SALAR MUSIC AND IDENTITY:

A "SAD" SOUND

A MASTER'S THESIS

SUBMITTED TO THE GRADUATE FACULTY

LIBERTY UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MASTER OF ARTS IN ETHNOMUSICOLOGY

December 8, 2016

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# CHAPTER I: INTRODUCTION

## Why Research?

I was nine when I first became interested in other cultures, at least those are my earliest memories of it. I lived in the middle of nowhere North Carolina. Trees, tractors, and tobacco were the scenes of my childhood. I remember being really excited when two children my age moved in across the street from the end of our mile-long driveway! Their mother was Bahamian, and their father was an African-American soldier. He was a stoic man. I remember being scared of him and thinking he did not like me. Now, I think he was just protecting his family, which was more needed than I knew at the time. I enjoyed playing with them and asking about where their mom was from. The most impactful part about my relationship with this family was actually their interaction with another neighbor. This third neighbor, who apparently thought himself some sort of white supremacist, built an eight foot fence separating the property lines. My nine-year-old self thought, "Why would they do that! Surely they've never met this family- they're so nice." This and other racist expressions provoked this family to move. I was ashamed of my small farm community and their inability to look past skin-color. This early experience planted a strong desire within me to learn about people and culture. Otherwise, we tend to build eight-foot walls to protect ourselves from the unknown. This desire to explore the unknown has impacted how I live and led me to this very research. The world of minority China represents many unknowns, and this paper addresses some of those by discussing the Salar minority of northwest China.

In the summer of 2015 I had the privilege of going on an exploratory trip to northwest China. I went to China with a basic plan for my research, but this changed drastically once I arrived. As I was speaking with my friend and fieldwork mentor, it became evident that my

research plans were not going to be possible or in her opinion beneficial –as my original topic idea had been researched extensivily. She had connections with a few people in the Salar community and suggested that I pursue those leads in my research. I had no *guanxi* of my own and was relying on my fieldwork mentor to help me get started. *Guanxi* is essential in Chinese culture and must be cultivated to do research and any number of other tasks. Scholars describe guanxi as part of Chinese social order; it is Chinese networking with "gifts, favors and banquets" (Yang 2002, 1). Through my fieldwork mentor I began to establish a relationship, or guanxi, with a Salar man named Joseph. The three of us –myself, my fieldwork mentor, and Joseph– discussed ideas for research and how Joseph may be able to help me. Through him I made connections with some key Salar government figures in Xunhua and later Salar musicians.

*Statement of the Problem*

The Salar are a Muslim minority group in China. They are from the northwest province of Qinghai. Xunhua, the Salar autonomous county, is located about 150 kilometers away from Qinghai's capital, Xining. I have elected to learn about this minority group because of the need for research and general value. There is a need because little prior research has been done concerning the Salar minority within the field of ethnomusicology. This hole needs to be filled within minority China research. Beyond ethnomusicology, cultural and sociological understanding will profit, expanding the knowledge base of humankind. Also, the Salar themselves are interested in preserving their culture, especially in written format. Preserving their music and culture, as well as in sharing that music and culture with the world is of great value. These thoughts will be expounded upon in the next section.

Research on this people group is practically nonexistent. The Salar are barely known to the Asian world and are widely unknown in the Western world. The Salar have a general concern

that their unique heritage and identity as Salar will be lost, in a similar manner as other minority groups. They are committed to be Chinese, but they are also commited to being distinctly Chinese Salar. The difficulties associated with retaining a strong sense of self for the Salar is partially in passing down culture and heritage to their children. An exploration of Salar music, a vital part of their culture, and its association with identity will help to preserve their culture and heritage for posterity.

Through this study and specifically through the use of ethnographic fieldwork and musical analysis techniques, I have explored attributes of Salar music and where possible its relationship to ethnic identity. This task required an organized plan, as "every systematic activity undertaken by human beings needs a plan of action" (LeCompte and Schensul 2010, 87). My first step in this ethnographic study was to determine the "gatekeeper and research partners" (LeCompte and Schensul 2010, 89). Doing ethnographic research alone is impossible. The very purpose of the research is to interact with people. First, I gained access to the Salar community and culture via local gatekeepers. Second, I structured my research questions, focusing the goal of my research. I have conducted interviews with musicians and non-musicians to try and understand characteristics of Salar music and discover how it reflects their ethnic identity. These steps will be reviewed in the following sections of this paper.

*Need for The Study*

This work will serve the Salar specifically by helping to preserve their music and culture, which is valuable to the Salar themselves. The Salar have a deep love and desire to protect their music and culture. They have witnessed other Chinese minority groups lose their rich heritage, and the Salar are determined to not be in that number. They are actively trying to preserve and document their culture, which is why I was graciously welcomed to Xunhua as a researcher.  The

Salar have thus far been largely neglected by Western researchers, which has left a gap in broader minority studies.

Doing research inevitably results in more questions to answer. I hope that other researchers can use my baseline anlaysis of Salar music as a springboard to answer the many questions that have surfaced from my own work. I also hope to use what I have learned in future papers, articles, and lectures that I will write and present. If I am able to return to Xunhua I believe that the data I have collected will help me to establish relationships more quickly with additional Salar. The information I have collected will be useful for ethnomusicologists studying the music of this or of another minority group. Again, an important need of this study is the resulting preservation of Salar music and culture, which is incredibly valuable to the Salar people.

<center>Research Questions</center>

The purpose of this study is to identify characteristics of Salar music through musical analysis in hopes of better understanding the ethnic identity of the Salar people. Various research questions relate to the characteristics of Salar music and its relationship to their ethnic identity. For example, "What characteristics make Salar music unique?" and "How, if at all, does the Salar ethnic identity relate to these characteristics?" Salar music has distinctive characteristics, but how do these characteristics come together to support the Salar ethnic identity? What characteristics of Salar music make it identifiably Salar? When the Salar are making music or listening to their own musical traditions what is it about the music that makes it their own? I asked my interviewees what made their music recognizable as their own? Most people do not think about their own music in these terms –it would be unnatural to do so. Either the Salar do not have theoretical language to express the relationship between identity and music or they do and my inability to speak their language and reliance on translations hindered my understanding.

Regardless of which scenario is accurate I have conducted a musical analysis to identify characteristics. As I asked my interviewees what made Salar music unique I was often encouraged to analyze the music and discover these characteristics myself; they considered it my job to define unique attributes of Salar music.

In trying to understand the relationship between the music and identity of the Salar people I was able to do historical research. I wanted to have a basic understanding of the Salar ethnic identity before trying to relate that identity to a musical phenomenon. An approach researchers use to discover the characteristics of anything is to identify what it is not. In the same way, to begin understanding what the ethnic identity of the Salar is, I had to recognize what it is not. One approach was to minimally compare the Salar with other minority groups in northwest China. Some characteristics were similar because of the close contact that the Salar have with their minority neighbors. I asked questions like: 'Are there similarities in ethnic identity because of the region of China being inhabited?'. A connection between the Salar and other minority groups, like the Hui and Uyghur people, seemed obvious because of religious practices; they are all Muslim. The minimal comparison revealed more about the identity of the Salar by understanding what it is not thereby pushing to the surface their own distinct identity.

Limitations And Assumptions Of The Study

I will not be able to conduct an in-depth study of cultural elements to give a whole picture of Salar ethnic identity. The broader study of culture, though important, is too extensive to include within this work. I will only be reviewing a foundational knowledge of cultural components for the purpose of informing a deeper study of musical characteristics. This limitation has been set so that the smaller study of musical characteristics may be reviewed in some detail.

The assessment of my analysis was done through identifying significant qualities or trends within Salar songs. Through a musical analysis of Salar songs, I was able to compare musical trends from each of the songs. I looked for tendencies in melodic, rhythmic, lyrical, and structural features. The concept of "significance" was determined by how often a trend appeared throughout an analysis of twelve Salar songs– the more common the occurrence, the more significant it became to my understanding of Salar characteristics.

My time with the Salar was extremely limited; therefore my work does not represent "a classic style ethnography in locality" (Gladney 1998, 7). My short-term approach in fieldwork is similar to Dru Gladney's work with Hui communities. He did short-term fieldwork within various Hui communities; however, his work differs from mine in the sense that he worked with far more communities during a three-year span (Gladney 1998, 7). My work is limited to the study of musical characteristics of one community, which may inform or be informed by other cultural elements. I did not describe the Salar as a whole; only certain features relevant to musical analysis. This is an intensive work "rather than extensive" (Gladney 1998, 7). Although all my interviewees are in some way connected to a specific location, Xunhua, I cannot claim that my findings are an example of how Xunhua Salars understand their own music. A male performer in his fifties or sixties provided the collection of songs under analysis. I was not able to observe any musical tradition within its original context but included contextual information provided by interviewees and historical research. My fieldwork was limited to the point that I will never become part of the community, nor recognized as a stranger among them as ethnomusicologist Anthony Seeger who "participated as well as researched" (Seeger 2004, xvi).

# CHAPTER II: LITERATURE REVIEW

## Introduction

The purpose of this chapter is to explore how minority studies have been conducted in the past with special attention to appropriate research techniques, minority music, religion, and the ethnic identity of minorities. These components set the foundation of my own research with the Salar. Thus the review of scholarly works associated with minority research techniques, minority music, religion, and ethnic identity were correlated to my work with the Salar. Before reviewing the literature, a basic understanding of the Salar is essential to have so that any correlation made between minority groups will be appropriately considered. For this purpose I have included demographic and historical information of the Salar and general information concerning China.

*Demographic Data*

The Salar, one of the fifty-six minority groups in China, are a Turkic-speaking group found in the northwest part of the country. About 90% of the Salar population lives in the Salar autonomous region of Xunhua, Qinghai Province (Jianzhong 1996, 288; Stuart 1990, 39). Qinghai province was established in 1928. Before that time Xunhua County was located within the larger Gansu province (Schwarz 1984, 40). Xunhua County is made of eight smaller townships, called gongs (Schwarz 1984, 39). In 1732 the Salar population was divided into twelve gongs, but due to war "the Salar population decreased so markedly that the twelve gongs were coalesced into eight" in 1781 (Schwarz 1984, 40). Xunhua is considered the "epicenter of the population and spiritual home for close on 100,000 Salar" (Goodman 2005, 2).

Anthropologist Johnathan Lipman states that the study of Muslim minorities in China is an area that needs more attention. "In addition to its relevance to the history of both Islam and China…[it] should be included as an element in the much larger study of frontiers both cultural

and physical, of cultural contact and syncretism, and of multicultural societies" (Lipman 1997, xviii). The Salar are included within the scope of this need as their identity is partially defined by their surroundings and their interaction with other people-groups. The Salar's "close relations through trade and intermarriage definitively shaped the modern Salar identity" (Ma 1970, ix). The current ruling political group in China named the People's Republic of China (PRC) has designated this group "a Turkic and Islamic (Sunni) people" (Goodman 2005, 2). They are one of "10 official Muslim nationalities in China;" though they are not the first Muslims in China–Islam predated the Salar arrival by at least 600 years–they are commonly believed to have arrived in the thirteenth century (Gladney 1998, 1). Some scholars speculate that their migration was "part of the Mongolian conquest of China" (Ma 1970, ix).

*Historical Information*

The following section is a brief history, which provides some national context for the Salar's experience as Chinese citizens. The history of China is as diverse as it is long with written accounts dating back to 1200 BC and mythology pushing their presence as an empire back further to 2852 BC (Tanner 2010, 16). Various elements of Chinese history affect the practices and expressions of Modern China, but for the purpose of this paper a brief overview of the Qing dynasty and Modern China will suffice. The Qing dynasty was formed by a people called the Manchu and began in 1644 after the fall of the Ming Dynasty (Huang 2015, 204). The Qing can be divided into two periods. The first half of the dynasty, 1644 to 1799, was known for the wisdom of the first four emperors, geographical extension of the Chinese empire, and ultimately as a time of peace (Huang 2015, 212). The Manchu, though a foreign ruling power, were dedicated to their Sinicization as they learned the language, arts, and literature of China (Tanner 2010, 38). In 1723 under the third emperor, Yongzheng, modern day Qinghai province

was added to the Qing Empire (Tanner 2010, 42). The Qing worked with Muslims of the

northwest region of modern China to push the borders forming "a new administrative region:

Xinjiang" (Tanner 2010, 42).

Conversely the second half of the Qing dynasty was a period of cessation. The Qing

dynasty experienced economic trouble in the late eighteenth century and were unwilling to adapt

to the modernization of the world around them (Tanner 2010, 67). By the mid nineteenth century

the dynasty was in crisis. They had "lost a series of wars with European nations and Japan"

which opened ports to many foreign influences (Tanner 2010, 72). Part of the crisis experienced

by the Qing was caused by the Muslim rebellions occurring in the Northwest. The cause of the

rebellions varied but included issues with "population growth, environmental exhaustion, climate

change, and migration" (Tanner 2010, 80). The Qing dynasty was toppled in the 1911

Revolution and the Nationalist party formed the Republic of China. In 1949 the Communist

party took power, and the current People's Republic of China (PRC) was born (Tanner 2010,

193).

The PRC had a particularly strong influence on the development or non-development of

musical and artistic expression during a period officially termed the Great Proletariat Cultural

Revolution (Mingyue 1985, 153). The Cultural Revolution lasted ten years between 1966 and

1976 (Mingyue 1985, 157). Restrictions mandated by the PRC affected the culture of China

broadly as the youth were impressed by Chairman Mao Zedong to "destroy the four olds" which

were old customs, culture, habits, and ideas (Tanner 2010, 219). The violent youth movement

quickly got out of hand, and Mao ordered it to be disbanded in December of 1967, but much of

the damage had been done (Tanner 2010, 221). Musics supporting the communistic goals of

"proletarian dictatorship and advocating class struggle" were promoted while traditional folk

genres or their Westernized counterparts as well as religious music were severely regulated by the state (Mingyue 1985, 157). Minority culture was valuable to the PRC as a "vehicle for state propaganda" (Harris 2004, 6). Music traditions were considered improved by adding Western instrumentation and a message that supported state ideology. Specific examples of how the Cultural Revolution affected the minority groups of China are discussed within other sections of this paper.

Some scholars believe that the Salar are related to the Salor, a Turkmen tribe mentioned as early as the eleventh century by a Uyghur scholar named Mahmud al-Kashgari (Schwarz 1984, 39). A Turkmen tribe is mentioned later by historian Rashidu-d'-din in the fourteenth century and again by Abu-l-gazi in the seventeenth century (Schwarz 1984, 39). *Ta-rikh-i Rashidi,* written in 1547*,* contains the earliest mention of the contemporary Salar ethnic group (Dwyer 2007, 3). The Ming shi or History of the Ming Dynasty places the arrival of the Salar in 1370, "the third year of the hongwu reign" (Dwyer 2007, 3). This 1370 date is not necessarily when the Salar entered China; however, it did mark "the beginning of the formation of an independent ethnic group" (Dwyer 2007, 9). Phonologist Arienne Dwyer relates two possible Salar origins "The first holds that Salars were originally descended from the historical Turfan Uyghurs; the second holds that they were merely an Oghuz clan which passed through Chinese Turkestan on the way to settling in Amdo Tibet" (Dwyer 2007, 1). The first hypothesis has no written documentation and is therefore not legitimately feasible, while the second has a "faint trail of evidence" (Dwyer 2007, 1). The Salar's oral history aligns with the second hypothesis. The Salar are believed to have migrated from Western Turkmenistan in Central Asia (Dwyer 2007, 1). Scholars agree upon one general location of origin, though some give a more specific location than others. The Salar believe they originate from Central Asia, present day Uzbekistan and specifically Samarkand.

Dwyer states that there are differing views as to what circumstance lead the Salar to leave Samarkand, but "whatever the cause of their departure, the legend of their migration is described as a search for their ancient homeland" (Dwyer 2007, 2). Some suggest that their move was not a general migration but a supposed return to their home. Dwyer proposes that "traveling eastwards across the northern 'Silk Route' would have been a logical course of action" if the Salar were indeed searching for the "ancestral homeland of the Turks" (Dwyer 2007, 2).

The Silk Route, or Silk Road, was a trade route named for the silk textiles coming from China (Liu 2010, 1). The route, which developed into many routes over land and sea, began in China, covering Central Asia all the way to Rome (Liu 2010, 10). The initial trade was between the Han dynasty and nomadic people of the Central Asian Steppe (Liu 2010, 10). This evolved into connecting China to the Mediterranean, even Rome to India as sea routes developed (Liu 2010, 40). Merchandise, religion, military, and people groups traveled the Silk Road as a means for quick and relatively safe travel.

Conscription is another explanation for their migration to China. The Mongol army would have been on the move in the thirteenth century. "It is well known that soldiers of different ethnic groups were conscripted into the Mongol army, [sic.] and were accompanied by artisans, women, and children" (Dwyer 2007, 7).

The forming leader of the Mongol army, Chinggis Kahn, or Genghis Kahn as he is commonly known to the Western world, was born in the early to mid 1160s (Golden 2011, 79). He was not born directly into a leadership role but soon took it with his charismatic ability to "forge blood brotherhoods" (Rossabi 2011, 3). Temujin was his given name and his title Chinggis Kahn meant "Fierce Ruler" (Rossabi 2011, 3). Temujin defeated other rulers among the Mongol people and won over many followers. He was elected Chinggis Kahn in 1206, which

unified the Mongol people into an unstoppable and often destructive force (Golden 2011, 81). He truly believed that he had the "protection of Heaven" and the right to rule as he conquered new territory (Martin 1997, 3).

Golden's and Rosasbi's books on Central Asian history offer an overview of Chinggis Khan's exploits, which could be historically connected to the migration of the Salar people. Once his own people were united, Chinggis continued expanding the empire for his own glory, but also to retain followers by leading them into further victory (Golden 2011, 81). In 1207 Chinggis began his foreign military campaigns against north China and conquered Zhongdu, modern Beijing by 1214 (Roassbi 2011, 4). After that triumph he turned to Central Asia because a local governor had murdered a group of Mongol tradesmen (Golden 2011, 82). By 1220 the Mongol army had taken the Salar homeland of Samarkand (Golden 2011, 82). It was typical for craftsmen and artisans to be taken back with the Mongol army. "Thirty thousand craftsmen [from Samarkand] …were handed out to Chinggis Khan's sons and relatives as booty" (Golden 2011, 82). This is possibly when the Salar were moved east from Samarkand to China. However, it is at least one hundred years sooner than the first written record of their appearance in China. Chinggis died in 1227 and the empire was given to his sons to rule. Khubilai Kahn, his grandson, began a campaign against the song dynasty, which soon fell and Khubilai made himself emperor in 1279 beginning the Yuan dynasty (Rossabi 2011, 9). Khubilai died in 1294, still earlier than the suggested date of the Salar migration in 1368 (Rossabi 2011, 10).

The Golden Horde was lead by Batu, another grandson of Chinggis. The Horde was made up of "Turkic Peoples from Central Asia," and they fought for the Mongol empire into the late fourteenth century. They weakened over time and were completely destroyed in 1502 by Mengli

Girai of the Crimea Kahnate (Rossabi 2011, 15). The Salar may have been involved with the Golden Horde migration, and that is how they entered China.

The Conqueror Tamerlane, or Timur the lame, attempted to re-unify the late Chinggis Kahn's empire in the late fourteenth century (Golden 2011, 94). He was unsuccessful in his ultimate goal but was known to be a "brilliant military commander" (Golden 2011, 95). Tamerlane was famous for his dedication to the capital of his empire, Samarkand (Golden 2011, 95). He was a Muslim, though he openly disobeyed Qur'anic law by enslaving other Muslims and destroying mosques during his conquests (Golden 2011, 96). The Salar could have been part of the Tamerlane conquests or have left because of the conqueror's religious hypocrisy.

The information that is available concerning possible Salar routes "matches the route taken by Chinggis Khan's army in the first quarter of the thirteenth century" (Dwyer 2007, 7). The probable circuitous route of the Salar "suggests that the Salar were indeed associated with some kind of troop movement" (Dwyer 2007, 7). Dwyer proposes that the Salar came to China 100 years before they were recognized as an "independent ethnic group" (Dwyer 2007, 9).

The Salar have a few origin stories told from one generation to the next, but one is favored and told the most. Two brothers, Galemang[1] and Ahemang, were "beloved by the people" but hated by the king of Samarkand (Stuart 1990, 41). The King was jealous of the brothers and drove them out, but some of the people followed them. They took a camel with them because an Imam had instructed the brothers to carry "water, soil and a Koran" with them (Stuart 1990, 41). A white camel is believed to have carried these items (Stuart 1990, 41). They had been instructed to take these items and to search for a place where the water and soil matched; this would be their new home. One interviewee, Han Zhan Xiang, describes the legend:

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[1]There are many versions of these two brother's names including: Garaman and Akhman (Dwyer 2007, 2), Haraman and Ahman (Schwarz 1984, 4), Kharimang and Ahmang (Ma 1970, 7).

So it's a folk story, our ancestors from Samarkand to this other land it's around 1223 or 1228 -7 years around that time and on the road…there is some kind of conflict between them and other people so they just brought a camel and on the back they brought Salar water and the Koran and they went towards East in the direction of the sun rising till finally they got here. The Camel later turned into a stone, and they matched the soil and water, which they brought from their hometown with the soil and water of this place and exactly the same, so they thought this was help from the god [Allah] … today the Koran is still kept by the Salar people in this mosque, the biggest mosque in Salar area. …it is said it's the oldest one in the whole of China - handwriting in the Koran- and it is also said that there are only four copies of this kind of Koran (Z. Han 2015).



Figure 2.1 Xunhua Stone camel carrying the water, soil and Koran of the Salar.

Review Of Literature

*Techniques*

Relatively little research has been done on the Salar minority, however, researching the connection between ethnic identity and music or various elements within culture is not a new concept. In this section I will ask the questions: "How have other authors reviewed ethnic identity and what techniques can I extrapolate and apply to the relationship of music, religion and a minority status to ethnic identity? What techniques will and what will not work in the Salar context?"

Dru Gladney, an anthropologist who specializes in Asian ethnic nationalism, made a comparison between minority and majority China in his article "Representing Nationality in China: Refiguring Majority/Minority Identities." The purpose of Gladney's work was to present the classicistic mentality that China maintains. Gladney gives examples depicting the apparent power contrast within China's society, "Minority is to majority as female is to male, as 'third' world is to 'first' " (Gladney 1994, 93). He suggests that the depiction of minorities as "exoticized or even eroticized" has more to do with the identity of the majority Han than it does minority identity (Gladney 1994, 94). Understanding the ethnic identity of a minority group, like the Salar, begins with recognizing what it is not. Minority groups are set in cultures where there is a majority– this is what makes them minority. This status leads to a minority, like the Salar, being portrayed by the majority as something that is perhaps inaccurate. In the case of China "representation of minorities is an enterprise that took on enhanced importance with the rise of the Chinese nation-state and is central to its nationalism and modernization project" (Gladney 1994, 95). The general representation of a minority group may only be an epidermal understanding of their identity. Gladney's research suggests that minority identities may be better understood while distinguishing what it is not.

Ethnomusicologist Razia Sultanova wrote in an introduction for *Music and Identity in Central Asia* a description of performers and events depicting them as "focal points of changing national identity" (Sulanova 2005, 131). She addresses the general importance of music within a society stating how "musical idioms in daily life at a time of crisis . . . necessarily reflect the growing sense of nationalism expressed in a society and lead to music that contains elements immediately recognizable as belonging to the culture concerned" (Sultanova 2005, 133). This article gives a general sense to the researcher of the importance music plays in understanding the

identity of a people group in both a national and ethnic sense. She confirms the necessity of ethnomusicological work among minority groups as well as depicts techniques in how to execute such research. Music is an expression of identity, and the Salar express identity through their music. Sultanova describes how expressions of identity in music have been and could be discovered in her overview of music and identity in Central Asia. She begins her description of these important factors with the geographical description of her study and meticulously defining terms. These elements are especially significant when addressing the ethnic identity of minority groups like the Salar. Once those preliminary features are addressed, Sultanova discusses how "pop instruments as well as [particularly musical] idioms" represent the changing identity of minority groups (Sultanova 2005, 135). Her work relates to the Salar by acknowledging that musical idioms should be sought out in research; they become what is "recognizable as belonging to…[a] culture" (Sultanova 2005, 133).

Michael Kee, in his Masters thesis, address's instrumental characteristics of the Uyghur, which is another Muslim minority group of northwest China. In his analysis of Uyghur music he was able to discover significant characteristics. He identified "Uyghur flavor" by analyzing elements such as tonal center, accidentals, interval succession, conjunct versus disjunct motion, form, melodic contour, excerpt duration, and meter (Kee 2011, 40). Each of these elements could be applied to the study of Salar music; optimistically, this would result in identifying unique music characteristics as Kee did. He was able to distinguish unique Uyghur ornamentation with his analysis. Even as he worked through "what constitutes an ornament in one culture may be part and parcel of the melodic material to another," he was able to identify what was uniquely Uyghur (Kee 2011, 40). Kee provides an excellent model for other researchers to conduct similar studies. He was able to extrapolate and discuss unique characteristics of Uyghur music because

of his research. I used a similar model to study Salar music; which allowed me to identify distinct characteristics of Salar music within a reasonable margin of error. Having begun a dialogue on what could be unique characteristics of the Salar music I hope this minority group can be better understood and their music preserved for future generations.

*Religion*

The Salar are Muslim, which is an essential part of their identity within China. They consider their religion to be a positive aspect of their culture as well as a positive contribution to China at large. Although the Salar are known for their violent history, other factors seem to have played a role in that aggression. "It will not do to say . . . that Muslims are naturally violent and fanatical people because of their doctrine" (Lipman 1997, 5). Guiping Ma describes why values within Islam are beneficial. "Some of Islam's fundamental doctrines and code of ethics fully match the nature and characteristics of a 'harmonious society'" (Guiping 2009, 105). The Muslim Salar believes they can live in harmony with the majority Chinese. Islam, it can be argued, is beneficial to that cause. Guiping describes Islam as cultivating "characteristics such as modesty, obedience, honesty, and righteousness…[arguably] essential element[s] in the construction of a harmonious society" (Guiping 2009, 106). He argues that Islam cultivates such characteristics because of the "master-servant relationship between Allah and men" (Guiping 2009, 106). Guiping gives other reasons why Islam is good for society such as the encouragement of relationships between men and society, relationships between people, relationships between religions, and relationships between men and nature.

Dru Gladney discusses ethnic identity of the Muslim Hui in Northwest China. He describes the variation of Islamic belief among this minority group. Various waves of Islamic sects swept through China, which affected the Hui and the Salar. "The vast majority of Muslims

in China are Sunni" (Gladney 1998, 41). However, in the 1980s few seemed to know the difference between "Shi'I and Sunni" (Gladney 1998, 41). They disagree on who the caliph (an Islamic ruler) should be (Golden 2011, 72). The Shi'ite believe that the caliph must be a descendent of Ali, the cousin of the prophet Muhammad. The Sunni believe it could be any man worthy of the role (Golden 2011, 72). A third sect of Islam, Sufism "did not begin to make a substantial impact in China until the late seventeenth century" (Gladney 1998, 41). Gladney says that before the 1950s "Islam was simply known as the Hui religion . . . any person who was a believer in Islam was a Hui religion disciple" (Gladney 1998, 49).

After the People's Republic of China was formed in 1949, ethnic groups were recognized. "Not that the Hui previously had no ethnic consciousness…[it was] localized and less fully articulated" (Gladney 1998, 49). The Salar "were geographically concentrated, [and therefore] had a high degree of self-identity" possibly stronger than the Hui initially (Goodman 2005, 1). However, some Han Chinese still consider any Muslim minority as Hui and do not differentiate between the ethnic origins of Muslim minorities.

 Jonathan Lipman discusses in his book, *Familiar Strangers: A History of Muslims in Northwest China* the "history of becoming and then being Chinese while remaining Muslim, of the evolution of a sense of home" (Lipman 1997, xxxvi). He discusses the ethnic identity of Muslim Chinese people through time. Their religion has affected their transition and current state of Chinese-ness. Lipman describes the early Chinese impression of the Salar as having "a reputation for violence" (Lipman 1997, 104). The Han's perception of the Salar as violent is antiquated and does not reflect an accurate image of the Salar character but as "one thoroughly prejudiced" (Lipman 1997, 105).

In the early twentieth century sixty-two mosques were located in Xunhua County, despite the fact that there was a "small population and poverty" (Lipman 1997, 105). The mosque constitutes "the core of Salar communities" (Lipman 1997, 105). The Salar kept close ties with their "Islamic roots…to tap wider commercial markets, the Salar allegedly established and maintained connections with Muslim Central Asia that were stronger than those of their Sinophone Muslim neighbors" (Lipman 1997, 105). The Salar hold their Islamic religious status as a central component to their ethnic identity, and it has been this way at least since their arrival, in circa 1370 (Dwyer 2007, 3).

