



A Comparative Study of Hua'er Folk Songs in the Chinese Provinces of Gansu and Ningxia

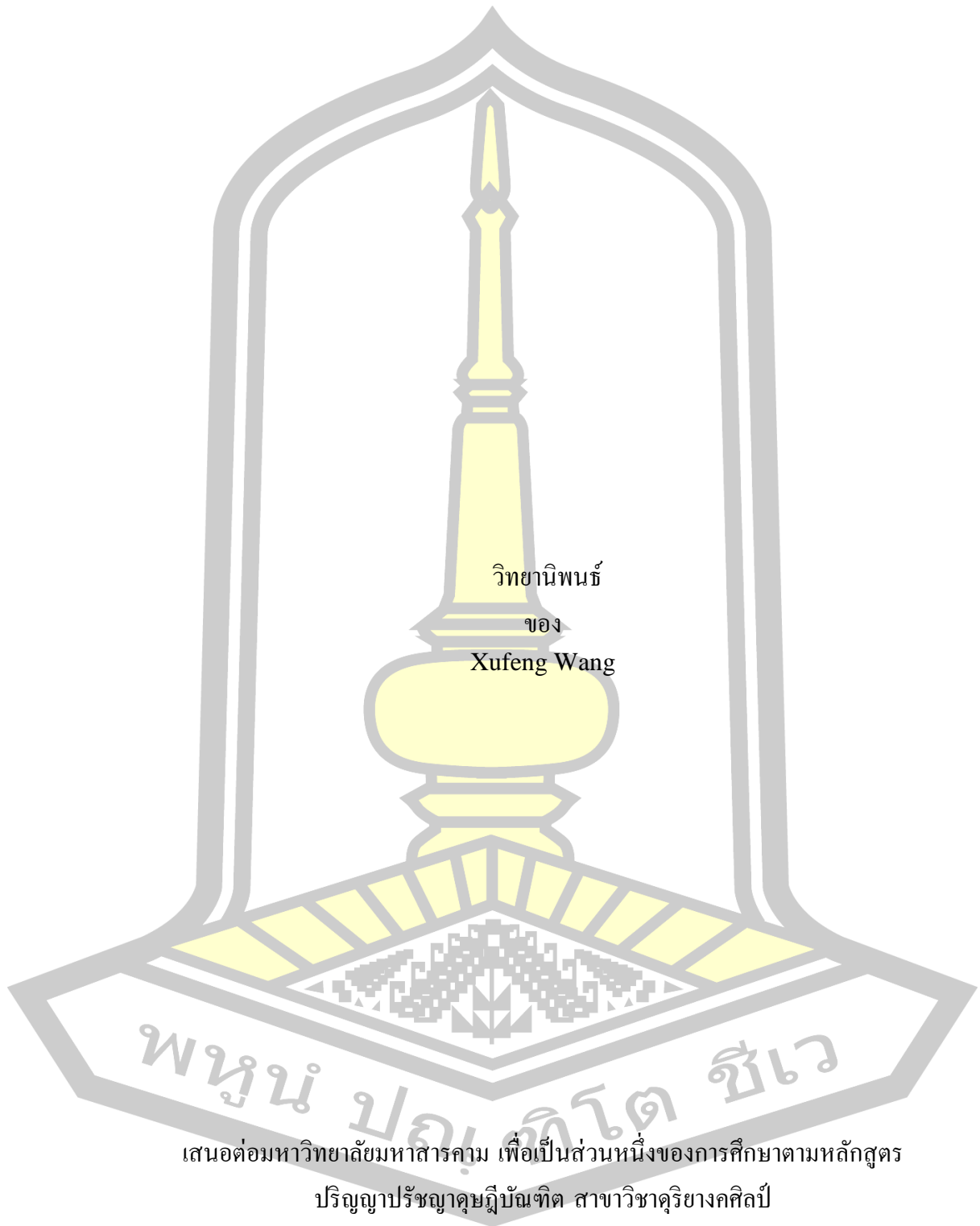
Xufeng Wang

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

July 2023

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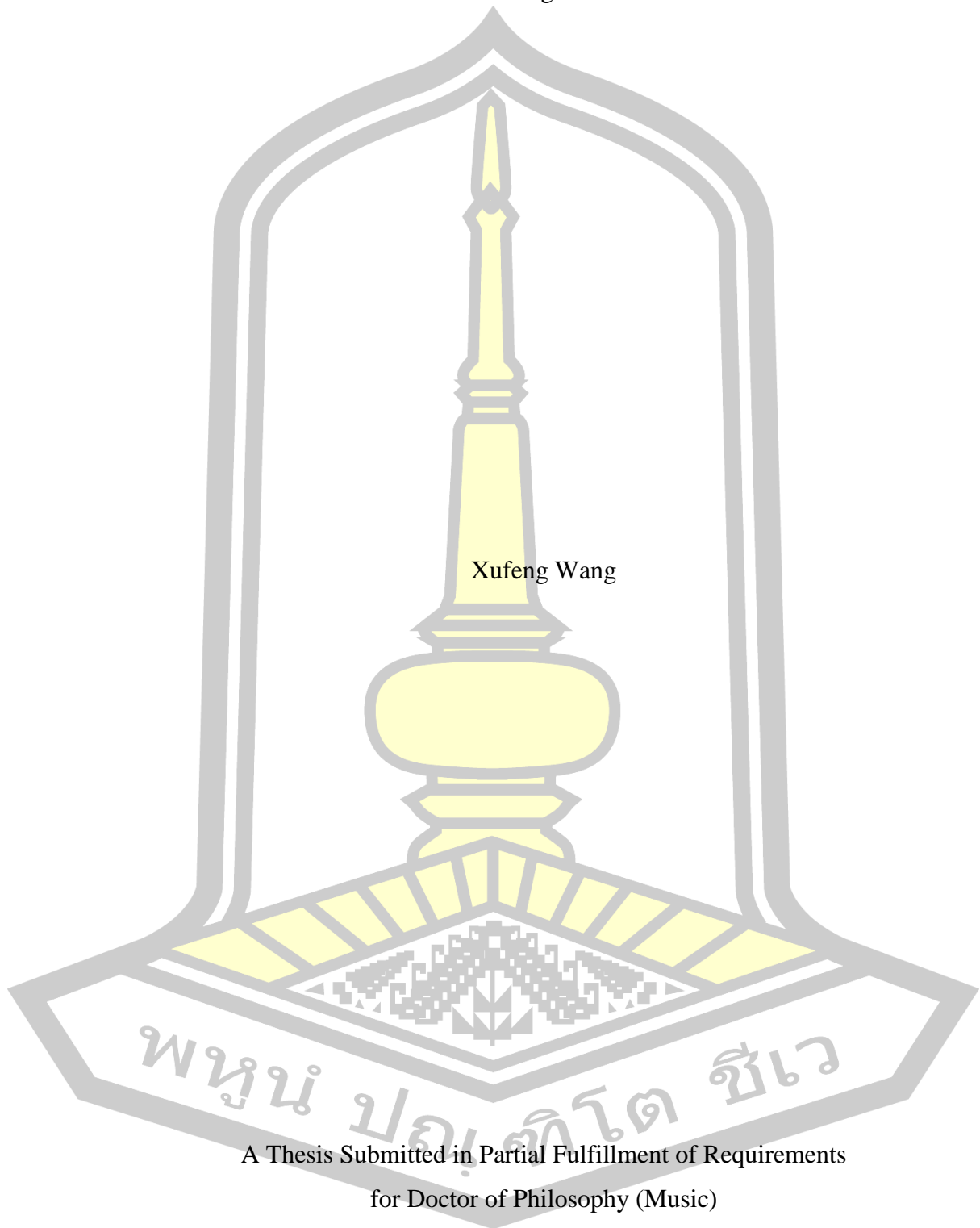


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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Ningxia



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July 2023

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TITLE	A Comparative Study of Hua'er Folk Songs in the Chinese Provinces of Gansu and Ningxia		
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ABSTRACT

The objectives of this dissertation were as follows to 1) investigate the development of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia. 2) Analyze the characteristics of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia. 3) Compare the similarities and differences between Hua'er folk songs in the Chinese provinces of Gansu and Ningxia.. The qualitative research method was employed for this study. On-site interviews were conducted with key information providers in this field, and a substantial amount of data was collected. The collected data was then classified. The result of this study show that:

1. Ningxia Hua'er is a folk song popular among the Hui ethnic group in Ningxia, Gansu, Qinghai, and Xinjiang. It is characterized by passionate and powerful singing, with improvised lyrics that reflect the Hui people's pursuit of a happy life and pure love. Hua'er has evolved into a comprehensive stage drama called Hua'er opera, integrating song, dance, and drama. The development of Hua'er drama in Ningxia has elevated its artistic level, showcasing the unique cultural expressions and regional characteristics of the Hui people in the Ningxia region.

2. The analysis of Gansu and Ningxia Hua'er reveals commonalities and differences in the types of cavities sounds and musical styles among various ethnic groups. The melodies of Gansu Hua'er exhibit fluctuating patterns and a mixture of narrow and wide tones, while Ningxia Hua'er melodies have a more tragic. The influence of different cultural backgrounds and regional experiences contributes to the diverse musical expressions found within these folk songs.

3. Gansu Hua'er and Ningxia Hua'er are two variants of the Hua'er music genre, sharing commonalities and differences in their characteristics. Both genres are folk songs transmitted orally and have cultural identities within their singing communities. Dialect influences also contribute to their distinctions, as Gansu Hua'er incorporates a greater number of Chen'ci words influenced by various dialects, whereas Ningxia Hua'er has fewer Chen'ci words influenced by the Liupanshan dialect.

Keyword : Comparative, Chinese folk songs, Hua'er folk song, Gansu, Ningxia, China

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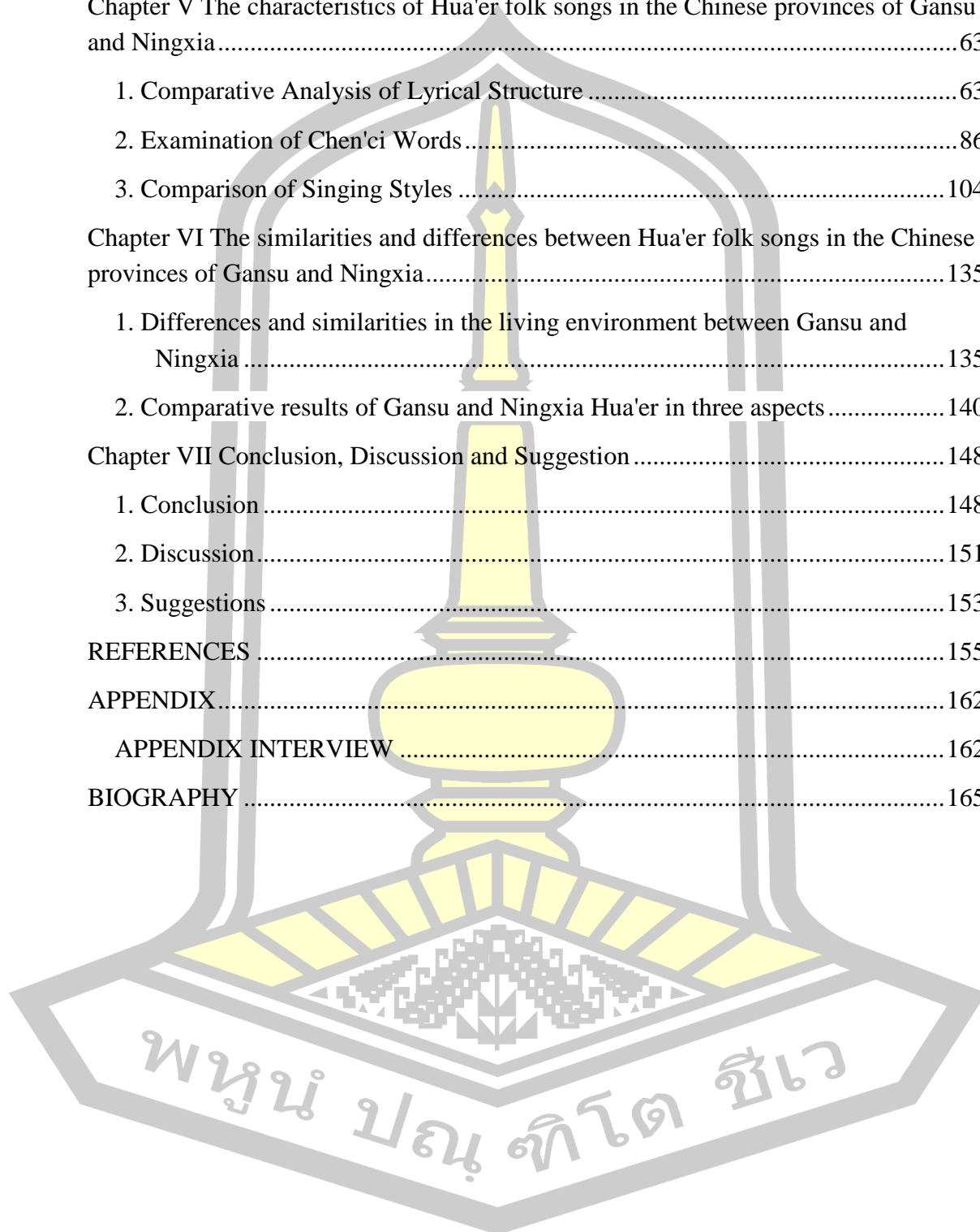
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Xufeng Wang

TABLE OF CONTENTS

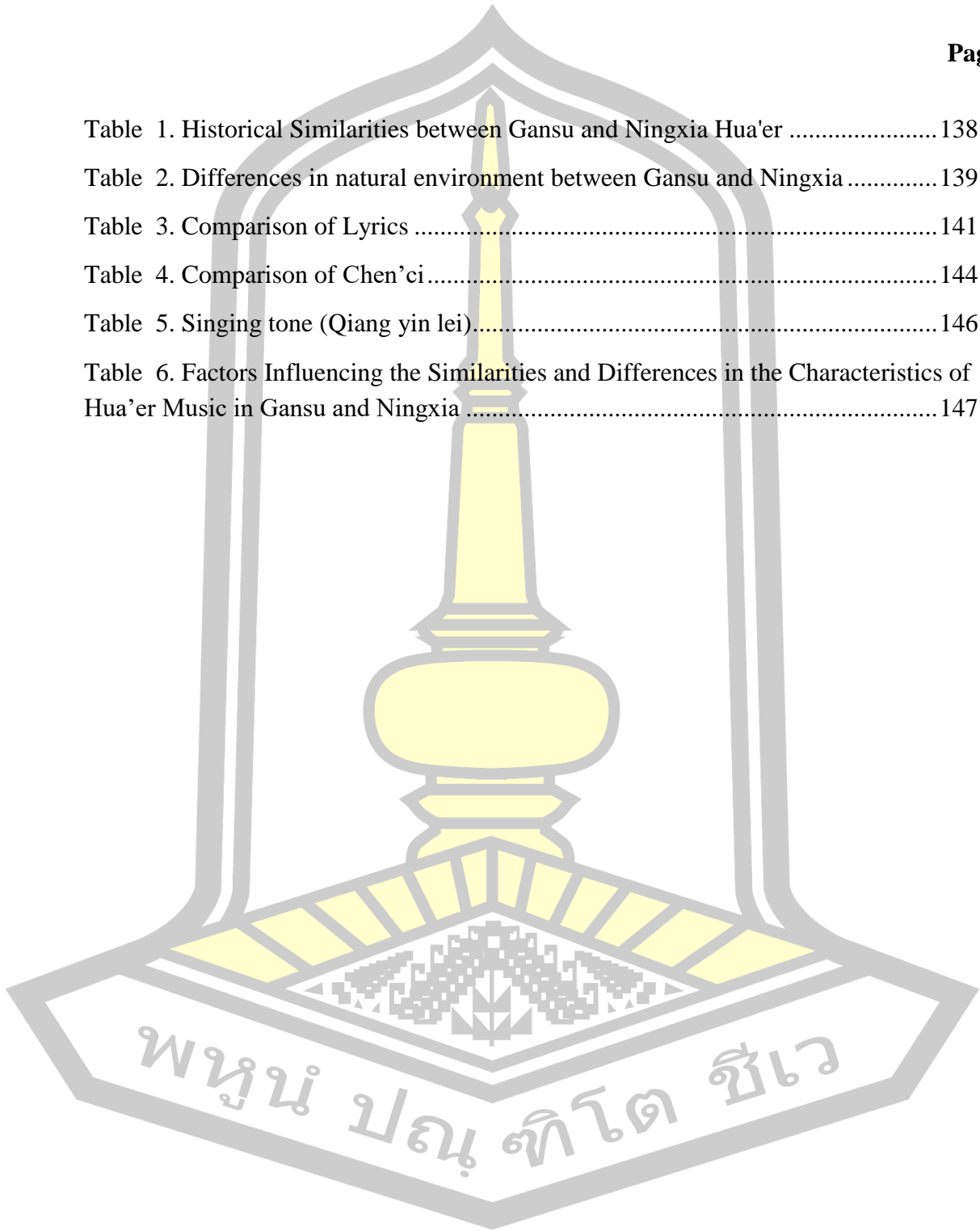
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
Chapter I Introduction.....	1
1. Background of research.....	1
2. Objective of research.....	3
3. Question of research.....	4
4. Benefit of the research.....	4
5. Scope of the research.....	4
6. Definition of Terms.....	4
7. Conceptual framework.....	6
Chapter II Literature review.....	8
1. Geographical overview of Gansu and Ningxia.....	8
2. Literature Research on the Hui Ethnic Group.....	9
3. Literature Research on Neighboring Ethnic Groups.....	12
4. Methodology employed in this study.....	14
5. Research on relevant papers.....	15
Chapter III Research methodology.....	23
1. Research Scope.....	23
2. Research Process.....	25
Chapter IV The development of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia.....	28
1. Hui Ethnic Group and "Hua'er".....	28
2. The historical development of Hua'er in Gansu and Ningxia.....	54

3. Classification of "Hua'er"	58
Chapter V The characteristics of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia.....	63
1. Comparative Analysis of Lyrical Structure	63
2. Examination of Chen'ci Words.....	86
3. Comparison of Singing Styles	104
Chapter VI The similarities and differences between Hua'er folk songs in the Chinese provinces of Gansu and Ningxia.....	135
1. Differences and similarities in the living environment between Gansu and Ningxia	135
2. Comparative results of Gansu and Ningxia Hua'er in three aspects.....	140
Chapter VII Conclusion, Discussion and Suggestion.....	148
1. Conclusion	148
2. Discussion.....	151
3. Suggestions.....	153
REFERENCES	155
APPENDIX.....	162
APPENDIX INTERVIEW	162
BIOGRAPHY	165



LIST OF TABLES

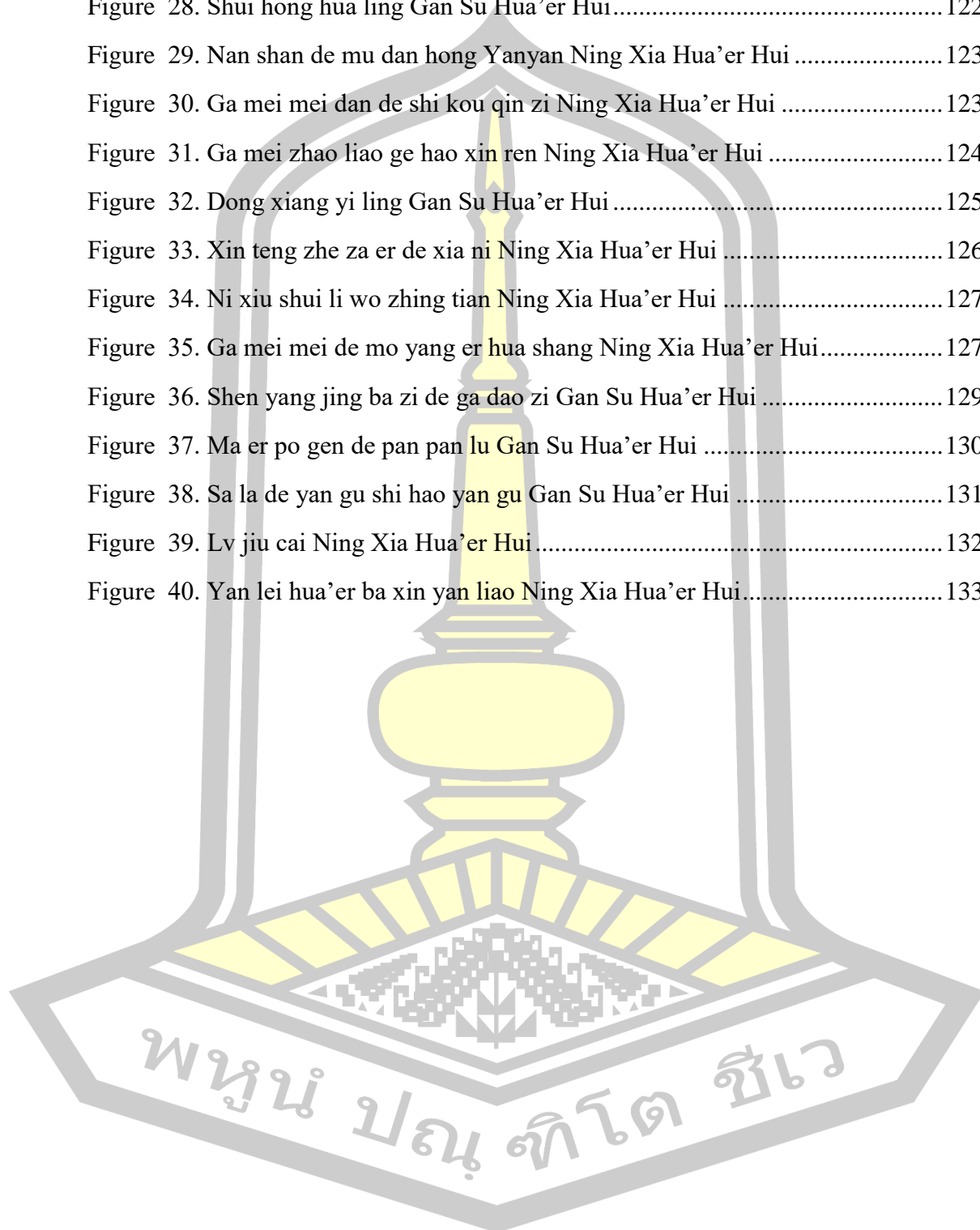
	Page
Table 1. Historical Similarities between Gansu and Ningxia Hua'er	138
Table 2. Differences in natural environment between Gansu and Ningxia	139
Table 3. Comparison of Lyrics	141
Table 4. Comparison of Chen'ci	144
Table 5. Singing tone (Qiang yin lei).....	146
Table 6. Factors Influencing the Similarities and Differences in the Characteristics of Hua'er Music in Gansu and Ningxia	147



LIST OF FIGURES

	Page
Figure 1. Conceptual framework	7
Figure 2. Map of Gansu and Ningxia Province, China.....	24
Figure 3. Hua'er Hui.....	25
Figure 4. Hua'er Hui.....	26
Figure 5. Hua'er Hui.....	26
Figure 6. yi xin xiang zhe ge ni liao Ning Xia Hua'er Hui.....	77
Figure 7. he zhou cheng your wo de che xin li Gan Su Hua'er Hui	78
Figure 8. Chang bei shan Ning Xia Hua'er Hui.....	79
Figure 9. Piao liang zhang zai yan jing shang Gan Su Hua'er Hui	81
Figure 10. He zhou san ling Gan Su Hua'er Hui	106
Figure 11. Jue hu ling Gan Su Hua'er Hui.....	107
Figure 12. Za liang de ying yuan zai yi da Ning Xia Hua'er Hui.....	108
Figure 13. Jing kan ga mei shi mu dan Gan Su Hua'er Hui	109
Figure 14. Hua er xiang chang huang lian liao Ning Xia Hua'er Hui	110
Figure 15. Ni ba wo xi qi zhe wo ba ni ai Gan Su Hua'er Hui.....	111
Figure 16. Ga mei men qian lang san lang Ning Xia Hua'er Hui.....	111
Figure 17. Bai ma shang qi de shi xue ren gui Gan Su Hua'er Hui.....	112
Figure 18. Zhua ma zha Ning Xia Hua'er Hui.....	113
Figure 19. He zhou san ling Gan Su Hua'er Hui	114
Figure 20. Mian pian er chou de lao shang Ning Xia Hua'er Hui.....	114
Figure 21. Shi qi shi ba xue mu jiang Ning Xia Hua'er Hui	115
Figure 22. He zhou er ling Gan Su Hua'er Hui	117
Figure 23. Wo de han Gan Su Hua'er Hui.....	118
Figure 24. Dong fang de tai yang fang guang mang Ning Xia Hua'er Hui.....	119
Figure 25. Hao xiang niang jia jiao lai liao Ning Xia Hua'er Hui.....	119
Figure 26. Shang he de yu er xia he lai Ning Xia Hua'er Hui.....	120

Figure 27. Nian qing de shi hou mei huan le Gan Su Hua'er Hui	121
Figure 28. Shui hong hua ling Gan Su Hua'er Hui.....	122
Figure 29. Nan shan de mu dan hong Yanyan Ning Xia Hua'er Hui	123
Figure 30. Ga mei mei dan de shi kou qin zi Ning Xia Hua'er Hui	123
Figure 31. Ga mei zhao liao ge hao xin ren Ning Xia Hua'er Hui	124
Figure 32. Dong xiang yi ling Gan Su Hua'er Hui.....	125
Figure 33. Xin teng zhe za er de xia ni Ning Xia Hua'er Hui	126
Figure 34. Ni xiu shui li wo zhing tian Ning Xia Hua'er Hui	127
Figure 35. Ga mei mei de mo yang er hua shang Ning Xia Hua'er Hui.....	127
Figure 36. Shen yang jing ba zi de ga dao zi Gan Su Hua'er Hui	129
Figure 37. Ma er po gen de pan pan lu Gan Su Hua'er Hui	130
Figure 38. Sa la de yan gu shi hao yan gu Gan Su Hua'er Hui	131
Figure 39. Lv jiu cai Ning Xia Hua'er Hui.....	132
Figure 40. Yan lei hua'er ba xin yan liao Ning Xia Hua'er Hui.....	133



Chapter I

Introduction

1. Background of research

The origin and development of Hua'er, Northwest Hui music is composed of folk songs (including folk songs "Huaer", minor tunes, labor songs, etc.), instrumental music and other folk and religious music created, performed and sung by the Hui people who gradually developed in China after the Yuan Dynasty and settled in northwest China. The formation of Hui music can be traced back to the Sui and Tang dynasties in ancient China. At that time, many Arab merchants in central and western Asia entered China through the Silk Road and other ways to conduct business exchanges with people in the mainland of China. At that time, people called it Hu Shang. Later, there were cannibals and Se'mu people. Later, there were Hui Hui and Hui people. At present, the Hui people in China are distributed in all parts of the country. However, the settlements are mainly in Ningxia and Gansu, which are located in the northwest of China. According to the relevant statistical data in 1982, the total population of the Hui people in China is about 7.21 million. The language of the Hui people is basically Chinese, and the religious belief is Islam. Many changes have taken place in the music of the Hui nationality in China, and the cultural influence of the music of the Hui nationality in the northwest is increasingly prominent. (Ma Wenting, 2016)

The prototype of Linxia Hua'er with Chinese as the singing framework, Qiang music and multiple ethnic music elements began to appear. The Sui, Tang and Song Dynasties were a period of rapid economic and cultural development and frequent foreign exchanges in Chinese history. On the one hand, the politics was relatively stable, the land Silk Road became a bridge of economic and cultural exchanges between the East and the West, attracting a large number of businessmen from Central and West Asia to settle in Linxia; on the other hand, wars and unrest caused population migration and ethnic integration, and Tu'bo and Tujue groups moved into Linxia. Linxia Hua'er were gradually formed under the influence of Tibetan and Tang and Song poems. During the Yuan Dynasty, Linxia became an area stationed in the

fields. Combined with the open and inclusive policy of the Yuan Dynasty, all ethnic groups in the border areas and the Western regions settled here one after another. Therefore, the Hui, Dongxiang, Sala, Baoan and other ethnic groups gradually formed, and the Han people gradually moved back at this moment. All ethnic groups live together, and all cultures communicate with each other, laying a solid foundation for the final birth of Linxia Hua'er. The Hua'er tend to mature. In the early Ming Dynasty, Linxia Hua'er came into being. (Wang Ping, 2014)

Gansu Hua'er is a folk song, which is one of the oral literature forms of the local people. The structure of Hua'er is divided into two parts, the first part, the second part is the theme of singing. The tune has a strong lyric, singing in Linxia dialect, has a strong local flavor. Hua'er lyrics and tunes are divided into two categories: "Hezhou Hua'er " and "Lianhuashan Hua'er ". Hua'er has a broad mass base in the local area, but with the impact and penetration of the economic tide and modern civilization, the primitive Hua'er living space is facing atrophy. Hua'er is practiced from the farmland and mountains. Some people who sing well are called " Hua'er style". After years of work and grazing, they learn to sing, familiar with the tune, and then improvised duet or lead singing. Now the most conducive to the growth of the Hua'er of the idyllic rural life is gradually broken, many young men and girls are not satisfied with the original way of life, have left their hometown to find opportunities to make money and new life dreams, so really love Hua'er and can make efforts to sing the style is rare. Min county the backbone of the Hua'er transmission, is also named by provincial folk association " Hua'er singer" in Gansu province, 41 people, the number should be considerable, like Dong Minghao, Liu Guocheng, Liu essential, Lang Xuehui, Bai Xue, Jiang Zhao a batch of Hua'er singer, most of the age between 30 and 40 years old, and most of them are illiterate, low level of education. This group of singers grew up in the late 1960s to the early 1970s, when their family life was difficult and they had no chance to study. They grew into Hua'er singers in the long-term production labor. Relatively speaking, most young people born in the 1980s or 1990s go to school. They basically have no chance to learn Hua'er, and the emerging entertainment activities such as campus culture and pop songs are also weakening the influence of Hua'er on the younger generation. (China Intangible Cultural Heritage Network Citation date, 2019)

Ningxia Hua'er: Haiyuan County in Zhongwei City, Ningxia is very famous. Type: divided into "whole Hua'er " and "scattered Hua'er " two kinds, "whole Hua'er " to long, "scattered Hua'er " form free, can improvised. Characteristics: Compared with the Hua'er in Yinchuan, Haiyuan Hua'er sing louder and more passionate, sometimes loud and clear, sometimes euphemistic and delicate, which is one of the popular art forms popular by the Hui people. The whole length of the whole Hua'er for you to tell a paragraph of moving story, free scattered Hua'er change free, from time to time shows the singer's many talent wits, two people duets, you sing me to answer, you am, I a paragraph, wonderful docking, often let the audience listen to infatuated. The person who sings the Hua'er is called "diffuse Hua'er " or "diffuse youth". (Gao Shuaishuai & Xia Hequn,2015)

From the above review, it can be seen that. the Hui Hua'er are a kind of folk song variety, commonly called the Hua'er, successively transmission and developed by the Hui compatriots in the northwest area of China since the Tang Dynasty. It has been more than a thousand years ago, and it has developed vigorously in the great integration and changes of all ethnic groups in China. Both Ningxia and Gansu provinces have transmission and developed the Hui Hua'er. Due to the different culture, geography and ethnic environment of the two regions, different Hua'er styles and development directions appear in the development of the two regions. The researcher of the same cultural attributes in different humanities, geography, national environment of the differences and development direction of strong interest, through the comparison of both found different factors, put forward in the cultural globalization today Hua'er can go further, for the development of the Hua'er and later want to study and promote Hua'er to provide certain research basis.

2. Objective of research

2.1 To investigate the development of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia.

2.2 To analyze the characteristics of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia.

2.3 To compare the similarities and differences between Hua'er folk songs in the Chinese provinces of Gansu and Ningxia.

3. Question of research

3.1 What is the development of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia?

3.2 What are the characteristics of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia?

3.3 What are the similarities and differences between Hua'er folk songs in the Chinese provinces of Gansu and Ningxia?

4. Benefit of the research

4.1 We will understand and record the development of Hua'er in Gansu and Ningxia, China

4.2 We will put forward the musical characteristics of Hua'er in Gansu and Ningxia, China

4.3 The comparison of similarities between Hua'er folk songs in Gansu and Ningxia sheds light on common threads and shared cultural influences.

5. Scope of the research

What is the Hua'er folk song of Gansu ? What is the current situation of the development of Hua'er folk songs in Gansu and Ningxia? What are the musical characteristics of Hua'er folk songs in Gansu and Ningxia? What are the similarities and differences between Gansu and Ningxia Hua'er folk songs? How is it formed?

6. Definition of Terms

6.1 Hui Ethnic Group refers to the Hui people residing in Hezheng County, Linxia Hui Autonomous Prefecture, Gansu Province, and Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region. These individuals share a common ethnic identity and religious affiliation, primarily adhering to Islam.

6.2 Hua'er refer to a genre of folk songs that enjoy popularity across Gansu, Ningxia, and other extensive regions. These songs are typically transmitted orally and serve as an integral part of the local cultural heritage. Hua'er songs often encompass themes of love song, life song and story song.

6.3 The Public refers to individuals from Zheng County, Linxia Hui Autonomous Prefecture, Gansu Province, and Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region who constitute the target population participating in or being the audience of the study.

6.4 Musical Characteristics refers to the diverse range of attributes found in Hua'er folk songs that contribute to their distinctiveness. These attributes include the lyrical structure, the presence of Chen'ci words, and the singing tone.

6.5 Chen'ci words refer to Hua'er folk songs are considered crucial as they reflect regional language habits and cultural characteristics. These words, often interspersed in the lyrics, consist of modal words and form and sound words. Chen'ci words play an important role in expressing the thoughts and feelings of the song and contribute to the overall musical structure. They can be categorized as Chen'ci words, Chen'ci phrases, and Chen'ci sentences. The close connection between Chen'ci words and Hua'er becomes evident when analyzing the singing rhythm. The significance of Chen'ci words in Hua'er is emphasized by the statement, "no Hua'er, no Chen'ci; no Chen'ci, no Hua'er."

6.6 Singing Tone refers to a collection of sounds in music, typically consisting of two or more musical tones arranged in a specific pattern. It encompasses a variety of forms known as Tune Sound Sequences. These sequences include wide Tune Sound Sequences, narrow Tune Sound Sequences, near lumen sound sequences, large lumen sound sequences, small lumen sound sequences, increased lumen sound sequences, and decreased lumen sound sequences. Tune Sound Sequences contribute to the unique and structured vocal qualities found within music.

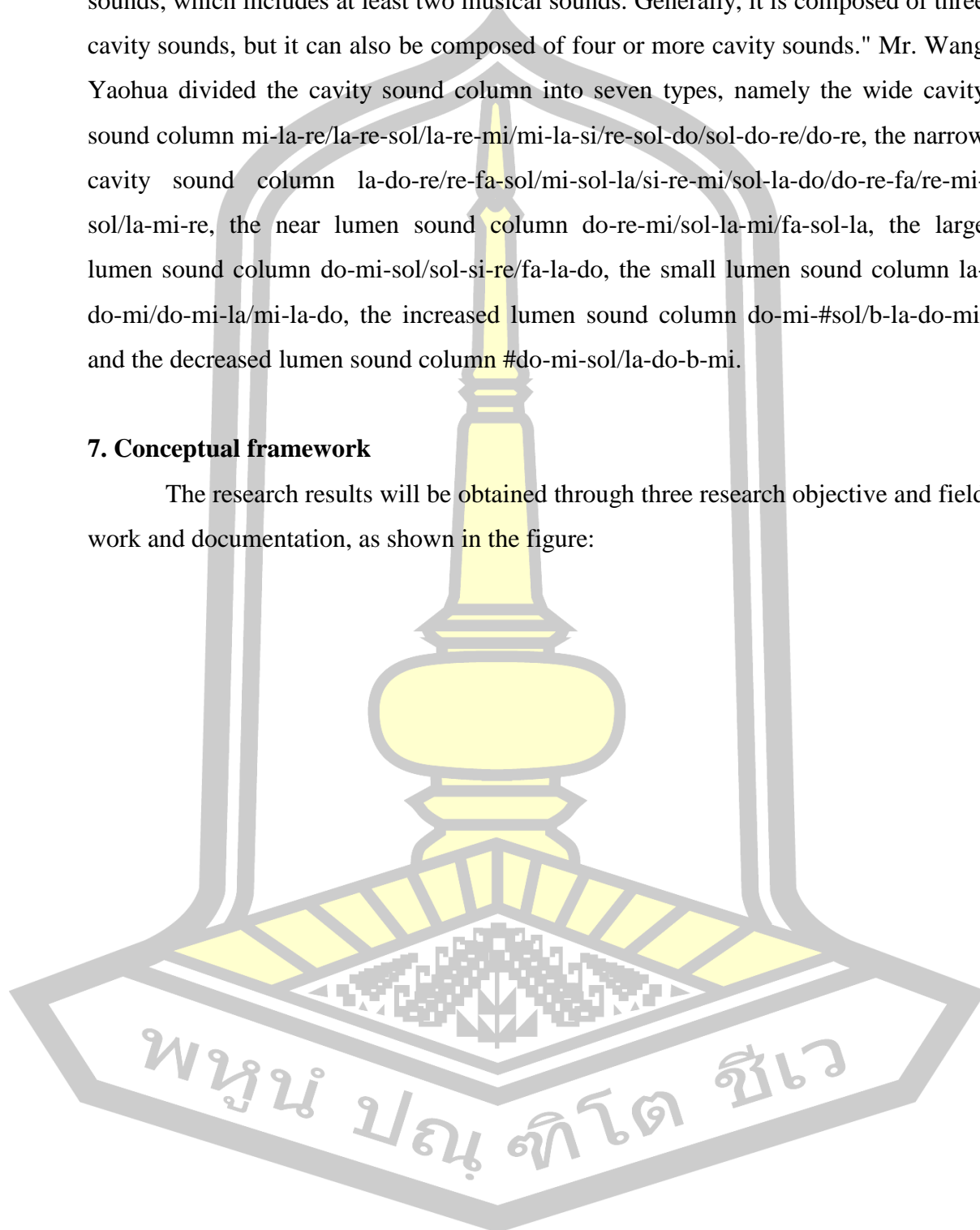
6.7 National Mode refers to a tonal system based on the pentatonic scale, which comprises the five notes Gong, Shang, Jiao, Zhi, and Yu. It also encompasses six-tone and seven-tone modes derived from the five-tone scale. Gong, Shang, Jiao, Zhi, and Yu represent fixed interval relationships between each note, without specific pitch values. The National Mode can be transposed within a tonal framework and serves as the foundation for various melodies and musical compositions.

