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Tonality of Hua'er:
The Collective Intentionality of Sound Bodies

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for Miyoung

我亦龍華遊盛會
牡丹歌罷獨徘徊

祁魁元
清代詩人

I too traveled to the Longhua Grand Festival
Lingered and hearkened to the Songs of Peony

-- Qi Kuiyuan, Qing Dynasty Poet --

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1 Conventions

Following this conventions chapter and a personal yet scientific introduction, this dissertation contains two main parts. The theoretical part contains four chapters, describing the history and ethnography of Hua'er, as well as theoretical and methodological considerations regarding musical analysis of Hua'er. This part is largely built on research based on English- and Chinese-language secondary sources. The empirical part on the other hand is based on primary sources, twenty-four Hua'er tunes are analysed. In the conclusion, results from part two are interpreted utilising the theoretical models and methodological frameworks from part one. The appendix includes a list of known Hua'er festivals, an extensive glossary of Chinese terms, a map of the Hua'er region, and listings of tertiary, secondary, and primary sources.

Abiding by and supporting Chinese ethnomusicologist Shen Qia's plead in the current yearbook of the International Council for Traditional Music (Shen 2014:35-36), all Chinese music theoretical terms are translated, though they are tentative and open to discussion for further refinement and definition. Translations are from the *Chinese-English Dictionary*, definitions for Chinese terms are from the *Modern Chinese Dictionary*. If a certain term was not applicable in neither of those, as with various new terms for specific music theoretical concepts, then the etymology and translation effort is explained in the text and a conceptual translation is offered. All translations from Chinese into English of song lyrics and poems are my own, except where indicated.

Chinese proper nouns in geographical, historical, and ethnical names have not been translated. With those terms, Pinyin is used for the Romanisation of Chinese characters. Other Chinese terms are in italic, for example *minzu*, *renmin*, *zhongguo*. Proper nouns, like band names, person's names, geographical names, historical names, and ethnical names are capitalised, for example Wild Children, Su Yang, Lanzhou, Tang dynasty, Sala people. Song titles, album titles, and book titles are capitalised and in italic, for example *Climb up the Mountain to Oversee the Plain*, *Erotic People Tune*, or *On the History of Musical Pitch*, except in headings and figure captions in the second part of this dissertation. Chinese characters appear in a footnote after the corresponding English term. Tone pitches are given in scientific pitch notation (Young 1939).

2 Introduction

2.1 Translation and Meaning of Hua'er

The literal translation of Hua'er¹ is flower. The term consists of two Chinese characters², *hua*³ and *er*⁴. *Hua* includes the meanings of the verbs blossom, or bloom, and the meanings of the nouns flower, fireworks, pattern, design, women, and is also occasionally used metaphorically for courtesans or prostitutes. *Er* has two separate meanings, the first one is defined as "transcribed as r; added to nouns to express smallness; added to verbs to form nouns; added to adjectives to form nouns" in dictionaries. This is the so-called *erhua*, or *erhua* sound⁵, a suffixation of a non-syllabic "r" to nouns, causing retroflexion of the preceding vowel, typically used in northern Chinese dialects. It should be recognised that the inversion of syllables in "*huaer*" and "*erhua*" is purely coincidental. In the case of Hua'er music however, the second meaning of *er* is relevant, which is child, youngster, youth, young man, son, or male.

The use of the *er* to render the diminutive form in the sense of a small flower would be a slurred sound and a blending of "a" and "r", resulting in a pirate-like "argh" rhotacisation of the *er*, for which the correct Pinyin⁶ Romanisation would be *huar*. This form should not be used for Hua'er music. Hua'er researcher Wang Hongming⁷, nonetheless assumes that the *er* is a retroflexed *erhua*-sound, stating that the pronunciation - and Pinyin, although that does not concern him - should be *Huar*, not *Hua'er* (Wang et al. 2002a:218-220). The *er*, however, is clearly enunciated by Hua'er singers, and the conceivably audible pause between the two syllables makes it obvious that it is definitely not a retroflexed *erhua*-sound. An apostrophe can be added between the two syllables, although is not necessary according to the rules of Pinyin. *Huaer* and *Hua er* are acceptable alternative spellings.

Historically, the labelling of this music may have involved different characters: When discussing Hua'er with people, one notices that they actually use the fourth tone⁸

¹ 花儿

² 汉字

³ 花

⁴ 儿

⁵ 儿化音

⁶ 拼音

⁷ 汪鸿明

⁸ 去声

when intonating the *hua*, and not the first tone⁹, which would be the correct one used for the flower-*hua* in Standard Chinese¹⁰ pronunciation. This led some scholars to believe that the origin of the term lies in the character speech-*hua*¹¹, meaning word, talk, or speak. Remember that the character *er* can form nominalised verbs - in this case adding *er* to the verb speak, forms the noun speech (Li 2012a:123-125). The speech-*hua* theory was first proposed in a paper by early Hua'er collector Yuan Fuli¹² (Yuan 1925; 2008:87-88). Some contemporary Hua'er researchers speak of a transcription error¹³ and deny that Hua'er was ever intentioned to be written with the speech-*hua* (Wang 2002a:417).

But Li Lin¹⁴, expert on Taomin Hua'er¹⁵, thinks it is no error, arguing that the source of Hua'er is to be found in the so-called Taomin culture¹⁶ in southern Gansu¹⁷. In Taomin dialect¹⁸, the speech-*hua* and the flower-*hua* are pronounced with same tone. Furthermore, the differentiation between the *er* as a separated syllabic composite, and the retroflexed *er* as the *erhua*-sound is not relevant, as both usages lead to the same pronunciation. So in fact the dialectal flower-*hua* plus *erhua*-sound and the music style Hua'er sound exactly the same in spoken Taomin dialect. Moreover, in Taomin dialect, the act of telling old stories¹⁹ also uses the speech-*hua* plus *er*. Li Lin thinks that the speech-*hua* changed into the now widely used flower-*hua* as the music style became more popular over time and moved north (Li 2012a:123-125).

Finally it should be mentioned that Hua'er singers traditionally do not "*chang* Hua'er"²⁰, *chang*²¹ meaning to sing. Hua'er singers "*man* Hua'er"²², *man*²³ meaning to overflow, be all over the place, free, unrestrained, and casual. Today, both terms, *chang* and *man*, are used. This could also be a cue to the etymological origin of Hua'er being the speech-*hua*: *Manhua*²⁴ means to chat freely, or to have an informal discussion, which appears to be an appropriate description of what Hua'er singers are doing.

⁹ 平声

¹⁰ 普通话

¹¹ 话

¹² 袁复礼

¹³ 误记

¹⁴ 李璘

¹⁵ 洮岷花儿

¹⁶ 洮岷文化

¹⁷ 甘肃省

¹⁸ 洮岷话

¹⁹ 说古话儿

²⁰ 唱花儿

²¹ 唱

²² 满花儿

²³ 满

²⁴ 漫话

2.2 Acquisition of Primary Sources: Field Research

Most of my primary sources were acquired during field research in Gansu in summer 2012. The practice of collecting folk songs, literally called "picking the wind"²⁵, is known since ancient times in China and is manifested in works like the *Classic of Poetry*²⁶, the *Classic of Music*²⁷ or the work of the music bureau²⁸ in the Han dynasty²⁹. The goal of these collections was often to find out the general mood in the populace. The main goal of my three month in northwest China stay was to conduct interviews with Hua'er researchers and obtain high quality recordings of musical performances. I conducted semi-structured qualitative interviews with musicians, listeners, and Hua'er researchers. During the interviews I did not make many notes, following advice from my supervisor Zhang Junren³⁰. By starting the recorder, pushing it inconspicuously out of sight, and concentrating on the conversation partner instead of taking too many notes, the situation indeed resembled more of an easy conversation than a formal interview, and the power-relation between "researcher" and "informant" (Keil 1995a:316) was slightly defused. Nonetheless, the conversation partners were of course asked for permission to record beforehand, which was not always possible for music recordings.

Audio recordings of music were made at two different recording situations: Firstly in a public context at Hua'er festivals³¹, and secondly at initiated or spontaneous recording sessions in a private setting. Recordings at Hua'er festivals are often chaotic and, due to the noisy background level, hard to analyse. Sometimes it was impossible to get the names of the recorded vocalists, due to the continuous flow of singers coming and going. At initiated recording sessions, only once did a singer receive remuneration, Yang Xiongwa³². I spent a few days with him and his recordings turned out to be excellent. Usually I would buy soft drinks, good cigarettes, snacks, or fruits to break the ice or express gratitude toward the singers. After one recording session, the three singers, who graciously let me record their music for one whole afternoon, took me to

²⁵ 采风

²⁶ 诗经

²⁷ 乐经

²⁸ 乐府

²⁹ 汉朝

³⁰ 张君仁

³¹ 花儿会

³² 杨兄娃

a very expensive restaurant. Not even they anticipated the overpriced dinner, and they apologised for choosing that specific location.

My time was limited, and unsure if and when I could return to Gansu, I went into the field with the quite unfocused attitude of recording as much as possible, which led to approximately forty-eight hours of music- and video-material. The collected material was very diverse, resulting in an rich description of Gansu's soundscape. Alongside Hua'er songs, this included bird sounds, train announcements, tractor and motorbike rattles, and drunks loudly playing finger-guessing games³³ at Hua'er festivals, two of which I am also able to play now. During field research I was based in Lanzhou³⁴, the collection and recording of primary data took place on three extended overland to Hua'er festivals in Gansu's south. I deliberately chose not to go through official channels, and did not contact local government officials³⁵ or culture workers³⁶.

This mode of lonely, unofficial research has advantages and disadvantages, one being that occasionally I was stopped and checked by the local police. However, upon justifying my intentions of recording Hua'er music the issue was often quickly resolved and my presence welcomed. At Hua'er festivals it seemed superfluous to ask singers permission to be recorded, because many people in the audience brought their mobile phones and recorded anyway, it did not bother the singers. However, some singers were irritated by the presence of a foreigner and became "shy". On the other hand, I could feel that sometimes merely through my interest in Hua'er I ignited a positive reinforcement, especially among young singers. My presence was immediately processed in the improvised song lyrics, singers mentioning the "foreign friend"³⁷, or asking me in song why I did not bring my wife to see the beautiful landscape. In three instances I was told that the young people sang Hua'er for their first time in my presence.

The question of why we do field research is axiomatic. Everybody doing field research is aware that personal preference plays a key role in science. The views on the world and decisions taken therein are strongly influenced by social and cultural

³³ 猜拳

³⁴ 兰州市

³⁵ 干部

³⁶ 文化工人

³⁷ 外国的朋友

preconceptions and thinking modes, the myth of a rational, objective scientific method is untenable (Gould 1994:14; Reyes 1999:201). Field research is not merely just observing culture and collecting songs, although it surely involves that. But what is more important is the aspect of experiencing and understanding music (Titon 1997:87; Cook 2001:12) in its "natural habitat".

In more than one field diary entry I lamented on the perceived futility of the three month stay, vouching to concentrate on historical or theoretical aspects instead of collecting songs (Kirschner 2012:30,45,52). In these instances I had to remind myself that field research is not merely about collecting songs, it is about breathing the air, climbing the mountains, drinking the water, and smelling the food of an area in order to understand the people and the music (Girtler 2009:3-4). Even though I unarguably may have fallen into a romanticised nostalgia toward "my field" - especially the breathtaking landscape in the Hua'er region - a recently published article by Shanghai conservatory³⁸ ethnomusicologist Xiao Mei³⁹ encouraged me to continue my occasionally quite personal way of research, and to refrain from only taking a logical, etic, objective, and "efficient" stance toward field research, and to sometimes - how she puts it - just "hang out" (Xiao 2013:224-226).

The time of my field research coincided with three major Hua'er festivals. A Hua'er festival should not only be conceptualised as an event taking place at one specific place at a specific time, but as a general time of merriment, where big and small gatherings of Hua'er singers take place in a geographical widely dispersed area. In a diameter of approximately forty kilometers around Lianhua mountain⁴⁰ for example, seventy-four independent places of smaller Hua'er festivals could be counted (Yong 2006:279). The first such gathering I went to was the Sigou Hua'er festival⁴¹, and a few days later the Songming cliff Hua'er festival⁴². Both are religious temple festivals⁴³ and worshippers come from afar to pray in the temples, where monks are chanting and worshippers making offerings to the goddesses and gods. Present at those festivals are

³⁸ 上海音乐学院

³⁹ 萧梅

⁴⁰ 莲花山

⁴¹ 寺沟花儿会

⁴² 松鸣岩花儿会

⁴³ 庙会

primarily Han⁴⁴, Hui⁴⁵, Dongxiang⁴⁶, Bao'an⁴⁷, and Sala⁴⁸ people, who mainly sing Hezhou Hua'er⁴⁹. The festival at Songming cliff was in fact not the "real" one, which was held one month before my arrival. But because 2012 was a leap year⁵⁰ in the Chinese calendar⁵¹, which meant that instead of twelve lunar months there are thirteen, the local culture ministry decided to hold another festival in the leap month⁵².

The poem at the beginning of this dissertation refers to the Songming cliff festival, alternatively called Longhua grand festival⁵³. This Hua'er festival was inscribed on the Chinese national Intangible Heritage Culture List⁵⁴ in 2006 (Chen 2006a:427) and has become a very prestigious event since then. The main affair was the professionally organised Hua'er singing competition, but away from the big stages, singers also met in the woods and sang traditional Hezhou Hua'er. While watching the spectacle on stage, I was taken aside by the police, the chief was very strict at first, but gradually got more friendly as he figured that I merely wanted to "listen to music". On the way back to the main stage from the local Hello Kitty shop - the only place with a functioning copy machine in town to copy my passport and visa - he happily and proudly explained some Hua'er lyrics to me in the police car. Altogether I spent six days in the area to collect songs.

The second big Hua'er festival I went to was at Erlang mountain⁵⁵ in the south of Gansu. At this festival the so-called southern way of Taomin Hua'er⁵⁶ is sung - which became quite monotonous to me after listening to it for many a days. At the Erlang mountain Hua'er festival there are mainly Han, Hui, and Bao'an people. While the main festival is also in connection with the temple festival on the mountain, there are two smaller festivals which seemed to have no religious motivation: The Diaojiao festival⁵⁷ is held at the river side, and the Guanmen festival⁵⁸ is held on a little plateau up Erlang mountain.

⁴⁴ 汉族

⁴⁵ 回族

⁴⁶ 东乡族

⁴⁷ 保安族

⁴⁸ 撒拉族

⁴⁹ 河州花儿

⁵⁰ 闰年

⁵¹ 农历

⁵² 闰月

⁵³ 龙华盛会

⁵⁴ 非物质文化遗产列表

⁵⁵ 二郎山

⁵⁶ 洮岷花儿南路

⁵⁷ 吊桥花儿会

⁵⁸ 关门花儿会

During my stay in Minxian⁵⁹, a town at the foot of Erlang mountain, I initiated two recording sessions with semi-professional singers: The already mentioned Yang Xiongwa is Hui, and at the time was living through a difficult personal crisis. He mainly sings Taomin Hua'er and is an excellent improviser of lyrics in dialog singing⁶⁰. Luckily, as I left he told me that he got employment at the local cultural bureau. The second singer, Yin Yi⁶¹, owns a small shop and sings Hezhou Hua'er, which is quite unusual in Minxian. He studies new Hua'er tunes⁶² from online videos and participates at competitions throughout the Hua'er region. His son introduced me to Li Lin, the local specialist on Hua'er and Taomin culture. Altogether I spent seven days in Minxian to collect songs and hang out. I had to return a second time toward the end of my research to conduct an interview with Li Lin, but no more music recordings were made at that time.

The last prolonged stay was at the time of the Lianhua mountain Hua'er festival⁶³. At Lianhua mountain, the northern way of Taomin Hua'er⁶⁴ is sung. Due to participating Muslim people from further north, also Hezhou Hua'er can be heard. Apparently, due to Tibetan⁶⁵ worshippers coming for the religious ceremonies, some Tibetan *layi*⁶⁶ songs could be heard, although I did not encounter any during my stay there. During the time of the festival I stayed in Yeliguan⁶⁷, a little town popular with weekenders from Lanzhou and a one hour bus ride from Lianhua mountain. At the end of this Hua'er festival, a competition was organised in Yeliguan, so a few days before the competition, hundreds of Hua'er singers from all over Gansu and Qinghai⁶⁸ came to Yeliguan. The neighbor of my homestay housed approximately thirty Hua'er singers, every evening they sang for hours and prepared for the competition. I was happy to be allowed to record some of these practicing sessions. In total I spent eleven days in Yeliguan collecting songs, and climbing mountains.

Beside music recorded at Hua'er festivals or private recording sessions, most of my primary sources stem from a collection simply called *Hua'er of China*⁶⁹, published by the Gansu Audiovisual Publishing House⁷⁰. This invaluable collection was given to me as

⁵⁹ 岷县

⁶⁰ 对唱

⁶¹ 尹义

⁶² 花儿曲令

⁶³ 莲花山花儿会

⁶⁴ 洮岷花儿北路

⁶⁵ 藏族

⁶⁶ 拉伊

⁶⁷ 冶力关镇

⁶⁸ 青海省

⁶⁹ 中国花儿

⁷⁰ 甘肃省音像出版社

a generous present by the head of publishing house, Yao Huijie⁷¹. The collection includes twelve music discs with Hua'er songs, six video discs with performances by solo singers, some at Hua'er festivals, and documentary about famous singer Zhu Zhonglu⁷², as well as an extensive booklet containing transcribed lyrics and information. Many Hua'er songs can be found on video sites on the internet, but their quality is usually of a low standard and scientific traceability is not possible. I based my analysis on vocal folk songs where the sung melody is clearly audible. There are many songs with accompaniment, but these songs are not analysed in this dissertation. This is largely due to technical restrictions put upon the analysis process by the utilised computer softwares.

The tunes analysed in the empirical part are also chosen for their ethnical, geographical, and gendered diversity. Overall, recordings from twenty-eight singers, who interpret twenty-four songs, were analysed, among them eight songs recorded at Hua'er festivals. Fourteen singers are female and fourteen male. Information of ethnic affiliation or age could not be obtained for all singers. The decision to nonetheless include their songs is based on the consideration that also unknown Hua'er should be embraced, as they likewise utilise interesting and noteworthy sound body⁷³ techniques.

2.3 Research Gaps in Chinese Ethnomusicology

The first scholarly publication on Hua'er was the already mentioned collection of song lyrics by Yuan Fuli, called *Gansu's Folk Song: Hua'er*⁷⁴, published in 1925 and commonly regarded as the beginning of Hua'er research⁷⁵ (Wei 2006:6-7). It was followed by Zhang Yaxiong's⁷⁶ *Collection of Hua'er*⁷⁷ (Zhang 1942). Since the 1950s there were many song collections, including not only lyrics but also transcriptions, but no research on Hua'er was conducted during the Cultural Revolution⁷⁸ (Xi 2004:2). On 27 July 1981, the first symposium on Hua'er⁷⁹ was given in Lanzhou by the Gansu Hua'er Research Association, which held biennial conferences ever since (Wei 2005:186). Chinese research on Hua'er produced published materials on questions of Hua'er

⁷¹ 姚辉杰

⁷² 朱仲禄

⁷³ 音腔

⁷⁴ 甘肃的歌谣——话儿

⁷⁵ 花儿研究

⁷⁶ 张亚雄

⁷⁷ 花儿集

⁷⁸ 文化大革命

⁷⁹ 首届花儿学术讨论会

festivals, ethnic association, history, genre classifications, gender, protection of intangible heritage, and evaluations of Hua'er research itself. There also exists an abundance of lyrics collections and musical scores, either in staff⁸⁰ or number notation⁸¹.

Western research on Hua'er music is largely embedded in studies of Chinese folk music⁸² in general, and so-called mountain songs⁸³, or *shan'ge*, especially (Schimmelpenninck 1997). The most recent articles have particular focus on gender issues and the relations between religion and Hua'er festivals (Kouwenhoven et al. 2013b). Both topics are difficult to research within the current political climate. There exists to my knowledge, also no Chinese monograph explicitly tackling musical aspects of Hua'er, although many publications include basic information on scales⁸⁴, modes⁸⁵, and certain melodic features used in Hua'er. None of those address questions of temperament⁸⁶, pitch⁸⁷, dynamics⁸⁸, or timbre⁸⁹. Despite the multitude of score collections and articles written by ethnomusicologists, there is an apparent lack of research regarding the tonality of Hua'er. From a musicological point of view it is this major gap which I intend to fill with this dissertation.

In order to embed Hua'er research in the wider academic field, I feel obliged to give a short overview of the development of ethnomusicology in China, which is frequently described in four phases: The starting point of the first phase, commonly called comparative musicology⁹⁰ at the time, is pinpointed to Wang Guangqi's⁹¹ 1934 book *Research on Eastern and Western Music Systems*⁹². In 1939, the music department of the Lu Xun Art Academy in Yan'an⁹³ established the Society for Folk Song Research⁹⁴. The second phase is referred to as folk music research⁹⁵, which lasted from 1939 until 1950, when the Central Conservatory of Music⁹⁶ in Beijing⁹⁷ established its folk music research department⁹⁸. The third phase is called ethnic music theory⁹⁹ and lasted from 1950 until 1980. In this time, a lot of folk song collecting was done in China, but mostly

⁸⁰ 五线谱

⁸¹ 简谱

⁸² 民间音乐

⁸³ 山歌

⁸⁴ 音阶

⁸⁵ 调式

⁸⁶ 音律

⁸⁷ 音高

⁸⁸ 力度

⁸⁹ 音色

⁹⁰ 比较音乐学

⁹¹ 王光祈

⁹² 东西乐制之研究

⁹³ 延安鲁迅艺术学院音乐系

⁹⁴ 民歌研究会

⁹⁵ 民间音乐研究

⁹⁶ 中央音乐学院

⁹⁷ 北京市

⁹⁸ 民族音乐研究部

⁹⁹ 民族音乐理论

with the goal to change the lyrics and transform them into vehicles of communist propaganda, not to research the music (Wu 2006a:253).

The fourth phase, and with it the modern discipline of ethnomusicology¹⁰⁰ in China, started at the end of the 1970s (Shen 2006:198). In 1980, the first National Symposium on Ethnomusicology¹⁰¹ was held at the Nanjing Arts Institute¹⁰². Only after this was the term ethnomusicology known throughout the whole of mainland China (Shen 1996). Some contemporary ethnomusicologists may not include the first two phases, as the ethnomusicology today was imported in the 1970s and 1980s, and they deny a direct connection with the first two phases. In China, the disciplines ethnomusicology and minority-musicology¹⁰³ are theoretically and ontologically separated, although in the 1990s the terminology changed toward general terms of cultural music anthropology¹⁰⁴, music anthropology¹⁰⁵, or music culture anthropology¹⁰⁶ (Zhang et al. 2010b:147). This development of ethnomusicology is perpetuated in almost every major ethnomusicological publication in mainland China. Research offside this official narrative, developments in Taiwan, or research by ethnomusicologists expressing opinions or reaching conclusions which ignore the communist ideology is rarely acknowledged (Yang 1994a:303-304,309-310).

Beside explicating the field of ethnomusicology historically, clearly also a strong ideological influence can be detected. Zhang Junren sees Chinese musicology in the context of emerging nation states at the end of the nineteenth century. He therefore favors the denomination musical cultural anthropology over ethnomusicology, for four reasons: Firstly, the roots of ethnology¹⁰⁷ stem from an inherent colonialist undertaking which is no longer adequate. Secondly, ethno refers to cultural groupings. Zhang Junren draws connections to Benedikt Anderson's imagined communities (Anderson 1983) and asserts that ethnicity and nationality are historical terms, possibly valid for certain societies at certain times, but these terms are bound to disappear over short or long as society transforms. Anthro¹⁰⁸, and therefore musical anthropology, on the other hand

¹⁰⁰ 民族音乐学

¹⁰¹ 民族音乐学学术讨论会

¹⁰² 南京艺术学院

¹⁰³ 少数民族音乐学

¹⁰⁴ 文化人类音乐学

¹⁰⁵ 音乐人类学

¹⁰⁶ 音乐文化人类学

¹⁰⁷ 民族学

¹⁰⁸ 人类

will not disappear as long as humans inhabit this planet. Thirdly, he acknowledges confusion and problems with the conceptualisations of *minzu*¹⁰⁹ in Chinese, as it is simultaneously used for ethnicity, nationality, people, and sometimes even minority. Anthropology, as the study of humans, also implies a wider scope than ethnology. Fourthly, the ethnomusicological methodology was always rooted in anthropological methods of ethnographic field research (Zhang 2004b:5-6). The terminological and historical postcolonialist burdens connoted with anthro, ethno, and even culture, plague ethnomusicologists since the inception of the field.

The concept of folk music, and possibly to an even greater extend folk music research, relates closely to emerging nation states of the European nineteenth century (Zhang 2010b:144). Power elites always realised that music has the power to unite and reconcile as well as to divide and antagonise (Keller 2007:112). The situation in China today is not so different from that notion. In 2004, at the first International Symposium on Hua'er¹¹⁰ in Lanzhou, Yang Mu¹¹¹ pointed out that in China, many researchers use their own political and moral stances to research and interpret folk music, dividing into good customs¹¹² and bad customs¹¹³. They do not only research folk culture, but want to develop folk culture and lead it into the right direction (Zhang 2004a:27). Especially in a system where good and bad, right and wrong, are not determined by a democratic consensus, but rather an ideologically founded dogmatism by instable party politics, this leads to insecurities among researchers and dubious research results.

Folk music always occupied a prominent place in conceptualisations of national we-groups. The systematic application of folk music into art music, famously represented by Bela Bartok's composition methods, found its parallel in the Yan'an phase of communist revolutionary compositions, among others by renowned composer Xian Xinghai¹¹⁴ (Kraus 1989:60-61). The practice of utilising musical means to reach political goals is still effectively and extensively used today. The question of why the conceptualisation of northwestern Hua'er music transformed from "primitive farmer's

¹⁰⁹ 民族

¹¹⁰ 花儿国际学术研讨会

¹¹¹ 杨沐

¹¹² 良俗

¹¹³ 陋俗

¹¹⁴ 冼星海

songs" to a "representative art form" in China emerged very early in the process of writing this dissertation.

2.4 Questions and Hypotheses

A starting point for this dissertation was the question about a cultural, common identity of all the diverse ethnic groups that live in the Hua'er region. Hua'er became one of the many musics used by the Chinese state to present an image of a diverse, multicultural yet unified Chinese identity, for which cultural traditions of minority groups are appropriated by the Han majority. But can Hua'er music be conceptualised as Chinese folk music? What does this entail, what is Chinese, and what is folk music? These superordinate questions derive from the notion of labelling Hua'er as something indigenous Chinese, even though it is sung by many non-Han people living in Qinghai, Gansu, and Ningxia¹¹⁵. The hypothetical basis for this dissertation presupposes the existence of a Hua'er sound group¹¹⁶ residing in the Hua'er region¹¹⁷.

The concentration on musical theoretical aspects of Hua'er grew out of the field research and my personal situation. Initially, after 2012 more field researches were planned, even the plane tickets already bought. But due to sickness in the family I could not leave in summer 2013. In summer 2014 my son was born, and again I decided to stay at home, instead of wandering the woods of Gansu's Hua'er festivals, I introduced him to the world and wandered the Vienna woods. Trying to evade becoming an "armchair scholar" (Yang 1994a:316), my focus shifted from an ethnographically informed approach toward more music theoretical aspects of Hua'er, taking into consideration the historical approaches of temperamentology¹¹⁸, the study of tuning temperaments and musical modes in China.

Northwest China is a perplexing melting pot of various cultures, communities, and ethnicities, therefore Hua'er is sung by many different peoples, belonging to different ethnic groups and different religions. There are many interethnic conflicts, and clashes between Han, Muslims, and Tibetans are unfortunately not uncommon

¹¹⁵ 宁夏回族自治区

¹¹⁶ 花儿声群

¹¹⁷ 花儿区域

¹¹⁸ 律学

(Slobodnik 2008:136; Horlemann 2009:180-181). Interethnic relationships remain uneasy, but most remarkably, all these groups sing Hua'er together (Kouwenhoven 2013a:116). Each community has its own respective cultural and religious characteristics and value systems, but all these values, and even one's own language, appear to be temporarily ignored when Hua'er is sung together.

I hypothesise that the tonality of Hua'er is commonly shared by all peoples residing in the Hua'er region, establishing mutual bonds and affiliations within the Hua'er sound group that overwrite arbitrary ideological concepts of ethnicity or minority, as well as religious concepts of Islam, Buddhism, or Chinese folk religion. In other words, even though the relations in the Hua'er region are not very harmonious between Han, Muslims, and Tibetans, there is a lowest common musical denominator that binds all the people who sing Hua'er together. This becomes apparent at the annual Hua'er festivals, where disputes appear to be forgotten and groups who are usually engaged in - sometimes even violent - arguments join together in song, regardless of their ethnic or religious affiliations.

Preliminary examination of primary and secondary sources indicated that the tonality appears to be an important constitutive element for the construction of the Hua'er sound group, possibly even more so than Hua'er festivals or common lyrics and language, and definitely more so than arbitrary concepts of ethnicity or administrative geography. This is the central hypothesis to be tested against empirical and theoretical data in this dissertation. But in what way is the tonality of Hua'er significant for the formation of a Hua'er group in the Hua'er region? Is the tonality of Hua'er indeed commonly shared among all peoples of different ethnic and religious backgrounds?

To summarise, this dissertation asks if and how the tonality of Hua'er plays an important role in creating a sense of common identity among the people who sing Hua'er. The question on which - if any - tone system Hua'er is built on is the central focus of the dissertation project, and what is entailed in conceptualising Hua'er as Chinese folk music. To answer this question, I am conducting sonological analysis of Hua'er songs collected during field research. As a preview to the methodology in this dissertation I want to mention that the tonality of Hua'er is primarily conceptualised via the *emic*

concept of sound bodies. Various sound body techniques and performance possibilities are inherently common within a certain musical style and therefore the tonality, which in turn is commonly shared by a larger community of peoples, in this case the Hua'er sound group.

3 Theoretical Part

3.1 History

The opening chapter of this part begins with a section on some origin legends of Hua'er, after which more substantial findings and early written evidence are presented in the second section. Section three introduces the concept of exoticisation, which is not only crucial for contemporary Hua'er music but unfortunately a misappropriation of many musics by minority groups in China in general. This is exemplified by two contemporary urban music bands that utilise elements of Hua'er music in their folk rock. These exoticisations can have relative "harmless" outgrowths - in opposition to large scale state-sponsored exoticisations.. Nevertheless, questions of change, tradition, and heritage protection are topics that Chinese Hua'er researchers occupy themselves with since the inscription of Hua'er on national and international intangible cultural heritage lists since 2006. I utilise John Blacking's concept of deep structure to explain recent changes in Hua'er music, inducing aforementioned exoticisations in urban folk.

3.1.1 Legends on the Origins of Hua'er

There are many, sometimes conflicting theories about the when, how, and why Hua'er and Hua'er festivals emerged. Before venturing into a historical treatise of the origins and development of Hua'er I would like to present some legends on the topic. All legends in this chapter were collected by Hua'er researcher Wang Pei and published in his ground breaking *Hezhou Hua'er Research* (Wang 1992:8-11). The following legends of origin are not scientifically feasible but are nevertheless important for the formation of a common identity within the Hua'er group they stem from. Please refer to the appendix for the Chinese texts of the poems. All translations are by me except where indicated.

According to one legend, in ancient Hezhou¹¹⁹, today's Linxia¹²⁰ and Haidong¹²¹, there once lived a herder child. While he was herding sheep on the mountains, he

¹¹⁹ 河州

¹²⁰ 临夏回族自治州

¹²¹ 海东市

learned the speech-*hua* from a Daoist scholar¹²². After the herder child went down the mountain, a young woman took a liking to his singing and she got married to the boy. He sang to other people, and from there the speech-*hua* gradually began to spread (Zhang 2000:157). Daoists used to live in the mountains during dynastical China, and they were held in high esteem by the public. It is quite possible that Daoists transmitted Hua'er, as a lot of lyrical content of Hua'er uses Daoist and Buddhist imagery (Kouwenhoven 2013a:129-130).

Founders of Hua'er in the folklore of Gansu and Qinghai frequently tend to be fairies¹²³, divine beings from an imagined past who bring their songs as gift for the mortals. According to a local legend, the temple at Songming cliff¹²⁴ was built after a mysterious woman had sung mountain songs at the nearby river. She disappeared, but a hunter who had overheard her songs memorised the lyrics, began to sing and spread them upon his return home. Another legend tells the origins of the Lianhua mountain Hua'er festival, where the Han wanted to sing opera, the Muslims wanted to have horse races, and the Tibetans wanted to recite Buddhist scriptures. As they quarrelled, three beautiful fairies appeared on colored clouds. They held colorful fans and umbrellas made of lotus leaves, and started to sing. The crowd of spectators concluded that these three celestial beings were urging them to sing mountain songs together. Today, singers at the Lianhua mountain Hua'er festival still sing the chorus "ah flowers, lotus leaves"¹²⁵, which was sung at first by the three fairies (Ding 2004:236). This legend is also somehow symbolic for the starting point of this dissertation, where people engaged in quarrel put aside their differences and sing together.

The legend of the monkey king Sun Wukong¹²⁶ as the first one to sing Hua'er is also widely disseminated. Wang Pei heard the story of the intriguing connection of the *Journey to the West*¹²⁷ being related to Hua'er from the blind Hua'er singer Zhou Wangsheng¹²⁸ in Linxia. When the legend is sung, a first singer asks: "The table is painted red, who painted the table? Do you know the ancient origin of *shaonian*, who passed down *shaonian*?" To this a second singer replies: "The one who journeyed west to seek

¹²² 道士

¹²³ 仙女

¹²⁴ 松鸣岩

¹²⁵ 花啊，莲叶儿

¹²⁶ 孙悟空

¹²⁷ 西游记

¹²⁸ 周旺盛

Buddhist scriptures is Tang Seng, carried on the back of the white horse. It is Sun Wukong that passed down *shaonian*, bringing relief to suffering people." Lastly, the singers conclude: "Sun Wukong got trapped below Wuxing mountain, there he sang many Hua'er. The men who chopped wood heard him singing, they handed it down for many generations." So while Sun Wukong was imprisoned under the mountain for five hundred years, he felt so terrible that every day he sang Hua'er, which was heard by people cutting wood nearby (Zhang 2000:157). In this poem, as well as in the next, the term *shaonian*¹²⁹ is used as alternative name for Hua'er.

In Linxia¹³⁰ there are Hua'er lyrics regarding Su Wu¹³¹ the herder. A first singer asks a question: "Jingyang's straw hat has eighteen turns, a stream in azure blue. The young woman Zhaojun is going to consolidate, who passed down *shaonian*?" A second singer answers: "Three feet of white cloth are dyed blue, then two vats are painted blue. At the time when master Su Wu was a herder for eighteen years, of heavy heart he handed down *shaonian*." Su Wu was a Han diplomat during the Han dynasty. He was in exile on the territory of the Xiongnu¹³², nomadic peoples from central Asia at strife with the Han, and had to serve as a herder at lake Baikal, where he was close to starvation. But despite this torture, he remained faithful to the Han court. Wang Pei interprets the lyrics that during those eighteen years in peril as a herder, Su Wu frequently sang Hua'er. Here, like in the legend of the monkey king Sun Wukong, Hua'er was born out of a forlorn situation of imprisonment. The notion of Hua'er being an expression of people's sorrow and suffering is still frequently encountered (Li 2012a:124).

Some terms in this song require further explanation: Jingyang¹³³ is a place in Shaanxi¹³⁴, west of the former Han capital Xi'an¹³⁵, named Chang'an¹³⁶ at the time. The straw hat might refer to the Jing river¹³⁷ flowing through the county, which has its source at Liupan mountain¹³⁸ in Ningxia, an important location also for Hua'er. Other than the rivers it flows into - the Wei river¹³⁹ and later the Huang river¹⁴⁰ - whose waters flow yellow from the loess and clay, the Jing river's color is azure blue. Wang Zhaojun

129 少年
130 临夏县
131 苏武
132 匈奴
133 泾阳县

134 陕西省
135 西安市
136 长安
137 泾河
138 六盘山

139 渭河
140 黄河

mentioned in the lyrics was one of the famous four great beauties¹⁴¹ in ancient China. She also lived during the Han dynasty, and she was married to a Xiongnu leader in order to establish friendly relationship between the Han and the Xiongnu.

Lastly, the story of Confucius¹⁴² handing down Hua'er was told to Wang Pei by Hua'er singer Liu Yanfang¹⁴³ in Linxia. Again, the first singer asks a question: "Set on the red table made of the willow tree, who painted it? You are a singing master of *shaonian*, but who passed down *shaonian*?" A second singer answers: "Climbing the mountain up to the tree line, on the mountain in a ditch, there grows comfrey. It is Confucius that passed down *shaonian*, it was there even before the emergence of king Pangu." The Chinese lyrics use the term *bashi*¹⁴⁴, which colloquially refers to a person skilled in martial arts and is used in Hua'er to refer to an excellent singer who frequently takes the lead in group-singing.

The term "tree line" is my free translation of the literal "up to the waist of the mountain" sung in the Chinese lyrics. Hua'er is usually sung in the woods, where trees guard the singers from the hot sun and privacy can be sought for singers who wish not to be disturbed. The comfrey plant mentioned in the lyrics is used as herbal medicine against skin- and bone-problems in China and elsewhere. When pressed into oil it takes on a red color, the singer might answer the question who painted the table red. Pangu¹⁴⁵ was the first legendary living being, creator of all that is and separator of the earth-*yin*, and the sky-*yang*¹⁴⁶. According to this song, Hua'er predates even the emergence of Pangu, which would give it a mythical place in the formless chaos that existed before the cosmic egg, out of which Pangu hatched, coalesced. It is unlikely that Confucius had anything to do with Hua'er as such, but the *Classic of Poetry* is sometimes said to be compiled by him, and the collection had a lasting influence on all folk music and Chinese literary culture, which is why some researchers might want to see Confucius as a symbolic transmitter of Hua'er.

¹⁴¹ 四大美女

¹⁴² 孔子

¹⁴³ 刘延芳

¹⁴⁴ 把式

¹⁴⁵ 盘古

¹⁴⁶ 阴阳

3.1.2 Theories and Written Evidence on the Origins of Hua'er

There are numerous theories regarding the origins of Hua'er. According to one idea, Hua'er emerged during the Zhou dynasty¹⁴⁷, when the *Classic of Poetry* was written (Li 2012a:126). Hua'er are frequently compared to the folk songs in this text, the so-called *feng*¹⁴⁸, apparently being of similar content and style (Guo 2011:34). Some researchers say that Hua'er came about during the Tang dynasty¹⁴⁹, due to the manifold international relations at the time. There were many foreign orchestras at court and the silk road was strongly frequented. A branch of the silk road led south to Sichuan¹⁵⁰, connecting Tibetan and the Tang empire¹⁵¹, right through Linxia (Xu 2007:1). It is assumed that in this multicultural scenario, the Hua'er songs were formed.

Ancestors of today's Hui people came into the area in the Song dynasty, as traders and merchants from the silk road (Ding 2011:9). One theory states that Hua'er was formed during the Yuan dynasty, as the population in the ancient Hezhou area mixed with Mongols, Persians¹⁵², and Arabs¹⁵³ immigrating to the area (Guo 2004b:63). The most widely accepted theory though is that Hua'er in its form as it is known today took form during the Ming dynasty¹⁵⁴, along with Han migrations from central China (Ke 1983:86). Li Lin consents that Hua'er is originally a folk song genre by the Han people (Li 2006b:49), and that by intermixing with the local population in the northwest it acquired today's form.

Geographically it is widely believed that Hua'er developed in ancient Hezhou, an area with strong Muslim and Tibetan populace. If so, then it is assumed that Hezhou Hua'er originated from the Hui people and developed by intermixing with other peoples (Zhou 2004:204). Other researchers however believe that the origins of Hua'er are located in the ancient Taomin area, which is further south and known today as Gannan¹⁵⁵ and Dingxi¹⁵⁶ (Zhu 2006:395). Both origin theories coincide with the two dominant Hua'er styles today, Hezhou Hua'er and Taomin Hua'er. From the eight until the twelfth

¹⁴⁷ 周朝

¹⁴⁸ 风

¹⁴⁹ 唐朝

¹⁵⁰ 四川省

¹⁵¹ 唐蕃古道

¹⁵² 波斯人

¹⁵³ 阿拉伯人

¹⁵⁴ 明朝

¹⁵⁵ 甘南藏族自治州

¹⁵⁶ 定西市

century, the area was divided into four prefectures, Taozhou¹⁵⁷, Minzhou¹⁵⁸, Hezhou, and Huangzhou¹⁵⁹ and was part of the extensive Tibetan empire¹⁶⁰. Wang Hongming, therefore believes that there is a connection between the - how he calls it - Tibetan treading songs¹⁶¹ and the origins of Lianhua mountain Hua'er (Wang 2002a:18,75). A similar notion is held by Kang Hongying, who believes that Taomin Hua'er developed among the ancient Qiang¹⁶² people already in the sixth century (Kang 2010:77).

Written evidence has been available since the Ming dynasty (Xu 2006:1-3) and is usually traced back to at least four independent poems that were written since that time (Ke 2004:18). The poems cited here were collected by Xu Zhihe, the full Chinese texts can be found in the appendix. The poem on the cover of this dissertation is by Qi Kuiyuan¹⁶³ and also provides early evidence of the circumstance that in the Qing dynasty, Hua'er festivals were already being held at Songming cliff. The poets below do not necessarily refer to Hua'er as a musical genre, but describe scenes of what could be Hua'er festivals, or are possibly poems that might still be used in Hua'er singing today.

The earliest poem is from poet Gao Hong¹⁶⁴, who lived in Shanxi's¹⁶⁵ Datongshuo¹⁶⁶, today's Datong¹⁶⁷ and Shuozhou¹⁶⁸. Gao Hong was a Confucianist scholar¹⁶⁹ and also resided in ancient Hezhou for a while. The following poem, written in 1470, is called *Chant of Travels to Gushan*¹⁷⁰ (Wei 2006:6): "The green willow dips her young branches into the pond, male and female peasants and villagers are busy tilling the fields. I lightly whip the horse as I pass the fields, hearing Hua'er as I go on." The translation of this poem is modified from Li Mo's version (Li 2011c:8). The poem describes a summer journey into the Gushan area, which is in today's Minhe¹⁷¹ in Qinghai (Wang 2004b:127). The poet watches people working in the fields, singing Hua'er while doing so. Xu's interpretation of singing Hua'er rests on the idea that *man* is used for singing Hua'er. However, an equally possible interpretation would be that the poet simply talks about the smell of fragrant flowers filling the air.

157 洮州
158 岷州
159 湟州
160 吐蕃
161 踏歌
162 羌族

163 祁魁元
164 高洪
165 山西省
166 大同朔州
167 大同市
168 朔州市

169 举人
170 古鄯行吟
171 民和回族土族自治县

More substantial evidence of the existence of Hua'er is available since the Qing dynasty (Wang 2011a:18). The poet Wu Zhen¹⁷² lived from 1721 to 1797 in Gansu's ancient Di province¹⁷³, today's Lintao¹⁷⁴. He was also known as the Daoist from Songhua¹⁷⁵ (Wei 2005:1). In 1760, he wrote ten poems called *Good Memories of Lintao*¹⁷⁶, the ninth poem goes as follows: "I have good memories of Lintao, it is a journey that delights the spirit. Boats are anchored with stone slabs, water like jade flows from the mountain peaks. Mountains are embellished by frequent rain, there are no worries regarding harvest. Hua'er songs are rich in metaphors, the Tibetan women are admirable." The translation of this poem is again modified from Li Mo's version (Li 2011c:5). This poem describes scenes from the Lianhua mountain Hua'er festival, its scenery and how it touches the spirit of the poet. Hua'er is sung everywhere, and is also sung by Tibetan women. The Hua'er mentioned in the text might again as well point at fragrant flowers, not at singing Hua'er.

Yet another Qing dynasty poet, Gong Jinghan¹⁷⁷ lived from 1747 to 1802 in Fujian's¹⁷⁸ Min district¹⁷⁹, today's Minhou¹⁸⁰ in Fuzhou¹⁸¹. The following poem, written in 1792, is from his *Xunhua Annals*¹⁸²: "With big effort I came to the land of Jiayahuo, I saw the stunning Sala girls. The stunning Sala girls are very alluring, the feet of the stunning girls are big and not broken. The feet are big, the hands are big, and they are not lazy, taking two steps on the road and doing some work." This poem describes the journey of the poet to an area inhabited by Sala people, north of Xining. He is taken aback by the stunning beauty of the Sala women, especially the fact that they do not bind their feet¹⁸³, as was customary in Han areas at the time. This enables them to walk properly and participate in everyday labor. This poem does not mention Hua'er per se, but is deemed to be one of the earliest lyrics used in Hua'er.

Lastly, poet Ye Li¹⁸⁴ lived in Anhui's¹⁸⁵ Tong city¹⁸⁶, today's Anqing¹⁸⁷ in Tongcheng¹⁸⁸. Not much is known about the author, except that he called himself

172 吴镇
173 狄道
174 临洮县
175 松花道人
176 我忆临洮好
177 龚景瀚

178 福建省
179 闽县
180 闽侯县
181 福州市
182 循化志
183 缠足

184 叶礼
185 安徽省
186 桐城
187 安庆市
188 桐城市

Sleeping-dragon Mountain-denizen¹⁸⁹. The following poem, written in 1823, is from *Gansu's Bamboo Words*¹⁹⁰: "Men twirl wool and women plow fields, the sister asks for a helping hand. Everybody sings Hua'er with high voices, every new beautiful flower and youth." The poem describes a scene of rural life, interestingly with the usual gender roles reversed - the men do the spinning work while the women till the fields. They all sing Hua'er and *shaonian* while doing their work. This is the only poem of the four mentioned by Xu Zhihe that actually refers to Hua'er, and at the same time *shaonian*, as a musical term. It is made abundantly clear by the poet that Hua'er here does not denote flowers, but songs. In the following chapter, a big leap from imperial to contemporary China performed.

3.1.3 Exoticisations in Urban Hua'er

It has been made clear that the Chinese state is deliberately manipulating folk music for political means (Harris 2005:381). Government officials and culture workers transform minority music and culture in order to re-present a picture to themselves, the populace, and the world that fits neatly into their current imagined world view. Most songs that are presented as music by a minority group, are in fact more about minorities, rather than for or even of them (Baranovitch 2001:364). Minorities are exoticised and eroticised. The representation of the majority Han population as normal and unexotic is critical for understanding the construction of present day Chinese identity. Han are represented at the modern end of the Marxist historical trajectory, while minorities are somehow seen as living fossils (Wu 2006a:254). The Han people are connoted with civility and modernity, whereas minorities are characterised by sensuality, colorfulness, and exotic custom. This is also why the more educated and economically more powerful minority groups, such as the Manchu¹⁹¹ and Koreans¹⁹², are rarely exoticised as sensual or primitive (Gladney 1994:102-103).

Exoticisation takes place when certain selected elements are taken out of the original context, and put into a new context. Unfamiliar and foreign objects are placed

¹⁸⁹ 龙眠山民

¹⁹⁰ 甘肃竹枝词

¹⁹¹ 满族

¹⁹² 朝鲜族

in a familiar environment. Unfamiliar elements can be tangible, like instruments or clothes, or intangible, like texts, scales, sounds, timbres, and accents (Locke 2009:20). In the process of placing unfamiliar elements into a familiar context, they are inevitably moulded, shaped, and mutilated. The targeted audience is supposed to understand the new elements, but to still identify them as something unfamiliar, something exotic. The finished product however speaks to the listener's imagination, it does not mean to represent a reality (Zon 2011:37). In China, this exoticisation is not only conducted by government officials. Urban folk musicians also utilise similar mechanisms in performing their music.

In this chapter, the term urban folk music¹⁹³ is used in opposition to rural folk music. The term is still ambiguous, as there are also musicians in the major northwestern cities Lanzhou and Xining¹⁹⁴ who sing their own versions of Hua'er and mountain songs. Here, the urban folk music refers to the so-called underground¹⁹⁵ folk musicians primarily performing in Beijing. Urban folk musicians and their audience use the term *minyao*¹⁹⁶ to describe themselves and their music. The literal meaning of *minyao* is folk rhyme or folk ballad. When depicting a single song - as opposed to a song style - it is interchangeable with *minge*¹⁹⁷, which means folk song (Wang 2002b:101). *Minyao* is predominantly used as a conceptualisation of the scene, not of individual songs by urban folk musicians.

In order to explain the allocation of this kind of hybrid music in general, I utilise the model of the folklore-popular culture continuum by Narvaez and Laba first proposed in 1986 and republished in 2006. This theory states that folk and pop are on two ends of a continuum, along which cases are found that mix elements of both. Among this continuum, folk culture can become popular culture and vice versa. Any given cultural element simultaneously can be both, folk and pop. Folk culture is distinguished from popular culture mainly in the way how it is transmitted, the "spatial and social distance between performers and audiences", and also the size of the audience and social uses that are made of it (Narvaez et al. 2006:311-312). Marcello Keller noted that local musics

¹⁹³ 城市民谣

¹⁹⁴ 西宁市

¹⁹⁵ 地下

¹⁹⁶ 民谣

¹⁹⁷ 民歌

all over the world "thrive under a more or less substantial layer of Anglo-American rock" (Keller 2007:103). While the urban folk scene seems thriving, it nonetheless remained underground both in aesthetics and representations, as well as size of audience.

Urban folk music developed out of Chinese rock music¹⁹⁸, which emerged in the early 1990s (Steen 1996). Similar to the early rock music, urban folk draws inspiration from traditional folk music of rural China, especially from areas with strong minority populaces in China's periphery. The exotic other for urban folk musicians is not necessarily Western rock, but minority music from within the Chinese borders. Often, the urban folk musicians grew up in border areas, with the respective music and instruments of those areas, but most of them belong to the majority Han group and have access to networks and social infrastructures¹⁹⁹ which minority people of those areas could never have. I would like to discuss two urban folk bands here, Wild Children and Su Yang, who both draw their main influence from Hua'er music.

The band Wild Children²⁰⁰ was founded in Hangzhou²⁰¹ in 1995 by guitar player Zhang Quan²⁰² and bass player Xiao Suo²⁰³. In their early years, they played cover songs in local bars and discotheques, but after being repelled by Hangzhou's commercialised nightlife they returned to their homes in Lanzhou, where their distinctive style of mixing Hua'er with folk rock was developed (Yan 2000:42). Wild Children are generally seen as the founding fathers of the urban folk movement (Li 2006a:308-309). They created a framework of sound, centered around acoustic guitars, chorus singing, slight percussion, and bass, presented together with crude do-it-yourself aesthetics, to which following urban folk musicians largely held on to. Zhang Weiwei²⁰⁴ joined Wild Children after they moved back to Lanzhou. He is a multi-instrumentalist, playing accordion, guitar, clarinet, and piano, all of which he was taught by his father, a music teacher. In an interview conducted with Zhang Weiwei in spring 2010 he mentioned that he studied the *dombra*²⁰⁵, a central Asian string instrument which became tremendously popular in the Beijing folk scene. He stopped after a while, because it seemed to him to be "fake and dishonest" to continue. He did not feel this way with the Western instruments he

¹⁹⁸ 中国摇滚

¹⁹⁹ 关系

²⁰⁰ 野孩子

²⁰¹ 杭州市

²⁰² 张佺

²⁰³ 小索

²⁰⁴ 张玮玮

²⁰⁵ 冬不拉

learned as a child, because "the connection to those was personal", whereas the use of the dombra implied a cultural connection with something he did not have or feel.

Wild Children's most famous song is *Known Earlier*²⁰⁶. It has been covered by many urban folk musicians in Beijing, and there are many different versions of the song. *Known Earlier* is declared to be a folk song from Lanzhou in their album booklets, lyrics and music are adapted by Zhang Quan. The melody is inspired by a Hua'er song called *Snow White Doves*²⁰⁷, famously interpreted by well known singer Hua'er singer Zhu Zhonglu. Wild Children changed the lyrics from a love song to more social critical content. Various versions of this song's lyrics exist, they changed over time; old verse were omitted, new ones were added, commenting current social happenings, much in the tradition of improvised folk songs. Interjections utilised by Zhu Zhonglu in his version of the song, namely virtuously imitating tweeting birds, are not sung by the Wild Children. Instead, they make use of rhythmic changes and chorused singing [tracks 18 and 27 on enclosed audio disc].

Today Zhang Quan mainly plays the dombra at concerts, like many other musicians in Beijing's folk circle. There are, however, only few who play it the traditional Kazakh way, the peoples who have brought the dombra to Beijing. The dombra is the obvious unfamiliar element of the Wild Children, exoticising Kazakh music. Nonetheless, other instruments utilised by Wild Children awake nostalgic imaginations to faraway lands, like the African djembe, and possibly the accordion, which wakes connotations of Soviet times when the instrument was widely used in China. The experience I gained through field researches and conversations with urbans folk musicians led me to deduce that they are well aware of their limbo between rock, Western folk, and traditional Chinese folk, as well as their exoticising effects by utilising folk or minority elements.

The second band - or better band leader - to be discussed is Su Yang²⁰⁸, who was born in 1969 in Zhejiang²⁰⁹ and at the age of eight moved to Ningxia's Yinchuan²¹⁰. He has an apparently well thought through concept of himself, his music, and its representation, a kind of musical corporate identity. Su Yang explicitly puts himself in

²⁰⁶ 早知道

²⁰⁷ 雪白的鸽子

²⁰⁸ 苏阳

²⁰⁹ 浙江省

²¹⁰ 银川市

the tradition of northwestern Hua'er songs, his music is described as a "flower that grew out of Ningxia's ground" and as "northwestern folk songs, with elements of modern music" (Su et al. 2007:67). In contrast to the Wild Children, who mainly remain in the underground music scene, Su Yang has received nationwide attention. China Central Television²¹¹, the dominant state owned television station, featured Su Yang in its program *Chinese Folk Song*²¹². It is quite remarkable for a former underground rock musician to be broadcast on such a program (Li 2011b).

Like many songs by Su Yang, the lyrics and music of the song *Fresh Flowers In Full Bloom*²¹³ are indicated as a mixture of Su Yang's authorship and a folk song from Ningxia in his album booklet. The lyrics of the first verse are well known as being a typical Hua'er verse: "Ride a mule and climb up the mountain to oversee the plain, in the plain the peony flowers are in full bloom. In the mountains there lives big sister Wang, big sister Wang's daughter looks like a flower in full bloom." It is no coincidence that Su Yang chose to put this song as the first track on his debut album, as well as singing it as an opener at his concerts, following common practice of rural Hua'er singers.

The original Hua'er song from which Su Yang draws inspiration is *Climb up the Mountain to Oversee the Plain*, a very representative *Hezhou Primary Tune*. On most compilations and albums, it is the first song, and famous singers pride themselves with their own renditions. However, it is also frequently interpreted by amateurs at Hua'er festivals. Two distinctive characteristics of Hua'er become apparent in the original song: Firstly the abundance of interjections, which make up the biggest part of the melodic progress; secondly the prominent use of head voice, despite the already relatively high pitched voice. Su Yang still uses interjections, although no longer as a marker for virtuosity by embellishing sound bodies, but more as a sing-a-long chorus for the audience; the head voice however is almost completely absent in interpretations by Su Yang [tracks 03, 12, 21, and 25 on enclosed audio disc].

Urban folk musicians exoticise Hua'er, in the sense that they take single elements out of context and embed them in a new aesthetic framework. In the aforementioned cases for example, Wild Children's guitar player strums an instrument of the Kazakh

²¹¹ 中国中央电视台

²¹² 民歌中国

²¹³ 新鲜的花儿开

people in much the same style he would play an acoustic guitar, taking the tangible element of the instrument and embedding it in folk rock strumming techniques. Furthermore, Wild Children mold a Hua'er melody into a frame of folk chords, leaving out certain melodic elements to make it fit. Su Yang on the other hand takes Hua'er lyrics and uses interjections typical to Hua'er, but again modifies them to fit the rhythm. The single element of text is removed from its traditional context and molded into rock rhythms familiar to Su Yang's audience. Singing style and instrumentation in both cases orientate toward Western folk rock music. The practice of using northwestern musical elements and mixing them with Western rock music can already be observed in early Rock songs of the 1980s (Baranovitch 2003:128-129).

The utilised exoticisms by urban folk musicians are not of an ideological nature, but stem from individual biases toward certain aspects of a foreign, or different, culture. The foreign elements are placed in the familiar context of folk rock, with chords and regular meters. Although questions of authenticity may arise, the exoticising mechanisms appear to be unthreatening and have as primary goal to create a new sound for the audience. Comparatively, state-sponsored appropriation and exoticising mechanisms do pose a threat to the survival of traditional folk musics and follow an ethos of identity fundamentalism, reducing originally complex cultural phenomena to a singular aspect, for example "minority" music. Exotic elements in the urban folk music stem from a nostalgic, romantic view of an imagined other, rather than a systematic utilisation of the ideological potential of music. I do not see any commercial motivation in the proliferation of Hua'er, as Stephen Jones detected it for other folk musics in China (Jones 1995:61). But it is in the official culture where I actually see some substantial danger for Chinese folk music, because it is disseminated not among a comparatively small number of urban yuppies, but among millions of rural dwellers.

3.1.4 Ideology, Change, and Traditions

The power of music resides in its ability to function whenever humans want to express or represent a sense of belonging, and in this ability lies also the ideological potential of music. Charging music with ideological content is no misuse of it, but takes

advantage of its main functions (Keller 2007:107). While the ideological powers of music are powerful on the surface, the deep structure of music cannot be penetrated easily and is very resistant to change. Music's deep structure usually does not respond readily to changing political systems. If ideologies contain symbolic representations of common ideas and values, then ritual is not merely a religious phenomenon, the modern nation-state also has not escaped the need for symbolic representation (Rudolph 2008:19). But can we speak of deep and surface structure in music (Feld 1974:205)? And even if such a division of meaning and form can be made, is it possible to draw conclusions from musical meanings and their representations?

The deep structure of any given music is not easily changed. The concept of deep structure is interpreted as the fundamental, inherent meanings of music, as opposed to surface structure like melodic range, rhythmic features, lyrics, or musical style (Blacking 1977:9). Deep structure describes the non-verbalised and often unreflected approach toward music by a community, much like the heart beat for a human individual. For example, the two sentences "you sing a song" and "the song is sung by you" have the same deep structure, but the surface structure is different, insofar that they both inherit the same meaning, albeit having a different grammar. In linguistics, transformation describes a process by which an element of the deep structure of a sentence is converted to an element in the surface structure. In a musical situation likewise, transformation can describe a process where meaning is converted into form. This means only surface structure remains, but meaning, or deep structure, disappears. Once the original meaning is lost, it can be filled with new meanings. I use this definition to actualise the process of musical change.

Musical change is not caused by contact among people and cultures, or the movement of populations (Nettl 1964:232). It is the result of decisions made by individuals on the basis of their experiences of music and attitudes toward it (Blacking 1977:12). The individual decisions are influenced by cultural experiences made by populations and each single member of a given community. Meanings do not disappear, they evolve. Only the individual can initiate or stop change and any individual is a potential source of change (Martindale 1962:2). Once scholars warned that preserving

intangible cultural heritage without change was not an option, as society evolved (Nettl 1985:124-127). Today, the intangible heritage is often placed center stage in settings and displays like in certain museums. Its imagined and recreated presentations seek to remind the audience of things that once supposedly were, and governments and organisations may "pay people to sing incomprehensible songs that have long lost their meaning" (Nas 2002:144).

Heritage is understood here as a conscious selection, a small subset that relates to a given group of people in a particular place, at a specific time (Dann et al. 2001:26). The process of selection also affects musical canonisation. Usually, only traditional musics are being put on national and international intangible heritage lists. But what is traditional? Often, a traditional song is thought of as being something that has been passed down and transmitted over many generations within a certain social group, usually orally. Oral transmission is the basic form of transmission of culture among humans, dating back to the emergence of musilanguage (Brown 2000:276), while the emergence of protowriting, like the Chinese *jiahu* symbols²¹⁴, dates back to maximum eight thousand years (Ma et al. 2006:357). Written traditions implicitly mean that there is an elite in power of choosing what to transmit and what not. Given the vulgar lyrics of Hua'er, which frequently address topics of explicit sexual relationships, it cannot be easily transmitted to children in its traditional form. Nineteenth century music educator Xiao Youmei²¹⁵ proposed to "collect folk songs, clear it from vulgar phrases and substitute with easy phrases and simple melodies" (Gild 2004:572). This ethos still seems to prevail.

Chen Yuying²¹⁶, an elementary school teacher in Hezheng²¹⁷, teaches two classes on Hua'er in school, where his pupils also learn to sing popular Hua'er songs, *Climb Up the Mountain*²¹⁸ and *Down to Sichuan*²¹⁹, as well as Hua'er songs that Chen Yuying wrote himself (Chen 2006b:353). But beside such well intentioned singular efforts, which choices for preservation and transmission remain? How can one teach a tradition that has no tradition of teaching? Whilst collecting, archiving, and teaching is significant, it is

²¹⁴ 贾湖契刻符号

²¹⁵ 萧友梅

²¹⁶ 陈玉英

²¹⁷ 和政县

²¹⁸ 上去高山望平川

²¹⁹ 下四川

vital to ensure that heritage bearers, or transmitters²²⁰, are able to continue doing what they are doing, and most importantly transmit their knowledge to the next generations. To do this, they must be identified and given official recognition (Howard 2012:9-10).

Composer Zhuang Zhuang²²¹ likewise proposed to organise more Hua'er competitions, in which the best singers are chosen for further education. They are not only to be educated in Hua'er - one wonders who would teach them - but also in political thought, music theoretical knowledge, and morals and ethics (Zhuang 2004:253). Aspirations like this have to be viewed under a critical light, and ethnomusicologists actively involved in processes of selection should ask themselves if it is truly wise to take a given musical culture away from the people and hand it over to an educated, cultural elite which hereafter decides what to do with it. Like the evil sea witch extracting the little mermaids voice in exchange for legs (Andersen 1837), giving a government control over the people's culture seems like putting the fox in charge of the hen house.

Ethnomusicologists have always realised that many musical cultures are endangered, hence they are often suspicious of change, seeing it as something that might be disruptive, rather than creative. Yet, who are we to prescribe a kind of sociocultural inertia (Grauer 2006:10)? Some things eventually might have to die, just in order to make room and clear mental space for other things to arise. "The nature of tradition is not to preserve intact a heritage from the past, but to enrich it according to present circumstances and transmit the result to future generations" (Aubert 2007:10). Likewise, tradition is not the veneration of the ash, but the passing on of fire, as the popular proverb ascribed to Gustav Mahler or Thomas Morus states. Tradition should not be confused with traditionalism, which describes an attempt to revive certain social structures that may have already been replaced or complemented by new structures (Rudolph 2008:23).

