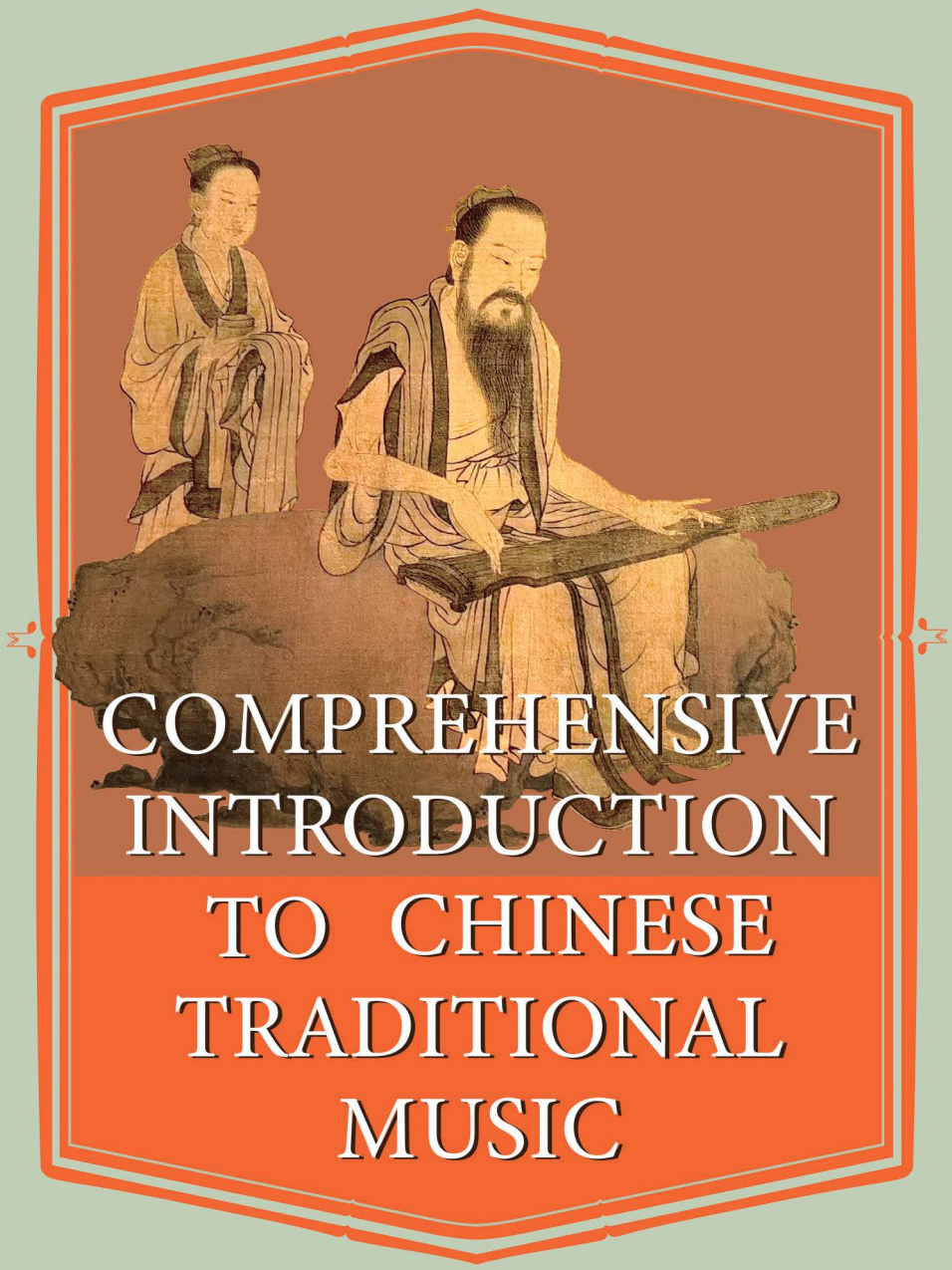

COMPREHENSIVE INTRODUCTION TO CHINESE TRADITIONAL MUSIC

Yuan Jingfang, editor
Translated by Boyu Zhang and Lam Ching-Wah

HOLLITZER

Comprehensive Introduction to Chinese Traditional Music

National Key Teaching Materials for
General Higher Education
Chinese Arts Education Series · Music Volume

Comprehensive Introduction to Chinese Traditional Music

Yuan Jingfang (Editor-in-Chief)
Zhou Qingqing, Yang Minkang,
Zhang Hongyi, and Qian Rong

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Lam Ching-Wah

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Wang Zhenpeng: *Boya Playing Qin* (detail), Yuan dynasty (1271-1368),
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NOTES FROM THE TRANSLATORS

This book is translated from the Chinese book entitled *Introduction to Traditional Chinese Music,* one of the books of *Chinese Art Education Series*, published by the Shanghai Music Press in 2000. The Chinese version is part of "National Key Teaching Materials" of "Ninth Five-Year Projects" (1996–2000) for General Higher Education—Chinese Arts Education Series·Music Volume. The authors include the teachers from the Musicology Department of Central Conservatory of Music, Yuan Jingfang, Zhou Qingqing, Yang Minkang, Zhang Hongyi, Qian Rong. The chief editor is Prof. Yuan Jingfang. General Editorial Board of Chinese Arts Education Series include: General Editor-in-Chief Zhao Feng; Honorary Director Pan Zhenzhou; Director: Tao Chunxiao; Deputy Directors Du Changsheng, Lin Yongjun, Dai Jiafang, Wang Jinsui; Executive Director Ying Feng; Executive Deputy Directors Zheng Shuzhen, Zhu Qi, Niu Gengfu; together with 31 board members.

Members of the Editorial Board of *Introduction to Traditional Chinese Music* include Editor-in-chief: Yuan Jingfang; Deputy Editor-in-chief: Zhou Qingqing; Editorial Board: (in order of strokes of Chinese Characters): Xiao Xuejun, Yang Minkang, Zhang Hongyi, Zhou Qingqing, Xiang Yang, Qian Rong, Yuan Jingfang.

During the translation, several changes have been made by the translators. The first, the Chinese version of the book includes two parts: Traditional Chinese Music and Chinese Religious Music. The English version contains only the first part.

The second, during the translation, the translators follow the text flow of the Chinese version, but added explanation sentences and made slightly necessary variations in order to be understandable by English readers.

The third, the Chinese terms appeared with the *Pinyin* romanizations and English translations, either the Chinese *Pinyin* first, with the English translation in brackets, or English translation first, with the *Pinyin* in brackets, depending on the text flow.

The fourth, *Pinyi*n romanizations of names of books as well as their English translations in brackets are *italic*; other terms, such as instrument names, song titles, etc., only *Pinyin* romanizations using *italic*, if the Chinese Pinyin is first, and both *italic*, if the English translation is first.

The fifth, a long list of Chinese glossary is added at the end of the book.

The sixth, a bibliography and recommended sound recordings that were listed at end of each chapter in Chinese have been moved to the end of the book.

The seventh, as a theoretical book, it is impossible to show too many music examples necessary to discuss music artistic features. Readers can find most of the music pieces discussed in the book in the *Music Scores Compiled for the Course of the "Introduction to Chinese Traditional Music"* (2 volumes), edited by Zhou Qingqing, and published by the Central Conservatory of Music Press in 2007.

Beijing, 2022

LIST OF MUSIC EXAMPLES

Note: The mark ⓢ indicates that audio examples are available at the Central Conservatory of Music Press.

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INTRODUCTION

I. Long History of Traditional Chinese Music Culture

The musical culture in China has a long history. This is not surprising, as the country has a written history over 5000 years, and its history of music culture can be traced even further, a piece of solid evidence being the some 20 bone flutes excavated at the tomb of Neolithic Age Site in Jiahu Village, Wuyang County, Henan Province during 1986 to 1987. The flutes are sophisticated, made to a high standard, with unified shape and structure. The hollow pipe body measures about 20 cm in length, carved with 7 holes (with an additional small hole at the back). After a trial performance and acoustic test, the most intact bone flute (M282: 20) can emit accurate pitches of the heptatonic scale; five of these instruments can produce a complete pentatonic scale. These flutes dated back to 7000 to 8000 years based on Carbon-14 dating tests, that is, the same age as Neolithic culture. Hence, the discovery of the bone flutes is the earliest tangible proof of the origin of music culture in China. The precious legacy from early history also includes over 160 bone flutes unearthed at Hemudu Site, Yuyao County, Hangzhou Bay, Zhejiang Province. These instruments are of different shapes and designs, and of different sizes. It is possible to conclude that they bear rudimentary features of three structures, namely open, close and retractable pipes, after thorough study of the positions of sound holes, blow holes, and the principle of sound production. This indicates that, in China, as early as seven millennia ago, there was a good understanding of various principles of making and performing wind instruments.

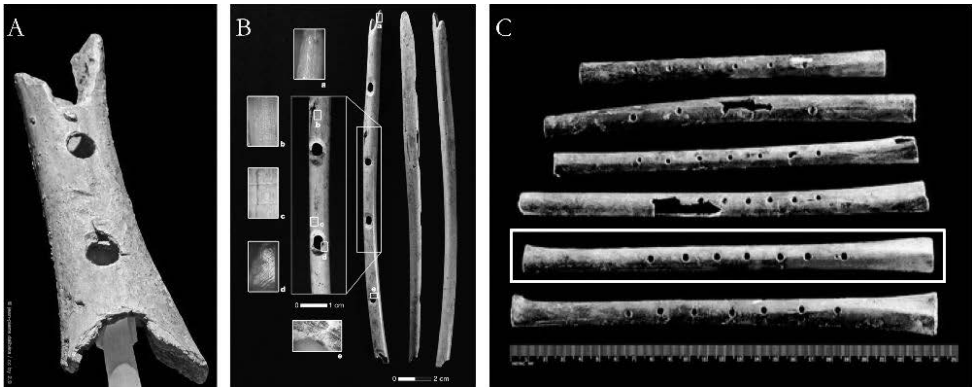

Fig. 1. The bone flutes excavated at the tomb of Neolithic Age site in Jiahu Village, Wuyang County, Henan Province (used with licence)

Dating back three millennia to the Shang Dynasty, the character "樂(*yue*, music)" was found inscribed on oracle. The diagrammatic features can be interpreted as a stringed instrument resting on a wooden stand. In the ensuing Zhou Dynasty some 2500 years ago, Confucius was believed to have compiled the classic of poetry *Shijing* (*Book of Songs*), which contains 305 sung poetry, and can be considered as the oldest extant Chinese songs. These were believed to be sung to an accompaniment. From the verse structure, it is possible to distinguish over ten music forms, and these provide the basis for study of Chinese music. The advent of *Book of Songs* marks the early effort of folk song collection and collation in China. The social and cultural life inherent in the texts is the beginning of realism in literature and art in China, and they have a significant impact on the development of music and literature of later generations.

The long history of bell-chimes dating back to pre-Qin period in the third century B.C. is a unique feature of music culture in China, showing on the one hand the great advancement of bronze casting technology, and on the other hand the pinnacle of the theory of temperament and acoustic science in general. In the late Western Zhou Dynasty (1045–771 B.C.), the number of bells included in a set had developed from three or five to eight pieces. The famous set of bell-chimes unearthed at tomb of Marquis Yi of Zeng of the Warring States Period in Sui County (present Suizhou City), Hubei Province in 1978 comprises 64 regular bells and a *Bo* (large bell of distinct shape). The finding has generated much interest in archaeological research in organology, since the bells are the largest and most complete set of Chinese

Fig. 2. The set of bell-chimes unearthed at tomb of Marquis Yi of Zeng of the Warring States Period in Sui County (present Suizhou City), Hubei Province

tuned percussion instruments so far. The bell chimes cover a range of three octaves chromatically. In addition, the bells are cast with temperament inscriptions and other texts of over 2,800 ancient Chinese characters. There is a feeling amongst Chinese scholars that the music treasure buried over 2400 years has become the testimony of one aspect of advanced development of Chinese music culture in ancient times.

The Chinese believe that music is a composite art, meaning that a performance usually comprises singing, instrumental playing, dance or acrobatics. In other words, it is often difficult to single out one aspect of performance. Hence in the Han Dynasty, when a new art form known as *Xianghe*[1] appeared, it encompasses songs, dance, acrobatics and instrumental performance, and the genre later developed to folk songs in Eastern and Western Han, Wei and Jin Dynasties. Songs in the Han can be divided into two kinds, namely *Xianghe'ge* and *Xianghe Daqu* according to style and context of performance. *Xianghe'ge* refers to the songs and ballads "sung in streets", that is, folk songs. These were first performed in style of *Tuge* (bare songs), sung unaccompanied, and they were also known as *Dange*; these songs were later performed with instrumental accompaniment. The singer usually holds a clapper to mark the tempo, while the accompaniment may include *Di* bamboo flute, *Sheng* mouth organ, *Qin* zither, *Pipa* lute and *Zheng* zither. *Xianghe Daqu* is a kind of large-scale combined art form featuring songs, dance and music, developed from *Xianghe'ge*; the former is performed as a kind of suite, and sections are organized according to certain type of structure. When the instrumental part is played independently, the music is called *Danqu*. After the Sui and Tang Dynasties, *Xianghe Daqu* was incorporated into *Qingyue Daqu* with a new outlook. There was a general recognition of the value of wind and drum music of *Xianghe*, and it had an important role to play in the development of ceremonial music.

Music of western regions had a profound influence during the Sui and Tang Dynasties, and various genres, including those developed amongst ethnic minorities, began to have a more marked influence on Han music of central regions. The music records in *Suishu* (*Annals of Sui*) and *Jiu Tangshu* (*Old Annals of Tang*) include detailed descriptions of ensembles from western regions performed at court, which included seven categories. For example, the description of *Tianzhu* music (from India) refers to costumes of the musicians as monk's gowns, inferring to ceremonial Buddhist music; *Qiuci* music describes music of ancient Kucha (Qiuci), or present Kuche County, Xinjiang, and it was considered the most influential type of foreign music (*Hubu'yue*) at the Tang court; *Xiliang* music, originally known as *Qinhan* music, developed from Han music in central regions by absorbing local *Qiuci* music and folk music of northwest regions, and *Xiliang* music assumed a prominent position at the Chinese court for many generations; *Gaochang* music originated from the present Turpan of Xinjiang, and the music ensemble was established after Emperor Taizong of Tang ascended to the throne; *Kangguo* music is originated near Samarkand in Central Asia, the most outstanding feature being Whirling Dance (*Huxuan'wu*);

1 相和

Anguo music has links with music of the present Bukhara of Central Asia; *Shule* music was music performed in present Shule and Yengisar areas of Xinjiang. While the music of these genres is lost, the detailed description of the instrumental ensembles throws some light on the acculturation that has been taking place.

In addition to influence of music from ethnic minorities of west regions, important music genres of the Sui and Tang Dynasties included *Yanyue* (Ancient Court Entertaining Music), *Faqu* (Buddhist Music), *Guchui'yue* (Wind-and-Drum Music) and *Guqin* zither music. *Yanyue* refers to a kind of composed songs under the influence of *Qingyue* (Han Chinese Music), while *Huyue* (Music of Ethnic Minorities) was one of the six types of *Zuobu'ji* (Seated Performing Section) of the Tang court; *Faqu* originated in the Sui Dynasty, and it was further developed in the Tang Dynasty. It was a kind of song and dance *Daqu* (Composite Music) built on Chinese folk music while absorbing foreign music; *Guchui'yue* (Wind-and-Drum Music) of Tang court had many opportunities to develop. According to the instruments used in different performing contexts, the genre could be divided into Wind-and-Drum Music Section (*Guchui'bu*), Ritual Music Section (*Yubao'bu*), Cymbals-and-Wind Music Section (*Naochui'bu*), Big Horizontal Flute Music Section (*Da Hengchui'bu*) and Small Horizontal Flute Section (*Xiao Hengchui'bu*).

Gewu Daqu (Song-and-Dance Composite Music) assumed an important position in the Sui and Tang Dynasties. The genre is based on large-scale musical form, and huge varieties of instrumentation facilitated by rapid development of the art of making instruments, resulting in music of grand scale. *Gewu Daqu* has much influence on music of East and Southeast Asia.

