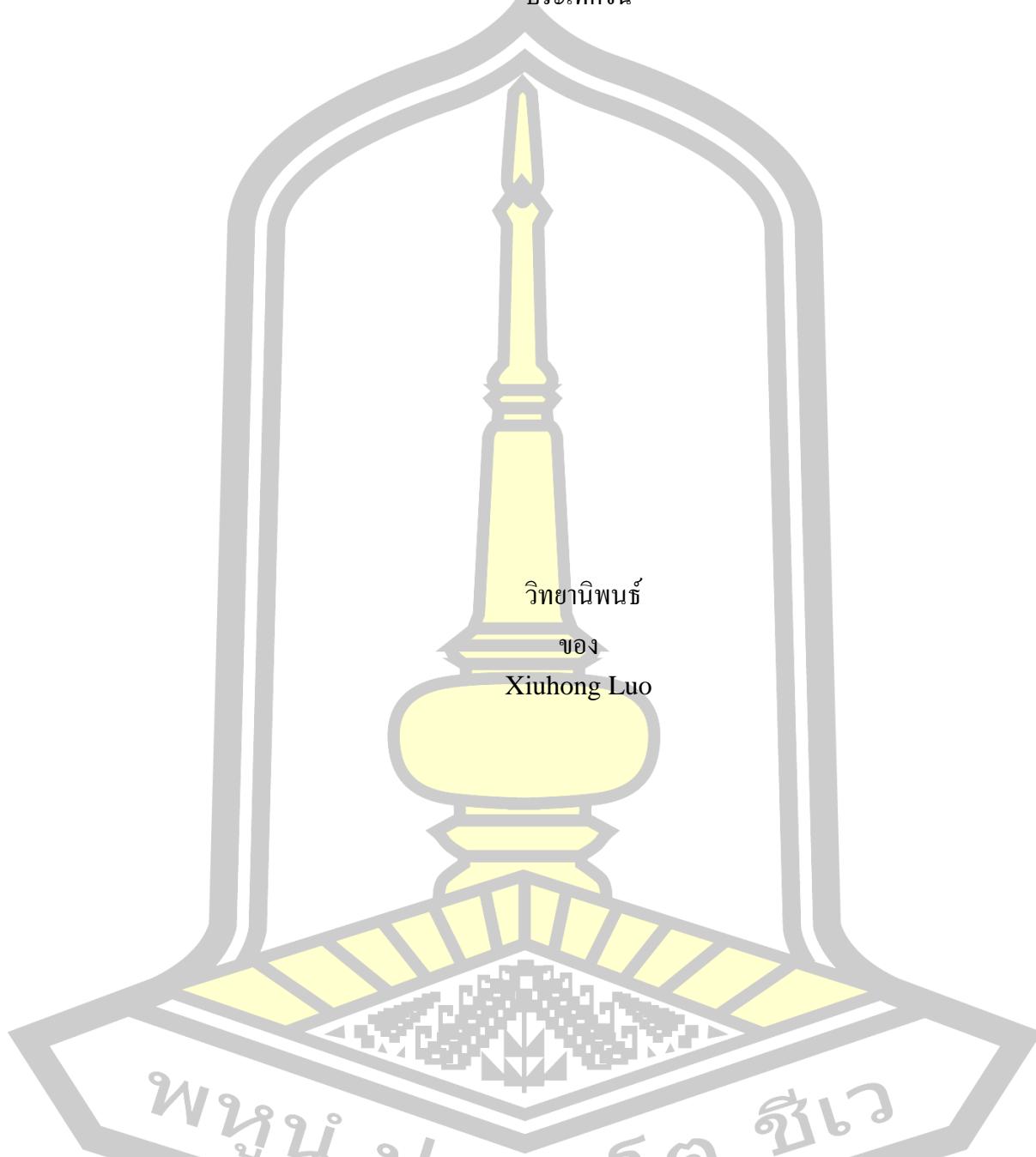


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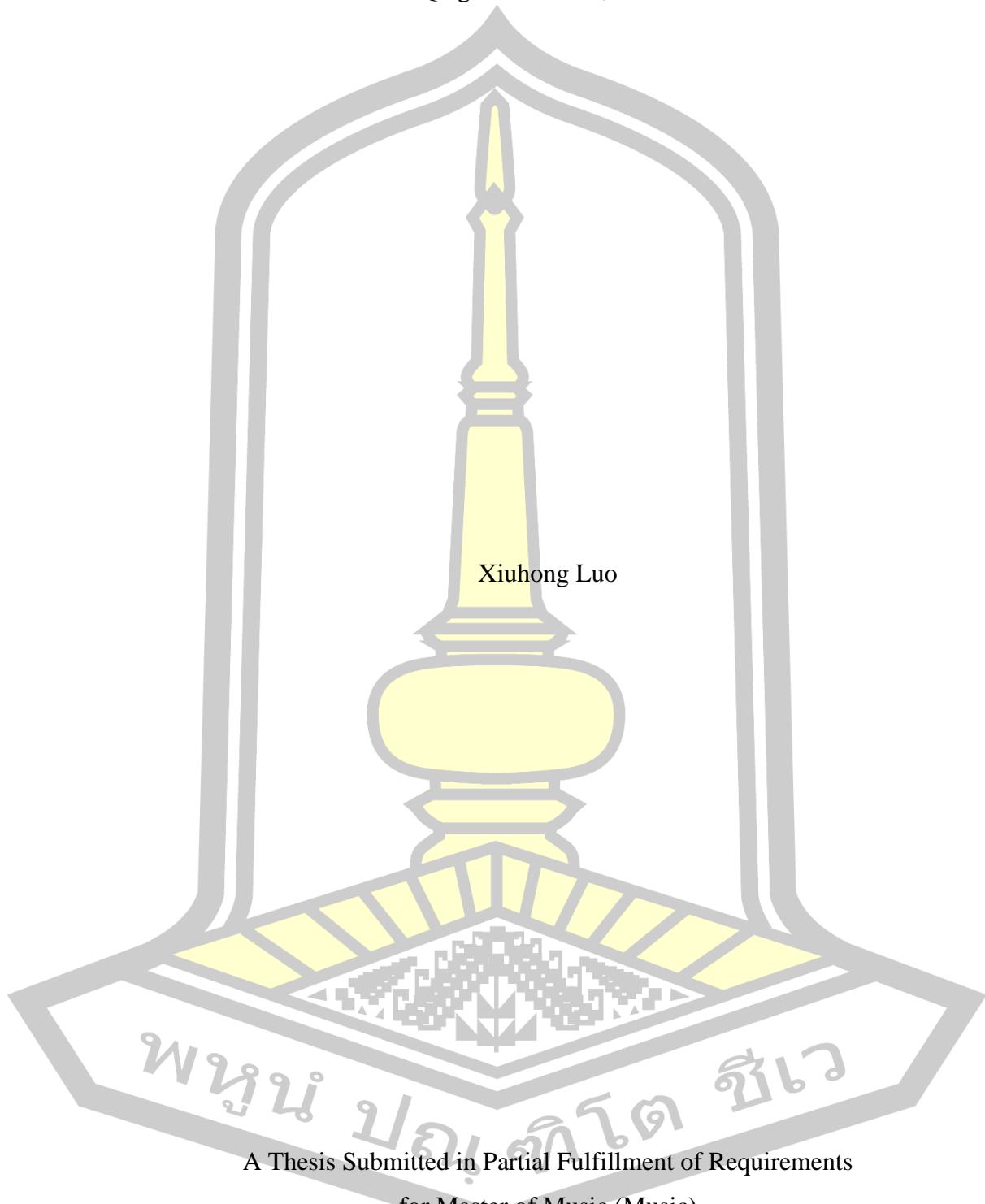
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Historical Development and Contemporary Adaptation of Salar Folk Songs in
Qinghai Province, China



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

December 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Xiuhong Luo , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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TITLE Historical Development and Contemporary Adaptation of Salar Folk Songs in Qinghai Province, China

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ABSTRACT

The objectives of this research were to 1) investigate the historical development of Salar folk songs in Qinghai Province, China, and 2) analyze the contemporary adaptation of Salar folk songs in Qinghai Province, China. Through extensive fieldwork, three key informants from the Salar community were engaged to provide valuable insights into the multifaceted world of Salar folk songs. Data analysis involved a qualitative research, drawing from interviews, participant observation, and archival research. The results of this research reveal the following:

1. The history of Salar folk songs in Qinghai Province, China, reveals their rich musical tradition and their connection to the Salar people's way of life. Factors such as religious influences, migratory patterns, and interactions with neighboring ethnic groups shaped the development. The shift from oral transmission to written notation highlights the importance of these songs in commemorating historical events, celebrating cultural festivals, and fostering unity among the Salar community.

