% of the province's total land area. The major ethnic minority groups in Yunnan include the Yi, Hani, Bai, Dai, Zhuang, and Miao, each with populations exceeding one million. Other prominent groups, such as the Hui, Lisu, Lahu, Wa, and Naxi, number over 100,000 individuals. The Yao, Jingpo, Tibetan, and Blang populations also have significant representation, while the Buyi, Pumi, Achang, Nu, Jino, Mongolian, Deang, and Manchu populations range between 10,000 and 100,000. The Shui and Dulong ethnic groups have smaller populations, with between 6,000 and 10,000 members. Ethnic groups in Yunnan are dispersed throughout the province, with a notable pattern of larger mixed populations and smaller settlements. The Yi and Hui ethnicities are present in the majority of counties across Yunnan (Yunnan Local Chronicle Committee, 2022).

1.5 Language Culture

Yunnan Province embraces its rich cultural diversity through a wide variety of languages. While the Han language belongs to the northern language family (Southwest Mandarin), the languages spoken by other ethnic groups fall within the Sino-Tibetan and South Asian language families. The province features four main types of language use: native language, bilingualism, multilingualism, and native language conversion. All ethnic groups in Yunnan, except the Hui, Manchu, and Shui, primarily use Chinese in everyday communication. Across these groups, 22 different ethnic scripts are in use. The Dai written language has historical ties to the script used in Thailand, while the Naxi people's Dongba culture is known for preserving ancient pictographic characters called Dongba script(Yunnan Provincial Department of Civil Affairs, 2021).

This review highlights the deep connection between Yunnan Province's diverse geography, rich cultural heritage, and its musical traditions. The proposed study on Dongjing Chinese Folk Music in Lijiang City, Yunnan, aims to enhance the

understanding of the province's complex cultural fabric and the significance of music within it. The findings of this research could play a crucial role in preserving, promoting, and passing down this treasured cultural legacy to future generations, ensuring that Yunnan's unique and multifaceted identity continues to thrive.

2. General Knowledge of Lijiang City

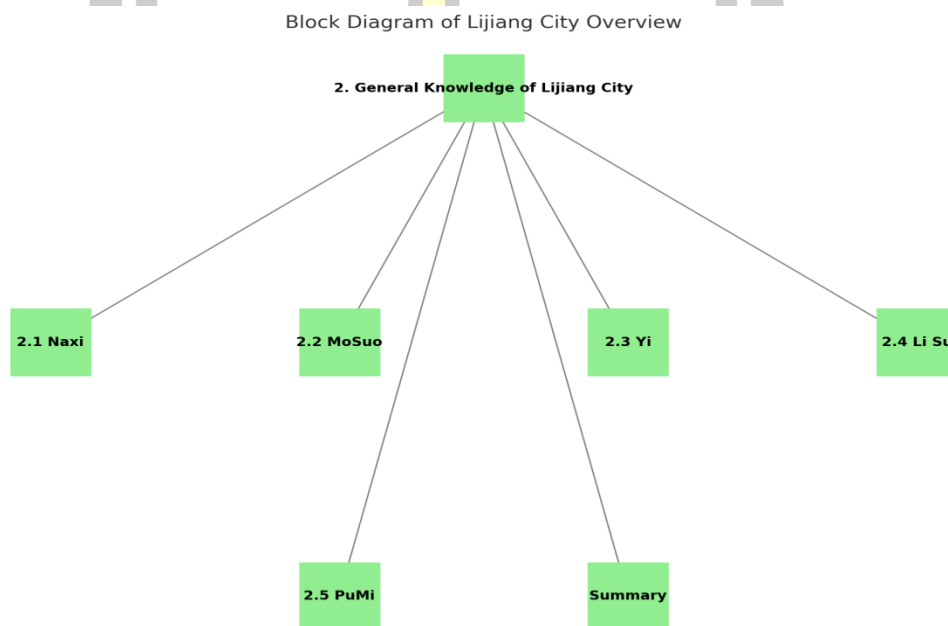


Figure 7. The picture is Block Diagram Of Lijiang City Overview

source:Wei Yin designed in 2024

Figure 7. is about General Knowledge of Lijiang City's mind map. Lijiang is a multi-ethnic city, and I will review literature on the following ethnic groups to gain a comprehensive understanding of Lijiang: Naxi, Mosuo, Yi, Lisu, and Pumi. Next, I will introduce the knowledge of Yunnan Province according to the ideas of this picture.

The transmission of Hulusheng music within the Lisu ethnic group is closely linked to the development of society, particularly within Yunnan's ethnically diverse landscape. In the face of rapid modernization and social change, the transmission of traditional Hulusheng music faces significant challenges. The fast-paced, multicultural environment has created obstacles for the younger generation's

willingness and ability to continue these traditions. Additionally, as elder Hulusheng musicians age, traditional methods of passing down knowledge, which rely heavily on oral transmission and community-based teaching, are becoming less effective in attracting younger successors.

To ensure the preservation and continued transmission of Hulusheng music, there is a growing need for modern technological interventions. Digital platforms such as online archives, video tutorials, and social media can provide effective means of preserving and promoting this cultural heritage. Currently, the number of individuals actively working to preserve Hulusheng music is limited, and relying solely on traditional methods and the efforts of a few inheritors is insufficient. The preservation of this intangible cultural heritage involves not just the music itself but the broader cultural context tied to the Lisu people's identity and societal development.

Utilizing modern tools like digital media, social media platforms, and webcasting offers promising avenues for wider dissemination of Hulusheng performances and educational materials. These platforms can help attract younger audiences, fostering a renewed interest in the tradition and ensuring its survival for future generations.

Lijiang City, located in the northwest of Yunnan Province, China, lies at the junction of the Yunnan-Guizhou Plateau and the Qinghai-Tibet Plateau. The city center is positioned at 100°25' east longitude and 26°86' north latitude, encompassing an area of 20,600 square kilometers. Lijiang borders Diqing Tibetan Autonomous Prefecture to the north, Dali Bai Autonomous Prefecture to the south, Nujiang Lisu Autonomous Prefecture to the west, and Liangshan Yi Autonomous Prefecture in Sichuan Province and Panzhihua City to the east. The city is situated 527 kilometers from Kunming (Lijiang Municipal People's Government, 2022).

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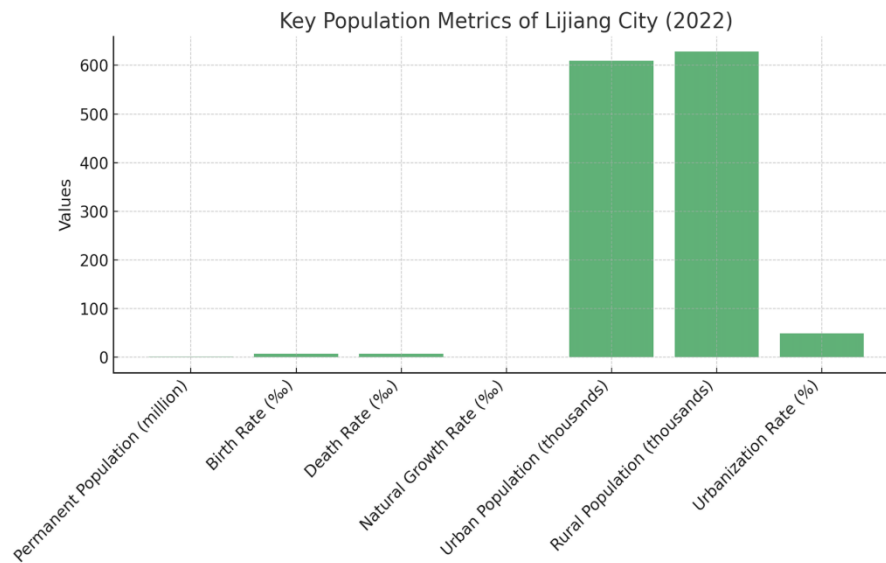


Figure 8. The picture is Key Population Metrics Of Lijiang City (2022)

source:Wei Yin designed in 2024

Figure 8: By the end of 2022, Lijiang City had a permanent population of 1.238 million. The birth rate was 7.30‰, while the death rate was 7.38‰, resulting in a natural population growth rate of -0.08‰. The urban permanent population totaled 609,800, while the rural permanent population stood at 628,200. The city's urbanization rate reached 49.26% (I read the information compiled by Yunnan Province website).

Lijiang City is located at the renowned crossroads of Yunnan, Sichuan, and Tibetan cultures, where a rich blend of diverse traditions and ethnicities coexist in harmony. This fusion has created a vibrant, magical, and colorful ethnic culture. Each ethnic group in LijiNaxi people's Fifteenth Stick Festival and Sanduo Festival, the Yi people's Torch Festival, the Lisu people's Kuoshi Festival, the Pumi people's Wuxi Festival, and the Mosuo people's Zhuanshandbirth, festivals, food, clothing, hospitality, etiquette, entertainment, mindset, and relationship with the environment. The result is a unique and colorful cultural expression.



Figure 9. The picture is Lijiang Ancient Town, Lijiang City, Yunnan Province
source:Wei Yin designed in 2024

Figure 9: Lijiang Ancient Town was first built in the late Song Dynasty and early Yuan Dynasty. The ancestors of the Mu family in Lijiang moved the ruling center from Baisha Ancient Town to Shizi Mountain and began to build houses and cities, which was called "Dayechang".

The region is home to many distinctive festivals celebrated by various ethnic groups, such as the Naxi people's Fifteenth Stick Festival and Sanduo Festival, the Yi people's Torch Festival, the Lisu people's Kuoshi Festival, the Pumi people's Wuxi Festival, and the Mosuo people's Zhuanshan Festival, along with the Baba Festival and others, all contributing to the preservation of cultural heritage and tradition (I read the information compiled by Yunnan Province website).

2.1 Naxi: The Naxi people, who primarily reside in Lijiang City, have both a spoken and written language. This festival holds great cultural and traditional significance for the Naxie Sino-Tibetan language family. It is divided into two main dialects, Eastern and Western, with the Jinsha River serving as the dividing line. These dialects are mutually unintelligible. The Naxi typically live in dam areas, river valleys, and mid-altitude regions. Traditional homes in dam areas are often tile-roofed with "three rooms and one screen wall" architectural layouts.



Figure 10. The picture is The gate of the Naxi house in Lijiang
source:Wei Yin designed in 2024

Figure 10:The Naxi residential buildings in Lijiang are generally two-story wooden structures about 7.5 meters high. There are also a few three-story buildings with a through-beam structure, brick walls, tiled roofs, and an outer corridor.

The Naxi people have a strong tradition of music and dance, often engaging in group singing and dancing during both work and festivals. The most important festival for the Naxi in Lijiang City is the "Sanduo Festival," celebrated annually at the beginning of the second lunar month. This festival holds great cultural and traditional significance for the Naxi community(I read the information compiled by Yunnan Province website).

2.2 MoSuo:The MoSuo people, a subgroup of the Naxi nationality, primarily reside in Ninglang County, Yunnan Province, to the east of the Jinsha River. Famous for their singing and dancing, the MoSuo people have a popular traditional dance called the "Jia Ciao Dance" (also known as Da Tiao Jinsha River, particularly in language, clothing, and marriage customs. The MoSuo people are typically found in mountainous and riverside areas, where they build traditional wooden homes known as "Muleng Houses."



Figure 11. The picture is The MoSuo people sit together and chat
source:Wei Yin designed in 2024

Figure 11:Lijiang Lugu Lake Mosuo Cultural Tourism Area is located at the junction of Yongning Township, Ninglang County, Lijiang City and Zuosuo Township, Yanyuan County, Sichuan Province. It is the main settlement of the Mosuo people and is known as the "Pearl of the Plateau". It is one of the nine plateau lakes in Yunnan Province.

The MoSuo people celebrate a number of traditional festivals, including the Spring Festival, Dragon Boat Festival, Mountain Pilgrimage Festival, Ancestor Worship Festival, Shepherd Worship Festival, and Land Worship Festival. The Spring Festival and Mountain Pilgrimage Festival are especially significant. Famous for their singing and dancing, the MoSuo people have a popular traditional dance called the "Jia Ciao Dance" (also known as Da Tiao), where "Jia" means good and "Ciao" means dance, symbolizing dancing during times of happiness(Ninglang County MoSuo Folklore Museum, 2022).

2.3 Yi:The Yi ethnic group is primarily concentrated in provinces and regions such as Yunnan, Sichuan, Guizhou, and Guangxi. In Yunnan, the Yi people are widely distributed, particularly in areas like Chuxiong, Honghe, the Laotian and Wumeng Mountains in northeastern Yunnan, and Xiaoliangshan in the northwest. They have their own language and script, which belong to the Yi branch of the Tibeto-Burman group within the Sino-Tibetan language family. The Yi language is divided into six dialects, with the Yi people of Xiaoliangshan speaking the Shizha dialect, a northern variant.



Figure 12. The picture is the Yi people sing and dance together
source:Wei Yin designed in 2024

Figure 12:The Xiaoliangshan Yi people migrated from the Daliangshan Mountains in Sichuan. They are located in the border area of Yongsheng, Lijiang and Ninglang, east of the Liangshan Yi Autonomous Prefecture in southwestern Sichuan Province, China. Now in order to distinguish them from the Daliangshan Yi people in Sichuan, the Ninglang Yi people are generally called the Xiaoliangshan Yi people.

The Yi people celebrate several traditional festivals, including the Yi Calendar Festival, the 15th day of the first lunar month, the 8th day of February, and the 3rd day of March. Among these, the Torch Festival stands out as the most grand and significant celebration(Yunnan Provincial Party Committee, 2022).

2.4 Li Su:Lijiang City is the second largest area inhabited by the Lisu people, after Nujiang Prefecture. Every December, they celebrate the "Kuoshi Festival" (New Year's Festival) and the "Holy Water Festival" with grand ceremonies in areas like Huaping, leading to a scattered yet widespread settlement pattern. The Lisu people belong to the Tibeto-Burman language family, specifically within the Yi branch of the Sino-Tibetan language group.

The Lisu script has two forms: the "Old Lisu Wen," a phonetic script using modified Latin capital letters created in the late 19th and early 20th centuries, and the "New Lisu Wen," introduced in 1957, based on the Latin alphabet. Their traditional homes are primarily wooden, corrugated structures. The Lisu people have a rich tradition of oral folk songs and epic poetry. Every December, they celebrate the "Kuoshi Festival" (New Year's Festival) and the "Holy Water Festival" with grand

ceremonies in areas like Huaping(Ethnic Affairs Commission of the People's Republic of China, 2022).

2.5 PuMi :The Pumi, a unique ethnic group in Yunnan, are dispersed throughout the region. While some live in small villages, many coexist with other ethnic groups such as the Naxi, Bai, and Tibetans. The name "Pumi" was officially recognized in 1960. The Pumi language belongs to the Qiang branch of the Tibeto-Burman group within the Sino-Tibetan language family. Most Pumi people live in clan-based communities, often settling on mountainsides and building wooden courtyard-style homes.

The Pumi have a rich cultural and artistic heritage. Their most important traditional festival is the "Wuxi Festival" (New Year's Day), celebrated on the eighth day of the twelfth lunar month. They also observe the "Taste New Festival" and other cultural events, highlighting their distinct traditions (Ethnic Affairs Commission of the People's Republic of China, 2022).

The Naxi language in Lijiang is divided into two main dialects: the eastern and western dialects. Other minority languages, such as Yi, Bai, Pumi, Dai, and Lisu languages: Yongning, Guabie, and Beiquba, which can present communication difficulties between speakers of these languages. In contrast, the western dialect consists of three native languages: Dayan Town, Lijiangba, and Baoshan Prefecture, where mutual communication is possible among the speakers. The Naxi language spoken in Fengke and Baoshan Townships is more closely aligned with the eastern dialect.

Due to the mixed presence of Naxi, Han, and other ethnic minorities in the region, some Han and minority groups also speak the Naxi language. In Lijiang Naxi Autonomous County, Naxi is the primary language of communication. Other minority languages, such as Yi, Bai, Pumi, Dai, and Lisu, are also spoken in the area, reflecting the region's linguistic diversity.

Summary

In summary, through a comprehensive analysis of the Lijiang fault, ecological environment, natural resources, climate environment, culture, traditional culture, religious beliefs, music and dance, etc., we can better understand the historical context of Lisu Hulusheng music. By conducting in-depth research on these aspects, we can

gain insight into the formation and evolution of Lisu Hulusheng influence of the Lijiang area's rich natural and cultural background on the development of this musical tradition. By conducting in-depth research on these aspects, we can gain insight into the formation and evolution of Lisu Hulusheng music and its important role in the local culture.

3. The General Knowledge of Lisu Ethnic group



Figure 13. The picture is Lisu ethnic group's culture
source: Wei Yin designed in 2024

Figure 13. Map of the Lisu ethnic group's culture's mind map. I will introduce the following aspects: Geography, People's Livelihoods, Occupations, Traditions, Art, Music, and Performance. Next, I will introduce the knowledge of Yunnan Province according to the ideas of this picture.

The Lisu people are an ethnic minority predominantly found in the southwestern part of China, mainly in the Nujiang Lisu Autonomous Prefecture and the Diqing Tibetan Autonomous Prefecture in Yunnan Province, as well as in some areas of Sichuan Province and the Tibet Autonomous Region. The origins of the Lisu people are intertwined with rich legends and historical backgrounds.

According to historical records and folklore, the Lisu may have originated from the ancient Qiang people, a nomadic tribe. Through long periods of migration and interaction with other ethnic groups, the Lisu gradually developed their unique

culture and language. Their language belongs to the Sino-Tibetan language family, closely related to the languages of neighboring ethnic groups like the Tibetans and the Yi. The history of the Lisu people can be traced back to the Tang and Song dynasties, when they were already settled in the regions of what is now Yunnan. During the Ming and Qing dynasties, the Lisu people's relationship with the central government of China became closer, and they were progressively integrated into the Chinese empire (Hong Yueyue, 2014).

The history of Yunnan Province and its Lisu ethnic group is an integral part of China's multicultural and ethnic history, characterized by multi-ethnic integration and the complexity of regional history. Human activities in Yunnan can be traced back to prehistoric times, as evidenced by discoveries like the Yuanmou Man fossils. In ancient times, the region was known as "Dian" and had several indigenous polities, such as the ancient Dian Kingdom around Lake Dian. The Nanzhao (738-902 AD) and Dali Kingdoms (937-1253 AD) were significant indigenous dynasties in Yunnan's history. These kingdoms had profound impacts on the political, economic, and cultural landscape of Yunnan. The Yuan Dynasty conquered the region, incorporating it directly under the central government's rule. During the Ming and Qing dynasties, Yunnan became an integral part of China's territory, but local autonomy and ethnic traditions retained a degree of independence (Luo Shuxuan, 2012).

3.1 Geography

The Nujiang Lisu Autonomous Prefecture is situated in the northwestern part of Yunnan Province, China, stretching between 98° 33' to 99° 33' east longitude and 25° 31' to 27° 21' north latitude. This autonomous prefecture shares borders with Tibet Autonomous Region to the northwest, Diqing Tibetan Autonomous Prefecture to the northeast, Lijiang City to the east, Baoshan City to the southeast, and Myanmar to the southwest. It spans approximately 300 kilometers from east to west and about 400 kilometers from north to south, covering a total area of around 14,703 square kilometers. Nujiang Prefecture is characterized by its rugged and mountainous terrain, being part of the Hengduan Mountain Range. The elevation varies dramatically, ranging from 840 meters to over 4,000 meters above sea level. The Nujiang River, part of the larger Salween River system, runs through the prefecture from north to south, forming deep and dramatic gorges along its path. The area is predominantly

mountainous, with a complex topography that includes steep cliffs, narrow valleys, and rapid rivers. Due to this varied landscape, the climate within the prefecture ranges from subtropical in the river valleys to alpine at higher elevations. The geological structure is diverse, with the exposed strata primarily comprising Paleozoic, Mesozoic, and Cenozoic formations. This diverse geology contributes to the region's rich biodiversity and unique landscape. The Nujiang Lisu Autonomous Prefecture is not just a geographical entity but also a vibrant cultural and ethnic mosaic, predominantly inhabited by the Lisu ethnic group, alongside other ethnic groups such as the Nu, Dulong, and Tibetan. This area is a testament to the harmonious coexistence of multiple ethnic cultures, each with its own distinct traditions, languages, and customs, all thriving amidst the challenging yet breathtaking natural environment of the Nujiang Valley (Yang Minkang, 1991).

The Lisu people in Yunnan Province predominantly reside in the rugged and scenic areas of the Nujiang Lisu Autonomous Prefecture and the Dehong Dai and Jingpo Autonomous Prefecture. These regions are primarily located along the Nujiang River and its tributaries, encompassing parts of the Hengduan Mountains. The area largely falls within a subtropical zone, with significant variations in altitude ranging from deep river valleys to high mountain peaks. The Nujiang River, also known as the Salween River, is a crucial cradle of Lisu culture and history. The natural ecological environment around this river and its basin is exceptionally diverse, featuring lush forests, steep gorges, and rich biodiversity. For generations, the ancestors of the Lisu people have engaged in hunting, fishing, gathering, and shifting cultivation in these areas, adapting their agricultural practices to the steep and challenging terrain (Luo Mei, 2012).

Most Lisu settlements are situated on hill slopes or in narrow valleys, where the climate is temperate and the soil is fertile. These conditions are conducive to the cultivation of a variety of crops, including corn, rice, and barley. The Lisu villages often feature stilted wooden houses, reflecting their adaptation to the mountainous landscape. The geographical features of their homeland have significantly influenced the Lisu people's way of life, labor and production methods, and culture. They have developed unique traditions in response to their environment, including terraced farming, intricate weaving, and vibrant festivals. The Lisu people's traditional attire,

known for its colorful embroidery and silver ornaments, is a reflection of their rich cultural heritage. The Lisu culture, deeply intertwined with the land and nature, has been shaped by and continues to shape the environment in which they live. This close relationship with nature is evident in their religious practices, which often involve nature worship and ancestor veneration. The Lisu people's history and culture in Yunnan Province is a testament to their resilience and adaptability in the face of a challenging yet bountiful natural landscape (Zhao, Yanfang, 1989).

3.2 People, livelihoods, occupations, traditions

Lisu national language

The Lisu ethnicity in Yunnan Province is a distinct group with its unique language, culture, and traditions. The Lisu people have their own language, known as the Lisu language, which is part of the Tibeto-Burman language family. However, historically, they did not develop a formal writing system for their language. The Lisu script that exists today was developed in the early 20th century, primarily through the efforts of Christian missionaries, and is based on the Latin alphabet. The Lisu language is characterized by multiple dialects, varying significantly across different regions in Yunnan. While these dialects share a common grammatical structure and a large portion of their vocabulary, there are noticeable differences in pronunciation and some lexical terms. This linguistic diversity reflects the geographical dispersion and varied history of Lisu communities. In terms of religion and cultural practices, the Lisu people have a rich tradition of oral literature, folk songs, and stories, which have been passed down through generations orally. They also have a unique system of religious beliefs and practices, which include animism and ancestor worship. These practices are often expressed through vibrant rituals and festivals, integral to Lisu cultural identity. Despite the lack of a traditional written language, the Lisu culture remains vibrant and resilient, deeply rooted in their oral traditions, music, dance, and religious practices. The preservation and promotion of the Lisu language and culture are crucial for maintaining the rich cultural diversity of Yunnan Province (Guo, N. & Guo, J., 2020).

The Lisu language is a member of the Lolo-Burmese branch of the Tibeto-Burman family of the Sino-Tibetan language group. It exhibits a variety of dialects, reflecting the geographical dispersion of the Lisu people across Yunnan Province. Despite these dialect differences, there is a shared linguistic structure that allows for

mutual understanding among Lisu speakers from different regions. In Yunnan, most Lisu people are bilingual, speaking both their native Lisu language and Mandarin Chinese. The use of Mandarin has become more prevalent, especially among the younger generation and in areas with significant interactions with other ethnic groups. The Lisu language, rich in oral tradition, does not have a long history of a written script. The written form of Lisu that is used today was developed in the early 20th century, largely through the efforts of Christian missionaries, and is based on the Latin alphabet. This script, while not historically traditional, has played a role in recording and preserving the rich oral literature, songs, and cultural narratives of the Lisu people. However, the adoption and use of this script vary, with many Lisu still relying primarily on oral transmission for cultural and historical preservation (Jin, L. & Huang, Q., 2009).

Lisu costume culture

The Lisu area in Yunnan Province is characterized by its diverse and challenging terrain, encompassing high mountains, deep valleys, and swiftly flowing rivers, with a climate that varies from subtropical in the lower valleys to temperate and alpine in the higher elevations. This diverse environment results in rich biodiversity, including a variety of flora and fauna unique to the region. The traditional clothing of the Lisu people is well adapted to these varied geographical and climatic conditions. Made primarily from locally sourced materials such as cotton and wool, their garments are known for their durability and suitability for the mountainous terrain. The Lisu are also renowned for their vibrant and colorful attire, with clothes often featuring bright colors like red, blue, and green, adorned with intricate patterns and designs. These colors are not just aesthetically pleasing but also hold cultural and symbolic significance (Li Erchang, 1994).

Handcrafted using traditional weaving and embroidery techniques passed down through generations, Lisu clothing is both practical and symbolic, reflecting their rich cultural heritage and identity. The clothes are designed to be loose-fitting and comfortable, suitable for the physical demands of life in the mountains, such as farming and hunting. The Lisu people's attire also serves as a form of cultural expression, with different patterns and colors indicating factors such as marital status, age, and festival occasions. The use of handcrafted textiles and natural dyes, derived

from the abundant plant life in the region, further illustrates the Lisu's deep connection with their natural environment (Xu, S., & Li, L,2007).

Architectural culture of Lisu

Lisu villages in Yunnan Province typically consist of several families living closely together, often based on kinship and clan connections. Unlike single-family dwellings, these communities emphasize collective living and mutual support. Each village usually has respected elders, known in the Lisu language as “Lao Zhang” or “Zhang Lao,” who play a crucial role in mediating disputes and maintaining social harmony. Traditionally, Lisu people prefer to live in stilt houses, locally referred to as "Fangluo." These houses are a testament to the Lisu's adaptation to the mountainous terrain of Yunnan. The design of Fangluo is believed to have originated from the need to adapt to the varied and often challenging natural environment. Living in elevated houses provided safety from wild animals and floods and ensured better air circulation, which was crucial for comfort in the warmer, humid climates (Hu, Tianhao,2019).

These stilt houses are architecturally unique, with long wooden pillars supporting the structure. The upper floor serves as the living space for the family, where wooden or bamboo walls and either grass-thatched or tiled roofs provide shelter. The ground level, meanwhile, is typically utilized for various purposes such as keeping livestock, storing agricultural tools, and other household items. The evolution of these houses from rudimentary tree dwellings to more sophisticated stilted structures reflects the Lisu people's progression in terms of material and spiritual life. Even as they moved from tree dwellings to ground-based structures, they retained the elevated aspect of their homes, a nod to their historical and cultural heritage (Xue Dejun, 2017).

Geographically, the location of Lisu dwellings varies based on the topography. In the mountainous regions, homes are often built on slopes or hilltops, taking advantage of the natural landscape for both protection and farming. In more level areas, the houses might be arranged in clusters, fostering a sense of community and ease of communication among families. Internally, the structures of Lisu houses are ingenious, reflecting their practical needs and cultural values. Traditionally, the houses are divided into multiple sections: the upper floor serves as the living space,

often brightly decorated and used for both sleeping and social activities, while the ground level is used for storage, livestock, and sometimes for conducting handicraft work (He Junping, 2013).

Lisu Marriage Customs

The Lisu tribe in Yunnan Province practices a distinct set of marital traditions and customs, deeply rooted in their cultural values and social structures. Lisu marriages are traditionally monogamous, and there are strict taboos against marrying within one's own clan or sharing the same surname, as well as marrying different generations of relatives with different surnames. These rules are designed to maintain social order and prevent inbreeding. In Lisu culture, there are also historical customs that have evolved over time. For instance, there was a tradition known as "levirate marriage," where a man might marry the widow of his deceased brother. This practice was intended to ensure the welfare of the widow and her children. However, such customs have seen a decline and are less common in modern times (Li Maolin, 1994).

Contemporary Lisu society has seen changes in marriage practices. Arranged marriages, once prevalent, are now less common, with young people having more say in choosing their partners. Early marriages, especially in remote areas, were traditionally common, with weddings often held when individuals were between 8-15 years old. However, there is a trend towards marrying at older ages, particularly as education and awareness increase. A unique aspect of Lisu weddings is the post-wedding custom where the bride returns to her natal home shortly after the ceremony. This practice symbolizes the bride's continued connection to her birth family, even as she forms new bonds with her marital family (Song, J., & Yang, B, 2007).

Funeral customs of Lisu people

The Lisu people of Yunnan Province have distinctive funeral customs, deeply embedded in their long history and cultural beliefs. Historically, the Lisu practiced cliff burial, a unique method where the deceased were placed in coffins and left on cliff ledges or in natural cave formations. This practice, based on their animistic beliefs, was thought to help the souls of the deceased ascend to the afterlife and was a way to respect the harmony between nature and the spirit world. However, with the passage of time and outside influences, especially after the mid-20th century, these practices have seen a shift. Modern Lisu funerals now more commonly involve

ground burial, aligning with practices more prevalent across different cultures in China. This transition from cliff burial to ground burial represents a significant cultural change, influenced by a combination of government policies, practicality, and increasing interactions with other ethnic groups (Wu, H., & Luo, L,2011).

Despite these changes, certain traditional elements remain integral to Lisu funeral rites. The Lisu people hold elaborate memorial services, where music, singing, and the recitation of traditional chants play a crucial role in honoring the deceased and providing solace to the bereaved. These ceremonies, rich in cultural symbolism, reflect the Lisu's profound respect for their ancestors and the spiritual world. In recent years, there has been a resurgence of interest in traditional Lisu funeral customs, as part of a broader movement to preserve and celebrate ethnic cultural heritage. This has led to a blend of traditional and modern practices in Lisu funerals, reflecting both the tribe's deep-rooted cultural identity and its adaptability to contemporary society in Yunnan Province (Li Zhihuan,2013).

3.3 Art, music and performance

The Lisu people live near water and mountains, and there are songs everywhere in their lives. Almost every one of their folk songs must be sung to a specific tune. Such long narrative poems as "ancient songs", "love songs", "odes", "funeral songs" or "production tune", "harvest tune", "house-building tune" and so on, which are popular in the Susu area, have different characteristics. The side reflects the love of labor, mutual friendship, unyielding determination and optimism in a difficult environment.

April to August every year is the gathering month for the Lisu people, which produces gathering songs and hunting songs. After autumn and New Year's Day, it is the climax period of singing. Lisu folk songs in the Nujiang area are mainly "Baishi" content includes two categories: narrative songs and love songs; "Muguabu" narrative song covers marriage, history, house construction and production, etc.; "Youye" contains mostly love, marriage, etc (Dong Han,2002).

First of all, the music culture of the Lisu people has the following types according to historical stages: 1. Ancient creation songs. The main content is creation, the formation of heaven and earth, The origin of mankind, the prehistoric era, the marriage of brother and sister, etc. 2 Migration Songs and History song. The history

of the Lisu people is full of migration. During the more than 200 years from the 17th to the 19th century, the Lisu people suffered from oppression and oppression by the Qing government. The harsh natural environment forced many large-scale migrations. In order to remember the Live these events take the form of singing or other music. 3 religious music. Labor witchcraft in Lisu music culture is closely related to people's collective life Closely combined, religious music gradually formed. 4. Marriage and love music. Lisu Marriage and love music has a very original form, including singing music, dance music and instrumental music. 5. Funeral music. The embodiment of funeral culture in music, Lisu people Crowds gather together to sing and dance to bury their deceased relatives with singing and dancing. 6. Musical instrument culture. The main musical instruments of the Lisu people are: Lusheng, flute, three-stringed strings, oral strings, etc., such as "Jue Lie"(Jiao, Y., & Zhang, Y,2008).