*Music and Minorities*

This next section is an exploration of the relationship between music and minority groups. By reviewing significant music and minority research I hope to compare general features of the relationship between music and minorities to the Salar. This section includes articles and ethnographic texts that describe music and minority research done in various parts of China, Taiwan, Tibet, Hungary, and Turkey.

Chiung-Wen Chang discusses this phenomenon in her article *In Search of Ethnic Identity in the Music of the Amis of Taiwan*. The Amis, a minority group in Taiwan, have "musical expressions [that reveal the] ethnic identity [which are] articulated in…social and historical contexts" (Chang 2010, 330). She gives examples of how music and "social functions are linked" within the minority group. This model may be used within a Salar context as well. The author links the Amis matriarchal society to musical expressions like, female vocal lead on songs and "the song text [displaying] the female dominant social condition" (Chang 2010, 330). She also addresses how this minority group has absorbed musical characteristics from the "Japanese who occupied Taiwan for more than 50 years" (Chang 2010, 330). The Amis absorbed new musical

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characteristics, but eventually they were "transformed into new ones and [became] part of the Amis' own unique musical identity" Chang 2010, 330). Musical characteristics and its association with social or historical context reveal ethnic identity. In the same way, Salar musical characteristics may relate back to social and historical contexts, which will transmit a clearer understanding of their ethnic identity. Ethnomusicologist Martin Stokes, cited by Chiang-Wen (Michelle) Chang, states that "Music provides an important means by which ethnic identities are constituted and mobilized" (Chang 2010, 330).

Wendolyn Craun's master's thesis focuses on a Tibetan folk genre called Glu and its defining characteristics thereby contributing to the preservation of Tibetan folk song. Similarly, the preservation of Salar music and ultimately their ethnic identity is an aim of this study. She writes how "Music . . . represents the core of Tibetan Culture" (Craun 2011, 2). Whether music represents the core of Salar culture or not, Craun does discuss other elements of minority society and music research that apply to the Salar. "Within our world culturally exclusive music is rare, yet, understanding of specific characteristics within a culture's musical expressions is possible" (Craun 2011, 5). Craun mentions a matrix of influences that are relevant to Tibetan music including "historical, geographical, professional, religious, as well as generational influences" (Craun 2011, 5). This same matrix is applicable to the Salar. The purpose of the Glu songs is to bring joy and retell history. It is a reminder of what is important to the Tibetans, and "it is a reminder of a way of life" (Craun 2011, 129). The Salar have songs that remind them of what is important in their culture. This seems to be especially important to a minority people, like the Salar; their environment enhances the need to be reminded.

Within the music of minority groups the possibility of adaption and adoption from neighboring music cultures is almost inevitable. John Blacking, cited by Iren Wilkinson, said "no

ethnic group stands alone . . . and any group's sense of cultural identity must include cooperation and identification with other ethnic groups" (Wilkinson 1996, 229). Iren Kertesz Wilkinson discusses this probability within the context of Hungarian Gypsies. "Adaption is an integral part of any Gypsy music" (Wilkinson 1996, 225). She proposes that "types of musical and poetic adaptations into Vlach Gypsy song performance . . . can serve simultaneously as a bridge and a boundary between [their] culture and the main culture" (Wilkinson 1996, 226). This author gives examples of how music can serve to separate and unite ethnic groups. It can separate them from the majority culture and people by expressing individuality. Yet, it can also serve to unite ethnic groups with the majority. For example, Salar music serves dually revealing China's political policy of embracing its own diversity and a symbol of Salar identity. Their music helps the Salar to maintain their individual identity within their role as Chinese citizens.

Minority music and tradition is being lost across China. "Minority ethnic groups have experienced, to differing degrees, loss of their indigenous music" (Mu 1996, 103). Yang Mu discusses the efforts of the People's Republic of China (PRC) to document and preserve the disappearing minority music. In 1996 a PRC sponsored project called "Zhonggua MinJian Yinyue Jicheng (Anthology of Chinese Music)" was launched (Mu 1996, 103). Its purpose was to preserve "records of some traditional music before . . . extinction" (Mu 1996, 103). Mu's purpose in writing was to bring attention to the need for research in minority music. The music of the Salar has suffered some loss already, but the Salar are currently dedicated to preserving their musical heritage as a means of conserving their ethnic identity. Mu describes how two distinct minority groups in China, the Li and Hui, have experienced indigenous music loss because of cultural and social changes. For example, Mu states, "as in other cultures, so among the Li the existence and development of music largely depend on … social circumstances" (Mu

1996, 104). The 1949 establishment of the PRC drastically affected the social atmosphere of the

Li (Mu 1996, 104). Li work songs, which related to the traditional agricultural techniques, are no

longer relevant to the societal circumstances.

> "…the new government's agricultural policy, though other causes have also contributed,
> such as the development and adoption of new agricultural technology, and the raising of
> community awareness of the forest fire hazard cause by the swidden method [a land
> clearing method by slashing and burning] (Mu 1996, 106).

Similarly, the Salar work songs have little relevance in the modern world. The appropriate social

settings for these songs are no longer pertinent and therefore are easily lost. However, Salar work

songs, as well as other genres of Salar songs, are now valued as cultural artifacts. Whether songs

are relevant to daily life or not, the Hui desire to preserve their music as part of their heritage, for

posterity. Mu's description of Hui music loss bears a strong resemblance to the Salar. Music loss

for the Hui and Salar seemingly occurred over a much longer time span, resulting in the

questions "what is Hui music?" or equally, "what is Salar music?" (Mu 1996, 114). Some

researchers argue that the Hui simply adopt whatever music is in the place they live, and yet

others have tried to distinguish unique Hui features. Some suggest that in the same vein no Salar

music exists. Some Salar consider this is a groundless accusation. Recognizing that minority

music is disappearing, research is necessary to discover unique characteristics and aid in its

preservation.

The Uyghur's edited muqams, a collection of significant musical works in the Uyghur

context, is an expression of their dedication to distinction. Nathan Light conducted fieldwork

among the Uyghur primarily in Urumqi, Xinjiang Province, between 1992 and 1993 (Light 2008,

2). Preserving their Central Asian heritage became important among the Uyghurs due to Chinese

political movements that began in the 1950s (Light 2008, 2). The purpose of this revision was to

augment and in some ways establish their "cohesive Uyghur identity …projected in the distant

past" (Light 2008, 2). After China's Cultural Revolution local art forms were encouraged and used to showcase the diversity of China as a nation. From a political vantage point Uyghur muqams were part of China's long history. Politicians described the muqams as "an achievement of the Uyghur people and an important treasure in the musical wealth of [a]… multi-national homeland" (Light 2008, 9). The muqams became a way for the Uyghurs to establish their own identity as a minority and to engage with the majority on a national stage. The muqams connected the Uyghurs to a growing multi-national motherland. Light records how Uyghur muqams were edited from a perceived contaminated form into a set of twelve classical pieces that represent a pure Uyghur identity. The Uyghur are a Muslim minority, and due to association with other Muslim cultures like that of Persia, the Uyghur language contains borrowed Persian words (Light 2008, 299). Uyghurs adopted Persian terminology early in their history because it was tasteful and "practical… [as a means]… to participate in Muslim cultural activity" (Light 2008, 299). Much later it became an embarrassment to use Persian terminology within speech and poetry because "it suggest[ed] ethnic disloyalty and failure to preserve pure ethnic culture" (Light 2008, 299). The Persian influence came in with the Islamic religion and was not part of their original language. The Chinese encouraged "ethnic purity," meaning a divorce from outside influences, anything not originally Uyghur, including linguistic terminology; the Chinese Uyghurs adopted this philosophy. Other Islamic influences, including the general religion, within their culture was looked at with distain as they tried to separate "foreign" elements from their ethnic identity (Light 2008, 300). The muqams were edited to exclude Persian and religious influences. The muqams needed to be pure from foreign elements so that they could represent pure Uyghur ethnic identity (Light 2008, 301).

Establishing an ethnic identity within the confines of their governmentally recognized identity seems to be a reoccurring theme among Chinese minority groups. In some cases that identity is new, because the People's Republic of China (PRC) may name a people group–without reference to their culture. The Sibe were given a name, Xibo, which is reminiscent of their emically-understood identity (Harris 2005, 18). Rachel Harris describes the Sibe of Xinjiang Province and their objective to be seen as "preservers of ancient tradition" by emphasizing their "cultural assets" (Harris 2005, xv).

Rachel Harris portrays the attitude of the Han, the ethnic majority of China, as considering themselves "advanced" while ethnic minorities are "uncivilized" (Harris 2005, 5). This historical duality within China dates back to at least the Han dynasties, 202 BC to AD 8 and AD 25 to 220, when minority musics were purportedly refined (Harris 2005, 3; Tanner 2008, 83 and 109). In a similar spirit the PRC encourages the development of minority musics. An example of this development could be as simple as adding "a bass line …deemed to be missing from traditional music" (Harris 2005, 8). Minorities feel a national pressure to refine or modernize their music (Harris 2005, 15). Harris's work centers on following a migration of meaning, tracing the "absorption and gradual remolding of the music of other peoples of the region" (Harris 2005, 15). The Salar have similarly remolded neighboring styles to suit themselves and their own identity. The Sibe people's music is part of their identity development within the PRC:

> Sibe identity is based strongly on an identification with the former homeland and culture in the Northeast. The recent fixing of the Sibe repertoire has drawn upon musical styles and instruments, which are demonstrably appropriated by the Sibe from the neighboring peoples of Xinjiang. These genres have been redefined as part of a unique Sibe tradition and their roots have been situated in the former homeland in the Northeast (Harris 2005,56).

*Minorities: Ethnic Identity*

Reviewing general minority ethnic identity research can facilitate understanding the ethnic identity of the Salar. David Goodman extends a glimpse of the Salar ethnic identity in two articles, *Exiled by Definition: The Salar of Northwest China* and *Exile as a Nationality: The Salar of Northwest China.* Goodman states in these pieces "that the perspective of being Chinese citizens, yet a people in exile, shapes Salar social and economic activism"(Goodman 2005, 1). Goodman describes this "social and economic activism" throughout Salar history. Before laying out what elements pertain to their activism, he defines the nature of their exile identity. The exile identity of the Salar is a unique attribute considering they were not exiled in the modern sense of the term. Goodman says that it is really a "subject of nostalgic romanticization" (Goodman 2005, 2). The Salar's have tried to create an identity for themselves that includes both their Muslim and Chinese attributes, a Sino-Muslim, "at once politically Chinese and socially Muslim" (Goodman 2005, 2). The multi-national culture of China has been firmly established under the Qing dynasty and continued after the Qing fell in 1911 under the "modern" leadership of the Republic of China (ROC). Local leaders were appointed to rule provinces with military force by the governing ROC. The Salar seemed to gain a sense of Chinese-ness during the wardlord period, between 1916 and 1927, under the Xining Ma family warlord, specifically under Ma Qi, the appointed governor of Xining, and later his son Ma Bufang (Lipman 2007, 171; Goodmen 2008, 65). In 1928 the ROC established Qinghai province as a "Muslim state within the Chinese political system" (Goodman 2005, 2). Xunhua Salars had a prominent role in the creation of this Muslim state, which gave them a sense of ownership and an allegiance to Ma Bufang. Muslims of Northwest China, especially Salar, were known for their history of violence, which was unending

after 1780 during the Qing dynasty. This conflict grew out of "the search for appropriate religious and political identities amongst local Muslims" (Goodman 2008, 57).

During the civil war between the Nationalist party and the Communist party of China (CPC) the Salar sided with the Nationalist Party (Goodman 2008, 3). Goodman describes how this resulted in resistance and more violence once the CPC established the People's Republic of China in 1949. "Revolts of the 1950s in Xunhua led the PRC to instigate a crackdown on the Salar in every respect in and after 1958" (Goodman 2008, 3). The tension eased, and the crackdown was repealed in 1982, which resulted in a structured freedom of religious expression (Goodman 2008, 3). In Goodman's opinion, by recognizing fifty-five minority nationalities the PRC hoped to avoid a reprisal of Salar violence. That, along with the general pressure felt by the PRC to remain a united China a project was developed to provide "bureaucratic neatness and manageability … and local demands for self-identification" (Goodmen 2008, 57). The Salar are a comparatively small minority group, but well known for both their past violence and their "origins as exiles" from Samarkand (Goodmen 2008, 58). The Salar community was quickly recognized by the PRC as a minority nationality in part because of those components. Exile is a starting point within Salar identity, but they do not consider themselves victims, rather "discourses of exile…[are used] as instruments of Salar mobilization and wealth generation towards the…creation of Sino-Muslim identity" (Goodman 2008, 2). They were able to "adapt to the socioeconomic opportunities present during the 1980s and 1990s…[and they have been] in the forefront of change throughout the province for the last two decades" (Goodman 2008, 2). The Salar lead the way as businessmen and in local government. During the "1980s Xunhua [became]… a major center…for washing and spinning…wool … led by native Salars"

(Goodman 2005, 2). Their indomitable identity lies in their exile, as well as social and economic activism.

Wolfram Eberhard is able to succinctly describe the origins of the word minorities, at least in its current form of use. He describes it as being coined in the early 1980s –when his book was released– "calling such people minorities implies not simply difference but dominance and subordination…minorities exist in societies that are socially or ethnically stratified" (Eberhard 1982, 4). Significant elements of minority ethnic identity reside in this definition. The question of race, language, and ecology are all touched by their status of subordinance. Eberhard is able to discuss certain peculiarities to the Muslim minority populations in China. One of the things that Eberhard notes about Muslim populations within China is their difficulty in assimilation. "Because of their strict religious practices the Muslims in general [have historically] resisted assimilation into Chinese culture" (Eberhard 1982, 65). This historical resistance of acclimating to Chinese culture has affected the Salar.

Exile provides a strong sense of identity to many minorities; however, the form of exile that people groups experience may vary widely. Devleena Ghosh writes about this phenomenon in four modes: "exile as the future 'will be,' exile as a nostalgia for privilege; exile as geography; exile as language" (Ghosh 2008, 277). The homeland, whether analogous or literal, is no longer a home and can never be returned to in the same manner from which it was left. Therefore, reinvented or even true memories of a better time become valuable to exiled groups in creating their new exilic identity (Ghosh 2008, 279). Individuals often experience exile as the future or "will be." Persons who leave their homeland for education or just to experience other cultures will never be able to return home the same. In some cases their own community looks on them as outsiders. Individuals who experience this type of exile occupy two spaces recognizing the

borders of both the local and global (Ghosh 2008, 282). Exile as a nostalgia for privilege is revealed when persons away from their homeland experience begin to valorize components of their own culture and use it to assert themselves into a higher rank (Ghosh 2008, 283). A more typical form of exile is that of geography. Ghosh notes that identity is not only created by genealogy and history but through physical location and conditions (Ghosh 2008, 283). In the case of many exiles "identity and location are symbiotic" (Ghosh 2008, 283). Language is the only connection that many exiles have with their homelands and therefore is often a cherished attribute of their identity. "Language … is our only homeland" (Ghosh 2008, 285). Language suppression has been a technique used by many governments to enforce assimilation. The Salar have experienced several forms of exile. They experienced exile as language most seriously during the Cultural Revolution, which resulted in loss of culture among young Salar. Traditionally they consider themselves exiles from their Turkish home. In the folk tale concerning their migration from Samarkand they moved because of a power struggle. Thus they are self-exiled from their original home. The exile of nostalgia is firmly in place, as memories of their homeland are all but myth now. They are not able to return even if they wished; they have dwelled in the land hundreds of years, are still considered strangers or outsiders and experience an exilic identity. These experiences of exile have pushed the Salar to create a firm sense of identity. Some Salar say that their experiences as exiles in China have pushed them to achieve and accomplish more than other minority nationalities.

Tenzin Tsundue, a Tibetan writer, describes the role of language within the exilic experience of the Tibetan minority identity in Obododimma Oha's article *Language, Exile and the Burden of Undecidable Citizenship: Tenzin Tsundue and the Tibetan Experience.*

We are refugees here.
People of a lost country.
Citizen of no nation.
Tenzin Tsundue, "My Tibetanness" (Quoted in Oha 2008, 81).

Language may be a barrier for exile communities in a new geographic space thus lending to the feelings of separation and exclusion. Conversely, those in exile may be "forced by circumstance to give up the languages they have always used" and consequently injure a sense of identity that language provides (Oha 2008, 82). In 1959 the PRC invaded Tibet, which was assumed by the PRC to be part of China and considered independent by the Tibetans (Oha 2008, 83). Violence ensued and Tibet is today considered to be under political rule of the PRC. Tibetans experience exile both within and without of China's border. Tibetans within China were and are expected to learn the national language, Mandarin. This imposes an exile while still in their geographic homeland. Tibetans who fled the country experience linguistic exile through the changes of their writing style reflecting "the pain and bitterness of exile" (Oha 2008, 86). "Writing eases the pain. It salves the fear of extinction and rejuvenates the survival instinct" (Oha 2008, 86).

Tsundue experiences a plural cultural-linguistic identity as a Tibetan who grew up in India speaking Hindi and English. He is in a sort of third space, not Tibetan, not Indian. Many Tibetan exiles in India are attributed with multiple identities because they are multilingual (Oha 2008, 89). However, multiple identities can feel more like a non-identity to Tibetans living in India (Oha 2008, 90). Tibet has been transformed by the surrounding majority culture of China and no longer reflects the familiarity of home; it is "merely imagined for an exile" (Oha 2008, 95). Tsundue expresses sentiments of third space existence and identity within multi-lingual expression in his poem, *Losar Greeting:*

Though in a borrowed garden
You grow, grow well my sister.
Send your roots
Through the bricks,
Stones, tiles and sand
Spread your branches wide
And rise
Above the hedges high.Tashi Delek![2] (Quoted in Oha 2008, 93).

Susette Cooke writes of the Tu nationality in her article, *Becoming and Unbecoming Tu:*

*Nation, Nationality and Exilic Agency in the People's Republic of China*. In the Tu's case

inclusion within PRC policy rather than exclusion has influenced their minority identity (Cooke

2008, 33). The self-designated *Monguor* were termed the Tu during the PRC's nationalities

project, *minzu shibie*, in the 1950s (Cooke 2008, 39). The Monguors were in "a state of exile

from their own form of self-referencing, dispossessed from their own interpretation of origin,

history, and identity" due to the PRC's new name designation (Cooke 2008, 33). The Monguor's

have worked steadily since 1978 appealing to the government for the return of their self-

designated name, and "their own version of who they are" (Cooke 2008, 33). They had been

exiled by the state from their identity. Cooke discusses the relationship between *minzu shibie,* the

ethnic classification project and tendencies of Confucian orthodoxy still present in Chinese

culture (Cooke 2008, 39). Confucian custom understood the world within a ranking moral

framework "measured in degree of adherence to *wenhua* (culture) that was conceived

unidimensionally as … moral norms" represented within Chinese literature (Cooke 2008, 39).

Thus peoples were evaluated as civilized or barbaric based upon their observation of *wenhua*

(Cooke 2008, 39). Barbarians could progress morally and be integrated within civilized society;

however, this "meant their disappearance as distinct entities" (Cooke 2008, 40). This marries

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[2] Tashi Delek is a Tibetan greeting and its appearance in an English written poem expresses the multi-lingual identity that Tibetans in India experience.

well with Marxist ideas of social evolution in the modern PRC and is at the root of *minzu shibie* (Cooke 2008, 40). Though the Monguor did not blatantly oppose assimilation and their Chinese-ness, being disjoined from their "heritage and identification symbolized by "Monguor" was an issue for them. In the 1980s and 1990s Tu, or Monguor, scholars developed an argument based upon "(Han) cultural sources and internal self-identity … displacing the tu/Tu referent towards an authentic identity as Monguors" (Cooke 2008, 51). Research is still being pursued and brought to the PRC in hopes that their exile will end and their ethnic identity will be restored.

Ursula Hemetek's article, "Applied Ethnomusicology in the Process of the Political Recognition of a Minority," describes one of her goals. "The aim was to contribute discourses on applied ethnomusicology in the light of theoretical and methodological insights gained through studies of music and minorities" (Hemetek 2006, 35). Her own discussion about the Roma, a diverse people group found throughout Europe generally known as gypsies to English speakers, is similar to perspectives about the Salar because of the desire to aid in the preservation of Salar culture. For example, "accusations [have been made] that Roma 'stole' or 'corrupted' music, having no musical roots of their own" (Hemetek 2006, 37). Hemetek believes that minority research lends itself and should be used in the world of applied ethnomusicology. She suggests that there are two "main strategies for presenting [the] traditional music of minorities…consuming multiculturalism and the informative strategy" (Hemetek 2001, 139). The first statement she makes is foundationally important in relation to this work. "One topic in connection with minority music that is continuously and intensively discussed is the fact that minority cultures always have to be dealt with…in relation to the dominant culture" (Hemetek 2001, 139). She goes on to explain the different kinds of roles this majority culture can play in affecting the minority group. "As traditional music very often is seen as one of the most

important expressions of minority identity, the visibility of these traditional music plays an important role" (Hemetek 2001, 139). This is the attitude of the Salar I spoke with, at least those in government positions. They were busy with the work of preservation –especially music. They cling tightly to elements that make them distinct from the Han majority because they still value their own unique ethnic identity.

## Conclusion of Literature Review

After reviewing research on the music of minorities, minority music seems to typically be part of a broader culture. "No ethnic group stands alone…and any group's sense of cultural identity must include cooperation and identification with other ethnic groups" (Wilkinson 1996, 229). Religion is a central part of Salar identity. Understanding the process of becoming Chinese while maintaining their Salar-ness, which includes their Muslim identity, is an important concept. The research on the ethnic identity of minority groups reveals how minorities often define themselves. A few elements of that definition are identifying what they are not, (the majority) or more general identifiers like race and religion–these things are the foundation of what makes a people-group unique. These ideas inform an understanding of the Salar identity and are a useful foundation for reviewing the distinctive musical characteristics of Salar songs.

# CHAPTER III: METHODOLOGY

## Research Tools

Ethical considerations were not always given the attention that the academic world now recognizes as necessary. According to Mark Slobin, ethnomusicological discourse on ethics began to appear in the 1970s (Slobin 1992, 329). Discussion on ethics appeared after questions were raised about certain uses of anthropological research in the late 1960s (Slobin 1992, 329). The field of anthropology instigated the ethics conversation. American ethnomusicologists followed their example and began to address internal concerns of their own (Slobin 1992, 329). Rachel Harris describes ethical issues in her ethnographic work *Singing the Village*. Harris describes how going through the proper governmental channels during research may result in "being treated as an official foreign visitor" and thus may not result in the desired research (Harris 2005, xvii). If "musicians are dragged away from their business and commanded to sing" the relationship is damaged and quality of information may be reduced (Harris 2005, xvii). An ethical choice is being made, whether to follow the governmentally appropriate path or the culturally appropriate path of relationship building. Some discourse revolves around "the ultimate service of human welfare," whether it is more ethical to serve "human welfare" or adhere to the ethics of a situation (Slobin 1992, 330). A continued learning position must be upheld if scholars are going to honor the individuals and people groups involved as well as further an academic field (Slobin 1992, 336). In my own research with the Salar, I strove to honor participants while functioning within governmental policies.

The methodology of research "implies more than simply the methods you intend to use to collect data. It is often necessary to include a consideration of the concepts and theories which underlie the methods" (University of Manchester 2016). I implemented a mixed research design,

both qualitative and quantitative research. The quantitative part is the musical analysis of a twelve-song collection of Salar folk tunes. The methodology within this design is ethnography. It is compressed, resembling a focused ethnography because the duration of fieldwork was limited. However, Jean Schensul and Margaret LeCompte define a focused ethnography as related to applied work. "Rapid ethnographies are used to obtain data quickly from multiple sectors of a community or a pressing issue or problem" (LeCompte and Schensul 2010, 114). Though my work is a type of preservation project, it is not a "pressing issue" in the sense that a human's life depends on the results (LeCompte and Schensul 2010, 114). In many ways my work is a general ethnography. One of the characteristics of ethnographies is "a population … or phenomenon whose characteristics, parameters, or outcomes are unclear, unknown, or unexplored but for whom the community, geosocially defined, can be bounded" (LeCompte and Schensul 2010, 115). This is an accurate description of the characteristics of my research. My population is bounded through the Salar's minority ethnic status in China.

LeCompte and Schensul present various research designs including case studies/ethnographies, narratives, and action research approaches. The primary feature of a case study or ethnographic study is "their focus on a single entity" (LeCompte and Schensul 2010, 116). Usually this type of research design is over an extended period of time. It lends itself to in-depth, lengthy research that utilizes personal interviews and participant observation (LeCompte and Schensul 2010, 117). Though my fieldwork was not lengthy, my focus was on a single entity, characteristics of Salar music. This work included face-to-face interaction with musicians and interviewing. I was not afforded the opportunity for participant observation, because the traditional settings of performance either no longer exist or were not in season during my fieldwork. In the recording session where I gathered the Salar song collection under analysis it

was not appropriate for an outsider to sing along with the performer and so participant observation was not possible in that context either.

In regards to more specific tools *Transcribe!* and *Finale* are two computer programs that were essential to my transcription and analysis of the Salar song collection. *Transcribe!* is a software that enables the user to slowdown an audio file without distorting the original pitch. It shows dynamic shifts through time via a visual wave representing sound; a thinner wave delineates a softer sound and a broader wave represents a louder sound. A time marking band in seconds allows for easy playback to a certain moment of the song.
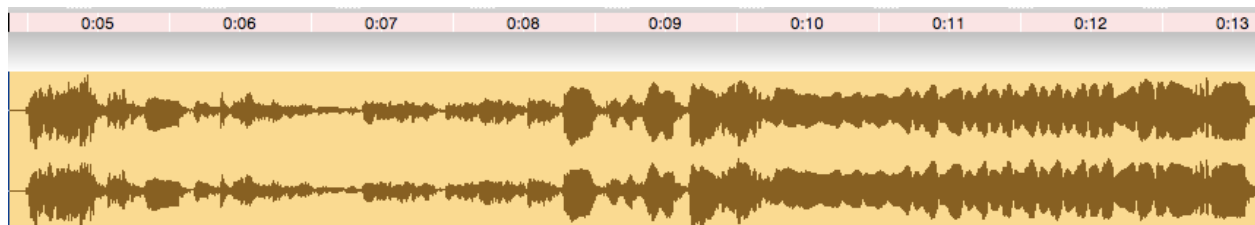


Figure 3.1 *Transcribe!* example of phrase dynamic.

*Transcribe!* was valuable for deciphering pitch as well. The *piano roll* function allows users to see the pitches sung compared to a diatonic pitch layout. *Finale* is a notation engraving software that allows the user to accurately input transcriptions.

One of the most important tools within my analysis of the Salar song collection was an analysis method from *Exercises in Emic Anlalysis of Melody*, which was developed by Tom Avery (Meyer 2016, 1-17). Using his Analytic Summary Sheet, I was able to examine tonal center, tonal inventory, tonal succession, ornamentation, dynamics, melodic contour, form, tempo, and rhythm.

## Fieldwork Procedures

Through my analysis I was able to distinguish recurring characteristics of Salar music which allows for hypotheses to be formed about what makes music identifiably "Salar." My

research is ethnographic in nature so "exploratory investigation…[a] selective investigation of targeted topics . . . collection of data and artifacts related to cultural domains" is suitable (LeCompte and Schensul 2010, 92).

I have gathered information concerning the key features of Salar music through gatekeeper relationships, personal interviews, historical ethnomusicological research, and musical analysis. I was able to record a collection of twelve Salar folks songs, which are the basis of my analysis.

The first step in gathering data is identifying who will help the researcher make connections to the community of interest. This person or persons will help the researcher gain entry into the community where he/she plans to begin research. The role and identification of my gatekeepers is discussed more thoroughly in the following section.

Exploratory investigation is a practical data gathering technique; it is made of "participant observation and open-ended interviewing" (LeCompte and Schensul 2010, 92). I also used selective investigation of targeted topics, which is a more structured observation or interviewing scenario (LeCompte and Schensul 2010, 92). For example, I was able to arrange the performance of Salar folk songs outside of the song's original context, and thus it was a structured observation. Many of the songs are no longer sung in a traditional context, generally due to social changes. Songs that are part of a wedding ceremony were not possible to observe in context because the wedding season is in winter, at which time I had already left China.

I was able to collect artifacts relating to the music of the Salar, such as a physical instrument, the *Kouxi*, written scores of Salar music, and recorded audio examples of Salar music. The analysis of the Salar song collection will inform my questions about defining characteristics of Salar music.