Helen Rees draws a helpful distinction between traditional music and folk music: Traditional music refers to living practices created in China before the ongoing influx of Western culture since the early twentieth century. Folk music is both, "among the people" and "from the people" (Rees 2012:24). The traditional qin²²² music for example

²²⁰ 传承人

²²¹ 庄壮

²²² 琴

is far removed from folk, while the aforementioned urban Hua'er music might be called non-traditional folk music. The East Asian concept of folk is the opposite of the aristocratic, literati, culture (Baumann 1992:xiii-xxi). Qiao Jianzhong²²³ speaks of traditional music when it is "disseminated in everyday lives of the ordinary people" (Qiao 2009:324), when it developed among the people, what Wu Guodong would call authentic, or *yuanshengtai*²²⁴. He says that a folk song is a folk song if it grows out of musical folk life²²⁵. A folk song is therefore per definition, authentic (Wu 2011:108). Using original ecology as translation for *yuanshengtai* might be literally correct, but does not make much sense, unless the performance of folk music is embedded exclusively in an ecological environment. Keith Howard also suggests authentic (Howard 2012:16-17), but original, genuine, and to some extent even primitive (Kraef 2012:93), if used non-judgemental, convey the same meaning.

3.2 Ethnography

In this chapter I frequently mention "the Han, the Muslims, and the Tibetans", in this order. At first glance the terms appear to be different categories, Han and Tibetan referring to ethnic groups, Muslims to a religion. But of course, each of the denominations is highly heterogeneous, and there are for example Muslim Han and Muslim Tibetans, but not enough: There are sinicised Tibetans, Tibetanised Mongols, Christianised Tibetans, and so forth in the Hua'er region, not even mentioning the mindboggling linguistic diversity in China's northwest yet. As this is not an ethnographical dissertation as such, but an ethnographical chapter in a musicological dissertation, I feel it is valid to use the simplified diction throughout, because most people who sing Hua'er - and that is the crucial point of view - are somewhat included in one of the three definitions. Nevertheless, Yang Mu made ethnic relationships of the area comprehensible by referring to Hui, Dongxiang, Sala, and Bao'an as Muslims, and Tu, Yugu²²⁶, and Tibetans as believing into Tibetan Buddhism (Yang 1998:215). This ethnographic chapter serves the purpose to deepen knowledge on the mutual

²²³ 乔建中

²²⁴ 原生态

²²⁵ 民间音乐生活

²²⁶ 裕固族

relationships and serve as a detailed basis for following researches on Hua'er and information on languages, religions, and ethnicities that can be encountered in the Hua'er region. The last two sections in this chapter should demonstrate how the different ethnographical entities manifest themselves in two important instances of Hua'er; the lyrics and Hua'er festivals, where language, religion, and ethnicity become undone in a "carnival of poetry and song" (Wang 2004b:129).

3.2.1 Geography and Languages of the Hua'er Region

Depending on the different definitions of Hua'er, the Hua'er region can be as small as Linxia, or encompass a bigger geographical area. Chinese scholars speak about the Hua'er cultural region²²⁷, and Hua'er as a regional culture²²⁸ (Chen 2007:1). The region where Hua'er is primarily sung lies on the border between the Tibetan²²⁹ and the Loess²³⁰ plateaus, in Qinghai, Gansu, and Ningxia. This region is commonly termed as northwest in China, evoking not only geographical connotations, but also taking socioeconomic and historical factors into account by using this term. Actually Gansu is geographically located in roughly China's center. Hua'er researcher Wei Quanming²³¹ includes Shaanxi into the Hua'er region (Wei 2011:92). Contemporary migrant groups apparently do not go on singing Hua'er in the new environment they move to, especially not in urban centers like Shanghai²³², Beijing or in cities abroad (Yang 1995:113). The only migrant group known to keep on singing Hua'er is the Hui population in Changji²³³ in Xinjiang²³⁴ (Ma 2006a:125), but no Hua'er festivals are held there. Hua'er appears to be specifically bound to a socio-geographical space (Xi 2004:5), defined as the Hua'er region and the Hua'er group, throughout this dissertation.

The Hua'er region is dry in the north, problems with desertification are eminent. Toward the south, onto the Tibetan plateau, it gets visibly greener and lushier. Massive reforestation is taking place to avoid further desertification. The climate is typically continental, with hot, dry summers and cold, snowy winters. Vertically there are also strong variations in temperature and microclimates, due to altitudes being between one

²²⁷ 花儿文化区

²²⁸ 区域文化

²²⁹ 青藏高原

²³⁰ 黄土高原

²³¹ 魏泉鸣

²³² 上海市

²³³ 昌吉回族自治州

²³⁴ 新疆维吾尔自治区

thousand and four thousand meters. Geographically and also culturally preeminent is the Huang river, commonly called Yellow river, with all its tributary streams. The Huang river is frequently sung about in Hua'er songs. Lanzhou, the capital of Gansu, is commonly known to be one of the most polluted cities in China, especially in winter, when the smog cannot escape the basin of the Huang river valley. Countermeasures are taken, factories had to move out of the basin, and cars oblige to strict emission regulations, but the situation is still catastrophic, especially for the Huang river and the few living organisms that are left in it.

Further south though, nature is still vibrant and intact. There are three nature reserves in Gansu. They are independent from any surrounding prefectures and are administered directly by the government. Gansu's biggest nature reserve, the Shandan horse pasture²³⁵ lies in the Qilian mountains²³⁶ on the border of Gansu and Qinghai. The Songming cliff Hua'er festival is held inside the Taizi mountain reserve²³⁷ on the border of Linxia and Gannan. Lastly, the Lianhua mountain Hua'er festival is held inside the Lianhua mountain reserve²³⁸ on the border of Linxia, Dingxi, and Gannan.

The Hua'er region encompasses a vast and heterogeneous population with many different languages, which roughly can be divided into three families; Sinitic, Turkic, and Tibetic (Janhunen 2006:28). It is commonly assumed that Hua'er is sung in the respective local Mandarin Chinese²³⁹ dialect understood by all. In some songs, miscellaneous words by the respective local ethnic minority groups can be found. Most groups in the region are somewhat sinicised²⁴⁰ in terms of language use, meaning that they can speak Chinese, or have adopted it as their first language. Though some retain their own language or dialect and also sing in it. The language spoken by the Han is commonly referred to as Mandarin, or Standard Chinese (Egerod 2014). The most common dialect in the Hua'er region is the so-called Hezhou dialect²⁴¹ (Guo 2011:35). This dialect is the result of a mixture of many languages, with Mandarin Chinese being the most important (Zhang 2000:154). Its name derives from the area this dialect is spoken: Ancient Hezhou, literally river prefecture, was historically the area in present day Linxia and Haidong.

²³⁵ 甘肃中牧山丹马场

²³⁶ 祁连山

²³⁷ 太子山天然林保护区

²³⁸ 莲花山风景林自然保护区

²³⁹ 官话

²⁴⁰ 汉化

²⁴¹ 河州话

Only the Han and Hui speak the Hezhou dialect in their daily lives, while all other groups have their own respective languages, which may be of Turkic, Mongolic (Yang 1994b:101), or Tibetic origin.

The Sinitic language spoken in the Hua'er region belongs to the northern dialect of Chinese. This dialect region includes Shanxi, Shaanxi, Gansu, Ningxia, Qinghai, and parts of inner Mongolia²⁴² (Qiao 2009:294). Its deviation, the so-called central plain Chinese²⁴³ is a variety spoken in a corridor stretching from Shandong²⁴⁴ via Henan²⁴⁵, south Shaanxi, south Gansu and east Qinghai, therefore also including the Hua'er region. This dialect is also prevalent in parts of south Xinjiang where it is sometimes written in Arabic alphabet. The two important sub branches of the central plain Chinese heard in the Hua'er region are the Guanzhong dialect²⁴⁶ and the Gangou dialect²⁴⁷. Guanzhong is only spoken at the very margin of southeast Gansu, toward Xi'an, although some scholars see a strong connection between Guanzhong and Hua'er (Guo 2006:148). Gangou dialect on the other hand has been strongly influenced by the Mongolic Tu language²⁴⁸ and Tibetan Amdo dialect (Feng et al. 1992). It is spoken mainly in Minhe at the eastern tip of Qinghai. The dialect has a number of common words borrowed from Tu language, as well as kinship terms from Tu and Tibetan (Slater 2006:45).

The Turkic language spoken in the Hua'er region belongs to the Eastern Uyghur-Chagatai language group spoken in the southeast of the vast Turkic language area. This type of Turkic is divided into two variants: The first one is the Western branch of the Yugu language²⁴⁹, mainly spoken in Gansu. The second is the Sala language²⁵⁰, mainly spoken in Qinghai. The Sala Turkic appears to be related to the Oghuz branch of Turkic; the Oghuz area stretches from Turkey via Iran to Afghanistan and adjacent countries, and is also spoken in Yining²⁵¹ in Xinjiang (Johanson 2014). The Sala language is related to Uyghur and Kazakh languages and belongs to the Oghuz branch of Turkic languages. Some Sala apparently can also speak Arabic, Persian, and Tibetan (Zhang 2000:154).

²⁴² 内蒙古自治区

²⁴³ 中原官话

²⁴⁴ 山东省

²⁴⁵ 河南省

²⁴⁶ 关中话

²⁴⁷ 甘沟话

²⁴⁸ 土语

²⁴⁹ 西部裕固语

²⁵⁰ 撒拉语

²⁵¹ 伊宁市

The Sala language itself has two large dialect groups. This divergence is due to the fact that one branch spoken in Xunhua²⁵² was influenced by the Tibetan and Chinese languages, and the other branch in Ili²⁵³ by Uyghur and Kazakh languages (Xie 2006:206). Around twenty percent of the vocabulary of Sala language stems from Chinese, ten percent is of Tibetan origin. The Sala language uses the Chinese writing system (Safran 1998:72). Although the Sala language is an Oghuz language, it is also influenced from non-Oghuz Turkic languages like northwestern Chagatai Turkic and southeastern Uyghur Chagatai Turkic (Johanson 2014). Both the languages of the Yugu and the Sala are considered to be Uyghur dialects, which are mainly spoken in Xinjiang.

Mongolic languages are one of three subfamilies of the Altaic language family, the other two being Turkic and Manchu-Tungus languages. Mongolic is mainly spoken in Mongolia and adjacent areas. In the Hua'er region, the so-called outlying Mongolic languages are spoken, in contrast to the central languages like Mongol or Kalmyk. Both, Chinese and Tibetan languages have a huge influence on Mongolic languages spoken in China (Rakos 2012:52). Outlying Mongolic languages have no written form, whereas the central ones do (Ma 2006b:175). The languages of the East Yugu²⁵⁴, Tu, Bao'an, and Dongxiang²⁵⁵ are all closely and complexly related, some languages are spoken only in isolated communities in Gansu and Qinghai. The East Yugu language is only spoken in remote areas in north Gansu. There are two dialects of the Tu language: Huzhu Tu²⁵⁶ and Minhe Tu²⁵⁷. Both have been heavily influenced by local Chinese and Tibetan dialects. Many Tu²⁵⁸ also can speak Tibetan. Approximately five thousand Tu people living in Tongren speak the Bao'an language²⁵⁹.

Both, the Muslim Bao'an in Gansu as well as the Buddhist Bao'an in Qinghai, which are officially classified as Tu, have historically spoken the same Mongolic language (Ma 2006b:175). Whereas the Gansu branch has undergone Chinese influences, the Bao'an language of Qinghai has instead been influenced by Tibetan. There is no written form of the language (Mi et al. 2004:57), but it seems that the Qinghai Bao'an language is kept alive, while the Gansu branch assimilates toward the Hezhou dialect spoken there

²⁵² 循化撒拉族自治县

²⁵³ 伊犁哈萨克自治州

²⁵⁴ 东部裕固语

²⁵⁵ 东乡语

²⁵⁶ 互助土语

²⁵⁷ 民和土语

²⁵⁸ 土族

²⁵⁹ 保安语

(Janhunnen 2003:325). The Bao'an language is sometimes considered to be merely a dialectal form of the Tu language (Binnick 2014). Finally, the Dongxiang language is also a Mongolic language and uses the Arabic minor script²⁶⁰. Some twenty thousand people in Dongxiang county²⁶¹ no longer speak the Dongxiang language, but the so-called Tangwang language²⁶², which is Mandarin Chinese influenced by the Dongxiang language (Lee-Smith 1996:875-882).

Tibetan is commonly divided into three dialects, corresponding to cultural and historical regions of the Tibetan plateau; Ü-Tsang, or Central Tibetan in the west, Kham in the southeast, and Amdo in the northeast, although this classification is a mere simplification of the enormous diversity of Tibetic languages (Tournadre 2014:106). Since parts of the Hua'er region are embedded in the cultural area of Amdo, only the Amdo dialect can be heard there (Yin 2010:183). Unlike Kham or Chinese, Amdo dialect is not a tone language. Of the ethnic groups living in the Hua'er region, mainly the Tibetans speak the Amdo dialect. Other groups believing in Tibetan Buddhism, like the Yugu or Tu, speak Turkic or Mongolic languages (Matisoff 2014). Buddhist monks and educated Yugu sometimes speak Tibetan. Tibetan belongs to the Sino-Tibetan language family and has its own writing system, which is related to Sanskrit.

3.2.2 Religions and Ethnicities in the Hua'er Region

Hua'er performance is intimately intertwined with worship of local gods and temple festivals. The most common belief system in the Hua'er region is the so-called Chinese folk religion²⁶³, a mixture of Buddhism, Daoism²⁶⁴, and ancestor worship (Jones 1999:28), sometimes dubbed Shenism²⁶⁵. Chinese folk religion is very diverse, because it is bound to local communities and freely intermixes with other available belief systems in the area. In the Hua'er region, elements of Mahayana Buddhism²⁶⁶ can be found and are observed in daily life. Beside these and the prevalent Confucianism²⁶⁷, if one wants

²⁶⁰ 小儿经

²⁶¹ 东乡族自治县

²⁶² 唐汪话

²⁶³ 中国民间宗教

²⁶⁴ 道教

²⁶⁵ 神教

²⁶⁶ 大乘佛教

²⁶⁷ 儒教

to define its rules and dogmatic stance toward life as religious, elements of shamanism²⁶⁸ can also be observed, for example among the Tibetans and the Tu.

In the Ming and Qing dynasties, the term Huihui²⁶⁹ was the common generic term for all of China's Muslims, therefore also including the Sala, Bao'an, and Dongxiang (Gladney 1996:18). Today still the term Huihui is used colloquially to refer to Muslim people in the Amdo region. After the establishment of the People's Republic of China²⁷⁰ in 1949, the term Hui²⁷¹ applied to one of China's historical ten Islamic groups (Lipman 1998:xxii). Until 1982 it was possible for a Han person to become Hui by converting to Islam. Thereafter though, Hui as ethnicity and Hui as religion were categorically separated: Converted Han now count as a Han believing in Islam. Hui people consider Hui who do not observe Islamic practices anymore, still to be Hui (Gladney 1996:245). Hui with the surname Tang²⁷² and Wang²⁷³ are descendants from Han people who converted to Islam by marrying with Hui or Dongxiang people (Lipman 1998:145). In the Hua'er region, some Hui burn incense in their mosques, which might be an influence of Daoist or Buddhist practices (Rubin 2000:80).

Tibetan Buddhism, sometimes mistakenly called Lamaism²⁷⁴, is a blend of teachings and practices from Mahayana and Vajrayana Buddhism²⁷⁵. It also contains elements of the Tibetan Bön religion²⁷⁶, which was the predominant belief system in Tibet before the arrival of Buddhism in the eleventh century (Schaik 2011:99). There are apparently some early influences of Chan²⁷⁷ teachings that have been accounted for (Yamaguchi 1997), but the general consent points to that Tibetan Buddhism is derived from the latest stage of Buddhism imported from north India (Conze 1993:2). A widely known branch of Tibetan Buddhism is the so-called yellow hat school, or Gelug²⁷⁸ order, with the most prominent figure, the Dalai Lama, being the reincarnation of the bodhisattva of compassion Avalokitesvara, which is called Guanyin²⁷⁹ in Chinese contexts. Beside the Amdo Tibetans in the Hua'er region, parts of the Yugu, Tu, and Bao'an populations also adhere to Tibetan Buddhism.

²⁶⁸ 萨满教

²⁶⁹ 回回

²⁷⁰ 中华人民共和国

²⁷¹ 回

²⁷² 唐氏

²⁷³ 汪氏

²⁷⁴ 喇嘛教

²⁷⁵ 秘密大乘佛教

²⁷⁶ 苯教

²⁷⁷ 禅教

²⁷⁸ 格鲁派

²⁷⁹ 观音菩萨

Hua'er researchers frequently describe eight ethnic groups residing in the Hua'er region and singing Hua'er: Han, Hui, Dongxiang, Bao'an, Sala, Tu, Yugu, and Tibetan. Some researchers include Mongols (Qi 2006a:196; Ma 2011:4), Qiang people (Wei 2011:92), and one scholar even - apparently wrongly - Manchu and Zhuang²⁸⁰, while at the same time excluding Bao'an (Kang 2010:105). The majority group in the Hua'er region is the Han people, but in some areas, especially the many autonomous prefectures and counties, there are actually more members of the respective minority group than Han (Wallenböck 2006:161). The people cultivate cotton, wheat, corn, rape seed, along with traditional Chinese and Tibetan medicines like the caterpillar fungus²⁸¹. Also the mining industry is an important factor. Figuring out the ethnic composition and dynamics in the area is the work of a lifetime (Kouwenhoven 2013a:149), what is presented here is merely a general introduction to the people living in the Hua'er region.

The Han are a very heterogeneous group with considerable genetic, linguistic, and cultural diversity. This may be attributed to thousands of years of migration and assimilation of regional ethnic groups. However, the Han appear to be most closely related to the Mongols²⁸² and Hui (Wen et al. 2004:302). Han people commonly trace their ancestry back to the Huaxia people who lived along the Huang river in northwest China (Cioffi-Revilla et al. 1995:467). In the Autumn and Spring period²⁸³, the intermixing of people from Xia²⁸⁴, Shang²⁸⁵, Zhou, Chu²⁸⁶, Yue²⁸⁷ and some outside "barbarian"²⁸⁸ groups resulted in what became to be known as the Huaxia²⁸⁹ people (Wang 2004a:222). The conceptualisations of Han and Huaxia changed considerably over time, with the name Han itself deriving from the Han dynasty (Xu 2009:33). The Tang dynasty also used the term Han for themselves when having contact with outside people. At the end of the nineteenth century the concept of nation came to China, and the Han people started to see themselves as a Han nation (Wang 2004a:236-238).

Hui people are of varied ancestry, many directly descending from silk road²⁹⁰ travelers. Their ancestors include Central Asians, Arabs, and Persians, intermarriage with

²⁸⁰ 壮族
²⁸¹ 冬虫夏草
²⁸² 蒙古族
²⁸³ 春秋时代

²⁸⁴ 夏朝
²⁸⁵ 商朝
²⁸⁶ 楚国
²⁸⁷ 越国

²⁸⁸ 夷
²⁸⁹ 华夏族
²⁹⁰ 丝绸之路

Han has been common since the Ming dynasty, with the Han person usually converting to Islam (Jaschok et al. 2000:771). They might also be descendants from over four thousand foreign Arab Muslim mercenaries serving the Tang dynasty in the eighth century, and remaining in China (Kitagawa 2002:283). Roughly seven percent of Hui people's genetics apparently are of West Eurasian origin (Yao et al. 2004). Hui people are ethnically and linguistically similar to the Han, except that they practice Islam (Gladney 1996:20), which is also the only cultural element shared with the Xinjiang Uyghurs²⁹¹. But the conception of Hui as being Islamised Han is only partly correct: Hui view themselves as being indigenous Chinese, but not as Han. They sometimes include themselves in the group of central plain people²⁹² (Weekes 1984:334), analogous to the central plain dialect spoken in the area. The Dungan²⁹³ people, descendants of Hui who migrated to Central Asia, still call themselves central plain people (Olson et al. 1994:202). Hui have adapted the Han language, but some are capable of speaking and reading Arabic.

The Dongxiang people are alternatively known as Sarta²⁹⁴ or Santa. Surnames of the Dongxiang use Mongol, Tibetan, Hui - like Ma²⁹⁵ and Mu²⁹⁶, as well as Han - like Wang²⁹⁷, Kang²⁹⁸, Zhang²⁹⁹, Gao³⁰⁰, and Huang³⁰¹ names (Zhou 2004:187). They might be descendants of Mongol troops posted in ancient Hezhou in the thirteenth century, intermixing with Mongol, Han, and Tibetan groups is not uncommon. Another widespread narrative is that in the fourteenth century a Mongol clan decided to convert to Islam, and was pushed into exile to what is nowadays Linxia, by the ruling Mongol elite. Most Dongxiang believe in Islam, although some are also Buddhists. Inter-marriage occasionally occurs with Han and Hui people (Legerton et al. 2009:156). The Dongxiang, as well as the Tu and Bao'an described below, are related with the Mongols (Wu 2006b:82)

The Bao'an are also known as Bonan. There is known inter-marriage with Tibetans, Hui, and Han (Mi 2004:58). Most Bao'an are agriculturalists, growing wheat

²⁹¹ 维吾尔族

²⁹² 中原人

²⁹³ 东干族

²⁹⁴ 撒尔塔

²⁹⁵ 马氏

²⁹⁶ 穆氏

²⁹⁷ 王氏

²⁹⁸ 康氏

²⁹⁹ 张氏

³⁰⁰ 高氏

³⁰¹ 黄氏

and rye. The ancestors of the Bao'an might have been descendants of Mongol soldiers from invasions in the thirteenth century. They were believers of Tibetan Buddhism residing in Bao'an township in Tongren³⁰². Later, some of them converted to Islam and moved to Xunhua. In the nineteenth century, the now Muslim Bao'an moved to what is today Jishishan³⁰³, which was given autonomous status in 1981 (Janhunnen 2003:325). The members of this Muslim part of the original Bao'an community are officially recognised as the one of the fifty-five minority groups by Chinese officials. The Buddhist Bao'an who stayed in Tongren are officially classified as part of the Tu ethnic group, even though they speak essentially the same Bao'an language.

The Sala people are also known as Salar. Ma and Han³⁰⁴ are the two most widespread names among the Sala and are substitutes for Muhammad (Allatson et al. 2008:74). The Hui and other Muslim groups in the area use these names for the same reason. The Sala have their own unique kinship clanships. They are patrilineal and exogamous, encouraging clan members to marry out, with marriage among clan members being banned (West 2008:701). Inter-marriage between Tibetans, Hui, and Han are possible, if the spouse decides to convert to Islam. In the seventeenth century, Sufism was introduced into the Sala community by Sufi masters from Kashgar (Lipman 1998:59). The Sala have been in Qinghai since the Yuan dynasty³⁰⁵, according to Sala tradition, they are believed to be descendants of the Turkic Oghuz tribe of the Salur (Erdal 2006:xi). Oral tradition recalls that they relocated in the fourteenth century from Samarkand to China (Xie 2006:206). The traditional music of the Sala is called *yu'er*³⁰⁶, or jade songs, which apparently incorporated Arabian religious music and intermingled with Hua'er (Cang 2010:61).

The Tu people are also known as Tukun³⁰⁷, Monguor³⁰⁸, or White Mongols (Schram 2006:116). Sequences in the genetics of the Tu people indicate that Europeans, similar to modern Greeks, mixed with an East Asian population around 1200 BC. The source of these European genetics in the Tu population might have been through merchants traveling the silk road (Hellenthal et al. 2014:751). The history of the Tu is

³⁰² 同仁县

³⁰³ 积石山保安族东乡族撒拉族自治县

³⁰⁴ 韩氏

³⁰⁵ 元朝

³⁰⁶ 玉儿

³⁰⁷ 土昆

³⁰⁸ 蒙古尔

not clear, one popular suggestion is that they are descendants of Mongol troops who came into current Qinghai area during the time of the Mongols conquests (Hu 2010:107). By 1949, only about fifty thousand of the Tu had maintained to speak their language. During the ethnic classification campaigns³⁰⁹ from the 1950s to the 1980s, those who could no longer speak their language were classified into Han, those who could not speak their language and adopted the Islamic religion were classified into Hui, and those who spoke their language and adopted the Islamic religion were classified into Dongxiang, Bao'an, and Yugu. In most Tu villages, a Buddhist temple and a Daoist shrine coexist.

The Yugu people are also known as Yugur or Yellow Uyghurs. The history of the Yugu is very complex, much like their classification as an ethnic minority group. Only since the middle of the twentieth century were the Yugu identified as such, mainly to distinguish them from other groups in the area (Dwyer 1998:76). They are related with Turk and Mongol people, but are not Muslims, unlike the Xinjiang Uyghurs (Rudelson 1997:178). The Turkic speaking Yugu are considered to be descendants of a group of Uyghurs who fled from Mongolia southwards to Gansu after the collapse of the Uyghur empire in the ninth century (Allworth 1994:89). About one third of the Yugu speak the Turkic Western Yugu language, and roughly one fifth the Mongolic Eastern Yugu language. The population of Yugu people that speaks a Mongolic language lives in the north of Gansu. The remaining Yugu lost their respective language and speak Chinese (Johanson 2009:397). Today neither of the two languages has any written form, but until the nineteenth century the Uyghur script was still in use (Gladney 2004:212).

The last of the frequently mentioned eight ethnic groups in the Hua'er region are the Tibetans, who call themselves Böpa and are called Zang in Chinese. Recent research found genetic evidence of the relationship between the Tibetans and the Han, with the Tibetan and the Han gene pool diverging around three thousand years ago (Yi et al. 2010:75). There are also genetic traces of influence from Central and East Asian peoples. Culturally and especially religiously, Tibetans and Mongols are closely related to each other. The Tibetans are the only group in the Hua'er region that had, and partly still has,

³⁰⁹ 民族识别工作

a semi-nomadic lifestyle, with the other groups being largely agriculturalists (Xu 2007:1). The Tibetans in the Hua'er region are concentrated in Qinghai and Gansu, having a slight majority over other ethnic groups like the Han in some counties. The entire region was territory of Tibetan pastoralists and semi-nomadic agriculturalists, but the influx of Han from the fourteenth century onwards gradually marginalised the Tibetans (Kouwenhoven 2013a:145-151). The Tibetan mountain songs, *layi*, are apparently also sung at Hua'er festivals and display similar characteristics with Hua'er (Cang 2010:61): *Layi* songs are usually love songs in dialog form between a man and a woman. Also metaphors are widely used, women are symbolised with flower names, men with bird names (Yin 2010:185).

3.2.3 Hua'er Festivals and Gender Aspects of Performance

Sue Tuohy allocates the immense variety of different Hua'er performances among a continuum, ranging from very formal to least formal. For example, a Hua'er singer walking down a street and singing to herself, or a couple singing to each other would be least formal. Grand, officially organised Hua'er festivals on the other hand is seen as very formal (Sue 1999:64). The main performances of Hua'er occur at the Hua'er festivals, also called Hua'er meetings. The term Hua'er festival came up with Zhu Zhonglu in the 1950s (Luo 2004:255). These festivals themselves can take place in different ways, from an informal gathering of a few people on one afternoon, to bigger ones with tens of thousands of people over six days. Hua'er festivals are usually held in remote mountain areas, and frequently coincide with temple festivals or festivities dedicated to local gods. Han, Muslims, and Tibetans are all present at the same festivals, but according to Yang Mu they usually stick with their own people (Yang 1994b:101; 1998:215). During field research in 2012 I experienced otherwise though.

Still, at the Sigou Hua'er festival, a Hui man was complaining to me that nowadays there are too many Han people present. Before, they apparently used to visit the temples and then go home, but nowadays they stay on, sing and drink. The biggest festivals in the south are on Lianhua mountain and Erlang mountain, where Taomin Hua'er is sung. There the singers are mainly Han and Tibetans, while the Hui people sell

food and other necessities (Ke 2002:35). In the north, the biggest festivals are at Songming cliff and Qutan temple³¹⁰, where Hezhou Hua'er is sung (Zhang 2000:148). There are also new, urban Hua'er festivals, for example in Lanzhou's water wheel museum³¹¹, or on Fenghuang mountain³¹² in Xining. These new, urban Hua'er performances are called Hua'er singing festivals³¹³ (Li 2011a:13). Competitions are frequently hosted at Hua'er festivals, and give the winner access to prize money, record deals, and fame (Du et al. 2011:40).

All ethnic groups residing in the Hua'er region participate in Hua'er festivals, albeit the motivation to participate as well as the social function of the Hua'er festival itself might be different for each group. The Tibetans for example might go there to worship the gods, the Han to attend temple fairs, while the Hui traditionally have sold their goods there. Hua'er singing might have been a co-occurrence, after all the sacrifices to the gods were offered. Most of these functions are now obsolete, and in recent times there are also government-organised Hua'er festivals, with official singing competitions, media coverage, pop singers, and modern technical equipment on huge performance stages. Today Hua'er festivals exist mainly for entertainment and leisure purposes.

Today many small electronic devices are brought to the Hua'er festivals. These include microphones and battery powered mini-speakers, cassette recorders (Yang 1994b:111), and of course mobile phones. The microphones are shared between adjacent singers. Occasionally there is one designated person handing over the microphones and holding the speaker, usually wrapped around this person's neck. At one Hua'er festival, a middle-aged woman brought a portable, battery powered VCD player with her. She played a pre-recorded Hua'er accompaniment without voice and started to sing along, in a kind of outdoor-Karaoke fashion. The reaction of the audience, including myself, was not very enthusiastic, and instead of cheering the singer on to sing more, the people proceeded to chat with her. Cassette recorders were used in much the same way, but today have made way for more advanced equipment. Mobile phones

³¹⁰ 瞿昙寺

³¹¹ 水车博物馆

³¹² 凤凰山

³¹³ 花儿演唱会

mainly serve the function of recording the singers for later enjoyment at home, or sending the recording immediately via social media to friends. A result of this is that singers are used to recording equipment and generally do not get nervous in front of a microphone, although exceptions exist of course. Some people carry small camcorders or portable audio recorders.

These electronic devices of course influence the performance of the singers. At the Erlang mountain Hua'er festival ³¹⁴ I witnessed the immediate dispersal of approximately one hundred people the moment a film team with a huge camera arrived. I was informed later that often, these film teams record the Hua'er singers, burn the recordings on a video disc, and sell them, without paying or even crediting the singers. Sometimes though, documentaries for the local television station are shot. Occasionally the two instances are intertwined, and the employees from the television station earn some extra money by selling video discs on the black market. As immoral as it may be, I also purchased some of these recordings, for twelve *yuan*³¹⁵, approximately one euro, per disc. The quality varies greatly, in some instances the audio track does not even correspond to the video track, and in the end I decided not to use them for analysis, also because the actual source is untraceable and usually no reference to the singers is made.

Yang Mu describes Hua'er festivals as so-called erotic musical activities, "a type of folk activity whose overt form is vocal and/or instrumental performance, whose ultimate goal is lovemaking that may or may not lead to marriage, and which is an essential component of the local sexual customs" (Yang 1998:199). The erotic musical activity in Hua'er is not for marriage partner seeking, like it occurs sometimes in other parts of China. One function of Hua'er singing might be to simply engage in a short-term sexual relationship with a fellow singer. Yang Mu further asserts that Hua'er singing and Hua'er festivals serve as an emotional and sexual outlet for people, compensating for the restrictions imposed by religious and moral confinements (Yang 1994b:110). Similar erotic musical activities like the Hua'er festivals exist among the Li³¹⁶ people on the island of Hainan³¹⁷, also with the primary function of partner seeking. Today these festivals are

³¹⁴ 二郎山花儿会

³¹⁵ 圆

³¹⁶ 黎族

³¹⁷ 海南省

no longer purely filled with erotic musical activities, but are occasions for general entertainment, propaganda, fairs, shows, tourist attractions, and commercial events (Yang 1998:207).

Following the notion that gender is not something we are, but something we do (West et al. 1987:126; Deutsch 2007:106), the question arises, how gender roles are negotiated, performed, and presented in Hua'er singing, and especially at the Hua'er festivals. Some stereotypical gender roles are actually solidified in Hua'er singing: On Lianhua mountain, elderly women usually sing and pray in groups toward a small temple of the Hua'er goddess³¹⁸ (Kouwenhoven 2013a:135). The usual request here is for their children to bear them grandsons - but not granddaughters (Jones 2013a:32). Young Hua'er researcher Cheng Qin claims that the traditional chauvinist gender roles of valuing men above women³¹⁹ are upheld and perpetuated in Hua'er lyrics, mainly because people in the Hua'er region still adhere to, how she calls it, outdated feudal³²⁰ practices and thoughts (Cheng 2010:131). On the other hand though, Kouwenhoven contributes that the communicated message from the, occasionally quite provocative and ironic, lyrics are active pleas by female singers for more openness, and more balanced views on concerns of women. The messages are based on personal, individual experiences of the singers, but they will not bring fundamental societal change, nor rewrite the fate of womanhood per se (Kouwenhoven 2013b:173).

Still, while singing Hua'er, power relations can shift out of the usual perspective, not just on the gender level. Through the mere singing about sexual taboo matters, the male and female singers are in breach of rules dictated upon them by Muslim³²¹, Buddhist³²², Confucian, and even Communist ideologies. In all these belief systems, extramarital sex is undesirable. But at the same time, arranged marriage is still commonly practiced in the Hua'er region. Traditions that enforce arranged marriage and at the same time forbid premarital sex can come into conflict with human sexual desires and emotional needs (Yang 1998:203). But gender roles as such are not undone at

³¹⁸ 花儿姑娘

³¹⁹ 男尊女卑

³²⁰ 封建

³²¹ 穆斯林

³²² 佛教

Hua'er festivals, because when people go home, nothing will have changed - except perhaps some premarital sex would have occurred at the festival or shortly afterward.

Hua'er festivals can be actualised as an opportunity to escape gendered roles, at least for a while. Not only gender roles are escaped. Rachel Harris draws intriguing similarities between Muslim Uyghur *mazar* festivals and Hua'er festivals, where likewise "many practices normally considered immoral are permissible" within the ritual space of the festival (Harris et al. 2002:112). Religious, moral, and ideological rules and restrictions are brushed aside and can be forgotten while singing Hua'er. But a woman stays a woman, and a man stays a man, as conceptualised by the mainstream society and its norms. Just the roles shift, for example from a mother, a head of a household, or a young to-be-married woman to a short-time sexual partner.

3.2.4 Lyrics and Music of Hua'er

The lyrics of Hua'er songs can be quite lecherous, topics which are taboo in everyday life, like erotic or sexual matters, are freely and loudly sung about, hinting that Hua'er singing might have been traditionally for partner-seeking. The songs boast with vulgar metaphors and content is obfuscated. The lyrical content circles around topics of love in all its facets, from innocent flirting to the overtly sexual. But Hua'er tackles an abundance of topics, some of which include landscape descriptions, children's songs, epic tales, praises of the communist party, and educational songs. Li Lin describes Hua'er as people's expression of complaints, resentments, suffering, pain, and hardships, its lyrics touching upon aspects of sexuality, life, death, environment, family, health, and many more (Li 2012a:124).

Women are usually referred to with flower names in Hua'er songs, of which each appears to have a specific meaning, being a metaphor for a certain behavior or characteristic feature: The white peony³²³ for example is pure, frequently described as just blossoming, a young woman who just reached adulthood. The red peony³²⁴ on the other hand is a broken woman with problems - so it was described to me by a policeman at Songming cliff Hua'er festival. But song title like *There Is No Flower More Beautiful*

³²³ 白牡丹

³²⁴ 红牡丹

than the Red Peony³²⁵ also allow alternative interpretations. Other flowers include garden peony³²⁶, black peony³²⁷, green peony³²⁸, lotus flower³²⁹, golden lotus³³⁰, mountain lily³³¹, sesame lily³³², aster iris³³³, asparagus iris³³⁴, thorn rose³³⁵, thistle daisy³³⁶, and chrysanthemums³³⁷ (Qi 2006a:195-196). Beside using flower names, bird names for men are also common, for example phoenix³³⁸, peacock³³⁹, and sparrow³⁴⁰. It is most common though to call each other big brother³⁴¹ and little sister³⁴² in the songs, regardless of actual cognation or age difference. By doing so, the widespread norm of older boy dates younger woman relationships in rural societies is perpetuated subtly through the lyrics.

A speciality of Hua'er lyrics are the so-called filling words, also called straight words³⁴³ in Chinese. These exclamations, like *a*³⁴⁴, *ya*³⁴⁵, *ye*³⁴⁶, or *yo*³⁴⁷, are improvised and seen as inherent part of the song lyrics. Due to the fact that Chinese is a tone language³⁴⁸, in theory improvisational change of words should lead to an altered melody. But while there is definitely a correlation between spoken language and music, also in non-tone languages (Patel et al. 2007:370), there is however no evidence of patterned coherence in changing lyrics and changing melody in Chinese music. Furthermore, these changes do not carry any inherent meaning, and they may not even be perceived as different because they are still within the relatively loose frame of the so-called labelled melody³⁴⁹ (Jones 2013b:117). Regarding the direct influence of syllable tones on musical melody and vice versa in Chinese, it seems that children's songs and street vendors' cries have a pretty high correspondence between speech melody and music melody, while traditional melodies and contemporary pop songs display low correspondence. When songs are sung to the same melody and the text changes, then the melody can change

³²⁵ 花儿里俊不过红牡丹
³²⁶ 芍药
³²⁷ 黑牡丹
³²⁸ 青牡丹
³²⁹ 莲花
³³⁰ 藏金莲
³³¹ 山丹花
³³² 胡麻花
³³³ 马兰花

³³⁴ 马莲花
³³⁵ 刺玫花
³³⁶ 雪莲
³³⁷ 菊花
³³⁸ 凤凰
³³⁹ 孔雀
³⁴⁰ 麻雀
³⁴¹ 阿哥
³⁴² 尕妹

³⁴³ 正词
³⁴⁴ 啊
³⁴⁵ 呀
³⁴⁶ 叶
³⁴⁷ 哟
³⁴⁸ 声调语言
³⁴⁹ 曲牌

to accommodate the text, but it does not necessarily have to (Schellenberg 2012:271-274).

Traditionally Hua'er is sung outdoors without instrumental accompaniment. This remains the most common form of performance. A small flute called mimi³⁵⁰, made of bamboo or tree bark, was apparently used in the past, but seems to have largely vanished today (Su 2008). Beside the mimi, also erhu³⁵¹, sanxian³⁵², suona³⁵³, jaw harp³⁵⁴, or flute³⁵⁵ can be encountered at Hua'er performances (Zeng 2004). The instrument has to be loud enough to compete with the high pitched singing voices, people's background chatter, or natural sounds like rivers, wind in the trees, or birds. In urban Lanzhou Hua'er, where retired women and men mainly perform the *Hezhou Primary Tune*³⁵⁶ in parks and pavilions along the riverside, musical accompaniment of accordion, violin, guitar, and banhu³⁵⁷ can be heard. However, these urban Hua'er performances differ greatly in form and aesthetics from the rural Hua'er sung at Hua'er festivals and are not subject to deeper investigation here.

Beside solo singing³⁵⁸, Hua'er songs are most frequently sung by a female-male pair, but many other forms of singing occur. In group singing³⁵⁹, two types of Hua'er singers are distinguished: Firstly, the person who makes up lyrics shortly before going to the Hua'er festivals is called band leader³⁶⁰ or band master³⁶¹ (Zhang 2000:149). Secondly, the person who actually sings those lyrics at the festivals is called singing master³⁶² or Hua'er master³⁶³ (Wang 2006:244). The group of people who sings Hua'er with the Hua'er master is called the Hua'er band or Hua'er class³⁶⁴ (Ding 2006:284). In group singing, with two to thirty singers singing simultaneously, all gender variations are possible. Dialog singing is usually between a woman and a man, although same gender dialog singing is also possible. When a singer, female or male, spots somebody attractive and wishes to evoke a response, the singer may begin to sing a Hua'er song. Depending on her or his own feelings and wishes, the targeted person may choose to ignore the

350 咪咪
351 二胡
352 三弦
353 唢呐
354 口弦
355 笛子

356 河州大令
357 板胡
358 独唱
359 群唱
360 串班长
361 串把式

362 唱把式
363 花儿把式
364 花儿班子

singing or respond to it either favorably or unfavorably. The singing may go either way, and Yang Mu describes scenes where "successful" singing lead to sexual activity at the festivals. Hua'er dialog singing in principle follows a strict etiquette³⁶⁵: It usually starts out with a personal introduction of family ancestry and origin, general questions about wellbeing, and only can then merge into flirting and sexually explicit content (Dong 2012:25).

If the singing or the ensuing sexual action happens too close to a village, angered residents might respond with swearing and foul language toward the couple. They might also join in the singing and tell them in song to go away. There have been instances where lovers have been chased away with sticks and stones. Therefore Hua'er is traditionally only sung in the mountains and in the fields, but not in the vicinity of a village or inside buildings (Qi 2006b:215). Due to often vulgar lyrics, Hua'er songs are absolutely not allowed to be sung inside Buddhist³⁶⁶ or even Daoist³⁶⁷ temples. Finally, at least three singing styles are frequently distinguished in Hua'er: chest voice³⁶⁸, head voice³⁶⁹, or a mixture of both in one song. At Lianhua mountain and in Minxian, both areas with many Buddhists, men and women sing in head voice in the same compass, between A1 to A2; in Linxia, which is mainly populated by Muslims, the singing is more mixed; and in Huzhu, which is mainly inhabited by Tu, Yugu, and Tibetans, use of chest voice appears to be prevalent (Yang 1994b:104). These assumptions are re-assessed, and partly falsified, in the empirical part of this dissertation.

3.3 Theory

This chapter is divided into four sections, following a top-down approach, which can be visualised as starting with the literal "broad" concept of the Hua'er sound group in the Hua'er region - which spans about four hundred kilometers in diameter. The basic hypothesis of this dissertation states that the Hua'er sound group is held together by a common tonality, which is conceptualised as collective intentionality, explained in section two. The third section is de- and re-constructing the theory of participatory

³⁶⁵ 礼仪
³⁶⁶ 寺庙

³⁶⁷ 道观
³⁶⁸ 胸声

³⁶⁹ 头声

discrepancies by ethnomusicologist Charles Keil. Participatory discrepancies are basic elements of any tone system, although the concept of discrepancy cannot hold any validity in an inherent tone system like the one of the Hua'er sound group. Therefore the Chinese music theoretical concept of sound bodies has to be utilised in order to exhaustively explain and comprehend the tonality of Hua'er. Sound bodies are the smallest meaningful units in Chinese music. At the end of this chapter, the bottom of the figurative theoretical funnel is reached, and a few seconds of sound bodies define the collective tonal characteristics of the Hua'er sound group.

3.3.1 Sound Group

There are two main types of social groupings (Turino 2008:95): Firstly, cultural cohorts which bind people into social groups according to specific aspects of the self-ascribed identity, like gender, class, age, occupation, or interests; and secondly, cultural formations which are broader, more pervasive patterns of shared habits, like language, religion, ethnicity, or music. The concept of sound group proposed by John Blacking (Blacking 1995:232) includes, and at the same is included, by both types. By exploring and scrutinising pertinent theoretical concepts of social groupings - identity, ethnicity, nationality, minority, community, and contact zone - the conceptualisation of sound group is consolidated, in order to develop a theoretical model in which to embed the Hua'er sound group. That said, a sound group could also be conceptualised as a style or genre. The theory of sound groups is a cornerstone of this dissertation, on which the notion of the Hua'er sound group residing in the Hua'er region is built.

Steven Brown describes music as reinforcing groupishness, which in turn he defines as a "suite of traits that favor the formation of coalitions, promote cooperative behavior toward group members and create the potential for hostility toward those outside the group" (Brown 2000:252). Music supports these traits through the opportunities it offers for the formation and manifestation of group identity, for collective thinking, for group co-ordination through synchronisation, and for group catharsis through the collective expression and experience of emotion. Music becomes a type of modulatory system acting at the group level. It conveys the reinforcement

value of activities for survival (Brown 2000:257). Music's evolutionary survival value is thus not immediate and individual, but lies, among others, in its ability to promote group cohesion (Cross et al. 2008:4). Music affects humanity as a species and therefore is one of our most basic instincts, an inherently human trait without which we would not survive as individuals and as a species.

Music is of utmost importance for the construction of culture and communities. Time and again strong correlations (Lomax 1968:34) between musical characteristics and social structure, as well as coherences of sound structures and social structures (Feld 1984:406) of cultures were pointed out, asserting that song as a human behavior is learned like all of human culture, and represents shared social norms. Within a group, music serves as a communicative medium for social relations, used in - but not limited to - a wide range of possible situations, of which Ian Cross exemplifies in particular the following five: Music is used in situations of; firstly, significant life transitions for individuals and individuals as part of a wider community; secondly, the formation of individual and collective group identity; thirdly, circumstances where the integrity or stability of a community is perceived to be threatened or requires re-affirmation; fourthly, the affirmation or encouragement of propitious relationships between the social order and that which sustains it; and fifthly, the management of intergroup relationships (Cross 2006:59-60).

Of particular interest in the formation of a sound group is the second situation, the formation of a common identity. Music plays an important role in the negotiation, construction, and maintenance of identities. Many communities define themselves through music. Deciding what music to make or to listen to is a significant part of deciding and announcing to other people not just who you want to be, but who you are. Thus, music not only reflects or expresses identities (Hemetek 2001:152), it also constructs them (Parncutt et al. 2011:384). Music - and especially folk music - is often a battlefield on which questions of identity are negotiated.

Music embodies attitudes and values important for the self-definition of any human group. The thereby constructed identity feeds on perceived and constructed differences, and music becomes a vessel for ideological purposes. Every time people

make music, their values and attitudes are performed and exhibited, an in-group and at the same time an out-group is formed (Keller 2007:113-114). But much like knowledge itself, an identity is a matter of a fluid "more - less", not a binary "either - or" (Kanazawa 2008). Identity is always tentative and provisional, never final, and therefore also not something that can be achieved. An identity is something mobile, a process and not a thing, a becoming or a doing, and not a being (Frith 1996:109).

Scholar of political studies Anton Pelinka, coherently speaks of an identity fundamentalism when multiple identities are reduced to one or two main identities, usually religion or ethnicity (Hemetek 2001:151). Having said this, it is of course incontestable to define oneself as a European, a singer, or a funny person, but it is unrealistic to speak of an identity as a singular entity, either of a single person or of a group. Everything and everybody, from a single person to multinational federations like the European Union, is bound to hybrid and intersecting plural identities: social rank or class, gender, age, job, ancestry, origin, ethnicity, nationality, sexual preferences, religion, hobbies (Hemetek 2001:150-151), and of course also musical preferences and listening habits. Yet in China, a person's national identity is unalterably printed onto people's identity cards (Gladney 1994:98).

Since 1949, the Chinese state tries with might and main to perpetuate the notion of being a united multiethnic state, or a multinational country³⁷⁰ (Sue 1991:198-199; Gorfinkel 2012:100). Etymologically the terms nation and ethnic both stem from the ancient Greek word *ethno*. However, nationality usually describes the legal relationship of an individual to a political system, like a country or a state. An ethnic group on the other hand is frequently described as a group of people who share a common language, culture, or history - in short, a common ethnicity. Both describe imagined political communities, imagined as both, inherently limited and sovereign. In fact, any community larger than primordial villages of face-to-face contact are imagined, and perhaps even these (Shelemy 2011:357). Zhang Junren doubts that even in the smallest communities it is possible for an individual to know all the other members of the group,

³⁷⁰ 统一的多民族国家

because groups are rarely clear cut and closed. Also the notion of any ethnic group being a homogenous community has to be contested (Zhang 2004b:5-6).

The concepts of nationality and ethnicity arose in China with the shift from an empire to a nation-state at the end of the twentieth century. The notion of *Hanren* - *ren* meaning person - has existed for many centuries as referring to descendants of the Han dynasty, whereas *Hanzu* - *zu* for nationality or ethnicity - gained popularity under revolutionary and republican president Sun Yat-sen³⁷¹, who was influenced by Japanese nationalism (Gladney 1994:98). He proposed the "unification of the five races"³⁷² of China (Lin 2007): Han, Manchu, Mongol, Tibetan, and Hui - which was used generally for all Muslims at the time.

Sun Yat-sen was afraid that cultural differences between the vast distances and differences between northeastern, northwestern, Sichuanese, Cantonese, Shanghainese and other interest groups would pull the young Republic of China³⁷³ apart, but the defined nationalities would hold them together, a nation "as a society united by a common error as to its origin and a common aversion to its neighbors" (Huxley et al. 1963). Sun Yat-sen still used socio-geographical criteria in his classification of nationalities, but since communist times the question of a person's nationality is decoded by Stalinist and historical criteria. It determines whether an individual is a member of a group that was ever linguistically, economically, geographically, or culturally distinct from the Han majority population (Gladney 1994:96-98).

These proceedings are intimately tied to the question how the Chinese state defines and represents minorities. The Chinese term for minority, *shaoshu minzu*, literally translates as little number ethnicity. From personal observation, I noticed that the two terms ethnicity and minority are frequently used synonymously, especially when speaking about ethnic music³⁷⁴. People seem to automatically assume that the research object is music by one of the officially recognised minority groups in China. On the homepage of the study group for music and minorities of the International Council for Traditional Music, minorities are defined as "groups of people distinguishable from

³⁷¹ 孙中山

³⁷² 五族共和

³⁷³ 中华民国

³⁷⁴ 民族音乐

the dominant group for cultural, ethnic, social, religious, or economic reasons". A minority therefore is not necessarily defined by number, but by diminished power and right (Reiterer 1996:18). This becomes apparent in the Hua'er region, where in some areas there are more minority people than Han people. Minorities are the result of state building processes and the idea of a mono-ethnic dominated and privileged society (Elschekova et al. 1996:17). Mark Slobin questions the term minority altogether, stating that in a sociopolitical context it might be possible to speak of minorities, but in a musical context this is highly problematic (Slobin 1995).

The Chinese translation for ethnic group is the term *minzu*. In their respective modern usage, *min*³⁷⁵ means people or citizens, and *zu*³⁷⁶ means family clan, ethnic group, or tribe. However, the meaning of *minzu* conveys much more than just ethnic group: ethnicity, nation, nationality, and is used in compound words like Chinese people³⁷⁷, nationalism, minority nationality or national minority³⁷⁸. Zhang Junren uses the term *zuqun*³⁷⁹ for ethnic group, but still adheres to *minzu* for conceptualising nation and ethnic (Zhang 2010b:147). One proposition to dispatch the terminological ambiguity, is to use nation for all peoples residing in China, and ethnic group or ethnic minority group when referring to the fifty-six sub groups - including the majority Han (Ma 2007:201). In the Hua'er region, members from other ethnic groups are usually referred to as *min* instead of the official *zu*, which is also why throughout this dissertation the translation of people is added behind the respective ethnic group.

The geographical and cultural area where Hua'er is sung is defined as the Hua'er region (Li 2006d:113). The cultural Hua'er region with its distinctive singing style is intrinsically bound to a geographical area and a certain kind of landscape (Qiao 2009:4). The difference between an area and a region is very subtle: The Merriam-Webster online dictionary defines an area as a part of a space within a larger place, bound by artificial borders devised by humans. A region, on the other hand, is an indefinite part of the world, different from other parts in some way, a broad geographical space, a social construct, distinguished by similar features, and especially a sphere of activity or

³⁷⁵ 民
³⁷⁶ 族

³⁷⁷ 中华民族
³⁷⁸ 少数民族

³⁷⁹ 族群

interest. As there are no definite borders which can define the space where Hua'er music is found, the term region appears to be more accurate. I opt for the term region, particularly due to its semantic inclusion of being a commonly shared field of interest, constructed through a collective intentionality. The notion of the Hua'er region corresponds with the concept of the Hua'er sound group, defined by far more than artificially set borders.

A more abstract, but at the same time more comprehensive and neutral term frequently used is community. A community is commonly defined as a collective body of people or things, and a body of people who live in the same place, usually forming a common identity, although the place has lost some of its importance in certain contemporary contexts (Shelemay 2011:356). A community should be understood not as a structure to be defined and described, but as a mode of experience that has meaning to people who consider themselves to be part of it (Cohen 1985:19). As such, both the term as well as the entity it describes are "best understood in action" (Alleyne 2002:608). Music is one such action that helps to construct and sustain a community, while at the same time it contributes to establishing social boundaries both within the group and with those outside of it.

A community is "a matter of feeling, a matter which resides in the minds of the members themselves" and is based on the sharing of particular symbols, such as ritual orders or musical performance (Cohen 1985:21,108). People live in, what Barbara Rosenwein calls, emotional communities. These are largely the same as social communities - families, neighborhoods, parliaments, guilds, monasteries, and so forth - but the researcher looking at them seeks above all to uncover systems of feeling; what these communities and the individuals within them define and assess as valuable or harmful to them (Rosenwein 2002:842). While the Hua'er sound group displays some obvious features of an emotional community, the members decidedly are not part of the same social communities. But what in fact is a shared feeling in the minds of the members is, quite clearly, the musical performance. Performative instances of participatory sound bodies, in detail described in the following section below, partly refer to emotional instances in the process of communal music making.

A musical community is, whatever its location in time or space, a collective constructed through, and sustained by, musical processes and performances. A musical community can be socially or symbolically constituted; music making may give rise to real-time social relationships or may exist in a virtual setting or in imagination. A musical community does not require the presence of conventional structural elements, nor must it be anchored in a single place. Rather, it is a social entity, an outcome of a combination of social and musical processes, rendering those who participate in making or listening to music aware of a connection among themselves (Shelemay 2011:365). Implicit in this definition is the proposal that processes of community formation are generated and sustained in part through musical performance. To make music is to take part in a musical activity, whether by performing, listening, rehearsing or practicing, composing, or by dancing (Small 1998:9).

Groups of people who speak the same language are seen as speech communities, discrete, self-defined, coherent entities, shared identically by all members. This abstract suggestion of a speech community reflects the idea of how modern nations conceive themselves, and what are in fact imagined communities (Pratt 1991:37). A complementary, albeit partly contrasting, concept to community is Mary Lousie Pratt's notion of the contact zone. Contact zones are "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power" (Pratt 1991:34). In this sense, the Hua'er region and the Hua'er group can be regarded as a contact zone, especially in the sense of communities meeting, clashing, and grappling. This process does not necessarily have to be a sudden, violent outburst, but can take place over centuries in the form of mutual influence, assimilations, adaptations, and alignments, manifesting themselves for example in a common musical style, like Hua'er.

The concept of sound group is a very accurate description of this process of contact, enveloping people who share a common music, which is transnational, transethnic, and transcultural. Conceivably, the world might not be neatly organised in what humans almost arbitrarily coined ethnical groups, or nations, but in transspatial peer groups of people who share common inherent interests, instead of common

displayed features (Keller 2007:102) or identity cards. Much in the same way humans discovered in the eighteenth century that a whale or an otter is not a fish, but a mammal, despite it living in water. The ontological standard with which humans view things transforms constantly. John Blacking observed that there is no society tidily related to a specific music, as it may have appeared to musicologists a hundred years ago (Blacking 1995:232). Hence, there also can exist different sound groups within a society, or the other way around, different social classes, ethnicities, or religions with the same musical habits. Therefore, a sound group is a very appropriate description to depict the specific case of Hua'er music of the Hua'er sound group in the Hua'er region.

3.3.2 Collective Intentionality

Charles Seeger contravenes people who talk about meaning in music, because for him, the meaning of something is what it stands for, unless it would stand for itself, which is next to meaningless (Seeger 1977:183). Thomas Turino proposed that cultural and musical meaning ultimately resides in living individuals. Therefore, any general theory about artistic processes or cultural practices should include conceptions of the self and of individual identity (Turino 2008:94). Conversely, Howard Becker observed that works of art are not merely products of individual makers, artists who possess rare and special gifts. They rather are joint products of all the people who cooperate via an art world's characteristic conventions to bring works like that into existence (Becker 1992:35). While I hesitate to classify folk music as art, I nevertheless subscribe to the notion that any cultural product is usually a collaborative, collective effort of many, not of a singular so-called talented genius. The humanities constantly tackle the confrontation of the epistemological subject versus the ontological object (Kloet 2001:267), this dissertation tries to bridge the tension between the individual and the society via contextualisation into the philosophical discourse of collective intentionality.

Intersubjectivity provides a theory that enables the researcher to analyse and bridge the gap between the subjective individual and the objective world. Intersubjectivity means that subjective statements have to be tested, and an attempt of falsification can be made. If falsification fails, the statement can be viewed as verified

and remains valid (Popper 1934:77). Only then do statements become intersubjectively valid and approach objectivity (Ulfig 1993:212). In this sense, objectivity and truth clearly are two different concepts. The individual is the first and highest instance of reality and truth (Schwabe 2007:80), all other realities originate from this individual reality (Ulfig 1993:408). Epistemic processes develop out of the subjective individual, the subjective, individual experience is the absolute basis for objective, collective empirical knowledge (Davidson et al. 2004:91). Therefore, objectivity is truth per se, whereas empirical knowledge, or intersubjectivity, is merely the totality of all empirical verified knowledge. Hence, empiricism does not facilitate proof, but intersubjective truth (Friedrichs 1980:41; Kirschner 2010:5).

The object, *res extensa*, is extended out of the subject, *res cogitans*, the cognitively perceived (Ulfig 1993:297). Factual affirmation of many individuals though is not a criteria for objectivity. Even if all humans assert that the earth is flat, it may be intersubjectively true, but it is not objectively true. Objectivity is always somehow dependent on subjectivity, the two terms are complementary, but not contrary to each other. Objective existences exist independently from subjective cognition. However, the way individuals perceive these objects is subjective (Aftabruyan 1996:114-121,199-200). Finally, intersubjectivity means that particular objective instances are perceived in the same or similar way by more than one individual. In short, the only possible approach of cognitive perception is a "subjective deduction of objective matters" (Arlt 1985:24). Intersubjectivity is constantly approximating toward objectivity, without being able to reach it. It describes the consciousness shared by many people and is directly connected to the common identity (Ulfig 1993:297). The way an intersubjective truth is generated usually happens in form of a discourse.

A discourse is conceptualised here as a system of statements which constructs an object and presents a coherent system or a particular network of meanings, their heterogeneity and their effects (Parker 1990:191; Macleod 2002:4). Furthermore, it is a form of social practice, rather than a purely individual activity, embedded in socially organised frameworks of meaning that define categories and specify domains of what can be said and done (Fairclough 1992:3; Burman et al. 1997:2). Psychologist Ian Parker

further emphasises that a discourse accounts for other discourses through the contradictions contained within the discourse, in the sense of existence and absence, being and non-being, A and not A. Deconstruction of a discourse turns oppositions into supplements, highlights the absent, and allows alternative readings. It is, however, not textual vandalism designed to prove that meaning is impossible. It is not here to point out weaknesses of the researcher, but rather how what one does not write is systematically related to what one writes or speaks (Derrida 1976:24). The danger in deconstruction is that it can turn into an attempt to re-appropriate the text, trying to show what it does not know.

But what can be known? It appears we cannot achieve more than an unstable grasp of reality, constantly drifting between the object and its demystification, powerless to render its wholeness (Barthes 1972:139). Jeroen de Kloet's theory of a mythology as an important discourse that produces culture as a music world, aims at holistically analysing and describing fluid processes in and the totality of characteristics associated with a sound group. Included are all musical, social, ideological, and political phenomena that are ontologically related to the music, the musicians, the audience, or any other members of the sound group. Kloet does not try to suggest the existence of a reality lurking behind the mythology. The aim in deconstructing the mythology does not lie in revealing a truth about any culture as such, but rather in analysing how a certain culture is constructed (Kloet 2000:268), in order to de-mystify it.

The striking difference between deconstructing a discourse or a mythology is that in most circumstances the elements of a musical mythology are not verbalised, and neither is the mythology as such. Therefore, Ian Parker's aforementioned "statements" can also be non-verbal or even musical. When speaking of a certain musical style, it rarely is actualised as a purely musical phenomenon by musicologists. When speaking about Hua'er, it is not only a music, but a social and cultural practice connected with the music, a lifestyle. This is important when hypothesising that a whole group, or community, is held together by a tone system. The ability of deconstructing a discursive object in Parker's sense, makes a mythology not something that is, but something that is done.

But real events do take place, possibly amid the cracks and fissures of social order, disregarding ideological symbolisms that are legitimising the very order of a system (Chen 1997:140). There must be a collective acceptance, acknowledgement, or at least recognition of intersubjective facts that all members of a group agree on. While action researchers and critical theorists assume that social reality is historically constructed, interpretivists assume that social reality is both, constructed and contextual (Ozanne et al. 2008:425). Social Philosopher John Searle's aim is to "make it clear that social ontology is both created by human actions and attitudes, but at the same time has an epistemically objective existence and is part of the natural world" (Searle 2006:12). A tone system is something culturally learned, and falls clearly within the definition of a social reality. A peculiar feature of a social reality is that it exists solely because people think it exists, although in order to do so, a collective intentionality has to be presupposed.

Social ontology is concerned with the existence of social objects, processes, facts, and events, usually features of reality that are connected with human action and interaction (Latsis 2013:1). The research of social ontologies is devoted to the analysis of the structures and organisations of the social world. The focus encompasses everything from small-scale everyday interactions to societal institutions, from unintended consequences to institutional design - like social facts, societal values, cultural norms, and social structures. This includes, for example, the formation of a football team, a university, a concert, or a sound group. Emile Durkheim states that when studying society, it is imperative "to consider social facts as things" (Durkheim 1982:60), A social fact is for instance "an activity that has implications throughout society, in the economic, legal, political, and religious spheres" (Edgar 1999:64). A social ontology is capable of explaining the relationship between theory and praxis in music, in other words, the relationship between the theoretical instances of a tone system and the musical performance of a singer.

There are two strands of thought within the field of social ontology: Firstly, the ontological individualism assumes that a social reality is only feasible if it is also applicable to the individual, there are no societal entities at all. Secondly, the ontological

collectivism alternatively believes in the existence of societal entities. This is frequently called holism, and assumes that social reality is more than individual reality. There is an enormous variety of social realities among all societies in the world, but John Searle assumes that the basic principles are rather few in number, and collective intentionality is one of the dominant underlying logical structures of all these social realities, in a similar way as oxidisation is the underlying principle of both, a bonfire and a rusty shovel for instance (Searle 2006:12-16).