"Qiben" is the pipa of the Lisu people. According to the Lisu named after the pronunciation of the language. Smaller than Han Pipa, the speaker thin, with more than 10 small round sound holes on the panel, no fixed taste. Four strings, in the past, they were made of sheep intestines, but now they are made of sheep intestines. For metal strings or guitar strings. When playing, use your right index finger and the thumb is plucked inward and outward, and sometimes 2, 3 or even 4 strings are plucked at the same time, with chords as background; sometimes 2 to 3 melodies are played at the same time, and the playing skills are high, and the tone is clear and expressive. There are three main uses for starting: solo, playing and singing, and bouncing--accompanying dance, Bounce and jump. The solo piece "Hunting Tune" depicts the entire hunting process of the hunter preparing his bow and arrows before setting off, practicing archery, calling the hunting dogs, setting off into the mountains, and finally hunting wild animals. Coupled with the performer's interesting performance, the listener feels like be there(Lou Sijia,2017).

Summary

The Lisu ethnic group, primarily residing in Yunnan Province, has a rich cultural heritage deeply connected to their environment, history, and traditions. Originating from the ancient Qiang people, their language belongs to the Sino-Tibetan language family. The Lisu live in challenging mountainous regions, adapting their

livelihoods to the terrain through hunting, farming, and terraced agriculture. Their distinctive stilted wooden houses and vibrant traditional clothing reflect their adaptation to the landscape and climate.

Lisu culture is marked by unique marriage customs, funeral rites, and religious practices, many of which involve animism and ancestor worship. Music plays a significant role in Lisu life, with a variety of folk songs, narrative poems, and instrumental traditions, such as the pipa-like "Qiben," which they use in ceremonies and daily life. The Lisu also have a long history of migration, reflected in their songs, which narrate their journey and struggles. Festivals, such as the "Kuoshi Festival" and their vibrant dance culture, highlight their enduring cultural identity.

Overall, the Lisu people's history, traditions, and artistic expressions provide a deep connection to their environment, demonstrating resilience and a profound sense of community.

4. The theories used in this research.

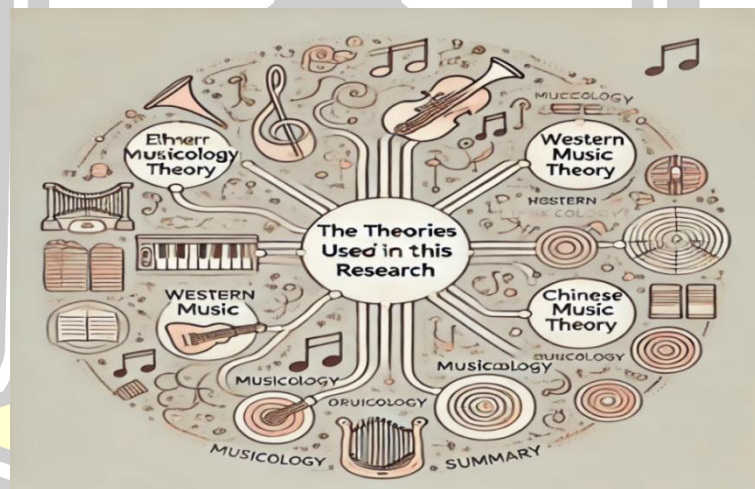


Figure 14. The picture is Theories Used in This Research
source: Wei Yin designed in 2024

Figure 14. Map of the Theories Used in This Research's mind map. I will introduce the following topics: Ethnomusicology, Western Music Theory, Musicology, and Organology. Next, I will introduce the knowledge of Yunnan Province according to the ideas of this picture.

4.1 Ethnomusicology

Ethnomusicology is a branch of musicology that focuses on the study of traditional music from various ethnic groups around the world and its developmental patterns. This field integrates knowledge from sociology, folklore, anthropology, history, and related disciplines. Through the use of fundamental fieldwork techniques, ethnomusicology examines how individuals and communities create, use, transmit, and adapt their music in alignment with cultural traditions. This analysis reveals the essential structural features and survival mechanisms of these musical forms, as well as their reflection of distinct national cultural identities. In scholarly circles, ethnomusicology is often seen as a unique intersection of the arts and social sciences. The study of ethnomusicology intertwines closely with cultural anthropology, sociology, folklore, and history, offering valuable insights into the diverse ways music is experienced and understood across cultures (Qian Pengyu, 2023).

In this research, the application of ethnomusicological approaches to studying the Hulusheng primarily encompasses two main areas. Firstly, the research employs ethnomusicological methods to delve into the contemporary practice of Hulusheng music among various ethnic groups in China, particularly focusing on its cultural significance, performance practices, and the evolution of these traditions. Secondly, the study integrates the findings and theoretical frameworks of ethnomusicology to explore the intricate relationship between Hulusheng music and the broader cultural context in which it exists. By conducting a thorough observation and detailed analysis of the Hulusheng as a living embodiment of traditional music among ethnic minorities in China, the research aims to uncover patterns and characteristics in the transmission and perpetuation of Hulusheng music, thereby shedding light on the current status of this unique musical heritage within the rich tapestry of Chinese cultural traditions.

4.2 Western Music Theory

Music analysis is an essential method for exploring the complex layers of a musical composition. By examining components such as form, melody, and harmony, it reveals the emotional and thematic foundations that shape the work. This approach is especially significant in Chinese music, where traditional elements like melodic structure and tonality are pivotal. Additionally, music analysis transcends the technical aspects, delving into the spiritual and historical contexts that give music

deeper meaning. When combined with historical and social insights, music analysis enhances our understanding of music as both an artistic expression and a cultural artifact(Luo Chengping,2011).

4.3 Chinese Music Theory

"Elements of Traditional Chinese Melody" discusses key aspects of traditional Chinese music, including scales, modes, rhythm, tempo, and the techniques used in melody expression, organization, and development. This research primarily focuses on how traditional Chinese scales and modes can be understood through music analysis. These theoretical frameworks together deepen our appreciation and understanding of music's cultural significance.

From the academic rigor of musicology to the cultural insights of ethnomusicology and the technical analysis of traditional Chinese music components, these theories collectively enhance our understanding of music's role in shaping human musical aesthetics, expressing national cultural identity, and reflecting social contexts. In particular, this comprehensive approach provides valuable insights into the multifaceted nature of Lisu Hulusheng music, uncovering its role as a vital channel of cultural exchange across history and civilizations. It highlights music's unique ability to express human emotions and ideas, enriching both artistic expression and cultural identity(Luo Chengping,2011).

4.4 Musicology

Musicology, broadly defined, encompasses a range of theoretical disciplines focused on the systematic study of music. Its core purpose lies in exploring and elucidating the essence and underlying principles of various musical phenomena. This includes, for instance, examining how music intersects with ideology, which spans areas like music aesthetics, historical studies of music, the ethnology of music, the psychological aspects of music, and educational approaches in music. Additionally, musicology delves into the physical properties and characteristics of music, covering fields such as musical acoustics, the legal aspects of music, and the science of musical instruments. Another critical area of focus is the study of musical form and composition, which includes theories of melody, the science of harmony, counterpoint, and composition. Furthermore, musicology also addresses performance-

related aspects, encompassing theories of musical performance and techniques of conducting(Liu Changwu,2023).

In this research, the methodology of Musicology is utilized to examine the Hulusheng, with a particular focus on its playing techniques, repertoire, and cultural significance. The musicological analysis is structured into three primary sections: foundational, developmental, and advanced aspects of the Hulusheng. Initially, the study investigates the human spirit and societal context in which the Hulusheng is played, interpreting musical phenomena from the vantage point of societal, historical, and cultural life. This approach contextualizes the Hulusheng within its broader social and cultural milieu. Subsequently, the research delves into the intrinsic social attributes of Hulusheng music by examining the music itself, with a special emphasis on its form and structural elements. This two-pronged approach enables a comprehensive understanding of the Hulusheng, not only as a musical instrument but also as a reflection of the community and culture from which it originates.

4.5 Organology

Organology is derived from the Greek language and is a subject that focuses on musical instruments (tools for playing music). It is currently an important subject in the field of musicology at home and abroad. Early scholars' research on musical instruments was mainly a supplement to the field of ethnomusicology. After the 19th century, under the influence of the trend of extensive collections of musical instruments in European and American museums, musical Organology gradually became an independent discipline. The earliest research content of musical Organology is the classification of musical instruments. At present, the research of musical Organology mainly focuses on the relationship between musical instruments and musical performance, musical instrument classification, musical instrument materials, musical instrument design, musical instrument production, musical instrument vibration mode, musical instrument symbolism, etc. In addition, musical Organology and music acoustics, music pedagogy, music archeology, music iconography and other disciplines all overlap.

Organology, the study of musical instruments, delves into their origins, historical development, evolution, dissemination, and various offshoots, encompassing their design, characteristics, construction methods, and materials. This

field intersects with a diverse array of disciplines, including archaeology, history, cultural anthropology, musicology, classification sciences, acoustics, various branches of physics (including mechanics of solids and fluids, and structural dynamics), electronics, technology, and materials science. The world's plethora of musical instruments not only boasts extensive historical roots but also follows intricate and unique developmental trajectories. The structural intricacies and acoustic principles of musical instruments are complex subjects that remain partially unexplored in terms of scientific understanding. The science of musical instruments, in its scope and depth, intertwines elements of both social and natural sciences. It presents a multifaceted field of study with numerous theoretical challenges that await comprehensive scientific elucidation (Magnusson, T, 2017).

Summary

In summary, this research utilizes musicology to explore the relationship between Lisu Hulusheng music and its cultural context. Ethnomusicology will examine the cultural significance of Hulusheng music, offering insights into its role within the community. Western Music Theory will analyze the structural components of Lisu Hulusheng music, uncovering its emotional and thematic dimensions. Chinese Music Theory will focus on traditional Chinese musical elements, providing a comprehensive understanding of the technical and expressive aspects that define Hulusheng music. This approach will deepen the understanding of the music's artistic and cultural importance.

5. Documents and Research related to Hulusheng.

5.1 Relevant Studies in Publications (7 works)

WenJing.(2006), "The Hulusheng is a single-reed air-sounding musical instrument with roughly the same structure as the Sheng. The Sheng bucket is named after it is made of gourds. It is popular in Liangshan and Yanyuan of Sichuan, Dali, Lijiang, Ximeng and the Lancang River in Yunnan. It is widely used. Due to differences in language, various ethnic groups call this musical instrument different names."

Yang,Lifang.(1997)."The Hulusheng" is a folk dance for self-entertainment that is widely popular in the Yi ethnic Alu people's settlement areas in Yimen County.

It is a principal representation of the Alu people's folk dance. Commonly referred to as "Jumping Sheng," the Alu people self-identify as "Wuzhe." The dance rhythm of "The Hulusheng" has unique characteristics when compared to the dance rhythms of other branches of the Yi ethnicity, and its musical melody is also distinctively unique. "The Hulusheng" is divided into two categories: "Old Sheng" and "New Sheng," with its music also differentiating between "Old Sheng" and "New Sheng."

Zhang Qingmao. (1999), "Legend has it, a long, long time ago, there were two Bulang brothers who left home to earn a living in a foreign land. On their way back home, the elder brother was tragically killed by a tiger, but the younger brother fortunately returned home safely. The sister-in-law, seeing only the younger brother return without her husband, grew suspicious. When she asked the younger brother, he was unable to speak a word, only crying and wailing in distress. Seeing his state, the sister-in-law, although guessing that her husband must have met with misfortune, was unable to get any clear explanation from the younger brother. The sister-in-law was anxious, and the younger brother even more so".

Zhao, Z. F., & Zhao, S. S. (2014), "Music is a potential social culture, so the musical instrument Hulusheng also represents the inner culture of a nation. Here, through a field investigation of the gourd sheng music of the Bai Yi in Napo, Guangxi, we use music to influence people's biological satisfaction and spirituality. Sexual satisfaction is taken as an example to analyze, and the three levels of Hulusheng music function are explored, so as to gain a deeper understanding of the connotation and function of Bai Yi Hulusheng music."

Liu Jinrong. (1997), "Hulusheng plays an important role in the social life of the Lahu people. It has a long history and rich cultural connotation, and is deeply loved by people. Its production technology and its inheritance among the people are unique and full of rich local flavor. Breath. In the long-term social and historical development, this craft has gradually formed relatively concentrated production areas and complete sets of craftsmanship. Today, further exploring and inheriting this ancient national folk craft is an issue worthy of our serious consideration."

Wang, W. (2008), "Renowned Hulusheng folk musicians among the Yi people include Huang Gui, Bu Ren, Pu Laowu, Pu Lufan, Yang Yingjin, and Zong Tianzhen. The Yi ethnic 'Hulusheng Festival' is set annually on the day of 'Li Qiu'

(Start of Autumn), taking place at Ganhaizi, the location of the Zuo Men Township government in Yao'an County, Yunnan Province, known as the homeland of the Yi Hulusheng. The activities of the Hulusheng Festival are diverse and rich, including a welcoming ceremony, worship of the Gourd Goddess, a thousand-person Hulusheng dance, and seminars on gourd culture, all of which play a significant role in promoting the development of Hulusheng culture."

Li Qing. (2014), "Hulusheng, a folk reed instrument of the Yi and Lahu ethnic groups, is called Lusheng among the people. It is widely spread in the Yi and Lahu areas of Pu'er City. Judging from the distribution area and characteristics, it can be roughly divided into three types: the first is "Yi Lusheng in Jinggu, Zhenyuan, Ning'er, Mojiang and (Yuxi) Xinping". The reed pipes in this large area have the same tune, the same or similar tunes, and belong to the same style; the second type is "Jingdong Yi Lusheng", whose tune and playing style are different from other places; the third type is "Lancang's Lusheng" "Lahu Lusheng", its structure, tonality, modal scale, melody and playing style are even more unique."

5.2 Research on Related Papers (8 Articles)

Chen, L., & Sheng, L. L. (2023), "Hulusheng is a wind instrument of the ethnic minorities in southern my country. It is very popular among the Yi, Lahu, Wa, Lisu and other ethnic groups. It is used in various ceremonies, festivals and other occasions, either solo or in ensemble. The accompaniment of the instrument is often accompanied by a mouth reed. , leaf blowing, flute and harp, etc., are valuable assets in the national music culture."

Wu Qiong. (2019),"Hulusheng is a typical Yunnan national musical instrument. Unearthed cultural relics prove that it has a history of more than 2,000 years. More than 30 years ago, in most areas of Yunnan Province, many ethnic minorities still retained Hulusheng production skills and Hulusheng music and dance culture, reaching an audience of more than 50 counties and spreading to millions of people. However, in the great changes in today's social and ecological environment, the living environment of Hulusheng music and dance has also undergone drastic changes. As for the current status of the gourd-sheng production skills and the gourd-sheng music and dance, what are the problems, and what aspects should be carried out

for inheritance and protection, etc. It has become an issue that needs to be discussed and solved urgently."

Yang, Lifang. (1997),"Melody. In addition to retaining part of the traditional style of "Old Sheng", "New Sheng" music melody, jumping progression is another main feature of the vitality of "New Sheng" music melody. Coupled with the short and compact rhythm and the literary image of its lyrics, which have a clear sense of dynamics or movement, the musical character of "Xin Sheng" has a strong cheerful and jumping dance quality. The melody progression of "New Sheng" is mainly characterized by jumping intervals above four degrees."

Hu Bin. (2016),"Hulusheng witnesses the development of the Lisu people in Dechang County, Liangshan Prefecture, Sichuan Province. Hulusheng music culture is very representative of the ethnic folk culture of the Dechang Lisu people, but now it is in danger of being lost. After many field visits, the author of this article proposes protection and development strategies for Hulusheng music culture based on local conditions, hoping to help the inheritance and development of Hulusheng music culture pass the dangerous period and allow it to continue to be active on our multi-ethnic stage."

Luo Chengping. (2011),"The Lahu people in southwestern Yunnan have a long history. Chinese academic circles generally believe that the Lahu people in Yunnan originated from the ancient Di Qiang system and are one of the descendants of the ancient Qiang [1]. The Lahu people here are good at singing and dancing, and are good at playing, playing, playing and singing. Hulusheng is the main traditional wind instrument of the Lahu people here, and it almost accompanies the men throughout their lives. They regard the calabash as an important tool for inheriting culture, expressing feelings, and exchanging ideas. It has become an important part of social life and plays an important role in the culture of the Lahu people."

Li Dan. (2023),"As the main place where Hulusheng spreads, Yunnan's gourd sheng culture has been co-created, shared, and passed on by multiple ethnic groups. Especially in terms of origin legends, there are diverse narratives about the origin of Hulusheng. There are similarities and differences among various ethnic groups. specialty. This culture not only promotes the cohesion within the national members,It

has also externalized into a bond of communication between different ethnic groups and formed part of the consciousness of the Chinese nation's community."

Luo Yuanning. (2022),"Hulusheng is an important musical instrument in the southwest ethnic minority areas. Today, when science and technology and information transportation are extremely developed, on the one hand, we emphasize economic and political cross-regional exchanges of governance and culture; on the other hand, we cannot ignore the protection and development of cultural regionalization. Hulusheng is such an example. Hulusheng is the iconic cultural imprint of the southwest ethnic minorities forms part of the music culture of the southwest ethnic minorities. Studying Hulusheng is beneficial to writing music ethnography,It is conducive to the inheritance of national culture. Specifically, sorting out the origins of Hulusheng in history will help us have a deeper understanding of the development process of this instrument.Sorting out the current application of Hulusheng will help us understand Hulusheng's current living environment and development space."

Yang Chen.(2022),"The Hulusheng is a folk aerophone instrument of the Yi people. In the Yi language, it is called 'Ang,' meaning 'Sheng' in Chinese. It is known as 'Hulusheng' in Mandarin. The Hulusheng is popular in areas inhabited by the Yi people, such as Weishan County and Nanjian County in the Dali Bai Autonomous Prefecture of Yunnan, and Dalai, Renbi, and Zhechang in Napo County of Guangxi. According to the 'Yunnan Jinning Shizhaishan Ancient Tomb Excavation Report,' bronze Hulushengs and figurines playing the Hulusheng were found in Type I tombs. Therefore, it is inferred that the Hulusheng was widely spread in various southern regions of China as early as the Western Han Dynasty or even earlier."

5.3 Overview of Research Results on Hulusheng in, Yunan Province

5.3.1 Three articles about Yunnan regional related music scores

Zhao Chunting. (2012), "In ancient legends, the story of using the reed as a sound signal is widely spread among the reed players in the northern Guizhou region. During the long migration process, it evolved from a single-wind instrument to a multi-wind instrument. It can be found from the legends currently circulating among the people nowadays, the Miao reed instrument music art has gradually formed a unique Miao reed instrument cultural system along with the great migration

of the ancient Miao ancestors. Yang Fanggang first this is how the development trajectory of the Miao Lusheng is summarized: "The historical evolution of the reed has generally gone through three stages: the creation of a single sheng seedling; the reform and development of the Hulusheng, which used gourds as sheng buckets and six sheng seedlings with different pitches; the creation of wooden sheng buckets Hulusheng strives for change."

Peng Xiaoxi. (2011), "Since the 1950s, a large number of Dian culture tombs dating back more than 2,000 years have been discovered in the Dianchi Lake area of Yunnan the unearthed bronze artifacts convey the rich dance cultural information of the ancient Dian Kingdom. The bronze dance images of the ancient Dian Kingdom reflect the rich types of dances, the unique dance postures, and the long history. They fully reflect the first glorious period and the era of perfection in the history of Yunnan dance. They can be called one of the most precious heritages in the study of the history of Chinese ethnic minority dances. one. This article has compiled a total of fifty-five ancient Dian Kingdom Bronze dance images, through a combination of static and dynamic descriptions of dance objects (or dance decorations), summarize the morphological characteristics of ancient Dian dance from aspects such as arm shape, foot position, and middle section of the torso, and study the history of Yunnan dance of great significance."

Yang Xiao. (2016), "Yunnan Province has 25 ethnic minorities, so its native music is more complex and diverse. With the changes of the times, local music has gradually been lost to contemporary people and forgetfulness. The importance of local music in minority areas has not been taken seriously. Therefore, research on the importance of its inheritance has attracted the attention of relevant government departments. It becomes very necessary to pay attention to."

5.3.2 Three articles in Hulusheng style

Zhou Qinru. (2021), "Ethnomusicologist Yang Chen investigated the Wa music during his 2016 inspection of bamboo reed wind instruments in Cangyuan County. A five-seedling Hulusheng held by Shi Bao Aikuan, the sound is listed as rare d1 - #f 1 - ↑ a1 - b1 - #d2. deep form the analysis revealed that Sheng Miao 2, 3, and 4 constitute the (Mi - ↑ So - La) three-tone core melody, with Sheng Miao 1 and 5

facing downwards and above each expand a major third sustained tone, resulting in an augmented octave frame and a narrow augmented fourth interval. special pentatonic mode.” (Chen Jianjun, 2022)

Ye Zhisheng. (2021), "Yunnan's ethnic minorities have a long history and are numerous in number. not only good at singing and dancing, but also good at making various musical instruments, so folk the resources of musical instruments and folk songs and dances are extremely rich. Yunnan ethnic minorities perform music and dance come to commemorate important ceremonies such as weddings, funerals, and sacrifices, and express the joy in life joy and sadness convey emotions and ideas between people, and all these are most of them are carried by musical instruments. They display broad and profound cultural connotations. It shows the civilization trajectory of ethnic minorities and therefore becomes a treasure house of national culture the most vital part."

5.3.3 Three master's theses in section

Guo Xiaowei. (2018), "This article analyzes the gourd and sheng music of the Yi people in Mayou introduction and analysis, so that everyone can understand the artistic Yi music with artistic and cultural characteristics——Ma You Hulusheng music. Hulusheng is a small pleasure instruments are an indispensable part of Yi music Mayou is reflected through music scores, lyrics, songs and dances, etc. The life, labor, customs and habits of the Yi people it is a real scene, and it is also a reflection of the Yi national spirit and culture the concentrated expression of cultural connotation."

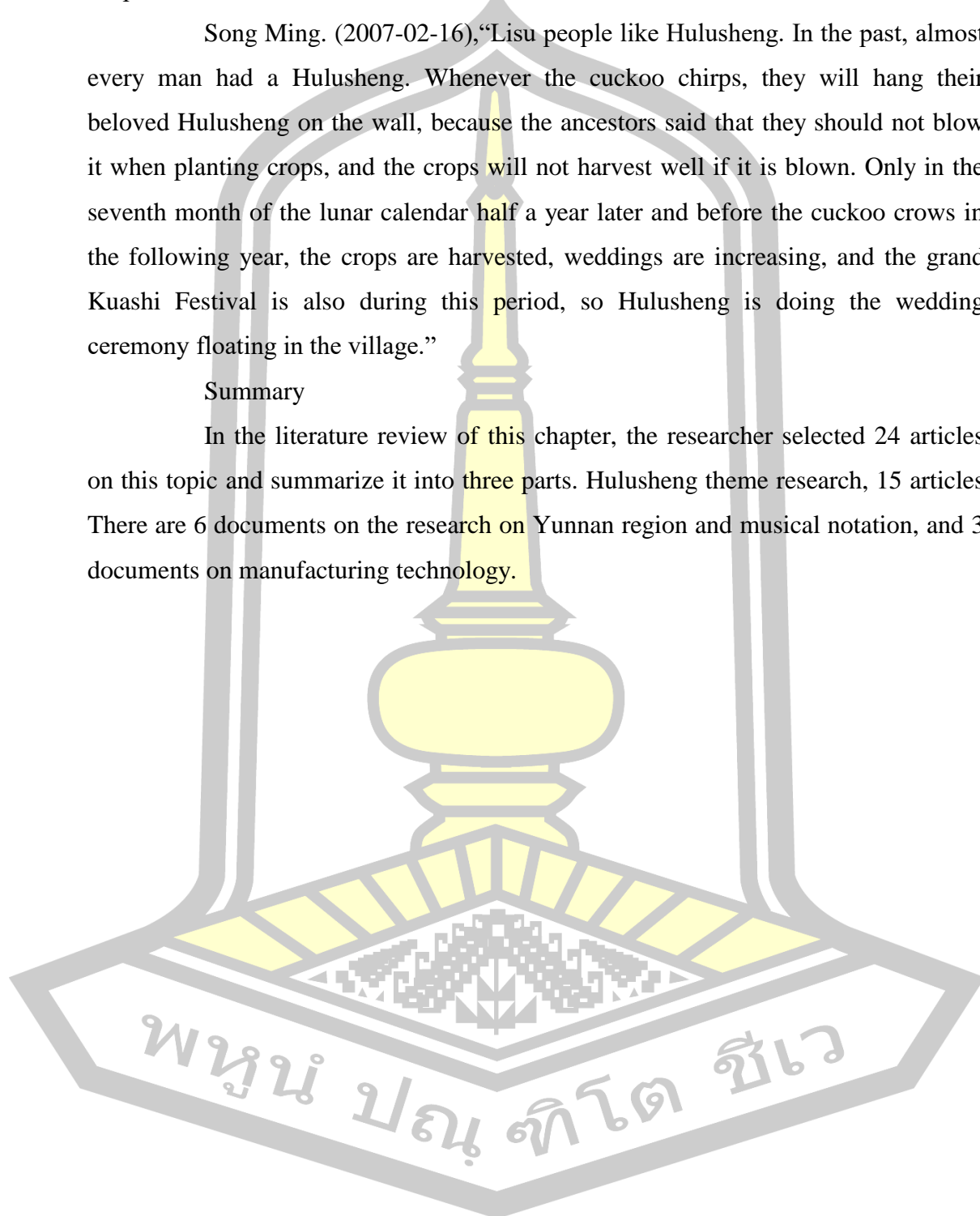
Dai, L. N., & Yang, F. W. (2014), "Hulusheng, called "Buruo" and "Ang" in Yi language, is a traditional wind instrument of the Yi people. It is named after the gourd as the shengdou. The traditional low culture of the two Yao and Yi peoples music Hulusheng is mostly made by folk artists for their own use, usually with five or six tubes. The production tools are simple, the craftsmanship is simple, the materials are local, and the sound range is narrow. In recent years, some Yi folk artists have improved the traditional Yi Hulusheng on the basis of inheriting the tradition, using Jianpanle as the gourd the reed sheng was tuned and tuned, and a 7-tube "zimu sheng" in the key of C or B was created with 8 degrees higher and 8 degrees lower. Although the gourd sheng was "mutated", But it should be the inheritance, innovation and

development of the Yi gourd sheng, which is a prominent manifestation of the modern adaptation of the Yi traditional culture.”

Song Ming. (2007-02-16),“Lisu people like Hulusheng. In the past, almost every man had a Hulusheng. Whenever the cuckoo chirps, they will hang their beloved Hulusheng on the wall, because the ancestors said that they should not blow it when planting crops, and the crops will not harvest well if it is blown. Only in the seventh month of the lunar calendar half a year later and before the cuckoo crows in the following year, the crops are harvested, weddings are increasing, and the grand Kuashi Festival is also during this period, so Hulusheng is doing the wedding ceremony floating in the village.”

Summary

In the literature review of this chapter, the researcher selected 24 articles on this topic and summarize it into three parts. Hulusheng theme research, 15 articles There are 6 documents on the research on Yunnan region and musical notation, and 3 documents on manufacturing technology.



CHAPTER III

Research Methodology

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research process
 - 2.1 Selection of the research sites
 - 2.2 Selection of the key informants
 - 2.3 Selection of the song
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

1. Research Scope

1.1 Scope of Content

1.1.1 The current status of Hulusheng in Yunnan province is comprehensively

investigated in various aspects. This survey includes the exploration of the historical development of the Hulusheng, the evaluation of the current status of the Hulusheng inheritors, the current ways of the Hulusheng transmission.

1.1.2 The musical characteristics to the Hulusheng Chinese Musical Instrument within Lisu Ethnic. Analysis of the melody, mode structures, rhythmic patterns.

1.1.3 The Preservation and transmission exploration into the significance of inheritance and preservation, the challenges and problems encountered in the process,

and analyzes the various preservation and transmission practices.

1.2 Scope of Time

The study was conducted from March 2024 to 2024June Conduct field research from March 2024 to May, interview, observe and record key informants, and complete the writing and revision of the thesis during this period.

2. Research process

2.1 Selection of the research sites

This study was conducted in Lijiang City, Yunnan Province, China. The reasons for choosing this study site include the fact that Yunnan Province holds significant importance for the development of Lisu Hulusheng music. Various regions within the province possess unique Lisu Hulusheng traditions that are diverse and rich. Among these regions, Lijiang's Lisu Hulusheng music has shown the most significant development, characterized by its fusion of ethnic minorities and Han people.

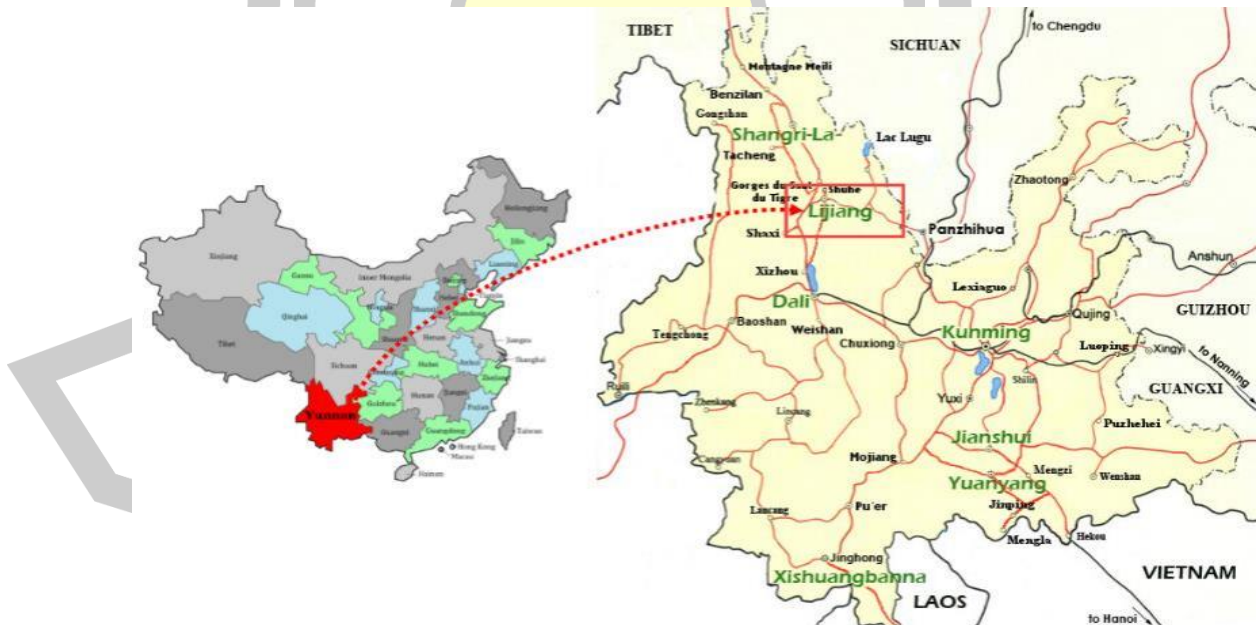


Figure 15. Map of Yunnan Province

Source: <https://chinafolio.com/provinces>

2.2 Criteria to selected key informants

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

2.2.1 Key informant

The criteria for selecting key informants are:

- 1) Born in the Lisu-inhabited area of Lijiang, Yunnan, he or she is exposed to Hulusheng culture throughout his or her life.
- 2) Recognized as Hulusheng performers, instrument makers, or cultural inheritors, with over 20 years of experience in performing, crafting, or teaching Hulusheng music.
- 3) Individuals who have participated in significant Hulusheng performances, festivals, or received government/community awards for cultural contributions.
- 4) Published works (articles, recordings, or ethnographic materials) related to Hulusheng music, or officially designated as intangible cultural heritage (ICH) inheritors.