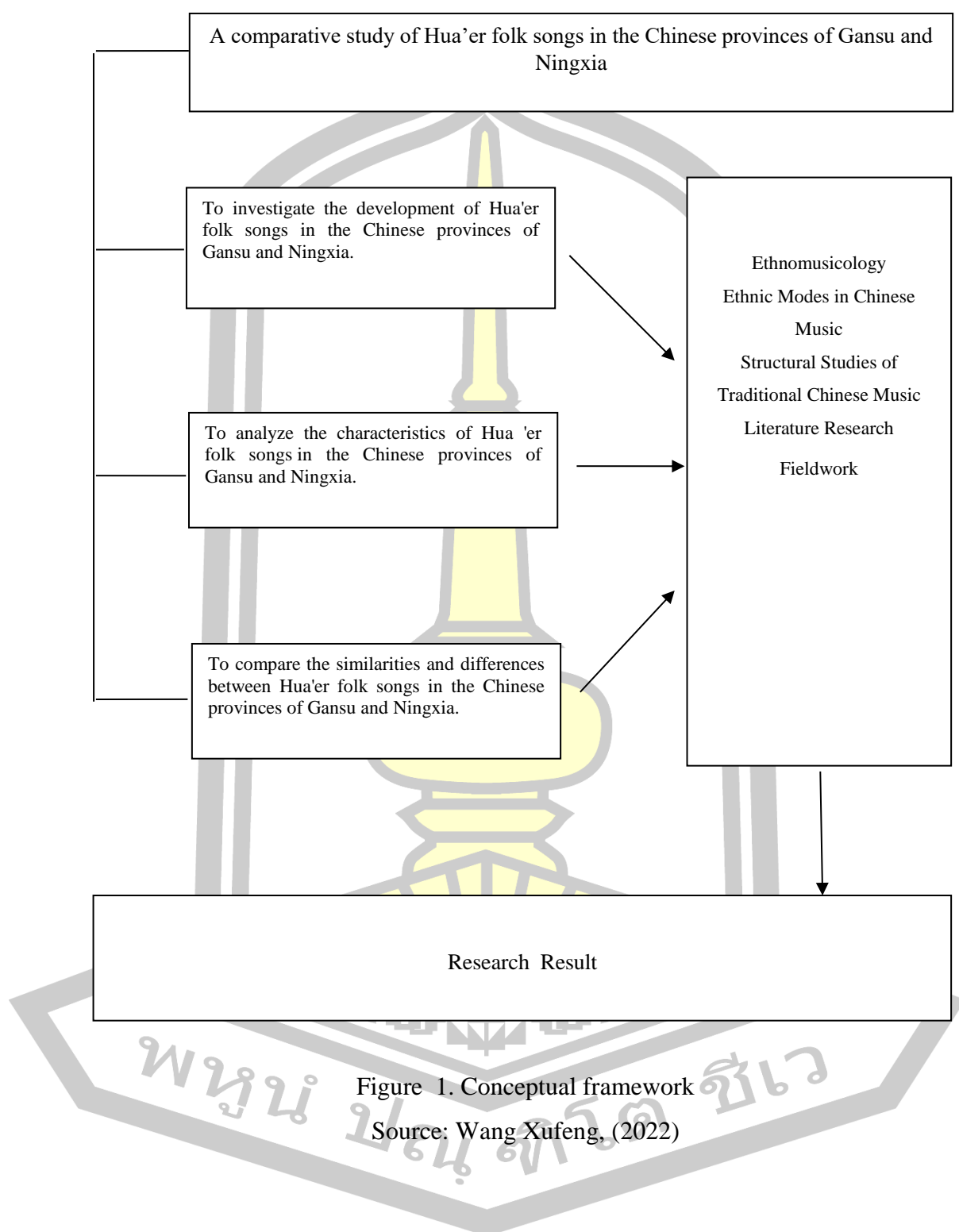
6.8 Tune Sound Sequence: Singing Tone (Qiang Yin Lei) refers to a concept proposed by Mr. Wang Yaohua, based on the musical form of traditional Chinese music and the structural and aesthetic characteristics of musical morphology. "A

cavity sound column refers to a group of sounds composed of two or more cavity sounds, which includes at least two musical sounds. Generally, it is composed of three cavity sounds, but it can also be composed of four or more cavity sounds." Mr. Wang Yaohua divided the cavity sound column into seven types, namely the wide cavity sound column mi-la-re/la-re-sol/la-re-mi/mi-la-si/re-sol-do/sol-do-re/do-re, the narrow cavity sound column la-do-re/re-fa-sol/mi-sol-la/si-re-mi/sol-la-do/do-re-fa/re-mi-sol/la-mi-re, the near lumen sound column do-re-mi/sol-la-mi/fa-sol-la, the large lumen sound column do-mi-sol/sol-si-re/fa-la-do, the small lumen sound column la-do-mi/do-mi-la/mi-la-do, the increased lumen sound column do-mi-#sol/b-la-do-mi, and the decreased lumen sound column #do-mi-sol/la-do-b-mi.

7. Conceptual framework

The research results will be obtained through three research objective and field work and documentation, as shown in the figure:





Chapter II

Literature review

This chapter provides an overview of the intersection of music and culture in two regions: Linxia Hui Autonomous Prefecture, located in Gansu Province, and Haiyuan County in Zhongwei City, within the Ningxia Hui Autonomous Region. The following topics are covered:

1. Geographical overview of Gansu and Ningxia
2. Literature research on the Hui ethnic group
3. Literature research on neighboring ethnic groups
4. Methodology employed in this study
 - 4.1 Ethnomusicology
 - 4.2 Ethnic Modes in Chinese Music
 - 4.3 Structural Studies of Traditional Chinese Music
5. Examination of relevant research papers
 - 5.1 Chinese literature
 - 5.2 International literature

1. Geographical overview of Gansu and Ningxia

Gansu Province, also known as Gansu, is a provincial administrative unit located in the upper reaches of the Yellow River, with its capital in Lanzhou. The name "Gansu" originates from the combination of Ganzhou (now Zhangye) and Suzhou (now Jiuquan). Since the Western Dynasty, this region has been referred to as Gansu due to its location west of Longshan (Liupanshan). It is also associated with the establishment of the Longyou Road during the Tang Dynasty. Gansu shares borders with the Loess Plateau, Qinghai-Tibet Plateau, and Inner Mongolia Plateau. It is adjacent to Shaanxi in the east, Bashu and Qinghai in the south, Xinjiang in the west, and Inner Mongolia and Ningxia in the north. The province also has connections with Mongolia in the northwest and Central Asia. Gansu is a culturally diverse area, home to 54 ethnic minorities. Within Gansu, 16 ethnic groups reside, including Hui, Tibetans, Dongxiang, Tu, Yugu, Baoan, Mongolians, Sarikolis, Kazakhs, and

Manchus. Notably, the Dongxiang, Yugur, and Baoan ethnic groups are unique to Gansu Province (Gansu Provincial People's Government, 2015).

Ningxia Hui Autonomous Region, commonly referred to as Ningxia, is one of the five major autonomous regions in China. It is situated in the upper reaches of the Yellow River in western China, sharing borders with Shaanxi Province to the east, Inner Mongolia Autonomous Region to the west and north, and Gansu Province to the south. Ningxia is known for its multicultural environment, with ethnic groups such as Hui, Weiwuer, Dongxiang, Hasake, Sala, and Baoan residing in the region, all of whom practice Islam (People's Government of Ningxia Hui Autonomous Region, 2019).

Ma Guangde analyzed the formation and geographical distribution of Hui culture, considering factors such as nature, cultural exchange, origin, history, sects, politics, and creative culture. Based on these elements and applying geographical principles, he divided Hui regional culture into eleven levels, including northwest, Qinghai-Tibet, Inner Mongolia, northeast, central plains, central coast, central China, southwest, Taiwan, central Asia, and southeast Asia. This analysis contributes positively to enriching Hui cultural theory and strengthening regional cultural exchanges (Ma Guangde, 2000).

Yang Hong discussed the changes in Hui culture caused by ecological migration in Ningxia. Ecological migration serves as an important measure to improve the ecological environment and alleviate poverty. However, it also has a significant impact on the original culture of the affected communities. The collision, restructuring, and fusion of old and new cultures in response to environmental changes lead to the formation of a new cultural system. Only the culture that adapts to these changes can survive, and the cultural changes themselves prompt cultural adaptation (Yang Hong, 2012).

2. Literature Research on the Hui Ethnic Group

The Hui ethnic group is widely distributed throughout China and holds a significant presence as one of the most widespread minority groups. Mosques, also known as mosques, are constructed in areas where the population is more concentrated. During the mid-19th century, a considerable number of Persian and

Arab merchants settled in coastal cities like Guangzhou and Quanzhou, as well as mainland regions such as Chang'an, through both sea and land routes. In the 13th century AD, as the Mongolian army advanced westward, many people from the Western Regions migrated to China, assimilating elements from various ethnic groups such as the Han, Mongol, and Uyghur, which gradually led to the formation of a unified ethnic group - the Hui ethnic group (Ma Wenting, 2016).

The Hui ethnic group represents the integration of numerous Han ethnic groups with Arab and Persian ethnic groups from the Middle East, in addition to incorporating Muslim ethnic groups that have absorbed Mongolian, Uyghur, and other ethnic influences. The term 'Hui' in the Hui ethnic group derives from the former name for Islam in China, 'Hui'. The phrase 'Hui has a big mouth but a small mouth' serves as a reminder for individuals to maintain consistency in their words and actions, aligning with the Islamic belief of 'mouth recognition, heart integrity' as preached by Muhammad under the command of Allah. Consequently, the meaning of "Hui" within the Hui ethnic group has evolved and become more specific over time (Qiu Jiangning, 2021).

During the Sui and Tang dynasties, the term "Hu people," "Tibetan merchants," and "Hu merchants" primarily referred to populations from Persia and Central Asia, as documented in Tang Dynasty records such as the "Taiping Guangji." These individuals lived both overseas and settled in places referred to as "Fan Fang," which is why the Hui people formerly used the term "Hui Fang" to describe their settlements. Overseas Chinese engaged in commercial activities traveling along the Silk Road and the Spice Road. The "Hu people" and Tibetan merchants would choose to return before the onset of the cold season and come back when the climate became warmer. According to the Hui people, this practice is why they were referred to as "Hui" or "Hui" by the Chinese-speaking population. Historically, it is widely believed that "Hui Hui" is a variant or phonetic transformation of "Huihe" and "Huihe." During the Tang Dynasty, among the Hu people in China, there were also royal families and civilians from Persia and small Central Asian countries who fled to escape Arab aggression. The "Examination of the Four Yiguan" states, "Hui Hui is in the Western Regions, and the earth is adjacent to the heavenly kingdom." Prior to the Yuan Dynasty, the terms "Huihe," "Huihe," and "Huihui" had no clear boundaries in

Chinese literature and were nearly synonymous. Different authors' Chinese historical records often used them interchangeably, referring to a group of people from the Western Regions, Mobei Hu people, and even Central Asia and Persia. The term "Huihui" was more commonly used to describe individuals from the Huihe region who still traveled westward. During the Song and Yuan dynasties, the Hui people dispersed throughout the central and eastern regions, with some populations having more elements of Hu Shang, such as Sogde, Judea, and Persia. Some Huihe and Huihe people were also referred to as Hui people, while others from the northern desert region, including Uighurs, Uighurs, or Hui people, merged with local ethnic groups, eventually forming the Weiwu'er ethnic group after their westward migration. Meanwhile, some developed into Western ethnic groups like Tajik and Uzbek. During this period, terms such as the Hu people, Uyghurs, and Huihe gradually disappeared from historical records. The term "Hui Hui" became clearer, and official edicts and Chinese records commonly included words like "Mongolia, Wu'er, Hui Hui, Yelikewen, Hexi, Khitan, Jurchen, and Han" when referring to ethnic groups (Liu Xun, 2011).

During the Yuan Dynasty, the term "Hui Hui" not only referred to the Hui people who settled in China but also encompassed populations located farther west than the "Weiwuer" group. It included regions "west of Congling Mountains, east of the Black Sea," such as Afghanistan, Uzbekistan, Tajikistan, Iran, Kyrgyzstan, Turkmenistan, Azerbaijan, as well as Kazakhstan, Iraq, Türkiye, and parts of the Caucasus. From the Song and Yuan dynasties to the Ming and Qing dynasties, except for ethnic groups like the Salars in the Ming Dynasty, nearly all merchants, craftsmen, soldiers, scholars, and others who entered China from this region were naturally classified as Hui people. Throughout history, this region experienced division, fragmentation, and occasional unification into single or multiple countries. Although there are language and cultural differences among different ethnic groups in various countries, the overall cultural appearance and ethnicity generally remain consistent. Ancient Western Regions ethnic traditions, such as the prohibition of pork consumption, are also shared (Ma Kai, 2013).

In the Ming Dynasty, "Hui Hui" and "Se Mu Ren" were used together in Chinese records. For instance, when compiling and annotating relevant regulations in

the Da Ming Law, the interpretation often stated that "Se Mu is Hui Hui." However, there are also instances of using "Hui Hui," such as the monument "Hundred Characters of Hui Hui Religion Made by Emperor Hongwu" in Hohhot Mosque. The phrase "Huihui" is also found in the "Records of Mosque Rebuilding in Hangjun." The earliest evidence of Hui people referring to themselves as "Hui Hui" dates back to the 41st year of the Wanli period of the Ming Dynasty, as seen in the monument of the mosque in Niujie, Beijing (Ma Kai, 2013).

In Qianlong's "Revised New Annals of Suzhou," Volume 30, a section titled "A Brief Account of the Western Regions" describes the migration of the Hami population to the Suzhou area. It mentions three ethnic groups: the Uyghur ethnic group, whose people had customs slightly similar to the Han; the Harab ethnic group, whose people were the same as the Yi; and the Bai Mian Hui ethnic group, also known as the Hui ethnic group. These groups engaged in work and weaving, with some involved in military affairs, academia, and business. The usage of "Hui" as a national title became increasingly common during subsequent years, with numerous examples found in official records (Lu Lu, 2016).

In summary, the self-proclaimed identity of Huihui existed much earlier, but relevant historical relics and records were destroyed or tampered with, often due to the literary inquisition carried out by feudal rulers throughout different eras. However, the use of the term "Hui" as a national title is well documented to have emerged during the Qianlong period of the Qing Dynasty.

3. Literature Research on Neighboring Ethnic Groups

Guo Dehui conducted research on the factors of Salar folk music culture in the Tibetan cultural hinterland. Due to specific geography, economy, religion, culture, and national migration and lifestyle, the folk music culture of the Salar community exhibits strong characteristics within the common cultural circle. This dissertation aims to provide a preliminary exploration of the background and cultural factors of Salar folk music culture (Guo Dehui, 2005).

Liu Yongqing's study focuses on Tu music culture and its transmission. As one of China's minority groups, the Tu people have created a rich intangible culture and art through long-term historical changes. It is an important part of the Chinese

nation's cultural heritage and not only a product of wisdom but also a powerful spiritual weapon for the sparsely populated community in the face of continuous historical changes and restructuring. The future survival and development of the nation are inseparable from the support of its national spiritual culture. However, with the progress of society, rapid economic development, and the transformation towards a market economy, the ethnic minorities in northwest China, including the Tu people, have undergone significant changes in various aspects such as economy, politics, culture, and society. The impact of external forces, along with the internal pursuit of mainstream culture, has gradually diluted Tu culture within the global economic background. This dissertation analyzes the current situation of cultural loss among the Tu people, explores its protection and transmission in a systematic and comprehensive manner, and addresses its future development and construction. It has both theoretical and practical significance in terms of balancing innovation and transmission, tradition and modernity, and proposing feasible strategies for the future survival and development of native culture (Liu Yongqing, 2012).

Ma Weina's work focuses on Tibetan music culture as a unique national art with significant cultural appreciation value. Through literature review and other research methods, This dissertation summarizes the basic development, categories, and characteristics of Tibetan music art. It carefully analyzes the historical background of the formation and development of Tibetan music culture in terms of economy, culture, politics, and other aspects, while exploring the main characteristics of Tibetan culture and music and their manifestations in ethnic exchanges. The aim is to uncover the profound cultural value and provide cultural materials and inspiration for the contemporary music development (Ma Weina, 2017).

He Yuhong proposed the exploration of a new path in the development and transmission of Tibetan music culture. With the advancement of economic globalization, the survival and development of Tibetan music culture face significant challenges. Recognizing the important value of protecting and excavating Tibetan music culture, it is crucial to strike a proper balance between protection, transmission, and development. This process requires the joint efforts of educational institutions and society, as well as innovation within Tibetan culture itself, to promote the better

development of Tibetan music culture in the face of the changing modern world (He Yuhong, 2021).

4. Methodology employed in this study

This study is guided by three major theories: ethnomusicology, ethnic modes, and the structure of traditional Chinese music.

4.1 Ethnomusicology: Ethnomusicology is a branch of musicology and anthropology (Why Suyá Sing, 1983.). It combines the research methods of anthropological field surveys. In contrast to musicology's focus on the evolution of Western music, ethnomusicology encompasses world music and studies all types of music outside the scope of Western music. Ethnomusicology also conducts music analysis, with a primary focus on the role of music in culture (Barth, 1998).

4.2 Ethnic Modes in Chinese Music: Ethnic modes in Chinese music refer to the five-tone mode composed of Gong, Shang, Jiao, Zhi, and Yu, as well as the six-tone and seven-tone modes based on these five tones. Gong, Shang, Jiao, Zhi, and Yu have fixed interval relationships between each tone level but no fixed pitch. They can be transposed over a fixed pitch sound, resembling a scale but not precisely one. Some people advocate calling them "scale names," which are the names of each of the five sound scales. Song Xueyi and Li Huihui proposed in their work "Analysis and Research on the Five Tone Patterns of Chinese Ethnic Modes" that the five-tone pattern serves as the foundational element for all other ethnic modes. Mastering its analytical methods plays a crucial role in analyzing other modes (Song Xueyi & Li Huihui, 2011). Ran Ming introduced the use of the "pentatonic column" method for distinguishing ethnic modes in his article on methods of distinguishing ethnic modes. The "pentatonic sequence" refers to a method of combining the tones used in the analyzed music in a pure pentatonic relationship, corresponding to the names of national tones such as Gong, Shang, Jiao, Zheng, Yu, etc. in a specific way. Its application provides a methodological approach or a new way of thinking for the analysis of ethnic modes (Ran Ming, 2001). While major and minor modes are prevalent in the Western world, diverse modes are used in various cultures worldwide. Every mode is a human creation, reflecting different aesthetic sensibilities of different ethnic groups and regions towards music. Therefore, an analysis of ethnic modes is

necessary to accurately express the local people's aesthetic psychology towards Chinese ethnic and folk music.

4.3 Structural Studies of Traditional Chinese Music: The study of the structure of traditional Chinese music was proposed and published by Wang Yaohua in 2010. This book focuses on the traditional music of the Chinese music system, covering topics such as cavity sounds, cavity sound sequences, cavity knots, and cavity rhymes. For the purpose of this study, only the analysis of cavity sound columns is cited (Wang Yaohua, 2010). The Structural Studies of Traditional Chinese Music, published by Fujian Education Press in 2010, hereinafter referred to as "Structural Studies," is one of the series of books on traditional Chinese musicology. It represents the culmination of Professor Wang Yaohua's extensive research in the field of traditional Chinese music structure. The book presents the author's theoretical framework for the hierarchical system of traditional Chinese music structure, based on the cultural background of the Chinese nation and adopting the unique thinking patterns of the Chinese people. It incorporates a vast collection of music literature, making it an exemplary and groundbreaking work in terms of both depth and breadth of research (Li Feng, 2016).

5. Research on relevant papers

5.1 Chinese literature

In 2012, Qi Baofeng proposed in his dissertation, "A Brief Analysis of the Music Elements of Ningxia Hua'er," that the Hua'er in the Ningxia Liupanshan region shows musical diversity primarily due to the diversity of its musical elements. This diversity gives them both characteristics shared with Hua'er in other regions and unique features that cannot be replaced (Qi Baofeng, 2012).

In 2012, Xing Yanyan comprehensively discussed Hua'er studies from 1980 to 1999 in her work. She pointed out that research on Hua'er likely started sporadically during the Ming and Qing Dynasties, and it has a long history of study. The period from the 1980s to the late 1990s played a significant role in the overall history of Hua'er research. Therefore, it is necessary and urgent to systematically summarize and scientifically summarize the achievements and history of Hua'er research during this period. Scholars from various academic fields, such as literature,

musicology, sociology, anthropology, folklore, and ethnology, have discussed topics related to Hua'er origin, meter, genre, family, popularity, spread, artistic performance, music characteristics, Hua'er singers, and more. The research in This dissertation focuses on systematically organizing and discussing the research results and historical conditions of these two decades. The dissertation includes several parts, such as reviewing and summarizing the historical situation of Hua'er research during the past twenty years from a macro perspective, examining the name, classification, origin, family genus, flow, content, artistic expression, music characteristics, Hua'er associations, Hua'er singers, lyric and music score collection and arrangement, and audio and video publishing status (Xing Yanyan, 2012).

In 2012, Wang Shiwei presented Hua'er in his dissertation, "2000-2010 Hua'er Research," as a significant cultural phenomenon in the long history of northwest China. After centuries of development and cultural accumulation, Hua'er has become one of the most representative folk culture phenomena in the region. The research on Hua'er can be traced back to 1925 when Professor Yuan Fuli, a geographer at Peking University, published "Gansu Hua'er Words" in *Ballad Weekly* 82, which included 30 Hua'er from Gansu. This publication marked the beginning of modern Hua'er research. The development and prosperity of Hua'er research occurred primarily from the 1980s to the late 1990s, and the research during the period of 1980-1999 played a crucial role in Hua'er research history. Therefore, it is necessary to comprehensively review and summarize the achievements and historical context of Hua'er research during this period. The research during this time witnessed vigorous development and prosperity, with scholars from various fields deeply discussing Hua'er origin, meter, genre, family, popularity, spread, content, artistic performance, music characteristics, Hua'er associations, Hua'er singers, lyric and music score collection and arrangement, and audio and video publishing status. According to the researcher's statistics, there are nearly 300 research papers, more than 10 research works, and over 15 anthologies on various aspects of Hua'er. This dissertation focuses on systematically organizing and rationally discussing the various research results and historical conditions of these two decades (Wang Shiwei, 2012).

In 2013, Gao Chuanfeng conducted a review of Liupanshan Hua'er in Ningxia in his dissertation. He emphasized that Liupanshan Hua'er in Ningxia is a unique

category distinct from Hehuang Hua'er and Taomin Hua'er. In 2009, Liupanshan Hua'er in Ningxia, along with Hehuang Hua'er and Taomin Hua'er, was included in the representative list of the UNESCO Intangible Cultural Heritage of Humanity. However, Liupanshan Hua'er in Ningxia has long been neglected. The dissertation examines Liupanshan Hua'er in Ningxia from monographs and various types of papers. Scholars from Ningxia, such as Qu Wenjin and Wu Yulin, have dedicated special chapters to the beauty of Hua'er and the general history of Chinese Hua'er, covering aspects of literature, music, culture, and more (Gao Chuanfeng, 2013).

In 2015, the Ningxia Cultural Center discussed the contemporary cultural value of Ningxia Hua'er creation. The study focused on the popular songs and film and television industry as the leading factors of popular culture in the contemporary era. It emphasized the importance of Ningxia Hua'er's traditional music culture as a means to improve public aesthetic culture, build a harmonious socialist society, and establish a world-renowned national cultural brand. The contemporary cultural value of Ningxia Hua'er during China's economic and cultural transformation period was highlighted, emphasizing its role in developing Chinese cultural soft power and enhancing overall national strength (Ningxia Cultural Center, 2015).

In 2015, Wang Desheng explored the cultural changes of Hua'er in his dissertation, "History Study of Gansu Hua'er Hui." Hua'er is a folk song widely spread in northwest China, and it has become an essential part of China's music culture system with its unique artistic qualities and expression modes. Hua'er is a simple and natural art form rooted in the mountains and fields, promoting love and celebrating life through its content. As Hua'er gradually transitioned from rural to urban areas, national emotions played a significant role in shaping its cultural changes. The cultural significance contained within Hua'er represents a substantial resource for progress and reflects the vibrant vitality of national culture throughout its transformative journey (Wang Desheng, 2015).

In 2016, Ding Xuyang discussed the development and exploration of Hua'er music by the Hui people in Linxia, Gansu Province. Hua'er is a type of music created by the Chinese people and was included in the Representative List of the World Intangible Cultural Heritage in 2009. Hua'er originated in Linxia, Gansu Province, and became popular in Gansu, Qinghai, Ningxia, Xinjiang, and other regions. With its

numerous lyrics and high artistic value, Hua'er is regarded as the soul of northwest China by local communities (Ding Xuyang, 2016).

In 2019, Zhao Xiongxiang explored the artistic singing of Ningxia Hua'er at Ningxia University's School of Music. The study focused on vocal music teaching principles and training methods, specifically applying them to the teaching and singing of Ningxia Hua'er. It aimed to explore a new way of transmission and development for Ningxia Hua'er through the artistic singing approach within the vocal music classroom (Zhao Xiongxiang, 2019).

In 2019, Ma Xiaoming conducted a historical study of Gansu Hua'er in his dissertation. Gansu is considered the birthplace of Hua'er, and the research on Hua'er can be traced back to the Ming and Qing Dynasties. Hua'er has been an integral part of the cultural activities of various ethnic groups in Gansu, including the Han, Hui, Tibetan, Tu, Dongxiang, Baoan, and others. The dissertation focused on the development and changes of Gansu Hua'er throughout history, examining its social function, social significance, and cultural implications. The research aimed to provide a comprehensive understanding of the Hua'er tradition in Gansu, exploring its origins, classification, content, lyrics, tunes, singing methods, associations, and transmission history (Ma Xiaoming, 2019).

In 2020, Duan Xiaoping conducted research on the art form, transmission, and development of "Mountain Hua'er" in Ningxia. "Mountain Hua'er" is a unique variation of Hua'er that originated from the "Hezhou type Hua'er" and represents a new style of folk song with significant transformations. The Liupanshan area in Ningxia serves as the heartland of "Mountain Hua'er" singing. However, research on "Mountain Hua'er" in Ningxia started relatively late and has been known as the emerging academic circle of Ningxia Hua'er. The dissertation explored the origin, artistic characteristics, transmission, and development of "Mountain Hua'er" in Ningxia, analyzing musical symbols, artistic forms, and the role of artistic voice in Hua'er singing. The aim was to seek effective ways to transmit and develop the sustainable future of "Mountain Hua'er" in Ningxia (Duan Xiaoping, 2020).

In August 2021, Zhang Zhisheng highlighted the significance of Hua'er as a popular folk song in northwest China. It is particularly prevalent in Gansu, Qinghai, Tibet, and other regions, and is known as "Man Hua'er." Hua'er is considered a

unique and rare folk song worldwide, created collaboratively by multiple ethnic groups but mainly sung in the Chinese language, specifically the Linxia dialect. Hua'er is characterized by its simplicity, naturalness, and freedom of expression, earning it the nickname "diffuse Hua'er." Interestingly, despite Shaanxi's rich tradition of folk songs, Hua'er is relatively less sung there compared to its popularity in Gansu, Ningxia, Xinjiang, and even Tibet. Hua'er holds great cultural significance in the northwest region, often referred to as "the soul of the northwest" (Zhang Zhisheng, 2021).

In 2021, Wu Lixia, Wang Shengmin, and Zhao Xiongxiang focused on the origin, song characteristics, classification, performance, and transmission of Ningxia Hua'er in their research. They aimed to explore the temporal transmission and development of Ningxia Hua'er. The study particularly emphasized the use of artistic voice in Hua'er singing and its application in regional senior vocal music classes. Through case analysis, they aimed to promote the transmission and development of Ningxia Hua'er (Wu Lixia, 2021).

In 2021, a study was conducted on the transmission and evolution of Songming Rock Hua'er in Linxia Hui Autonomous Prefecture and county in Gansu Province. The research focused on the social transformation of Hua'er in the context of cultural development and economic changes. The study highlighted the crisis of Hua'er transmission and the need to restore its authenticity, promote compatibility with the overall social environment, and preserve its cultural value. The research aimed to find effective ways to conserve and develop the cultural ecological reserve of Songming Rock Hua'er (China Net, 2021).

5.2 International literature

In 2011, Jan Sverre Knudsen proposed in the dissertation "Music of the Multiethnic Minority: A Postnational Perspective" that this dissertation examines the implications of a postnational perspective on the music of minorities. As an example, the dissertation discusses the musical practices of a multiethnic hip-hop group in Norway, drawing on musicological, linguistic, and social studies. The complex image of a group of young people positioning themselves through music style, performance practices, and language use is presented through lyrics and field observations. The dissertation argues that a postnational perspective can provide a helpful approach to

understanding the hybridized practices of minority youths engaged in globalized hip-hop culture, while also emphasizing the importance of paying careful attention to the locally embedded discourses they participate in and contribute to shaping (Jan Sverre Knudsen, 2011).

In 2014, Juanying Yan proposed in the dissertation "A Survey on Hua'er Temple Fair in Dinghangou, Linxia" that Hua'er Temple Fair in Dinghangou, Linxia, as a native cultural activity, integrates the sacred temple and Hua'er carnival concert, showcasing clear geographical and cultural features. The current status quo indicates that due to the increasing process of urbanization, the Hua'er temple fair has undergone changes in heritage, spreading, performance, and other aspects, reflecting the people's way of life and their participation in survival. This dissertation focuses on the selected Hua'er Temple Fair in Dinghangou as a concentrated expression of Linxia Hua'er temple. Adopting an anthropological perspective, the researcher describes the geography, space, faith-related behaviors, singing, and other aspects of the concert, revealing the folk characteristics that emerge in the selection, creation, enjoyment, heritage, and cultural activities (Juanying Yan, 2014).

In 2015, Jianguo Wang proposed in the dissertation "Integration and Optimization of Folk Culture and Art Resources, Transmission of Intangible Culture and Art" that Ningxia Hua'er and "Ningxia Zuochang," as Chinese excellent intangible cultural heritages, require scientific research from the entire society, with particular support and help from researchers in colleges. The art education of the Chinese nation also carries the heavy responsibilities of discovering, organizing, protecting, studying, and inheriting folk culture and art. While protecting national intangible cultural heritages, it is crucial to recognize that the development and research of folk culture and art in minority areas share similarities and distinct individualities with the development and research of musical culture and art in other regions. The study on the peculiar and diverse folk culture and art elements in minority areas undoubtedly provides a broad platform for art education. The Music and Dance College of Beifang University of Nationalities follows the principles of "national character and practicability." The college attaches special attention to discovering and organizing excellent cultural and artistic elements, making significant achievements in the inheritance and study of national intangible cultural heritages.

Located in a minority area, our university constantly reflects on how to manifest its characteristics in the field of art education. The aim of the Music and Dance College is to be based on Beifang University of Nationalities, oriented to society, enhance multi-abilities, and run the college with distinctiveness. Based on traditional art teaching, the college leverages local folk cultural resources and focuses on actively exploring, studying, organizing, and sorting Chinese intangible culture and art (Jianguo Wang, 2015).

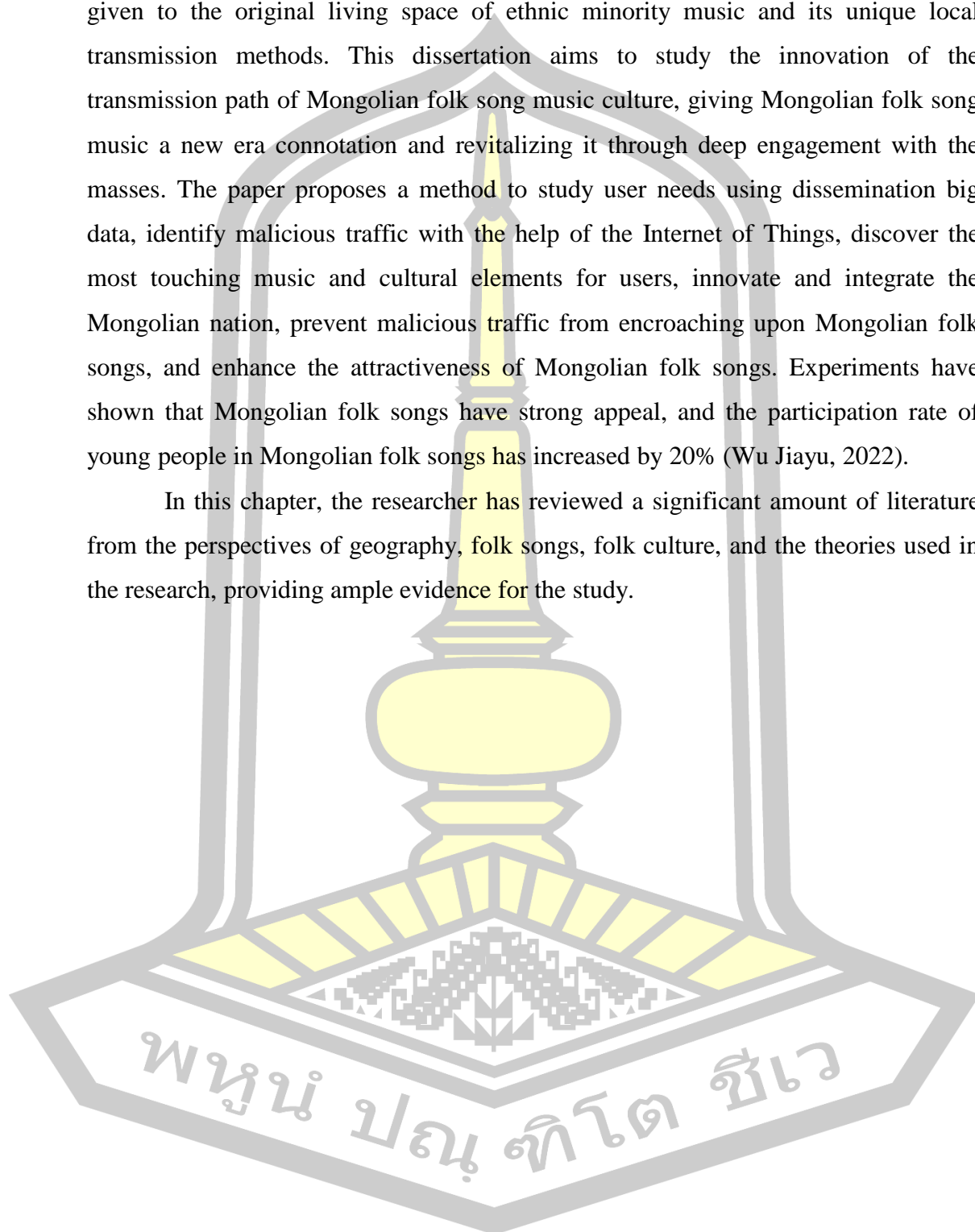
In 2019, Lasanthi Manaranjanie Kalinga Dona proposed in the dissertation "Indigenous Voices Within the Majority-Minority Discourse in Sri Lanka" that the presence of Sri Lanka's indigenous Vedda minority continuously shrinks due to imposed views of modernity, including political decisions, sociocultural circumstances, technological advancements, and other issues. This raises the question of whether collaborative work on strengthening communal and individual self-perceptions and attitudes towards heritage and identity issues could benefit the endangered community (Lasanthi Manaranjanie Kalinga Dona, 2019).

In 2020, Bing Wang proposed in the dissertation "Hua'er International Communication Strategy based on Big Data under the Network Multimedia Propaganda" that the international spread of minority folk songs contributes to promoting the exchange of minority culture and world culture. However, currently, the path of international spread for ethnic minority folk songs in China is relatively narrow, with limited communication channels. Through the analysis of big data, this dissertation proposes strategies for the survival, innovation, and development of Hua'er in today's society, including advancing communication content in line with the times, addressing the communication subject (communicators and audiences), diversifying communication channels, and developing the cultural industry. The aim is to promote the international communication of Hua'er (Bing Wang, 2020).

In 2022, Wu Jiayu proposed in the dissertation "The Innovation of Mongolian Folk Song Music Cultural Transmission Path Based on Intelligent Computing Analysis of Communication Big Data" that cultural transmission and innovation are important measures to enhance the vitality of traditional culture and achieve the sharing of national culture. Mongolian folk music, as a significant part of Chinese cultural resources, plays an irreplaceable role in inheriting Mongolian culture. When

focusing on the campus transmission of ethnic minority music, attention must also be given to the original living space of ethnic minority music and its unique local transmission methods. This dissertation aims to study the innovation of the transmission path of Mongolian folk song music culture, giving Mongolian folk song music a new era connotation and revitalizing it through deep engagement with the masses. The paper proposes a method to study user needs using dissemination big data, identify malicious traffic with the help of the Internet of Things, discover the most touching music and cultural elements for users, innovate and integrate the Mongolian nation, prevent malicious traffic from encroaching upon Mongolian folk songs, and enhance the attractiveness of Mongolian folk songs. Experiments have shown that Mongolian folk songs have strong appeal, and the participation rate of young people in Mongolian folk songs has increased by 20% (Wu Jiayu, 2022).

In this chapter, the researcher has reviewed a significant amount of literature from the perspectives of geography, folk songs, folk culture, and the theories used in the research, providing ample evidence for the study.



Chapter III

Research methodology

For this dissertation, conduct fieldwork in Gansu and Ningxia Province in Northwest China to collect data and find key informants. The following are the methods follow:

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Sites
 - 1.3 Research Timeline
 - 1.4 Selection of Main Informants
2. Research Process
 - 2.1 Selection of Locations and Gathering Information
 - 2.2 Research Tools
 - 2.3 Data Collection
 - 2.4 Data Management
 - 2.5 Data Analysis
 - 2.6 Presentation of Research Results

1. Research Scope

1.1 Scope of Content

The content includes the study of Hua'er in Hezheng County, Linxia Hui Autonomous Prefecture, Gansu Province, and Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region. The analysis focuses on the development of Hua'er in Gansu and Ningxia, examining the music characteristics of Hua'er in both provinces. By utilizing interview, observation, literature review, and open questionnaires, the collected data will be explained using ethnomusicology and art theory.

1.2 Scope of site

This dissertation investigates Hua'er in Zheng County, Linxia Hui Autonomous Prefecture, Gansu Province, and Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region through field visits.

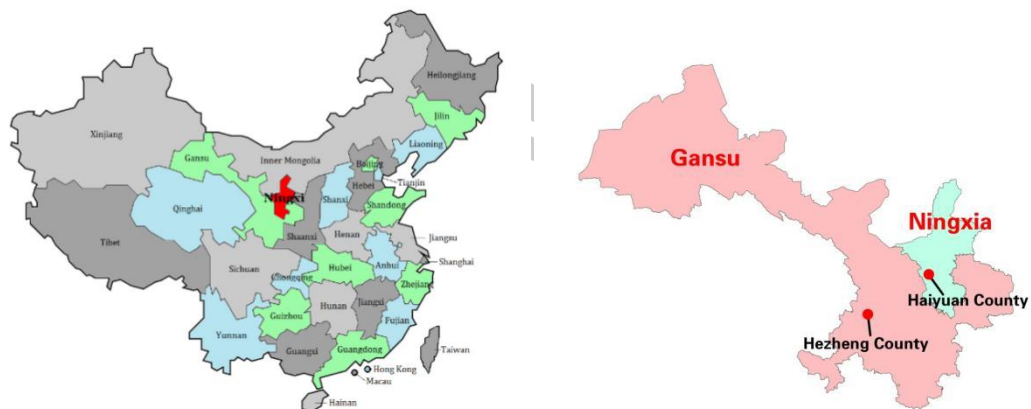


Figure 2. Map of Gansu and Ningxia Province, China.

Source: <http://chinafolio.com/>

1.3 Timeline of research

Conduct interviews, recording and video performances with artists, and interviews with them from December 2021 to July 2022. During this period, the dissertation written and revised.

1.4 Main informant

The interviewees have been pre-grouped into three categories:

1.4.1 Expert Informant: Zhang Xiaodong

Selection criteria: Engaged in Hua'er research for more than 10 years, with extensive knowledge and published academic papers and works on Hua'er. Holds a position as a local cultural officer and is a member of the Party group and vice chairman of Linxia Federation of Literary and Art.

1.4.2 Transmission: Luo Jie and Yang Xue

Selection criteria: Individuals who have been exposed to Hua'er singing since childhood and have a deep understanding of it.

Luo Jie: Familiar with Gan Su Hua'er.

Yang Xue: Familiar with Ning Xia Hua'er.

1.4.3 The masses

Selection criteria: People who have participated in at least five sessions of "Hua'er fairs."



Figure 3. Hua'er Hui
Source: Wang Xufeng, (2021)

2. Research Process

2.1 Selected Locations and Information

2.1.1 Hezheng County, Linxia Hui Autonomous Prefecture, Gansu Province

2.1.2 Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region

2.1.3 Cultural Center of Linxia Hui Autonomous Prefecture, Gansu Province

2.1.4 Haiyuan County Cultural Center, Zhongwei City, Ningxia Hui Autonomous Region

2.2 Research Tools

2.2.1 Literature analysis

2.2.2 Fieldwork

2.2.3 Questionnaire survey

2.2.4 Interview and observation methods

2.3 Data collectioning

Data will be collected through written documentation and fieldwork. Relevant literature will be searched on paper websites. Field visits, observations, interviews, and questionnaire surveys were conducted in Linxia Hui Autonomous Prefecture and Zheng County, Gansu Province, in April 2021. Videos (approximately 18 hours), audio recordings (approximately 9 hours), and photographs (approximately 200) were

captured. A visit to Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region is planned for June 2021.



Figure 4. Hua'er Hui
Source: Wang Xufeng, (2021)



Figure 5. Hua'er Hui
Source: Wang Xufeng, (2021)

2.4 Data Management

2.4.1 Literature

Analysis of literature to examine the development status of Hua'er music culture.

2.4.2 Field investigation

Photos, videos, and audio recordings from each field visit will be preserved.

2.5 Data analysis

Data will be managed by classification and validity testing. The data will be sorted based on location, and comparisons will be made regarding music functions and types to identify similarities and differences. The authenticity of the collected data will be verified. The triangulation method will be used to ensure data validity, combining field records, video observations, interviews, documentation, and qualitative questionnaires.

2.6 Research Results Presentation

Analyze and compare the data collected from Hua'er in Linxia Hui Autonomous Prefecture and Zheng County, Gansu Province, and Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region. The culture and customs of these two places have had a significant influence on the development of Hua'er, leading to distinct development paths. The researcher will present specific conclusions by analyzing and comparing Hua'er from these regions in terms of factions and types, aiming to further enhance and promote Hua'er culture. The dissertation will consist of the following chapters:

Chapter I: Introduction

Chapter II: Literature Review

Chapter III: Research methodology

Chapter IV: The Development of Hua'er Folk Songs in Gansu and Ningxia Provinces

Chapter V: The Characteristics of Hua'er Folk Songs in Gansu and Ningxia Provinces

Chapter VI: The Similarities and Differences between Hua'er Folk Songs in Gansu and Ningxia Provinces

Chapter VII: Conclusion, Discussion, and Suggestions

Chapter IV

The development of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia

This chapter expounds the development status of Hua'er in Gansu and Ningxia from the following aspects.