Analysis Procedures

A large component of my research was the musical analysis of a collection of twelve Salar songs. After fieldwork and the recording of this collection, the next step was to transcribe them. Transcription is writing out musical sounds into notation– a symbolic representation of what is heard (Nettl 2009, 1607). The word transcription, in a musical sense, often implies the use of Western notation. However, this definition should be broadened to any accepted symbolic form of aurally and culturally defined music. Transcription relates to description by being itself a form of description. Certain symbols are used to describe what occurs in music. Analysis becomes possible with transcription as musical trends become more apparent with a written/visual version of an aural phenomenon; at least in the Western world transcription is the analytical standard (Nettl 2009, 1607). Part of what makes transcription so beneficial to ethnomusicologists is that it provides a means to conduct quantifiable research and qualifies the field as scientific. Quantitative research coupled with qualitative research produces a stronger analysis than either by itself. It became evident that transcriptions would be essential in Salar song analysis and that I would have to make a choice between transcribing prescriptively or descriptively. Anthony Seeger, quoted in Ellingson, described the difference between these terms "as that between a blueprint of how specific piece of music shall be made to sound and a report of how a specific performance of any music actually did sound" (Ellingson 1992, 111). The word prescriptive denotes a prescription of a musical event that could take place in the future; conversely, a descriptively transcribed piece is a description of a past music performance. In reality a scholar could transcribe a piece in either a prescriptive or descriptive manner. The transcriber would have to be intimate with the culture in order to adequately write a prescriptive transcription, which adds another level of intricacy. For the purpose of this analysis, descriptive

transcription is the most reasonable and beneficial. Seeger, quoted in Nettl, is right when he says, "a hazard of writing music lies in an assumption that the full auditory parameter of music is or can be represented by a partial visual parameter" (Nettl Ch.6, 2009). The descriptive transcriptions I write are not a full representation of the aural phenomenon I experienced, but a glimpse, which enables others (those with a knowledge of Western notation) and myself to understand Salar music at an entry level.

I chose to use Western notation as an analysis tool, because the Salar do not have a notation system, and Chinese cipher notation is not more valuable as a notation style in this case. Cipher notation would not show the contour of a melody and because these Salar songs have no set meter, would be difficult to read in the cipher form. An adjusted version of Western notation, with its inadequacies and ethnocentric undertones, is still the best choice for the analysis of this project. It provides a visual contour of the melody and is a more readily understandable symbolic system. I have adjusted the Western staff in my transcription by using 'measure lines' to denote phrase lines. I have not identified a meter in the Western sense of the term, but a steady pulse, which is the undercarriage of musical phrases. These musical phrases are separated either by a vertical line (phrase line), or a system. There will be no time signature on the Salar transcriptions as imposing a meter is inappropriate due to a lack of regular or recurring emphasis on pulses. The key signature is not used in a traditional sense to denote a Western key but does reveal what pitches are consistently sharp, flat, ¼ sharp, ¼ flat. The symbols for sharp, flat, ¼ sharp, ¼ flat are placed on the line of the appropriate corresponding pitch. I chose to treat each pitch as individually significant; so pitches of the same name occurring octaves apart are treated as a different pitch altogether. They are treated as individually significant in a qualitative sense, as iterations of c4, middle c on the piano, would be counted separately from iterations of c5.

Ornamental symbols were both creatively generated and borrowed from Western notation. Vibrato is illustrated with a wavy line extending from the pitch. Another ornamentation type is a mordent-like feature. I am defining this mordent feature as a quick movement from the primary pitch to a non-precise pitch above or below and then a return to the primary pitch. It is a non-precise movement, but is typically very near the primary pitch. Turn-like features are also present in the song, which I would define as a quick movement from the primary pitch moving above then returning, moving below then returning to the primary pitch (ex. 0 1h 0 2L 0 in a rapid motion). Other ornamental symbols include lines leading to or away from a pitch depicting a vocal slide from a lower or higher position.

Finale was used to produce all transcription graphics. Transcribe! was used to slowdown songs to verify rhythm and pitch and produce dynamic illustrations. In pitch verification Transcribe! visually shows what pitches are being produced. However, just because a frequency is present does not automatically mean they are consequential, "the interpreter has the unenviable task of determining which of the frequencies are meaningful" (Ayangil quoted in Kee 2011, 46). Even with this fault Transcribe! was extremely beneficial for checking the accuracy of transcriptions.

Through transcribing a collection of twelve Salar folk songs I was able to analyze melodic and rhythmic tendencies using a technique developed by Tom Avery (Meyer 2016, n.p.). Through that analysis method I recorded the iteration of each tone (how many times the tone occurred), the duration of each tone (the total length the tone is heard in the song) and the flexibility (the frequency of movement from one tone to another). In conjunction with these elements I also reviewed movement across phrase boundaries, or cadence points, to aid in determining the tonal center, or resting tone, of the song. During the transcription process the

singer was determined to be using quartertones. For example, a Salar singer may sing a c

followed by an e1/4#. I am not familiar with hearing or identifying quartertones, but *Transcribe!*

visually revealed when the vocalist sang between two diatonic pitches consistently, which helped

to identify the use of quartertones. This was a challenge as I am accustomed to Western music

and my brain would try to shift what was sung into a musical framework that I already

understood. Again, I was able to determine quartertones by using *Transcribe!,* which visually

showed where the sung pitches were against a diatonic layout. I could visually see that a sung

pitch was between, for example, an e and an $e^b$. Also, I aurally compared a sung pitch to a played

pitch on a keyboard by using the pitch blend wheel on the keyboard to aurally match the sung

pitch with the piano. Twenty-five possible emic tones were found within the collection of Salar

songs, which includes quartertones and allotones. The quarter-tones are represented with a $(^d)$ to

indicate a pitch between a natural and a flat. A pitch between a natural and a sharp is marked

with a vertical line intersected by two horizontal lines see Figure 3.2. A bracket indicates

allotones see Figure 4.1.



Figure 3.2 Quartertone Symbols.


## Participants In The Study

I began my research by first making connections within the Salar community. My

gatekeeper helped me make those contacts. "Gatekeepers are individuals who control access to a

community, organization, group of people, or source of information" (LeCompte and Schensul 2010, 10). The professors at Liberty University were initially in this role, as they have many connections abroad. Through two professors I made a contact within China, Wendy Craun, an alumnus of the Bethel University ethnomusicology program, and she in turn had many connections within China. Craun acted as a gatekeeper and mentor for me during my fieldwork in China. She runs a business called Rhythmic Patterns and was able to facilitate portions of my research project, such as providing translators for personal interviews and written documents. She also introduced me to a key informant, a Salar man named Joseph. Joseph graciously helped me with my research by allowing me to interview him, and even more importantly, acted as a gatekeeper for the broader Salar community. His many connections in Xunhua, the Salar autonomous county, made my research possible, as I was able to arrange several personal interviews. My interactions with research participants and gatekeepers were conducted within the ethical confines of my methodology stated in *Research Tools.*

## Methods For Data Collection

The purpose of my research was to distinguish and describe the features of Salar music that make it identifiably "Salar." The type of data I collected was primarily personal testimony about Salar music and song examples for analysis. I collected this data by conducting personal interviews, where I asked about the Salar cultural heritage, Salar music genres, and also about specific elements within Salar music. I will be discussing elements such as melody, rhythm, lyrics, and song structure. Salar songs are traditionally without instrumental accompaniment; however, I do have some information on a Salar instrument called the *Kouxi,* but no appropriate recorded samples. An interviewee gave me his small Kouxi instrument, saying he was too old to play it. The musical analysis data supports and informs the question of what makes Salar music

identifiably "Salar." I also kept a log of my fieldwork while I was in China. I used my personal observations and fieldnotes to further inform my analysis of Salar music and understanding of Salar ethnic identity. Ultimately, the data I used to support my analysis and conclusions is from personal testimony retrieved by interviews, recordings of Salar songs, the analysis of those songs, personal observations, and cultural artifacts, such as the Kouxi.

I have endeavored to consider emic versus etic perspectives while analyzing Salar music and the characteristics that make it unique. The terms, emic and etic, were first used in relation to the study of linguistics in 1954 by Kenneth Pike. Marvin Harris adopted the terms for use within anthropology in 1964. By the 1970s, the terms were popularly adopted for use in multiple fields (Headland 1990, 15). Harris incorporated them into the anthropology world, but some questioned whether he was using the terms appropriately (Headland 1990, 16). These terms have been sometimes simplified within anthropology as, "'emic equals sloppy' and 'etic equals precise'" (as cited in Headland 1990, 23). These definitions are not what Harris or Pike intended for these terms to convey. These terms need clarity and should be regarded during fieldwork in suitable ways. Thomas Headland brought together the original scholar, Pike, who coined the terms, and Harris, who has written significantly on the topic, in order to compare their understanding of the words.

Pike needed terms to describe non-verbal behavior within linguistic study; therefore, he dropped the prefix phon (meaning sound) from phoneme and phonetic resulting in emic and etic (Pike 1990, 31). Pike defines "an emic unit [as] …a physical or mental item or system treated by insiders as relevant to their system of behavior and as the same emic unit in spite of etic variability" (Pike 1990, 28). A linguistic example of this would be the word "yes." It is used to give an affirmative response; however, in English if the word "yes" is spoken with a certain

intonation it could have a different meaning. The fundamental definition of the word is an etic perspective. If the word is understood within the context, or in this scenario the intonation of the word, it is an emic perspective (Pike 1990, 29).

Harris describes etic and emic within their function as anthropological terminology:

Emic statements refer to logico-empirical systems whose phenomenal distinctions or "things" are built up out of contrasts and discriminations significant, meaningful, real, accurate, or in some other fashion regarded as appropriate by the actors themselves. An emic statement can be falsified if it can be shown that it contradicts [other local actors].… Etic statements depend upon phenomenal distinctions judged appropriate by the community of scientific observers. Etic statements cannot be falsified if they do not conform to the actor's notion of what is significant, real meaningful, or appropriate (Harris 1968, 571, 575 as cited in Harris 1990, 48).

Headland suggests a definition given by *Random House Dictionary* in 1987 as a foundational point of understanding:

[Emic:] adj. Ling. Pertaining to or being a significant unit that functions in contrast with other units in a language or other system of behavior …. [Etic:] pertaining to or being the raw data of a language or other area of behavior, without considering the data as significant units functioning within a system (Random House 1987,637, 666 as cited in Headland 1990, 22).

The more general definition of emic as "insider" and etic as "outsider" may not explain the depth these terms were intended to convey, but it does allow scholars from many fields to explain a phenomenon that was nameless before. Whether for good or bad, "what is certain–and intriguing–is that there are many meanings today for emics and etics" (Headland 1990, 23).

In my analysis of Salar music I interacted with both emic and etic perspectives. I will describe Salar music from an etic perspective with my analysis of notes, melody, rhythm, and other musical elements. Interpreting this music through an etic lens will help me determine any etically significant aural phenomena–they are significant in the sense that the aural phenomena are regularly reoccurring. I will give detailed descriptions of the music allowing Western audiences to gain peripheral insight into what Salar music is.

I hope to include emic perspectives as well. I am not a Salar and therefore do not naturally grasp the meaning of their music within its proper context. Regardless, my hope is that through the personal interviews and my observations of Salar music performance I am able to convey a glimpse of an emic perspective. Due to my short fieldwork experience and entrenched Western training I am not able to provide more than a glimpse of an emic perspective.

The ultimate goal of my research was and is to distinguish and describe the features of Salar music that make it identifiably Salar. Some of those aspects include traditional instruments, melodic concepts, rhythmic concepts, lyric, and song structure. Many of these explicitly musical aspects have been etically determined by the analysis of the Salar song collection gathered during fieldwork. Personal interviews have informed my analysis, connecting cultural elements to Salar music and the features that make their music uniquely Salar, which lends an emic perspective to the research.

In claiming validity or reliability of this analysis, the parameters of what it should encompass or what it is not going to encompass must first be set. This is not a definitive work but a first step in understanding Salar music, a baseline for further research. I only claim that this analysis is a very preliminary work towards a theory of Salar music. In my analysis and conjecture about the relationship between music and Salar ethnic identity, I will rely on multiple sources to corroborate my report, relying on information from at least two sources to demonstrate credibility. For the qualitative research I depended upon the testimony of multiple interviewees concerning the same phenomenon and historical research. Qualitative research is internally valid in the sense that the data will be triangulated against multiple charts and analysis tools. Unfortunately, I did not have the opportunity to member check my results with my Salar interviewees because of time constraints and language barriers. Research always has some

subjectivity; however, my time spent among the Salar, personal interviews, and my own training as a musician and ethnomusicologist equipped me to work through the transcribing and analysis process. That understood, the transcription and even analysis is flawed in some sense but is accurate enough to justify the reliability of this preliminary research. My goal is not absolute precision, but to review musical tendencies with the understanding that the analysis method accounts for some imperfections in performance and my own transcription skill. This preliminary research is accurate enough and appropriate for the purposes of my research, which is to etically review musical characteristics of Salar folk songs. The crux of my research conclusions would not be greatly altered by the analysis of perfectly precise transcriptions. With methodology and preliminary transcriptions in place Chapter Four bares the results of fieldwork and analysis of twelve Salar songs.

# CHAPTER IV: ANALYSIS

## Interview Data

*Distinctive Salar Features*

Various elements make Salar music distinctive. An interviewee spoke of these

considerations when reflecting on the music:

> First most important part is the Islamic feature because Salar believe Islam. So in Salar music there are some Islamic elements. This is the first part. Second. Salar is from Central Asia to China originally and uh, on the road it served some other years/features from other ethnic groups on the road because it's a long way from Central Asia to China in the history. This is the second part. The third part is when Salar came here/brought here we learned from lot of features, music features from other ethnic groups for example: han, zhong, hui other ethnic groups, then we mix together from the original one, finally become, have become this kind of music style (Z. Han 2015).

The majority of Salar are devoted Muslims and that religion is a central part to their ethnic

identity and the music that they produce. Because of the strong Islamic influence, singing is

deemed inappropriate at home, usually because the song has "sensitive content" (W. Ma 2015).

Generally speaking, Yur are love songs and should never be sung in generationally or gender

mixed company. One interviewee said how other minority groups participate in amusements like

singing and dancing but for the Salar he said, "belief is very important" and "it's hard for our

belief" (W. Ma 2015).

> It's forbidden for Salar to play music in some situation from perspective of religion: 'singing love songs in front of the gate of the mosque is forbidden. Singing in the presence of senior generation and the younger generation is forbidden as well. Even in the village it's not allowed to sing the love song. So Salar call the love song and 'Yu Er' as 'wild song,' which can be only sung in the wild [or outside of the village] (Q. Han 2015).

Another interviewee mentioned how the music itself can be "a spiritual thing. In different

situations for different people, it has different encouragement. It stirs up emotions and cheers

people up" (G. Ma 2015). Although singing can only take place in limited arenas, outside of the home, even outside the village at times, music and song are still described from a religious perspective as a positive thing for their society.

Salar songs are related to their life experience. Some songs tell of working efforts like "Building the Wall- it is about building the wall for their yard. People sang the work songs while doing laborious works mostly like placing the mud on the model with the spade and stamping on it… Another one … after Salar people reap the wheat; they sing the Grinding Chant while grinding wheat" (Q. Han 2015). Their music is the result of their long history as exiles that have not had an easy road. It expresses "the hardship of the life. This is the most important function" (Z. Han 2015). One interviewee described Salar's unique attributes as "…very special … [because] it is soft and expressive of true love. And it has some information about society, also some information about religion. It's just the result of the Salar's long history" (Z. Han 2015).

*Instrument information*

Very few Salar instruments exist; songs are traditionally performed with only voice. "In the past there were no instruments [used in Salar music], so the voice was more important" (G. Ma 2015). The voice continues to be the most important element even in modernized Salar music, which also includes non-traditional instruments. However, interviewees did speak of two Salar instruments.

The *Kouxi* is the Salar's most traditional instrument; however, it is rarely used in its traditional context. It is a small jaw harp "the smallest instrument in the world!" one interviewee boasted (Z. Han 2015). The *kouxi* is typically played by women, though men can play it. Kouxi songs are considered sad and are used by the women when they miss their husbands. Sometimes the husbands would leave on long merchant trips or would be gone during war-time; the kouxi

would be used to soothe the women. Traditionally groups of women would gather and play to amuse and pacify themselves while their husbands were gone (W. Ma 2015). This kind of music has fewer restrictions; "it's not banned at home" because of a religious connection (Z. Han 2015). "It's good because of the story about prophet Muhammad and uh, it is said that his daughter, in the history, played this kind of instrument" (W. Ma 2015). Another interviewee described this religious story saying "When Mohamed was dead, his daughter cried till she was mute, then she used[3] 'Kou Xian' to keep mourning" (J. T. Zhan 2015).

The *kouxi* is also played during a wedding, "between a couple" (G. Ma 2015).  Salar marriages are most often arranged by the parents of the bride and groom "so [they] never see each other before. It's the night of the wedding, the bride will maybe use it first [because] … the bride is feared, … just soothes his mind and just tells of boy, just express his fear …"(Z. Han 2015). Both the bride and groom are typically nervous and the instrument is used to calm and distract from the fear or the awkwardness of the situation. The only other instrument that interviewees discussed as being Salar was the *zekog*, a small ocarina-like instrument that children play. In Chinese it is called a *xun* (Z. Han 2015).

<div align="center">Song Analysis Data</div>

This analysis reviews individual songs then compares musical traits across the twelve-song sample set. Excerpt duration is a caveat to consider. Part of the evaluation process in determining the validity of conclusions is based upon the excerpt duration, and how often a characteristic occurs within the collection of songs. Longer excerpts that reveal recurring

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[3] The word has alternate forms. *Kou* in Mandarin means "mouth" and *xian* is "thing"- so it is a Chinese description of the Salar instrument.

tendencies are more valuable than an eleven second excerpt. These shorter samples can still be considered but do not hold the same weight that a one-minute sample does.

*Melody*

The melodic tendencies of Salar music was difficult for my interviewees to describe except in general terms. Still they did describe the melodies as being slow, sad-sounding, and related to the physical environment of the Salar. One recurring reason for the sad and slow melodies was "because of Salar hardship… Usually a little bit low and that's the reason because … Salar history we suffered a lot of on the road and not so easy" (Z. Han 2015). Another intervewee said in regards to *Yur, "*is very slow and it's expresses sadness, feeling of sadness, it's not really happy" (W. Ma 2015).

One interviewee described how the contour of the melody was smooth and also reflects the hardship that the Salar have experienced. The Salar identity of exile and hardship is expressed through these melodies.

> The Salar music basically is not very happy, which is related to their hardship of working and surviving. The six-degree upward sound is hardly found in the Salar music. The sadness is reflected through the smoothness of the songs. The Salar music is from people's everyday life, and it consists of many aspects of people's life (Q. Han 2015).

The melody was also described to be an aural portrayal of the Salar's physical environment.

> As the lyrics coooooo, like the song from the pigeon. They say the left side is maybe the yellow river and the right said is just cliff. So we walk on the road and express what we see what our feeling is. So it's from our life, our daily life, our ordinary life (Z. Han 2015).

Tonal Center and Pitch Inventory

I was able to determine the tonal center through means described in the *Analysis Procedure* section. I worked meticulously on each transcription because I recognized my own

weakness in regards to transcription. I do not have a natural gift in aural skills and thus spent arduous hours repeatedly listening and playing back the recording to determine pitches and rhythm. Determining pitches was the most challenging aspect of the process. I believe the end result is an accurate etic transcription; however in my zeal to accurately write each pitch I wonder if an emic transcription would result in fewer pitch variations.

I analyzed a collection of Salar songs called Yur. Yur is sometimes spoken of as a genre of music including sub-genres of love, work, banquet, and children's songs; however, some interviewees described *Yur* as only a folk song with love or descriptions of the land as the topic and considered work, banquet, and children's songs as separate genres. The songs I have recorded are a mix of mountain folk songs, work songs, and children's songs. I am treating Yur as an encompassing genre. No overt functional differences were found between the song type's tonal centers, here after referred to as tc. The tc is the resting place of a song and is often the most flexible. Within the Salar tradition the tc is the most flexible of any emic tone moving to twenty-three of the twenty-five emic tones determined through transcription. That flexibility includes the tc repeating itself.

Figure 4.1 is a list of the Twenty-five possible emic tones within the collection of Salar songs including quarter-tones and allotones. Again, the quarter-tones are represented with a (d) to indicate a pitch between a natural and a flat. A pitch between a natural and a sharp is marked with a vertical line intersected by two horizontal lines, and a bracket indicates allotones.

Figure 4.1 Twelve-song composite: pitch inventory.

The tc was set at a "c" tone; however, this is an arbitrary choice representing the intervallic distance and not the distinct pitch sung on any Salar song within the collection. The pitches are described with a numerical value, the tc being 0 and then counting the intervallic distance 1 being a semi-tone away. The H is for high, above the tc, and the L is for low, below the tc.

| Songs_Genre_length | Pitch collection per song | | | | | | | | | | | | | QTY: pitches | QTY: below TC | QTY: above TC |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Song #1_Yur_:30 | | 7.5L | 5.5L | 2L | 0 | 3H | 5H | 7.5H | 10H | 12.5H | | | | 9 | 3 | 5 |
| Song #2_Yur_:47 | | 6L | 4.5L | 2.5-1.5L | 0 | .5-1.5H | 2.5H | 4.5H | 6H | 7.5H | | | | 9 | 3 | 5 |
| Song #3_Yur_1:00 | | | | 5L | 0 | 1.5H | 4.5H | 6H | 8.5H | 11.5H | | | | 7 | 1 | 5 |
| Song #4_Yur_1:00 | | | 5L | 1.5L | 0 | 3.5H | 5.5H | 5.5H | 7H | 11.5H | | | | 8 | 2 | 5 |
| Song #5_Yur_:11 | | 9L | 5.5L | 3L | 0 | 2H | 4H | | | | | | | 6 | 2 | 2 |
| Song #6_Yur_3:24 | | | | 1.5L | 0 | .5-1.5H | 2.5H-3.5H | 4.5H | 5.5H | 6H | 8.5H | 10.5H | 11.5 | 10 | 1 | 8 |
| Song #14_Yur_:25 | | | | 3.5L | 0 | 1.5_2.5H | 3.5H | 7H | 8.5H | 11.5H | 13.5H | | | 8 | 1 | 6 |
| Song #7_Children's Song_:30 | | 5.5L | 4.5L | 2L | 0 | 3.5H | | | | | | | | 5 | 3 | 1 |
| Song #10 Children's Song_:27 | | | | 2.5L | 0 | 2.5H | 4.5H | 7.5H | | | | | | 5 | 1 | 3 |
| Song #11a_WorkSong_:10 | | | 5.5L | 1.5L | 0 | 3.5H | | | | | | | | 4 | 2 | 1 |
| Song #11b (12)_WorkSong_:30 | 9L | 7.5L | 5.5L | 2-1L | 0 | 1H | 3.5H | 5H | | | | | | 8 | 4 | 3 |
| Song #13_WorkSong:Pulling Wood_:16 | | | 4.5L | 3L | 0 | 2.5H | 4.5H | 7.5H | | | | | | 6 | 2 | 3 |
| | | | | | | | | | | | | | Avg: | 7 | 2 | 4 |

Figure 4.2 Pitch collection of each song.

Figure 4.2 shows what and how many pitches are in each song, as well as how many pitches are below and above the tc in each song. On average seven pitches are in a song, four above the tc and two below. A song has a maximum of ten pitches with a minimum of four pitches to a song. The maximum possibility of pitches above the tc would be eight and below the tc would be four, and the minimum pitches possible above the tc would be one and below would be one.

Figure 4.3 describes the flexibility of each pitch across the collection of twelve songs– 9L moves to both 3L and 7.5L in the second row. No recurring movements happen because these movement types only take place in one song of the collection. The general flexibility is 2, because 9L can move to 2 other pitches. Some cells within this chart are colored, which describes the frequency of a movement. The frequency key is to the right of the chart. If the cell is colored orange this means that the movement type, 7.5L moving to 0 for example, occurs in two of the twelve songs.

Figure 4.3 Tone/pitch frequency and flexibility.

The following charts, Figure 4.4 and 4.5, show the pitch flexibility in each song. The pink colored cells are the free variation allotones and the green cell is a conditioned variation allotone. A free variation allotone is a range of pitches that can be used freely in place of each other within the song, and is conceptually considered the same pitch. The conditioned variation allotone "suggests that there is some conditioning element which controls which allotone is used in a melody" (Meyer 2016, 11).

Figure 4.4 Song: pitch flexibility part A.

Figure 4.5 Song: pitch flexibility part B.

| Pitch Inv: | *### (Pitch /frequency) | Average Flexibility per song | General Flexibility (the # of pitches it can go to) | Pitch occurs in how many songs |
|---|---|---|---|---|
| 9L | No reoccuring movement | 1 | 2 | 2 |
| 7.5L | *0/2 | 3 | 5 | 2 |
| 6L | No reoccuring movement | 4 | 4 | 1 |
| 5.5L | 5.5L/4; 2L/2; 0/2 | 3 | 6 | 5 |
| 5L | 5L/2; 0/2 | 2.5 | 3 | 3 |
| 4.5L | 4.5L/2; 0/2 | 3 | 6 | 3 |
| 3.5L | No reoccuring movement | 2 | 2 | 1 |
| 3L | 0/2 | 2.5 | 4 | 2 |
| 2.5L | No reoccuring movement | 2 | 2 | 1 |
| 2.5L-1.5L | No reoccuring movement | 3 | 3 | 1 |
| 2-1L | No reoccuring movement | 6 | 6 | 1 |
| 2L | 5.5L/2; 2L/2 | 3 | 4 | 2 |
| 1.5L | 1.5L/3; 0/2 | 3 | 6 | 3 |
| 0/TC | 2L/2; 5.5L/3; 4.5L/2; 0/11; 5-1.5h/2; 2.5h/3; 1.5L/3; 3.5h/5; 3L/2; 4.5H/2; 8.5h/2; | 4 | 23 | 12 |
| 0.5- | 0/2 | 3.5 | 6 | 2 |
| 1H | No reoccuring movement | 1 | 1 | |
| 1.5_2.5H | No reoccuring movement | 2 | 2 | 1 |
| 1.5H | No reoccuring movement | 4 | 4 | 1 |
| 2H | No reoccuring movement | 1 | 1 | |
| 2.5H | 0/3; 4.5h/3 | 3 | 4 | 3 |
| 2.5- | No reoccuring movement | 6 | 6 | 1 |
| 3H | No reoccuring movement | 3 | 3 | 1 |
| 3.5H | 0/5; 3.5h/4; 7h/2 | 3 | 8 | 5 |
| 4H | No reoccuring movement | 1 | 1 | 1 |
| 4.5H | 0/3; 2.5h/3; 4.5h/3; 6h/2; 7.5h/3; 8.5h/2 | 4 | 10 | 5 |
| 5H | No reoccuring movement | 1.5 | 3 | 2 |
| 5.5H | No reoccuring movement | 3.5 | 7 | 2 |
| 6H | 5-1.5h/2; 4.5h/2; 6h/2; 8.5h/2 | 5 | 11 | 3 |
| 7H | 0/2; 11.5h/2 | 4.5 | 7 | 2 |
| 7.5H | 2.5h/2; 4.5h/2; | 2 | 6 | 4 |
| 8.5H | 0/2; 6h/2; 8.5h/3 | 4 | 9 | 3 |
| 10H | No reoccuring movement | 2 | 2 | 1 |
| 10.5H | No reoccuring movement | 1.5 | 6 | 4 |
| 11.5H | No reoccuring movement | 1 | 1 | 1 |
| 12.5H | No reoccuring movement | 1 | 1 | 1 |
| 13.5H | No reoccuring movement | 1 | 1 | 1 |

In reviewing these flexibility charts I have determined that the pitches below the tc do not generally move to pitches above the tc. Most pitches will go to their neighboring pitch, both moving up and down resulting in conjunct motion. Five of the twelve songs have movements that only occur over phrase boundaries. Figure 4.4 and 4.5 reveal what pitches move to another as well as the popularity of certain movements within songs. Allotones are present in a third of the twelve-song collection. They are present in each song type such as Yur (love songs), Work songs and Children's song. The allotone, .5-1.5h was the most popular appearing in two of the twelve-song collection. Some pitches repeat themselves; the frequency of which pitches are most likely to repeat themselves is recorded in Figure 4.5. Figure 4.6 shows how many pitches of the total pitches within a song are repeated. Given this data, about three of every five pitches, 3:5, will repeat themselves.

| Song | |
|---|---|
| Song #1_Yur | 5/9 |
| Song #2_Yur | 3/9 |
| Song #3_Yur | 6/7 |
| Song #4_Yur | 5/7 |
| Song #5_Yur | 1/6 |
| Song #6 Yur | 8/10 |
| Song #14_Yur | 6/8 |
| Song #7_Children's Song | 2/5 |
| Song #10 Children's Song | 5/5 |
| Song #11a_WorkSong | 4/4 |
| Song #11b (12)_Work Song | 5/8 |
| Song #13_Work Song:Pulling Wood | 1/6 |

Figure 4.6 Repeating pitches out of total pitches in song.