Based on the above selection criteria, three key informants were selected, including: Mr.Acaishi and Mr.Zhuxuecai and Ms.Wangshimei, They are all representatives of the world's intangible cultural heritage and inheritors of Hlusheng of the Lisu ethnic group.(See Figure 16-17)

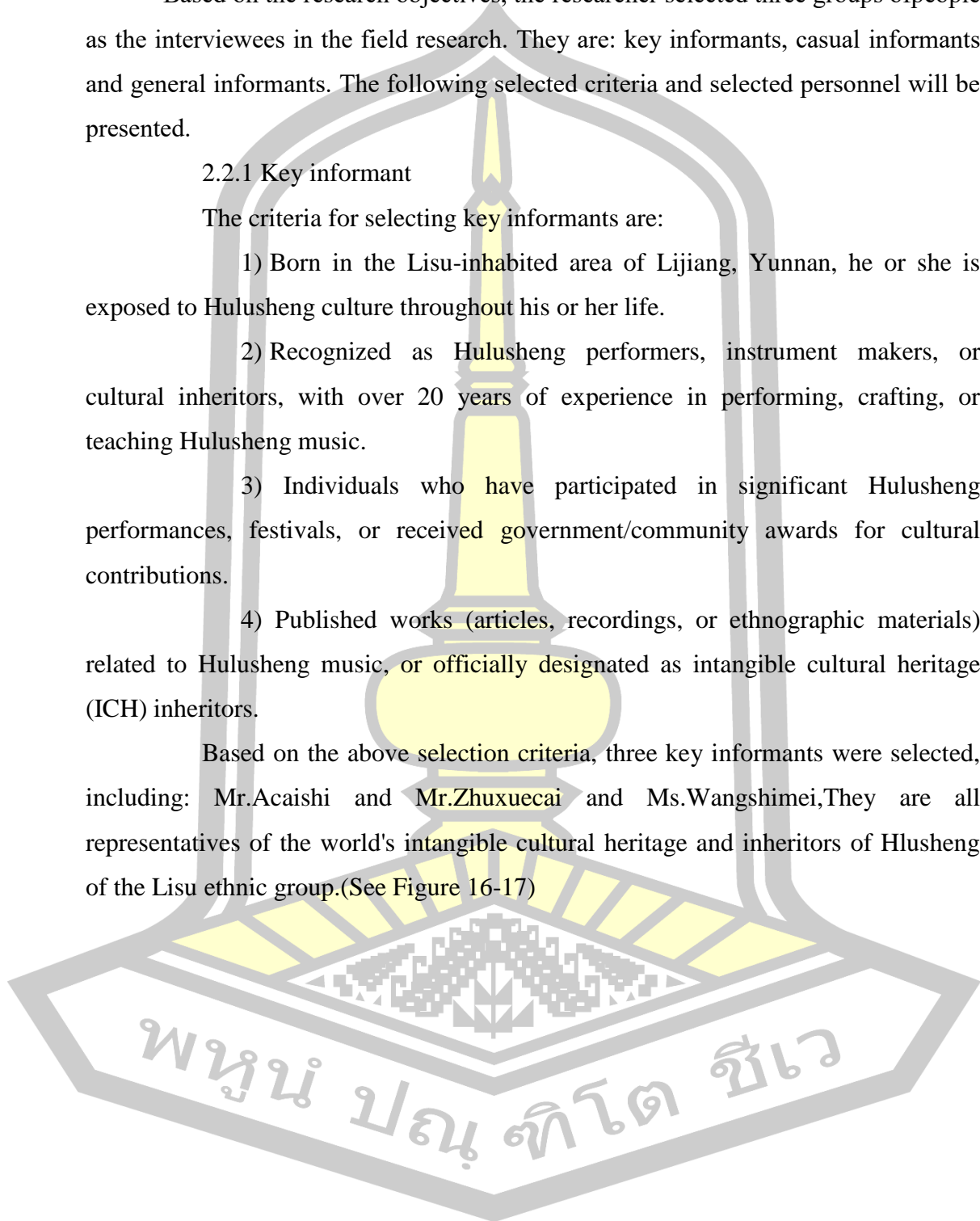




Figure 16. Ashicai

Source: Wei Yin , from research fieldwork (2024)

From Figure 16, Ashicai is a Lisu singer and artist from Yulong County, Lijiang City, Yunnan Province, China. He is famous for his excellent calabash playing skills and deep understanding of Lisu culture. Ashicai is not only an excellent musician and a performer, he is also committed to the Transmission and development of Lisu culture. He is the intangible cultural heritage transmitter of Lijiang City and the deputy secretary-general of the Lijiang Lisu Culture Research Association. He is known as the spokesperson of the Lisu people.



Figure 17. Wangshimei

Source: Wei Yin, from research fieldwork (2024)

From Figure 17, Wang Shimei, a native of Yulong County, Lijiang, is the transmitter of Hulusheng of the Lisu ethnic group. Wang Shimei has lived in Lijiang since childhood. His representative music works include "Bei Kao Bei", "Xiang Jian Le", "Da Ma Diao", "Jia Nv Diao", "Fang Yang Diao" and other songs. These songs are still popular today. Singing in the streets and alleys, "Fang Yang Diao" was recognized by the China Lisu Association in 2015 as Wang Shimei's original song. The song incorporates the authentic living conditions of the Lisu people.



Figure 18. Zhuxuecai

Source: Wei Yin, from research fieldwork (2024)

From Figure 18, Zhu Xuecai is now 46 years old from Jinlong Village, Qihe Town, Gucheng District. Originally from Jianxin Village Committee, Dadong Township, Gucheng District, he is now the intangible cultural heritage inheritor of the Gucheng District, specifically inheriting the Naxi Hulusheng craftsmanship.

2.2.2 General informant: The criteria for selecting general informants are as follows:

- 1) Possess basic knowledge of Hulusheng music history, instrument-making, or performance practices within Lisu communities.
- 2) Participate as performers or apprentices in Hulusheng-related cultural activities (festivals, rituals, or community gatherings)
- 3) Have received informal or formal training in Hulusheng performance, either through familial/community transmission or workshops.

The following criteria outline the selection process for general informants

and the identification of eligible representatives(See Figure 13-15).



Figure 19. Zhang Xuelin

Source:Wei Yin , from research fieldwork (2024)

From Figure 19,Name: Zhang Xuelin,Lisu ethnic minority In 2017, he participated in the "Ruipengcheng Cup" National Skills Competition and won first prize.In 2018, he participated in the "Yunnan Music Festival Instrumental Competition" and won third prize.In 2021, he was appointed as a judge for the 6th Yunnan Province Hulusi and Bawu Music Festival.In 2021, he was awarded the Excellent Instructor Award for guiding students in the 6th Yunnan Province Hulusi and Bawu Music Festival.

พหุบัณฑิต ชัยเว



Figure 20. Chun Liying

Source:Wei Yin , from research fieldwork (2024)

From Figure 20, Chun Liying, female, of the Nu ethnic group, is a member of the Yunnan Province Hulusi and Bawu Association with 8 years of experience. In 2018, she participated in the "Yunnan Music Festival Instrumental Competition" and won third prize. In 2021, she was appointed as a judge for the 6th Yunnan Province Hulusi and Bawu Music Festival. In 2021, she was awarded the Excellent Instructor Award for guiding students in the 6th Yunnan Province Hulusi and Bawu Music Festival. In 2022, she participated in the national finals of the "Guoyue Competition" at the Magnolia International Music Festival and won first prize. In 2022, she completed the China Music Teacher Professional Skills Training Certificate program.

พหุบัณฑิต ชีเว



Figure 21. Shi Tao

Source: Wei Yin, from research fieldwork (2024)

From Figure 21, Shi Tao, a Lisu from Nujiang, grew up in Lijiang and has taught Hulusheng for 40 years. Now he teaches Hulusheng in Chuxiong, Yunnan.

2.2.3 Casual Informant: The criteria for selecting casual informants are as follows:

- 1) Birthplace is not a limiting factor.
- 2) Individuals who have witnessed Lisu Hulusheng music performances.
- 3) Representing audience members from primary and secondary schools and youth groups.

2.3 Music Selection

These selected Lisu Hulusheng pieces have greatly influenced our research. The criteria for selecting songs are as follows:

2.3.1 Recommendations from respected inheritors of “intangible cultural heritage.”

2.3.2 Representative works of Lisu Hulusheng music.

2.3.3 Songs that incorporate Lisu musical characteristics.

Table 1. Selection of the songs

Type of music	Description	Total of music	Selected music
1. Minor Keys	Songs are often played for entertaining celebrations and holidays	More than 100	5
2. Major Keys	Used for rituals, sacrifices, or enshrinements	72	1

From Table 1, the researchers selected 6 musical songs for analysis. These 6 pieces of music are often used in festival celebrations. Because due to the changes in social performance forms and the aging of performers, few songs about sacrifices have been handed down.

2.4 Research Tools

To achieve the research objectives of this project, the main research tools I use in the research process of this topic are as follows:

2.4.1 Observation Form: The observation form is a tool designed to systematically collect field research data related to the study of Hulusheng music of the Lisu people in Lijiang, Yunnan Province.

Creation: The study involves defining the study objectives, identifying key observables, designing a structured form, developing sections with details for each key observable, including visual documentation, captions, and notes, attaching photos or sketches, allocating space for additional observations, and adding observer signatures and date sections to verify the data.

Use: To conduct the study, ensure you have printed the observation form and necessary equipment. Make observations by visiting relevant places or events and record details, behaviors, and context. Record observations visually by marking and time-stamping photos or sketches. Provide detailed descriptions, background information, notes, and comments. Verify the recorded data by signing and dating the

form. Safely store the completed observation form for analysis.

2.4.2 Interview form: The interview form is designed to organize and record interviews on Hulusheng music of the Lisu ethnic group in Lijiang, Yunnan Province

Creation: The interview process includes determining the interview objectives, identifying key interviewee information, designing a structured form, introducing the purpose and importance of the interview, formulating clear open-ended questions, probing and clarifying, recording equipment, providing informed consent, and including the interviewer's signature. It also includes space for probing and seeking clarification, recording equipment, and space for the interviewee to provide consent.

Use: The process of conducting an interview includes printing the interview form, introducing the purpose, gathering background information, obtaining informed consent, asking detailed questions, probing questions to gain deeper insights, recording the interview for analysis, obtaining the interviewee's signature, concluding the interview, verifying the data, and organizing and safely storing the interview form for analysis. This process ensures accurate data collection and analysis

2.5 Data Collections

1) Interview: During the data collection process from Yunnan Province, the researcher selected three groups of informants as interview subjects. The form of the interviews was adaptable, ensuring that the content aligned with the research objectives. The groups included: key informants, such as the national representatives and inheritors of Hulusheng-making and performance skills; casual informants, including Hulusheng researchers and musicians with in-depth knowledge of the instrument; and general informants, consisting of music teachers and students from local primary and secondary schools, as well as universities involved in the study of Lisu music and Hulusheng.

2) Observation: During the data collection process, the researcher conducted field observations on the Hulusheng music instrument in Lijiang and Nujiang, Yunnan Province. Using mobile phones, DSLRs, video cameras, and recording devices, the production process of the Hulusheng and its use in traditional music activities were meticulously recorded. The researcher directly observed the performance of Hulusheng during various cultural events, documenting the process

with comprehensive video footage and relevant photographs. First-hand data was collected, and the recordings were securely stored using SD cards, computers, and USB drives. Additionally, the researcher attended Hulusheng performances and observed teaching sessions in local schools, as well as community gatherings, gaining a deeper understanding of the cultural and musical significance of the Hulusheng among the Lisu people.

3) Questionnaire: The questionnaire was one of the key tools used in conducting field research. Hulusheng, as a traditional instrument of the Lisu ethnic group, varies in production methods, performance styles, and its cultural significance. The questionnaire was designed to gather data on the different techniques and social functions associated with the Hulusheng. Respondents were asked about their experiences with the instrument, including playing, singing, and dancing performances that accompany Hulusheng music. Pre-prepared questionnaires were distributed among communities in Yunnan Province to select representative songs that embody the musical characteristics of Hulusheng. These selected works are widely recognized and cherished within the Lisu community. The data collected through the questionnaire helped researchers analyze and compare Hulusheng performance styles, contributing valuable insights into its musical characteristics. Therefore, the use of questionnaires played an essential role in gathering relevant information for this research.

4) Document Analysis: Review relevant documents, including educational curricula, policy documents, historical records, and existing research literature.

2.6 Data Mangement

Ethical Considerations:

Obtain informed consent from all participants, ensuring their anonymity and confidentiality are protected. Observations and interviews will be conducted only after participants have been fully informed and have given their consent.

Validity and Reliability:

To enhance validity and reliability, triangulation will be employed. This approach involves using multiple data collection methods, such as interviews, observations, and document analysis. By cross-referencing information from different sources, it allows for a more comprehensive understanding of the issues and ensures

accuracy.

Evaluate the methods:

Cultural Theory: Cultural theory provides a valuable framework for understanding how the Hulusheng is deeply embedded within the cultural structure of the Lisu ethnic group in Yunnan Province. By examining the Hulusheng through the lens of cultural theory, we can better understand its role as both a musical instrument and a symbol of Lisu community. This theoretical perspective can also be used to analyze the broader cultural shifts that have affected the preservation, transmission, and performance of the Hulusheng, particularly in the context of modernization and external influences in Yunnan Province. By examining the Hulusheng through the lens of cultural theory, we can better understand its role as both a musical instrument and a symbol of Lisu identity, as well as its changing place in the cultural landscape of the region.

Ethnomusicology: Ethnomusicology is a discipline that examines music within its cultural context. It provides a usHulusheng through the lens of ethnomusicology, we can explore its role within Lisu society, its function in cultural and ceremonial practices, and how the music reflects the broader cultural identity and traditions of the Lisuough the lens of ethnomusicology, we can explore its role within Lisu society, its function in cultural and ceremonial practices, and how the music reflects the broader cultural identity and traditions of the Lisu people in Yunnan Province.

2.7 Date Analysis

Qualitative data analysis will be conducted using a thematic analysis approach. Interviews will be transcribed, and both the transcripts and field notes will be coded for emerging themes. These themes will be analyzed in relation to the research questions, providing insight into the development, characteristics, and preservation of Hulusheng music.

2.7.1 Objective 1: Analysis of the historical Development of Hulusheng Music Instruments in Yunnan, China the data for this objective will include interviews and observations with artisans and musicians involved in the creation and evolution of Hulusheng instruments. The analysis will focus on the materials used, craftsmanship, and the historical changes in the design and production processes of Hulusheng. Thematic analysis will help trace how these aspects have evolved over time, reflecting

the broader cultural changes in the Lisu ethnic group.

2.7.2 Objective 2: Analysis of the Musical Characteristics of Hulusheng Music Instruments Data will be collected through audio and video recordings of Hulusheng performances, interviews with musicians, and musical notations. The analysis will involve identifying and categorizing the musical elements unique to Hulusheng, such as melody, rhythm, tonality, and playing techniques. By examining these characteristics, the research will highlight how Hulusheng contributes to the Lisu community's musical identity.

2.7.3 Objective 3: Analysis of the Preservation and Transmission of Hulusheng Music Instruments the data for this objective will include historical records, interviews with cultural experts, and oral histories from the Lisu community. The analysis will focus on the strategies and challenges involved in preserving and transmitting Hulusheng music across generations. This includes examining formal and informal methods of cultural transmission and the impact of modern influences on traditional practices.

Through data analysis, researchers draw conclusions and prepare for follow-up research writing.

2.8 Summary of Chapters

Chapter I: Introduction

Chapter II: Literature Review

Chapter III: Research Methods

Chapter IV: The Development of the Hulusheng music instruments

Chapter V: The Music characteristics of Hulusheng music instruments

Chapter VI: The preservation and transmission of Hulusheng music instruments.

Chapter VII: Conclusions, discussions, and suggestions

CHAPTER IV

The Development of the Hulusheng music instruments

This chapter mainly applies field research and literature review methods to analyze the history and development of the Lisu Hulusi in Yunnan, and to sort out the historical development of the Lisu Hulusi in Yunnan Province.

1. The Development of the Hulusheng music instruments
2. The cultural significance of Lisu Hulusheng music instruments.
3. Summary.

1. The Development of the Hulusheng music instruments

1.1 The Origins of the Hulusheng

The Hulusheng, a traditional wind instrument, holds a significant place in the cultural and musical heritage of various ethnic groups in southwestern China, particularly the Lisu, Yi, and Hani peoples. Its origins are deeply rooted in ancient agricultural societies, where it was believed to serve not only as a musical instrument but also as a tool for spiritual communication and social bonding. Over centuries, the Hulusheng has evolved, reflecting the rich cultural and historical context in which it developed.

The history of the hulusheng (gourd reed pipe) can be traced back to the pre-Qin period. Bronze hulusheng bowls and copper dancing figurines playing the hulusheng were unearthed from the ancient tombs at Shizhaishan in Jinning County, Kunming City, Yunnan Province. Additionally, two bronze hulusheng bowls were excavated from pre-Qin tombs at Lijiashan in Jiangchuan County, Yuxi region, Yunnan Province, measuring 28.2 cm and 26 cm in height, respectively. The Lijiashan and Shizhaishan tombs date from the Warring States period to the Han Dynasty, indicating that the hulusheng has a history of more than two thousand years.

1.1.1 Ancient Beginnings: The Origins of the Hulusheng

The origins of the Hulusheng (葫芦笙) are deeply intertwined with the early history of reed-based instruments in ancient China. To understand its beginnings, it's essential to explore the broader historical and cultural context in

which such instruments first appeared. The exact origins of the Hulusheng are difficult to pinpoint, but its conceptual ancestor, the free-reed instrument, may trace its roots to prehistoric times. Early Chinese civilizations were already experimenting with basic instruments made from natural materials like bones, reeds, and gourds. Evidence of these early musical tools has been found in archaeological sites dating back thousands of years.

Primitive gourd-based instruments likely existed among early agrarian communities, especially in the southern regions of what is now China. The people of these regions had access to wild gourds and bamboo, which were ideal materials for making early wind instruments. These rudimentary instruments were possibly used in rituals, hunting practices, or social gatherings.

1.1.2 Development During the Shang and Zhou Dynasties (1600–1046BC):

The Shang Dynasty is one of the earliest recorded Chinese dynasties, known for its advanced bronze technology, writing system, and intricate rituals. This period is marked by significant cultural developments, including the use of musical instruments in various social and religious contexts. The oracle bones, primarily used for divination, contain some of the earliest Chinese writing. These inscriptions often include references to music and musical instruments.

Between 1955 and 1960, archaeologists excavated bronze hulusheng bowls and copper dancing figurines in the shape of playing the hulusheng from the Shijiazhai ancient tombs in Jinning County (See Figure 16-20), Yunnan Province. Later, in 1972, two bronze curved hulusheng bowls, similar in design to those used today, were unearthed from Tomb No. 24 at Lijiashan in Jiangchuan County.

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Figure 22. Gourd made of bronze

Source: The picture was taken at Yunnan Provincial Museum



Figure 23. Bronze gourd pipe port

Source: The picture was taken at Yunnan Provincial Museum



Figure 24. Bronze figure playing the Hulusheng pipe

Source: The picture was taken at Yunnan Provincial Museum



Figure 25. Bronze figures playing musical instruments
Source: The picture was taken at Yunnan Provincial Museum



Figure 26. gourd made of bronze
Source: The picture was taken at Yunnan Provincial Museum

The term "He" (龠) in oracle bone inscriptions is believed to refer to early reed instruments, which could include precursors to the Hulusheng. Bronze bells, chimes, and other musical instruments have been discovered in Shang tombs, indicating the importance of music in Shang culture. Although no direct evidence of Hulusheng has been found in Shang Dynasty tombs, the presence of other reed instruments suggests a long tradition of reed-based music that likely influenced later instruments like the Hulusheng.

The Western Zhou Dynasty (1046-771 BC) and the subsequent Spring and Autumn Period (770-476 BC) were pivotal in the development of musical instruments

in ancient China, laying the groundwork for later innovations such as the Hulusheng. During the Western Zhou, music was integral to social and political life, used in state rituals, ancestor worship, and court ceremonies, with instruments like bells, chimes, and early reed instruments playing essential roles. The term "Pao" (匏) in the eight-tone classification system included gourd-based instruments, indicating the early use of instruments similar to the Hulusheng. The development of musical notation and theory during this period influenced the construction and playing techniques of these instruments.

1.1.2 Development During the Spring and Autumn Period to Han Dynast (770BC-220 AD):

From Spring and Autumn Period to Han Dynast (770BC-220 AD), free-reed instruments had become more common, and the Hulusheng began to evolve. Originally, it was crafted using natural materials such as gourds (葫芦), which gave it its characteristic name. The Hulusheng consisted of multiple bamboo pipes inserted into the gourd, each producing a different pitch when blown. The instrument was used in ceremonial rituals, and its sound was considered to have spiritual significance.

The Spring and Autumn Period saw political fragmentation but cultural flourishing, with music maintaining its crucial role in both sacred and secular contexts. Philosophical influences from Confucianism and Daoism elevated the status of music, promoting its moral and harmonious effects. Skilled musicians were highly valued in feudal courts, where musical performances were central to courtly life. Cultural exchanges with neighboring regions facilitated the spread of musical ideas and instruments, leading to advancements in reed instrument design. These periods' cultural emphasis on music ensured the preservation and transmission of musical knowledge, contributing to the rich musical traditions of the Lisu people and their Hulusheng.

The Warring States Period (475-221 BC) and the Han Dynasty (206 BC - 220 AD) were critical in the evolution of Chinese musical instruments, including the Hulusheng. During the Warring States Period, political fragmentation led to cultural and technological innovations, with significant advancements in the design and craftsmanship of musical instruments. This era saw the development of multi-piped

reed instruments, which laid the foundation for more complex instruments like the Hulusheng.

The Han Dynasty, known for its cultural consolidation and expansion, further refined these instruments. Music became a central aspect of court life, religious ceremonies, and social rituals, with the state patronizing musicians and craftsmen. The Silk Road facilitated cultural exchanges, bringing in musical influences from Central Asia, which enriched Chinese musical traditions. Archeological discoveries from Han tombs include well-preserved instruments and detailed depictions of musical performances, highlighting the importance of music in daily life and rituals. These periods' technological and cultural advancements significantly influenced the Hulusheng's development, enhancing its design, construction, and role in society, ultimately contributing to its enduring cultural significance within the Lisu ethnic group.

1.1.3 Cultural Influence Development During the Three Kingdoms and Tang Dynasty(120-907AD):

The period from the Three Kingdoms (220-280 AD) to the Tang Dynasty (618-907 AD) was marked by significant cultural and technological advancements that deeply influenced Chinese music and instruments like the Hulusheng. During the Three Kingdoms and subsequent Jin Dynasty, despite political fragmentation, there was a flourishing of artistic and cultural activities. The integration of diverse musical traditions from various regions contributed to the evolution of musical instruments. The Sui (581-618 AD) and Tang Dynasties saw unprecedented cultural prosperity and openness, with the Tang Dynasty especially known for its cosmopolitan culture and state patronage of the arts.

The Tang court's extensive engagement with foreign cultures through the Silk Road brought in new musical styles and instruments, further enriching the Chinese musical landscape. Music was an essential aspect of court life, religious practices, and public entertainment, supported by an elaborate system of musical education and performance. The period's technological innovations in metallurgy and craftsmanship improved the quality and complexity of musical instruments, including the Hulusheng. These advancements ensured the instrument's enhanced acoustics, durability, and aesthetic appeal, cementing its place in Chinese cultural heritage and

its continued use and development among the Lisu and other ethnic groups.

1.1.4 Regional Development in the Song and Ming Dynasties(960-1644 AD):

The Song (960-1279 AD) and Ming (1368-1644AD) Dynasties were pivotal periods for the refinement and proliferation of musical instruments like the Hulusheng. During the Song Dynasty, there was a significant emphasis on the arts and culture, with music playing a vital role in both courtly and popular settings. The Song period saw the compilation of extensive musical treatises and the establishment of music schools, which promoted the standardization and teaching of musical instruments. Technological advancements in craftsmanship, such as improved techniques in metal and woodworking, enhanced the quality and complexity of instruments.

The Yuan Dynasty, with its Mongol rulers, brought a unique blend of cultural influences from across their vast empire, integrating Central Asian and Middle Eastern musical traditions into the Chinese context. This period of cultural fusion enriched the musical heritage and led to innovations in instrument design and performance practices. The Hulusheng, benefiting from these developments, became more sophisticated in construction and sound, ensuring its continued importance in Chinese musical traditions and its specific cultural significance among the Lisu ethnic group. The combination of cultural patronage, technological innovation, and cross-cultural exchanges during the Song and Yuan Dynasties solidified the Hulusheng's place in the musical history of China.

The Ming Dynasty was a period of revival for Chinese culture following the end of Mongol rule. The Ming emperors were focused on restoring Han Chinese traditions and institutions, but the ethnic minorities, particularly in southern and southwestern China, continued to flourish culturally, maintaining their distinctiveness. The Hulusheng's evolution during this period is marked by further regional diversification and an increased role in the folk traditions of the Miao, Yi, Dong, and other ethnic groups. By the time of the Ming Dynasty, the Hulusheng had become fully integrated into the local cultures of southwestern China. This period saw more localized innovation in the construction of the instrument. Craftsmen began experimenting with the materials and design, leading to further diversification. Some

regions developed larger versions of the Hulusheng, which were designed for use in open-air performances during festivals, while others focused on smaller, more portable versions used in intimate, ceremonial settings.

The number of bamboo pipes could range from six to fifteen or more, depending on the local musical tradition. These pipes were often finely tuned to specific scales that were unique to the region, allowing the Hulusheng to play melodies that were characteristic of the folk songs and dances of that particular ethnic group. In some areas, additional decorative elements, such as carvings and painted designs, were added to the instrument, making each Hulusheng a work of art as well as a musical tool. The Ming Dynasty saw an expansion of the Hulusheng's role in social life. As the instrument became central to cultural festivals and ceremonies, its significance grew in both religious and secular contexts. During festivals like the Miao's New Year celebrations, the Hulusheng was played to accompany dances and songs, creating a vibrant atmosphere that reflected the ethnic identity of the community. The instrument was seen as a way to connect people to their ancestors, the spirits of nature, and each other.

Summary

The Hulusheng is a traditional wind instrument deeply rooted in the cultural practices of various ethnic groups in southwestern China, including the Lisu, Yi, and Hani peoples. Originating from ancient agricultural societies, it was initially used for spiritual communication and social bonding. The instrument's development can be traced back to early reed-based instruments in ancient China, evolving from primitive gourd and bamboo constructions during the Shang and Zhou Dynasties. By the Han Dynasty, the Hulusheng had become more sophisticated, with multiple bamboo pipes inserted into a gourd, and was used in religious and ceremonial contexts.

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Table 2. Hulusheng Origin Timeline

Period	Key Developments
Ancient Beginnings	Primitive gourd-based instruments; spiritual communication and social bonding.
Shang and Zhou Dynasties (1600–1046 BC)	References to early reed instruments; influence of ritual and music in Shang culture.
Spring and Autumn Period to Han Dynasty (770 BC–220 AD)	Reed instruments evolve, multi-pipe Hulusheng emerges, linked to spiritual ceremonies.
Three Kingdoms and Tang Dynasty (220–907 AD)	Flourishing of arts, integration of diverse musical traditions, improvement in craftsmanship.
Song and Yuan Dynasties (960–1368 AD)	Cultural fusion, cross-regional exchanges, innovations in instrument design.
Ming Dynasty (1368–1644 AD)	Further regional diversification of Hulusheng, expanded role in folk traditions and ceremonies.

Throughout the Spring and Autumn Period and into the Tang Dynasty, advancements in craftsmanship and cultural exchanges further refined the Hulusheng. During the Song and Ming Dynasties, it underwent significant regional diversification, with variations in size, design, and playing techniques, reflecting the cultural uniqueness of different ethnic groups. The Hulusheng became central to festivals and ceremonies, symbolizing both cultural identity and community unity.

In conclusion, the Hulusheng has evolved over centuries, reflecting the rich musical heritage and cultural identity of China's southwestern ethnic minorities.

1.2 The Development of Hulusheng Craftsmanship

The craftsmanship of the Hulusheng has evolved significantly over the centuries, shaped by cultural traditions, technological advancements, and changing artistic preferences. This evolution can be broadly divided into two categories:

traditional craftsmanship, which has been passed down through generations within ethnic communities, and modern craftsmanship, which integrates new materials and techniques to adapt to contemporary needs while preserving the instrument's cultural essence.

1.2.1 Traditional Hulusheng Craftsmanship

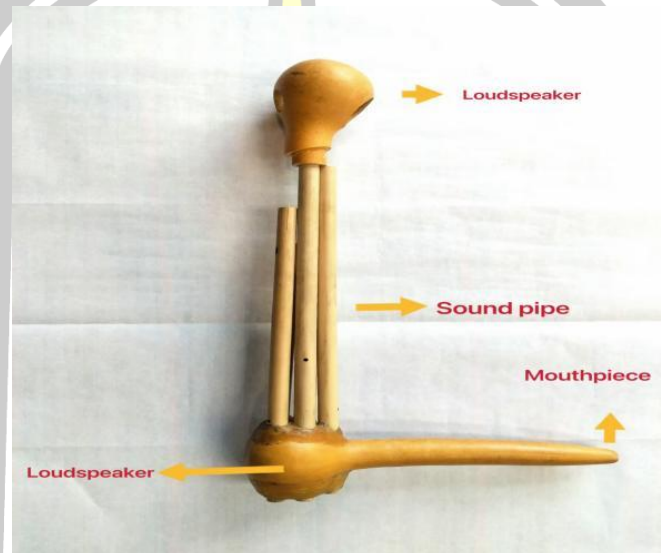


Figure 27. Traditional Hulusheng
Source: Wei Yin , from fieldwork (2024)

The traditional craftsmanship of the Hulusheng is an intricate and skillful process that has been passed down through generations among ethnic groups such as the Miao, Yi, Lisu, and Dong peoples. The construction of the Hulusheng involves various stages, each requiring patience, precision, and a deep understanding of natural materials like gourds and bamboo. This process is both an art and a science, combining the knowledge of acoustics with the cultural significance embedded in the instrument.

Here's a detailed step-by-step explanation of how a traditional Hulusheng is crafted, from material selection to tuning.

Step 1: Selecting the Materials

The craftsmanship process begins with the careful selection of materials. The two primary materials used in traditional Hulusheng construction are gourds and bamboo. These materials are chosen not just for their availability but for their acoustic

properties.

Gourd:

The gourd (葫芦) is the resonating chamber of the Hulusheng, and its selection is crucial. Craftsmen typically choose mature gourds that have grown in sunny, dry conditions, which tend to produce a harder shell, ideal for sound resonance.

The size of the gourd must be proportional to the desired pitch and tone of the instrument. Larger gourds produce deeper, more resonant sounds, while smaller ones produce higher pitches.



Figure 28. gourd (葫芦)

Source: Wei Yin, from fieldwork (2024)

Select gourds that are full in shape, moderately thick-walled, free of cracks, and undamaged by pests. Gourd shapes like pumpkin or pear are preferred because their larger internal space is conducive to sound resonance. Choose gourds of appropriate size based on production needs, with medium to large gourds generally being more suitable for making hulusheng.

Bamboo:

Bamboo is used for the pipes, and its quality directly affects the sound of the Hulusheng. Craftsmen select bamboo that is straight, mature, and has a consistent thickness.

The bamboo must be strong yet flexible, so it doesn't crack during the cutting or tuning process. The nodes in the bamboo are usually smoothed out, ensuring that the airflow inside the pipe is unobstructed.



Figure 29. Bamboo

Source:Wei Yin , from fieldwork (2024)

Select bamboo with a moderate growth period, hard texture, and resistance to deformation, such as purple bamboo or bitter bamboo. Prepare bamboo pipes of different lengths according to the required musical scale to ensure accurate pitch.

Step 2: Preparing the Gourd

Once the appropriate gourd has been selected, the next step involves preparing the gourd to function as a resonator.

Drying the Gourd:After harvesting, the gourd is dried to harden the shell and enhance its acoustic properties. Drying can take several weeks, during which the gourd shrinks and its walls become more rigid. Traditional methods often involve hanging the gourd in a cool, dry place, away from direct sunlight to prevent cracking.

Cleaning and Hollowing:Once the gourd is fully dried, craftsmen cut a small hole in the top of the gourd and carefully remove the seeds and inner membranes. This hollowing process must be done gently to avoid damaging the shell, as any cracks or holes can affect the sound quality.

Shaping the Gourd:In some cases, the gourd is slightly modified to ensure proper acoustics. Craftsmen may smooth the inner walls to enhance sound resonance. If necessary, the top of the gourd may be cut to a specific shape to allow the bamboo pipes to fit snugly.

Step 3: Crafting the Bamboo Pipes

The bamboo pipes are the heart of the Hulusheng, and their crafting requires precision. Each pipe is responsible for producing a specific note, and the number of pipes can vary depending on regional traditions and musical preferences.

Cutting the Bamboo:Craftsmen begin by cutting the bamboo into pipes of varying lengths. Each pipe is measured carefully, as its length determines the pitch of the note it will produce. Longer pipes produce lower tones, while shorter pipes produce higher tones.the ends of the pipes are then smoothed and shaped to ensure a perfect fit into the gourd resonator.