1. Hui Ethnic Group and "Hua'er"
2. The Historical Development of Hua'er in Gansu and Ningxia
3. Classification of "Hua'er"

1. Hui Ethnic Group and "Hua'er"

1.1 Nationalities and Beliefs

Faith refers to Islam, and ethnicity refers to the Hui ethnic group. The Hui people in Haiyuan County, Ningxia, and Hezheng County, Gansu, account for over half of the local population. According to the 2011 national census, the Hui people in Haiyuan County accounted for 69.7%, and in Hezheng County, the Hui population was 56%. As a result, these areas still maintain a relatively pure and authentic representation of Hua'er.

1.1.1 Islam

Islam was founded by Muhammad in the Arabian Peninsula in the early 7th century and has a history of more than 1,300 years. It is recognized as one of the three major world religions, along with Buddhism and Christianity. In China, it is also known as the Muslim, Halal, or Heavenly Religion.

(1) Historical Background

During the late 6th century and early 7th century, the Arabian Peninsula experienced significant changes, including the disintegration of primitive tribes and the emergence of class society. Due to variations in the natural environment, the social, economic, and political development of the peninsula was highly imbalanced. The inhabitants mainly consisted of nomadic Bedouins, divided into numerous clans. Their livelihood depended on water and grazing, often leading to conflicts over pasture, water, and land. Prolonged wars resulted in social unrest, stagnant

production, intensified class divisions within clans, and the rise of tribal nobles. These nobles occupied many oases and grasslands, accumulating slaves and livestock, while numerous nomads faced bankruptcy. The Hijaz region along the Red Sea coast served as a vital trade route between the East and the West, with Mecca becoming a prosperous commercial town and the center of Arab worship. The commercial nobles from the Mecca Gulesh tribe controlled the Temple of Kerbai, the main worship center at the time. They generated substantial profits from the annual temple fair's market trade, monopolizing commercial activities in Mecca. Town-based commercial elites and nomadic tribal nobles amassed wealth through businesses, slave trade, and usury, exploiting the urban poor, farmers, and herders. Small and medium-sized merchants faced bankruptcy and became debtors of the commercial nobles, exacerbating class antagonism and worsening four social and economic crises.

Foreign invasions and changes in traditional trade routes further worsened the economic crisis and social contradictions on the peninsula. The Byzantine and Persian empires competed for control over Arab trade and conducted looting campaigns, severely damaging the southern Arabian social economy. Desolate lands destroyed irrigation projects, impassable roads, disrupted business travel, reduced population, and decimated the once-rich Yemen. Simultaneously, Persia abolished the commercial route from Yemen to Syria through the western coast of the peninsula, instead establishing a new route to the Mediterranean Sea via the Persian Gulf and the two river basins. This change caused economic recession in the southern and western parts of the peninsula, leading to a sharp decline in Mecca's transit trade and the income of commercial aristocrats. Many Bedouin individuals who depended on caravans were cut off from urban residents, deepening the social crisis.

The intensifying social crisis in the Arab region, coupled with continuous invasions by foreign nationalities, fueled the Arab people's desire for change and a way out of their predicament. The Arab aristocracy sought to break clan barriers, obtain new territories, and control people and slaves to ensure peace and stability. The urban poor and farmers aspired to escape economic exploitation, political oppression, and improve their dire circumstances. The rise of Islam represented the aspirations of Arab tribes on the Arabian Peninsula for social and economic transformation and political unity. In response to these historical needs, Muhammad founded Islam.

Under the banner of religious revolution, he led the Arab movement for social reform and unified the Arabian Peninsula.

Muhammad was an outstanding historical figure, born in the Hashim family of the Gulesh tribe in Mecca. Orphaned at a young age, he was raised by his grandfather and uncle. He began his life as a shepherd, accompanying his uncle and caravans to conduct business in Syria, Palestine, and the Mediterranean coast. This allowed him extensive exposure to social conditions in the Arab Peninsula and Syria, as well as a deeper understanding of the region's indigenous religions, Judaism, and Christianity. At the age of 25, he married his widow, Khadijah, and enjoyed a prosperous and elevated social status. Influenced by unitarian ideas, he often engaged in seclusion and reflection. According to legend, one day in 610, when Muhammad was 40 years old, he was meditating in a cave on Mount Hira, located on the outskirts of Mecca. It was during this time that the angel of Allah conveyed the "revelation" to him, instructing him to "proclaim the truth." Subsequently, he declared his acceptance of Allah's "mission" and embarked on a 23-year campaign to spread Islam. Initially, he attracted a small group of close friends as the earliest believers. In 612, Muhammad publicly turned to the masses in Mecca. In the early stages of his mission, Muhammad called upon people to abandon polytheistic beliefs and idolatry, proclaiming Allah as the creator of the universe, the only true God. He urged people to have faith in the unique God, condemned ignorance, and promoted social morality. He warned polytheists that failing to follow God would result in punishment during the final judgment, while those who followed God would be rewarded and admitted to heaven. He also advocated that all Muslims, regardless of their clans or tribes, were brothers and should unite to eliminate vendettas. Muhammad proposed a series of social reforms, such as prohibiting usury, providing charity to the poor, the weak, and orphans, and emancipating slaves. These teachings gained support from the majority of the lower class, with many embracing Islam. However, Muhammad's teachings fundamentally challenged the traditional tribal and polytheistic beliefs, violated the religious privileges and economic interests of nobles and wealthy merchants, and led to strong opposition and persecution. Muhammad and Muslims encountered significant challenges in gaining a foothold in Mecca.

In September 622, Muhammad and the Muslims migrated to Medina, marking a new stage in the historical development of Islam. Muhammad led the Muslims in a series of political, economic, and religious reforms. First and foremost, Islam became the ideological foundation for unity and harmony. Muhammad dispatched his disciples to Medina to spread the faith, resulting in the swift conversion of the majority of the local population to Islam. He established the Medina Charter, which governed internal civil affairs and external relations, forming alliances with other tribes, including Jews, based on the principle of religious freedom. After consolidating Medina, Muhammad replaced tribal blood relationships with the common faith of Islam. He established a theocratic regime called "Ummah," meaning "nation" or "community." Muhammad became the supreme leader of religion, politics, the military, and justice in Medina. Prominent figures such as Abu Bakr, Omar, Uthman, Ali, and other notable companions formed the leadership group.

Under the "revelation" of Allah, Muhammad completed the establishment of the Islamic doctrine and various systems. He formulated the "six beliefs" and the "five pillars" as rules for Muslims, as well as regulations for their performance. Muhammad developed a legal system covering Here is the continuation of the revised version: religious, civil, criminal, commercial, and military matters. Additionally, he established a set of codes of conduct and social ethics centered around promoting good and preventing evil. To solidify the regime in Medina, Muhammad organized Muslim armed forces. Under the banner of "fighting for the cause of Allah," he led the Muslim army in three significant battles from 624 to 627, including the Battle of Badr, the Battle of Uhud, and the Battle of the Trench. These battles dealt significant blows to the Mecca nobles. In 628, Muhammad led his army to the outskirts of Mecca on the occasion of the Hajj pilgrimage. The Mecca nobles were compelled to compromise and signed the Treaty of Hudaibiyah with Muhammad, agreeing to a ten-year truce. During this truce, Muhammad dispatched envoys to neighboring countries and Arab tribes on the peninsula to propagate Islamic teachings.

In 630, Muhammad led the Muslim army to Mecca under the pretext of a treaty violation. The Mecca nobles, led by Abu Sufyan, were forced to surrender, accept Islam, and recognize Muhammad's prophetic status. The residents of Mecca declared their return to Islam. After entering Mecca, Muhammad ordered the

destruction of all idols in the Kaaba, except for the black meteorite, transforming the temple into a mosque. By the end of 631, all tribes on the peninsula had converted to Islam and recognized Muhammad's leadership, essentially achieving political unity across the Arabian Peninsula. In 632, Muhammad led a pilgrimage known as the "Farewell Hajj" with 100,000 Muslims. During this pilgrimage, he established various rituals associated with Hajj, which became the prototype for future Muslim pilgrimages. Muhammad delivered a famous sermon, declaring the victory of Islam and emphasizing the importance of unity among Muslims. In the same year, Muhammad passed away in Medina, and Islam became the predominant religion in the Arabian Peninsula.

(2) Communication and Development

Islam has evolved from a regional, single-ethnic religion into a worldwide, multi-ethnic religion as a result of the widespread dissemination of Arab Islamic countries through continuous foreign expansion, business exchanges, cultural interactions, and missionary activities in various parts of the world. Following the death of Muhammad, Islam entered the "Four Great Caliphate" period. With the Arab countries' foreign conquests, Islam spread extensively beyond the Arabian Peninsula, marking a significant pioneering era in Islamic history. In 661, Islam entered the Arab Empire and witnessed the Umayyad and Abbasid dynasties, extending its influence across Asia, Africa, and Europe, ultimately becoming the dominant religion of the empire.

During the 13th century, the Islamic world faced invasions by foreign tribes, the rise of independent dynasties in the eastern and western regions, and the subsequent disintegration of the Arab Empire. In the late Middle Ages, the Islamic world saw the emergence of three major empires: the Ottoman, Safavid, and Mughal empires. Among them, the Ottoman Empire held the largest territory and wielded significant influence. However, starting in the mid-18th century, Western colonial powers progressively invaded the Islamic world, leading to the colonization and semi-colonization of many countries. The people of the Islamic world repeatedly launched national struggles against colonial oppression, dealing severe blows to the colonialists. Following the conclusion of the Second World War, Islamic countries achieved independence, gradually shaping the current landscape of the Islamic world.

1.1.2 The Development of Islam and the Formation of the Hui Ethnicity in China.

Islam, as one of the world's three major religions, possesses unique characteristics. It is not only a religion but also a socio-political system, holding a significant position in the history of global civilization. Islamic countries currently exert considerable political and economic influence in the international community, and their politics, laws, and moral norms are closely associated with Islamic academic culture. With its origins in the Arabian Peninsula, Islam spread across vast areas of Asia and Africa, boasting a history of more than a millennium. It currently counts 600 million followers worldwide, constituting approximately 1% of the global population. Among the three major religions, Islam holds the second-largest number of believers after Christianity. Islam is practiced in 42 countries worldwide, including those where it holds state power. Within China's 56 ethnic groups, there are 10 ethnic groups (Hui, Uighur, Kazakh, Dongxiang, Salar, Baoan, Uzbek, Kirgiz, Tajik, and Tatar) with approximately 3 million followers of Islam. Islam has played a vital role in China's cultural development, particularly in the formation of the Hui ethnicity.

(1) During the Tang and Song Dynasties, Arab and Persian Traders' Arrival and Local Conversion Marked the Earliest Introduction of Islam in China.

The exact timing of Islam's introduction into China remains a topic of debate. Renowned Chinese scholar Chen Yuan argued that the year 651 AD, the second year of Emperor Gaozong Yonghui's reign in the Tang Dynasty, marked the arrival of Islam in China, which is widely accepted. However, some doubts persist because the "Book of Tang" and "Book Fu Yuan Turtle" make no mention of the missionary activities during Emperor Gaozong's second year. Nevertheless, existing historical materials confirm that Islam indeed reached China during the Tang and Song dynasties. In the early Tang Dynasty, Arab and Persian envoys, as well as Muslim merchants, arrived in China through Guangzhou, Quanzhou, and Chang'an in the southeastern coastal and inland regions. These interactions were closely linked to the friendly exchanges and economic and cultural ties between China, the Western world, and Arab countries of that time. The prosperity of the Arab Empire coincided with the emergence of the Islamic religion. It is said that Muhammad, in his early teachings, encouraged Muslims to seek friendship and knowledge by stating, "Even if

learning is distant in China, it should still be pursued," which reflected his friendly sentiment toward the Chinese people. With the widespread dissemination of Islam, the Arabs established a vast empire stretching from the Atlantic Ocean in the west to China in the east, traversing the land-based Silk Road and the sea-based Spice Road from the South China Sea to the Persian Gulf.

Formal diplomatic relations between China and Arab countries were established in 651 AD. According to the Old Book of Tang's biography of Xirong, on August 25 of that year, the first Arab envoy to China arrived in Chang'an, the capital of the Tang Dynasty, under the order of the third Caliph Osman (644-656 AD). The envoy met with Emperor Gaozong and introduced the situation of the Great Empire and the teachings of Islam. This event is generally considered the symbolic starting point of Islam's introduction into China. Subsequently, friendly exchanges between China and Arab countries became increasingly frequent. Historical records indicate that from 651 to 789, the envoys of the Abbasid Caliphate visited China 39 times, and Persia sent envoys to China more than 20 times.

The historical friendship between China and Arab countries dates back much earlier than the rise of Islam. Prior to that, China and Arab countries engaged in frequent economic and cultural exchanges. Two thousand years ago, the Arabian Peninsula was known to the Chinese as "Zhi" or "Tang," referred to as "Big Food" in the Tang Dynasty. In Baghdad, the capital of the Arab Empire, there were special markets where Chinese silk, porcelain, tea, and other commodities were sold. Similarly, in Chang'an, the capital of the Tang Dynasty, there were markets named "Hudian" and "Hudi" specializing in Arabic and Persian goods, such as gems, ivory, rhinoceros' horns, spices, glass, and pearls.

At the time, China was the dominant power in East Asia, while Arab countries occupied a strategic position as a Eurasian transportation hub. Due to their long history and the transmission of ancient Greek and Roman academic culture, Arab countries were adept at conducting business and acted as mediators for communication and exchange, bringing Arab ideologies, medical and healthcare practices, astronomy, and calendar calculations to China. As Muslim merchants from the Great Food country (Arab Empire) came to China for trade and residency, they naturally introduced Islam into the country.

Currently, the earliest Chinese account of Islam can be found in the Tang Dynasty's "Du Huan Sutra." It offers a concise and accurate record of Islam's introduction to China from a non-Muslim perspective. The text mentions women wearing face veils, daily worship, fasting, visiting mountains every seven days, fighting in wars, and the rewards promised in heaven for killing enemies. It also highlights burial customs and ethical concepts and moral standards derived from Islam. This document holds significant historical value.

During its early days, Chinese Islam primarily existed as a religion with several distinctions compared to later periods. Firstly, Muslims living in southeastern and northwestern China were predominantly Arabs, Persians, or Central Asians. They were foreigners, their spouses, descendants, or people of all nationalities who converted to Islam, and they did not engage in conflicts or competition with other religions, particularly Buddhism. Secondly, most believers were engaged in business, with merchants constituting a distinct group in the Western regions. Thirdly, Muslims primarily resided in commercial center cities along transportation routes, distinguishing them from later Muslim populations. Fourthly, Muslims used Arabic and Persian for internal communication while learning Chinese externally. However, their surnames, living habits, and clothing styles still reflected their foreign status, setting them apart from the local residents of that time. Lastly, Muslims maintained their religious practices, as evidenced by the early establishment of mosques. They maintained amicable relations with people from various ethnic groups and never forced Islam upon others. Except for a few individuals who participated in the imperial examinations, the majority of Muslims did not integrate with Confucianism, which clearly distinguished them from later periods of Islamic influence in China.

(2) The Formation of the Hui Nation and its Connection to the Development of Islam

It took two or three centuries for a community to form and be recognized as a new nation since the Yuan Dynasty. Islam played a crucial role in communication and cohesion during this process.

The Yuan Dynasty witnessed the forced migration of Muslims from various ethnic groups in Central Asia to China. These Muslims had accepted the Islamic faith centuries ago, following the Arab conquests. Their homelands were

conquered by the Mongolian army, starting from Genghis Khan's westward expedition and culminating in the fall of Baghdad in 1219. As a result, the residents were compelled to form an army and migrate to China. Prior to their departure, they witnessed the devastation caused by the Mongols in their homeland. Therefore, upon arriving in China, they had no choice but to unite and travel across the country, joining forces from different countries and periods with a shared religious belief—Islam.

The rulers of the Yuan Dynasty adopted policies that utilized these migrants, implementing military reclamation and establishing "tun" fields to support the army. This policy created conditions for the gradual development of the Hui people's characteristic of "dispersion with small concentrations." When millions of Muslims arrived in China with the army, they formed a unique situation wherein they served as both soldiers and peasants. Over time, the Hui people developed close relationships, naturally becoming relatives, friends, and comrades. They gradually established new and harmonious families on Chinese soil, eventually forming a distinct national community. Large numbers of Muslim merchants, Confucian scholars, and skilled craftsmen entered China from Central Asia. They dispersed across Southwest, Southeast, and North China, with an estimated population of two million. With their significant political status (second only to the Mongols, known as the "color man"), military, political, economic, and technological talents, they exerted considerable influence on Chinese society. The transformation of Muslims' economic lives greatly influenced the formation of the Hui nation and facilitated the Sinicization and nationalization of Islam.

During the formation of the Hui nation, several factors played a crucial role. The forced migration of the Hui people to the east, the designated residential areas determined by political and military needs, and the economic conditions and systems they created laid the foundation for the emergence of the Hui people as a new nation. Simultaneously, the Hui people had to adapt to a new way of life through their long-term interactions and joint activities with the Han people. On one hand, in order to sustain their livelihoods, they had to continually assimilate Han culture, beginning with the language and characters of the Han ethnic group. On the other hand, they sought to maintain their original culture, particularly their religious beliefs and the use

of Arabic in religious texts. Throughout the process of nation-building, Muslims relinquished certain aspects of their original culture, such as language and way of life, while accepting or developing new elements in their new environment. The shared historical experiences and destinies fostered a sense of commonality and shared psychology among the Hui people, leading to the formation of a national community. This is the primary historical reason behind the emergence of the Hui nation.

The significant role played by Islam in the formation and development of the Hui nation cannot be overlooked. By the 14th century, Muslims who had migrated to China had spent over a century there and had progressed toward becoming a new nation. They established numerous mosques throughout the country, which served as strongholds for Muslim activities and centers for religious education. Islam served as the binding force, promoting solidarity, mutual assistance, courage, and adventure—characteristics synonymous with Chinese Muslims. The mosques played a vital role in disseminating and cultivating these characteristics, an aspect that must not be ignored when considering Muslim thought and character. In summary, the Hui people formed a new nation with distinct residential areas, economic forms, shared values, and language. Arabic, the language of religious classics, was predominantly used in mosques by religious experts, rather than being commonly spoken by the Muslim masses.

During this period, the political and religious lives of Chinese Muslims underwent significant changes that differed from previous eras. Firstly, in terms of politics, both the upper class of the Hui ethnicity and the general population (represented by the Hui army) actively participated in military and political affairs, becoming a critical force during the Yuan and Ming dynasties. Prominent politicians such as Sai Dianchi, Ma Baha, and Zheng He made substantial contributions to the country and its people. They held important positions, commanded respect, and had their religious beliefs recognized. Secondly, from an economic standpoint, Muslims expanded their activities beyond trade due to the suspension of maritime trade. Hui residents engaged in reclamation, farming, animal husbandry, and commerce. They were no longer considered foreigners but worked together with people from various ethnic groups, fostering intermarriage and encouraging the integration of diverse communities. Thirdly, in terms of culture, Chinese Muslims diligently learned the

Chinese language and embraced enlightened policies aimed at absorbing foreign cultures. During the late Ming dynasty, a group of sinologists emerged, translating Arabic and Persian works, and producing excellent works on Islam and education. Chinese Islam became an integral part of the splendid culture of the Chinese nation, alongside Buddhism and Christianity.

Here is the revised version:

(3) The Further Development of Islam in Xinjiang and the Formation of a Unified Ethnic Religion, Signifying the Third Milestone in the Spread of Islam in China

During the early Tang Dynasty, Islam began to spread through several commercial ports in the southeast coastal regions of China. In the Five Dynasties and Northern Song Dynasty, Islam also reached Kashgar and Hotan in Xinjiang, later expanding to Aksu and Kuqa. This expansion was connected to the conversion of Islam by the rulers of the Harkhan dynasty, which emerged in western Xinjiang and the Seven River basins of Central Asia. The Halakhan dynasty, from the first half of the tenth century to the beginning of the thirteenth century, initially resided southwest of Altai before moving to the Chu and Taras River basins in Central Asia. In the 1940s, they migrated from the Mongolian steppe to the Seven River basin. Over time, they became the first Turkic dynasty to adopt Islam and merged Islamic and Turkic cultures. This gradual unification led to the convergence of religious beliefs, language, and customs, leaving a profound impact. It also laid the foundation for the subsequent Islamization of Xinjiang. The further spread of Islam in Xinjiang occurred during the reign of Balhai Lu Timur, a descendant of Chahetai Khan in Mongolia, in the 14th century. It continued to expand to Hami and Turpan in the 15th century, eventually leading to the unification of Islam in the region in the sixteenth century. Among the more than a dozen ethnic groups in Xinjiang, seven believe in Islam, accounting for over one-third of the population. In the context of Xinjiang, Islam and ethnic issues are closely intertwined. Islam not only influences the politics, economy, and culture of these nations but also deeply permeates various aspects of their lives, such as production, trade, debt, family, funeral, marriage, diet, daily life, and etiquette.

The late Ming and early Qing dynasties marked an important turning point in the history of Islam in China. In northern China, Hui Muslims began to establish an economic and education system to spread Islamic scriptures and train professional religious personnel. Simultaneously, in Jiangnan, Chinese translation activities were vibrant. This broke the conservative approach to religious propagation in Islam prevalent in China before the late Ming Dynasty. During this period, Islamic scholars laid the theoretical and formal foundation for Chinese Islam. Chinese Muslims showcased a new appearance in philosophy, literature, architectural art, religious education, and living habits.

In the later stages of Islam's spread and development in China, its notable characteristics were "Sinicization" and "nationalization." Islam gradually embraced the influence of Confucianism. This occurred for several reasons. Firstly, it was an inevitable consequence of Islam's own development and change. After more than a thousand years, Islam took root, spread, and flourished on Chinese soil, exerting significant influence on more than a dozen ethnic groups such as the Hui and Uighur. It gradually became part of the superstructure of Chinese feudal society and, as a result, was influenced and influenced by China's feudal social and economic life, political system, and ancient feudal culture. Consequently, it adopted certain Chinese characteristics and styles. Secondly, as a foreign religious ideology, in order to thrive in China, it had to integrate with China's indigenous ideology. In China, any foreign culture cannot easily survive without aligning with Confucianism. Islam, which developed slowly through family teachings and natural population growth, faced a decline in the late Ming Dynasty due to shallow knowledge, wavering religious beliefs, and suspicion and rejection from outsiders who did not understand the faith. To survive in China, Islam needed to adapt to its surroundings, actively absorb the influence of Confucianism, and convey its teachings using Confucian language as much as possible. Thirdly, the acceptance of Confucianism by Chinese Islam was supported by a profound ideological and mass base. Both Islam and Confucianism belong to the category of objective idealism, with fatalism at their core. Confucianism emphasizes personal cultivation and encourages individuals to "respect Heaven and remove human desires." These fundamental ideas share commonalities with Islam. Chinese Muslims, having been influenced by Confucian ideology and culture for

generations, have produced numerous philosophers, writers, artists, and poets who have studied and explored Confucian culture. For a long time, the Confucian worldview, epistemology, understanding of human nature, and moral values have been accepted not only by the upper class of Chinese Muslims but also by the majority of Hui Muslims, tightly binding and shaping their thoughts. For instance, Chinese translations of Islamic scriptures, such as Yao Founder Studies and Orth Education, appear to be simple translations and annotations of foreign Islamic texts. However, many of these translations represent a re-creation that combines Chinese characteristics with elements of Chinese ideology. To integrate the two ideologies with Confucianism over nearly a thousand years, the translators employed a "Confucianist approach to the West" and used Confucian concepts to interpret Islamic scriptures. They associated Islamic worship and ablution practices with the teachings of the "ancient sages" and quoted Confucius' prohibition against praying, while referencing Mencius' words that fasting and bathing can be used for worship, thus illustrating the compatibility between Islam and Confucianism.

In conclusion, Islam has undergone significant changes throughout its history, making it difficult to summarize the complex historical shifts of Chinese and foreign Islam using a unified or unchanging standard. Contemporary Islam differs from the Islam during Muhammad's time. Islam was introduced to China through Arab emissaries and merchants, and after its establishment, it gradually merged with the ideological landscape of Chinese society. It took root, spread, and developed on Chinese soil, absorbing fresh influences from other religions and becoming increasingly aligned with the customs of the Chinese people of all ethnicities, especially the Han people. It has become an important link in the formation of the Hui nation in China and has expanded into a common religious belief among more than a dozen ethnic groups in the country. Islam's transmission to China during the Tang Dynasty, followed by over a thousand years of historical evolution, has resulted in the emergence of a distinct form of Islam, characterized by Sinicization and nationalization. This form is known as Chinese Islam. However, it is essential to study the common issues and unique role of Islam worldwide, recognizing that it holds a special place that other superstructures cannot fulfill.

1.1.3 Common Aspects of Hui People's Life

(1) Living Habits: The Hui people have certain prohibitions in their living habits. They have historically refrained from engaging in fortune-telling, seeking predictions, or indulging in superstitious practices such as bone divination or feng shui. They do not believe in magic medicines or resort to ghostly treatments. These practices are considered improper and impure by the Hui community. The worship of idols is strictly forbidden among the Hui people. In Hui-inhabited villages, there are generally no statues or portraits of figures or animals. Instead, landscape paintings adorn their walls. Some Hui households may have portraits of people or animals, but during worship, they cover the eyes of these portraits with a piece of white paper. This avoidance of idol worship has become a common habit among the Hui community. Gambling is strictly prohibited among the Hui people. They believe that gambling is detrimental to oneself, others, and society. It is considered "Haram" (forbidden) in Arabic. The Hui people consider money earned through gambling as ill-gotten gains. Though there may have been instances of gambling among the Hui people in the past, it often led to family separation and destruction.

(2) Religious Belief: The Hui people have a strong faith in Islam. They believe that Allah determines the fate of individuals, and everything is predestined by Allah. The Hui peoples exclusively worship Allah and do not believe in other gods.

(3) Eating Habits: Apart from pork, the Hui people abstain from consuming meat from animals that are strange, unclean, possess sharp claws or beaks, or are predatory in nature. Regarding poultry, the Hui people consume poultry that feeds on grains and has a gizzard, such as chicken, duck, goose, quail, and pigeon. However, they avoid eating carnivorous birds, such as eagles, owls, vultures, crows, and others. The Hui people consume only animals that are herbivorous, have a rumen, graze, and possess four hooves. Animals such as cattle, sheep, camels, deer, and rabbits are permissible, while animals like tigers, leopards, wolves, lions, rats, snakes, donkeys, horses, mules, dogs, monkeys, bears, and elephants are not consumed. Regarding seafood, the Hui people consume fish from the sea that have wings, scales, spines along the back, and a distinct head and tail, such as carp, silver carp, crucian carp, yellow croaker, and hairtail. Whales, sharks, turtles, seals, and sea lions are not considered edible and are also avoided.

(4) Shared Name Origin: The term "Hui" is an abbreviation of the Hui Hui nationality, which evolved from the original name "Hui Hui." The term "Hui" was first mentioned by Shen Kuo during the Northern Song Dynasty. It referred to the "Huihe" people in the "Anxi" area since the Tang Dynasty. "Hui" may be a phonetic or common written form of "Huihe" and "Uighur." During the Southern Song Dynasty, "Hui Hui" encompassed not only the "Huihe" and "Huihu" of the Tang Dynasty but also included some ethnic groups west of the Green Mountains. This differs from the current understanding of the "Hui" ethnicity. In the early 13th century, during the westward expansion of the Mongolian army, various Central Asian ethnic groups who embraced Islam, as well as Persians and Arabs, migrated to China either voluntarily or through imperial edicts. These migrants settled in China in different capacities, including as garrisons, craftsmen, merchants, scholars, officials, and leaders. They were referred to as "Hui man" and were a prominent group among the "color man" at the time. Eventually, they began identifying themselves as "Hui man" and formed the Hui nation.

(5) Common Ethnic Ancestors: The origins of the Hui nationality can be traced back to the Tang Dynasty. Historical records indicate that in the second year of Emperor Yonghui's reign in the Tang Dynasty (651), Arab and Persian Muslim merchants arrived in China by sea and settled in Guangzhou, Quanzhou, Hangzhou, Yangzhou, and Chang'an.

The Hui people established the earliest mosques in China. Many of them married and had children, leading to generations of settlement and the establishment of public cemeteries. They were known as "Tibetan guests" or "native Tibetan guests" and are regarded as the ancestors of the Hui nation. During the Song Dynasty, Jews from the east also became part of the Hui ethnicity due to religious affinity.

1.2 Hui Ethnic Group and Hua'er

1.2.1 The Relationship Between the Hui Ethnic Group and Hua'er

In the early 13th century, due to the Mongol army's large-scale westward expedition, various Central Asian ethnic groups who believed in Islam were compelled to move eastward, becoming a significant source of Chinese returnees. The majority of these individuals were craftsmen, farmers, and merchants. It is said, "With thirty thousand Kangli soldiers, Taizu eliminated them in one night and took thirty

thousand craftsmen, distributing them to each battalion." These individuals were organized into the "Exploration Ma Chi Army" or "protector troops in the Western Regions." They participated in the wars against the Western Xia, Jin, and Southern Song dynasties, traversing the entire country and playing a crucial role in the Yuan army's rise to power and the unification of China.

Later, to address the supply-demand imbalance, the rulers of the Yuan Dynasty implemented a policy known as supporting the army with Israel. In the tenth year of the Yuan Dynasty (1273), Yuan Shizu issued an order: "Explore the Red Army and settle everywhere in society." Subsequently, the majority of these returning soldiers transitioned to different occupations and began a history of "land reclamation and animal husbandry" in barren lands. From Liupanshan to the Yellow River in Ningxia and the Hexi and Five Rivers in Gansu, major agricultural reclamation areas were established. This signified a historical turning point for the Hui ancestors as they shifted from a turbulent military life to an "agriculture-oriented" farming existence, departing from their native lands.

During the Ming Dynasty, the original Hui population multiplied, while a large number of "Western Regions Hui" continued to migrate and expand their commercial activities, exhibiting characteristics of "dispersion" and "small settlement." According to Wu Jingao's "Records of the Qing Dynasty," it is stated, "Until the late Ming and early Qing dynasties, from Melonsand in the west to the Ring, Qing to the east, Silver, Summer to the north, and the south, Sleep, what is known as Gan Hui and East Gan Hui can be found nowhere." Furthermore, according to the "GanNing History Slightly," records indicate that Gansu's Hexi counties and Linxia, Pi, Shui, Hui County, Gansu Valley, Tianshui, Outer Jingtai, Ningxia, Yuanzhou, Haiyuan, Wuzhong, Yinchuan, Qinghai Xining, Yuehua, and Mutual Aid, Chasing, and Andu are the primary areas inhabited by the Hui people. After 300 years of evolution and assimilation, the nature of their "settlement" fundamentally changed, establishing a relatively stable living space in the northwest, and developing their own economic model and form. This material basis was essential for the formation of their nation.

In order to survive and thrive in this new historical environment, they relinquished their original native language and embraced Chinese as their common

language. Simultaneously, their sense of national cohesion and centripetal force significantly strengthened, resulting in a strong national identity. Thus, historical books from the middle of the Ming Dynasty already contained references to the "Hui" and "naturalized Hui," indicating the emergence of a distinctive Hui community. So, when did Hua'er, which spread among various ethnic groups including the Hui nationality, originate? Who were its main proponents? And where did it reach a significant turning point? Let us explore these questions through two poems.

First, Wu Zhen, a poet from the Qing Dynasty, wrote in his poem "I Remember Lin Gong Sheng":

wǒ yì lín xǐ hǎo

1. 我忆临洗好

líng zòng zú shèng yóu

2. 灵纵足胜游。

shí chuán zàng shuǐ miàn

3. 石船藏水面

yù jǐng xiè fēng tóu

4. 玉井泻峰头。

duō yǔ shān jiē rùn

5. 多雨山皆润

zhǎng fēng suì bù chóu

6. 长丰岁不愁。

huā ér ráo bǐ xìng

7. 花儿饶比兴

fān nǚ yì fēng liú

8. 番女亦风流。

The spread of Hua'er is widespread, heard in Pingliang and Guyuan in wooden areas, Liangzhou in the northwest, Ganzhou, and even along the road from Lanzhou to Didao. Moreover, there are merchants from Xining Tonghe Prefecture, and both Qin Zhou and Qin'an porters are capable of singing. Wu Zhen, born in Gansu province, Xincheng, Songya, and Songhua Dao, was born in the 60th year of Kangxi (1721) and passed away in the second year of Jiaqing (1797). Wu Zhen's poems were highly regarded by Yuan Mei, indicating his significant influence. His work "I Recall the Good" consists of ten songs, portraying his experiences as a

eunuch on the Xiangjiang River in Hunan. The phrase "Hua'er compare prosperity" undoubtedly refers to the flourishing state of Hua'er, capturing the remarkable artistic expressions of Hua'er while also reflecting the poet's longing for his hometown.

In another instance, the Ming Dynasty poet Gao Hong wrote in his poem "Singing of the Ancient Capital" (II):

- qīng liǔ chuí sī jiá yě táng
1. 青柳垂丝夹野塘
- nóng fū cūn nǚ chǔ tián máng
2. 农夫村女锄田忙。
- qīng biān yì huī fāng jìng qù
3. 轻鞭一挥芳径去
- màn wén huā ér duàn xù zhǎng
4. 漫闻花儿断续长。

Gao Hong, originally from Shanxi Province, served in Hezhou during the Wanli era of Emperor Shenzong (1573-1619), although the exact duration is unknown. During that time, the ancient capital (now Qinghai Minhe) fell under the jurisdiction of Hezhou. Gao Hong's work "Singing of the Ancient Capital" consists of two songs, with "Reading the Long Hua'er" depicting the imagery of Hua'er. These two poems indicate that Hua'er had gained significant popularity within the Hui community since the late Ming and early Qing dynasties. This suggests that Hua'er must have originated early, at least during the middle or early Ming Dynasty, and had developed earlier. However, there is no precise record of its exact arrival. In the 1930s, renowned Chinese geographer and geologist Mr. Yuan Fuli, during his geological exploration in the northwest, encountered many people singing this "high-pitched tune." Issue No. 82 (published on March 15, 14th year) of Peking University included 30 Hua'er lyrics collected by Mr. Yuan, accompanied by a special introduction. This marked the beginning of Hua'er research and presented a valuable and significant investigation report in the history of Hua'er studies. The report provided specific explanations regarding the popular range and key areas of Hua'er, as well as the native origins and identities of the singers. Although not explicitly listed, based on the aforementioned analysis, it is likely that they belong to the returning community. Based on field investigations and a summary of previous research, a

general description of the main endemic area of Hua'er (referred to as the "watershed") has been compiled. This region stretches from the northern edge of the Tengger Desert to the upper reaches of the Weihe River in the south and the middle reaches of the Pick River in the south. It also extends from the eastern edge of the Mu Us Desert to the Riyue Mountain and the Hexi Corridor in the west. Encompassing approximately 40 to 50 counties and cities in Gansu, Ningxia, and Qinghai provinces, this vast basin covers an area of around 300,000 square kilometers. It demonstrates a banded radiation trend from east to west along the ancient Silk Road. It can be said that wherever there are Hui people, Hua'er spreads, and wherever Hua'er is sung, there must be Hui people.

1.2.2 Ways of spreading Hua'er by the Hui people

"Any historical record should begin with these natural foundations and their changes throughout history due to human activities." The history of the Hua'er Valley is, in fact, a history of population migration and a general history of cross-cultural transmission. It is known that eight ethnic groups have contributed to the spread of Hua'er. In a broader sense, each of them has made different contributions to the formation, prosperity, and development of Hua'er. However, no ethnic group has experienced a migration process as tortuous and turbulent as the Hui nationality, and no ethnic group has spread Hua'er through such hardships as the Hui nationality. The main ways in which the Hui people have spread Hua'er are as follows:

(1) Reclamation: During the Yuan and Ming dynasties, the reclamation of the Hua'er river basin and its surrounding areas reached its peak. According to the folk literature forum of *The History of the Yuan Dynasty*, in the 25th year of the Yuan Dynasty (1288), an order was issued to "send Martin Husa to lead the families of Gansu, Shaanxi, and but Hehe craftsmen (now Hotan and Kashgar) in groups of 50 families." In the 27th year of the Yuan Dynasty (1290), "three thousand cattle species were sent back to Teng Juner (now Fukang)" for agricultural development. According to the *Historical Records of the Ming Dynasty*, from the beginning of Hongwu to the beginning of Jiajing, there were over 560,000 people settled in the western regions of Pingliang and Guyuan alone. In the sixth year of Emperor Yongzheng of the Qing Dynasty (1733), 2,337 Hui households and 9,264 people were settled in Xi'an through the division of five forts in the Shangpu and Xipu areas. The rulers of the garrison

areas implemented compulsory measures by establishing military and civilian villages. At the same time, they encouraged civilian and commercial villages by reducing the "silver tax." However, these reclaimed areas generally had unfavorable weather conditions, early water shortages, poor soil quality, and frequent natural disasters. Harvests were uncertain, and political corruption and corrupt officials further exacerbated the situation, causing many people to struggle for their livelihoods. The process of reclamation can be seen as a cyclical movement of the Hui people, with some old reclamation groups leaving while new ones arrived to replenish their numbers. This ongoing cycle constitutes an important condition for the movement of Hui living spaces and the dissemination of Hua'er information. There is a Hua'er song that goes: "Living in Nanjing Willow Lane, heading to River State; lush forests extend for miles, a pair of water mills under repair." Although this song was only collected in recent years, its content suggests that it may have originated during the Ming and Qing dynasties' reclamation period.

(2) Exile: The Hui nationality, without a doubt, developed through a long process of exile, continuously engaged in conflict and displacement. During the reign of Emperor Tongzhi of the Qing Dynasty, after the suppression of the Hui uprising in the northwest, the Qing government adopted a policy of "melting the group, dissolving their power." They appointed Zuo Song Tang as the imperial envoy, citing "reconciliation and comfort" as the reason for the largest exile movement in Hui history. After the failure of the uprising, approximately 560,000 exiles were initially settled in Ningling and Hexi in Gansu, including Guyuan, Shaanxi, and Jinji Pu. In Pingliang, Huining, Jingning, Anding, and Xining, over 20,000 Hui people were settled. They were then relocated to Jin County (now Yuzhong) after moving from Jinji Fort and Hezhou. This movement resulted in tens of thousands of Muslims being placed into exile, causing the Hexi region, once known for its Muslim community, to become extremely depressed and neglected. Another notable exile location for the Hui nationality in history was the Haidong region in Qinghai province, which is more remote. Taking the Shui, Datong River Basin in Menyuan and Datong as an example, people migrated there from various places in Gansu such as Zhangye, Wuwei, Linxia, Jiuquan, Yongchang, Yongdeng, and Lanzhou. They also migrated from Dongyang, Fuping, Xi'an in Shaanxi, as well as Henan, Nanjing, Jiangsu, Zhongwei, Ningxia,

and Xining. This province became a gathering place for exiles. Two other locations of particular importance are the Changji region in Xinjiang and the Donggan ethnic community in Kyrgyzstan. While Changji was originally settled back in the Yuan and Ming dynasties, it became a major destination for exiles, especially after the Hui uprisings in Shaanxi, Gansu, and Ningxia, as well as the major earthquake in Haiyuan during the late 1920s. The Donggan ethnic community, mainly located in Kyrgyzstan, is internationally displaced. Their migration also occurred after the failed Hui-Qing struggle, with migrants returning to the northwest of China from Guangxu three to four folk literature BBS (1877-1878), led by Bai Yanhu. At that time, their population was around 11,000. Over the course of more than 100 years, their numbers have grown to over 70,000. Changji and Kyrgyzstan are the most geographically distant and densely populated exile locations for the Hui nationality, serving as significant points in the history of Hua'er transmission. One Hua'er song says: "The white wax pole holds a purple flag, as the wind turns it into a home for miles; when the Qing Dynasty is bloody, it will also become a home." These Hua'er songs sung in foreign lands are a true testament to the tragic and stirring historical processes.