Conjunct/Disjunct Motion

The motion of the twelve-song collection under analysis was primarily conjunct. Conjunct motion refers to pitches that move to the next nearest pitch either in a descending or an ascending motion. Disjunct is a movement further away than the next pitch in both ascending and descending motion. Figure 4.7 shows the conjunct motion in Song 1. Conjunct motion is throughout the twelve-song collection; each song chart can be seen in Appendix B.

Song 1 - :30 (Tonal Inventory: 7.5L 5.5L 2L 0 3H 5H 7.5H 10H 12.5H)

| | A | B | D1/4# | E1/4# | G1/4# | A1/4# | C | D1/4# | F | End |
|---|---|---|---|---|---|---|---|---|---|---|
| Beg. | | Beg. | | | | | | | | |
| F | | | | | 2 | | | | | |
| D1/4# | | | | | | | | 2 | 2 | |
| C | | | | | | 2 | 4 | | | |
| A1/4# | | | | 4 | | 1 | | | | |
| G1/4# | | | 2 | 7 | 2 | 2 | | | | |
| E1/4# | 1p | | 6 | 3 | 4 | | | | end | |
| D1/4# | | | 1 | | | | | | | |
| B | 2 | | 1 | 1 | | | | | | |
| A | 2 | | | | | | | | | |
| Iteration: | 2 | 4 | 10 | 16 | 8 | 5 | 4 | 2 | 2 | |
| Duration: | 2 | 4 | 15 | 23 | 8.5 | 22 | 4 | 6 | 2 | |
| Flexibility: | 3 | 5 | 6 | 7 | 5 | 4 | 3 | 2 | 2 | |
| TC: | E1/4# | | | | | | | | | |

Figure 4.7 Song 1: Pitch succession chart.

In Figure 4.7 there are thirty conjunct iterations compared to six disjunct. Conjunct motion is detected in the cells immediately adjacent to the grey cells; all other white cells are disjunct motion. The gray cells show reiterated pitches, which is also an important motion within Salar music. Song 1 has seventeen pitch reiterations within it. The reiterations of pitch and conjunct motion of this song are the reason why the melodic contour is wave-like or undulating as shown in the *Melodic Contour* section, or Appendix C.

The data within the pitch succession charts are compiled directly from the transcription. At the bottom of the chart three lines of data, iteration, duration, and flexibility are shown. Iteration tracks the succession of pitches. In the second column of the B row a motion from "B" to "A" is marked– this pitch succession happens twice within the song and is numerically recorded. Once each pitch succession is recorded in the chart, conjunct or disjunct motion is easily determined.

Duration is not visible on this chart, but is listed at the bottom of the chart because the data is used in conjunction with iteration. A pitch may have many iterations within a song, but if they are all short iterations the data may be skewed in determining the tonal center. This makes it necessary to also consider the duration of each pitch iteration. To do this a base line rhythmic unit must be chosen. In song 1 a quarter note equaled 1 unit of duration. Using this method a half note on a "b" pitch would result in a "b" having the duration of 2, because two quarter notes are the duration equivalent of a half note. The duration is counted for each pitch throughout the song to aid in determining the tonal center of the song.

Flexibility refers to how many pitches any one tone can move to or away from. This is recorded by counting the marked cells in each row and column of any one pitch –being careful to not count the dark gray cell twice (as it intersects column and row).

<u>Pitch Considerations: Ornamentation, Timbre, and Dynamics.</u>

The collection of recordings is of a solo male performer– probably in his mid sixties–however, this wouldn't be the traditional performance practice for many of these songs. The children's songs would obviously be sung by a group of children. The work songs would likely be performed by a group of men instead of as a solo. The general Yur songs are the most accurately performed as they are often solo songs. However, Yur is traditionally sung outdoors, outside of the village and without an audience. The non-traditional performance context that these songs were recorded in have some musical implications. Traditional Yur may have been sung louder, because it would have been outside, with less attention to "getting through" song examples. In this organized folk singing, the performer may have felt pressure to sing shorter excerpts of songs- capitalizing on quantity over a quality performance.

An important consideration regarding pitch and melodic tendencies is vibrato. Vibrato is present in each of the songs. It is used on both short and sustained pitches but is most noticeable and seems to be a wider vibrato on the sustained pitches. Another ornamentation is a mordent-like feature, which typically occurs at phrase beginnings or after a sustained pitch. Also turn-like features are present in the song. These songs are syllabic and have little melisma. If there are melismatic movements, it is usually an upward motion.

The timbre of the performer seems to change depending upon the rhythm of the song. On rhythms with a longer duration, especially sustained pitches greater than a half note, the timbre has a deep resonating quality, somewhat "chesty." In rhythms of shorter duration the timbre becomes frontal with more of a closed throat sound- especially during mordent or turn-like ornamentation.

Dynamics seems to be an important element within these songs. Phrase beginnings or endings are often the loudest places within the songs. Sustained pitches are typically sung with a crescendo. The following is a visual example of a phrase from song #1:
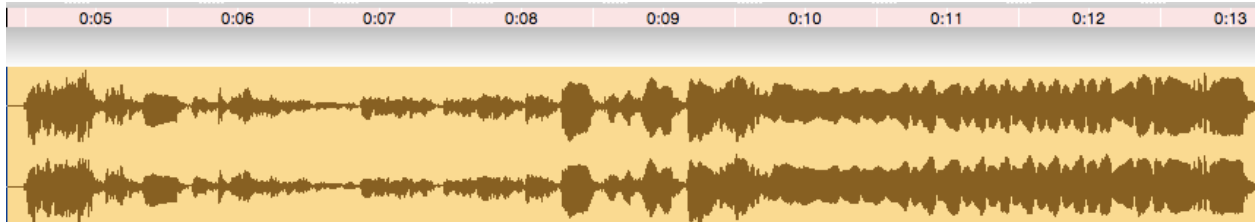

Figure 4.8 Song 1: example of phrase dynamic.

At :05, the beginning phrase of the song, dynamic strength is noticeable. Sustained pitch grows in volume from :10 through :13.

The following are examples from song #3:
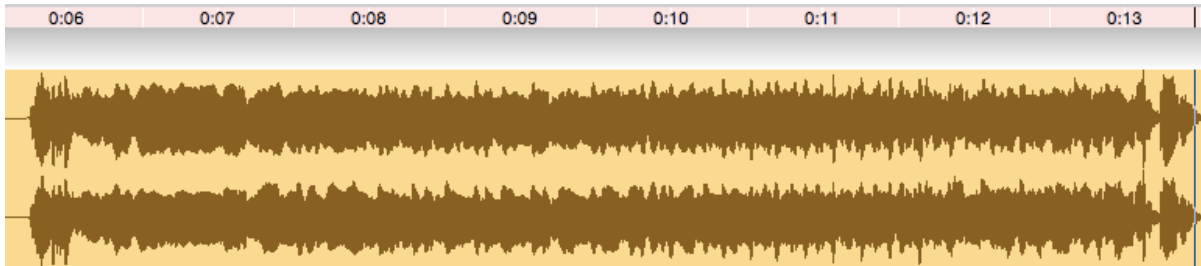

Figure 4.9 Song 3: example of phrase dynamic.

Figure 4.9 is the beginning of song #3 where dynamic strength starts the phrase.


Figure 4.91 Song 3: example of phrase dynamic.

Figure 4.91 is an example of the end of a phrase being sung on a sustained pitch, which grows dynamically, a characteristic of many Salar songs within the collection.

*Form and Structural Issues*

The interviewees described how Salar songs have a rhyming component, which affects the form of a section/verse. The ending words of a lyric phrase rhyme. "So similar to other ethnic groups, comfortable and at the end of the sentence, they have the same sound at the end of the sentence" (Z. Han 2015). More than just the end words, the pattern of words within a lyric phrase are the same throughout a section/verse. "The sentence patterns are the same and repeated in Salar folk music. Like 'mi, la, la, mi, ruai, sao, sao, ruai' The repetitive lyrics are just like the life and work that tend to repeat" (Q. Han 2015). The structure of these songs point to the identity of the Salar by describing how the repetition of their life and work are heard in the song form.

| Song Genre | Phrase Structure | | | | | | | | | | | Beg. Pitch | End Pitch |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Song #1_Yur_:30 | A: | a | b | | A²: | a² | b² | | | | | 2L | 0 |
| Song #2_Yur_:47 | A: | a | b | c | A¹: | a³ | b³ | c² | | | | 6L | 0 |
| Song #3_Yur_1:00 | A: | a | b | c | A¹: | a³ | b³ | c² | | | | 8.5H | 0 |
| Song #4_Yur_1:00 | A: | a | b | | A²: | a² | b² | c² | | | | 5L | 0 |
| Song #5_Yur_:11 | A | a | b | c | | | | | | | | 5.5L | 5.5L |
| Song #6_Yur_3:24 | A: | a | B: | a | a¹ | b¹ | b⁴ | A'(repeats) | B'(repeats) | A'(repeats) | B'(repeats) | .5-1.5H | .5-1.5H |
| Song #14_Yur_:25 | A: | a | b | a | B: | b | c | a | b | c | | 7H | 3.5L |
| Song #7_Children's | A: | a | a³ | a² | b² | a^md | a^md | b^md | | | | 0 | 0 |
| Song #10 Children's Song_:27 | A: | a | b | a³ | b² | a² | b² | | | | | 0 | 0 |
| Song #11a_WorkSong_:11 | A: | a | b | b² | | | | | | | | 1.5L | 5.5L |
| Song #11b (12)_WorkSong_:30 | A: | a | b | c | d | A²: | a² | b² | e² | d² | | 0 | 7.5L |
| Song #13_WorkSong: Pulling Wood_:16 | A: | a | b | a² | b² | | | | | | | 4.5L | 4.5L |

Figure 4.92 Song phrase structure and pitch beginning/endings.

A verse-like structure is repeated in each of the songs. The number of sub phrases varies but still has consistent repetition. Nine of the twelve songs contain an A section that is followed by at least an "a" and "b" sub phrase. Another, nine of the twelve eventually returns back to a type of the first "a" sub phrase. Four of the twelve move to a new sub phrase after the first "a" and "b" sub phrases. The majority of the twelve-song collection can be reduced into a strophic structure with A and B sections creating a verse, which are then repeated. The Salar song collection that this analysis is based on does not demonstrate the full length of songs. These songs have multiple verses, and the performer only sang one or two of the verses. This chart and the analysis does show that repetition continues to be an important element within the structure of Salar songs. In regards to improvisation the lyric structure and basic melody are set, though it does seem like there is ample room for interpretation of the melody depending upon the vocalists ability.

Phrases and Cadences

Besides the signature dynamic shifts that happen within phrases, phrases can be determined in the Salar collection by first listening to whether the melodic idea repeats itself. The resting point after a musical idea is the end of a phrase. Sometimes that resting point does not have a literal break between sung notes, but an aurally heard resting pitch like the tc; however, breaths or rests within the song often occur after a phrase. Phrases often end with a sustained pitch. The following chart shows the beginning and endings of each phrase within each song. Seven out of the twelve songs begin on a pitch below the tc. Three of the twelve begin on a pitch higher than the tc. The songs end on either the tc, the same pitch they started on (three of twelve did this), or simply under the tc. Figure 4.93 shows, by use of an asterisk (*), which pitch

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movements only occur over phrase boundaries. The chart shows that many phrases either end or

begin on 0.

| End of Phrase | Song 1 | Song 2 | Song 3 | Song 4 | Song 5 | Song 6 | Song 7 | Song 10 | Song 11a | Song 11b(12) | Song 13 | Song 14 | *Frequency of P. movement* | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | **Pitches Moved To** | | | | | | | | |
| First Pitch | 2L | 6L | 8.5H | 5L | 5.5L | | .5-1.5H | 0 | 0 | 1.5L | 0 | 4.5L | 7H | 1/4 starts on 0, 1/2 start below 0 |
| Last pitch | 0 | 0 | 0 | 0 | 5.5L | | .5-1.5H | 0 | 5.5L | 7.5L | 4.5L | 4.5L | 3.5L | 1/2 songs end on 0, 5/12 Songs end below 0 |
| 5.5L | | | | | | | | | | 7.5L, 2-1L, 0 | | | | |
| 4.5L | | | | | | | | | | | 4.5L | | | |
| 3.5L | | | | | | | | | | | | 0* | | |
| 1.5L | | | | 5L | | | | | | | | | | |
| 0/TC | 5L* | 6L*, 0 | 8.5H* | 5L* | | 1.5L*, 0, .5-1.5H, 2.5-3.5H | 5.5L*, 0 | 2.5L, 0, 4.5H | 3.5L* | 2-1L, 3.5H, | 4.5H | | 0 | 0 -> 5L_2, 0->0.5, 0->4.5H_2 |
| 0.5-1.5H | | | | | | 4.5H | | | | | | | | |
| 1.5H | | 5L* | | | | | | | | | | | | |
| 2.5H | | | | | | | | | | | 4.5H | | | |
| 2.5-3.5H | | | | | | 8.5H*, 0, 4.H5, 6H | | | | | | | | |
| 3.5H | | | | | | | | | | | | 8.5H* | | |
| 7H | | | 0* | | | | | | | 0* | | | | |
| 7.5H | | | | | | | | | | | | | | |
| 8.5H | | | | 0* | | 0* | | | | | | 0* | | |
| 11.5H | | | | | | | | | | | | | | |
| * = | | | | | | Movement only occurs over phrase boundary | | | | | | | | |

Figure 4.93 Pitches over phrase boundaries by song.

The following chart shows the final cadence (last few pitches) of each song or of each verse within a song.

| Songs_Genre | |
|---|---|
| | **Verse/Song Cadence** |
| Song #1_Yur_:30 | 0 3H 0 0 // |
| Song #2_Yur_:47 | 0 0 0// |
| Song #3_Yur_1:00 | 0 0 0 // |
| Song #4_Yur_1:00 | 0 0 0 // |
| Song #5_Yur_:11 | 9L 5.5L 3L// |
| Song #6 Yur_3:24 | B: 0 0 0//<br>B²: 0 0 0//<br>B³: .5-1.5h .5-1.5h .5-1.5h// |
| Song #14_Yur_:25 | 0 3.5 3.5 3.5// |
| Song #7_Children's Song_:30 | 5.5 2 0// |
| Song #10 Children's Song_:27 | 2.5h 0 0// |
| Song #11a_WorkSong_:11 | 5.5L 5.5L 5.5L// |
| Song #11b (12)_WorkSong_:30 | 5.5L 5.5L 2L 7.5L// |
| Song #13_WorkSong:Pulling Wood_:16 | 3L 0 3L 4.5L// |

Figure 4.94 Cadential formulas for verse/song endings.

The "P" in Figure 4.95 refers to "phrase." The "p" after a number specifically denotes that that rhythmic movement only occurs over phrase boundaries, phrase boundary meaning from the end of a phrase to the beginning of a new phrase. The first column is a list of rhythmic unit movements that have been recorded as a movement over a phrase boundary. The number is the frequency that a rhythmic unit movement occurs in a song. The far right column lists how many songs a specific rhythmic phrase movement occurs in.

| Rhythmic unit movement | Song 1 (P) | Song2 (P) | Song3 (P) | Song4 (P) | Song5 (P) | Song6 (P) | Song7 (P) | Song10 (P) | Song11a (P) | Song11b (P) | Song13 (P) | Song14 (P) | Frequency of P. movement |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 𝄼|o|+ to ● |  |  |  |  |  | 3 |  |  |  |  |  |  | 1 |
| o+ to ● | 1p |  |  |  |  | 5 |  |  |  |  |  |  | 2 |
| o+ to ● |  |  |  |  |  | 1 |  |  |  |  |  |  | 1 |
| o+ to ● |  |  |  |  |  | 2 |  |  |  |  |  |  | 2 |
| ♩. to ● |  |  |  |  |  | 1 |  |  |  |  |  |  | 1 |
| ♩ to |o|+ |  |  | 1p |  | 1p |  |  |  |  |  |  |  | 2 |
| ♩ to ● |  | 2p |  | 1 |  |  |  |  |  |  |  |  | 4 |
| ♩ to ● |  | 1p |  |  |  |  |  |  |  |  |  |  | 3 |
| ♩ to ● |  |  |  |  |  |  |  |  | 1 2p | 2 | 2 | 2 | 1 |
| ♩. to ● |  | 2p | 2p |  | 2p |  |  |  |  |  |  |  | 2 |
| ♩ to ● |  |  |  | 1 |  |  |  |  |  |  |  |  | 1 |
| ♩ to ● |  | 1 |  | 1 |  | 6 | 1 5p |  |  | 2 |  | 3 | 4 |
| ♩ to ● |  |  |  | 1 |  | 1 | 4p |  |  | 2 |  | 2 | 6 |
| ♩ to ● |  |  |  |  |  | 2 |  |  |  |  |  |  | 1 |
| ♩. to ● |  | 1 |  |  |  |  |  |  |  |  | 1 |  | 1 |
| ♩ to ● |  |  |  | 1 |  | 2 |  |  |  |  |  | 1 | 4 |

Figure 4.95 Frequency of rhythmic unit movements over phrase boundaries.

The "E" on Figure 4.96 refers to phrase ending. Of these phrase endings forty-four contain a rhythmic unit of half note or larger within the cadence and thirty-nine are made up of smaller rhythmic units. Cadence in this situation refers to the last two to three rhythmic units of a melodic phrase. The "//" symbol denotes the end of a song, or at least the end of a verse as the twelve-song collection under analysis are sometimes only the first verse of a longer song. Verse/song endings seem to be characterized by containing a rhythmic unit of a half note or a rhythmic unit of longer duration– two thirds of the song collection contains this feature. If the ending cadence does not contain a rhythmic unit of equal or longer duration than a half note, the cadence is an eighth to a quarter note.

| | Song 1 | Song 2 | Song 3 | Song 4 | Song 5 | Song 6 | Song 7 | Song 10 | **Song 11a | **Song 11b (12) | Song 13 | Song 14 | Frequency of E. movement across songs |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | Cadence Phrases: Rhythmic Unit Flexibility/Frequency | | | | | | | | |
| | E | E | E | E | E | E | E | E | E | E | E | E | |
| | | | 2E// | | | | | | | | | | 1// |
| | 1E// | | | | | | | | | | | | 1// |
| | 1E | | 2E// | | | | | | | | | | 2 |
| | | | | | | | | | | | | 1 | 1 |
| | 2 | | | | | | | | | | | | 1 |
| | 1 | | | | | 9E | | | | | | 3// | 1 |
| | 1// | | | | | 2E// | | | | | | | 2 |
| | 2 | 2 | | | | | 1 | | | | | | 2 |
| | | 2 | 2 | | | | 1 | | | | | 1 | 4 |
| | 1 | 1 | | 1 | 2E// | 8 | 3 | | | | | | 1 |
| | 1 | 1 | | | | | | | | | | | 5 |
| | | | | | | | | | | | | | 1 |
| | | | 1E | | 1E// | 3E | | | | | | | 1 |
| | | | | 1E | | | | | 1 1E | 3 | 2 | 1 | 2 |
| | | | | | | | | | | 3 | | | 5 |
| | | | | | | | | 1// | | | | | 1 |
| | | | | | | 2 | 3// | 5E// | | | 1 | | 4 |
| | | | | | | | | | 1// | | | | 4 |
| | | | | | | 1 | | | 1E | 1E// | | | 2// |
| | | | | | | | | | | | | | 1 |

Figure 4.96 Frequency of rhythmic unit movements in phrase endings.

Also, space within these songs seems important. The duration of rests should be reviewed further, but for this report noting that a rest between phrases is common is sufficient.

<u>Melodic Contour</u>

The following pictures are examples of the basic contour of Salar songs. A basic wave-like or undulating motion happens on a micro level within the phrases, resulting in an undulating contour throughout the song as a whole. Within the melodic phrases of each song, besides the undulating shape that appears, there are various contours, including ascending, descending and arc shapes. The analysis did not show a pattern of certain shapes in any specific part of the song. The entire song collection can be seen in Appendix C.



Figure 4.97 Song 1: Melodic contour example.

# Salar Song 4

Traditional Salar Song
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui



Figure 4.98 Song 4: Melodic contour example.

## Salar Song 10

Traditional Salar songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui
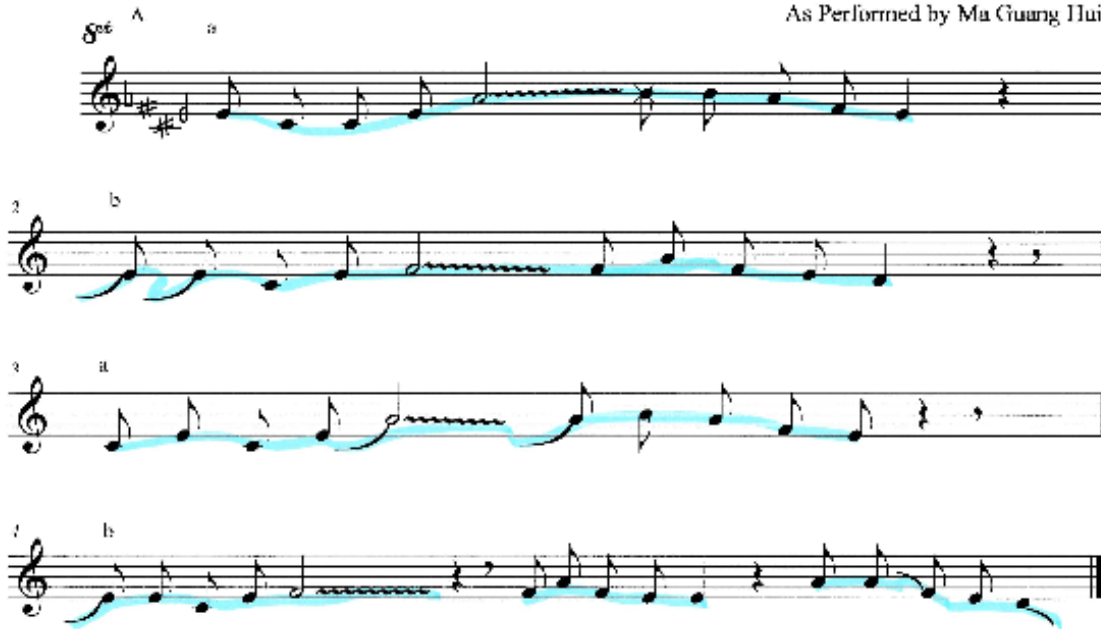
Figure 4.99 Song 10: Melodic contour example.

*Rhythm*

Often rhythm was expressed by interviewees as one of the uniqe features making Salar music identifiable from Han Hua'er, but they were not able to express exactly what about the rhythm was special. Perhaps it relates to the lyric changes between mandarin and Salar words that cause the rhythmic phrases and emphasis to change, "Salar music is not like Chinese rhythm, there is no lyrics that are 10 words in a sentence in Salar lyrics" (Q. HAN 2015). Similar to the melody, the rhythm was described as sad and slow relating to Salar history and ultimately their identity as a people. "Slow. Is slow. And it expresses a feeling of sadness, not happiness. Hmmm, and people say ok we have suffered a lot of hardship in the history" (W. MA 2015).

The following charts, figures 4.992 and 4.993 show what rhythmic options are available in Salar music and the popularity of use within each song. This chart also shows the flexibility of rhythmic units (RU); how they move from one to another, as well as the popularity or frequency of those movements. An eighth note moving to an eighth note is the most popular movement across the twelve-song collection. If the most popular movement within a song is not an eighth to an eighth it is a quarter note moving to a quarter note. The column to the far right of the chart shows the general flexibility of the rhythmic unit across the twelve-song collection. For example the breve rhythmic unit has three possible movements; moving to an eighth, quarter or to the end of the song resulting in a flexibility of three.

Key to Chart:

| | | | |
|---|---|---|---|
| ** = the song was originally transcribed at 220 bpm, making the ♩ pulse very fast. It would be more reasonable to consider the song at 118 BPM and halve each rhythmic unit. The rhythmic units have been halved and the song reviewed as 118 bpm within this chart. | | | |
| * = Only movement type from preceding Rhythmic Unit | | | |
| Rhythmic Unit/movement does not appear in song. | Most iterated Rhythmic Unit | | |

Figure 4.991 Chart key to Fig. 4.992 and 4.993.

Figure 4.992 Rhythmic unit flexibility/frequency chart part A.

Figure 4.993 Rhythmic unit flexibility/frequency chart part B.

Figure 4.994 reflects upon the succession tendencies of each rhythmic unit. When discussing "exclusive movements" it refers to the fact that a rhythmic unit only or exclusively moves to one other rhythmic unit within a song. Figure 4.995 shows the popularity of a rhythmic unit across each song by percentage. The pink cells reflect the rhythmic unit with the highest percentage of use within a song. In song 1 the quarter note is the most frequently used rhythmic unit making up fifty-four percent of the song.
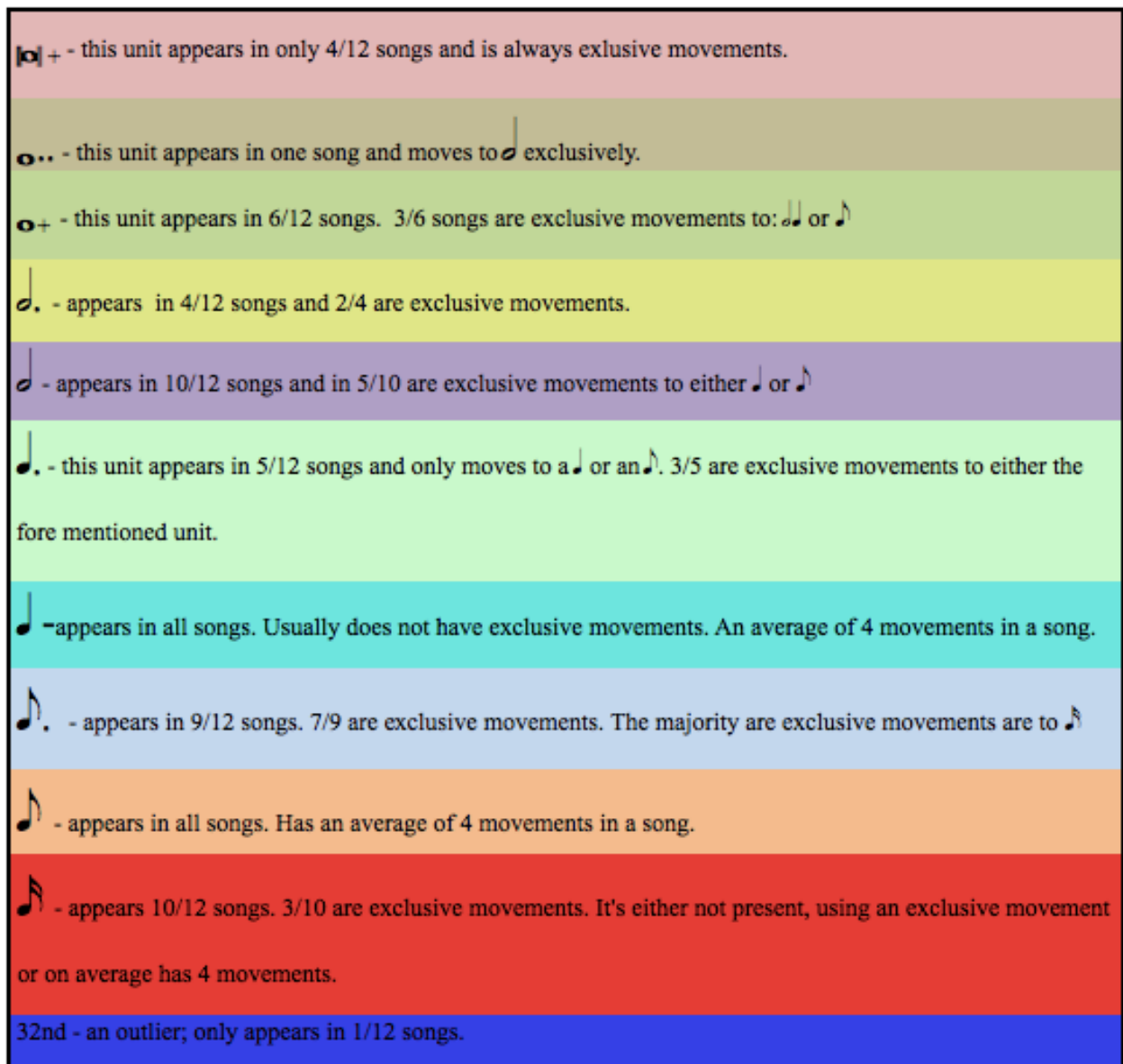


Figure 4.994 Observations of rhythmic unit flexibility/frequency chart.