2. The contemporary adaptation of Salar folk songs in Qinghai Province, China, reveals the fusion of traditional and modern elements. The songs incorporate modern instruments, vocal techniques, and influences from neighboring cultures, making them more accessible and appealing to a wider audience. The adaptability of Salar music reflects the region's cultural diversity and its relevance to contemporary issues.

Keyword : Salar folk songs, Qinghai Province, Historical development, Contemporary adaptation, Cultural preservation

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As I bring my thesis work to a close, a project that has spanned nearly two years of my graduate studies, I am awash with a multitude of emotions. This transformative journey has been made possible through the unwavering support of many individuals, for whom I am deeply thankful.

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I would also like to express my sincere appreciation to the College of Music at Mahasarakham University for providing me with comprehensive education and training. Furthermore, I extend my gratitude to the members of the defense committee, Asst. Prof. Dr. Sayam Chuangprakhon, Asst. Prof. Dr. Pittayawat Pantasri, and Asst. Prof. Dr. Sarawut Choatchamrat, as well as my classmates, supportive friends, and loving family, for their unwavering encouragement and assistance throughout this academic journey.

Expansive scientific ideas, profound knowledge, an unwavering work ethic, and an approachable demeanor have had a profound impact on me, leaving an indelible and positive mark on both my academic and personal development. The Chinese proverb, "Drink water and think about the source," aptly captures my feelings as I acknowledge the deep debt of gratitude I owe to my teachers, a debt that will forever reside in my heart, guiding my future endeavors.