(3) Business: The Hui nationality is renowned for its business acumen. Starting from the mid-7th century, Arab and Persian merchants began to come to China. This trade developed continuously for five to six hundred years, spanning the Five Dynasties and extending into the late Song Dynasty. At its peak, the number of merchants residing in China reached tens of thousands, if not hundreds of thousands. They are one of the significant sources of the Hui people, and their tradition of commerce has been passed down and carried on by the Hui people. Fundamentally, Hui commerce is a trading activity based on China's small-scale peasant economy. This commercial activity is highly mobile but also exhibits distinct regional and seasonal characteristics. During the Ming Dynasty, Guyuan was the largest military and horse base in northwest China. It was both a renowned trade and distribution center, with "1,167 business and civil households and 5,388 households." Other regions such as Lintan, Tianshui, Xining, and Zhangye also established tea-horse divisions responsible for tea and horse trading. During the Hongwu reign, those returning from commercial activities were required to stop 30 li outside Gansu Province and were not allowed to enter the city. During the Yongle reign,

Hui merchants were allowed to bring over 1,000 horses for trade in locations such as Lanzhou and Ningxia. These regulations reflect the prosperity of Hui trade and business activities during that time. The book "Interview Stories of Hezhou" mentions that during the Qing Dynasty, Hui merchants engaged in trade not only within their own townships but also traveled as far as Xinjiang, Sichuan, and Shaanxi. It was also noted that Hui people in Xining were predominantly merchants, conducting business activities in the western regions. In the late Qing Dynasty, Xuanzhou (now Lintan) was described as a place where "everyone was involved in commerce and farming." Many Hui merchants regularly traveled through the Tibetan areas along the borders of Gansu, Qinghai, and Sichuan, engaging in trade of cattle, horses, fur, cloth, grain, green salt, department store goods, guns, cigarettes, and more. Furthermore, during the early years of the Republic of China, there were over 1,000 pack cattle and 100 horses used for transportation, with a total capital exceeding 2 million silver yuan. Hui merchants could be found in major cities. During this period, the camel transport industry in Changji, Xinjiang experienced unprecedented growth. According to Mr. Bao Shan from the ancient city of Qitai County, the majority of the camel transport industry came from Shanxi, Ningxia, and Gansu. In the ancient city, there were more than 20 owners and peaks of five to six thousand camels, transporting goods such as cloth, fur, dry goods, medicinal materials, tobacco, and alcohol to places like Gansu, Shaanxi, Jin, and Tianjin. Sometimes, camel caravans would travel from Mongolia to Russia, exchanging furs for foreign products like oil, sewing machines, and ironware. The trend of large-scale operations in land transportation was evident, while water transportation also remained active. Along the Yellow River, a journalist named Fan Changjiang observed during his journey to Ningxia in 1936 that "the raft consisted of 120 cattle leather bags with six sailors, three rowing in the front and three in the back. The sailors were called 'handle types,' and there was a leader named 'take things.' The coolies manipulating the raft included 19 Hui people from Hezhou in Gansu and Xining." A single raft could carry tens of thousands of jin of goods such as wool and shisha. The Hui people's commercial activities in the Hua'er river basin and its surrounding areas generally followed a pattern: trading with Tibet in the west, Mongolia, Beijing, and Tianjin in the east, and

Sichuan and Shaanxi in the south. It is through these business activities that Hua'er spread most extensively, leaving behind numerous examples.

Of course, Hui migration behavior is not limited to these three forms. Its occurrence is rooted in complex historical reasons. Marxists remind us that "history should be explained in terms of economic relations and their development, rather than the other way around." As a universal social phenomenon, the most fundamental reason for Hui population migration is the development and change of productive forces, production relations, and the corresponding social, political, and cultural changes. While migration may be forced and accompanied by great tragedy, from the perspective of cultural anthropology, it represents the driving force behind national progress and cultural openness. It expands living spaces, breaks regional boundaries and isolation, promotes ethnic integration, and provides various ways for Hua'er to spread and communicate information with the outside world.

1.2.3 Characteristics and significance of Hui people spreading Hua'er

Throughout history, the migration of the Hui nationality, whether through reclamation, exile, or trade, has led to the dissemination of Hua'er to different regions, where it takes root. This external characteristic is part of the transmission process. Additionally, the disseminators themselves exert influence on the transmitted Hua'er, resulting in alienation or changes in form, content, or style. This internal characteristic is evident in various aspects:

(1) Openness: The geographic environment plays a significant role in shaping the form and characteristics of cultural communication. The Hua'er basin, with its towering mountains and flowing rivers, provides the foundation for Hua'er transmission. Overall, the transmission channels of Hua'er extend in multiple directions, crisscrossing both land and water. The Silk Road serves as a primary route from southeast to northwest, while the Yellow River flows through the southwest. This creates a multi-source and multi-flow Hua'er information system, with distribution centers in Linxia and Haidong for the river valley Hua'er system, as well as the Liupanshan Hua'er system. The dissemination takes place through a multi-level and multi-channel exchange of Hua'er information, encompassing internal information exchange within each subsystem and information exchange between subsystems.

The process of Hua'er transmission highlights the importance of two elements for achieving multi-level and multi-channel information exchange: the Hui nationality and the channels. Without these two conditions, the circulation of Hua'er information would be limited to a relatively narrow range and long-distance dissemination would not be possible. The profound influence of Linxia, as one of the main settlements and an important hub for land and water routes, has led to its migration along the Silk Road to Changji and Kyrgyzstan in Xinjiang, resulting in the formation of two Hua'er enclaves in foreign lands. All of these factors demonstrate the open characteristics of the Hui Hua'er transmission process.

(2) Rheology: Hua'er is a dynamic and evolving form of expression, rather than static and unchanging. The transmission process itself is a creative process. As the Hui people spread Hua'er to different regions through various means, it naturally undergoes changes. These changes are first evident in the two-way communication between different ethnic groups. For example, in the Qinghai Xunhua Annals compiled during the reign of Emperor Qianlong in the Qing Dynasty, we can observe the following Hua'er verse:

- dà lì jià yá hè lǐ guò lái le
1. 大力架牙壑里过来了，
- sā lā de yàn gū hè jiàn le
2. 撒拉的艳姑吓见了；
- sā lā de yàn gū shì hǎo yàn gū
3. 撒拉的艳姑是好艳姑，
- yàn gū de jiǎo dà zhě huài le
4. 艳姑的脚大者坏了；
- jiǎo tiān shǒu dà nǐ yào dàn xián
5. 脚天手大你要弹嫌，
- zǒu liǎng bù dà lù shì gàn sǎn
6. 走两步大路是干散。

This is one of the earliest recorded Hua'er in the text. It demonstrates exquisite observation, simple language, and expresses admiration for Salar girls. So, who is the creator of this Hua'er? Let's consider this: if it were a Salar young man, would he sing the line "Sarah's yan aunt scared" about a native Salar girl? Clearly,

that would be unreasonable. Historically, during the Qing Dynasty, Xunhua was a mixed area with Salar, Hui, and Tibetan populations. There is a folk saying: "Sarah entered the labor force, the five workers outside, the Tibetan six ditches, the Central Plains four villages." The reference to the Central Plains four villages pertains to the Hui people living in the villages of Dam, Andora, and Shakantang. The religious beliefs and customs of the Hui and Salar are very similar, and the Hui population is one of the main sources supplementing the Salar population. The Xunhua Annals (Volume 5) records the migration of some Hui people from Linxia to the Salar community over several generations. It also states: "and from the mainland to the province, also belong to." Therefore, I believe this is a collaborative Hua'er sung by both Hui and Salar people: the first four lines sung by Hui boys, and the last two lines contributed by Salar girls. This serves as an example of the expansion of intra-family information exchange to inter-group information exchange during the early transmission of Hua'er.

Secondly, this characteristic is manifested in the bilingual phenomenon of cross-cultural communication. In history, the ancestors of the Hui people used languages such as Persian and Arabic. As they formed a national identity in China, they gradually abandoned their original languages and predominantly adopted Chinese. However, this "conversion" inevitably introduced some elements of the original language's rhyme into Chinese. During the spread of Hua'er, bilingual traces would have been left behind more or less frequently. For instance:

- ma wei ba wanliao ge hu lu kou
1. 马尾巴挽了个葫芦口
- hú lú lǐ yào zhuāng gè shá li
2. 葫芦里要装个啥哩?
- rén rén dōu shuō wǒ liǎ yǒu
3. 人人都说我俩有,
- zhòng rén men kàn
4. 众人们看,
- dù sī gèng tā zuò gè shá li
5. 杜斯更他做个啥哩?
- chū le dà jiàn sōng shù shàng kàn
6. 出了大件松树上看,

hè yú pán wō zhe li
7. 鹤 于 盘 窝 着 哩;

huí guò shēn zǐ sì mén zhǐ kàn
8. 回 过 身 子 寺 门 止 看,

zhǔ má niàn jīng zhe li
9. 主 麻 念 经 着 哩。

The first song, "Lord hemp," is a transliteration of the Arabic word, meaning Friday - Islam designates Friday as the holy day. The second song, "Dussman," is a transliteration of the Persian word, meaning the enemy. These words, infused with Islamic cultural connotations, not only demonstrate the diversity of Hui sources but also exemplify a facet of the changing characteristics of Hui Hua'er.

(3) Tragedy. In my opinion, Hua'er is not merely "sung" but rather "cried" out. A significant number of Hua'er compositions reflect life's tragedies, with themes, singing styles, emotional expression, and rhythms carrying a stronger sense of tragedy compared to general folk songs. Hua'er represents the faithful, sincere, and spontaneous expression of the people's souls and serves as their trusted companion. Its origins in the hardships and suffering of the western regions and the process of its spread inherently embody tragedy. When considering why the Hui people spread Hua'er, it is to "expose their pain, share their pain, and object to their pain in order to alleviate their pain" and "lighten the burden on their hearts." Undoubtedly, in an environment filled with adversity and danger, amidst class oppression and ethnic discrimination, and in the enduring struggle against unbearable spiritual depression, there is little room for joyous singing. This contradiction gives rise to the majestic theme of the tragic conflict within Hua'er.

In conclusion, three key observations can be made:

(1) The Hui nationality holds an irreplaceable role in the dissemination of Hua'er, which cannot be fulfilled by any other nationality.

(2) Throughout history, the primary activity area of the Hui people and their ancestors in the northwest region coincides with the main river basin of Hua'er, serving as the center of Hui settlements and trade. This area is, therefore, the distribution hub of Hua'er.

(3) Hua'er is born in response to specific social and historical circumstances, intimately intertwined with people's material activities and communication. The spirit of the Hui people not only permeates the transmission process of Hua'er but also influences the literature and music of Hua'er.

2. The historical development of Hua'er in Gansu and Ningxia

2.1 The Historical Development of Gansu Hua'er

2.1.1 Natural Environment

Hezheng County, located in the south of Gansu Province and south of Linxia Hui Autonomous Prefecture, is situated at the junction of the Tibetan Plateau and the Loess Plateau in the upper reaches of the Yellow River. Its geographical coordinates range from east longitude 103°5' to 103°30' and from north latitude 35°7' to 35°32'. Positioned between the Qinghai-Tibet Plateau and the Loess Plateau, the terrain gradually descends from south to north, with altitudes ranging from 1900 to 4368 meters. The southern part features the rocky mountain range of Taizi Mountain, an extension of the Qinling Mountain system, while the northern part consists of the entire loess hilly region. Taizi Mountain dominates the area, forming four north-south mountain ranges and two east-west mountain ranges. These mountain ranges are accompanied by rivers, resulting in four valleys and two basins. Hezheng County experiences an alpine humid and subhumid continental monsoon climate, situated at the northeast edge of the Qinghai-Tibet Plateau. With its complex terrain characterized by significant differences in altitude and climate, the region boasts eight major rivers and relatively abundant water resources.

2.1.2 Historical Development

Hua'er emerged during the early Ming Dynasty (around 1368 AD) and received its name due to the metaphorical comparison of women to flowers in the lyrics. Sung in Chinese, Hua'er can be classified into three categories based on their distinct musical characteristics, lyrics, and geographical spread: "Hehuang Hua'er," "Taomin Hua'er," and "Liupanshan Hua'er." In addition to spontaneous singing during agricultural work, mountain grazing, and journeys, people also organically organize large-scale folk song competitions called "Hua'er Clubs" at specific times and

locations each year. These events hold special value as they promote cultural exchange and emotional integration among different ethnic groups.

In academia, Hua'er is the official name, while local residents refer to it as "diffuse Hua'er" or more precisely, "diffuse Hua'er." Due to the local pronunciation emphasizing the sound of "son," it may be misheard by outsiders as "diffuse Hua'er." The term "diffuse" shares the same connotation as "Hua'er" in common parlance. On the day of the "Hua'er Club" gathering, young men and women bring dried food and head to nearby mountains to engage in "diffuse Hua'er," which resembles temple fairs or outings in other regions. They sing individually or in groups, ask and answer, and serenade each other, enjoying a free and unstructured form of singing, hence the term "diffuse Hua'er."

Hua'er, also known as youth, is a multi-ethnic folk song spread throughout northwest China. It earned its name from the comparison of young women to flowers. Hua'er originated in Linxia Hui Autonomous Prefecture and gained popularity in Gansu, Qinghai, Ningxia, Xinjiang, and other regions. Known as the soul of northwest China due to its vast repertoire of lyrics and high artistic value, Gansu province's Linxia Hui Autonomous Prefecture and Min County were honored with the title of "hometown of Chinese Hua'er" by the China Folk Artists Association. Recreation and Zheng County were designated as the Chinese Hua'er Conservation Base and Chinese Hua'er Transmission Base, respectively. Stone Mountain Security Dongxiang Salar Autonomous County and Jing County were recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO) for their folk songs. Linxia in Gansu is the birthplace of Hua'er. In September 2009, during the fourth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage held by UNESCO, Gansu Hua'er, along with 21 other intangible cultural heritage projects, was added to the Representative List of the Intangible Cultural Heritage of Humanity.

2.1.3 Transmission Significance

Between 1944 and 1947, Zhang Yaxiong resided in the River Prefecture area and recorded various beautiful Hua'er during his spare time exploring the fields, rivers, and mountains. When the film was reprinted in Lanzhou in the autumn of 1948, many new contents were added. Zhang Yaxiong planned to publish the Hua'er

collection for the third time in 1950 but was unable to do so due to unfair treatment during that historical period. Even during the Cultural Revolution, while making a living collecting rags, he persisted in studying Hua'er, believing that "Hua'er is the heartfelt expression that shouldn't be silenced, even if it costs one's head; it is an immortal singing method." In 1981, during the second Cultural Congress of Gansu Province, Dai Li, a Pingliang farmer writer and a devoted fan of Hua'er, presented Zhang Yaxiong with a 1948 edition of the Hua'er Collection. In 1986, at the age of 76, Zhang Yaxiong encountered a reprint of the Hua'er Collection published by the China Federation of Literary and Art Publishing Company.

2.2 The Historical Development of Ningxia Hua'er

2.2.1 Natural Environment

Haiyuan County, situated between east longitude 105°09' to 106°10' and north latitude 36°06' to 37°04', is located in the central southern part of Ningxia within the arid zone. Positioned in the northwest of the Loess Plateau, Haiyuan County lies in the middle reaches of the Yellow River. The region features a hilly landscape crisscrossed by ravines, with the veins of the Liupan Mountain stretching from south to north, creating a unique topography characterized by higher elevations in the southwest and lower elevations in the northeast. The highest point is Ma Wanshan, the main peak of South Huashan Mountain, reaching an altitude of 2955 meters. As an inland county, Haiyuan experiences a pronounced continental monsoon climate and ranks among the driest areas in Ningxia.

2.2.2 Historical Development

Ningxia Hua'er, also known as "youth," is a form of folk song spread in Gansu, Ningxia, Qinghai, and Xinjiang. In essence, it is a high-pitched folk song. In the duet of "Hua'er Hua," men refer to women as Hua'er, while women refer to men as "youth." This nickname gradually became the name of this Hui folk song, collectively known as "Hua Hua."

Its origin dates back to the Ming Dynasty, with various theories explaining its development. Some suggest that it emerged as a distinct folk song under the influence of Mongolian and Tibetan folk songs. Others believe it represents the homesickness of Hui people who migrated from other regions, while some posit that it evolved from the folk songs commonly used by immigrants from Nanjing to Taozhou

during the early Ming Dynasty. In short, "Hua" has become a prominent art form among the Hui people in modern times.

In the Linxia area, where the Hui people reside, people have gathered in the beautiful mountains for traditional Hua'er gatherings for hundreds of years. Notable events include the Lianhuashan Hua'er from the first day to the sixth day of the first lunar month and the Song Mingyan Hua'er on the 28th day of the April lunar month. These gatherings occur during the transition from spring to summer when the trees are vibrant and colorful. Singers from far and wide come together for extraordinary singing sessions.

Hua'er encompasses a wide variety of tunes, with more than 30 different styles found in Ningxia. Taking Linxia as an example, there are Hezhou Hua'er and Lianhuashan Hua'er, each branch further divided into Baixiang Hua'er, Nanxiang Hua'er, Dongxiang Hua'er, Security Hua'er, Sarah Hua'er, and more. The basic structure of Ningxia Hua'er consists of four sentences per song, with the first two sentences and the last two sentences forming a single-double sentence structure. Each sentence has four pauses, except for the last sentence, which has only one word. In double sentences, each sentence has three pauses, and the last sentence must consist of two words.

Every year, during the sixth and seventh months of the lunar calendar, Gansu, Qinghai, Ningxia, and Xinjiang hold grand Hua'er festivals that attract Hua'er enthusiasts from across the country. Ningxia alone hosts nearly ten large-scale Hua'er events, with the Lianhuashan Hua'er Club and Songming Rock Hua'er Club being the most renowned.

Ningxia is hailed as the birthplace of Hua'er, and its long-standing history and fame extend both domestically and internationally. Hua'er has provided a rich foundation for the birth of Hua'er drama, adding a delicate and captivating artistic genre to China's dramatic landscape. This development represents the perfect fusion of folk art and theatrical art, elevating the folk-art form of Hua'er, characterized by strong ethnic and regional flavors, to a higher artistic level. The flourishing of Hua'er drama is the result of the dedicated efforts of individuals from various ethnic groups and the hard work of numerous literary and artistic workers in the entire prefecture. In 1984, the Linxia State Cultural Bureau established a Hua'er drama creation group.

Immersed in life, they collected extensive materials and created several outstanding Hua'er drama literary works. These include "Congratulations on the Facai," "Thoreau Tree Legend," "Magpie Chirp," "Miragahei," "Melon Garden Love," and "Hua'er Case," among others. To expand its reach beyond the prefecture, the decision was made to use the "Hua'er Case" as the material for restructuring and preparation. With concentrated efforts and eight revisions, the script was finalized without a draft, and in December 1985, the Linxia State Song and Dance Troupe premiered the play "Hua'er Sea Snow Injustice." This marked the first time Hua'er was presented on stage in the form of a large-scale drama, signifying a groundbreaking milestone in the creation of new drama in the region. The production, with its rich ethnic style, beautiful singing, moving stories, unique dance performances, intriguing customs, and humorous dialogue, won the Gansu Province Drama Performance Special Award in 1985.

In July 1987, upon invitation from the Ministry of Culture, the play was performed in Beijing. During the Beijing performance, state leaders, dramatists, and artists witnessed the captivating show. The Ministry of Culture organized a grand symposium to commend the performance, and major newspapers in the capital published special articles praising the grandeur and achievements of the play. Wang Meng, a renowned writer and then Minister of Culture, commented, "The story, music, singing, and dancing of the play are all deeply rooted in folk traditions, showcasing strong national characteristics and providing the audience in the capital with a refreshing and exhilarating experience." The phrase "Hua'er diffuses in the capital, becoming famous and unfamiliar in Beijing" truly captured the essence of the play's second sensation in the city.

3. Classification of "Hua'er"

Throughout China's long history, Hua'er songs have taken love as their main theme, offering a wide depiction of social life in different periods and reflecting the thoughts, feelings, and desires of the people from various angles. These songs not only exhibit a high level of artistic performance but also contain profound ideologies and valuable historical materials. The basic content of Hua'er can be divided into love songs, life songs, and narrative songs.

3.1 Love Songs: Love songs form the core of Hua'er, showcasing exceptional artistic levels and brimming with ideological passion. They concentrate on the wisdom and brilliance of people across different eras, making them the most touching, magnificent, and abundant part of Hua'er. These songs have endured the test of time, spreading far and wide and holding significant value.

3.1.1 Praise and Admiration, love is the most fundamental human emotion, and mutual praise and adoration between young men and women serve as a prelude to love. This is where the theme of "beauty in the eyes of lovers" is often depicted.

3.1.2 Warmth of Love, the ongoing process of love and pursuit establishes a deep and sincere foundation for affection. This type of Hua'er evokes intense emotions, sincerity, and leaves a strong impact on people. The brave spirit of working-class individuals in pursuing happiness and love, as well as breaking through feudal barriers, deserves recognition and holds enduring artistic significance.

3.1.3 Expression of Parting and Lovesickness, the hardships of life often lead to separation between lovers, resulting in many charming and poignant Hua'er songs.

3.1.4 Portrayal of Loyalty, the sincerity and faithfulness of love reflect the virtues of the working class and constitute another aspect of Hua'er's content.

3.1.5 Expression of Free Love, with the establishment of New China, working-class individuals became masters of their own destinies. The government enacted marriage laws, allowing young men and women to freely fall in love and establish deep connections through labor and production. The lyrics of Hua'er reflect the feeling of free love during this period.

Times have changed, and the content of love songs has evolved accordingly. Young men and women now have higher expectations when choosing a partner, and the concept of free marriage has unleashed their tremendous energy. However, it is observed that the artistic quality of new love Hua'er is relatively limited, with commonalities, monotony, and traces of literati influences. The primary reason for this lies in the fact that the straightforwardness of young people's free love often results in fewer twists and turns in their experiences, leading to lyrics that predominantly emphasize labor and joyful love. The role of cultural propaganda departments in advocating and guiding these expressions should not be

underestimated. Life is colorful, and love songs in the new era should reflect the prosperity of the times. This necessitates the serious contemplation and improvement by cultural propaganda departments.

3.2 Life Songs: Life songs mainly encompass Hua'er that goes beyond love songs to reflect various aspects of people's social lives. They can be seen as a by-product of love songs, but their development prospects are broad, as people utilize the form of Hua'er to depict all facets of social life.

3.2.1 Expression of Suffering and Fortitude, these songs truly reflect the history of oppression and exploitation faced by the working class. They depict the sweat of labor, the tears of life, and voice complaints against the ugly nature of the reactionary ruling class. These Hua'er songs vividly convey people's suffering.

3.2.2 Portrayal of Resistance and Struggle, oppression begets resistance. The oppressive actions of the reactionary ruling class and their ruthless economic exploitation drive the masses to rise and resist. This struggle against oppression, exploitation, and the pursuit of freedom and love creates a powerful force that propels societal progress.

3.2.3 Celebration of a Happy Life, those who have endured long nights understand the value of the sunlight, and the liberated people of all nationalities appreciate the kindness of the Communist Party. Hua'er songs praise the People's Liberation Army and the Communist Party, forming a significant portion of new Hua'er. They celebrate the achievements of the PLA's liberation efforts.

3.2.4 Critique of Reactionary Elements and Social Evils, critiquing reactionary elements and condemning the vices prevalent in society is another characteristic of Hua'er. During the old society, the Kuomintang imposed heavy taxes, and Hua'er songs directly addressed this issue.

The scope of social life covered by Hua'er is vast. As a carrier of people's thoughts and emotions, Hua'er encompasses a wide range of topics, reflecting complex thoughts and emotions. Through these songs, we can understand the development and changes in history, comprehend the ideological aspirations of the people, and gain insights into existing social problems. This knowledge greatly benefits our understanding of the past, present, and future.

3.3 Story songs: Hua'er lyrics can be classified into two categories: "scattered Hua'er" and "narrative Hua'er." The Hua'er songs we commonly encounter fall under the "scattered Hua'er" category, consisting of individual songs or a few independent expressions with relatively simple content. On the other hand, narrative Hua'er songs belong to the realm of "narrative Hua'er" and tell historical stories. These songs are characterized by more developed content, narrative coherence, and rich storytelling. The earliest researcher of narrative Hua'er was Mr. Zhang Yaxiong, the editor of the "Hua'er Collection" published in 1940. However, he did not include many examples of purely narrative Hua'er songs, making it challenging for subsequent researchers to determine their existence. In recent years, researchers have embarked on investigations to resolve this doubt, leading to the following divisions.

3.3.1 Pure Narrative Hua'er, "Pure Narrative Hua'er" is composed and sung based on historical stories. According to elderly individuals, evaluating a singer's talent involves not only their vocal abilities but also their ability to sing "narrative Hua'er." This is because "narrative Hua'er" covers a wide range of content and tests the singer's knowledge level. Towards the end of the Qing Dynasty, Linxia's Dongchuan region had an individual known as "Old Qi Ye." When he was young, he was renowned for his exceptional singing and famous for his "narrative Hua'er." In his old age, he often hummed or softly recited "narrative Hua'er" in teahouses in Linxia City. As a result, the teahouse's business doubled with the arrival of "Old Qi Ye." The tea vendor even composed a Hua'er song to praise "Old Qi Ye."

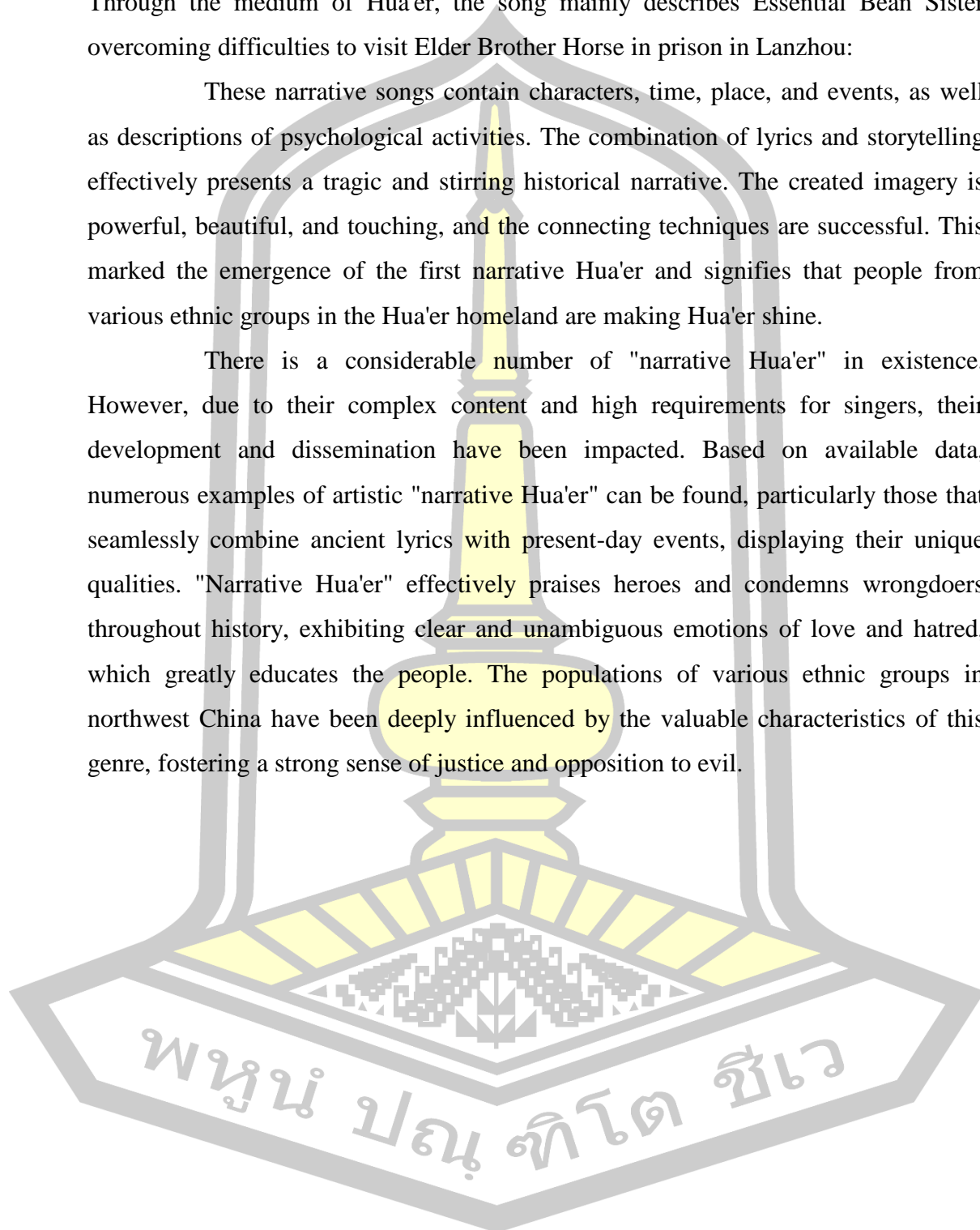
3.3.2 Hua'er with Historical Storylines, this variant of "narrative Hua'er" employs historical stories to express various emotions. A notable example is the profound "Yang Will Be." Additionally, there are songs like "Jiang Taigong," which highlights the romantic struggles of a frustrated lover, and "Selling Shoes Liu," which portrays the hardships of a shoemaker. These songs serve as backdrops to illustrate the temporary difficulties of brothers and convey their intentions subtly, showcasing the singers' adeptness in employing historical stories.

3.3.3 New Narrative Hua'er, human history is shaped by the people, and historical stories are sung and perpetuated by the people. Ye Ping's extensive work "Essential Beans in Lanzhou" is an example of the people creating a narrative song. It depicts the tragic love story of Elder Brother Horse and Essential Bean Sister, which

took place in the desert mud ditch of Linxia towards the end of the Qing Dynasty. Through the medium of Hua'er, the song mainly describes Essential Bean Sister overcoming difficulties to visit Elder Brother Horse in prison in Lanzhou:

These narrative songs contain characters, time, place, and events, as well as descriptions of psychological activities. The combination of lyrics and storytelling effectively presents a tragic and stirring historical narrative. The created imagery is powerful, beautiful, and touching, and the connecting techniques are successful. This marked the emergence of the first narrative Hua'er and signifies that people from various ethnic groups in the Hua'er homeland are making Hua'er shine.

There is a considerable number of "narrative Hua'er" in existence. However, due to their complex content and high requirements for singers, their development and dissemination have been impacted. Based on available data, numerous examples of artistic "narrative Hua'er" can be found, particularly those that seamlessly combine ancient lyrics with present-day events, displaying their unique qualities. "Narrative Hua'er" effectively praises heroes and condemns wrongdoers throughout history, exhibiting clear and unambiguous emotions of love and hatred, which greatly educates the people. The populations of various ethnic groups in northwest China have been deeply influenced by the valuable characteristics of this genre, fostering a strong sense of justice and opposition to evil.



Chapter V

The characteristics of Hua'er folk songs in the Chinese provinces of Gansu and Ningxia

This chapter conducts a comparative study of the lyrics and songs of Ningxia Hua'er and Gansu Hua'er, with a focus on three aspects: the structure and rhythm of the lyrics, the presence of Chen'ci words, and the singing style.

1. Comparative Analysis of Lyrical Structure
2. Examination of Chen'ci Words
3. Comparison of Singing Styles

1. Comparative Analysis of Lyrical Structure

Hua'er, an oral art form passed down through generations, encompasses the poetry of Western China, as summarized by Mr. Zhao Zongfu in his book on the region's history. Western poetry, including areas like the Qinghai-Tibet Plateau, Xinjiang, Gansu, and Ningxia, reflects a wide range of content that touches upon various aspects of human social life.

Hua'er possesses poetic characteristics, with lyrical and narrative elements capturing the true essence of daily life, depicting landscapes, agricultural work, and journeys. It is sung in vernacular dialects and serves as a record of regional history, documenting the experiences of displaced people and witnessing the society's development and people's prosperity. Derived from life and the people, Hua'er embraces the new and radiates vitality.

1.1 Singing Structure: Despite Ningxia Hua'er and Gansu Hua'er belonging to different regions, they share a common four-sentence lyrics structure, with the six-sentence structure also appearing frequently. A concise summary of Hua'er's singing structure states, "Four sentences, six sentences form a section, with specific patterns; Seven words, eight words form a sentence, reflecting individual patterns." Over time, the four-sentence structure has evolved to include a five-sentence structure, known as the "folded waist type" and the "two loads of water type." The differences in local

culture, national culture, and dialects are reflected in the same structure, resulting in similarities and differences in the endings of the two lyrics.

1.1.1 Four-sentence pattern structure: The overall structure of Ningxia Hua'er and Gansu Hua'er exhibits symmetry within each sentence, with one or three sentences forming a symmetrical structure, and two or four sentences forming an asymmetrical structure for the entire lyrics. Analyzing the four-sentence song structure found in "Two Thousand Hua'er," researchers discovered three types of songs. First, approximately 6% of songs end with a single word (including several six-sentence structures). Second, the largest number of songs (about 88%) end with a single sentence or two sentences. Finally, a unique ending is observed in which the first three sentences end with a single word, while the last sentence ends with two words. This type of ending constitutes the smallest proportion of lyrics, approximately 2%. Hezhou Hua'er is characterized by the ending of a single sentence or two sentences. Researchers attribute the differences in endings between the two lyrics to variations in dialectal habits.

(1) Symmetrical sentence: As folk songs of the same genre, the four-sentence structure of both Ningxia Hua'er and Gansu Hua'er exhibits a common feature: the symmetrical structure of four-sentence sentences. The endings of the songs share similarities, including single sentences, single-word tails, double sentences, and two-word tails. Here are some examples from Ningxia Hua'er:

Singing words 1. Ningxia Hua'er

gōu lǐ de qīng shuǐ gōu yán shàng liú

1.沟里的清水沟沿上流，

shuǐ yān le zhuāng jiā dì le

2.水淹了庄家地了。

chuān lǐ de huā ér shān pàn shàng

3.川里的花儿山畔上游，

èr ā gē gēn shàng qù le

4.二阿哥跟上去了。

Singing words 2. Ningxia Hua'er

ní tān zhǒngshàng zhú zǐ le
1.泥滩种上竹子了，

liǔ tiáo biān chéng bèi dòu le
2.柳条编成背斗了。

huā ér chéng le xī fù le
3.花儿成了媳妇了，

rán rén chéng le wài fù le
4.然人成了外父了。

Singing lyrics 3. Gansu Hua'er

huáng yáng de mù shū lā shū tóu li
1.黄杨的木梳拉梳头哩，

qīng zhú de bǐ zi lā bǐ li
2.青竹的篦子拉篦哩。

shè mèi shì mìng xì zhě zǎ diū li
3.设妹是命系者咋丢哩，

nán xīn de ā men zhě qù li
4.难心的阿们者去哩。

Singing lyrics 4. Gansu Hua'er

mù xu yān xià de xīn xián cài
1.苜蓿腌下的新咸菜，

gǎ kuài zǐ jiá bù zhě shì li
2.尕筷子夹不者适里。

zhuāngqiánzhuānghòu de nǐ hǎ ài
3.庄前庄后的你哈爱，

zài de hǎ kàn bù zhě xiá li
4.再的哈看不者遐里。

The phrase "clip not" in the lyrics represents the river state dialect, meaning "not in the bowl," while "see not" means "not despise."

The four aforementioned lyrics exhibit symmetrical structures, creating a sense of aesthetic harmony in their composition. This structure is commonly found in both Ningxia Hua'er and Gansu Hua'er, which are folk songs that portray life and are born

from the collective wisdom of the people in these two regions. Gansu Hua'er lyrics tend to end with a single sentence, a single word, double sentences, or double words. In contrast, the endings of Ningxia Hua'er consist of a single word, a single sentence, or two sentences. These varying endings result in distinct rhythms within the lyrics. The second point of discussion explores the rhythmic aspects of these two lyrics.

(2) Asymmetric sentences: Ningxia Hua'er and Gansu Hua'er feature different sentence structures and patterns.

Singing lyrics 5. Ningxia Hua'er

yì kē qiáo lěi sān dào chí
1. 一 颗 荞 麦 三 道 持,

wǒ lián gǎ mèi mèi dào rú jīn
2. 我 连 尕 妹 妹 到 如 今。

shuí xiǎng chāi sǎn hǎo yīn yuán
3. 谁 想 拆 散 好 姻 缘,

zhí děng huáng hé lǐ shuǐ qīng
4. 直 等 黄 河 里 水 清。

The lyrics of the song exhibit asymmetry. In the first line, "a buckwheat three edges," it signifies the maturity of wheat ears with three rows of seeds. This comparison is made to express joy and blissful love. The unique characteristic of Ningxia's four-sentence structure lies in the ending, where the first three sentences conclude with a single word, while the last sentence ends with two words. This differs from Gansu Hua'er, showcasing the cultural distinction of the Ningxia region. In contrast, Gansu Hua'er predominantly features single-sentence endings or double-sentence endings, creating a sharp contrast between the two.

Singing lyrics 6. Gansu Hua'er

bái mǎ shà ná gè biān zǐ zhě gǎn
1. 白 马 霎 拿 个 鞭 子 者 赶,

mǎ shēnshàng tuō jīng zhě lǐ
2. 马 身 上 驮 经 者 哩。

nǐ wǒ hā yún dāng hān wá wá
3. 你我哈云当憨娃娃,

wǒ nǐ hā shí xīn chá lì
4. 我你(哈)实心查历。

In the lyrics, the line "you and I had suddenly when han doll, I you (ha) solid miles" reflects the expression pattern of the Linxia dialect. The characteristic of the Linxia dialect is placing the object at the front, followed by the predicate verb placed after the object to form a subject-object-predicate structure. Additionally, the addition of the function word "ha" is common in Hezhou Hua'er lyrics. This sentence can be interpreted as "you don't treat me as a child, I am true to you."

The asymmetry in these two songs, along with the asymmetric four-sentence structure in other lyrics, evokes a sense of "bewitching" beauty. This aesthetic sensation reflects the impromptu nature and casual creativity of Hua'er.

Furthermore, the four-sentence structure is the most prominent and typical structure in both Ningxia Hua'er and Gansu Hua'er, appearing in both symmetrical and asymmetrical forms. The endings of single sentences and single-word tails, as well as double sentences and two-word tails, are shared characteristics in the two lyrics. However, Gansu Hua'er differs from Ningxia Hua'er in the endings, specifically in the complete song ending, the endings of the first three sentences, and the ending of the fourth sentence. These variations in endings not only stem from dialect differences but also embody local cultural characteristics.

Moreover, the singing style of Ningxia Hua'er and Gansu Hua'er contributes to the literary and grounded characteristics of Hua'er. Finally, since both Ningxia Hua'er and Gansu Hua'er are sung in local dialects, the presence of dialect vocabulary in the lyrics is a crucial aspect that distinguishes the two.

1.1.2 Five-sentence pattern structure: Chinese poetry has always leaned towards musicality, encompassing ancient and recent poetry as well as lyrics. Hua'er belongs to the genre of folk songs that emphasize melody and fill in the lyrics. When the four-sentence structure is insufficient to fully express the singer's emotions, the technique of expanding the sentence and adding a fifth sentence is used to enhance the lyrics and

melody integration. However, this structure is relatively rare in both Ningxia Hua'er and Gansu Hua'er.

(1) Five-sentence structure: The five-sentence pattern is an expansion of the four-sentence structure, where an additional lyric is added at the end of the previous song and at the end of the entire song. Examples include:

Singing lyrics 7. Ningxia Hua'er

- tuán gǎo zǐ guāng lā huá
1. 转稿子梳拉铎，
- huā ér hǎo bǐ zhuàng yá chá
2. 花儿好比撞芽茶，
- néng jiě kě shuì néng dǎ fá
3. 能解瞌睡能打乏。
- huā jǐ hǎo bǐ yáng piàn yān
4. 花几好比洋骗烟，
- néng jiě chóuchángnéng chú fán
5. 能解愁肠能除烦。

In the lyrics, the phrase "cattle pull orange and pinnata share" depicts the rural scene of using cattle for ploughing during the spring season. The term "Bud tea" refers to the youngest and most tender leaves of the tea plant. Additionally, the word "Sorrow" is a dialect term used in northwest China to convey a sense of sadness or grief.

Singing lyrics 8. Gansu Hua'er

- tiānshàng jiù lā yún dì chē le jiāng
1. 天上就拉云地扯了姜，
- wù zhào le dà xiá de kǒu zǐ
2. 雾罩了大峡的口子。
- gǎ mèi shì chóu zǐ ā gē shì bìng
3. 尕妹是绸子阿哥是并，
- cū bù zhě pèi bú zhù chóu zǐ
4. 粗布者配不住绸子，
- zhǐ dāng le liǎng tiān de tòu
5. 只当了两天的透。

The song captures the essence of the weather, where phrases like "sky pull cloud" and "fog," "sister" and "silk," and "brother" and "coarse cloth" create a stark contrast, hinting at the tragedy of a forbidden love between siblings. The use of "lure" in the final line signifies the futile nature of their relationship. Clearly, the structure of Ningxia Hua'er aligns with that of Gansu Hua'er while still maintaining its own unique ending characteristics in the lyrics.