Rhythmic Unit Iteration: % of song

| Song#_BPM --> | Song 1_110 | Song 2_123 | Song 3_135 | Song 4_135 | Song 5_113 | Song 6_128 | Song 7_122 | Song 10_128 | **Song 11a_118 | **Song 11b (12)_118 | Song 13_130 | Song 14_140 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ♪ | 21% | | | | | 7% | | | | | | 9% |
| ♪. | | | | | | | | | | 9% | | |
| ♪ | 54% | 34% | 38% | 25% | 26% | 56% | 21% | 12% | 12% | 7% | 22% | 37% |
| ♪. | | 12% | | | | | | | | | | |
| ♪ | 2% | 27% | 32% | 56% | 53% | 21% | 57% | 79% | 75% | 74% | 47% | 48% |
| ♪ | | 15% | 11% | | | 5% | | | | 9% | 14% | |

Figure 4.995 Percentage of rhythmic unit occurrence within twelve-song collection.

*Lyric*

The collection of songs I analyzed are considered "Hua'er, different kinds of Hua'er" however, in Salar the genre is called Yur (G. Ma 2015). "In our language will call it Yur. Is a traditional music- it is a Salar word, also is a turkic word, it means poetry" (W. Ma 2015). The lyric of these are considered to be like poetry in that there is a significant form and rhyme scheme, however most do not consider lyric to be as refined as what would be deemed poetry. Another interviewee made more of a distinction between Hua'er and Yur saying that Yur was sung before Hua'er and that "Hua'er has … standard sentence patterns-4 sentences, or 6 sentences. But Yur is more flexible" (Q. Han 2015).

Many minority groups in Northwest China participate in this folk genre called Hua'er. Hua'er is also called Shaonian or "youth" (Mu 1994, 100). The Hua'er genre has strong connotations to extratmarital affairs and it seems possible that the name change from Hua'er to Yur was to avoid those overtones. One interviewee described how *Yur* encompasses many types of Salar song including children's song, "If they see Yur as "Hua'er", then children can't sing 'Yur'. This is my opinion with providence. 'Yur' is not only referring to love song" (J. T. Zhan 2015). This theory is strengthened realizing that extramarital relations are extremely taboo in the Islamic culture of the Salar. Although the songs are typically sung in Mandarin, "tune and texts contain certain elements that refer to a certain group" (Mu 1994, 105). There are distinguishing characteristics between Salar Hua'er/Yur and other forms of Hua'er. "Salar Hua'er adds some Salar text" also the "rhythm is a little bit different, Salar song is usually a little bit soft but the other ethnic groups, maybe just smoothly then make a sudden turn, yeah in the melody in the lyric" (G. Ma 2015). There are different types of Yur, there is the general love songs, but also mourning songs, work songs, banquet songs and children's songs. The mourning songs, also

called *Yux* or *Yas Yagla,* are considered to have very dramatic melodies and are for a funeral (J. Ma 2015). Both men and women can sing mourning songs. The lyric is based upon the relationship between the singer and the deceased.

> If your father, then you can say how your father is, and how this disrupts father's love time, and if your husband you can just husband- ok, you just left this world and you didn't enjoy a good time, you suffered a lot of things so this kind of things. You just discuss his life and his good deeds. And how he suffered in this world. Something like that it depends your relationship between the dead one (W. Ma 2015).

Banquet songs, specifically for a wedding, are often mournful as well. A young girl singing to her parents, "I will leave this home and I am very young, I'm only 12 years old, I'm 13 years old so you force me to marry this guys…And how could you, make match man. And how could your, our parents, your parents you just force me to leave this house" (W. Ma 2015). Even if the marriage is a happy occasion it is a tradition for the bride to sing a mournful song expressing her "gratitude and grief to her parents who raised her up and soon would be separated" (G. Ma 2015). Children could sing children's songs for certain games, or as a lullaby.

Lyric is the strongest element that connects Yur to the Salar identity. The Salar language has no written script, but Salar words have been transliterated into a Romanized system, like pinyin, so a written record of lyric is available. The music is related to other minority groups, but the identity of the Salar is wrapped up in their language and thus lyric becomes a very important element. "Many Salar don't know our original music we just learned from other ethnic groups Tibetan, Han, and Hui and then we make it ours, so lyric is important" (Z. Han 2015). Some musical elements are unique to the Salar as well, but the lyric seems to be the most significant, "typically the Salar songs you can tell from the beginning of the song…because at the beginning of the song the lyric is typical of the Salar style" (G. Ma 2015). The lyric of Salar songs was described by each of my interviewees as very important to the music. One man described how

music and lyric were on equal terms like a marriage, "if the music and the word doesn't match, that is a bad couple" (J. Ma 2015). Another describes the relationship this way, "The lyrics of Hua'er and folk songs are created for touching people's heart, and the melody piles up the sentiments for the songs too" (G. Ma 2015). Others described the lyric as being of greater importance because the "text just directly express" the meaning and message of the song (W. Ma 2015).

The translator for the following song lyrics was not a Salar person and therefore did not understand certain phrases because they were transliterated Salar words that have no meaning in Mandarin. Hua'er songs can be confusing to Mandarin speakers who are not from the ethnic group producing the song. Interestingly, Salar songs, though sung in Mandarin, are highly connected to the Salar people because of these transliterated phrases. Some phrases do translate from Mandarin but still do not make sense to the translator, probably because the analogical pictures described by the lyric are specific to the Salar context. For example, descriptions about the people themselves use words that are more specific to the Salar. The translator said, "I have no idea some part of it, because it is about Salar people" (The name of translator has been withheld by mutual agreement, July 20, 2016, email message to author).

Lyrical content ranges from the roles of family members to the mournful song of impossible love. One theme that Joseph describes as common reflects on the arranged marriage practices of the Salar. Girls were, and often still are according to Joseph, married very young, "like, sixteen, seventeen even fifteen for the girls it's pretty common" (J. Ma 2015). Songs describe this practice by using analogies labeling the girls as unripened apples or walnuts picked too soon. "Before she was grown up, ripened they pick up the green apple and it's bitter not happy ending at all– bad" (J. Ma 2015). One of the lyric speaking specifically to family roles is

"Old men are at [mosque].[4] Old women are in the warm beds. Fathers are planting. Mothers are in the kitchen. Brothers plough at the field. Sisters in law are at the mill. Sisters are picking dung. Kids are learning words. Men are cutting trees. Women are weeding" (G. Ma 2015) (Anonymous translator, July 20, 2016, email message to author). This text describes the role of each family member and places the Salar contextually as well. It places them contextually in the sense that their social context is being described. The Salar are traditionally an agricultural society as understood with lyric describing their work practices, which implies their physical surroundings. Various physical labor is described, which for many Salar is still a very real part of everyday life. Religion is the most important element of the traditional Salar's life–notice that the family and spiritual head is mentioned first in the lyric–the "old men" or family leaders are responsible for being at the mosque and setting a spiritual example. These songs depict the Salar identity, whether positive or negative, through Salar analogic language and lyric. A local folk song collector named Ma Guang Hui gave me the following music charts. He also performed the collection of songs I recorded and analyzed. I did not receive music charts for each of the songs I analyzed; some are present with a few other lyric examples to illustrate lyric tendencies. Some music charts that were part of my analysis are available in Appendix E. I was not able to obtain an English translation and therefore did not include them within this section. I did not include a comparison between my own transcriptions and the available cipher notations within my study. Thus, the emic transcriptions available did not inform my study of Salar music. I do not have the same twelve-song sample available in cipher notation and was not able to make a compelling comparison with so few samples. I used the available cipher notation charts to show lyric and its connection to rhythm, as my own transcriptions do not have lyric connected to the rhythm.

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[4] The bracketed word [mosque] was originally translated as "chapel," but the Salar's Muslim cultural context would suggest that a more accurate translation would be "mosque."

Figure 4.996 Che chu ling: Song 2.

Che chu ling: Song 2 English Translation

Forgetting everything
Enjoying the play
Children of others
A bunch of them
While clearing it,
Spread into groups
Making a circle
[Translator's note: I do not really understand what they are trying to say, but tried to translate them as what I think.]
I left behind?
I left behind here?

Figure 4.997 Song 3.

Song 3 English Translation

1. Spooned the water into bucket by wooden spoon.
No one knows the bucket is leaking.
Don't hurry, girl.

2. Speaking through mouth and laughing from the eyes.
Tell me what you think from the heart.
Don't hold up, girl.

Figure 4.998 Song 6.

Song 6 English Translation

Didn't see people who have seen walnut flower are blooming. Didn't see them. What a green walnut. Didn't see the person that we talked about. Didn't see the person. What a big shadow of a name.

Figure 4.999 Balalar: Song 7.

Balalar: Song 7 English translation of two verses

1. Guys, come quickly.
There are no kids tomorrow night.
Tonight, there are a lot.
Sending the bread away,
Giving the bread away,
Yea! [Translator note: a Salar phrase that [encourages[5]] others while gaming]

2. Girls, come quickly.
There are no kids tomorrow night.
Spread the stones away,
Give them to green head rope.
Yea!

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[5] The translator wrote "courage" but contextually "encourage" seems to be a clearer translation.

Figure 4.9991 Yas Mourning Song page 1.

SALAZUHINJIANGEQUJI

6. 6 6 | 5 3 2 – | 3 5. 6 5 3 | 3 2 – |

a    ni  ni  yi        he  bi  bu  a  xuni   mo

3    5.   6  5    3   | 3    2    – |

men   si  ni  ni   čixli    uned   quya

歌词大意：

哎呀，我的核比布阿訇，
今天，您离世离开我了呀，
我，怎能把您忘记里呀！
哎呀！我的核比布阿訇呀！

您头缠"达斯达尔"
身披兰长衣，
脚穿着拖鞋，
行走在长巷道时，
十二个"曼拉"随后紧跟，
您是那样的伟大呀！
哎呀，我的核比卜阿訇呀！
我，怎能把您忘记里呀！

（马光辉演唱　王海龙记谱　马光辉填词、翻译）

Figure 4.9992 Yas Mourning Song page 2.

Yas: Mourning Song English Translation

Aya, my Ho Bee Boo Ah Hong (Imam).
Today, you left the world and me.
How can I forget about you!
Aya! My Ho Bee Boo Ah Hong (Imam).
Around your head was Darsi Darer [translator note: … Muslim thing]
Wearing long coat,
And slipper on the feet.
While walking on the long street,
Twenty Lamans following right by.
How great you are!
Aya, my Ho Bee Boo Ah Hong (Imam) ya.
How can I forget about you!

Figure 4.9993 Ke ge lex Children's Chant.

Ke ge lex Children's Chant: English Translation

1.  Partridge, partridge's sound at the home, and echo is at steep cliff. Five goats are at steep slope. Ten sheep are at field.

2.  Old men are at [mosque]. Old women are in the warm beds. Fathers are planting. Mothers are in the kitchen. Brothers plough at the field. Sisters in law are at the mill. Sisters are picking dung. Kids are learning words. Men are cutting trees. Women are weeding.

3.  The spoon without handle is at the mill, and broken bottle is in the hole of bed. Wooden winnowing spade, which looks like a spoon is in the toilet.

4.  Wearing cow-skin belt, and carrying the pot in the arms, and hoe & hammers are on the shoulder.

Figure 4.9994 Pejamuxoyna: Song 10.

Pejamuxoyna: Song 10 English translation

While pulling up, like fierce tiger, running into mountains.
While pulling on the flat, ducks, birds and water are there.
While pulling to there, watch out carefully. While pulling to here, Ayo.

The following are translated lyric examples, which show the connection between the Salar identity and the lyric they sing.

*Example Lyric 1 English Translation*

1. Arrived Dargya Yaho. Saw a Salar girl.
Beautiful Salar girls are good girls.
They have big feet and hands.

2. Arrived Dargya Yaho. Saw a Salar girl.
Ones with big feet and big hands
Do not chatting only
Chat while walking and working.

*Example Lyric 2 English translation*

Didn't see people who have seen walnut flower are blooming.
Didn't see them. What a green walnut.
Didn't see the person that we talked about.
Didn't see the person. What a big shadow of a name.

# CHAPTER V: CONCLUSION

## Summary

This study has reviewed the folk music of the Salar people in hopes to discover distinctive musical charactersitics and its possible connection to the ethnic identity of the Salar people. I envisioned my fieldwork as a much smoother process than it actually turned out to be. The language barrier was much more of an issue than I first realized. Even with translators the interviewees were difficult to understand, and the local dialect was problematic. I had expected interviewees to speak more about the details of Salar music. The Salar people, and I would add most people, do not typically think about their music in terms of a certain melodic or even rhythmic style. Many did speak to the fact that the melody and rhythm reflect the Salar history and are therefore sad-sounding. Religion was a crucial element that arose in every interview showing that their faith is important to how the Salar identify themselves. Music is often considered taboo to the Salar. Within many Islamic cultures, including the Salar, there is a history that music is considered sensual and thus to be avoided. However, Salar songs still have religious content– for example one lyric explains that the familial role of a grandfather is to be in the mosque.

My mixed method research approach used ethnographic interviews, historical research, and musical analysis. Tom Avery's Analytic Summary Sheet was the model for melodic research, and those principles were also applicable to rhythmic analysis. I was able to create charts depicting common pitch and rhythmic movements, structure, contour, cadence progressions, as well as tempo. These charts were the basis for discovering the characterisitcs of Salar music. *Transcribe!* was an essential tool in music analysis as it allowed me to notate more accurately by slowing each song without affecting the pitch. The program also showed significant dynamic

shifts. *Finale* enabled me to clearly write the notes and other symbols to demonstrate what is heard in the recordings. Through these tools and methods I was able to discover characteristic pitch movements. For example, on average there are seven pitches in a tune– four above the tonal center and two below. The charts reveal what movements are the most popular. Most pitches can and do move to the tonal center and four of the average seven pitches move to itself. The lyric of these songs show glimpses of Salar ethnic identity and the musical analysis gives detail to a previously unresearched music style. The Salar understanding of their music as sad and as a reflection of their history is a subjective concept, but the musical analysis does give some verbiage to what makes Salar music sound the way it does.

Conclusions

The purpose of my work with the Salar was to identify distinctive musical characteristics; some of which might relay a better understanding of their ethnic identiy. Identifying musical charactersitics that were recurring in the twelve-song set was a straightforward process, but whether I can say they are unique characteristics requires further research. Through interviews and music analysis some characteristic melodic and rhythmic elements were determined that make songs identifiable to the Salar people. Before expressing the results of the musical analysis I will offer some concluding remarks on how religion effects the music of the Salar.

The Islamic religion determines where and with whom the music is sung. Most music is forbidden within the village and is considered a "'wild song' [meaning] …it can only be sung in the wild [outside earshot of the village]." Similarly it is inapropriate to sing in mixed gender or generation contexts. There is a dichotomy presented by the religion– music being avoided because of its 'sensual connotations' versus the Salar belief that music "stirs up emotion" and encourages people in a spiritual way (Z. Han 2015). The very name of the genre, Yur instead of

Hua'er, could have been influenced by a desire, fueled by the religion, to move away from salacious conotations that are inherent to the Hua'er genre. These are illustrations of how Salar music and idenity, as religion is a significant element of their traditional identity, are connected and influence one another.

Regarding melody, the Salar described it as "sad" but this is a subjective statement and I was only able to look at quantifiable melodic elements that may or may not translate into their aesthetic understanding of "sad" or "Salar." There does not seem to be a common collection of pitch choices between songs, and so further research would need to be done to look at the modal possibilities within these songs and their possible connection to the "sad sound" of the Salar. The pitch inventory had considerable variation but on average songs contained seven pitches, four above the tonal center and two below.

I am not able to quantifiably identify the "Sad" sound of the Salar, but will offer some possibilities to consider. These following elements are characterisitcs of Salar music and hypothetically relate to the "sad" sound of Salar melodies. The melody of Salar songs is set in the low register of the performers voice "usually a little bit low" (Z. Han 2015). This low register is part of their uniqe vocal timbre and supports the sad quality of Salar songs. Interviewees often communicated that melodies were slow in Salar music, which also expresses a sad quality. My own analysis showed that it is not the tempo or steady pulse of these songs that are slow but the characterisitc sustained pitches throughout these songs. Some syllables are held for a long time and the movement from one pitch to another feels like it is happening slowly. This 'slow' element of their music is part of their "sad" aural phenomenon. Similarly, the "smoothness" of their songs, relating to consistent conjunct motion and wave like contour seems to relate to the Salar's idea of 'sadness' within the music (Q. Han 2015). The conjunct motion is supported by

the flexible pitch movement as a pitch can move on average to two other, generally neighboring, pitches within the pitch collection of a song. Pitches below the tc typically do not move above the tc. These pitches keep the conjunct characteristics of Salar songs and usually move to lower neighboring pitches. The wave-like contour is created by the conjunct motion and reiterated pitches, for example– three out of every five pitches will repeat themselves. There are other contours seen in this music, but the arc, ascending and descending melodic phrases fit within the larger undulating motion of each song. The ornamentation of these songs, vibrato, mordent-like and turn-like features, which often occur at the beginning of a melodic phrase or after a sustained pitch, could be part of these sad qualities. I would argue that the timbre of the voice, which changes depending upon the speed of the rhythms, is important to the their concept of a "sad sound". The timbre is low, deep and resonating on sustained pitches and higher as well as frontal for quicker rhythms. Emotion is also conveyed through the dynamic shifts that occur at the beginning or end of melodic phrases. The repetition of lyric and consistent rhyme scheme was said to be a reflection on Salar culture relating to the repetitious actions for traditional work, like chopping wood and farming the land. This is another element of how their identity, the traditional agricultural work, has influenced the music.

Rhythmic charactersitics were also cited as what made Salar music unique from Han or other minority group counterparts. Again, the rhythm was described as slow, but the anlaysis reveals an average tempo of 117 beats per minute (bpm). It is more likely that the slowness that interviewees described have to do with the use of longer rhythmic units, such as half notes, whole notes or longer rhythmic units (RU). These RU's are part of what sounds sad to the Salar. The rhythmic tendencies of the twelve-song collection included the heavy percentage, fifty percent on average, of one rhythmic unit within a song. Although, the most prevalent rhythmic

unit was either an eighth or quarter note, making up anywhere from thirty-four to seventy-nine percent, longer RU's, either a half note or longer, characterisitically appear at the beginning or end of melodic phrases.

The concept of sadness within Salar songs is related to their idenity as a minority group in China who have and do experience exile. This exile terminology is self-designated and is rooted in their migration to China, whether through a circumstance similar to their camel story, or other means, as well as their political experiences througout China's history. The musical analysis and interviews support the notion that elements of their music relate to their identity as a people. I am speaking of their idenity in terms of religion, sadness as associated with exile, and their agricutlural society. However, it is vital to realize that "conclusions…are not final until checked with the local music-makers" (Chenoweth cited in Kee 2011, 74). Therefore until Salar musicians can review the findings and a comparative study between Salar and other Northwest folk songs can be completed these conclusions are tentative.

<center>Recommendations</center>

This study is preliminary; merely a starting point for a much larger project. As research with the Salar community continues a much larger music sample is needed and more extensive time spent in fieldwork with the people themselves. This analysis is based on a twelve-song sample and allows for a glimpse into the Salar music world but could hardly be termed conclusive. The period of fieldwork should be extended as well, so that an emic perspective of the music can be clearly communicated. I had insightful interviews, but the brief time available was limiting to the research.

In the future a comparison should be made between the Hua'er of Northwest China and Salar Yur. It is arguable that the Salar have a uniqe music style, because even if it is based on

other minority's song style certain elements like their religion, lifestyle, and language effect the music. However, saying what is unique about Salar songs is not possible without reviewing the characteristics of other Hua'er, or at least Hua'er-influenced, musics. With a base analysis done on Salar songs it is now possible to begin a comparative study between the Hua'er styles of Northwest China.

Finally, because of the Central Asian roots of the Salar people, a comparison of the pitches or possibly the intervals used in Salar songs with Turkish muqams would be interesting. It could reveal a remaining link between their Turkish heritage and their modern identity as Chinese citizens. Continued research of Salar songs is needed to help in the preservation of Salar culture and heritage, which will in turn enrich the lives of young Salars, other Chinese neighbors, and the world at large.

# Salar Song 1

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui



2016

# Salar Song 2

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Salar Song 3

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Salar Song 4

Traditional Salar Song
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

2016

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# Salar Song 5

X= No slide: spoken

Traditional Salar songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui



2016

# Salar Song 6

2016

# Salar Song 7

Traditional Salar Song
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

2016

# Salar Song 10

# Salar Song 11a

Salar Traditional Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui



2016

# Salar Song 11b (12)

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

2016

# Salar Song 13

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Salar Song 14

2016

Song 1 - :30 (Tonal Inventory: 7.5L 5.5L 2L 0 3H 5H 7.5H 10H 12.5H)

| | Beg. | D1/4# | E1/4# | G1/4# | A1/4# | C | D1/4# | F | End |
|---|---|---|---|---|---|---|---|---|---|
| Beg. | Beg. | | | | | | | | |
| F | | | | 2 | | | | 2 | |
| D1/4# | | | | | 2 | 2 | 2 | | |
| C | | | | | 1 | 4 | | | |
| A1/4# | | | | | 2 | | | | |
| G1/4# | | 2 | 4 | 2 | | | | | |
| E1/4# | 1p | 6 | 7 | 4 | | | | | end |
| D1/4# | | 1 | 3 | | | | | | |
| B | 2 | 1 | 1 | | | | | | |
| A | | | | | | | | | |

| | A | B | D1/4# | E1/4# | G1/4# | A1/4# | C | D1/4# | F |
|---|---|---|---|---|---|---|---|---|---|
| Iteration: | 2 | 4 | 10 | 16 | 8 | 5 | 4 | 2 | 2 |
| Duration: | 2 | 4 | 15 | 23 | 8.5 | 22 | 4 | 6 | 2 |
| Flexibility: | 3 | 5 | 6 | 7 | 5 | 4 | 3 | 2 | 2 |
| TC: | E1/4# | | | | | | | | |

**Song #1**

7.5L ← 5.5L ←→ 2L ←→ 0 ←→ 3H → 5H ←→ 7.5H → 10H → 12.5H

*Black dashes= movement only occurs over phrase breaks.

**Song 1_Flow Diagram/Notes:**

- Dynamics seem important to the texture of the song.

- This song was a snippet- the performer didn't sing all or every variation of the phrases.

- The same phrase is repeated: A, A2

- :22 is marked by the e ¼#  however, it seems like the same pitch as the first phrase, which would be a d ¼#. With that change it is possible that the TC would be a d ¼ # instead of the e ¼# .

Song 2- :47 (Tonal Inventory: 6L 4.5L 2.5-1.5L 0 .5-1.5H 2.5H 4.5H 6H 7.5H)

| | Beg. | D 1/4b | Eb | F-F# | G1/4# | Ab-A | Bb | C | D1/4b | Eb | End |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **Eb** | | | | | | | 1 | 1 | 2 | 2 | |
| **D1/4b** | | | 1 | 1 | | 1 | 1 | | | 1 | |
| **C** | | | 1 | 1 | | | 2 | 3 | | | 1 |
| **Bb** | | | | 5 | | | | 3 | 1 | 3 | |
| **Ab-A** | | | | 4 | | 2 | 2 | | | | |
| **G1/4#** | 1p | | 1 | | 18 (2p) | 2 | 8 | | | | end |
| **F-F#** | | | 1 | 1 | | | 1 | | | | |
| **Eb** | | | 2 | 2 | | 1 | 1 | | | | |
| **D 1/4b** | 7 | 4 | 1 | 4 | 1 | | | | | | |
| | **D 1/4b** | **Eb** | **F-F#** | **G1/4#** | **Ab-A** | **Bb** | **C** | **D1/4b** | **Eb** | **End** | |
| **Iteration:** | 13 | 5 | 6 | 31 | 4 | 13 | 4.5 | 3 | 6 | | |
| **Duration:** | 19.5 | 7 | 8 | 95.5 | 4.5 | 11.5 | 2 | 2.5 | 9 | | |
| **Flexibility:** | 6 | 7 | 6 | 10 | 4 | 9 | 5 | 5 | 6 | | |
| **TC:** | G1/4# | | | | | | | | | | |
| **(#p)** | denotes that a certain number of the total only occurred over phrase breaks. | | | | | | | | | | |
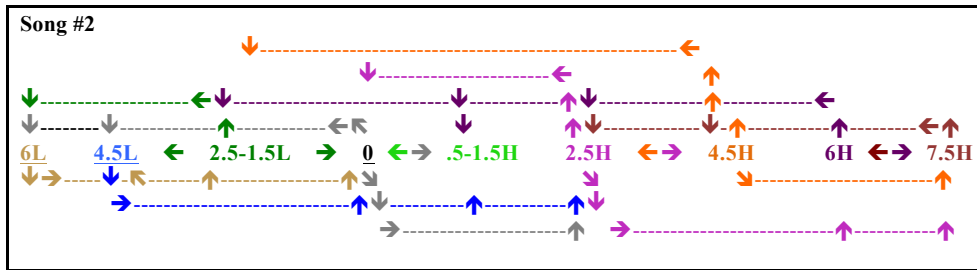
**Song #2**



*Black dashes= movement only occurs over phrase breaks.

**Song 2_ Flow Diagram/Notes:**

- 26 occurrences of the ♩ motion going up.

- 17 occurrences of the ♩ motion going down.

## Song 3- 1:00 (Tonal Inventory: 5L  0  1.5H  4.5H  6H  8.5H  11.5H )

| (from \ to) | Beg. | C# | F# | G1/4# | B1/4b | C | D1/4# | F1/4# | End |
|---|---|---|---|---|---|---|---|---|---|
| **Beg** | | | | | | | | | |
| **F1/4#** | | | | | | | | 1 | |
| **D1/4#** | | | | | 3 | 5 | 5 | | |
| **C** | | | 6 | | | 1 | | 4 | 1 |
| **B1/4b** | | | 7 | | 6 | 6 | | | 1 |
| **G1/4#** | 2p | | | 1 | | 6 | 1 | | |
| **F#** | 1p | 4 | 13 | | | | | | end |
| **C#** | 8 | 2 | | | | | | | |
| | | | | | | | | | |
| **Iteration:** | | 10 | 20 | 12 | 21 | 12 | 13 | 1 | |
| **Duration:** | | 12 | 68.5 | 17 | 33.5 | 12.5 | 49 | 1 | |
| **Flexibility:** | | 3 | 6 | 6 | 8 | 6 | 7 | 2 | |
| **TC:** | | F# | | | | | | | |
| **(#p)** | denotes that a certain number of the total only occurred over phrase breaks. | | | | | | | | |

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Song #3

5 L  →  0  ←  →  1 . 5 H  ←  →  4 . 5 H  ←  →  6 H  ←  →  8 . 5 H  ←  1 1 . 5 H
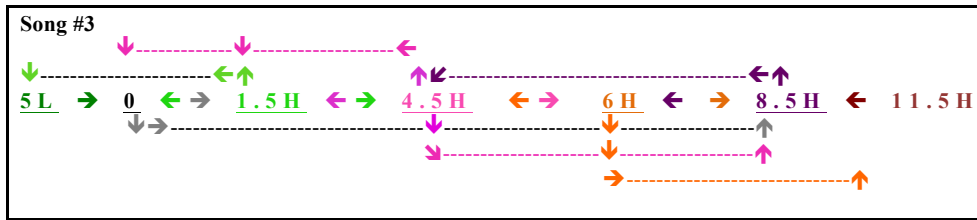
*Black dashes= movement only occurs over phrase breaks.

**Song 3_ Flow Diagram/Notes:**

- A weakness in using Western notation is it shows too much space as it suggests pitches that may not be present in the tonal inventory. The movement from C# to F# is conjunct because there are no other pitches between however it appears disjunct on the staff.

- I chose F# because the duration is significantly longer. Aurally the F# sounds like the resting pitch. The iteration was very close in number and the song ends both significant phrases on the F#.

- Primarily conjunct motion in this song.

- There are long rests in this song- phrases either begin or end with sustained pitches.

- 1.5H moves to 5L only over a phrase boundary.

Song 4- 1:00 (Tonal Inventory: 5L 1.5L 0 3.5H 5.5H 7H 11.5H )

| From \ To | D1/4b | F | G 1/4b | Bb | C | D 1/4b | F# | End |
|-----------|-------|---|--------|----|---|--------|----|-----|
| **Beg.** | | | | | | | | |
| **F#** | | | 1p | | | 1 | 1 | |
| **D 1/4b** | | | 1p | | 8 | 7 | | 2 |
| **C** | 6 | | | | 8 | | | |
| **Bb** | 1 | | 5 | 2 | 7 | | 1 | |
| **G 1/4b** | | 7 | 8 (1p) | 8 | 7 | | | end |
| **F** | 1p | 1 | 5 | 5 | | | | |
| **D1/4b** | 6 (2p) | 3 | 5 | 5 | | | | |

| | D1/4b | F | G 1/4b | Bb | C | D 1/4b | F# | End |
|---|-------|---|--------|----|---|--------|----|-----|
| **Iteration:** | 14 | 12 | 25 | 16 | 14 | 10 | 3 | |
| **Duration:** | 16 | 20 | 108 | 19 | 17 | 11 | 5 | |
| **Flexibility:** | 5 | 6 | 9 | 7 | 4 | 6 | 4 | |

**TC:** G 1/4b

(#p) denotes that a certain number of the total only occurred over phrase breaks.