A collective intentionality is the intentionality that is shared by different people. Just as there can be shared intentions to do things, so can there be shared beliefs and shared desires (Searle 2006:16), or a shared theoretical conceptualisation of a tone system. The collective intentionality enables the musicologist to holistically embrace a musical style by conceptualising a sound group offside geographical, ethnic, religious, or linguistic borders, like the Hua'er sound group. John Searle, in his later work, makes common knowledge an essential part of collective intentionality. Not common in the sense of everyday, but a communal, collective knowledge. It is not only "I intend, I know, I believe, ", but also the collective forms of "we intend, we know, we believe". We speak of collective intentionality when two or more individuals are intending and doing something together, for example coordinated physical labor, or dancing. Theoretically, collective intentionality is situated at the crossing of the objective and the subjective that is the intersubjective, though John Searle prefers collective intentionality to intersubjectivity. Different steps toward collective intentionality can be distinguished:

The first step is joint attention, perceiving reality as belonging and being accessible to everyone. This forms the basis for common interests and potential cooperation. If one person for instance feels cold, it is likely that another person also feels cold, a joint attention is established. The commonly perceived coldness may lead to the intention of building warm housing, which is step two - shared intention: people intentionally work together, they coordinate and cooperate to achieve collective goals. Someone gets the bricks, another one the timber, another one pays for mortar, and so forth. Coordination and cooperation are linked to step three, shared belief, through which knowledge is shared among a group. This knowledge serves as the basis for new

knowledge that can be shared with others. Housing develops, the walls get bigger and warmer, new building techniques are discovered. In a fourth step, the shared evaluative attitudes of a group are ascribed to each individual of the group as well as the group as a whole. Building a house when it is cold is something good, everybody wins and therefore is happy.

Step five finally is built on this evaluative notion, but leaves the exemplary idealised "domestic domain". Through shared, collective emotions we feel the belonging to a we-group of individuals who share the same, or very similar, emotions. People perceive themselves as being part of a group with a distinct social identity and a distinct social role. This kind of empathy enables people to form marriages, music bands, orchestras, political parties, big institutions like universities, states, but also music festivals, elections, and social gatherings. Finally, collective acceptance is the basic presupposition for language, common meanings of symbols, social hierarchies or social structures, institutions (Schweikard et al. 2013), and - in this case - also music and tonality. In summary, joint attention, shared attention, shared intention, shared evaluation, collective emotion, and collective acceptance lead to intentionality in both, the individual and the group as part of a voluntary notion of wanting to do something.

A central problem to be solved is the tension of viewing many individuals as a group. A collective intentionality is not a mere summation of many individual intentionalities, the irreducibility claim, because each and every individual's intention slightly differs from the next, both in space and time. Further, the collective intentionality of a group is internalised by each of its participating individuals, and it therefore becomes its own collective intentionality, the individual ownership claim. It is in these two claims that the realms of the singer as an individual and the tone system, as a collective product of many, is combined. Because the collectively intentioned and executed tone system is internalised by each individual, who in turn shapes and produces the tone system, which again influences the individual, and so forth. Tackling individuality within a collective becomes possible via the notion of participatory discrepancies by ethnomusicologist Charles Keil. Before moving on, it should be

recognised that collective intentionality is not synonymous with collective authorship of folk music (Cui 2009:20-21).

3.3.3 Participatory Discrepancies

The theory of participatory discrepancies was first proposed by Charles Keil in the journal *Cultural Anthropology* (Keil 1987:275-283). Later publications of the same text followed in the co-edited *Music Grooves* with Steven Feld and in its second edition (Keil 1994; 2005:96-108). In the journal *Ethnomusicology*, Charles Keil published a *Progress Report* regarding his theory (Keil 1995b:1-19). The name of this theory is inspired by guitarist Bo Diddley, who mentioned that the power of music resides in participatory discrepancies. The theory is put in a continuum of musicologists since the late nineteenth century, when the founding fathers of ethnomusicology were trying to cope with perceived irregularities in people's musics, but eventually always fell back into standardisation, accuracies, approximations, and standardised paradigms (Keil 1995b:5).

The theory states that discrepancies on the processual and textural levels constitute important elements of a music's tonality. Processual refers to rhythmic entities of beat, drive, swing, push, and groove. The textural level refers to melodic features, including timbre, sound, tone quality, tone color, intensity, volume, range, and intervals. Participatory discrepancies denote inflections, articulations, tensions, and dynamics in music that are semiconsciously or unconsciously slightly out of sync. The syntactic and structural aspects of these discrepancies create rhythmic tensions and set up melodic-harmonic relationships that defer resolution and regulation, thereby involving the listener in the music. In other words, music must be "out of time" and "out of tune" to be personally involving and socially valuable. These "outings" are of course discrepant only in relation to music department standardisations and the so-called civilised worldview. These fundamental music essentials are usually not verbalised, but rather are part of the often unreflected deep structure of music. Every culture has its blinders that guard the participatory discrepancies and keep them as mysterious and as participatory as possible.

Charles Keil proposes a fivefold method of how to analyse participatory discrepancies: Firstly, listen and look for participatory discrepancies in processual and textural elements of music and its contexts. Secondly, discuss possible participatory discrepancies with experts and good musicians, and listen to what they say they are doing. Thirdly, evaluate how the own perception of step one and the expert perception of step two match up. Fourthly, figure out what measurements are needed in order to confirm consensus or shed light on disagreements, and measure actual discrepancies in time and pitch. Fifthly, figure out what the rest of the culture considers and collectively represents to be going on in the music. Matthew Butterfield discovered that a general problem with this process is that the instability and constant alteration of discrepancies defy standardisation and hinder syntactic analysis (Butterfield 2010:162).

Roderic Knight's rhythm studies affirm that differences within a system are not necessarily inaccuracies as such (Knight 1991:43). Additionally, Nicole Germiquet asserts that "in order for participatory discrepancies to exist there needs to be something from which to deviate" (Germiquet 2013:115). A norm constitutes two separate, albeit related things: Firstly how something is conceptualised within a community, and secondly how this conceptualisation is executed in praxis. This also becomes manifest in a tone system, as it is something that exists between theoretical regulations and practical performance. Meaning and emotion in music may be generated through the participatory discrepancies that occur during musical performances expressing what is known as engendered feeling (Prögler 1995:22). Participatory discrepancies therefore lead from individual performance to group participation. The interaction between the individual and the group may thus give rise to emotionally charged events. It is in these moments of interactive creation that music making can lead to powerful collective experiences (Germiquet 2013:109).

So, are there actually any discrepancies at all? The Latin term *discrepo* denotes an inconsistency and means to be out of tune, to disagree, or to differ. A discrepancy is per definition something wrong, something digressing from the norm, something creating disorder. But are these elements really discrepancies, or are they merely imagined differences? Ultimately, the notion of discrepancy has to be abandoned,

because in a self-contained tone system there can be by definition no discrepancies. Discrepancies only occur when a certain tone system is compared with other systems, like for example the major third in just intonation is discrepant to the major third in twelve tone equal temperament. Variations within one performance, one tune, or one song, are not discrepancies as such, but are termed as deviations in the empirical analysis work done in this dissertation. These deviations may not be interpreted as discrepancies by singers - they are the norm. It is not the deviations performed in praxis that are off, but the theoretical system imposed on it. In other words, the singer is never wrong, but the explanation might be. The concept of discrepancies loses its validity if we are to take an emic stance.

Living, co-evolving, genuine cultures - as opposed to so-called civilisations (Sapir 1924:412) - are built upon participatory consciousness (Barfield 1988:32), deep identification (Naess 1989:85), continual re-enchantment of the world (Berman 1984:23), and are "filled with participatory discrepancies that appear irregular, far out, and wild and crazy only to the power-tripping, control-over people trapped inside civilisation" (Keil 1995b:4). If the theory is consequently developed and embedded in an emic view of music, the notion of discrepancy has to vanish. But it is the participatory aspect that stands out. Charles Keil views participation as a communal or social activity, taking place in rituals and resulting in collective mental states of extreme emotional intensity. Insofar, participatory discrepancies stand in opposition to the theory of entrainment, which states that group-building processes are dependent on mutual synchronisation (Clayton et al. 2004:20). But to participate in a group does not necessarily mean to be actively doing something at one given moment, but simply to be a part of something. In other words, to share in a collective intentionality. Therefore the unifying aspect of participatory, more so than the discrepant aspect, of the theory has to be stressed in order to correspond with musical realities.

Regarding processual discrepancies on the rhythmic level in Hua'er, we can say that mountain songs are obviously "out of time" and relatively free, without a clearly discernible rhythm or beat. Of course rhythms can be found and ascribed, and are done so vigorously by transcribers, but they are not a constitutive element of Hua'er. In a way,

the rhythmic aspects cannot even defy music department standardisations, because there appears to be no development of a Chinese musical theory that encompasses rhythm above the most rudimentary divisions, much in opposition to the sophisticated field of temperamentology in China, which deals with tuning systems and musical modes. Nevertheless, if it is not discrepancies that bind a community together, then what does? What is the salt in the soup of music, or better the chilli in the hot pot of Hua'er? Which musical instances on the textural level make Hua'er Hua'er - apart from the circumstance that people call it that way? Shen Qia³⁸⁰ suggested it to be the sound bodies. Sound body is a loose translation of *yinqiang* proposed by Shen Qia himself (Shen 2014:23).

3.3.4 Sound Bodies

It has been suggested that a fundamental difference between Chinese and European music lies in the view that Chinese melodies are a continuous curve, whereas European melodies are step-like, every note is clear and has a distinguishable pitch level (Yang 2003:25). Chinese music - and especially folk music - does not proceed along fixed vertical pitches and harmonies, but along horizontal melody lines. Shen Qia sees in sound bodies, allotted horizontally among the melody line, the aesthetic parallel to vertical harmonies in European music. The function of sound bodies in the musics of East Asia has also been described as being similar to that of motifs or polyphonic features in European music (Penyeh 1998:11).

The sound body theory was first published in two consecutive papers in the *Journal of the Central Conservatory of Music* in Beijing (Shen 1982; 1983). The concept of sound body was born while Shen Qia was conducting transcribing work of Chinese mountain songs. He discovered that the transcription of this music into staff notation was too rough (She 2007). Many traditional Chinese theoretical terms to describe music have been lost over the last one hundred years, and have been replaced by a terminology derived from European art music, so much that there are no words left to describe traditional Chinese music. With the theoretical concept of sound bodies, Shen

³⁸⁰ 沈洽

Qia tries to describe an emic concept for approaching Chinese music, wanting to discover the "genuine and intrinsic logic" of it (Shen 2014:22).

The most basic conceptualisation of a sound body includes the elements pitch, dynamics, and timbre. These elements are interrelated and should not be analysed independently. A sound body furthermore describes a process, not a fixed entity. Though it is not a simple combination of different features, like a high tone followed by a low tone, a loud tone followed by a quiet tone, or a clear tone followed by a numbed tone. The process is the change of the sound body in itself. Any analysis has to treat one sound as a complex structure or process, which incorporates changes in pitch, dynamics, and timbre.

Pitch is defined as the property of a sound that is determined by the frequency of the waves producing it. Pitch is a subjective perceptual property, in contrast to the measurable physical frequency expressed in hertz. The Chinese term used by Shen Qia is *yīngāo*, which translates unambiguously as pitch. Dynamics, or volume, refers to variations in force or intensity of sound, usually the loudness. Loudness is defined as the property of a sound that is determined by the amplitude of the waves producing it. Loudness is a subjective perceptual property, in contrast to the measurable physical amplitude expressed in decibel. The term used by Shen Qia is *lǐdù*, which translates as dynamics when used in connection with music, but can also mean intensity, force, strength, power, depth. Timbre, or tone color, refers to the quality given to a sound by its overtones. Shen Qia uses *yīnse*, which translates quite clearly as tone color, tone quality, or timbre. Synonymous terms of *yīnse* are *yīnpǐn*³⁸¹ and *yīnzhì*³⁸².

The original term for sound body used by Shen Qia is *yīnqiang*. The Chinese *yīn*³⁸³ is translated as musical sound, note, or syllable. The conceptualisation of *yīn* as a tone is known in China since at least the end of the Ming dynasty (Gild 2004:556). Tone derives from Latin *tonus* and Greek *tonos*, and in its crudest definition refers to a whole tone. It can, however, also be a steady sound in the sense of a single frequency - which does not naturally exist and can only be synthetically manufactured through a sine wave

³⁸¹ 音品

³⁸² 音质

³⁸³ 音

- or be a term for any pitch or a pitch class (Drabkin 2001:599). Musicologists occasionally erroneously use note³⁸⁴ for describing phenomena of pitch. The note, this black dot blotted on a five line staff, is so enmeshed in the collective consciousness of musicians and music theorists worldwide that it appears to have become synonymous with tone or sound generally. Shen Qia laments this circumstance, and adds that an isolated tone is not deemed to have any meaning in Chinese folk music (Shen 2014:23,26). However, while *yin* can be conceptualised quite unambiguously, disputes arise especially around the concept of *qiang*³⁸⁵ (Wu 2005:57).

Translations of *qiang* include cavity or hollow spaces in human or animal bodies, tune, pitch, accent, or speech. Among musicologists it appears to have acquired the meaning of frame. Wang Yaohua, for example describes *qiang* as frame, or space, for a melody. This frame or space is on the one hand very normative. On the other hand it can be an emotional principle for variations of the singer, in correspondence with the song lyrics that unfold in spontaneous improvisation (Wang 2010:16). Chen Zhao translates *yinqiang* as musical accent, but uses frame to describe the different *yinqiang* phenomena in which changes occur, like vibrato, grace notes, accidentals, pitch variations, or jitter (Chen 2013:36). Yuan Glatz speaks of *yinqiang* as "the tone produced within a certain vibration frame" or "the vibration frame generating a certain tone" (Glatz 2013:39-49). Su Ping, a famous Hua'er singer, differs between two distinctive singing styles in Hua'er, the first being the "Hua'er *qiang*"³⁸⁶ used in Hezhou Hua'er, the second being the "Ye'er *qiang*"³⁸⁷ used in Taomin Hua'er (Su 2006:329). *Qiang* in this case refers to a general style or feeling, not a pinpointed vocal technique.

The most direct rendering of *yinqiang* is that an *yin* is accompanied by a *qiang*. *Yin* in this case is a tone or a sound - but not a note. *Qiang* refers to the tonal elements or nuances of pitch, dynamics, and timbre (Shen 2014:23). Following Wang Yaohua's proposition, *yinqiang* can also be a tone within a frame. The translation as sound body actually stems from Shen Qia's concept of *yintuan*³⁸⁸, which literally means sound grouping (Shen 1982:15). While I subscribe to the proposed sound body as metaphorical

³⁸⁴ 音符
³⁸⁵ 腔

³⁸⁶ 花儿腔
³⁸⁷ 叶儿腔

³⁸⁸ 音团

translation for *yinqiang* in this dissertation, the term sound process could be preferable as a conceptual translation, because it would steer the attention of the analyser toward the changing characteristics of pitch, dynamics, and timbre of a given tone or sound. Therefore by name doing justice to Shen Qia's claim of an *yinqiang* being something with a high degree of plasticity and flexibility. The concept of sound events has been proposed in different contexts (Födermayr 1971:155), and also sound shapes or even sound spaces are conceptual alternatives.

It is definitely not wrong to identify a sound body as a certain pitch, for example A4 or E5. But in addition to the impression of a basic stable pitch, there is also a clear sensation of change in Chinese folk music. These changes bear important significance; they give life to the A4 or E5. The variability of change within the sound process is called tonespace³⁸⁹, and the amount of time occupied by this tonespace is called tonetime³⁹⁰. For example, if a certain sound jitters within 220 and 235 hertz between 03'20" and 03'25" in a certain song, the tonespace amounts to fifteen hertz, or 114 cents, and the tonetime to five seconds. The term jitter refers to a generic "frequency variation across short time periods" (O'Neill et al. 2001:410). Timbral change occurs when a certain sound body deviates higher or lower from the average pitch. Depending on the amplitude of certain overtones, the sound body might be perceived as 440, 880, or even as 660 hertz. My analysis showed that this technique is used frequently in Hua'er: Singers give the impression of singing very high, while the basic frequency is actually not raised.

Sound bodies are comparatively independent whole entities. They are accepted as such by the relevant cultural community, and occasionally have individual local names. Chromatic intermediate tones, or tones between other tones, in the dynastic court music, the elegant³⁹¹ music, or the *yan* music³⁹², are called changed fifth³⁹³ for the flat fifth degree, intercalary³⁹⁴ or changed eighth³⁹⁵ for the seventh degree, and clear third³⁹⁶ for the fourth degree. In northwestern *qinqiang* opera³⁹⁷, the bitter tones³⁹⁸

389 音渡
390 动程
391 雅乐
392 燕乐

393 变徵
394 闰
395 变宫
396 清角

397 秦腔
398 苦音

occur, and in Shandong's *chaozhou* music heavy thirds and sixths³⁹⁹ and lively fifths⁴⁰⁰ are used. In north Shaanxi folk songs, singing techniques of direct tone⁴⁰¹, small fake tone⁴⁰², swinging tone⁴⁰³, coughing tone⁴⁰⁴, cut tone⁴⁰⁵, leaning tone⁴⁰⁶, and gliding tone⁴⁰⁷ are used (Liu 2010:169-176; Zhang 2010c:129). Hua'er singers make frequent use of leaning tones, but the sound body technique utilised most often is the gliding tone (Pu 2010:28) and the sharp tone⁴⁰⁸. Because of the rhythmic freedom in Hua'er, the vibrating tone⁴⁰⁹ is also used extensively. Additionally, crying tones⁴¹⁰, whizzing tones⁴¹¹, and detached tones⁴¹² are used, usually on vowels (Guo 2004a:107-108).

Umbrella terms for these phenomena enfold changed tones⁴¹³, varied tones⁴¹⁴, or diverted tones⁴¹⁵ (Li 1999:75). Chinese research on these microtonal phenomena is done via utilising theories of neutral tones⁴¹⁶. Li Mei defines the neutral interval as a special kind of temperament phenomenon, mainly but not exclusively an interval between the minor and major interval (Li 2000b:28). While this explanation might appear reductionist at first - only pointing at microtonal phenomena between certain intervals - Li Mei's analytical approach goes far beyond the major-minor dichotomy or the occasional quarter-tones. Yang Mu subsumes her conceptualisation of neutral tones as "a type of note whose pitch level falls between the pitch levels of two successive semitones in a regular scale and whose temperament attributes go beyond any known tuning system" (Yang 2003:25). Li Mei assumes that neutral tones result out of combined tone systems⁴¹⁷. For example, a mixture between the syntonic and the just temperament (Li 1999:79), defining them as something very flexible and autonomous, as tones that are not fixed along a vertical, step-like framework, and which can change according to the adjacent melodic context. Ultimately, she describes sound bodies.

For the analysis and interpretation of sound body phenomena, the theoretically determined temperament is actually of secondary importance, because sound bodies

399 重三六
400 活五
401 直音
402 小假音
403 甩音
404 嗽音
405 截音

406 倚音
407 滑音
408 尖音
409 颤音
410 哭音
411 嗖音
412 顿音

413 变音
414 变化音
415 偏音
416 中立音
417 复合律制

operate in a way and on a level in the deep structure of music where fixed musical stances become highly ambiguous. In her dissertation (2005), Li Mei meticulously presents evidence that neutral tones are not just mere in-between tones between real tones, but that they have just as much legitimacy to exist as any other tone, being inherently constitutive for the unique sound of certain musics. This may not appear to be such a big breakthrough, but consider that for a long time, musicologists have been influenced by a very classicist point of view, regarding - or better dis-regarding - these tones as mere "pre-tonal fillings" of a tonal framework and "variable, irrational" intervals to be excluded from said framework (Dahlhaus 2007a:624), or "dilettantish mistakes" by amateur singers, based on "imperfectly" tuned instruments or "wrong" fingerings (Li 2005:6). So overall it is an important step to eventually acknowledge and emancipate these tones and sounds. None of the just mentioned words between apostrophes make any sense when taking an emic stance and dismissing notions of discrepancies within a self-contained tone system conceptualised via sound bodies.

Ultimately, all opinions allude to the same conclusion: Fixed pitches do not seem to be significant in Chinese folk music. What is significant, the deep structure, can be understood through the sound body theory and through understanding sound bodies. Sound bodies are described as "ornamental tones"⁴¹⁸, merely additional components⁴¹⁹ for the melody" by some (Wang 2008:40), but they rather should be seen as the most basic, meaningful element in Chinese folk music, and subsequently Hua'er. Sound bodies are of course not uniquely Chinese, they can also be found in European music and indeed any music on earth, but in Chinese music greater significance appears to be attached to them. The only article explicitly mentioning sound bodies in Hua'er appears in the journal *Hui Literature* (Wang 2009:1-4), where the author states that "Hua'er has the unique sound bodies of west Chinese folk songs, as well as a rough and high-pitched timbre, and the typical rhyming charm of Chinese dialect". It is an interesting side note that the author talks of a high-pitched timbre, not of a high-pitched note or tone, which may hint at the emic point of view toward sound bodies as not being equivalent to a note or tone.

⁴¹⁸ 装饰音

⁴¹⁹ 附加成分

3.4 Methodology

The four sections in this chapter aim to introduce and explain concepts and methods necessary to analyse sound bodies in Hua'er. While at first glance the classification of Hua'er may not be appropriate in a methodological part of a dissertation, it is necessary in order to understand the basic divisions and terminologies of Hua'er and how researchers have tackled Hua'er songs to date. It soon becomes apparent that the relevant entity to consider when scrutinising the tonality of Hua'er, is not the interpretation of a singular song, but a so-called tune, a concept which is explained in the first section. This is also why the empirical part is organised according to tunes, and not ethnical, religious, gendered, or other considerations. Secondly, historical Chinese developments in the field of research on tone systems are outlined. The third section includes definitions of tonality and related concepts. Lastly, the chapter on computer facilitated sonological analysis explains in detail the methodical approach utilised in the empirical part, including axiomatic considerations of analysis and transcription.

3.4.1 Classifications of Hua'er Tunes

Hua'er is generally regarded as a genre of the so-called mountain songs sung all over China. I use the literal translation, mountain songs, of the Chinese term *shan'ge* throughout this dissertation, being aware that *shan'ge* connotes much more than songs being sung on mountains. Mountain songs refer to a wide range of folk songs, associated with peasant life. They are sometimes disliked by Chinese people, because of their rude and vulgar connotations, mountains being places of wilderness and rudeness, although most mountain songs are love songs⁴²⁰ (Schimmelpenninck 1997:18,89-95). The melody is usually based on a so-called labelled melody, a relatively loose melodic frame, while the rhythm is free, and the lyrics are improvised. Mountain songs are frequently classified as one of three categories of Chinese folk music, work songs⁴²¹ and ditties⁴²²

⁴²⁰ 情歌

⁴²¹ 号子

⁴²² 小调

being the other (Bäcker 2000:337). Chinese scholars also talk about mountain songs using the derogatory term wild tunes⁴²³ (Ding 2010:3).

Mountain songs is used as umbrella term which is applied to many diverse folk musics in China, and can include, among others, the morning songs⁴²⁴ of Sichuan, songs of the Hakka⁴²⁵ people in Guangdong⁴²⁶, long tunes⁴²⁷ of the Mongols, and Tibetan *layi* songs. A special relationship appears to exist between Hua'er and the rambling songs⁴²⁸ of neighboring Shaanxi, although there is dispute among researchers if there is more resemblance to Hezhou Hua'er (Ning 2006:3) or Taomin Hua'er (Ding 2006:284). Li Lin divides Hua'er in two distinctive forms, one as literary form and another as musical form. In the literary form he allocates the categories: Hua'er - northwestern folk ballads - folk ballads⁴²⁹ - folk literature⁴³⁰ - Chinese literature - literature⁴³¹. In the musical form he allocates: Taomin, Hehuang, and other Hua'er - Hua'er - western mountain songs - mountain songs - folk songs - folk music - Chinese music - music⁴³² (Li 2006b:45).

Beside an ontological division of folk song into genres, we can borrow Marcello Keller's notion to differ three types of music according to performance praxis: Firstly professional music, secondly folk music, and thirdly amateur music, which is the least studied and understood, although it occurs the most (Keller 2007:99-100). The amateur is by no means to be viewed in a pejorative sense, but as somebody who does not perform music as a profession. In its preliminary stages, the International Folk Music Council defined folk music as the "product of an orally transmitted tradition that has been selected and utilised by an identifiable community but which is likely to have local or individual variations and which is presented by amateur rather than professional musicians" (Howard 2012:20). That this definition is not valid anymore is self-evident, and contemporary and traditional Hua'er encompasses all three of Marcello Keller's types.

Related to the disintegrating of paradigms, it seems worth mentioning that Hua'er is not limited to rural spaces, as I recorded Hua'er songs also in urban Lanzhou,

⁴²³ 野曲

⁴²⁴ 晨歌

⁴²⁵ 客家族

⁴²⁶ 广东省

⁴²⁷ 长调

⁴²⁸ 信天游

⁴²⁹ 民间歌谣

⁴³⁰ 民间文学

⁴³¹ 文学

⁴³² 音乐

where mainly elderly people sit in pavilions along the riverside and in parks and sing famous Hezhou Hua'er tunes with instrumental accompaniment. Also Xining appears to have a recent tradition of Hua'er singers performing in tea houses (Qi 2006b:230). While definitely an interesting field, these Hua'er songs are not subject to scrutiny in this dissertation. A last classification would be according to content, by which usually three types are differed: Firstly, life songs, singing about work, the hardships of farming and herding animals; secondly, epic Hua'er, which are long stories and fables usually sung by a solo singer; and thirdly, love songs, the most disseminated and usually in the form of dialog singing (Guo 2007:14-19).

The classification of Hua'er is a matter of heated debate among singers and researchers, because no consistent standard of classification exists (Li 2011c:14-18). Furthermore, classifications are related to historical, geographical, or ethnical instances, and by opting for one classification system or another, one subscribes to sometimes conflicting theories of origin, allocation, or distribution. In this dissertation, I adopt the most widely accepted twofold division into Hezhou and Taomin Hua'er, being aware that it is not the only possibility and in some instances a simplification of the matter. The aim of this dissertation is not to re-assess current classification systems, but to add detailed knowledge on musical instances of the respective styles and sub-styles. No new allocation is proposed here, because the underlying hypothesis is that all styles are held together by the same tonality as manifested through sound bodies.

From a musical point of view, two styles can be distinguished: The first, more solo-orientated style of Hua'er, is traditionally sung in the north of the Hua'er region. The second, consisting of more dialog and collective chorus singing, is traditionally sung in the south of the Hua'er region. According to this twofold classification, a wide range of naming options are available: One option is to use He-Huang Hua'er for the northern style, because those regions were historically called Hezhou and Huangzhou, and Tao-Min Hua'er for the southern style, because those regions were called Taozhou and Minzhou. Another option is to use Hezhou Hua'er for the northern style, and Taozhou Hua'er⁴³³ for the southern style. Hua'er researcher Wei Quanming argues that Hehuang

⁴³³ 洮州花儿

and Taozhou are relatively new and more detailed denominations of Hezhou and Taomin (Wei 2011:92). The current denomination, which is also used throughout this dissertation, is a mixture of the two options. Both terms already have acquired their own dynamics and no longer only refer to geo-historical circumstances and origin theories, but to musical genre.

Taomin Hua'er may be further divided into the northern way and the southern way, again primarily named after their geographical distribution within the Taomin region (Wu 1990:23). The northern way is sung at the Lianhua mountain Hua'er festival. It is also called *Lianhua Mountain Tune*⁴³⁴, *Double Tune*⁴³⁵, or *Ah Hua'er*⁴³⁶ (Chen 2006a:427). The southern way is sung at the Erlang mountain Hua'er festival and is also known as *Sticking Knife Tune*⁴³⁷, or *Ah Oh Tune*⁴³⁸ (Kang 2010:75). The Chinese pronunciation apparently resembles the word for teenage friend⁴³⁹ in Tibetan Amdo dialect (Li 2006c:53-54). Yet other classification systems would divide Taomin Hua'er in four ways, north, south, east, and west; or sub-divide the northern way into five sub-ways, again north, south, east, west, and center (Wang 2011a:8). Taomin Hua'er is mainly sung in groups, while Hezhou Hua'er is predominantly sung by individuals, or in dialog singing (Ma et al. 2005:71).

Hezhou Hua'er tunes are sung in the north of the Hua'er region, which is southern Ningxia, central Gansu, and eastern Qinghai, as well as in Xinjiang. Occasionally they are called Hehuang Hua'er⁴⁴⁰ (Ju 2006:306). Renown Hua'er singer Zhu Zhonglu also termed them Longzhong Hua'er⁴⁴¹ (Zhu 2002:3). Hezhou Hua'er are further divided into more than hundred different tunes (Dong 2006:176-177). The divisions are largely based on melodic characteristics, though some names refer to geographical origin, ethnicity, dialect, or lyrical content. The circumstance that some Hezhou Hua'er tunes are named after ethnic groups does not necessarily mean that they are exclusively performed by members of the name-giving group. Tunes are widely dispersed due to modern distribution techniques like the internet, and easier travel modes to Hua'er festivals.

⁴³⁴ 莲花令

⁴³⁵ 两怜儿

⁴³⁶ 啊花儿

⁴³⁷ 扎刀令

⁴³⁸ 啊欧令

⁴³⁹ 少年朋友

⁴⁴⁰ 河湟花儿

⁴⁴¹ 陇中花儿

Sometimes Hua'er sung in Ningxia is counted among Hezhou, or Hehuang Hua'er, although it does not use tunes for naming (Qu 2009:171). Other researchers view them as a separate division, calling them Liupan mountain Hua'er⁴⁴² (Ma 2011:4) or mountain Hua'er (Zhang 2002:22-24), to which also Hua'er of northern Gansu are counted (Wang 2011b:928). There are no known Hua'er festivals in Ningxia. I would like to mention the term *shaonian*, which is occasionally used synonymously with Hua'er. Some refer to Taomin Hua'er as Hua'er, and to Hezhou Hua'er as *shaonian* (Zhang 2004c:129). Others say that Hua'er is sung by Han and Tibetans, whereas *shaonian* is sung by Hui, Dongxiang, Bao'an, and Sala. Others say that the Tu people label their songs as *shaonian* (Pu 2010:28). And lastly, one more attribution is that Hua'er is sung by the Han, and *shaonian* is sung by minorities (Wang 2002a:395). Kouwenhoven translates *shaonian* as youth songs and Hua'er as flower songs (Kouwenhoven 2006:7). I use both terms largely synonymously.

The Hui population in Xinjiang appears to call their Hua'er simply "tune"⁴⁴³ (Ma 2006a:125). In recent times, so-called Hua'er theatre and epic Hua'er⁴⁴⁴ attracted more notice. Epic Hua'er versions of the *Romance of the Three Kingdoms*⁴⁴⁵ (Qi 2004:275) and *Journey to the West* exist (Dong 2012:214). However, most widely disseminated is the epic Hua'er story about *Fifth Brother Ma and Little Sister Dou*⁴⁴⁶, who loved each other deeply, but the woman, little Dou, is arranged to be married to a nine year old boy. The man, fifth brother Ma, and little Dou secretly continue their love relationship and eventually murder the boy, for which they are both executed (Xue et al. 2012:135-143).

Before venturing to methodological considerations, I have to clarify some terminological problems surrounding the term *ling*⁴⁴⁷, which is most commonly translated as tune, or tune type in Hua'er. There are about two hundred different tunes known in Hua'er (Wei 2011:92). The peculiarity is that a given melody may have different tune-names, and conversely one tune-name may point to very different melodies. The naming of a tune can be in accordance with many different things, not merely the melody alone. A tune can point to a relatively fixed melody, also called labelled melody,

⁴⁴² 六盘山花儿

⁴⁴³ 令儿

⁴⁴⁴ 本子花儿

⁴⁴⁵ 三国演义

⁴⁴⁶ 马五哥与尕豆妹

⁴⁴⁷ 令

to which singers improvise or compose new lyrics, although not all tunes by far correspond neatly to one singular labelled melody. The naming might also be according to the lyrics, geographical origin, or ethnical affiliation (Zhang 2004a:33-34). The most widely used alternative of naming is according to so-called key-passages, containing important parts of the lyrics.

This conveys the problem that, if the singer sings the lyrics "a ge de rou"⁴⁴⁸, or "a ge de han rou"⁴⁴⁹, or "a ge ge de rou"⁴⁵⁰ - all roughly translated as *Big Brother's Flesh* - the name of the tune actually changes according to the respective text passage. This appears to have been the traditional practice of naming a tune. Older singers still change the name of the tune when they change the lyrics (Guo 2009:165) - and conversely they sing different melodies to the same tune, because the lyrics are the same. In the empirical part of this dissertation I use tune largely as a denominator for the labelled melody, not for the lyrics. Over the last fifty years researchers mainly use this method of naming Hua'er songs, but we need to be aware that in some cases the older meaning might be retained (Mi 1990:8-9).

3.4.2 Historical and Philosophical Aspects of Tonality in China

According to legend, more than four thousand years ago, the founder of music Ling Lun⁴⁵¹, brought bamboo flutes⁴⁵² from a mountain, which could imitate the sound of birds, even the cry of the phoenix, (Kaufmann 1967:15). He was ordered by the Yellow Emperor⁴⁵³ to cast bronze bells⁴⁵⁴ on the basis of those bamboo flutes. Ling Lun thus found the five basic tones of Chinese music⁴⁵⁵ - *gong, shang, jue, zhi, yu* - and also the eight sounds ascribed to Chinese instruments⁴⁵⁶ - metal, stone, silk, bamboo, gourd, clay, leather, wood (Yang et al. 2005:169-170). This legend of origin may yet hold a kernel of truth; the mountain where Ling Lun cut the bamboo flutes has been identified as being located on the southeastern border of the Gobi⁴⁵⁷ desert, just north of the Hua'er region (Karppiti 1980:9; Macak 2003:264). The implications of the tempting assumption that

⁴⁴⁸ 阿 哥 的 肉
⁴⁴⁹ 阿 哥 的 憨 肉
⁴⁵⁰ 阿 哥 哥 的 肉
⁴⁵¹ 伶 伦

⁴⁵² 竹 笛
⁴⁵³ 皇 帝
⁴⁵⁴ 编 钟
⁴⁵⁵ 五 声： 宫 商 角 徵 羽

⁴⁵⁶ 八 音： 金 石 丝 竹 匏 土 革 木
⁴⁵⁷ 戈 壁

the early home of Chinese music theory lies in the Hua'er region are fascinatingly interesting, but not the topic of this dissertation.

The earliest written evidence of devising a twelve tone system points to Ling Zhoujiu⁴⁵⁸, music official⁴⁵⁹ in the Zhou dynasty (Tang 2011:18). Chinese music theory remained relatively stable from the early Zhou dynasty until the late Qing dynasty⁴⁶⁰, because it has been rooted in Confucianism, which "is evident in the cyclical form of historiographic musical theory". Until the Ming dynasty, candidates for the public examinations had to master the technicalities in calendrics, astrology, anomalies, and the musical pitch series, which was also the basis for official weights and measures (Vittinghoff 2004:2). Music was counted as one of the six arts⁴⁶¹, beside rites, archery, charioteering, calligraphy, and mathematics. Since the Han dynasty, the court started to collect folk music. The Confucianists⁴⁶² did not approve of this, because it resulted in a blending of styles. They feared that the refined ritual music, or elegant music, would lose its importance, and profane music⁴⁶³ would become more licentious and degenerate (Gild 2004:555,564).

In dynastical China, it was the aesthetic ideal that the noble person plays music sweetly and gently. The playing of the common man, on the contrary, was viewed quite different, as loud and fast, moribund and vague, the reflection of a spirit that is not tempered and balanced. In ancient China, the correlation between harmony⁴⁶⁴ in music and harmony in society was considered so important that a governmental department of music was established over two thousand years ago. In the *Book of Music*, the ideal connection between ritual⁴⁶⁵ and the state⁴⁶⁶, as with the relationship between music and good governance, is explicitly pointed out (Jones 1991:33): It was assumed that the tones of a well managed country are at rest and happy, on account of its government being balanced. The tones of tumultuous times on the other hand were considered bitter and full of anger, and its government perverse. Lastly, the tones of a ruined state

458 伶州鸠

459 乐官

460 清朝

461 六艺：礼乐射御书数

462 儒家

463 俗乐

464 和谐

465 礼

466 国

are said to be filled with lament and brooding, representing that the people are in difficulty (Owen 1997:67-71).

Into such a state with difficulties came the Italian Jesuit Matteo Ricci⁴⁶⁷. In 1601, he was granted entrance to the forbidden city⁴⁶⁸, the emperor's palace in Beijing. Among his many gifts of Western knowledge - books, maps, tools, and so forth - was also, very prominently, a clavichord⁴⁶⁹. Upon listening to the court ensemble, Ricci noted apparent dissonances in their music. Ricci was aware that the music, at least in theory, was supposed to be in an untempered, syntonic tuning system, but discordant sound was caused primarily by ill-tuned instruments. When Ricci particularised his observations to his court literati friends, they replied that the old, correct and harmonious music tradition along with its tone system has been lost for almost two thousand years, and that only the instruments would remain (Cho 2003:98).

The decline of the Ming dynasty had already begun, and the emperor that Ricci presented his clavichord to would be one of the last emperors of this dynasty. The legitimization of the court was failing, or in Chinese terms - the mandate of heaven⁴⁷⁰ had been lost. However, court officials were strongly interested in Ricci's clavichord. This gesture of reverence needs to be understood against the background that instruments were not merely for entertainment, but possessed great ritual significance. Empires would fall⁴⁷¹ if the ruling dynasty was no longer in possession of the correct musical system, and incapable of utilising it in ritual to manifest the emperor's mandate of heaven (Cho 2003:101). The court officials saw in the clavichord a sign, a ritual tool to re-instate the mandate of heaven. The tones of the clavichord were not dissonant, they were never-changing and stable, and always in tune, because the instrument came with a set of theories regarding its tuning system. The role of music can hardly be over-estimated when dealing with socio-political dimensions of China, and vice versa.

During the Jesuit era, from the sixteenth to the end of the eighteenth century, the reach of Western music, music theory, and science was restricted to the upper strata of Chinese society. Later, the transmission of modern Western music theory and

⁴⁶⁷ 利玛窦
⁴⁶⁸ 故宫

⁴⁶⁹ 西洋雅琴
⁴⁷⁰ 天命

⁴⁷¹ 革命

terminology was largely due to music theorist Zeng Zhimin⁴⁷², who lived from 1879 to 1929. Proposed changes of the musical system were disseminated through journals edited in Japan, and basic notions of music theory likewise were brought to China via Japan. In the statutes of the 1902 founded Society for the Study of Music⁴⁷³, the first article states its primary aim is to develop music in schools and public life, in order to "awaken the national spirit⁴⁷⁴". Again, music served first and foremost for ideological purposes, to build and salvage a nation. Also general music theoretical rules were formulated and disseminated among the population: Firstly, an original composition should not be altered. Secondly, the stanzas of a song should not be shortened. Thirdly, to a song no new words should be added. Fourthly, ignorance of musical theory permits neither the writing of songs nor the transcription of notation (Gild 2004:558-564). Most of these rules are in direct contradiction to traditional Chinese music, folk or literati.

3.4.3 Tonality: Temperaments, Modes, and Sound Bodies

A tone system describes the systematic order of tones. This order regulates the relations of tones among each other, as well as their functions and degrees within a given scale. Numerous entities can be included, predetermined and mutually influenced through musical praxis. Usually included are tunings that regulate pitches, intervals, and patterns of relationships between tones, as well as scales, and modes. Chinese music for example has twelve available tones⁴⁷⁵, the tuning is syntonic⁴⁷⁶, the pattern of tone relationships is pentatonic without semitones⁴⁷⁷, which in turn can be played in different modes (Dahlhaus 2007b:638). All these entities constitute a tone system, according to Western music theory. This very simplified conceptualisation of Chinese music illustrates how it is viewed by most Western and a disturbingly increasing number of Chinese researchers. A tone system is usually described and expressed through music theoretical terms that developed out and with European art music of especially the early nineteenth century. In the just mentioned case, it is neglected that between the twelve

⁴⁷² 曾志忞

⁴⁷³ 音乐讲习会

⁴⁷⁴ 国民精神

⁴⁷⁵ 十二律

⁴⁷⁶ 五度相生律

⁴⁷⁷ 无伴音五声音阶

available tones, the so-called Materialleiter in German, and the pentatonic usage scale, or Gebrauchsleiter (Nettl 2005:96), there is also a heptatonic scale⁴⁷⁸ in Chinese music.

A tonality, in its narrowest sense, encompasses a particular system of relationships between notes, chords, and keys. The term refers to the relations between tones, centered around the tonic of a primary key, and a harmonic system built on said key. All tone pitches relate hierarchically to a root note (Dahlhaus 2007a:624). Aside from this definition, which clearly stems from an theoretical discussion about European art music of mainly the nineteenth century, there are more holistic and flexible approaches toward the conceptualisation of a tonality. For example, a tonality as a general, systematic relationship among pitches. Julian Rushton adds that these relationships are used in the music of a particular era or culture and that they are prescribed by theory and intonation. The tonality of European art music for example is usually characterised by the relations among notes within an octave, the concept of interval being the most important defining element (Rushton 2001:609). Lastly, there is the definition of a tonality as the relation of sounds, tones and chords to one another on the basis of an underlying tone system. The underlying tone system can be manifold, but it can only manifest itself when the tones relate to each other - in this sense there is no music without tonality (Hyer 2001:583).

Additionally, I need to mention that a tonal system refers to something completely different and is not used here. A tonal system is a hexadecimal numbering system based on the number sixteen, as opposed to the prevalent decimal system based on ten or the duodecimal system based on twelve (Nystrom 1862). The proposal of the tonal system included a new calendar with sixteen months, and a clock with sixteen divisions. The name has nothing to do with a musical tone, but is derived from the arbitrarily invented name for the basic unit in the system - a ton, which is the number sixteen. The only connection to music is apparently the way rhythmic divisions in sheet music are organised into halves, quarters, sixteenths, and so forth. Moreover, the fact that most musical phrases contain four, eight, or sixteen bars seems pertinent.

⁴⁷⁸ 七声音阶

It becomes apparent that there is a lot of confusion and similarity between tonality and tone system. An all too narrow definition is thus not constructive in a discourse where there are so many concepts subsumed under one or another (Dahlhaus 2007b:638). Throughout this dissertation, the two terms are used invariably synonymously. A further complication and recurrent tension is, whether the terms refer to the objective properties of the music - its fixed, internal structure - or rather the cognitive experience of listeners. In other words, whether tonality is an inherent element of music, or rather constitutes what has been described as a "form of consciousness". This leads to the broadest possible meaning that includes musical realities as well as cultural conceptualisations, and to an equivalent for what Jean-Jacques Rousseau called a musical system, "a rational and self-contained arrangement of musical phenomena" (Hyer 2001:583). This conveniently is the closest definition to what is conceptualised as tonality or tone system in Chinese terms:

One of the contemporary Chinese translations for tonality is *diaoxing*⁴⁷⁹, *diao* meaning accent, key, tune, melody, or tone, and *xing* meaning nature, character, sex, or gender. However, *diaoxing* also points quite narrowly to the German Tongeschlecht, denoting either the minor or major key of a song. The term has to be viewed critically and used with care when applied to Chinese folk music, where these dichotomy does not exist. Another, more traditional concept of what can be conceptualised as equivalent to what Europeans describe as tone system would be *lü*⁴⁸⁰. The history of Chinese music is the history of the theory of *lü*, which was used also as practical tuning proposals for court ritual music (Cho 2010:2). *Lü* by itself means law, but also refers to the aforementioned pitch pipes by Ling Lun. *Lü* combined with other characters can also refer to rhythm⁴⁸¹, melody⁴⁸², or to rules and forms of meter in classical poetic composition⁴⁸³.

The *lülü*⁴⁸⁴ is a series of twelve bamboo pitch pipes, together determining the musical tuning system⁴⁸⁵. Both *yinlü* and *yuelü*⁴⁸⁶ are translated as temperament, with *yinyue* being the Chinese word for music. A Chinese friend told me that *lü* is taught to

479 调性

480 律

481 律动

482 旋律

483 格律

484 律吕

485 音乐律制

486 乐律

them in school as description of the aforementioned elegant music, but is usually not applied to folk music. She spots in this practice an attempt to separate "high" from "low" musical culture, implicitly denying that folk music could have a sophisticated *lǚ* tone system, which usually serves as basis for composition, but not for improvisation. In its fullest conceptualisation, the meaning of *lǚ* meaning rests at the intersection of a tonality, or tone system, and a temperament, or tuning system.

A temperament, or tuning system, is a constitutive part of a musical system. The temperament of a tone system describes the arrangement of tones and intervals within an octave, dividing it into pitch classes. The intervals between these tones are very important in music and give the tuning its specific character. Tuning systems are cultural outgrowths of geographical and historical circumstances. There are, however, unchangeable essentials of sound, fundamental physical rules on which humans built their tunings and intervals (Li 2000b:29). The physical fundamentals are observer-independent facts, whereas the hereon built cultural musical systems are observer-relative facts, describing a social reality that all participating members of a society collectively agree on (Searle 2006:13). In the course of analysis, three temperaments turned out to be significant in Hua'er; the equal temperament⁴⁸⁷, the just temperament⁴⁸⁸, and the syntonic temperament⁴⁸⁹. They are also frequently mentioned by Chinese musicologists. All three systems are - and at the same time describe - different ways of how to arrange available pitch classes within an octave.

In equal temperament, the intervals between each semitone are equally spread; each adjacent tone has a ratio of one to the twelfth root of two, approximately one to 1.059. Expressed in cents, each adjacent tone covers exactly one hundred cents. Equal temperament facilitates easy transposition of key, because no matter which tone is set as the main tone, the cent deviation of the built upon intervals is always zero. Theoretically and mathematically the twelve tone equal temperament⁴⁹⁰ has been discovered in China in 1581 by scholar Zhu Zaiyu⁴⁹¹, but was never put into praxis. French Jesuit Marin Mersenne provided the first instance of correct mathematics for an equal

⁴⁸⁷ 平均律

⁴⁸⁸ 纯律

⁴⁸⁹ 五度律

⁴⁹⁰ 十二平均律

⁴⁹¹ 朱载堉

temperament in Europe in 1636, while the mathematical solution of the twelve tone equal temperament being related to the twelfth root of two was developed by Simon Stevin in 1605 and published in 1884 (Cho 2003:68). China's current use of the twelve tone equal temperament is one that developed in Western music on the background of keyboard instruments and that was introduced to Chinese musicians at the beginning of the twentieth century.

When Chinese scholars started to study European art music and music theory at the beginning of the twentieth century, the equal temperament appeared to be predominant in Europe (Planck 1893:439-440). They applied this temperament to their own instruments, which led to their own tuning systems being viewed as unsystematic, chaotic and imperfect, as the musical praxis did not correspond to the theoretical fixed pitches. Later research on traditional Chinese folk music started to acknowledge the existence of certain microtonal phenomena, but still described them as something passing, not stable, temporary, or a kind of mistake (Li 2000a:94). Therefore, any music theory based on European tonal music, containing twelve equidistant pitches within the octave, must be flawed when applied to musical systems not correlating with these specifications. These theories may not be sufficient for comprehension of Chinese - and indeed any - music where these exact features do not apply.

The just temperament, as well as the syntonic tuning, are seen as inherently Chinese by some scholars (Dahlhaus 2007b:638; Tang 2011:18), although any tuning system is merely a theoretical, logical structure upon which folk music could be built (Li 1999:74-75,85). The ratios of the just temperament are invariably expressed by small whole numbers, like two to one for the octave, three to two for the fifth, four to three for the fourth, and so forth. This aesthetic ideal is derived from the harmonic overtone series⁴⁹². The just temperament is used on the Chinese instrument qin⁴⁹³ or the ancient bell system⁴⁹⁴ (Tang 2011:18).

This tuning is requires a basic tone on which to stack the integer intervals. The syntonic tuning described below similarly requires a basic tone on which to stack fifths. Conversely, only the equal tempered tuning does not require a basic tone upon which

⁴⁹² 泛音列

⁴⁹³ 琴律

⁴⁹⁴ 钟律

to build its scales. I am aware that this tuning is usually termed just intonation, but intonation also points to the technical realisation of pitch accuracy in performance by musicians. By using temperament I do not mean to take sides on how to conceptualise the tuning, but merely try to invoke a sense of continuity within this dissertation, by using the term temperament when referring to tuning phenomena.

An emic Chinese denomination - beside the unfortunate use of the phonetic *bidagelasi* tuning⁴⁹⁵ - for what is also commonly called Pythagorean tuning is *wudu xiangsheng lü*. The literal translation of this is fifth degree reciprocal temperament. The occasionally omitted *xiangsheng* points to the concept of the five phases⁴⁹⁶ philosophy; wood, fire, earth, metal, and water - once more emphasising that music and cosmos has been closely intertwined in ancient Chinese thinking. Throughout this dissertation, I employ the term syntonic instead of the widely used Pythagorean. While it has been shown that this temperament is probably not a singular development of Pythagoras of Samos, the term Pythagorean points to an invention of this tuning system by ancient Greeks. While this is of course not wrong, it nonetheless ignores the fact that Chinese theoreticians developed their own, completely independent, albeit similar, system of stacked fifths. The term syntonic provides a neutral, culture-free term for this temperament.

Any syntonic temperament (the Greek Pythagorean tuning as much as the Chinese *wudu xiangsheng lü*) is generated by stacking perfect, or pure, fifths⁴⁹⁷ in the ratio of three to two upon each other and transpose them by the octave to generate a continuous scale (Milne et al. 2007:18,21). A perfect fifth encompasses 702 cents, instead of the 700 used in equal temperament. In a syntonic temperament, a basic tone has to be ascribed on which to stack the fifths. The frequency of a C5 for example is different if the syntonic basic tone is A4 at 440 hertz or D4 at 294 hertz, being located at 521 hertz in the first case and 522 hertz in the second, whereas in equal temperament C5 is always 523 hertz, regardless of the basic tone. The further a tone proceeds away from the basic tone along the circle of fifths, the bigger the cent deviation in comparison

⁴⁹⁵ 毕达哥拉斯律

⁴⁹⁶ 五行：木火土金水

⁴⁹⁷ 纯五度

with the equal temperament gets, reaching a maximum deviation of twelve cents at the sixth stacked fifth.

Many tuning systems and theoretical approaches concerning temperament have been tried since Ling Zhouju devised the twelve tone system during the Zhou dynasty: During the Han dynasty, the wolf interval was mathematically discovered and tackled by Jin Fang, who found a system where an octave encompassed 1024 cents. Later, in the fifth century, a tone system with three hundred and sixty divisors within the octave was devised. Li Guangdi⁴⁹⁸, an imperial court scholar in Qing dynasty, was lucky enough to see music theory being officially financed by the court, and made the musical pitch series a priority in his research (Elman 2004:40). In southern China there exists a seven tone equal temperament⁴⁹⁹, each interval encompassing between 166 and 194 cents, doubtlessly influenced by south Asian music traditions. In northwest China, there allegedly was a tuning using twenty-four unequal divisors⁵⁰⁰, which might have been influenced by traditions from India and the Arabic world, imported via the silk road. Lastly, systems with fourteen⁵⁰¹ or eighteen⁵⁰² divisors within one octave were created, but none appeared to have lasting influence on everyday musical praxis (Tang 2011:18).

Tang Pulin elaborates further that in Chinese music the pentatonic system⁵⁰³ is used most frequently, but that it is based on a heptatonic scale⁵⁰⁴. The heptatonic conversely, is based on a twelve tone scale. The five tones of the pentatonic scale each have individual names, namely *gong*, *shang*, *jue*, *zhi*, and *yu*. These are degrees one, two, three, five, and six of the underlying heptatonic scale. Similar to the notion of modes in European church music, each of these tones can function as the main tone of a given melody, thereby denominating the mode in which a given song is performed. For example, in the *gong* mode⁵⁰⁵, the first degree is the main tone, similar to ionian mode; the *zhi* mode⁵⁰⁶ has the fifth degree as main tone, similar to the mixolydian mode; and so forth.

⁴⁹⁸ 李光地

⁴⁹⁹ 七平均律

⁵⁰⁰ 二十四律

⁵⁰¹ 十四律

⁵⁰² 十八律

⁵⁰³ 五声体系

⁵⁰⁴ 五声为主的七声

⁵⁰⁵ 宫调

⁵⁰⁶ 徵调

Li Mei differs between three basic categories of tones occurring in Chinese scales; namely main tones⁵⁰⁷ - alternatively called keynote, or tonic - coordinate tones⁵⁰⁸, and subordinate tones⁵⁰⁹ (Li 1999). For convenience, the following explanation of scales utilised in Hua'er is given in an exemplary C *gong* mode, instead of using numerical degrees. According to Ju Qijun there are three modes used in Hua'er, the *zhi* mode⁵¹⁰, the *shang* mode⁵¹¹, and the *yu* mode⁵¹² (Ju 2006:308). In *zhi* mode, G is the main tone, D the coordinate, and C, E, and A the subordinate tones. In *shang* mode, D is the main tone, A the coordinate, and C, E, and G the subordinate tones. In *yu* mode, A is the main tone, E the coordinate, and C, D, and G the subordinate tones. Note that the author assumes that the relationship of main tone to coordinate tone is always that of a fifth. Hua'er researchers often disagree on what the main tones of some songs are. Therefore ambiguities in the modes also emerge.

In Chinese music, tonality is not only conceptualised via temperaments and scales, but to a large extent via sound bodies. In Hua'er singing, the usage of timbral features especially occupies a prominent place. The frequently used head and chest voice are but a fraction of possible sound shapes. Currently, the widespread usage of the head voice faces a critical predicament: Musically educated people interviewed during field research preferred to use the terms *jia*⁵¹³ for falsetto and *zhen*⁵¹⁴ for chest voice, while the singers themselves used *xiong* and *tou*. *Xiong* simply means chest, *tou* means head. The problem resides in that *jia*, meaning fake, and *zhen*, meaning real, are inherently judgemental terms. *Jia* carries an obvious negative connotation - even more so than the English usage of the Italian falsetto. It can be feared that if the terminology changed, the style may change too. A very important timbral feature of Hua'er could become undesirable, merely because researchers introduced - with the best intentions - a new concept to Hua'er singers. Lastly, there is the so-called sharp tone singing technique, especially used by male singers of Taomin Hua'er. While this technique is sometimes inaccurately described as falsetto (Li 2011c:20), it definitely is one of the

507 主音
508 属音
509 下属音

510 音列
511 商调
512 羽调

513 假声
514 真声

most important singing techniques encountered in Hua'er. This technique is actually a timbral feature.

The Timbre, or tone color, of a given sound is largely governed by its overtone spectrum. Overtones are frequencies that naturally occur in any given musical sound and shape timbre. The lowest tone of the overtone spectrum is called fundamental frequency. It does not have to correspond with the perceived pitch. Upon this fundamental frequency and the ensuing overtones are derived. When speaking of the fundamental frequency and overtones together, the term partials is used. Harmonics are overtones that are integer multiples of the fundamental frequency. Therefore the fundamental is also included. Inharmonic partials are partials with frequencies that are not whole number ratios of the fundamental. The amplitude, or loudness, in the frequency spectrum of overtones can vary. An A4 with a fundamental frequency of 440 hertz sung in head voice for example has a different overtone spectrum than the same tone sung in chest voice. But beside the shaping of timbre, the perceived pitch sensation in Hua'er is also influenced by the overtones. The loudest overtones are called formants. Reinier Plomp described this phenomenon as a sensation in terms of which a listener can judge that two sound events have the same loudness, but dissimilar pitch (Plomp 1970:398; Födermayr 1971:155). The aforementioned just temperament bears resemblance to the harmonics of the overtone series.

It is thus important to acknowledge that timbre is explicitly included in the conceptualisation of tonality utilised in this dissertation. Ethnomusicological research on timbre has been a relatively neglected field for long (Merriam 1967:315), the problem being that there is no fixed terminology and no adequate method of analysing. This is primarily due to a certain "pitch centrism" and a "timbre deafness" in Western culture, where pitch is said to be governed by law, but timbre merely by taste (Fales 2002:56-57). In the sound body theory, timbre holds an emancipated place, beside pitch and dynamics. The interplay between timbral sound body phenomena and instances of scale and mode is very complex: On the one hand the various sound body techniques are clearly executed within a given frame of tonality - but conversely, the tonality of a

music is constituted by the diverse instances of sound bodies. Likewise, the scales and modes determine the used sound bodies and the change within them (Li 2000b:29).

Thus, in a holistic description of a tonality, or a tone system, a great number of musical instances has to be included: tuning or temperament (e.g. equal, syntonic, just); all possible pitches (e.g. the twelve tones); scales (e.g. heptatonic, hexatonic, pentatonic); modes (e.g. *shang*, *gong*, aeolian); tones (dependent on scale, mode, melody, intervals, and pitch); timbres (which usually are not incorporated into conceptualisations of tonality); and possibly even instances of rhythm, dynamics, lyrics, deviations, and aesthetics. However, avoiding the predicament of trying to describe "everything and therefore nothing" (Myers 1992:11), the emic Chinese concept of sound bodies is utilised as the basic theoretical concept and the lowest common musical denominator of the tonality of Hua'er.

3.4.4 Computer Facilitated Sonological Analysis

Sonological analysis (Schneider 2001:515), and its predecessor tonometrical analysis, has been a part of systematic-comparative musicology from the very beginnings of the subject, its goal being to measure instrumental tunings and to identify scales and tone systems (Nettl 2005:96). The first tone measurements on Chinese instruments were done in 1884 by Alexander Ellis on a *suona*, a flute, a mouth organ⁵¹⁵, some small gongs⁵¹⁶, a dulcimer⁵¹⁷, a three-stringed lute, and a *pipa*⁵¹⁸ (Ellis 1884:378-383). When measuring complex sound structures, like sound bodies in Chinese folk music, the analyser has to be aware of the difference between simple frequency measuring and complex sound analysis (Schneider 1997:15,302). The perspective according to which a musical tone or note is defined by a single frequency is highly controversial. For example, assuming that C4 equals 261.6 hertz in equal temperament where A4 is specified to 440 hertz, is reductionist insofar as that a complex sound is reduced to a single component of frequency (Schneider 2001:495-496). When conducting sonological analysis, it is important to point out that what a listener believes

⁵¹⁵ 笙

⁵¹⁶ 锣

⁵¹⁷ 扬琴

⁵¹⁸ 琵琶

she or he is perceiving, does not necessarily coincide with the physical vibrations actually produced by voices and instruments (Keller 2007:95-96). The human threshold for pitch differentiation lies at three cents (Pierce 1999:117) within a minimum of 0.05 seconds (Yang 1997:189).

As the study of culture is "not an experimental science in search of law but an interpretative one in search of meaning" (Geertz 1973:5), the undertaking of holistically describing a tone system cannot be done by computer facilitated analysis alone. The discussion on the subject of a tone system is also a discussion about the relation between theory and praxis. Sonological analysis can merely deliver a quantitative description of a spectrum of what is possible in reality. In order to conceptualise a tone system, as it is actually performed, a theoretical framework is necessary in which to embed the results and from which to draw interpretations and meaning. Li Mei's analytical approach for example views - and occasionally unfortunately over-interprets - neutral tones from the perspective of wider sociocultural and historical connections among different ethnic groups (Li 2012b:67-68). The decision of which frame of duration (tonetime) or frequency (tonespace) to use in order to make sense, ultimately rests in the hands of the analyser. Sense and meaning are predetermined by the theoretical framework laid out by the utilised theory, in this case the theory of sound bodies and the collective intentionality of the Hua'er sound group.

As individuals hear differently, they transcribe differently, and a human being cannot transcribe only what her or his ear really perceives, but also how music sounds inside the cultural embedded heart and mind. A descriptive notation must select from the acoustic phenomena those which the transcriber considers the most essential (Nettl 1964:98). So-called conceptual transcription leads the reader back to the performance. What is important, is that the concept, or the main idea of a song - or an element of the song, like a sound body - is visualised. But again, the basic idea is called upon by a certain focus, which is predestined by questions asked toward the song. In this sense, I am utilising conceptual visualisation, as no transcription work in the traditional sense is done here.

I am using annotated screenshots of utilised computer software generated on a MacBook for visualisation and presentation of evidence. The data itself is of course not changed - for which I would not have the graphic-technical knowledge anyway: Paintbrush is used for annotations, trimmings, and resizing. These are my "transcriptions". Transcriptions are no longer here to explore, researchers explore with their ears, eyes and body senses. Transcriptions are mainly here to communicate knowledge that was obtained by these other means. Often, the visualisation is the last step, its purpose is mainly to provide evidence of the results (Allgayer-Kaufmann 2005:71,82).

Shen Qia's initial idea was to evade the rough and imprecise transcription of Chinese folk music into staff notation. In the course of this dissertation, conceptual visualisation proved to be a powerful method of highlighting relevant musical aspects and meanings in Chinese music. The grasp of a song's deep structure does not come out of transcribing, but out of listening, out of cultural and theoretical embedded understanding and perception. As far-off as this may sound, but computer facilitated screenshots are a closer intercultural encounter than transcribing Chinese folk melodies into staff notation. I agree with Frank Kouwenhoven and Antoinet Schimmelpenninck that especially in Chinese vocal music the contour of the melodic lines is important, and that no elements should be added or emphasised in transcription that cannot be heard (Kouwenhoven 2005:140). However, some things are only heard if they are explicitly pointed out to the listener. Especially when dealing with timbre and overtones, some things can not be heard because there might be no understanding for certain sonic experiences in a given culture.

Before venturing into the analysis of sound bodies in Hua'er tunes, a pre-analysis of the respective song in question has to be conducted. Pre meaning both, before the actual analysis, as well as preparation for the analysis. Pre-analysis is necessary in order to figure the basic music theoretical instances, the fundamental model on which to construct the subsequent sonological analysis. Due to its central nature, the results of the pre-analysis have to be cross-checked with existing literature and possibly already published score sheets (Wang 1992; Zhang 2004c; Chen 2007; Dong 2012). In the

following three paragraphs I explain in detail how pre-analysis is done: At the beginning, the used tones of a specific song are detected, attempting to recreate the main melody. This process carries a certain subjectivity on behalf of the researcher, whose entrained hearing habits decide which tones make sense, which are the main tones, coordinate tones, and subordinate tones (Ju 2006:308). At the end of this process, usually a tetratonic, pentatonic, or hexatonic scale of used tones emerges, which in turn pinpoints the used mode.

A pentatonic scale corresponds to one specific heptatonic scale. Used tones C D E G A for example are extracted from a heptatonic C *gong* scale. The identification of the scale is more difficult in a tetratonic scale. If the used tones are for example C D G A, they could be embedded in C *gong* scale - C D [E] G A, or a G *gong* scale - G A [B] C D. occasionally this ambiguity cannot be resolved, and even Chinese researchers disagree on the scale and mode of certain songs and tunes, terming the occurring phenomenon of singers changing modes "out of ten songs, nine are different"⁵¹⁹ (Zhang 2010a:160-161). These differences do not only refer to sound body techniques, or lyrics, but indeed to the whole mode of a song, which sometimes even changes within one particular song (Li 1998:125).

Of further importance is the main tone of a song. In most cases, the last tone of the song is the main tone, but not necessarily. Parallel to the ascription of scales, researchers disagree on what the main tones of some songs and tunes are. After defining the main tone, the mode of the song can be identified. In Hua'er, the *zhi* mode is used most frequently, followed by the *shang* mode, and lastly the *yu* mode. If the combination of scale and main tone produce one of these three modes, and they correspond with already published literature and score sheets, the pre-analysis can be considered complete. If however, the solution is for example a *gong* mode, or a rarely encountered *jue* mode⁵²⁰, the whole process is redone from scratch. The *qingjue* and *biangong* modes are logically impossible and never occurred.