(2) The "waist" singing structure of five sentences: The "waist type" can be further divided into two forms: upper waist type and lower waist type, both of which are commonly found in Ningxia Hua'er and Gansu Hua'er. The distinct feature lies in the waist sentence, while the endings of the other four sentences remain consistent with the typical four-sentence structure. Please refer to the lyrics for illustration. "Upper waist":

Singing lyrics 9. Ningxia Hua'er

shí èr gēn zhù zǐ mén shén yé tài
1.十二根柱子门神爷太，

dà zào yé ménshén
2.大灶爷门神，

jiāng zǐ yá chuàntiān xià li
3.姜子牙串天下哩。

mén miàn shì hóngdēng jīn zhù shàng guà
4.门面是红灯金柱上挂，

jǐ shí zhě dào yì dā li
5.几时者到一搭哩？

"The Kitchen God" is the deity responsible for overseeing human nourishment, and in the Hua'er-populated regions, people hold great respect for the Kitchen God, referring to him as "Kitchen God," "the Kitchen God," or "Kitchen God." The phrase "the waist sentence is 'the big kitchen ye door god'" represents a noun that cannot be divided within the rhythm.

Singing lyrics 10. Gansu Hua'er

qīng shí tóu lán gān yù shí tóu

1. 青石头栏杆玉石头，

qiǎo mù jiàng

2. 巧木匠，

xiū de zhě shuǐ xiǎn shàng le

3. 修的者水险上了。

gǎ mèi mèi hǎo bǐ gè hóng fú táo

4. 尕妹妹好比个红馔桃，

nǐ zhǎng zhe shù jiān shàng le

5. 你长着树尖上了。

"No waist":

Singing words 11. Ningxia Hua'er

yáng liǔ shù ér yì bǎ sào

1. 杨柳树儿一把梢，

qiáng tóu shàng zhī chū kē wèi

2. 墙头上支出棵魏；

rén rén dōu shuō wǒ liǎng hǎo

3. 人人都说我两好，

kuī sǐ le wǒ

4. 亏死了我，

yì zhěng nián méi dā shàng huà sào

5. 一整年没搭上话梢。

Singing lyrics 12. Gansu Hua'er

shàng qù gè gāo shān zhě xuě luò xià le

1. 上去个高山者雪落下了，

shān tóu shàng kǎo le gè huǒ le

2. 山头上烤了个火了。

wài míng shàng shuō xià de wǒ liǎng hǎo

3. 外名上说下的我俩好，

qīn qīn zhě zuò

4. 亲亲者坐，

bù hǎo shì kuī sǐ le wǒ le

5. 不好是亏死了我了。

The term "close relatives" describes the close relationship in the Gansu dialect. The structure of the aforementioned four songs is consistent, indicating the presence of folded structures in both Gansu Hua'er and Ningxia Hua'er.

Based on the analysis above, it can be observed that the five-sentence structure and the folded waist structure are common in both types of Hua'er. The five-sentence structure develops from the four-sentence structure, with the first four sentences retaining their own distinct characteristics, while the added fifth sentence shares a common ending. In the folded structure, the waist sentence consisting of three characters ends with two words, while the waist sentence with four characters concludes with a single word.

1.1.3 Six-sentence pattern structure: The evolution of Hua'er songs from the five-sentence pattern to the six-sentence pattern indicates that in certain cases, the five-sentence structure is insufficient to fully express people's emotions, thus giving rise to the six-sentence structure. The six-sentence structure can be divided into two forms: one adds a third stanza to the four-sentence structure, while the other introduces a short sentence between the upper and lower stanzas of the subsequent paragraph, creating a "two loads of water" structure. The elongation of Hua'er reflects its boundless vitality, in accordance with the objective laws of cultural and artistic development.

(1) Six-sentence pattern structure: Building upon the four-sentence pattern, the addition of a third stanza results in the six-sentence pattern structure, representing further development in Ningxia Hua'er and Gansu Hua'er. Let us examine the following lyrics:

Singing lyrics 13. Ningxia Hua'er

yóu mài má zǐ chǎo xià de
1. 莜麦麻子炒下的，

nǐ jì zán liǎng gè hǎo xià de
2. 你记咱两个好下的。

yóu mài má zǐ chǎo rè le
3. 莜麦麻子炒热了，

nǐ jì zán liǎng gè shuǎ huān le
4. 你记咱两个耍欢了。

bì shē má zǐ chǎohuáng le
5. 蔽奢麻子炒黄了，

nǐ jì zán liǎng gè hǎo dé cháng jiǔ le
6. 你记咱两个好得长久了。

The ending of the entire song preserves the distinctive traits of Ningxia Hua'er. The song employs parallelism as a technique, resulting in a gradual intensification of emotions, layer by layer. By using the local crop "naked oats" as a metaphor, the song vividly portrays the journey from first love to marriage. The language is simple yet effectively conveys a vivid image.

Singing lyrics 14. Gansu Hua'er

píng guì xī liáng shí bā nián
1. 平贵西凉十八年，

wǔ jiā pō liú gěi de bǎochuàn
2. 武家坡留给的宝钏；

dōngtiān guò le chūntiān lái
3. 冬天过了春天来，

qiā zhe suàn lè bā hā dāng chéng gè suàn pán
4. 掐着算勒巴哈当成个算盘；

guāng yīn rú bǐ dǎ qiáng de dǐ
5. 光阴如比打墙的抵，

shàng xià fān cuī lǎo le yīng jùn de shàonián
6. 上下翻催老了英俊的少年。

The ending of this song follows the same pattern as the four sentences, with a combination of a single sentence and the end of two sentences with two characters. In the 14th line of the lyrics, "The board against the wall" refers to the bricks used by rural people in the old society to repair houses. The two lyrics employ different rhetorical devices, with Ningxia Hua'er using metaphors and Gansu Hua'er using other rhetoric techniques. The first paragraph includes historical allusions, the second paragraph describes the change of seasons, and the third paragraph conveys the main idea of the entire song, emphasizing the urgency of time. The sequencing of time in the sentence creates distinct layers, evoking a strong sense of time urgency and adding a rich literary flavor.

From the above comparison, it can be observed that the six-sentence structure is a common feature of both Ningxia Hua'er and Gansu Hua'er, while the endings of the songs retain their distinct characteristics. The content of the lyrics progresses step by step, employing different literary techniques to reflect the unique literary qualities of Ningxia Hua'er and Gansu Hua'er, resulting in a deeper emotional expression.

(2) "Two loads of water" type structure: The "Two loads of water" type, also known as the "double waist-folding" type, includes a short sentence of three or four words inserted between the upper and lower paragraphs of the four-sentence structure. This structure is commonly found in both Ningxia Hua'er and Gansu Hua'er. Let's take a look at the following lyrics:

Singing lyrics 15. Ningxia Hua'er

yuè yá de guō gài liǔ mù de xiá
1. 月牙的锅盖柳木的匣，

fēng xiá hā la
2. 风匣哈拉，

chái shī zhe jiā bù zháohuǒ le
3. 柴湿着加不着火了。

shān gāo men lù yuǎn de lái bù hā
4. 山高们路远的来不哈，

qiāng zǐ shàng zá
5. 腔子上砸，

xiǎng lái hào yóu bu de wǒ le
6. 想来好由不得我了。

Singing words 16. Gansu Hua'er

bái mǔ dān kāi le céngcéng duō
1. 白牡丹开了层层多，

biāo zāo tà
2. 婊糟蹋，

yù shí de píng ér lǐ xiàn xià
3. 玉石的瓶儿里献下。

rú jīn de páng rén men xián huà duō
4. 如今的旁人们闲话多，

biao tīng tā
5. 要听他，

zhǔ yì ér ná wěn le zhàn xià
6. 主意儿拿稳了站下。

Singing lyrics 16 also showcases the firm feelings of the elder brother towards his sweetheart due to the addition of waist sentences. Both lyrics 15 and 16 follow the structure of "two loads of water" and have the same ending. The only difference lies in the number of words in the waist sentence. From the above analysis of the six-sentence structure, it can be observed that both Ningxia Hua'er and Gansu Hua'er incorporate the third paragraph into the six-sentence structure, forming the "double waist type" six-sentence structure.

Through the analysis and comparison, we can identify the similarities and differences between the two. In terms of the lyrics' structure, the common features of Ningxia Hua'er and Gansu Hua'er include the four-sentence, five-sentence, and six-sentence patterns, as well as the "bow type" and "two loads of water type." Both types exhibit symmetric and asymmetric structures. At the end of the song, the common features include the ending of a single sentence, the ending of a single sentence with two characters, and the ending of two sentences. Furthermore, the content of Ningxia Hua'er and Gansu Hua'er adapts to their respective local conditions, reflecting the differences in regional environment, dialect characteristics, ethnic traits, customs, and aesthetic preferences. These factors contribute to the distinct literary qualities showcased in Ningxia Hua'er and Gansu Hua'er.

1.2 Rhythm of the lyrics: The earliest poem describing Hua'er was written by Gao Hong in the Tang Dynasty. In chronological order, it is evident that "Hua'er" is influenced by traditional Chinese poetry. For instance, the seven-word rhythm in Liupanshan Hua'er lyrics bears resemblance to the traditional seven-character poetry, such as "missing/crescent/complaining white clouds, day by day/looking at/day ye sunny, white clouds/scattered/crescent moon, teeth in/eyebrow/happy in the heart." Its rhythm follows a pattern of two words, two words, three words, and includes three pauses in a sentence. This rhythmic structure is similar to that of some Ningxia Hua'er lyrics, which feature a seven-character sentence rhythm. However, Hua'er songs also

incorporate the relationship between the Chen'ci words and the positive words, distinguishing them from traditional seven-character poetry.

"A rhythm is a change in the order of the different elements contained in a work of art. These rhythm changes refer to the interval and continuation, pause and repetition in time or space." In Chinese, "a word is equivalent to a syllable. Sound step refers to the unit of pause during reading."

Mr. Zhao Zongfu stated: "It is unrealistic to analyze the rhythm of words. Some people simply use the beat to analyze the rhythm, but this approach overlooks the special rhythm of single and double words. We use both methods to explain the rhythm of the Hua'er sentence by considering changes in the number of beats and the number of pauses." Mr. Zhao Zongfu primarily studied the rhythm of the lyrics from the perspective of "Hua'er."

Mr. Qu Wenkun mentioned: "In metrical poetry, the division of sound steps is relatively strict: four-character poetry with two steps, five-character poetry with three steps, and seven-character poetry with four steps. However, the sound step division of Hua'er is not as strict as metrical poetry, nor is it the same as free poetry. This sound step division is based on the singing habits of the dialects in the popular areas and the specific requirements of its structure." Consequently, Mr. Qu Wenkun combined the rhythm of "Hua Hua" with the singing habits of the dialect.

Mr. Wang Pei argued: "In the past, researchers mostly analyzed the rhythm from the perspective of the lyrics, relying on the division of sound steps or the difference in word and meaning steps. The understanding and selection of Chen'ci words also varied greatly, which led to confusion in people's comprehension of the rhythm of the lyrics. To address this issue, I believe we should find the answer by considering the common rhythm law of melody and lyrics, avoiding the suspicion of separating lyrics and music, and engaging in a comprehensive discussion."

The researcher believes that these three analysis methods should be combined to compare the singing rhythm of Ningxia Hua'er and Gansu Hua'er.

Firstly, regarding the division of sentence rhythm, the researcher analyzes the singing rhythm of Ningxia Hua'er and Gansu Hua'er by examining the changes in the number of "stops" that represent the rhythm.

Secondly, Ningxia Hua'er and Gansu Hua'er belong to different dialect areas. While the dialects in both regions are considered Northwest dialects, they have their own distinctive dialectal habits. Gansu Hua'er is a folk song created orally by people and its abundant use of Chen'ci words in the lyrics is closely related to the Gansu dialect. Neglecting the Chen'ci words in Gansu Hua'er and focusing solely on the rhythm of the positive words would inevitably impact the final research results. Ningxia Hua'er is also a folk song created by the people of Ningxia. Although influenced by Gansu Hua'er in certain aspects, Ningxia Hua'er features fewer Chen'ci words due to the differences in local dialects. Consequently, the research method for examining the rhythm of the two Hua'er songs will be slightly different in each case.

Lastly, as Mr. Wang Pei stated, "we should find the answer from the common rhythm law of melody and lyrics." Hua'er songs belong to the folk genre, where the melody and lyrics are intertwined and sung together. There is a natural connection between the two elements. This connection is not solely based on the lyrics and melody but also influenced by the Hua'er singing traditions in Ningxia and Gansu regions. Additionally, the differences in dialect characteristics and language habits between the two regions contribute to the distinct rhythms found in Ningxia Hua'er and Gansu Hua'er songs.

1.2.1 Rhythm of four-sentence lyrics: The rhythm of Ningxia Hua'er is relatively free, and it often employs a sung rhythm in seven-character and eight-character sentences. The lyrics exhibit a three-beat rhythm pattern. For instance, there are seven-word lyrics consisting of two words, two words, three words, three words, three words, two words, and three words, as well as eight-word lyrics with a similar structure. Conversely, due to the influence of Hezhou dialect, the rhythm of Gansu Hua'er lyrics differs significantly from that of Liupanshan Hua'er. Gansu Hua'er lyrics have a more ordered rhythm with a three-beat pattern. Each line of lyrics commonly follows a three or four-beat rhythm, such as three beats with three words per beat in the upper line of the preceding paragraph, or the first three beats with three words and the last beat with two words, followed by three beats with three words and three words, and two words per beat in the next line.

(1) Lyrics with the same rhythm: When considering the rhythm of the lyrics alone, both Ningxia Hua'er and Gansu Hua'er exhibit seven-character sentences,

and their rhythm is essentially the same. However, Gansu Hua'er lyrics contain a large number of Chen'ci words, which are often closely related to the positive words. Omitting these Chen'ci words can even alter the meaning of the entire sentence. This characteristic is closely tied to the dialect habits of the Hezhou area in Gansu. As mentioned earlier, the absence of Chen'ci words in Ningxia Hua'er is directly linked to the local dialect. However, in the singing of Hua'er lyrics, there are instances where counter-Chen'ci words are used to match the rhythm of the melody. Additionally, the addition of Chen'ci words highlights the colloquial characteristics of impromptu Hua'er singing, enabling the desired singing effect. Considering this interplay between the rhythm of the lyrics, Chen'ci words, dialect, and melody, it becomes clear that these closely intertwined elements are indispensable and inseparable.

YI XIN ER XIANG ZHE GE NI LIAO

(一心儿想着个你了)

Ning Xia Hua'er

♩ = 80

哎 打马的鞭而着闪断了 走马
ai da ma de bian er zhe shan duan liao zou ma_

9
的 咛 脚步儿乱了 二阿哥出们三天
de yao jiao bu er luan liao er a ge chu men san tian_

15
了 呀 哎呀一天着呀 赶一天远呀
liao ya ai ya yi tian zhe ya gan yi tian yuan ya

Figure 6. yi xin xiang zhe ge ni liao Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

In the example of this poem, the rhythm of the lyrics not only exhibits the distinct rhythm characteristics of Ningxia Hua'er but also reveals the rhythm characteristics of Gansu Hua'er. The first and second sentences of each stanza, due to

the inclusion of Chen'ci words, reflect the rhythm characteristics of Gansu Hua'er, namely the three-beat rhythm. However, the rhythm of the third and fourth sentences in each stanza reflects the rhythm characteristics of Liupanshan Hua'er. The third sentence in each stanza follows a pattern of three words, two words, three words, repeated three times per sentence. In the fourth sentence of each stanza, although each sentence contains three beats, the rhythm differs between the first stanza and the last two stanzas. The introduction of outChen'ci words serves to fill the rhythm of the melody without affecting the meaning of the lyrics, highlighting the free rhythm characteristic of Ningxia Hua'er. The usage of Chen'ci words throughout the entire song is minimal, which is a distinctive feature of Ningxia Hua'er lyrics. However, it also demonstrates the influence of Gansu Hua'er on Ningxia Hua'er.

HE ZHOU CHENG YOU WO DE CHE XIN LI

(河州城有我的扯心哩)

Gan Su Hua'er

♩ = 120

要 唐 汪 川 有 一 个 扯 船 呢 呀 嘶 哎 呀 尕 弟 兄
yao tang_wang chuan you_yi ge che_chuan ni ya si ai ya ga di xiong

7
肉 呀 牛 心 山 呀 有 一 个 洞 呢 呀 是
rou ya niu xin shan ya you yi ge dong ni ya shi

Figure 7. he zhou cheng your wo de che xin li Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

The rhythm of this song follows a typical three-beat pattern, with each sentence containing three beats. The first sentence of each stanza follows a rhythm pattern of three words, three words, and three words, while the following sentence of each stanza follows a rhythm pattern of three words, three words, and two words. The

addition of Chen'ci words in the subsequent stanza serves as a beat for the melody and does not alter the meaning of the remaining words. The usage of Chen'ci words in the entire song is minimal, which is rare in Gansu Hua'er and makes it unique.

Based on the above analysis, both lyrics have their own distinctive rhythmic characteristics. Although some parts of Ningxia Hua'er in Figure 10 share the same rhythm as Gansu Hua'er in Example 2, there are differences. In Ningxia Hua'er, the addition of Chen'ci words aligns with the melody's beat, resulting in an ideal singing and auditory effect without disrupting the rhythm. The variation in their own rhythm can be attributed to different dialect habits. Folk song lyrics reflect the habits and characteristics of dialects, and these dialect characteristics directly influence the rhythmic characteristics of folk songs.

(2) Lyrics with different rhythms: As mentioned earlier, the rhythm of folk songs is closely connected to dialect word habits. Now, let's conduct a comparative analysis of the different rhythms in Ningxia Hua'er and Gansu Hua'er.

Rhythm in Ningxia Hua'er singing: The rhythm of seven-word, four-sentence lyrics in Ningxia Hua'er follows a pattern of two words, two words, and three words. The usage of Chen'ci words in the singing lyrics is minimal, mainly limited to function words that match the melody.

CHAO BEI SHAN

(唱北山)

Ning Xia Hua'er

$\text{♩} = 80$



彩霞万道 照林园 东风吹 锦绣者河
cai xia wan dao_ zhao lin yuan___ dong feng chui___ jin xiu zhe he___



山 哎 东风吹 锦绣者河 山
shan ai dong feng chui___ jin xiu zhe he___ shan

Figure 8. Chang bei shan Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

The lyrics in Figure 11 follow a three-beat pattern, with a rhythm structure of two words, two words, and three words. In each subsequent stanza, a small number of Chen'ci words are added, aligning with the function of Chen'ci words in Spectrum Example 1, without altering the meaning of the lyrics after their removal.

Rhythm in Gansu Hua'er singing lyrics: In Figure 10, the upper stanza consists of four sentences with a rhythm pattern of three words, three words, three words, and one word. The following sentence maintains a rhythm pattern of three words, three words. This type of rhythm without Chen'ci words is extremely rare in Hezhou Hua'er. The researcher has only found four songs with such characteristics in the Complete Works of Chinese Hua'er. However, even in these four songs, there are still some Chen'ci words present. Most of the Chen'ci words in the lyrics are influenced by the dialect habits of the Hezhou area, showcasing the distinct rhythm characteristics of the region.

Singing lyric. 17

hǎo chóuduàn chū gěi zhe sū hángzhōu
1.好绸缎 / 出给着 / 苏杭州，

hǎo mǎ ér chū gěi zhě guì zhōu
2.好马儿 / 出给者 / 贵州。

jiào chǎng lǐ chū xià de zhú bèi dǒu
3.教场里 / 出下的 / 竹背篋，

hǎo gū niáng chū gěi zhě hé zhōu
4.好姑娘 / 出给者 / 河州。

The presence of "holding" in the first sentence of the lyrics is likely an oversight in proofreading, and "person" should have been written instead of "pointing". Despite this mistake, the song exhibits notable characteristics of Gansu Hua'er. Along with the rhythmic features of the lyrics, the use of "donor" in the song reflects the Gansu dialect, meaning "out".

PIAO LIANG ZHANG ZAI YAN JING SHANG
(漂亮长在眼睛上)

Gan Su Hua'er

♩ = 80



杨 柳 枝 插 给 者 渠 沿 上 耶 是 我 的 大 呀
yang liu zhi cha gei_ zhe_____ qu___ yan___ shan ye_ shi wo de da ya

6

身 材 耶 纸 灰 们 飘 给 者 水 呀 上 耶 是
shen cai_____ ye___ zhi hui men piao gei zhe shui ya shang___ ye shi

Figure 9. Piao liang zhang zai yan jing shang Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

The lyrics in the given spectrum follow a four-sentence structure, with each sentence consisting of three phrases. The rhythm of the first sentence in each paragraph is characterized by three words, three words, and three words, while the rhythm of the subsequent sentence is three words, three words, and two words, reflecting the three-beat rhythm. Furthermore, the lyrics contain numerous Gansu dialect words, such as "donor" meaning "floating," "donor" meaning "floating," "donor" meaning "donor," and "donor" meaning "donor," which differ in word order from Mandarin. The frequent use of Chen'ci words throughout the song is also influenced by the dialect habits of Gansu. Deleting the Chen'ci word "person" from the positive word would render the lyrics incomprehensible. Please refer to Lyrics 17 in Scores 10 and 12 respectively.

Based on the above comparative analysis, both lyrics adhere to a four-sentence structure. The difference lies in the rhythm, as the two- and three-word forms in Ningxia Hua'er lyrics are influenced by the dialect of Ningxia region. The addition of Chen'ci words in some lyrics results in a rhythm similar to that of Gansu Hua'er, and their removal does not affect the meaning. However, the rhythm of the

song is determined by the characteristics of the Gansu dialect. Additionally, Gansu Hua'er lyrics extensively incorporate Chen'ci words, aligning with the dialect habits of Hezhou and cannot be omitted. This demonstrates the essence of Hua'er as a folk song sung in dialect.

1.2.2 Rhythm of five-sentence lyrics:

(1) Rhythm of five-sentence lyrics: Both Ningxia Hua'er and Gansu Hua'er are influenced by their respective dialect habits. The following are the lyrics:

Singing lyrics 18. Ningxia Hua'er

- zǎo mù de ān zǐ jiǎ yín dèng
1. 枣木的 / 鞍子 / 假银镫，
- gāo lí tóng bāo de shì chòu gùn
2. 高丽铜 / 包的是 / 臭棍。
- wǒ gē de huā ér zhēn de jùn
3. 我搁的 / 花儿 / 真的俊，
- xiǎo mèi mèi qí shàng gē gē sòng
4. 小妹妹 / 骑上 / 哥哥送，
- sài guò huángshàng jiā de zhènggōng
5. 赛过 / 皇上家的 / 正宫。

Each sentence in this song is repeated three times, maintaining a consistent rhythm for the first, third, and fourth sentences. However, the second and fifth sentences have distinct rhythms, showcasing the free-flowing rhythm characteristic of Ningxia Hua'er.

Singing lyrics 19. Gansu Hua'er

- tiānshàng jiù lā yún zhě dì chē le gāi
1. 天上就 / 拉云者 / 地扯了 / 盖，
- wù zhào le dà xiá de kǒu zǐ
2. 雾罩了 / 大峡的 / 口子。
- gǎ mèi shì chóu zǐ zhě ā gē shì bìng
3. 尕妹是 / 绸子者 / 阿哥是 / 并，
- cū bù zhě pèi bú zhù miàn zǐ
4. 粗布者 / 配不住 / 面子

zhǐ dāng le liǎng tiān de yòu zi
5. 只当了 / 两天的 / 诱子。

The song aligns with song 7 in terms of structure. It's worth noting that there are very few Hua'er songs with a five-sentence structure, and the available data only yielded one example. The rhythm of the lyrics in this song is symmetrical, demonstrating a strong sense of rhythm. When compared to lyrics 18, the rhythm division is more meticulous, emphasizing the beauty of a clean and orderly rhythm.

(2) Comparison of the "waist" rhythm in five-sentence structure.

Singing lyrics 20. Ningxia Hua'er

yòu yǒu yún lái yòu yǒu wù
1. 又有 / 云来 / 又有雾，
guān tiān sè
2. 观 / 天色，
nǐ kàn qíng ne me xià ne
3. 你看 / 晴呢么 / 下呢？
ná nǐ de xīn shàng shuō shí huà
4. 拿你的 / 心上 / 说实话，
wǒ liǎng rén hǎo ne me bà ne
5. 我两人 / 好呢么 / 罢呢？

The rhythm of this song consists of three beats per sentence, but the rhythm division within each sentence is not consistent. This reflects the characteristic of the free rhythm found in Ningxia Hua'er singing lyrics.

Singing lyrics 21 Gansu Hua'er.

zhī zhū ya lā le zhě bā guà le zhèn
1. 蜘蛛 (呀) / 拉了 (者) / 八卦 (了) 阵，
cāng yíng hā niè zhàng ya
2. 苍蝇 (哈) / 孽障 (呀)，
pū dēng é lí bù liǎo huǒ ya kēng
3. 扑灯蛾 / 离不了 / 火 (呀) 坑；
kě lián nǐ sǐ lǐ me huó lǐ shì niè zhàng ya
4. 可怜你 / 死哩 (么) / 活里是 / 孽障 (呀)，

gē gē hā diē gěi zhě nán a zhōng
5.哥哥（哈） / 跌给者 / 难（啊）中。

The waist sentence of this Gansu Hua'er song includes interChen'ci words, increasing the number of words from four to five, which creates a three-beat rhythm characteristic.

From the above comparison, it can be observed that the five-sentence rhythm of Ningxia Hua'er lyrics is free and breaks the previously mentioned rhythm pattern. On the other hand, the rhythm of Gansu Hua'er lyrics consistently follows the three-beat rhythm characteristic.

1.2.3 Rhythm of six-sentence lyrics:

(1) Rhythm of the six-sentence lyrics: In both six-sentence Ningxia Hua'er and Gansu Hua'er, the rhythm still maintains its own characteristic. The sentence rhythm is free, and the number of words in each sentence varies. Gansu Hua'er continues to adhere to the three-beat rhythm characteristic.

Singing lyrics 22. Ningxia Hua'er

wǒ xiǎng nǐ xiǎng nǐ zhēnxiǎng nǐ
1.我 / 想你 / 想你 / 真想你，

xiǎng dé yǎn lèi chángtǎng li
2.想得 / 眼泪 / 常淌哩；

xiǎng li xiǎng li nà me gè xiǎng
3.想哩 / 想哩 / 那么个 / 想，

sān tiān méi hē shàng bàn wǎn tāng
4.三天 / 没喝上 / 半碗汤。

chū qù tǔ zhe dà mén shàng
5.出去 / 吐着 / 大门上。

Singing lyrics 23. Gansu Hua'er

yáng dà láng lǐng bīng zhě xià sì chuān
1.杨大郎 / 领兵（者） / 下四川，

bīng mǎ men pái le gè duì le
2.兵马们 / 排了个 / 队了；

gǎ mèi zǐ mén lǐ zhě wǒ mén wài
3.孕妹子 / 门里（者） / 我门外，

shuāngyǎn lǐ liú le gè lèi le
4. 双 眼 里 / 流 了 个 / 泪 了；

dà mǎ hā qí shàng zhě zǒu sì chuān
5. 大 马 (哈) / 骑 上 (者) / 走 四 川 ，

gǎ mǎ ér zǒu le gè xuě shān
6. 尕 马 儿 / 走 了 个 / 雪 山 ？

In terms of rhythm, Ningxia Hua'er exhibits a greater degree of freedom compared to Gansu Hua'er. The first and third sentences of Ningxia Hua'er vary in rhythm, even within the four-sentence structure. On the other hand, Gansu Hua'er maintains the distinctive three-beat characteristic in its rhythm.

(2) The rhythm of repeated singing: The rhythm of repeated singing is also based on the four-sentence structure.

Singing lyrics 24. Ningxia Hua'er

sān xià tiān lǎo de xuē rén guì
1. 三 下 / 天 牢 的 / 薛 仁 贵 ，

zǐ jīn de mén
2. 紫 金 的 / 门 ，

qiú qíng zhě pèng sǐ le jìng dé
3. 求 情 者 / 碰 死 了 / 敬 德 ；

wéi rén de nán cháng nǐ míng bái
4. 维 人 的 / 难 肠 / 你 明 白 ，

qiān làn le xīn
5. 牵 烂 了 / 心 ，

yì nián lǐ yù bù shàng yì huí
6. 一 年 里 / 遇 不 上 / 一 回 。

Singing lyrics 25. Gansu Hua'er

chūn léi ya yì shēng zhě liù yuè tiān ya
1. 春 雷 (呀) / 一 声 (者) / 六 月 天 (呀) ，

léi shēng dà ya
2. 雷 声 大 / (呀) ，

fēng guā zhě xià bù xià yǔ le ya
3.风刮（者） / 下不下 / 雨了（呀）；

gǎ mèi shì hǎo bǐ gè bái lián huā ya
4.尕妹（是） / 好比个 / 白莲花（呀），

nǐ kāi de jùn ya
5.你开的 / 俊（呀），

zhāi lái le shì huā píng lǐ xiàn xià ya
6.摘来了（是） / 花瓶里 / 献下（呀）。

Through a comparison of the rhythm between the two songs, it is observed that the rhythm characteristics of Ningxia Hua'er and Gansu Hua'er are not distinctly different, as both exhibit the three-beat rhythm. Upon further comparison, it is noted that in the six-sentence structure of Gansu Hua'er and Ningxia Hua'er, the rhythm of the lyrics aligns with their respective four-sentence and five-sentence structures. This means that Ningxia Hua'er not only possesses a relatively free rhythm, but also incorporates the rhythm characteristics of Gansu Hua'er in certain songs. Meanwhile, the singing rhythm of Gansu Hua'er consistently demonstrates the typical three-beat characteristics. The rhythm patterns in both lyrics are closely tied to the dialect habits of their respective regions.

2. Examination of Chen'ci Words

Within the academic circle, it is widely acknowledged that a Hua'er without Chen'ci is not truly considered a Hua'er. This highlights the significance of Chen'ci words in Hua'er, as they reflect regional language habits and cultural characteristics. Without contrast words, the charm of Hua'er would be greatly diminished.

According to the Chinese Music Dictionary, Chen'ci words in folk song lyrics often consist of modal words, form words, and sound words. They are referred to as Chen'ci words, Chen'ci phrases, or Chen'ci sentences, depending on the number of words used. These words are integral to the song and play a vital role in vividly expressing the thoughts and emotions of the song, both in terms of lyrical and musical structure. Some folk songs even use Chen'ci words or phrases as their titles, such as "Walk" and "Get the Tune."

In Xi Huimin's dissertation on Chen'ci words in Hua'er, it is explained that Chen'ci refers to words and sentences added to songs that are not part of the main theme. In Hua'er, these words and sentences form an essential part of the song, harmonizing closely with the musical and literary aspects. The term "Chen'ci words of Hua'er" is a general concept, which can be further divided into Chen'ci words, Chen'ci phrases, and Chen'ci sentences, based on the reality of Hua'er.

In the previous chapter, the analysis of the singing rhythm of Ningxia Hua'er and Gansu Hua'er revealed the strong connection between Chen'ci words and Hua'er. Initially, when the researcher analyzed Chen'ci words, an attempt was made to separate them from the positive words, but this approach proved unsuccessful. Through further analysis, the meaning behind the phrase "no Hua'er, no Chen'ci; no Chen'ci, no Hua'er" became clear.

2.1 Connecting Chen'ci Words: Connecting Chen'ci words can be observed in the singing of Ningxia Hua'er and Gansu Hua'er. Due to their respective dialects, Gansu Hua'er incorporates numerous Chen'ci words, while Ningxia Hua'er is relatively more straightforward with fewer Chen'ci words. Additionally, some ethnic minorities in Gansu integrate their own languages into Hua'er singing, further enriching the interChen'ci words in Gansu Hua'er.

Ningxia Hua'er, with its singular ethnic singing and distinct local dialect, possesses a slightly "inferior" richness of Chen'ci words compared to Gansu Hua'er. However, it still exhibits its own characteristic interChen'ci words. This indicates that the number of Chen'ci words in each style is determined by their respective dialect habits and characteristics.

2.1.1 Supplementary Function of InterChen'ci Words: Supplementary connecting words can be categorized into two types: language auxiliary words and mosaic words. Language auxiliary words, such as "ah," "person," "ha," "yo," "ah," and "ah," serve to supplement the rhythm of singing. These Chen'ci words are sometimes closely related to the positive words and cannot be arbitrarily removed. Gansu Hua'er lyrics utilize these Chen'ci words more frequently compared to Ningxia Hua'er, as Gansu Hua'er singing incorporates a greater abundance of Chen'ci words. Conversely, Ningxia Hua'er tends to be more straightforward in its usage. The different number of supporting words in the two styles is primarily influenced by

dialect habits, as dialect plays a crucial role in determining the local flavor of folk songs. In addition to dialect, the addition of Chen'ci words helps maintain a balanced structure between upper and lower paragraphs and sentences, contributing to the overall aesthetics. Furthermore, they ensure the rhythm of the lyrics aligns with the melody, which is inherent in Hua'er as a folk song characterized by a seamless blend of sound and words.

Singing lyrics 26. Ningxia Hua'er

- sān bā sì jì tiě gài gài
1. 三八四季铁盖盖，
- gēn shàng nǐ lǎo yé làng ya shì wài
2. 跟上你老爷浪（呀）世外，
- shì wài hǎo yǒng bù huì lái
3. 世外好永不会来；
- yì bǎ lā zhù mǎ jiāngshéng
4. 一把拉住马缰绳，
- nǐ zhè ge yíng pán huàn ya bù chéng
5. 你这个营盘换（呀）不成，
- gǎ wá xiǎo mèi lā chéng nǐ rén
6. 尕娃小妹拉成你人。

Singing lyrics 27. Ningxia Hua'er

- sān shí lǐ de huáng shā ya sì shí lǐ shuǐ
1. 三十里（的）黄沙（呀）四（吨）十里水，
- qī shí lǐ de lù shàng zhě hāo mèi mèi
2. 七十里（的）路上（者）蚝妹妹；
- tóu yì huí zhě hāo nǐ ya nǐ méi yǒu zài
3. 头一回（者）蚝你（呀）你（吨）没有在，
- èr yì huí de mǎo nǐ zhě jiā zhōng lái
4. 二一回（的）牦你（者）家中来。

Singing lyrics 28. Gansu Hua'er

- ài píng ya chuān lǐ dǎ ya xià de yō āi yō mèi mèi zhuān ya bāo yō chéng yē
1 (哎) 平 (呀) 川里打 (呀) 下的 (哟哎哟妹妹) 砖 (呀) 包 (哟) 城 (耶) ，

2. āi yō zhuān ya bāo yē yo chéng ya yo
2. (哎哟) 砖 (呀) 包 (耶哟) 城 (呀哟) ,

3. gāo ya shānshàng a dǎ ya xià ya de tǔ ya chéng yē
3. 高 (呀) 山上 (啊) 打 (呀) 下 (呀) 的土 (呀) 城 (耶) ;

4. ài nǐ ya qù le shà ya wàng xià yo āi yō mèimèi lián ya xīn yo rén yē
4 (哎) 你 (呀) 去了霎 (呀) 忘下 (哟艾哟妹妹) 连 (呀) 心 (哟) 人 (耶) ,

5. āi yō lián ya xīn yē yo rén ya yo
5. (哎哟) 连 (呀) 心 (耶哟) 人 (呀哟) ,

6. lián ya xīn rén a wàng ya bù ya xià nǐ ya men yē
6. 连 (呀) 心人 (啊) 忘 (呀) 不 (呀) 下你 (呀) 们 (耶) 。

This Gansu Hua'er style prominently features a large number of language auxiliary Chen'ci words surrounding the positive words, creating a stark contrast with the Chen'ci words in Ningxia Hua'er. However, it should be noted that the presence of language auxiliary Chen'ci words in Gansu Hua'er, such as in the lyrics of Example 2, is a relatively rare and unique occurrence. On the other hand, the use of "person" as a positive word in the lyrics of Gansu Hua'er, as seen in lyrics 17, 19, and 21, reflects the dialect habits specific to Gansu.

The above analysis highlights the distinct characteristics of the outChen'ci words in Ningxia Hua'er and Gansu Hua'er. Firstly, in terms of quantity, Ningxia Hua'er utilizes fewer outChen'ci words compared to Hezhou Hua'er. Secondly, from the perspective of dialect characteristics, Gansu Hua'er exhibits a notable inclusion of the word "person," reflecting the distinct dialect features. Lastly, the remaining tone markers among the contrast words are almost identical in both Gansu Hua'er and Ningxia Hua'er, such as "ah," "ye," "ye," "yo," and so on.

(2) Mosaic Chen'ci Words: Mosaic Chen'ci words, also known as decorative Chen'ci words, serve to modify the positive words. We have observed the presence of mosaic words within the positive lyrics mentioned earlier. Common mosaic words in Liupanshan Hua'er and Hezhou Hua'er include "one," "one," "I am," "that," "is," and so on. These Chen'ci words are typically positioned within the middle of the positive words, carrying their own meaning. When sung, they emphasize the expression of emotions and contribute to the overall atmosphere. Ningxia Hua'er:

Singing lyrics 29

yǔ hòu de gè tiānqíngqíng
1.雨后（的个）天晴晴，

máo zhǔ xí de ēn qíng yō nà shì dōngfāng de tài yáng fàng le guāngmíng
2.毛主席的恩情（哟那）是东方的太阳放（了）光明。

The phrase "yo that" within the lyrics serves as a bridge between the preceding and subsequent parts. The use of "yo" expresses the singer's admiration for Chairman Mao, while "that" effectively connects the first and second halves of the sentence, resulting in smoother singing, a more comprehensive meaning in the lyrics, and a richer emotional expression.

Singing lyrics 30

yí duì duì yuānyāng jiù xì shuǐ lái
1.一对对鸳鸯（就）戏水来，

yí duì duì de hóng yàn fēn bù kāi
2.一对对（的）鸿雁分不开。

The inclusion of "on" and "of" in the lyrics brings the depicted scene to life.

Gansu Hua'er:

Singing lyrics. 31

bǎi qī shàng nà ge bǎi bā shàng mǒ qīng kē
1.百七上（那个）百八上抹青棵，

èr bǎi de gè jiē dào lǐ guò le
2.二百的（个）街道里过了；

niánqīng de nà ge shí jié shàng cǎo jiān shàng fēi
3.年轻的（那个）时节上草尖上飞，

lǎo lái shì ya zài bù néng guò le
4.老来是（呀）再不能过了。

In the opening sentence, "seven hundred and eight hundred" alludes to the market price of grains, while "wiping highland barley" denotes the act of weighing and selling highland barley.

Singing lyrics. 32

shàngshān de yí gè lǎo hǔ men jiù ké ya ké ya xiù bái zhuǎ le zhuǎ ya shì
1. 上山的（一个）老虎们（就咳呀咳呀嗅）白爪（了）爪（呀是），

ài xī wǒ men xià shān zhě wéi shǒu men dǎ xià ya
2. （哎西我们）下山者围手们打下（呀）；

hēi tóu fà nǐ jiù chán chéng gè jiù ké ya ké ya ō bái tóu le fā ya shì
3. 黑头发（你就）缠成个（就咳呀咳呀嗅）白头（了）发（呀是），

ài xī shǒu zhǔ shàng guǎi gùn zhě bà xià ya
4. （哎西）手拄上拐棍者罢下（呀）。

The presence of mosaic Chen'ci words in these four songs showcases a shared characteristic of both Ningxia Hua'er and Gansu Hua'er. These Chen'ci words are commonly heard in everyday colloquial communication. However, Gansu Hua'er includes additional mosaic words that reflect the influence of dialect and other minority languages.

Singing lyrics 33

xuě liàng liàng bái de zhě gǎ bái mǎ
1. 雪亮亮白的者尕白马，

qīng qīng de jiù wǔ gè ya quán shuǐ lǐ jiù yǐn zǒu
2. 清清的（就兀个呀）泉水里（就）饮走；

gǎ mèi mèi dé xià de xiāng sī bìng
3. 尕妹妹得下的相思病，

wǒ liǎng gè jiù wǔ gè ya yào pù lǐ jiù wèn zǒu
4. 我两个（就兀个呀）药铺里（就）问走。□

The phrase "just alone" in parentheses, which is dialect-specific, serves as a means to specify or define something.