Inserting the Reeds:The reed is a crucial component of each bamboo pipe. Traditional Hulushengs use bamboo reeds, which are hand-carved from thin strips of bamboo. These reeds are placed inside the base of the pipe and are designed to vibrate when air passes through, producing sound(See Figure 24-25).



Figure 30. Hulusheng bamboo reeds

Source: Wei Yin , from research fieldwork (2024)



Figure 31. Hulusheng Production process

Source:Wei Yin , from research fieldwork (2024)

The reeds are cut to specific shapes, usually with one end left open to create the vibrations. The craftsmanship involved in carving the reed is critical, as it

determines the clarity and strength of the note.

Adjust the length of the bamboo pipes according to the pitch. The lengths of the five pipes are arranged in order: the first is 57 cm long, the second is 47.5 cm, the third is 39.6 cm, the fourth is 37 cm, and the fifth is 28.5 cm. The diameter of the pipes is approximately 1.5 cm (See Figure 25).



Figure 32. Reeds

Source: Wei Yin, from fieldwork (2024)

Step 4: Assembling the Instrument

Once the gourd and bamboo pipes are ready, the next step is the assembly of the Hulusheng.

Inserting the Pipes into the Gourd: The bamboo pipes are carefully inserted into the top of the gourd. Each pipe is placed at a slight angle to ensure that airflow from the player's breath is properly directed through the reed and into the pipe. The pipes are fitted snugly into the gourd, often sealed with a natural adhesive or resin to prevent air from leaking out. The positioning of the pipes is crucial, as improper alignment can affect the sound.

Securing the Pipes: Once all the pipes are inserted, craftsmen may bind them together with string or leather straps to provide additional stability. The gourd's openings around the pipes are often reinforced with additional natural materials to ensure durability.

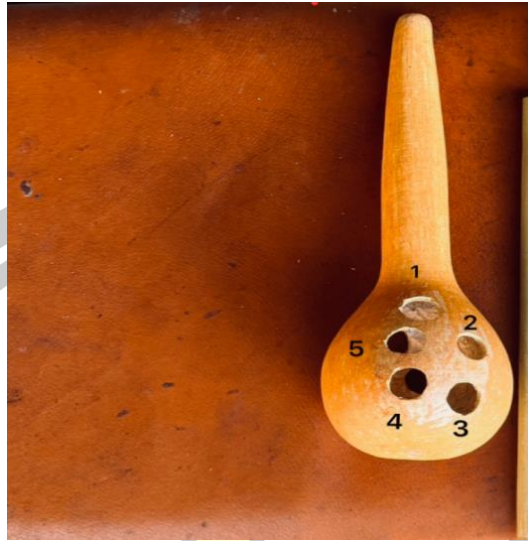


Figure 33. Hulusheng gourd

Source:Wei Yin , from research fieldwork (2024)

Insert the second tube into hole 1 of Hulusheng, insert the first tube into hole 2, insert the third tube into hole 3, insert the fourth tube into hole 4, and insert the fifth tube into hole 5.

Step 5: Tuning the Instrument

Tuning the Hulusheng is one of the most delicate and important stages in the crafting process. Each pipe must produce the correct pitch, and this is achieved through precise cutting and testing.

Adjusting Pipe Length:Craftsmen adjust the length of each pipe to achieve the desired note. This process often involves trial and error. If a pipe is too long, the note will be flat; if it is too short, the note will be sharp. Small adjustments are made by shaving off small amounts of bamboo from the top or bottom of the pipe.

Tuning by Ear:Traditionally, Hulusheng craftsmen tune the instrument by ear, relying on their knowledge of the specific scales and melodies used in their community' s music. The craftsman will blow into the instrument, listen to the pitch, and compare it with the traditional musical scale.

Testing Airflow:After tuning, the airflow through the pipes is tested to ensure that each pipe produces a consistent, clean sound. The airflow must be steady and strong enough to keep the reed vibrating, but not so forceful that it disrupts the sound.

Step 6: Decoration and Finishing Touches

The final step in the traditional crafting of the Hulusheng involves decoration and finishing touches, which often reflect the cultural and spiritual values of the ethnic group.

Carvings and Paintings: Many Hulushengs are decorated with intricate carvings or painted designs. These can include images of animals, mythological figures, or geometric patterns, all of which have symbolic meanings in the culture of the maker. For example, animals like the dragon or phoenix might be carved to represent strength and vitality.

Polishing the Gourd: The exterior of the gourd is often polished or treated with natural oils to give it a glossy finish. This not only enhances the aesthetic appeal but also protects the gourd from moisture and damage.

Final Testing: Before the Hulusheng is deemed complete, the craftsman conducts a final test, playing the instrument to ensure that all pipes are properly tuned and that the instrument produces the desired sound. Any last-minute adjustments are made to ensure perfection.

Summary

The traditional craftsmanship of the Hulusheng is a meticulous process that reflects the cultural heritage and technical expertise of the ethnic groups that craft it. From the selection of the right gourd and bamboo to the careful tuning of each pipe, every step requires precision and skill. The Hulusheng is not just a musical instrument but a cultural artifact that symbolizes the spiritual and social life of the communities that create and play it. This centuries-old tradition, passed down through generations, ensures that the Hulusheng remains a vibrant and integral part of the ethnic heritage of southwestern China.

1.3 Modern Hulusheng Craftsmanship: Adaptation and Innovation

The evolution of Hulusheng craftsmanship in the modern era reflects both the need to preserve traditional practices and the desire to adapt to contemporary demands. Modern Hulusheng crafting techniques have embraced new materials, tools, and technologies to enhance the instrument's durability, acoustic precision, and aesthetic appeal. However, the deep-rooted cultural significance of the Hulusheng

continues to guide the way modern craftsmen approach its construction.

This section details the modern innovations in Hulusheng craftsmanship, covering new materials, crafting methods, tuning techniques, and aesthetic changes, all while maintaining a link to the traditions that have shaped the instrument for centuries.

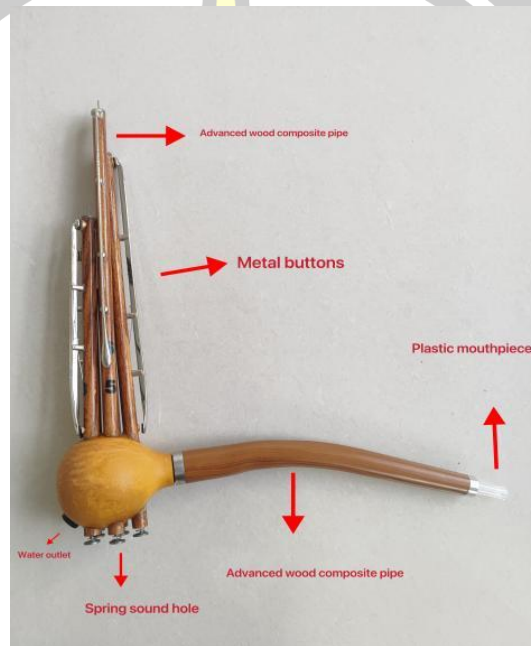


Figure 34. Modern Hulusheng Craftsmanship
Source:Wei Yin , from research fieldwork (2024)

1.3.1 Material Innovations

While traditional Hulushengs were made almost exclusively from natural materials like gourds and bamboo, modern versions of the instrument often incorporate synthetic materials to improve durability, sound quality, and ease of production.

Synthetic Reeds:One of the most significant changes in modern Hulusheng craftsmanship is the introduction of synthetic reeds. Traditional bamboo reeds, while capable of producing a rich, organic sound, are sensitive to humidity and wear out relatively quickly. Synthetic reeds, typically made from materials like plastic or metal, provide several advantages.

Durability: Synthetic reeds last much longer than bamboo reeds, making the instrument more reliable, especially for professional musicians who perform

regularly.

Consistency: Synthetic reeds offer more consistent sound production, as they are less affected by changes in weather conditions. This is particularly important for performances in various environments, from humid outdoor festivals to dry concert halls.

Maintenance: Unlike bamboo reeds, which require regular adjustment and replacement, synthetic reeds require less maintenance, making the instrument more accessible to casual players and students.

1.3.2 Alternative Resonators and Pipes

Though the gourd remains an essential component of many Hulushengs, some modern instruments feature alternative resonators made from plastic or composite materials. These synthetic resonators offer increased resistance to cracking and environmental wear while maintaining the desired acoustic properties.

Plastic Resonators: Some Hulushengs now feature resonators made from high-quality plastic, which mimics the acoustics of the gourd but with added durability. Plastic resonators are less likely to warp or crack, especially in climates with fluctuating humidity levels.

Metal Pipes: In some cases, craftsmen replace bamboo pipes with metal pipes, particularly in larger, more complex versions of the Hulusheng. Metal pipes offer clearer, more resonant tones and are easier to tune to exact pitches. However, bamboo is still preferred by many traditionalists for its softer, warmer sound.

1.3.3 Environmental Considerations

As sustainability becomes a more pressing issue, modern Hulusheng makers are also exploring environmentally friendly materials and practices. Some craftsmen are working with bamboo varieties that grow quickly and are more sustainable, or using natural oils and finishes that are eco-friendly. This shift towards sustainability reflects a broader trend in musical instrument production and highlights the Hulusheng's connection to the natural world.

1.3.4 Modern Crafting Techniques

While traditional Hulusheng craftsmanship is largely a manual, labor-intensive process, modern technology has streamlined some aspects of the instrument's production without compromising its cultural authenticity. Many

craftsmen now use machines to assist with cutting, shaping, and tuning the bamboo pipes, allowing for greater precision and efficiency.

Precision Cutting and Shaping:

In the past, bamboo pipes were cut and shaped by hand, a process that required a high degree of skill and experience. Today, many Hulusheng makers use precision cutting machines to create uniform bamboo pipes. Consistency: Machine cutting ensures that each bamboo pipe is exactly the same length and diameter, which results in more consistent sound quality across different Hulushengs. This is particularly useful for mass production, where uniformity is key. Time Efficiency: Machine cutting speeds up the production process, making Hulushengs more affordable and accessible to a broader audience. This has helped to popularize the instrument in schools and community music programs, where cost and availability are important factors.

Advanced Tuning Techniques

Tuning remains one of the most challenging aspects of Hulusheng craftsmanship, but modern technology has introduced new tools that make the process more efficient and precise:

Electronic Tuning Devices: Many modern craftsmen use electronic tuners to fine-tune each bamboo pipe to the desired pitch. These devices allow for much greater accuracy than tuning by ear, ensuring that the Hulusheng can meet the high standards of professional musicians.

Adjustable Tuning Mechanisms: Some modern Hulushengs are equipped with adjustable tuning mechanisms, such as sliding pipes or movable reeds, which allow players to adjust the pitch of individual pipes even after the instrument has been constructed. This innovation provides flexibility for musicians who play in different environments or with various musical groups.

Mass Production for Education and Commercial Markets:

In response to growing demand for Hulushengs in educational and commercial settings, some manufacturers have adopted mass production techniques. Standardized Models: Many modern Hulushengs are produced in standardized models that are designed for ease of use. These instruments often feature simplified designs, making them easier for beginners to play and maintain. Affordable

Materials: To make Hulushengs more affordable, some manufacturers use lower-cost materials, such as plastic reeds or resin pipes. These instruments may not have the same tonal richness as traditional Hulushengs, but they are suitable for entry-level players and educational programs.

Modern Aesthetics and Customization:

While traditional Hulushengs are often decorated with carvings and paintings that reflect the cultural heritage of the ethnic group, modern Hulushengs offer even more opportunities for customization and artistic expression. Modern craftsmen continue to incorporate traditional designs into their Hulushengs but have also embraced new decorative techniques. Some Hulushengs now feature intricate inlays made from materials like mother-of-pearl, metal, or gemstones. These inlays add a level of sophistication and artistry to the instrument, making it both a functional musical tool and a piece of art.

Contemporary Hulushengs often feature more elaborate lacquerwork and painted designs. While traditional motifs, such as animals and nature, remain popular, some modern designs incorporate abstract patterns or modern art influences. For professional musicians, modern Hulusheng craftsmanship offers a level of customization that was not always possible in traditional methods. Musicians can order custom-built Hulushengs that are tailored to their specific needs, with pipes of varying lengths and diameters to achieve the exact sound they desire.

Custom Hulushengs may also feature advanced tuning mechanisms that allow players to adjust the instrument's pitch for specific performance contexts. These custom instruments are often made with high-end materials like rare bamboo or premium metal components, ensuring optimal sound quality.

Cultural Preservation and Modernization Efforts:

Despite the modernization of Hulusheng craftsmanship, there remains a strong emphasis on preserving the cultural heritage and traditional methods associated with the instrument. Many Hulusheng makers and musicians are committed to maintaining a balance between modern innovation and cultural authenticity. In some cases, modern Hulusheng craftsmen have undertaken efforts to revive traditional crafting techniques.

Workshops and Apprenticeships: Many master craftsmen offer workshops

and apprenticeships to younger generations, ensuring that the traditional methods of crafting Hulushengs are passed down. These programs often emphasize the use of natural materials, hand-tuning, and traditional decorative techniques.

Cultural festivals and exhibitions showcasing traditional Hulusheng craftsmanship have gained popularity, particularly in regions where the instrument plays a central role in ethnic celebrations. These events provide a platform for modern craftsmen to demonstrate both traditional and modern Hulushengs, highlighting the instrument's evolution over time.

Craftsmen and musicians are finding creative ways to bridge the gap between tradition and modernity, ensuring that the Hulusheng remains relevant in contemporary music while still honoring its cultural roots. Some craftsmen have developed hybrid Hulushengs that combine traditional bamboo pipes with modern synthetic reeds or resonators. These instruments retain the warm, organic sound of traditional Hulushengs while benefiting from the durability and consistency of modern materials. Modern Hulushengs are also being used in cross-genre music, blending traditional Chinese folk melodies with contemporary genres like jazz, classical, and even electronic music. This fusion of styles reflects the instrument's adaptability and its continued relevance in the global music scene.

Summary

Modern Hulusheng craftsmanship blends tradition with innovation, incorporating contemporary materials like synthetic reeds and plastic resonators for improved durability and sound quality, while preserving the cultural essence of the instrument. Precision tools and electronic tuners enhance the accuracy of production, making Hulushengs more accessible through mass production. At the same time, traditional handmade techniques remain valued, with custom designs and elaborate aesthetics offering musicians unique instruments. Efforts to preserve traditional methods, through workshops and cultural festivals, ensure that the Hulusheng's cultural heritage is passed down. This balance allows the Hulusheng to thrive in both traditional and modern music settings.

Table 3. Modern Hulusheng Craftsmanship

Aspect	Traditional Hulusheng Craftsmanship	Modern Hulusheng Craftsmanship
Materials	Bamboo reeds, hand-carved	Synthetic reeds (plastic or metal), more durable and consistent
Construction Process	Entirely handmade, with careful selection and manual cutting of materials	Precision cutting machines and electronic tools assist with crafting
Tuning Method	Tuned by ear, with adjustments made manually through trial and error	Tuned with electronic tuners, providing greater accuracy
Production Scale	Individually handcrafted by artisans, often limited in production scale	Mass production for educational and commercial markets, with standardized models
Decoration	Simple traditional carvings or paintings, reflecting cultural symbols	More elaborate designs, including inlays and lacquer, offering customization
Cultural Preservation	Passed down through generations via apprenticeships and local traditions	Traditional methods still preserved alongside modern innovations through workshops and festivals

Summary

Traditional Hulusheng Craftsmanship relies heavily on natural materials like gourds and bamboo, with each instrument handcrafted through labor-intensive

processes. The bamboo reeds are carefully carved by hand, and tuning is done by ear through a method of trial and error. Every instrument is a unique piece, with artisans dedicating time to selecting the right materials, crafting each component manually, and adding simple, culturally significant decorations. This craftsmanship is passed down through generations, often through apprenticeships, preserving the cultural heritage associated with the Hulusheng. In contrast, Modern Hulusheng Craftsmanship integrates contemporary materials such as synthetic reeds, plastic or composite resonators, and even metal pipes. Modern tools like precision cutting machines and electronic tuners assist in the crafting and tuning process, ensuring more consistent and accurate production. While traditional handmade Hulushengs are still valued, mass production has made the instrument more accessible for educational and commercial use. Modern craftsmanship also allows for more elaborate customization and decorative options. Despite these innovations, efforts to preserve traditional methods continue, ensuring the cultural significance of the Hulusheng endures alongside its modernization. Together, traditional and modern craftsmanship represent a balance between cultural preservation and innovation, keeping the Hulusheng relevant in both its historical and contemporary contexts.

2. The cultural significance of Lisu Hulusheng music instruments.

2.1 Festivals



Figure 35. Lisu Festivals and Rituals

Source: Wei Yin , from research fieldwork (2024)

The Lisu people have many festivals, among which the largest and most important festival is the "Kuoshi" festival.

2.1 Festivals

"Kuoshi" is the transliteration of a Lisu term meaning "New Year's Beginning." The Kuoshi Festival, also known as Kuoshijie, is the most significant traditional festival for the Lisu people, equivalent to the Chinese Spring Festival. It generally takes place from the fifth day of the twelfth lunar month to the tenth day of the first lunar month of the following year, spanning approximately one month (China University for Nationalities Museum, 2021).

The origin of the "Kuoshi" festival:

There is a beautiful and touching legend about the origin of the "Kuoshijie" festival. Over a thousand years ago, in a vast plain in southern Qinghai, there were several hundred families living together. Among them was a family named A Pu De Pa, which had three sons: the eldest was named A Pu De, the second was A Pu Hua, and the youngest was A You Heng. They also lived with A Pu De's mother. One year, a war broke out at the front, and every family with men was required to send them to fight. One evening, as they sat around the hearth, they discussed a plan and decided to escape.

The next evening, they bid farewell to the land where their ancestors had lived for generations. The youngest brother shouldered his crossbow and was the first to leave, heading to a foreign land to settle. The second brother, A Pu Hua, wielding a long knife, fled to the south and settled there. The eldest brother, A Pu De, led his family, carrying the elderly and children, along the dark and eerie mountains. On the tenth day, their frail and elderly mother fell ill. A Pu De and his wife, along with their children, continued their journey westward.

After five more days, they reached the eastern bank of the Lancang River and saw some farmers. A Pu De cut down some bamboo, tied it together to make a raft, and shaped two poles to use as oars. He steered the raft from the bow while instructing his wife to hold the stern, and they crossed to the western bank of the Lancang River. They continued their journey and eventually arrived at a Lisu village with around twenty families. After discussing with his wife, they decided to settle there (China University for Nationalities Museum, 2021).

After a few days of hard work, they built a three-room bamboo and wooden house. The whole family moved in, full of joy! A few days later, in preparation for the next year, everyone carried knives and hoes to the sunny hillsides, forest edges, and clearings to cut down trees. They burned the land and planted rice, wheat, and, in steeper areas, crops like beans, corn, buckwheat, long-grain rice, and oats. To protect their crops from birds and wild animals, they built shelters at the edge of the fields and assigned someone to guard them. When there was no work to be done, the men went into the wild to hunt birds, shoot deer, and search for honey, while the women stayed home sewing and weaving hemp cloth (China University for Nationalities Museum, 2021).

When the cherry blossoms bloomed, it signaled the approach of "Kuoshizi" (Note: "Kuoshizi" refers to the New Year's tree). A Pu De said to his family: "We don't have a large pig to slaughter, so we must hunt a wild boar in the forest. We don't have sticky rice cakes, so we will use rice cakes made from coarse rice as a substitute. We will offer the wild boar's head and coarse rice cakes to our ancestors, expressing our remembrance of those who have passed away. We will do this once a year, and this tradition will be passed down forever."

Contents of "Kuoshi" Festival:

Before the festival, Lisu families slaughter pigs and sheep, brew rice wine, and prepare corn cakes to exchange with one another, symbolizing wishes for abundance and prosperity in the coming year. Young people set up colorful arches at the entrance to the village and create a space for activities in the village square.

On the morning of the festival, each household competes to gather fresh pine branches, which they scatter inside their homes and place at their doorways as a sign of good fortune. Then, dressed in their finest holiday clothes, people gather at the village's communal area, where the priest, known as Bipai, leads the ceremony to bid farewell to the old year and welcome the new one.



Figure 36. Lisu “Kuoshi” Festival live
Source: Wei Yin, from research fieldwork (2024)

The ceremony begins with planting a pine tree in the center of the grassy field. Bows and arrows, along with brightly embroidered clothes made by the young women, are hung on the tree branches. Beneath the tree, a large basket filled with buckwheat is placed, surrounded by 12 smaller baskets of buckwheat and 12 jars of new wine, symbolizing the 12 months of the year. Standing in the center, Bipai recites the ethnic history and offers blessings for a prosperous and auspicious new year.

Next, Bipai, along with 12 pairs of young men and women, plays the Hulusheng (a gourd flute) and sings joyful mountain songs. Together, they go into the forest to bring back 12 small pine trees and plant them next to the 12 baskets of buckwheat, symbolizing the arrival of good fortune in the new year. Following this, the 12 jars of buckwheat wine are shared among everyone, and the celebrations begin, including archery, dancing, singing duets, and swinging activities.

"Kuoshi" program:

The purposes of the Kuoshijie festival are as follows:

- 1) To worship heaven and earth, seeking protection.
- 2) To honor ancestors and forefathers, praying for blessings.
- 3) To ask for protection from the spirit "Dage Ma" and to drive away evil spirits.
- 4) To pray for favorable weather and a bountiful harvest in the coming year.



Figure 37. Lisu “Kuoshi” Festival audience
Source: Wei Yin , from research fieldwork (2024)

1.2.2 Ritual ceremony

New Year Sacrifice:

The first phase takes place on the first day of Kuoshijie and is dedicated to the New Year Sacrifice, the main sacrificial activity. This ceremony honors the heavens for providing food, ensuring that we no longer suffer from hunger, exposure, or hardship, and allowing us to smoothly complete the year. It offers blessings for a prosperous and auspicious New Year and prays for favorable weather and another bountiful harvest in the coming year.

On the morning of the festival, people dress in their finest holiday attire, and each household eagerly gathers fresh pine branches to scatter inside their homes and place at their doorways as a symbol of good fortune. All Lisu families of the same clan rise early, light fires, and steam long-grain rice, glutinous rice, or glutinous cornmeal in large steamer baskets. Once the food is steamed, they invite the "Bipai" (priest) to lead the sacrificial ceremony and preside over the ritual to bid farewell to the old year and welcome the new one. The ceremony begins with the planting of a pine tree in the center of the lawn. Bows and arrows, along with intricately embroidered ribbons made by young women, are hung on the branches. A large basket filled with buckwheat is placed beneath the tree, surrounded by 12 smaller baskets of buckwheat and 12 jars of new wine, symbolizing the 12 months of the year. Standing

in the center, the Bipai (priest) recites the ethnic history.

Next, the Bipai, along with 12 pairs of young men and women, plays the Hulusheng (gourd flute) and sings joyful mountain songs. They go into the forest to bring back 12 small pine trees, which are planted next to the 12 small baskets of buckwheat, symbolizing the arrival of good fortune in the new year. The 12 jars of buckwheat wine are then shared among everyone. The festivities continue with rice cake pounding, dancing, singing duets, and swinging. People of all ages immerse themselves in the joyful holiday atmosphere.

worship ancestors:

The second phase begins on the second day of Kuoshijie and lasts until the twelfth day, dedicated to ancestor worship and blessing prayers. The main sacrificial activities during this period include offerings to ancestors and prayers for blessings. In addition to these ceremonies, various sports competitions, such as swinging and high-jumping, are held during these 10 days.

The second day of the festival is "Pig-Slaughtering Day." Before the pig is slaughtered, the Bipai (priest) conducts a sacrificial ceremony. After the pig is killed, the Bipai first offers sacrifices to heaven, earth, spirits, and ancestors. Only then can food be prepared, and various activities take place. Elderly people gather around the fire to sing "Mugua," while young men and women gather by the fire or go outdoors to sing songs, swing, and participate in other activities. The third day of the festival is the day for ancestor worship and blessing prayers. It is the most solemn and significant part of the entire sacrificial ceremony.



Figure 38. Lisu people perform knife-climbing rituals

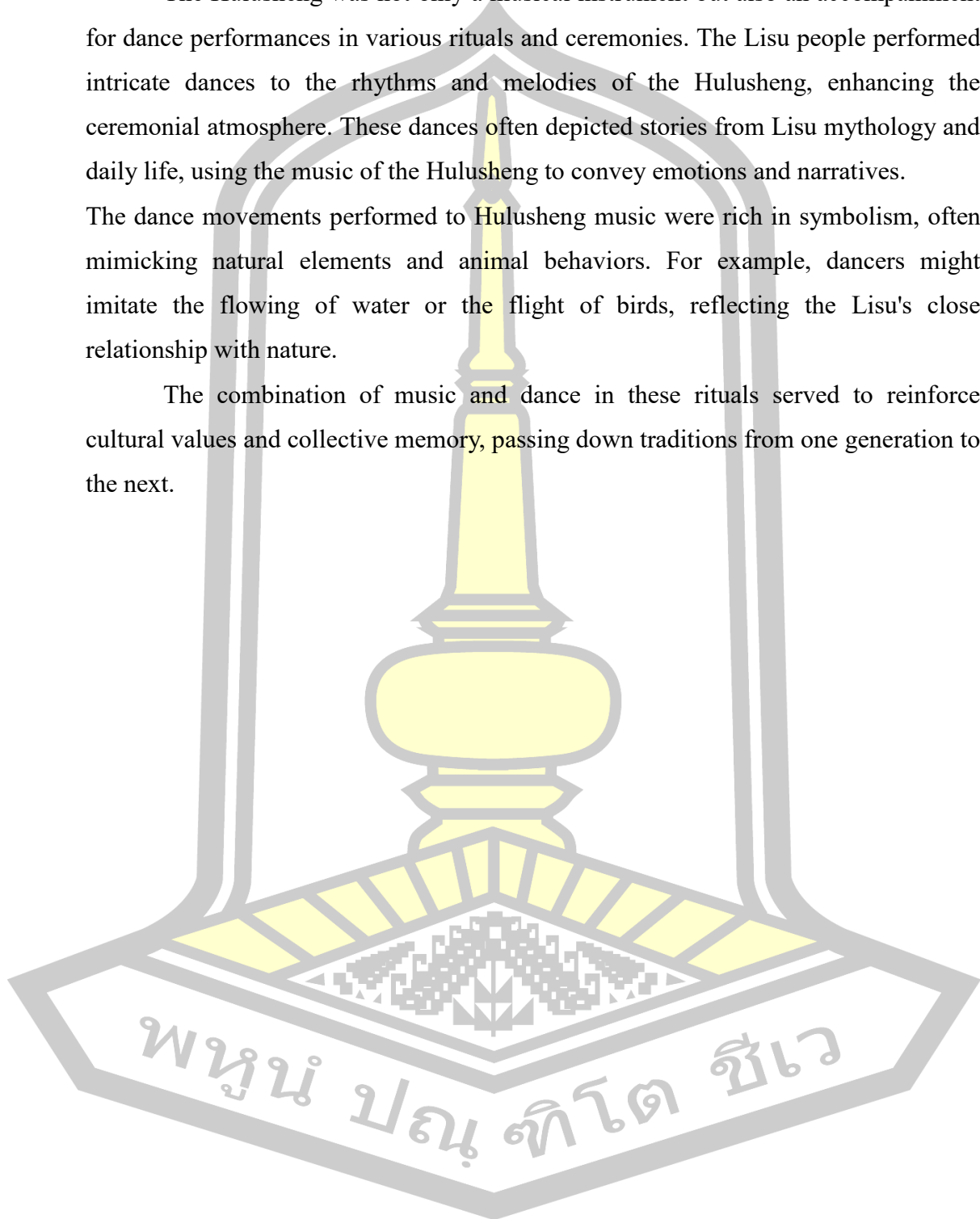
Source: Wei Yin , from research fieldwork (2024)

3. Summary

The Hulusheng was not only a musical instrument but also an accompaniment for dance performances in various rituals and ceremonies. The Lisu people performed intricate dances to the rhythms and melodies of the Hulusheng, enhancing the ceremonial atmosphere. These dances often depicted stories from Lisu mythology and daily life, using the music of the Hulusheng to convey emotions and narratives.

The dance movements performed to Hulusheng music were rich in symbolism, often mimicking natural elements and animal behaviors. For example, dancers might imitate the flowing of water or the flight of birds, reflecting the Lisu's close relationship with nature.

The combination of music and dance in these rituals served to reinforce cultural values and collective memory, passing down traditions from one generation to the next.



CHAPTER V

The Music characteristics of Hulusheng music instruments

This chapter primarily employs descriptive methods for research, which aligns with the second goal of my study. Through on-the-spot investigations of hulusheng in Lijiang City, Yunnan Province, and in-depth interviews with performers, the researcher has collected and organized many video and audio materials for further analysis and research. For the classification of hulusheng music types, the introduction of hulusheng instruments, and the analysis of musical forms, the researcher used common issues and understanding processes as clues to explore the music of the hulusheng in greater depth. The research structure of this chapter is as follows:

1. The Lisu Hulusheng Music Type Classification
2. The Music characteristics of Hulusheng music instruments
3. Summary

1. The Lisu Hulusheng Music Type Classification

The hulusheng is the most beloved instrument of the Lisu people, traditionally played by men and handcrafted by the Lisu themselves. The Man Shu (Book of the Southern Barbarians) by Tang dynasty author Pan Chuo records: “In Nanzhao, young men would enjoy night outings in the alleyways, playing the hulusheng or blowing on leaves, expressing their emotions through melodies and using the sound to communicate.” The hulusheng of the Lisu people can be classified in three ways: 1. According to its use and the occasion, 2. According to the musical characteristics, and 3. According to the method of tuning. The classification method is as follows:

พหุมนุ ปณุ ทิโต ชโว

1.1 According to its use and the occasion

Table 4. Hulusheng's track classification

According to its use and the occasion	
Dance Music	Dance music is the most well-known category of Lisu hulusheng melodies. These tunes are closely connected to the traditional dances of the Lisu people, such as the "Datiao" dance.
Ritual	Ritual tunes are mainly used in Lisu weddings, funerals, festivals and other important ceremonial occasions.
Lifestyle	Life tunes are a true portrayal of Lisu gourdsheng in daily life. These tunes have diverse melodies and rich contents, including praise for labor and insights into life.

1.1.1 Dance Music

Dance music is the most well-known category of Lisu hulusheng melodies. These tunes are closely connected to the traditional dances of the Lisu people, such as the "Datiao" dance. Datiao is one of the most representative dance forms of the Lisu, and the hulusheng is an indispensable accompanying instrument. Dance melodies are usually characterized by lively rhythms and smooth melodies that inspire people's enthusiasm for dancing. Representative dance tunes include "Gan Jie Diao," which depicts the bustling scene of Lisu people attending a market, and "Yingbin Qu," which reflects the Lisu people's warmth and hospitality.



Figure 39. Lisu "Datiao" dance

Source: Wei Yin , from research fieldwork (2024)

The picture was taken in Heqing in 2021. They are performing the "Datio" dance of the Lisu people. Dance tunes play an important role in the social life of the Lisu people. They are not only an important way for people to entertain and relax, but also an important way to inherit and promote the Lisu culture. Through the combination of dance and music, the Lisu people can more intuitively feel the unique charm and profound heritage of their own national culture.

1.1.2 Ritual

Ritual music is primarily used during important occasions in Lisu culture, such as weddings, funerals, and festival celebrations. These melodies often have a solemn and dignified character, creating a specific ceremonial atmosphere. For example, "Jieqin Diao" (Welcoming Tune) and "Songqin Diao" (Farewell Tune) are essential parts of wedding ceremonies, expressing the complex emotions of welcoming and bidding farewell to the bride. "Jisi Diao" (Sacrificial Tune) is used in sacrificial rituals, conveying the Lisu people's reverence and remembrance for their ancestors.

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Figure 40. Lisu "Shang Daoshan Ritual"
Source: Wei Yin , from research fieldwork (2024)

1.1.3 Lifestyle

Life songs are a true reflection of the daily lives of the Lisu people as expressed through the hulusheng. These melodies are diverse and rich in content, encompassing a wide range of themes such as work, leisure, and the natural environment. Life songs not only celebrate labor but also convey emotional and philosophical reflections on existence. For instance, "Fangma Diao" (Hemp Spinning Tune) depicts the diligent scene of Lisu women spinning hemp, a task deeply embedded in traditional Lisu life. In contrast, "Nian Jizi Diao" (Chasing Deer Tune), which mimics animal calls, demonstrates the Lisu people's close connection to nature, used during hunting for communication or as a form of entertainment.