The road ahead may present challenges but armed with the lessons learned and the resilience gained during this journey, I embrace the future with unwavering determination. I pledge to continue working diligently to further enhance my capabilities and knowledge. To all those who have supported me on this journey, I extend my heartfelt thanks.

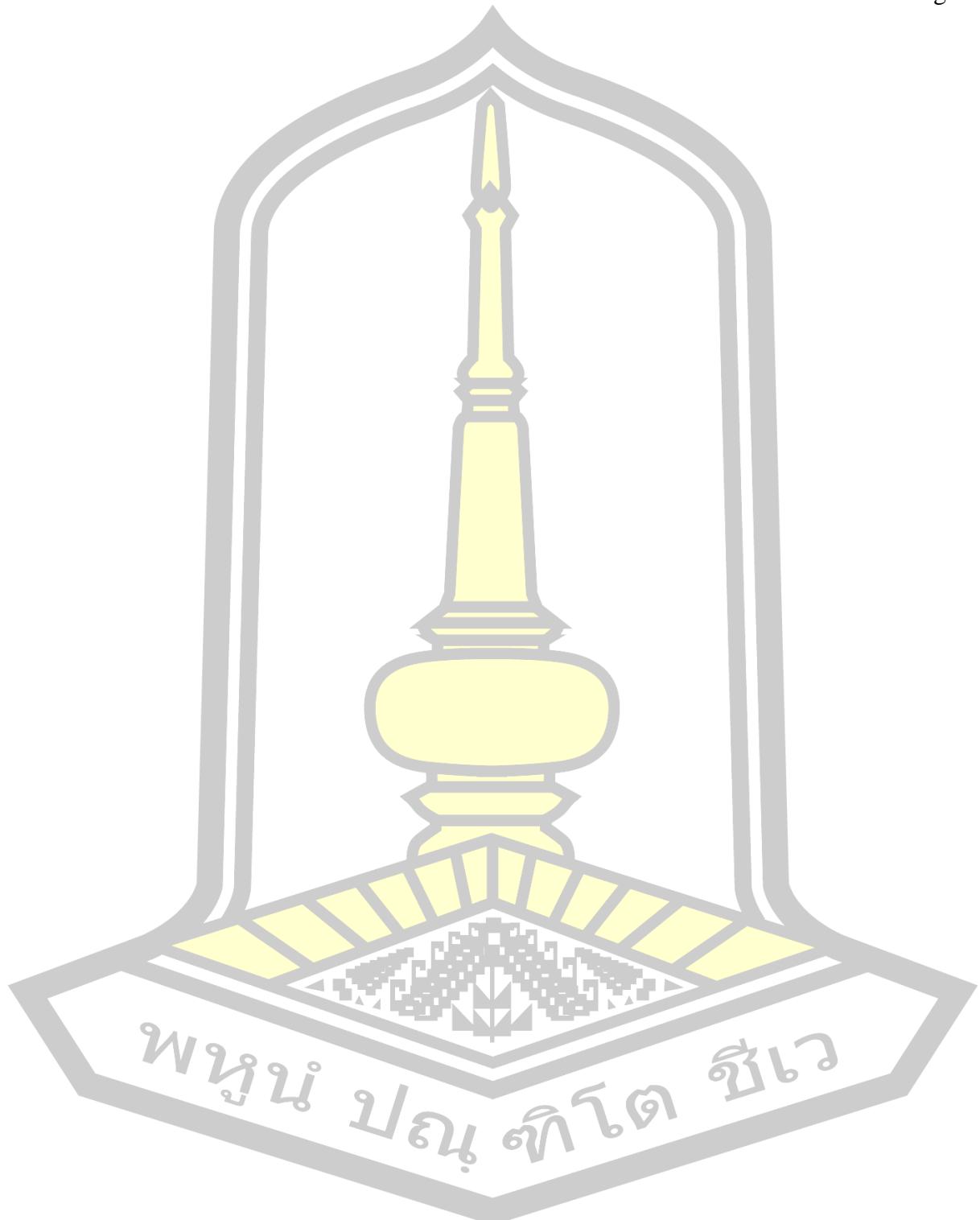
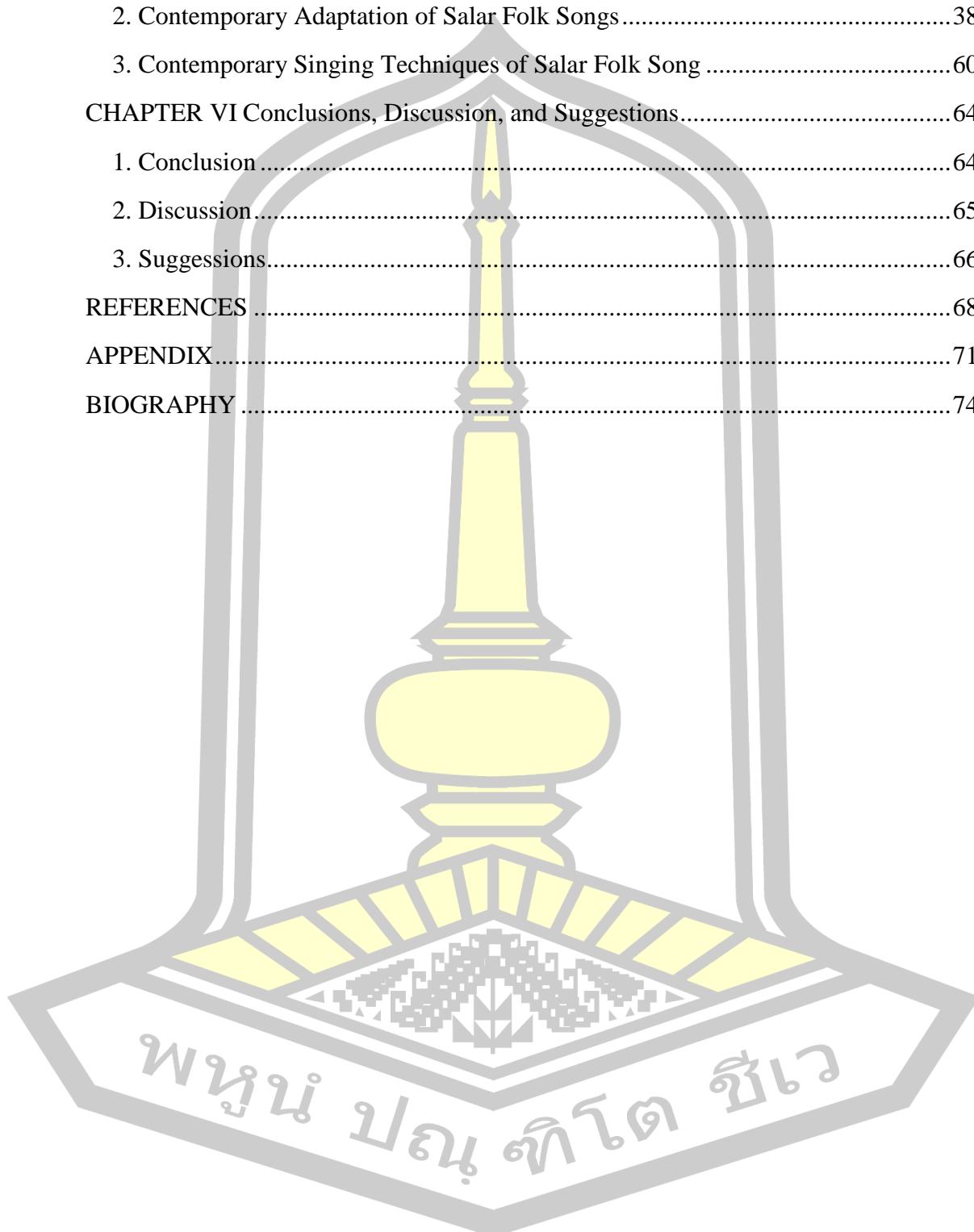