Music for *Pipa* (four-stringed pear-shaped lute) became very fashionable in the Sui and Tang Dynasties. In spite of its ethnic origin from western regions, *Pipa* music developed much, as it was performed at court as well as used as a folk instrument, undergoing Sinicization, and being enriched by improved techniques of instrumental making and performing skills. The art of *Guqin* zither (or simply *Qin*) also developed, with the emergence of famous *Guqin* musicians such as He Ruobi, Zhao Yeli, Dong Tinglan, Xue Yijian and Chen Kangshi, who had made extraordinary contributions and had far-reaching influence; many songs and *Qin* compositions are still extant, thanks to the discovery of *Guqin* notation, which had further helped the preservation and dissemination of its music. The earliest extant *Guqin* notation is a rather lengthly text notation in the Tang Dynasty recorded by Liang Qiuming of the Southern Dynasty (494~590 AD), entitled *Jieshi'diao Youlan* (Secluded Orchid in *Jieshi* Mode). During the Sui and Tang Dynasties, Zhao Yeli, Chen Zhuo, Cao Rou and other *Qin* musicians reformed *Guqin* text notation, and finally discovered the *Jianzi* notation (abbreviated characters notation). This special notation of *Guqin* is still in use today. The *Qin* making technology reached unprecedented height in the Tang Dynasty. The Lei family in Sichuan was famous for *Qin* making, Lei Wei being the most famous. Shen Liao and Zhang Yue from south of the Yangtze River were "master players of *Qin*" in the period.

Narrative singing took its shape in the Tang Dynasty and was marked by *Bianwen*

(Changing Scriptures) and *Jiangchang* (Storytelling and Singing) in the temples.

In the Song Dynasty, *Ci* poem music (*Ciyue*) and *Guqin* music were most important. *Ci* poem music is a vocal genre sung to *Ci* poem, and the core music materials dated back to the Sui and Tang Dynasties. During the later part of the Tang dynasty, the literati were more involved in writing song texts, therefore greatly improving the artistic value of *Ci*. By the way, *Ci* was a popular literary genre during the Five Dynasties, and it reached its heyday in the Song Dynasty. Structurally *Ci* has a structure comprising long and short verses, and such flexibility allows juxtapositioning between texts according to the length, and the twists and turns of the tune. *Cipai* (poetic labels set musically) has a framework, its feature being "structure with sentence pattern; a sentence with word pattern, and a word with sound pattern." *Cipai* includes *Ling*, *Jin* and *Man* categories based on its length. In *Ciyuan* (*Origin of Ci*) written by Zhang Yan, there is a reference to Yang Zuan's *Zuoci Wu'yaosu* (*Five Elements for Ci Creation*), which states that the first step is to choose a tune, second is to set a tempo, third is to juxtapose words with music, fourth is to rhyme, and the last is to introduce new ideas. Yang's idea of *Ci* is therefore not limited to the literary aspect, but rather encompassing creativity in music. *Ci* music therefore refers to art songs in ancient China, and it has absorbed ethnic and foreign music, in addition to folk music. Folk musicians and literati also created new form of this music genre, known as *Ziduo'qu* (self-composed song). The famous *Baishi Daoren Gequ* (*A Song Collection by Baishi Daoren*) by Jiang Kui (whose pen name is Baishi Daoren) includes music notations along *Ci* music, which had enabled scholars of many generations to investigate an authentic style of performance.

In addition to *Ci* poem music, *Guqin* zither music developed much in the Southern Song Dynasty, which also led to everlasting influence in the history of Chinese music. Famous masters of the *Guqin* of the period included Guo Mian (literary name Chuwang, c.1190–1260 AD), and he was recognized for his interpretation of famous pieces such as *Xiaoxiang Shuiyu* (Mist and Clouds over Xiaoxiang Lake), *Fan Canglang* (Waves Coming Over) and *Qiuhong* (Autumn Geese); Liu Zhifang was remembered for his famous pieces *Wangji* (Empty Mind) and *Wujiang'yin* (The Song of Wujiang River); Mao Minzhong was highly regarded for his famous pieces *Yuge* (Fisherman Song), *Qiaoge* (Song of Woodcutter) and *Peilan* (Having Orchid).

During the Jin and Yuan Dynasties, opera and narrative music came into limelight. The former genre mainly includes *Zaju* (Miscellaneous Dramatic Performances) and *Nanxi* (Southern Opera), while the latter refers to *Zhugong'diao* (Tunes in Multiple Modes).

In the Northern Song Dynasty, *Zaju* (Miscellaneous Dramatic Performances) was a general term for different formats of performance, such as farce, puppet show, shadow puppets, narrative singing, song-and-dance, acrobatics and martial arts, but it can also refer to a special kind of operatic performance. In the ensuing Southern Song Dynasty, there was an understanding that "only *Zaju* is idiomatic"[2]. *Zaju* was,

2 From *Ducheng Jisheng* (*Records of the Capital*), written by Nai Deweng in the Southern Song Dynasty.

of course, the leader of miscellaneous performances, and it can be considered as an early genre in discovering the system of roles (operatic convention of distinguishing the stylized roles of male, female, painted face and clown), and it was successful in combining song, dance and drama in the same performance, but there were still many non-dramatic elements. *Zaju* bccame matured during the Jin and Yuan Dynasties. The music for *Zaju* in Yuan Dynasty (formal term being *Yuan Zaju*) was *Beiqu* (Northern Tunes). The structure of *Yuan Zaju* was very strict, and it usually includes four acts (sometimes with an added "Wedge (*Xiezi*)", meaning "Introduction"). The music of *Yuan Zaju* is based on the design that every act is founded on a suite. Each suite consists of a number of connected sequence of *Qupai* (Labelled Tunes) with the same music style and same rhymes (involving at least 3 labelled tunes, such *Zhui Han Xin* (Chasing Han Xin); at most the music can include 26 labelled tunes, an example being, *Mohe'luo*; at the end of each suite, there is an ending section; one or two labelled tunes can be inserted at the beginning, middle or end of the act as "wedge(s)". The collection *Jiugong Dacheng Nanbei Cigong'pu* (*A Great Collection of Songs in Nine Modes from North and South*) has recorded 553 northern tunes. Famous writers of *Zaju* and their works of the Yuan Dynasty include Guan Hanqing and his *Dou'e Yuan* (The Injustice to Dou'e) and *Wang Jiangting* (Looking at the River Pavillion); Wang Shifu and his *Xixiang'ji* (The West Chamber); Ma Zhiyuan and his *Hangong'qiu* (Autumn of Han Palace).

Nanxi (Southern Opera) came into fashion in early era of the Southern Song Dynasty (1127–1279); its birthplace is in Wenzhou, Zhejiang, hence it is also known as *Wenzhou Zaju* or *Yongjia Zaju* (Yongjia is alternative name of Wenzhou). The geographic nature of the genre distinguishes it from *Yuan Zaju* in the north. It is natural that the music used for Southern Opera is called *Nanqu* (Southern Tunes). A Southern Opera includes many acts. One musical characteristic of the genre is that each act may be based on more than one suite. The interlude between each suite can comprise *Jiqu* (taking music phrases from different pieces to form a new piece), which is independent musically; the music of each suite is not limited to one mode (*Gongdiao*), and it can be made up of several *Qupai* in two or three modes. Each act can include a long and lyrical aria, and it may not have a distinct ending section, meaning the music may end abruptly. Southern Opera accommodates northern tunes, forming *Nanbei Hetao* (Suite Combining Northern and Southern Tunes), which have enriched the power of expression. *Jiugong Dacheng Nanbei Cigong'pu* records 1,442 tunes (including *Jiqu*), and many are related to Southern Opera. Famous repertoire of Southern Opera includes *Jingchai'ji* (The Romance of a Thorny Hairpin), *Baidu'ji* (Story of Rabbit), *Baiyue'ji* (A Fixed Marriage) and *Shagou'ji* (Killing the Dog to Rescue the Family).

Zhugong'diao (Tunes in Multiple Modes) was a large-scale narrative art form in the Song, Jin and Yuan Dynasties. Accompanying instruments in the Song Dynasty included drum, clappers and flute, and the ensemble was augmented with *Pipa* lute and other stringed instruments in the Yuan Dynasty, hence its name *Tao Tanci* (Plucked Verses) and *Tan Changci* (Plucked and Sung Verses). *Zhugong'diao* is

based on Tang and Song *Ci* poem tunes, Tang and Song *Daqu* music (Composite Music) and *Chanling* of *Zhuanci* (a type of narrative singing)[3] and other popular folk songs of the early Song Dynasty. *Zhugong'diao* is an extended work comprising several short suites in a sequence, while each short suite includes several sections of *Gongdiao* (modes, or melodic style). That is why *Zhugong'diao* is grand in structure and rich in melodic contents, and the genre has much impact on the development of opera and narrative music of later generations. A short *Zhugong'diao* has four components: independent tunes; the same labelled tunes repeated twice or more with closing section; *Qupai* of different modes connected within the *Gongdiao* system and a closing section; the addition of *Chanda* (Intertwined Extension) in the *Chanling* (Intertwined Piece). In *Xixiang'ji Zhugong'diao* (Dream of West Chamber *Zhugong'diao*) by Dong Jieyuan of the Jin Dynasty, the collection includes 14 modes, 151 basic tunes and some variants of labelled tunes, with a total of 444 tunes. This large-scale collection of *Zhugong'diao* is an example of extant narrative music of the in Song and Jin Dynasties, with complete lyrics and most of the melodies.

During the Ming and Qing Dynasties, opera, narrative music and folk instrumental music continued to develop. The four major operatic *Shengqiang* (Vocal Melodic Types) in the Song and Yuan Dynasties continued to develop in the ensuing Ming Dynasty; these included *Haiyan'qiang* (Melodic Type of Haiyan), *Yuyao'qiang* (Melodic Type of Yuyao), *Yiyang'qiang* (Melodic Type of Yiyang) and *Kunshan'qiang* (Melodic Type of Kunshan, later called *Kunqiang* or *Kun* Melodic Type). There was then no distinction between *Shengqiang* and types of operas, hence these can be considered four major types of operas. Since the Ming and Qing Dynasties, opera *Shengqiang* refer to four categories, namely *Kunqiang* (*Kun* Melodic Type), *Gaoqiang* (High Melodic Type), *Bangzi'qiang* (Clappers Melodic Type), *Pihuang'qiang* (*Xipi* and *Erhuang* Melodic Types). The four kinds of *Shengqiang* had led to new development of Chinese operatic music, especially the *Pihuang'qiang* of Beijing Opera in the eighteenth century. Beijing opera has a strict pattern, wide repertoire, thriving schools of actors and perfect art form, making the genre the most developed Chinese opera, hence hailed as the "National Opera" of China.

Narrative music evolved from Northern *Dagu* (Big Drum, or narrative art using drum as accompaniment, popular in northern China) and Southern *Tanci* (Plucking Singing) on the basis of the *Cihua* (Words and Stories) in Yuan and Ming Dynasties. Coupled with *Daoqing Paizi'qu* (Labelled Tunes for Taoist Expressions), *Qinshu* (Strings Narratives), *Shidiao* (Fashionable Song) and *Xiaoqu* (Ditties) performed at teahouses, storytelling halls, markets, temple fairs as well as villages and fields, these genres became firmly established as folk culture with a huge audience.

During the Ming and Qing Dynasties, there was a close relationship between folk music and customs, leading to the evolvement of different combinations of instrumental ensembles and music genres. The five categories of instrumental

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3 *Chanling* (缠令), literal translation as "intertwined orders", one of the two music structures used in the *Changzhuan* (唱赚), or *Zhuanci* (赚词), in which two tunes were sung alternately.

ensembles include string ensemble, string and wind ensemble, wind and drum ensemble, wind and percussion ensemble, and percussion ensemble; famous genres associated with these ensembles include *Twelve Muqam*, *Xi'an Guyue* (Xi'an Wind-and-Percussion Music), *Dongbei Guchui'yue* (Northeast Wind-and-Percussion Music), *Heibei Yinyuehui* (Wind-and-Drum Music in Hebei), *Jiangnan Sizhu* (String-and-Bamboo Ensemble in Southern Jiangsu), *Shifan'gu* (Ten Variations Ensemble with Drum Solos), *Shifan Luogu* (Ten Variations of Percussion Ensemble), *Fujian Nanyin* (Southern Sound of Fujian Province), *Chaozhou Xianshi* (Poetic String Music of Chaozhou), *Guangdong Yinyue* (Cantonese Instrumental Ensemble), *Yunnan Dongjing* (*Dongjing* Ritual Performance of Yunnan), *Tujia Daliu'zi* (Percussion Ensemble of Tujia People) and *Shanxi Weifeng Luogu* (Powerful Percussion Ensemble of Weifeng, Shanxi).

With the development of printing in the Ming and Qing Dynasties, a great number of *Guqin* zither and *Pipa* lute scores were in circulation, which helped promote the development of instrumental music. Over 300 tunes printed in the Ming and Qing Dynasties have survived. Famous *Guqin* scores from the Ming and Qing Dynasties include *Pingsha Luoyan* (Wild Geese Alighting on a Sandy Beach), *Yuqiao Wenda* (Conversation Between Fisherman and Woodcutter), *Liangxiao'yin* (Tune for a Peaceful Night), *Shuixian'cao* (Song of Narcissus), *Longxiang'cao* (Flying Dragon) and *Wuye Wuqiufeng* (Leaves of Chinese Parasol Dancing in the Autumn Wind); famous *Pipa* music includes: *Shimian Maifu* (Ambush on All Sides) , *Bawang Xiejia* (The Warlord Disrobing His Armour), *Haiqing Na'tiane* (Eagle Catching the Swan), *Jiangjun'ling* (Song of the General), *Xiyang Xiaogu* (Sounds of Vertical Flute and Drum at Moonlit Night), *Yue'ergao* (The Moon on High) and *Pingsha Luoyan* (Wild Geese Alighting on a Sandy Beach).

II. Rich Connotation of Traditional Chinese Music Culture

The vast land and rich cultural mix of ethnic groups in China have led to diversified music genres. Recent research projects on Chinese music to preserve, collect and collate main genres include folk songs, narrative music, opera, dance music and folk instrumental music: this has led to the discovery of over a thousand types of folk songs (some 20,000 songs); nearly 1,500 types of folk dance music (about 8,000 dance tunes); over 300 types of narrative music (over 3,000 excerpts); over 300 types of folk opera (over 6,000 excerpts); folk instrumental music, in addition to *Anthology of Historical Guqin Pieces* (*Qinqu Jicheng*) (nearly 30 volumes have been published). The preserved sound tracks include nearly a thousand solo pieces, grouped into nearly a hundred types of folk instrumental ensemble music, with over ten thousand sound tracks. One may argue that such rich heritage of musical culture is second to none.

It poses a great challenge to ethnomusicologists to sort out, define and classify music of this rich musical cultural heritage, and the process of research is on-going. After some fifty years of heated debates, academics in China have pretty well consolidated the following theories of classifying traditional Chinese music research.

First, it is easiest to explore the five-category theory of traditional music, admittably the earliest and most widely accepted classification of traditional Chinese music by recent scholars. In *Introduction to National Music* (*Minzu Yinyue Gailun*) compiled by Institute of Musicology of CCOM and published by Beijing Music Publishing House in 1964, traditional Chinese music is grouped into five categories: (i). Folk and ancient songs; (ii). Dance music; (iii).Narrative singing; (iv). Opera; (v). Instrumental music. This pioneer work on traditional Chinese music has a great impact on academic institutions throughout the country. As music research develops, this classification is found to be more appropriate for the classification of folk music, rather than the fuller connotation of traditional Chinese music.