Singing lyrics 34

1. gǎ má què (shì zhě) (ài xī wǒ mén) zhǎn chì zhě zhǎnkōng le
 1. 尕麻雀 (是者) (哎西我们) 展翅者展空了，
2. xū kōng lǐ dāo dà ér kě xià le gè dàn ya le
 2. 虚空里 (刀大儿) 可下了 (个) 蛋 (呀) 了；
3. shuì mèng lǐ (shì zhě) (ài xī wǒ mén) lōu nǐ zhě mèi mèi ya lōu kōng de le
 3. 睡梦里 (是者) (哎西我们) 搂你者 (妹妹呀) 搂空的了，
4. zhěn tóu hā dāng nǐ zhě bào ya le
 4. 枕头哈当你者抱 (呀) 了。

"Dao Daer" is the Salar term for "handsome," and it serves as the representative song of the Salar people. The lyrics of Gansu Hua'er include a mixture of minority languages and Gansu dialect, showcasing the integration of diverse ethnic languages and cultures within Gansu Hua'er.

In further comparison, both Ningxia Hua'er and Gansu Hua'er utilize language auxiliary Chen'ci words and mosaic Chen'ci words, which are common connectors in both dialects and reflect colloquial expressions. However, Gansu Hua'er tends to have more contrast words compared to Ningxia Hua'er, owing to its rich linguistic and cultural environment. Overall, both Ningxia Hua'er and Gansu Hua'er employ connecting Chen'ci words to enhance the lyrical content and enrich the singing performance.

2.1.2 Connection of Expanded Structure: The Chen'ci that fulfills the sentence requirements can be referred to as the expanded structure Chen'ci. The purpose of these outChen'ci is to supplement and deepen the content and theme of the lyrics, enrich the musical imagery, and exhibit national and local characteristics. One example of such expanded structure Chen'ci is the phrase "A Ge's meat," which holds significant emotional resonance in a concise form. As a foundational element of Hua'er, "Three orders of Hezhou" is a highly popular song that frequently features the phrase "elder brother's meat" in both Ningxia Hua'er and Gansu Hua'er. This

expression represents a genuine and heartfelt expression of pure emotions, reflecting human nature and serving as a poignant critique of feudal society, aimed at denouncing ruling classes throughout history. This phrase carries an artistic impact that deeply resonates with listeners. Over time, variations such as "a brother's simple meat," "a brother's white peony," and "on this word" have emerged to adapt and complement the singing content based on evolving needs.

(1) Utilizing "a ge de rou" as an example of the expanded structure's outChen'ci

The usage of "brother's meat" as a common outChen'ci is prevalent in both regions, commonly appearing in lyrics and performances. This demonstrates the profound influence of Gansu Hua'er on Ningxia Hua'er, as well as the popularity of songs centered around themes of brotherhood and affection.

Singing lyrics 35. Ningxia Hua'er

- dà wāndòu kāi huā mài chū suī ya ā gē de ròu
1. 大豌豆开花麦出穗呀, (阿哥的肉),
- mài tóu shàng nǐ jiù tuō qǐ de lù shuǐ ya
2. 麦头上 (你就) 托起的露水呀;
- zuǒshǒu ér lǐng le gè gā zǐ mèi ya ā gē de ròu
3. 左手儿领了个尕姊妹呀, (阿哥的肉),
- nǐ jiù yòushǒu ér nǐ jiù cā le gè yǎn lèi ya
4. 你就右手儿 (你就) 擦了个眼泪呀。

The Chen'ci form in Ningxia Hua'er is primarily characterized by phrases such as "the meat of the elder brother," which consist of a relatively limited number of words. Typically, the Chen'ci sentences in Ningxia Hua'er lyrics contain fewer than ten words.

Singing lyrics 36. Gansu Hua'er

- lán zhōu ma mù tǎ zàng lǐ de jīng ā gē de ròu ròu ya
1. 兰州嘛木塔藏里的经, (阿哥的肉肉呀),

lā bo sì ya shàng de bǎopíng
2.拉卜寺（呀）上的宝瓶；

āi tòng pò ma gān huā xiǎng làn le xīn ā gē de ròu ròu ya
3.唉，痛破嘛肝花想烂了心，（阿哥的的肉肉呀）

wàng xiā le ya yì duì yǎn jīng
4.望瞎了（呀）一对眼睛。

People's call for "the meat of an elder brother" represents a direct and bold pursuit of love, serving as a direct form of expression to fulfill people's physiological and spiritual needs. The expansion structure of "elder brother's meat" often consists of multiple clauses and is typically positioned between the upper and lower segments of the lyrics.

Through the examination of common Chen'ci words, we can observe the profound influence of "Hezhou Three Orders" on Hua'er. In Gansu Hua'er, there are numerous additions and diverse forms of Chen'ci words based on different orders, showcasing the coexistence of various cultures in the region.

(2) The expanded structure of Gansu Hua'er: Gansu Hua'er thrives in an environment where multiple cultures coexist, resulting in a rich and vibrant characteristic. In addition to the dialect-specific Chen'ci words, there are also other types of Chen'ci words in Gansu Hua'er. Unlike Hezhou Hua'er, the Chen'ci words in Gansu Hua'er exhibit greater diversity. Different scholars have classified Hua'er music in various ways. For instance, Mr. Zhou Mengshi categorized them into nine types, including place names, pronouns, characters, line words, ethnic groups, Hua'er, animals, tunes, and labor production. Mr. Zhao Zongfu classified Hezhou Hua'er songs and orders into "long order" and "short order," while Mr. Guo Zhengqing focused on the four townships in the Hezhou area and the ethnic groups singing Hua'er in his classification. Mr. Wang Pei analyzed works from six different ethnic minorities according to their ethnic classifications. The Hua'er included in the Complete Works of Chinese Hua'er follows a classification method similar to that of Mr. Zhou Mengshi. In the following analysis, the researcher will examine the Chen'ci words of Hezhou Hua'er based on the classification in the Complete Works of Chinese Hua'er.

The Chen'ci words in the place name order are named after the singing places of the songs, and the commonly used outChen'ci words include "the meat of an elder brother" and "just this word."

Singing lyrics 37

shí shān de yā huō lǐ guò lái le
1. 石山的垭豁里过来了，

bàn shān lǐ zhe le xiē yǔ le
2. 半山里着了些雨了；

qiān lǐ de dà lù shàng zǎ lái le
3. 千里的大路上咋来了，

wǒ lái le shì zhǐ wèi le nǐ le
4. 我来了是只为了你了；

āi yō jiù zhè ge huà me jiù
5. (哎哟就这个话么就)，

wǒ lái shì zhǐ wèi le nǐ le
6. 我来是只为了你了。

Singing lyrics 38

jiǎo shàng de má xié zhě tú qīngqiǎo
1. 脚上的麻鞋者图轻巧，

ā gē de xiē ya hān ròu ròu ya hā
2. (阿哥的些呀憨肉肉呀哈)，

tóu dài shàng zhē liáng de cǎo mào
3. 头戴上海凉的草帽；

nián qīng de shí jié zhě jìn zhě nào
4. 年青的时节者尽者闹，

ā gē de xiē ya hān ròu ròu ya hā
5. (阿哥的些呀憨肉肉呀哈)，

rén shàng le sān shí shì lǎo le
6. 人上了三十是老了！

The outChen'ci in this type of song is positioned at the end of the fourth sentence or between the upper and lower sentences of the upper and lower paragraphs, expanding the overall structure of the song. In some songs, the Chen'ci is repeated

after the entire song, further emphasizing the singer's emotions. As the singing continues, these patterns gradually become stylized. However, it should be noted that the mentioned sentences are more common, and singers may modify them according to their singing needs.

The Chen'ci words in the family order are named after the individuals or groups who created the music. One distinguishing feature of these Chen'ci words is the incorporation of minority languages. Singers and creators from different ethnic groups bring their own cultural influences, and the lyrics in their respective languages reflect the linguistic and cultural characteristics of these groups. For instance, in the Salar ethnic group's "Meat Order of Salar uala," the phrase "our ala" translates to "a ge" in the Salar language, which means "brother." Similarly, the "Meat Order of Security Wu Allah" includes phrases like "Brother's oil gourd" and "My own meat," which showcase the integration of the Security clan's language into Hua'er singing. Despite these variations, the meanings of these Chen'ci words remain consistent with "the meat of a brother."

In the Hua'er name order, people often use various Hua'er songs to praise and metaphorically refer to their sweethearts. The names of these orders, such as White Peony Order, Second Peony Order, Water Honghua Order, Two Plum Hua'er Order, Goldmarigold Order, Chrysanthemum Opening Order, The Order of Little Six Lotus Order, and Shandan Hua'er Order, are derived from the outChen'ci. Even within the same "order," the lines can change. The position of the Chen'ci is typically at the end of the fourth sentence or between the upper and lower sentences. The outChen'ci in the Goldmarigold Order is a notable exception as it is inserted in the middle of the positive words. The outChen'ci "Brother A's White Peony" in the book "The White Peony Order" has become a distinctive symbol in expressing love.

In the line "Water red Hua'er," we encounter the lyrics "Water red Hua'er your big brother is going far, sister, you sit, brothers are the people who go out." Besides this line, there are several variations around the phrase "Water red Hua'er." For example, the Chen'ci in "Two Peony" may appear as "Two Peony," and the Chen'ci in "Two Plum Blossom" may become "Come on, Two Plum." Similarly, the Chen'ci for "Good Hua'er" may be modified to "Good Hua'er, little sister, listen."

The addition of outChen'ci expands the lyrical structure and enriches the content, emphasizing the emotions conveyed in the lyrics and providing a more comprehensive expression of the singer's feelings. In Hua'er, it serves as an essential "seasoning agent."

The Chen'ci words in the name order often include phrases like "Big eyes," "Essential sister," and "Big figure," reflecting the common aesthetic preferences in the Hezhou area. The position of the Chen'ci in these orders is similar to that in the aforementioned orders, and the Chen'ci clauses in these orders are as follows:

Singing lyrics 39

ā jiě lìng wǒ de yáng liǔ qīng ya shǎn ya me shǎnzhě lái kàn yì tàng ā jiě lái
《阿姐令》：我的杨柳青呀闪呀么闪者来看一趟阿姐来；

huánghuā jiě lìng wǒ de gè huánghuā jiě
《黄花姐令》：我的个黄花姐；

gǎ gū jiù lìng wǒ de gǎ gū jiù tīng a me lái
《尕姑舅令》：我的尕姑舅听啊么来；

jiāng má gū lìng shān lǐ de mù tóng gē shān lǐ de jiāng má gū
《姜麻姑令》：山里的牧童哥山里的姜麻姑；

dà yǎnjīng lìng wǒ bǎ wǒ de hāndūndūnmen hā xiǎngzhě wǒ bǎ wǒ de dà yǎnjīngmen hā xiǎngzhě
《大眼睛令》：我把我的憨敦敦们哈想者，我把我的大眼睛们哈想者。

There are numerous other clauses in the name orders that follow a similar pattern. The names of these orders are derived based on the content of the Chen'ci. The characters used in the Chen'ci reveal a shared aesthetic among the ethnic minorities in Hezhou.

In the name order, the Chen'ci of the song portrays the imagery of pigeons flying in the air. The outChen'ci of the order is placed within the positive clause. In these names, the Chen'ci sentences vividly depict actions and emphasize the sounds. Some Chen'ci sentences may be difficult to comprehend, such as the phrase "three son six orders" in the Chen'ci sentences "three Hua'er six ah, ah six son three ah." The position of the outChen'ci within the positive words is as follows:

Singing lyrics 40

zuǒ miàn de huáng hé yòu miàn de yá

1.左面的黄河右面的崖，

shǒu zhǔ shàng lán gān zhě pū lū lū lū pā la la la cēng lèng lèng lèng cāng lǎng lǎng lǎng xiǎng ya

2.手拄上栏杆者（噢噜噜噜噜啪啦啦啦噲楞楞楞仓郎郎郎响呀：

gā mèi shì tiān shàng de bái gē zi

3.孃妹是天上的白鸽子，

ā gē shì yā gǔ zhě pū lū lū lū lū pā la la la cēng lèng lèng lèng cāng lǎng lǎng lǎng de xuán ya

4.阿哥是鸦鹞者（噢噜噜噜噜啪啦啦啦噲楞楞楞仓郎郎郎的）旋呀。

The position of the outChen'ci sentence in the positive words is relatively rare, with most of the liners being consistent with the descriptions mentioned above.

From the above comparison, it can be observed that "the meat of a brother" is a common outChen'ci in both Ningxia Hua'er and Gansu Hua'er, but its usage may vary based on the singing requirements. The most common positions for the outChen'ci sentence within the positive words are between the upper and lower paragraphs, at the end, and between the upper and lower sentences of the upper and lower paragraphs. Additionally, the Chen'ci sentences differ among the various orders in Gansu Hua'er, particularly in the Hua'er name, personal name, and part of the line name. Some Chen'ci name orders are named using shape phonetic words or onomatopoeic words that correspond to the content of the Chen'ci sentence, showcasing the richness of Gansu Hua'er song orders. Phrases like "Brother's meat," "Brother," and "Just that sentence" are commonly heard in singing. Ningxia Hua'er has a narrower range of sentence varieties. Lastly, the structure of the outChen'ci also varies, with Ningxia Hua'er tending to have shorter sentences within the positive words, while Gansu Hua'er encompasses both shorter sentences and longer sentences spanning dozens of words.

The commonalities between the two lie in their deep historical connection and shared singing traditions. Furthermore, the dialectal similarities and habits contribute to their resemblance. The shared outChen'ci of Ningxia Hua'er and Gansu Hua'er, "the meat of a brother," is influenced not only by the "Three decrees of Hezhou" but also by the popularity of Hua'er with a theme of love. The differences

arise from the diverse ethnic and cultural characteristics of the two regions, as well as the distinct dialectal features. The unique Hezhou dialects and different ethnic minority languages enrich the outChen'ci words of Gansu Hua'er, creating a sharp contrast in the number of outChen'ci words compared to Ningxia Hua'er. Ultimately, whether it is the connecting Chen'ci or the expanded structure of the Chen'ci, their function is to enhance the expression of emotions and achieve the purpose of rich singing, serving as a testament to the vitality of Hua'er.

2.2 End of the liner words: In both Ningxia Hua'er and Gansu Hua'er, the concluding words primarily include "ye" and "ah," which are tone exclamation words used for the ending phrase. These words are commonly found in Hua'er sung by the Hui and Han ethnicities, as well as by the Dongxiang, Salar, Baoan, and other ethnic minorities. The distinction lies in the Chen'ci word "yeah" in Ningxia Hua'er and "yeah" in Gansu Hua'er. The above-mentioned lyrics also showcase this variation.

There is a difference in the frequency of the word "ah" and "yeah." "Yeah" is frequently used as the concluding line, while "ah" is relatively rare. In Hezhou Hua'er, the frequencies of "ah" and "ye" as the concluding lines are generally the same. In Gansu Hua'er, "ah" serves as the central term, with variations such as "ah ah ah," "ah," and "yeah ye" revolving around "ah" as the central term. There are also cases where "ah" and "yeah" are used together. These variations reflect the influence of dialects on the Chen'ci.

2.2.1 End of the liner words: "ah": "Ah" is most commonly used as the concluding line in Gansu Hua'er, but it is very rare in Ningxia Hua'er. Let's first examine the use of "ah" as the concluding line in Gansu Hua'er:

Singing lyrics 41

- gāoqiáng de yuàn zǐ lǐ zhòng ya bái cài ā gē de bái mǔ dān ya hā hē
1.高墙的院子里种（呀）白菜，（阿哥的白牡丹呀哈嗨），
- yào jiāo gè qīngquán de gè shuǐ ya lǐ ya ā gē de bái mǔ dān ya
2.要浇个清泉的（个）水（呀）哩（呀），（阿哥的白牡丹呀）；
- shì shàng de yǒuqián de wǒ ya bù ài ā gē de bái mǔ dān ya hā hē
3.世上的有钱的我（呀）不爱，（阿哥的白牡丹呀哈嗨），
- zhǐ ài gè hǎo xīn de gè nǐ ya lǐ ya ā gē de bái mǔ dān ya
4.只爱个好心的（个）你（呀）哩（呀），（阿哥的白牡丹呀）。

Singing lyrics 42

tiāo ya a dānde ya huò ya láng ya xiāng lǐ ya zhuǎn yē hǎohuā ér bài yuē
挑 (呀阿) 担的 (呀) 货 (呀) 郎 (呀) 乡里 (呀) 转 (耶) , (好花儿拜哟) ,

ya cū dà bù hā mài gěi le ya jǐ ya chuàn ya
2. (呀) 粗大布 (哈) 卖给了 (呀) 几 (呀) 串 (呀) ;

dōng ya yá jiù hǎo ya bǐ shì yo guò kè a diàn yē hǎohuā ér bài yuē
3. 东 (呀) 牙就好 (呀) 比是 (哟) 过客 (啊) 店 (耶) , (好花儿拜哟) ,

ya wǔ hūn rén men néng huó shàng ya jǐ ya nián ya
4. (呀) 五荤人 (们) 能活上 (呀) 几 (呀) 年 (呀) 。

Singing lyrics 43

huáng hé tāng gěi níng xià chuān shì
1. 黄河淌给宁夏川 (是) ,

yí gè qīng shí tóu bǎ chuán jià le ya shì
2. 一个青石头把船架了 (呀是) ;

wǒ liǎ jiù máimíng wú xìng de bà xià le
3. (我俩就) 埋名无姓的罢下了 ,

ā zàng wǒ liǎ jiǔ chǎng hé jiù shuō lái
4. (阿藏) 我俩酒场合就说 (称来) ,

nǐ jiù shén me de gè bà le ya shì
5. (你就) 什么的个罢了 (呀是) ,

ài xī ròu gē ya jiù nǐ
6. (哎西肉哥呀就你) ,

shén me de gè yuán yīn bà le ya shì
7. 什么的个原因罢了 (呀是) 。

Singing lyrics 44

yuǎn kàn huáng hé shì yì tiáo xiàn ya shì
1. 远看黄河是一条线 (呀是) ,

jìn kàn gè huáng hé shì hǎi biān ya
2. 近看个黄河是海边 (呀) ;

jīn rì yú gōngmēn yì shēng huàn ya shì
3. 今日愚公们一声唤 (呀是) ,

shǒu qiān zhe yǐn shàng le gāo shān ya
4. 手牵着引上了高山 (呀) ,

ài xī jiù zhè ge huà ya zǒu
5. (哎西就这个话呀走) ,

shǒu qiān zhe yǐn shàng le gāo shān ya
6. 手牵着引上了高山 (呀) 。

Singing lyrics 45

huā huā de má què men lián shēng de jiào ya
1. 花花的麻雀们连声的叫 (呀) ,

ā jiě xīn jí zhě yǎn pí men tiào le ya shì
2. (阿姐) , 心急者眼皮们跳了 (呀是)

zuó wǎn shàng shuì mèng lǐ mèng zhe le ya
3. 昨天晚上睡梦里梦着了 (呀) ,

jīn gè lǐ wǒ nǐ hā jiàn le ya shì
4. 今个里我你哈见了 (呀是) ,

ā jiě jīn gè lǐ wǒ nǐ hā jiàn le ya shì
5. □ (阿姐) , 今个里我你哈见了 (呀是) 。

In the Chen'ci words, the presence of "Pai Lai" in Hua'er serves as a symbol of its minority language characteristics. As for Hua'er sung by other ethnicities, the inclusion of "ah" as a part of their daily oral language habits has been incorporated into the singing.

2.2.2 End of the liner words: "ye": The concluding line "yeah" is commonly used in both Ningxia Hua'er and Gansu Hua'er. In Gansu Hua'er, it is frequently encountered, and the usage is as follows:

Singing lyrics 46

tiān shàng de wū yún dī xià le
1. 天上的乌云低下了,

dì xià de xuàn fēng ér dà le yē
2. 地下的旋风儿大了 (耶) ;

cái zhǔ jiā de xīn yǎn hēi xià le
3. 财主家的心眼黑下了,

zán zǒu de lù ér men duàn le yē
4. 咱走的路儿们断了 (耶) 。

Singing lyrics 47

- wǒ hā zhe le xiē bù hǎo de bìng ya
1.我（哈）着了些不好的病（呀），
- āi yō bù hǎo de bìng yē
2.（哎哟）不好的病（耶），
- nǐ de yóu yán hā ya ní dǎ nǐ shàng shě le yē
3.你的油盐（哈呀尼）打（你）上舍了（耶）

Singing lyrics 48

- yì nián lǐ sān bǎi liù shí tiān
1.一年里三百六十天，
- tiān tiān suàn ya jiù
2.天天算（呀就），
- jǐ gè bái tiān yè wǎn yē
3.几个白天夜晚（耶）；
- wǒ děng gěi le èr shí nián
4.我等给了二十年，
- yè yè pàn ya jiù
5.夜夜盼（呀就），
- hēi tóu fà shū chéng yín xiàn yē
6.黑头发梳成银线（耶）。

Singing lyrics 49

- qiānniánhuáng hé de shuǐ bù gān ma jiù
1.千年黄河的水不干（嘛就），
- wànwànnián bù tā de qīngtiān ya yē
2.万万年不塌的青天（呀耶）；
- bú jiàn ā mèi zhě xīn bù gān ma jiù
3.不见阿妹者心不甘（嘛就），
- tā jiù shì ā gē de mǔ dān ya yē
4.她就是阿哥的牡丹（呀耶）

Singing lyrics 50

huā huā de què ér lǜ chì bǎng le ya
1.花花的雀儿绿翅膀（了呀），

luò zài le zhōngliáng de dǐngshàng yē
2.落在了中梁的顶上（耶）；

yí gè rén ér zǒu lù shí rì zǐ zhǎng ya
3.一个人儿走路时日子长（呀），

zài zǒu shí bǎ mèi mèi lǐngshàng yē
4.再走时把妹妹领上（耶）。

The Hua'er songs share the same concluding line. Although there are variations in the concluding Chen'ci, they still reflect the local oral habits in the singing. In Ningxia Hua'er, the end line commonly uses "ye." Here are examples:

Singing lyrics 51

gāo gāo shānshànghóng rì tóu
1.高高山上红日头，

shài de lián huā bù tái tóu
2.晒的莲花不抬头（哏）；

ruò yào lián huā tái le tóu
3.若要莲花抬了头，

yì duǒ yún zhē rì tóu
4.一朵黑云遮日头（哏）。

Singing lyrics 52

zhāng zǐ chī cǎo gǔn shí yá
1.獐子吃草滚石崖（哏），

jiǎo tà de huāngshān lěi ya lěi le
2.脚踏的荒山垒呀垒了（哏）；

wǒ bèi míngshēng xuéshuí lái
3.我背名声学谁来（哏），

bǎ duōshǎo de hǎo xīn fèi ya fèi le
4.把多少的好心费呀费了（哏）。

Singing lyrics 53

shí guà guà chē zǐ jiǔ gè diàn ya
1.十挂挂车子九个店（呀），

nǎ yí gè diàn lǐ zhàn ne ye
2.哪一个店里站呢（哏）；

shí gè zhǐ tóu qiā zhe suàn ya
3.十个指头掐着算（呀），

nǎ yì tiān jiàn nǐ de miàn ne ye
4.哪一天见你的面呢（哏）。

Singing lyrics 54

téng yún jià wù de sūn wù kōng
1.腾云驾雾的孙悟空，

bái mǎ shàng tuó de shì táng sēng ye
2.白马上驮的是唐僧（哏）；

wǒ wéi nǐ bèi le kōng míng shēng
3.我为你背了空明声，

gǎ mèi mèi méi ān xià hǎo xīn ye
4.尕妹妹没安下好心（哏）。

Both Ningxia Hua'er and Gansu Hua'er share common characteristics in their choice of ending words, which are influenced by the local dialect habits. This observation highlights the unity of language and culture, as well as the common utilization of language as a symbol across different regions.

3. Comparison of Singing Styles

The previous section of this paper analyzed and compared the lyrics and outChen'ci words of Ningxia Hua'er and Gansu Hua'er, revealing that the main factors influencing their respective characteristics are the dialect differences. In this chapter, we will study the melodies of Liupanshan Hua'er and Hezhou Hua'er, exploring the songs sung in these regions and the tunes found in their representative songs. The analysis and research will involve music scores from various sources, including the Complete Works of Chinese Hua'er, Chinese Folk Songs Collection - Gansu Volume, Chinese Folk Songs Collection - Ningxia Volume, and the Essence of Ningxia Hua'er and Liupanshan Culture Series.

3.1 Compilation of Vocal Sound Lists:

3.1.1 Conceptual Interpretation of Vocal Sound Lists: The concept of vocal sound lists was introduced by Mr. Wang Yaohua, based on the musical form, structure, and aesthetic characteristics of traditional Chinese music. A vocal sound list refers to a group of sounds composed of two or more tones, consisting of at least two tones and typically three or more tones. Mr. Wang Yaohua classified vocal sound lists into nine types, including ultra-wide, wide, narrow, near, middle, and near, large, small, increased, and reduced vocal sound lists.

Chinese folk song culture is rich and diverse, with each region having its own unique characteristics. As part of the traditional Chinese music structure, vocal sound lists also exhibit varied characteristics in folk songs from different regions. This dissertation examines the vocal sound lists of Ningxia Hua'er and Gansu Hua'er, which possess distinct regional features. Both Ningxia Hua'er and Gansu Hua'er commonly feature complex vocal sound repertoires, which consist of a combination of two or more vocal sound lists.

Through analysis of existing published data on Ningxia Hua'er and Gansu Hua'er, as well as data collected during field investigations, it is observed that the songs of Gansu Hua'er bear resemblance to the tunes of Ningxia Hua'er, albeit with differences in the types of vocal sound lists used. These variations in vocal sound lists contribute to the distinct melodic characteristics of each style. Therefore, this study will employ Mr. Wang Yaohua's theory of vocal sound lists to analyze the sound lists of both styles. It is important to note that this chapter focuses solely on analyzing the vocal sound lists and does not delve into the history and origins of Hua'er songs.

3.1.2 Common Vocal Sound Lists: Gansu Hua'er songs have flourished and are not limited to a single ethnic group. Each ethnic group has its own songs and generations of singers. Ningxia Hua'er, mainly sung by the Hui ethnic group, is greatly influenced by Gansu Hua'er, which is evident in the melodies of Ningxia Hua'er. Ma Shenglin, a national inheritor of Hua'er from the Dongxiang ethnic group in Gansu province, brings a taste of Linxia to the Hua'er he sings. However, it should be noted that there are also immigrants from Gansu in the Liupanshan region of Ningxia. Ma Shenglin serves as a prominent representative figure, highlighting the significant influence of Gansu Hua'er on Ningxia Hua'er.

(1) Analysis of Vocal Sound Lists in "The Three Decrees of Hezhou": "The Three Decrees of Hezhou" is the origin of Hua'er songs. Its "incomplete scale tone, simple melody, and limited vocal range with four voices" have greatly influenced Hua'er in both regions.

HE ZHOU SAN LING
(河州三令)

Gan Su Hua'er
♩ = 120

Figure 10. He zhou san ling Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

The song follows a four-tone structure. In measures 1-2, the wide vocal sound column is utilized, and the note "do" is used as a passing sound. This processing technique enhances the melancholic and powerful nature of the sound. In measures 2-6, the narrow vocal sound list consists of "re-do-la," allowing for a more delicate expression of emotions, akin to a soft whisper. In measures 7-8, a mixture of wide and narrow vocal sounds is employed. The alternation between wide and narrow sound lists gives "The Three Decrees of Hezhou" its distinctive style, characteristic of plateau folk songs. Notably, the wide cavity tone list is a typical feature in Gansu Hua'er and Ningxia Hua'er. The influence of the "Three Decrees of Hezhou" extends not only to Hua'er songs but also to the Hua'er style in Ningxia, resulting in adjustments and adaptations in both regions.

(2) Vocal Sound Lists in Common Songs: In Ningxia Hua'er, melodies such as "He Zhou San Ling," "He Zhou Er Ling," "Jue Hu Ling," "Er Mei Hua Ling," "Shandan Hua'er Ling," "He Zhou Ling," and "He Zhou Da Ling" are frequently heard. Let's explore the similarities and differences in the vocal sounds of these popular songs.

"Jue Hu Ling" Vocal Sound List: "Jue Hu Ling" was originally a popular folk song in eastern Gansu province and the Liupanshan area of Ningxia. Approximately fifty years ago, Mr. Zhu Zhonglu, a renowned figure in Northwest Hua'er, collected this folk song in Li County, Gansu Province. Many of the melodies found in Ningxia Hua'er have been incorporated into the "Jue Hu Ling" tune.

In Gansu Hua'er, the version sung by Zhu Zhonglu is the most common rendition of "Jue Hu Ling." During field investigations, the researcher also discussed another variation of "Jue Hu Ling" with Ma Jinshan. Ma Jinshan stated, "There are now two versions of this song. One is sung by Zhu Zhonglu, and that version represents the authentic style."

JUE HU LING
(脚户令)

Ma Jinshan To sing
Zhu Ling Notation

♩ = 80

Figure 11. Jue hu ling Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

This song consists of six tones. In measures 1, 3, and 8, the wide-cavity tone column is used. Measures 2, 5, and 10 feature the sol-la-si combination. Measures 4, 5-8, and 10-17 utilize the narrow cavity sound column, specifically la (A), high-tredo-re (G-F#), sol-la-high-treble (G-A-G) and do (C). The majority of the song is characterized by the narrow cavity tone list, which alternates with the wide cavity tone column. This alternating pattern creates a vivid depiction of people laboriously walking on a rugged mountain road.

ZA LIANG DE YING YUAN DAO YI DA

(昨俩的姻缘在一搭)

Ning Xia Hua'er

♩ = 80



Figure 12. Za liang de ying yuan zai yi da Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

This song follows a commercial tone formula. In measures 1, 2, and 10, the wide cavity tone column features the re-sol-la-treble re pattern, which includes a double four-degree frame jump, occurring twice in total. In the first and second bars of the wide cavity sound series, the decorative sound do is introduced, adding a melodious touch to the originally clear and loud melody.

In measures 3, 5-7, the melody progresses smoothly in the near cavity sound column with the do-re a mi, sol-la-si pattern, descending in the high pitch range. This showcases the musical characteristics of the high-filled Hua'er style.

Measures 4 and 12 utilize the narrow cavity sound column, appearing twice in the entire song. These instances occur at the highest points of the melody, serving as transitions between different sections.

In measures 8, 12-14, the fa-mi-re sequence appears in the mid-near cavity sounds, occurring twice. The fa and mi notes form an approximate neutral second degree, creating a descending pattern reminiscent of a crying sound.

JING KAN GA MEI MEI SHI MU DAN

(近看朵朵妹妹是牡丹)

Gan Su Hua'er

♩ = 80

Figure 13. Jing kan ga mei shi mu dan Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 2, 3, 4, 9, 11, 12, 17, and 18 feature the re-sol-la-treble re pattern in the wide cavity tone column, which represents a typical double fourth degree jump in the Hua'er cavity tone column type.

In measures 5, 8, 10, 14, 15, 20, 21, and 22, the mi-re-do and la-sol-fa notes appear in both the high and low tone zones of the melody, resembling the footsteps of people walking on a rugged mountain road.

Measures 5, 6, 7, 13, and 19 showcase the narrow cavity sound column with the la-treble do-re pattern. These sections blend the wide and narrow cavity sounds, creating a mix of musical elements. The alternating use of these three types of sounds adds dynamic variation to the melody, mirroring the ups and downs experienced by the people walking in the mountains.

HUA ER XIANG CHANG HUANG LIAN LIAO
(花儿想成黄连了)

Ning Xia Hua'er

♩ = 80

Figure 14. Hua er xiang chang huang lian liao Ning Xia Hua'er Hui
Source: Wang Xufeng, (2022)

In measures 2 and 7-9, the melody features the near cavity sound column. Measures 2-4 and 9-13 showcase the wide-cavity tone column, while measures 5 and 6 represent the narrow cavity tone column. The melody concludes by combining the wide cavity tone column with the narrow cavity tone column, creating a descending mixed form.

Based on the above analysis, these melodies all belong to "Jue Hu Ling," and they share common cavity sounds, including the wide cavity sounds, narrow cavity sounds, and near cavity sounds. The distinctive fa-mi-re tone list in measure 7 is unique to Ningxia Hua'er. Despite some variations, the melodies generally follow a similar pattern of ascending and then descending. Except for "Jue Hu Ling," which is less commonly heard, the other three melodies are widely sung in Gansu and Ningxia, with very similar melodic structures.

"Singing Vocal List of Shandan Hua'er Ling": Hua'er is often used as a metaphor for a sweetheart. Shandan Hua'er refers to a type of flower that grows in Ningxia and Gansu provinces. People in Ningxia and Hezhou often use the term "Shandan Hua'er" to praise their loved ones. The flower's bright appearance and delicate posture vividly symbolize the beauty of a beloved person. As the saying goes, "beauty is in the eye of the beholder." Therefore, it is not surprising that this melody is frequently heard in Hua'er songs. This choice of metaphor is influenced by the shared aesthetic preferences of the people in both regions.

NI BA WO XI QI ZHE WO BA NI AI

(你把我稀奇者我把你爱)

Gan Su Hua'er

♩ = 80

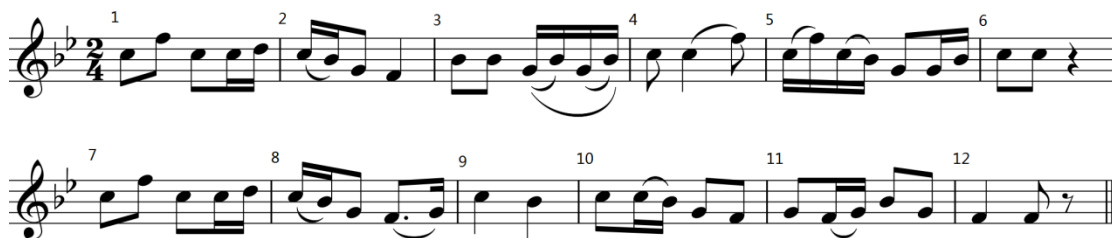


Figure 15. Ni ba wo xi qi zhe wo ba ni ai Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

In measures 1-4 and 6-12, the melody follows a narrow cavity list with notes so-mi-re, treble do-la-sol, and la-treble do-re. In measure 5, there is a wide cavity tone column with notes sol-re-do. Measures 5-12 feature a combination of narrow cavity tone columns and wide cavity tone columns. This mixing of narrow and wide cavity tones is a more common characteristic in Gansu Hua'er.

GA MEI MEI MEN QIAN LANG SAN LANG

(尕妹妹门前浪三浪)

Ning Xia Hua'er

♩ = 80

Wang Yuegui sing
Zhu ling Notation

Figure 16. Ga mei mei men qian lang san lang Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

At measures 1, 4, 7, and 9, the melody follows a do-re-sol pattern. Measures 2, 3, 8, and 10-12 feature a narrow cavity tone line with notes la-treble do-re, sol-la-treble do. Measure 5 consists of the cavity do-re-mi. The overall tone is predominantly narrow. In these two melodies, the common cavity tone column types are the wide-cavity tone column do-re-sol, the narrow cavity tone column la-treble do-re, and the treble do-la-sol. The difference lies in the presence of near cavity sounds in the Hua'er of Ningxia, where a mixture of wide and narrow cavity tones can be found. Near-cavity tones are a common feature in Ningxia Hua'er.

"Singing Vocal List of Two Plum Blossom Order":

BAI MA SHANG QI DE SHI XUE REN GUI
(白马上骑的是薛仁贵)

Gan Su Hua'er
♩ = 80

Figure 17. Bai ma shang qi de shi xue ren gui Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 1, 2, 5, 7-9 feature a narrow cavity sound column with notes sol-la-treble do and treble re-do-la. Measures 3, 4, 6 follow a wide cavity sound column with notes sol-la-treble re. Measures 5-9 combine both narrow and wide cavity sounds. This combination of cavity sound types, along with the rhythmic segmentation, adds a lively atmosphere, highlighting the distinct loud and clear characteristics of Gansu Hua'er.

ZHUA MA ZHA
(抓蚂蚱)

Ning Xia Hua'er

♩ = 80

Figure 18. Zhua ma zha Ning Xia Hua'er Hui
Source: Wang Xufeng, (2022)

Measures 1, 5, 8-10 showcase the wide tone list, featuring the initial listing of two high-pitched notes, highlighting the musical characteristics of Hua'er. Measures 2, 3, 6, 7, 14-16 consist of the narrow cavity sound column la-treble do-re, sol-la-treble do, appearing five times. Measure 13, with its small seven cavity list, reflects the specific characteristics of the cavity list in Ningxia Hua'er.

Based on the analysis above, it is evident that the small seven cavity tones are unique to Ningxia Hua'er and do not appear in Hezhou Hua'er. The remaining cavity sounds, however, are of the same type. Furthermore, Gansu Hua'er incorporates a mixture of wide and narrow cavity sounds, unlike Ningxia Hua'er. Lastly, in terms of rhythm, Gansu Hua'er emphasizes a continuous emergence of split rhythms, resulting in an overall livelier style compared to Ningxia Hua'er.

"The Hezhou San Ling" singing voice list: The significant influence of "The Hezhou San Ling" on Hua'er in Ningxia and Gansu is evident in their respective melodies. During field research conducted with Zheng Song Mingyan, "The Hezhou San Ling" emerged as a familiar and influential piece. Additionally, many Hua'er songs in Ningxia bear the influence of "The Hezhou San Ling," such as "Seventeen and Eighteen Study Carpenter" and "You are like a clear bottle of wine."

HE ZHOU SAN LING

(河州三令)

Gan Su Hua'er

♩ = 80



Figure 19. He zhou san ling Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 1-4, 10, 11, and 13 feature the wide cavity tone column, employing a double four-degree frame. In measures 5-9, 12, and 14-17, the narrow cavity tone column is used. The alternating use of these two cavity sounds creates a melody full of twists and turns.

MIAN PIAN CHOU CHOU DE LAO SHANG

(面片稠稠的捞上)

Ning Xia Hua'er

♩ = 80

Musical score for Mian Pian Chou Chou De Lao Shang, Ning Xia Hua'er. The score is written on two staves in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked as ♩ = 80. The first staff contains measures 1-7, and the second staff contains measures 8-14. Each measure is numbered from 1 to 14.

Figure 20. Mian pian er chou de lao shang Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

This melody is in the national mode and incorporates elements from "He zhou san ling". The narrow cavity tone column appears five times in measures 1, 2, 7-11. Measures 3-5 and 12-14 feature the wide cavity sound column with sol-la-treble re. Measure 6 contains the small seven cavity sound column.

SHI QI SHI BA XUE MU JIANG
(十七十八学木匠)

Ning Xia Hua'er

♩ = 80

Figure 21. Shi qi shi ba xue mu jiang Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

At measures 1, 2, 7, 8, 11-13, the wide cavity tone column is present. Measures 3-6, 9, 10, 14-22 feature the narrow cavity tone column, appearing a total of nine times. The third measure includes the horn sound as a passing note, adding local color to the melody. The final measure serves as a downward termination, emphasizing the feather-like character of the melody, representing the distinct style of Ningxia Hua'er.

From the cavity sound types analyzed in the above three melodies, it is evident that the narrow and wide cavity sounds are common to both Ningxia Hua'er and Gansu Hua'er. However, Ningxia Hua'er predominantly utilizes narrow cavity sounds, while Gansu Hua'er incorporates both narrow and wide cavity sounds with similar frequency. Additionally, the fa-mi-re and small seven cavity sounds in

Ningxia Hua'er reflect its local characteristics, while the fu near cavity sounds are less common in Gansu Hua'er. These differences highlight the influence of regional culture, customs, and language on the unique flavors of Hua'er.

In summary, the comparison of Ningxia Hua'er and Gansu Hua'er reveals common elements such as narrow and wide cavity sounds, as well as distinct characteristics due to regional differences. Despite these distinctions, both share similar melody directions, showcasing their common traits as forms of Hua'er.

3.2 Singing List of Representative Songs in Gansu and Ningxia Hua'er: Gansu Hua'er encompasses folk songs sung by nine ethnic groups, including songs enjoyed by all ethnic groups and those cherished by specific minority communities. Ningxia Hua'er, on the other hand, features tunes influenced by the foot of the class and the Sanhe River region, as well as local minor and letter day swim folk music tunes, predominantly characterized by feather-like sounds.

In the previous section, we conducted a comparative analysis of the tones in Ningxia Hua'er and Gansu Hua'er. While the melodies of these songs bear similarities, their respective sound types differ due to varying regions of influence. Let's explore the differences in the sound types of their representative songs through a comparative analysis.

3.2.1 Representative Song "Ling" of the Han Ethnicity in Gansu and Ningxia Hua'er Vocal List: The Han ethnicity is an ancient Chinese nation with a rich history and culture. The Hua'er songs of the Han people in the Linxia region of Gansu Province exhibit a "primitive" musical flavor. Ningxia Hua'er, primarily sung by the Hui ethnicity, has coexisted with the Han people in a shared environment for a long time, resulting in cultural integration. The phonetic lists of Ningxia Hua'er and the Hua'er sung by the Han people in Gansu Province share common characteristics. However, the melodies differ in the types of cavity columns, with narrow cavity columns being predominant, along with the presence of wide cavity columns.