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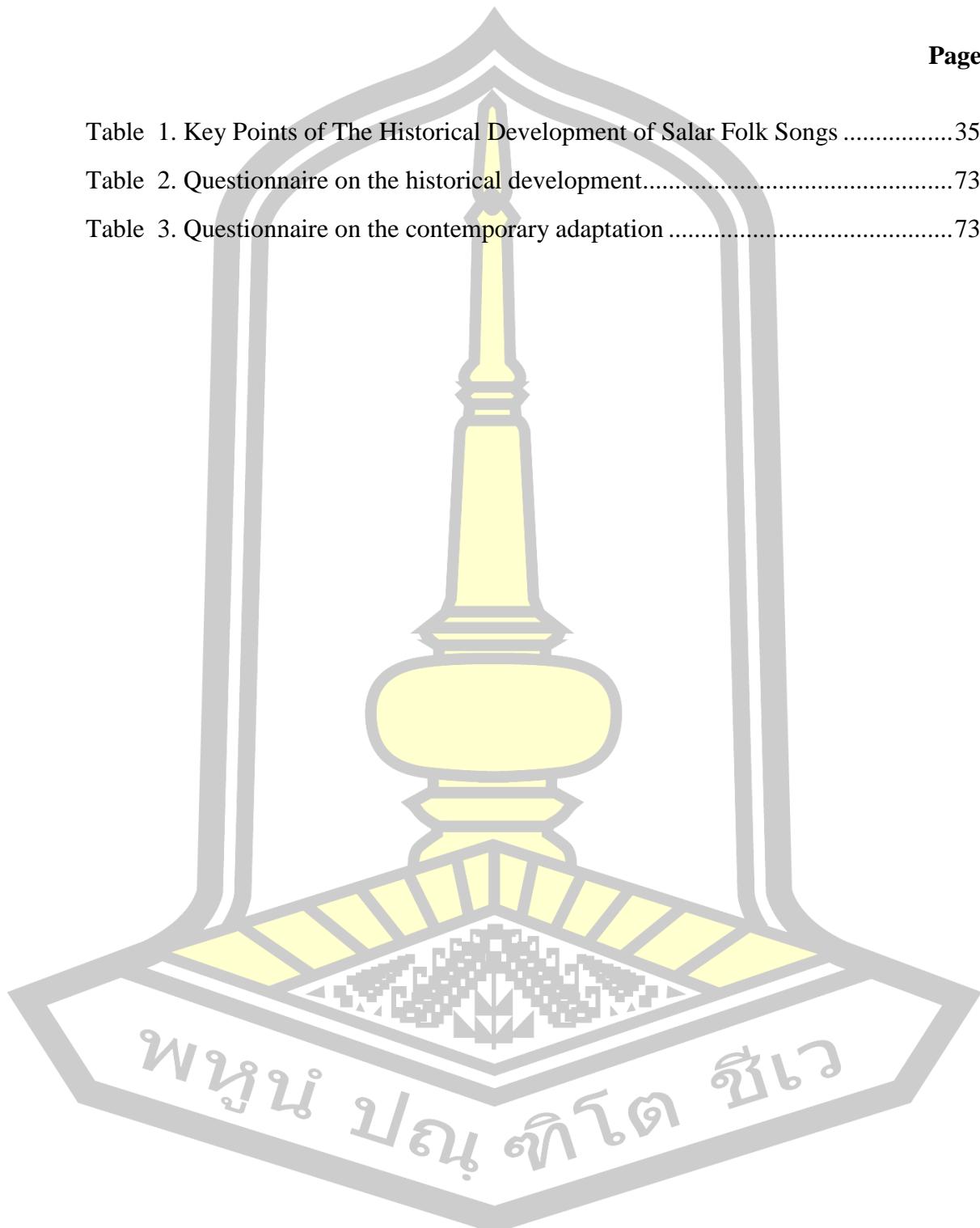
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CHAPTER I