Additionally, life songs can serve as a form of storytelling, passing down tales of everyday life, community events, and personal experiences. These melodies often highlight the resilience and creativity of the Lisu people, who have historically relied on the land and their environment for sustenance. In this way, life songs not only entertain but also preserve and transmit cultural knowledge and values, reflecting the Lisu people's deep bond with their homeland, as well as their communal spirit. Through these tunes, the daily joys, struggles, and wisdom of Lisu life are expressed in a way that resonates across generations.

1.2 According to the musical characteristics

Table 5. According to the musical characteristics

According to the musical characteristics	
Fixed Tunes	Fixed tunes represent the most formal and structured category of Lisu hulusheng melodies..
Free Tunes and Miscellaneous Melodies	Free tunes and miscellaneous melodies, on the other hand, are more flexible and varied, lacking a fixed structure or melodic progression.

1.2.1 Fixed Tunes

Fixed tunes represent the most formal and structured category of Lisu hulusheng melodies. These tunes typically have a fixed musical structure, melodic progression, and playing techniques that have been passed down through generations. In Lisu folklore, there is a saying about the "Seventy-Two Tunes," though in reality, the number of these fixed tunes is far greater, reflecting the rich musical tradition of the Lisu people. They are primarily used in formal occasions such as rituals, weddings, and celebrations, where their solemn and elegant nature adds to the atmosphere of the event.

Performing fixed tunes requires not only a high level of technical skill but also an in-depth understanding of the cultural and ceremonial significance behind each piece. Mastery of these tunes is seen as a sign of artistic achievement and respect for tradition, and they are often played by experienced hulusheng musicians. Additionally, the performance of these tunes can serve as a means of preserving Lisu history and culture, as many of the melodies carry with them stories and meanings linked to the community's past.

These fixed tunes are meticulously crafted to follow specific patterns, allowing for little improvisation, which distinguishes them from more casual or free-form music. The precision in their composition and performance makes them a

cultural gem of the Lisu people, showcasing the depth of their musical heritage and artistic discipline.

1.2.2 Free Tunes and Miscellaneous Melodies

Free tunes and miscellaneous melodies, in contrast, offer more freedom in composition and performance. These tunes do not adhere to a strict format or structure, allowing performers to infuse their personality and creativity into the music. They are often named after traditional dance steps, and their versatility makes them suitable for impromptu performances or as part of larger medleys. The relaxed and spontaneous nature of these tunes means they are well-suited for social gatherings, community celebrations, and everyday entertainment.

Unlike fixed tunes, free tunes are widely accessible to musicians of varying skill levels, allowing for broader participation and enjoyment within the community. They provide a platform for performers to showcase their improvisational skills and engage with their audience in a more informal setting. This flexibility also means that free tunes can evolve over time, incorporating new influences and ideas while maintaining their roots in Lisu musical traditions.

Together, these two categories—fixed tunes and free tunes—form a comprehensive expression of Lisu hulusheng music, balancing formality and freedom, tradition and creativity.

1.3 According to the method of tuning

Table 6. According to the method of tuning

According to the musical characteristics	
"Yibei" Tunes	The "Yibei" tunes are a category of melodies based on the solfège note "5" (so) as the fundamental pitch
"Yizei" Tunes	The "Yizei" tunes, on the other hand, are based on the solfège note "6" (la) as the foundational pitch.

1.3.1 "Yibei" Tunes

The "Yibei" tunes are a category of melodies based on the solfège note "5" (so) as the fundamental pitch. These tunes hold a significant place in Lisu hulusheng music, characterized by their distinctive musical traits and expressive style. The melodies of "Yibei" tunes are typically steady, introspective, and often evoke a sense of deep thought and reflection.

"Yibei" tunes are commonly played during more solemn or reflective occasions, such as religious ceremonies or moments of personal contemplation. The use of the "5" base note gives the melodies a grounded, meditative quality, creating a profound emotional impact on the listener. In some cases, these tunes are also used to accompany storytelling or poetic recitations, as their calm and measured rhythms allow for deeper engagement with the narrative. The spiritual and emotional resonance of "Yibei" tunes makes them an important part of the Lisu people's cultural and musical identity, offering a window into the more introspective aspects of their traditional music.

1.3.2 "Yizei" Tunes

The "Yizei" tunes, on the other hand, are based on the solfège note "6" (la) as the foundational pitch. Compared to the "Yibei" tunes, the melodies in this category are brighter and more joyful. They are often used in festive and celebratory settings, where the upbeat and lively tunes create a relaxed and cheerful atmosphere.

"Yizei" tunes are particularly popular during Lisu festivals, weddings, and communal gatherings, where music plays a central role in bringing people together. The melodies often feature quick tempos, playful rhythms, and lively ornamentation, encouraging dancing and communal participation. In addition to their use in celebrations, "Yizei" tunes can also be part of light-hearted entertainment, played during social events or recreational activities. The joyful nature of "Yizei" tunes, combined with the skillful artistry of the hulusheng players, helps to uplift spirits and enhance the communal experience, making them an essential component of Lisu musical culture.

The contrast between the more contemplative "Yibei" tunes and the exuberant "Yizei" tunes illustrates the versatility of the hulusheng in expressing the

full range of human emotions, from solemnity to joy, and highlights its importance in both everyday life and special occasions within the Lisu community.

Summary

The melodies of the Lisu hulusheng are diverse and rich in character, with each category carrying deep emotions and cultural significance for the Lisu people. These tunes reflect not only the Lisu people's daily lives, traditions, and spiritual beliefs but also serve as a bridge connecting past generations with the present. By delving into the various classifications of hulusheng music, we uncover the intricate ways in which the Lisu people express their values, history, and worldview through sound.

Furthermore, this in-depth understanding allows us to appreciate the technical and artistic complexity embedded within these melodies, highlighting the profound relationship between music and identity in Lisu culture. The study of hulusheng tunes is not merely about musical analysis but also about understanding the lived experiences, communal bonds, and emotional depth that they represent.

Preserving and promoting this musical tradition is crucial, as it is a vital part of the Lisu's intangible cultural heritage. By safeguarding these melodies, we are not only protecting a form of artistic expression but also ensuring that the stories, values, and legacy of the Lisu people continue to thrive for future generations. This work is essential for cultural continuity and for fostering an appreciation of the rich diversity within global musical traditions.

2. The Music characteristics of Hulusheng music instruments

Based on the classification of Hulusi repertoire types mentioned above, this chapter will select representative pieces from each type for detailed analysis. These pieces were collected by the author through field research conducted in the first half of 2024. Relevant video materials can be accessed by scanning the provided QR codes, and translated scores are included in the appendix at the end of the chapter. By examining musical elements such as "range, harmony, melodic contour, and rhythm," this study aims to uncover the unique characteristics of Lisu Hulusi music. The following analysis will focus on six representative pieces, covering five different repertoire types, to showcase the rich diversity and artistic charm of the Hulusi in Lisu

music culture.

“Zi La lei”——Dance Music
 “Jie hung diao”——Lifestyle
 “Jie Qin Diao”——Lifestyle
 “Gan Ji Diao”——Dance Music
 “Xiangjian Le”——Dance Music
 “Jisi Diao”——Ritual

2.1 “Zi La lei”

The Lisu hulusheng dance melody "Zi La Lei" is a traditional piece deeply rooted in the Lisu people's cultural and musical heritage. This tune is typically performed during communal dance gatherings and celebrations, where the hulusheng plays a central role in leading the rhythm and melody. "Zi La Lei" is characterized by its lively and rhythmic nature, often used to accompany the Lisu's iconic group dance, such as the "Datiao" dance, which involves coordinated steps and movements in a circle. The contents of analysis are included:

Structure

Range

Rhythm

Harmony

Melodic contour

Mode and scale

The figure below shows the structure of the “Zila Lei” song, which can be divided into the following categories:



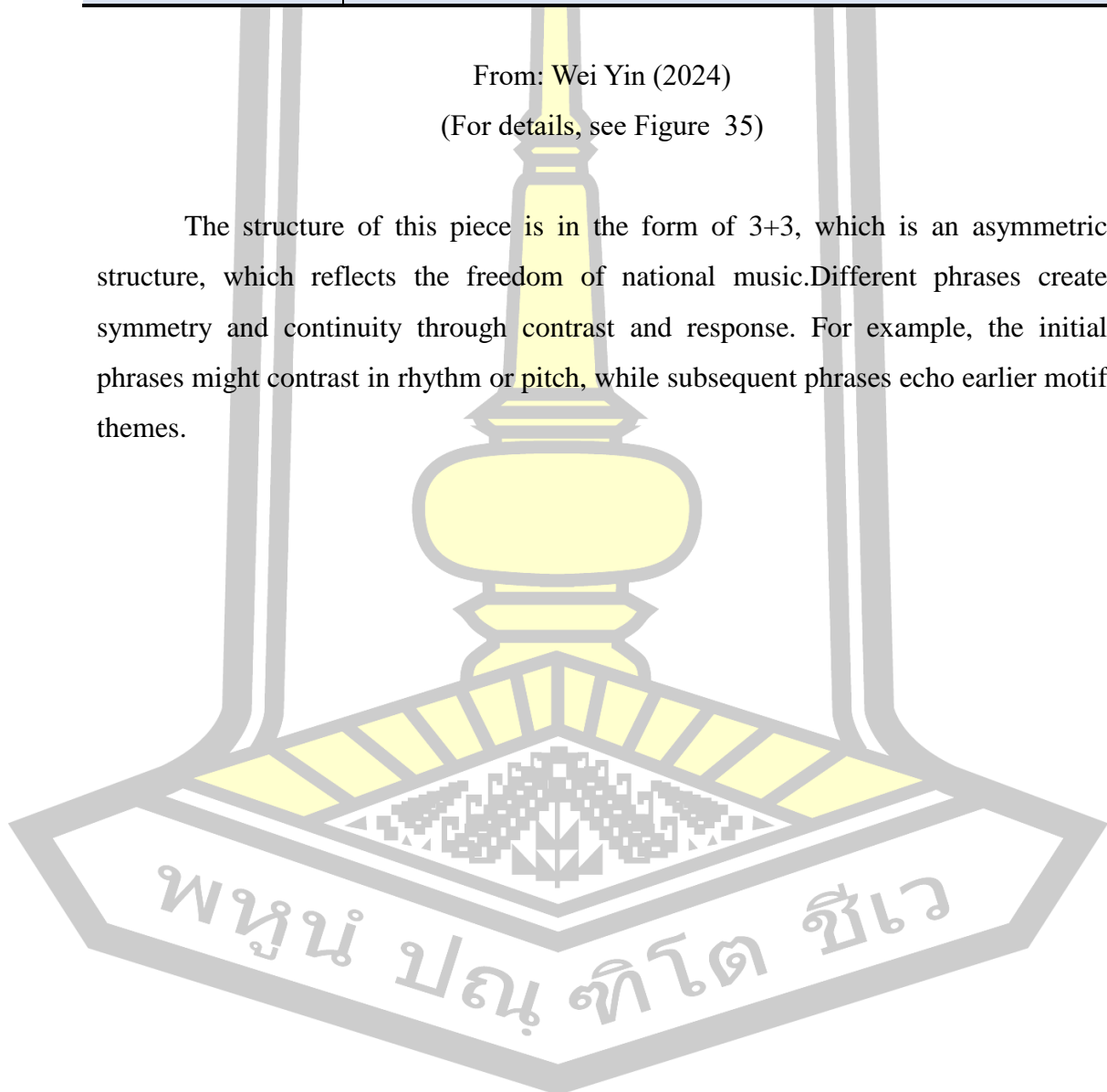
The detailed analysis of the musical form of "Zi La lei" is as follows:

Table 7. The musical sections of “Zi La lei”

Section	1	2	3
Phrase	1-2	3-5	6-8
Form	Intro	A phrase	B phrase
Tonality	G Yu Mode		
Tempo	68		
Beat	4/4		

From: Wei Yin (2024)
(For details, see Figure 35)

The structure of this piece is in the form of 3+3, which is an asymmetric structure, which reflects the freedom of national music. Different phrases create symmetry and continuity through contrast and response. For example, the initial phrases might contrast in rhythm or pitch, while subsequent phrases echo earlier motif themes.



Zi la lei
(子拉勒)

Transcription by Wei Yin
from fieldwork in July 2024

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 68. The score is divided into three sections: an Intro (measures 1-4), an A phrase (measures 5-8), and a B phrase (measures 9-12). The Intro and A phrase both feature triplet markings over groups of three notes. The B phrase consists of eighth notes and quarter notes.



Figure 41. Map of Lisu "Zi La Lei"

Source: Wei Yin, transcription from research fieldwork, May (2024)

2.1.1 Introduction Section

This figure shows the Intro section of the musical score, which is the first four measures of the piece. It features a tempo of quarter note = 68 and includes triplet markings over the first three measures.

Figure 42. Map of "Zi La Lei" Intro

Range: From D in the small octave to G in the second octave.

Rhythm: The types of rhythms in the prelude include quarter notes, eighth notes, triplets, dotted eighth-sixteenth patterns, and half notes. The addition of triplets enhances the rhythm with a sense of liveliness and agility, building upon the traditional 4/4 time signature. The rhythm in the prelude is quite contrasting, as dense

rhythmic sections alternate with elongated ones, adding a sense of depth and layering to the music.

As the melody progresses, the rhythm gradually develops into a dynamic curve of "dense–sparse–pause," which helps emphasize the sectional structure and breathing space of the music.

Harmony: The prelude begins with a single-note melody, and a G note in the small octave range appears at the end. This note is the lower octave of the melody, and the use of octave harmony at the conclusion serves to fully prepare for the start of the piece.

Melodic contour: The melodic contour of this melody is arch-like, characterized by a gradual ascension, a peak, and a descending resolution. It begins with stepwise upward motion (e.g., D4 → F4 → G4 → Bb4 → C5), creating a sense of forward momentum and tension, reaching its climax on the highest note, C5. After the peak, the melody descends stepwise (e.g., C5 → Bb4 → G4 → F4 → Bb3), releasing the built-up tension and providing a satisfying closure. The range spans an octave (D4 to G5), and the contour primarily features smooth, stepwise motion (conjunct motion), which makes it lyrical and balanced. The overall shape of the melody, with its arch-like symmetry, evokes emotional progression by combining a buildup of energy with a calm resolution, a characteristic feature often found in traditional or folk-inspired melodies.

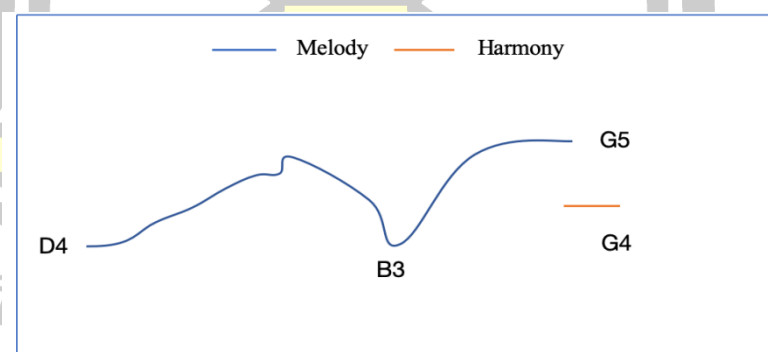


Figure 43. Map of Lisu "Zi La Lei"Intro Melodic contour

Source:Wei Yin ,transcription from research fieldwork ,May (2024)

2.1.2 A phrase

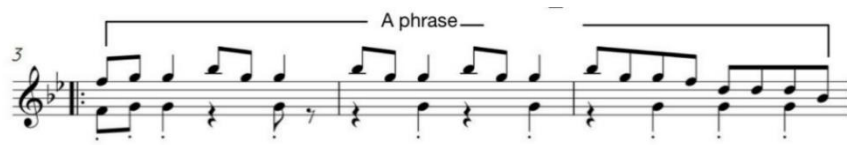


Figure 44. Map of Lisu "Zi La Lei" A phrase

Range: The range of the A phrase is from F5 to B4

Rhythm: The rhythm of this melody is mainly eighth notes and quarter notes. The rhythm in the upper part of the melody is characterized by a mixture of eighth notes for fast motion and quarter notes for rhythmic emphasis and contrast. This combination creates a dynamic and varied rhythmic structure that propels the melody forward while also providing moments of stability. The overall effect is a rhythm that is energetic yet controlled, contributing to the expressive quality of the piece.

Harmony: The harmonic notes are the lower octave of the melody, which gives the melody a fuller, richer sound. The harmony mainly appears on the second and fourth beats of the melody, contrasting with the melody, though at times it also moves in sync to highlight the melodic line.

Melodic contour: The melodic contour of this melody is a wave, with the melody beginning in a second-degree progression and then making a third leap, reaching a peak, and then descending in thirds back to the tonic. (e.g., F5 → G5 → B5), building momentum and creating a sense of anticipation. The highest note, B5, marks the melody's peak. After this peak, the melody descends in steps (e.g., B5 → G5 → F5 → B4), releasing tension and providing closure. The range spans an octave (B5 to B4), and the contour is mostly smooth, moving in stepwise intervals (joint motion), which adds a fluid and lyrical quality to the melody. The overall structure has a symmetrical rise and fall, reflecting an emotional arc, where the upward movement creates excitement and the downward movement brings resolution. This melodic contour is characteristic of folk styles and traditional music, where the rise and fall of the melody reflects a natural, expressive progression.

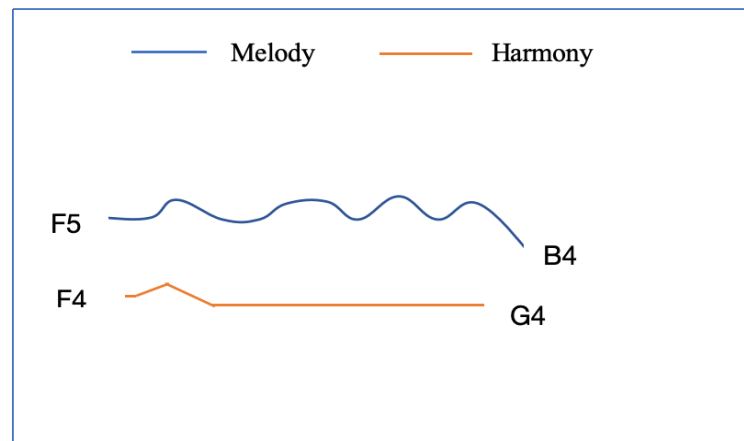


Figure 45. Map of Lisu "Zi La Lei" A phrase Melodic contour
Source: Wei Yin, transcription from research fieldwork, May (2024)

2.1.3 B phrase



Figure 46. Map of Lisu "Zi La Lei" B phrase Melodic contour

Range: The range of the B phrase is from D5 to G5, within one octave.

Rhythm: The rhythm types mainly include eighth notes and quarter notes, which keep the characteristics of the theme. The repetitive rhythm is the characteristic of the Hulusheng dance of the Lisu people. The rhythm of the harmony is quarter notes, which makes the beat more stable.

Harmony: The harmony of B phrase is mainly G Yu Mode's tonic G, which forms fifth, fourth, octave and other counterpoints with the melody.

Melodic contour: The overall contour of the melody starts with the stable note D5, then develops through fluctuating pitches (the jumps between B4 and D5, and between C5 and D5). It culminates in a dramatic rise to F5 and G5. This structure, moving from relative stability to fluctuation and then upward progression, creates a clear emotional arc.

The melody's fluctuations mainly occur through the alternation between D5, B4, and C5, and the leaps between notes bring a sense of liveliness. Meanwhile,

the ascent to F5 and G5 intensifies the sense of momentum in the melody, creating an emotional push upward.

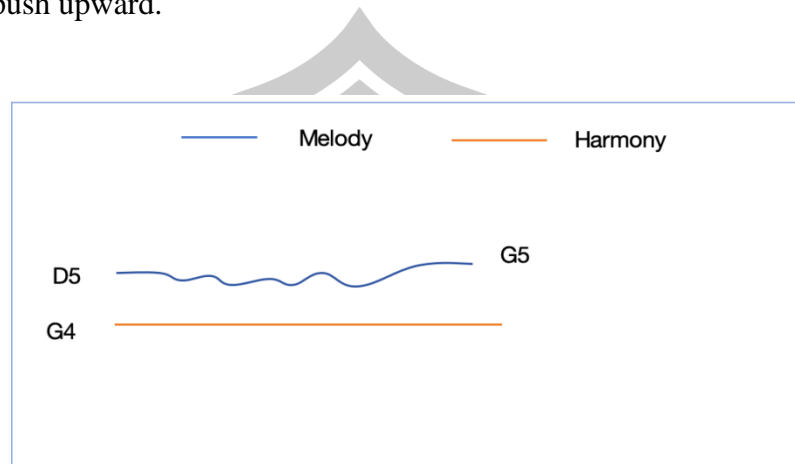


Figure 47. Map of Lisu "Zi La Lei" A phrase Melodic contour
Source:Wei Yin ,transcription from research fieldwork ,May (2024)

2.1.4 Mode and scale

The Lisu Hulusheng song "Zila Lei" is in the key of B flat, but because its melody is dominated by the G sound and ends on the G sound, the correct key of this piece of music is For B flat to be Gong (宫), G Yu (羽) mode, we can also call it G minor pentatonic scale(See figure 42)



Figure 48. Map of "Zi La Lei" G Yu mode
Source:Made By Wei Yin , May(2024)

The notes used throughout the entire piece are G, B \flat , C, D, and F. The melody begins on the note F and concludes on the tonic, creating a perfect cadence. The melody of the piece is relatively short, but during performance, the musician usually repeats it in an infinite loop. This is because the piece is typically played to accompany dancing, and it is commonly used in the Lisu people's traditional "Datiao" dance. As shown in Figure 35, hulusheng tunes generally consist of two parts. The first part is the main melody, while the second part is the accompaniment melody. In

hulusheng music, this accompaniment is referred to as "Da Yin" (打音). This tone is usually either the tonic (I) or the dominant (V), and in this case, the tonic G is used. The "Da Yin" sometimes synchronizes with the main melody and at other times appears on the weak beats of the melody, adding rich harmonic color to the hulusheng music.

2.2“ Jie hung diao”

The Lisu hulusheng tune "Jie Hung Diao" also known as the Wedding Tune, is a traditional piece played during Lisu wedding ceremonies. This melody holds special significance as it accompanies important moments during the wedding, such as the procession of the bride and groom, and is used to express the joy and solemnity of the occasion.

"Jie Hung Diao" is characterized by a balance of festivity and emotional depth, blending lively rhythms with more reflective, heartfelt passages. The hulusheng serves as the primary instrument in the performance, with its resonant sound symbolizing unity and the bond between the couple. The melody's structure typically involves a cyclical pattern, much like other Lisu tunes. The contents of analysis are included:

Structure

Range

Rhythm

Harmony

Melodic contour

Mode and scale

The figure below shows the structure of the “Jie hung diao” song, which can be divided into the following categories:



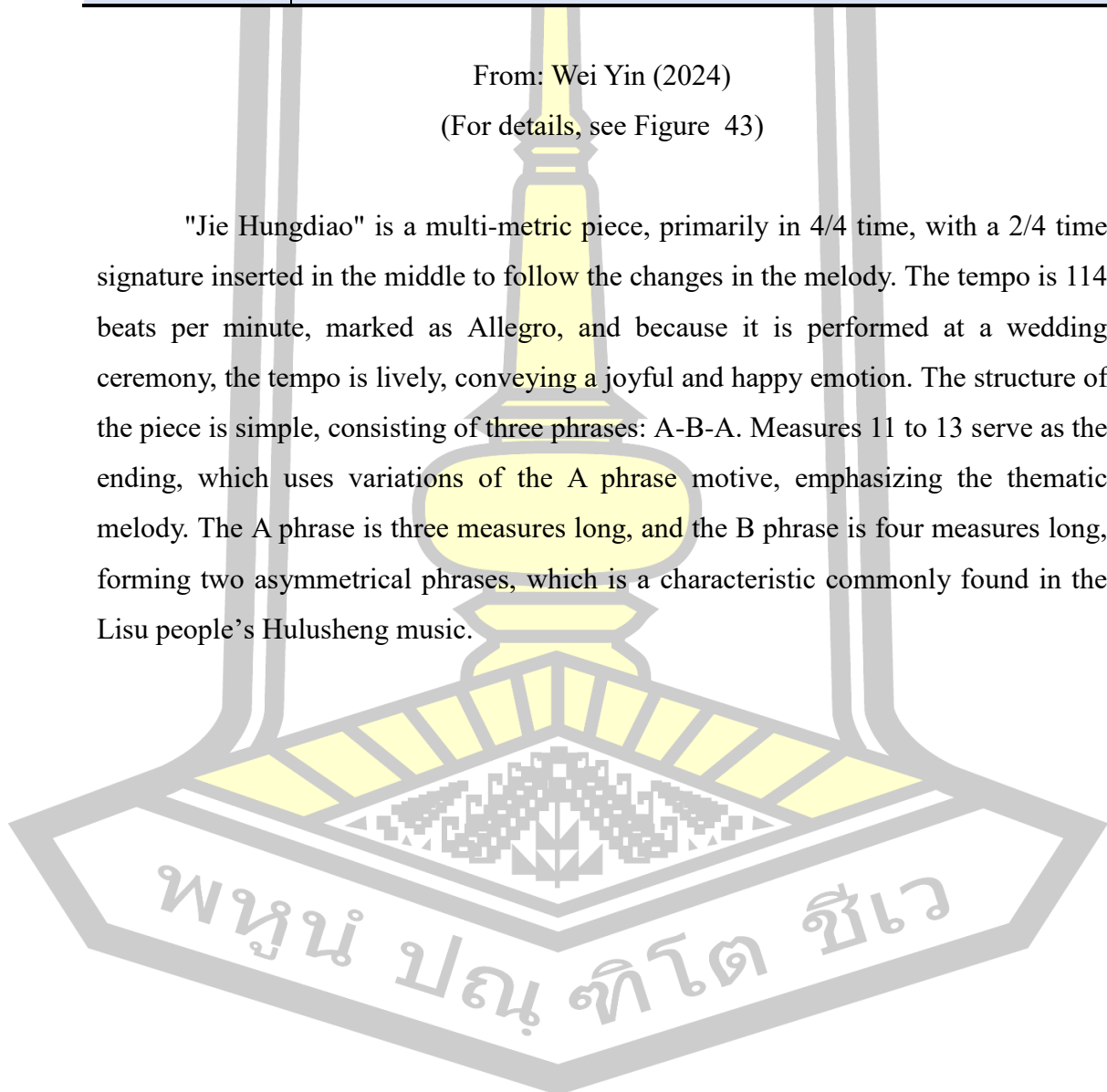
The detailed analysis of the musical form of "Zi La lei" is as follows:

Table 8. The musical sections of “Jie hung diao”

Section	1	2	3	4
Phrase	1-3	4-7	8-10	11-13
Form	A phrase	B phrase	A phrase	Ending
Tonality	G Yu Mode			
Tempo	114			
Beat	4/4,2/4			

From: Wei Yin (2024)
(For details, see Figure 43)

"Jie Hungdiao" is a multi-metric piece, primarily in 4/4 time, with a 2/4 time signature inserted in the middle to follow the changes in the melody. The tempo is 114 beats per minute, marked as Allegro, and because it is performed at a wedding ceremony, the tempo is lively, conveying a joyful and happy emotion. The structure of the piece is simple, consisting of three phrases: A-B-A. Measures 11 to 13 serve as the ending, which uses variations of the A phrase motive, emphasizing the thematic melody. The A phrase is three measures long, and the B phrase is four measures long, forming two asymmetrical phrases, which is a characteristic commonly found in the Lisu people's Hulusheng music.



Jie Hung Diao
(结婚调)

Transcription by Wei Yin
from fieldwork in July 2024



Figure 49. Map of Lisu "Jie Hungdiao"

Source: Wei Yin, transcription from research fieldwork, May (2024)

2.2.1 A phrase

Figure 50. Map of "Jie hung diao" A phrase

Range: The range of this piece is from B4 to G5, within one octave.

Rhythm: The rhythm of this piece is mainly eighth notes and quarter notes.

Appoggiatura is added in the second measure to enhance the rhythm. Sixteenth notes are added at the end as a change to contrast with the beginning. The rhythm of this piece is mainly eighth notes and quarter notes. Appoggiatura is added in the second

measure to enhance the rhythm. Sixteenth notes are added at the end as a change to contrast with the beginning. The rhythm type of the harmony is roughly the same as that of the main melody, except that in places where the main melody is dense, the rhythm of the harmony is eighth notes, one note against two notes, which creates a strong contrast and color difference in rhythm.

Harmony: The main note used in this phrase is the tonic G of the mode, and occasionally the low octave of the melody is used. For example, at the beginning of the first bar and the end of the third bar, the note used is F4, and the tonic G4 is used in other positions. G4 and the melody form an octave and fifth counterpoint.

Melodic contour: Overall, this melody is mainly in the form of small wave rises and falls. The melody goes up and down in three-degree jumps from F5→G5→F5→D5. From the second bar, the melody gradually rises from the low range to the high range, and then gradually falls back to the lower range, reflecting the balance of the phrase. The fluctuation of pitch in each bar is small, which enhances the dynamic sense of the melody and the stable emotion. The two-part Melodic contour is relatively stable. It is basically the low octave of the first part. The notes are mainly G4, because this note is the tonic of the mode.

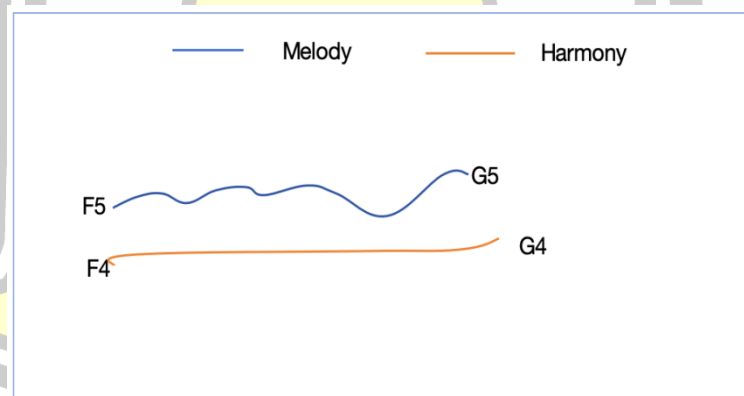


Figure 51. Map of Lisu "Jie Hungdiao" A phrase Melodic contour
Source: Wei Yin, transcription from research fieldwork, May (2024)

2.2.2 B phrase

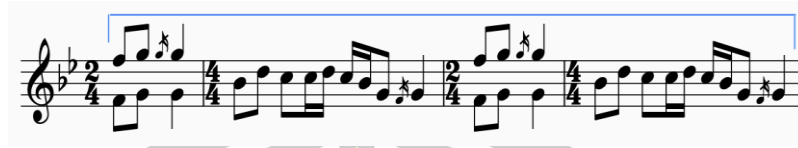


Figure 52. Map of "Jie hung diao" B phrase

Range: The range of this phrase is quite large, from the lowest note F4 to the highest note G5, the range is more than one octave. The range of the second part remains at G4.

Rhythm: The rhythm type of this phrase is mainly eighth notes and sixteenth notes, and the rhythm of the two-part harmony is still mainly eighth notes and quarter notes.

Harmony: The chords of this phrase appear mainly in measures 4 and 6, which are the lower octaves of the melody, forming an octave counterpoint.

Melodic contour: The melodic contour of this phrase forms a large wave shape, with significant undulations in the melody. Starting from the highest note, G5, it leaps downward by a sixth, then revolves around C5 and D5 with repetition. It then descends stepwise to the lowest note, G4, before ascending by a leap of a seventh, bringing the emotional expression of the piece to its peak. In contrast, the harmony in the second voice progresses with smooth and steady lines, creating a striking contrast.