After all this is done, the cent deviation of the main tone has to be set to zero in the analysis software. For this conversion, formulas collected and provided by Eberhard

⁵¹⁹ 十唱九不同

⁵²⁰ 角调

Sengpiel on his homepage are utilised. If the main tone for example is twenty-six cents too high, the basic frequency of the song has to be elevated from 440 to 446 hertz. This is necessary because the singers naturally do not adhere to the standardised norm of setting A4 to 440 hertz used in art- and pop music. The unity of the four or five used tones, the heptatonic scale, the main tone, and the mode is directly linked to the tuning and therefore also the basic frequency. Despite having a certain systematic, repeatable nature to it, the pre-analysis does not resemble a mechanic algorithm, but a flexible process where all instances are constantly checked against each other.

The actual method of analysis corresponds to the sound body theory as laid out by Shen Qia. For each of his three elements of a sound body, a specialised software is utilised: Pitch analysis is done in Melodyne, dynamics in Praat, and timbre in Audacity. Audacity is a "free, open source, cross-platform software for recording and editing sounds", initially programmed by Dominic Mazzoni and Roger Dannenberg. Beside using the software for editing and optimising field recordings, a primary function is the creation of spectrograms and frequency analyses. Praat is a free audio software developed by Paul Doersma and David Weenink at the University of Amsterdam, originally for the study of phonetics. Praat delivers exact fundamental frequency extraction of a hundredth of a second and is also capable of visualising intensity. Both Praat and Audacity generate data from the basic oscillograms, or wave forms, of sound files.

Melodyne, a commercial software by Munich based company Celemony, combines the fundamental frequency extraction with data it generates from the oscillogramm. Melodyne then assigns an averaged frequency to each wave chunk, called blob, and shifts this blob horizontally on a logarithmic scale to deliver an approximate visualisation of the progressing melody. The blobs can be trimmed and altered manually to fine-tune the necessary detail of analysis, and to determine a time frame which makes sense. Melodyne was originally not intentioned for sonological analysis, but for editing and post-processing professional studio recordings, where the infamous auto-tune function comes is used extensively. Both Melodyne and Praat are recommended by Shen Qia to conduct analysis of sound bodies (Shen 2014:32-33).

4 Empirical Part

Throughout this part, "tune" refers to the labelled melody, the general denomination of similar Hua'er melodies. "Song" on the other hand is a singular recording sung by one singer, with a unique title. When speaking of overtones, numbers are used, for example 1st, 3rd, and 6th overtone. When referring to intervals and degrees, words are used, for example, fourth, fifth, and even eighth for the octave. I did not encounter any fixed systematic terminology regarding the formal musical structure of Hua'er in Chinese literature, and therefore wish to point out various possibilities of naming. Mostly I used the system of numbering distinctive consecutive phrases numerically in ascending order; while the following letter denotes similar melodic progress. The most common structure encountered consists of five parts, 1A 2B 3A 4B 5C. I found this to be the most unambiguous method to describe structure of Hua'er songs. The term phrase, which is used most frequently, can be synonymous with verse, or part, although "verse" usually refers to lyrical content. The labelling of the last phrase as "coda" likewise is arbitrary. This part contains no Chinese, characters of tunes, songs, and singers can be found in the appendix, along with significant data from pre-analysis.

The term "tone" appears only in connection with Chinese theoretical expressions, for example temperamentological instances, like the basic tone of the just or syntonic temperament; terms in connection with scale and mode, like main tone or coordinate tone; and certain sound body techniques, like gliding tone or whizzing tone. The basic frequency denotes at how many hertz A4 is set to, which depends on the main tone and the temperament. When the temperament is changed, the basic frequency has to be altered too, because the interval between the basic tone and A4 is different in each temperament and each scale. Only when the main tone, and at the same time the basic tone, of the song is A, the tuning can be freely altered without adjusting the basic frequency of the song, setting the cent deviation of the basic tone to zero cent.

Tone pitches are given in scientific pitch notation, with A4 at 440 hertz, A5 at 880, and so forth. They are rounded to whole integer numbers, for example C5 at 523 hertz, instead of 523.251 hertz. Sharps and flats are given with # and b respectively, for example F#, Bb, Eb. Cent deviations of measured pitches to theoretically prescribed

pentatonic scales and modes are given in cents right after the scientific pitch notation, for example G4+25, A4-128, or B5+61. The peculiarity that cent deviations of more than 50 cents occur, derives from the fact that the theoretical reference is usually not the twelve tone equally tempered chromatic scale, but the Chinese pentatonic in varying temperaments.

Even though the tunes analysed in this part follow no specific order, there is an approximate sequence discernable: At first the Hezhou Hua'er tunes are analysed, followed by tunes referring to ethnic groups in their name. After a *Mountain Hua'er* from Ningxia there are three Hezhou Hua'er tunes from the Songming cliff Hua'er festival, followed by three Taomin Hua'er from the Erlang and Lianhua mountain Hua'er festivals. The unique *Debut Hezhou Hua'er* is followed by tunes with general and flower names. At last there are three new Hua'er which became immensely popular not only in the Hua'er region but also in other parts of China.

4.1 Hezhou Primary Tune One

The first song analysed is interpreted by Zhu Zhonglu. Zhu Zhonglu is Han and lived from 1922 to 2007. He is one of the most famous Hua'er singers and is occasionally referred to as the King of Hua'er. He was born in Linxia, but toward the end of his life resided in Xining. The *Hezhou Primary Tune* is usually - though not always - called *Climb up the Mountain to Oversee the Plain*. Conversely, not every song containing this or similar titles needs to be a *Hezhou Primary Tune*. As Zhu Zhonglu is called the King of Hua'er, so is this tune sometimes called the King of Hua'er Tunes. It has many different names, among the most popular ones are simply *Hezhou Tune* or *Big Brother's Flesh*, a name which, due to its obvious vulgar connotation, is not so much in use anymore. The name *Hezhou Primary Tune* was proposed in 1953 by singers Zhu Zhonglu, Wang Shaoming, and Ma Zhanxiang at a folk dance festival. They wanted to distinguish their interpretation of the many others which, were all named *Hezhou Tune* [track 25 on enclosed audio disc].

The song is in A *zhi* mode, with the fifth degree, E, as coordinate tone. The tuning points to a syntonic temperament with the basic frequency at 455 hertz. The song can

be divided into five phrases, which occur frequently in Hezhou Hua'er, following the aforementioned 1A 2B 3A 4B 5C structure.

A notable sound body occurs on E4 between 00'08" and 00'15", on the vowel *zhe*. The sound is approached from an A3. In the middle of the sound body, at 00'12", the timbre changes seamlessly into head voice, and the vowel changes to *yo*. The change is carried out with an opening "wah" effect. When the timbre changes at 00'12", a periodic jitter between A4-45 and A4+128 also sets in; the tonespace of this jitter is 173 cents. The sound ends on the vowel *ya*, rising up to D#5-9, and immediately falling back to E4-46. According to the sound body theory, this whole process should be viewed as one sound body, as one meaningful unit (Figure 1).

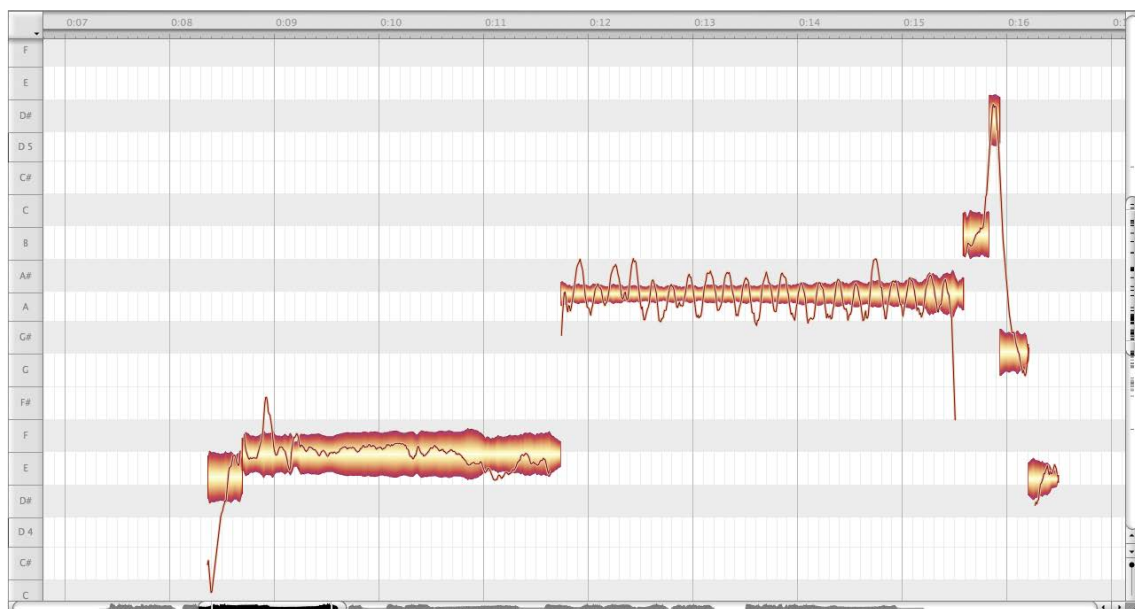


Figure 1: Hezhou Primary Tune One - Pitch

The sound body between 00'23" and 00'29" demonstrates two significant dynamical features of Hua'er: Firstly, the singer embellishes the sound with jitter, while at the same time increasing loudness. Secondly, when the highest loudness level is reached, the singer starts to descend the sound. In this case, he gets quieter, but the opposite, getting louder, can also be observed frequently (Figure 2).

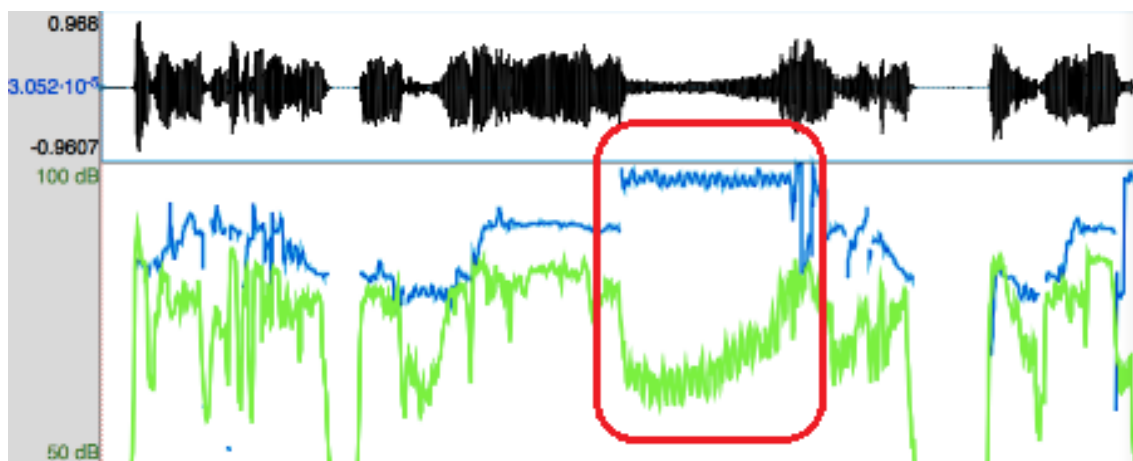


Figure 2: Hezhou Primary Tune One - Dynamics

Zhu Zhonglu uses the head voice in abundance. The longest and most embellished use is displayed at the very last sound body from 01'48" until 01'59" on A#4. After 2 seconds of chest voice, the vocal register changes to head voice and stays in it, encompassing a tonetime of 10 seconds and a tonespace of 936 cents, between B4+36 and D#4. At 01'56", the head voice, combined with a jitter of 121 cents, produces a whistling tone, similar to the one that can be heard in Wang Dexian's *Tu People Tune* below. The frequency analysis of this sound reveals no irregularities, except that the overtone distribution is slightly slanted: The fundamental frequency on A#4 at 461 hertz has the strongest amplitude. The 1st overtone, the eighth degree at 941 hertz instead of calculated 922 hertz, and the fifth degree on F6 at 1367 hertz instead of 1383 hertz, display the same amplitude. The 4th overtone, the next eighth, is at 1828 hertz - instead of 1844, and finally the 5th overtone is at 2295 hertz - instead of calculated 2305 hertz (Figure 3). These deviations are unlikely the cause for the whistling sensation in Zhu Zhonglu's voice, and the conclusion has to be that even the most sophisticated software cannot account for all sonic phenomena produced by the human voice.

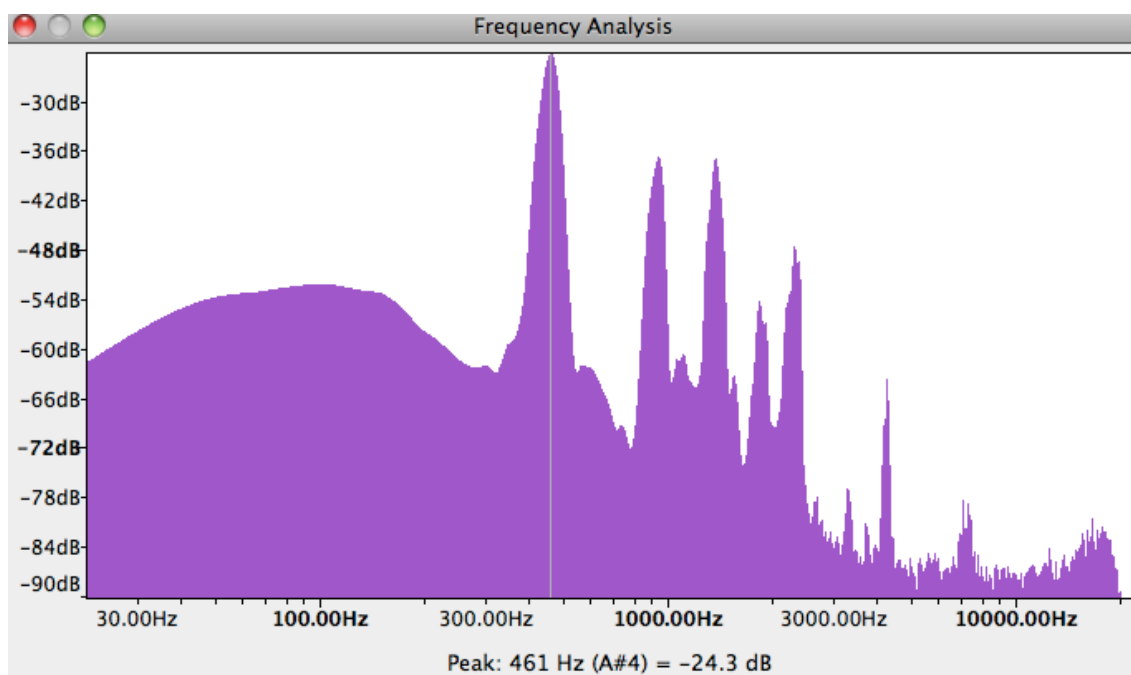


Figure 3: Hezhou Primary Tune One - Timbre

4.2 Hezhou Primary Tune Two

This tune is interpreted by He Qingxiang, a very famous contemporary Hua'er singer. He is Dongxiang and was born in 1967 in Linxia. He is well known for his interpretation of one of the most famous Hua'er, *Climb up the Mountain to Oversee the Plain* [track 03 on enclosed audio disc].

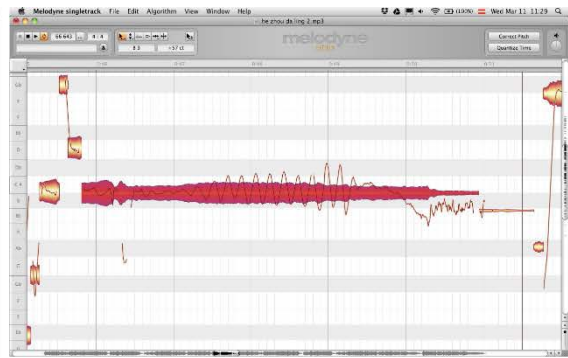
The song is in C *zhi* mode, and the tuning points to a just temperament with a basic frequency at 434 hertz. The form follows the typical 1A 2B 3A 4B 5C structure also displayed in the aforementioned tune.

He Qingxiang performs the song comparatively slow, with long stretched sound bodies that display sophisticated embellishments. The development of jitter at the five respective ending sounds of each phrase are worthy of closer attention. The first sound body on C5-66 at 00'23" has a tonetime of 4.5 seconds and a jitter of 60 cents, the tonespace of the gliding tone to Gb4+13 encompasses 491 cents. The second sound body on C4-43 at 00'46" has a tonetime of 5.1 seconds and a jitter of 269 cents, the tonespace of the gliding tone to Bb3-51 encompasses 273 cents. The third sound body on C5-9 at 01'12" has a tonetime of 4.2 seconds and a jitter of 81 cents, the tonespace of the gliding tone to Ab4+2 encompasses 373 cents. The fourth sound body on C4+1 at

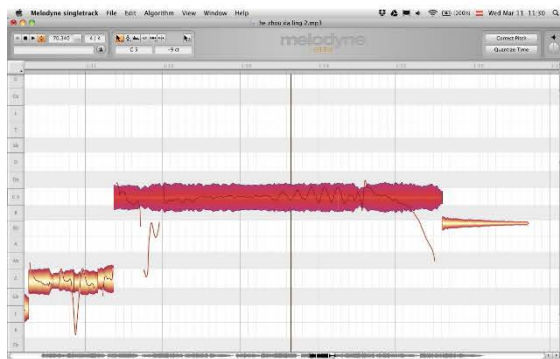
01'34" has a tonetime of 4.1 seconds and a jitter of 275 cents, the tonespace of the gliding tone to Bb3-26 encompasses 186 cents. The fifth sound body on C4+22 at 01'50" has a tonetime of 4.8 seconds and a jitter of 199 cents, the tonespace of the gliding tone to B3-25 encompasses 136 cents. In summary, each sound body starts out with nearly no jitter at all, but depending on the pitch, it reaches a tonespace of between 60 and 199 cents, with higher pitches displaying smaller jitter and lower pitches displaying bigger jitter. Also the gliding tones are dependent on pitch, sliding four semitones from higher pitches, and two semitones from lower pitches (Figure 4). Another interesting effect is that in each phrase, the cent deviation of the sound body continually gets smaller - except in the very last one - and at the same time rises, from -66 in the first sound body to +22 cents in the last.



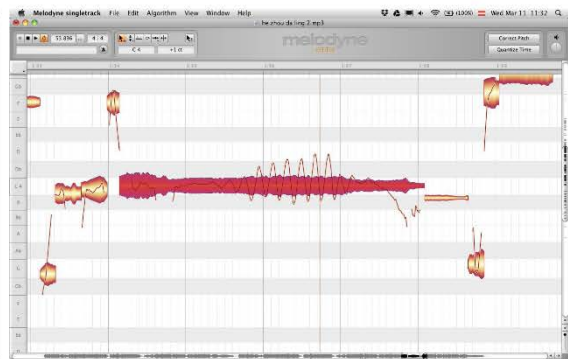
first sound body, C5-66 at 00'23"
jitter: 60 cents
tonespace: 491 cents



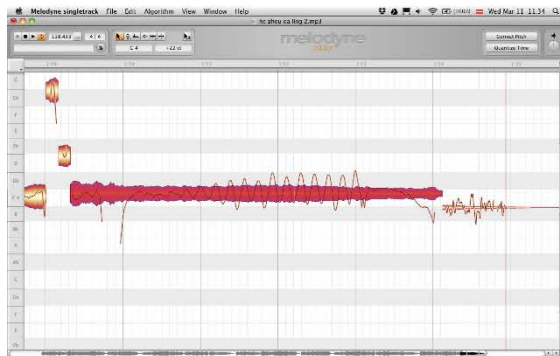
second sound body, C4-43 at 00'46"
jitter: 269 cents
tonespace: 273 cents



third sound body, C5-9 at 01'12"
jitter: 81 cents
tonespace: 373 cents



fourth sound body, C4+1 at 01'34"
jitter: 275 cents
tonespace: 186 cents



fifth sound body, C4+22 at 01'50"
jitter: 199 cents
tonespace: 136 cents

Figure 4: Hezhou Primary Tune Two - Pitch

An interesting occurrence is that the intensity of the just described five sound bodies stays constant during the whole respective tonetimes. The only exception is the sound body at 00'46", where the intensity describes a convex curve. However, also in this case, the development of the loudness does not appear to correlate with the swelling of the jitter, because while the jitter is still getting stronger, the intensity

already assumed a falling motion (Figure 5). The sustained downward gliding tones at the end of each sound body display a fading out intensity curve in each instance.

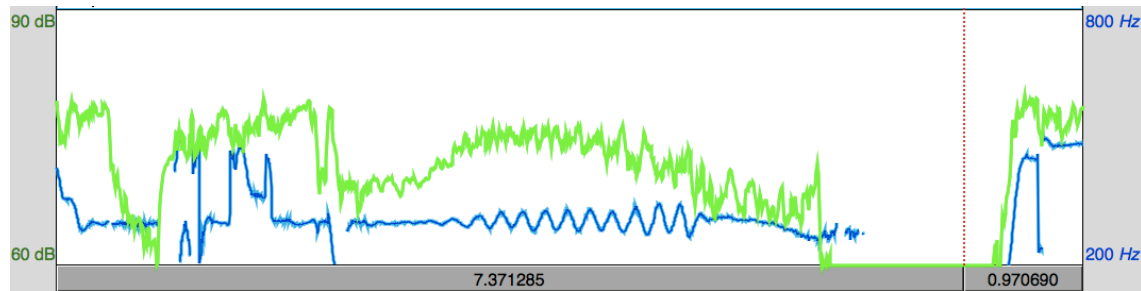


Figure 5: Hezhou Primary Tune Two - Dynamics

For the aspect of timbre, two different sound bodies were analysed. Each sound body consists of two distinctive pitches that are clearly separated, no sliding motion connects the two. Both are sung on the vowel *ya*. It has to be recognised that especially in the first sound body, the cent deviations are comparatively high. This is due to the phenomena that He Qingxiang starts the song nearly a semitone lower than he ends it. Due to the fact that the following overtone spectra occur within a narrow tonespace of 5 seconds, this circumstance does not distort the comparative results. The first sound body occurs between 00'10" and 00'15". The first pitch is on G4-124 at 365 hertz, while the second pitch is on C4-120 at 488 hertz. In both pitches, the 2nd overtone is louder than the 1st one. On C4, the 2nd overtone is the loudest, its frequency corresponding with the 3rd overtone of the first pitch, within a small cent deviation of 5 cents. The second sound body occurs between 00'59" and 01'04". The first pitch is on G4-8 at 390 hertz, while the second pitch is on C5-9 at 526 hertz. Again, in both cases, the 2nd overtone has a higher amplitude than the 1st one, and also, the 2nd overtone in the second pitch is again the loudest and corresponds with the 3rd overtone of the first pitch, with a small cent deviation of 14 cents (Figure 6). This technique is very similar to timbral features used in both *Rounding Three Rounds Tunes* below, although there the singers change into head voice, while here the singer stays in chest voice all the time.

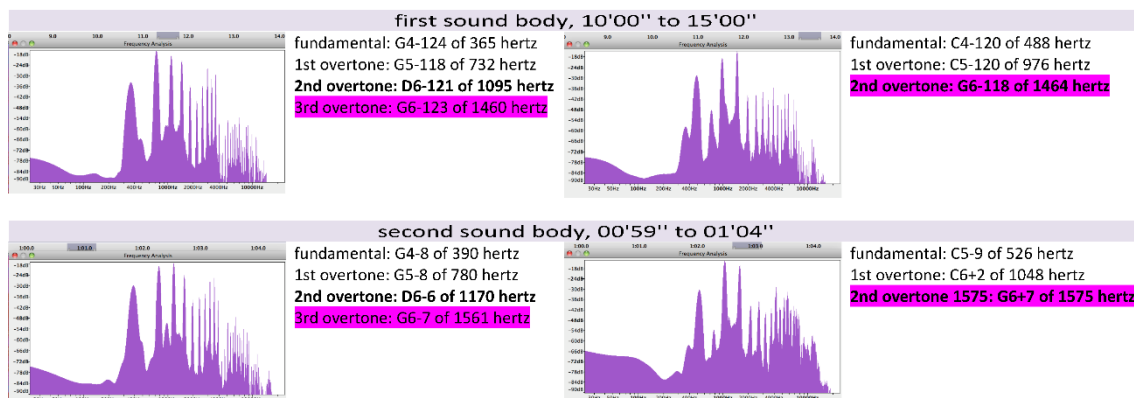


Figure 6: Hezhou Primary Tune Two - Timbre

4.3 Hezhou Primary Tune Three

This song was recorded during an interview in Minxian at the time of the Erlang mountain Hua'er festival. The singer, Yin Yi, owns a shop beside the hotel where I stayed for the duration of the festival, he is Han and was born in 1960. He is a very multifaceted Hua'er singer and sings mainly in the Hezhou style of Hua'er, which is unusual in Minxian. For most of the interview he presented snippets of famous Hua'er tunes, explaining different singing techniques to me. He also sang the signature tune of Hezhou Hua'er, the *Hezhou Primary Tune*, also called *Climb up the Mountain to Oversee the Plain*, in a very special interpretation: Yin Yi's son studied music and bel canto singing in Lanzhou. Apparently, some of his style rubbed off to his father. Yin Yi seems to use bel canto singing also at Hua'er festivals, but more as a humorous diversion to impress listeners, than as a serious interpretation of traditional Hua'er [track 21 on enclosed audio disc].

He interprets the song in the same mode like Zhu Zhonglu, an A *yu* mode with the fifth degree, E, as coordinate tone. Other than Zhu Zhonglu's version though, Yin Yi's appears to utilise a just temperament at 449 hertz.

Melody lines between adjacent pitches are connected via an angular melody, instead of the usual upward or downward slides between pitches, except for a small slide at 00'09''. Generally the whole song is interpreted in a very step-like form, with nearly no gliding tones occurring, neither at the beginning of pertinent sound bodies nor at the end, with one notable exception at 00'18''. This is the last sound body before the tempo changes. Even though Yin Yi consciously tries to interpret the song in a Western bel canto singing style, he nonetheless uses the typical signifier for the end of a phrase,

verse, or song, by ending the last sound body at 00'53" with a prominent downward slide (Figure 7).

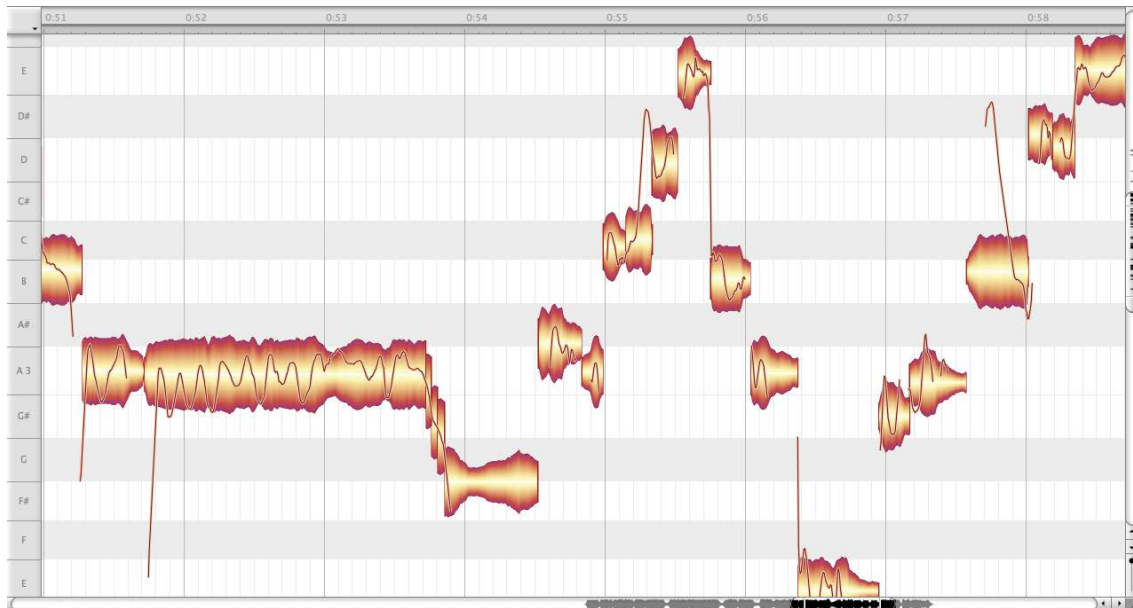


Figure 7: Hezhou Primary Tune Three - Pitch

In keeping with the bel canto singing style, the singer interprets the song in a very slow manner at first. Most of the song is performed relatively loud, almost shouted instead of sung. At 00'18" he suddenly changes the tempo and repeats the entire first verse, but much quicker. I have never encountered this technique at Hua'er festivals, and it is quite possible that Yin Yi was not very pleased with this bel canto rendition, and forced the song along in order to end it quickly.

The frequency analysis reveals a very interesting overtone distribution of the most central sound bodies. The fundamental of the first sound body at 00'00" lies on F#-96 at 350 hertz. The 1st overtone is on F#5-94, the 2nd on C#6-96, and the 3rd on F#6-96. The following overtones are quieter than the fundamental. The fundamental of the next sound body at 00'05" lies on B3-138 at 228 hertz. The 1st overtone is on B4-150, the 2nd on F#5-149, the 3rd on B5-198, and the 4th on D#6-157. All following overtones are quieter than the fundamental. The fundamental of the third and highest sound body at 00'10" lies on B4-108 at 464 hertz. Only the 1st overtone on B5-114 and the 2nd on F#6-121 displays a high amplitude, all the following overtones are very clear, but also quieter than the fundamental. The second and third sound body both display a rising notion of overtone amplitudes. The fundamental of the last sound body at 00'16"

lies on B3-161 at 225 hertz. The 1st overtone is on B4-185, the 2nd on F#5-165, the 3rd on B5-200, the 4th on D#6-166, and even the 5th overtone is still clearly emphasised on F#6-133. In all four sound bodies, the 1st overtone at the eighth degree, and the 2nd overtone at the fifth degree display a higher amplitude than the fundamentals. The spectra also display that, if more overtones are emphasised, then more deviation from one overtone to the next occurs. In the first sound body for example, where only four partials are emphasised, the cent deviation lies between -94 and -96 cents, a mere 2 cents. In the last sound body on the other hand, where six partials are emphasised, the in-spectral cent deviation amounts to 67 cents (Figure 8). The high cent deviations stem from the circumstance that the pre-analysis added up to A *yu* mode. The high cent deviations in the graph could have been minimised if the Bb *yu* mode was been chosen during pre-analysis, which would have set the main tone at 333 hertz. However, the A *yu* mode was chosen in order to yield direct comparative data with this tune's version by Zhu Zhonglu.

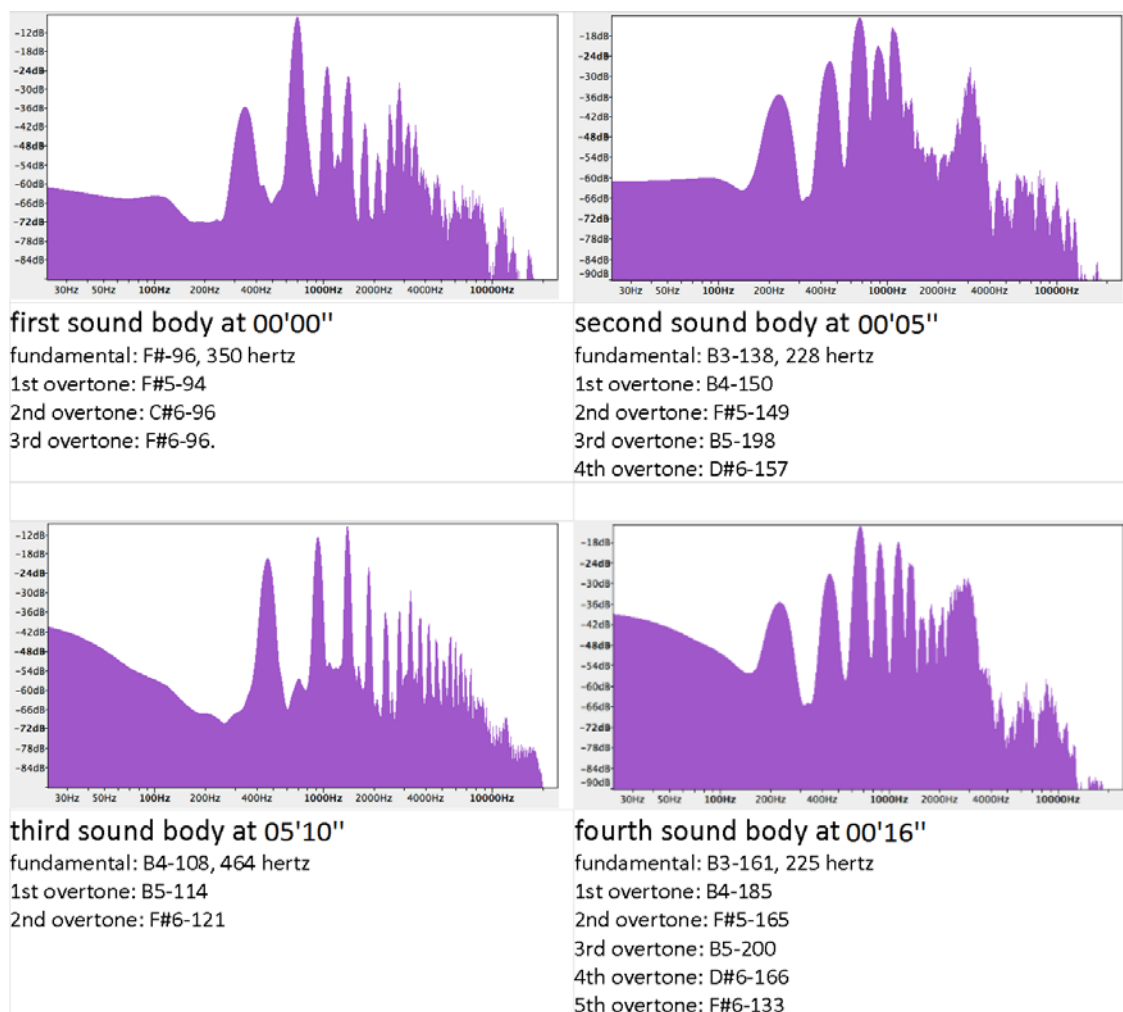


Figure 8: Hezhou Primary Tune Three - Timbre

4.4 Hezhou Tertiary Tune

The *Hezhou Tertiary Tune* is also sometimes called *Direct Tune* or *Porter's Tune*. The singer, Mai Jing, also interprets the *Bao'an Tune One*. Here she sings a song called *Little Sister Is the White Peony on the High Mountain* [track 09 on enclosed audio disc].

The tuning clearly points to a just temperament with the basic frequency at 445 hertz. My own pre-analysis of the song concluded that the song uses the pitch classes Db Eb F Ab Bb. The main tone is Eb. The coordinate tone is the fifth degree, Bb. Db, the basic tone on which the intervals of the just temperament are built, is only a passing tone in the melody. This also exemplifies that the basic tone of the temperament does not necessarily have to be the main tone of the utilised scale. This is similar to the *Bao'an Tune One* below, sung by the same singer. In this case, the mode is clearly a *shang* mode. Another interpretation is that the song uses the pitch classes Ab Bb C Eb F, in which case

the Ab is merely a passing tone. The just temperament is still built on the Db, which makes this a more unlikely option. On the other hand, it would also mean that the song is in *zhi* mode, which corresponds with most score sheets, which state that the *Hezhou Tertiary Tune* is usually a tetratonic scale in *zhi* mode. This is one of the aforementioned ambiguities which cannot be easily resolved. For further analysis, I compromised for the pentatonic Eb *zhi* mode, but with the just temperament built on Db. The song consists of four phrases, omitting the otherwise frequently used coda (Figure 9).

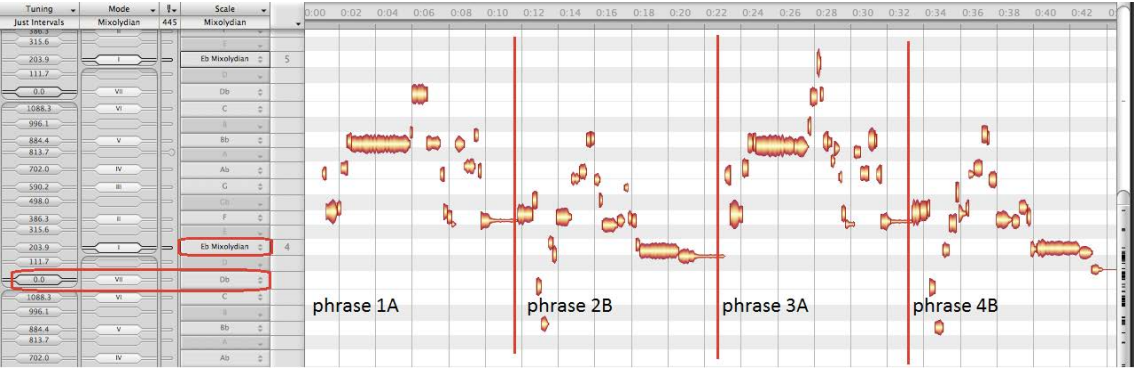


Figure 9: Hezhou Tertiary Tune - Pre

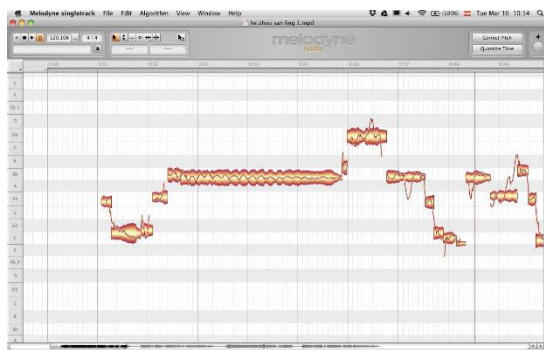
The table below displays an enumeration of all used pitches including cent deviations to the temperament as a set according to the aforementioned specifications. What at first appears to be random numbers, reveals interesting aspects of parallel structures in Hua'er songs. The first Bb4 in both instances displays a concave movement, falling slightly below the starting point and rising high up afterward. Also the Ab4 shows cent deviations of stunning uniformity: All except the fourth and the fifth display similarities in cent deviation and movement direction. No structural pattern can be discerned regarding the F4. Finally, the second Eb4 also shows strong similarity, in both instances it follows a descending motion of 72 and 129 cents respectively (Figure 10).

	Phrases 1 and 2 (00'01" - 00'22")						Phrases 3 and 4 (00'23" - 00'44")					
Eb5												
1							-9					
Db5												
1	-6						-24			-7		
Bb4												
1	+10	-10		+65		-4	+2	-19	-27	+105		
2	-4						+9	+1		-137		-37
3	-10						-61					
4	+47						+16					
5	+18		+24				+50			+29		
Ab4												
1	-16						-24					
2	+20						+19					
3	-19						-35					
4	+29						-15					
5	+4						-17					
6	-49		-1				-22			+17		
7	-51						-54					
F4												
1	+54		+80				+39					
2	+58	+20		-22		+43			-23			
3	+1						-7					
4	+42		+132				+49		+61		+77	
5	+25						-18	+165		+45	+77	
6	+132	-27	0	+194	+19	+1	+3	-4		+83	+25	
Eb4												
1	+37		-33				-3					
2	+30		-13		-42		0	+4		-23	-129	
Db4												
1	-31						-37					
Bb3												
1	+40						+17					

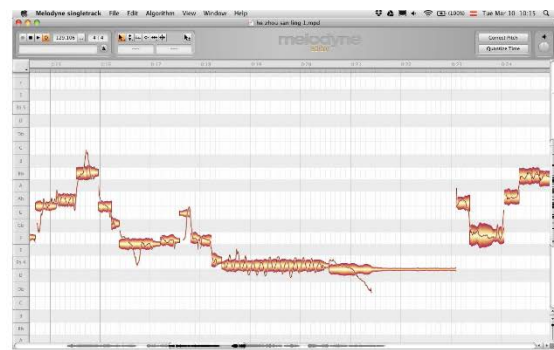
Figure 10: Hezhou Tertiary Tune - Pitch 1

Four distinctive sound bodies are analysed here; Bb4 at the beginning of phrase 1A, Eb3 at the end of phrase 2B, Bb4 at the beginning of phrase 3A, and Eb3 at the end of phrase 4B. Sound bodies in 1A and 3A are approached from below, and continue - after a short pause - upward. The tonespace of the fairly periodic jitter in both cases is not very big, 50 and 64 cents respectively. Also the jitter get smaller toward the end of

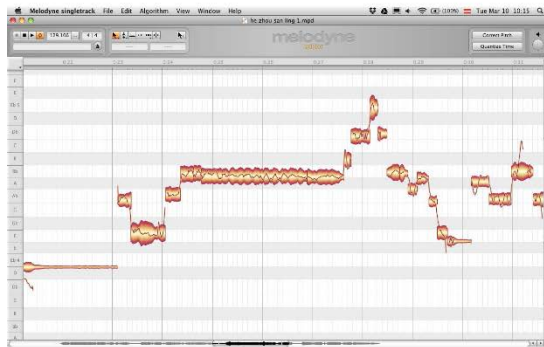
the sound bodies. During the jitter tonetime in 1A, the average pitch of the sound body moves from Bb4+4 to Bb4-20, in 3A the average pitch moves from Bb4-10 to Bb4-33, descending 24 cents and 13 cents respectively. The jitter in sound bodies 2B and 4B is considerably stronger and stays constant until the sound body stops with a downward slide. The tonespace of the jitter in 2B amounts to 184 cents, and in 4B to 141 cents. Compared with the jitter tonetimes in 1A and 3A - excluding the prominent downward slide - the average pitch movement of the respective last sound bodies is smaller: 14 cents in 2B and 8 cents in 4B (Figure 11). This corresponds with other measured co-occurrences of jitter and average pitch movement: The smaller the jitter, the bigger the pitch movement, or the smaller the pitch movement, the bigger the jitter.



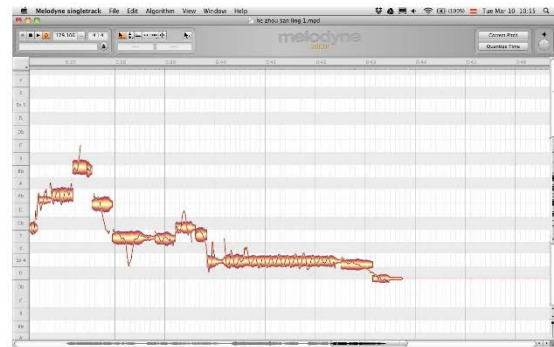
sound body 1A
jitter tonespace: 50 cents
pitch movement: 24 cents



sound body 2B
jitter tonespace: 184 cents
pitch movement: 14 cents



sound body 3A
jitter tonespace: 64 cents
pitch movement: 13 cents



sound body 4B
jitter tonespace: 141 cents
pitch movement: 8 cents

Figure 11: Hezhou Tertiary Tune - Pitch 2

Dynamically interesting is the case that the intensity of each phrase continually decreases toward the end, along with the general downward movement of the melody (Figure 12).

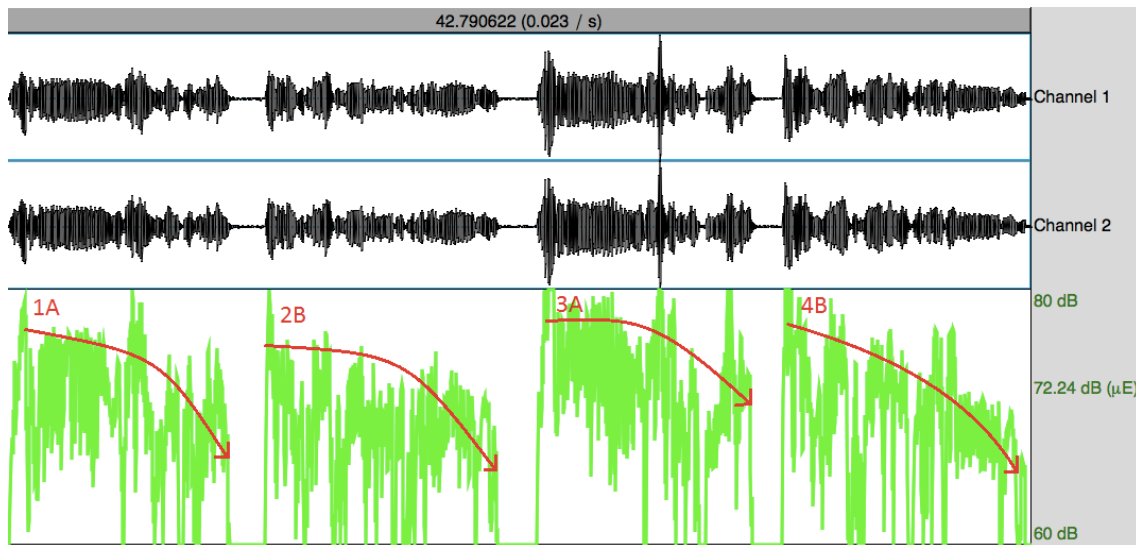


Figure 12: Hezhou Tertiary Tune - Dynamics

Occasionally the singer accentuates the 2nd overtone, the fifth degree, the loudest. When reading a spectrograph as a three dimensional visualisation of sound, the bright yellow blobs point out the partial frequencies displaying the highest amplitude. This is especially the case of sound bodies in 1A and 3A, where the highlighted 2nd overtone becomes obvious (Figure 13).

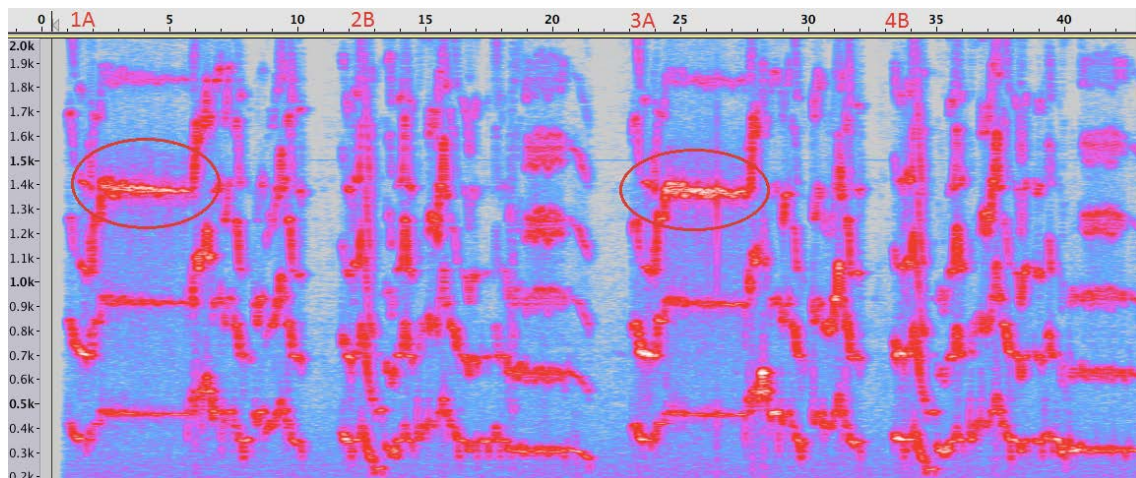


Figure 13: Hezhou Tertiary Tune - Timbre 1

Lastly, the highest pitch is reached at 00'28", and contrary to the sharp tone technique of emphasising certain overtones in order to "sound" high instead of "singing" high, Mai Jing actually sings the fundamental on Eb5+16 at 628 hertz (Figure 14).

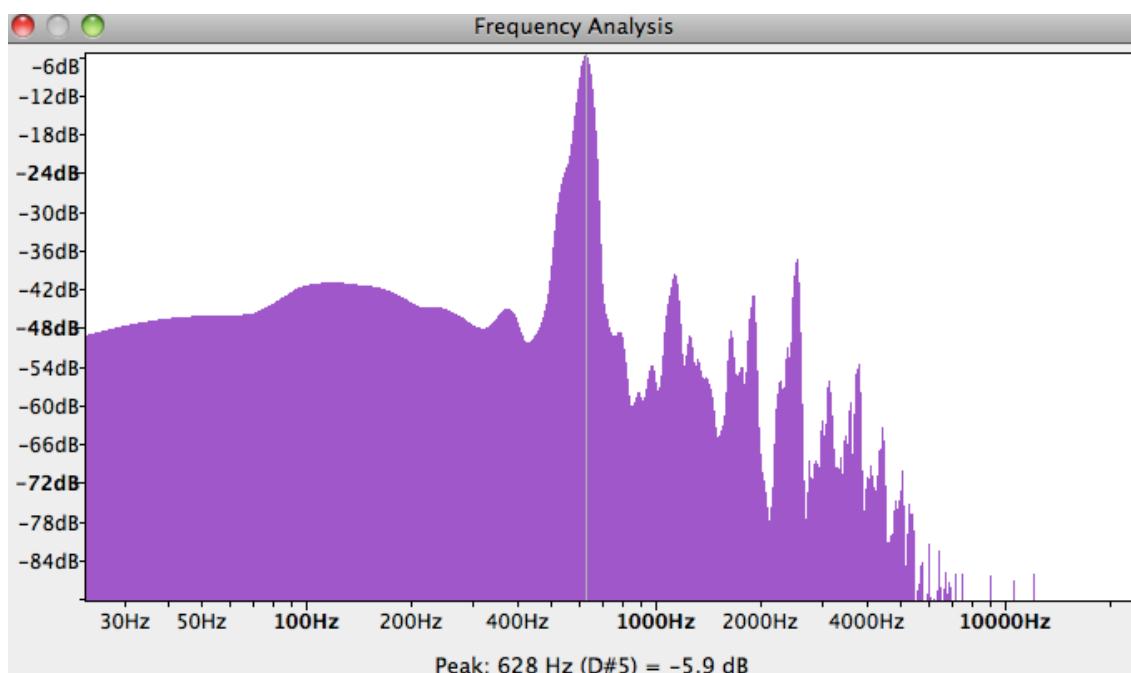


Figure 14: Hezhou Tertiary Tune - Timbre 2

4.5 Bao'an Tune One

This song is also performed by Mai Jing. She names it *The Mountain Peony on the High High Mountain* [track 10 on enclosed audio disc].

The song is in E *zhi* mode, which is quite common for *Bao'an Tunes*. The tuning is a syntonic temperament with the basic frequency at 444 hertz. An interesting feature of the song is that the syntonic intervals are not built by stacked fifths from the A, but from the E, which is the main tone of the mode, but the fifth degree of the underlying scale.

The sound bodies on B4 at 00'03" and 00'32", as well as the ones on E5 at 00'10" and 00'38", are of special interest in this song. Both B4 are approached from lower tones, and continue onto higher ones. The first B4 at 00'03" is 55 cent lower than the syntonic B, the second B4 at 00'32" is at first only 3 cents too low, but falls to minus 34 cent, as if the singer wants to correct herself by approaching the same deviation as before. Both sound bodies contain a relatively strong jitter: The first B4 jitters between B4+15 and B4-124, a tonespace of 139 cents. The second B4 jitters between B4+25 and B4-78, a tonespace of 103 cents (Figure 15). This phenomenon can also be observed in sound bodies of other songs: When the pitch is unstable, like the second B4 in this case,

then the jitter is smaller than in comparable, more stable pitches in the same song. It could be that the singer wants to make the sound more interesting, by either sliding up or down, or by using stronger jitter.

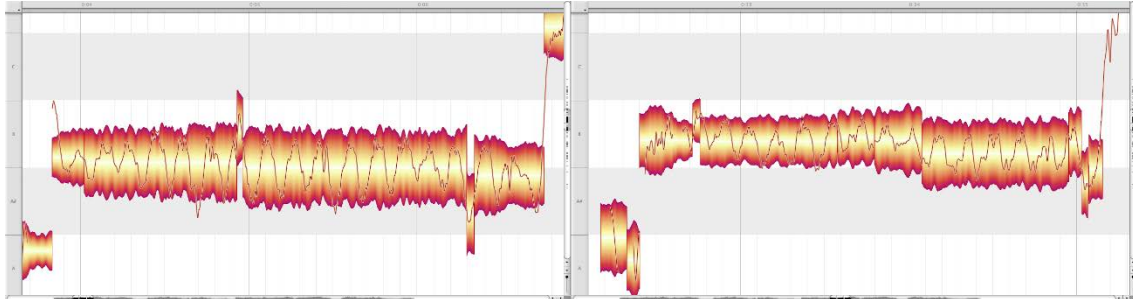


Figure 15: Bao'an Tune One - Pitch 1

Both E5 are approached from lower tones, although not in a sliding fashion like the B4s, but step-like and abruptly. Toward the end of the sound bodies, the voice slides down to an approximate C#. The first E5 at 00'10" is 10 cents higher than the syntonic E, the second E5 at 00'38" is between 7 and 30 cents higher. Like the B4 at 00'32" before, it is moving, albeit upward instead of downward. The first E5 jitters between E5+71 and E5-57, a tonespace of 146 cents. The second E5 jitters between E5-21 and E5+90, a tonespace of 111 cents. Correspondingly, the tonespace of the jitter on the first E5 is wider. The jitter on the second E5 - which has a downward pitch movement - is smaller (Figure 16).

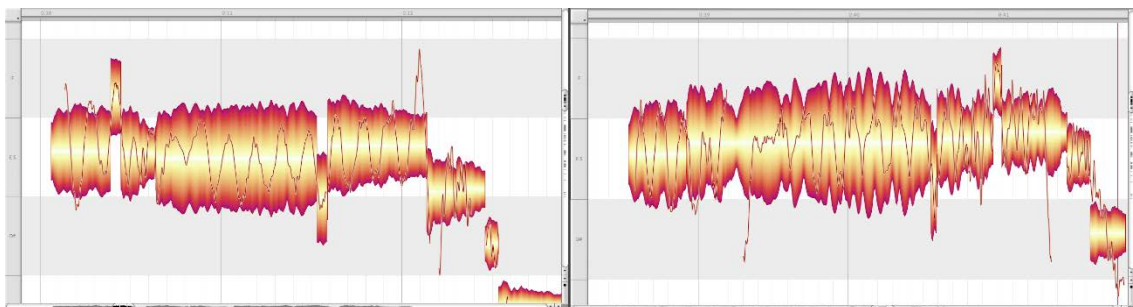


Figure 16: Bao'an Tune One - Pitch 2

Regarding dynamics, there are two features which are encountered frequently in Hua'er: Firstly, when the melody rises, the loudness gets louder; and secondly, when a sound body slides downward the loudness also increases, for example at 00'08". This points to that the downslide is an important aspect of the sound body - not just a mere fading out, but something meaningful to be emphasised (Figure 17).

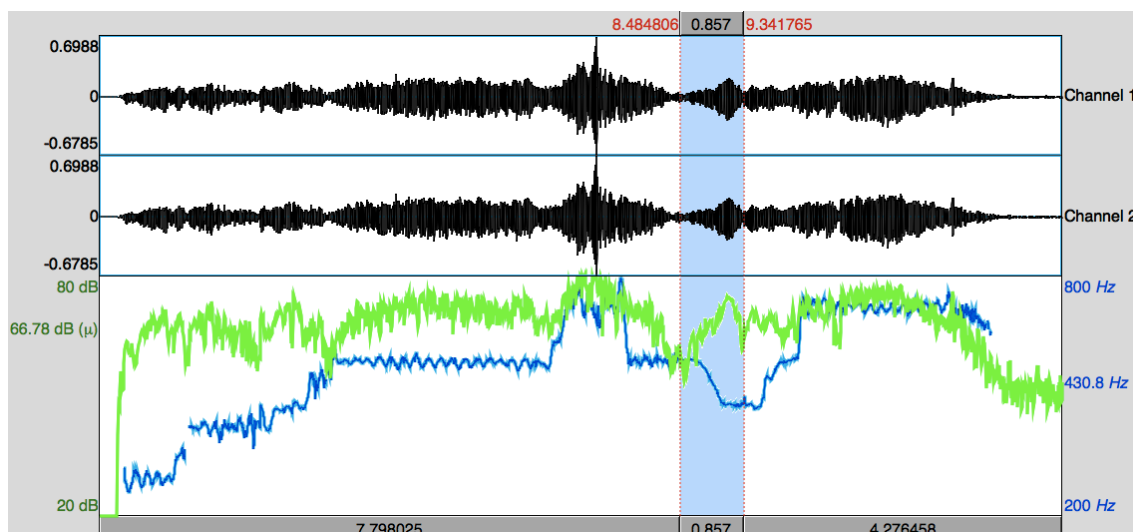


Figure 17: Bao'an Tune One - Dynamics

The frequency analysis of the first B4 at 00'03" displays high amplitudes at the fundamental frequency on B4 at 478 hertz, then at the eighth degree on B5 at 956 hertz, and the highest amplitude at the fifth degree on F#6 at 1488 hertz. The next eighth on B6 at 1942 hertz is already significantly quieter. At 00'10", both amplitudes for the E5 at 658 hertz and the 1st overtone on E6 at 1306 hertz are equally loud. The singer is in chest voice all the time and easily reaches heights of a bel canto soprano voice by using the sharp tone technique and treating pitch like a timbre, therefore "sounding" high instead of "singing" high (Figure 18).

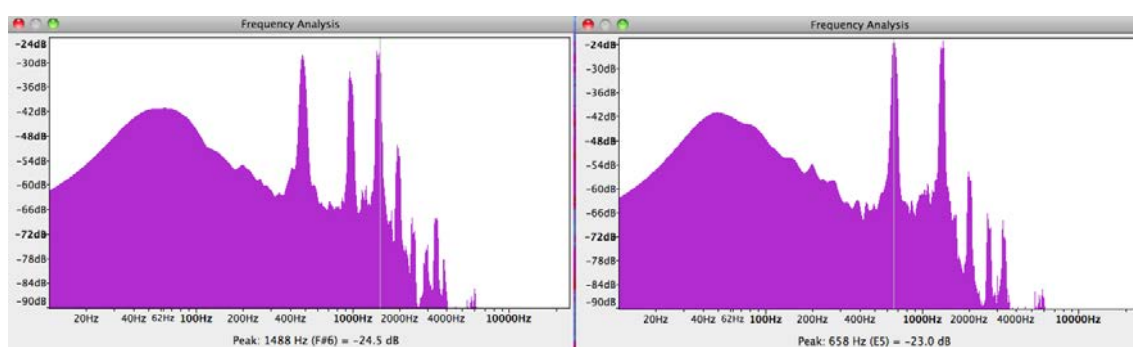


Figure 18: Bao'an Tune One - Timbre

4.6 Bao'an Tune Two

The song analysed here is sung by An Zhongshan, a male Hua'er singer belonging to the Tu people, born in 1954 in Jishishan, an autonomous county with a strong Bao'an, Dongxiang, and Sala population. He calls the song *Rib Bones Used as an Abacus* [track 02 on enclosed audio disc].

The song is in *B yu* mode, which corresponds with published score sheets. The tuning points to a syntonic tuning with the basic frequency at 444 hertz. The structure displayed in this song, 1A 2B 3A 4B 5C, with C being a condensed mixture of A and B, is very common in Hezhou Hua'er tune.

The first sound body starts at 46 decibel and ends at 64 decibel on B3+25 at 250 hertz. Beside getting louder, the sound also gets higher, starting from 245 hertz to reach 261 hertz, encompassing 111 cents. The tonespace of the jitter also increases. The widest tonespace at 00'07" reaches 117 cents, from B3-32 to B3+85, whereas the tonespace at the beginning of the sound, at 00'03" accounts for only 24 cents between B3-5 and B3+19. The corresponding sound body in phrase 3A displays similar features: The sound body is located between 252 hertz and 256 hertz, 27 cents, and rises from 43 decibel at 00'40" to 66 decibel at 00'43". Loudness correlates with jitter, although while the overall tonespace is smaller than in phrase 1A - 111 cents compared to 27 cents - the jitter is much less stable in 3A, and its tonespace reaches 117 cents, compared to 24 cents in 1A. The tonespace of the sound body and the tonespace of the jitter correspond: The wider the sound body tonespace, the smaller the jitter tonespace and vice versa. The bright green line in the first row in the graph depicts the intensity, while the dark blue line depicts pitch. Depicted below is the corresponding jitter (Figure 19).

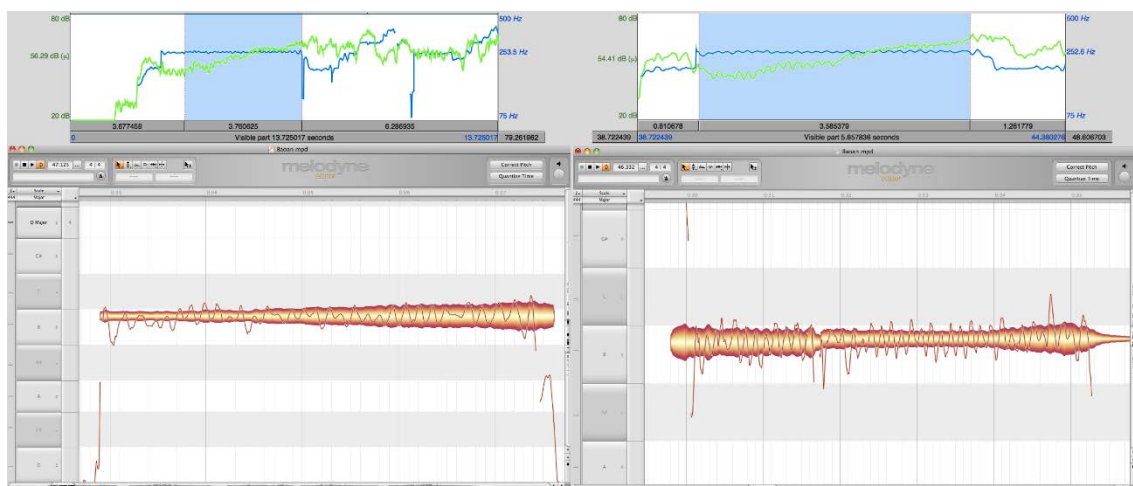


Figure 19: Bao'an Tune Two - Pitch

The sound bodies analysed here occur at the beginning of phrases 1A and 3A. Both B3, at 00'03" and 00'39", become louder after a few seconds. Also the upward motion at 01'15" is increasing in loudness, even though the singer does not form a

continuous curve but moves in steps. The upward motion ends in the head voice. The last sound body gets, quite untypically, quieter toward the end. This song displays interesting dynamics: Each of the five phrases of the song follows a convex form in its dynamics (Figure 20).