The second classification relates to the dynastic theory of historiography. This was proposed by Huang Xiangpeng at the "Asia-Pacific Symposium on Traditional Music" held in Beijing in June 1987, which involves the diachronic three-part classification of traditional Chinese music, the first being bell-chimes and drum music in the pre-Qin period (with typical example of the full set of musical instruments in the Tomb of Marquis Yi of Zeng dated BC 433), the second being medieval court music (characterised by *Xianghe Daqu*[4], *Qingshang* Music[5] of the Wei, Jin, and Southern and Northern Dynasties to the song-and-dance court music, *Gewu Jiyue*[6] of Sui and Tang dynasties), while the third being contemporary secular music (the music in this period has been transformed into stylized form of opera, and losing the characteristics of song-and-dance composite music, *Gewu Daqu*). The dynastic theory has successfully condensed the long history of Chinese musical culture into three stages, based on three distinctive musical forms, distinguished by two historical and cultural divisions, largely on the basis of historiography. This insight is characterized by an eye-catching title, concise summary, while highlighting main points. The drawback of Huang's classification is the failure to address the long history and rich varieties of Chinese music, and such simplification would inevitably result in only seeing one side of the coin of traditional Chinese music culture.

The third theory of classification involves the regional division of folk songs, focusing on musical styles. Its essence is outlined in *On Classification of Han Folk Songs by Similar Regions* (published by Shanghai Literature and Art Press) by Miao Jing and Qiao Jianzhong in 1987. Han folk songs are roughly divided into eleven regional styles, which include the following areas: (i) Northeast plain; (ii) Northwest plateau; (iii) Jiangsu and Anhui; (iv). Jiangsu and Zhejiang plain; (v) Fujian and Taiwan; (vi) Guangdong; (vii) Jianghan plain; (viii) Hunan; (ix) Guangxi; (x) Southwest plateau; (xi) Hakka. The regional approach is mainly applicable to Han folk songs, and not music for ethnic minorities. On the one hand, the regional classification of Chinese folk songs is a new insight which contributes to music scholarship, on the other hand, it still needs to be further developed.

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4 *Xianghe Daqu* (相和大曲), the concept can literally be translated as "Great Harmonious Music" which is a type of art music popular in ancient China.

5 *Qingshang* Music (清商乐) is a type of ancient suite music which includes both instrumental and vocal music.

6 *Gewu Jiyue* (歌舞伎乐) is a type of Couot music of Sui and Tang Dynasties.

The fourth classification is founded on the idea of cultural transformation. This was put forward by Fei Shixun in his academic paper *National Music and Cultural Flow*[7], published in 1988, in which he distinguished six geographic branches of Chinese culture, which included the Central Plain Huaxia; Bapu and Chu; Lingnan (south of the Five Ridges) and Yue; plateau including Qiang and Tibet; grassland and Hu foreign areas; as well as Silk Road and West Regions. By proposing the study of traditional Chinese music culture from the backdrop of traditional Chinese cultural branches, Fei has highlighted the importance of choosing a broader, deeper and higher level of research topics.

The fifth classification is based on the four-category theory of traditional Chinese music. Wang Yaohua proposed this in his book *Introduction to Traditional Chinese Music* (*Minzu Yinyue Gailun*)[8] published in 1990 highlighting four major categories of traditional Chinese music: (i) Folk music (including folk songs; song and dance music; narrative singing; opera; national instrumental music; composite music); (ii) Music of literati (including *Guqin* music; *Cidiao* poetic music); (iii) Court music; (iv) Religious music (including Buddhist music; Taoist music). This is a new approach to teaching and research since the publication of *Introduction to National Music* (*Minzu Yinyue Gailun*) in 1964.

The sixth classification focuses on the ethnography of music. This requires a comprehensive understanding of the scope and value of music culture in China, or mankind in general, by investigating and distinguishing the music of 56 ethnic groups within the large population in China. This approach, though difficult to achieve, is scientific and practical, as well as providing a comprehensive view for research on traditional Chinese music. The first book on this approach of research is *Records of Bai Nationality Music* (*Baizu Yinyue'zhi*)[9] by Wu Guodong published in 1992.

The diversified ideas on classification of traditional Chinese music reflect many possibilities of treating the subject, depending on personal inclination, level and aim of research. It is fair to say the wide range of research outcome has contributed to the promotion and preservation of Chinese music culture in one way or another.

Notwithstanding the somewhat inevitable divided views of Chinese music research, the pedagogical feature of this book will include logical presentation of research outcome and viewpoints from important scholars, as well as taking into account the limited time and objectives of a music curriculum. This would mean ideas of different scholars are presented systematically, scientificity, comprehensively, stimulatingly and authoritatively in succinct academic manner, at the same time from the perspective of the 21st century features of textbook presentation. This book follows the classification of *Introduction to National Music* (*Minzu Yinyue Gailun*), which includes "folk songs", "dance music", "narrative singing", "opera" and "instrumental music" in five parts. The Chinese version also includes religious music, featuring "Buddhist music"

7 See *People's Music,* 1988 no 1: 19-21.
8 Haitang Business Culture Co., Ltd.
9 Culture and Art Publishing House.

and "Taoist music", as well as ritual music, highlighting the its procedures and music of Confucian ceremony, while coping with other folk sacrificial rites and their music. However, these are not included in the English version. "Court music", of course, is regarded as part of historical literature, and hence should be covered by music history course, so as to avoid undue duplication of teaching contents.

III. Main Features of Traditional Chinese Music Culture

A. Diachronic Symbol of Time

The diachronic symbol of time is a main feature of traditional Chinese music culture from a historical perspective. As the emergence, development and changes of the art was gradually achieved in a specific historical process, its variation and successive interpretations often appeared to be partial and quantitative. A Chinese music genre has its legacies from different periods, including performance practices of folk musicians. Hence listening to a performance is both contemporary and historical. That is to say, past cultural prosperity is enlivened in contemporary context.

B. Synchronicity of Regional Differences

The synchronicity of regional differences is the approach of viewing characteristics of traditional Chinese music culture geographically. There is a common saying, "there are changes within ten kilometers, and customs may vary within hundred kilometers." It outlines the general rule of folk culture from the perspective of folk customs. Within one genre, there are differences in different regions, albeit at the same historical period. Such characteristics appear owing to different living conditions and cultural background of the ethnic groups. The existence and development of a music genre is linked closely to economic life, social structure, national psychology, religious beliefs, culture and arts, folk customs and language, as well as other cultural traditions of a region. Owing to constraints of geopolitical relations, each music genre has its own characteristics, even under the same music culture. Local styles and flavours emerge as there are differences in the training and development of performers in various towns, villages or troupes, even for the same genre.

C. Commonality of Social Functions

The commonality of social functions is an extensive and profound characteristic of traditional Chinese music culture shown in the cultural attribute. There are many similar factors of social functions in the making of traditional Chinese music, embodying Chinese cultural characteristics in the art tradition. It is possible to view the development of Chinese music from the broader scope of considering vital stages of development of human society, such as the Stone Age, Pottery Age, Bronze Age, Neolithic and Palaeolithic culture, pottery culture and bronze culture, formed correspondingly with common economic and cultural heritage in the history of human civilization. The archaic primitive beliefs have laid the foundation for the common faith and customs of human beings. From a narrower perspective, the ideas of Confucianism, Buddhism and Taoism of Chinese have influenced all aspects of folk arts profoundly. The social functions are manifested in forms of folk style,

religion, rites and sacrifices. These manifestations contain both cultural connotation and characteristics of humanity as a whole, and the civilizations of the nation, region and community. The universal phenomenon of the commonality of social functions is a reflection of the similar, approximate or same cultural creation of traditional Chinese music culture.

D. Type of Model Structure

The model structure defines traditional Chinese music according to music forms. This reflects the diachronicism and relative stability of Chinese music forms. The main features of model structure include the close relationship of solo, ensemble and instrumental accompaniment in many music genres, as well as the structure of instrumental ensembles; tuning of musical instruments and the *Gongdiao* (modes and degrees, or melodic styles) structure; the patterns of different melodies used in narrative singing, operas as well as how labelled tunes are justaposed to form suites; the musical forms of representative types of music genres and structural mode of the respective singing and playing skills and styles. While different structural characteristics are shared by various genres, each genre has its own uniqueness, while taking all the model features as a whole, they function as important principles of classifying different music varieties, and form a foundation for the distinguishing the different styles. Owing to the diachronic symbol of periodical characteristics of Chinese music, an ancient music genre, a type of narrative singing, or an opera genre often contains features of several model structures. It is a revelation of the music features of all ages. It is also the inevitable result of cultural transmission and variability of different music genres, such as song, dance, music, narrative singing, and instrumental music through the ages.

E. Compatibility of Renewal and Development

The culture of a nation is a continuous process of development, evolving from past to present. The emergence, development, evolution and decline of a musical culture can be seen in various stages of the development of human society, and in the long history of the formation of a national culture. Cultural preservation is the basis of the continuity and survival of a music culture, which is, a kind of social and cultural phenomenon of human society. Therefore, the genes of some musical elements remain relatively intact in some historical periods. There are some core elements which form the basis of a music culture, and they have qualities to survive from generation to generation, and hence features of ancient music can be found in the living tradition. The relatively stable hereditary genes that have survived are vital features of traditional Chinese music in the process of evolution. This is in spite of the long tradition of Chinese music. Once the process of transmission is tampered with, the features of a music culture will soon disappear, which is inevitable. That is to say, in the lineage of music culture, stability is relative, while variability is absolute.

Variability is typically shown in the process of social change when Chinese music is being inherited, the most prominent feature being inclusive and all-embracing. From a historical perspective, one ought to consider the compatibility of cultural traits, as traditional Chinese music can be subject to all sorts of challenges, yet it

can still achieve spontaneous renewal, change and development by continuously absorbing, digesting and accommodating different elements, while most believe that only the fittest survives.

The exchange of music and culture between China and neighbouring countries can be traced back to the Zhou Dynasty. The extensive contact between culture of the Central Plains and Western Regions began in the Han dynasty, but culmulating in the Sui and Tang Dynasties. After the Song Dynasty, there was exchange between music culture of Central Plains and ethnic minorities. In the ensuing Ming and Qing Dynasties, there have been contradiction, absorption and fusion between music in China and Western regions. There were exchanges of music under different historical periods, or economic and political conditions; such differences in cultural background have left a lasting impression on traditional Chinese music. Many foreign musical instruments, such as *Pipa* lute, *Bili* pipe, *Suona* shawm, *Yangqin* dulcimer, *Huqin* fiddle, have been absorbed, developed and Sinicized in the long process of historical development, and these have become an important feature of traditional Chinese music.

Indigenous Chinese music culture shows both pluralistic and integrated characteristics. It is the result of constantly self-updating and self-developing in the acculturation of world music culture, most notably of adjacent lands. The exchange of world music culture is one of the most important impetuses to promote civilization. Human beings are dependent on one another, and the music culture of each country is both independent and interdependent on others. This inevitable developmental trend of human society, on the basis of evolution of traditional Chinese music culture, should be judged under the value system and the psychological quality of the nation; there is a strong desire, amongst Chinese scholars, to construct a new scientific approach to Chinese music culture, so as to allow it to be appreciated as part of world music culture.

CHAPTER I

FOLK SONGS

SECTION 1 OVERVIEW

I. Definition of Folk Songs

Folk songs refer to music sung at leisure or work; the music and texts can either be original or much more commonly, transmitted over generations orally. In the long process of development, folk songs have been in sustained circulation, and therefore undergoing collective screening, transformation, processing and refining. One may assume that folk songs still sung today have traces of collective wisdom and emotional experience, from different regions, and therefore possess different identities and human experience. Folk songs have a long history of being able to survive relentless erosion and elimination, but those have survived are symbols of human ideological and emotional expression, which some believe to be heading towards perfection. One can therefore argue that folk songs are timeless, with everlasting vitality, and are a strong reflection of uninterrupted civilization. They are part of human lives and feelings, and the treasure trove for those in contemporary society to put their real lives in historical context. Folk song is arguably the earliest form of music in any human society; they have given rise to other folk music genres, music for professional musicians, as well as original compositions. In short, folk songs provide the foundation for all other musical genres.

II. Historical Evolution of Folk Songs

A. Folk Songs from the Spring and Autumn and Warring States Periods up to Han Dynasty

Folk songs in China have a long history. According to literary sources, *Book of Songs* (*Shijing*) compiled by Confucius during the Spring and Autumn and the Warring States Period is the first extant collection of song texts in China, even though the music is lost. This classic includes *Guofeng* (*Airs of the States,* folk poems collected in *Shijing-Book of Songs*), which contains 15 folk songs spanning some five centuries from the early Zhou to middle of Spring and Autumn Period (BC 11th - BC 6th centuries), geographically covering the present Shaanxi, Shanxi, Henan and Shandong in the Yellow River Basin and northern Hubei and eastern Sichuan in the Yangtze River Basin. The texts of these folk songs are based on work, life, class oppression, patriotism and optimism. The classic also includes scattered records of folk songs in Jiangsu and Zhejiang in southern China. Some folk songs in the State of Chu (present Hunan) were recorded in *Jiuge* (*Nine Songs*) of *Chuci* (*Songs of Chu State*) after the systematic collection and editing by the patriotic poet Qu Yuan. Other works in *Songs of Chu State* were mainly written by Qu Yuan and fellow scholars in form of folk music and dance.

Xianghe'ge (literally translated as "Harmonious Song", a type of song in the Han and Wei Dynasties, in which the music was accompanied by a *Jie* clapper) of the Han and Wei Dynasties (BC 206–220 AD) includes both primitive folk songs popular in the north, artistic songs adapted from the folk songs and extended dance music *Daqu* (Composite Music) developed from folk songs.

B. Folk Songs during the Three Kingdoms, Jin Dynasties and Southern and Northern Dynasties

During the Three Kingdoms, Jin Dynasties, and the Southern and Northern Dynasties (220–589), migration and de-centralisation of political and cultural centres resulted in folk songs in the south flourishing, as they gradually grew popular, and spread northwards. Worth noticing is the importance of *Xiqu* (Western Tunes) in Hubei and *Wuge* (Songs of Wu) in Jiangsu. Both types belong to folk *Tuge* (Bare Songs, unaccompanied singing), highlighting courtship. Many *Xiqu* reflect the feelings of parting by the waterside, while *Wuge* express the interesting conception of family love. Folk songs with geographical features in the south and north can be distinguished at this point. In general, southern folk songs were gentle, delicate and lyrical, expressing love, while northern counterparts were heroic, robust and impassioned.

C. Folk Songs in the Tang and Song Dynasties

Folk songs spread widely in the Tang Dynasty (618–907), owing principally to China's extensive empire, hence there were opportunities for their development; many popular tunes were further "improved" with lyrics changed and special singing skills introduced, hence the creation of "*Quzi* (Tunes)". Although these songs were based on folk songs, they have almost lost the elements of their folk origins.

In the Song Dynasty (960–1279), folk songs became even more popular, and various folk music genres appeared, such as *Shuochang* (Narrative Singing) and opera. Men of letters vied to imitate the style of folk songs to compose lyrics, known as *Cipai* (poetic labels set musically).

D. Folk Songs in the Ming and Qing Dynasties

During the Ming and Qing Dynasties (1368–1911), as urbanization thrived, the population of cities increased dramatically, resulting in new folk songs being brought from rural areas. These songs were "improved" by artists in cities for performance in public, contributing to the spread of folk songs. This was also the period when block-printed editions of folk songs appeared. By the Qing Dynasty, there were at least 208 *Xiaoqu* (Ditties) in circulation, according to various written sources, and famous songs included *Daoban'jiang* (Oar Upside Down), *Dieduan'qiao* (Overlapping Broken Bridge), *Yijian'mei* (A Blue Blossom), *Gua'difeng* (Wind Weeping on Ground), *Jian'dianhua* (Cutting Blue Paper Flower), *Xiu'hebao* (Embroidering a Small Pouch), *Manjiang'hong* (The River All Red) and *Taiping'nian* (A Peaceful Year). Some of the folk songs are still sung today, in spite of their long history.