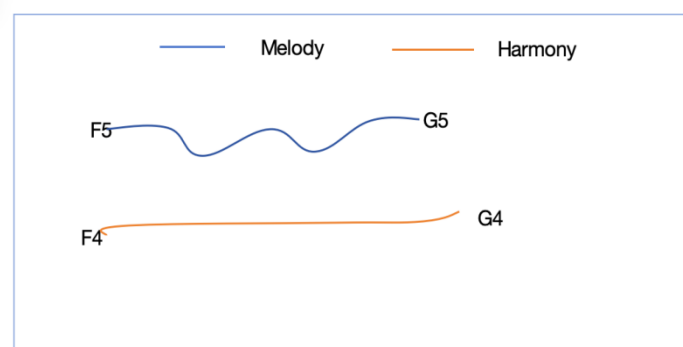


Figure 53. Map of Lisu "Jie Hungdiao" B phrase Melodic contour
Source: Wei Yin, transcription from research fieldwork, May (2024)

2.2.3 A1 phrase

This segment is a repetition of the A phrase, with identical range, rhythm, harmony, and melodic contour. Therefore, no further analysis will be repeated here.

2.2.4 Ending



Figure 54. “Jie hung diao”Ending

Range: The notes in this melody span a seventh, ranging from the lowest note B4 to the highest note G5. The harmony in the second voice remains an octave lower than the melody.

Rhythm: The rhythmic pattern of this melody consistently uses eighth notes, quarter notes, and sixteenth notes, maintaining a unified sense of rhythm throughout the piece. A whole note is used at the end, giving the melody a stronger sense of closure. The rhythm of the harmony in the second voice aligns perfectly with the main melody.

Harmony: The harmony in the second voice also uses the tonic G of the home key, emphasizing tonal stability. It forms harmonious counterpoints with the melody in octaves and fifths.

Melodic contour: The melodic contour of this phrase also takes on a wave-like shape. It begins with a stepwise ascent from F5 to G5, then descends stepwise to the lowest note, B4. Toward the end, it leaps up and down by a sixth, returning to G5, and concludes with a whole note. The overall emotional fluctuation is not significant, and the melodic contour resembles that of the opening, creating a cyclical closure that echoes the beginning of the piece.

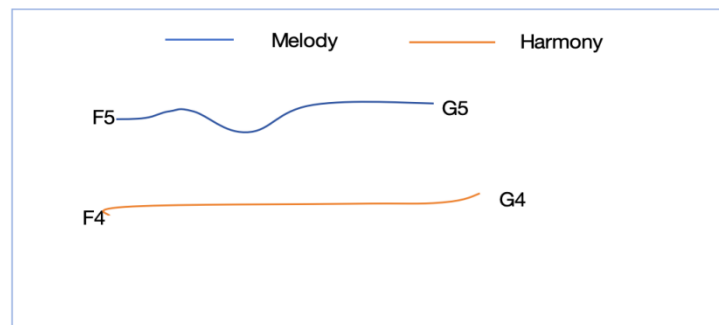


Figure 55. Lisu "Jie Hungdiao"Ending Melodic contour

Source:Wei Yin ,transcription from research fieldwork ,May (2024)

2.2.5 Mode and scale

In figure 43 the piece is in B \flat major (two flats), but it's using the G Yu mode, meaning the main pentatonic scale starts on G. In this mode, the notes used are G, A, C, D, E. Yu mode is similar to the traditional Western pentatonic scale but starts on the fifth scale degree (G in this case). The music is divided into several phrases. Each phrase generally consists of a repeating rhythmic and melodic pattern. The use of the Yu mode creates a melodic focus on the G note, which serves as the tonic. Begins with an ascending scale starting on G and moving through the notes of the G Yu pentatonic scale. Incorporates slightly more complex rhythmic elements, including eighth notes and grace notes, which add ornamentation.



Figure 56. "Jie Hungdiao" G Yu mode

Source:Made By Wei Yin , May(2024)

The melody repeats motifs from the previous sections, reinforcing the tonal center on G and maintaining the pentatonic framework. The piece ends on a whole note (G), providing a sense of completion and resolution. The second part of the piece, the "Da Yin," also uses the tonic G from the G Yu mode and employs the same notes as the melody.

2.3 “Jie Qin Diao”

“Jie Qin Diao” also known as the Welcoming Tune, is a traditional Lisu hulusheng melody played during wedding ceremonies, specifically during the procession when the groom's family welcomes the bride. This piece holds special cultural and ceremonial importance, as it sets the tone for one of the most significant moments in a Lisu wedding.

The melody of “Jie Qin Diao” is generally upbeat and festive, symbolizing joy, harmony, and the union of two families. Its lively and rhythmic nature is intended to create an atmosphere of celebration as the bride is escorted to her new family. The use of the hulusheng in this tune adds a traditional and communal feel, with the music often being played repeatedly to accompany various stages of the ceremony. The contents of analysis are included:

Structure

Range

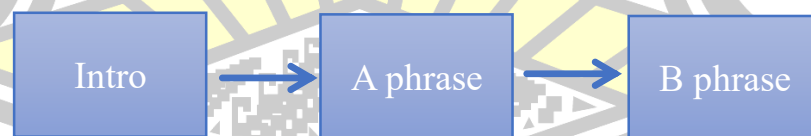
Rhythm

Harmony

Melodic contour

Mode and scale

The figure below shows the structure of the “Jie Qin diao” song, which can be divided into the following categories:



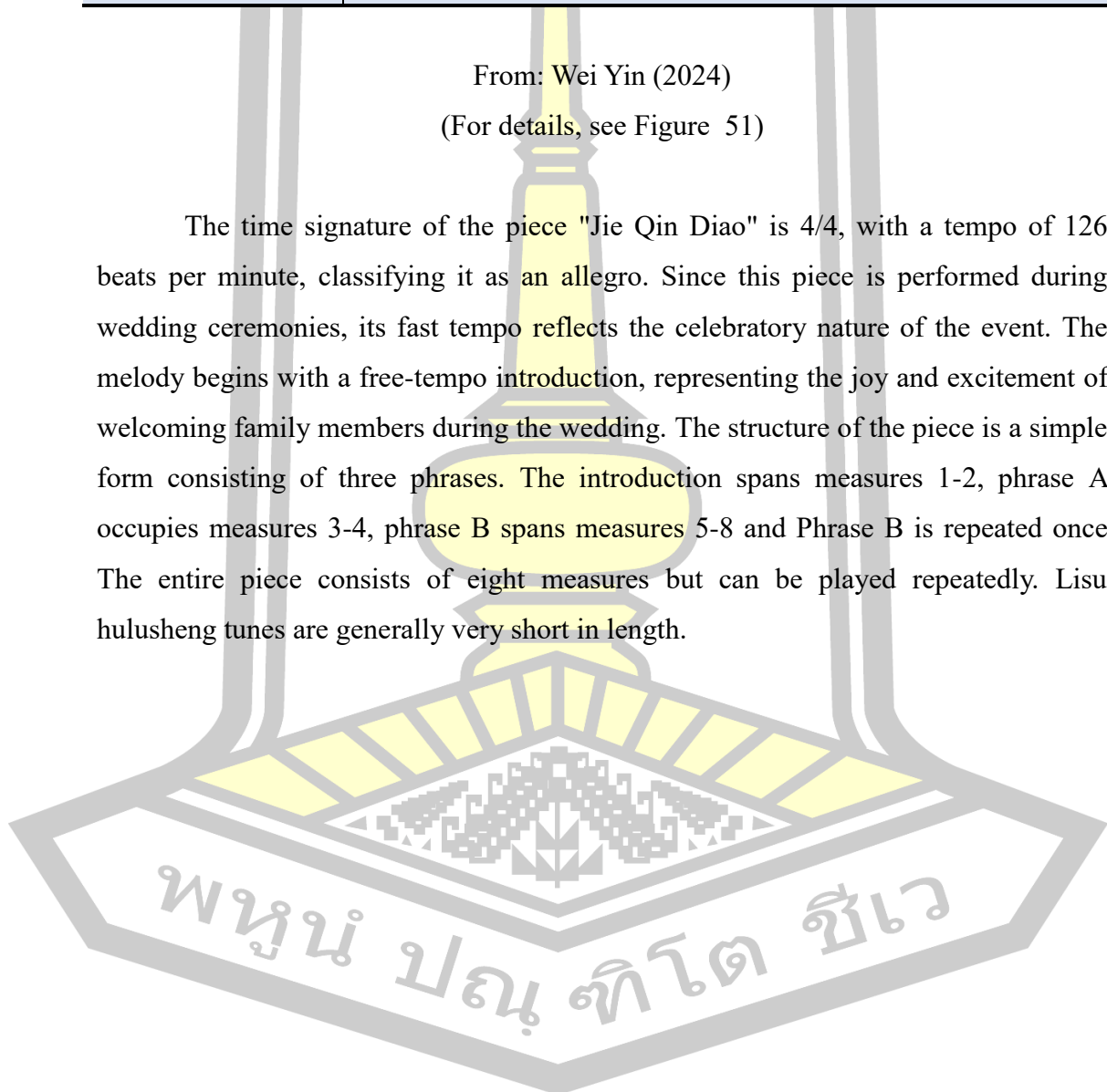
The detailed analysis of the musical form of “Zi La lei” is as follows:

Table 9. The musical sections of “Jie Qin Diao”

Section	1	2	3
Phrase	1-2	3-4	5-8
Form	Intro	A phrase	B phrase
Tonality	E Yu Mode		
Tempo	126		
Beat	4/4		

From: Wei Yin (2024)
(For details, see Figure 51)

The time signature of the piece "Jie Qin Diao" is 4/4, with a tempo of 126 beats per minute, classifying it as an allegro. Since this piece is performed during wedding ceremonies, its fast tempo reflects the celebratory nature of the event. The melody begins with a free-tempo introduction, representing the joy and excitement of welcoming family members during the wedding. The structure of the piece is a simple form consisting of three phrases. The introduction spans measures 1-2, phrase A occupies measures 3-4, phrase B spans measures 5-8 and Phrase B is repeated once. The entire piece consists of eight measures but can be played repeatedly. Lisu hulusheng tunes are generally very short in length.



Jie Qin Diao
接亲调

Figure 57. Jie “jie qin diao”

Source: Wei Yin, transcription from research fieldwork, May (2024)

2.3.1 A phrase

Figure 58. “Jie Qin Diao”Intro

Range: The range of the introductory section spans from the highest note A4 to the lowest note E4, covering an interval of a fourth. The narrow range of the introduction serves as a preparation for the start of the piece.

Rhythm: The rhythm in the intro section is quite varied, as it is in a free time signature. Within these two measures, syncopated rhythms, quarter notes, dotted eighth note rhythms, sixteenth notes, and whole notes are all used. This not only

enriches the rhythmic flow of the introduction but also prepares the way for the entrance of the theme.

Harmony: There is no harmony in the introduction.

Melodic contour: The melodic contour of the introduction takes on an arch-like shape. It begins with the note G4, ascends a second to A4, then descends stepwise, ultimately ending on E4, creating a sense of a complete cadence.

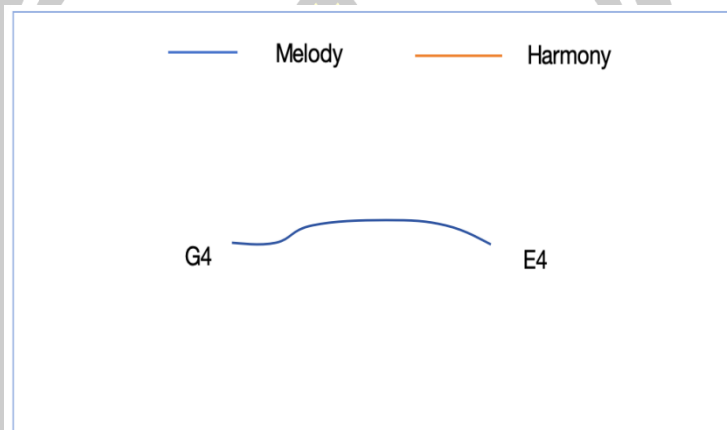


Figure 59. Lisu "Jie Qin Diao" Intro Melodic contour

Source: Wei Yin, transcription from research fieldwork, May (2024)

2.3.2 A phrase

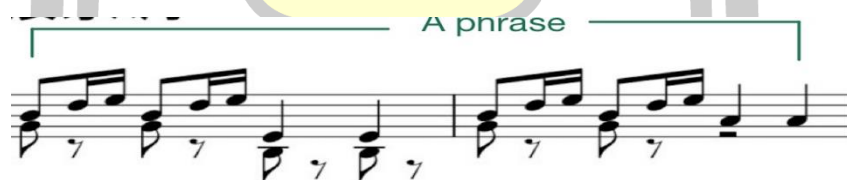


Figure 54. "Jie Qin Diao" A phrase

Range: The range of phrase A is quite broad, spanning an octave from the highest note E5 to the lowest note E4. With this wide range, the melody exhibits greater fluctuation, enriching the emotional expression of the melody.

Rhythm: The rhythm in phrase A is relatively simple, as this is an upbeat piece, and the simplicity of the rhythm helps convey the melody's emotional expression. The main rhythmic patterns used are dotted eighth note followed by sixteenth note, as well as quarter note rhythms.

Harmony: The harmony in this piece primarily uses the tonic E and

dominant B of the scale, appearing on the first beat of the melody's rhythm. This enhances the thickness of the melody and reinforces the stability of the tonality.

Melodic contour:The melodic contour of phrase A appears in a zigzag pattern, with significant fluctuations in the melody. It starts from the note B4, gradually ascends to E5, then leaps down an octave to E4. The emotional fluctuation of the melody is quite pronounced, and it is followed by a leap of a fifth upward, returning to B4 to repeat the theme.

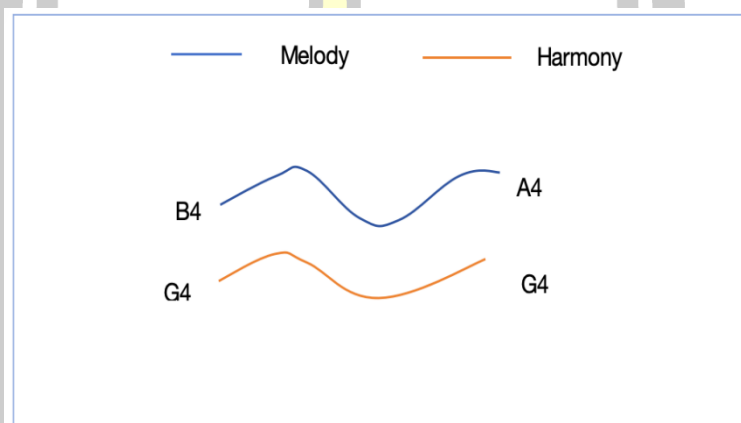


Figure 60. Lisu "Jie Qin Diao" A phrase Melodic contour
Source:Wei Yin ,transcription from research fieldwork ,May (2024)

2.3.3 B phrase

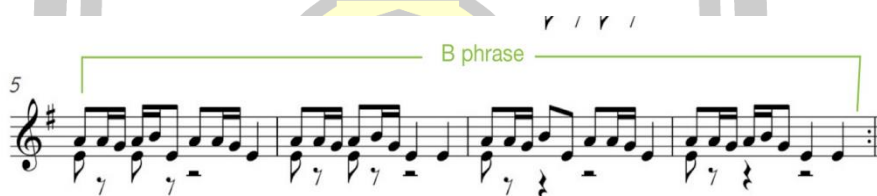


Figure 61. "Jie Qin Diao" B phrase

Range: The range of phrase B does not exceed an octave, making it relatively narrow. The highest note, B4, and the lowest note, E4, span only a fifth.

Rhythm:The rhythmic patterns in phrase B are the same as those in phrase A, creating uniformity in rhythm. It also uses the dotted eighth followed by sixteenth note pattern and the quarter note rhythm pattern. The rhythm of the harmony consistently maintains its characteristic simplicity, adhering to the principle of one

note against multiple notes, creating a contrast in rhythm. The harmonic rhythm primarily follows a quarter-note pattern.

Harmony: The harmony in the B phrase primarily uses the tonic E of the main key, forming thirds, fourths, fifths, and octaves in counterpoint with the melody. These intervals of counterpoint are very common in the Lisu ethnic group's hulusi music.

Melodic contour: The melodic contour of the B phrase mainly presents a descending wave-like shape, with continuous stepwise movements up and down in the mid-range. It starts with a stepwise descent from A4, followed by an ascent and a descending leap to E4, forming a motivic expression. The B phrase is a repetitive phrase, with the last two measures being an exact repetition of the first two.

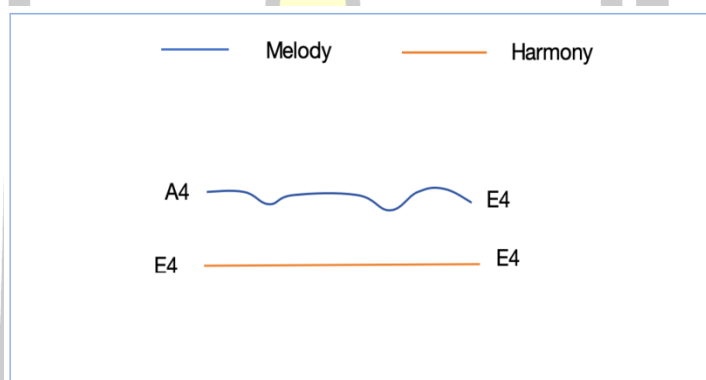


Figure 62. Lisu "Jie Qin Diao" B phrase Melodic contour
Source: Wei Yin, transcription from research fieldwork, May (2024)

2.3.4 Mode and scale



Figure 63. E Yu mode

Source: Made By Wei Yin, May (2024)

The main key of "Jie Qin Diao" is in the E Yu mode, using the key signature of G major. Based on the melodic sequence of E, G, A, B, D, and the ending note landing on E, it is confirmed that the mode of this piece is E Yu. The "Da Yin" (accompaniment tone) used in this piece is the tonic E and the dominant B of the E Yu mode. The "Da Yin" is focused on the downbeats of the melody's rhythm, thereby enhancing the dynamic feel of the melody.

2.4 "Xiang Jian Le"

"Xiang Jian Le" also known as the Song of Reunion, is a traditional Lisu hulusheng tune typically played during joyful and festive occasions, especially when family members or friends meet after a long separation. The piece is characterized by a lively and rhythmic melody that expresses the happiness and excitement of reunion, making it a common choice for celebratory gatherings. The contents of analysis are included:

Structure

Range

Rhythm

Harmony

Melodic contour

Mode and scale

The figure below shows the structure of the "Xiang Jian Le" song, which can be divided into the following categories:



The detailed analysis of the musical form of "Zi La lei" is as follows:

พูนุ่ ปณุ่ ทิโต ชีเว

Table 10. The musical sections of “Xiangjian Le”

Section	1	2
Phrase	1-7	8-14
Form	A phrase	B phrase
Tonality	F Zhi Mode	
Tempo	100	
Beat	2/4	

From: Wei Yin (2024)
(For details, see Figure 59)

This piece is in 2/4 time, with a tempo of 100 beats per minute. It employs a binary structure with a reprise form, marked as Phrase A and Phrase B. The second half of Phrase B reprises the latter half of Phrase A. Each section introduces new melodic ideas or develops previous ones, creating a cohesive yet dynamic musical journey. Phrase A establishes the melodic theme with simple and smooth lines, while Phrase B introduces rhythmic variations and slightly more complex melodic contrasts, before returning to the thematic material of Phrase A in the reprise. Elements of call and response between the opening and closing sections reinforce the conclusion. The theme is developed through repetition and variation, as illustrated in the different sections. Phrase A contrasts with Phrase B through changes in rhythm and melodic contour.

This piece features ornamental notes and turns, which enhance the expressiveness and complexity of the melody—typical characteristics of the decorative practices in hulusi music.

Xiang Jian Le (相见乐)

♩=100

A phrase

B phrase

9



Figure 64. “Xiang Jian Le”

Source: Wei Yin, transcription from research fieldwork, May (2024)

2.4.1 A phrase

Figure 65. “Xiang Jian Le” A Phrase

Source: Made By Wei Yin, May (2024)

Range: The pitch range of Phrase A is relatively wide, with the highest note being G5 and the lowest note G4, spanning more than an octave.

Rhythm: The rhythmic patterns include eighth-note rhythms, dotted eighth-note rhythms, syncopated rhythms with an eighth note followed by a sixteenth note, and quarter-note rhythms. Overall, the rhythm of Phrase A is relatively steady. The rhythm patterns in the second voice include the common quarter-note rhythm and an eighth-note rhythm synchronized with the main melody. The rhythm of the second voice is relatively simple, primarily serving to enhance the stability of the beat.

Harmony: The harmony of the second voice primarily features the tonic F of the F Zhǐ mode, which enhances the tonal stability. Occasionally, the harmony includes the lower octave of the melody.

Melodic contour: The melody begins with a descending leap of a fourth from F5, followed by a reverse leap of a fourth back to F5. It then moves stepwise downward to the lowest note, G4, before reversing direction and ascending to the highest note, G5. The overall contour of this melody forms a symmetrical wave shape. The first and second measures create a complete contrast between ascending and descending motion, while the third measure introduces greater fluctuation and variation. The fourth measure returns to stability, creating a sense of closure through call-and-response symmetry. This melodic design is both rich and logical, effectively conveying emotion while maintaining a sense of stability in the musical structure.

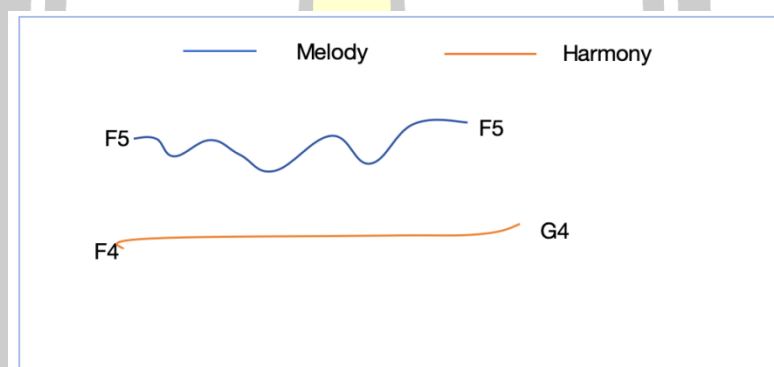


Figure 66. Map of Lisu Xiangjian Le "A" phrase Melodic contour
Source: Wei Yin, transcription from research fieldwork, May (2024)

2.4.2 B phrase



Figure 67. "Xiang Jian Le" B Phrase

Source: Made By Wei Yin, May (2024)

Range: The pitch range of Phrase B is relatively wide, spanning a tenth from the lowest note G4 to the highest note B5.

Rhythm: The rhythmic patterns remain consistent with those of Phrase A, creating rhythmic unity. Common rhythmic types, such as eighth notes, sixteenth notes, and dotted note rhythms, are similarly employed.

Harmony: In the harmony of the second voice, the tonic F of the main key is also used. Since the second half of Phrase B reprises Phrase A, the harmony is likewise repeated.

Melodic contour: The melodic contour of Phrase B is expansive. It begins with D5, moving steadily before descending stepwise to the lowest note, G4. This is followed by ascending leaps of thirds and fifths, with the continuous leaps driving the melody to its highest note, B5, marking the climax. The second half of the phrase reprises Phrase A, aligning its melodic contour with that of Phrase A.

This melody alternates between ascending and descending motion, creating a wave-like ebb and flow. The first and third measures repeat similar melodic shapes, while the second measure introduces variation through larger leaps. The final, fourth measure concludes with a steady descent, naturally resolving the melodic emotion and imparting a sense of closure.

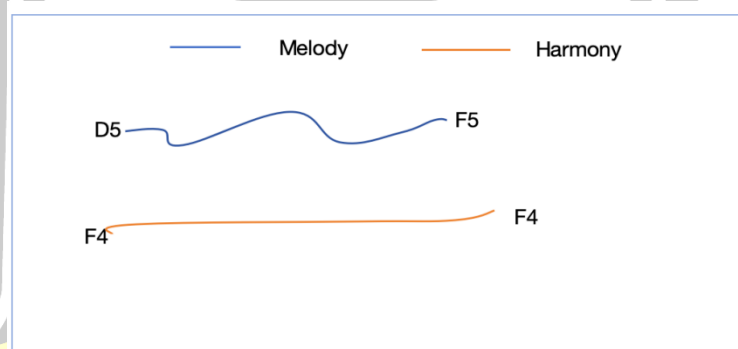


Figure 68. Lisu Xiangjian Le "B" phrase Melodic contour

Source: Wei Yin, transcription from research fieldwork, May (2024)

2.4.3 Mode and scale



Figure 69. "Xiangjian Le" F Zhi mode

Source: Made By Wei Yin, May(2024)

The key of this piece is in the F Zhi mode(See figuer 59), which uses the key signature of B \flat major, as the tonic of the F Zhi mode is B \flat . The melody begins on the note F and also ends on F, confirming that it is in the F Zhi mode. This mode is rarely used in Lisu hulusheng tunes, which makes this piece one of the more famous ones in Lisu hulusheng music. The F Zhi mode is a major pentatonic scale, and this piece is one of the 72 major key tunes in the Lisu musical tradition.

"Xiang Jian Le" exemplifies the traditional Lisu Hulusheng style through its use of the F Zhi mode, pentatonic harmony, and lively rhythm. The piece's structure, characterized by clear phrasing and motivic development, allows for expressive and cultural storytelling. The melody's simplicity and repetition, combined with subtle rhythmic complexities, reflect the unique musical identity of the Lisu people. Through these elements, the piece captures the essence of Lisu folk music, providing both performers and listeners with a rich and engaging musical experience.

2.5 "Gan Ji Diao"

Lisu "Ganji Diao" is a unique form of music within Lisu cultural heritage, typically performed during market gatherings, meetings, or festivals. Below is a detailed explanation of Lisu "Ganji Diao": "Ganji Diao" is an improvised and interactive form of music performed during Lisu market gatherings and festive events. This musical form is closely tied to community life and reflects the cultural values and social structure of the Lisu people. The contents of analysis are included:

Structure

Range

Rhythm

Harmony

Melodic contour

Mode and scale

The figure below shows the structure of the "Ganji Diao" song, which can be divided into the following categories:



The detailed analysis of the musical form of "Ganji Diao" is as follows:

Table 11. The musical sections of “Ganji Diao”

Section	1	2	3	4
Phrase	1-9	10-15	16-21	22-25
Form	A phrase	B phrase	A1 phrase	Ending
Tonality	G Yu Mode			
Tempo	88			
Beat	4/4			

From: Wei Yin (2024)

(For details, see Figure 65)

The hulusi piece “Ganjidiao” is written in 4/4 time with a tempo of 88 beats per minute and is a medium-pitched composition. The tonality of “Ganjidiao” is in the G Yu mode, making it one of the minor-mode pieces in the hulusi repertoire.

The melodic structure consists of three sections: A, B, and A. Section A spans measures 1–9, with the melody revolving around the main notes G, C, and D. The rhythm is primarily based on eighth notes, followed by sixteenth notes. Phrase B covers measures 10–15, while the third section, A1, is a varied reprise of Phrase A. It features slight changes in pitch while maintaining a generally similar structure. The piece concludes with a closing phrase in measures 22–25.

พหุ ประถมศึกษา

Gan Ji Diao
(赶集调)

♩=88

A phrase

5

B phrase

9

12

A phrase

15

19

Ending

23

Figure 70. “Gan ji Diao”

Source: Wei Yin, transcription from research fieldwork, May (2024)



2.5.1 A phrase

The musical score for 'Ganji Diao' A Phrase is presented in three staves. The first staff contains the main melody, starting on G4 and ascending to C5, then leaping to F5. The second and third staves show a harmonic accompaniment primarily on G4. A red bracket labeled 'A phrase' spans the first nine measures of the first staff.

Figure 71. “Ganji Diao” A Phrase
Source: Made By Wei Yin, May(2024)

Range: The pitch range of Phrase A is relatively wide, spanning more than an octave from the highest note F5 to the lowest note G4.

Rhythm: The rhythm of Phrase A is relatively simple, primarily featuring rhythms with an eighth note followed by a sixteenth note, dotted eighth-note rhythms, and eighth-note rhythms, maintaining overall consistency. The harmonic rhythm uses a quarter-note pattern, creating a counterpoint characteristic of one note against multiple notes in the main melody.

Harmony: In terms of harmony, Phrase A primarily uses the tonic note G. The use of the G note enhances tonal stability, providing greater color and richness to the main melody.

Melodic contour: The melodic contour of Phrase A is relatively smooth, starting from G4 and ascending by a fourth to C5, followed by small wave-like stepwise motion in seconds. It continues this pattern until the ninth measure, where it leaps by a seventh to reach the highest note, F5, concluding Phrase A. The contour of the second voice's harmony is comparatively stable, remaining consistently on G4.

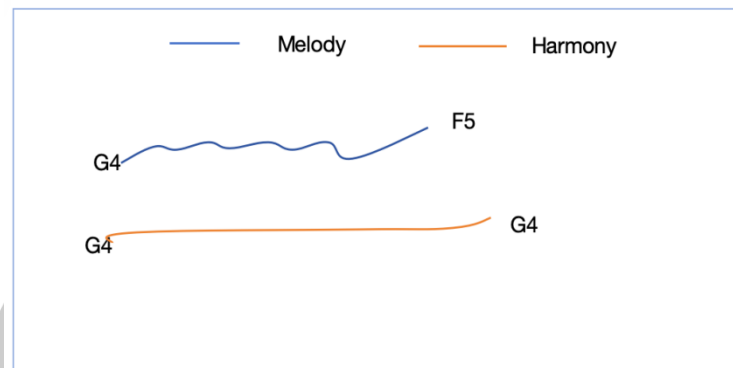


Figure 72. Lisu “Ganji Diao” A phrase Melodic contour
Source: Wei Yin, transcription from research fieldwork, May (2024)

2.5.2 B phrase



Figure 73. “Ganji Diao” B Phrase
Source: Made By Wei Yin, May (2024)

Range: The pitch range of Phrase B is relatively narrow, spanning a sixth. The highest note is G5, and the lowest note is B4.

Rhythm: The rhythmic patterns of this phrase mainly revolve around variations of the eighth-sixteenth note rhythm, with an eighth-note rhythm appearing at the end. The rhythm of the second voice's harmony is in a quarter-note pattern.

Harmony: In Phrase B, the second voice's harmony primarily uses the tonic G from the G Yu mode, typically appearing on the strong beats of the measure. This creates a one-to-many relationship between the notes, such as at the beginning of measure 10, where G is paired with the melodic notes C5-B4-G4. This type of

counterpoint not only stabilizes the tonality but also enhances the depth of the melody.

Melodic contour:The melodic contour of Phrase B is curved. It begins with A5, ascending by a second to D5, and then proceeds with a stepwise half-step ascent, which is repeated. Measure 11 repeats measure 10. Starting from measure 12, the melody deviates from the half-step movement, combining intervals of seconds and fourths in a regular up-and-down pattern, eventually concluding on B4.

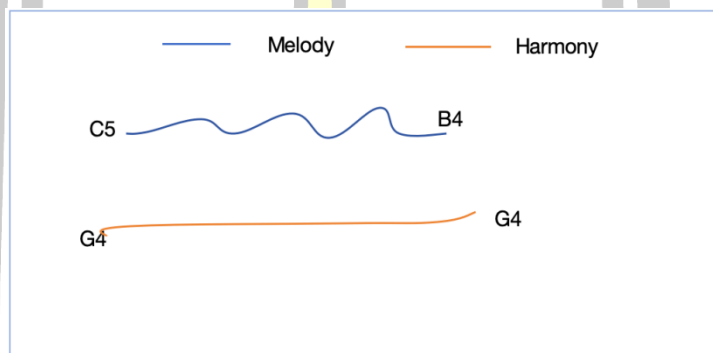


Figure 74. Lisu “Ganji Diao”B phrase Melodic contour
Source:Wei Yin ,transcription from research fieldwork ,May (2024)

2.5.3 A 1 phrase and Ending

Since A1 is a reprise of Phrase A, there is no need to elaborate on it here. The focus will be on analyzing the range, harmony, rhythm, and melodic contour of the conclusion.