(1) Analysis of Han Ethnicity Vocals: Hezhou Hua'er sung by the Han people naturally express a sense of desolation and sadness. Typical examples include Zhu Zhonglu and Wang Shaoming. Popular Han songs include "Hezhou Er Ling," "Da Yan Jing Ling," "Ga Ma Er Ling," "Jue Hu Ling," "San San Er Liu Ling," and more.

HE ZHOU ER LING

(河州二令)

Gan Su Hua'er

♩ = 60

Figure 22. He zhou er ling Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 1-3, 14-21, and 26-33 feature a narrow cavity vocal list, followed by a wide cavity vocal list in measures 4-14 and 23-25. From the third measure to the eighth measure, the melody ascends from the bass to the high pitch, expanding the vocal range by an octave. This gradual transition leads the melody into the theme, highlighting the distinct loud and clear musical characteristics of Gansu Hua'er. Measures 25-33 showcase a mixture of narrow and wide cavity tone lists, representing a characteristic cavity tone type in Gansu Hua'er.

พหุ ประถมศึกษา

WO DE HAN HAN

(我的憨憨)

Gan Su Hua'er

$\text{♩} = 80$

Figure 23. Wo de han Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 1-9, 12-14, and 17-24 feature a narrow cavity sound column of la-sol-mi. In measure 10, 14-16, a near-cavity tone column is introduced. Measures 15-24 showcase a mixture of near and narrow cavity tones, which is relatively uncommon in Hezhou Hua'er. The melody adopts a feather tone type, emphasizing angular tones and creating a more lyrical style. This style is likely influenced by early Qiang music. In addition to the shared cavity column types between these two songs, the near cavity list in measure 18 serves as a connecting element and adds richness to the composition. This type of cavity column combines two adjacent degrees, providing stability to the melody. The cavity sounds play a consistent role in every Hua'er melody. Upon observing the direction of these two melodies, it can be noticed that they start high, descend, and fluctuate in pitch.

(2) Analysis of Ningxia Hua'er singing vocal list: The following three tunes belong to Ningxia Hua'er. Generally, the type of tone lists in these local tunes do not vary significantly and are predominantly composed of narrow and wide tone lists. The subsequent analysis will delve into this aspect.

DONG FANG DE TAI YANG FANG GUANG MING

(东方的放光芒)

Ning Xia Hua'er

♩ = 80



Figure 24. Dong fang de tai yang fang guang mang Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

At measures 1, 3, and 5-7, the bass notes follow a la-do-re pattern. Measures 2 and 4 introduce a fourth jump in the wide tone list, featuring re-sol. This jump highlights the strong character of the people in Ningxia. Conversely, the narrow tone list reflects the inner sorrow of the people in Ningxia. The melody concludes with a transition into the "Shandan Hua Ling" melody.

HAO XIANG NIANG JIA JIAO LAI LIAO

(好像娘家叫来了)

NingXia Hua'er

♩ = 80



Figure 25. Hao xiang niang jia jiao lai liao Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

The melody is an adaptation of the "Jue Hu Ling" tune, using the levy formula. In measures 1, 2, 4-8, and 11-14, the narrow cavity sound column appears five times, each time in a melodic descent. Measures 3 and 10 introduce the wide cavity tone list with do-re-sol, which serves as a mediator in setting the overall atmosphere of the song. The melody alternates between the narrow and wide tones, conveying the inner sadness of the singer. The overall trajectory of the melody

exhibits a downward trend, which is a typical characteristic of Ningxia Hua'er melodies. This trend will also be observed in subsequent measures.

SHANG HE DE YU ER XIA HE LAI
(上河的鱼儿下河来)

Ning Xia Hua'er

♩ = 80

Figure 26. Shang he de yu er xia he lai Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 1-3,5-6 feature the narrow cavity sound list with notes mi-sol-la, bass la-do-re, and re-mi-sol. The song predominantly relies on the narrow cavity tone, showcasing the distinct characteristics of Ningxia Hua'er's cavity sound. The melody flows regularly, resembling a gently flowing river. At measures 4-5, there is a combination of the near cavity and wide cavity tone columns.

Based on the analysis above, the Han Chinese Hua'er singing in Gansu aligns with the type of Ningxia Hua'er, primarily utilizing narrow cavity sounds with occasional wide cavity sounds and a few near cavity sounds for connecting effects. However, the melodic trends differ between the two. Ningxia Hua'er melodies often descend, while Gansu Hua'er melodies exhibit waves with fluctuating pitch. Both regions share similarities in musical style, accounting for the common types of cavity sounds. However, the regional differences result in contrasting melodic trends, influenced by the emotional experiences of the people in each respective area.

3.2.2 Singing List of Gansu Hui Nationality and Ningxia Hua'er: The Gansu Hui nationality serves as a common singing group for both Ningxia Hua'er and Gansu Hua'er. They are not only the primary singers of Ningxia Hua'er but also contribute significantly to the transmission of Hua'er. Representative songs of the Hui nationality include "He Zhou Ling," "The Order of Dama," and "Red Hua'er." Due to the interconnectedness between Ningxia Hua'er and Gansu Hua'er, the melody of "He Zhou Ling" can also be found in Ningxia Hua'er.

(1) Analysis of the representative song "Ling" in the singing voice of Gansu Hui nationality:

▲

NIAN QING DE SHI HOU MEI HUAN LE
(年轻的时候没欢乐)

Gan Su Hua'er
♩ = 80

Figure 27. Nian qing de shi hou mei huan le Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

The song incorporates the horn of the six signs. At measures 2, 8, 11, 13, 27, 28, the narrow cavity tone column is present. Measures 2-7, 14-26, 29-33 showcase the wide cavity tone list with notes do-re-sol, re-sol-la. Additionally, at measures 2, 8, 11, 13, 27, 28, a mixture of narrow cavity sounds and near cavity sounds can be heard. The melody follows an overall direction of ascending first, then descending.

Moreover, the measures 2-7, 14-26, 29-33 feature the ultra-wide cavity sound list, characterized by treble notes la-la-sol. This particular tonal range is distinctive to Gansu Hua'er. The general melodic trend also follows an ascending and descending pattern.

SHUI HONG HUA LING
(水红花令)

Kong Gali Sing

♩ = 80

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of ♩ = 80. The melody is numbered from 1 to 28 across four staves. The notes are primarily in the high register, with frequent wide intervals and repeated rhythmic patterns. The piece concludes with a double bar line at measure 28.

Figure 28. Shui hong hua ling Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

In measures 3, 12, and 13, we find the wide cavity tone column with notes re-sol-la. In measures 4-11, 14, 15, and 22, we observe the narrow cavity tone list with notes la-treble do-re and treble do-la-sol. Measures 16-21 and 24-29 feature the ultra-wide cavity tone column in the high pitch range. The entire melody remains in the high-pitch area. The repeated series of ultra-wide cavity sounds create an intensified mood throughout the song, reaching its extreme point. The strong rises and falls in the melody effectively highlight the distinct high musical characteristics of Gansu Hua'er.

Both songs share the presence of an ultra-wide music tone list, which sets them apart from the music sung by the Han nationality in Gansu province. However, the narrow and wide cavity tones continue to play a prominent role in both songs.

(2) Analysis of the Singing Vocal List in Ningxia Hua'er:

NAN SHAN DE MU DAN HONG YAN YAN

(南山的牡丹红艳艳)

NingXia Hua'er

♩ = 80

The musical score for 'Nan Shan de Mu Dan Hong Yan Yan' is written in treble clef with a key signature of one sharp (F#) and a tempo of 80 beats per minute. It consists of 21 measures across three staves. The first staff contains measures 1-9, the second staff contains measures 10-15, and the third staff contains measures 16-21. The melody features various rhythmic patterns and rests, with some notes marked with fingerings (1-5).

Figure 29. Nan shan de mu dan hong Yanyan Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

This melody consists of five tones. It incorporates elements from "He Zhou Er Ling" and "He Zhou San Ling", leaning towards the style of Gansu Hua'er. In measures 1, 2, and 12, we find the treble notes re-sol-tui. Measures 4-8 and 16-17 feature the wide-cavity tone column. The small cavity tone column appears in measures 3, 10, 11, and 13-15, as well as measures 18-21. Measures 9 and 10 introduce a variant wide type of small cavity tone column.

GA MEI MEI TAN DE SHI KOU QIN ZI

(尕妹妹弹得是口弦子)

Ning Xia Hua'er

♩ = 80

The musical score for 'Ga Mei Mei Tan De Shi Kou Qin Zi' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a tempo of 80 beats per minute. It consists of 12 measures across two staves. The first staff contains measures 1-6, and the second staff contains measures 7-12. The melody features various rhythmic patterns and rests, with some notes marked with fingerings (1-6).

Figure 30. Ga mei mei dan de shi kou qin zi Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

This melody follows a five-voice signature and adjustment. In measure 1, we have the wide-cavity tone column. Measures 2 and 3 feature the near cavity column with the notes do-re-mi. Measure 4 introduces the narrow cavity tone column. Measures 5 to 12 comprise a mixture of wide cavity sounds and narrow cavity sounds, representing the hesitations and inner thoughts of a person trying to speak. This mixing occurs three times, with each instance ending on a strong and decisive note, conveying a sense of termination.

GA MEI MEI ZHAO LIAO GE HAO XIN REN
(尕妹妹找了个好心人)

Ning Xia Hua'er
♩ = 80

Figure 31. Ga mei zhao liao ge hao xin ren Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

The song follows a five-tone feather tone and incorporates elements of local folk tunes, adding a distinct local flavor. Measures 1-3, 11-13, and 19-20 feature the bass notes la-do-mi, which occur at the beginning of each melody. Measures 4-9 consist of the narrow cavity sound list, comprising more than half of the entire list of cavity sounds. Measures 13-14 introduce the small seven cavity sound column. Measures 15-18 and 21-25 combine the near and narrow cavity sounds. The overall melody undergoes changes in repetition, with a downward trend.

These three Ningxia Hua'er melodies differ noticeably from the local Hui singing style of Gansu Hua'er. In Ningxia Hua'er, the near cavity sounds, and small cavity sounds appear more frequently. The middle small cavity tones and small seven

cavity tones have a distinct local flavor, contributing to a lyrical and melodious melodic style. On the other hand, the inclusion of super-wide tones in Gansu Hua'er emphasizes a loud and clear musical style. In terms of melodic trend, Ningxia Hua'er exhibits an overall downward trend, while Gansu Hua'er tends to start with an upward trend before descending.

3.2.3 Representative Song "Ling" of the Dongxiang Nationality in Gansu and Vocal List of Ningxia Hua'er: The Dongxiang people are primarily located in Guanghe County in Linxia, Dongxiang Autonomous County, Hezheng County, and other areas. People in these regions enjoy singing "Dongxiang Ling," a composition by the Dongxiang people, as well as the Hua'er songs "Shandan Ling" and "Hezhou San Ling."

(1) Analysis of the Vocal List of the Dongxiang Nationality's Representative Song "Ling"

DONG XIANG YI LING
(东乡一令)

Gan Su Hua'er
♩ = 80

Figure 32. Dong xiang yi ling Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Four-tone adjustment is observed. Measures 1-3, 7, and 10 feature the wide cavity sound column with the notes do-re. Measures 4, 5, 8, 9, 11, and 12 consist of the narrow cavity sound list with the note's sol-fa-re, fa-re-do, and do-bass la-sol. Measures 7-12 showcase a mixture of wide cavity sounds and narrow cavity sounds,

both emphasizing the commercial notes in progression. Within the melody, the clear horn sound replaces the traditional horn sound, creating a unique flavor. Overall, the melody retains the characteristic trend of Hezhou Hua'er.

(2) Analysis of the Singing Vocal List in Ningxia Hua'er:

XIN TENG ZHE ZA ER DE XIA NI
(心疼着咋尔的下你)

Ning Xia Hua'er
♩ = 80

Figure 33. Xin teng zhe za er de xia ni Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

Feather type is observed in the melody. Measures 1-3 feature the small tone column with the notes mi-la-treble do, marking the beginning of the melody with the small tone list characteristic of Ningxia Hua'er, distinguishing it from the Gansu Hua'er songs that start with the wide tone list. Measures 7 and 14 introduce the wide cavity tone column with the note's bass la-re-mi, intensifying the melody to a climax. This is followed by the narrow cavity tone column in measures 8-10, 16, 17, and 19. The middle of measure 11 and measure 18 naturally connect the two narrow cavity tone columns, enriching the melody with variations. This aspect also reflects the subtle changes in the singer's inner emotions.

NI XIU SHUI LI WO ZHONG TIAN

(你修水利我种田)

Ning Xia Hua'er

♩ = 80



Figure 34. Ni xiu shui li wo zhong tian Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 2, 3, 9, and 11 feature the near cavity tone list, while measures 4 and 10 showcase the narrow cavity tone list. The melody predominantly follows a downward trend, with the near and narrow cavity tone lists being the main components. Measures 6-8 and 12-14 introduce the wide cavity sound column with a double four-degree jump, appearing twice throughout the song. The melody is characterized by a feather style, combining the lyrical qualities of minor tones with the distinctive loud and clear style of Ningxia Hua'er.

GA MEI MEI DE MO YANG ER HUA SHANG

(姐妹妹的模样而画上)

Ning Xia Hua'er

♩ = 120



Figure 35. Ga mei mei de mo yang er hua shang Ning Xia Hua'er Hui

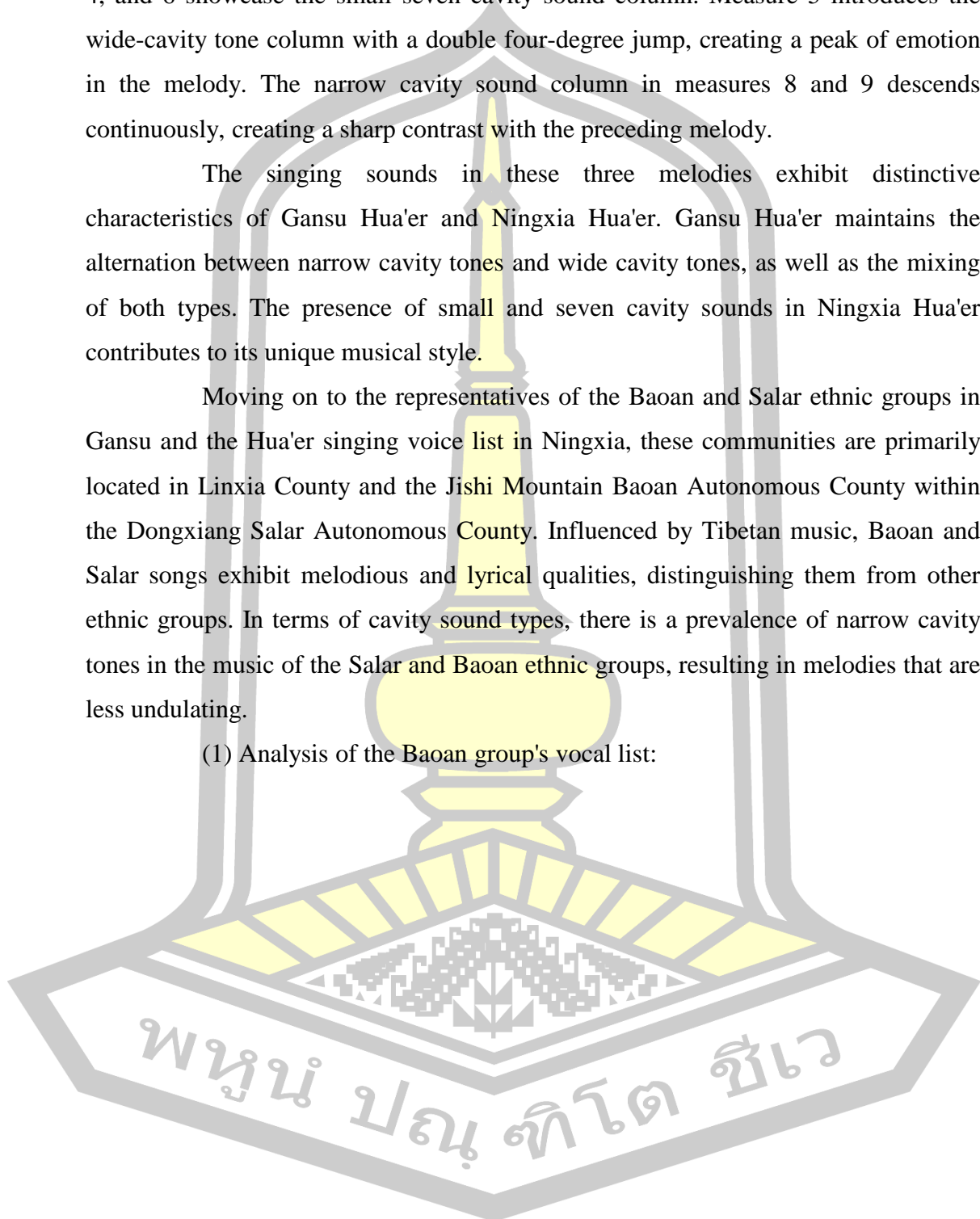
Source: Wang Xufeng, (2022)

Measures 1 and 2 feature the small cavity tone column, while measures 3, 4, and 6 showcase the small seven cavity sound column. Measure 5 introduces the wide-cavity tone column with a double four-degree jump, creating a peak of emotion in the melody. The narrow cavity sound column in measures 8 and 9 descends continuously, creating a sharp contrast with the preceding melody.

The singing sounds in these three melodies exhibit distinctive characteristics of Gansu Hua'er and Ningxia Hua'er. Gansu Hua'er maintains the alternation between narrow cavity tones and wide cavity tones, as well as the mixing of both types. The presence of small and seven cavity sounds in Ningxia Hua'er contributes to its unique musical style.

Moving on to the representatives of the Baoan and Salar ethnic groups in Gansu and the Hua'er singing voice list in Ningxia, these communities are primarily located in Linxia County and the Jishi Mountain Baoan Autonomous County within the Dongxiang Salar Autonomous County. Influenced by Tibetan music, Baoan and Salar songs exhibit melodious and lyrical qualities, distinguishing them from other ethnic groups. In terms of cavity sound types, there is a prevalence of narrow cavity tones in the music of the Salar and Baoan ethnic groups, resulting in melodies that are less undulating.

(1) Analysis of the Baoan group's vocal list:



SHEN YANG JING BA ZI DE GA DAO ZI

(什样锦把子的尕刀子)

Gan Su Hua'er

♩ = 80

Figure 36. Shen yang jing ba zi de ga dao zi Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Feather style. Measures 1 to 6 and 8 to 20 feature the narrow cavity list, making it the dominant element throughout the song. Measure 7 introduces a mixture of wide cavity sound columns and narrow cavity sound columns, with the melody residing in the high-tone area, resulting in a high and melodious composition. Measures 9, 10, 16, and 17 act as transitions with the near-cavity vocal column of do-re-mi, guiding the melody from high pitch to bass. The overall melody combines the beautiful and lyrical characteristics of the Baoan nationality song with the loud and clear style of Gansu Hua'er. The melody moves akin to rolling mountains, creating a sense of constant motion.

พหุ ประถมศึกษา

MA ER PO GEN DE PAN PAN LU

(马儿坡跟的盘盘路)

Gan Su Hua'er

$\text{♩} = 80$

Figure 37. Ma er po gen de pan pan lu Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

Measures 1 to 3 and 6 to 11 feature the narrow cavity tone column, while measures 4 and 5 showcase the near cavity sound column. Although there are only two types of tunes throughout the song, they align with the tune types found in Liupanshan Hua'er. However, in terms of style, it exudes a more cheerful atmosphere compared to Liupanshan Hua'er, reflecting the distinct national character. These two songs primarily rely on the narrow cavity tone as the main series, supplemented by the near cavity tone list, which closely resembles the cavity tone list of Liupanshan Hua'er in terms of type. However, their musical styles exhibit notable differences.

(2) Analysis of the Gansu Salar nationality singing list: "Sa la Ling" is a song composed by the Salar people based on their own lifestyle and national characteristics. Salar music possesses a soft and lyrical style, characterized by distinct features. When telling stories, they combine spoken words with singing, thereby establishing a direct connection between their song style and rap-like elements. The most representative song of the Salar people is "Sa la Ling".

SA LA DE YAN GU SHI HAO YAN GU
(撒拉的艳姑是好艳姑)

Gan Su Hua'er

♩ = 80

Figure 38. Sa la de yan gu shi hao yan gu Gan Su Hua'er Hui

Source: Wang Xufeng, (2022)

This song, "Sa Na Ling," features a feather tune. Measures 2, 4 to 7, 12, 13 to 16 showcase the narrow cavity tone column, including la-sol-mi, re-do, and a bass la, re-mi-sol. Measure 3 introduces the wide cavity tone column. Measures 8 to 10 and 14 to 16 present a mixture of wide-range cavity sounds and near-cavity sounds, reflecting the distinct characteristics of Salar tunes compared to other tunes. The narrow cavity tone list takes the primary position, while the alternating narrow and wide tone series infuse the entire melody with a soft and elevated quality.

The representative songs of the Salar and Baoan clans, namely "Sa Na Ling" and "Bao An Ling" respectively, share similarities with the characteristics of Gansu Hua'er, wherein narrow cavity tones and wide cavity tones are alternated.

(3) Analysis of Ningxia Hua'er singing vocal list: Although Ningxia Hua'er, Salar nationality, and Baoan nationality predominantly feature narrow cavity tones in their cavity sound types, their musical styles differ significantly. Ningxia Hua'er has a lyrical quality with an overall tragic undertone. This is because it reflects the hardships of people's lives during that time. The songs serve as true portrayals of their own lives through the medium of Hua'er, often invoking a sense of sadness. When listening to the older generation sing these songs, one can feel the sorrow and

even shed tears. The "mourning tone" is a term used in Ningxia to describe this particularly mournful and sorrowful tone.

LV JIU CAI
(绿韭菜)

Wang yugui Sing

♩ = 60

Figure 39. Lv jiu cai Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

The song features a five-tone feather tune. Measures 1 to 5, 7 to 10, 12 to 15, and 17 to 18 showcase the narrow cavity sound column, appearing a total of 22 times with notes such as mi-sol-la, la-treble do-re, treble do-la-sol, and sol-mi-re. The continuous descent of the narrow cavity tone list throughout the entire song evokes a profound sense of sadness and sorrow. Measure 6 introduces the wide cavity tone column with notes do-re-sol, while measures 11 and 16 feature the small cavity tone column with notes bass la-do-mi. It's worth noting that small cavity tones are rarely observed in Gansu Hua'er. This representative song exemplifies the tune of Ningxia Hua'er, and its overall downward melody trend effectively conveys the inner sorrow and grief of the singers.

YAN LEI HUA ER BA XIN YAN LIAO

(眼泪花儿把心淹了)

Zao Fuming Sing



Figure 40. Yan lei hua'er ba xin yan liao Ning Xia Hua'er Hui

Source: Wang Xufeng, (2022)

The presence of bitter sounds in this melody effectively accentuates the tragic essence of the music, evoking feelings of bleakness and sorrow. This characteristic aligns with the tragic nature of Liupanshan Hua'er. Measures 1, 4, 8, and 12 highlight the bitter tone column with notes re-do-bass drop si, bass drop si-la-sol, and re-mi-fa. Measures 3, 7, 9, and 12 introduce the wide cavity tone column with notes so-treble do and do-re-sol. Measures 14 and 15 feature the narrow cavity sound list with notes re-do-bass la and do-bass la-sol. The bitter tone cavity is constructed by emphasizing the small third-degree drop of si above the tonic tone and the large second-degree drop of fa below it in the melody. The bitter tone list consists of five distinct and sharp leaps. Throughout the melody, the bitter tone cavity appears nine times and holds a prominent position. The melody revolves around the continuous descent of the bitter tone list, with each phrase descending in pitch. The inclusion of significant jumps in the wide cavity sound column effectively conveys intense and heartfelt emotions. The climactic moment occurs in measures 11 and 12 with a continuous jump in the wide-chamber tone series, followed by a resolution in the descending bitter-tone tone series and narrow-tone tone columns.

In summary, the analysis and comparison of Ningxia Hua'er, Qu Ling, Salar, and Baoan representatives in Gansu reveal that these melodies predominantly feature the narrow cavity tone list. However, they exhibit distinct musical styles. The presence of the bitter tone list in Ningxia Hua'er is influenced by Qin culture. While the Salar and Baoan ethnic groups primarily utilize the narrow cavity tones, their

musical characteristics remain unique due to their respective national cultures and traits. Common cavity sound types in Ningxia Hua'er and Gansu Hua'er include wide, narrow, narrow, near, and a small number of ultra-wide cavity sounds. Furthermore, Ningxia Hua'er distinguishes itself by incorporating the small seven cavity tone list and small cavity tone list. The representative songs of the Hui, Han, and Dongxiang ethnicities predominantly feature the alternation of wide and narrow cavity sounds, while the Salar and Baoan representatives are primarily characterized by narrow cavity sounds. Lastly, the melody trends in Ningxia Hua'er are predominantly downward, while Gansu Hua'er typically starts with an upward trend before descending.



Chapter VI

The similarities and differences between Hua'er folk songs in the Chinese provinces of Gansu and Ningxia

This article places its focus on the geographical environment and living habits of Gansu and Ningxia. Additionally, it conducts a comparative study of the structure of Hua'er and Chen Ci, as well as the pronunciation and intonation, resulting in the following conclusions:

1. Differences and similarities in the living environment between Gansu and Ningxia
2. Comparative results of Gansu and Ningxia Hua'er in three aspects

1. Differences and similarities in the living environment between Gansu and Ningxia

1.1 One Faith, One Ethnic Group: The shared faith refers to Islam, and the shared ethnic group refers to the Hui ethnic group.

1.2 Commonalities in Life:

1.2.1 Living Habits: The Hui people have specific prohibitions and customs in their daily lives. For instance, they refrain from seeking fortunetelling, gambling, and idol worship. They believe these practices to be improper and impure.

Traditionally, the Hui people abstain from seeking fortunetelling or engaging in superstitious practices such as predicting their own fortune or visiting fortunetellers. They avoid practices like bone divination, belief in Feng Shui, seeking magic medicines, and engaging in exorcism or spiritual treatments. These practices are considered inappropriate and are not part of their lifestyle.

Idol worship is strictly forbidden among the Hui people. They generally do not display statues of various figures or animals in their villages, and they avoid hanging portraits of individuals or animals on their walls. Instead, they prefer to hang landscape paintings. If they do have portraits in their homes, they cover the eyes of the portraits with a piece of white paper during worship. The Hui people maintain the practice of not worshiping any idols and avoid having idols in their homes.

Gambling is strictly prohibited among the Hui people. They believe that gambling is detrimental to oneself, others, and society. It is considered "Haram" (forbidden) and earning money through gambling is considered ill-gotten gains. In the past, instances of gambling among the Hui people led to family separation and the destruction of family units.

1.2.2 Religious Beliefs: The Hui people have strong faith in Islam. They believe that their fate is determined by Allah and that everything is predestined by Allah. They solely believe in Allah and do not worship other deities.

1.2.3 Dietary Habits: The Hui people abstain from consuming pork and certain types of birds, beasts, and fish that are considered strange, unclean, sharp, or vicious. They follow fasting practices.

Regarding poultry, they consume grain-fed birds with stomachs, such as chicken, duck, goose, quail, pigeon, and others. They avoid consuming carnivorous birds such as eagles, owls, vultures, crows, and others.

They consume animals that are herbivorous, ruminant, have four hooves, and are considered good, such as cattle, sheep, camels, deer, rabbits, and others. They refrain from consuming animals such as tigers, leopards, wolves, lions, rats, snakes, donkeys, horses, mules, dogs, monkeys, bears, elephants, and others.

In terms of seafood, they consume fish with wings, scales, spines on the ridge, and distinctive heads and tails, such as carp, silver carp, crucian carp, yellow croaker, hairtail, and others. They avoid consuming inedible sea creatures such as whales, sharks, turtles, seals, and sea lions.

1.2.4 Common Origin of Name: The Hui nationality is an abbreviation of the Huihui nationality. "Hui Hui" was the original term used to refer to them, which later evolved into their self-proclaimed name. The term "Hui" was first found in Shen Kuo's works during the Northern Song Dynasty, referring to the "Huihe" people in the "Anxi" area since the Tang Dynasty. "Hui" may be a phonetic or shared writing of "Huihe" and "Uighur".

During the Southern Song Dynasty, the term "Hui Hui" included not only the "Huihe" and "Huihu" people from the Tang Dynasty but also some ethnic groups located west of the Green Mountains. This differs from the current definition of "Hui nationality". In the early 13th century, during the Mongol expansion westward, a

group of Central Asian ethnic groups who embraced Islam, along with Persians and Arabs, migrated to China either forcibly or voluntarily.

They settled in the form of garrisons and became craftsmen, merchants, scholars, officials, and leaders. They were called "Hui man" and were the main group of "color man" at that time, later adopting the self-identification of "Hui man".

1.2.5 Shared Ancestral Origins: The origin of the Hui nationality can be traced back to the Tang Dynasty. Historical records indicate that in the second year of Emperor Yonghui's reign (651), Arab and Persian Muslim merchants arrived in China by sea and settled in Guangzhou, Quanzhou, Hangzhou, Yangzhou, and Chang'an.

The Hui people established some of the earliest mosques in China. Many individuals married and had children, leading to generations of settlement and the establishment of communal cemeteries. They were known as "Tibetan guests" or "native Tibetan guests" and are considered the ancestors of the Hui nation. Jews who arrived during the Song Dynasty from the eastern region later became part of the Hui nationality due to their religious affinity.

1.3 Natural Environment: The living environment varies between different locations. Different environments, means of production, tools of production, and lifestyles result in distinct life experiences and languages. This leads to variations and unique characteristics in the two regions.

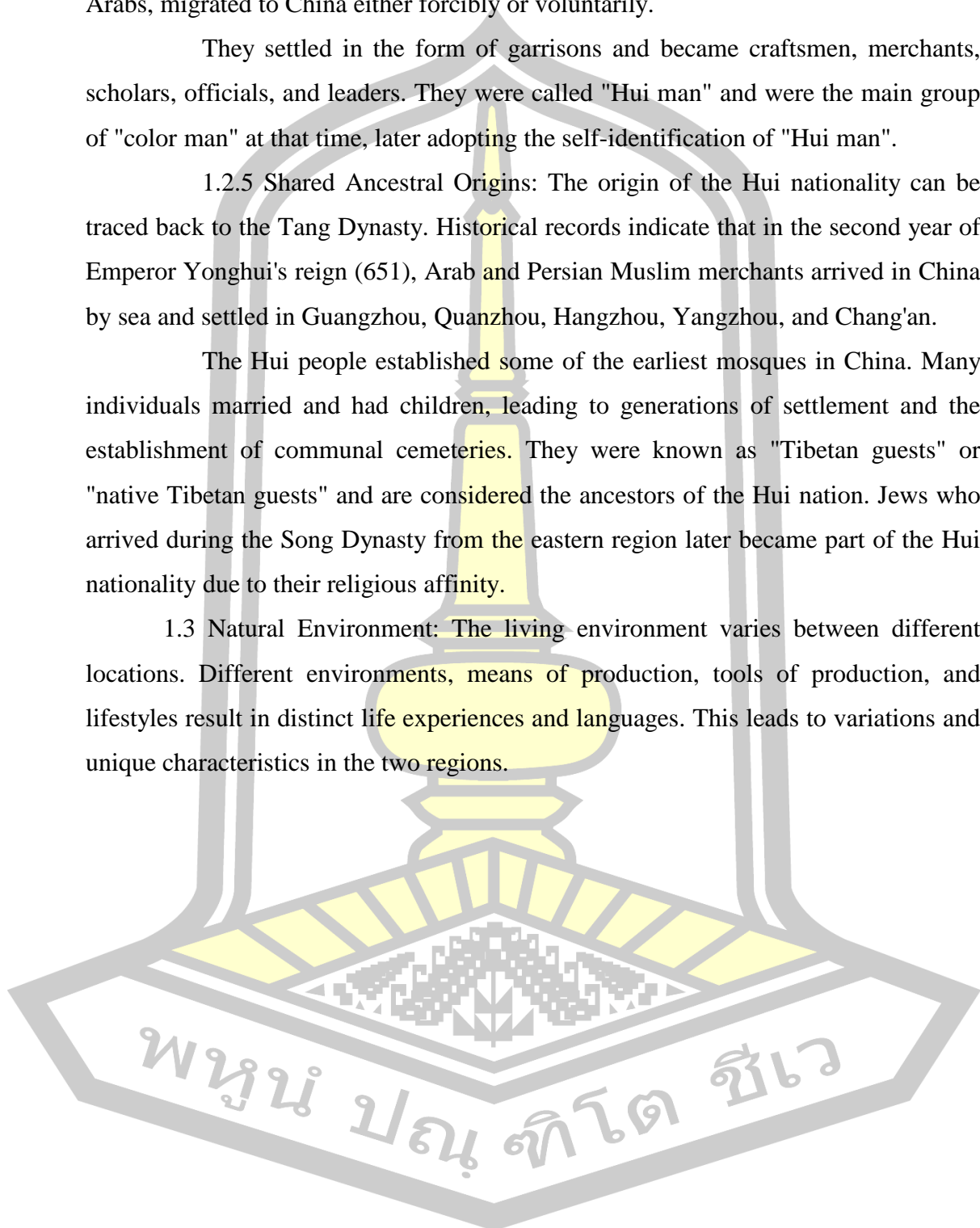


Table 1. Historical Similarities between Gansu and Ningxia Hua'er

serial number	Similarity	Similar content
1	Same Ethnic Group	Both regions have a significant population of Hui people.
2	Common Ancestry	The ethnic ancestors can be traced back to the Tang Dynasty (615), when Arab and Persian Muslim merchants came to China by land and sea.
3	Shared Religio	Both regions share the belief in Islam.
4	Common Lifestyle Practices	<ul style="list-style-type: none"> - Prohibition of fortune-telling: Hui people consider it improper and filthy behavior. - Prohibition of gambling: It is believed to be harmful to oneself, others, and society. The earnings from gambling are seen as ill-gotten. - Prohibition of idol worship: Hui people do not worship any idols and do not display them at home. - Dietary habits: Apart from abstaining from pork, Hui people also refrain from consuming peculiar, dirty, and aggressive animals.

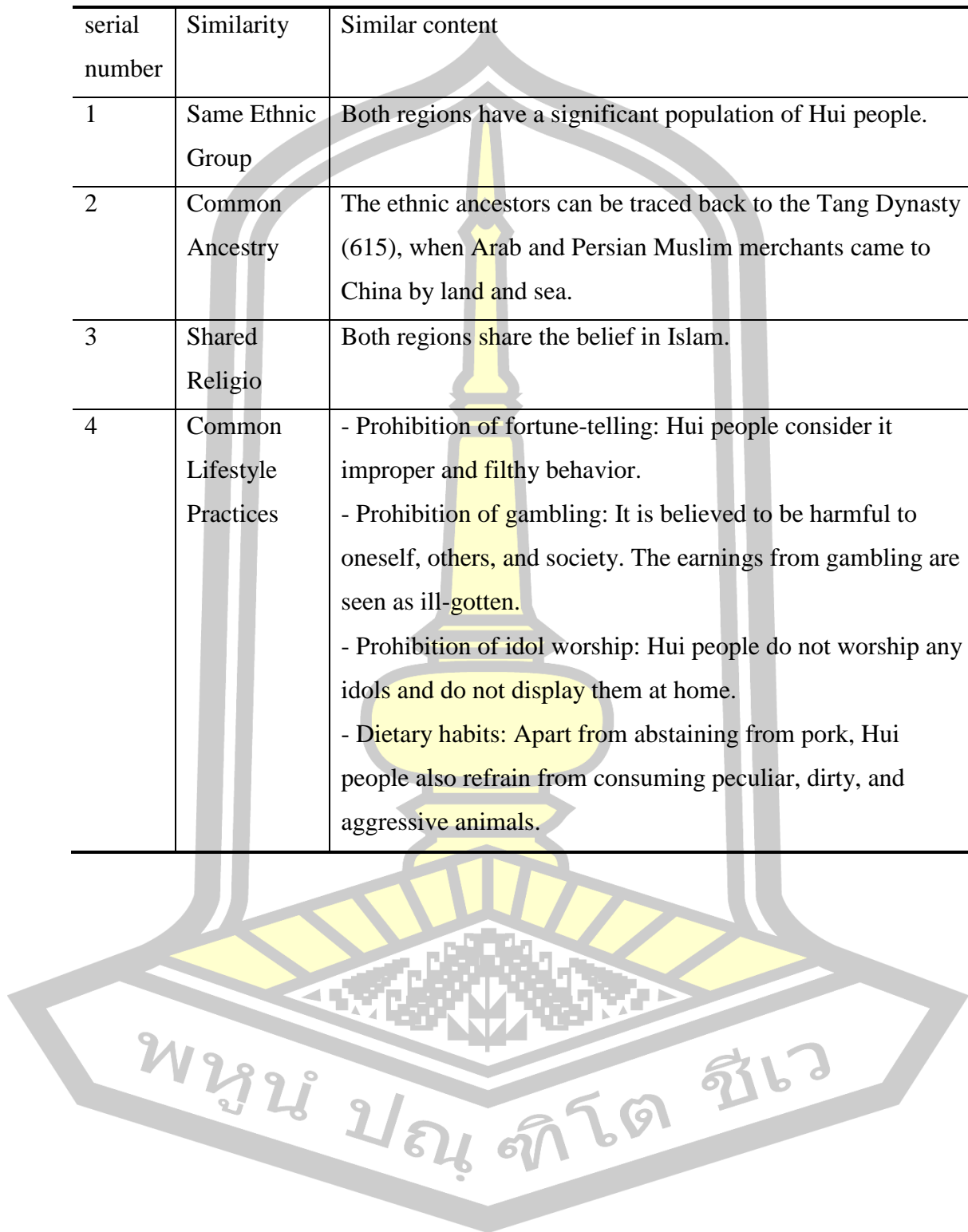


Table 2. Differences in natural environment between Gansu and Ningxia

Hezheng County, Gansu Province	Haiyuan County, Ningxia Autonomous Region
<p>Located at the confluence zone of the Qinghai-Tibet Plateau and the Loess Plateau, the region features a south-to-north descending terrain with an altitude ranging from 1900 to 4368 meters. In the southern part lies Taizi Mountain, a rugged high mountain formed by the westward extension of the Qinling Mountains, while the northern area comprises loess hills and valleys. Taizi Mountain serves as the primary mountain range in the region, with four mountains extending from north to south and two mountains extending from west to east. The rivers between these mountains form four valleys and two gullies. The region falls within the alpine humid and semi-humid continental monsoon climate zone and is situated on the northeastern edge of the Qinghai-Tibet Plateau. It is characterized by shallow mountains and complex terrain, with significant disparities in altitude and climate.</p>	<p>Situated in the northwestern part of the Loess Plateau, the region belongs to the loess hilly and gully area in the middle section of the Yellow River. The territory is characterized by undulating hills and ravines, with the remaining ridges of Liupan Mountain extending from south to north, creating a unique landscape of higher elevations in the southwest and lower elevations in the northeast. In the southern part, Mawan Mountain, the main peak of Nanhua Mountain, stands as the highest point, reaching an altitude of 2955 meters. Haiyuan County is located deep inland and experiences a distinct continental monsoon climate. It is considered one of the driest counties in Ningxia.</p>

Conclusion: The different natural environments of Hezheng County in Gansu and Haiyuan County in Ningxia result in diverse means of production, production tools, and lifestyles, leading to distinct life experiences in these regions.

2. Comparative results of Gansu and Ningxia Hua'er in three aspects

2.1 Similarities and Differences between Ningxia Hua'er and Gansu Hua'er

Firstly, influenced by Chinese culture, the singing structure of Ningxia Hua'er and Gansu Hua'er has evolved from a four-sentence to a six-sentence structure, and from symmetrical to asymmetric structure. This development can be attributed to several factors. Firstly, both are folk songs influenced by traditional Chinese poetry. Secondly, they share a common ethnic group, which contributes to a high degree of cultural recognition and integration. Thirdly, the singing groups are predominantly composed of people from lower social strata such as foot households, rafts, and farmers. Moreover, the oral teaching method, passed down through generations, has led to a similar singing structure in Ningxia Hua'er and Gansu Hua'er. Although both have a similar lyrical structure, the endings differ. Gansu Hua'er often ends with a single sentence or a double sentence, which is the most distinctive feature. Ningxia Hua'er, on the other hand, not only exhibits the characteristics of Gansu Hua'er's endings but also has its own characteristics, including the end of the entire song or single words. Additionally, in the four-sentence structure, there is an ending in the last sentence.