III. Status of Folk Songs in Lives of the Chinese

Folk songs of a region are closely associated with daily lives of its inhabitants, hence

they can be considered indispensable. One has to distinguish folk songs from music professionally performed; functionally speaking, the latter exists for the benefit of an audience, while the former is largely for self entertainment. Folk songs are therefore mostly sung by ordinary people engaged in various activities, who make music in their spare time, and hence amateurs. While it is hard to assess the value of folk songs, it is possible to prove these are vital aspects of people's lives, or in some cases, even livelihood. An example is *Haozi* (Work Songs), presumably created collectively, used to unify movements in a timely manner, as well as to balance human emotions. Folk songs can be functional, as seen in ritual songs performed on wedding and funeral ceremonials. They are indispensable on festive occasions, as they have long become part of custom activities; in daily lives, folk songs serve well as a form of entertainment, allowing the expression of emotions. When performed by professional musicians, they become a source of spiritual enjoyment, or a kind of intangible cultural consumption. Folk songs are often performed in special venues, where relevant rules and regulations are observed to show courtesy and respect to the performers involved (song creators, performers and other related personnel). For the working people living amongst folk music, it is their innate partner. To quote a song text from Kazakh, "Singing accompanies you when you lie in the cradle and when you leave the world.[1]" In their lives, folk music, especially folk song is omnipresent, and has vital social implications. For example, there are folk songs for self-appreciation, entertaining others, courtship, sacrifice, ceremonies, recording legends, imparting knowledge of production and life, organizing collective work, promoting national heroes, and recording historical transformation of ethnic groups. Their multi-functional characteristics make them closely related to every aspect of human live. When attending folk music performances in the right performance context (not on stage), the audience are close to the performers, and would echo, cheer, hiss and boo freely to express their emotions towards the performances, revealing a close relationship between the two parties.

Folk songs for labour and expressing emotions were common amongst Han people and ethnic minorities; they can also be a medium for recording myths, history and legends. This specifically applies to ethnic minorities with a relatively short written history. Folk songs can have the role of preserving historical records, as illustrated by the following types distinguished by their roles and texts.

A. Songs for the Creation of the World[2]

Folk songs in form of long narrative poems and epics exist in some ethnic minorities in China, such as the *Meige* (Meige, a girl's name) of the Yi people, *Guge* (Ancient Song) of the Miao people, *Panwang'ge* (Song of King Pan) of the Yao people, *Kaitian Pidi'ge* (The Creation of the World Song) of Hani people, *Munao Zhaiwa* (Dancing Together with Sorcerer) of Jingpo people, and *Chuang'shiji* (Genesis)

1 "你伴着歌声躺进摇篮，也伴随歌声离开人间。"

2 This part of the material is based on *Chinese Nationalities Literature* 《中国少数民族文学》by Yang Liangcai, Tao Lifan, and Deng Minwen, People's Publishing House, 1st edition, 1985.

of Dulong people. These folk songs are based on ancient myths and legends on the universe and human origin, perception of natural phenomena, as well as early trends of history, agricultural production, lives and etiquette. These songs are often performed on festivals, sacrificial rituals or wedding and funeral ceremonies by sorcerers or senior personnel of nobility and high prestige, in a solemn atmosphere. The tunes are close to the spoken language, and hence easier to recite; the lyrics are usually lengthy, with some up to tens of thousands of lines, taking hours or even days to complete the performance.

Myth is a legacy of ancient society; this was a stage when human productive capacity and cognitive ability were very low, and their livelihood depended much on natural forces. Human ancestors were curious about natural phenomena, such as the rising and setting of the sun and moon, celestral appearance, fear of thunders and lightning, disasters caused by droughts, floods, insects and beasts, and the origins of mountains and rivers, as well as the existence of plants and animals. Nature was too powerful for them to conquer, so they developed the idea of animism, believing that natural objects, phenomena, and the universe had desires and intentions. They visualized natural forces, and wanted to conquer nature with the help of their imagination, generating all kinds of colourful myths, which were preserved orally, and these were continuously enriched with improvement of human cognitive ability.

In the section of "Creation" (*Chuangshi*) of *Meige* of the Yi people in Yunnan, there are records of myths and legends of ancestors of the Yi people in creating the world:

> *Once upon a time, the God Gezi turned nine golden fruits into nine sons, and five of them were to create heaven; he turned seven silver fruits into seven daughters, and four of them were to create the earth. The sons creating heaven made their clothes with clouds, and their rations with dew; the daughters created the earth made their clothes with moss, and the rations with mud. In the shapes of an umbrella and sedan, they created heaven and earth with the spider web as a base. Unfortunately the earth was too big to be covered by the sky. Therefore, God Gezi released three pairs of boars and three pairs of the elephants to dig deep valleys and erect mountains, and this was how the sky and earth were connected. God also tested the strength of the sky and earth with thunder and earthquake. The sky and earth were shattered to cracks and holes. God then patched the sky with clouds and filled the holes with leaves of sweet potato. The newly created world was rickety. God had to kill three thousand jin (half kilogram) he-fish and seven hundred jin she-fish to support the corners of the earth. He also killed a tiger and supported the sky with its bones. The sky and earth finally stopped wabbling. God took the right and left arms of the tiger to be the sun and moon, and its eyes to be stars. Light then appeared in the world. God turned the tiger's intestines and stomach into rivers and seas, and the tiger's fur into the vegetation. Creatures began to appear on earth.*

The song *Munao Zhaiwa* (Dancing Together with Sorcerer) is widely circulated and well-received by Jingpo people, with far-reaching effect. This is a song about history, which gives an account of the evolution of Jingpo from antiquity to modern era. The content of the song is summarized as follows:

Prior to the creation of heaven and earth, there was only a small cluster of cloud spinning in the sky, but it accumulated and turned into mud. Then heavenly ghosts representing Yin and Yang appeared, with the former (male) named Neng Wangla and the latter (female) Nengban Muzhan. They created heaven and earth, as well as the sun, moon and stars. A "holy book" was inscribed, and it brought wisdom to human beings. Their offspring Panwa Nengsang symbolized wisdom, and was supposed to have grown teeth in the womb, and could at that stage smile, talk, straighten his back, and stretch his legs; he was born with all knowledge he needed. He named himself Panwa Nengsang Zhewa Nengzhang, meaning eternal wisdom, such as possessing the ability to solve all problems encountered in life. He embodies the wisdom of the Jingpo people.

Neng Wangla and Nengban Muzhan died after giving birth to the pair of heavenly ghosts Waxiang'neng Tuila and Nengxing Nongrui Muzhan, who had to continue the task of creating the world. They separated day from night, created animals such as birds, fish and shrimps, and gave birth to many heavenly and earthly ghosts to look after their people. When shaping the world, Waxiang'neng Tuila wanted the world to enjoy sustained day light, while Nengxing Nongrui Muzhan preferred the darkness of night. Failing to compromise, they turned to Panwa Nengsang, who divided the day into two halves. The world thus had days and nights. When Waxiang'neng Tuila died on mountain top, he was the first to receive sunlight. So the day breaks on mountain top; Nengxing Nongrui Muzhan died in Wazili, and she was the first to feel the darkness of night.

The couple gave birth to Penggan Zhilun and Muzhan Waishun, who created wind, rain, thunder and lightning, high mountains and deep valleys, rivers and lakes. They invented working tools, hunting weapons and were the ancestors of human beings. They gave birth to the first Prince Delu Gongshan as well as the clever and brave Ningguan'wa. The latter was an ancient hero of the Jingpo people. Finding the mountains arid, he remoulded them and flattened the land; he was a popular figure, and became the first Mountain Official. This aroused jealousy of the nine sons of his brother, who was picky on his contributions. A fight broke out between the two sides. Ningguan'wa summoned wind and called for rain. The heavy downpour lasted 140 days, ushering in the deluge. After the flood subsided, a man and his sister who hid in the wooden drum married, and inhabitants multiplied for generations until the present.

Myths and legends described in *Meige* of Yi people and *Munao Zhaiwa* of Jingpo

people have great significance amongst ethnic minorities in southern China. The fairy tale *Miluo'tuo* (Miluo'tuo, a Goddess's name) has been known to Yao people since antiquity, and it also refers to god giving birth to nine sons to help create the world; the deluge and marriage of brothers and sisters are mentioned in different sources, including *Guge* (Ancient Song) of Miao people, *Chuang'shiji* (Genesis) of Naxi people, *Bubo* (Bubo, a hero) of Zhuang people, the legend *Renlei de Qiyuan* (Human Origin) and *Jiedi'liang* (Sister and Brother) of Li nationality. *Sister and Brother* has been sung for generations in form of "lullaby". The text of the song reads:

Cradle, swing softly.
Baby, sleep quietly.
Sweet mum, sing an old song,
Sing the history of the people of Li .

B. Songs on the Origins of Ethnic Minorities

Some folk songs are sources of origins and migration of ethnic groups, who have preserved legends about such useful sources of anthropology, by recording the deeds of ancestors of the clan and tribe, as well as their geographic distribution. Contents of the folk songs are a mixture of myths, legends and history, a typical example being the reference to the power of gods in creating a nation, or their role in migration, either from heaven to earth, or more realistically, from one earthly location to another.

The ancient song *Miluo'tuo* (a Goddess's name) of the Yao people, refers to a goddess worshipped as the first female of their ancestors. Her last contribution was creating humans with bee larvae and beeswax. She "pinched the head, hands, feet with beeswax into the shape of human", in turn putting them into a jar. Miluo'tuo chants beside the jar:

A chick shall be born in twenty days;
A puppy shall be born in ten months;
A human baby shall be born in nine months.

Nine months later, the bee larvae in the jar became human beings. Miluo'tuo summoned Miling to feed the babies with milk, and they later became the ancestors of the Han, Zhuang, and Yao people.

The story of *Chuang'shiji* (Genesis) of the Naxi people goes: The origin of human ancestors began on the generation of Congren Li'en (a hero of Naxi People) when "brothers and sisters acted as husbands and wives; brothers and sisters matched with each other". They learned how to work like butterflies and ants, and they farmed until "they went to the abode of gods." This angered god. "He detests human beings under heaven, and he wanted to drown the earth with flood to wipe them out." The kind-hearted Congren Li'en won the mercy of God of East, and survived the disaster. While he was despondent and lonely, he met the heavenly maid Chenhong Baobai, and they soon fell in love. Chenhong Baobai took Congren Lien to heaven, where the latter

tackled all challenges by god with great courage and wisdom, and God ordered him to marry his daughter Chenhong Baobai. The couple had to endure much hardship, and later returned to the mortal world after a long and hard journey, including braving wind and dew, no less than the challenges of Pamina and Tamino in Mozart's *Die Zauberflöte*. They reclaimed land and raised poultry and livestock in the land, and fought against diseases spread by the demons. They gave birth to three sons, who respectively became Tibetan, Bai and Naxi ancestors.

Dong people now live in the intersection of Guizhou, Hunan and Guangxi Provinces. The narrative song *Dongzu Zuxian Cong Nalilai* (Origin of Dong People) is about migration of Dong ancestors, giving an account of the reasons and tools they used, as well as the adventures with the company of Miao people. The ballad also describes how Dong people resisted their move to remote mountains, and began building ships with maple, which were clumsy for communication. Miao people, in contrast, were diligent, intelligent and courageous, and they went to deep forests to sever phoebe zhennan to build ships, which were solid and mobile. With the help of Miao people, Dong people finally managed to settle down. To date, Miao and Dong people still live in the neighbourhood in the same villages. Ancient folk songs can serve to preserve history, as well as provide enlightenment and education for the present population.

C. Heroic Epic in Folk Songs

Heroic epic is a collective literary output developed from folk songs, ballads, myths and legends, and it has been created and sung for generations.

The epic has a shorter history than myths; it mainly describes wars between clans and tribes in the olden days, as well as the achievements of heroes of wars. During the transition from primitive to slave society, the clan system was on the verge of collapse. The alliance of tribes took shape, and there was a trend for private ownership. Wars broke out frequently among clans and tribes; concurrently, the rise in productivity had weakened the psychological reliance on the power of gods. Hence, there was a shift to the worship of heroes, and there were more concern on the outcome of wars than the somewhat intangible influence of gods. This can be a possible explanation for the origin of heroic epic.

Epic of Jangar (Jiangar, a hero) is an outstanding Mongolian heroic epic, and it has caught attention of the world. Its present form has taken about 400 years to develop: part of it is believed to date back to the late primitive or early slave society[3]. It consists of an introductory song and 13 parts, and each part focusing on a central figure. While all parts can be treated independently, there is a chronological relationship between them, hence making it an organic whole. The entire epic covers different topics, but it is threaded by a theme, which relates to the utopia of peace, prosperity and happiness.

Manas is a magnificent and resourceful Kirgiz hero epic. It records how Kirgiz people struggled for national independence, against alien enslavement and

3 According to Chinese Communist social classification, human societies are divided into five progressive stages: primitive society, slave society, feudal society, socialist society and finally communist society.

oppression under the leadership of eight generations of Manas, reflecting the firm and indomitable, gallant and unyielding spirit of the nation. The work includes eight parts. "Manas" is the title of the epic, and the subtitle of the first part. Each of the remaining parts is also named after a hero, who is an offspring of Manas, from the first to seventh generations. Each part is an independent extended poem, yet these are all closely related. While the epic vividly describes battle scenes and characters involved, it also gives an account of the myths and legends of the Kirgiz founding fathers, history and social development of the people, ethnic relations, social customs, religious belief and geography from the tenth to fifteenth centuries. It is a precious primary source for ancient Kirgiz history, folklore, religion, language, literature, music, as well as the broader history and culture of Central Asia.

Zhaoshutun, also known as *Zhaoshutun and Nanmuruona*, is a household epic circulated in Dai people's living area for over one millennium. It was made into a film entitled *Peacock Princess* (*Kongque Gongzhu*). The epic tells the story of Prince Zhaoshutun and the beautiful Princess Nanmuruona: they have fallen in love and lived beside Golden Lake, but soon the land was invaded by their enemies, and the Prince is forced to go to war. Zhaoshutun's father is superstitious, and expels Nanmuruona from home. When her husband returns home in victory, he found his beloved wife gone. He spent three years desperately searching for her, in many occasions risking his life. Eventually, he arrived at the Land of Peacocks, and happily reunited with his wife.

D. Long Stories in Folk Songs

Long stories inherent in folk songs are obviously extensive works involving characters and plots, relying on various methods of narration and portrayal of the characters. These long stories often grew out of late slavery and feudal societies, when there was much transformation of social lives. Human relations grew more complicated, with increased class and state oppression. There was a tendency to express personal feelings through long narrative songs, so defiance to oppression was the most striking theme. These songs, sympathetic to those suffering the greed and brutality of the ruling class, condoned the unyielding struggling spirit of ordinary people. Some songs have pacifying effect on those longing for peace in opposition to wars; they might also stand against feudal ethic practice of forced marriages.

Gada Meilin, based on the real historical event of Gada Meilin Uprising in 1929, is a good example of relatively recent Mongolian long narrative songs. The farmers and herdsmen in Darhan Hoshuu (present Horqin Left Middle Banner) rose to rebel under the leadership of Gada Meilin, against the famous Warlord Zhang Zuolin who discontinued the lineage of the Mongolian royal family. The revolt lasted several years, and it affected a few counties.

It is slightly complicated to expedite the meaning of the name of the Mongolian hero Gada Meilin (1892–1931): in Mongolian he is known as Nada Mude; the Chinese equivalent is Meng Qingshan; his infant name is Gada, meaning the youngest son, while "Meilin" is his official title, when he was a minor official in local armed forces under the reign of Prince Darhan. In 1929, the Prince sold the land of the

banner, ignoring the livelihood of the Mongolians, and reclaimed the land in the grassland in collusion with warlords, forcing his herdsmen to flee their homeland. Gada Meilin spoke for the Mongolians, but was deposed by the Prince. With some allies, he travelled afar to Mukden (present Shenyang) to launch an appeal, which enraged the Nationalist warlord Zhang Zuolin, who imprisoned Gada and his friends, and later sentenced them to death. Gada Meilin's naïve illusion of the ruling class vanished; he was rescued by his wife Mudan (Peony), in a manner recalling the story of Beethoven's rescue opera *Fidelio*, but he went further to gather a crowd, numbering over a thousand, for an uprising. They fought in Zhaowuda area in the west of Liaoning and Zhelimu area of Jilin. Gada Meilin never retreated under the most perilous circumstances of strong enemy, but only having short supply of ammunition and food. In the final war at the Xikai River, Gada Meilin and his men chose to die rather than surrender, for being hopelessly outnumbered. Soon after the Gada Meilin Uprising, there were songs in praise of their heroic acts: early works were short lyric songs, but these developed into a long narrative song accommodating all details of the uprising. This song is still popular among the Zhelimu League.