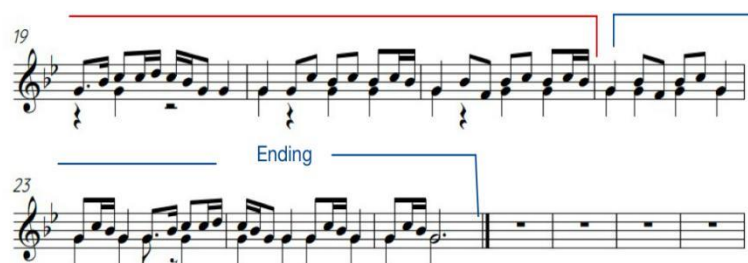


Figure 75. “Ganji Diao” Ending
Source:Made By Wei Yin , May(2024)

Range : The pitch range of the conclusion is relatively narrow, with the highest note being C5 and the lowest note G4, a difference of a fourth. It primarily reflects a smooth and stable progression.

Rhythm: The rhythmic pattern of the conclusion mainly uses the rhythmic shapes from Phrase A, including eighth notes, dotted eighth notes, and eighth-note followed by sixteenth-note rhythms. This reflects the call-and-response structure between the beginning and the end.

Harmony: The harmony of the concluding phrase still centers around the tonic G, maintaining tonal unity. The piece ends with the main melody simultaneously resolving on the tonic, creating a perfect cadence.

Melodic contour: The melodic contour of the concluding phrase is a small wave shape. It begins with G4, then ascends by a third before making a leap and descending by a fourth to F4. The melody revolves around the tonic G, forming a circular shape.

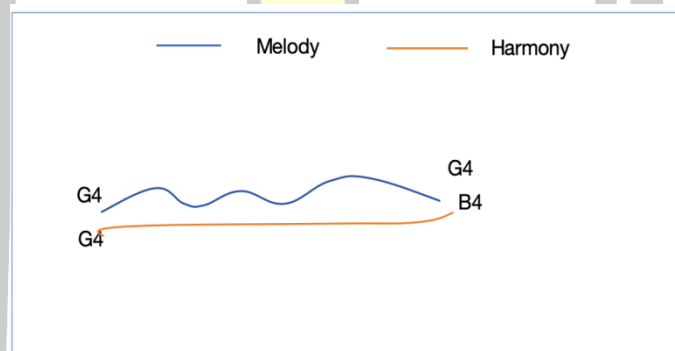


Figure 76. Lisu "Ganji Diao" Ending Melodic contour

Source: Wei Yin, transcription from research fieldwork, May (2024)

พหุ ประถมศึกษา

2.5.4 Mode and scale

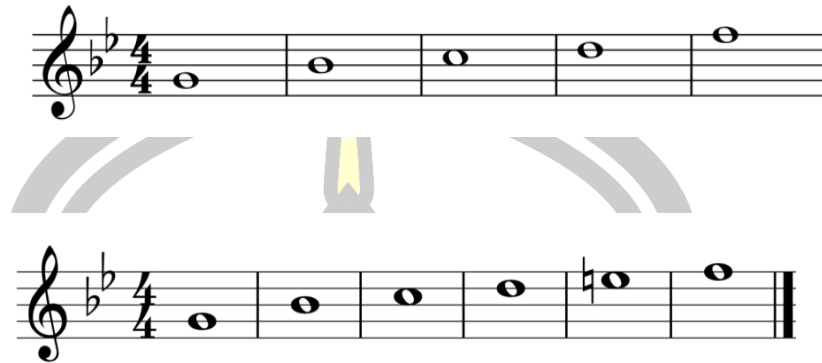


Figure 77. “Ganji Diao”G Yu mode
Source: Made By Wei Yin , May(2024)

This song uses the G Yu pentatonic scale. The notes are G, B flat, C D F. However, in the B phrase of this piece of music, a restored E appears. Since the restored E only appears in two measures, it cannot be used as a piece of music. main tone.

2.6 “Ji Si Diao”

"Ji Si Diao" (祭祀调), also known as the Sacrificial Tune, is a traditional Lisu hulusheng melody performed during ritual ceremonies, particularly those involving ancestor worship and other spiritual offerings. This piece holds deep cultural and spiritual significance for the Lisu people, as it is used to honor ancestors and communicate with the spiritual world during sacred rituals.

The melody of "Ji Si Diao" is typically solemn and reflective, designed to create an atmosphere of reverence and focus. The slow, steady rhythm and the use of specific tones contribute to the ceremonial mood, helping to establish a connection between the living and their ancestors. The hulusheng, with its rich and resonant sound, enhances the spiritual ambiance of the ritual, making the performance an integral part of the ceremonial process. The contents of analysis are included:

Structure

Range

Rhythm

Harmony

Melodic contour

Mode and scale

The figure below shows the structure of the “Ji si Diao” song, which can be divided into the following categories:



The detailed analysis of the musical form of "Ganji Diao" is as follows:

Table 12. The musical sections of “Ji si Diao”

Section	1	2
Phrase	1-10	11-16
Form	A phrase	B phrase
Tonality	E Yu Mode	
Tempo	70	
Beat	4/4	

From: Wei Yin (2024)
(For details, see Figure 73)

“Ji si Diao” is a piece of moderately paced music in 4/4 time, 70 beats per minute. As it is a piece of music played during a sacrificial ceremony, the melody is relatively slow. The melodic structure is a single section, consisting of three phrases, A, B, and D. Phrase A spans bars 1-10, and phrase B spans bars 11-16. Phrase A is marked by a series of ascending and descending stepwise movements, establishing the main thematic material. This section emphasizes the tonic (E) and other notes of the E Yu mode, reinforcing the modal characteristics of the piece. The rhythm is stable and has a regular pattern, which is easy to play and participate in, which is essential for collective participation in the ceremony. This phrase repeats the melodic theme with slight rhythmic changes to ensure familiarity while maintaining interest. Phrase B introduces contrasting material with more complex rhythms and more melodic

changes. This section often explores the high notes of the pentatonic scale, adding dynamic range and variety. The melody of this phrase often includes jumps, such as jumps between G and E or A and D, which contrast with the A phrase, which is dominated by stepwise movements. The addition of leaps increases tension and release, adding to the emotional depth of the piece. The B phrase introduces contrasting material that is more rhythmically complex and melodically varied. This section often explores the higher notes of the pentatonic scale, adding dynamic range and variety. The melody of this phrase often includes leaps, such as between G and E or A and D, which contrasts with the predominantly stepped motion of the A phrase. The addition of leaps increases tension and release, helping to add to the emotional depth of the piece.

ji si diao
(祭祀调)

Transcription by Wei Yin
from fieldwork in July 2024

The musical score is presented in a single system with four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A tempo marking of quarter note = 70 is indicated. The first seven measures are grouped under a blue line labeled 'A phrase'. The eighth measure is the start of the 'B phrase', which continues through the fourteenth measure, indicated by a green line. The score concludes with a double bar line and a fermata over the final note. A QR code is positioned at the bottom center of the page, below the musical notation.

Figure 78. “Ji si Diao”

Source: Wei Yin, transcription from research fieldwork, May (2024)

2.6.1 A phrase

ji si diao
(祭祀调)

Transcription by Wei Yin
from fieldwork in July 2024

♩=70 | A phrase

Figure 79. “Ganji Diao” A phrase
Source: Made By Wei Yin , May(2024)

Range: The range of the phrase A spans an octave, with the highest note being E5 starting in the third measure and the lowest note being E4. The range is relatively wide.

Rhythm: The rhythm types of phrase A include eighth note rhythm, four sixteenth note rhythms (first sixteenth note and then eight) and quarter note rhythm, which are relatively stable. The rhythm of the two-part harmony usually maintains the quarter note rhythm, which is to enhance the stability of the beat.

Harmony: The harmony of phrase A is based on the tonic E of the Yu mode. The harmonious notes of the entire phrase A are E4 and appear on the strong beat of each rhythm. This not only reflects the stability of the tonality, but also enhances the sound thickness of the main melody.

Melodic contour: The Melodic contour of the A phrase is wavy. The starting note starts from A4 and descends three degrees back to B4. After repeating once, it jumps up four degrees to the highest note of the melody, E5. In the fifth bar, it jumps up and down around B4 D5 E5. In the seventh bar, it jumps down five degrees to A4. At this time, the melody gradually lingers in the middle area until it falls on the last note E4 in the ninth bar, ending the entire A phrase.

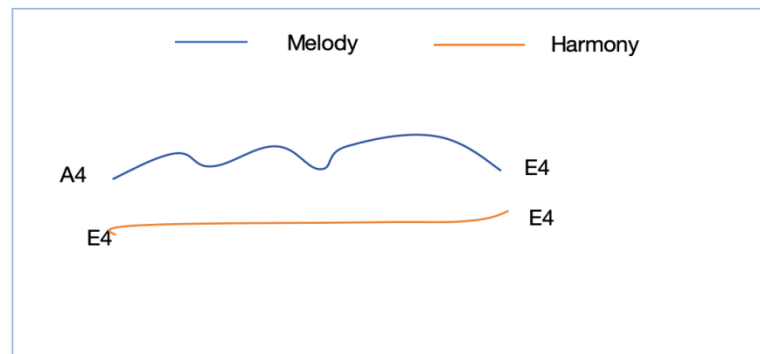


Figure 80. Lisu “Ji si Diao” A phrase Melodic contour
Source: Wei Yin, transcription from research fieldwork, May (2024)

2.6.2 B phrase

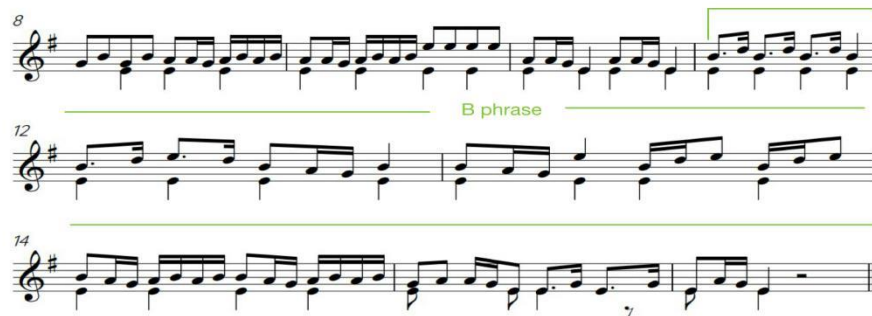


Figure 81. “Ganji Diao” B phrase
Source: Made By Wei Yin, May(2024)

Range : The range of the B phrase also spans an octave, with the highest note at E5 in bar 12 and the lowest note at E4. The overall note range is quite wide.

Rhythm : The rhythm mainly includes dotted eighth note rhythm, such as the rhythm of B4-D5 in measure 10, and the rhythm of first sixteenth note and then sixteenth note, such as the rhythm of B4-A4-G4 in measure 13, and the rhythm of four sixteenth notes, such as the rhythm of A4-B4-A4-B4 in measure 14. The rhythm of harmony is still mainly quarter note rhythm. The overall rhythm is consistent with the A phrase.

Harmony: The harmony of phrase B is still based on the tonic E, and the whole song maintains a stable tonality.

Melodic contour:The Melodic contour of the B phrase is a curve. The starting note jumps up three degrees from B4 in bar 10 to D4, repeats the cycle, and changes to the aborted B A G note in bar 14. Finally, it ends on the tonic E in bar 16.

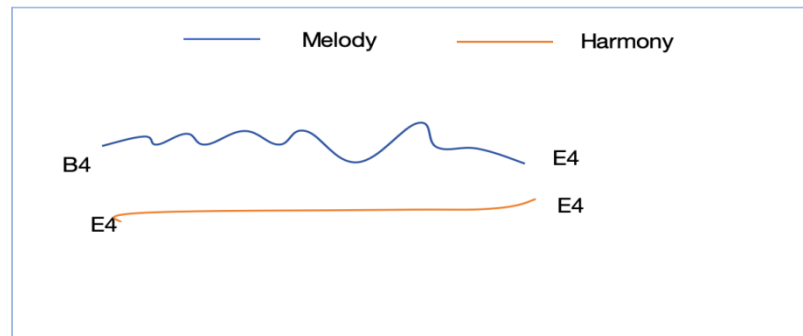


Figure 82. Lisu "Ji si Diao" B phrase Melodic contour

Source: Wei Yin ,transcription from research fieldwork ,May (2024)

2.6.3 Mode and scale

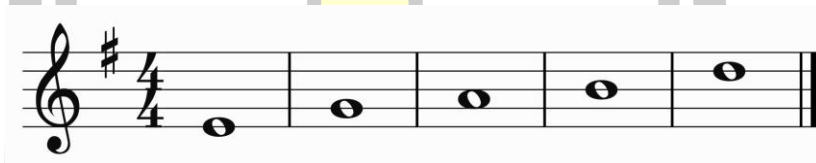


Figure 83. "Jisi Diao" E Yu mode

Source: Made By Wei Yin , May(2024)

The scale of the piece "Ji Si Diao" is in the E Yu mode, as the entire piece is centered around the note E and concludes on E. The key signature used is that of G major, which confirms that it is in the E Yu mode.

In Figure 73 this piece is in E Yu mode with G as the Gong tone, and the entire melody revolves around the note E, ending on E, which establishes it as being in the E Yu mode. The strong beats consistently emphasize the note E, and the melody often uses stepwise motion, giving it a smooth character. The absence of semitones imparts an ethereal quality to the melody. Occasional leaps, such as those between E and B or G and D, add interest and contrast, helping to emphasize specific. The piece features several recurring motifs that are repeated and varied throughout, a common technique in folk music to reinforce themes and make the

music memorable. Variations in rhythm and intervallic structure keep the listener engaged, allowing for expressive performance and interpretation.

Table 13. The Music characteristics of Hulusheng music instruments

Range	Rhythm	Harmony	Structure
No more than two octaves	quarter note, two eighth notes, dotted eighth note and sixteenth note, four sixteenth notes, two sixteenth notes and eighth note	Tonic and dominant notes	Two phrases and three phrases

3. Summary

The exploration of the Hulusheng's musical characteristics reveals the intricate interplay between cultural heritage and musical expression among the Lisu people. The unique sound production mechanisms, acoustic properties, and modal frameworks of Hulusheng music highlight its role as a cultural emblem within Lisu society. This chapter summarizes the key findings and implications of the study.

The Hulusheng utilizes free-reed vibration to produce sound, a technique shared with several traditional Chinese instruments. This mechanism involves air pressure causing the reeds to vibrate, which resonates within bamboo pipes and a gourd chamber. The choice of reed material, such as bamboo or copper, significantly influences the instrument's timbre and durability. The Hulusheng's acoustics are shaped by its construction materials and design. The bamboo pipes' length and diameter determine the instrument's pitch and tonal quality. The gourd resonator enhances its sound projection, contributing to the Hulusheng's rich harmonic spectrum, which includes both fundamental tones and overtones. Hulusheng music typically employs traditional Chinese pentatonic modes, which align with the Lisu people's cultural and musical heritage. These modes, such as Gong, Shang, Jue, Zhi, and Yu, form the

foundation of Hulusheng melodies and are crucial for maintaining the cultural integrity of the music.

The rhythmic patterns in Hulusheng music often reflect the Lisu people's traditional dances and rituals. Melodically, the music emphasizes repetition and variation, allowing for both structured compositions and improvisational expression. The Hulusheng's melody often supports communal activities and celebrations, reinforcing its cultural significance.



CHAPTER VI

Guidance to preservation and transmission of Hulusheng music instruments

In this chapter, the transmission process of the Yunnan Lisu Hulusheng was discussed, and related methods and elements of transmission were identified.

1. Guidance to preservation and transmission of Hulusheng music instruments
 - 1.1 The Importance of the preservation of Hulusheng music instruments.
 - 1.2 Problems in the transmission and preservation of Hulusheng music instruments.
 - 1.3 preservation and transmission of Hulusheng music instruments.
2. Summary

1. Guidance to preservation of Hulusheng music instruments

- 1.1 The Importance of the preservation of Hulusheng music instruments.

Preserving the Hulusheng music instruments is essential not only for maintaining the cultural fabric of the Lisu people but also for enriching the global musical heritage. This traditional instrument encapsulates the profound historical and cultural narratives of the Lisu, reflecting their ancestral skills and spiritual expressions. By actively preserving the Hulusheng, we contribute to the continuity and vibrancy of these cultural practices, ensuring they remain a living, breathing part of the Lisu community.

1.1.1 Historical significance

The Hulusheng of the Lisu people is a musical intangible cultural heritage that embodies the history and culture of a region and a nation. According to the development in different historical periods, the culture of a nation is condensed in this musical intangible cultural heritage, fully showcasing the characteristics of the region. By specifically analyzing the preserved elements of this musical intangible cultural heritage, such as melody characteristics, rhythm, and structure, we can gain better insight into the people's way of thinking, values, and emotional attitudes within a specific historical context. Furthermore, the vast majority of musical intangible

cultural heritage has been passed down through oral transmission and heart-to-heart teaching. This is a simple method that guides the public to face history, providing them with a way to objectively understand history and correctly analyze historical phenomena.

1.1.2 Cultural significance

The Hulusheng of the Lisu people, a musical intangible cultural heritage from Yunnan Province, China, holds significant cultural meaning. It is a product of historical and cultural accumulation and an element within the processes of historical and social change. It contains a wealth of historical and cultural resources, reflecting the spiritual qualities of a nation. The Hulusheng of the Lisu people embodies collective cultural elements and authentically presents the historical development trajectory of a region and a nation, possessing high cultural value. In the process of cultural fusion and collision, musical intangible cultural heritage remains in a state of mutual integration, actively promoting the development of cultural diversity. Therefore, whether for a country or a nation, cultural confidence is built on the foundation of its own cultural identity, necessitating active protection, promotion, and inheritance of traditional culture.

1.1.3 Spiritual significance

The Hulusheng of the Lisu people, a musical intangible cultural heritage from Yunnan Province, China, is an important part of the traditional culture of the Chinese nation and meets the spiritual and entertainment needs of the masses. During times of hardship, the Hulusheng, with its unique charm, inspired the masses on a spiritual level and promoted the development of history and culture to a certain extent. All sectors of society should attach importance to the intangible cultural heritage of music and actively participate in the transmission and preservation of the Hulusheng. Analyzing the customs, ways of thinking, and values contained in this musical intangible cultural heritage can narrow the distance between people of all ethnic groups, pool national strength, and strengthen people's sense of national identity.

1.2 Problems in the transmission and preservation of Hulusheng music instruments.

1.2.1 Weak awareness of transmission and preservation

In recent years, state and local government departments have been paying

more attention to intangible cultural heritage and music culture, providing strong support for the preservation of the Hulusheng of the Lisu people. However, insufficient implementation has gradually emerged, especially in the remote areas of Yunnan Province. Due to inadequate publicity, residents in these areas lack awareness of protecting the intangible cultural heritage of the Hulusheng and have been in a passive position for a long time, posing serious challenges to preservation efforts. The local people do not prioritize folk music, believing that the preservation of intangible cultural heritage is the responsibility of government departments. Additionally, poor living conditions make it difficult for them to actively participate in preserving the Hulusheng while maintaining their own livelihoods. Only a few individuals recognize the importance of intangible cultural heritage and the transmission of music culture and actively engage in the transmission of this musical tradition.

1.2.2 Shortage of preservation funds

Yunnan Province, where the Lisu people reside, includes some economically disadvantaged areas. Although development is improving, the economic level in these regions lags behind other parts of China. As a result, there is a lack of sufficient financial support for the survey, preservation, and transmission of the intangible cultural heritage of the Hulusheng. County-level financial support is inadequate, supporting infrastructure is lacking, and few activities for preserving intangible cultural heritage are organized. Due to insufficient government support, the overall salary and treatment level for those involved in the preservation and transmission of the Hulusheng is not high, and income is generally low. This makes it difficult to attract more young talents to invest in the preservation and transmission of this intangible cultural heritage.

1.2.3 Inheritor fault

The preservation and transmission of the regional characteristic culture of the Hulusheng of the Lisu people cannot be separated from the support of the government, musicians, and enthusiasts of the instrument. However, due to the generally low level of the local economy and low per capita income, many musicians not only do other jobs but also undertake the transmission of the Hulusheng. Some skilled talents have switched to other industries to make a living. The Hulusheng is an important part of Lisu culture. Although it is popular in the region and has been

handed down from generation to generation, the accelerating urbanization process has led to a large number of people leaving to find work elsewhere, with fewer people willing to participate in preserving regional cultural heritage. As a result, this intangible cultural heritage is on the verge of being lost. Additionally, under the impact of new cultural trends, many intangible cultural heritages originating from the folk have been lost significantly. In foreign exchanges, many young people have more respect for modern civilization and lack interest in folk traditions, leading to a more serious gap in the transmission of local traditional music and culture among the Lisu people.

The transmission of the Hulusheng of the Lisu people mainly takes two forms: group transmission and individual transmission. However, the number of older artists who are the bearers of the Hulusheng tradition is gradually decreasing, with an average age that is too high, and there is a gender imbalance among musicians, leaving the tradition with no successors. Many traditional tunes are facing the risk of disappearing. Without musicians, the transmission of the Hulusheng will be interrupted, and the unique sounds and melodies associated with this instrument may vanish one by one.

1.2.4 Deterioration of music cultural environment

Folk music has been handed down from generation to generation within a diversified social production and folk culture. The preservation of the Hulusheng of the Lisu people is closely tied to the Lisu community. However, due to the development of the national economy and the influx of foreign cultures, more and more young people are leaving their communities to find work elsewhere. The social atmosphere in ethnic areas is gradually changing, and traditional customs are being replaced by modern life concepts and consciousness. Consequently, the folk foundation of the Hulusheng is gradually being eroded, leading to the disappearance of this folk music. Under the impact of foreign cultures, young people's appreciation of music has become more homogeneous, causing them to lose interest in the Hulusheng culture and severely threatening the survival of this intangible cultural heritage music.

1.2.5 Not interested in learning Hulusheng

Folk music is influenced by pop music, and the younger generation is

showing less and less interest in learning the Hulusheng of the Lisu people. They believe that learning to play the Hulusheng is not useful and does not offer financial benefits to improve their living conditions. For many, the Hulusheng is seen merely as a way for people to entertain themselves in their free time, rather than as a cultural tradition that needs to be protected and inherited.

1.2.6 Complete cycle cannot be formed in school education

In the school education transmission of the Hulusheng of the Lisu people, the biggest problem is that it cannot form a complete education cycle in its teaching process. This teaching phenomenon is common in schools across the region. As educational expert Gu Mingyuan believes, the education cycle is the time required to achieve a certain educational purpose and train educational objects. Different training objectives and education methods require different time periods. The cycle of training secondary professional talents takes about 9 to 12 years, while the cycle of training senior professional talents takes about 15 to 20 years, from primary school to college graduation or higher degree. In contrast, the lack of a structured curriculum for the Hulusheng makes it impossible to form a spiral of teaching and learning within a teaching cycle, to achieve student-centered and output-oriented teaching quality assurance, or to form the effectiveness of training objectives. Consequently, there is a lack of adaptability to social needs, insufficient support of teachers and resources, ineffective quality assurance operations, and a lack of student satisfaction.

1.2.7 There is a trend to restate reporting management lightly

In the process of protecting the Hulusheng of the Lisu people, there is a problem of prioritizing declaration over management. When applying for projects, government departments and various relevant institutions attach great importance and invest a lot of material and financial support. Many intangible cultural heritage projects are declared, but the preservation of the intangible cultural heritage of Hulusheng music and culture is often neglected, making it difficult to achieve ideal results. In particular, the economically backward regions of Yunnan Province face more serious problems in implementing protection due to a lack of preservation funds. After the approval of intangible cultural heritage music projects supported by government departments, these projects can drive local economic development, obtain national financial subsidies, promote the economic benefits of the real estate industry,

enhance the tourism industry, and bring many benefits to the local area. However, government departments often focus more on economic development, leaving insufficient energy for preserving the intangible cultural heritage of the Hulusheng, preventing them from achieving the desired preservation effect. Furthermore, the preservation of the intangible cultural heritage of the Hulusheng lacks quantitative indicators, making it difficult to evaluate the performance of government departments or to urge them to improve protection efforts.

1.2.8 The system is not perfect enough, and the cultural level of the communication population is low

At present, the system for the preservation of the Hulusheng of the Lisu people is not perfect. Although the state and government attach great importance to the preservation and transmission of this intangible cultural heritage, there are few professional Hulusheng groups, with personnel spread across cultural centers, musicians, folk Hulusheng clubs, individual enthusiasts, and other groups. Organizing these groups is difficult, making it challenging to establish a comprehensive system for effective management in a short time. The Hulusheng is mainly transmitted by these groups. In field surveys, it was found that these groups generally have a low cultural level and rely on traditional oral and heart-to-heart teaching methods for transmission. This reliance makes it difficult for people to be flexible in the process of playing and learning the instrument.

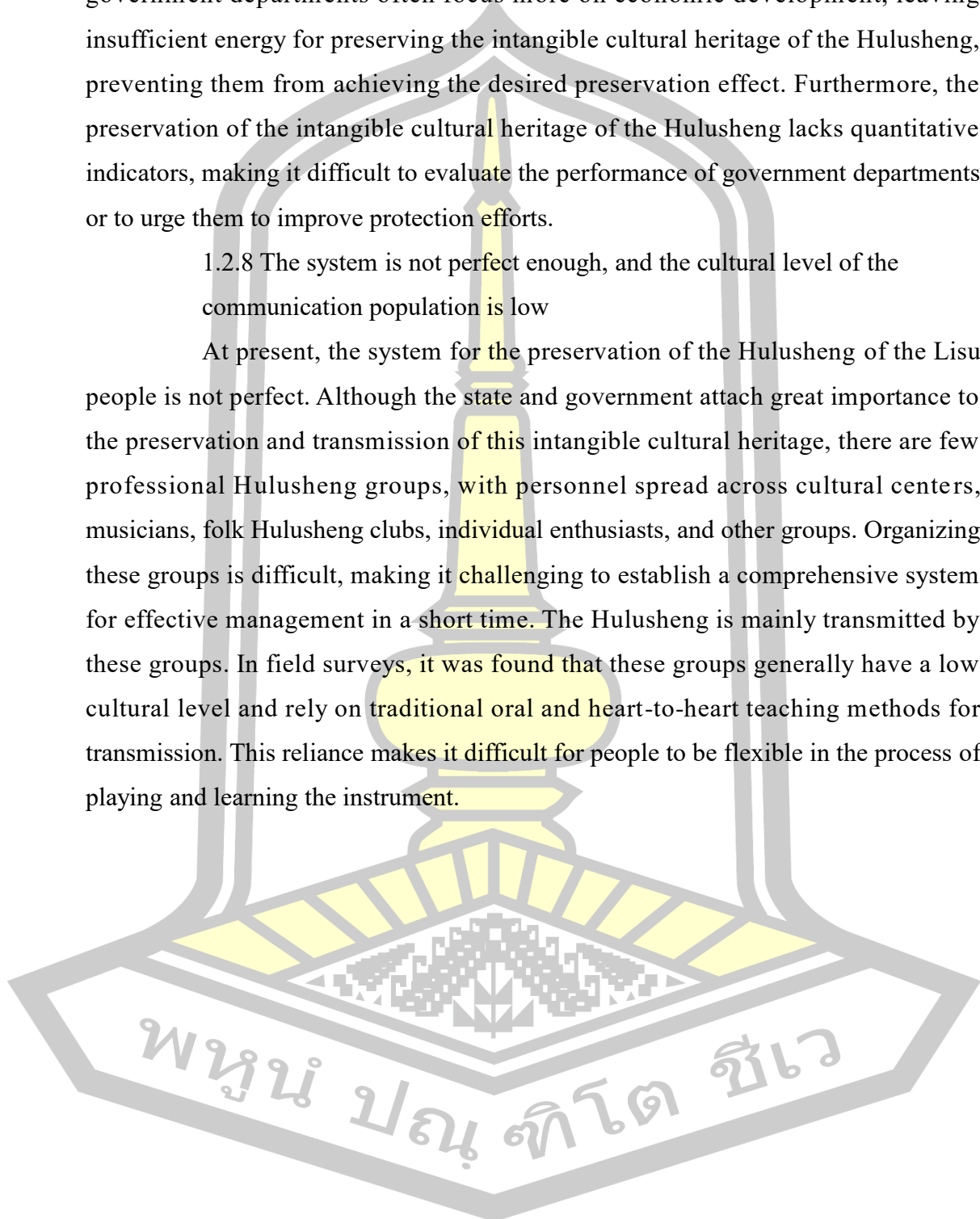


Table 14. Problems in the transmission and preservation

Main Problems	Description
Weak Awareness of Transmission and Preservation	Low awareness in remote areas; locals see preservation as the government's job and face economic challenges.
Shortage of Preservation Funds	Limited financial support, poor infrastructure, and low salaries deter young talents from participating.
Inheritor Fault	Aging bearers, urban migration, and lack of youth interest lead to transmission gaps.
Deterioration of Music Cultural Environment	Urbanization and foreign influences erode traditional foundations and interest in Hulusheng.
Lack of Interest in Learning Hulusheng	Younger generation views it as impractical and financially unrewarding.

Table 15. Continue with the table above

Incomplete Education Cycle in Schools	No structured curriculum or complete teaching cycle, leading to ineffective outcomes and low engagement.
Focus on Declaration Over Management	Priority on project declarations for economic benefits, with insufficient focus on sustainable preservation.
Imperfect System and Low Cultural Level of Practitioners	Underdeveloped system and reliance on oral teaching limit effective transmission and learning flexibility.

1.3 Guidance to preservation and transmission of Hulusheng music instruments

The preservation and transmission of the Hulusheng, a vital component of Lisu cultural heritage, require comprehensive strategies that address both the challenges and opportunities facing this traditional musical instrument. As globalization and modernization continue to influence local cultures, proactive measures must be taken to ensure that the Hulusheng and its associated traditions are safeguarded for future generations.

1.3.1 Government Support and Policy Implementation

1) Enhanced Funding and Resources

Governmental support is crucial for the effective preservation of the Hulusheng. Increasing financial aid for projects that focus on documenting, teaching, and promoting the Hulusheng can provide a solid foundation for long-term preservation efforts. Allocating resources for building cultural centers and purchasing instruments can support these initiatives.

2) Policy Development

Creating policies that recognize the Hulusheng as a valuable cultural asset will help prioritize its preservation at local and national levels. This can include incorporating Hulusheng education into school curriculums and offering incentives for participation in cultural preservation projects.

3) Community Involvement and Empowerment

Policies should also empower local communities, particularly the Lisu people, to take ownership of the preservation process. This involves supporting grassroots initiatives and ensuring that community voices are heard in decision-making processes related to cultural preservation.

1.3.2 Documentation

The preservation of intangible cultural heritage archives plays an important role in the transmission and innovation of the Hulusheng of the Lisu people. We must cultivate professional talents in intangible cultural heritage archives. There is a general lack of professional archival management talents in intangible cultural heritage preservation centers around the country, and professional archival departments find it difficult to participate in the work of intangible cultural heritage archives. This leads to duplicated efforts and low sharing of Hulusheng-related archives scattered across various departments. Therefore, we should begin by

gathering basic information about the Hulusheng, including relevant customs, artistic characteristics, production information of accompaniment instruments, and representative works. Researchers will strengthen the construction of intangible cultural heritage archives by unifying filing standards, formulating coordination policies, and enhancing the census and assessment of Hulusheng-related archives.

1.3.3 Preservation

Although Yunnan is rich in intangible cultural heritage, the preservation of intangible cultural heritage archives for the Hulusheng of the Lisu people has not received enough attention, especially from cultural authorities above the county level responsible for the preservation of this heritage. Due to the imperfect preservation mechanism for intangible cultural heritage archives, loopholes in the details of archival protection, and a lack of technical support for long-term preservation and dissemination, some precious original Hulusheng archives have been damaged, lost, or even disappeared. Additionally, the preserved intangible cultural heritage archives have often been kept for a long time, hidden but not utilized, failing to demonstrate their cultural heritage value.

1.3.4 Educational Initiatives

1) Curriculum Integration

Introducing the Hulusheng into educational curriculums at various levels, from primary schools to universities, can raise awareness among young people. Classes focusing on the history, significance, and playing techniques of the Hulusheng can cultivate an appreciation for this musical tradition.

2) Workshops and Masterclasses

Organizing workshops and masterclasses led by skilled Hulusheng musicians can provide hands-on learning experiences. These events can also serve as platforms for cultural exchange and foster a deeper understanding of Lisu music and heritage.

3) Mentorship Programs

Establishing mentorship programs that connect experienced Hulusheng players with younger generations can facilitate knowledge transfer and skill development. Mentorship fosters a sense of community and ensures that the craft of Hulusheng playing is passed down through personal relationships and experiential

learning.