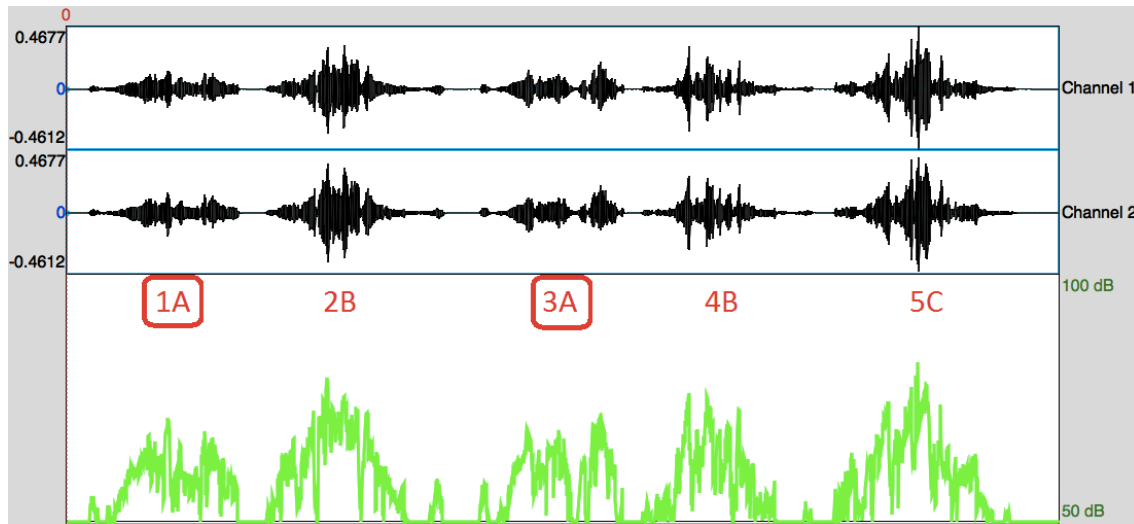


Figure 20: Bao'an Tune Two - Dynamics

Lastly, two frequency analyses of two aforementioned sound bodies were generated. Frequencies were measured at the beginning, the quiet part, and at the end, the louder part, of the respective sound bodies. The fundamental frequency for both sound bodies in 1A and 3A lies at 250 hertz. In both cases, the 1st and 2nd overtones, the eighth and fifth degrees, are louder than the fundamental frequency. Toward the end of the sound, however, the 3rd and 4th overtones, eighth and third degrees, become louder. The 5th and 6th overtones - the fifth and the seventh minus 31 cents - whilst barely audible at the beginning, are more prominent at the end of the sound body. A striking difference between the two sound bodies is that toward the end, overtones above 3000 hertz are more prominent - as the sound becomes louder, more overtones are added. The fundamental frequency at 250 hertz is always there, also the 1st overtone at 500 hertz. The 2nd, 3rd, and 4th overtones come in one by one in the process of getting louder. In Hua'er songs, loudness is not merely an increase in loudness, but - much like perceived pitch - a timbre, evoked through the adding of more overtones. Of course, the opposite is also the case: With an increase in loudness more overtones are added. The left column in the graph below depicts the sound body in

phrase 1A, while the right column depicts the sound body in phrase 3A. The first row is the generic spectrogram, the second row is a comparison of the respective sound body at the beginning of the process, and the last row depicts the respective sound body at the end of the process (Figure 21).

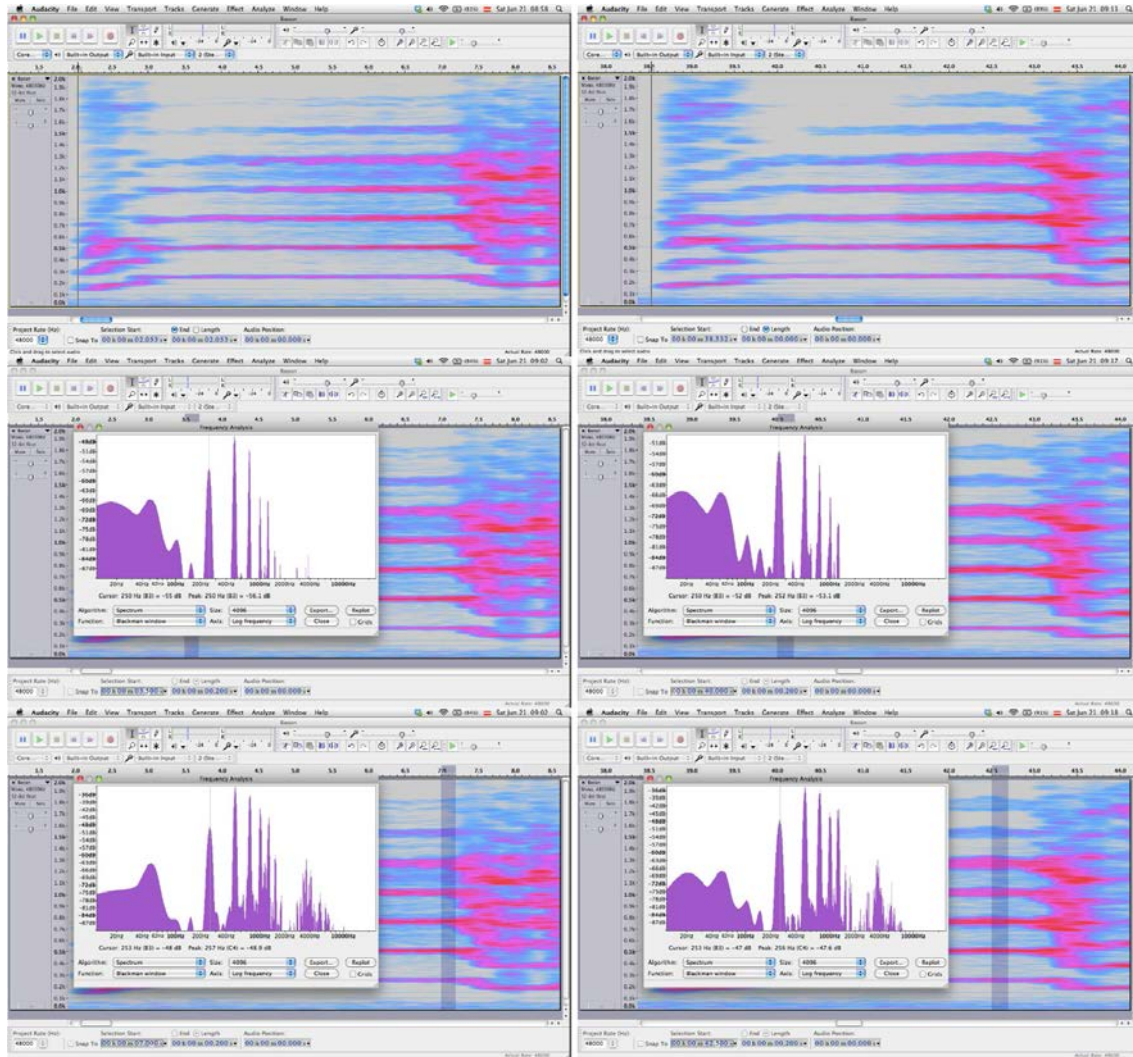


Figure 21: Bao'an Tune Two - Timbre

4.7 Tu People Tune

This tune is also sometimes known as *Tu People Primary Tune*. The title of the analysed song is *A Rifle Shouldered over the Back* by interpret Wang Dexian, a very versatile singer who can interpret over forty Hezhou Hua'er tunes. He was born in 1941 in Jishishan and is a Tu himself. In 2008, Wang Dexian became official UNESCO transmitter of Hua'er in Yinchuan [track 15 on enclosed audio disc].

The song is in Eb *zhi* mode. The last pitch is an Ab, however in this case it is not the main tone, but a coordinate tone. Like in some other *zhi* modes, the coordinate tone is the fourth degree of the main tone, not the most commonly fifth degree. The main tone Eb and the basic frequency were measured according to the Eb4 at 01'51". Both the *zhi* mode, as well as the main tone not being the very last sound of a song, correspond with published score sheets

An exemplary sound body between 00'08" and 00'16" demonstrates the unity and interplay of pitch, dynamics and timbre: The sound body starts out on Bb3 and rises to Eb4 after 0.5 seconds, where it remains with relative stability between Eb4-6 and Eb4+27. The tonetime accounts to 3.5 seconds, and the tonespace to 33 cents. After that, at 00'11", the voice falters and acquires a perceived roughness, before seamlessly changing into head voice at 00'12". The singer remains in that vocal register, while the intensity gets quieter, until there is a loud shout at 00'13". The shout starts in chest voice at a very high Ab5 and slides back down to the Eb4 immediately, where this sound body stops after 0.5 seconds. The graph below clearly displays the rising melody line from 00'08" to 00'09". Also visible, through additional overtones, is the occurrence of roughness in the voice at 00'11", and the change to head voice at 00'12" (Figure 22). At 01'12" and 01'33", similar sound bodies occur, both times starting from a Db4 and descending to Ab3. The sound body at 1'38" lasts for 8 seconds. In this tonetime the sound body jitters quite periodically between G3-10 and Ab3+59, within a tonespace of 169 cents.

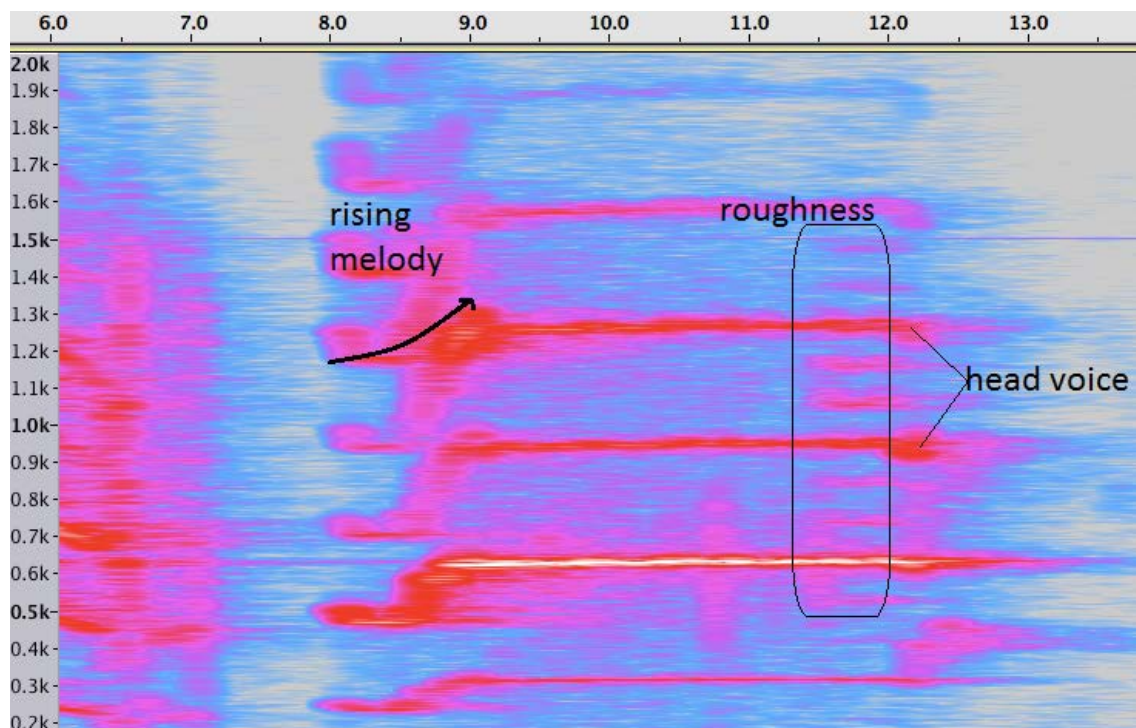


Figure 22: Tu People Tune - Pitch 1

A sound body can also be a relatively short instance, like the following two corresponding sound bodies: The first sound body at the beginning of the song starts on Db4-54 and continually slides down until it reaches Ab3, which jitters between Gb3-31 and A3-21, a tonespace of 290 cents. The overall tonetime amounts only to 2 seconds. The second sound body at 00'28" is very similar to the first one. It starts on C4-49 and continually descends to F3+49, jittering between that and up to A3+52. The tonespace amounts to 303 cents, again within a tonetime of 2 seconds (Figure 23).

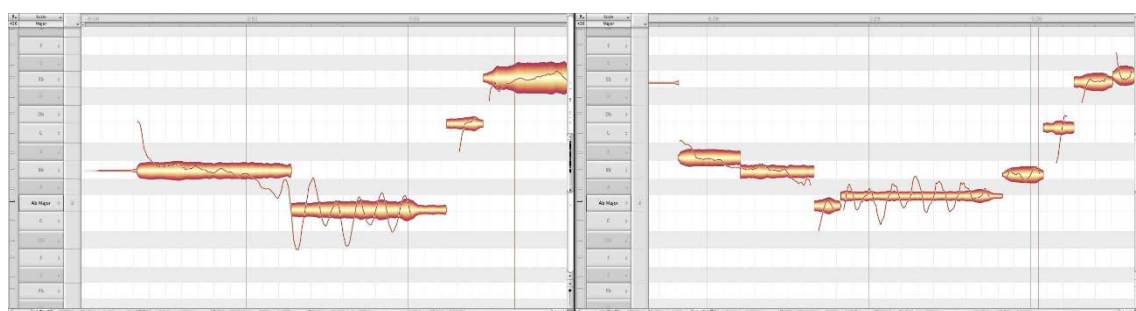


Figure 23: Tu People Tune - Pitch 2

Dynamically interesting is the almost whistle-like whizzing tone sound body technique occurring in this song. Only the first sound body at 00'04" is sung between Bb4+19 and C5-15. This is due to the circumstance that the fifth degree is the strongest overtone in the spectrum (Figure 24). Also in all the other subsequent whizzing tones at

00'12", 00'24", 00'36", 01'04", 01'15", 01'25", and 01'53", the fifth degree is stronger than the fundamental on Eb4.

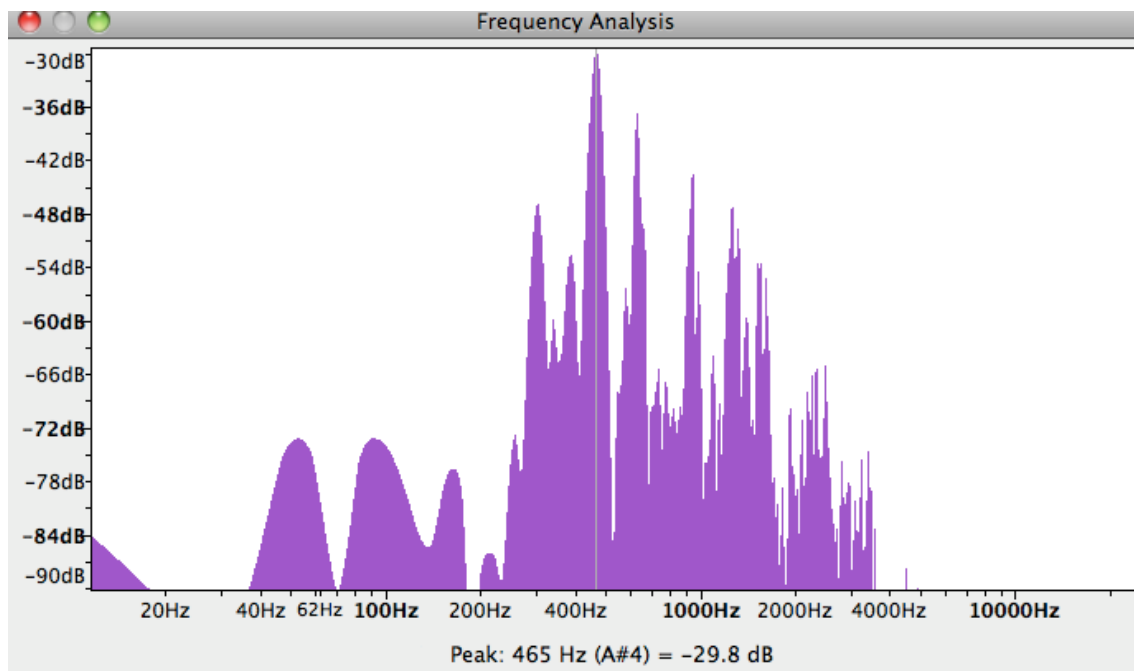


Figure 24: Tu People Tune - Dynamics

The timbre of the sound body between 00'08" and 00'16" develops among three distinctive spectra, very similar to the *Bao'an Tune Two*. In all three spectra the fundamental frequency is Eb4+37 at 315 hertz, the loudest overtone being the eighth degree on Eb5 at 630 hertz. The first sub-tonetime happens between 00'09" and 00'11" in the chest voice. In the second sub-tonetime, from 00'11" to 00'12", the inharmonic partials between the overtones are getting stronger, which is perceived as a growling sound. In the third sub-tonetime, from 00'12" to 00'13", the head voice, the 1st overtone is still louder than the main tone, yet the subsequent overtones at the fifth degree and the next eighth degree are no longer as strong. So while the pitch basically stays the same, the timbre exhibits three very distinctive sounds (Figure 25). At 00'14" on G+25 the so-called crying tone sound body technique occurs, a kind of defiant shout in a downward motion. The sound body technique reminiscent of laughing occurring at 01'35" and again at 02'02" is called detached tone.

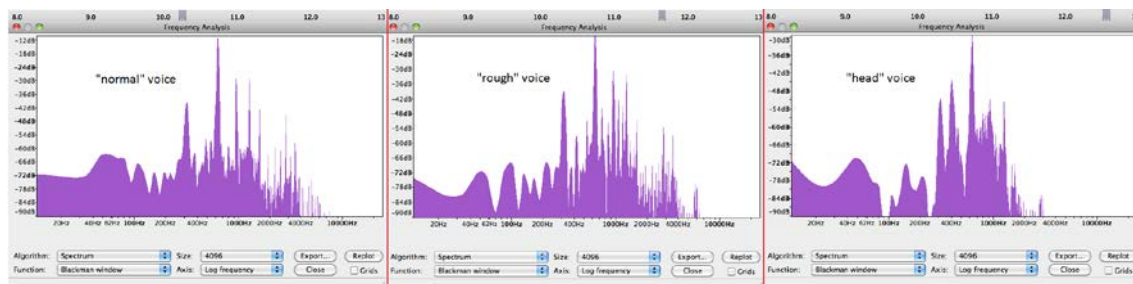


Figure 25: Tu People Tune - Timbre

4.8 Sala Tune

The *Sala Tune* is also sometimes called *Sala Primary Tune*, *Sala Direct Tune*, or *Mengda Tune*. Not much is known about the singer Wen Guilan, except that she titles her interpretation of the song *The Big Brothers Came Back from a Long Journey* [track 17 on enclosed audio disc].

The song is in E *zhi* mode, the coordinate tone is not the frequently used fifth degree, but instead the sixth degree on C#. The basic frequency was set at 463 hertz to correspond with the last pitch of the song. The tuning tends more toward just temperament than syntonic. The structure of the song is 1A 2B 3A 4B. The quite common 5C part, usually a condensed mixture of A and B, is not sung by Wen Guilan.

It is worth mentioning that in this song throughout the melodic progress, upward motions are done in step-like fashions, while downward motions describe continuous slides. The two sound bodies at the respective end of parts 2B and 4B are nearly identical. The first sound body at 00'23" has a tonetime of 3.5 seconds. The average pitch is on E4-12 cents, it jitters between E4-85 and E4+55, 140 cents. The end of the sound body drops to G#3+5. The second sound body at 00'50" has a tonetime of 4 seconds. The average pitch is on E4+1 cent. It jitters between E4-71 and E4+67, 138 cents. The end of the sound body drops to G#3+21. This kind of parallelism occurs frequently in Hua'er music, and raises the notion that it could be possible to speak of "one" sound body in these instances, despite them being at two different places in the song. Especially when there is no change in the lyrics, or the sung vowel remains the same, this appears to be a logical consequence of the sound body theory.

Dynamically the singer remains on the same intensity level for most of the song, except fading out on the downward motion of the sound bodies at the end of parts 2B

and 4B just described. Particularly at long sound bodies, Hua'er singers tend to make them more interesting by adding jitter or dynamic variation, but Wang Guilan largely refrains from doing so. Her artistic energy appears to be concentrated on the exact parallelism of the two parts, both in elements of tonetimes and elements of pitch (Figure 26).

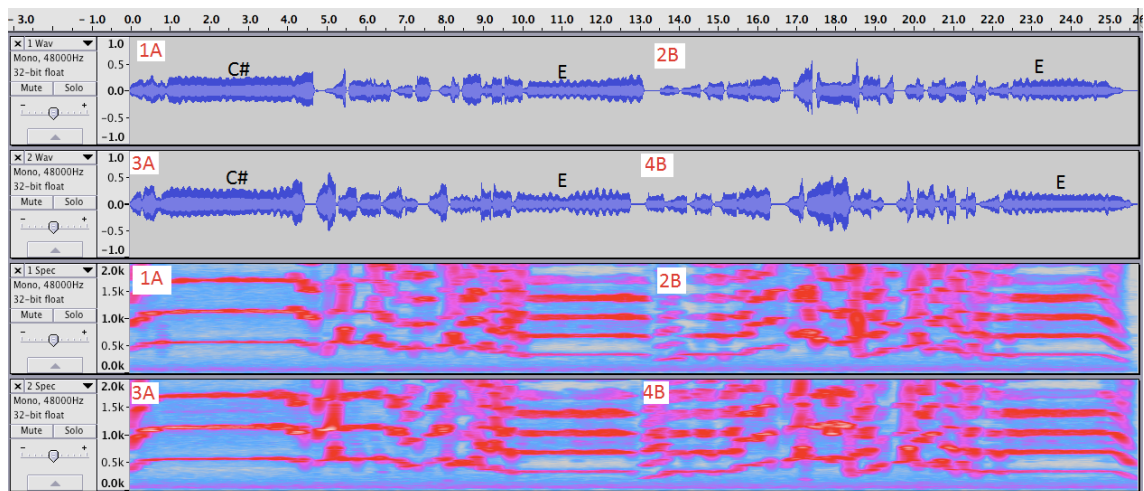


Figure 26: Sala Tune - Dynamics

The timbral characteristics remain relatively constant throughout the song: The sound bodies at the beginnings of phrases 1A and 3A, both on C#5+60, emphasise the 1st overtone, the eighth degree, while all subsequent overtones do not reach the same ambitus as the fundamental frequency. The second sound bodies at the ends of 1A and 3A, on E4+60 respectively, emphasise the 1st, 2nd, and 3rd overtone, all being louder than the fundamental frequency. Lastly, the sound bodies at the ends of 2B and 4B, on E4+40, respectively emphasise the 1st, 2nd, and 3rd overtone, again all being louder than the fundamental frequency (Figure 27).

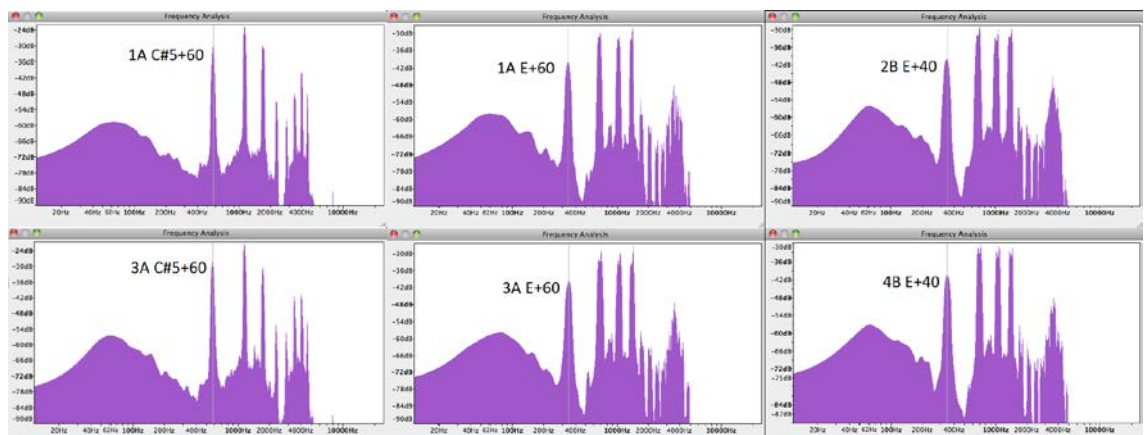


Figure 27: Sala Tune - Timbre

4.9 Mountain Hua'er

The tune analysed here is interpreted by Lü Xiufang, a singer currently residing in Ningxia. He calls the song *The Poplar Tree Grew Tall* [track 06 on enclosed audio disc].

The song is in *G jue* mode, which is very unusual. Two re-checks were done, but no reference to this was found in Chinese literature on Hua'er. This mode leads to the peculiarity that the coordinate tone of the main tone G is not, as usual, the fifth degree, D, but the sixth degree, Eb, making pitch classes F, Bb, and C the subordinate tones. The tuning points to a just temperament built on Eb, with the basic frequency at 421 hertz.

The singer starts high on G4 with a shout, and then pauses. He continues on the same pitch with the lyrics. Following are three downward movements, until he rests on G3 at 00'22". He continues with Eb4, followed by two downward movements, and rests again on G3 at 00'34". The first part from 00'00" until 00'34" and the following second part from 00'39" until 01'11" are melodically identical. It is interesting that the G4 is in both cases intonated 50 cents lower than the G3, and the Eb4 likewise (Figure 28).

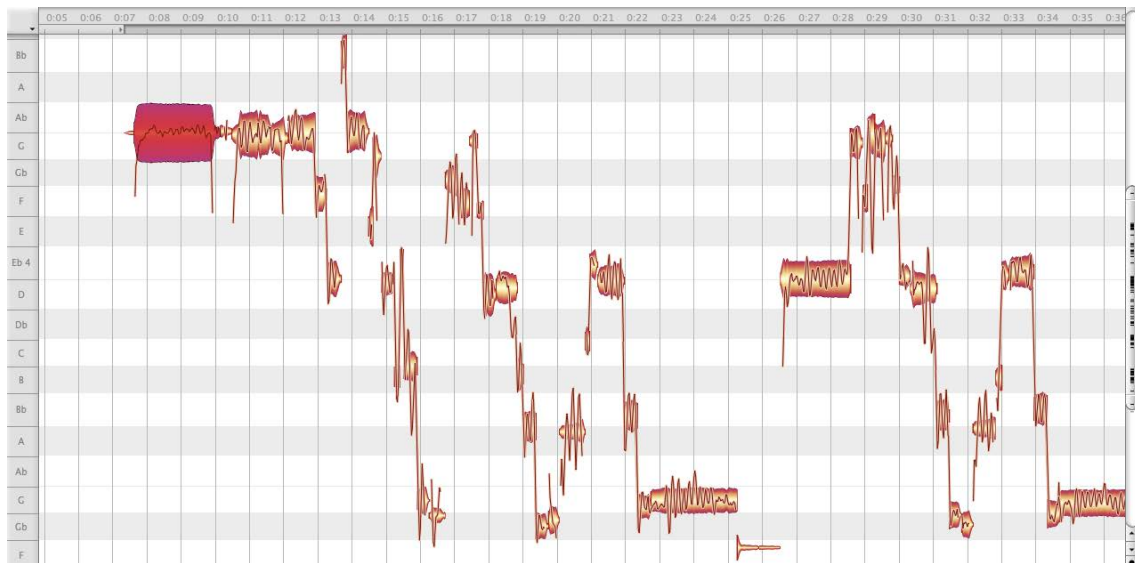


Figure 28: Mountain Hua'er - Pitch 1

The singer makes extensive use of jitter, although it is smaller in the second part of the song. The tonespace amounts to 94 cents on the first G4 at 00'22", and to 100 cents on the second G4 at 00'34", while it amounts only to 70 cents on the third G4 at 00'53", and to 77 cents on the last G4 at 01'07" (Figure 29).

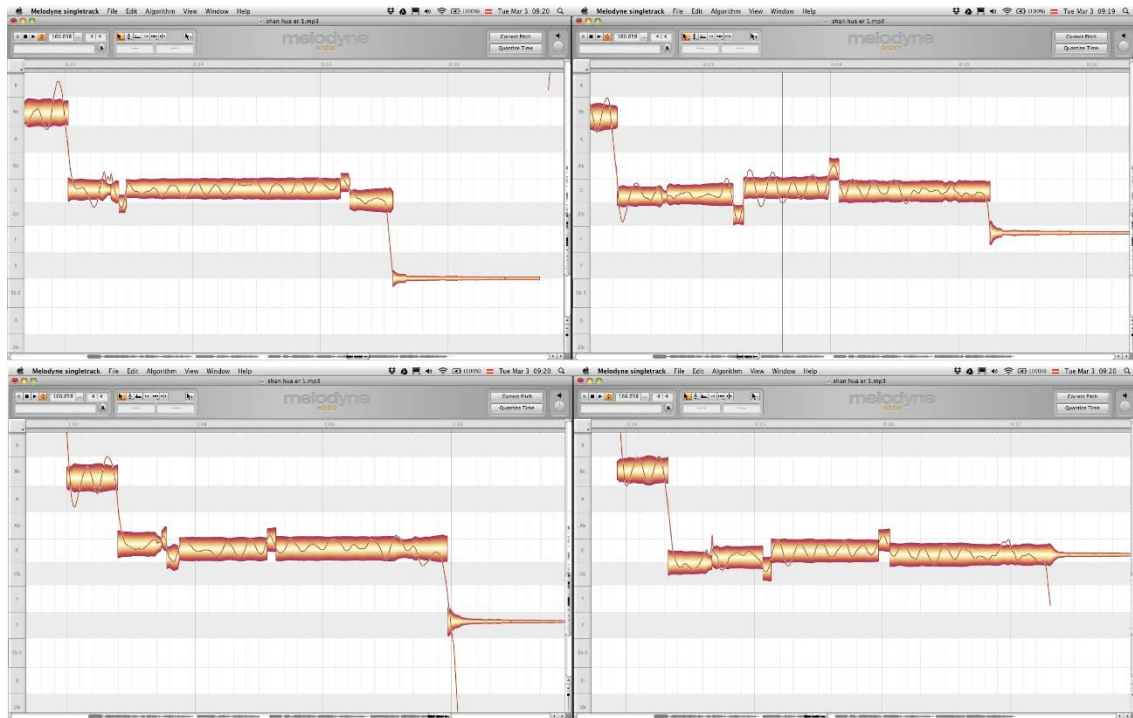


Figure 29: Mountain Hua'er - Pitch 2

The shouts on G4 at the beginning of the first - vowel *he* - and the second part - vowel *yo* - respectively are the loudest sound bodies in the song. Both Eb4 are also exclamatory filling words, but are not that loud. They each mark the beginning of a contiguous phrase in the song.

When comparing the frequency analysis of the first and the second G4, it becomes apparent that in both cases the amplitude of the 1st overtone at the eighth degree, and the 2nd overtone at the fifth degree is higher than the fundamental frequency. In case of the first G4 even the following eighth is louder. The Eb4 behaves similarly (Figure 30).

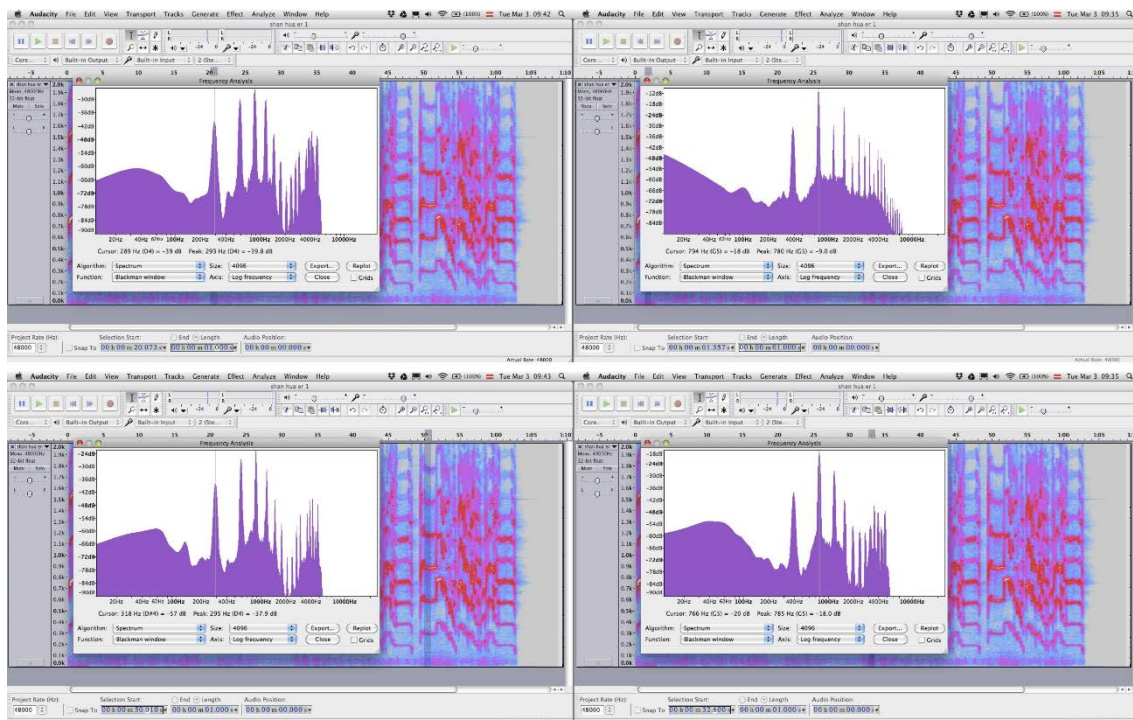


Figure 30: Mountain Hua'er - Timbre

4.10 Songming Hezhou Hua'er

As mentioned in the introduction, the visited Songming cliff Hua'er festival was not the "real" one, but nonetheless many singers showed up to listen to the staged spectacle. While visiting the Buddhist temples up the cliff, I was approached by a Hui man, who introduced himself as big brother Ma. He brought me to his colleagues, who were sitting on the grass, eating melons, and singing. Out of the group of six men, only two singers actively took turns with singing, the others just listened [track 14 on enclosed audio disc].

The singers utilise a tetratonic scale, consisting of pitch classes G A D E. The two possibilities of underlying pentatonic scale are either [C] D E G A, which leads to a *shang* mode without the main tone, which can occur; or, more likely, G A [B] D E, leading to a *zhi* mode. Due to the fact that the syntonic temperament fits perfectly when the intervals are built on the G, I opted for the second option during the analysis process. The basic frequency is at 441 hertz.

The singer sings two verses. The ending sound body between 01'30" and 01'39" contains a very distinctive melodic feature of this Hua'er tune, which is always sung in the same way. In this case, the main tones are sung on E4 in rapid succession. Within

these relatively short sounds, the singer performs very short jumps to up to more than 500 cents, and down to even 600 cents, which generates an effect of a trembling voice. The very end is characterised by the typical downward gliding tone (Figure 31).

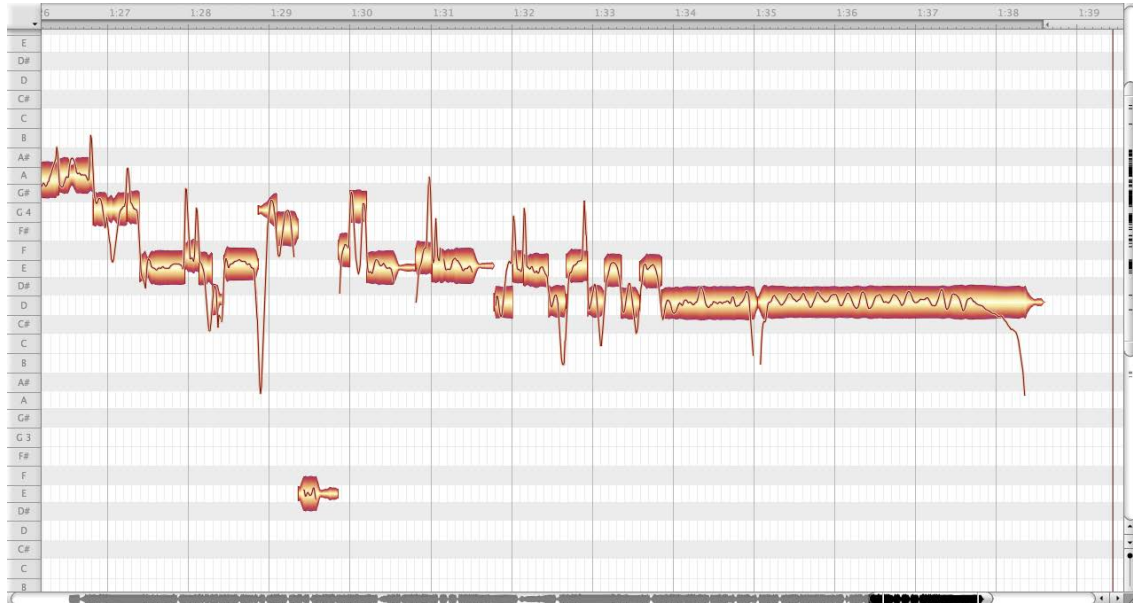


Figure 31: Songming Hezhou Hua'er - Pitch

The usage of intensity phenomena is exemplified in yet another very distinctive phrase of this tune, occurring after 00'19". The melodic sequence of D4 D4 E4 G4 A3 A3, which occurs three times before the melody moves on, is accompanied by a continuous increase of loudness. Due to poor recording quality, the usual intensity listing could not be obtained in Praat, instead the increase of intensity is visualised through the spectrogram, which is unfortunately not as obvious: the darker a certain area is, the louder it sounds (Figure 32).

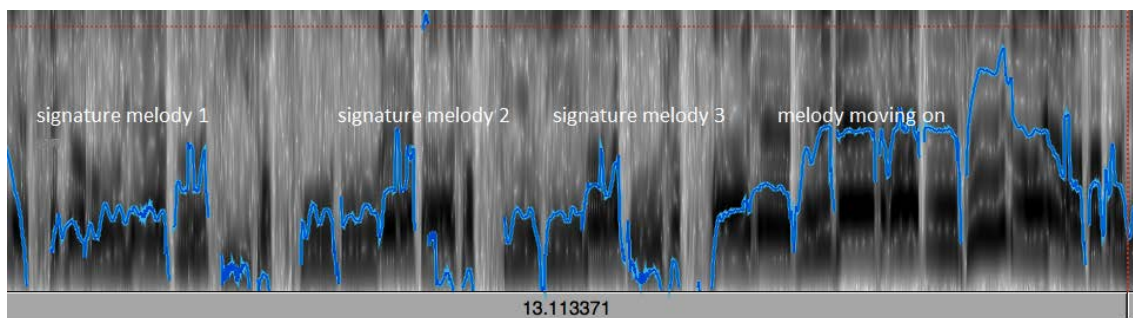


Figure 32: Songming Hezhou Hua'er - Dynamics

During the whole song, the singer only once changes into head voice, at 00'29". The typical head voice spectrum, with a prominent fundamental on D5 and a descending

fashion of subsequent overtones is displayed (Figure 33). In the second part, the same passage is presented in chest voice.

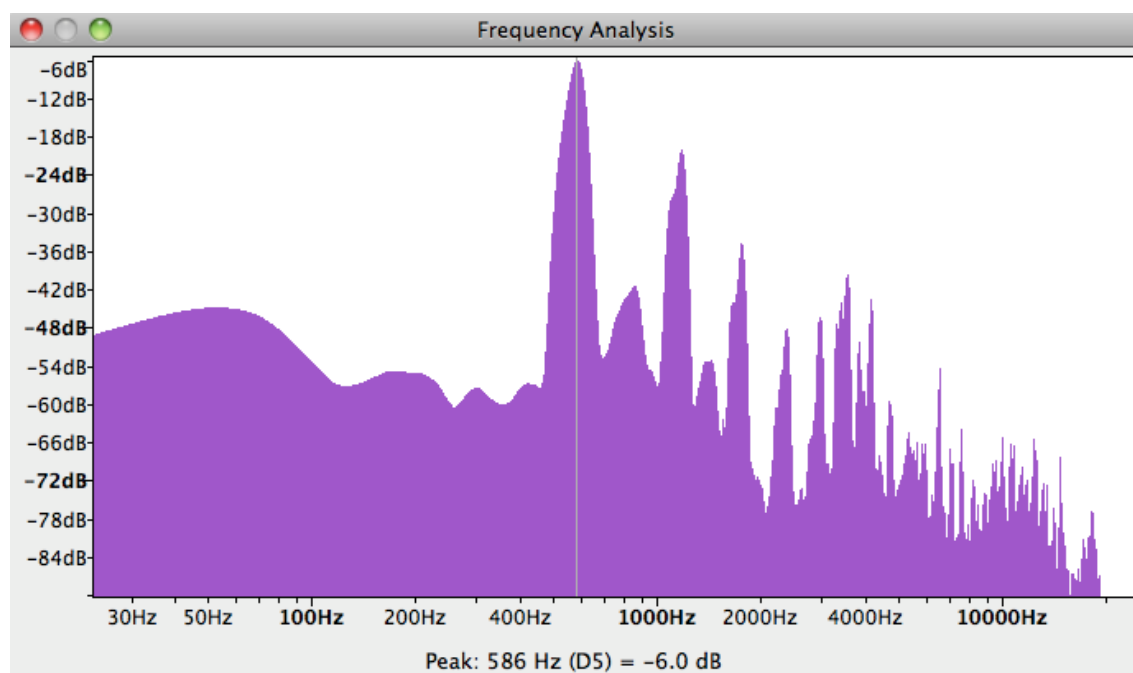


Figure 33: Songming Hezhou Hua'er - Timbre

4.11 Sigou Hezhou Hua'er One

This was the very first recording of Hua'er at a Hua'er festival made during field research. Unfortunately I asked neither for name, nor age, nor any other information regarding the singers. The three elderly women said they came on foot to attend the temple festival at Sigou, so it can be assumed that they are from around nearby Xinying in Hezheng. They were very friendly and wanted to listen to the just recorded songs, critically judging each other and trying to improve their performance after listening [track 13 on enclosed audio disc].

The tuning indicates a syntonic temperament with a basic frequency at 445 hertz. The song uses a tetratonic scale, consisting of the pitch classes C# D# F# G#. The B, which is also the fundamental of the syntonic temperament in this case, is not used. Similar relationships between scale, mode and temperament can be found in Yang Xiongwa's songs described later. I would like to mention that the pentatonic scale Db Eb Gb Ab [Bb] would theoretically also be possible, but that would lead to a Gb *jue* mode, which is unlikely, but not impossible, as exemplified by the aforementioned *Mountain Hua'er*.

An interesting sound body occurs at 00'10". The way this specific sound body is approached is unique among the songs analysed here. The pitch line before the C#5+28 follows an upward motion, but instead of directly targeting the pitch, the singer reaches D#5+44 for a short time and immediately falls to the C#5+28, where also the timbre changes to head voice. After 1.3 seconds, the singer approaches D#5+57 once more, until eventually she settles on C#5-28. The jitter of the C#5+28 is fairly periodic, reaching 157 cents, while the jitter of the C#5-28 is aperiodic, within a tonespace of 135 cents. The concluding gliding tone falls to G#4. This is the only long sound body being entirely sung in head voice, over a tonetime of 5.1 seconds (Figure 34).

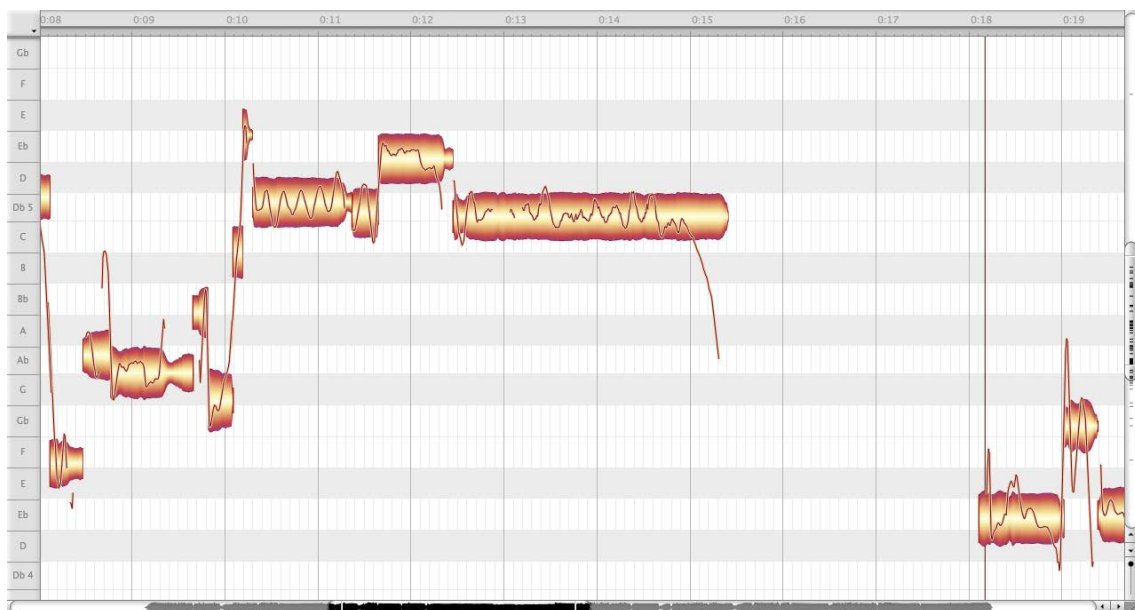


Figure 34: Sigou Hezhou Hua'er One - Pitch

Unfortunately, due to background noises, dynamically nothing could be detected in the intensity graph. I would like to note an interesting phenomenon observed also at other Hua'er festivals: The surrounding soundscape includes various background noises, for example birds, cicadas, motorbikes, tractors, and most notably, other singers nearby. This results in a multitude of sounds mixing and intermingling, although the singers of one group apparently do not appear to be bothered or influenced by nearby groups. The idea that this polyphonic sound layering might be a desired effect sought out by singers is intriguing, but methodologically hard to research in the free and chaotic settings of outdoor Hua'er singing.

During most of the song, the singer uses the common technique of emphasising the 1st overtone, the eighth degree, to achieve the typical, high-sounding pitch. It is only when she changes into head voice that the frequency analysis displays the fundamental as being the strongest partial, with only the 1st overtone being emphasised. The example shown here depicts a chest voice frequency analysis at 00'18'', and a head voice frequency analysis shortly afterward, at 00'22'' (Figure 35).

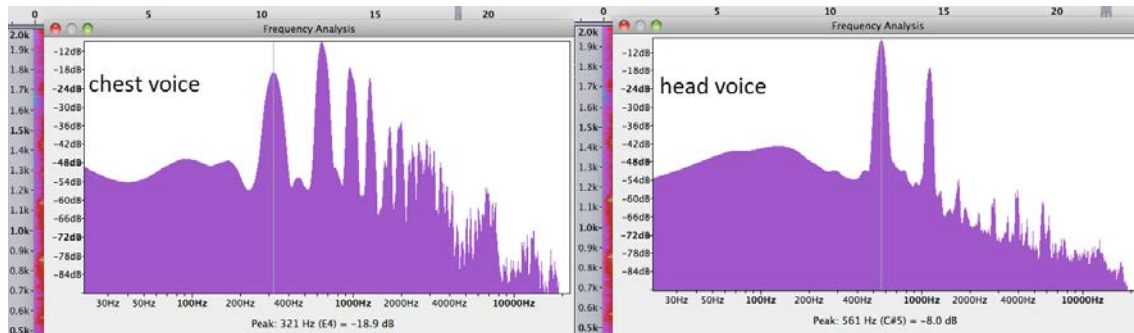


Figure 35: Sigou Hezhou Hua'er One - Timbre

4.12 Sigou Hezhou Hua'er Two

This song also was recorded at the Sigou temple festival, at the time of the Songming cliff Hua'er festival. Like the aforementioned three women, who sang the *Sigou Hezhou Hua'er One*, this group of slightly drunk men came to the festival by foot, they probably live around nearby Xinying in Hezheng. The youngest singer, Jia Hailin, was together with three elder Hua'er singers, in this specific recording he rudely cut into another one's singing, who was just getting started on a popular urban Hua'er song [track 04 on enclosed audio disc].

The song is in A *zhi* mode, the basic frequency at 441 hertz. The tuning corresponds to a syntonic temperament, but also the deviations from an equal temperament are not be very big.

The ambiguity in temperament may be influenced by either the popular song the singer heard immediately before his performance, or the circumstance that the singer is relatively young and grew up listening to professionally recorded music in equal temperament. In both cases, however, the fifth degree, A4, is intonated 25 or 27 cents too low in relation to the main tone on D4.

The whole song is performed relatively loud and with little dynamic variation, which can be attributed to the singers slightly intoxicated condition.

This song was one of the first recordings analysed where the prominently used technique of emphasising certain overtones beside the fundamental frequency becomes evident. When Jia Hailin cuts off the other singer, he does so with a long sound body over a tonetime of 8.3 seconds. The sung fundamental is an A4 at 435 hertz. However, the spectral amplitudes of the 1st overtone A5 at 870 Hz, the 2nd overtone E6 at 1305 hertz, and even the 3rd overtone A6 at 1737 hertz, are louder than the fundamental, consequently making the pitch sound very high. The 7th and 8th overtones are also louder, but are harder to hear due to the high frequency sphere (Figure 36).

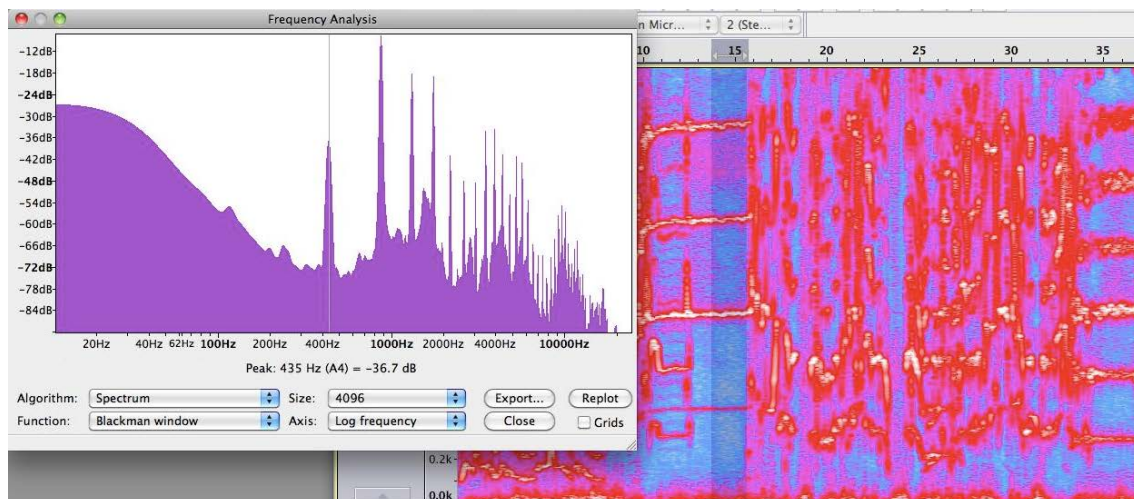


Figure 36: Sigou Hezhou Hua'er Two - Timbre

4.13 Lianhua Taomin Hua'er Northern Way One

Regarding the recording situation, a group of approximately thirty singers came to Yeliguan to attend a Hua'er competition. They were housed in the homestay next to the one I stayed for the duration of the Lianhua mountain Hua'er festival. One evening, a few singers were sitting in the garden and practised for the competition, and they let me record some of their songs. Unfortunately I did not obtain any personal information of the singers [track 11 on enclosed audio disc].

The song is in C *shang* mode, and the tuning points to a just temperament with a basic frequency at 432 hertz.

The melodic progress is typical of a Lianhua mountain Hua'er. When this song was recorded, the singers have already been singing for quite some time, Lianhua mountain Hua'er display a continuous, circular flow of melody. The melodic progress is explained through this exemplary recording: A singer starts on the main tone, holding for a tonetime between 3 and 15 seconds. After this, the melody rises to the eighth, resting there for a duration of approximately half the first tonetime. Then, a lyrical improvisation centered around the main tone follows, until the melody reaches the main tone again. The duration of this phrase is free and dependent on the improvised lyrics. The longest phrase encountered in this song lasted for 12 seconds. In this last main tone, all singers join in, and a new singer emerges to continue with a new improvised verse. The decision of which singer is designated to continue the next verse is not always clear. Sometimes the same singer improvises many verses in a row, at other times two singers take turns dialog singing. I also encountered situations, where two or more singers wanted to start the next verse simultaneously. This was always cause for collective laughter among singers and audiences, and I could not discern according to which criteria some singers gave in and stopped, while others prevailed and kept on singing the verse. After this process of changing verses has been conducted a few times, the chorus "flowers, lotus leaves" is sung by all singers together. Usually the chorus is followed by a short break, after which the verses start again (Figure 37).

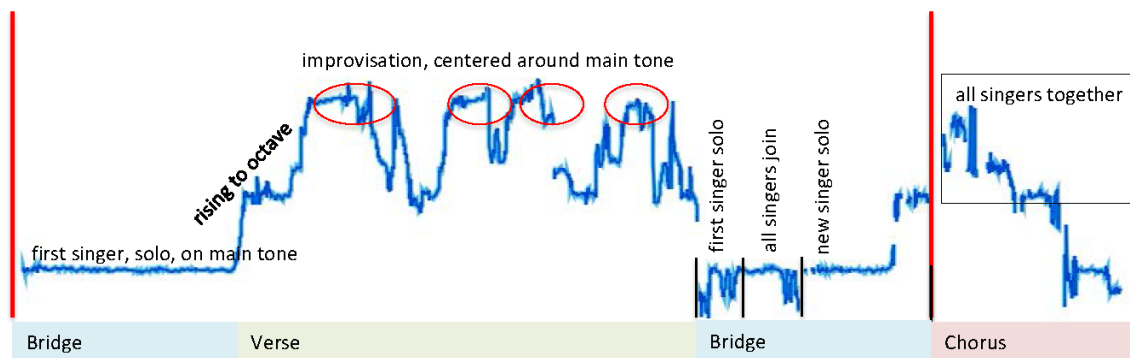


Figure 37: Lianhua Taomin Hua'er Northern Way One - Pitch

The song displays the typical intensity features of a Lianhua mountain Hua'er, which is not governed by dynamical changes made by individual singers, but by the collective bridge sung at the end of each improvised verse as well as the collective chorus, which are the loudest.

Due to its inferior recording quality, this song is hard to analyse in Melodyne. The frequency extraction seems to be incapable of discerning a fundamental frequency and depicts additional melody lines on the eighth and fifth degree. This glitch is without doubt a result of the special overtone techniques used in Hua'er. In this case, the amplitudes of the fundamental and the first four overtones are nearly the same (Figure 38). Praat on the other hand is capable of extracting the relevant fundamental from the spectrum.

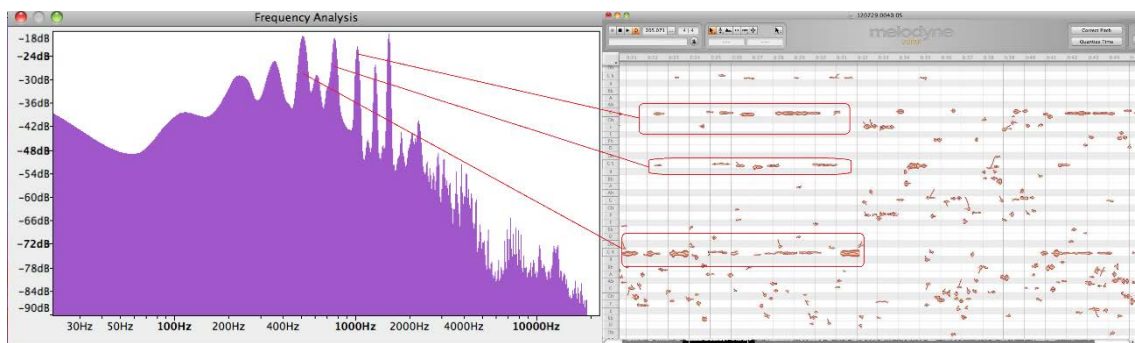


Figure 38: Lianhua Taomin Hua'er Northern Way One - Timbre

4.14 Lianhua Taomin Hua'er Northern Way Two

The singers were friends of the owner of the homestay where I spent two weeks in Yeliguan. They are locally well known, especially A Po, born 1937, who was frequently mentioned to me as excellent Hua'er singer. Dang Xiufang, who took the role of the singing master during the recording, is an elementary school teacher in Yeliguan and was born in 1957. Li Gaqiao, born 1958, and Yi Yuying, born 1957, completed the quartet. They mainly sang Lianhua mountain Hua'er tunes to lyrics they took from a song collection that were given to me by a friend a few days earlier. Dang Xiufang had to read the lyrics to the illiterate A Po, who memorised them and sang by heart [track 01 on enclosed audio disc].

The song is in Bb *yu* mode, the tuning points to a just temperament with a basic frequency at 438 hertz. The melodic progression is that of a typical Lianhua mountain Hua'er, as explained before.

A Po, the oldest singer, starts out on Bb3-19, which is approached from below. After the first bridge at 00'11" on Bb3-5, another singer continues, tentatively supported by a second, more silent singer. The collectively sung bridge happens at 00'27" on

Bb3+25, and the last bridge before the chorus is at 00'39 on Bb3+19. The song stops on Bb3+26. All five collectively sung sound bodies display an upward movement of 45 cents (Figure 39).

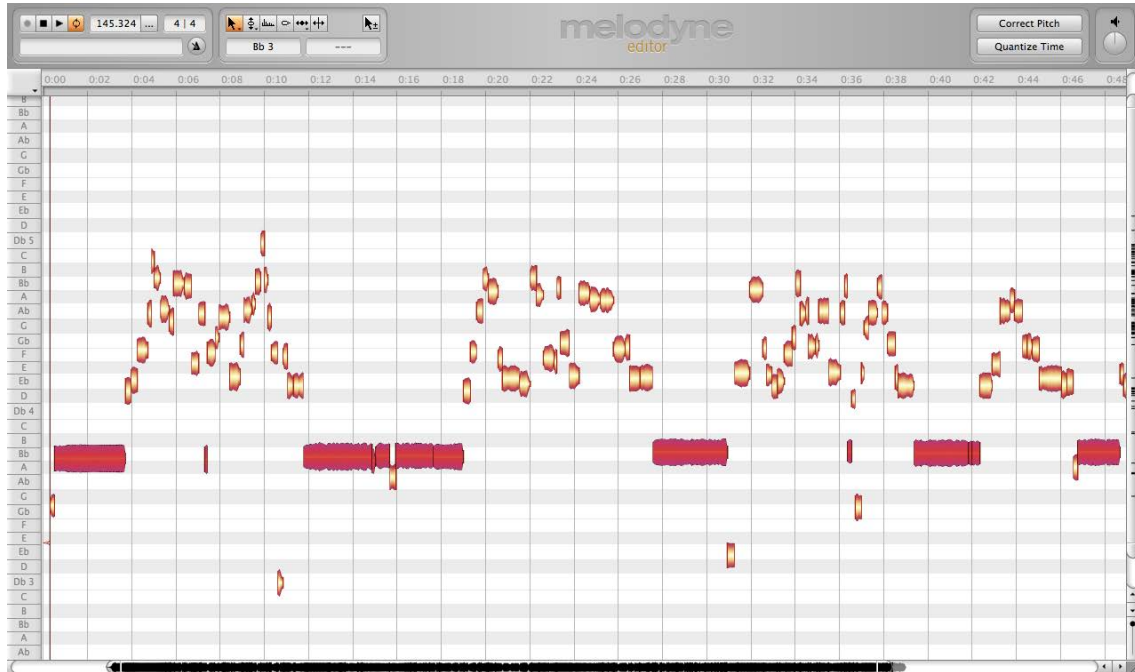


Figure 39: Lianhua Taomin Hua'er Northern Way Two - Pitch

Since this song displays the same structure as the *Lianhua Taomin Hua'er Northern Way One*, the dynamical characteristics are similar. Intensity is not governed by dynamical changes by individual singers, but by the swelling of loudness when the bridge and the chorus are sung collectively, in this case by four individual singers together.

The voice of A Po displays an interesting overtone distribution. Even though she "sounds" fairly high, unlike many Hua'er singers, who accentuate certain overtones, her singing voice is clearly focused on the fundamental, a Bb3-18. The rest of the subsequent overtones describe a decreasing motion (Figure 40).

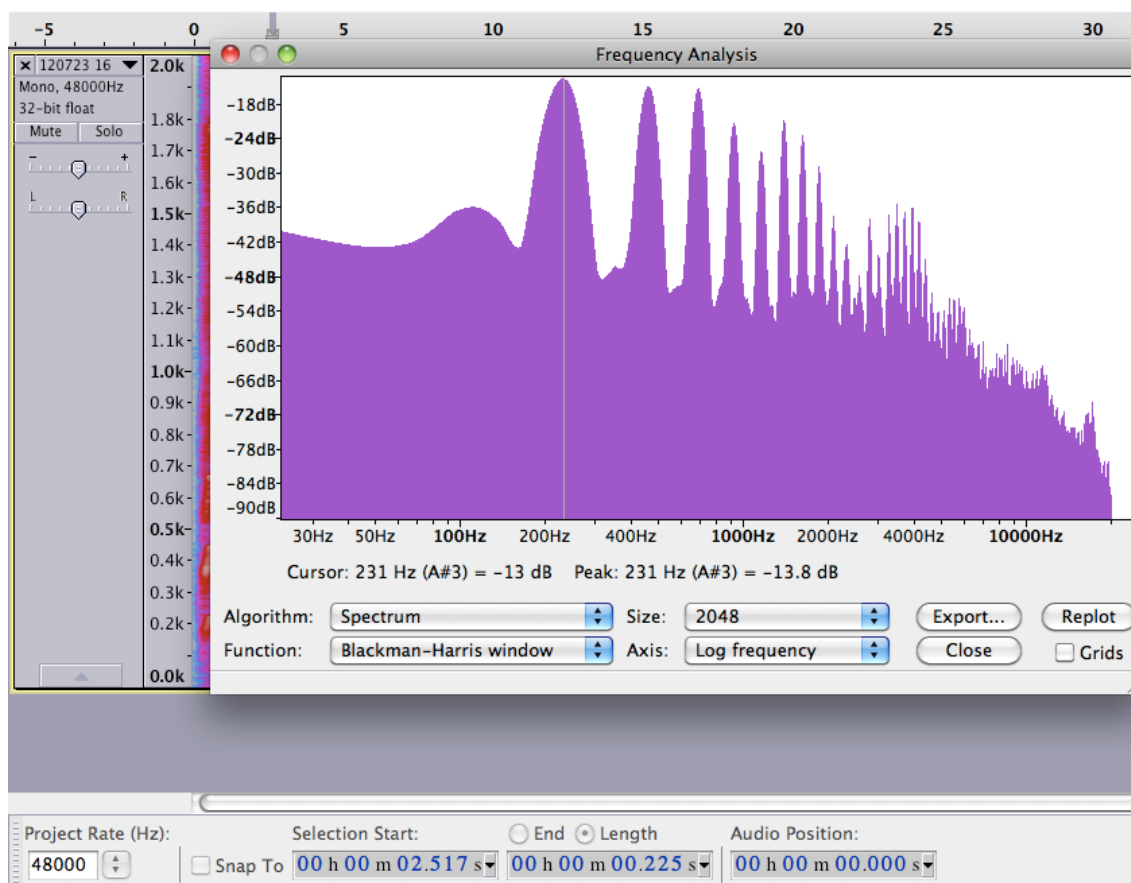


Figure 40: Lianhua Taomin Hua'er Northern Way Two - Timbre

4.15 Erlang Taomin Hua'er Southern Way

These recordings were made during an initiated recording session with Hui singer Yang Xiongwa, born 1973, during the time of the Erlang mountain Hua'er festival. I was "hanging out" with him all day, visiting his relatives at the local market, going to the town square, and having food at a nice Hui noodle restaurant. As I asked him if there would be any Hua'er singing today somewhere, he shouted into a public bus full of people, if there are "any Hua'er singers in here?" A Han woman, Qi Hong, born 1972, replied that her fifty-two year old mother, Xue Shihong, could sing. We all met after one hour and the three of them improvised - after some initial problems due to shyness - some wonderful Hua'er in front of a tunnel under construction, which gave a mystic echo to the whole session. The singing also attracted passersby, and at times there were up to sixty people standing around, smoking, eating, talking, and listening to the three singers. It seemed clear to the audience that the singers received payment, and except for one, nobody joined in the improvising. Yang Xiongwa received two hundred *yuan*, Qi

Hong and Xue Shihong each one hundred *yuan*, about eight euro. On the way back to town, the women complained a bit that I did not pay their bus ticket of one *yuan* each, but Yang Xiongwa countered that the transport to and from the gig was not part of the arrangement, and usually the musicians have to organise this themselves. In private he also told me that he was not happy with their performance, I however am delighted by the excellent recordings [track 20 on enclosed audio disc].