In a more relaxing mood, the Yi folk song *Mama de Nver* (Mum's Daughter) is an extended work combining lyric and narrative styles delivered in the first person. Repetitive analogies serve to express the daughter's resentment and sorrow for the arranged marriage, in weeping tone, hence very touching, as shown in the text:

> *Oh, mum's daughter! The high mountains look happy, but that is only a paradox; the undulating mountains can only be happy when the sheep are there!*
>
> *The prairie looks happy, but that is only a paradox; the boundless grassland can only be happy when cattle are there!*
>
> *The forests look beautiful, but that is only a paradox; the quiet forests can only be beautiful when lacquer trees grow there!*
>
> *Oh, miserable. I am really miserable.*

By alluring to the happiness and freedom of sheep on the mountains, cattle on the grassland and lacquer trees in the forests, the introductory song reflects the somewhat ironical apprehensive feeling of the bride-to-be.

The daughter also had a wonderful childhood. She can recall her mother holding her, "*White milk was mixed with rice, it was as sweet as honey*"; when she was held by her dad in his arms, "*Fresh meat was mixed with rice, it was so nice and delicious*." In her childhood, "*There was an inner chamber for me to sleep; a place under the eaves for me to sit; I jumped freely in the courtyard and played in the stockade." "My bone earrings are swaying. My skirt is bright and red. Oh, mum's daughter! How pretty I am!"*

But when the daughter reaches seventeen or eighteen, "*Dad wants to marry me out and my brother wants to seize my betrothal gifts.*" This is when the daughter shows her grievances for the different treatments of son and daughter under the patriarchal

system, in a succinct manner.

> *Oh, mum's daughter! Once upon a time, my brother and I grew up together, wearing the same clothes, eating the same food. But today* (*when I am about to get married*) *I know, my brother is the master, and I am the guest; my brother is the domestic sheep, and I am the fostered sheep; my brother is the family asset, and I am the small change.*

The daughter regrets bitterly that she will not be able to return home freely from now on.

> *Oh, mum's daughter! The rider rides on the horse. The horse can return, but not the rider; brother and sister leave home together. Brother can return, but not his sister.*
>
> *The mists bring forth the rain. The mists return to the sky, but the rain falls in the black soil; the bow is pulled to release an arrow. The bow resumes it shape, but the arrow is left on the ground. The needle pulls a thread. The needle returns to its place, but the thread is stitched on the clothes; brother sends his sister away. He has returned to our parents, but his sister is left in the home of mother in law. Oh, mum's daughter! I can never return!*

The continuous tearful complaints are truly moving, and can arouse deep emotions. The daughter is totally hopeless, as she thinks of committing suicide. Yet the defiant daughter has been married, she is now "family property" of her husband. *"If I kill myself in my in-laws' home, I fear that my bother will be implicated; if I kill myself in my parents' home, I fear that they will fail to compensate the betrothal gifts."* At this critical moment of life, the daughter is alone and feeling helpless, as she has become the puppet of fate when she marries. Her life in her in-laws' home is miserable as reflected towards in the lyrics.

> *Oh, mum's daughter! If this meal is not nice, there is hope for something better next time. If this dress is not pretty, there is hope for something better next time. Yet if husband and wife cannot get along, there is never a remedy!*

Mum's Daughter is not unfolded in narrative style, but rather, the misery of the protagonist is presented as a first person. Such a direct manner of expressing emotions provides much more opportunities for Yi women to proclaim their resentment to the mercenary marriage system. The work is an epitome of negative sentiment because it highlights the tortures bestowed on Yi women throughout all eras. One notices the burst of anger or intense struggle do not exist, but the emotions are more introvert, conveying the ideas of sorrow, bitterness and tears, or the state of mind being lonely and helpless.

The most common topic in the genre of long narrative songs is courtship,

especially stories that are tragic. Examples include *Ebing and Sangluo* and *Yehanzuo and Maonongyang* of Dai people, *Saliha and Saman* of Kazakhs, *Zhulang Liangmei* of Dong people, *Taohun'ji* (Runaway Bride) of Lisu people, *Mawuge yu Gadoumei* (Brother Mawu and Sister Gadou) of Hui people, *Lusheng Aige* (Mouth Organ Lusheng Elegy) of Benglong people, *Larenbu and Qiemensuo* of Tu people, and *Huangdaichan* of Yugu people. There are social and historical reasons for the ready adoption of the topic.

While many ethnic groups in China are relatively liberal in pre-marriage relationship, their feudal tradition means that marriage is strictly controlled by parents, who have to consider the opinions of a match-maker, the avunculate system (product of matriarchal and early patriarchal society). For example, a son of maternal uncle has the priority to marry the daughter of his aunt. In the event that the maternal uncle has no son, his approval is needed for the marriage of his sister's daughter. If a girl refuses to marry her maternal cousin, her family will need to compensate her uncle a sum known as "Maternal Uncle Money". Clan exogamy (endogamy is prohibited in some clans), feudal sense of hierarchy and feudal ethics code played very important roles in matrimony. These social norms have generated numerous tragedies for generations. There were wide-spread unacceptable marriages, such as those arranged by parents, bartered or even captured brides, the primitive custom of looting women, leading to girls refusing to marry by eloping or committing suicide. Such tragedies in real life are obvious themes to arouse emotions, hence adopted for many long narrative songs.

The famous Hui long narrative song *Brother Mawu and Sister Gadou* is based on a true story in the Qing Dynasty. It happened in Monigou of Hezhou (present Linxia, Gansu) in 1881, and the 18-year-old girl Gadou was in love with the young man Mawu, vowing to marry him. The beauty and talent of Gadou caught the attention of the local bully Ma Qiwu, who forced her to marry his ten-year old son Gaximu. There was a chance for Gadou and Mawu to spend the night secretly at Gadou's house. Alas, they were discovered by her husband Gaximu, and they strangled him to death in desperation. Mawu left one of his shoes as he escaped, and this was the evidence presented by Ma Qiwu to the Hezhou court. The story includes the typical encounter of a corrupt official in Hezhou: Gadou presented him with dozens of *Yuanbao* (shoe-shaped silver ingots), but Ma Qiwu produced more bribes for the higher official in Lanzhou, leading to Mawu and Gadou being beheaded on the Hualin Mountain in the west of Lanzhou.

Mawu and Gadou were denigrated for "corrupting public morals" and "as lascivious couple" by the ruling class, but they have drawn infinite compassion from the public. Their search for true love was turned into a poem and then a song, which was wide-spread. In spite of the strict censorship, popularity of the song has grown over the past century, particularly in Gansu, Qinghai and Ningxia. Originally the repertoire of the Hui people, the song is sung by other ethnic groups, such as Han, Dongxiang, Sala and Bao'an, and it exists in many versions.

The lyrics of *Brother Mawu and Sister Gadou* are based on the two-line structure of *Hua'er* (Flower, a type of mountain song) and the music is based on "The tune of

brother Mawu"; its popularity can never challenged.

Folk songs can therefore serve to record the life experience of all segments of a community, and they can carry human emotions with a high degree of accuracy. Through their performance, it is possible to appreciate people's way of lives, as well as their feelings as the manner of expression is often direct, simple and subtle.

SECTION 2 TYPES OF FOLK SONGS AND THEIR ARTISTIC FEATURES

I. Folk Songs of Han People

Han folk songs can be classified according to their musical and rhythmic characteristics: the three common types are *Haozi* (Work Songs), *Shange* (Mountain Songs) and *Xiaodiao* (Ditties).

A. *Haozi* (Work Songs)

1. Overview

Haozi, also known as *Laodong Haozi* (Work Songs), is a type of folk song sung during physical labour, and highly functional in coordinating the work force. The pre-Qin history *Lyushi Chunqiu—Shenying Lan* (Master Lyu's Spring and Autumn Annals-Examinations) reads, "When trying to lift the timber, men in front shout while those at rear echo.[4]" This is the earliest record of work songs.

Singing *Haozi* is described as "crying out *Haozi* (*Yao Haozi*)" in the north, while other terms such as "shouting *Haozi* (*Han Haozi*)", "beating *Haozi* (*Da Haozi*)", "calling *Haozi* (*Jiao Haozi*)" and "roaring *Haozi* (*Hou Haozi*)" are used in the south. When engaging in hard labour, a work song provides a signal to the workmen, hence can unify the pace of movement, adjusting breaths, and releasing the load on body. As primitive shouting develops into work songs, the genre has the practical functions of enlightening spirit, adjusting moods, and organizing collective work; they also possess certain artistic values. There is, however, some degree of balance between practical and artistic values: when the song reflects high labour intensity, artistic value decreases, owing to the inhibition of a more musical performance. The reverse is true.

The most common style of singing is solo followed by echoing. The soloist is often the leader of work. The lyrics of the leading part are some kind of commands, set to changeable melodies; the lyrics of the chorus are padding words, work cries, or simple repetitions of the lyrics of the soloist, with simplified melodies.

The development of work songs from simple, rhythmic cries of work to sophisticated lyrics set to complete melodies highlights the wisdom of ordinary people, as well as their optimism and courage to survive poor conditions in life.

2. Types of Work Songs

Various types of work songs developed, as there are different forms of labour, including:

(1) Work Songs for Transport

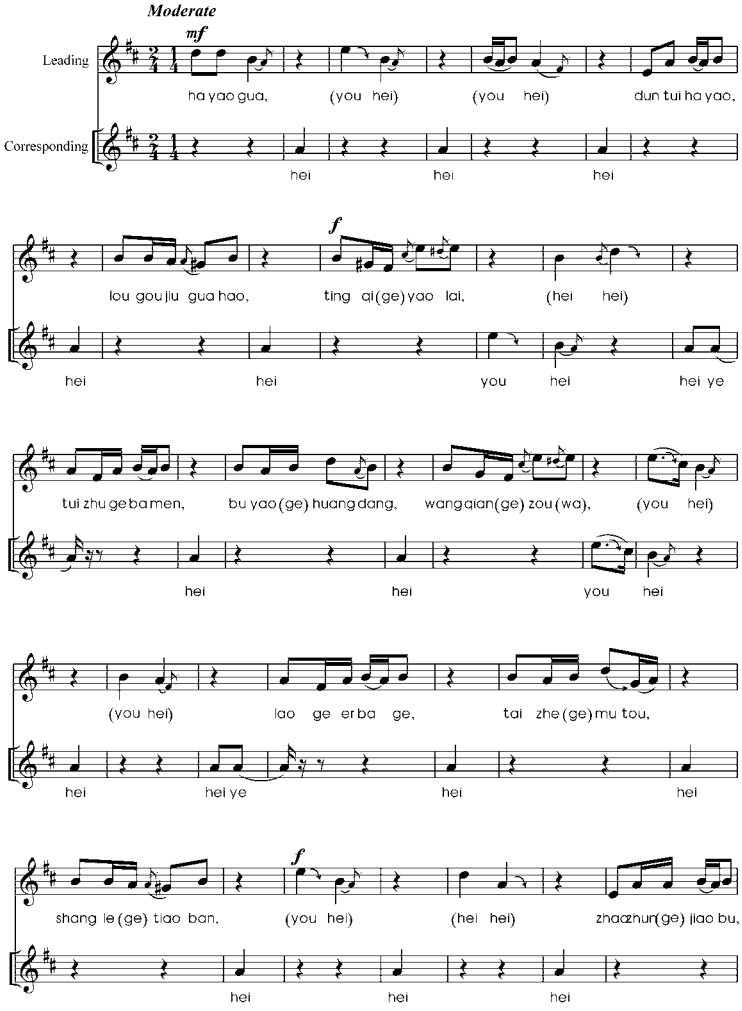
"Work Songs for Transport" refer to music involving the process of goods

4 "今举大木者，前呼舆谓，后亦应之"。

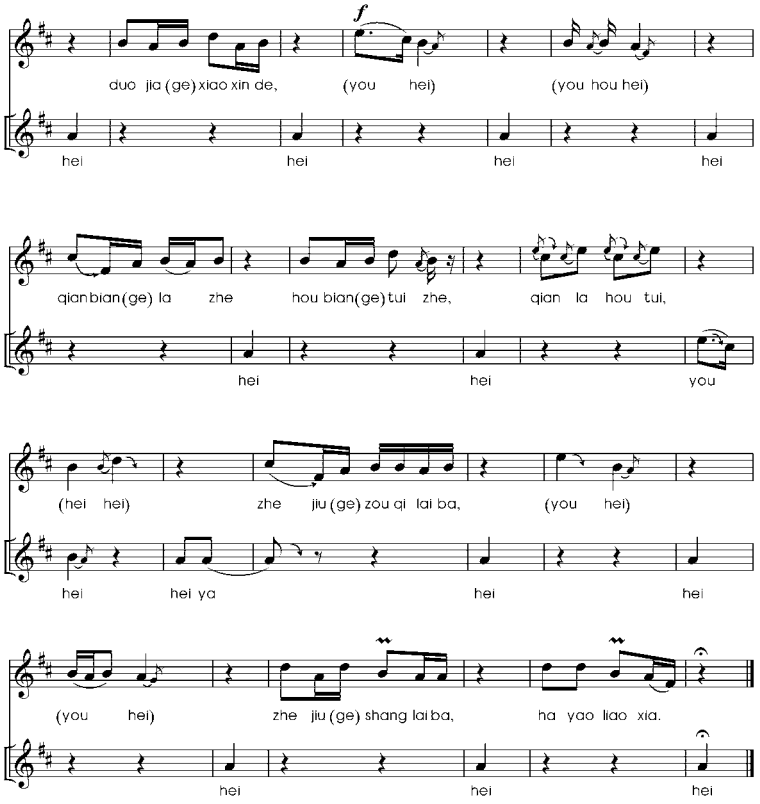
transport by manual labour, such as loading and unloading, carrying and lifting, carrying a load on shoulders, or pushing a cart. One notices in such mode of collective transportation, it is necessary to keep the pace, regulate the breath, and maintain a positive atmosphere, in order to maintain safety and efficiency. Hence work songs are highly functional.

Heilongjiang has the largest reserves of timber in China, hence intense transport work is needed in the forests there, and circumstances have nurtured a tradition of singing work songs. These have no fixed lyrics, as they are often improvised by the leading singer, who directs the collective workforce. Hence the leader sings, while others echo. Sometimes the leading part and choral echoes overlap, forming a quasi-contrapuntal style, as in the song *Bend Your Back to Hook the Timber* (*Hayao'gua*).

Example 1-1. *Bend Your Back to Hook the Timber* (*Hayao'gua*) from Yichun, Heilongjiang Province. The score is transcribed by Zhao Ximeng



Example 1-1 (continued). *Bend Your Back to Hook the Timber* (*Hayao'gua*) from Yichun, Heilongjiang Province. The score is transcribed by Zhao Ximeng



Translation of the Lyrics:
Hayao'gua, (you hei), (you hei), squat on heels,
Fasten hooks ready, stand up, (hei hei),
Hood up, don't rock, go straight, (you hei)
Eight brothers, move the wood,
Go to the access board (you he), (hei hei), steady steps,
Be careful (you hei), (you hei hei)
Pulling from front, hei,
Pushing from back, pulling and pushing,
Hei hei ya, hei hei,
You hei, now on the place.
Bend back and put it down.
Hei....

The upper part is the main melody, supported by the chorus. As seen in the lyrics, the lead singer directs the operation, as his workmen coordinate their

movements accordingly to complete the task. This song comprises six phrases, plus an introduction and a coda, describing the entire working process. The first 6 measures form the "introduction", as the lead singer commands others. The last 4 measures make the coda, as workers are instructed to unload the timber. The core phrases portray several stages of work, such as squatting, hooking the timber, standing up, moving forward, and getting on the springboard. Musically, it is a kind of strophic form in six phrases, allowing slight variations to the melody. While the first, fourth and fifth phrases are made up of 8 measures, the second and third phrases are expanded to 10 measures, but the sixth phrase is reduced to 6 measures. Such a structure allows the main melody to dominate, yet changes are introduced when the mood warrants, or a kind of "creativity within bounds". In other words, the audience will only appreciate subtle changes, as the music maintains a unified atmosphere. The trick is to introduce new music materials to phrases with the same length, but when a section is prolonged, similar music materials are used. For example, the first two phrases comprise 8 measures and 10 measures respectively, yet they share a similar structural idea, that the first 4 measures (including the leading part and the choral part) comprise two measures as a unit, while the fifth to eighth measures of the first phrase and the fifth to tenth measures of the second phrase apply some kind of imitative technique between the leading part and chorus, forming a small climax.