Introduction

1. Research Background

Salar folk songs, deeply rooted in the heart of Qinghai Province, serve as a living testament to the rich tapestry of Chinese cultural diversity. These melodious expressions of the Salar people, one of China's 56 ethnic minorities, have a historical lineage dating back to the Yuan Dynasty in the 13th century. It is a tale of Central Asian Samarkand settlers who, traversing Xinjiang, found a home in the Xunhua region of Qinghai. Over centuries, they have shared their lives with the indigenous Tibetan, Hui, Han, Mongolian, and other ethnic groups, nurturing a harmonious coexistence that has left an indelible imprint on their collective identity. With a total population of approximately 126,900 individuals, the Salar people predominantly follow the Islamic faith (Stewart, 2014; Chen, 2014; Stewart, 2016).

The genesis of Salar folk songs can be traced to the late Ming and early Qing dynasties. These songs bear witness to a remarkable fusion of local Tibetan, Chinese, Mongolian, and religious musical elements, resulting in a captivating and distinctive musical tradition. The Salar people's mastery of their art is so profound that their folk songs have earned the esteemed recognition of the State Council of the People's Republic of China, finding a place in the fourth batch of national intangible cultural heritage lists. Through generations, Salar folk songs have evolved, embracing a diversified range of themes, content, and expressive methods. This dynamic transformation mirrors the organic growth of music within ethnic communities (Ma, 2008; Wang & Chuangprakhon, 2023).

Scholar Cheng (2006) notes that ethnic music naturally accumulates, giving rise to works bearing typical musical characteristics. These compositions are then selected, shared, and perpetuated through long-term practice and regulation. This organic evolution and crystallization of musical forms is an inherent and inevitable aspect of music's continuity and creativity.

The research embarks on this journey with a recognition of the profound significance of Salar folk songs within the mosaic of Chinese folk-art genres. These

genres span poetry, music, dance, opera, crafts, fine arts, and more. At its core, this study aims to illuminate the realm of Chinese folk songs in a modern context, unraveling their historical origins and cultural significance.

Folk songs, as a cultural repository, serve diverse social functions. They are vessels for conveying emotions, fostering communication, and promoting social unity and national identity. In examining the richness, communicative power, integration, and expressive value of ethnic folk songs, this research extends beyond the realms of musicology. It addresses the compelling necessity of preserving and perpetuating these songs as living legacies, bearing relevance to contemporary society and the broader tapestry of Chinese culture. Additionally, it holds historical, social, and artistic significance, providing a window into the dynamic interactions between different cultures and their enduring impact (Li, 2015).

Moreover, the study acknowledges the current landscape of Salar folk song dissemination, education, and cultural penetration. It ventures into the intricate terrain of Salar nationality, plateau regionality, and the diversity of national styles that enrich the inheritance and development of these songs. By doing so, it seeks to shatter the constraints of tradition and foster a flourishing renaissance of Salar folk songs. In summary, this research endeavors to unravel the intricate tapestry of Salar folk songs, providing insights not only to scholars and enthusiasts of this musical tradition but also to those interested in the interplay of culture, history, and contemporary evolution.