**Song #4**

5 L  ←→  1.5 L  ←→  0  ←→  3.5 H  ←→  5.5 H  ←→  7 H  ←→  11.5 H
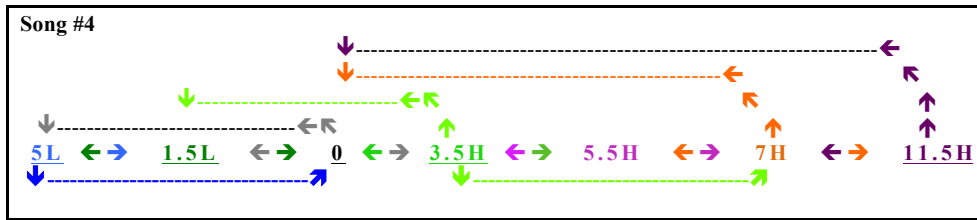
*Black dashes= movement only occurs over phrase breaks.

**Song 4_ Flow Diagram/Notes:**

- Primarily conjunct motion

- Dynamics seem significant. Screenshots of spectrograph are beneficial (Beg/end of phrases particularly).

Song 5- :11 (Tonal Inventory: 9L 5.5L 3L 0 2H 4H)

| | B | D1/4# | F | A1/4b | C | B1/4b | End |
|---|---|---|---|---|---|---|---|
| **Beg** | | | | 1 | | | |
| **B1/4b** | | | 1 | | | | |
| **C** | | | | | | 1 | |
| **A1/4b** | | | 3 | 3 | 1 | | |
| **F** | | 3 | | 1 | | | end |
| **D1/4#** | 1 | | 1 | 2 | | | |
| **B** | | 1 | | | | | |

| | B | D1/4# | F | A1/4b | C | B1/4b | End |
|---|---|---|---|---|---|---|---|
| **Iteration:** | 1 | 4 | 5 | 7 | 1 | 1 | |
| **Duration:** | 1 | 19.5 | 6.5 | 16 | 1 | 2 | |
| **Flexibility:** | 2 | 3 | 6 | 6 | 2 | 2 | |

| **TC:** | A1/4b |
|---|---|
| **(#p)** | denotes that a certain number of the total only occurred over phrase breaks. |

**Song #5**

9L      5.5L    ←→    3L   ←→    0   ←→    3H   ←    4H
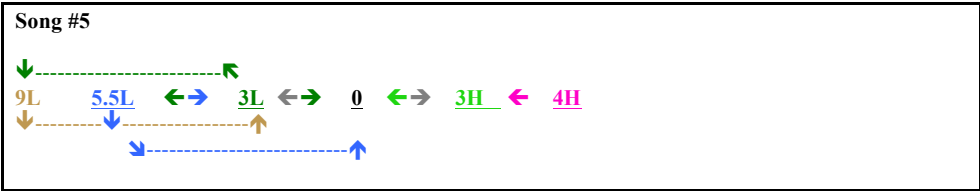
*Black dashes= movement only occurs over phrase breaks.

**Song 5_ Flow Diagram/Notes:**

●      The song is so short (11 seconds) that relevant data may be difficult to retrieve.

●      Continues to have dynamic changes over phrase endings during sustained pitches.

Song 6- 3:24 (Tonal Inventory: 1.5L 0.5-1.5H 2.5-3.5H 4.5H 5.5H 6H 8.5H 10.5H 11.5H)

| from \ to | Beg. | F# | G1/4# | Ab-A | Bb-B | C | C# | D1/4b | Eb | F | F# | End |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| F# | | | | | | | | | | | | |
| F | | | | | | 3 | 2 | 2 | | 2 | | 2 |
| Eb | 2p | | | | 1 | | 11 | 9 | 17 | 2 | | |
| D1/4b | | | 1 | 1 | 5 | 18 | 2 | 29 | 13 | 3 | | |
| C# | | | | 1 | 16 | | 10 | 1 | 9 | | | |
| C | | | | 2 | 7 | 6 | | 13 | 1 | | | |
| Bb-B | 12(1p) | | | 4 | 7 | 6(1p) | 8 | 17(5p) | 5p | | | |
| Ab-A | 1 | | 3 | 5 | 5(1p) | | 2 | 2 | | | | end |
| G1/4# | 1p | | 37 (6p) | 3(2p) | 16(1p) | | 1 | 1 | 2 | | | 2 |
| F# | 1 | 1 | 1 | | 2 | 7 | | | | | 1 | |

|  | F# | G1/4# | Ab-A | Bb-B | C | C# | D1/4b | Eb | F | F# | End |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Iteration: | 3 | 58 | 22 | 58 | 38 | 36 | 73 | 44 | 5 | 2 | |
| Duration: | 5 | 178 | 40 | 93.5 | 66 | 56.5 | 159.5 | 125.5 | 5.5 | 2.5 | |
| Flexibility: | 4 | 12 | 11 | 14 | 10 | 11 | 14 | 11 | 4 | 2 | |

TC: G1/4#

(#p) denotes that a certain number of the total only occurred over phrase breaks.

**Song #6**

1.5L ⬅0 ⬅➡ .5-1.5H ⬅➡2.5-3.5H ⬅➡4.5H     5.5H ⬅➡ 6H ⬅➡ 8.5H ➡ 10.5H     11.5H

*Black dashes= movement only occurs over phrase breaks.

**Song 6_ Flow Diagram/Notes:**

- The tonality may change from the beginning to the end. It may be beneficial to do a flow sheet/graph using only the first half of the song, then another graph for the ending half to compare.

- The "C" does not appear past 1:44 min- about half way through the song. However, "C#" does appear throughout.

- I designated the G1/4# as the TC because of close numbers between the D ¼ b and the G1/4# as well as the fact that there are more phrase endings/beginnings with the G1/4# over any other high-ranking iteration pitch. Also, the G1/4# is the pitch with the longest duration.

- There is some ambiguity in whether the TC is D 1/4b or G ¼# . I chose as best I could with the present data, however G1/4# as the TC may be a somewhat arbitrary choice, because I also relied on my ear.

- The end of the first section phrase ends with a straight tone that falls. The end of the second section does the same thing- though it is a much longer section.

## Song 7 - :30 (Tonal Inventory: 5.5L 4.5L 2L 0 3.5H)

| | G | Ab | B1/4b | C1/4# | E | End |
|---|---|---|---|---|---|---|
| **Beg.** | | | | | Beg. | |
| **E** | | | | 3 | | |
| **C1/4#** | 2p | | | 8 8 (3p) | 3 | 3 end |
| **B1/4b** | 5 | 2 | | 10 | | |
| **Ab** | | 2 | 2 | | | |
| **G** | 2 | | 7 | | | |
| | **G** | **Ab** | **B1/4b** | **C1/4#** | **E** | **End** |
| **Iteration:** | 9 | 2 | 17 | 22 | 3 | |
| **Duration:** | 10 | 2 | 20 | 39.5 | 4.5 | |
| **Flexibility:** | 4 | 2 | 6 | 6 | 2 | |
| **TC:** | C 1/4# | | | | | |
| **(#p)** | denotes that a certain number of the total only occurred over phrase breaks. | | | | | |

122

**Song #7**

5.5L    4.5L   ↔→   2L  ↔→  **0**  ↔→   3.5H
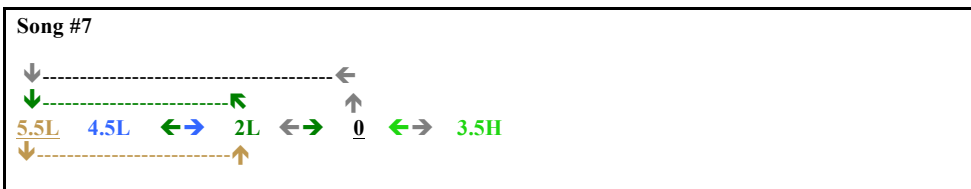
*Black dashes= movement only occurs over phrase breaks.

**Song 7_ Flow Diagram/Notes:**

- Ab is only used in the B phrases, I am wondering if there are other songs where a pitch only occurs in the B phrases.

- This song has no long sustained pitches.

- 0 to 5.5L only occur over phrase boundaries in the b phrases. Phrase boundaries in the a phrases are 0 to 0.

Song 10- :27 (Tonal Inventory:  2.5L  0  2.5H  4.5H  7.5H)

| From \ To | Beg. | C# | E1/4b | F# | Ab | B | End |
|---|---|---|---|---|---|---|---|
| Beg. | | | | | | | |
| B | | | | | 2 | 1 | |
| Ab | | | | 5 | 2 | 2 | |
| F# | | | 5 | 2 | 2 | 2 | |
| E1/4b | 5 (1p) | 7 (2p) | | | 2 | 3 (1p) | end |
| C# | | 1 | 5 | | | | |

| | C# | E1/4b | F# | Ab | B | End |
|---|---|---|---|---|---|---|
| Iteration: | 6 | 17 | 9 | 9 | 3 | |
| Duration: | 6 | 23 | 15 | 15 | 3 | |
| Flexibility: | 3 | 6 | 5 | 6 | 3 | |
| TC: | E1/4b | | | | | |

(#p)  denotes that a certain number of the total only occurred over phrase breaks.

124

**Song #10**

2.5L ←→ 0 ←→ 2.5H ←→ 4.5H ←→ 7.5H
‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐‐

*Black dashes= movement only occurs over phrase breaks.

**Song 10_ Flow Diagram/Notes:**

- All but one phrase ends on the 0/TC.

- No great dynamic shifts- towards the end of our meeting we were all fatigued. There was a slight crescendo on the held pitches.

**Song 11a- :10 (Tonal Inventory: 5.5L  1.5L  0  3.5H)**

| | Beg. | Eb | G | A 1/4b | C | End |
|---|---|---|---|---|---|---|
| **Beg.** | | | | | | |
| **C** | | | | 1 | 1 | |
| **A 1/4b** | | | 3 | 2 1p | | |
| **G** | | | 1 | 3 | | |
| **Eb** | | 2 | | | | end |
| | | **Eb** | **G** | **A 1/4b** | **C** | **End** |
| **Iteration:** | | 3 | 5 | 6 | 2 | |
| **Duration:** | | 10 | 10 | 24 | 4 | |
| **Flexibility:** | | 2 | 4 | 5 | 3 | |
| **TC:** | **A 1/4b** | | | | | |
| **(#p)** | denotes that a certain number of the total only occurred over phrase breaks. | | | | | |

126

| Song 11b (12)– :30 (Tonal Inventory: 9L 7.5L 5.5L 2-1L 0 1H 3.5H 5H) | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | **C** | **D 1/4b** | **E 1/4b** | **G-G#** | **A** | **Bb** | **C 1/4#** | **D** | **End** |
| **Beg.** | | | | | Beg. | | | | |
| **D** | | | | | | | 1 | 1 | |
| **C 1/4#** | | | | | 3 | | 2 | 1 | |
| **Bb** | | | | 1 | | | | | |
| **A** | | | | 3  8 (1p) | 17 | | 2(1p) | | |
| **G-G#** | | | 1 | 4 | 5 | 1 | 1 | | |
| **E 1/4b** | | | 1 | 4  3(2p) | 3(2p) | | | | |
| **D 1/4b** | | 6 | | 1 | 1p | | | | end |
| **C** | 1 | 1 | 1 | | | | | | End |
| **Iteration:** | 1 | 10 | 12 | 13 | 30 | 1 | 6 | 1 | |
| **Duration:** | 2 | 26 | 48 | 22.5 | 74 | 2 | 10.5 | 1 | |
| **Flexibility:** | 2 | 7 | 7 | 9 | 8 | 2 | 6 | 2 | |
| **TC:** | **A** | | | | | | | | |
| **(#p)** | denotes that a certain number of the total only occurred over phrase breaks. | | | | | | | | |

127

**Song #11a**

5.5L   ←   1.5L   ←→   0   ←→   3.5H

*Black dashes= movement only occurs over phrase breaks.

**Song 11a_ Flow Diagram/Notes:**

- This was a warm up to the next song. A snippet of the performance of song 11b or 12.

**Song #11b (12)**
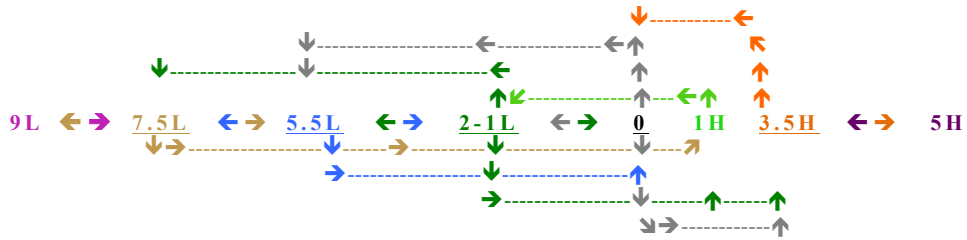


*Black dashes= movement only occurs over phrase breaks.

**Song 11 (12)_ Flow Diagram/Notes:**

- In regards to the g-g#, the g# only occurs in the last half of the song. However, the second to last pitch is a g natural. It does seem like the g# is replacing the g's from earlier in the song given the placement within the phrase.

**Song13 - :16 (Tonal Inventory: 4.5L  3L  0  2.5H  4.5H  7.5H)**

| (from \ to) | Beg. | B | C 1/4# | E 1/4b | F# | Ab | B | End |
|---|---|---|---|---|---|---|---|---|
| **Beg.** | Beg. | | | | | | | |
| **B** | | | | | 1 | | 1 | |
| **Ab** | | | | 1 | 5 | | | |
| **F#** | | | | 2 | | 5(1p) | | |
| **E 1/4b** | | 2 | 3 | 1 | | 2(1p) | | |
| **C 1/4#** | | 2p | 3 | 4 | 1 | | | |
| **B** | | 4 (1p) | 3 | | | | | end |

| | B | C 1/4# | E 1/4b | F# | Ab | B | End |
|---|---|---|---|---|---|---|---|
| **Iteration:** | 8 | 6 | 8 | 7 | 7 | 1 | |
| **Duration:** | 17.5 | 5 | 16 | 6 | 10.5 | 1 | |
| **Flexibility:** | 5 | 4 | 8 | 5 | 5 | 2 | |
| **TC:** | E 1/4b | | | | | | |

(#p) denotes that a certain number of the total only occurred over phrase breaks.

**Song 14- :25 (Tonal Inventory: 3.5L 0 1.5-2.5H 3.5H 7H 8.5H 11.5H 13.5H)**

|              | Bb | D 1/4b | Eb_E | F | A 1/4b | Bb | C# | Eb | End |
|--------------|----|--------|------|---|--------|----|----|----|-----|
| Beg.         |    |        |      |   |        | Beg. |   |    |     |
| Eb           |    |        |      |   |        | 1  |    |    | 1   |
| C#           | 1p |        |      |   |        |    |    | 1  |     |
| Bb           |    | 1      | 2    | 5 | 2      | 2  | 1  | 1  |     |
| A 1/4b       |    | 2      | 2    | 4 | 4      | 4  |    |    |     |
| F            |    |        | 3    | 3 | 1 1p   |    |    |    |     |
| Eb_E         |    | 2      |      | 5 |        | 1  |    |    |     |
| D 1/4b       | 1 4(1p) |    |      |   |        |    |    |    | end |
| Bb           | 4  |        |      |   |        |    |    |    |     |
|              | **Bb** | **D 1/4b** | **Eb_E** | **F** | **A 1/4b** | **Bb** | **C#** | **Eb** | **End** |
| **Iteration:**   | 6  | 11   | 7  | 9    | 14 | 9    | 1 | 1 |  |
| **Duration:**    | 14 | 24   | 7  | 13.5 | 16 | 12.5 | 1 | 1 |  |
| **Flexibility:** | 3  | 10   | 5  | 7    | 9  | 7    | 2 | 2 |  |
| **TC:** | D 1/4b | | | | | | | | |
| **(#p)** | denotes that a certain number of the total only occurred over phrase breaks. | | | | | | | | |

**Song #13**

4 . 5 L    ← →    3 L   ← →    0   ← →   2 . 5 H   ← →   4 . 5 H   →   7 . 5 H
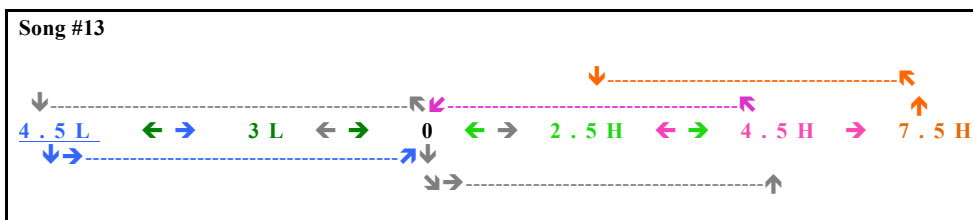
*Black dashes= movement only occurs over phrase breaks.

**Song 13_ Flow Diagram/Notes:**

- None

**Song #14**

3.5L   ← →   0   ← →   1.5_2.5L   ←   3.5H   ← →   7H   ← →   8.5H    11.5H   →   13.5H
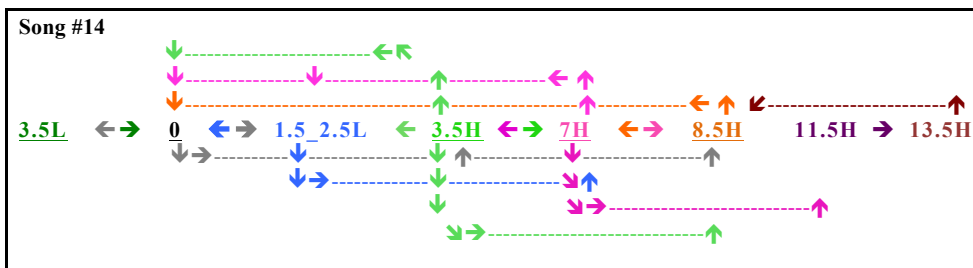
*Black dashes= movement only occurs over phrase breaks.

**Song 14_ Flow Diagram/Notes:**

- The condition for Eb-E is that it must be preceded by an f to be an Eb otherwise it is an E natural.

# Salar Song 1

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Salar Song 2

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Salar Song 3

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

2016

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# Salar Song 4

2016

# Salar Song 5

X= No slide: spoken

Traditional Salar songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui



2016

# Salar Song 6

Traditional Salar songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

Salar Song 6

# Salar Song 7

Traditional Salar Song
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Salar Song 10

2016

# Salar Song 11a

# Salar Song 11b (12)

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Salar Song 13

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

2016

# Salar Song 14

Traditional Salar Songs
Transcribed by Elizabeth Keating
As Performed by Ma Guang Hui

# Appendix D
## Rhythmic Unit Succession/Flow Diagram
based on Tom Avery's Pitch Succession chart (Meyer 2016)

Song 1 - :30 (Rhythmic Unit Inventory: o 𝅗𝅥 ♩ ♪ ♩. ♩ ♪)

Avg Tempo: 110 bpm ‖ E= phrase Ending ‖ P= over phrase boundary ‖ ex. 3 (1E) = indicates 1 out of the 3 iterations ocurred at a phrase Ending. Etc.

| | Beg. ♪ | ♪ | ♪. | ♩ | ♩. | 𝅗𝅥 | 𝅗𝅥. | o | End |
|---|---|---|---|---|---|---|---|---|---|
| Beg. | | | | | Beg. | | | | |
| ♪ | | | | | 2 | | | 2 | |
| ♪ | | | | 1 | | | 1 | | |
| ♪. | | | | | 18 | | 2 | | |
| ♩ | 3 (1E) | 3 (1E) | 5 (2E) | | 1 | 2 | 1 | | |
| ♩. | | | 4 (2P) | | 6 | | | | End |
| 𝅗𝅥 | | | | | 2 | | | | |
| 𝅗𝅥. | 2 | | 2 | | 1 (1P) | ♩ | ♩ | ♩ | End |

| | | | | | | | | | | Total= 56 |
|---|---|---|---|---|---|---|---|---|---|---|
| Iteration: | 5 | 3 | 12 | 1 | 30 | 2 | 1 | 2 | | Total= 56 |
| Flexibility: | 3 | 1 | 3 | 1 | 5 | 1 | 1 | 1 | | |
| % of song | | 21% | | | 54% | | | | | |

Note: % is rounded to the nearest whole number.

Song 1

Blue = movement only occurs over phrase boundaries

146

**Song 2‑ :47 (Rhythmic Unit Inventory:  𝅝  𝅗𝅥  𝅘𝅥  𝅘𝅥.  𝅘𝅥𝅮  𝅘𝅥𝅮.  𝅘𝅥𝅯  𝅘𝅥𝅯)**

Avg Tempo: 123 bpm ‖ E = phrase Ending ‖ P = over phrase boundary ‖ ex. 3 (1E) = indicates 1 out of the 3 iterations ocurred at a phrase Ending. Etc.

| (from \ to) | 𝝝 | 𝅗𝅥. | 𝅗𝅥 | 𝅘𝅥 | 𝅘𝅥. | 𝅘𝅥𝅮 | 𝅘𝅥𝅯 | end |
|---|---|---|---|---|---|---|---|---|
| Beg. | | | | Beg. | | | | |
| 𝅘𝅥𝅮 | | | | 7 | 3 | 1 | 1 | |
| 𝅘𝅥𝅮 | | | | 8(1P) | | 13 | 1 | |
| 𝅘𝅥𝅮. | | | | | | | 10 | |
| 𝅘𝅥 | | | | 11(1P) (1E) | 5 | 7(1E) | | |
| 𝅘𝅥 | | | | 2(2P) | 2 | 1(1P) | | |
| 𝅗𝅥. | | 1(1E) | 4(2E) | | | | | |
| 𝝝 | 2 | 2 | 1(1E) | | | | | End |
| **Iteration:** | 2 | 3 | 5 | 28 | 10 | 22 | 12 | **Total = 82** |
| **Flexibility:** | 2 | 1 | 3 | 5 | 1 | 3 | 4 | |
| **% of song** | | | | 34% | 12% | 27% | 15% | |

Note: % is rounded to the nearest whole number.

Song 2

Blue = movement only occurs over phrase boundaries

148

## Song 3 - 1:00 (Rhythmic Unit Inventory: 𝅝  o⋯  𝅗𝅥  𝅘𝅥  𝅘𝅥.  𝅘𝅥𝅮  𝅘𝅥𝅮.  𝅘𝅥𝅮  𝅘𝅥𝅯 )

Avg Tempo: 135 bpm ‖ E= phrase Ending ‖ P= over phrase boundary ‖ ex. 3 (1E) = indicates 1 out of the 3 iterations occurred at a phrase Ending. Etc.

| | Beg. | 𝅘𝅥𝅮𝅘𝅥𝅮 | 𝅘𝅥𝅮 | 𝅘𝅥𝅮. | 𝅘𝅥 | 𝅘𝅥. | 𝅗𝅥 | o⋯ | 𝅝 | end | End |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **Beg.** | ▨ | | | | | | | | | | |
| 𝅘𝅥𝅮𝅘𝅥𝅮 | | ▨ | 2 | 2 | 4 | | | | | | 2 |
| 𝅘𝅥𝅮 | | 2 | ▨ 18 | 1 | 8 | | 2 | | | | 2 |
| 𝅘𝅥𝅮. | | | 18 | ▨ 1 | 1 | | | | | | 5 |
| 𝅘𝅥 | | | 8 | 3 | ▨ 17 | 3(2E) | 2 | 2 | | | 1 |
| 𝅘𝅥. | | | 1 | | 2(2p) | ▨ | 2(2E) | 2 | | | |
| 𝅗𝅥 | | 2 | | | | | ▨ | 1(1P) | | | |
| o⋯ | | 1(1P) | | | | | | ▨ | | | |
| 𝅝 | | | | | 2 | | | | ▨ | | |
| | **𝅗𝅥** | **o⋯** | **𝅘𝅥** | **𝅘𝅥.** | **𝅗𝅥** | **𝅘𝅥.** | **𝅘𝅥** | **𝅘𝅥** | | | **𝅘𝅥𝅮** |
| **Iteration:** | 2 | 2 | 4 | 3 | 24 | 6 | 29 | 10 | | | Total= |
| **Flexibility:** | 1 | 1 | 2 | 2 | 6 | 2 | 4 | 4 | | | |
| **% of song** | | | | | 38% | | 32% | 11% | | | |

Note: % is rounded to the nearest whole number.

149

Song 3



Blue = movement only occurs over phrase boundaries

150

**Song 4- 1:00 (Rhythmic Unit Inventory: 𝅜 o ♩ | ♩ ♩. ♪ ♪ 𝅘𝅥𝅯)**

Avg Tempo: 135 bpm || E= phrase Ending || P= over phrase boundary || ex. 3 (1E) = indicates 1 out of the 3 iterations occurred at a phrase Ending. Etc.

| | Beg. | 𝅜 | o (+) | 𝅗𝅥 | ♩ | ♩. | 𝅘𝅥𝅮 | 𝅘𝅥𝅯 | End |
|---|---|---|---|---|---|---|---|---|---|
| **Beg.** | | | | | | | Beg. | | |
| 𝅘𝅥𝅯 | | | | | | | 2 | 2 | 2 |
| 𝅘𝅥𝅮 | | | | 1(1E) | 11(1E)(1P) | 2 | 34(1E) | 2 | 2 |
| ♩. | | | | 2 | | | 2 | | 2 |
| ♩ | | | | 1(1P) | 11(1E)(1P) | | 12(1P) | | 1(1P) |
| 𝅗𝅥 | | | 2 | | 1(1P) | | | | |
| o (+) | | 2 | 2(2E) | | 2 | | | | |
| 𝅜 | | | | | | | | | End |

| | 𝅜 | o (+) | 𝅗𝅥 | ♩ | ♩. | 𝅘𝅥𝅮 | 𝅘𝅥𝅯 | |
|---|---|---|---|---|---|---|---|---|
| **Iteration:** | 2 | 2 | 5 | 24 | 2 | 53 | 6 | Total= 94 |
| **Flexibility:** | 1 | 1 | 3 | 3 | 1 | 4 | 3 | |
| **% of song** | | | | 25% | | 56% | | |

Note: % is rounded to the nearest whole number.

(+) = includes greater values than o, but lesser values than 𝅜

Song 4

Blue = movement only occurs over phrase boundaries

Song 5- :11 (Rhythmic Unit Inventory: 𝅜 o | ♩ ♩. ♪. ♪ )

Avg Tempo: 113 bpm || E= phrase Ending || P= over phrase boundary || ex. 3 (1E) = indicates 1 out of the 3 iterations occurred at a phrase Ending. Etc.

| | 𝅜 | o | ♩ | ♩. | ♩ | ♪ | ♪ (flag) | End | |
|---|---|---|---|---|---|---|---|---|---|
| **Beg.** | | | | | Beg. | | | | |
| ♪ (flag) | 1(1E) | 1 | | | | | | ♪ (flag) | 1 |
| ♪ | | | 2 | | | 7 | | ♩ | 10 |
| ♩. | | | | | | | 1 | ♩. | 1 |
| ♩ | | | | 1 | 1 | 3 | | ♩ | 5 |
| o | | | 1 | 1 | 1 | | | o | 1 |
| 𝅜 | | | | | | | | 𝅜 | 1 |
| | | | | | | | end | End | Total= 19 |
| **Iteration:** | 1 | 1 | 5 | 1 | 10 | 1 | | | Total= 19 |
| **Flexibility:** | 1 | 3 | 1 | 3 | 1 | | | | |
| **% of song** | | 26% | | 26% | 53% | | | | |

Note: % is rounded to the nearest whole number.