The opening phrases highlight the command of the leader over his subordinates. The following two phrases have the same structure, comprising 8 and 10 measures respectively. The third phrase contains 5 units, while the fourth phrase 4 units; each unit has 2 measures. These two phrases occupy a central position in the song, and there is not much variety in the treatment of rhythm, structure and pitch. It is a variation of the overwhelming part of the beginning, posing to reserve energy for the music that follows. The fifth phrase is also in 8 measures, and there is a high-pitched crying tune in the fifth measure[5], forming the climax of the song. The sixth phrase is a kind of *stretto*, with music materials repeated, and it leads to the coda. The first 2 measures of the fifth phrase appear, followed by last 4 measures of the introduction.

In general, the work song *Bend Your Back to Hook the Timber* (*Hayao'gua*) sung by the workmen has certain crudeness of an authentic work song, lacking beautiful melodies owing to their coping with heavy loads, but its structure somehow reflects their grasp of some rules of art forms.[6]

Jiang Taigong Sitting Alone on a Fishing Platform (*Jiang Taigong Duzuo Diaoyutai*) is a song for carrying load on shoulders. It has a narrow range, and is based on four phrases, highlighting variations technique and repetitions. The first two phrases have the same ending, both falling on the degree *do*; the first beat of the second measure and the second beat of the third measure establish the relationship between that of fourth and fifth, and the two phrases are also linked by other music

5 Zhou Qingqing, *Chinese Folk Songs*, People's Music Publishing House, 1st edition, 1993, pp 30-31.

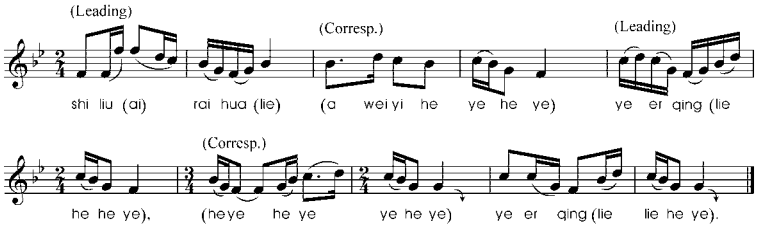
6 Zhou Qingqing, *Artistic Appreciation of Chinese Folk Songs,* Shanxi Education Publishing House, 1st edition, 1996, p 23.

materials. The third phrase is a kind of varied repetition, with the reduction of the second measure of the first phrase, becoming a phrase of three measures, hence very unique. The fourth phrase is an exact repetition of the second phrase. This song highlights shortness of the breath and elastic rhythm. Often, similar pitches are repeated (such as the first and second beats of the first measure, the second beat of the second measure and the first beat of the third measure, the second beat of the fifth measure and the first and second beat of the sixth measure). The music provides an appropriate mood for the waggling and the paces when carrying a load on shoulder poles.

(2) Engineering Work Songs

Engineering work songs are sung during ramming, tamping, logging and quarrying. Take the example of tamping: tamper is a round flat stone or iron rammer tied with several ropes used as a tool to operate the ram for laying foundation. The tamper can be light or heavy. In light tamping, the tool is lifted overhead, hence also known as flying tamping, and the movement is relatively agile; heavy tamping will naturally be clumsier, hence taking longer. *Tamping Song* (*Dawo'ge*) of Hubei is a work song for heavy tamping. The first beat of the chorus is inevitably an accent, as the song is designed to synchronise with the movements of tamping.

Example 1-2. *Tamping Song* (*Dawo'ge*) from Macheng, Hubei Province



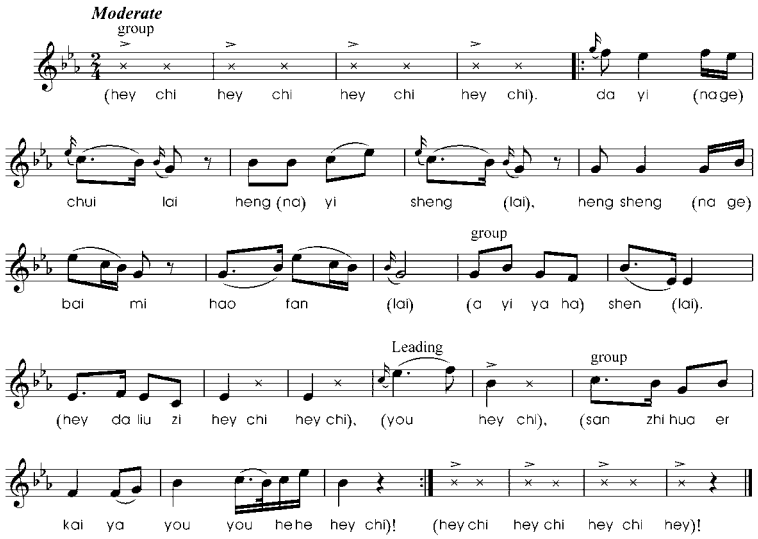
Translation of the Lyrics:
pomegranatepo (ai), blossom (lie), (ya wei yi he ye he ye),
Leaves are blue (lie he he ye), (he ye he ye ye he ye),
Leaves are blue (lie he he ye).

This song is distinguished by its asymmetry. First, it is the asymmetry of metres, alternating 2/4 with 3/4. Second, the phrases are asymmetrical: the first phrase consists of two parts, with 4 measures and 8 beats, while the second phrase comprises 3 parts, with 6 measures and 13 beats. Musically, it is in form of question and answer, as well as adopting melodic extension. The soloist and the chorus sing the first phrase, which consists of two measures. They form the pitch relationship of a fourth and fifth; the second phrase does not use the materials of the previous phrase, even though it develops the second measure of the first phrase, transforming it to the third measure of the second phrase. The first and the third phrasal parts are variations, while the second phrasal part is a development. As the work song needs to be sung in conjunction with movements, the music includes regular repetitions. Here, the third part of the second phrase is a repetition of the first phrasal part, providing the right effect.

(3) Farming Work Songs

Farming work songs are sung, as the title suggests, during agricultural activities, such as threshing wheat, husking rice, pump irrigation and weeding. Since farming is not considered an intensive activity the songs are less vigorous, hence they often have more beautiful melodies, fluid rhythms and with richer and more varied lyrics.

Example 1-3. *Rice-husking Song* (*Chongmi Haozi*)



Translation of the Lyrics:

(hey chi hey chi hey chi hey chi), beating once (na ge) stick, huming (na) once voice (lai),

Sound of huming (na ge), white rice easily (lai), (a yi ya ha), turning around (lai).

(hey da liu zi hey chi hey chi), (you hey chi),

(three flowers blossom, ya you you he he hey chi),

(hey chi hey chi hey chi hey).

Rice-husking Song (*Chongmi Haozi*) begins with 4 measures of shouts based on "hey" and "chi", associated with rice husking. "Hey" is the word uttered by farmers; each "hey" is an accent, and the frequency of its appearance is related to the progress of work. "Chi" is the sound of inhaling of the workforce. The central pitch of the song changes from *mi* in the first 8 measures to *do* in the tenth measure, then to *sol* in the fifteenth measure, ending on *sol*. The changes of the central pitches are subtle: each new section begins with the previous central pitch, hence measures 9 and 14 begin with *mi* and *do* respectively, ensuring the listeners have a seamless aural transformation. The lyrics of the song are juxtaposed logically, allocating the first 13 words of the two seven-word phrases to the lead singer, leaving the last word for the chorus. This provides continuous interaction between the soloist and chorus, and of course, creates a joyous atmosphere in the midst of laborious tasks.

(4) Shipping and Fishing Work Songs

Shipping and fishing work songs are often heard in water transport, fishing and shipping activities. Since shipping work is diversified, coupled with the ever-changing water routes and climate conditions, such work songs are divided into many categories, to be identified with the variety of work. Boatmen in different regions sing work songs in various situations. For example, *Fishermen Song* (*Yumin Haozi*) in eastern Hebei comprises four sections, namely "pulling rope", "pulling net", "pulling rod" and "pulling hook". The melody and rhythm of each section are unique. The tone quality and rhythm of the first section is mild and peaceful. As the music develops, the range of melody will increase, while the rhythm becomes more intense, as the mood gets more excited. It ends in a hurried vigorous cry.

Lishui River Boatmen Song (*Lishui Chuangong Haozi*) of Hunan consists of "introduction", "*Sanyao'tai*" (a song for calm water route), "passing the rapids" (*Guotan,* sung when the boat sails through hazardous conditions, divided into fragments in low and high pitches), and "back to calm water" (*Pingban*). Approximate metronome mark of the piece changes from 58 beats per minute to 104 beats, finally returning to the original speed. This is a great example of boatmen song with remarkable melody and lyrics. There is no notional text in the "introduction". Both the lead singer and chorus sing padding words, with the former introducing some variations. The attractive melody possesses rich artistic traces. The ensuing "back to clam water" expresses the boatmen's lofty sentiment with a facile melody: "The sun is red like fire. We take the boat and sail far. The Dongting Lake is rough. The boatmen are all time heroes.[7]" With the perfect setting of lyrics and melody, the sense of pride and self-confidence of the boatmen are duly expressed. The rhythm is gently stretching, and a complete musical phrase is formed between the lead singer and chorus.

The 29th measure is the rapping low voice of the "passing the rapids". "Rapping" in folk songs refers to the emphasis on rhythm while ignoring changes in pitches. Here, the lead singer uses syncopated rhythm, which is not adopted in the previous melody, bringing a sense of instability, and a warning to forthcoming danger. The chorus also features rapid rhythm not previously used. This demonstrates the determination to fight against odds. At this juncture, the leading part and chorus divide into two vocal parts, with the lead singer in syncopated rhythm, being decorated by staggered rhythm of the chorus.

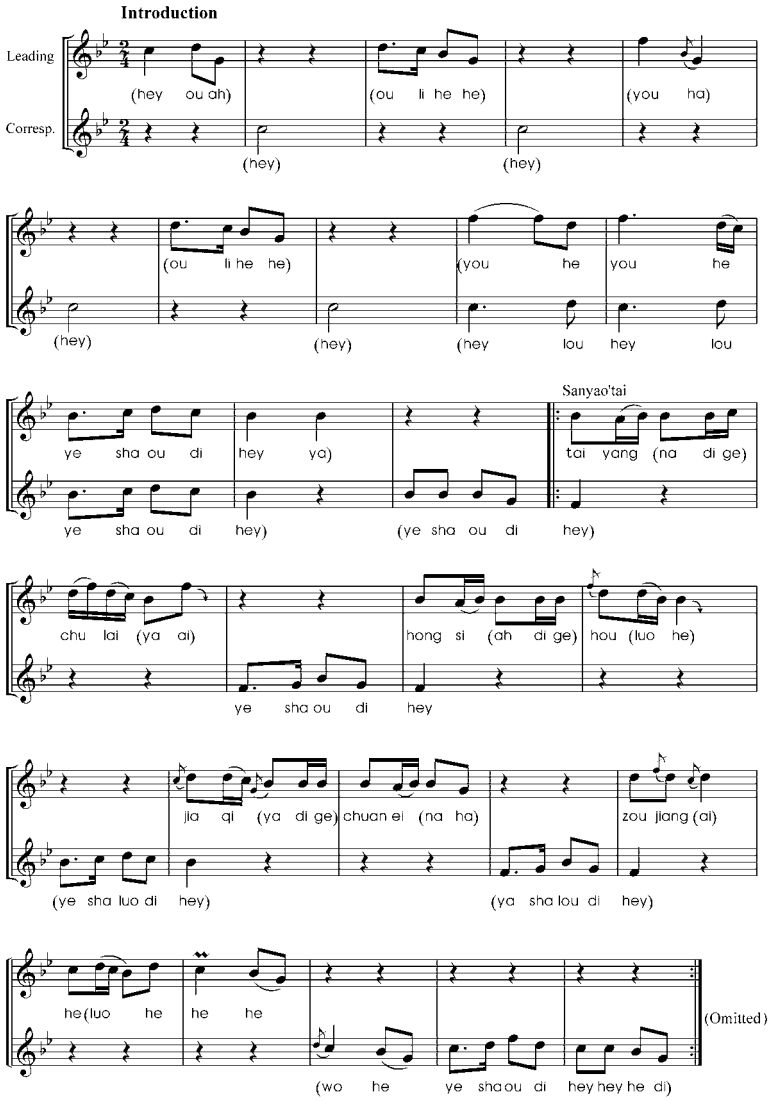
The lead singer is usually the steersman in shipping, owing to his experience and determination to tackle dangers. Such kind of personal quality is a treasure, especially under adverse living conditions in olden days. It is perhaps impossible for a bystander to witness a legendary steersman, but the lyrics of the boatmen song can justify his resourcefulness. In the high range section when the boat is passing the rapids, the steersman sings, "The anchor of bamboo is long and pointed. One pole is needed to push the boat far away.[8]" This shows that the steersman's demonstration of courage at hazardous moments. The melody is shaped on Hunan dialect, with much emphasis

7 太阳出来红似火，驾起船儿走江河。洞庭湖里掀大浪，自古驾船是好汉。
8 楠竹篙子尖又尖，一篙撑到天外天。

on rhythm, rather than melodic contour. As the rhythm builds up a momentum, the texture changes from three to two, then to four parts. Different rhythmic patterns intertwine, creating much excitement. Very few folk songs possess such kind of tension, let alone professionally written music. This is a unique quality of folk songs sung when life is at risk.

The ending of *Lishui River Boatmen Song* is in a different key, as the boat re-enters calm water. The rhythm is expanded and it accommodates the reappearance of the calm and graceful melody. The steersman sings, "Sing, sing together. How happy we are

Music Example1-4. Introduction and *Sanyao'tai* parts of *Lishui River Boatmen Song* (*Lishui Chuangong Haozi*)



when we sing; our song makes the chicken feather sink and the stone float.[9]" The lyrics vividly reflect the confidence of the steersman and his crew in sailing against all odds.

Translation of the Lyrics:
Introduction:
(hey ou ah hey), (lou li he he hey), (you ha hey), (ou li he he hey).
(you he you he, ye sha ou di hey), (ye sha ou di hey).

Sanyao'tai:
The Sun (na di ge) is raising (ya ai), (ye sha ou di hey),
It is red (ah di ge), like fire (luo he), (ye sha luo di hey).
Rolling (ya di ge), a bort (na ha), (ye sha luo di hey),
Flowing (lai), on the river (luo he he he),
(wo he, ye sha ou di hey hey he di)...

3. Artistic Features of Work Song

(1) Simple and Direct Expression; Decisive and Robust Characteristics

In collective work involving labour, there is no consideration given to an individual, hence the task will be performed without hesitation and cringe. The gateway to success involves accumulation of perseverance, courage, and concerted efforts. Work songs seldom give the impression of being weak, insufficient or torturous, but rather, firm, bold and robust. Hence the genre highlights short phrases, concise and lively melodies (excluding those which are lengthy or intertwining).

Characteristics of work songs are, of course, determined by the relationship between work and music (rhythm, melody, structure and singing style). Conversely, a work song can throw light on the nature of a particular trade, hence a song for tamping is firm and steady, that for carrying a load is lively and waggling, while that a boatmen song features variety.

(2) Rhythmic Repetition

Haozi (Work Songs) is closely associated with productivity. The pace of labour determines the rhythmic characteristics of the work song. This is the way to distinguish *Haozi* (Work Songs) from other genres of folk songs.

The basic pace of work determines how the rhythm of its work song is repeated. The repetitive rhythmic patterns have an approximate duration, as well as related to certain melodic characteristics.