2. Research objectives:

2.1 To investigate the historical development of Salar folk songs in Qinghai Province, China.

2.2 To analyze the contemporary adaptation of Salar folk songs in Qinghai Province, China.

3. Research questions

3.1 What are the historical developmental of Salar folk songs in Qinghai Province, China?

3.2 How have Salar folk songs adapted to contemporary contexts in Qinghai Province, China?

4. Research benefits

4.1 The investigation into the historical development of Salar folk songs in Qinghai Province, China, serves as a vital step in preserving and safeguarding this valuable cultural heritage. By understanding the roots and evolution of these songs, we contribute to the conservation of the rich musical traditions cherished by the Salar people. This knowledge becomes a crucial resource for ensuring the continuity of these traditions for future generations to appreciate and embrace.

4.2 The analysis of contemporary adaptations of Salar folk songs within Qinghai Province provides us with a unique perspective on their enduring cultural significance. This examination enables us to assess the songs' continued relevance in today's ever-changing world, shedding light on their role in revitalizing Salar culture. By exploring how these traditional melodies remain meaningful and adaptable, our research fosters a sense of cultural pride and identity among the Salar community, promoting cultural sustainability and resilience.

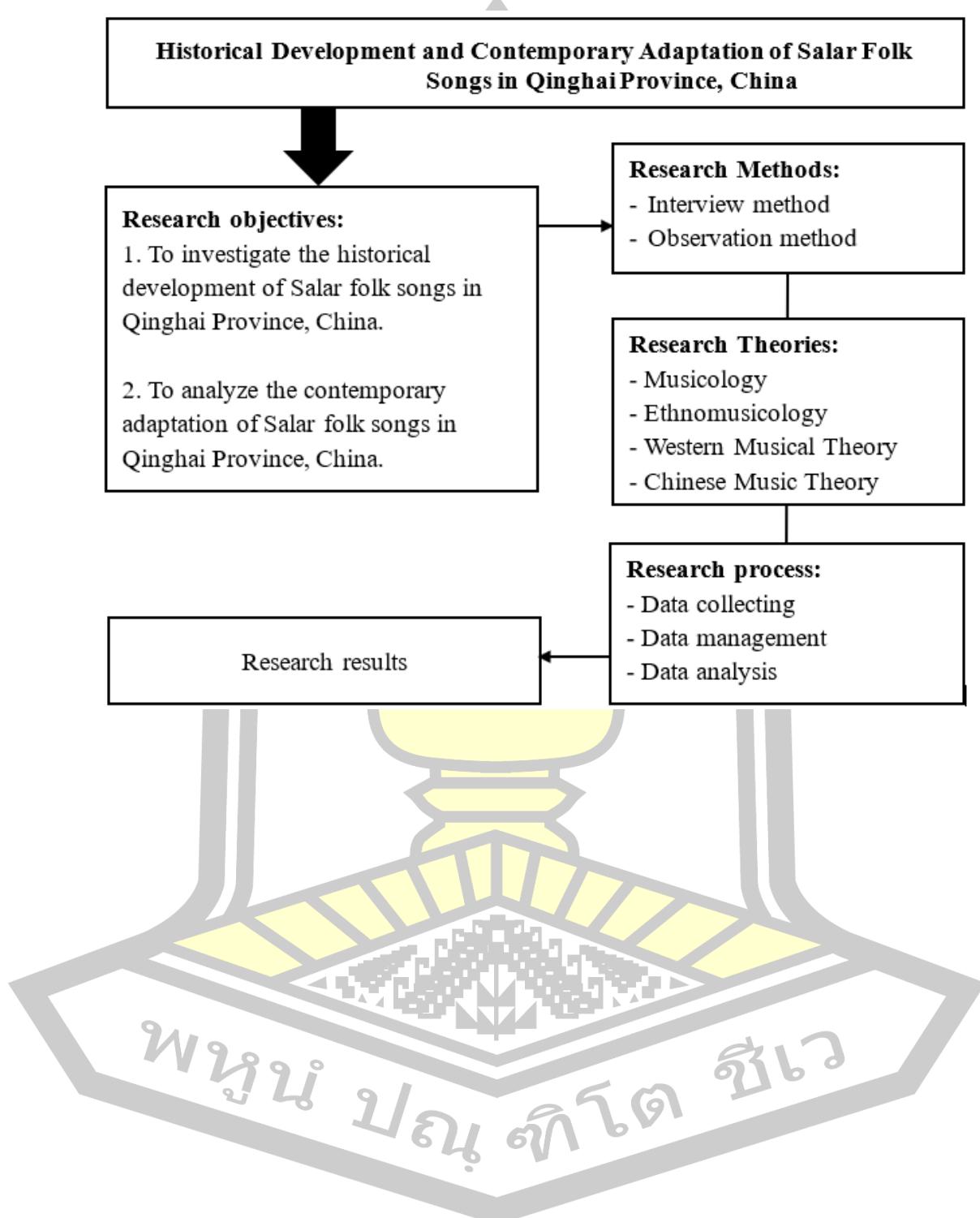
5. Research definitions

5.1 Historical development refers to the evolution, growth, and transformation of Salar folk songs over time, encompassing their origins, early forms, changes, and significant milestones. It involves studying how these songs have been influenced by historical events, cultural interactions, and societal shifts.