Different parts of the recording session were used for analysis here, but for all parts the mode is C *yu* in a just temperament. The whole session lasted for nearly eighty minutes, and the basic frequency fluctuated between 421 and 438 hertz at different spots in the session.

The singers improvise mainly in a tetratonic scale consisting of the pitch classes F G Bb C. The basic tone of the underlying heptatonic scale is only used as a passing tone, which is very interesting, because all data indicates that the temperament is built on this Eb. The melodic progression of each improvised phrase follows a very simple melody. It starts on C5 on a vowel - mostly *ye* for the women and *yo* for the man - reaches Eb4, and ends on C4. The beginning C5 is approached with an upward gliding tone, and the ending C4 is finished with a downward gliding tone. The tonetimes between C5 and Eb4 differ in length according to the improvised lyrics. The melody is centered around G4, although the women appear to intonate them higher than the man. In the analysed example, the improvised part of Qi Fang has a tonetime of 3.7 seconds, while Yang Xiongwa's has a tonetime of 8.8 seconds. Another difference is that the women tend to move upward after the first C5, while Yang Xiongwa moves downward to the G4 and develops from there, which results in that the women's tonespace is wider. The tonetime between the Eb4 and the last C4 is always of same length, but again the tonespace of the women is larger (Figure 41).

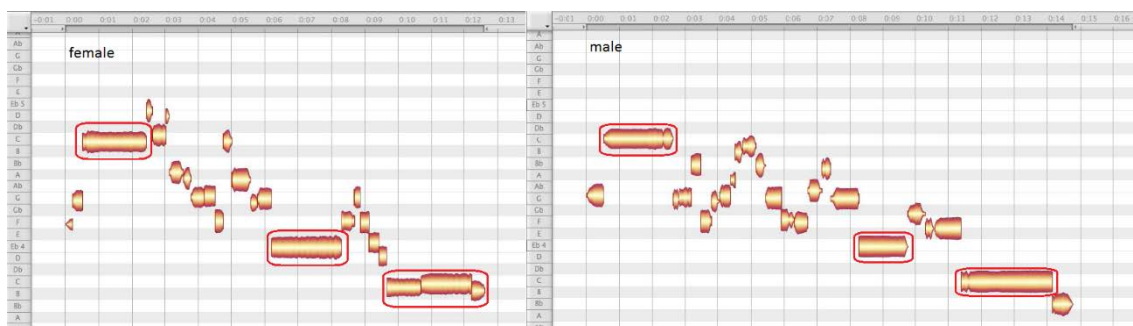


Figure 41: Erlang Taomin Hua'er Southern Way - Pitch

There is almost no dynamic variation in loudness. The only changes of intensity occur when the singers switch between vocal registers. Yang Xiongwa displays three different timbres at the three different melodic steps: The first C5, over a tonetime of 1.7 seconds, displays a head voice overtone spectrum, although by ear it is hard to judge which vocal register the singer is actually using. His trademark timbre is characterised through this spectrum. The "imagined" fundamental on C4-127 at 243 hertz is very weak, the actual loudest partial is prominently standing out on C5-7 at 521 hertz. The eighth and the subsequent fifth degrees follow a decreasing motion of loudness. On the middle Eb4, over a tonetime of 1.3 seconds, the fundamental is clearly on Eb4-46 at 303 hertz, albeit the 1st overtone, the eighth degree, being much louder. All following overtones are clearly formed, but are quieter than both the fundamental and the 1st overtone. The last C4, over a tonetime of 2.4 seconds, displays a similar spectrum as the Eb4, with the only difference that the 2nd overtone on G5-42 at 765 hertz and the 3rd overtone on C6-37 at 1024 hertz are slightly louder than the fundamental on C4-34 at 256 hertz. The 1st overtone is the loudest (Figure 42).

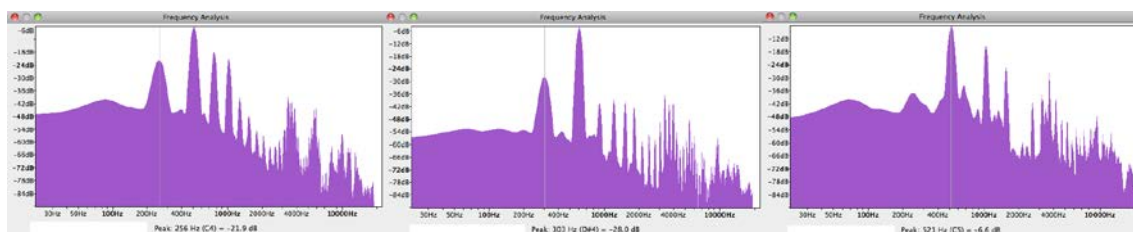


Figure 42: Erlang Taomin Hua'er Southern Way - Dynamics

Both female singers make frequent use of the head voice. In the example given here though, in chest voice, the fundamental is the loudest on Bb4-23 at 460 hertz, followed by the eighth degree on Bb5-8 at 928 hertz. Still audible are the fifth degree on F6+78 at 1461 hertz and the next eighth degree on Bb6-16 at 1848 hertz. The

fundamental of the head voice frequency analysis on the other hand peaks on F5+16 at 705 hertz. There is a slight peak at the "imagined" fundamental at 351 hertz, but it seems too weak as to hold any audible meaning. Only the eighth at 1402 hertz is accentuated again. This minimised overtone spectrum gives the sound a very clear and thin sound (Figure 43).

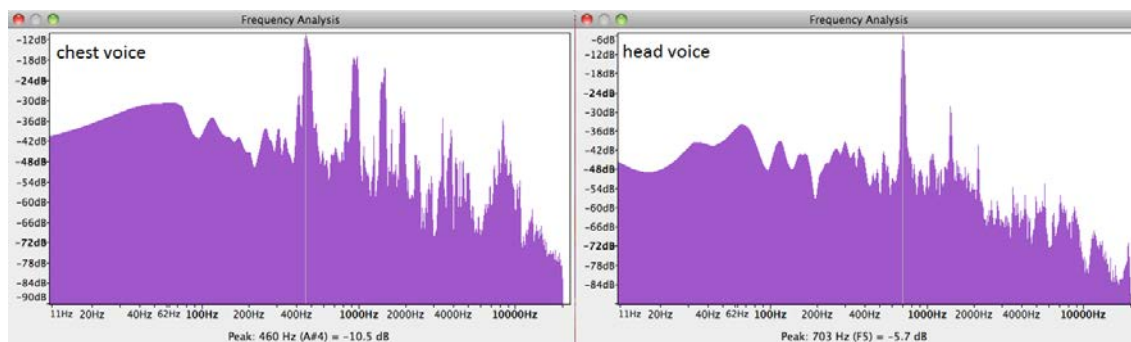


Figure 43: Erlang Taomin Hua'er Southern Way - Timbre

4.16 Debut Hezhou Hua'er

I had known the singer of this song since our first meeting at the Songming cliff Hua'er festival one month before this recording was made. Xiao Ma took a three hour car ride from his home, Guanghe in the north, to visit me in Yeliguan. We spent an afternoon together, ate, and listened to Hua'er singers in Yeliguan. I asked him to climb a mountain with me, and we ascended to the bell tower on a hill behind the town, from where we had a breathtaking view on the so-called sleeping Buddha mountain range and even of faraway Lianhua mountain. In this almost kitschy setting, Xiao Ma began to sing Hua'er, according to his friends for the first time in his life [track 19 on enclosed audio disc].

The tuning points to a just temperament with the basic frequency at 440 hertz. An interesting circumstance already encountered at the aforementioned *Hezhou Tertiary Tune* is that the intervals of the just temperament are built on the A, as main tone of the respective mode, and not as usual on the G, as main tone of the underlying pentatonic. This song is in A *shang* mode.

Xiao Ma interprets the melody of the tune, which I have never encountered before or after, in a quite "breathless" fashion with very few pauses. One of the few obvious breaks is noticeable at 00'36". The preceding sound body on D3-4 is approached

from above and has a tonetime of 3.4 seconds. There is obvious jitter within a tonespace of 116 cents, but it is notably aperiodic. The downward gliding tone at the end of the sound body has a tonespace of 254 cents and reaches a B3+43 (Figure 44).

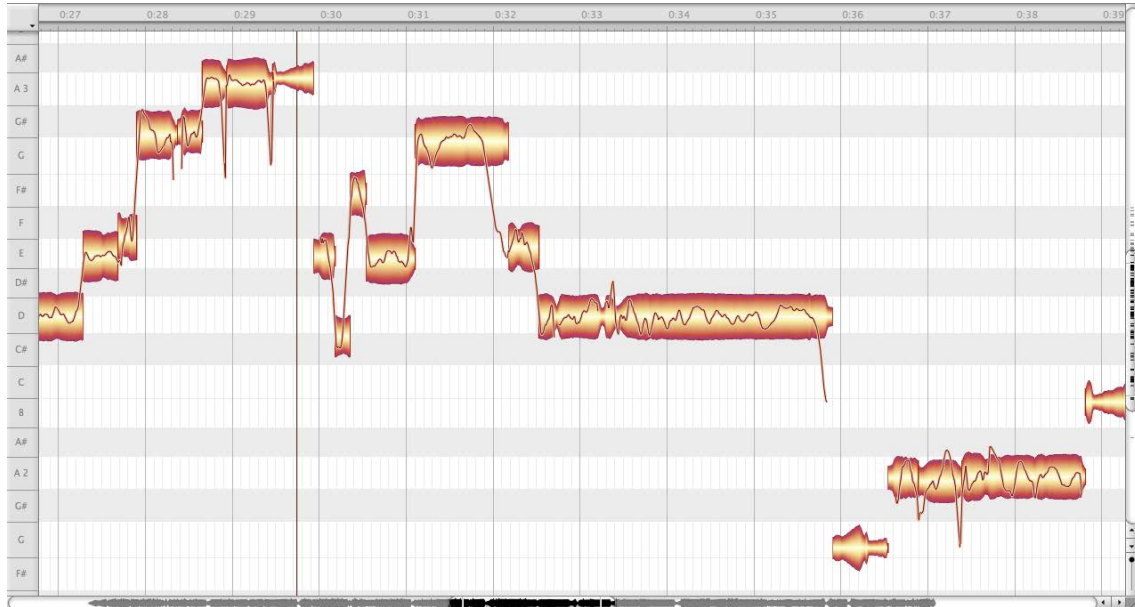


Figure 44: Debut Hezhou Hua'er - Pitch

The loudness and the pitch line of this song are intimately connected. Unfortunately no analysable intensity listing could be obtained for the whole song in Praat, and can only be inspected and verified through the sonic experience. The aforementioned sound body though displays a slight increase of loudness, having 72 decibel at the beginning, and peaking at 82 decibel at the end, again pointing to the significance of the downward gliding tone, like could also be observed in other examples (Figure 45).

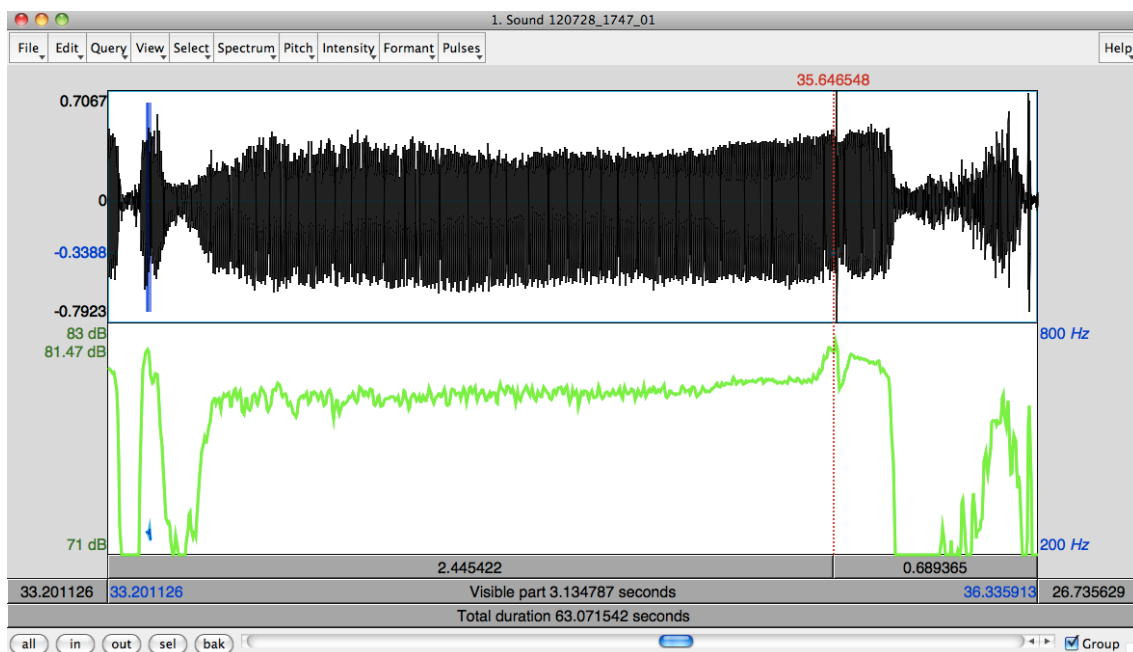


Figure 45: Debut Hezhou Hua'er - Dynamics

The singer uses chest voice throughout the whole song. The highest pitch is reached at 00'18", where he uses the common technique of emphasising the 2nd and 3rd overtones, in order to sound higher than the fundamental frequency. In this case, the 1st overtone, the eighth degree on C#5-1 at 554 hertz, and the 2nd overtone, the fifth degree, on G#5-8 at 827 hertz, are louder than the fundamental on C#4-8 at 276 hertz, and perceivably elevate the pitch (Figure 46).

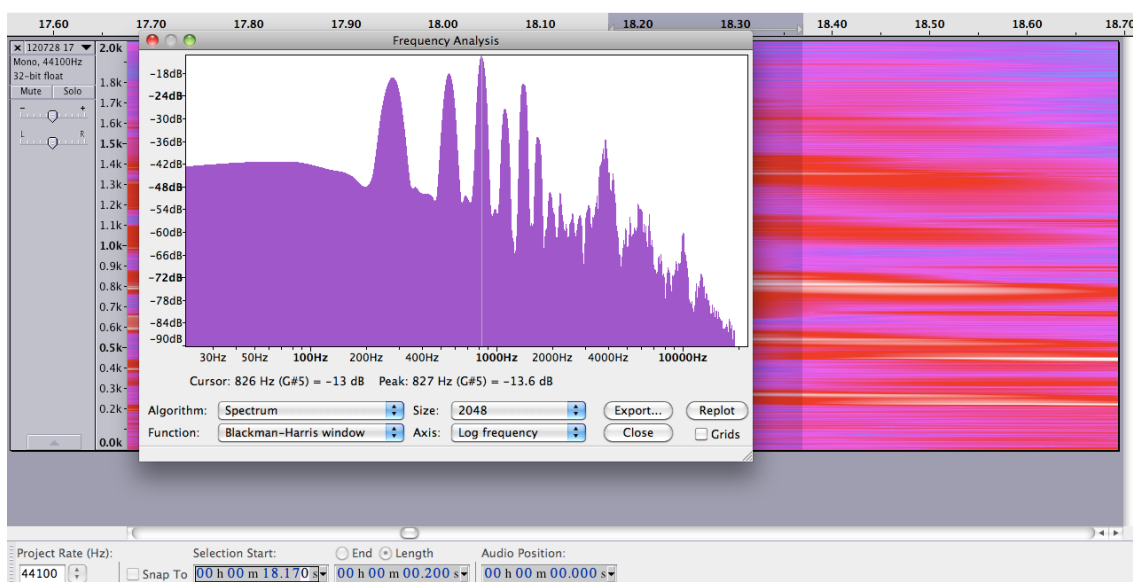


Figure 46: Debut Hezhou Hua'er - Timbre

4.17 Rounding Three Rounds Tune One

Singer Liu Lianmei, female, was born in 1940 in Yongqing, Linxia. The song name of this tune is *Admiring the Flowered Hair Pin in the Moonlight* [track 05 on enclosed audio disc].

The song is in D *zhi* mode, which is quite typical for this tune. The coordinate tone is the fifth degree, A, and the tuning points to a syntonic temperament with the basic frequency at 439 hertz.

The song can be structured into the frequently occurring five phrases, following the 1A 2B 3A 4B 5C structure (Figure 47).

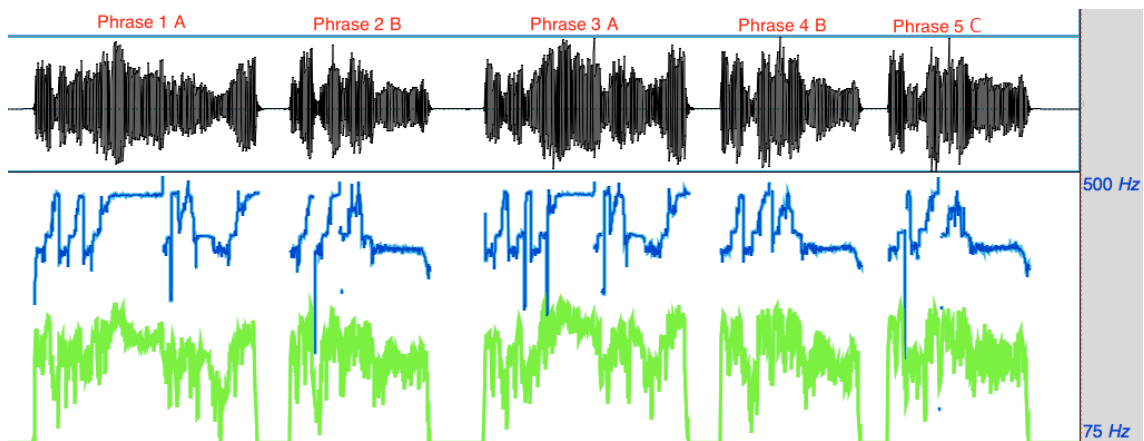


Figure 47: Rounding Three Rounds Tune One - Pitch

As displayed in the pitch graph, when the melody gets higher, the loudness likewise increases. This can be seen at the upward gliding tone at the end of phrases 1A and 3A. The intensity of the downward gliding tones at phrases B and C on the other hand do not appear to correspond with the falling pitch.

Liu Lianmei presents the whole song in chest voice, except two short spikes at 00'13" and 00'48", sliding from D5 to E5. In both cases, the head voice sound body ends a lengthy jitter on A4. The frequency analysis of the preceding A4 from 00'09" to 00'12" sets the fundamental frequency at 426 hertz, with all subsequent overtones being louder than the fundamental. The fifth degree, E6-56 at 1277 hertz peaks at -34 decibel. The frequency analysis of the preceding A4 at 00'45" to 00'47" indicates the same, the fundamental frequency being at 429 hertz, all subsequent overtones being louder. The fifth degree, E6-40 at 1288 hertz, again peaks at -34 decibel. I mention the fifth because

it seems that the formation of overtones is directly connected with the following head voice sound bodies sliding from D5 to E4. Due to the unfortunate echo effect added to the voice in the recording studio, no clear spectral analysis of the D5 could be obtained. The A4 and D5 become blurred and the software is not able anymore to discern the two tones. But a spectral analysis of the E4 reveals the following: The fundamental frequency at 00'13" became clearly the loudest, peaking at -28 decibel. The frequency lies on E5-78 at 634 hertz, one eighth degree lower than the 4th overtone, the fifth degree, of the preceding sound body. Also the fundamental frequency at 00'48" is behaving similarly, peaking at -24 decibel. The frequency lies on E5-35 at 646 hertz, again one eighth degree lower than the 4th overtone of the preceding sound body. There is a direct continuum between ensuing sound bodies in chest and head voice. Certain emphasised overtones serve as foundation for ensuing fundamental frequencies (Figure 48). Not only melodic embellishments hold significance, but also overtone structures are of stylistic importance in Hua'er singing.

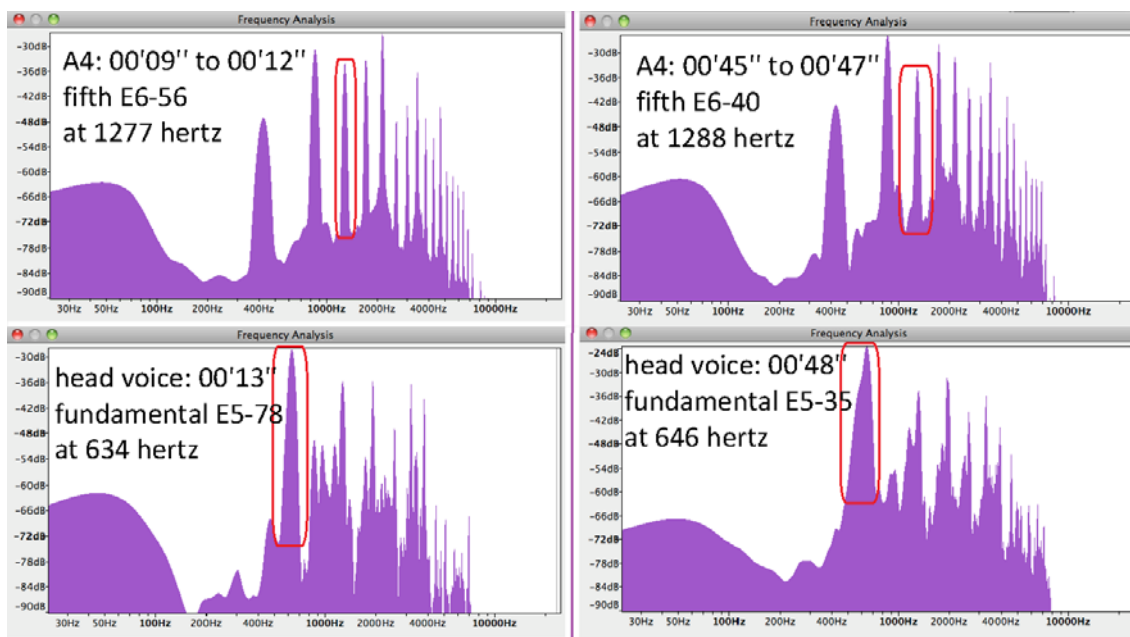


Figure 48: Rounding Three Rounds Tune One - Timbre

4.18 Rounding Three Rounds Tune Two

Ma Erjiu, a male Hui Hua'er singer, was born in 1971 in Linxia. The song analysed is called *The Rising Sun Shines on the Mountain Creeks* [track 07 on enclosed audio disc].

This song uses a tetratonic scale with the pitch classes F G Bb C. The main tone is F, the coordinate tone is C. The song is in an F *zhi* mode, built on the pentatonic scale Bb C [D] F G. The third degree is not used. As already explained in the methodology chapter, a tetratonic scale leads to ambiguities in terms of which scale the pitches are taken from. Theoretically, in this case, the underlying pentatonic could also be [Eb] F G Bb C, which would result in an F *shang* mode. But as the other *Rounding Three Rounds Tune* analysed before, as well as all published score sheets and literature speak of a *zhi* mode, this would be highly unlikely. The tuning of the song points to an equal temperament, with the basic frequency at 429 hertz.

A melodic aspect worthy of closer recognition is the ascending triad form at the beginning of each phrase. Each consecutive third pitch is moving upward, being just a little bit higher than the related preceding pitch. The three highest pitches in the sound body between 00'01" and 00'06" are A4-23, A4+33, and A4+106 before reaching the targeted C5-50. Similarly, the three highest pitches between 00'29" and 00'34" are A4+54, A4+100, and A4+136 before reaching C5-50 again (Figure 49).

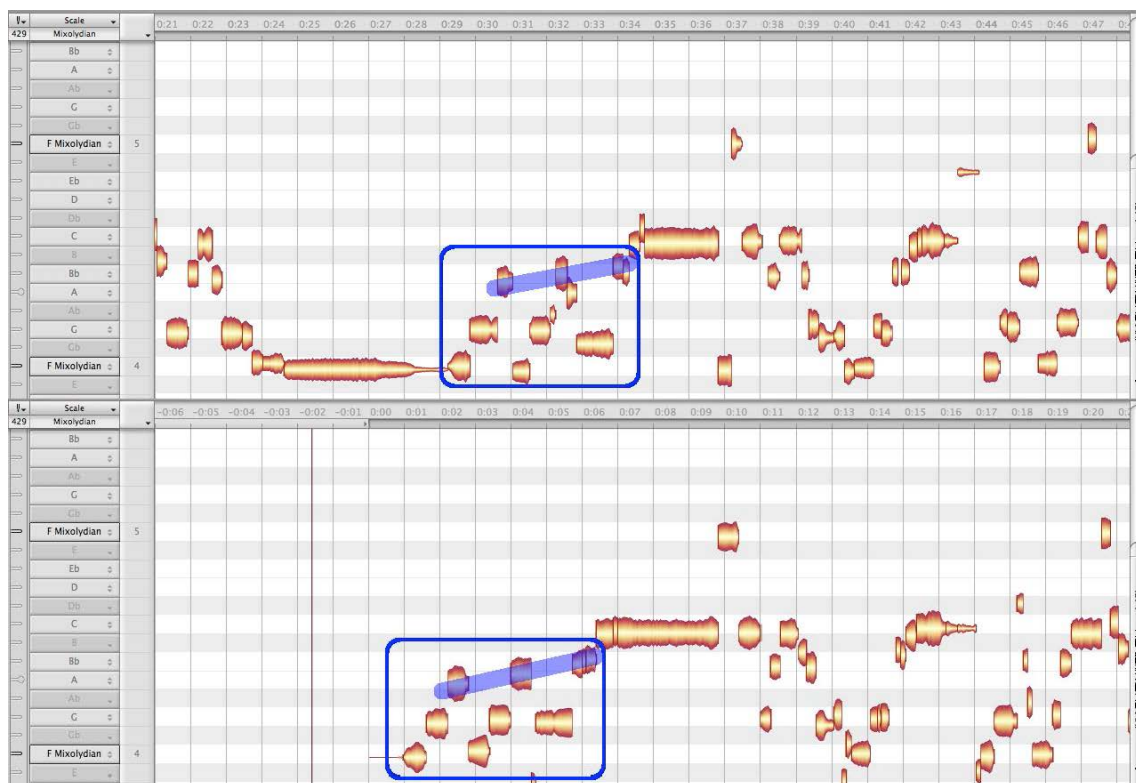


Figure 49: Rounding Three Rounds Tune Two - Pitch

Dynamically, the singer is constantly on a very high level, neither upward nor downward moving melodies are accentuated through corresponding changes in loudness. Merely at the end of each phrase, at 00'27", 00'55", and 00'66" - at the typical gliding tones - the falling melody corresponds with falling loudness (Figure 50).

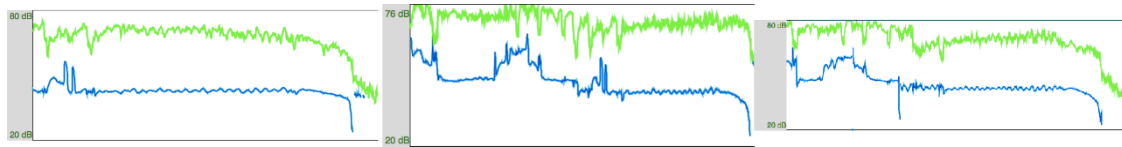


Figure 50: Rounding Three Rounds Tune Two - Dynamics

Like the song before, Ma Erjiu presents this song in chest voice throughout, except two short spikes at 00'10" and 00'37". A subtle distinction to the version by Liu Lianmei is that here the sounds have no sliding motions. Instead of two distinctive pitches, only one is perceived on E5 respectively. Again, in both cases the head voice pitches end a long A4, this time without jitter. The frequency analysis of the preceding A4 at 00'06" to 00'09" sets the fundamental frequency at 496 hertz, with all subsequent overtones being louder than the fundamental. The fifth degree, E6+109 at 1488 hertz, peaks at -28 decibel. The frequency analysis of the preceding A4 at 00'34" to 00'36" indicate the same, the fundamental frequency being at 500 hertz, all subsequent overtones being louder. The fifth degree, E6+124 at 1501 hertz, peaks at -24 decibel. Once more, the formation of overtones appears to be directly connected with the following head voice sound bodies on E4, of which the spectral analysis results in the following: Although the fundamental frequency at 00'10" is not the loudest - that being the 1st overtone at the eighth degree - it nonetheless is still louder than the fifth degree. The frequency of the fundamental lies on E5+54 at 680 hertz, the frequency of the eighth degree lies on E6+54 at 1361 hertz, 54 cents lower than the 4th overtone, the fifth degree, of the preceding sound body. Also, although the fundamental frequency at 00'37" is not the loudest - that again being the 1st overtone at the eighth degree - it still is louder than the fifth degree. The frequency of the fundamental lies on E5+45 at 677 hertz, the frequency of the eighth degree lies on E6+45 at 1353 hertz, 79 cents lower than the 4th overtone, the fifth degree, of the preceding sound body (Figure 51). All in all, the congruency between the overtone fifth and the fundamental of the subsequent sound body is executed more clearly by Liu Lianmei, even though - or perhaps because

- she uses more jitter. Another peculiar similarity is that the second A4 is slightly shorter than the first one in both Liu Lianmei's and Ma Erjiu's interpretation of this song.

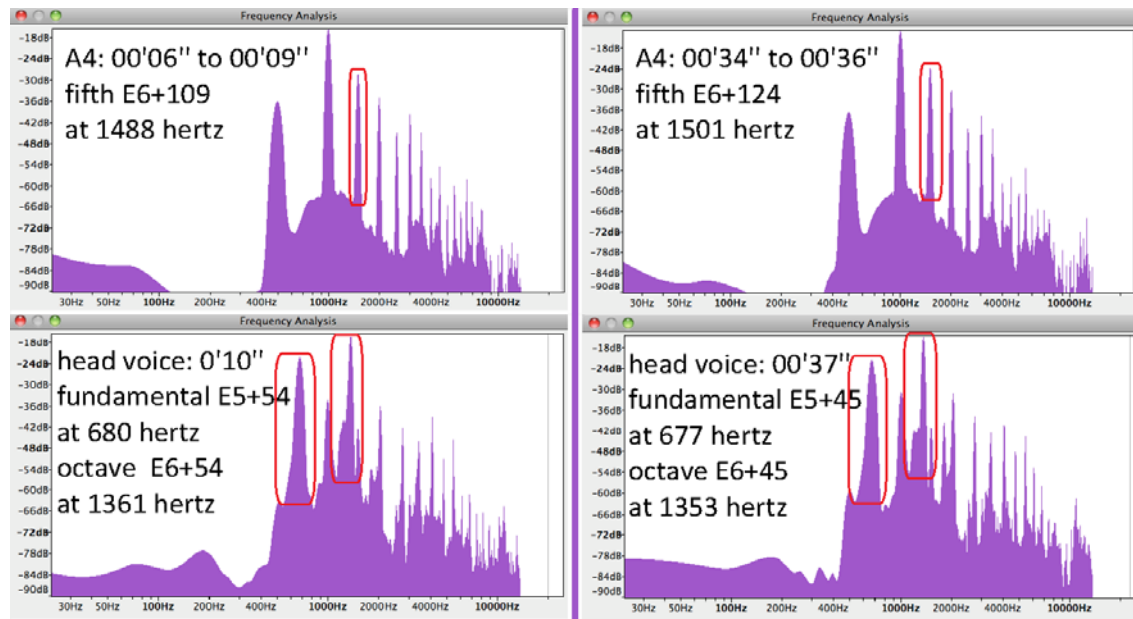


Figure 51: Rounding Three Rounds Tune Two - Timbre

4.19 Green Willow Tune

The singer is called Ma Jun, he was born in March 1964 and is Dongxiang, living in Minhe, an autonomous county of the Hui and Tu people. The song he interprets is called *Golden Mountain, Silver Mountain, Eight Treasures Mountain* [track 08 on enclosed audio disc].

The song is in E *shang* mode, the tuning points, surprisingly, to an equal temperament with a basic frequency at 430 hertz.

While throughout the whole song there are many slides between pitches, seamlessly connecting sound bodies, the singer forgoes the typical gliding tones when finishing long sound bodies at the end of a phrase and instead performs a cut tone. All his endings are very short and abrupt, without any jitter or slides (Figure 52). Please note that the elongated wave blob in the visualisation below stems from the circumstance that here - like in many professional recordings - an artificial echo effect has been added in the studio.

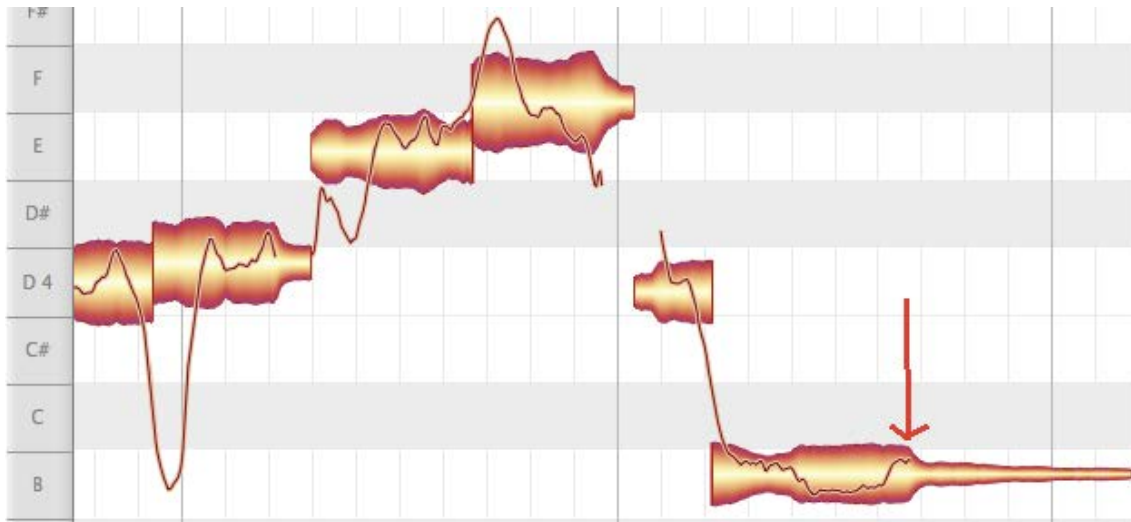


Figure 52: Green Willow Tune - Pitch

I analyse the dynamic features of a relatively short sound body, with a tonetime of merely 1.6 seconds. The intensity curve describes a concave form, starting out at 0'25" at 62 decibel, decreasing to 44 decibel at 00'26", its most quiet part, and quickly rising to the maximum of 70 decibel at 00'27" (Figure 53).

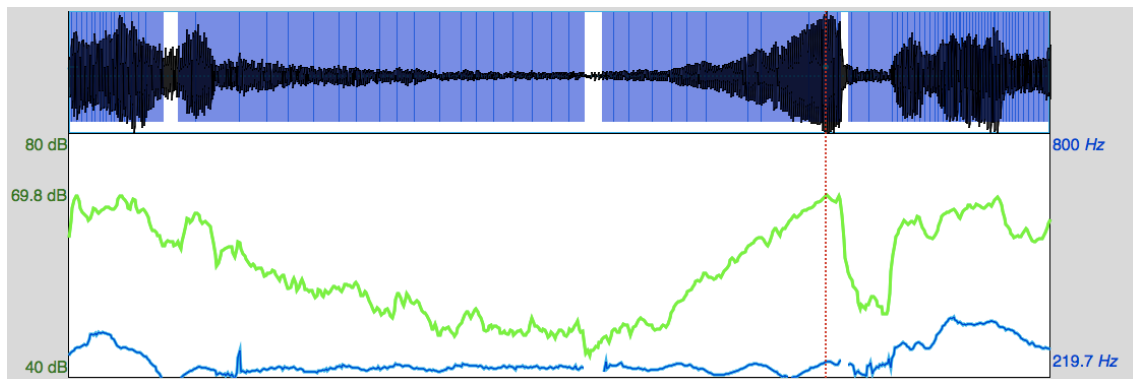


Figure 53: Green Willow Tune - Dynamics

Like in the *Bao'an Tune Two*, it becomes evident that a perceived increase in intensity is not only an increase in loudness, expressed through decibel, but also a change of timbral features, described through overtones. Analysis of three frequency spectra at the three aforementioned spots of dynamic interest - beginning, silent, loudest - reveal the following: At 00'25", the beginning, the overtone spectrum describes a convex form. The 1st, 2nd, and 3rd overtones are clearly louder than the fundamental. At 00'26", the most quiet part, the overtone spectrum describes a concave form. The fundamental is not very distinctive, but the 1st, 2nd, and 3rd overtones are clearly louder, and even the 4th overtone, the third degree, approaches the amplitude

of the fundamental. At 00'27", the loudest part, the overtone spectrum describes a uniquely ascending form. The fundamental is the most quiet of all partials. The loudest overtone in this spectrum is the 7th overtone, on G6+45 at 1610 hertz. No other frequency analysis here revealed such a peculiar overtone distribution (Figure 54).

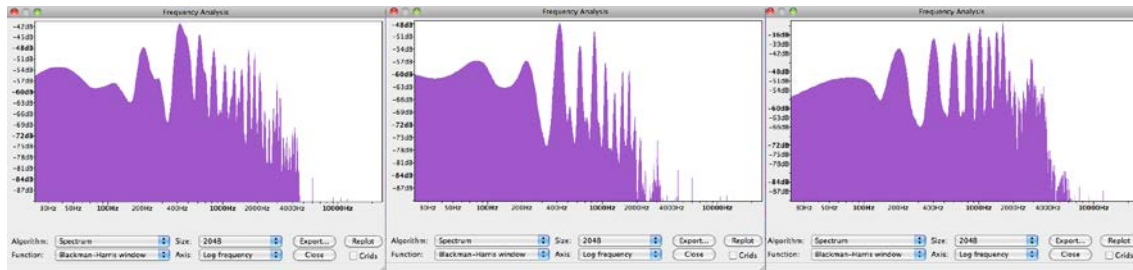


Figure 54: Green Willow Tune - Timbre

4.20 Nice Flower Tune

The singer Zhang Yuying was born in 1946 in Huangyuan. Hua'er researchers Ma Shaoqing and Feng Chen list her as Tibetan in their publications, although neither her name nor her singing style indicate her ethnic affiliation. She sings a song called *People Cursing Here and There*. The *Nice Flower Tune* is said to be sung mostly by the Tu people [track 24 on enclosed audio disc].

The song is in E *zhi* mode, and the tuning points to a just temperament with a basic frequency at 441 hertz.

The melody of each verse develops among five very distinctive sound bodies, three of them in phrases A, two of them in phrases B. The melodic progress of phrase 1A starts on C#4-35, reaches B4-51 and ends on A4-38. Phrase 2B also starts on C#4-37, and ends on E4+9. The melodic progress of phrase 3A displays similar cent deviations, it starts on C#4-46, ascends to B4-37, and down to to A4-35. The concluding phrase 4B starts again on the C#4-46 and ends on E4-16 (Figure 55).

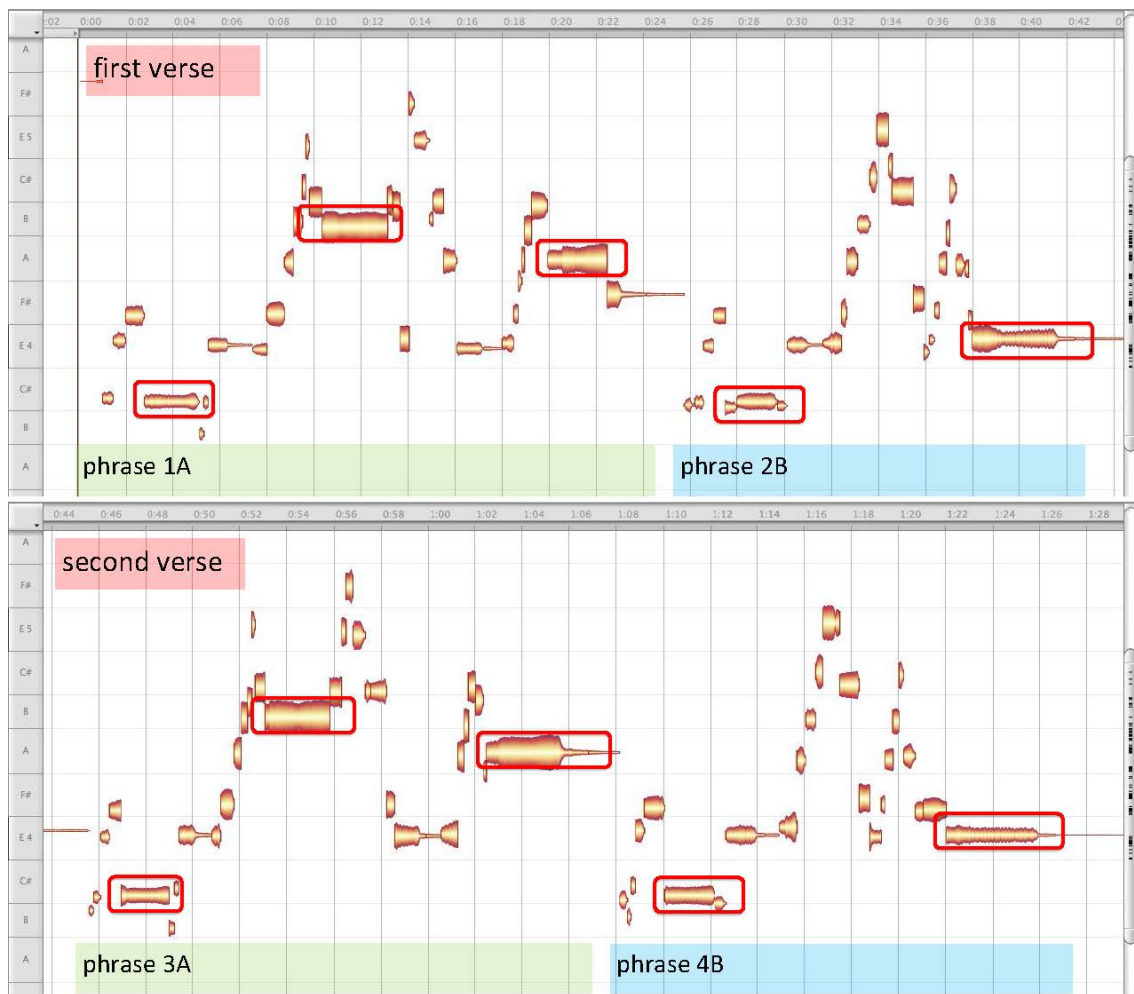


Figure 55: Nice Flower Tune - Pitch 1

These main sound bodies display the most prominent jitter, as visualised in detail in the following graph (Figure 56).

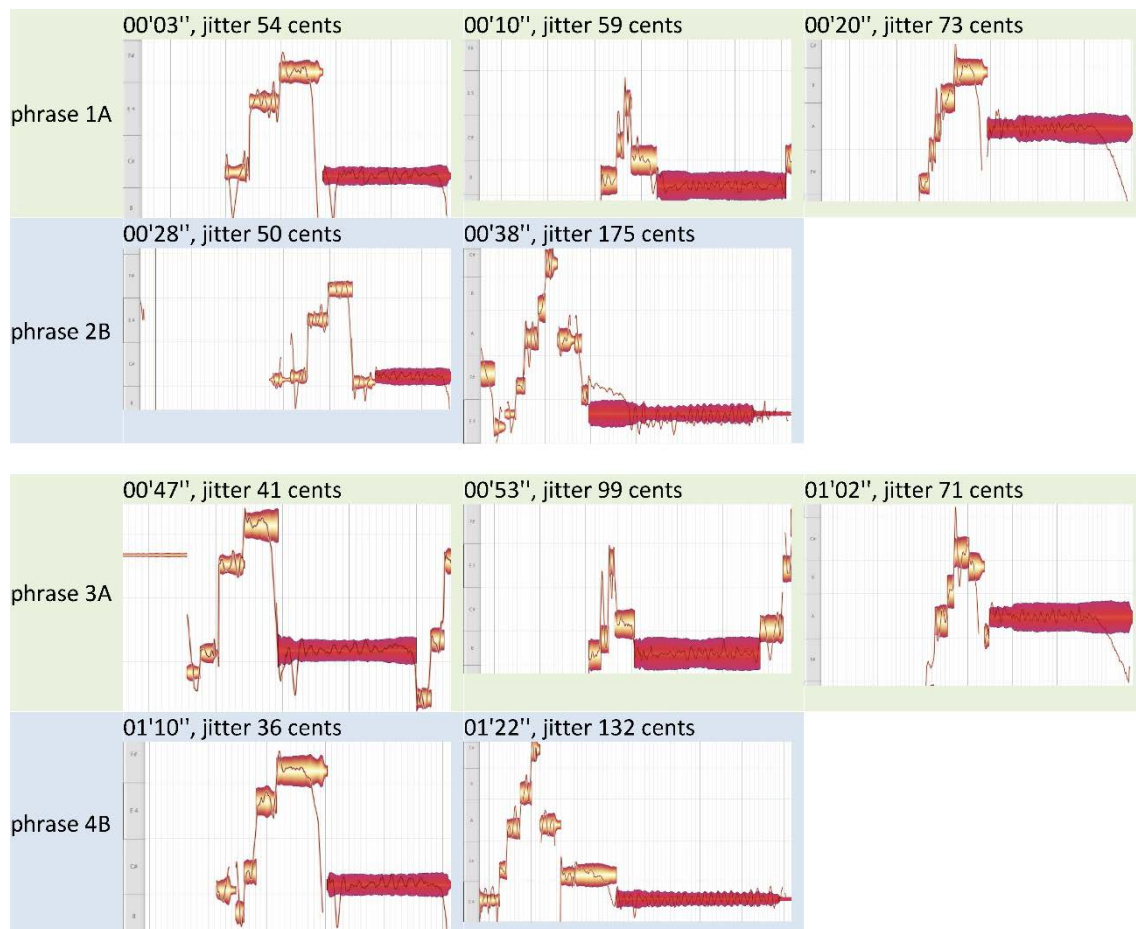


Figure 56: Nice Flower Tune - Pitch 2

The dynamic development largely corresponds with the melodic progress. When the melody gets higher, so does the loudness. This is exemplified in phrase 3A: The rising melody after 00'45" corresponds with rising loudness from 62 decibel to 73 decibel. The first maximum in pitch as well as loudness is reached at 00'52", with 83 decibel. As the melody line falls at 00'57", the loudness also drops from 78 to 70 decibel. After 01'00" there is another rise to the second maximum at 84 decibel, which displays a small but steady rise, even as the ending gliding tone sets in. This once more points to the importance of the gliding tone as something inherently being part of the melody, not just a mere fading out of a sound body (Figure 57).

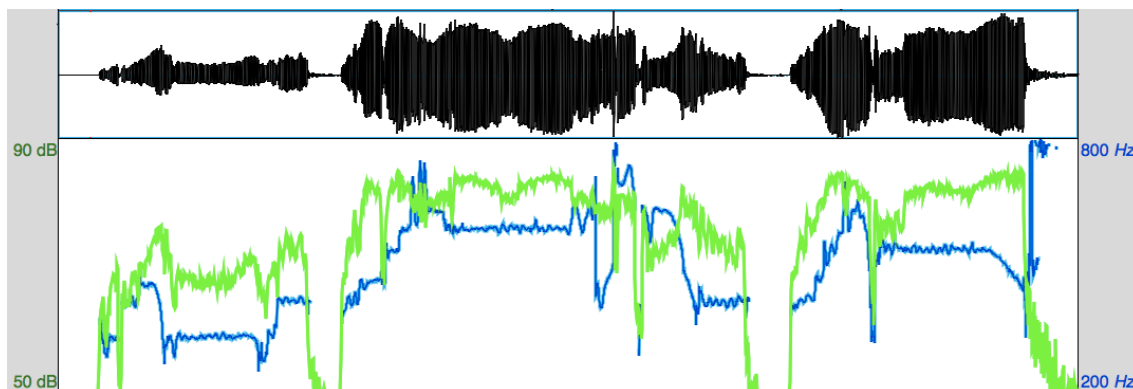


Figure 57: Nice Flower Tune - Dynamics

A frequency analysis of the two middle sound bodies in phrases 1A and 3A, the highest pitches in the song, reveals that they not only display remarkably similar instances of pitch and dynamics, but also their overtone spectra are identical. The fundamental at 00'10'' is on B4-27 at 486 hertz, but the loudest partial is the 1st overtone, exactly the eighth degree on B5-27 at 972 hertz. All subsequent overtones are quieter and describe a descending fashion. The fundamental at 00'53'' is on B4-13 at 490 hertz, but again the loudest partial is the 1st overtone on B5-8 at 983 hertz, with all subsequent overtones getting quieter (Figure 58). Paralleling the similar phenomena in the *Sala Tune* and *Bao'an Tune Two*, most instances at 00'10'' as well as 00'53'' are largely identical. Once more the question arises, if it is legitimate to speak of only one sound body in this case, instead of two identical sound bodies at different times of the song.

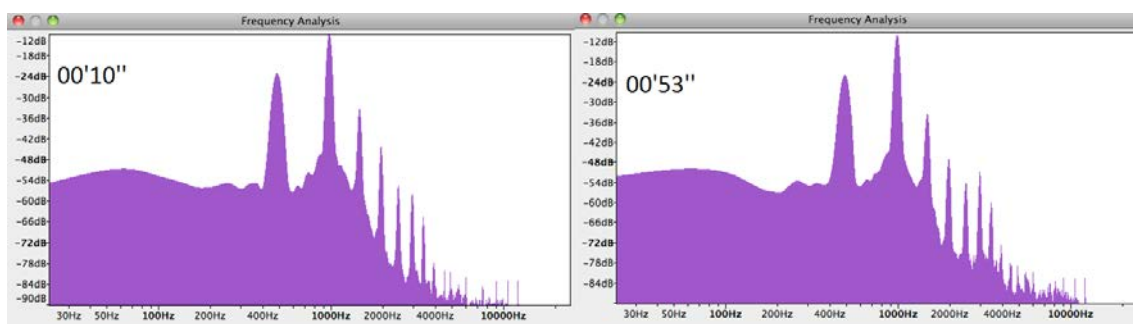


Figure 58: Nice Flower Tune - Timbre

4.21 Two Peach Blossoms Tune

This tune is also called *Two Peonies Tune*. The title of the song is *Do Not Be Angry If Big Brother Has the Pox* sung by Zhang Peilan. She was born in 1942 in Yongqing, Linxia [track 22 on enclosed audio disc].

The song is in B *zhi* mode. I could discern two coordinate tones, the fourth degree, E, and the fifth degree, F#. In literature, this tune is described as usually being a tetratonic *zhi* mode, but Zhang Peilan also uses the third degree, G#. The tuning points to a syntonic temperament with a basic frequency at 436 hertz.

The song is structured in three phrases; phrase one until 00'18", phrase two from 00'19" until 00'33", and the coda - a condensed mixture of the previous two phrases - lasting from 00'34" until the end at 00'42". Interesting is that the singer executes the very last sound of each respective phrase as a very short cut tone, which means that she is also not using gliding tones, which is very unusual for Hua'er, where sound bodies on vowels are frequently prolonged to demonstrate musical skill through embellished jitter, dynamics, and timbral changes. Also the usual downward gliding tones on the last pitch are not sung. Slides occur mainly in phrase one, whereas the only occurring slide in phrase two on the C#4 at 00'15" only encompasses 14 cents. Slides in phrase one encompass between 14 and 66 cents and are generally from the lower pitch to the higher, whereas the slide in phrase two is moving downward.

As the melody follows a downward motion, the loudness decreases correspondingly. This can be observed quite frequently in Hua'er, and parallels the circumstance that Hua'er singers get louder when the melody rises, a dynamical feature which does not occur in this song though. But what occurs is an interesting, albeit not very obvious characteristic: Zhang Peilan gets quieter not only with each melodic downward motion, but also within a phrase as a whole. Phrase one gets gradually quieter, starting at 73 decibel at the beginning of phrase one, and arriving at 56 decibel at the end of it. Likewise, the beginning of phrase two reaches 78 decibel, at the end arriving at 59 decibel. This characteristic is not very obvious and is extracted more from personal listening experience rather than visual analysis of the Praat graph (Figure 59).

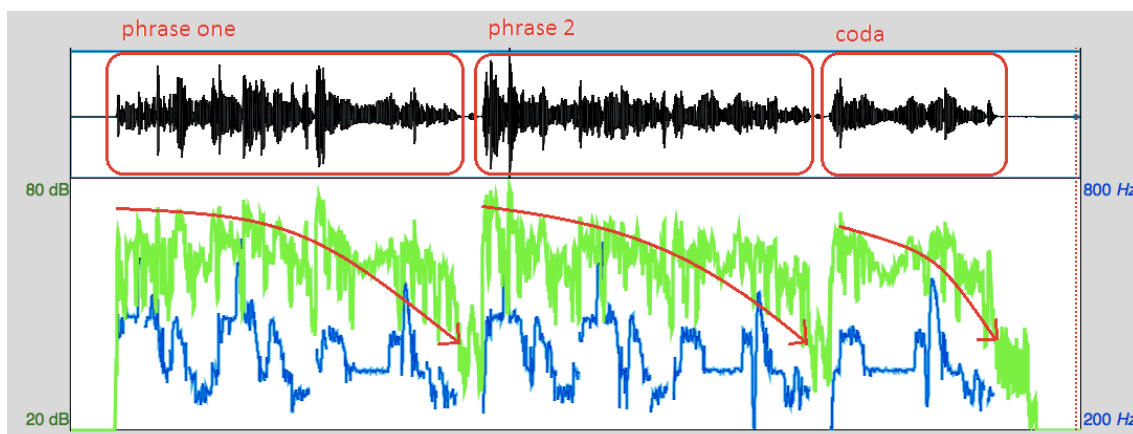


Figure 59: Two Peach Blossoms Tune - Dynamics

A comparison of all coordinate tones on E4 and F#4 is interesting, as an obvious regularity frequently encountered in Hua'er can be discerned: The first sound body on F#4 in each phrase has an upward motion of over 50 cents, the second one is nearly 20 cents high, the third one approximately 20 cents low, the fourth one has almost no deviation, and the fifth one slightly deviates irregularly both times. Most E4 are passing tones. Unlike the F#4, there appears to be no discernible pattern of parallelism of E4 in phrases one, two, and the coda, except that the last two sound bodies in each phrase have a slur which occupies a tonespace between 35 and 97 cents. Except one - the E4 at 00'30" - they all have a downward motion (Figure 60).

cent deviations of F#4 in phrase one		cent deviations of F#4 in phrase two	
00'02"	-39 to +27; 66 cents	00'18"	-30 to +22; 52 cents
00'03"	+19	00'19"	+18
00'04"	-26	00'20"	+18
00'07"	+6	00'23"	-1
00'08"	+10	00'24"	+20
00'09"	-19	00'25"	+5

cent deviations of E4 in phrase one		cent deviations of E4 in phrase two		cent deviations of E4 in coda	
00'03"	+54	00'20"	+12		
00'04"	+16	00'21"	+8		
00'08"	-27	00'24"	+15		
00'09"	-3	00'25"	+18		
00'11"	+35 to -30; 65 cents	00'27"	+60 to -37; 97 cents	00'34"	+36 to -24; 60 cents
00'14"	+13 to -58; 71 cents	00'30"	+26 to +85; 59 cents	00'37"	+32 to -3; 35 cents

Figure 60: Two Peach Blossoms Tune - Timbre

4.22 Going to Sichuan Tune

This song is also interpreted by Zhang Peilan, like the *Two Peach Blossoms Tune* analysed before. This song is called *My Heart Is Pulled Toward You While I am on the Road*. According to Zhang Junren, this tune is also known as a shepherd song in Ningxia [track 23 on enclosed audio disc].

The song is in B *shang* mode. The subordinate tone A, albeit being the basic tone of the underlying pentatonic scale, serves mainly as little used passing tone. The basic frequency lies at 448 hertz and the tuning points quite clearly to a syntonic temperament, with only minimal deviations on the D4 pitch class. I divided the song in three verses. Each has a duration of approximately of 47 seconds (Figure 61).

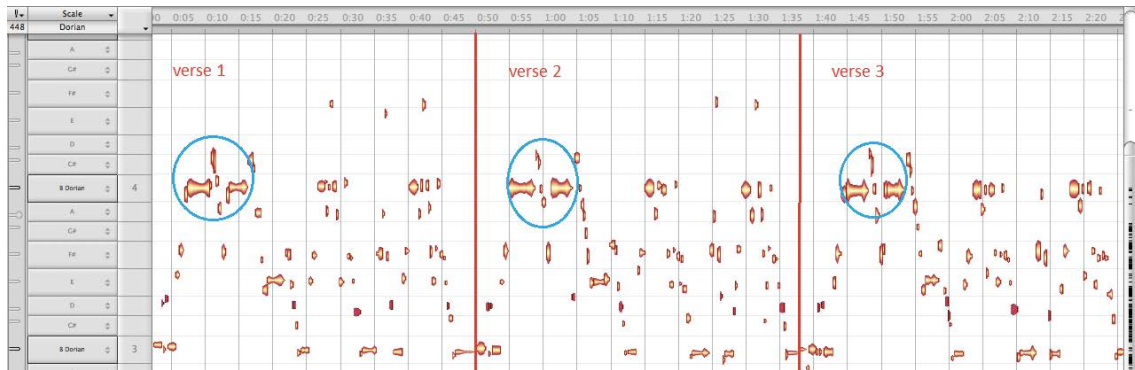


Figure 61: Going to Sichuan Tune - Pre

The ornate vowels at the beginning of each respective phrase are very prominent. Shortly before each of these elaborate sound bodies, the singer grasps for air and has a very short pause, as if to indicate that something important is coming. The first of these sound bodies occurs between 00'06" and 00'16", the second long sound body occurs between 00'54" and 01'04", the third and last elaborate sound body occurs between 01'44" and 01'53". They all approach the B4 from below with an upward motion. The cent deviation of the third sound body is -20 cents, while the first two deviate an insignificant -3 cents. The structure of all three sound bodies is similar: After a tonetime of 4 seconds, the melody rises up shortly to E5, and falls immediately back to C#5 and further down to A4 and F#4. From there the melody stabilises at B4 again. The whole motion is very step-like, except the slide from below C#5 to F#4. The jitter of the two main tones in the first sound encompasses 35 and 96 cents, the jitter of the two main tones in the second sound body encompasses between 68 and 77 cents, and the

jitter of the two main tones in the third sound body encompasses 69 and 84 cents. In all three cases, the first jitter has a smaller tonespace, and also the jitter is less periodic than the respective second B4 (Figure 62).

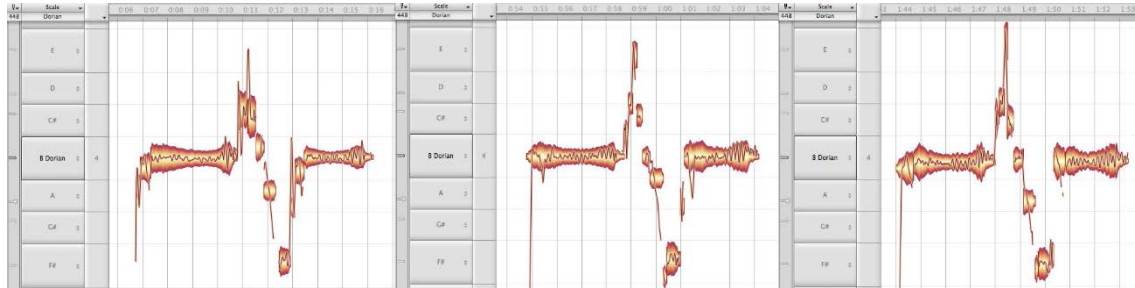


Figure 62: Going to Sichuan Tune - Pitch

Also in all cases, the jittered part of the sound body displays a concave form in intensity. This also means that when the singer gets louder, the tonespace of the jitter gets wider (Figure 63).

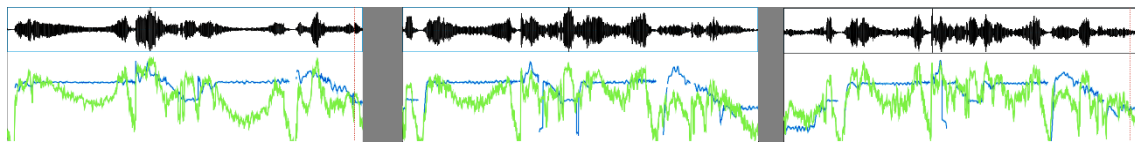


Figure 63: Going to Sichuan Tune - Dynamics

Zhang Peilan remains in the same vocal register throughout the entire song, usually not changing into head voice. Some exemplary sound bodies from the second verse are subject to more detailed scrutinisation, in order to exemplify the variation and diversity of timbral features in Hua'er generally and of Zhang Peilan in particular. The sound body at 00'54" has the fundamental at 501 hertz, a B4+24. The 1st overtone, the eighth degree at 1005 hertz, is clearly louder, but the loudest overtone in the spectrum is the 2nd overtone at 1504, the fifth degree on F#6+28. This spectrum describes a rising motion of the first three partials' amplitudes. The sound body at 01'08" has the fundamental at 336 hertz, on E4+33. The following overtones, the eighth degree on E5+43 at 676 hertz, and the fifth degree on B5+61 of 1023 hertz, get consecutively quieter. This spectrum describes a decreasing notion of the first three partials' amplitudes. The sound body at 01'22" has the fundamental at 250 hertz, a B3+21. The eighth degree on B4+4 at 495 hertz is quieter, while the fifth degree on F#5+14 at 746 hertz, as well as the following eighth degree on B5+11 at 994 hertz are louder. This spectrum describes a concave notion of the first few partials' amplitudes (Figure 64).