Song 5

Blue = movement only occurs over phrase boundaries

154

**Song 6- 3:24 (Rhythmic Unit Inventory: 𝅜 o 𝅗𝅥 ♩ ♩. ♪. ♪ 𝅘𝅥𝅯)**

Avg Tempo: 128 bpm ‖ E= phrase Ending ‖ P= over phrase boundary ‖
ex. 3 (1E) = indicates 1 out of the 3 iterations occurred at a phrase Ending. Etc.

| FROM \ TO | Beg. | 𝅜 | o | 𝅗𝅥. | 𝅗𝅥 | ♩. | ♩ | ♪. | ♪ | 𝅘𝅥𝅯 | End |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Beg. | Beg. | | | | | | | | | | |
| 𝅘𝅥𝅯 | | | | | | 3(3E) | | | | | |
| ♪ | | | | | | | | 36(2E) | | 1 | |
| ♪. | | | | | | | | 13 | | 3 | |
| ♩ | | | 4(1E) | | | 29(2P) | | 1 | 7 | 1 | |
| ♩. | | | | | 16(1E) | | 125(8E)(6P) | 3 | 26(1P) | 6(2P) | |
| 𝅗𝅥 | | | | | | 1 | | 1 | 3 | 3 | |
| 𝅗𝅥. | | 9(9E) | 2(2E) | | 4 | | 15 | | 3 | 3 | |
| o | | | | | | | 6(5P) | 1(1P) | 1(1P) | | end |
| 𝅜 | | | | | | | 3(3P) | | 2(2P) | | |
| End | | | | | | | | | 1(1P) | | End |

| | 𝅜 | o | 𝅗𝅥. | 𝅗𝅥 | ♩. | ♩ | ♪. | ♪ | 𝅘𝅥𝅯 | |
|---|---|---|---|---|---|---|---|---|---|---|
| **Iteration:** | 3 | 9 | 3 | 25 | 4 | 190 | 17 | 70 | 18 | Total= 339 |
| **Flexibility:** | 1 | 3 | 2 | 4 | 2 | 8 | 6 | 5 | 3 | |
| **% of song** | | 3% | 2% | 7% | | 56% | 5% | 21% | 5% | |

Note: % is rounded to the nearest whole number.

155

Song 6

Blue = movement only occurs over phrase boundaries

156

**Song 7- :30 (Rhythmic Unit Inventory: ♩ ♪ ♪. ♩. ♪ )**

Avg Tempo: 122 bpm || E= phrase Ending || P= over phrase boundary || ex. 3 (1E) = indicates 1 out of the 3 iterations ocurred at a phrase Ending. Etc.

| | Beg. | | | | | End |
|---|---|---|---|---|---|---|
| **Beg.** ♪♩ | ▓ | | | | | |
| ♪♩ | | ▓ | | 3 | | 3 |
| ♩. | 6(3E) | | ▓ | | 19 | 2 |
| ♩ | | | | ▓ | | |
| ♩ | 3 | | | | ▓ | |
| ♩. | | 6(6P) | | | 6 | |
| | | | | | 1 | end |
| **End** | ♩ | ♩. | ♪♩ | ♪ | ♪♩ | End |
| | | | | 6 | 1 | |

| | | | | | | |
|---|---|---|---|---|---|---|
| **Iteration:** | 6 | 11 | 3 | 30 | 3 | Total=53 |
| **Flexibility:** | 1 | 3 | 1 | 4 | 1 | |
| **% of song** | 21% | | | 57% | | |

Note: % is rounded to the nearest whole number.

157

Song 7

Blue = movement only occurs over phrase boundaries

158

**Song 10- :27 (Rhythmic Unit Inventory: ♩ ♪ | ♪ )**

Avg Tempo: 128 bpm ‖ E= phrase Ending ‖ P= over phrase boundary ‖ ex. 3 (1E) = indicates 1 out of the 3 iterations ocurred at a phrase Ending. Etc.

| | | | Beg. | End |
|---|---|---|---|---|
| **Beg.** ♪ | | | [shaded] | |
| ♩ | | 5(5E) | 27 [shaded] | 4(4P) |
| 𝅗𝅥 | 4 | [shaded] | | 3 |
| | [shaded] | | | |

| | 𝅗𝅥 | ♩ | ♪ | |
|---|---|---|---|---|
| **Iteration:** | 4 | 5 | 34 | Total= 43 |
| **Flexibility:** | 1 | 1 | 3 | |
| **% of song** | | 12% | 79% | |

Note: % is rounded to the nearest whole number.

Blue = movement only occurs over phrase boundaries

**Song 11a- :10 (Rhythmic Unit Inventory:  𝅝 𝅗𝅥 ♩ 𝅘𝅥𝅮 )**

Avg Tempo: 220 bpm (or 118 bpm if ♩.=♪) ‖ E= phrase Ending ‖

P= over phrase boundary ‖
ex. 3 (1E) = indicates 1 out of the 3 iterations occurred at a phrase Ending. Etc.

| | Beg. | | | Beg. | |
|---|---|---|---|---|---|
| **Beg.** | | | | | |
| ♩ | 1(1E) | 1(1E) | | 8 | |
| 𝅗𝅥 | | | | 1 | end |
| 𝅝 | | | | 1(1P) | |
| | 𝅝 | 𝅗𝅥 | ♩ | ♩ | End |

| | | | | |
|---|---|---|---|---|
| **Iteration:** | 2 | 2 | 12 | Total= 16 |
| **Flexibility:** | 1 | 1 | 3 | |
| **% of song** | 12% | 12% | 75% | |

Note: % is rounded to the nearest whole number.

**Song 11b (12)- :30 (Rhythmic Unit Inventory:  𝅝  𝅗𝅥  ♩  ♩.  ♪  ♪.  ♪  𝅘𝅥𝅯 )**

Avg Tempo: 220 bpm (or 118 bpm if ♩.=♪) ‖ E= phrase Ending ‖ P= over phrase boundary ‖
ex. 3 (1E) = indicates 1 out of the 3 iterations occurred at a phrase Ending. Etc.

| Current \ Next | Beg. | 𝅝 | 𝅗𝅥. | 𝅗𝅥 | ♩ | ♪. | ♪ | 𝅘𝅥𝅯 | End |
|---|---|---|---|---|---|---|---|---|---|
| Beg. 𝅘𝅥𝅯 | | | | | Beg. | | | | |
| ♪ | 1(1E) | | | 2 | 1 | | 3 | | |
| ♪. | | | | | 2 | | | | |
| ♩ | 1(1E) | | 6(3E) | 4(3E) | 37(1E) | | 3 | 1(1P) | end |
| 𝅗𝅥 | | | | | 4(2P) | | | 1 | |
| 𝅗𝅥. | | | | | 5(2P) | | | | |
| 𝅝 | | | | | 2(2P) | | | | End |
| **Iteration:** | 𝅝 2 | 𝅗𝅥. 6 | 𝅗𝅥 5 | ♩ 52 | ♪. 2 | ♪ 6 | 𝅘𝅥𝅯 2 | | **Total= 70** |
| **Flexibility:** | 1 | 4 | 1 | 5 | 2 | 1 | 1 | | |
| **% of song** | 9% | 9% | | 74% | | 9% | | | |

**Note: % is rounded to the nearest whole number.**

Song 11b (12)

Blue = movement only occurs over phrase boundaries

# Song 13- :30 (Rhythmic Unit Inventory: ♩ 𝄀 ♪. ♪ ♪ )

Avg Tempo: 130 bpm ‖ E= phrase Ending ‖ P= over phrase boundary ‖ ex. 3 (1E) = indicates 1 out of the 3 iterations ocurred at a phrase Ending. Etc.

| From \ To | 𝅗𝅥 | ♩ | ♩. | ♪ | ♪♪ | End |
|---|---|---|---|---|---|---|
| **Beg.** | | | Beg. | | | |
| 𝅗𝅥 | ▓ | 3(2P) | | 5 | 3 | |
| ♩ | | ▓ | 2 | | 1 | end |
| ♩. | | 1 | ▓ | 2 | | |
| ♪ | 3(2E) | 3(1P) | 1 | ▓ | 1 | |
| ♪♪ | 1(1E) | 1 | | 10(1E) | ▓ | |

| | 𝅗𝅥 | ♩ | ♩. | ♪ | ♪♪ | |
|---|---|---|---|---|---|---|
| **Iteration:** | 4 | 8 | 3 | 17 | 5 | Total= 36 |
| **Flexibility:** | 1 | 3 | 1 | 4 | 4 | |
| **% of song** | 11% | 22% | | 47% | 14% | |

**Note: % is rounded to the nearest whole number.**

**Song 14- :25 (Rhythmic Unit Inventory: 𝅝 𝅗𝅥 ♩ ♪. ♪ 𝅘𝅥𝅯 )**

Avg Tempo: 140 bpm || E= phrase Ending || P= over phrase boundary || ex. 3 (1E) = indicates 1 out of the 3 iterations ocurred at a phrase Ending. Etc.

| From \ To | Beg. | 𝅘𝅥𝅯 | ♪ | ♪. | ♩ | 𝅗𝅥 | End |
|---|---|---|---|---|---|---|---|
| Beg. | ▓ | | 1 | | 1 | | |
| 𝅘𝅥𝅯 | | ▓ | 1 | | | | 1 |
| ♪ | | 3(1E) | 17(1E) ▓ | 1 | 7(1P) | | 1 |
| ♪. | | | | ▓ | 1 | | |
| ♩ | | 1(1E) | 8(2P) | 1 | 8(3P) ▓ | 1 | 1 |
| 𝅗𝅥 | | | 1 | | 5(3E) (2P) | ▓ | |
| 𝅝 | | | | | | 1 | end / ▓ / End |

| | 𝅘𝅥𝅯 | ♪ | ♪. | ♩ | 𝅗𝅥 | 𝅝 | |
|---|---|---|---|---|---|---|---|
| Iteration: | 2 | 27 | 1 | 21 | 5 | 1 | Total= 56 |
| Flexibility: | 2 | 3 | 1 | 5 | 1 | 1 | |
| % of song | | 48% | | 37% | 9% | | |

Note: % is rounded to the nearest whole number.

Song 1: Balbaja (no English translation)



嘴儿里说（者）眼睛里笑

（巴里巴加令）

1=E 4/4

ši ni ǧi la sutda sutčaxqa xo dir yo!
aǧ zingla yi ši sa gu zing la kulibar yo!

bal ba ja ya su ja ǧiig lar ax qa ni
bal ba ja ya yi rix da. ǧini su mur lagini

bii šil ma ja a to lo gu a na xo dir ma ǧi yo!
yan ša du gu a to lo gu a na u di ma ǧi yo!

大意：

1 木勺儿舀水往水桶里倒
桶儿漏的没知道，
姑娘你莫急着舀，

2 嘴儿里说眼睛里笑，
心儿里想的给我说，
姑娘你莫耽搁。

（马明景演唱 马静烈记谱 马光辉译词）

169

Song 13: work song (no English translation)

# 拉木号子

1=C 3/4

| 6 6 5 | 6 6 — | 6 6 — | i 6 5 |
上 坡 里 　 拉 时， 哎 哟 　 猛 虎 儿

| 3 3 — | 3 3 — | 5 5 6 | 2 2 — | 2 2 — |
扑 山， 哎 哟 平 川 里 拉 时 哎 哟

| 2 2 1 | 6 6 — | 6 6 — | 6 6 1 |
鸭 子 儿 乌 水 哎 哟 往 那 边

| 2 2 — | 2 2 — | 1 1 2 | 3 3 — | 3 3 — |
拉 时 哎 哟 小 心 的 看 呀 哎 哟

| 3 3 5 | 6 6 — | 6 6 — |
在 这 边 拉 时 哎 哟

Analytic Summary Sheet (Template)
revised from Tom Avery's *Analytic Summary Sheet* and Michael Kee's *Analytic Inventory Sheet*.


Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name:
Song Category: Yur/Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-**

*Subphrase definitions (e.g., A = abb)*

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*

*Phrase or sub-phrase space/tessitura*

**Melody**
*Observations of Pitch Succession Chart*
Iterations: **1$^{st}$  2$^{nd}$**
Durations: **1$^{st}$  2$^{nd}$**
Flexibility: **1$^{st}$  2$^{nd}$**
Probable tonal center:


*Repeated pitches-*

*Relative frequency of conjunct vs. disjunct motion*

*Movements only over phrase boundaries (cells with only p's in them)-*

*Tonal Inventory*

*Distribution of Allotones-* N/A

*Ornamentation*

*Melodic Contour by Phrase (verbal and graphic description)-*

*Overall Melodic Contour (verbal and graphic description)-*

*Modes-*

**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units-*

*Rhythmic Patterns, recurring groups, distribution of units-*

*Meter and Tempo*

**Compositional Devices**

**Texture**

**Timbre**

**Dynamics**

**Rhythmic treatment of words**

**Classification**

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 1- Balbaja
Song Category: Yur/Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-**  A A$^2$
   *Subphrase definitions (e.g., A = abb)*

A and A$^2$= ab (the sub phrase seems more distinct on A$^2$ because although it is melodically identical to A the rest and breath mark between A$^2$'s a and b subphrase create a sub phrase feeling)

   *Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*

0 3H 0 0 /
0 3H 0 0 //

   *Phrase or sub-phrase space/tessitura*

The a sub-phrase starts lower and goes up in the b sub-phrase about 2/3 of the way into the phrase but ends in the same space as the a sub phrase began.

**Melody**
   *Observations of Pitch Succession Chart*
      Iterations:  **1$^{st}$**_e 1/4 #;  # 0 **2$^{nd}$**_d_1/4 #; _2L
      Durations:  **1$^{st}$**_e 1/4 #;  # 0 **2$^{nd}$**_a_1/4 #; _5H
      Flexibility: **1$^{st}$**_e 1/4 #;  # 0 **2$^{nd}$**_d_1/4 #; _2L
      Probable tonal center: __ e 1/4 #_____

   *Repeated pitches-* 5.5L  2L  0  3H  5H

   *Relative frequency of conjunct vs. disjunct motion*

Primarily conjunct motion.  Disjunct motion occurs over a phrase break- going from 0 to 5.5 L
Disjunct motion occurs from 12.5H to 3H in both A and A$^{2.}$

   *Movements only over phrase boundaries (cells with only p's in them)-*   From 0 to 5.5 L

*Tonal Inventory*- 7.5L   5.5L   2L   0   3H   5H   7.5H   10H   12.5H.  These are the pitches used within this song. They 7 of these pitches can move to the next highest pitch. And 5 can move down the next lowest pitch. This can be seen on the flow chart attached.

*Distribution of Allotones*- N/A

*Ornamentation*

There are mordent type ornamentation (ex. 0  1H  0  1L  0 = in the space of one pulse). They appear after a sustained pitch. Heavy vibrato is used throughout the piece.

*Melodic Contour by Phrase (verbal and graphic description)*-  There is a wave-like contour to the phrases of this song.

*Overall Melodic Contour (verbal and graphic description)*- Gentle sweeping Wave motion

*Modes*- The pitches of this song do not relate to a mode that I am aware of. It may be necessary to do a chart using second closest TC in hopes of finding similarities between other songs of like genres.

**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units*-  𝄻 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥. 𝅘𝅥𝅮 𝅘𝅥𝅮. 𝅘𝅥𝅯

*Rhythmic Patterns, recurring groups, distribution of units:*

The 𝅘𝅥 is the rhythmic unit used most often, especially over 𝅘𝅥𝅮 used 30:1.

However, Phrase ending are usually a 𝅗𝅥 or 𝅝 . Sustained pitches are used for rhythmic variation and the 𝅘𝅥𝅮. 𝅘𝅥𝅯 rhythmic pattern is used providing rhythmic interest and variation.

*Meter and Tempo*

The pulse is steady. There are a few fluctuations and I marked these with "rit." markings in the transcription- the piece will ritard for a moment then usually come back to the original tempo. Long notes are emphasized but it doesn't seem to denote a specific meter.

**Compositional Devices**

The b sub phrases are typically more ornamented, than the beginning phrases. Vibrato is used in both sections. The a sub-phrase is a shorter than the b sub phrase. The first rhythmic unit is longer than the proceeding units in both a and b sub-phrases.

**Texture**

This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo.

**Timbre**

The singer uses timbre variation in different sections. Some parts of the song have a slightly closed-throat sound, during ornamentation especially. Other areas the throat seems very open, particularly on long notes. It gives a large resonating sound.

**Dynamics**

He begins the phrase loud, then immediately gets quieter and gradually gets louder through the phrase. The singer seems to get louder during the end of phrases while holding a pitch.

**Rhythmic treatment of words**

Primarily there is a pitch change or reiteration of the pitch for every syllable sung- syllabic. There is little use of melisma through the song; the listener can hear some melismatic tendencies during ornamentation particularly.

**Classification**

This is considered to be Salar Hua'er or as they call it "Yur". Hua'er is a mountain/folk song of many minorities. The Salar are said to have borrowed musics from their minority (Tibetan primarily) and Han neighbors to create their own version -"Yur".

Analytic Summary Sheet
revised from Tom Avery's *Analytic Summary Sheet* and Michael Kee's *Analytic Inventory Sheet*.


Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 2- Che chu ling
Song Category: Yur/Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-** $AA^2$

*Subphrase definitions (e.g., A = abb)*
A= ab
$A^2= a^2b^2c^2$

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*

0 0 0// (of the song)

$A^1$ or $c^{1 \text{ and } 2}$ = 0 0 0//

a= .5-1.5 0 0/
b= .5-1.5 0 0/

$a^2$= 2.5 0 0/
$b^2$= 2.5 0 0/

*Phrase or sub-phrase space/tessitura*
The a phrase is lower than the following b phrase. The highest pitch in a is 4.5H, only iterated once. The highest pitch in b is 7.5H and is iterated 3 times within the phrase. The conclusion of the A section is the c phrase which returns to a similar space as phrase a.


**Melody**
*Observations of Pitch Succession Chart*
Iterations: $1^{st}$ _g1/4 #    # _0_ ; $2^{nd}$ _D1/4 b_ # 6L___ ; others:
Durations: $1^{st}$ _g1/4 #_    _ # 0_____; $2^{nd}$ D1/4 b # 6L_ ; others:
Flexibility: $1^{st}$ __g1/4 #_    _ # 0_____; $2^{nd}$ Bb #_2.5H ; others:
Probable tonal center: _ g1/4 #

*Repeated pitches-* 6L 4.5L 0

*Relative frequency of conjunct vs. disjunct motion*
There are a lot of repeated pitches when referring to the transcription, but the chart makes it look like the majority of movements are disjunct. In reality the motion is a mix of either repeated pitches (especially on 6L, d$^d$ or 0, g1/4sharp) and disjunct motion.
There is a ratio of about 3:2 downward disjunct motion over upward disjunct motion.
*Movements only over phrase boundaries (cells with only p's in them)-*
The movement from 6L to 0 only occurs over a phrase boundary- it also only occurs once.

*Tonal Inventory-* 6L  4.5L  2.5-1.5L  0  .5-1.5H  2.5H  4.5H  6H  7.5H

6H and 7.5H do move to 0, but all other pitches do. Only 3 pitches repeat themselves 6L 4.5L and 0. The lower pitches are the majority of iterated pitches including 6L  4.5L  2.5-1.5L  and 0 .

*Distribution of Allotones-*
.5-1.5H an allotone that has no specific rules for use. Seems to be used interchangeable in more of a "range" sort of understanding.

2.5-1.5L  an allotone that has no specific rules for use. Seems to be used interchangeable in more of a "range" sort of understanding.

*Ornamentation*
There are mordent type ornamentations throughout the piece. They appear at the beginning of the b sub phrases. Heavy vibrato is used throughout the piece.

*Melodic Contour by Phrase (verbal and graphic description)-* a wave like contour- in the c sub phrases this is visually disrupted by the disjunct motion from 4.5H to 2.5-1.5 L

*Overall Melodic Contour (verbal and graphic description)-* wave-like contour

*Modes-* Thus far I do not see a connection between the pitches used in this song and a mode I am familiar with.


**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units-* 𝅗𝅥 𝅗𝅥. 𝅗𝅥 ♩ ♩. ♪ ♪. 𝅘𝅥𝅯

*Rhythmic Patterns, recurring groups, distribution of units-*
♪. 𝅘𝅥𝅯 is a rhythmic pattern peppered throughout the piece for rhythmic interest and variation. It

happens in each phrase at least once, except within a$^2$ where a (𝅘𝅥𝅯𝅘𝅥𝅯♪) pattern seems to replace it.

♩ and ♪ notes are used equally within the piece. Phrase ending are usually a ♩ or longer, except

in the b phrases which are shorter using a ♩ or an ♪.

Space seems to be important- after phrases

*Meter and Tempo*
Ends of phrases are accentuated but it doesn't seem like a meter is distinguishable or relevant.
There is a steady pulse.
I tapped the tempo using an online metronome and it's about 123 BPM.

**Compositional Devices**
The last pitch of the beginning phrases are usually held longer than the last pitch of the b sub
phrases. The b sub phrases are typically more ornamented. Vibrato is used in both sections. The
last pitch of the sections is held with little vibrato slightly rising in pitch before falling off to
finish.

**Texture**
This is a solo line- the texture is monophonic. The recording was a requested performance
therefore the song may not be performed traditionally as a solo.

**Timbre**
Some parts of the song have a slightly closed-throat sound, during ornamentation especially.
Other areas the throat seems very open, particularly on long notes. It gives a large resonating
sound.

**Dynamics**
The singer seems to get louder during the end of phrases while holding a pitch. He begins some
phrases quieter and then steadily gets louder through the end of the phrase. The b sub phrases are
the loudest parts of the song.

**Rhythmic treatment of words**
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little
use of melisma through the song- if there is melisma it is upward in motion.

**Classification**
This is called Yur by the Salar people and is considered a type of Hua'er, a folk song.

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 3
Song Category: Yur/Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-**  AA$^2$

*Subphrase definitions (e.g., A = abb*

A= ab
A$^2$= a$^2$b$^2$

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
A=  0 0 0//

A$^2$= 0 0 0 //

a =  6   8.5   4.5   1.5/

a$^2$= 6   8.5   4.5   1.5/

*Phrase or sub-phrase space/tessitura*
The beginning of sub phrase a begins higher than the rest of the phrase. The b subphrases are significantly lower in space – it still hits the high note that sub phrase emphasizes, but spends less time on it and accentuates the 0 or TC.

**Melody**
*Observations of Pitch Succession Chart*
   Iterations:  1$^{st}$ $^d$B __ # ___4.5___; 2$^{nd}$ __F#__ # _0__; others:
   Durations:  1$^{st}$ __ F#__ # 0;  2$^{nd}$ __ $^d$B __ # ____4.5____; others:
   Flexibility: 1$^{st}$ ____ $^d$B __ # ____4.5__; 2$^{nd}$ ___1/4# D_ # _8.5_; others:

Probable tonal center: ___F# (the lower F#)_____

*Repeated pitches-*  All but the F ¼# (11.5) repeats itself.

*Relative frequency of conjunct vs. disjunct motion*
This song is primarily conjunct motion. Phrase boundaries are disjunct motion.

*Movements only over phrase boundaries (cells with only p's in them)-*
1.5H to 5L only occurs over phrase boundaries. Also 0 to 8.5 H occurs over a phrase boundary.

*Tonal Inventory-* 5L  0  1.5H  4.5H  6H  8.5H  11.5H
Interesting that all but the 11.5 repeats itself. The non- quarter tone H note is a tri-tone.

*Distribution of Allotones-* N/A

*Ornamentation*
There is a throaty exhale typically occurring at the end of a sustained pitch. Vibrato seems to be an important element within this song. There are mordent-like ornaments in the middle of the a sub phrase.

*Melodic Contour by Phrase (verbal and graphic description)-* wave like phrases.

*Overall Melodic Contour (verbal and graphic description)-*
The disjunct motion between phrases make the overall melodic contour less wave-like and more arch like- starting high in the a subphrase, low in the b sub phrase then repeating.

*Modes-* No relation to known modes.

**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units-* 𝄻  𝅝..  𝅗𝅥 𝅘𝅥 𝅘𝅥. 𝅘𝅥𝅮 𝅘𝅥𝅮. 𝅘𝅥𝅯

*Rhythmic Patterns, recurring groups, distribution of units-*
𝅘𝅥𝅮. 𝅘𝅥𝅯 is a rhythmic pattern appearing in sub phrase b. It does not appear in sub phrase a. The

rhythmic patter, 𝅘𝅥𝅯 𝅘𝅥𝅮. also occurs in sub phrase b, but does not appear in sub phrase a. Sub

phrase a begins with a 𝄻 and sub phrase b ends with a note close to that length, 𝅝..

𝅘𝅥 and 𝅘𝅥𝅮 notes seem to be used in equal amounts within the song

*Meter and Tempo*
The tempo is about 135 BPM. A steady pulse, but no conceivable meter.

**Compositional Devices**
The beginning sub phrase should have a high, sustained pitch. The last note of second sub phrase should have a low, sustained pitch which ends with a throaty exhale sound. Dynamics over sustained pitches should be considered. There are more ♩ to ♪ in the b sub phrase, however there are more ( ♪. ♪ ) rhythmic units within the b sub phrase.

**Texture**
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo.

**Timbre**
Dark, rich sound on sustained pitches. It seems like the faster the movement or rhythm of the sun the more frontal or nasally the sound. It seems purposeful and sounds lovely when contrasted with the big open tone at the beginning.

**Dynamics**
The sustained pitches are the loudest part of the song- quickly growing dynamically while holding the same pitch.

**Rhythmic treatment of words**
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little use of melisma through the song- if there is melisma it most often upward in motion.

**Classification**
This is called Yur by the Salar people and is considered a type of Hua'er, a folk song.

revised from Tom Avery's *Analytic Summary Sheet* and Michael Kee's *Analytic Inventory Sheet*.

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 4
Song Category: Yur/Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-** A A$^2$

*Subphrase definitions (e.g., A = abb)*
A= abc

A$^2$= a$^2$b$^2$ c$^2$

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
a= 3.5H  0  1.5L /
b=  7H  11.5H  7H/
c= 0  0  0 //

*Phrase or sub-phrase space/tessitura*
All the phrases start in the same space, however the b phrases go higher than other phrases

**Melody**
*Observations of Pitch Succession Chart*
Iterations:  1$^{st}$ __$^d$G_____ # _0____; 2$^{nd}$ _Bb__ # _3.5H____; others:
Durations1$^{st}$ __$^d$G_____ # _0____; 2$^{nd}$ _Bb__ # _3.5H____others:
Flexibility: 1$^{st}$ __$^d$G_____ # _0____; 2$^{nd}$ _Bb__ # _3.5H____; others:
Probable tonal center:__$^d$G_

*Repeated pitches-* All pitches except 5.5H and 7H repeat itself.

*Relative frequency of conjunct vs. disjunct motion*
Primarily conjunct motion in this piece. The a sub phrase has a little more disjunct motion than the b and c phrases.

*Movements only over phrase boundaries (cells with only p's in them)-*
0 to 5L;  11.5 to 0 and 7H to 0 occur only over phrase boundaries. The phrases either begin of end with the TC.

*Tonal Inventory* - 5L  1.5L  0  3.5H  5.5H  7H  11.5H

*Distribution of Allotones-* N/A

*Ornamentation*
There is a throaty exhale typically occurring at the end of a sustained pitch or the beginning of a phrase. Vibrato seems to be an important element within this song. There are mordent-like ornaments –two are notated- occurring in $a^2$ and $c^{2.}$ Maybe the song gets more ornamented as the verses are repeated.

*Melodic Contour by Phrase (verbal and graphic description)-* wave-like

*Overall Melodic Contour (verbal and graphic description)-* wave-like

*Modes-* There are no known mode relationships.

**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units-* 𝄻 𝅝 𝅗𝅥. 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅮. 𝅘𝅥𝅯

*Rhythmic Patterns, recurring groups, distribution of units-*
A 𝄻 or longer is used for the beginning of the "a" sub phrases.

There are twice as many 𝅘𝅥𝅮 used over 𝅘𝅥 the a phrases have more eighth notes than any other

rhythmic unit, but b and c phrases seem more evenly distributed between rhythmic units.

*Meter and Tempo*
This song is about 135 BPM. There isn't a strict meter that I can tell. Sustained pitches are accented, but no rhythmic accentuation pattern emerges.

**Compositional Devices**
The beginning of the a phrases have a long sustained pitch. Phrases a and c end with a sustained pitch. The sustained pitch grows dynamically, sometimes slightly other times more drastically.

**Texture**
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo.

**Timbre**
A dark and full sound on sustain pitches- the more movement happens the more frontal or nasally the sound gets. Seems purposeful, it provides a aurally pleasing variation.

**Dynamics**
Dynamics seem significant. Screenshots of spectrograph may be beneficial (beg./end phrases particularly).

**Rhythmic treatment of words**
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little use of melisma through the song- if there is melisma it most often upward in motion.

**Classification**
Yur/Hua'er

revised from Tom Avery's *Analytic Summary Sheet* and Michael Kee's *Analytic Inventory Sheet*.

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 5
Song Category: Yur/Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-**   A  (:11 second song sample)

  *Subphrase definitions (e.g., A = abb)-* N/A

  *Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
9L   5.5L   3L//

  *Phrase or sub-phrase space/tessitura*
Starts out midrange in the phrase and ends on a lower sustained pitch.

**Melody**
  *Observations of Pitch Succession Chart*
    Iterations:  1$^{st}$ ___Ab_____ # _0_____; 2$^{nd}$ _F   # ___3L_____; others:
    Durations:  1$^{st}$ ___D$^{1/4\#}$_ # ___5.5L__; 2$^{nd}$ __Ab____ # _0_____; others:
    Flexibility: 1$^{st}$ __Ab__ # 0_____; 2$^{nd}$ __F_____ # __3L__; others:
    Probable tonal center: __Ab____

  *Repeated pitches-* Only 0 repeats itself

  *Relative frequency of conjunct vs. disjunct motion*
Primarily conjunct motion

  *Movements only over phrase boundaries (cells with only p's in them)-*   N/A

  *Tonal Inventory-* 9L   5.5L   3L   0   2H   4H
0 is the only pitch that repeats itself, which is strange. All except the L pitches  (5.5L and 9L)
can go to the pitch behind it.