5.2 Contemporary adaptation refers to music analysis of instrumentation, mode, rhythm, melody, and structure. Through these analytical lenses, music analysis endeavors to illuminate the artistic and expressive dimensions of a musical work, enriching our understanding of its creation and interpretation.

5.3 Singing technique analysis refers to a systematic study of vocal skills, including breath control, pitch accuracy, articulation, resonance, and vocal registers. It aims to enhance understanding of vocal artistry, inform pedagogical practices, and contribute to a broader appreciation of vocal music by examining physiological aspects and artistic dimensions.

6. Conceptual framework



CHAPTER II

Literature Review

This Chapter delves into the existing body of knowledge and research related to Salar folk songs in Qinghai Province, China. The literature review aims to provide a comprehensive overview of the relevant topics and insights that have informed this study. We begin by exploring the general characteristics of Salar folk art in China, followed by an examination of the cultural, environmental, and social contexts of Xunhua County, presented on the topic below:

- 2.1 General knowledge of Xunhua County, Qinghai Province, China
- 2.2 General knowledge of art and culture protection
- 2.3 General knowledge of the contemporary Salar folk songs
- 2.4 The theories used
- 2.5 Documents and related research

1. General knowledge of Xunhua County, Qinghai Province, China

The birthplace of Salar folk songs is Xunhua Salar Autonomous County, located in Haidong City, Qinghai Province, China (Xunhua County Government, 2011). It is situated on the eastern side of Qinghai Province, within the eastern section of Lajishan, a branch of the Qilian Mountains. Xunhua County shares its borders with Jishishan County and Linxia County of Gansu Province to the east, while to the south, it is adjacent to Xiahe County in Gansu Province. To the west, it borders Tongren County in Qinghai Province, and to the north, it is connected to Jianzha County, Hualong Hui Autonomous County, and Minhe Hui and Tu Autonomous County, all within Qinghai Province. The total area of Xunhua Salar Autonomous County spans 2,100 square kilometers, and as of the end of 2019, it had a registered population of 165,082 (Xunhua County Government, 2011).

1.1 Natural Environment

Xunhua Salar Autonomous County is situated on the edge of the Qinghai-Tibet Plateau, characterized by varying altitudes, with higher elevations in the south and lower ones in the north, surrounded by mountains and valleys (Xunhua County

Government, 2011). The average annual temperature is approximately 8.7°C, with a gradual increase in recent years due to global temperature trends. The region experiences a temperate climate without extreme heat in the summer or severe cold in the winter. With an average altitude of 2,200 meters, it is one of the lower-altitude areas in Qinghai Province, earning it the nickname "Qinghai Xiaojiangnan." The valley areas within the county have an average altitude of 1,850 meters, and the Yellow River flows through approximately 79 kilometers of its territory. Notable natural features include the national-level nature reserve Mengda Tianchi, which adds to the region's appeal as a tourist destination (Xunhua County Government, 2011).

1.2 Economic and Social Environment

Xunhua Salar Autonomous County's economy has historically been reliant on agriculture and animal husbandry (Xunhua County Government, 2011). Before the reform and opening-up era, the region had a relatively low level of social productivity, and development was slow. The area had a feudal land ownership system until land reform was implemented in 1952, following the principles of the "Land Reform Law of the People's Republic of China." This reform led to the redistribution of land, houses, livestock, and grain among the local population. Subsequently, the agricultural cooperative movement was introduced, resulting in increased agricultural production and income. However, during the period from 1973 to 1976, the region experienced limited growth in grain production due to the influence of leftist erroneous ideologies. In 1978, with the initiation of the reform and opening-up policy, Xunhua County's agricultural productivity began to increase steadily, and the economy showed signs of growth. The county has since focused on developing characteristic industries, including high-quality oil crops, winter wheat, potatoes, walnuts, peppers, and *Zanthoxylum bungeanum*, contributing to increased agricultural efficiency and farmers' income. Furthermore, tourism has become a prominent sector, with numerous tourist attractions in the county (Xunhua County Government, 2011).

1.3 Cultural Environment

The Salar people, as part of the Chinese nation, have developed a unique and distinctive national culture over centuries (Xunhua County Government, 2011). They have a rich tradition of singing and have created diverse forms of national music. Salar folk songs, in addition to being sung in the Salar language, also incorporate Chinese

and Tibetan languages into their lyrics. These folk songs are categorized into "family songs" and "wild songs" based on both their form and content. "Family songs" include labor songs, banquet songs, religious songs, narrative songs, and children's songs. The content and musical characteristics of Salar folk songs have not been extensively studied due to various constraints. However, these songs play a significant role in preserving the cultural heritage of the Salar people, reflecting their regional and ethnic characteristics. The music culture of the Salar people offers valuable insights into the region's music culture, showcasing its distinctiveness, diversity, and cultural significance (Xunhua County Government, 2011).