1.3.5 Dissemination

Through festival activities, performances, exhibitions, training sessions, and professional seminars, and by utilizing mass media and internet publicity, we can deepen the public's understanding of the Hulusheng heritage and promote social sharing. Encourage the creation of children's books about the Hulusheng and its cultural significance, and integrate related content into optional textbooks for nine-year compulsory education. This approach broadens students' cultural perspectives, enabling them to understand and promote traditional and excellent folk music culture through democratic, harmonious, and flexible music classes.

1.3.6 Research and Collaboration

1) Academic Research

Encouraging academic research on the Hulusheng can deepen understanding of its historical, cultural, and musical significance. Universities and research institutions can explore various aspects of the Hulusheng, contributing to scholarly discourse and public awareness.

2) Collaborations with Cultural Institutions

Partnerships with museums, cultural organizations, and international institutions can support Hulusheng preservation efforts. Collaborative projects can enhance resources, share expertise, and promote the Hulusheng on a global scale.

3) Involvement of Ethnomusicologists

Engaging ethnomusicologists to study and document the Hulusheng can provide valuable insights into its role within Lisu culture. Their expertise can inform preservation strategies and highlight the instrument's unique contributions to the world of music.

The preservation and transmission of the Hulusheng require a multi-faceted approach that combines government support, educational initiatives, technological integration, cultural events, and research collaboration. Through collective efforts, we can ensure that the Hulusheng remains a living tradition that enriches the lives of the Lisuinspiring future generations and contributing to the rich tapestry of global cultural diversity. Through collective efforts, we can ensure that the

Hulusheng remains a living tradition that enriches the lives of the Lisu people and resonates with audiences worldwide.

Table 16. Guidance to preservation and transmission of Hulusheng music instruments

Main Areas	Key Measures	Highlights
Government Support and Policies	Provide funding, build cultural centers, integrate Hulusheng into school curriculums, and empower local communities.	Promote preservation through funding, policies, and community involvement.
Documentation	Collect data, train archivists, standardize filing, and enhance archival census and coordination.	Create an efficient archival system to preserve and share Hulusheng-related materials.

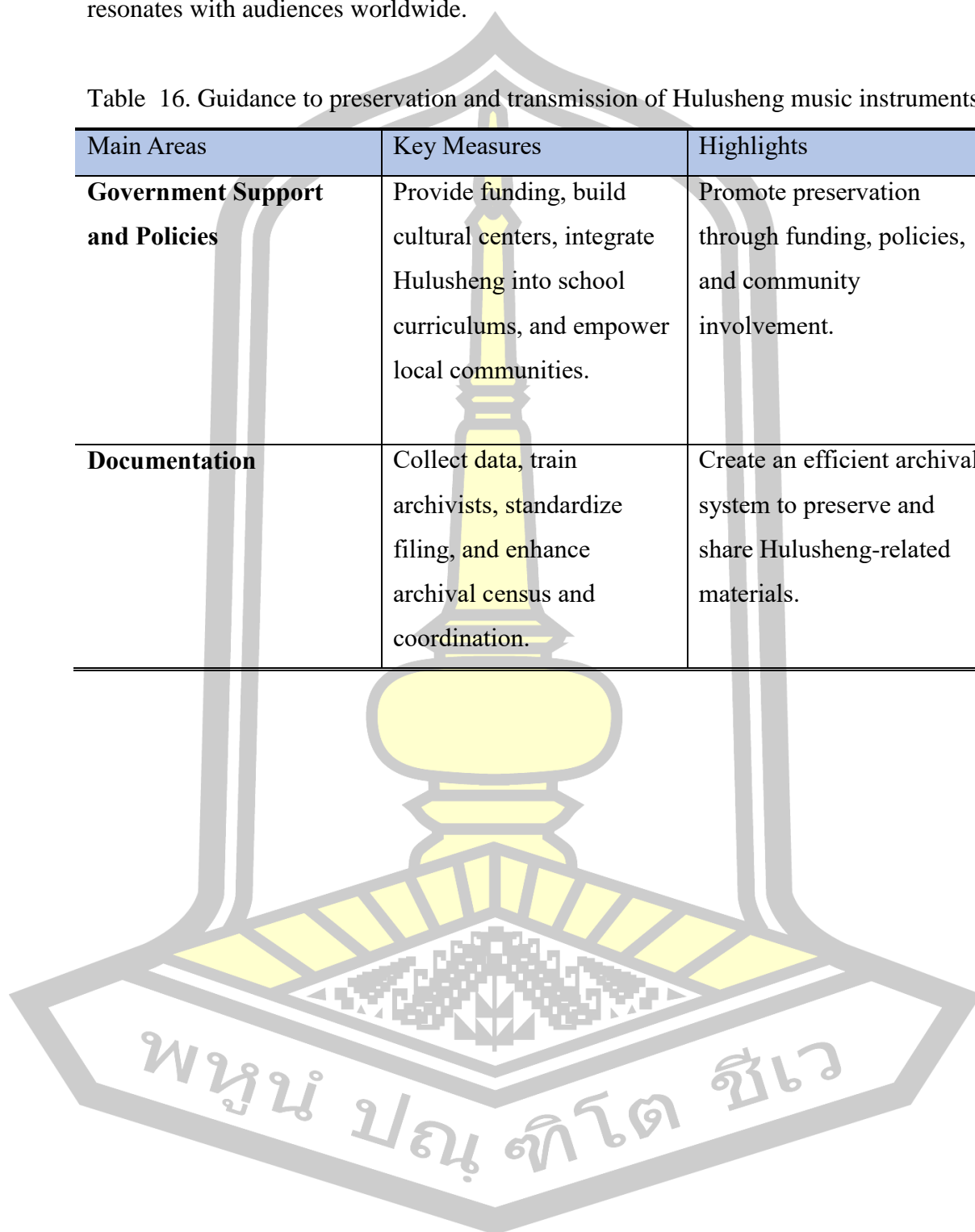


Table 17. Continue with the table above

Preservation Mechanism	Strengthen archival protection, provide technical support, and ensure archives are utilized effectively.	Ensure long-term preservation and cultural heritage value realization.
Educational Initiatives	Introduce Hulusheng in curriculums, organize workshops, and establish mentorship programs for skill transfer.	Cultivate interest and understanding through education and training.
Dissemination and Promotion	Host events, use media for publicity, and create educational materials for schools.	Broaden awareness and integrate Hulusheng culture into daily life.
Research and Collaboration	Support academic research, collaborate with cultural institutions, and involve ethnomusicologists.	Enhance preservation efforts through research and partnerships.

2. Summary

1) The chapter discusses the importance, challenges, and strategies related to the preservation and transmission of Hulusheng music instruments among the Lisu people in Yunnan Province, China. It embodies the history, culture, and spiritual qualities of the Lisu historical, cultural, and spiritual value. It embodies the history, culture, and spiritual qualities of the Lisu people, reflecting their way of life, values, and emotions.

Despite its significance, the Hulusheng faces numerous challenges in preservation and transmission. These challenges include weak awareness of its importance, insufficient funding, a shortage of skilled inheritors, and the erosion of traditional music culture due to modernization and globalization. The younger

generation's lack of interest and the inability to form a complete educational cycle in schools further exacerbate these issues. Additionally, there are systemic issues such as prioritizing project declaration over management and the lack of a comprehensive system for preservation efforts.

To address these challenges, the chapter proposes several strategies:1)

Government Support and Policy Implementation: Enhance funding and resources for projects that focus on the documentation, teaching, and promotion of Hulusheng. Develop policies that recognize the Hulusheng as a valuable cultural asset and integrate it into school curriculums. Empower local communities to take ownership of preservation efforts.

2) **Community Involvement and Empowerment:** Encourage grassroots initiatives and ensure that community voices are heard in decision-making processes related to cultural preservation. 3) **Documentation and Preservation:** Cultivate professional talents in intangible cultural heritage archives to improve the management and sharing of Hulusheng-related materials. Address the imperfect preservation mechanisms and enhance the construction of intangible cultural heritage archives. 4) **Educational Initiatives:** Integrate the Hulusheng into educational curriculums and organize workshops, masterclasses, and mentorship programs to raise awareness and facilitate knowledge transfer.5) **Dissemination:** Utilize festival activities, performances, exhibitions, and media to promote the Hulusheng and its cultural significance. Incorporate related content into educational materials to broaden students' cultural perspectives. 6) **Research and Collaboration:** Encourage academic research on the Hulusheng and collaborate with cultural institutions to enhance preservation efforts. Engage ethnomusicologists to study and document the Hulusheng's role within Lisu culture.

Through these comprehensive strategies, the preservation and transmission of the Hulusheng can be strengthened, ensuring that this musical tradition continues to enrich the cultural heritage of the Lisu people and resonate with audiences worldwide.

CHAPTER VII

Conclusions, discussions, and suggestions

1. Conclusions

This dissertation explores the Hulusheng, a traditional musical instrument of the Lisu ethnic group in Yunnan, China. The research focuses on three core aspects: the historical development of Hulusheng, its musical characteristics, and guidelines for its preservation and transmission. After extensive fieldwork, interviews, and literature review, the following conclusions are drawn:

1.1 Study on the Development of Hulusheng Music Instruments

Based on historical records and field investigations, the Hulusheng has a history of more than 2,000 years, originating from ancient agricultural sacrifices. Its development can be divided into three main periods:

1.1.1 Origin and Early Development Period (1600 BC - 1127 AD):

The Hulusheng first emerged during agricultural sacrifices in ancient China and was gradually adopted by southwestern ethnic groups, including the Lisu.

1.1.2 Spread and Diversified Development Period (Early 20th century - Mid-20th century):

Hulusheng spread across various regions in Yunnan, influenced by local customs. Different areas developed unique playing styles and functions for the Hulusheng.

1.1.3 Modern Development and Internationalization Period (Mid-20th century to present):

The Hulusheng gained national and international recognition. However, it faces challenges due to the dominance of modern musical forms and limited institutional support.

1.2 Study on the Musical Characteristics of Hulusheng

Musical Structure:The Hulusheng repertoire follows a common structure: introductory section → thematic development → climax → conclusion. The rhythmic patterns are closely linked to Lisu dance forms.

Musical Elements:Hulusheng music is primarily pentatonic. The melodies

exhibit modal variations typical of southwestern Chinese folk traditions. Harmony is created by simultaneous playing of multiple pipes.

1.2 Study on Preservation and Transmission

Challenges:The reliance on oral traditions and a lack of formal institutional support have hindered the transmission of Hulusheng knowledge.

Recommendations:Incorporate Hulusheng into educational curricula.Establish cultural heritage centers.Launch training programs for young musicians. Utilize modern digital platforms for documentation and promotion.

2. Discussions

2.1 Discussion on the Development of Hulusheng

The study concurs with the theory that Hulusheng originated as a ritualistic instrument, later becoming a central component of Lisu cultural expression. The historical development of Hulusheng reflects the social and cultural evolution of the Lisu people.

Key factors influencing its development include: Cultural Integration: Hulusheng music assimilated local beliefs and traditions, enhancing its significance in community gatherings.

Regional Variations: While the basic structure of Hulusheng music remains consistent, different regions developed distinct playing techniques, reflecting local identities.

Modern Influences: Contemporary adaptations have emerged, but without structured preservation efforts, traditional forms risk disappearing.

2.2 Discussion on Musical Characteristics

The musical characteristics of Hulusheng reveal a complex relationship between melody, rhythm, and cultural symbolism. The use of pentatonic scales aligns Hulusheng music with broader Chinese musical traditions while retaining unique Lisu features.Performance practices emphasize improvisation, particularly during dance performances, reflecting Lisu cosmology and community values.

2.3 Discussion on Preservation and Transmission

To ensure sustainable preservation:Role of Government: Policies must support

Hulusheng as an intangible cultural heritage.

Community Involvement: Local communities should be empowered through funding and training programs.

Educational Initiatives: Universities and schools should introduce Hulusheng-focused courses and performance opportunities.

Digital Documentation: Online archives and social media platforms can broaden Hulusheng's reach and popularity among younger generations.

3. Suggestions

Based on the research findings and discussions, the following suggestions are proposed:

3.1 Future Research Directions

Conduct comprehensive studies on the social, economic, and demographic factors influencing the development of Hulusheng across different historical periods. Analyze the relationship between Hulusheng music and other traditional Lisu art forms, such as dance and storytelling.

3.2 Musical Analysis and Innovation

Explore the integration of Hulusheng music with contemporary musical genres to enhance its appeal. Study the interaction between Hulusheng melodies and accompanying instruments to develop innovative performance techniques.

3.3 Preservation Strategies

Institutional Support: Establish cultural heritage centers dedicated to Hulusheng music. Provide government funding for research and preservation projects.

Educational Programs: Introduce Hulusheng-related content in music curricula at various educational levels.

Community Engagement: Organize workshops and festivals celebrating Hulusheng music. Involve local musicians in cultural exchange programs to share expertise.

Digital Promotion: Utilize digital platforms such as YouTube, TikTok, and WeChat to share performances, tutorials, and historical insights.

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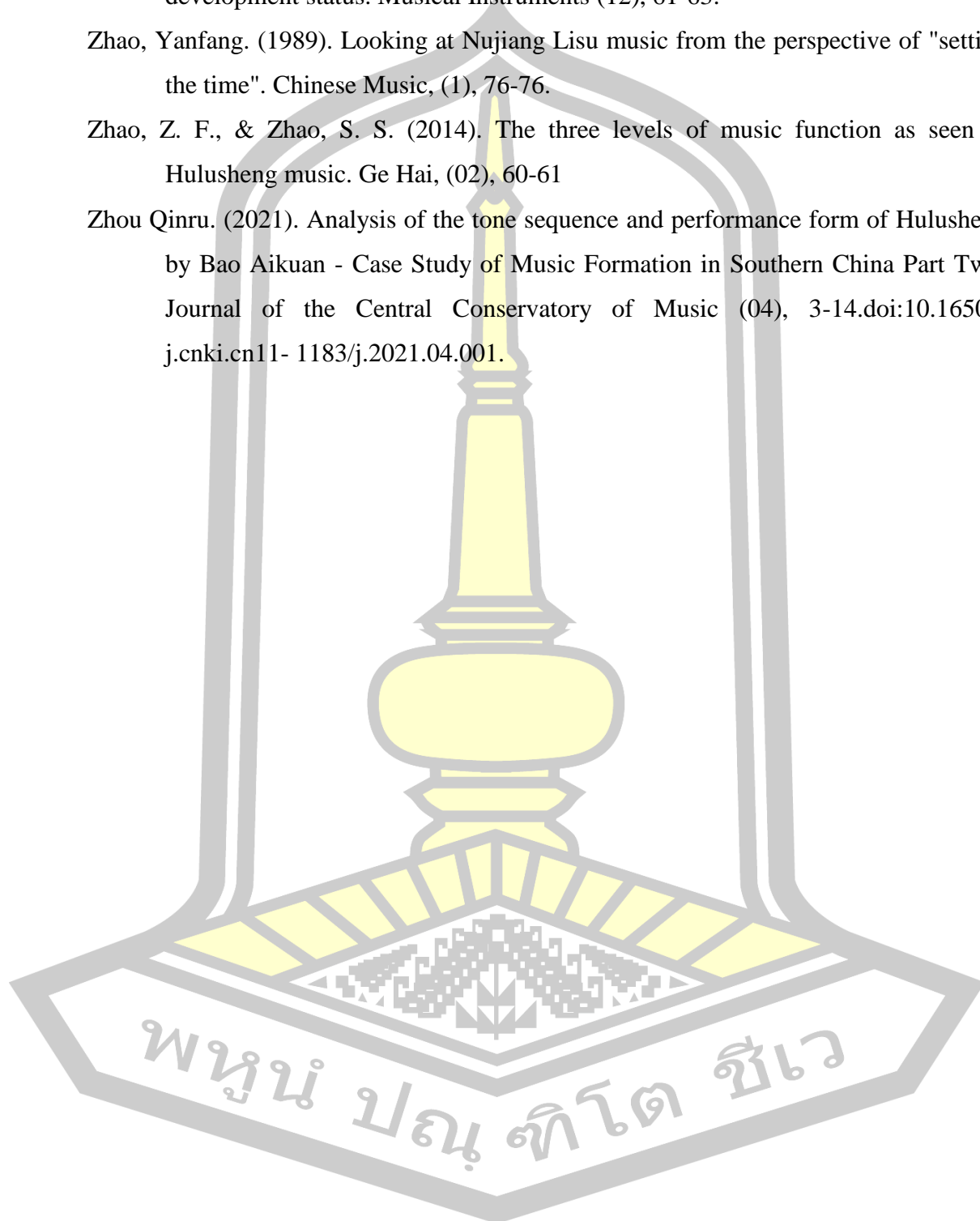
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APPENDIX

Appendix I: Interviews (Excerpts)

Interview Record

Interview Time: 17:30 p.m May 19, 2024

Location: Home of Hulusheng Cultural Inheritor

Interviewee: A Shi Cai

Interview content:

Interviewer: Can you introduce the significance of the Hulusheng in Lisu culture?

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.....
.....

Interviewer: What do you think are the musical characteristics of the Hulusheng?

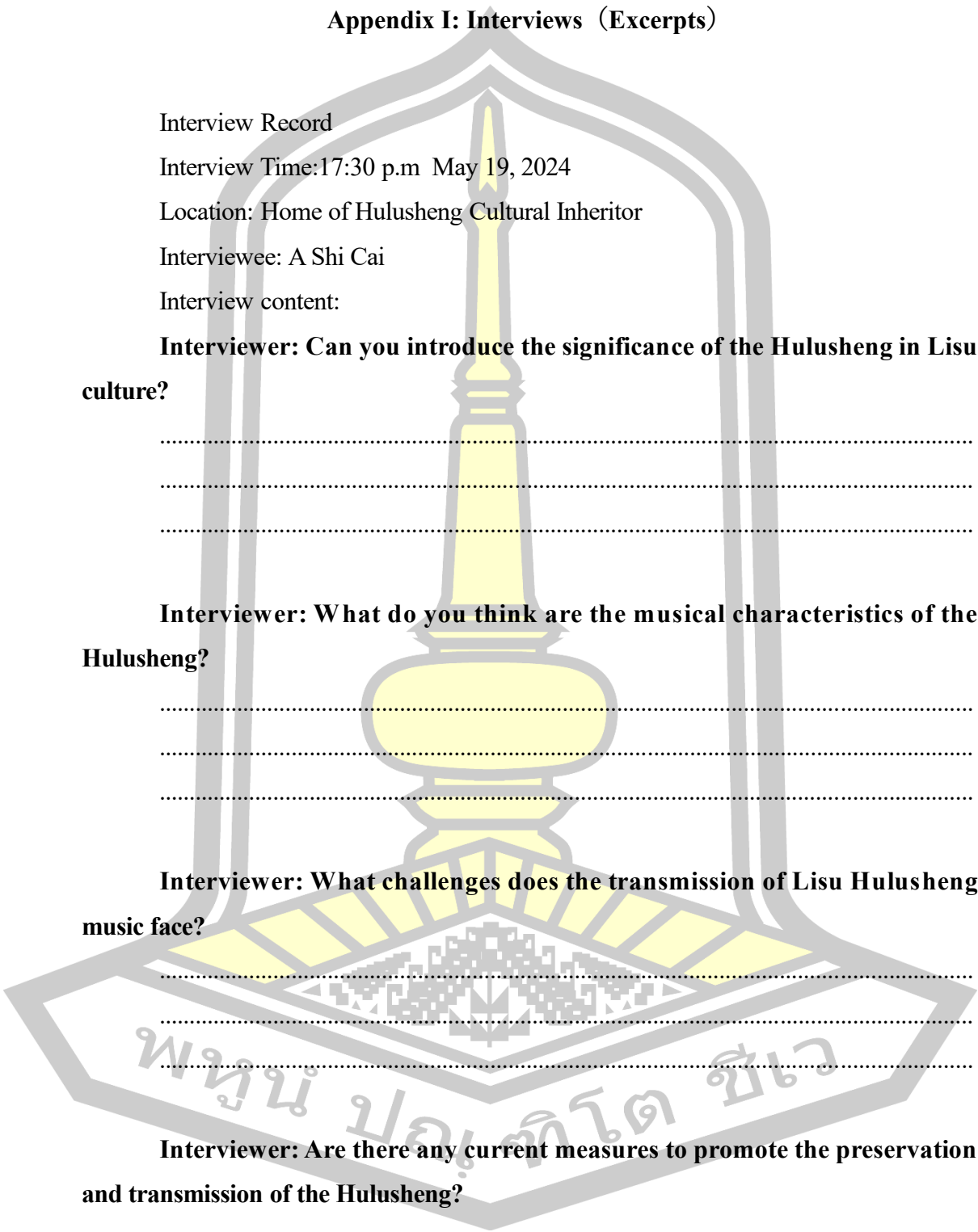
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Interviewer: What challenges does the transmission of Lisu Hulusheng music face?

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.....
.....

Interviewer: Are there any current measures to promote the preservation and transmission of the Hulusheng?

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.....
.....



Interviewer: How do you think technology can help in the preservation and dissemination of the Hulusheng?

.....
.....
.....

Interviewer: What are your hopes for the future of the Hulusheng?

.....
.....
.....

Interviewer: Is there a particular story or legend related to the Hulusheng that you would like to share?

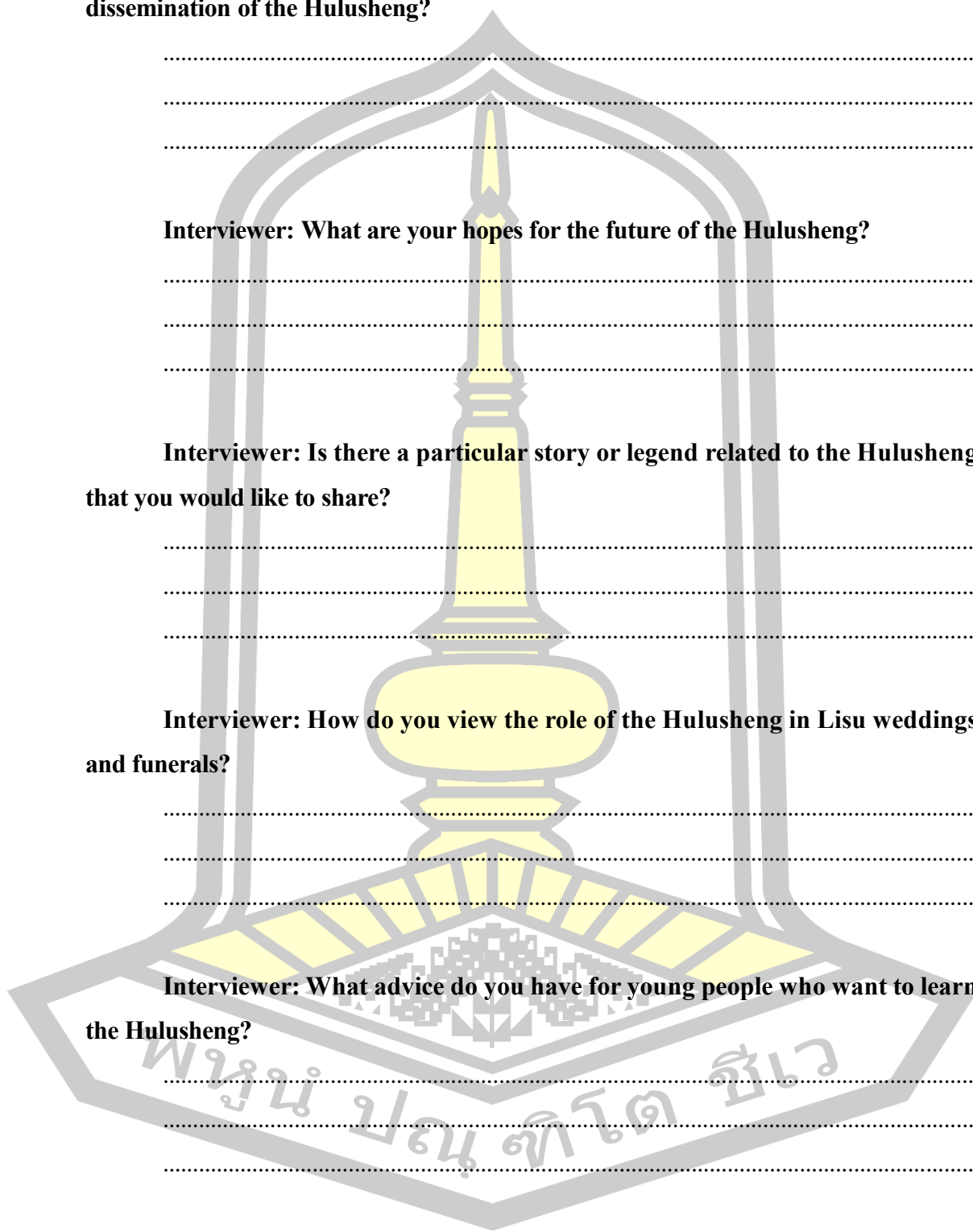
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Interviewer: How do you view the role of the Hulusheng in Lisu weddings and funerals?

.....
.....
.....

Interviewer: What advice do you have for young people who want to learn the Hulusheng?

.....
.....
.....



2. Interview Record

Interview Time: 9:00 a.m May 20, 2024

Location: Lisu Village, Dongba Valley, Lijiang

Interviewee: Wang Shimei

Interview content:

Interviewer: Can you tell us about the significance of the Hulusheng in Lisu cultural traditions?

.....
.....
.....

Interviewer: How does the Hulusheng contribute to Lisu festivals and celebrations?

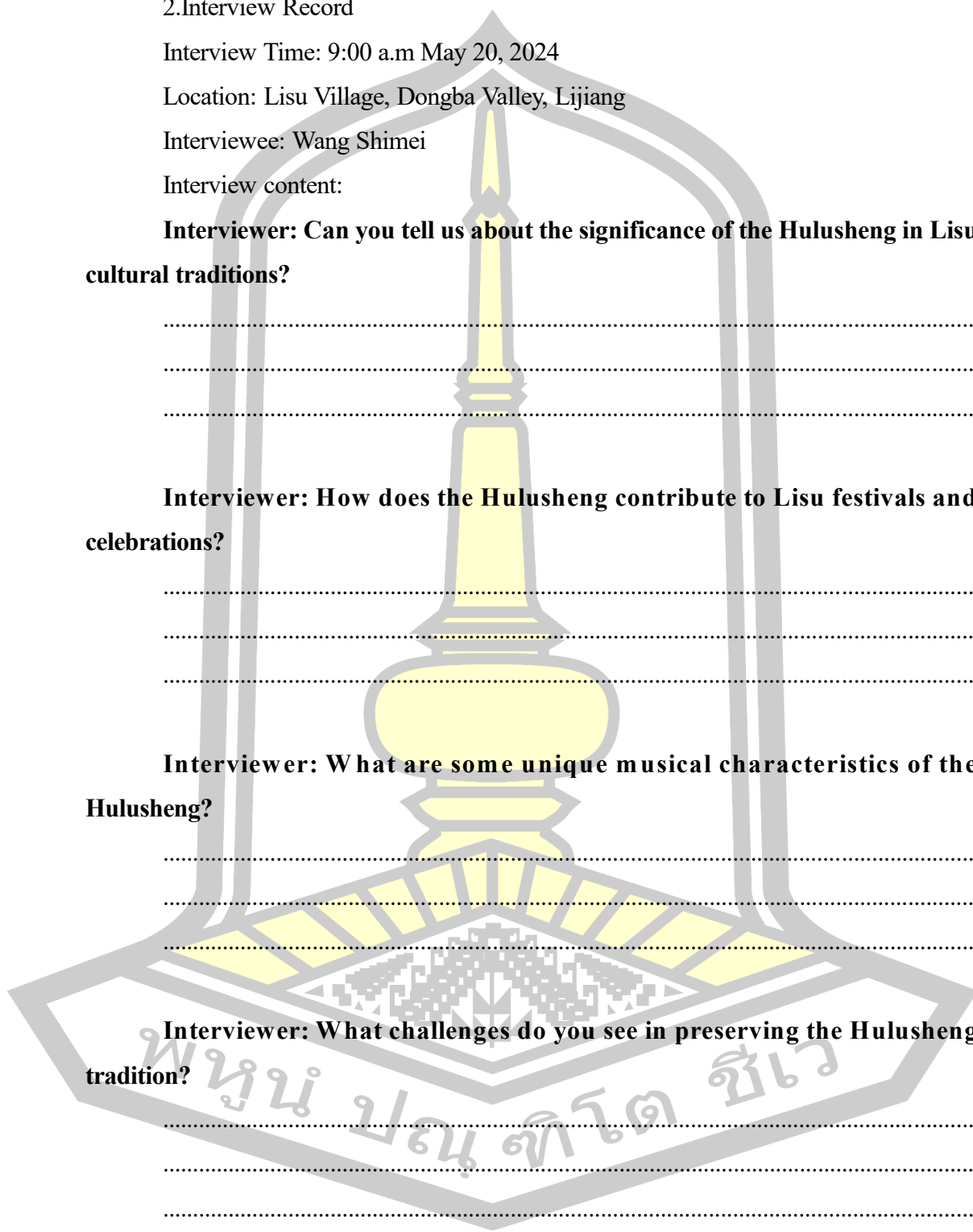
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Interviewer: What are some unique musical characteristics of the Hulusheng?

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.....
.....

Interviewer: What challenges do you see in preserving the Hulusheng tradition?

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.....
.....



Appendix II: Fieldwork Pictures



Picture 1 is at the home of teacher A Shicai, an inheritor of intangible cultural heritage, listening to him talk about Hulusheng culture and live performances.



Picture 2 is with the inheritor, Mr. Ashicai, in the house where the Lisu people live.



Picture 3 is at the Lisu village with Mr. Zhu Xuecai, an inheritor of intangible cultural heritage.



Picture 4: In the Lisu village, the inheritor Mr. Zhu Xuecai is cooking



Picture 5 is an interview and exchange with the inheritor teacher Wang Shimei at the Lisu village



Picture 6 is an exchange with two inheritors of the Lisu people



Picture 7 is an exchange of music with the Lisu people in their house



Picture 8 is learning Hulusheng with Lisu teacher Zhu Xuecai

พหุมนุ ปรณุ ทิโต ชีเอ



Picture 9 Teacher Zhu Xuecai is making bamboo reeds.



Picture10Teacher Zhu Xuecai is making bamboo reeds.



Picture 10 Teacher Zhu Xuecai is making bamboo reeds.



Picture 11 Dining at a Lisu home





Picture 12 Lisu performers on Daoshan



Picture 13 Lisu performers on Daoshan





Picture 13 Worship the gods



Picture 14 Performing Under the Sea of Fire

Appendix III: Spectral example

1. Zi La Lei



Zi la lei (子拉勒)

Transcription by Wei Yin
from fieldwork in July 2024

Musical score for 'Zi la lei' (子拉勒) in 4/4 time, tempo 68. The score consists of three staves. The first staff shows the melody with a tempo marking of ♩=68 and includes two triplet markings (3). The second and third staves show the accompaniment, with the second staff starting at measure 3 and the third at measure 6.

2. Jie Qin Diao



Jie Qin Diao 接亲调

Musical score for 'Jie Qin Diao' (接亲调) in 4/4 time, tempo 126, marked 'Rubato'. The score consists of two staves. The first staff shows the melody with a tempo marking of ♩=126 and a 'Rubato' instruction. The second staff shows the accompaniment, starting at measure 5.

9

ปัญญา ภิไล

3. Ji Si Diao

ji si diao
(祭祀调)Transcription by Wei Yin
from fieldwork in July 2024

$\text{♩} = 70$

5

8

12

14



4. Jie Hung Diao

Jie Hung Diao
(结婚调)

Transcription by Wei Yin
from fieldwork in July 2024

$\text{♩} = 114$

5

9

13

5. Xiang Jian Le

Xiang Jian Le
(相见乐)

$\text{♩} = 100$

9

BIOGRAPHY

NAME	Wei Yin
DATE OF BIRTH	28/02/1988
PLACE OF BIRTH	Yunnan
ADDRESS	Yunnan Province Kunming Guandu Shiji Chen Tanchun Garden
POSITION	Teacher
PLACE OF WORK	Beijing Contemporary Music Academy
EDUCATION	2008-2013 Bachelor degree, Central Conservatory of Music, China 2016-2019 Master degree, Capital Normal University, China 2022-2025 (Ph.D.) Doctoral degree, College of Music, Mahasarakham University, Thailand