It is possible to classify three kinds of rhythmic repetitions:

First, long rhythmic patterns: the rhythmic unit is usually equivalent to a phrase, and is associated with work conditions that are relatively stable. The work can involve intensive labour, but the work pulse may be slow, such as sailing in clam water or after the rapids of boatmen song, or for cases of hammering, and heavy tamping.

Second, moderate rhythmic patterns: the rhythmic unit is usually equivalent to a

9 要唱歌儿一齐来，一齐唱歌多开怀；唱得鸡毛沉河底，唱得石头浮起来。

phrase. The work it associates is in moderate pulse, and warrants strong coordination regularly. Hence the work song is compact in rhythm, regular in melodic shape and possessing a strong driving force, an example being the transport song *Bend Your Back to Hook the Timber* (*Hayao'gua*) of Heilongjiang.

Third, short rhythmic patterns: the work associated needs to be completed in short time span, hence the rhythmic unit is short and the pulse fast, with constant repetitions, often using one measure as a rhythmic unit. *Jiang Taigong Sitting Alone on a Fishing Platform* (*Jiang Taigong Duzuo Diaoyutai*) and *Lishui River Boatmen Song* (*Lishui Chuangong Haozi*) fall on this category.

(3) Repetition of Melodic Materials

The cultural limitation of the general work force means that their music sung at work often has less melodic interest, especially in terms of development. Hence one would expect frequent repetitions of music materials in work songs.

(4) Soloist and Chorus

Work songs can involve solo, antiphonal and choral singing, but by far the most common style is based on "one takes the lead and echoed by the crowd." In any collective work, one would expect a leader to keep pace and unify movements, who will also be the lead singer. Hence the opening solo passage often contains the core of the lyrics. Examples like this are in free rhythm, with ascending melodies and texts improvised, in a sonorous manner. This will have the effect of drawing attention to the chorus, which will repeat fragments of the lyrics or padding words. The melodies are less attractive, yet the thrust of the song lies on rhythmic interest, with patterns repeated, allowing subtle changes.

Solo and choral singing in work songs can have three main combinations:

First, soloist alternating with chorus: the soloist and chorus sing in turns, and the rate of exchange, or the pulse of music, are related to the pace of collective labour. The work songs *Bend Your Back to Hook the Timber* (*Huyao'gua*) and *Tamping Song* (*Dawo'ge*) aptly reflect this style.

Second, soloist overlapping with chorus: the leading part and chorus overlap, forming two or more parts. Such a performing style is often found in songs related to intensive labour, such as "Passing the Rapids" section in *Lishui River Boatmen Song* (*Lishui Chuangong Haozi*).

Third, mixed mode of singing: this is often found in songs related to work involving a complicated process, hence allowing more variety to be introduced, as soloist and chorus adopt a more flexible singing style, as in *Bend Your Back to Hook the Timber* (*Hayao'gua*) and *Lishui River Boatmen Song* (*Lishui Chuangong Haozi*).

(5) Structural Simplicity

The musical structure of work song usually has the following characteristics:

First, simple music structure: phrase structure is regular (even though the solo part can exhibit some freedom), with parallel narration and answering phrases.

Second, songs for continuous working process: for on-going labour, when the work song needs to be sung repeatedly, with imprecise ending, as the work song can end any time.

B. *Shange* (Mountain Songs)

1. Overview

Mountain songs are naturally sung outdoors, hence these are sonorous, with long and free rhythm, for the practical purpose of allowing the music to travel long distances. These songs are structurally free, allowing the work force to fully appreciate spatial possibilities, and feelings expressed are often some kind of ourbursts.

The most common topics of mountain songs are admiration for love and narrating miseries of life. The lyrics are mostly improvised, hence with simple feelings, bold imagination and metaphors that are vivid and sincere. For example, the text of a mountain song of Sangzhi County Hunan Province reads, "The leek blossom is fine and fluffy. I love you, whether you are rich or poor; as long as we love each other, the tea soaked in cold water can be flavoured.[10]" The song gives a vivid and rational description of the rustic, deep affection between husband and wife. Another example is a Gansu *Huaer* (Flower, a type of mountain song), "I see you off at the bank of the Yellow River and watch you get on the boat; my tears are enough to make the dough, and I cook it for your journey. The dough can be cooked to rations for the beloved to consume on his trip.[11]" This metaphor is exaggerated and moving. Such frank but unadorned verses are typical of emotions expressed in mountain songs.

The attraction of mountain songs is the perfect combination of texts and melodies. The opening usually focuses on high pitches, so as to aggregate a feeling of urgency in open air. These loud and resonant melodies generate echoes, and they can accommodate florid decorations in the high range, adding a romantic feeling. Some mountain songs are sung with *falsetto* when the range is extended beyong that of the real voice.

2. Classification of Mountain Songs

There are three common kinds of mountain songs, distinguished by their applications, including those sung for general purpose, field (rice transplanting) and herding.

(1) Mountain Songs for General Purpose

Mountain songs for general purpose refer to those sung in many regions by Han people. They are named differently according to their origins; hence they are called "*Xintian'you* (Floating in the Sky)" in northern Shaanxi, *"Shanqu"* (Mountain Tunes) in Shanxi, "*Pashan'diao* (Mountain Climbing Tune)*"* in Inner Mongolia, "*Hua'er* (Flower)*"* and *"Shaonian* (Lads)*"* in Qinghai and Gansu, "*Gan'wuju* (Five Phrases)" in Hubei, "*Chenge* (Morning Songs)*"* in Sichuan, "*Man Ganche* (Driving a Cart Slowly)" and "*Zhengjing'hong* (Red in Faces)" in Anhui. In southern China, many mountain songs have no specific appellation, hence they are named according to locations, such as Xingguo, Liuzhou, and Wenzhou mountain songs. There are few mountain songs in north and northeast China.

a. *Xintian'you* (Floating in the Sky)

Xintian'you, also known as "*Shuntian'you* (Following the Sky)", is popular in

10 韭菜开花细绒绒，有心恋郎不怕穷；只要二人情意好，冷水泡茶慢慢浓。

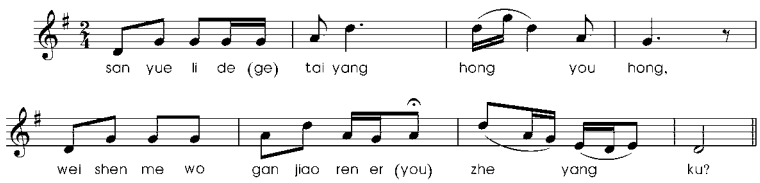
11 我送阿哥到黄河沿，眼看着上了渡船；哭下的眼泪调成面，给阿哥烙上些盘缠。

northern Shaanxi and its bordering regions, such as Ningxia and Eastern Gansu, western Shanxi and southwest of Inner Mongolia. The music comprises two phrases, and there are no strict rules on *libretto*, apart from that the lines are symmetrical, with seven characters in a phrase. *Xintian'you* uses natural voice for singing, except in rare occasions.

The first phrase of *Xintian'you* often uses the archaic poetic technique of "*Bi* (analogy)" and "*Xing* (metaphor)" to unfold artistic conception and imagination. The second phrase is about the specific narration or expression of feelings. "*Bi*" refers to analogy, that is, "to compare something with another; "*Xing*" serves to "allure to the subject by referring to something else" (*Annotation to Shijing*, Zhu Xi, Song Dynasty)[12]. Melodies of *Xintian'you* are broad, high pitched and passionate. The first phrase is loud, sonorous and broad, and in two parts, in order to prepare for overlapping of voices; the second phrase, by contrast, is inward looking. When the melody descends, it features twists and turns, hence possesses much potential for narration and exclamation. Hence, when an appropriate atmosphere is built up, the "reality" appears, often in a lower register.

Most *Xintian'you* are either plaintive or on topics related to love, examples being the famous *Lan Huahua* (A Girl Called "Blue Flower*"*) and *Jiaofu'diao* (Tune of the Stevedore). The latter has distinctive features of Han folk songs in the northwest, with a typical inclusion of a wide range of consecutive leaps of a fourth in the melody:

Example 1-5.[13] *Jiaofu'diao* (Tune of the Stevedore) from North of Shaanxi Province



English translations of the lyric:

The sun is red in March; why a man like me, as a deliverer, has to endure such a difficult life?

Lyrics of *Jiaofu'diao* (Tune of the Stevedore)of northern Shaanxi adopt the "*Xing*" approach, that is, the metaphor of comparing the red sun with the misery of the deliverer. The first phrase comprises a leap of two ascending fourths, followed by descending double fourths, to end on the degree *do* (in G major), forming an open structure; similarly, the second phrase focuses on an ascending double fourth and a descending double fourth, but its range is narrower, and ending on the

12 *Annotation to Shijing* 宋 · 朱熹《诗集传》："先言他物以引起所咏之辞"。

13 The music examples cited in this chapter without acknowledgment of transcribers are from the internal teaching materials of CCOM.

mode tonic *sol*, hence aptly responding to the *do* of the first phrase. This example of *Xintian'you* mainly uses the degrees *sol, do* and *re.* One notices the degree *la* appearing as a decoration in the penultimate beat, anticipating the final degree *sol*. The degree *la* is used as a buffer to absorb the somewhat abrupt effect of the double descending fourths, at the same time adding colour to the three main notes of the melody.

Northern Shaanxi was the military base of the People's Liberation Army during the civil war against the Nationalists prior to the founding of the People's Republic. Hence Communist ideology always had a strong influence on the local population, as reflected in some *Xintian'you* songs. A typical example is *Guerrillas Descending from Heng Mountain* (*Hengshanli Xialai Youjidui*), which combines two traditional *Xintian'you* songs. The head (introduction) and tail (ending) constitute theme A, while the middle section is theme B. The two themes are in the mode of *Zhi* (tonic is *sol*) and are cleverly juxtaposed, with theme A relatively broad, free and rhythmically extended to create an intensive atmosphere typical of *Xintian'you* mountain songs; theme B has regular rhythm and compact phrases, hence a strong narrative power similar to *Xiaodiao* (Ditties).[14]

b. *Shanqu* (Mountain Tunes)

Shanqu (Mountain Tunes) are frequently sung in Hequ, Baode, Pianguan, Wuzhai, Ningwu, northwest Shanxi and Fugu, as well as Shenmu, northern Shaanxi. As in *Xintian'you*, the basic unit of *Shanqu* comprises two phrases. Most lyrics are based on seven characters per line, and the rhythm in duple metre, even though it may venture into triple metre, such as 3/4 or 3/8. The melodies are either pentatonic or hexatonic, with modes based on the degree *Zhi* (tonic is *sol*) or *Shang* (tonic is *re*). The singing often combines *falsetto* and natural voice.

The Loess Plateau where *Shanqu* is popular has loose soil and dry weather, hence is affected by landslides in rainy seasons. The living condition is poor, and peasants had to migrate to Xikou, the ancient pass of the Great Wall between Shanxi and Inner Mongolia. *Zou'xikou* (Going to West Mountain Pass) refers to such migration. The lyrics of a famous mountain song read, "Hequ and Baode are barren lands, with only one harvest in a blue moon. Men had to leave home to work and women could only dig edible herbs.[15]" Men leaving home (*Zou'xikou*) begin their ventures in spring and return home in autumn, but many can only afford making a return journey once every few years. Those unlucky few may even die in foreign land. It was usual to regard bidding farewell for a husband or son an emotional moment, owing to the uncertainties in lives. The annual departing scene at the Yellow River ferry was notoriously unbearable to many.

Shanqu (Mountain Tunes) is also known locally as "*Suanqu"* (Love Song), as it is a kind of courting song. Owing to the unique geographic circumstances, the love

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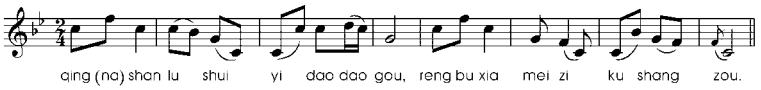
14 There are two types of *Xintian'you* spread among the local people: one is a kind of mountain songs, the other being *Xiaodiao* (ditties). See Jiang Mingdun, *Introduction to Han Folk Songs*, Shanghai Literature and Art Press, 1982, pp133-136.

15 河曲、保德州，十年九不收。男人跑口外，女人掏苦菜。

songs are specific in content and emotion; many are associated with *Zou'xikou* (Going to West Mountain Pass), expressing the despondence of the separation of the family, as sad stories arise owing to the want of basic means of living. For example, *When Mentioning My Love Going West* (*Tiqi Gege Zou'xikou*) features the helplessness of a woman when seeing her beloved going west. *Everyone is at Home but You* (*Renjia Douzi Ni Buzai*) is about a woman's anxiety when other men return home, but not her husband. Men often have a mixed feeling of leaving home, as it is a double challenge to leave his love one, and to face an uncertain future:

Example 1-6. *The Mountain Keeps Us Apart* (*Liaobujian Meimei Shan Dangzhule*) from Hequ, Shanxi. Based on the version sung by Wang Yulan; recorded by Xiao Xing, Jian Qihua



Lyrics:

1. *Green mountain and clear water form a stream, but I cannot help crying as I leave my love one.*

2. *I can see the clouds and mists over Wuhua Town, but my tears block my eyes from seeing you.*

3. *I can see tall walls of Wuhua Town, but I can't see you inside the wall except the treetops.*

4. *I can see the gate of Kuixing Tower, but I can't see you, the beloved. (etc.)*

Shanqu (Mountain Tunes) is based on symmetry and repetition: the beginnings of the first and second phrases are often identical; sometimes the two phrases are almost repetitions, only with minor changes to the ending. The final pitches of the two phrases are mostly a fourth, fifth or octave apart. The first measure of the first and second phrases of *The Mountain Keeps Us Apart* are similar, even though the second measure of the second phrase is transposed a perfect fourth downwards. The so-called question and answer are in the relationship of tonic and sub-dominant. *Cover Three Days' Journey in Two Days* (*Santiande Lucheng Liangtian Dao*) is an example with the difference of the ending between the two phrases. It describes the anxiety of a man returning home eagerly after working elsewhere.

The act of *Zou'xikou* (Going to West Mountain Pass) has resulted in mass migration of northern Shanxi population to Inner Mongolia, hence enhancing cultural exchange, an example being the prevailance of *Shanqu* in Inner Mongolia. Acculturation of *Shanqu* means that they have elements of Mongolian folk songs. Musically, it means the frequent appearance of leaps of intervals of a seventh, octave, ninth, or even eleventh in *Shanqu*.

c. *Huaer* (Flower)

Huaer (Flower), also known as *Shaonian* (Lads), is popular in Gansu, Qinghai

and Ningxia,[16] where ethnic minorities inhabit. *Huaer* is also widely sung by Hui, Tu, Sala, Baoan, Dongxiang, Tibetan and other ethnic groups, in addition to Han people.

Huaer has the connotation of music for courtship amongst the young, thus it is also known as "*Yequ* (Wild Tune)", and forbidden indoors or within the boundries of villages, and certainly not in front of the community leaders and elderly. While the songs are sung outdoors, there are occasions known as "*Huaer'hui* (Flower Gathering)" where the songs can be sung at famous mountains and scenic ancient temples in the fourth, fifth and sixth lunar months (especially in the sixth month), lasting one to four days.

There are two forms of lyrics for *Huaer*: the first is "equal length", consisting of 4 phrases, divided into two pairs of upper and lower sub-phrases (like question and answer). The number of words in each phrase is similar, but the sub-phrases form an interlaced effect in rhythm. The upper sub-phrase ends on one or three words, while the lower phrase is improvised, forming an odd-even contrast. The second form of lyrics is vividly known as "*Liangdan'shui* (Two Buckets of Water)" or "*Zheduan'yao* (Breaking the Waist)". This refers to a six-phrase structure, that is, with a short phrase of three to five words inserted between each pair of the upper and lower phrases. This is a means of enriching the lyrics, at the same time allowing enhanced projection of diction, hence strengthening the expressive power.