Secondly, the rhythm of Ningxia Hua'er and Gansu Hua'er showcases dialectal variations, which reflect language and cultural diversity. The rhythm of Gansu Hua'er singing is influenced by dialect, resulting in a unique rhythm pattern. The first typical rhythm form consists of four sentences, with the first three sentences having three words each, and the fourth sentence having one word. The second form comprises three words per sentence, with the first three sentences containing three words each, and the following sentences adopting a three-word, three-word, and two-word rhythm pattern. In contrast, the rhythm of Hua'er in Ningxia is influenced by dialectal habits, with less impact from Chen'ci words. The regional cultural differences also contribute to the rhythmic variations. The most typical rhythm of Liupanshan Hua'er consists of three words, seven words, two words, two words, three words, and eight words per sentence. The rhythm is divided into three words, two words, three words, and three words, followed by three words and two words. Comparing the rhythm of Ningxia Hua'er and Gansu Hua'er solely based on lyrics and neglecting the influence of dialects would fail to uncover their similarities and differences. The distinct rhythmic

characteristics of Ningxia Hua'er and Gansu Hua'er are a result of different dialectal influences.

Lastly, both Ningxia Hua'er and Gansu Hua'er are products of cultural integration among multiple ethnic groups, exhibiting both commonalities and individuality. The shared characteristics of their singing lyrics structure and rhythm directly reflect the cultural and linguistic traits of these two regions. Due to variations in region, language, culture, and customs, differences in rhythmic patterns and lyrical endings have emerged.

Table 3. Comparison of Lyrics

Similarity	Gansu Hua'er	Ningxia Hua'er
1. The structure of the lyrics in both Gansu Hua'er and Ningxia Hua'er reflects various patterns such as the four-sentence pattern, five-sentence pattern, six-sentence pattern, folding waist pattern, and two-tans-of water pattern.	The rhythm of Gansu Hua'er lyrics exhibits a combination of three tones and four tones. The rhythmic patterns of the words reflect the characteristic rhythms of the lyrics in triple time.	1. The ending of Ningxia Hua'er libretto also exhibits the characteristics of a single suffix for the entire libretto, as well as the ending of a single suffix for the first three sentences and a double suffix for the fourth sentence in the four-sentence structure.
2. Both Gansu Hua'er and Ningxia Hua'er exhibit both symmetrical and asymmetric structures in their lyrics.		2. There are two types of rhythms found in Ningxia Hua'er libretto. The most common one is where the entire libretto follows a rhythm pattern of two words, two words, and three words, with each rhythm occurring three times.
3. The most distinctive endings in the lyrics of Hua'er in both regions are represented by a single sentence with a single suffix and a double sentence with a double suffix.		Another rhythm pattern is seen in the following sentence, consisting of three words, three words, and two words.

2.2 The Similarities and Differences between Ningxia Hua'er and Gansu Hua'er

The distinction between Gansu Hua'er and Ningxia Hua'er lies in the abundance and variety of Chen'ci words. The factors influencing the similarities and differences between the two are as follows:

Firstly, the words "ah," "ha," "yo," and "that" are commonly shared by both dialects, representing the unique dialectal features of Gansu Hua'er. These words reflect the influence of minority languages, showcasing the distinctive ethnic and cultural characteristics of Gansu Hua'er. Whether it is the common Chen'ci words between Ningxia Hua'er and Gansu Hua'er or the Chen'ci words that reflect minority languages in Gansu Hua'er, they are integral to the culture of Hua'er music, adding beauty to the singing and creating a vibrant atmosphere.

Secondly, Ningxia Hua'er exhibits a limited range of sentence types with short and simple structures. The most common example is "elder brother's meat." However, during actual performances, the content of the outChen'ci words may be adjusted to suit the singer's needs. In contrast, Gansu Hua'er showcases a greater variety of Chen'ci words due to different song types, offering rich content that adapts to specific situations. These Chen'ci words are categorized into various orders, such as line names, human names, family names, land names, and Hua'er names, showcasing the cultural diversity of Gansu Hua'er. These "make" sentences possess their own distinct characteristics, with some even extending beyond a few words. Whether it's a four-word phrase like "elder brother's meat" or longer sentences spanning dozens of words, they play an essential role in the structure of lyrics and melody, effectively expressing the emotions of the singer.

Furthermore, the differences in language and cultural environment contribute to the disparities in the endings of the two dialects, highlighting the distinct features of Ningxia Hua'er and Gansu Hua'er.

Lastly, considering the characteristics of Ningxia Hua'er and Gansu Hua'er, local culture and national culture are crucial factors that significantly shape the features of the respective dialects. Gansu is a region where multiple ethnic minorities and Han people coexist, leading to the intermingling of diverse languages and the development of varied cultures. The integration of different ethnic cultures has

allowed Gansu Hua'er to flourish among ethnic minorities. With the incorporation of numerous minority cultural elements, Gansu Hua'er possesses abundant "nutrients" for its Chen'ci words. On the other hand, Ningxia Hua'er, as a folk song reflecting the local character, thrives in the concentrated Hui population in the southern region of Ningxia. Directly influenced by the Liupanshan dialect, the diversity of dialects in Ningxia Hua'er is slightly less pronounced compared to those in Gansu province. In distinct linguistic and ethnic environments, the outChen'ci words of Hua'er in both regions exhibit local and national characteristics.

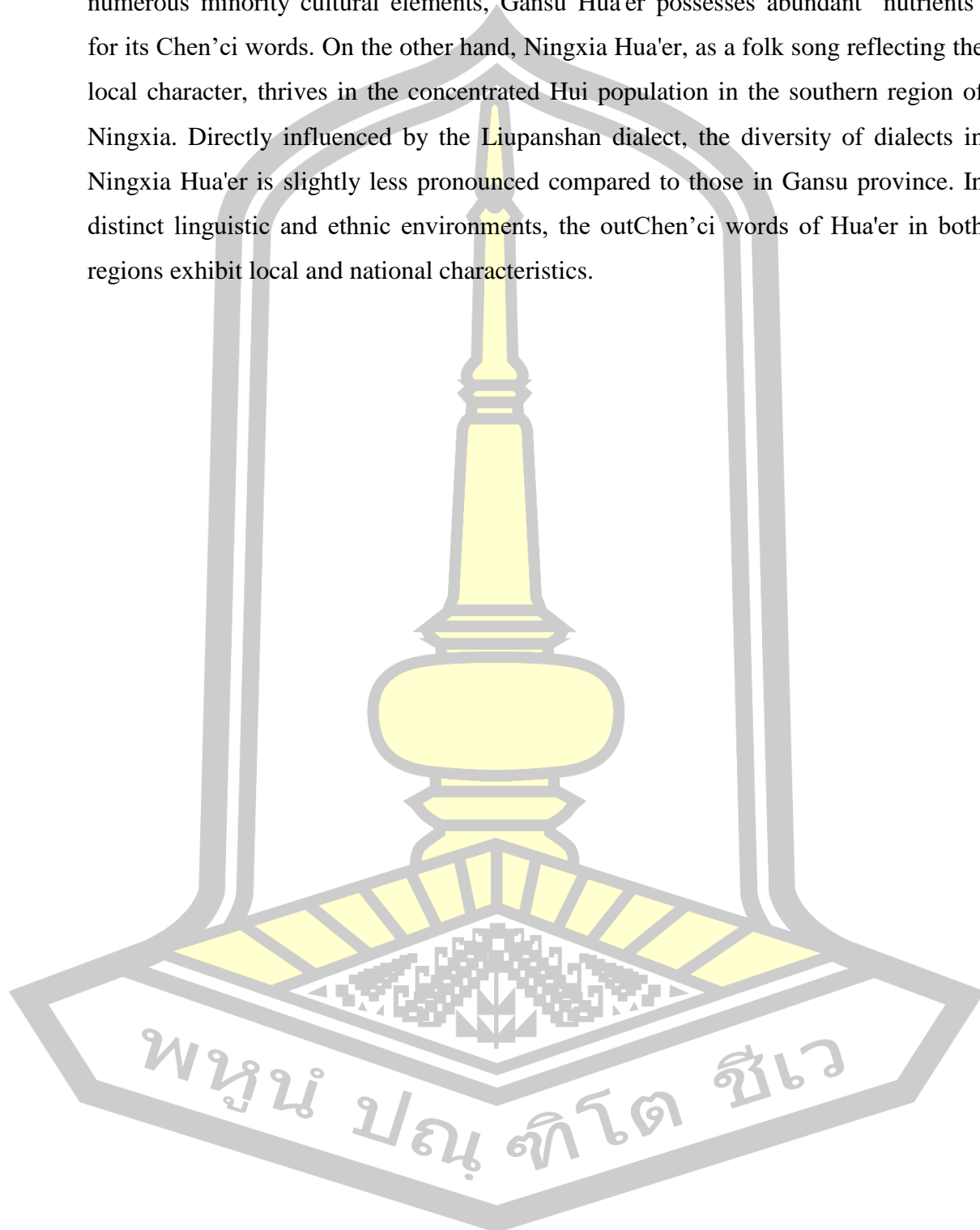


Table 4. Comparison of Chen'ci

Similarity	Gansu Hua'er	Ningxia Hua'er
<p>1. Both Ningxia Hua'er and Gansu Hua'er feature connecting words, which can be classified into auxiliary words such as "ya," "zhe," "ha," "yo," "hey," "ah," "men," "le," and mosaic Chen'ci words including "ge," "dege," "Ijiu," "that," "jiu," and more.</p> <p>2. The Chen'ci sentence structure of "Age's meat" is commonly found in both Ningxia Hua'er and Gansu Hua'er.</p> <p>3. The final Chen'ci words include "ye" and "ya" in both dialects, but they differ in their usage. "Ye" is used in Ningxia Hua'er, while "ya" is employed in Gansu Hua'er.</p>	<p>1. Gansu Hua'er features a plethora of Chen'ci words.</p> <p>2. The presence of connecting words in Gansu Hua'er reflects the local dialect, and the inclusion of multiple ethnicities in the singing results in Chen'ci words that represent minority languages.</p> <p>3. In terms of extended Chen'ci structures, Gansu Hua'er encompasses a wide range of song orders, leading to the creation of rich Chen'ci sentences that can vary in length from a few to dozens of words.</p>	<p>1. Ningxia Hua'er has a limited number of Chen'ci words.</p> <p>2. In Ningxia Hua'er, the usage of connecting words that reflect the local dialect is rare. Additionally, due to the limited presence of ethnic groups in the singing, there are few Chen'ci words that represent minority languages.</p> <p>3. Among the extended Chen'ci structures, the most prevalent one in Ningxia Hua'er is the phrase "elder brother's meat," which has a concise structure typically consisting of fewer than ten characters.</p>

2.3 Similarities and Differences in the Singing Vocal List of Ningxia Hua'er and Gansu Hua'er

First and foremost, the common phonetic characteristics of Ningxia Hua'er and Gansu Hua'er are influenced by shared cultural and psychological traits, as well as

similarities in dialects between the two regions. The types of vocal tones in both melodies are determined by the cultural area they belong to, featuring wide, narrow, and ultra-wide cavity tones. However, the ultra-wide cavity sound list is less prevalent in Ningxia Hua'er compared to Gansu Hua'er. Nonetheless, both styles exhibit a loud folk song aesthetic.

Secondly, regional differences within the shared cultural background are the fundamental factors that distinguish Gansu Hua'er from Ningxia Hua'er. These differences stem from various aspects, such as ethnicity, dialects, customs, and emotional experiences, highlighting the diverse nature of the respective cultures. Ningxia Hua'er showcases local characteristics through its use of narrow cavity tone lists and small seven cavity tone lists. On the other hand, the Salar and Baoan ethnic songs in Gansu Hua'er also employ narrow cavity tones, deviating from the alternating pattern of narrow and wide cavity tones found in several other ethnic songs. These differences are influenced by the distinct cultural and national characteristics of each group.

Finally, the various types of vocal sounds and different melodic directions in Ningxia Hua'er and Gansu Hua'er demonstrate that music is a product of culture. Different regions give rise to distinct cultures, resulting in a rich diversity of musical expressions. These unique cultural identities serve as a reflection of people's inner worlds. People from different ethnicities and regions possess diverse aesthetic experiences and emotional sentiments. Folk songs, as an embodiment of oral music, are creations of individuals from all corners of the country. As Fei Xiaotong once said, "Each beauty has its own beauty, and beauty and beauty come together." This statement embodies the humble and appropriate attitude towards inheriting and developing national culture. The differences and similarities between Gansu Hua'er and Ningxia Hua'er serve as an excellent example that reflects the essence of this sentiment.

Table 5. Singing tone (Qiang yin lei)

Similarity	Gansu Hua'er	Ningxia Hua'er
Simultaneously, the wide-cavity and narrow-cavity sound columns are employed.	The melodies of Gansu Hua'er primarily alternate between wide and narrow accentuations. Hua'er sung by certain ethnic minorities features occasional instances of close-toned sound series, resulting in a musical style that is both vibrant and lyrical.	The melodies of Ningxia Hua'er predominantly consist of narrow tunes, with the unique local characteristics of small seven-tuned tunes and small tunes setting it apart from Gansu Hua'er.

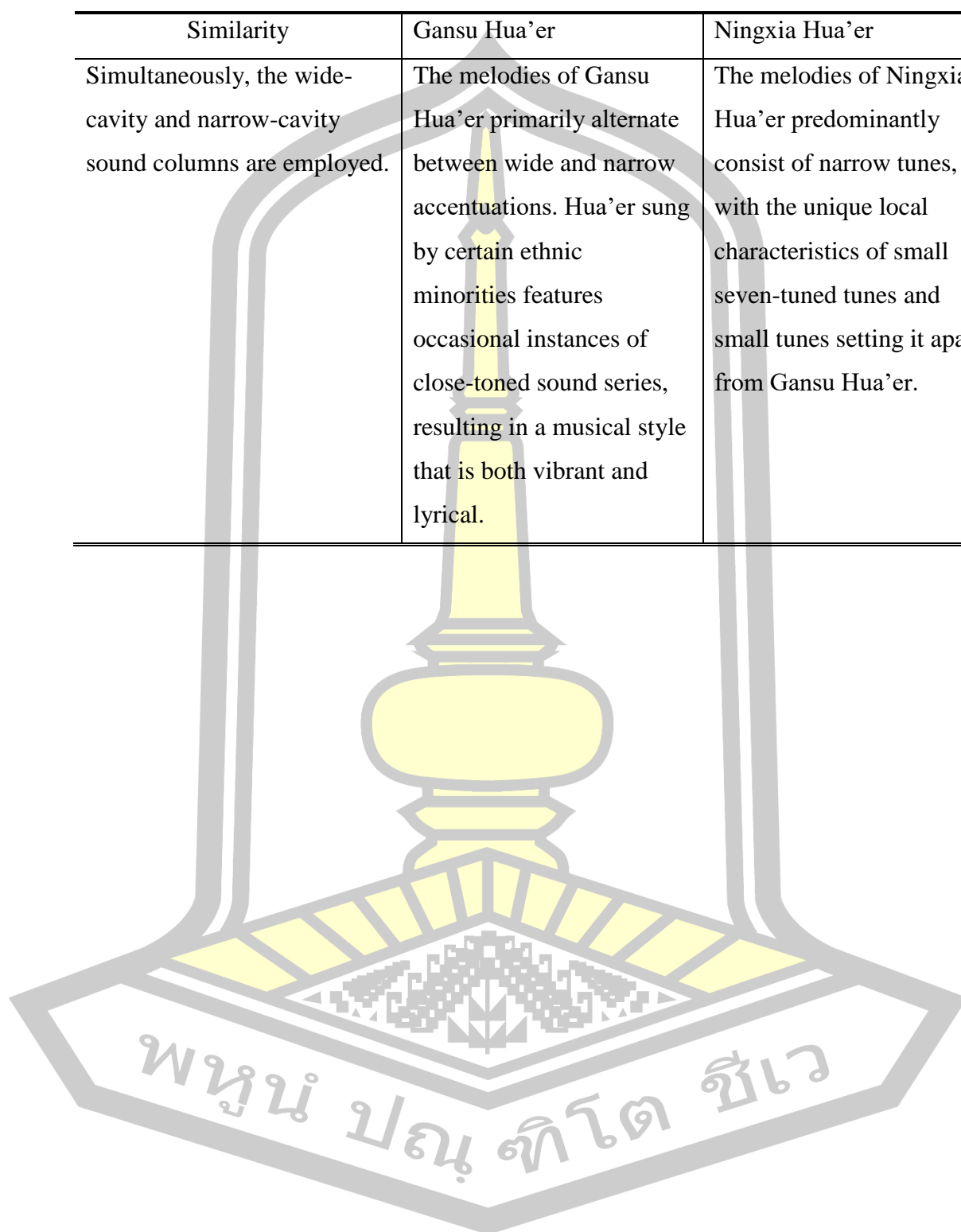


Table 6. Factors Influencing the Similarities and Differences in the Characteristics of Hua'er Music in Gansu and Ningxia

Similar reasons	Different reasons
<p>1. They belong to the same genre of folk songs and share a relationship of "source and flow."</p> <p>2. They share commonalities in terms of the singing nation and singing group, demonstrating a high level of cultural identity.</p> <p>3. Oral teaching is the predominant method of instruction in both cases.</p>	<p>1. Different singing nationalities and cultural influences have played a significant role in the development and formation of Gansu Hua'er. Through the collective efforts of the nine singing nations, Gansu Hua'er has achieved its own unique brilliance. Similarly, the unwavering dedication of the people in the Ningxia Autonomous Region, primarily the Hui nationality, has contributed to the distinctiveness of Ningxia Hua'er as a local music culture.</p> <p>2. Dialect variations also play a role in distinguishing Gansu Hua'er and Ningxia Hua'er. The formation of the Linxia dialect in Gansu is influenced by the Sino-Tibetan and Altai language families. Ethnic minorities with their own languages often use their respective languages for daily communication. In contrast, Ningxia Hua'er has gradually developed under the influence of the Liupanshan dialect. Consequently, Gansu Hua'er incorporates a greater number of Chen'ci words, while Ningxia Hua'er utilizes fewer Chen'ci words. Gansu Hua'er includes interlinear sections in minority languages, whereas Ningxia Hua'er has minimal interlinear content. These linguistic differences, along with variations in national culture, character, and subtle nuances in music style, contribute to the distinct accents of Ningxia Hua'er and Gansu Hua'er.</p> <p>3. Distinct regional cultures stemming from the different environments in which they grew are the primary factors contributing to the disparities between Ningxia Hua'er and Gansu Hua'er. It is within this contextual backdrop that the artistic characteristics of Ningxia Hua'er and Gansu Hua'er have emerged, highlighting their unique qualities.</p>

Chapter VII

Conclusion, Discussion and Suggestion

1. Conclusion

Based on the comparative study of Hua'er in Hezheng County, Gansu Province, and Haiyuan County, Ningxia Province, the following conclusions can be drawn:

1.1 Regarding the first objective, which is to explore the development of Hua'er folk songs in Gansu and Ningxia, it is evident that the main activity area of the Hui people and their ancestors in northwest China is the distribution basin of Hua'er. The emergence of Hua'er songs is closely intertwined with specific social and historical processes, reflecting the influence of people's material activities and interactions. The spirit of the Hui people not only runs through the transmission of Hua'er songs but also permeates the literature and music of Hua'er.

1.2 Concerning the second objective, which is to analyze the characteristics of Hua'er folk songs in Gansu and Ningxia, the comparative study focuses on three aspects: the structure and rhythm of the lyrics, the use of connecting words and ending words, and the vocal column and representative song order. Through the comparison and field investigation of Ningxia Hua'er and Gansu Hua'er, the following conclusions are drawn:

1.2.1 In terms of lyrics, Gansu Hua'er and Ningxia Hua'er share similarities and differences. The similarities include the structure of the lyrics, which includes the four-sentence pattern, five-sentence pattern, six-sentence pattern, waist folding pattern, and two-water carrying pattern. Both Hua'er styles have symmetrical and asymmetrical lyric structures. Additionally, the use of single-sentence and double-sentence endings is a unique feature in the lyrics of Gansu Hua'er and is also found in Ningxia Hua'er.

The differences lie in the ending of the Ningxia Hua'er lyrics, which include the single-word ending of the entire lyrics and the single-word endings in the first three sentences and double-word endings in the fourth sentence of the four-sentence structure. Moreover, Ningxia Hua'er exhibits two types of rhythm in its

lyrics, with the most common being a three-tone rhythm where each tone consists of two words, two words, and three words. Gansu Hua'er, on the other hand, displays three and four-tone forms, featuring three-word, three-word, three-word, one-word patterns in the upper and lower paragraphs, and three-word, three-word, two-word patterns in the next sentence. These rhythmic differences can be attributed to dialect variations.

1.2.2 Regarding the use of Chen'ci words, Gansu Hua'er and Ningxia Hua'er exhibit both similarities and differences. The similarities include the use of connecting words such as "ah," "zhe," "ha," "yo," "oh," "ah," "men," "le," and the inlaid words "ge," "de ge," "i jiu," "that," and "jiu," which are common to both styles. The extended sentence "brother's meat" is also shared between Ningxia Hua'er and Gansu Hua'er. Both styles employ the closing words "ye" and "ya," although they differ in their usage: Ningxia Hua'er predominantly uses "ye," while Gansu Hua'er uses "ye."

The differences can be observed in the fewer prepositions used in Ningxia Hua'er compared to Gansu Hua'er. Furthermore, Gansu Hua'er includes connecting words that reflect dialects and incorporates Chen'ci words reflecting minority languages due to the presence of multiple singing nationalities. In terms of extended interlinear words, Gansu Hua'er demonstrates a greater variety, resulting in rich interlinear sentences ranging from a few to dozens of words. In contrast, Ningxia Hua'er commonly features "elder brother's meat" with a concise structure consisting of typically less than ten words.

1.2.3 Regarding the accent, Gansu Hua'er and Ningxia Hua'er exhibit similarities and differences. Both styles utilize wide and narrow cavity sound trains. The wide tone train with a double four-degree jump of re-sol-la treble re is particularly prominent in the music style of Hua'er in the northwest region. Narrow cavity tones include la-treble do-re, mi-sol-la, sol-la-treble do, and re-mi-sol.

The differences lie in the emphasis placed on accent types and vocal style between Gansu Hua'er and Ningxia Hua'er. Gansu Hua'er predominantly alternates between wide and narrow tone trains, and certain Hua'er songs sung by ethnic minorities feature a small number of close tunes, resulting in a blend of loud and lyrical music. In contrast, Ningxia Hua'er is characterized by a dominant use of

narrow accents, particularly the small seven accent and small accent with distinct local characteristics.

1.3 Based on the second objective, which is to compare the similarities of Hua'er folk songs in Gansu and Ningxia, the following conclusions can be made:

1.3.1 Hezheng County in Gansu Province and Haiyuan County in Ningxia Province are both areas where ethnic minorities gather, and over 50% of the Hui people residing in these regions adhere to Islam. They share common cultural taboos. However, the transmission of Hua'er songs has been influenced by the diverse geographical and cultural environments of the two regions.

1.3.2 The similarities between Ningxia Hua'er and Gansu Hua'er can be attributed to several factors. Firstly, they both belong to the genre of folk songs and share a "source and flow" relationship. Secondly, they have common ground in terms of the singing nation and group, resulting in a high degree of cultural identity. Lastly, oral instruction serves as a common teaching method for both styles. These factors contribute to the shared characteristics observed in the structure of lyrics, use of Chen'ci words, and accent.

1.3.3 The differences between Ningxia Hua'er and Gansu Hua'er can be attributed to various factors. Firstly, the diverse singing nations and cultural influences during their development and formation have played a significant role. The collaborative efforts of nine singing nations have contributed to the distinctiveness of Gansu Hua'er, while the unwavering dedication of the people in Ningxia Autonomous Region, primarily the Hui nationality, has shaped Ningxia Hua'er into a unique local music culture. Secondly, differences in dialects have influenced the two styles. The formation of the Linxia dialect in Gansu is influenced by the Sino-Tibetan and Altai language families, resulting in a greater number of Chen'ci words in Gansu Hua'er compared to Ningxia Hua'er. Furthermore, Gansu Hua'er incorporates interlinear sections in minority languages, whereas Ningxia Hua'er has minimal interlinear content. These differences are also influenced by variations in national culture, character, and music style, which affect the emphasis placed on voice types. Lastly, the disparities in regional cultures have been instrumental in shaping the artistic characteristics of Ningxia Hua'er and Gansu Hua'er, highlighting the embodiment of cultural diversity.

2. Discussion

The research conducted in this dissertation aimed to investigate the development, characteristics, and similarities and differences of Hua'er folk songs in Gansu and Ningxia provinces in Northwest China. The research process followed a comprehensive set of research methods, including fieldwork, literature analysis, questionnaire surveys, interviews, and data analysis. By analyzing the collected data, the researcher aimed to provide insights into the Hua'er music culture and contribute to the promotion and enhancement of Hua'er culture.

The introduction section of the dissertation provided a background and context for the research, highlighting the significance of studying Hua'er folk songs in Gansu and Ningxia provinces. It outlined the objectives of the research, which were to examine the development and characteristics of Hua'er in these regions and to identify similarities and differences. The introduction successfully set the stage for the subsequent research and provided a clear direction for the study.

The literature review section presented a comprehensive overview of existing research on Hua'er folk songs. The researcher referred to various scholarly works and publications, such as Cai Guoying's "Hua'er essence of Ningxia" (2012) and Gao Chuanfeng's "Summary of studies on Huaer in Liupanshan" (2013), to establish the foundation of knowledge on the topic. The literature review revealed that previous studies have focused on aspects such as the historical background, cultural significance, and musical characteristics of Hua'er. It also identified gaps in the existing literature, which this research aimed to address. (Cai Guoying & Z L, 2012)

The research methods section provided a detailed explanation of the research scope, research process, data collection, data management, data analysis, and presentation of research results. The researcher conducted fieldwork in Gansu and Ningxia provinces, visiting specific locations and gathering data through interviews, observations, and questionnaire surveys. The use of multiple research tools, such as literature analysis and fieldwork, ensured a comprehensive and robust data collection process. The data management and analysis methods, including classification, validity testing, and triangulation, demonstrated the researcher's commitment to ensuring data accuracy and reliability.

Based on the research methods employed, the researcher collected a significant amount of data, including videos, audio recordings, photographs, and written documentation. The data analysis process involved sorting the data by location and comparing music functions and types to identify similarities and differences. The researcher used ethnomusicology and art theory to interpret the collected data and draw meaningful conclusions. The research results section presented the findings of the analysis, focusing on the development, characteristics, and similarities and differences of Hua'er folk songs in Gansu and Ningxia provinces.

The research results indicated that the culture and customs of Gansu and Ningxia provinces have had a significant influence on the development of Hua'er, leading to distinct development paths in these regions. The analysis of factions and types of Hua'er in these provinces revealed both similarities and differences, highlighting the unique musical characteristics of each region. For example, Wang Pei's "Discussion on Chinese Hua'ers" (2018) and Ding Xuyang's "The development and exploration of 'Huaer' music of the Hui nationality in Linxia" (2016) provided valuable insights into the musical styles and regional variations of Hua'er.

The research conclusion discussed the findings in relation to the research objectives, theoretical principles, and existing literature. The conclusions drawn were consistent with previous research on Hua'er, as well as the theoretical principles of ethnomusicology and art theory. The research confirmed the cultural significance of Hua'er folk songs in Gansu and Ningxia provinces and shed light on the unique musical characteristics that have emerged in these regions. The dissertation's conclusion also discussed the implications of the research findings and provided suggestions for further research and the promotion of Hua'er culture.

In summary, this dissertation successfully explored the development, characteristics, and similarities and differences of Hua'er folk songs in Gansu and Ningxia provinces. Through a well-designed research process and the utilization of various research methods, the researcher collected and analyzed data to provide valuable insights into Hua'er music culture. The research findings were consistent with existing literature and theoretical principles, contributing to the scholarly understanding of Hua'er and offering practical recommendations for the preservation and promotion of this cultural heritage.

3. Suggestions

3.1 Suggestions for Applying the Results of This Research:

3.1.1 Cultural Preservation: The findings of this research shed light on the unique development and characteristics of Hua'er in Gansu and Ningxia provinces. These insights can be utilized to develop strategies and initiatives for preserving and promoting Hua'er as an important cultural heritage. Efforts can be made to document and record Hua'er performances, organize festivals and events, and incorporate Hua'er into educational curricula to ensure its continued recognition and appreciation.

3.1.2 Cross-Regional Collaboration: The research highlights the distinct influences on Hua'er in different regions, such as the impact of Xintianyou in northern Shaanxi and the influence of Tibetan and Tu nationalities in Qinghai. Building collaborations and networks between these regions can facilitate knowledge exchange, cultural exchanges, and joint performances, fostering a deeper understanding and appreciation of the diversity within Hua'er music.

3.1.3 Cultural Tourism: The unique characteristics of Hua'er in Gansu and Ningxia can be leveraged to develop cultural tourism initiatives. Local authorities and tourism organizations can work together to create cultural tourism routes, organize Hua'er performances for tourists, and promote the cultural significance of Hua'er in attracting visitors to these regions.

3.2 Suggestions for Further Research:

3.2.1 Comparative Studies: Further research can focus on conducting comparative studies between Hua'er in Gansu, Ningxia, and other regions where Hua'er is practiced. Comparisons can be made in terms of music characteristics, lyrical themes, performance styles, and cultural influences. This will contribute to a more comprehensive understanding of the broader Hua'er tradition and its regional variations.

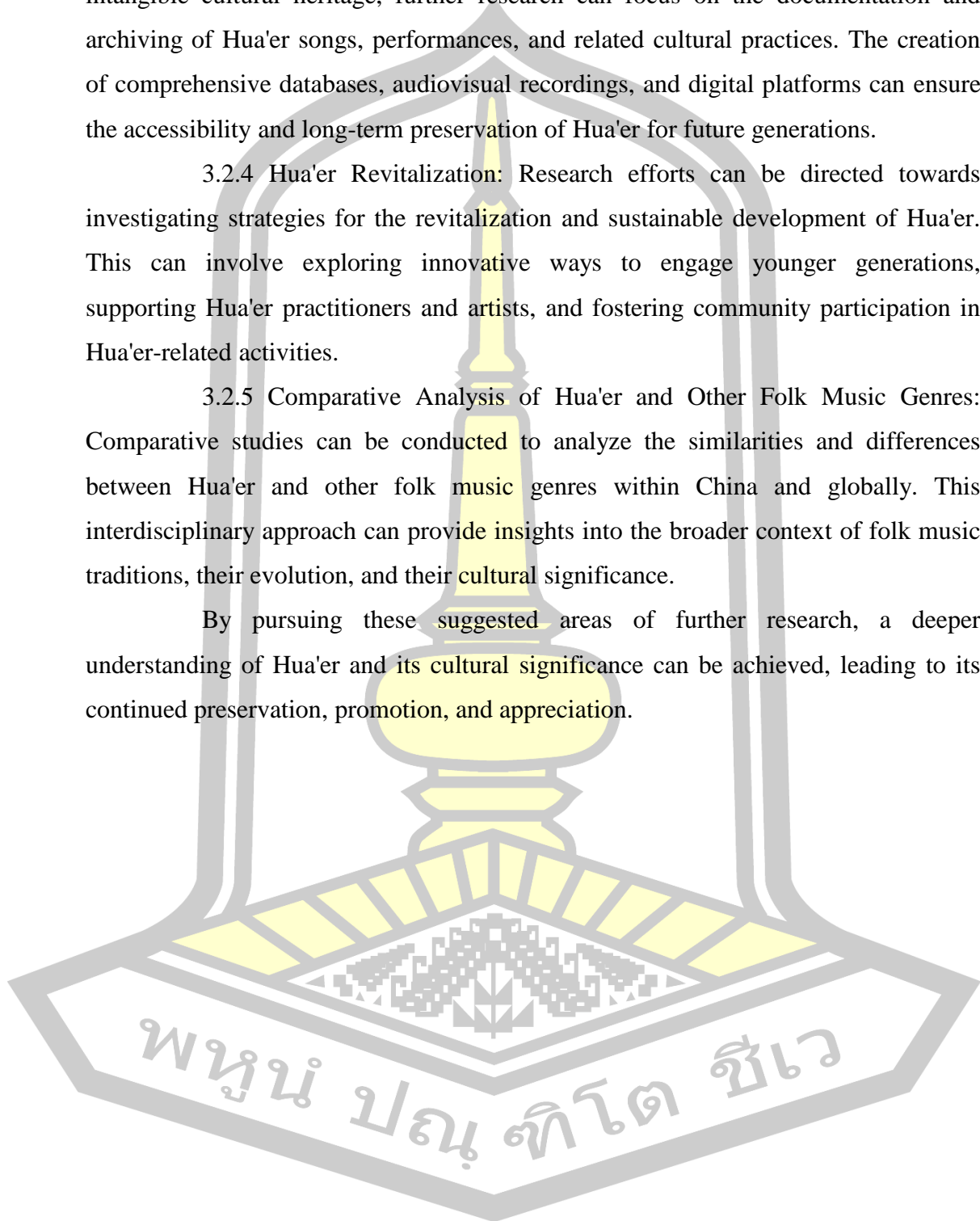
3.2.2 Socio-cultural Impact: Future research can explore the socio-cultural impact of Hua'er within communities. This can involve examining the role of Hua'er in community cohesion, identity formation, and intergenerational transmission. Additionally, studying the contemporary relevance and adaptation of Hua'er in the face of modernization and globalization can provide insights into its continued significance in changing cultural landscapes.

3.2.3 Documentation and Archiving: Given the urgency to preserve intangible cultural heritage, further research can focus on the documentation and archiving of Hua'er songs, performances, and related cultural practices. The creation of comprehensive databases, audiovisual recordings, and digital platforms can ensure the accessibility and long-term preservation of Hua'er for future generations.

3.2.4 Hua'er Revitalization: Research efforts can be directed towards investigating strategies for the revitalization and sustainable development of Hua'er. This can involve exploring innovative ways to engage younger generations, supporting Hua'er practitioners and artists, and fostering community participation in Hua'er-related activities.

3.2.5 Comparative Analysis of Hua'er and Other Folk Music Genres: Comparative studies can be conducted to analyze the similarities and differences between Hua'er and other folk music genres within China and globally. This interdisciplinary approach can provide insights into the broader context of folk music traditions, their evolution, and their cultural significance.

By pursuing these suggested areas of further research, a deeper understanding of Hua'er and its cultural significance can be achieved, leading to its continued preservation, promotion, and appreciation.



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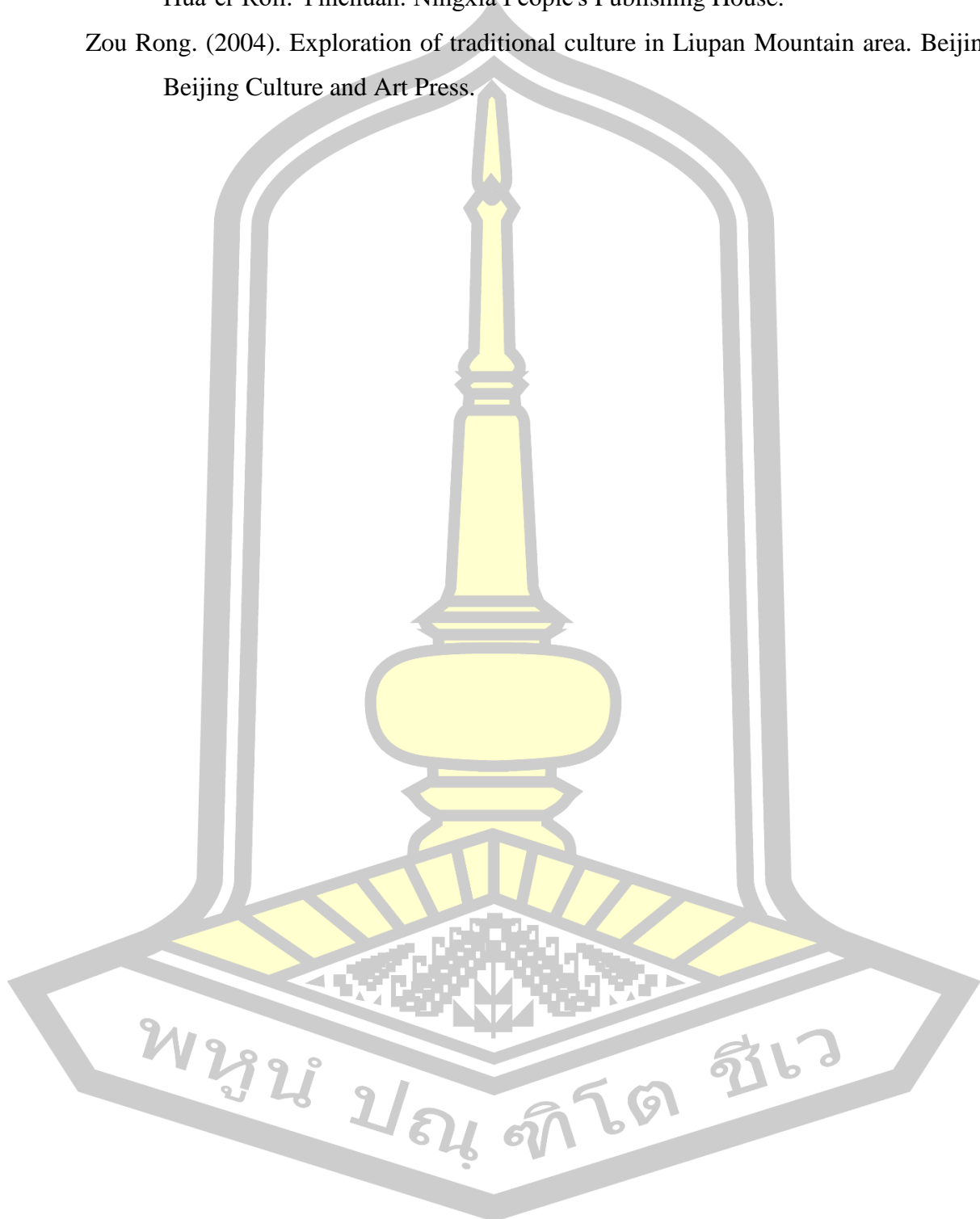
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APPENDIX

APPENDIX INTERVIEW

Name: Zhang Xiao dong

Date: 16.03.2022

1.How many years have you studied Hua'er?

For more than ten years.

2.Do you participate in the Hua'er Festival in Hezheng County every year?

Yes, we used to participate in every session. Now we not only need to participate in depth, but also managers.

3.You have participated in so many Hua'er fairs, can you talk about the changes in recent years?

1. The government inclines to folk culture in policy.
2. Strengthen the basic construction of folk culture and the training of inheritors. For example, we have built "eight lanes and thirteen alleys" to reproduce the Arab national customs thousands of years ago. Each prefecture and county cultural center absorbs and cultivates inheritors.
3. The lyrics have been integrated into modern language.
4. Influenced by other national languages, the language has changed.

4.What aspects do you think we have to improve?

1. Due to the epidemic in recent years, the number of participants in the Hua'er Fair is small. I believe that the epidemic will be better.
2. The government's propaganda is insufficient.
3. There are few spontaneous Hua'er activities organized by the masses.
4. The combination of folk customs and tourism is not good.
5. Fewer and fewer young people participate in and sing Hua'er.

พหุบัณฑิต ชีเว

INTERVIEW

Name: Luo Jie

Date: 28.03.2022

1. Are you an actor who specializes in singing Hua'er?

yes

2. how old are you?

I am 33 this year

3. At your age, are there more people who can sing than Hua'er?

Not much, less than me

4. When did you start to learn Hua'er?

I began to learn it when I was young. When I was young, my grandpa sang a song and I learned one. Just learn more slowly. Later, he sang Hua'er.

5. Do you think there is a difference between your grandparents' Hua'er and yours?

There must be a difference.

6. What are the differences?

1. We have added many languages that reflect the lives of our young people.
2. Some language habits of his nationality are integrated into the language.
3. The modern folk singing is integrated into the singing, which seems to make the public like Hua'er more and more.

INTERVIEW

Name: Yang Xue

Date: 10.04.2022

1. Are you an actor who specializes in singing Hua'er?

yes

2. how old are you?

I am 29 this year

3. At your age, are there more people who can sing than Hua'er?

Not much, less than me.

4. When did you start to learn Hua'er?

I learned from my grandmother when I was young.

5. Do you think there is a difference between your grandparents' Hua'er and yours?

Yes, it's a little different from the older generation

6. What are the differences?

1. It reflects the life of modern people.
2. It is mainly affected by Hua'er in Liupan Mountain and the ethnic groups in northern Shaanxi.
3. Some modern singing and accompaniment methods have been added.

พหุบัณฑิต ชีเว

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