  *Distribution of Allotones-* N/A

  *Ornamentation -* vibrato is used through the song.

  *Melodic Contour by Phrase (verbal and graphic description)-* Sinewy or undulating

  *Overall Melodic Contour (verbal and graphic description)-* sinewy or undulating

  *Modes-* No known relation to modes.

**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units-* 𝄐 𝅝 ♩ ♪ ♪. ♪

*Rhythmic Patterns, recurring groups, distribution of units-*
♪. ♪ is at the beginning of the phrase before a long sustained pitch. There are twice as many ♪

used over ♩ the a phrases have more eighth notes than any other rhythmic unit.


*Meter and Tempo*
The tempo is about 113 BPM.

**Compositional Devices**
A quick rhythm precedes the long sustained pitches.

**Texture**
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo.

**Timbre**
Dark, chest tone that gets nasally with faster movement

**Dynamics**
Sustained pitches grow louder.

**Rhythmic treatment of words**
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little use of melisma through the song- if there is melisma it most often upward in motion.

**Classification-** Yur or Hua'er

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 6
Song Category: Yur/ Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-**

The numbers indicate that the sections are variations of the first B section.

The large form of the song is  AB AB$^2$ AB$^3$
There seems to be 8 sub phrases within a verse (verse =AB).

(There are rhythmic variations within these large sections and the TC seems to change- the end is
higher than the beginning of the piece but the basic rhythm and melody are intact.)

*Subphrase definitions (e.g., A = abb)*
A-  A Is a short distinct phrase at the beginning of a verse, a. The section ends with a falling
straight tone pitch.

B- is made of smaller similar sub-phrases:  a  b  a$^2$  b$^2$  a$^3$  b$^{3a}$  b$^{3b}$  b$^4$
The section ends with a falling straight tone pitch.

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
B:   0 0 0//
B2:   0 0 0//
B3 and song End:   .5-1.5   .5-1.5   .5-1.5//
A:   .5-1.5H   2.5-3.5H   6H /
A2:   2.5-3.5H     4.5H   8.5H/
A3:   2.5-3.5H     5.5H   8.5H/

0/ ends a sub phrase on nine occasions.
6h/ ends a sub phrase on five occasions.
8.5h/ ends a sub phrase on five occasions.
.5-1.5h/  ends a sub phrase on two occasions.
4.5h/ ends a sub phrase on two occasions.
2.5-3.5h/  ends a sub phrase on one occasion.

*Phrase or sub-phrase space/tessitura*
A- starts higher in tessitura than the beginning of section B. However, as section B continues it
matches the tessitura height of section A.

**Melody**

   *Observations of Pitch Succession Chart*
      Iterations:  1st Dd____ # _6__; 2nd _ G 1/4 #_ # ___0_; others:
      Durations:  1st G 1/4 #__ # __0____; 2nd _ Dd __ # ____6_; others:
      Flexibility: 1st Dd _ # _6_; 2nd ___ Bb-B_ # ___2.5-3.5__; others:
      Probable tonal center: ____ G 1/4 #__


   *Repeated pitches*- 1.5L  0  .5-1.5h  2.5-3.5h  4.5h  5.5h  6h  8.5h
Most pitches can repeat themselves, only F (10.5) and F# (11.5) do not.

   *Relative frequency of conjunct vs. disjunct motion*
Most pitches can repeat themselves, only F and F# do not.
There is an even amount of conjunct vs. disjunct motion- a common movement seems to be the
smallest disjunct movements, moving both up and down (ex. From 0 to 2.5-3.5 or from 4.5 to .5-
1.5- when it skips one possible pitch and moves to the next instead).

   *Movements only over phrase boundaries (cells with only p's in them)-*
2.5-3.5h only moves to 8.5h over phrase boundaries.


0/ ends a sub phrase on nine occasions.
6h/ ends a sub phrase on five occasions.
8.5h/ ends a sub phrase on five occasions.
.5-1.5h/  ends a sub phrase on two occasions.
4.5h/ ends a sub phrase on two occasions.
2.5-3.5h/  ends a sub phrase on one occasion.

   *Tonal Inventory*- 1.5L  0  .5-1.5H   2.5-3.5H   4.5H   5.5H   6H   8.5H  10.5H  11.5H
These are the pitches used within this song. The tonal center is fairly low. There is only one pitch
lower than the TC and eight pitches are higher. The Lower pitch actually never moves to the TC
but .5-1.5H   2.5-3.5H   4.5H   5.5H   6H   8.5H move to the TC. The TC moves to itself most
often and moves to 2.5-3.5 second often.

   *Distribution of Allotones*

.5-1.5 an allotone that has no specific rules for use. Seems to be used interchangeable in more of
a "range" sort of understanding.

2.5-3.5 an allotone that has no specific rules for use. Seems to be used interchangeable in more
of a "range" sort of understanding.

*Ornamentation*
There are many mordent type and "turn" (ex. 0  1H  0  1L  0 = in the space of one pulse)   like ornamentations throughout the piece. They appear at either the beginning of a sub phrase or in the middle but rarely at the end of a sub phrase. The pitch is usually repeated after the use of these ornamentations. Heavy vibrato is used throughout the piece. There is a cutting vocal ornament that happens- it is marked by a zigzag symbol- much more extreme, sharper undulation than a vibrato sound.

*Melodic Contour by Phrase (verbal and graphic description)-*  Wave like

*Overall Melodic Contour (verbal and graphic description)-* Wave like

*Modes-*
The pitches of this song do not relate to a mode that I am aware of. I would like to do further comparison between these pitches and Turkish muqams.

## Rhythm/Meter/Tempo

*Rhythmic Inventory and Units-*  𝄎 𝅝 𝅗𝅥. 𝅗𝅥 𝅘𝅥 𝅘𝅥. ♪ ♪. ♬

*Rhythmic Patterns, recurring groups, distribution of units-*

♪ ♪ and ♪. ♬ these rhythmic patterns are peppered throughout the piece for rhythmic interest

and variation. 𝅘𝅥 and ♪ notes are used equally within the piece. Phrase ending are usually a 𝅝

or longer.

*Meter and Tempo*
Tempo seems to be steady. There are a few fluctuations and I marked these with "rit." markings in the transcription- the piece will ritard for a moment then usually come back to the original tempo. Long notes are emphasized but it doesn't seem to denote a specific meter.
Keeping in mind that there is tempo variation within this piece- the average tempo was 128 BPM

## Compositional Devices
The last pitch at the beginning of each phrase are usually held longer than the last pitch of a sub phrase further in the song. The A section is a shorter phrase than the B section sub phrases. The B section sub phrases are typically more ornamented. Vibrato is used in both sections.

## Texture
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo- as a children's song I would think this song is typically many voices.

**Timbre**
The singer uses timbre variation in different sections. Some parts of the song have a slightly closed-throat sound, during ornamentation especially. Other areas the throat seems very open, particularly on long notes. It gives a large resonating sound.
**Dynamics**
The singer seems to get louder during the end of phrases while holding a pitch. He begins some phrases quieter and then steadily gets louder through the end of the phrase.

**Rhythmic treatment of words**
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little use of melisma through the song; the listener can hear some melismatic tendencies during ornamentation particularly.

**Classification**
Yur/Hua'er

Analytic Summary Sheet
revised from Tom Avery's *Analytic Summary Sheet* and Michael Kee's *Analytic Inventory Sheet*.

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 7
Song Category: Yur- Children's Song
Text/Language: Chinese/Salar

**Form/Segmentation-**   A: The recording is one Verse or A made up of several variation sub-
phrases.

*Subphrase definitions (e.g., A = abb)-* A= a  $a^2$  $a^3$  b  $b^2$  $a^{end}$

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*

A= 5.5   2   0//

a  = 5.5  5.5  2  0/
$a^2$ =5.5  5.5  2  0/
$a^3$  =      5.5  2  0/
b  =   0  2  0/
$b^2$  =   5.5  2   0/

*Phrase or sub-phrase space/tessitura*
The a phrases are mid to high range and the b phrase comes down in range, but is sung more powerfully/louder.

**Melody**
*Observations of Pitch Succession Chart*
Iterations:  1st ___ $C^{1/4\#}$___ # __0_____; 2nd ___ $B^d$_____ # ___2L_____; others:
Durations:  1st  $C^{1/4\#}$___ # __0_____; 2nd ___ $B^d$_____ # ___2L___; others:
Flexibility: 1st   $C^{1/4\#}$___ # __0_; 2nd ___ $B^d$_____ # ___2L___others:
Probable tonal center: ___ $C^{1/4\#}$

*Repeated pitches-* 0 and 5.5L are the only repeating pitches

*Relative frequency of conjunct vs. disjunct motion*
There is primarily conjunct motion. Disjunct motion or repletion is common for Phrase boundaries.

*Movements only over phrase boundaries (cells with only p's in them)-*
0 to 5.5L only occur in b sub phrase boundaries (from an a sub phrase to b sub phrase or from b sub phrase to another b sub phrase).  0 to 0  occur over phrase boundaries in the a sub phrases.

*Tonal Inventory-* 5.5L  4.5L  2L  0  3.5H

*Distribution of Allotones*- N/A

*Ornamentation*

Vibrato is used throughout the song- especially on the longest rhythmic duration the dotted quarter. The ending pitch of each phrase is sort of spoken with a fall off the pitch.

*Melodic Contour by Phrase (verbal and graphic description)*- Wave like

*Overall Melodic Contour (verbal and graphic description)- Wave like*

*Modes*- Not related to any known modes yet.

## Rhythm/Meter/Tempo

*Rhythmic Inventory and Units*-  ♩. ♩ ♪ ♪. ♪

*Rhythmic Patterns, recurring groups, distribution of units-*

♪♪. ⌐ rhythmic pattern occurs at the beginning of the a phrases but not at all in the b phrases.

*Meter and Tempo*

The song is about 122 BPM, without a strict meter, but steady pulse.

## Compositional Devices

Use Vibrato on the longest sustained pitches. Vocally fall off, and sing louder the last pitch of any phrase. Begin a phrases with dotted rhythm going to a longer sustain pitch.

## Texture

This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo.

## Timbre

Full, chest and somewhat throaty sounding

## Dynamics

The singer gets louder with the last pitch of each phrase and any sustained pitches seems to grow dynamically.

## Rhythmic treatment of words

Primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little use of melisma through the song- if there is melisma it most often upward in motion.

## Classification

Yur, Children's Song

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 10
Song Category: Yur- Children's Song
Text/Language: Chinese/Salar

**Form/Segmentation-**   A
The 27 sec. example I have is one verse. There are more verses, however he only sang through one. There are sub phrases within the A or Verse-like structure.

*Subphrase definitions (e.g., A = abb)-*
A= a b a$^2$ b$^2$ b' (' =   is the second half of the b phrase repeated to end)

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
2.5h  0  0//
a/a$^2$= 4.5h  2.5h  0/
b=    2.5h  0  0/
All but one phrase ends on the 0/TC.

*Phrase or sub-phrase space/tessitura*
This song has a similar space throughout. The sustained pitch in a is higher than b – so that gives the sense that the a subphrase is in a higher space- but all the same pitches are used in both a and b.

**Melody**
*Observations of Pitch Succession Chart*
Iterations:  1$^{st}$ $^d$e___ # __0__; 2$^{nd}$ _ab__ # __4.5_; others:
Durations:  :  1$^{st}$ $^d$e__ # __0__; 2$^{nd}$ _ab__ # __4.5_; others:
Flexibility: :  1$^{st}$ $^d$e__ # __0__; 2$^{nd}$ _ab__ # __4.5_; others:
Probable tonal center: _____ $^d$e_

*Repeated pitches-* All pitches can be repeated.

*Relative frequency of conjunct vs. disjunct motion*
Primarily conjunct motion. There is one example of disjunct motion occurring over a phrase boundary.

*Movements only over phrase boundaries (cells with only p's in them)-*   N/A

*Tonal Inventory -* 2.5L  0  2.5H  4.5H  7.5H

*Distribution of Allotones-* N/A

*Ornamentation* –nothing significant

*Melodic Contour by Phrase (verbal and graphic description)-* undulating

*Overall Melodic Contour (verbal and graphic description)-* undulating

*Modes-* with the microtones it's not within a Western mode – it could be more familiar to other Turkish muqams, but as far as I know they do not match those exactly either.

## Rhythm/Meter/Tempo

*Rhythmic Inventory and Units-* ♩ ♩ ♪

*Rhythmic Patterns, recurring groups, distribution of units-*

A collection of 4 eighth notes alternating between moving to a ♩ or a ♩ This song is simpler in

rhythm than other songs from the Salar collection.

*Meter and Tempo*

The tempo is about 128BPM. This song could be put into a 4/4 meter- it seems like it would work given where the emphasis is placed the steady pulse. I did not write my transcription with a designated meter because I'm not confident that this song is best understood from a Western meter thought.

## Compositional Devices
Phrases end with quarter notes, midway through phrases have a half note- sustained pitch. The quarter note ending the phrase is always a lower pitch than the midway-sustained pitch. It has the same rhythmic structure throughout song.

## Texture
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo. A children's song seems like it would be sung by groups of children- not as a solo.

## Timbre
Dark, full tone- with frontal sounding tendencies as the rhythmic units are faster.

## Dynamics
There is a slight crescendo on sustained pitches, however the song is largely without noticeable dynamic shifts. This song was recorded at the end of our session, we were all fatigued from being in the hot room, so this could have affected his performance.

## Rhythmic treatment of words
There is a pitch change or reiteration of the pitch for every syllable sung, without melisma.

**Classification:** Yur, Children's Song

revised from Tom Avery's *Analytic Summary Sheet* and Michael Kee's *Analytic Inventory Sheet*.


Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 11a
Song Category: Yur- Work song
Text/Language: Chinese/Salar

**Form/Segmentation-**   A
This :10 second snippet of or Song #"11b" or  #12 is an A phrase with two sub phrases.

   *Subphrase definitions (e.g., A = abb)*
A= ab

   *Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
A or b=  5.5L  5.5L  5.5L//
a= 1.5  0  0/

   *Phrase or sub-phrase space/tessitura*
This b subphrase starts higher than the a subphrase.  The a subphrase has less movement and stays in the same space. The b subphrase starts higher and ends lower than the a subphrase.

**Melody**
   *Observations of Pitch Succession Chart*
      Iterations:  1st __$^d$a_ # _0_; 2nd _g___ # __1.5L__; others:
      Durations:  1st __$^d$a_ # _0_; 2nd _g___ # __1.5L__; others:
      Flexibility: 1st __$^d$a_ # _0_; 2nd _g___ # __1.5L__; others:
      Probable tonal center: ____$^d$a_ __

   *Repeated pitches*- all pitches repeat themselves

   *Relative frequency of conjunct vs. disjunct motion*
Primarily conjunct motion. Disjunct motion occurs over phrase boundaries.

   *Movements only over phrase boundaries (cells with only p's in them)-*
0 to 3.5 H only occurs over phrase boundaries

   *Tonal Inventory*- 5.5L  1.5L  0  3.5H

   *Distribution of Allotones*- N/A

   *Ornamentation* - vibrato is used throughout the piece.

*Melodic Contour by Phrase (verbal and graphic description)-*
Sub phrase a seems like a small wave-like contour- all conjunct motion, and move to a wider wave when moving to sub phrase b- adding in some disjunct motion.

*Overall Melodic Contour (verbal and graphic description)-* Undulating

*Modes-* Not related to Western mode concepts.

## Rhythm/Meter/Tempo

*Rhythmic Inventory and Units-* 𝅝 𝅗𝅥 𝅘𝅥

*Rhythmic Patterns, recurring groups, distribution of units-*
Four quarter notes followed by a sustained pitch.

*Meter and Tempo*
Because of the rhythmic units I chose to represent the pulse it would make the tempo about 220BPM. But if I made the quarters, eighth notes it would be around 115 BPM

## Compositional Devices
The example is so short – compositional devices would be inconclusive.

## Texture
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo.

## Timbre
Dark, full tone with frontal tendencies during faster rhythmic units.

## Dynamics
Small crescendo during sustained pitches- most of the song is the same dynamic
(because it's so short).

## Rhythmic treatment of words
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. The song is without melisma.

## Classification
This is called Yur by the Salar people and is considered a type of Hua'er, a folk song.

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 11b (12)
Song Category: Yur- Work song
Text/Language: Chinese/Salar

**Form/Segmentation-**   A A$^2$

*Subphrase definitions (e.g., A = abb)*
A= a b c d
A$^{2=}$ a$^2$ b$^2$ c$^2$ d$^2$

*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
5.5L   5.5L   2L  7.5L//

A= 9L 7.5L  7.5L //

a= 0  0  0/
b=  0 5.5  5.5  5.5/
c= 0  0  5.5/
d= 9L 7.5L  7.5L

a$^2$ = 0 0 0/
b$^2$ = 0  0  5.5L/
c$^2$=0  1L  5.5L/

*Phrase or sub-phrase space/tessitura*
The a subphrase stays around the mid space of the song- the b sub phrase hits both the low and
high pitches within the song. And the c and d sub phrases are in that mid space to low.
The highest part of the song is in the b sub phrase.

**Melody**
*Observations of Pitch Succession Chart*
Iterations:  1$^{st}$ __a___  #  __0_; 2$^{nd}$ _g-g#___  #  ___2-1L__; others:
Durations:  1$^{st}$ __a__  #  ___0__; 2$^{nd}$ __$^d$e___  #  _5.5_____; others:
Flexibility: 1$^{st}$ _g-g#___  #  ___2-1L__; 2$^{nd}$ a__  #  ___0__; others:
Probable tonal center:_a

*Repeated pitches*
There are eight different pitches and five out of eight (5/8) repeat themselves.

*Relative frequency of conjunct vs. disjunct motion*
The majority of the movement is conjunct. Motion over phrase boundaries are equally conjunct or disjunct.

*Movements only over phrase boundaries (cells with only p's in them)-*
9L to 0 only occurs over phrase boundaries.

*Tonal Inventory - 9L  7.5L  5.5L  2-1L  0  1H  3.5H  5H*

*Distribution of Allotones*
2-1L is an allotone present within this song. The 2L only occurs in the last half of the song, except for the second to last pitch, which is a 2 and not a 1L. The 2 does seem like it's replacing the 1L in the last half of the song given the placement within the phrases.  The rest of the pitches do not shift up, so I am writing the 1-2 as an allotone because it seems to be free variation, either pitch will suffice in the place of the other.

*Ornamentation* - Vibrato is used throughout the song.
Sliding into or from notes is often at the beginning of a phrase or before a long, sustained pitch. The first pitch of a phrase seems to be accented.

*Melodic Contour by Phrase (verbal and graphic description)*
b  and d sub phrases start higher and fall. The a sub phrase is like a straight line for the most part- without a lot of movement.  The c sub phrase are more undulating.

*Overall Melodic Contour (verbal and graphic description)-* Undulating
With the wave-like motions being a little uneven from phrase to phrase.

*Modes-* It's not related to any mode as of yet.

**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units-*  𝅝 𝅗𝅥. 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅮. 𝅘𝅥𝅯

*Rhythmic Patterns, recurring groups, distribution of units-*
In several places there is grouping of four smaller rhythmic units, or four pulses expressed in more rhythmic units followed by a longer, sustained pitch.
This song has a push and pull sort of feel. There are places where the tempo is obviously accelerated or ritard. These places are marked within the transcription.

*Meter and Tempo*
Because of the rhythmic units I chose to represent the pulse it would make the tempo about 220BPM. But if I made the quarters, eighth notes it would be around 118 BPM

**Compositional Devices**
Much of the movement is stepwise.

**Texture**
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo. This is a working song- it is typically used within a work/group context to keep male worker on rhythm while pulling wood or other rhythmic oriented work tasks.

**Timbre**
Dark rich tone, on open vowel sounds there seems to be a more chesty sound and with faster rhythmic units a more frontal sound.

**Dynamics**
The first pitch of a phrase seems to be louder and accented. The end phrase (:33) is louder and the first of two pulses are accented repeatedly. Sustained pitches grow louder as they are sustained.

**Rhythmic treatment of words**
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. Melisma is used rarely and if so it is usually downward in motion.

**Classification**
Yur- Work song

revised from Tom Avery's *Analytic Summary Sheet* and Michael Kee's *Analytic Inventory Sheet*.


Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 13
Song Category: Yur- Work song (Pulling Wood)
Text/Language: Chinese/Salar


**Form/Segmentation-** A

*Subphrase definitions (e.g., A = abb)*
A= a b a$^2$ b$^2$


*Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
A 3L  0  3L  4.5L//
a= 4.5H  7.5H  2.5/
b =0 3L 4.5/
a$^{2=}$4.5L  3L  0/


*Phrase or sub-phrase space/tessitura*
Both sub phrases occupy the same space. It seems that the a sub phrase emphasizes the mid space and the b sub phrase emphasizes range from high to low.


**Melody**
*Observations of Pitch Succession Chart*
    Iterations:  1$^{st}$ _$^d$e__ # __0___; 2$^{nd}$ ___b____ # ___4.5 (same amount of iterations)
    Durations:  1$^{st}$ ___b____ # ___4.5;  2$^{nd}$ _$^d$e__ # __0___; others:
    Flexibility: 1$^{st}$ _$^d$e__ # __0___; 2$^{nd}$ ___b____ # ___4.5 ;  others:
    Probable tonal center: _$^d$e_____


*Repeated pitches*
Only 4.5 repeats itself- It might be beneficial to run a sheet with 4.5 as the TC. However, it does sound to my ear that the $^d$e is the TC.


*Relative frequency of conjunct vs. disjunct motion*
The majority is conjunct motion (step wise and not repeated motion).


*Movements only over phrase boundaries (cells with only p's in them)-*
3L to 4.5L only occurs over phrase boundaries.


*Tonal Inventory-* 4.5L  3L   0  2.5H  4.5H  7.5H
It seems odd to me that the TC does not repeat itself. However, I tried putting the current 4.5 pitch as the TC and ended up with unusual intervals.

*Distribution of Allotones*- N/A

*Ornamentation*- Vibrato is used throughout the song. There is some sliding into a pitch or from one pitch to another.

   *Melodic Contour by Phrase (verbal and graphic description)-*
Undulating in contour. The phrases seem "contourly" connected each other to create a larger sense of undulation. There are smaller wave-like contours within the phrase that make up a larger scene.

   *Overall Melodic Contour (verbal and graphic description)-* Undulating

   *Modes*- No relation to a mode as of yet.

**Rhythm/Meter/Tempo**

   *Rhythmic Inventory and Units-*  ♩ ♩ ♪ ♪. ♪

   *Rhythmic Patterns, recurring groups, distribution of units-*
There is a pattern of two or four pulses being expressed through various rhythmic units before a sustained pitch of longer duration or the end of a phrase.

   *Meter and Tempo*
On average (because it does fluctuate) this song is 130BPM. This could fit inside of a 4/4 meter concept with the first of every four pulses accented. The transcription however does not have 4/4 or denote a meter with measure marking because it doesn't seem like there is enough information to be able to say definitively that this is in 4/4.

**Compositional Devices**
Some of the rhythmic/meter tendencies was interesting and could be used as compositional devices- see Rhythmic Patterns etc.

**Texture**
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo. This is a work song- so it would be sung by a group of men who are working together- like pulling wood or some other outside work that requires rhythm for group coordination.

**Timbre**
The timbre is a dark, full tone with some frontal tendencies as rhythmic units are sung.

**Dynamics**
The first pulse of every four are accented and therefore are louder. The performer typically grows dynamically as he sustains a pitch.

**Rhythmic treatment of words**
The first phrases ab seem like they are just vocables- during the $a^2b^2$ phrases lyric comes in and primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little use of melisma through the song- if there is melisma it is typicaly upward in motion.

**Classification**
Yur- Work song (Pulling Wood)

Researcher: Elizabeth Keating
People Group: Salar
Performer: Ma Guang Hui (Solo Male performer- age: 50+)
Song Name: Song 14- U xer ma u xer
Song Category: Yur/Hua'er
Text/Language: Chinese/Salar

**Form/Segmentation-**   A B
The song is a verse-like section divided between A and B. B is longer than A but I divided it where I did because the smaller phrases within B are repetitive and similar.

   *Subphrase definitions (e.g., A = abb)*
A= ab
B= abc a abc

   *Cadences: last three or more notes (/=phrase end //=verse or song end; e.g., 2H 2L 0//)*
Verse=   0  3.5  3.5  3.5//
A=   a; 11.5h  13.5h  8.5h  8.5h/      b; 0 0 0/
B= ab; 7h  3.5h  0/ (a and b seem like they are part of the same phrase. But later it's split so I just
      labeled it ab so it was easier to write out that ½ phrase repetition.)
c;  3.5L  3.5L  3.5L/
ab$^2$;  7h  3.5h  3.5h  0/

   *Phrase or sub-phrase space/tessitura*
A= the a sub phrase is in the mid space to high of the song (the highest pitch in played in this
      phrase), the b sub phrase is in both the high and low space of the melody.

B= with the B section the contour is so undulating that the singer is in both spaces for both the a
      and b subphrases. The c sub phrase is primarily the lower space of the melody.

**Melody**
   *Observations of Pitch Succession Chart*
      Iterations:  1$^{st}$  $^d$a__  #  __7____; 2$^{nd}$ _____$^d$d___  #  __0___; others:
      Durations:  1$^{st}$  _$^d$d___  #  __0___; 2$^{nd}$ ___$^d$a__  #  __7____; others:
      Flexibility: 1$^{st}$  _$^d$d___  #  __0___; 2$^{nd}$ ____$^d$a__  #  __7____; others:
      Probable tonal center: ____ $^d$d__

   *Repeated pitches-*
Six out of the 8 pitches repeat themselves. 11.5H  13.5H  and 1.5_2.5H  do not repeat themselves.

   *Relative frequency of conjunct vs. disjunct motion*
More than half of the movement is conjunct but there is significant disjunct motion within the song- specifically within the B section.
   *Movements only over phrase boundaries (cells with only p's in them)-*

3.5L to 0 and 3.5 H to 8.5H only occur over phrase boundaries.

   *Tonal Inventory -* 3.5L  0  1.5_2.5H  3.5H  7H  8.5H  11.5H  13.5H

   *Distribution of Allotones*
I have designated 1.5_2.5H  as an allotone with conditioned variation. The condition for 1.5_2.5H  is that it must be preceded by a 3.5H  to be a 1.5H. In any other occurrence the pitch will be heard as a 2.5H.

   *Ornamentation -* Vibrato is a consistent ornamentation throughout the song. The performer will slide into or away from a pitch with ease. The beginning of phrases seems to be accented.

   *Melodic Contour by Phrase (verbal and graphic description)-*
A section is a tumbling contour with some leap movements from one pitch to another. The B section is made of an undulating phrase(s)=ab. The c phrase is tumbling again, rising at the beginning and then falling.

   *Overall Melodic Contour (verbal and graphic description)-* Sinewy
The overall melodic contour is sinewy with uneven waves. Sometimes the melody hovers in the same space and seems fairly straight but shortly after there is a wave motion again.

   *Modes-* Does not relate to an identified mode as of yet.

**Rhythm/Meter/Tempo**

*Rhythmic Inventory and Units-*  𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅮. 𝅘𝅥𝅯

   *Rhythmic Patterns, recurring groups, distribution of units-*
Often time there are four pulses before a sustained pitch.

   *Meter and Tempo*
Average tempo is about 140 BPM. The B section fits better into a 4/4 meter than the A section as it emphasizes the first beat of every four pulses, however it's inconsistent from the A section to the B section.

**Compositional Devices**
The song starts and most phrases begin with smaller rhythmic units leading up to a longer, sustained pitch. Vibrato and dynamic growth on the sustained pitches is characteristic. There is repetition of phrases in the B section but not in the A section, which seems like an introductory part of the song.

**Texture**
This is a solo line- the texture is monophonic. The recording was a requested performance therefore the song may not be performed traditionally as a solo.

**Timbre**
There is a mix of timbre used. While singing faster rhythmic units there is a frontal sound and during sustained pitched a broader, chesty sound.

**Dynamics**
The singer seems to get louder while sustaining a pitch; and at the end of a phrase where the x notehead appears.

**Rhythmic treatment of words**
Primarily there is a pitch change or reiteration of the pitch for every syllable sung. There is little use of melisma through the song. When there is one syllable sung over two pitches it is usually eighth notes and very simple- there is no excessive melismatic movements.

**Classification**
This is called Yur by the Salar people and is considered a type of Hua'er, a folk song.

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