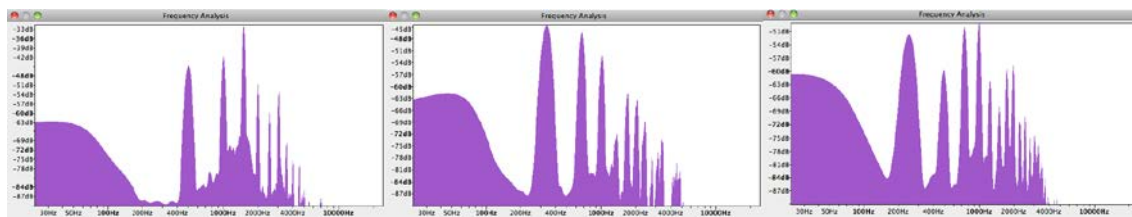


Figure 64: Going to Sichuan Tune - Timbre

4.23 Drunken Eight Immortals Tune

Famous Hua'er singer Wang Shaoming, male, born 1925 in Linxia, calls his version of this tune *Spent a Lifetime on the Yellow River*. In 1958, this tune was sung by Wang Shaoming in a movie, where he was playing the role of an elderly boatman. Similar to the aforementioned *Going to Sichuan Tune*, or the *Erotic People Tune* described below, this tune is a relatively young Hua'er. It is popular today, and Hua'er singers frequently sing it at Hua'er festivals [track 16 on enclosed audio disc].

The song is in F *zhi* mode, the coordinate tone is not the expected fifth degree, but instead the fourth degree, Bb. The tuning points to a syntonic temperament and the basic frequency was set at 410 hertz.

The melodic progress is very erratic. The song is divided into five phrases frequently encountered in Hezhou Hua'er songs. The main tones F3 and F4 set up the melodic framework within which the singer improvises roughly according to the labelled melody. Phrases B start on the coordinate tone Bb3. Wang Shaoming decidedly exemplifies that notation would not be sufficient to even approximately characterise the melodic variety of this song (Figure 65).

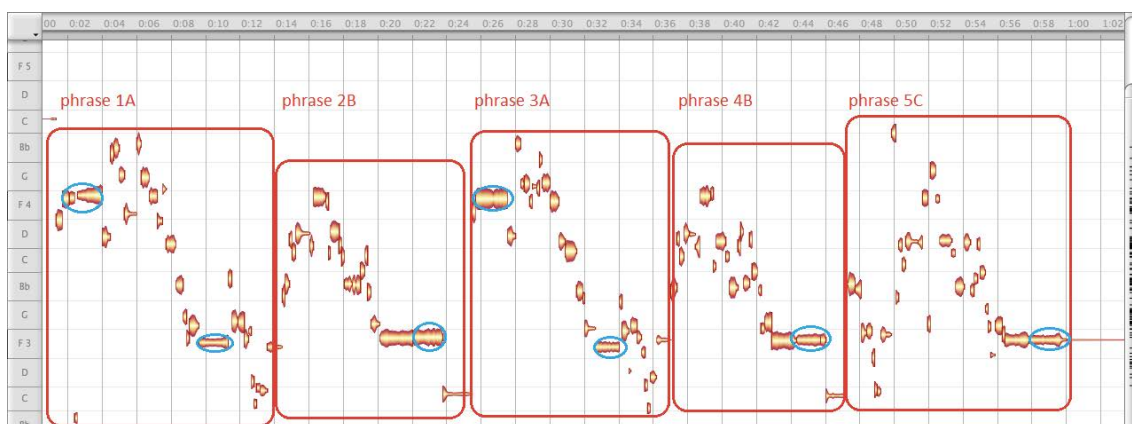


Figure 65: Drunken Eight Immortals Tune - Pitch

The whole song is dynamically relatively consistent. Only the very first sound body, from 00'00" until 00'05", describes a concave form of intensity. The maximum of 82 decibel at the beginning and the end of the sound body are contrasted by the minimum of 63 decibel in the middle (Figure 66).

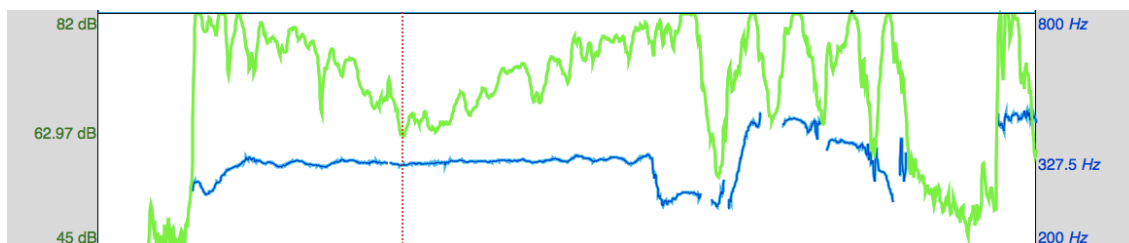


Figure 66: Drunken Eight Immortals Tune - Dynamics

The singer has a very peculiar voice hard to characterise. Frequency analysis of selected sound bodies reveal different timbral techniques utilised at the main tones. The first sound body in phrase 1A at 00'02" has the fundamental at 333 hertz. Both the eighth and the fifth degree overtones are louder, settling the pitch on E5+18 at 666 hertz. The second sound body in the same phrase at 1A at 00'10" has the fundamental at 161 hertz. The fundamental is the loudest. The timbre inhibits a "bee-like" buzzing quality. The main tone in phrase 2B at 00'22" has the fundamental at 165 hertz. The fifth degree is the loudest overtone, settling the pitch on B4+4 at 495 hertz. The sound body in phrase 3A at 00'26" has the fundamental at 327 hertz. If listening closely, a similar whistling tone sensation as in the *Hezhou Primary Tune One* and the *Tu People Tune* can be perceived. 1st, 2nd, and 3rd overtone are louder than the fundamental. All other ensuing overtones are very clear and also of nearly the same amplitude as the fundamental. The next sound body in the same phrase at 00'33" has the fundamental at 159 hertz. Only the 2nd overtone, the eighth degree, is slightly louder than the fundamental. Additionally, the timbre inhibits a buzzing quality, the same as the parallel sound body in 1A. The last main tone in phrase 4B at 00'44" has the fundamental at 165 hertz. Fundamental, 1st, and 2nd overtone all nearly have the same amplitude. The final sound body in phrase 5C at 00'58" has a fundamental at 164 hertz. Again, fundamental, 1st, and 2nd overtone all nearly have the same amplitude, the 2nd overtone at the fifth degree being slightly louder than the others (Figure 67). The overall deviation between the respective fundamentals is minimal and lies - if the ones above 300 hertz are

transposed down an eighth - between 161 and 166 hertz, or 53 cents. The buzzing sounds at 00'10" and 00'33" may result out of the circumstance that the fundamental, the 1st overtone at the eighth degree, and the 2nd overtone at the fifth degree have the same amplitude, although the sound body with a similar overtone distribution at 00'58" does not buzz that strongly in comparison with the previous ones.

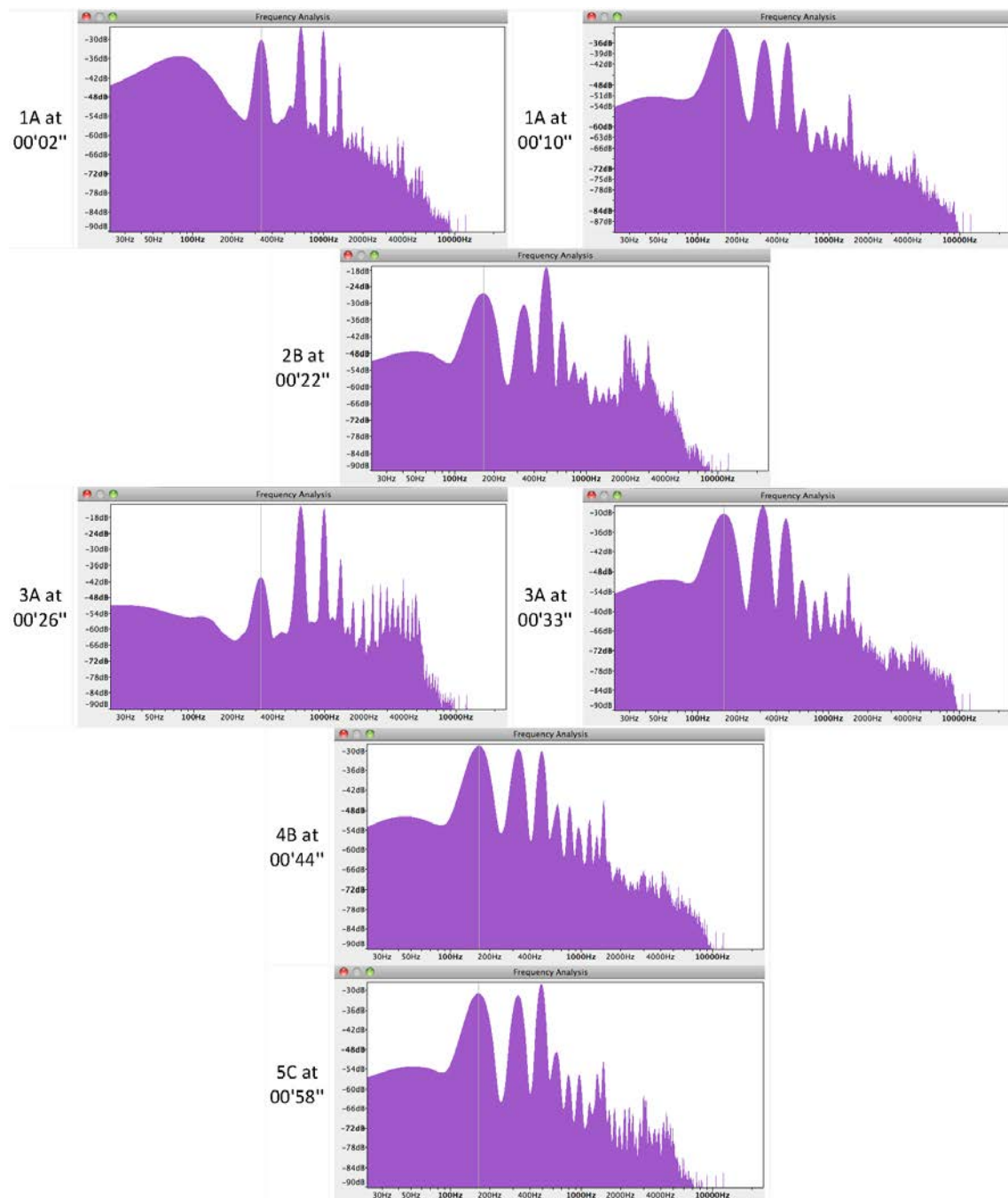


Figure 67: Drunken Eight Immortals Tune - Timbre

4.24 Erotic People Tune

This song was originally published in 1954 and popularised by Zhu Zhonglu. He interpreted this tune with the song name *Prefecture Officials Are Busy to Death with Love Affair Cases*. This song is most frequently sung by Han and Hui people in Tongren, Xunhua, and Jishishan. An alternative song title for the same labelled melody is *Do Not Stop Praying If You Want to Eat* [track 26 on enclosed audio disc].

The song is in Ab *zhi* mode, stemming from the pentatonic scale Db Eb F Ab Bb. Ab is the main tone, the coordinate tone however is not the expected fifth degree Eb, but the fourth degree Db. Of the three scores of this tune published by Zhang Junren, only one corresponds with the song analysed here, with the other two being in a *shang* mode. Scores published by Wang Pei also point to a *zhi* mode. The tuning points to just temperament, built on the basic tone Db, but the deviations in equal temperament are also not that high, merely the third degree, F, and fifth degree, Ab, are on average 15 cents lower than in equal tuning. This was deducted by analysing the cent deviation of every pitch of the song (Figure 68).

	phrase 1			phrase 2			phrase 3			phrase 4				coda		
F4																
1										-65						
2	-68			-5			-61			-71						
3	+14	-58		+84			+25			+36						
Eb4																
1	-48	-87		+24			+14			+10						
2	+1			+46			+73			+77				+41		
3	+7	+66		+39	+101		+13			+34				-70		
4	-81			+25			+19			-49				+23		
5	-16			+65			-22			+28	-49		+71	+30		
Db4																
1	-17			+5			+12			-35						
2	-8			-22			+21	-41		-32						
3	-12			-5			-15			-43						
4				-11	-66		-36	-60		-21						
5	-55	-28		-9			+3			-32				-19	-50	-121
6	-50			+6			-31			-66				-23	-9	
7	-43			+7			-17			-45	-22		-80	+36		
8	-31	+1		-2			-23			+52				-23		
9	-10			+26			-44			-17				-68		
10	-36	-54	+48	-60	-59	+20	-49	+5	-15	-61				+54		
11	+0			-91			-33			-39				-33		
Bb3																
1	-46			+169			+75			+11	-66					
2				+5			+39			+9						
3	-6			-19			-33			+9						
4	-4			+29			0			+161	-19		+144			
5	+17			+40			+25			+38				-29		
6	+97	-44		0			+66			+3	-53		-14			
7				-6			-26									
8	+53			+30			+131			+97				+58		
9				+40			+71			-21						
10	-34			-8			-27			-20	-7		-27	-42		
Ab3																
1	+66			-11			-8			-8						
2	+88			+59			+77									
3							+69									
4				+83			+82							-104		
5	+55	-5		+5	+10		+14	+4	+79	+52	-59	-2	+4	-5	+49	+2

Figure 68: Erotic People Tune - Pre

Noteworthy are the last sound bodies of each verse, at 00'14", 00'29", 00'44", 00'59", and 01'11": Each sound body is intonated at an incredibly exact Ab3 at either 208 or 209 hertz (Figure 69).

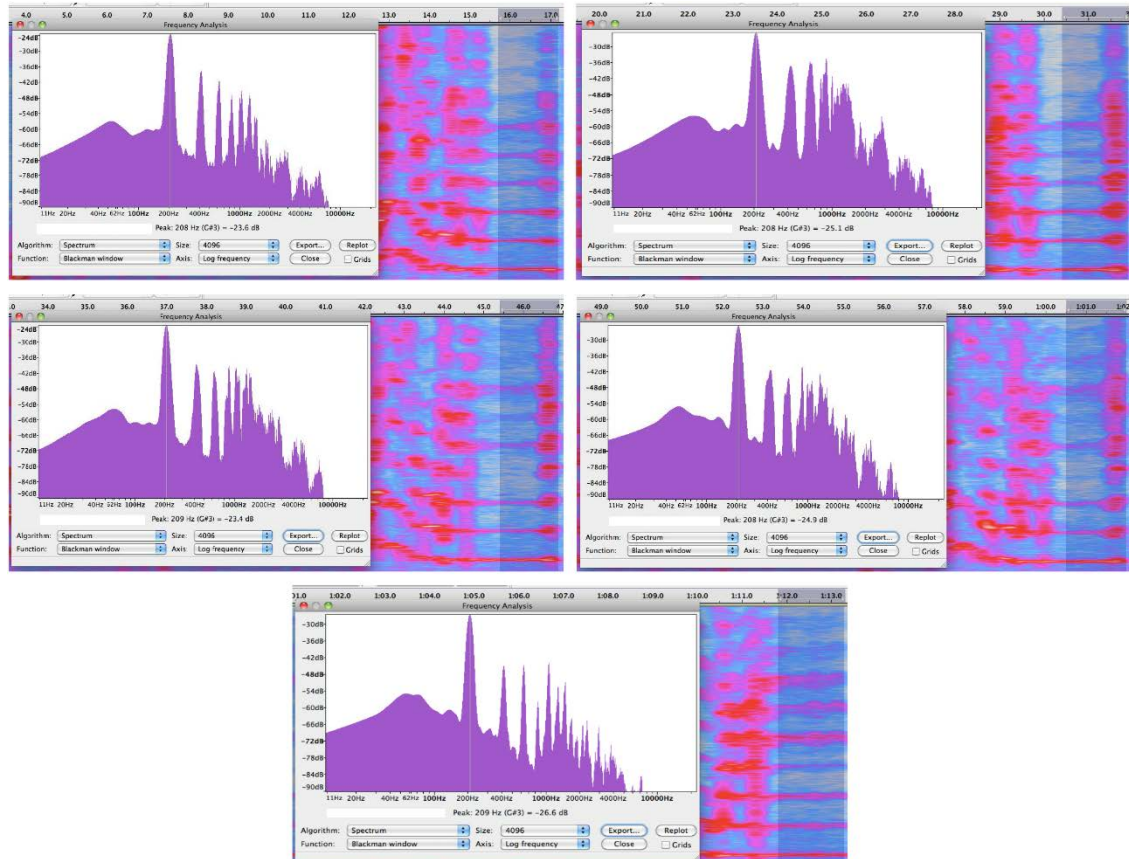


Figure 69: Erotic People Tune - Pitch

Dynamically the song is quite bland. It is sung fairly fast with a clearly discernible meter. The song strings together four verses of identical melody of approximately 15 seconds each, and adds a coda, where the singer slows down toward the end. The last sound bodies of each respective verse are also noteworthy: The sound body starts much quieter than the preceding melody, but gets louder within a tonetime of 4 seconds, except for the last time at 01'17", where the loudness of the sound body describes a decreasing motion (Figure 70).

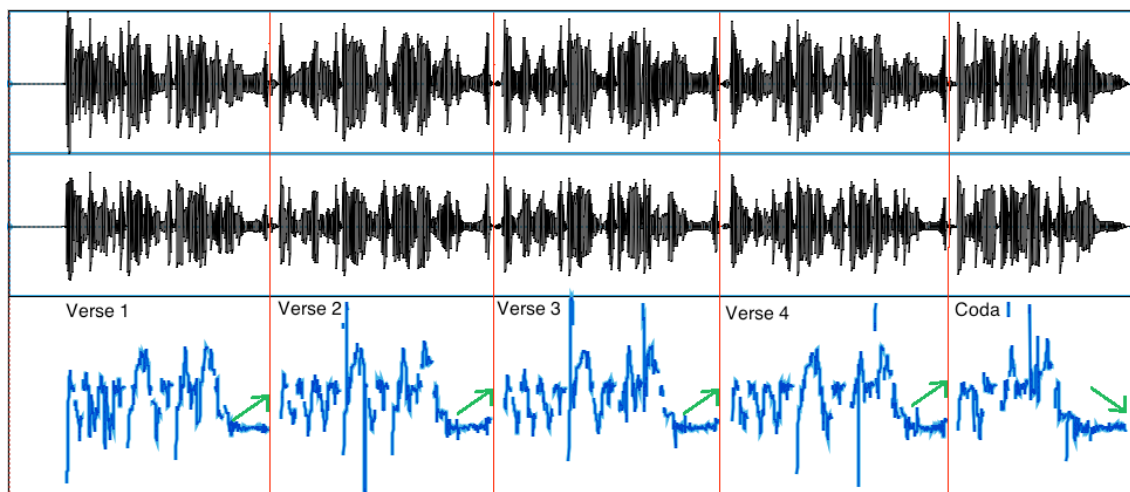


Figure 70: Erotic People Tune - Dynamics

In this song, Zhu Zhonglu does not make use of the widespread sharp tone technique of accentuating certain overtones in order to sound high.

5 Conclusion

5.1 Theoretical Development

The basic hypothesis of this dissertation is that the tonality of Hua'er is commonly shared by all peoples residing in the Hua'er region. It establishes mutual bonds and affiliations within the Hua'er sound group that overwrite ideological concepts of ethnicity or minority, as well as religious concepts of Islam, Buddhism, or Chinese folk religion. Despite the complex ethnic and religious relations in the Hua'er region, there is a lowest common musical denominator that binds together all the people who sing Hua'er. The dissertation asks if, and how, the tone system of Hua'er plays an important role in creating a sense of common identity for the people who sing Hua'er. This question is intimately connected to the problem of which tone system Hua'er is built on in the first place, and what are the elements that define Hua'er as a Chinese folk music. Answers to this question are sought through the method of sonological analysis, with a focus on sound bodies, the smallest meaningful element in Hua'er tunes.

"The West has harmonies, we can enjoy them; we have sound bodies. Everybody has its own. We do not need to follow someone else. We do not need to look for Chinese harmonies, and we also do not need to make all folk music into orchestral symphonic works." This statement is taken from an interview by ethnomusicologist Shen Qia (She 2007), in which he explicitly compares harmonies in Western music with sound bodies in Chinese music. Also similarities between sound bodies and motifs have been proposed (Penyeh 1998:11). While I neither agree with those specific notions, nor with the notion of seeking an equivalent for sound bodies in Western music, I do subscribe to Shen Qia's indisposition against symphonic works misappropriating Chinese folk melodies. Not only are these compositions aesthetically questionable, but they are also filled with hyperbolic ideological, nationalistic, and racist meanings and messages. During field research in south Gansu I met a Chinese composer who confronted me with a confusing statement, to which I did not find any response which summarises all the things that are outright wrong with it: "You know, the biggest problem with Chinese music is that it has no harmonies."

This unfortunate phrasing left me wondering, how something like missing harmonies can be a "problem" in a music, and what kind of world view led the speaker to utter such a self-deprecating statement. What is Chinese music? As a genre of mountain songs, Hua'er is clearly embedded in the vast field of Chinese folk music in the minds of the performers, discursively connecting them to mountain songs also in other parts within the territory of bygone and today's China. But while territorial arguments for Chineseness may exist, they are clearly not the decisive factor when conceptualising Hua'er as Chinese. This notion is also supported by the fragmentation of the Hua'er region, which by no means is a closed area bound by imagined borders. "Chinese" in this case clearly refers to a cultural concept, defined through musical aspects, like common tonality, i.e. temperaments, modes, and sound bodies. Besides purely musical reasons, three instances of Hua'er being "Chinese folk music" can be identified:

Firstly, the legend of Ling Lun collecting the twelve bamboo flutes, *lü*, the basis for Chinese music theory and temperamentology, being close to (or even in) what is today's Hua'er region, is a very intriguing thought. Secondly, the geographical nearness of the Hua'er region to two ancient cultural centers of Chinese civilisation - Dunhuang and the former capital Chang'an/Xi'an - strengthens the hypothesis that in Hua'er music ancient echoes from the beginnings of Chinese culture could be heard. Lastly, the cultural diversity, which developed along the silk road and the Huang river, contributed to (and at the same time is manifested in) the diversity which can be found in today's Hua'er music and the Hua'er sound group. This multicultural diversity should not be confused with postscripted and ideologically informed ethnic attributions by scholars and government officials. Chinese music is by no means only Han music, and likewise some music may be Chinese without being solely Han, like Hua'er.

Beside this dissertation's central theory of sound bodies as a basic concept in the deep structure of Chinese music, the theory of participatory discrepancies has been utilised to embed sonological findings in the social reality of the Hua'er sound group. The development of the theory on the textural, or melodic level does not prove as applicable as when applied to processual, or rhythmic elements of music (Johansson 2009; Davies et al. 2013). It does however serve as a wonderful interpretative basis, but

has to be modified when applied to Chinese circumstances. In the theory chapter, the metaphorical transformation from "participatory discrepancies" to "unifying sound bodies" has to be implemented in order to adapt this model to the social reality of Hua'er music. Throughout this dissertation, the social reality of a tone system - much like language - is conceptualised as something collectively intentioned. A social reality exists because people think it exists. It is therefore also something imagined, something that is whatever people say it is.

Beside concepts of temperament, scales, and modes, the sound body theory offers an emic Chinese theory, describing in Chinese terms what is comprised in a Chinese conceptualisation of a Chinese tonality. Its basic contents however are by no means "new". Franz Födermayr has already acknowledged the multidimensional structure of voice, including pitch, duration, loudness, and timbre (Födermayr 1971:11). Cornelia Fales has also stressed the importance of musical timbre, stating that "timbre is a condition; pitch and loudness are things a sound does, timbre is what a sound is" (Fales 2002:58-61). She also emphasised the importance of process in timbre, such as when listeners perceive a change in pitch or loudness, although actually the timbre has changed. Neither sound body techniques nor the content of the sound body theory can be encountered only in Chinese circumstances. This dissertation has added to an understanding of sound bodies in Chinese music, knowledge which could readily be applied to other musical systems subjected to sonological analysis.

5.2 Sonological Findings

In the following two chapters I will give an overview of findings from the pre-analyses as well as summarising information on the singers. The oldest singer of the selected Hua'er songs was born in 1922, the youngest ones in the 1980s. The majority of analysed singers belong to the Han people, but there are also Hui, Dongxiang, Tu, and Tibetan singers. The respective tunes are attributed to Han, Hui, Bao'an, Sala, and Tu. Neither a singer nor a tune representing the Yugu people could be obtained for analysis. Musically, only two songs were sung in an equal temperament, while in eleven tunes the tuning pointed toward a syntonic temperament, and another eleven toward just

temperament. Of the recordings made at Hua'er festivals, five were in just temperament, while three were in syntonic temperament. No preference of choice regarding temperament could be discerned among gender, religious, or ethnic affiliations of singers, but the two songs with equal temperament were interestingly both interpreted by Muslim men.

Fifteen songs used the *zhi* mode, making it the most utilised. Eight of the *zhi* mode songs are in syntonic temperament, six in just temperament, and one in equal. Five songs are in *shang* mode, of which two are in just, two in syntonic, and one again in equal temperament. Of the remaining three songs in *yu* mode, two are in just, one in syntonic temperament. The tuning of the only song in the unlikely *jue* mode points to a just temperament. Also, in this tune the coordinate tone is at the sixth interval from the main tone, while most often the relationship between main tone and coordinate tone is a fifth interval, occurring fifteen times. The coordinate tone being the fourth degree occurred seven times. This clearly disproves the assumption that the coordinate tone is always a fifth interval from the main tone (Ju 2006:308). Only three songs utilised a tetratonic scale, all others are pentatonic. For summarising information on tunes, songs, singers, modes, and temperaments - what has been termed as pre-analysis here - please refer to the appendix.

The comparatively small sample of twenty-four songs indicates the immense variety of possible musical characteristics occurring in Hua'er. There are only very few songs displaying the exact same features in temperament, scale, mode, and coordinate tone. The same features of just temperament, pentatonic *zhi* mode, and fifth degree as coordinate tone is shared by four songs: Firstly, the *Nice Flower Tune* sung by female Tibetan singer Zhang Yuying; secondly, the *Hezhou Tertiary Tune* sung by female singer Mai Jing; thirdly, the *Hezhou Primary Tune Two* sung by male Dongxiang singer He Qingxiang; and finally, the *Hezhou Primary Tune Three* sung by male Han singer Yin Yi. The same features of syntonic temperament, pentatonic *zhi* mode, and fourth degree as coordinate tone is shared by two songs: One is the *Tu People Tune* sung by male Tu singer Wang Dexian, the other is the *Drunken Eight Immortals Tune* sung by male Han singer Wang Shaoming.

The same features of syntonic temperament, pentatonic *zhi* mode, and fifth degree as coordinate tone is shared by six songs: Firstly, the *Bao'an Tune Two* sung by female singer Mai Jing; secondly, the *Two Peach Blossoms Tune* sung by female Han singer Zhang Peilan; thirdly, the *Rounding Three Rounds Tune One* sung by female Han singer Liu Lianmei; fourthly the *Hezhou Primary Tune One* sung by male Han singer Zhu Zhonglu; fifthly, the *Sigou Hezhou Hua'er Two* sung by male Hui singer Jia Hailin; and finally the *Songming Hezhou Hua'er* sung by two anonymous men, probably Hui. The displayed similarity in all cases is completely independent from aspects of gender, religion, or ethnicity. From the just mentioned findings, no discernible correlations between instances of temperament, mode, scale and instances of gender, religion, and ethnicity, can be observed. However, what can be observed among all singers is a common display of sound body techniques.

5.3 Sound Bodies in Hua'er

While most sound body phenomena encountered in Hua'er have Chinese names, I could not find any such terms describing the "opening wah tone" utilised in the *Hezhou Primary Tune One*, the "buzzing tone" encountered in the *Drunken Eight Immortals Tune*, or the "whistling tone" encountered in the *Tu People Tune*. The most obvious sound body processes happen on filling words sung on vowels, for example *ya*, *yo*, or *zhe*, with comparatively long tonetimes of a few seconds. Vocal register changes from chest voice to head voice happen often, although long tonetimes of only head voice rarely occur. Head voice sound bodies are mostly passing, or leaning tones.

Often in Hua'er, adjacent pitches are connected with slides. In the case of the *Sala Tune* however, melodic upward motions are made in a step-like fashion, while downward motions describe a continuous slide. Rising and falling melody lines at the beginning and the end of a sound body on the other hand are called gliding tones. These gliding tones usually display two dynamic characteristics: Either the intensity line corresponds with the pitch line, like in the *Rounding Two Rounds Tune Two*, or it moves in the opposite direction, like in the *Bao'an Tune One*. Also both phenomena in one tune

can be observed, like in the *Erotic People Tune*, where the intensity line ascends at the falling gliding tones at end of each phrase, but descends at the very end of the song.

Within a given tonetime, the tonespace of a jitter usually tends to get bigger. In no instance was there wide jitter at the beginning of a sound body, which then would get smaller. The average pitch movement of a sound body appears to be intimately connected by a reciprocal effect to the tonespace of its jitter: When the pitch is unstable, moving upward or downward within a specific tonetime, then the jitter is smaller than in comparable, more stable pitches in the same song. In other words, if the pitch changes drastically within a given tonetime, then the jitter within this tonetime is relatively small. Conversely, if the pitch stays constant, the jitter is wider.

It might be that the singer wants to make the tone more interesting, by either varying the pitch upward or downward, or by using stronger jitter. Theoretically this is also a clear indication that sound body and pitch are two distinctive concepts, operating on different music theoretical and practical levels. A pitch is something contained in a sound body, not merely another name for it. Also changes in loudness and intensity appear to be directly connected to the tonespace of the jitter, with increasing jitter usually leading to an increase in loudness. In this sense, the sound bodies in the *Hezhou Primary Tune Two* display an interesting relation between intensity and jitter, which gets wider while the loudness stays the same.

It also became obvious that the frequently referred to head voice and special techniques of timbral change utilised by Hua'er singers are two distinctive phenomena. The fundamental frequency in head voice is basically the same as in chest voice, except that the first partial is amplified and the remaining partials are drastically reduced (Födermayr 1971:113). Techniques of timbral change on the other hand emphasise certain overtones to make a sound body sound high. Pitch perception depends to a large extent on the formation of the overtones, and Hua'er singers especially accentuate high-frequency overtones. The spectral amplitudes of certain overtones are often higher than the fundamental frequencies, resulting in high frequency formants, the loudest overtones. This means that the perceived pitch is not "sung" high by the singer, but it

rather "sounds" high through the emphasising of these overtones. This sound body technique, called sharp tone, is strictly speaking a timbre, not a pitch.

This fundamental difference between "sounding" high, through accentuation of certain overtones, and "singing" high, through elevating the fundamental frequency to a high pitch can only be seen through conceptual visualisation, but not necessarily be perceived as such. Based on this fact, the differentiation between frequency measurement and sound analysis becomes an obvious and necessary differentiation (Schneider 1997:15,302). Similar conclusions can be asserted on the subject of intensity, where perceived loudness is not merely an increase in volume, but strictly speaking also a timbre, brought about by the addition of more overtones. Of course also the opposite is true, and with an increase in loudness, naturally more overtones are added, like in the *Bao'an Tune Two*. Incredibly fascinating is the sophisticated technique of using the most strongly accentuated overtone as fundamental for the ensuing pitch, as displayed in both *Rounding Three Rounds Tunes*.

As the concept of tonetime is relatively open, applicable to fifteen seconds as well as to one second, it turned out to be useful to ascribe sub-tonetimes in some instances. Dynamically, a multitude of changes in sound bodies can be observed, depending on which tonetime is observed. Whole phrases occasionally follow a falling intensity curve, like in the *Hezhou Tertiary Tune* or the *Two Peach Blossoms Tune*. But also a concave form, like in the *Bao'an Tune Two* can be encountered. Often when the melody rises, the loudness also increases. Conversely, when the melody falls, the loudness decreases. The dynamics of long sound bodies, usually sung on vowels, likewise display many forms: Rising, as in the *Debut Hezhou Hua'er* or the *Hezhou Primary Tune One*; concave, like in the *Drunken Eight Immortals Tune* or the *Hezhou Primary Tune Two*; or convex, like in the *Going to Sichuan Tune* or the *Green Willow Tune*.

Listings of cent deviations of singular pitches conducted in the *Erotic People Tune*, the *Hezhou Tertiary Tune*, and the *Two Peach Blossoms Tune* serve a certain purpose when trying to closely scrutinise and define the temperament. But due to the ambiguousness of the results, one has to ask if any of the three major tunings of equal,

just, or syntonic temperament serve as a conceptual basis for Hua'er singers at all. The information from cent lists helped to further detect and highlight parallelisms between adjacent phrases, parallel gliding tones, or similar parallel deviations within the same song. These parallelisms occur quite often in Hua'er music, and the question arises if we actually could speak of "one" sound body in all these instances, despite them being at two or more different places within a specific song.

This appears to be a logical consequence of the sound body theory, especially when there is no change in the lyrics, or the sung vowel remains the same in another phrase. Hence, the same sound body could also occur in different tunes or songs, at different times, and could be sung by different singers. The different sound bodies do not have to display the exact same features, because change is an inherent and important characteristic of sound bodies. Not only within one sound body at one specific tonetime, but also over similar placed sound bodies within the whole song. The seemingly same sound body can display different timbral or dynamical characteristics.

In this sense it is possible that Hua'er is not based on any music theoretical standardisation of a tone system at all, but is - and at the same time constitutes - its own tone system, a claim that has also been cautiously proposed by Li Mei for other Chinese folk musics (Li 2001:19-20). The sound body theory embraces tonal phenomena concerned with temperament, intervals, modes, and scales, as well as phenomena concerned with pitch, dynamics, and timbre. I refrained from using the concepts of macro- or micro-tonality, as neither Shen Qia nor Li Mei appear to utilise these concepts. The focus throughout the empirical part rested on pitch, dynamics, and timbre, with instances of temperament, modes, and scales summarised in the respective pre-analyses. They served as a framework in which to embed the largely independent phenomena of pitch, dynamics, and timbre.

5.4 Future Research and Concluding Remarks

This dissertation has scrutinised the tone system of Hua'er and its relevance to the formation of a common identity within the Hua'er sound group. However, there is still much research to be done in order to gain deeper knowledge of this musical

tradition. Kang Hongying proposes that further research on Hua'er should be conducted in the fields of terminology, classification, comparison with other genres, historical and geographical origins and developments, future developments, questions of ethnicity and singers, Hua'er festivals, and lastly, musical features - which she understands as rules and forms of poetic composition with respect to tonal pattern and rhyming scheme, as well as the relationship with other forms of art and literature (Kang 2010:73). No theoretical or methodological framework of research is proposed by her.

While those are all interesting fields of future research, I detect a lack of interest on purely musical features, as they are exemplified in this dissertation. In-detail musical analysis only makes sense when the results can be embedded in a meaningful theoretical framework, which often is not utilised by purely ethnographic works of Chinese researchers. While the benefit of utilising and developing the sound body theory is self-evident to me, I certainly acknowledge the problem that the here proposed method of computer facilitated sonological analysis is at times tedious and appears to be removed from the actual music - though only seemingly. On the contrary, it is the ideologically nourished elitist approach of attempting to "elevate" a folk music into literary or artistic spheres that often is removed from the social reality of mountain songs and their interprets, and runs danger of becoming pathetic phrase mongering for the academic legitimisation of the field itself.

However, instead of pointing out further flaws in current folk music research, a specific question worth considering is the following: As mentioned in the analysis of the *Lianhua Taomin Hua'er Northern Way One*, the decision of which singer is designated to continue the next verse is not always clear. Further ethnographical studies with singers could help in understanding social relationships between the singers, and if they are of any relevance in this decision. Are every day power relations between different ethnic groups, between women and men, between old and young perpetuated or, rather, escaped during singing? Is the prevailing singer especially skilled in the improvising of words, and the usage of sound body techniques, or is it simply the one who sings the loudest and most obnoxious? Lastly, it would be interesting to conduct similar experiments as Simha Arom did (Arom 1991): Using the auto-tuning function of

computer software like Melodyne, recorded Hua'er songs could be matched to either just, syntonic, or equal temperaments and be played back to singers and audiences. Their reactions and opinions might yield valuable information of the importance - or unimportance - of standardised musical temperaments in Chinese folk music.

Through the sonological analysis conducted in the empirical part of this dissertation, I conclude that the tonality of Hua'er, conceptualised via sound bodies in the deep structure of music, is indeed a decisive binding element for the large community comprising of the Hua'er sound group residing in the Hua'er region. It is, however, not the only binding element, and the importance of firstly, Hua'er festivals, and secondly, lyrics have been dissertated elsewhere (Sue 1988; Li 2011c). The tonality of Hua'er can be seen as a purely musical instance, although interaction with performative elements at Hua'er festivals and lyrical content cannot be excluded. In this sense, I refrain from defining the tonality of Hua'er music as the only decisive element when it comes to creating a common identity of the people who sing Hua'er.

Embedding Hua'er in the wider genre of Chinese mountain songs, the obvious hypothetical deduction arises that many Chinese folk musics may share the same tonality, embodied through common sound bodies. If the notion of a tonality as a collectively intentioned manifestation of a common identity is consequently developed, then all singers of mountain songs do indeed share a common identity, keeping in mind that each individual or community is comprised of hybrid multi-identities. This bears evidence to the assumption that the world is not only organised in religions, ethnicities, nations, or any other historical, geographical, political and otherwise almost arbitrarily constructed ontological division of humans by humans, but essentially in groups of people that share a common music tonality, conceptualised through sound bodies, and a collectively intentioned manifestation of this common identity.

6 Appendix

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6.2 Discography

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6.5 Tunes from the Empirical Part

Tune 令	Bao'an Tune One 保安令一	The Mountain Peony on the High Mountain 高山上的山丹花	01'03"	Duration 时	Singer 歌手	Singer's Age 年龄	Singer's Gender 性别	Singer's Ethnicity 民族	Scale 音阶	Main Tone 主音	Mode 调式	Coordinate Tone 属音	Basic Frequency 频率	Temperament 音律	staff notation (Zhang 2004c)	number notation (Wang 1992)	number notation (Chen et al. 2007)	number notation (Dong 2012)
	Bao'an Tune Two 保安令二	Rib Bones Used as an Abacus 肋巴骨拨成个算盘	01'33"		An Zhongshan 安仲山	1954	m	Tu 土	D E F# A B	B	Yu 羽	F#	444	Syn- tonic	365- 371	219, 227	147- 152	228- 229
	Debut Hezhou Hua'er 登场河州花儿	Improvised Lyrics 歌词即兴	01'03"		Xiao Ma 小马		m	Hui 回	G A B D E	A	Shang 商	D	440	Just				
	Erlang Taomin Hua'er Southern Way 二郎桃岷花儿南路	Improvised Lyrics 歌词即兴	00'41"		Yang Xiongwa, Qi Hong, Xue Shihong 杨娃娃、 汽芳、 血世虹	1972, 1973, 1960	m, f, f	Hui, Han, Han 回、 汉、 汉	[Eb] F G Bb C	C	Yu 羽	F	430	Just				
	Erotic People Tune 五荤人令	Prefecture Officials Are Busy to Death with Love Affair Cases 桃花案催死了州官	01'15"		Zhu Zhonglu 朱仲禄	1922- 2007	m	Han 汉	Db Eb F Ab Bb	Ab	Zhi 徵	Db	440	Just	345- 348	244	251	251
	Going to Sichuan Tune 下四川令	My Heart Is Pulled Toward You While I Am on the Road 脚踏上大路者心牵者 你	02'31"		Zhang Peilan 张佩兰	1942	f	Han 汉	A B C# E F#	B	Shang 商	F#	448	Syn- tonic	422			

Green Willow Tune 杨柳青令	Golden Mountain, Silver Mountain, Eight Treasures Mountain 金山银山八宝山	Ma Jun 马俊	1964	m	Dongxiang 东乡	D E F# A B	E	Shang A 商	430	Equal			166
Hezhou Primary Tune One 河州大令一	Climb up the Mountain to Oversee the Plain 上去高山望平川	Zhu Zhonglu 朱仲禄	1922-2007	m	Han 汉	D E F# A B	A	Zhi 徵	455	Syn- tonic	286-287	209	31-35, 218, 223
Hezhou Primary Tune Three 河州大令三	Climb up the Mountain to Oversee the Plain 上去高山望平川	Yin Yi 尹义	1960	m	Han 汉	D E F# A B	A	Zhi 徵	449	Just	286-287	209	31-35, 218, 223
Hezhou Primary Tune Two 河州大令二	Climb up the Mountain to Oversee the Plain 上去高山望平川	He Qingxiang 何清祥	1967	m	Dongxiang 东乡	F G A C D	C	Zhi 徵	434	Just	286-287	209	31-35, 218, 223
Hezhou Tertiary Tune 河州三令	Little Sister Is the White Peony on the High Mountain 姐妹是高山上的白牡丹	Mai Jing 麦静		f		Ab Bb C Eb F	Eb	Zhi 徵	445	Just	294-303	379, 154, 164, 233, 377, 396	46-55
Lianhua Taomin Hua'er Northern Way One 莲花桃岷花儿北路一	Improvised Lyrics 歌词即兴	Many Singers 诸歌手				Bb C D F G	C	Shang G 商	432	Just			
Lianhua Taomin Hua'er Northern Way Two 莲花桃岷花儿北路二	Improvised Lyrics 歌词即兴	A Po, Dang Xiufang, Li Gaqiao, Yi Yuying 阿婆、党秀芳、李尕乔、奕玉英	1937, 1957, 1958, 1957	f	Han 汉	Db Eb F Ab Bb	Bb	Yu 羽	438	Just			
Mountain Hua'er 山花儿	The Poplar Tree Grew Tall 白杨树儿长高了	Lü Xiufeng 吕秀峰		m		Eb F G Bb C	G	Jue 角	421	Just			

Nice Flower Tune 好花儿令	People Cursing Here and There 人家骂了骂去给	01'33"	Zhang Yuying 张玉英	1946	f	Tibetan 藏	A B C# E F#	E	Zhi 徵	B	441	Just	382- 384	261	191- 196
Rounding Three Rounds Tune One 绕三绕令一	Admiring the Flowered Hair Pin in the Moonlight 月亮里扎花着针折了	01'28"	Liu Lianmei 刘莲梅	1940	f	Han 汉	G A B D E	D	Zhi 徵	A	439	Syn- tonic	409- 412	294	286- 290 240- 241
Rounding Three Rounds Tune Two 绕三绕令二	The Rising Sun Shines on the Mountain Creek 日头上来者照山川	01'13"	Ma Erjiu 马二酒	1971	m	Hui 回	Bb C [D] F G	F	Zhi 徵	C	429	Equal	409- 412	294	286- 290 240- 241
Sala Tune 撒拉令	The Big Brothers Came Back from a Long Journey 阿哥们远路上回来了	01'00"	Wen Guilan 温桂兰		f		A B C# E F#	E	Zhi 徵	C#	463	Just	305- 311, 324- 335	215, 217, 242, 295, 381	133- 144 226- 227
Sigou Hezhou Hua'er One 寺沟河州花儿一	Improvised Lyrics 歌词即兴	00'37"	Three Women 三位女歌手		f		B] C# D# F# G#	C#	Shang 商	G#	445	Syn- tonic			
Sigou Hezhou Hua'er Two 寺沟河州花儿二	Improvised Lyrics 歌词即兴	00'38"	Jia Hailin 贾海林		m	Hui 回	D E F# A B	A	Zhi 徵	E	441	Syn- tonic			
Songming Hezhou Hua'er 松鸣河州花儿	Improvised Lyrics 歌词即兴	01'39"	Two Men 两位男歌手		m	Hui 回	G A [B] D E	D	Zhi 徵	A	441	Syn- tonic			
Tu People Tune 土族令	A Rifle Shouldered over the Back 脊背上背的是叉叉枪	02'19"	Wang Dexian 王德贤	1941	m	Tu 土	Ab Bb C Eb F	Eb	Zhi 徵	Ab	445	Syn- tonic	432- 433	222, 224, 380,	154- 160 230
Two Peach Blossoms Tune 二梅花令	Do Not Be Angry If Big Brother Has the Pox 你耍嫌阿哥是麻子哥	00'49"	Zhang Peilan 张佩兰	1942	f	Han 回	E F# G# B C#	B	Zhi 徵	F#	436	Syn- tonic	391	228	174- 176, 190- 191

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6.7 Glossary from the Theoretical Part

啊	ā	a (interjection)
阿哥	ā gē	big brother
阿哥的熬肉	ā gē de hān ròu	"Big Brother's Flesh" (song)
阿哥的肉	ā gē de ròu	"Big Brother's Flesh" (song)
阿哥哥的肉	ā gē gē de ròu	"Big Brother's Flesh" (song)
啊花儿	ā huā ér	Ah Hua'er
阿拉伯人	ā lā bó rén	Arabian
啊欧令	ā ōu lìng	"Ah Oh Tune"
安徽省	ān huī shěng	Anhui province
安庆市	ān qīng shì	Anqing city
把式	bǎ shì	master
八音：金石丝竹匏 土革木	bā yīn: jīn shí sī zhú páo tǔ gé mù	eight sounds, or instruments: metal, stone, silk, bamboo, gourd, clay, leather, wood
白牡丹	bái mǔ dān	white peony; Paeonia suffruticosa
板胡	bǎn hú	banhu; fiddle
保安语	bǎo ān yǔ	Bao'an language
保安族	bǎo ān zú	Bao'an
北京市	běi jīng shì	Beijing municipality
苯教	běn jiào	Bön religion
本子花儿	běn zǐ huā ér	epic Hua'er
毕达哥拉斯律	bì dá gē lā sī lǜ	Pythagorean temperament
比较音乐学	bǐ jiào yīn yuè xué	comparative musicology
变宫	biàn gōng	changed eighth (sound body)
变化音	biàn huà yīn	varied tones
变音	biàn yīn	changed tones
变徵	biàn zhǐ	changed fifth (sound body)
编钟	biān zhōng	bianzhong; bronze bells
波斯人	bō sī rén	Persian
采风	cǎi fēng	picking the wind; gathering the atmosphere; collecting folk songs
猜拳	cāi quán	finger-guessing games
禅教	chán jiào	Chan; Zen Buddhism
颤音	chàn yīn	vibrating tone (sound body)
缠足	chán zú	foot binding
唱	chàng	sing
长安	cháng ān	Chang'an; ancient capital
唱把式	chàng bǎ shì	singing master
长调	cháng diào	long tunes
唱花儿	chàng huā ér	Hua'er master
昌吉回族自治州	chāng jí huí zú zì zhì zhōu	Changji Hui autonomous prefecture
朝鲜族	cháo xiǎn zú	Korean
晨歌	chén gē	chen'ge; morning songs
陈玉英	chén yù yīng	Chen Yuying; Hua'er researcher
城市民谣	chéng shì mín yáo	urban folk
楚国	chǔ guó	Chu state (1030BC-223BC)
串把式	chuàn bǎ shì	band master
串班长	chuàn bān zhǎng	band leader

传承人	chuán chéng rén	transmitter
纯律	chún lǜ	just temperament
春秋时代	chūn qiū shí dài	Spring and Autumn period (770BC-479BC)
纯五度	chún wǔ dù	pure, or perfect, fifth
刺玫花	cì méi huā	thorn rose; Rosa rugosa
大乘佛教	dà chéng fó jiào	Mahayana Buddhism
大同市	dà tóng shì	Datong city
大同朔州	dà tóng shuò zhōu	Datongshuo prefecture
道观	dào guān	Daoist temple
道教	dào jiào	Daoism
道士	dào shì	Daoist
狄道	dí dào	Di province
地下	dì xià	underground
花儿国际学术研讨会	dì yī jiè huā er guó jì xué shù yán tǎo huì	International Symposium on Hua'er
笛子	dí zǐ	dizi; flute
吊桥花儿会	diào qiáo huā ér huì	Diaoqiao Hua'er festival (annually on 5.16)
调式	diào shì	mode
调性	diào xìng	tonality
定西市	dìng xī shì	Dingxi city
冬不拉	dōng bù lā	dombra; lute
东部裕固语	dōng bù yù gù yǔ	East Yugu language
动程	dòng chéng	tonetime
冬虫夏草	dōng chóng xià cǎo	caterpillar fungus; Ophiocordyceps sinensis
东干族	dōng gān zú	Dungan
东西乐制之研究	dōng xī yuè zhì zhī yán jiū	"Research on Eastern and Western Music Systems" (book)
东乡语	dōng xiāng yǔ	Dongxiang language
东乡族	dōng xiāng zú	Dongxiang
东乡族自治县	dōng xiāng zú zì zhì xiàn	Dongxiang autonomous county
独唱	dú chàng	solo singing
对唱	duì chàng	dialog singing
顿音	dùn yīn	detached tone (sound body)
儿	ér	transcribed as r; added to nouns to express smallness; added to verbs to form nouns; child; youth; young man; son; male
二胡	èr hú	erhu; fiddle
儿化音	ér huà yīn	erhua; suffixation of a non-syllabic "r"
二郎山	èr láng shān	Erlang mountain
二郎山花儿会	èr láng shān huā ér huì	Erlang mountain Hua'er festival (annually on 5.15)
二十四律	èr shí sì lǜ	twenty-four tone temperament
泛音列	fàn yīn liè	harmonic series
风	fēng	"feng", the folk songs in the "Classic of Poetry" (book)
凤凰	fèng huáng	phoenix; legendary bird
凤凰山	fèng huáng shān	Fenghuang mountain; phoenix mountain
封建	fēng jiàn	feudalism
佛教	fó jiào	Buddhism
复合律制	fù hé lǜ zhì	combined tone system
附加成分	fù jiā chéng fèn	additional components
福建省	fú jiàn shěng	Fujian province

福州市	fú zhōu shì	Fuzhou city
姐妹	gǎ mèi	little sister
干部	gàn bù	government official
甘沟话	gān gōu huà	Gangou dialect
甘南藏族自治州	gān nán zàng zú zì zhì zhōu	Gannan Tibetan autonomous prefecture
甘肃的歌谣——花儿	gān sù de gē yáo - huà ér	"Gansu's Folk Song: Hua'er" (article)
甘肃省	gān sù shěng	Gansu province
首届花儿学术讨论会	shǒu jiè huā ér xué shù tāo lùn huì	First National Symposium on Hua'er (1981)
甘肃省音像出版社	gān sù shěng yīn xiàng chū bǎn shè	Gansu Audiovisual Publishing House
甘肃中牧山丹马场	gān sù zhōng mù shān dān mǎ chǎng	Central Gansu Shandan horse pasture
甘肃竹枝词	gān sù zhú zhī cí	"Gansu's Bamboo Words" (poem)
高洪	gāo hóng	Gao Hong; poet
高氏	gāo shì	Gao (family name)
戈壁	gē bì	Gobi desert
格律	gé lǜ	metre; rules and forms of classical poetic composition
格鲁派	gé lǚ pài	Gelug order
革命	gé mìng	loss of the mandate of heaven; revolution
宫调	gōng diào	gong mode
龚景瀚	gōng jǐng hàn	Gong Jinghan; poet
故宫	gù gōng	Forbidden City; imperial palace
古鄯行吟	gǔ shàn xíng yín	"Chant of Travels to Gushan" (poem)
官话	guān huà	Mandarin Chinese
关门花儿会	guān mén huā ér huì	Guanmen Hua'er festival (annually on 5.15)
关系	guān xì	guanxi; relations; connections
观音菩萨	guān yīn pú sà	bodhisattva of compassion; Avalokitesvara
关中话	guān zhōng huà	Guanzhong dialect
广东省	guǎng dōng shěng	Guangdong province
国	guó	state
国民精神	guó mín jīng shén	national spirit
和政县	hé zhèng xiàn	Hezheng county
海东市	hǎi dōng shì	Haidong city
海南省	hǎi nán shěng	Hainan province
汉朝	hàn cháo	Han dynasty (206BC-220AD)
汉化	hàn huà	sinicisation; to sinicise
韩氏	hán shì	Han (family name)
汉字	hàn zì	Chinese character
汉族	hàn zú	Han
杭州市	háng zhōu shì	Hangzhou city
号子	hào zǐ	haozi; work songs
河湟花儿	hé huáng huā ér	Hehuang Hua'er
河南省	hé nán shěng	Henan province
和谐	hé xié	harmony
河州	hé zhōu	He prefecture
河州大令	hé zhōu dà lìng	"Hezhou Primary Tune"
河州话	hé zhōu huà	Hezhou dialect
河州花儿	hé zhōu huā ér	Hezhou Hua'er

黑牡丹	hēi mǔ dān	black peony; tree Peony; <i>Paeonia suffruticosa</i>
红牡丹	hóng mǔ dān	red peony; <i>Paeonia suffruticosa</i>
胡麻花	hú má huā	sesame lily; <i>Helonias umbellata</i>
互助土语	hù zhù tǔ yǔ	Huzhu Tu dialect
话	huà	word; talk; to speak
花	huā	flower
花啊，莲叶儿	huā ā, lián yè ér	ah flowers, lotus leaves
花儿	huā ér	Hua'er
花儿把式	huā ér bǎ shì	Hua'er leader
花儿班子	huā ér bān zǐ	Hua'er class
花儿姑娘	huā ér gū niáng	Hua'er goddess
花儿会	huā ér huì	Hua'er festival; Hua'er gathering; Hua'er meeting
花儿集	huā ér jí	"Collection of Hua'er" (book)
花儿里俊不过红牡丹	huā ér lǐ jùn bù guò hóng mǔ dān	"There Is No Flower More Beautiful than the Red Peony" (song)
花儿腔	huā ér qiāng	Hua'er qiang; Hua'er accent
花儿曲令	huā ér qǔ lìng	Hua'er tunes
花儿区域	huā ér qū yù	Hua'er region
花儿声群	huā ér shēng qún	Hua'er sound group
花儿文化区	huā ér wén huà qū	Hua'er cultural region
花儿演唱会	huā ér yǎn chàng huì	Hua'er singing festivals
花儿研究	huā ér yán jiū	Hua'er research
华夏族	huá xià zú	Huaxia
滑音	huá yīn	gliding tone (sound body)
皇帝	huáng dì	Yellow Emperor
黄河	huáng hé	Huang river; yellow river
黄氏	huáng shì	Huang (family name)
黄土高原	huáng tǔ gāo yuán	loess plateau
湟州	huáng zhōu	Huang prefecture
回	huí	Hui
回回	huí huí	Huihui
回族	huí zú	Hui
活五	huó wǔ	lively fifth (sound body)
积石山保安族东乡族撒拉族自治县	jī shí shān bǎo ān zú dōng xiāng zú sǎ lā zú zì zhì xiàn	Jishishan Bonan, Dongxiang and Salar autonomous county
贾湖契刻符号	jiǎ hú qì kè fú hào	jiahu symbols
假声	jiǎ shēng	false alto; fake voice
简谱	jiǎn pǔ	number notation; simplified notation
尖音	jiān yīn	sharp tone (sound body)
截音	jié yīn	cut tone (sound body)
泾河	jīng hé	Jing river
泾阳县	jīng yáng xiàn	Jinyang county
菊花	jú huā	chrysanthemum
举人	jǔ rén	a title for a Confucian scholar
角调	jué diào	jue mode
康氏	kāng shì	Kang (family name)
客家族	kè jiā zú	Hakka
孔雀	kǒng què	peacock; <i>Pavo cristatus</i>
孔子	kǒng zǐ	Confucius; Kongzi; philosopher
口弦	kǒu xián	kouxian; mouth harp; jaw harp

苦音	kǔ yīn	bitter tone (sound body)
哭音	kū yīn	crying tone (sound body)
喇嘛教	lǎ ma jiào	Lamaism
拉伊	lā yī	layi; Tibetan songs
兰州市	lán zhōu shì	Lanzhou city
礼	lǐ	ritual; ceremony
力度	lì dù	dynamics; intensity; power
李光地	lǐ guāng dì	Li Guangdi; music theorist
李璘	lǐ lín	Li Lin; Hua'er researcher
利玛窦	lì mǎ dòu	Matteo Ricci; Jesuit missionary
礼仪	lǐ yí	ritual; protocol
黎族	lí zú	Li
莲花	lián huā	lotus; Nelumbo nucifera
莲花令	lián huā lìng	"Lianhua Tune"; "Lotus Tune"
莲花山	lián huā shān	Lianhua mountain; Lotus mountain
莲花山风景林自然保护区	lián huā shān fēng jǐng lín zì rán bǎo hù qū	Lianhua mountain scenic forest nature reserve
莲花山花儿会	lián huā shān huā ér huì	Lianhua mountain Hua'er festival; lotus mountain Hua'er festival (annually on 6.1)
两怜儿	liǎng lián ér	"Double Tune"
良俗	liáng sú	good customs
临洮县	lín táo xiàn	Lintao county
临夏回族自治州	lín xià huí zú zì zhì zhōu	Linxia Hui autonomous prefecture
临夏县	lín xià xiàn	Linxia county
令	lìng	tune
令儿	lìng ér	tune; name of Hua'er in Xinjiang
伶伦	líng lún	Ling Lun; legendary founder of music
伶州鸠	líng zhōu jiū	Ling Zhoujiu; music theorist
六盘山	liù pán shān	Liupan mountain
六盘山花儿	liù pán shān huā ér	Liupan mountain Hua'er
刘延芳	liú yán fāng	Liu Yanfang; Hua'er singer
六艺：礼乐射御书数	liù yì: lǐ yuè shè yù shū shù	six arts: ritual, music, archery, charioteering, calligraphy, mathematics
龙华盛会	lóng huá shèng huì	Longhua grand festival
龙眠山民	lóng mián shān mín	sleeping-dragon mountain-denizen
陇中花儿	lǒng zhōng huā ér	Longzhong Hua'er
陋俗	lòu sú	bad customs
律	lǜ	temperament; law; pitch pipes; tonality
律动	lǜ dòng	rhythm
律吕	lǜ lǚ	temperament; a series of twelve bamboo pitch pipes used in music
律学	lǜ xué	temperamentology
锣	luó	luo; gong
马兰花	mǎ lán huā	aster iris; Iris lactea chinensis
马莲花	mǎ lián huā	asparagus iris
麻雀	má què	sparrow; Passer montanus
马氏	mǎ shì	Ma (family name)
马五哥与尕豆妹	mǎ wǔ gē yǔ gǎ dòu mèi	"Fifth Brother Ma and Little Sister Dou" (song)
满	mǎn	overflow; be all over the place; free; unrestrained
漫话	màn huà	chat freely; have an informal discussion
满花儿	mǎn huā ér	used for singing, or performing, Hua'er

满族	mǎn zú	Manchu
蒙古尔	měng gǔ ěr	Monguor
蒙古族	měng gǔ zú	Mongol
咪咪	mī mī	mimi; flute
秘密大乘佛教	mì mì dà chéng fó jiào	Vajrayana Buddhism
庙会	miào huì	temple festival; temple fair
民	mín	people; citizens
民歌	mín gē	folk song
民歌研究会	mín gē yán jiū huì	society for folk song research (established 1939)
民歌中国	mín gē zhōng guó	"Chinese Folk Song" (TV series)
民和回族土族自治县	mín hé huí zú tǔ zú zì zhì xiàn	Minhe Hui and Tu autonomous county
民和土语	mín hé tǔ yǔ	Minhe Tu dialect
闽侯县	mǐn hóu xiàn	Minhou county
民间歌谣	mín jiān gē yáo	folk ballads
民间文学	mín jiān wén xué	folk literature
民间音乐	mín jiān yīn yuè	folk music
民间音乐生活	mín jiān yīn yuè shēng huó	musical folk life
民间音乐研究	mín jiān yīn yuè yán jiū	folk music research
岷县	mín xiàn	Min county; Minxian (in Gansu)
闽县	mǐn xiàn	Min county (in Fujian)
民谣	mín yáo	folk ballad; urban folk
岷州	mín zhōu	Min prefecture
民族	mín zú	nation; nationality; ethnic group; ethnicity
民族识别工作	mín zú shí bié gōng zuò	ethnic classification campaign
民族学	mín zú xué	ethnology
民族音乐	mín zú yīn yuè	ethnic music
民族音乐理论	mín zú yīn yuè lǐ lùn	ethnic music theory
民族音乐学	mín zú yīn yuè xué	ethnomusicology
民族音乐研究部	mín zú yīn yuè yán jiū bù	folk music research department (established 1950)
明朝	míng cháo	Ming dynasty (1368-1644)
穆氏	mù shì	Mu (family name)
穆斯林	mù sī lín	Muslim
南京艺术学院	nán jīng yì shù xué yuàn	Nanjing arts institute (established 1959)
男尊女卑	nán zūn nǚ bēi	valuing men above women
内蒙古自治区	nèi měng gǔ zì zhì qū	Inner Mongolia autonomous region
宁夏回族自治区	níng xià huí zú zì zhì qū	Ningxia Hui autonomous region
农历	nóng lì	Chinese calendar; lunisolar calendar
琵琶	pí pá	pipa; lute
盘古	pán gǔ	Pangu; creator of all
偏音	piān yīn	diverted tones
拼音	pīn yīn	Pinyin
平均律	píng jūn lǜ	equal temperament
平声	píng shēng	even tone; first tone
普通话	pǔ tōng huà	Standard Chinese; common speech
祁连山	qí lián shān	Qilian mountain
七平均律	qī píng jūn lǜ	seven tone equal temperament
祁魁元	qí kuí yuán	Qí Kuiyuan (poet)
七声音阶	qī shēng yīn jiē	heptatonic scale

腔	qiāng	tune; pitch; melody; accent; tone; cavity or hollow spaces in human or animal bodies
羌族	qiāng zú	Qiang
乔建中	qiáo jiàn zhōng	Qiao Jianzhong; ethnomusicologist
琴	qín	qin; zither
琴律	qín lǜ	qin temperament
秦腔	qín qiāng	qinqiang opera; Shaanxi opera
清朝	qīng cháo	Qing dynasty (1644-1911)
情歌	qíng gē	love songs
青海省	qīng hǎi shěng	Qinghai province
清角	qīng jué	clear third (sound body)
青牡丹	qīng mǔ dān	green, or young peony; Paeonia suffruticosa
青藏高原	qīng zàng gāo yuán	Tibetan plateau
曲牌	qǔ pái	labelled melody
去声	qù shēng	departing tone; fourth tone
瞿昙寺	qú tán sì	Qutan temple
区域文化	qū yù wén huà	regional culture
民族音乐学学术讨论会	quán guó mín zú yīn yuè xué xué shù tāo lùn huì	national symposium on ethnomusicology (1980)
群唱	qún chàng	group singing
人类	rén lèi	humanity
儒家	rú jiā	Confucianist
儒教	rú jiào	Confucianism
闰	rùn	intercalary eight; seventh degree (sound body)
闰年	rùn nián	leap year
闰月	rùn yuè	leap month
撒尔塔	sā ěr tǎ	Sarta
撒拉语	sā lā yǔ	Sala language
撒拉族	sā lā zú	Sala
萨满教	sà mǎn jiào	Shamanism
三国演义	sān guó yǎn yì	"Romance of the Three Kingdoms" (book)
三弦	sān xián	sanxian; lute
山丹花	shān dān huā	mountain lily; Ixora chinensis
山东省	shān dōng shěng	Shandong province
山歌	shān gē	mountain songs
陕西省	shǎn xī shěng	Shaanxi province
山西省	shān xī shěng	Shanxi province
商朝	shāng cháo	Shang dynasty (1600BC-1046BC)
商调	shāng diào	shang mode
上海市	shàng hǎi shì	Shanghai municipality
上海音乐学院	shàng hǎi yīn yuè xué yuàn	Shanghai conservatory of music (established 1927)
上去高山望平川	shàng qù gāo shān wàng píng chuān	"Climb Up the Mountain to Oversee the Plain" (song)
少年	shào nián	shaonian; (male) youth
少年朋友	shào nián péng yǒu	teenage friend
少数民族	shǎo shù mín zú	ethnic minority
少数民族音乐学	shǎo shù mín zú yīn yuè xué	minority musicology
芍药	sháo yào	garden peony; Paeonia lactiflora
神教	shén jiào	Shenism
沈洽	shěn qià	Shen Qia; ethnomusicologist
笙	shēng	sheng; mouth organ