Huaer is distinguished by "*Ling* (used for *Cipai*, and *Huaer* folk song)", or stock melodies, which number hundreds. Some of these are named after the ethnic groups, such as *Sala'ling* (Sala Ethnic Song), *Baoan'ling* (Baoan Ethnic Song) and *Tuzu'ling* (Tu Ethnic Song). Some are named after places, such as *Hezhou'ling*, *Lianhuashan'ling* and *Huangyuan'ling*.[17] Some are named after the metaphor and padding words of songs, such as *Baimudan'ling* (White Peony Song, meaning "beautiful girl like white peony"), *Cang-lang-lang Ling* (Cang-lang-lang are padding words), *Jinjing Hualing* (*Jinjin* Flower Song), *San-san Er-liu Ling* (Three-Three-Two-Six Song) and *Dayanjing'ling* (Big Eye Song). Others are named after the trades of the singers, an example being *Jiaohu'ling* (Stevedore Song).

The melody of *Huaer* tends to encompass a wide range, great contour, continuous leaps and constant motion, on the basis of broad and free rhythms. The songs are sung with a combination of real voice and *falsetto*. *Ascending a Mountain to Watch the Plain* (*Shangqu Gaoshan Wang'pingchuan*) is a well-known *Hezhou'ling* with lyrics that are implicit and poetic, conveying the pain of unrequited love in the form of metaphor. The melody features the leap of *re-sol*, or a perfect fourth. The main motive switches from *sol-la-do-re* to its inversion *re-do-la-sol*. The phrases are long, and the song is sung with lingering breath. The lyrics of the 4 phrases comprise the repetition of the upper and lower phrases. When the music reaches the high range, the singer has an opportunity to improvise, allowing the music to travel afar with more resonance.

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16 There are two forms of *Huaer*: *Yaomin Huaer* and *Hehuang Huaer*. Discussed here is the latter, which is widely sung at the Yellow River and *Huangshui* River basins, known to the locals as "*Shaonian*" (young fellows) and "*Yequ*" (wild tune).

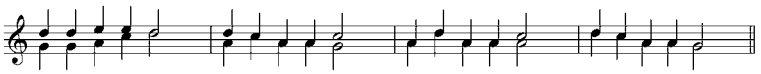
17 Hezhou, Lianhuashan and Huangyuan are areas in Gansu.

Towards the end of the song, the melody descends an octave sharply from the high *sol*, repeating this twice before the final notes, adding a strong sense of melancholy. This tune is also known as "three rises and three falls", owing to its meandering shape.

d. *Jiangzhe Shange* (Mountain Songs of Jiangsu and Zhejiang Provinces)

Jiangzhe Shange refers to mountain songs prevailing in Jiangsu and Zhejiang Provinces. Contrary to their northern counterparts, *Jiangzhe Shange* mountain songs are less specific, and there are fewer basic tunes. Most are sung in *Zhi* (fifth degree), *Yu* (sixth degree) and *Shang* (second degree) modes, but most are in *Zhi* mode (Example 1-7). To compensate for the small number of melodies available, the genre has a freer structure, and is also improvisational, allowing new melodies to be derived from old ones. The lyrics are based on many different topics, and its phrase structure and flexibility of melodic shape allow the music to express many different moods.

Example 1-7. Typical Use of *Zhi* mode of mountain songs of Jiangsu and Zhejiang



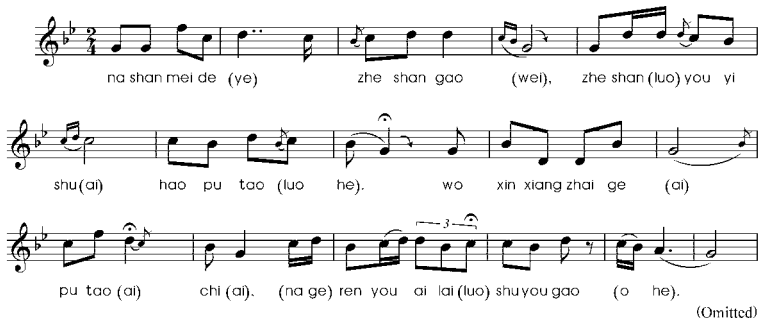
A *Jiangzhe Shange* usually comprises four phrases, with flowing melodies, hence featuring expression of gentle emotion. They have a narrower range than their northern equivalents, and the focus is on subtle melodic twists, rather than on creating a bold and heroic atmosphere. A good example of the genre is *Duiniao* (Paired Birds), which originates in Yueqing, Zhejiang, and is based on *Jiangzhe Shange*, retaining a four-phrase structure (period). Each of the first 3 phrases has 3 measures, while the fourth phrase 5 measures. The same period is repeated, even though the lyrics and mood change. Mountain songs are rich in regional characteristics, owing to the effect of dialects on melodies; *Haozi* (Work Songs) and *Xiaodiao* (Ditties) have less regional boundaries.

e. *Sichuan Shange* (Mountain Songs of Sichuan)

Sichuan is a Province in southwest China, and it is famous for being mountainous, hence has poor links with adjacent lands. The free, resonant and lingering mountain songs can be heard everywhere. This is also an area with a rich ethnic mix: customs and traditions in broader areas of the southwest are found in the Province.

Sichuan mountain songs are unique, compared with the Yunnan and Guizhou counterparts, even though these areas are broadly classified as areas in the southwest. Sichuan mountain songs reflect a profound cultural tradition: Han mountain songs there are akin to Han folk music. The tunes are perky and resilient, like the beautiful landscape and character of the local people. *Picking Grapes* (*Zhai'putao*) is a popular mountain song in eastern Sichuan, as seen in Example 1-8:

Example 1-8. *Picking Grapes.* Eastern Sichuan mountain song, arranged by Zheng Chenglu



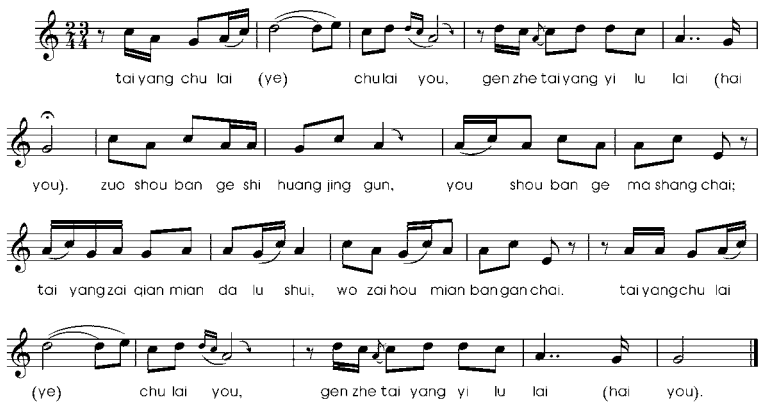
English translations of the lyrics:

The mountains there are lower than those here,
There is a good grape tree in this mountain.
I would like to pick a grape and eat,
But I am too short; the tree is too high.

Picking Grapes is a humorous song on the pain of unrequited love, similar to *Ascending a Mountain to Watch the Plain*. The difference is that the former is in a self-mockery mood, while the latter reveals deep sentiment. *Picking Grapes* possesses the frankness and open-mindedness of Sichuan people. This song also consists of two periods, with 4 four-bar phrases each. Three measures are added to the end of the last phrase, in order to emphasise the ending.

Popular in Sichuan and southern Shaanxi, "*Lian' baju* (Connected Eight Phrases)" is based on the insertion of *Shuban* (Rapping Beats) between two recurrent changing periods of upper and lower phrases. Hence the song comprises 8 phrases, the origin of its name. Sometimes the middle section is a complete 4-phrase period, forming a recurrent ternary structure, as seen in the song *All the Way Following the Sun* (*Genzhe*

Example 1-9. *All the Way Following the Sun. Sichuan Shange* (Mountain Song of Sichuan)



Taiyang Yilulai) of Daxian County, Sichuan (Example 1-9). The rhythms of the introduction and ending are extended, and the melody has conspicuous features. Each period contains two three-measure phrases; the *Shuban* in the middle has condensed lyrics, with a quasi-recitative melody with strong accents. The period comprises 4 phrases, and each phrase in 2 measures. The *Shuban* period is in contrast with the opening and ending by its intensive and prolonged rhythmic pattern; this generates an exclaimatory pattern with a recurring optimistic melody. This also serves as basic material for subsequent passages.

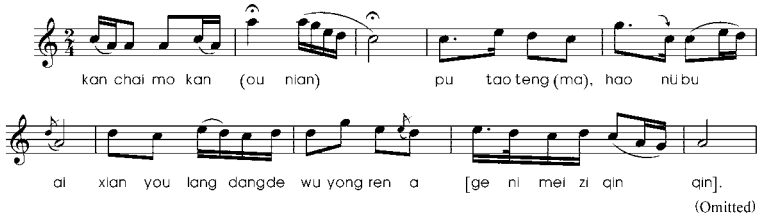
English translations of the lyric:

The Sun is rising (ye), and I follow the Sun (hai, you).
I hold a yellow stick on the left hand, and firewood on the right hand.
The Sun is beating dew at the front, I am carrying dry logs behind.
The Sun is rising (ye), and I follow the Sun (hai, you).

f. *Yunnan Shange* (Mountain Songs of Yunnan)

Like Sichuan, Yunnan is in southwest China, with the Hengduan Mountains in the west and Yunnan-Guizhou Plateau in the east. Yunnan has the largest number of ethnic minorities in China: these include Yi, Bai, Dai, Hani, Zhuang, Miao, Lisu, Va, Hui, Naxi, Lahu, Jingpo, Yao, Tibetan, Bulang, Achang, Mongolian, Benglong, Dulong, Pumi, over twenty ethnic groups, in addition to Han population (about two thirds). Hence the Han people there have close contacts with many ethnic minorities, particularly their culture and music. There is a cultural connection between Yunnan and people south of the Yangtze River, owing to sustained migration in the past. Therefore, within southwest China, mountain songs of Han people in Yunnan exist in larger quantity and are more varied than those in Sichuan and Guizhou. They possess the lyrical beauty of music from the water towns south of the Yangtze River, as well as the fresh and untampered feeling in remote areas, along with exotic novelties of ethnic music culture. The melodic content of Yunnan mountain songs can be rich, often in a joyous atmosphere, owing to large leaps. Others are delicate and decorative. The song *Ganma'diao* (Horse Riding Song) (Example 1-10) is bold, vigorous and unrestrained, while *Midu Shange* (Midu Mountain Song) (Example 1-11), is gentle, graceful and lovingly despondent.

Example 1-10. *Ganma'diao* (Horse Riding Song), from Binchuan, Yunnan

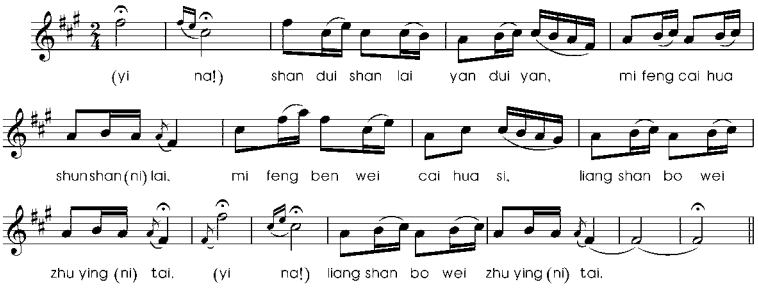


Translation of the Lyric:

Don't disturb the stems of Grapes when cutting trees;
Good girls won't love a lazy man.

There is a leap of an octave between measures 1 and 2 of *Ganma'diao* (Horse Riding Song), and the high *la* is held, before dropping to *do*. The singing is very free, and in the light of the descriptive music notation provided, the 2/4 metre is just indicative, with an *ad lib* treatment of the top note. The octave leap of the opening phrase sets the mood of the song, which is bold, unrestrained, free and facile, creating an apt atmosphere of bare mountains. The music setting is also unique, with three measures of music against two lines of lyrics. Worth noticing is the overlapped lyrics and music of the second and third phrases. In short, the opening 10 measures include two three-measure and one four-measure phrases. The prolonged third phrase has the effect of creating asymmetry, but also acts as a buffer to the previous phrases.

Example 1-11. *Midu Shange* (Midu Mountain Song), from Midu, Yunnan



Translation of the Lyrics:

Mountains facing mountains, stones facing stones,
Bees catch flowers in the mountains.
Bees die for flowers; Liang Shanbo dies for his beloved Zhu Yingtai.

One common feature of *Midu Shange* (Midu Mountain Song) and *Ganma'diao* (Horse Riding Song) is the appearance of the highest pitch at the beginning. The latter genre, however, includes a passage in medium range, before the appearance of an ascending octave, while the former omits such preparation, and the leap is a fourth, hence less forceful. An upward leap is often more vigorous than the the reverse, and the effect is more conspicuous for large intervals. Therefore, *Ganma'diao* renders a stronger mountainous atmosphere than *Midu Shange*. It is worth noticing that melodically *Midu Shange* progresses stepwise, a feature of folk songs south of the Yangtze River, which accounts for its gentle and graceful nature. However, in the eleventh measure, the ornament and main note form an octave. The subsequent descending fourth is a bit abrupt, which contributes to evolve a broad mountainous atmosphere, even though this happens near the end, as a means of providing contrast

to a short piece.

g. Hunan *Shange* (Mountain Songs of Hunan Province)

Hunan is famous for being hilly: eye-catching mountains on the east include Mufu, Wugong, Wanyang and Zhuguang ridges in south Qitian, Mengzhu and Dupang, mountains on the west Wuling and Xuefeng, and central Hengshan. It is therefore not surprising that mountain songs are popular in the Province, and they are referred to as "*Gaoqiang*" (high melodies), "*Pingqiang*" (level melodies) and "*Diqiang*" (low melodies), according to their vocal range. *Gaoqiang* (high melodies) features loud and high pitches, as well as free rhythm, often including "ah-woo-ah-woo" and other padding words at the end of a phrase. These songs are sung by male adults in open air with *falsetto*; *Pingqiang* has lingering melodies, and is sung by adult men outdoors with real voice; *Diqiang* has lyrical melodies, and is sung by women indoors.

During the Spring and Autumn and Warring States Periods (770–221 B.C.), Hunan was part of the State of Chu, with a strong tradition of practising sacrificial rites for ghosts and spirits, with songs and dances performed with drums to entertain gods. From the texts of *Songs of Chu State* (*Chuci*) compiled by the patriotic poet Qu Yuan, it is possible to appreciate some aspects of folk songs in the region: they are romantic, imaginative, passionate and meticulously structured. This romantic feeling still exists in Hunan folk songs, both in lyrics and melodies.

A Man is Singing a Mountain Song Outdoors (*Langzai Waijian Dashange*) is an extended Hunan mountain song, comprising three periods. The lyrics fully demonstrate its social function in courtship. The lyrics highlight pairing of sentences, such as "In and out of the house, front and back of the mountain, clever mother and smart father", "clean and fresh, tidy and neat, crossing the sea, passing the sky"; these are treated musically in form of *Duoju* (piled phrases), a common technique of folk songs, often highly energetic, syllabic but in free rhythm. The beats are regular, with conspicuous pauses and transitions, similar to *Shuban* (rapping beats) for recitation. The focus of *Duoju* is on the delivery of lyrics with vitality, and is usually introduced in the middle section. Its sonorous and forceful beats create a sharp contrast to the fluid melodies in the outer sections, hence expanding the expressive power of the song.

A Man is Singing a Mountain Song Outdoors comprises one five-phrase period and two four-phrase periods. Indeed, the "Five-phrase" mountain song is a genre popular in Sichuan, Hubei, Hunan, Shaanxi and other southern regions. It is based on first two phrases corresponding to the upper and lower lines of lyrics, while the fourth and fifth phrases mirror these opening phrases. The middle phrase can adopt materials of the opening, or include new materials, and it often ends on the tonic, but sometimes a second above or below, or a fourth above tonic. The finals of the five-phrase mountain song are therefore: fifth - tonic - tonic (or second, fourth) - fifth - tonic.

The dotted bar lines of the score indicate free rhythm, or the song is not strictly metrical. It can either be 2 or 5 beats in a bar, owing to the irregularity of accents. The first bar is *Qianqiang* (opening melody), and can be extended, featuring padding words. The first period spans from bars 2 to 23, comprising 7 phrases, made up of a