声调语言	shēng diào yǔ yán	tone language
十八律	shí bā lǜ	eighteen tone temperament
十唱九不同	shí chàng jiǔ bù tóng	out of ten songs, nine are different
十二律	shí èr lǜ	twelve tone temperament
十二平均律	shí èr píng jūn lǜ	twelve tone equal temperament
诗经	shī jīng	"Classic of Poetry" (book)
十四律	shí sì lǜ	fourteen tone temperament
属音	shǔ yīn	coordinate tone
甩音	shuǎi yīn	swinging tone (sound body)
水车博物馆	shuǐ chē bó wù guǎn	water wheel museum
说古话儿	shuō gǔ huà ér	telling old stories
朔州市	shuò zhōu shì	Shuozhou city
丝绸之路	sī chóu zhī lù	silk road
四川省	sì chuān shěng	Sichuan province
寺沟花儿会	sì gōu huā ér huì	Sigou Hua'er festival; temple valley Hua'er festival (annually on 5.5)
四大美女	sì dà měi nǚ	four great beauties
寺庙	sì miào	temple
松花道人	sōng huā dào rén	the Daoist from Songhua
松鸣岩	sōng míng yán	Songming cliff
松鸣岩花儿会	sōng míng yán huā ér huì	Songming cliff Hua'er festival (annually on 4.26)
嗽音	sòu yīn	coughing tone (sound body)
嗖音	sōu yīn	whizzing tone (sound body)
苏武	sū wǔ	Su Wu; politician
苏阳	sū yáng	Su Yang; urban Hua'er singer
俗乐	sú yuè	su music; profane music
孙悟空	sūn wù kōng	Sun Wukong; legendary monkey king
孙中山	sūn zhōng shān	Sun Yat-sen; Sun Zhongshan; politician
唢呐	suǒ nà	suona; shawm
踏歌	tā gē	treading songs
太子山天然林保护区	tài zǐ shān tiān rán lín bǎo hù qū	Taizi mountain natural forest reserve
唐蕃古道	táng bō gǔ dào	Tang-Tibet road
唐朝	táng cháo	Tang dynasty (618-907)
唐氏	táng shì	Tang (family name)
唐汪话	táng wāng huà	Tangwang language
洮岷话	táo mín huà	Taomin dialect
洮岷花儿	táo mín huā ér	Taomin Hua'er
洮岷花儿北路	táo mín huā ér běi lù	northern way of Taomin Hua'er
洮岷花儿南路	táo mín huā ér nán lù	southern way of Taomin Hua'er
洮岷文化	táo mín wén huà quān	Taomin culture
洮州	táo zhōu	Tao prefecture
洮州花儿	táo zhōu huā ér	Taozhou Hua'er
天命	tiān mìng	mandate of heaven
桐城	tóng chéng	Tong city
桐城市	tóng chéng shì	Tongcheng city
同仁县	tóng rén xiàn	Tongren county
统一的多民族国家	tǒng yī de duō mín zú guó jiā	multiethnic state; multinational country
头声	tóu shēng	head voice
吐蕃	tǔ bō	Tibetan empire (629-877)

土昆	tǔ kūn	Tukun
土语	tǔ yǔ	Tu language
土族	tǔ zú	Tu
外国的朋友	wài guó de péng yǒu	foreign friend
王光祈	wáng guāng qí	Wang Guangqi; music theorist
汪鸿明	wāng hóng míng	Wang Hongming; Hua'er researcher
王氏	wáng shì	Wang (family name)
汪氏	wāng shì	Wang (family name)
渭河	wèi hé	Wei river
魏泉鸣	wèi quán míng	Wei Quanming; Hua'er researcher
维吾尔族	wéi wú ěr zú	Uyghur
文化大革命	wén huà dà gé mìng	cultural revolution
文化工人	wén huà gōng rén	culture worker
文化人类音乐学	wén huà rén lèi yīn yuè xué	cultural music anthropology
文学	wén xué	literature
我忆临洮好	wǒ yì lín táo hǎo	"Good Memories of Lintao" (poem)
无伴奏五声音阶	wú bàn yīn wǔ shēng yīn jiē	pentatonic without semitones
五度律	wǔ dù lǜ	syntonic temperament; Pythagorean temperament; fifth interval temperament
五度相生律	wǔ dù xiāng shēng lǜ	fifth degree reciprocal temperament
伍国栋	wǔ guó dòng	Wu Guodong; ethnomusicologist
误记	wù jì	transcription error
五声体系	wǔ shēng tǐ xì	pentatonic system
五声为主的七声	wǔ shēng wéi zhǔ de qī shēng	pentatonic based on a heptatonic
五声：宫商角徵羽	wǔ shēng: gōng shāng jué zhǐ yǔ	five tones: gong, shang, jue, zhi, yu
五线谱	wǔ xiàn pǔ	staff notation; five line notation
五行：木火土金水	wǔ xíng: mù huǒ tǔ jīn shuǐ	five phases: wood, fire, earth, metal, water
吴镇	wú zhèn	Wu Zhen; poet
五族共和	wǔ zú gòng hé	unification of the five races
西安市	xī ān shì	Xi'an city
西部裕固语	xī bù yù gù yǔ	West Yugu language
西宁市	xī níng shì	Xining city
西洋雅琴	xī yáng yǎ qín	clavichord
西游记	xī yóu jì	"Journey to the West" (book)
夏朝	xià cháo	Xia dynasty (2070BC-1600BC)
下属音	xià shǔ yīn	subordinate tone
下四川	xià sì chuān	"Going to Sichuan" (song)
仙女	xiān nǚ	fairy
冼星海	xiǎn xīng hǎi	Xian Xinghai; composer
小调	xiǎo diào	xiaodiao; ditty
小儿经	xiǎo ér jīng	Arabic minor script
小假音	xiǎo jiǎ yīn	small fake tone (sound body)
萧梅	xiāo méi	Xiao Mei; ethnomusicologist
小索	xiǎo suǒ	Xiao Suo; urban folk musician
萧友梅	xiāo yǒu méi	Xiao Youmei; music theorist
新疆维吾尔自治区	xīn jiāng wéi wú ěr zì zhì qū	Xinjiang Uyghur autonomous region
信天游	xìn tiān yóu	xintianyou; rambling songs
新鲜的花儿开	xīn xiān de huā ér kāi	"Fresh Flowers in Full Bloom" (song)
匈奴	xiōng nú	Xiongnu
胸声	xiōng shēng	chest voice

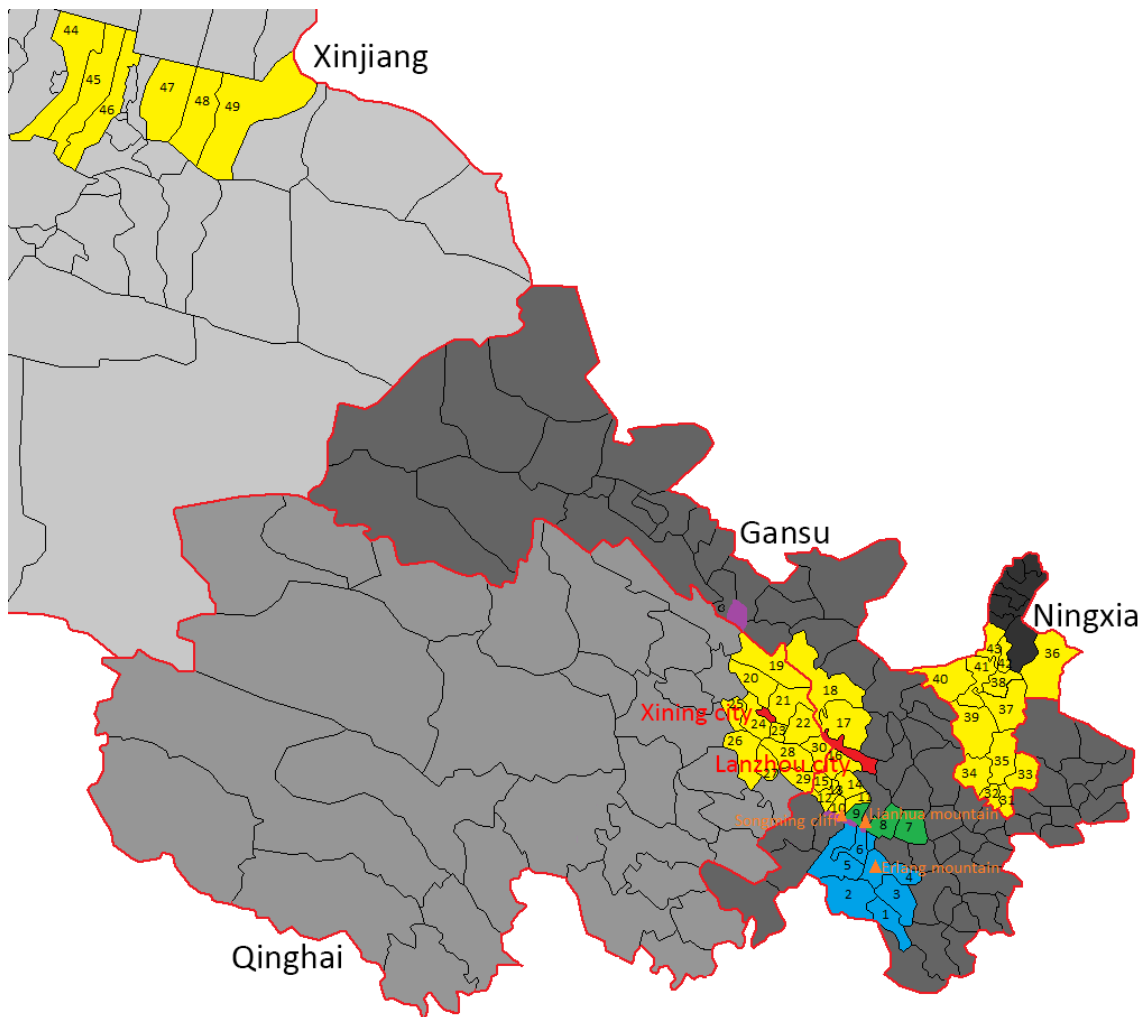
旋律	xuán lǜ	melody
雪白的鸽子	xuě bái de gē zǐ	"Snow White Doves" (song)
雪莲	xuě lián	thistle daisy; Saussurea involucrata
循化撒拉族自治县	xún huà sā lā zú zì zhì xiàn	Xunhua Salar autonomous county
循化志	xún huà zhì	"Xunhua Annals" (poem)
呀	yā	ya (interjection)
雅乐	yǎ yuè	ya music; elegant music
延安鲁迅艺术学院	yán ān lǚ xùn yì shù xué yuàn	music department of Lu Xun art academy in Yan'an
音乐系	yīn yuè xì	(established 1938)
燕乐	yàn yue	yan music; banquet music
杨沐	yáng mù	Yang Mu; ethnomusicologist
扬琴	yáng qín	yangqin; dulcimer
杨兄娃	yáng xiōng wá	Yang Xiongwa; Hua'er singer
姚辉杰	yáo huī jié	Yao Huijie; head of the Gansu audiovisual publishing house
叶	yè	ye (interjection)
叶儿腔	yè ér qiāng	Ye'er qiang; Ye'er accent
野孩子	yě hái zǐ	Wild Children; urban Hua'er band
叶礼	yè lǐ	Ye Li; poet
冶力关镇	yě lì guān zhèn	Yeliguan town
野曲	yě qǔ	wild tunes
夷	yí	name of ancient tribes in the east; foreigner; foreign country
伊犁哈萨克自治州	yī lí hā sà kè zì zhì zhōu	Ili Kazakh autonomous prefecture
伊宁市	yī níng shì	Yining city
倚音	yǐ yīn	leaning tone (sound body)
音	yīn	tone; sound
银川市	yín chuān shì	Yinchuan city
音渡	yīn dù	tonespace
音符	yīn fú	note
音高	yīn gāo	pitch
音阶	yīn jiē	scale
音列	yīn liè	tone row
音律	yīn lǜ	temperament
音品	yīn pǐn	timbre; tone quality
音腔	yīn qiāng	yinqiang; sound body; sound process; sound event; sound shape; sound space
音色	yīn sè	timbre
音团	yīn tuán	sound grouping
尹义	yǐn yì	Yin Yi; Hua'er singer
音乐	yīn yuè	music
音乐讲习会	yīn yuè jiǎng xí huì	society for the study of music (established 1902)
音乐律制	yīn yuè lǜ zhì	musical system
音乐人类学	yīn yuè rén lèi xué	music anthropology
音乐文化人类学	yīn yuè wén huà rén lèi xué	music culture anthropology
阴阳	yīn yáng	Yin and Yang
音质	yīn zhì	timbre; acoustic fidelity
哟	yō	yo (interjection)
羽调	yǔ diào	yu mode
玉儿	yù ér	yu'er; jade songs
裕固族	yù gù zú	Yugu

圆	yuán	yuan; unit of Chinese money
元朝	yuán cháo	Yuan dynasty (1271-1368)
袁复礼	yuán fù lǐ	Yuan Fuli; Hua'er researcher
原生态	yuán shēng tài	authentic; original
乐府	yuè fǔ	music bureau (established 114BC)
乐官	yuè guān	music official
越国	yuè guó	Yue state (until 334BC)
乐经	yuè jīng	"Classic of Music" (book)
乐律	yuè lǜ	musical temperament
藏金莲	zàng jīn lián	golden lotus
藏族	zàng zú	Tibetan
早知道	zǎo zhī dào	"Known Earlier" (song)
曾志忝	zēng zhì mǐn	Zeng Zhimin; music theorist
扎刀令	zhā dāo lìng	"Sticking Knife Tune"
张君仁	zhāng jūn rén	Zhang Junren; ethnomusicologist
张佺	zhāng quán	Zhang Quan; urban folk musician
张氏	zhāng shì	Zhang (family name)
张玮玮	zhāng wěi wěi	Zhang Weiwei; urban folk musician
张亚雄	zhāng yà xióng	Zhang Yaxiong; Hua'er researcher
浙江省	zhè jiāng shěng	Zhejiang province
真声	zhēn shēng	natural voice; real voice
正词	zhèng cí	straight words; filling words; interjections; exclamations
徵调	zhǐ diào	zhi mode
直音	zhí yīn	direct tone (sound body)
非物质文化遗产列表	fēi wù zhì wén huà yí chǎn liè biǎo	intangible heritage culture list
中国花儿	zhōng guó huā ér	"Hua'er of China" (album)
中国民间宗教	zhōng guó mín jiān zōng jiào	Chinese folk religion
中国摇滚	zhōng guó yáo gǔn	Chinese rock music
中国中央电视台	zhōng guó zhōng yāng diàn shì tái	China central television (CCTV)
中华民国	zhōng huá mín guó	Republic of China (since 1912)
中华民族	zhōng huá mín zú	Chinese nation
中华人民共和国	zhōng huá rén mín gòng hé guó	People's Republic of China (since 1949)
中立音	zhōng lì yīn	neutral tone
钟律	zhōng lǜ	bell temperament
重三六	zhòng sān liù	heavy third and sixth (sound body)
中央音乐学院	zhōng yāng yīn yuè xué yuàn	central conservatory of music (established 1950)
中原官话	zhōng yuán guān huà	central plain Mandarin Chinese
中原人	zhōng yuán rén	central plain people
周朝	zhōu cháo	Zhou dynasty (1050BC-250BC)
周旺盛	zhōu wàng shèng	Zhou Wangsheng; Hua'er singer
竹笛	zhú dí	zhudi; bamboo flute
主音	zhǔ yīn	main tone
朱载堉	zhū zǎi yù	Zhu Zaiyu; music theorist
朱仲禄	zhū zhòng lù	Zhu Zhonglu; Hua'er singer
装饰音	zhuāng shì yīn	ornamental tones
庄壮	zhuāng zhuàng	Zhuang Zhuang; composer
壮族	zhuàng zú	Zhuang

族	zú	people; ethnicity clan; race; ethnic group; a class or group of things or people with common features
族群	zú qún	ethnic group

6.8 Map and Administrative Divisions of the Hua'er Region

The map below is based on "PRC divided into county-level" available on http://upload.wikimedia.org/wikipedia/commons/archive/c/c1/20091210040320!China_County-level.png, published under the Creative Commons Attribution-Share Alike 3.0 Unported license by author ASDFGHJ on 10 December 2009, 03:54. The contained data has been modified utilising information from Zhang Runping's article *Also Discussing the Origins of Hua'er*. In divisions 1 to 4, blue, the southern way of Taomin Hua'er is sung. In divisions 5 and 6, also blue, both the southern and the northern way of Taomin Hua'er is sung. In divisions 7 to 9, green, the northern way of Taomin Hua'er is sung. In divisions 10 to 30, yellow, Hezhou Hua'er is sung. In divisions 31 to 43, also yellow, Mountain Hua'er is sung. In divisions 44 to 49, also yellow, Hua'er Tunes are sung.



level 1: province or autonomous region	一级：省、 自治州	level 2: prefectural- level city or autonomous prefecture	二级：市、 自治州		level 3: county, city, or district	三级：县、市、区
Gansu	甘肃省	Lanzhou	兰州市	17	Yongdeng	永登县
		Wuwei	武威市	18	Tianzhu	天祝藏族自治县
		Linxia	临夏回族自治州	10	Hezheng	和政县
				11	Guanghe	广河县
				12	Linxia county	临夏县
				13	Linxia city	临夏市
				14	Dongxiang	东乡族自治县
				15	Jishishan	积石山保安族东乡族撒拉族自治县
				16	Yongjing	永靖县
		Dingxi	定西市	9	Kangle	康乐县
				7	Lintao	临洮县
				8	Weiyuan	渭源县
		Longnan	陇南市	4	Minxian	岷县
				3	Dangchang	宕昌县
				1	Zhouqu	舟曲县
				2	Diebu	迭部县
				5	Zhuoni	卓尼县
		Gannan	甘南藏族自治州	6	Lintan	临潭县
Qinghai	青海省	Haibei	海北藏族自治州	19	Menyuan	门源回族自治县
		Xining	西宁市	20	Datong	大通回族土族自治县
				24	Huangzhong	湟中县
				25	Huangyuan	湟源县
		Hainan	海南藏族自治州	26	Guide	贵德县
		Huangnan	黄南藏族自治州	27	Tongren	同仁县
		Haidong	海东市	21	Huzhu	互助土族自治县
				22	Ledu	乐都区
				23	Ping'an	平安县
				28	Hualong	化隆回族自治县
				29	Xunhua	循化撒拉族自治县
				30	Minhe	民和回族土族自治县
Xinjiang	新疆维吾尔自治区	Changji	昌吉回族自治州	44	Manasi	玛纳斯县
				45	Hutubi	呼图壁县
				46	Changji	昌吉市
				47	Fukang	阜康市
				48	Jimusaer	吉木萨尔县
				49	Qitai	奇台县

Ningxia	宁夏回族自治区	Guyuan	固原市	31	Jingyuan	泾源县
				32	Longde	隆德县
				33	Pengyang	彭阳县
				34	Xiji	西吉县
				35	Yuanzhou	原州区
		Wuzhong	吴忠市	36	Yanchi	盐池县
				37	Tongxin	同心县
				38	Hongsibao	红寺堡区
				42	Litong	利通区
				43	Qingtongxia	青铜峡市
		Zhongwei	中卫市	39	Haiyuan	海原县
				40	Shapotou	沙坡头区
				41	Zhongning	中宁县

6.9 Hua'er Festivals

The following table of Hua'er festivals has been collected from secondary and tertiary sources and checked for accuracy as best as possible, but it is by no means exhaustive or authoritative. At its inception, the list contained more than four hundred individual entries, but for many festivals neither place, nor time could be obtained. The remaining items are sure to exist according to personal observation or authoritative publications, but not private blog entries on the internet. If however the attentive reader finds Hua'er festivals that do not exist anymore, moved to other locations, or entries that otherwise contain wrong or inaccurate information, please be so kind and get in touch with me. The dates refer to the month and the day of the traditional Chinese lunisolar calendar. "5.15" for example means "the fifteenth day of the fifth lunar month".

Date	Festival	Location	会名	会场
1.9 (1 day)	Qiqi temple festival	Lintan, Dianzi town, Qiqi village	戚旗庙会	临潭县, 店子乡, 戚旗村
1.9 (4 days)	Caojiazhuang temple festival	Minxian, Shili town	曹家庄庙会	岷县, 十里镇
1.13 (1 day)	Honglian temple festival	Minxian, Weixin town	红莲寺庙会	岷县, 维新乡
1.13 (4 days)	Xiba temple festival	Minxian, Meichuan town	西坝庙会	岷县, 梅川镇
1.14 (1 day)	Yangjia temple festival	Lintan, Liushun town	杨家庵庙会	临潭县, 流顺乡
1.15 (1 day)	Bajiao Hua'er festival	Lintan, Bajiao town, Bajiao village	八角花儿会	临潭县, 八角乡, 八角村
1.15 (3 days)	Guzhan temple festival	Lintan, Guzhan town	古战庵庙会	临潭县, 古战乡
1.15 (3 days)	Haga beach Hua'er festival	Lintan, Biandu town, Hagatan village	哈尕滩花儿会	临潭县, 扁都乡, 哈尕滩村
1.17 (2 days)	Rizha Hua'er festival	Lintan, Zhuoluo town, Rizha village	日扎花儿会	临潭县, 卓洛乡, 日扎村
2.2 (3 days)	Biandu temple festival	Lintan, Biandu town, Biandu village	扁都庙会	临潭县, 扁都乡, 扁都村
2.2 (3 days)	Leitai Hua'er festival	Huzhu, Weiyuan town	擂台花儿会	互助土族自治县, 威远镇
2.2 (1 day)	Yangyong Hua'er festival	Lintan, Yangyong town, Yangyong village	羊永花儿会	临潭县, 羊永乡, 羊永村
2.8 (4 days)	Ningning temple festival	Minxian, Wedou town	宁宁庙会	岷县, 文斗乡
2.30 (3 days)	Dongzhao temple festival	Minxian, Chengjiao town	东照庙会	岷县, 城郊乡

3.3 (3 days)	Sansan cave Hua'er festival	Minxian, Xizhai town, Liujiabao village	三三洞花儿会	岷县, 西寨镇, 刘家堡村
3.3 (3 days)	Liujiabao fort Hua'er festival	Minxian, Xizhai town	刘家堡花儿会	岷县, 西寨镇
3.8 (3 days)	Baizi Hua'er festival	Minxian, Baozi town, Baozi village	堡子花儿会	岷县, 堡子乡, 堡子村
3.13 (4 days)	Shamogou temple festival	Minxian, Minshan town	沙漠沟庙会	岷县, 岷山乡
3.17 (3 days)	Lengdi temple festival	Minxian, Xizhai town	冷地庙会	岷县, 西寨镇
3.18 (1 day)	Shiqi temple festival	Lintan, Zongzhai town, Shiqi village	石旗庙会	临潭县, 总寨乡, 石旗村
3.20 (4 days)	Shangzhong fort temple festival	Minxian, Xizhai town	上中寨庙会	岷县, 西寨镇
3.28 (1 day)	Zisong mountain Hua'er festival	Lintao	紫松山花儿会	临洮县
3.28 (1 day)	Majiaji Hua'er festival	Weiyuan, Majiaji town	麻家集花儿会	渭源县, 麻家集乡
4.3 (4 days)	Jiangtai temple festival	Minxian, Chabu town	奖台庙会	岷县, 茶埠乡
4.5 (1 day)	Shanmen Hua'er festival	Minhe, Shanmen town	陕门花儿会	民和回族土族自治县, 陕门乡
4.7 (3 days)	Zhanli temple festival	Minxian, Xizhai town	站里庙会	岷县, 西寨镇
4.8 (1 day)	Sancha temple festival	Lintan, Sancha town, Sancha village	三岔庙会	临潭县, 三岔乡, 三岔村
4.8 (1 day)	Quzi temple festival	Lintao, Sanjia town	曲子寺庙会	临洮县, 三甲乡
4.8 (1 day)	Liqi mountain Hua'er festival	Lintan, Dianzi town, Liqishan village	李岐山花儿会	临潭县, 店子乡, 李岐山村
4.8 (1 day)	Ligang temple festival	Lintan, Yangyong town	李岗庵庙会	临潭县, 羊永乡
4.8 (1 day)	Liangjiapo temple festival	Lintan, Shimen town, Liangjiapo village	梁家坡庙会	临潭县, 石门乡, 梁家坡村
4.8 (1 day)	Wangjiafen temple festival	Lintan, Longyuan town, Wangjiafen village	王家坟庙会	临潭县, 龙元乡, 王家坟村
4.8 (1 day)	Baima temple festival	Huzhu, Hongyagou town	白马寺庙会	互助土族自治县, 红崖子沟乡
4.8 (2 days)	Yanzang temple festival	Lintan, Liushun town, Yanzang village	眼臧庙会	临潭县, 流顺乡, 眼臧村
4.8 (3 days)	Ciwanmen Hua'er festival	Minxian, Minshan town	茨湾门花儿会	岷县, 岷山乡
4.10 (4 days)	Yinjia temple festival	Minxian, Chabu town	尹家庙会	岷县, 茶埠乡
4.15 (1 day)	Sancha Hua'er festival	Lintan, Sancha town, Sancha village	三岔花儿会	临潭县, 三岔乡, 三岔村
4.16 (3 days)	Yangjia river Hua'er festival	Kangle, Jingu town	杨家河花儿会	康乐县, 景古乡
4.18 (3 days)	Manu temple festival	Lintan, Shubu town	嘛奴寺庙会	临潭县, 术布乡
4.18 (1 day)	Bajie temple festival	Lintan, Longyuan town, Bajie village	巴杰庙会	临潭县, 龙元乡, 巴杰村

4.19 (4 days)	Xianglihulahu Hua'er festival	Huzhu, Jiahexiang town	香里胡拉胡花儿会	化隆回族自治县，加合乡
4.26 (4 days)	Songming cliff Hua'er festival	Hezheng, Diaotan town	松鸣岩花儿会	和政县，吊滩乡
5.1 (1 day)	Xinzhuang Hua'er festival	Lintan, Yangsha town	新庄花儿会	临潭县，羊沙乡
5.1 (5 days)	Goumen temple festival	Minxian, Chabu town	沟门庙会	岷县，茶埠乡
5.2 (1 day)	Gangou Hua'er festival	Lintan, Yangsha town	甘沟花儿会	临潭县，羊沙乡
5.2 (1 day)	Chenqikou Hua'er festival	Lintan, Chenqi town	陈旗口花儿会	临潭县，陈旗乡
5.5 (1 day)	Erlang temple festival	Kangle, Jingu town	二郎庙庙会	康乐县，景古乡
5.5 (1 day)	Zhanqi mountain temple festival	Lintan, Shimen town, Zhanqishan village	占旗山庙会	临潭县，石门乡，占旗山村
5.5 (2 days)	Sigou temple festival	Hezheng, Xinying town, Siying village	寺沟庙会	和政县，新营乡，寺营村
5.5 (3 days)	Bu'er temple festival	Lintan, Baijiao town, Buermiao village	布尔庙庙会	临潭县，八角乡，布尔庙村
5.5 (1 day)	Qijia temple festival	Kangle, Lianlu town	戚家庵庙会	康乐县，莲麓乡
5.5 (1 day)	Angsiduo Hua'er festival	Huzhu, Angsiduo town	昂思多花儿会	化隆回族自治县，昂思多乡
5.5 (1 day)	Shimenkou Hua'er festival	Lintan, Shimen town	是门口花儿会	临潭县，石门乡
5.5 (1 day)	Zhujia mountain Hua'er festival	Kangle, Wuhu town	朱家山花儿会	康乐县，五户乡
5.30 (1 day)	Chigou Big temple festival	Lintan, Yeliguan town	池沟大庙庙会	临潭县，冶力关镇
5.5 (3 days)	Qingshui temple festival	Minxian, Qingshui town	清水庙会	岷县，清水乡
5.5 (1 day)	Flute cliff Hua'er festival	Lintao, Panjiaji town	笛崖花儿会	临洮县，潘家集乡
5.5 (1 day)	Salupo Hua'er festival	Kangle, Jingu town	萨路坡花儿会	康乐县，景古乡
5.5 (3 days)	Huang temple festival	Lintan, Xincheng town	隍庙庙会	临潭县，新城乡
5.5 (1 day)	Jinjiagou Hua'er festival	Lintao, Goujiatan town	靳家沟花儿会	临洮县，苟家滩乡
5.5 (1 day)	Yagou Hua'er festival	Lintao, Goujiatan town	鸦沟花儿会	临洮县，苟家滩乡
5.5 (1 day)	Majiaxia Hua'er festival	Kangle, Jingu town	麻家峡花儿会	康乐县，景古乡
5.8 (1 day)	Wuchao mountain Hua'er festival	Lintao, Panjiaji town	五朝山花儿会	临洮县，潘家集乡
5.8 (1 day)	Sharengou Hua'er festival	Lintao, Goujiatan town	杀人沟花儿会	临洮县，苟家滩乡
5.9 (3 days)	Big temple festival	Minxian, Xizhai town	大寺庙会	岷县，西寨镇
5.10 (1 day)	Diwa ridge Hua'er festival	Lintao, Xiping town	地洼梁花儿会	临洮县，西坪乡

5.10 (1 day)	Yangsha temple festival	Lintan, Yangsha town, Yangsha village	羊沙庙会	临潭县, 羊沙乡, 羊沙村
5.10 (1 day)	Xi plain Hua'er festival	Lintao, Xiping town	西坪花儿会	临洮县, 西坪乡
5.10 (1 day)	Yangwa Hua'er festival	Lintao, Taoyang town, Yangwa village	阳洼花儿会	临洮县, 洮阳镇, 阳洼村
5.11 (4 days)	Sanshili station temple festival	Minxian, Shili town	三十里铺庙会	岷县, 十里镇
5.11 (4 days)	Dagou fort temple festival	Minxian, Shili town	大沟寨庙会	岷县, 十里镇
5.11 (1 day)	Xinzhuang temple festival	Lintan, Yangsha town, Xinzhuang village	新庄庙会	临潭县, 羊沙乡, 新庄村
5.11 (4 days)	Weixin temple festival	Minxian, Weixin town	维新庙会	岷县, 维新乡
5.11 (4 days)	Mazi river temple festival	Minxian, Mazichuan town, Lingfeng village	麻子川庙会	岷县, 麻子川乡, 岭峰村
5.12 (1 day)	Donggou Hua'er festival	Minhe, Donggou town	东沟花儿会	民和回族土族自治县, 东沟乡
5.12 (3 days)	Yuanshan plain Hua'er festival	Minxian, Weixin town, Yuanshan village	元山坪花儿会	岷县, 维新乡, 元山坪
5.12 (1 day)	Gangou temple festival	Lintan, Yangsha town, Gangou village	甘沟庙会	临潭县, 羊沙乡, 甘沟村
5.12 (1 day)	Chenqikou Hua'er festival	Lintan, Chenqi town, Chenqikou village	陈旗口花儿会	临潭县, 陈旗乡, 陈旗口村
5.13 (3 days)	Hetuo Hua'er festival	Minxian, Hetuo town, Hetuo village	禾驮花儿会	岷县, 禾驮乡, 禾驮村
5.13 (1 day)	Lu'ergou temple festival	Lintan, Shubu town, Lu'ergou village	鹿儿沟庙会	临潭县, 术布乡, 鹿儿沟村
5.14 (3 days)	Xia town Hua'er festival	Weiyuan, Xiacheng town	峡城花儿会	渭源县, 峡城乡
5.14 (1 day)	Quanche mountain Hua'er festival	Weiyuan, Majiaji town	泉车山花儿会	渭源县, 麻家集乡
5.15 (3 days)	Shang fort temple festival	Lintan, Liushun town, Shangzhai village	上寨庙会	临潭县, 流顺乡, 上寨村
5.15 (5 days)	Erlang mountain Hua'er festival	Minxian	二郎山花儿会	岷县
5.15 (3 days)	Tangjia river Hua'er festival	Minxian, Xijiang town	唐家川花儿会	岷县, 西江乡
5.15 (1 day)	Shimenkou temple festival	Lintan, Shimen town, Shimenkou village	石门口庙会	临潭县, 石门乡, 石门口村
5.15 (1 day)	Yayan forest Hua'er festival	Minxian, Xijiang town	鸦眼林花儿会	岷县, 西江乡
5.16 (1day)	Diaoqiao Hua'er festival	Minxian	吊桥花儿会	岷县
5.16 (1 day)	Luobaogou temple festival	Lintan, Shimen town, Luobaogou village	罗堡沟庙会	临潭县, 石门乡, 罗堡沟村
5.17 (3 days)	Kan peak temple festival	Minxian, Xizhai town	坎锋庙会	岷县, 西寨镇
5.17 (3 days)	Gan fort temple festival	Minxian, Xizhai town	甘寨庙会	岷县, 西寨镇
5.17 (1 day)	Qiuyu temple festival	Lintan, Yangsha town, Qiuyu village	秋峪庙会	临潭县, 羊沙乡, 秋峪村

5.17 (3 days)	Menlou temple festival	Weiyuan, Xiacheng town	门楼寺庙会	渭源县, 峡城乡
5.18 (1 day)	Qiaotou Hua'er festival	Minxian	桥头花儿会	岷县
5.19 (1 day)	Guanmen Hua'er festival	Minxian	关门花儿会	岷县
5.19 (1 day)	Xing forest Hua'er festival	Minxian, Meichuan town, Xinglin village	杏林花儿会	岷县, 梅川镇, 杏林村
5.19 (3 days)	Youmo beach Hua'er festival	Lintao, Yujing town	油磨滩花儿会	临洮县, 玉井乡
5.19 (1 day)	Laoya river Hua'er festival	Minxian, Sigou town	老鸦河花儿会	岷县, 寺沟乡
5.19 (1 day)	Gongjia fort Hua'er festival	Minxian, Gongjiabao village	龚家堡花儿会	岷县, , 龚家堡村
5.20 (3 days)	Gu town Hua'er festival	Minxian, Xiaozhai town, Gucheng village	古城花儿会	岷县, 小寨乡, 古城村
5.20 (3 days)	Dalu temple festival	Minxian, Qingshui town, Dalu village	大路庙会	岷县, 清水乡, 大路村
5.20 (1 day)	Zong fort temple festival	Lintan, Zongzhai town, Zongzhai village	总寨庙会	临潭县, 总寨乡, 总寨村
5.20 (3 days)	Guoha temple festival	Minxian, Qingshui town	郭哈庙会	岷县, 清水乡
5.22 (1 day)	Guan mountain Hua'er festival	Weiyuan, Xiacheng town	关山花儿会	渭源县, 峡城乡
5.22 (1 day)	Huangci beach Hua'er festival	Lintao, Xiping town	黄茨滩花儿会	临洮县, 西坪乡
5.23 (1 day)	Bazhu bay Hua'er festival	Lintao, Sanjia town	八竹湾花儿会	临洮县, 三甲乡
5.23 (3 days)	Damiao beach temple festival	Minxian, Xizhai town	大庙滩庙会	岷县, 西寨镇
5.23 (3 days)	Muchang beach Hua'er festival	Minxian, Zhongzhai town, Zhongzhai village	牧场滩花儿会	岷县, 中寨镇, 中寨村
5.23 (3 days)	Wangmajia beach Hua'er festival	Lintao, Yaxia town	王马家滩花儿会	临洮县, 衙下乡
5.23 (3 days)	Tianjia fort Hua'er festival	Minxian, Xizhai town	田家堡花儿会	岷县, 西寨镇
5.23 (8 days)	Pumajie Hua'er festival	Minxian, Puma town	蒲麻街花儿会	岷县, 蒲麻乡
5.24 (3 days)	Guojia spring Hua'er festival	Lintao, Sanjia town	郭家泉花儿会	临洮县, 三甲乡
5.25 (1 day)	Heiyaogou Hua'er festival	Lintao, Sanjia town	黑窑沟花儿会	临洮县, 三甲乡
5.27 (1 day)	Mahua ridge Hua'er festival	Lintao, Sanjia town	麻花梁花儿会	临洮县, 三甲乡
5.28 (3 days)	Miaohua mountain temple festival	Lintan, Baijiao town, Miaohuashan village	庙花山庙会	临潭县, 八角乡, 庙花山村
6.15 (3 days)	Qutan temple festival	Ledu, Qutan town	瞿昙寺庙会	乐都区, 瞿昙镇
5.28 (1 day)	Shilei Hua'er festival	Weiyuan, Xiacheng town	石磊花儿会	渭源县, 峡城乡
5.29 (1 day)	Shitouhexian Hua'er festival	Lintao, Panjiayi town	石头壑岷花儿会	临洮县, 潘家集乡

5.5 (1 day)	Chigou Hua'er festival	Lintan, Yeliguan town, Chigou village	池沟花儿会	临潭县, 冶力关镇, 池 沟村
6.1 (3 days)	Lingling mountain Hua'er festival	Minxian, Jiangxi town	令令山花儿会	岷县, 江西乡
6.1 (1 day)	Dafanggou temple festival	Lintan, Sancha town, Dafanggou village	大房沟庙会	临潭县, 三岔乡, 大房 沟村
6.1 (4 days)	Wabu temple festival	Minxian, Baozi town	挖布寺庙会	岷县, 堡子乡
6.1 (1 day)	Xin fort Hua'er festival	Lintan, Xinbao town, Xinbao village	新堡花儿会	临潭县, 新堡乡, 新堡 村
6.1 (4 days)	Mei river temple festival	Minxian, Meichuan town	梅川庙会	岷县, 梅川镇
6.1 (3 days)	Panlong mountain Hua'er festival	Minxian, Baozi town	盘龙山花儿会	岷县, 堡子乡
6.1 (7 days)	Lianhua mountain Hua'er festival	Kangle	莲花山花儿会	康乐县
6.1 (1 day)	Suozi Hua'er festival	Minxian, Xiaozhai town	锁子花儿会	岷县, 小寨乡
6.1 (1 day)	Longyuan mountain Hua'er festival	Lintan, Longyuan town	龙元山花儿会	临潭县, 龙元乡
6.1 (1 day)	Longyuan temple festival	Lintan, Longyuan town, Longyuan village	龙元庙会	临潭县, 龙元乡, 龙元 村
6.4 (1 day)	Wangzigou Hua'er festival	Kangle, Lianlu town	枉子沟花儿会	康乐县, 莲麓乡
6.4 (3 days)	Quan beach Hua'er festival	Lintan, Yeliguan town	泉滩花儿会	临潭县, 冶力关镇
6.5 (3 days)	Qili temple festival	Minhe, Gushan town	七里寺庙会	民和回族土族自治县, 古鄯镇
6.5 (1 day)	Wangjiagoumen Hua'er festival	Kangle, Jingu town	王家沟门花儿 会	康乐县, 景古乡
6.5 (5 days)	Laoye mountain Hua'er festival	Datong	老爷山花儿会	大通回族土族自治县
6.6 (1 day)	Xia river temple festival	Lintan, Yangsha town, Xiahe village	下河庙会	临潭县, 羊沙乡, 下河 村
6.6 (1 day)	Wufeng temple festival	Huzhu, Wufeng town	五峰寺庙会	互助土族自治县, 五峰 乡
6.6 (1 day)	Youning temple festival	Huzhu, Wushi town	佑宁寺庙会	互助土族自治县, 五十 乡
6.6 (1 day)	Bingling mountain Hua'er festival	Ping'an, Sanhe town	冰岭山花儿会	平安县, 三合乡
6.6 (3 days)	Yeliguan temple festival	Lintan, Yeliguan town	冶力关庙会	临潭县, 冶力关镇
6.6 (1 day)	Xiazong temple festival	Ping'an, Sitai town	夏宗寺庙会	平安县, 寺台乡
6.6 (1 day)	Taiyang temple festival	Lintan, Shimen town, Taiyang village	太阳庙会	临潭县, 石门乡, 太阳 村
6.6 (1 day)	Zhazang temple festival	Huangyuan, Fohai town	扎臧寺庙会	湟源县, 沸海乡
6.6 (1 day)	Lasha Hua'er festival	Huangzhong, Lasha town	拉沙花儿会	湟中县, 拉沙乡
6.6 (1 day)	Riyue mountain Hua'er festival	Huangyuan, Riyue town	日月山花儿会	湟源县, 日月乡

6.6 (1 day)	Shuixia Hua'er festival	Ledu, Lijia town	水峡花儿会	乐都区, 李家乡
6.6 (3 days)	Fazang temple festival	Minxian, Xijiang town	法藏寺庙会	岷县, 西江乡
6.6 (1 day)	Wangqing cave Hua'er festival	Lintan, Dianzi town	王清洞花儿会	临潭县, 店子乡
6.6 (1 day)	Chafu medicine spring Hua'er festival	Huzhu, Chafu town	茶甫药水泉花儿会	化隆回族自治县, 茶甫乡
6.6 (1 day)	Medicine spring temple festival	Lintan, Dianzi town, Wangqing village	药水泉庙会	临潭县, 店子乡, 王清村
6.6 (1 day)	Medicine spring beach Hua'er festival	Huangzhong, Shanxinzhuang town	药水滩花儿会	湟中县, 上新庄乡
6.6 (1 day)	Gaoshi cliff Hua'er festival	Weiyuan, Tianjiahe town	高石崖花儿会	渭源县, 田家河乡
6.11 (5 days)	Danma Hua'er festival	Huzhu, Danma town	丹麻花儿会	互助土族自治县, 丹麻镇
6.12 (1 day)	Fengwo temple festival	Lintao, Chenjiaju town	蜂窝寺庙会	临洮县, 陈家咀乡
6.12 (5 days)	Lüjing temple festival	Minxian, Lüjing town	闰井庙会	岷县, 闰井镇
6.13 (1 day)	Songfan temple festival	Huzhu, Donghe town, Kema village	松蕃寺庙会	互助土族自治县, 东和乡, 克麻村
6.15 (1 day)	Weiyuan Hua'er festival	Huzhu, Weiyuan town	威远花儿会	互助土族自治县, 威远镇
6.15 (1 day)	Xiakou Hua'er festival	Huangzhong, Lijiashan town, Xiakou village	峡口花儿会	湟中县, 李家山镇, 峡口村
5.28 (3 days)	Qutan Hua'er festival	Ledu, Qutan town	瞿昙花儿会	乐都区, 瞿昙镇
6.15 (1 day)	Cao mountain temple festival	Lintan, Shimen town	草山庙会	临潭县, 石门乡
6.15 (1 day)	Xiongqian Hua'er festival	Huzhu, Xiongqian town	雄先花儿会	化隆回族自治县, 雄先乡
6.19 (1 day)	Dongming mountain temple festival	Lintan	东明山庙会	临潭县
6.24 (1 day)	Liujia bay Hua'er festival	Lintao, Goujiatan town	杨家湾花儿会	临洮县, 苟家滩乡
6.24 (1 day)	Leizu mountain Hua'er festival	Lintan, Xincheng town	雷祖山花儿会	临潭县, 新城乡
6.29 (1 day)	Ping'anlagan temple festival	Ping'an, Shagou town	平安拉干寺庙会	平安县, 沙沟乡
6.29 (1 day)	Hongya bay Hua'er festival	Lintao, Goujiatan town	红崖湾花儿会	临洮县, 苟家滩乡
7.7 (1 day)	Luomagou Hua'er festival	Lintao, Panjiaji town	骡马沟花儿会	临洮县, 潘家集乡
7.11 (6 days)	Mawu temple festival	Minxian, Mawu town	马坞庙会	岷县, 马坞乡
7.12 (10 days)	Jiapo Hua'er festival	Lintan, Shimen town	家坡花儿会	临潭县, 石门乡
7.15 (1 day)	Xian'gu beach Hua'er festival	Lintao, Panjiaji town	仙姑滩花儿会	临洮县, 潘家集乡
7.22 (1 day)	Hamashi Hua'er festival	Lintao, Xiping town	蛤蟆石花儿会	临洮县, 西坪乡

8.9 (4 days)	Chabu temple festival	Minxian, Chabu town, Fuli village	茶埠庙会	岷县，茶埠乡，甫里村
8.14 (3 days)	Shili temple festival	Minxian, Shili town, Beixiaolu village	十里庙会	岷县，十里镇，北小路村
8.15 (1 day)	Kangjiagou Hua'er festival	Lintao, Yaxia town	康家沟花儿会	临洮县，衙下乡
8.17 (3 days)	Nan river temple festival	Minxian, Chengjiao town	南川庙会	岷县，城郊乡
9.9 (1 day)	Caoshangmen Hua'er festival	Lintan, Longyuan town, Caoshangmen village	草场门花儿会	临潭县，龙元乡，草场门村
9.15 (1 day)	Nanjia plain Hua'er festival	Lintan, Chenqi town	南家坪花儿会	临潭县，陈旗乡
9.15 (1 day)	Xiejia plain Hua'er festival	Lintan, Chenqi town, Xiejiaping village	谢家坪花儿会	临潭县，陈旗乡，谢家坪村

6.10 Legends, Poems, and Lyrics from the History Chapter

The Fairies of Songming Cliff 仙女川说

At the Songming cliff Hua'er festival in Hezheng	相传和政县的松鸣岩花儿会
When the celestial fairies sang Hua'er	是天仙女下凡唱花儿时
The hunters heard them and passed on the "mountain singing"	被猎人学唱传播后形成“唱山”的

The Daoist Scholar and the Herder Child 道士传说

In ancient Hezhou there lived a herder child	古时河州有一个牧童
While he was herding sheep on the mountains	在山上放羊的时候
From a Daoist scholar	从一个道士学
He learned the speech-hua (Hua'er)	得了“话儿”（花儿）
After he came down the mountain he sang to the people	下山后唱给人听
A young woman took a liking to his singing	有个女孩子喜欢这些歌
And she got married to the boy	就嫁给了他
From there the speech-hua gradually began to spread	从此“话儿”便逐渐开始流传

The Monkey King Sun Wukong 孙悟空传说

The table is painted red	大红的桌子红油漆
Who painted the table?	桌子是谁油下的？
Do you know the ancient origin of shaonian?	你知道少年的根古事？
Who passed down shaonian?	少年是谁留下的？
The one who journeyed west to seek Buddhist scriptures is Tang Seng	西天取经的是唐僧
Carried on the back of the white horse	白龙马驮经者哩
It is Sun Wukong that passed down shaonian	留下少年的孙悟空
Bringing relief to suffering people	受苦人宽心者哩
Sun Wukong got trapped below Wuxing mountain	孙悟空压的五行山
There he sang many Hua'er	唱下的花儿们连闻
The men who chopped wood heard him singing	打柴的阿哥们听下了漫
They handed it down for many generations	人老五辈的流传

Su Wu the Herder 苏武传说

Jingyang's straw hat has eighteen turns	泾阳的草帽十八转
A stream in azure blue	飘带们离不下翠蓝
The young woman Zhaojun is going to consolidate	昭君的娘娘们去和番
Who passed down shaonian?	什么人留下的少年？
Three feet of white cloth are dyed blue	三尺白布染毛蓝
Then two vats are painted blue	下缸者染了个二蓝
At the time when master Su Wu was a herder for eighteen years	苏武爷挡羊者十八年
Of heavy heart he handed down shaonian	心急者留下的少年

Confucius the Wise 孔子传说

Set on the red table made of the willow tree	大红桌子的柳牙子
Who painted it?	油漆是谁油下的?
You are a singing master of shaonian	你是个少年的唱把式
But who passed down shaonian?	少年是谁留下的?
Climbing the mountain up to the tree line	大山跟里的爬腰子树
On the mountain in a ditch there grows comfrey	遍山遍洼的紫草
It is Confucius that passed down shaonian	留下少年的孔圣人
It was there even before the emergence of king Pangu	盘古王出世的再早

Gao Hong: "Chant of Travels to Gushan" 高洪《古鄯行吟》

The green willow dips her young branches into the pond	青柳垂丝夹野塘
Male and female peasants and villagers are busy tilling the fields	农夫村女锄田忙
I lightly whip the horse as I pass the fields	轻鞭一挥芳径去
Hearing Hua'er as I go on	漫闻花儿断续长

Wu Zhen: "Good Memories of Lintao" 吴镇《我忆临洮好》

I have good memories of Lintao	我忆临洮好
It is a journey that delights the spirit	灵踪足胜游
Boats are anchored with stone slabs	石船藏水面
Water like jade flows from the mountain peaks	玉井泻峰头
Mountains are embellished by frequent rain	多雨山皆润
There are no worries regarding harvest	长丰岁不愁
Hua'er songs are rich in metaphors	花儿饶比兴
The Tibetan women are admirable	番女亦风流

Gong Jinghan: "Xunhua Annals" 龚景瀚《循化志》

With big effort I came to the land of Jiayahuo	大力架垭豁里过来了
I saw the stunning Sala girls	撒拉的艳姑哈见了
The stunning Sala girls are very alluring	撒拉的艳姑是好艳姑
The feet of the stunning girls are big and not broken	艳姑的脚大者坏了
The feet are big, the hands are big, and they are not lazy	脚大手大的不谈闲
Taking two steps on the road and doing some work	走两步大路是干散

Ye Li: "Gansu's Bamboo Words" 叶礼《甘肃竹枝词》

Men twirl wool and women plow fields	男捻羊毛女耕田
The sister asks for a helping hand	邀同姊妹手相牵
Everybody sings Hua'er with high voices	高声各唱花儿曲
Every new beautiful flower and youth	个个新花美少年

Zhu Zhonglu: "Snow White Doves" 朱仲禄《雪白的鸽子》

The Yellow River on the left side, a cliff on the right side	左边的黄河右边的石崖
Snow white doves fly over the water	雪白的鸽子水面上飞来
The boy and the girl are like a pair of doves	阿哥连尕妹是一对的鸽子
Their connecting tails make sounds and they whistle	尾巴上连了惹人的哨子
A pair of doves is flying in the clear sky	一对的鸽子青天里飞来
They both are a heavenly pair	俩是天世的对对

Wild Children "Known Earlier": 野孩子《早知道》

I have known earlier that the girl's heart changed	早知道那妹妹的心变了
What fucking use is there being in love?	谈他妈的那个恋爱了是做啥呢?
I have known earlier that the Yellow River would dry up	早知道黄河的水干了
What fucking use is there in building that bridge?	修他妈的那个铁桥了是做啥呢?
I have known earlier that the Yellow River would dry up	早知道黄河的水干了
What fucking use is there in inflating the sheep skin?	吹他妈的那个羊皮了是做啥呢?
I have known earlier that the people along the river leave	早知道河沿上的人走了
What fucking use is there in singing that song?	唱他妈的那个歌儿了是做啥呢?
I have known earlier that Yunnan has no more water	早知道云南的水干了
What fucking use is there in building that dam?	修他妈的那个大坝了是做啥呢?
I have known earlier that Guizhou has no more water	早知道贵州的水干了
What fucking use is there in planting those grains?	种他妈的那个粮食了是做啥呢?

"Climb up the Mountain to Oversee the Plain" 《上去高山望平川》

Climb up the mountain to oversee the plain	上去高山望平川
In the plain there is a peony flower	平川里有一朵牡丹
Looking at it is easy, picking it is hard	看起是容易摘起难
Everything is in vain if you cannot pick it	摘不到手里是枉然
There is no higher mountain than Taizi mountain	山儿里高不过太子山
There is no better place than Sichuan	川儿里平不过四川
There is no better flower than the red peony	花儿里俊不过红牡丹
There is no better time than youth	人里头好不过少年

Su Yang: "Fresh Flowers In Full Bloom" 苏阳《新鲜的花儿开》

Ride a mule up the mountain	骑骡子吗上高山
Climb up the mountain and oversee the plain	上高山吗望平川
The peony flowers are in full bloom in the plain	平川里有那个牡丹的花开鲜
Flowers bloom, bloom in the mountain	花开一开到那山里边
In the mountains there lives big sister Wang	山里边它住着一个王大姐
Big sister Wang's daughter looks like a flower in full bloom	王大姐的丫头子吗今年的花儿开
Flowers bloom, bloom in the city	花开一开到城里边
In the city there lives the braggart Mr. Big Li	城里边它住着一个李大编
In Mr. Big Li's house the hops are blooming	李大编的包房里吗啤酒的花开鲜
My mug can breed thousands of people	我这个杯杯是养育人万千
But your mug can ruin many greedy people	你那个杯杯是祸害人嘴馋
As time goes by the coquettish flowers are in full bloom	一来一去骚情的花儿开
The peony flowers are in full bloom	牡丹的花开鲜
The hops are in full bloom	啤酒的花开鲜
The coquettish flowers are in full bloom	骚情的花开鲜
The peony flowers are in full bloom	牡丹的花开鲜

6.11 Curriculum Vitae

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Education and Experience

2012.06-2012.09	Field research in Northwest China, KWA grant by the University of Vienna, supported by the Institute for Audiovisual Research Vienna
2012.04-	Board member (treasurer, secretary) of the Ethnomusicological Association Vienna (www.EMuK.at)
2011.03-	Doctoral studies in Musicology at the University of Vienna
2010.04-2010.05	Field research in Shanghai and Beijing, KWA grant by the University of Vienna
2009.12-2013.09	Installation and maintenance of the database "Kirschner Collection of Contemporary Chinese Music", institutes of Sinology and Musicology
2008.10-2010.12	Master studies in Sinology at the University of Vienna
2007.10-2011.01	Diploma studies in Musicology at the University of Vienna
2006.09-2007.07	Bachelor studies at Fudan University Shanghai, Austrian government study grant
2005.09-2006.07	Chinese language courses at Fudan University Shanghai, Joint-Study grant by the University of Vienna
2004.10-2008.07	Bachelor studies in Sinology at the University of Vienna and Fudan University Shanghai
2003.03-2004.01	Chinese language courses at Qiqihar University
2003.02-2004.03	Alternative civil service abroad in the Hermann Gmeiner Vocational School at Qiqihar University; teaching and mentoring students in the SOS Children's Village

Public Presentations and Papers

2014.12.04	"Mountain Flowers on Stage: The Transformation of Rural to Urban Folk Music in China", paper presented at the symposium on Popular Music Research, University of Music and Performing Arts Vienna
2014.12.02	"Music of East Asia", joint presentation with scholars on Korea and Japan at the Ethnomusicological Association Vienna
2014.01.11	"Music Theory with Chinese Characteristics", paper presented at the symposium on Cultural Transfer of Central European Music Theory to China, Chinese University of Hong Kong and University of Music and Performing Arts Vienna
2013.12.02	"Is Music the Most Important Thing We Ever Did?", public presentation on Evolutionary Musicology, University of Innsbruck
2013.10.24	"Tonality of Hua'er: Neutral Tones and Discrepancies in Chinese Mountain Songs", paper presented at the symposium Beyond the Semitone, University of Aberdeen
2013.09.04	"Change and Preservation in Hua'er", paper presented at ESEM XXIX, Cultural Mapping and Musical Diversity, Bern
2013.07.10	"Exotism and Preservation of 'Traditional Minority Music'", paper presented at the symposium on Ethnic Minorities and Minority Groups, University of Vienna
2012.09.21	"(Un)doing Gender in Chinese Folk Songs", paper presented at the symposium on Gender Music Voice, University of Vienna
2011.11.18	"Contemporary Chinese Folkmusic", public presentation at the East Asia Day, institute of East Asian Studies, Vienna
2011.10.05	"Chinese Folk Music: Hua'er Songs in Popular Culture and Academic Discourse", public presentation at the Dies Doctoralis, department for Philological and Cultural Studies, Vienna

Further Information

Native language German, fluent in English and Chinese, basic in Korean
Music education on piano, guitar, accordion, guzheng, and singing

6.12 Abstract, Kurzdarstellung, 摘要

Tonality of Hua'er: The Collective Intentionality of Sound Bodies

Hua'er, literally translated as flower songs, is a genre of the so-called mountain songs in Chinese folk music. Hua'er is performed in many different settings, most often in form of vocal dialog singing at annually held Hua'er festivals. It is commonly assumed that Hua'er exists since the Ming dynasty (1368-1644), as is also evidenced in classical poems since that time. Traditionally Hua'er is sung in rural areas in China's multicultural northwest. Today, modern forms of Hua'er are also performed in Beijing's urban folk circles. I identified the research gap in scholarly debate about Hua'er as a lack of research on musical features. A theoretical informed examination of tonality and the therein comprised musical elements, for example temperament or timbre, was missing. As a theoretical basis of this dissertation, the social reality of a tone system (as a manifestation of a common identity) is defined as one kind of collective intentionality. In detail, the tonality of Hua'er is conceptualised via the emic approach of sound bodies (yinqiang). The sound body theory describes the smallest meaningful unit of Chinese folk music melodies as a unity of pitch, dynamics, and timbre. Are these sound bodies the "lowest common musical denominator" that binds all the people who sing Hua'er together? I hypothesise that the tonality of Hua'er is commonly shared and collectively intentioned by all peoples residing in the Hua'er region. Therefore, mutual bonds and affiliations between individuals within the Hua'er sound group are established, which overwrite ideological concepts of ethnicity, nationality, or minority, as well as religious concepts of Islam, Buddhism, or Chinese folk religion. Through computer facilitated sonological analysis, a selection of Hua'er tunes (collected during field research in Gansu) by professional and amateur singers of different age, gender, origin, and ethnicity, are scrutinised. The results suggest that the tonality of Hua'er, collectively intentioned and conceptualised via sound bodies, is indeed an important constitutive element for the construction of the Hua'er sound group - possibly even more so than Hua'er festivals, common lyrics and language, or ethnicity.

Tonalität von Hua'er: Die kollektive Intentionalität von Sound Bodies

Hua'er kann wörtlich als "Blumenlieder" übersetzt werden und ist ein Genre der sogenannten Berglieder (shan'ge) in chinesischer Volksmusik. Hua'er wird in verschiedensten Aufführungsrahmen gesungen, am häufigsten jedoch in Form von Paargesängen bei jährlich abgehaltenen Hua'er Festivals. Schriftlich belegt ist die Existenz von Hua'er seit der Ming Dynastie (1368-1644). Traditionell wird Hua'er in ländlichen Gegenden in Chinas multikulturellem Nordwesten gesungen. Eine Forschungslücke bezüglich Hua'er besteht in einer fehlenden Auseinandersetzung mit musikalischen Eigenschaften. Insbesondere eine theoretisch fundierte Betrachtung des Tonsystems, sowie den darin umfassten musikalischen Elementen, wie etwa Stimmung oder Klangfarbe, war bisher nicht vorhanden. Als theoretische Basis dieser Dissertation wird die soziale Realität eines Tonsystems als eine kollektiv intendierte Manifestation einer gemeinsamen Identität definiert. Die dadurch gebildete Hua'er Sound Gruppe definiert sich möglicherweise stärker über die gemeinsame Tonalität als über Hua'er Festivals, gemeinsame Liedertexte und Sprache, oder Ethnizität. Im Detail wird die Tonalität von Hua'er über den emischen Zugang von Sound Bodies (yinqiang) konzeptualisiert. Die Sound Body Theorie beschreibt das kleinste sinnstiftende Element chinesischer Volksmusik-Melodien als eine Einheit von Tonhöhe, Dynamik und Klangfarbe. Sind diese Sound Bodies die kleinsten gemeinsamen musikalischen Nenner, die alle Menschen die Hua'er singen zusammenschweißen? Somit wird zwischen Individuen innerhalb der Hua'er Sound Gruppe eine gegenseitige Verbundenheit hergestellt, welche ideologische Konzepte von Nationalität, Ethnizität, und Minorität als auch religiöse Konzepte wie Islam, Buddhismus, oder Volksreligion überdeckt. Durch computerunterstützte sonologische Analyse wird eine Auswahl von Hua'er Weisen (gesammelt während Feldforschung in Gansu) von Profi- und Amateur-Sängerinnen und -Sängern verschiedenen Alters, Herkunft, und Ethnizität analysiert. Die Erkenntnisse aus der Analyse belegen, dass die Tonalität von Hua'er, kollektiv intendiert und konzeptualisiert über Sound Bodies, tatsächlich ein wichtiges, konstitutives Element für die Hua'er Sound Gruppe ist.

花儿之音乐律制——音腔的集体意向性

花儿，另称少年、野曲，是中国民间音乐中山歌的一个种类。花儿的演唱方法又多又丰富。最常见的是无伴奏的男女对唱，主要见于每年按农历举办的花儿会上。古诗记录了花儿的起源大概在明朝。原来，传统唱花儿仅存在于中国西北部多元文化区。当前，有些北京现代城市民谣歌手也在他们音乐里使用花儿的元素。学术研究中很少有音乐学家详细地探析花儿的音乐特征，这是一个研究空白。尤其是建立在理论基础上的音乐律制探索及其中包含的音乐元素，例如力度或音色，目前还没有。作为论文的最基本理论，我把音乐律制的社会现实（作为共同认同的一种体现）定义为一种集体意向性。更具体而言，在定义花儿的音乐律制时，我使用中国的音腔概念作为最基本因素。按照音腔论来说，中国民间音乐曲牌中的最小且最有意义的音响单位是所谓的音腔，包含音高、力度、音色在内。这些音腔是不是花儿文化中的最小的、共同的音乐分母，把所有唱花儿的人联结在一起？花儿的音乐律制是所有居住在花儿区域里的人集体意向性和共同使用的。这是本论文的基本问题和假设。因此，在花儿声群里有个体与集体双方互相建立稳定关系的现象。这种关系能够超脱于民族属性或宗教概念（汉、回、东乡、保安、撒拉、土、裕固、藏，例穆斯林、佛教、民间宗教）。我选择不同年龄、性别、出身和民族的专业和业余歌手的花儿曲令进行分析。它们是在甘肃田野调查时被收集的，并且通过计算机辅助音测声响分析方法被探析的。分析的结果表明：花儿的音乐律制的确是集体意向性的、通过音腔概念定义的。这实际上对花儿声群是一个很重要的基本构成元素——甚至比花儿会、共同歌词和语言或民族还更深刻。