In summary, this literature review provides essential background information about Xunhua County in Qinghai Province, China, which serves as the birthplace of Salar folk songs. It details the county's geographical location, natural environment, economic and social context, and cultural milieu. Xunhua County is depicted as a region with diverse natural features, including varying altitudes and the presence of the Yellow River, making it an attractive tourist destination. Historically, the county's economy has been rooted in agriculture and animal husbandry, with significant transformations during the land reform and subsequent agricultural cooperative movements. The review also highlights the distinctive cultural environment of the Salar people, emphasizing their rich tradition of singing and the role of Salar folk songs in preserving cultural heritage. While the content and musical characteristics of these folk songs have not been extensively explored, they are recognized for their regional and ethnic significance.

2. General knowledge of art and culture protection

Salar folk songs encompass a wide array of musical expressions characterized by vibrant and distinctive forms and singing styles that have evolved over the course of the Salar people's history (Xunhua County Government, 2011). These folk songs not only preserve the ancient musical traditions of the Salar community but also encapsulate the essence of the Salar language. The Salar people have a deep-rooted tradition of singing, and their long historical development has given rise to a diverse and colorful repertoire of national music. Folk songs serve as a medium through which historical narratives and folklore are recounted.

In recognition of their cultural significance, Salar folk songs were designated as the fourth batch of national intangible cultural heritage by the State Council on November 11, 2014 (Xunhua County Government, 2011). This recognition has prompted a series of specific protective measures.

Firstly, the government has committed to supporting and safeguarding Salar folk songs, reflecting its dedication to the preservation of intangible cultural heritage (Xunhua County Government, 2011). Emphasis is placed on the inheritance and protection of these songs within the community.

Secondly, public education plays a pivotal role in raising awareness about the importance of preserving the nation's intangible cultural heritage (Xunhua County Government, 2011). It aims to instill a sense of responsibility and participation among citizens, particularly among the Salar youth, to ensure the continuity of local culture.

Thirdly, academic endeavors are crucial for the continued development and understanding of Salar folk songs (Xunhua County Government, 2011). These songs carry profound cultural connotations and serve as a testament to the Salar people's historical evolution (Li Ming, 2020).

The fourth measure involves establishing legal protections for Salar musical intangible cultural heritage (Xunhua County Government, 2011). As urban development encroaches on former county-level areas and alters traditional lifestyles, legal frameworks are needed to safeguard the cultural heritage from further erosion (Chen Wei, 2018).

Lastly, a robust system of social and school education is advocated to ensure the effective transmission of intangible cultural heritage, including Salar folk songs (Xunhua County Government, 2011). This entails the creation of institutions dedicated to the inheritance of such masterpieces, starting from childhood and leveraging the educational system to optimize the curriculum structure, particularly in regions with diverse ethnic musical traditions (Brown T, 2016).

3. General knowledge of the contemporary Salar folk songs

Salar folk songs, deeply rooted in the cultural heritage of the Salar people, are characterized by a range of distinctive singing techniques, each contributing to the uniqueness and artistic interpretation of this musical tradition (Xunhua County

Government, 2011). These techniques not only enhance the expressiveness and emotional impact of Salar folk songs but also serve as essential components in preserving the cultural heritage and artistic traditions of the Salar people.

One notable technique employed by Salar singers is nasal resonance, where sound vibrations are intentionally directed through the nasal passages, resulting in a unique timbre and tonal quality (Peng, 2018). This method enriches the human voice, adding depth and emotional resonance to Salar folk songs.

Melodic ornamentation is another hallmark of Salar folk songs, involving the use of multiple pitches for a single syllable. This technique allows for intricate vocal embellishments, enhancing the complexity of melodic lines and showcasing the virtuosity of Salar singers (Peng, 2018).

Tremolo control, characterized by slight pitch fluctuations, adds warmth and expressiveness to Salar vocal performances. Singers may employ controlled vibrato to create unique vocal textures, adjusting the degree of vibrato to match the song's mood and character (Peng, 2018).

Vocal changes and slides are utilized by Salar singers to elevate the melodic phrasing and emotional expression of their songs. These techniques involve bending or sliding between pitches, introducing subtle glides and micro-tuned alterations to infuse fluidity into the music and enable singers to personalize their interpretations (Peng, 2018).

Call and response patterns are a distinctive feature of Salar folk songs, involving the initiation of a melodic phrase or lyric line by a soloist or group of singers, with subsequent responses from other singers or the audience. This dynamic interaction fosters engagement and a sense of community involvement during performances (Peng, 2018).

Salar singers are renowned for their vocal projection and resonance, often employing technology to ensure clear audibility in public and outdoor settings (Peng, 2018). Achieving vocal projection and resonance requires precise breath control, strategic vocal placement, and the utilization of natural resonant spaces.

Moreover, the expressive power of Salar folk songs is further enhanced by the use of various vocal techniques, such as controlled breathing, vocal chirps, or vocal growls, to convey specific emotions and add vibrancy to performances. These

techniques facilitate a deeper connection with the audience, amplifying the communicative power of the lyrics (Peng, 2018).

In sum, these singing techniques are integral to the interpretation and dissemination of Salar folk songs. By mastering these techniques, Salar singers infuse their performances with energy, authenticity, and a strong sense of cultural identity, thereby ensuring the continued vitality of Salar folk music.

4. The theories used

In the study of Salar folk songs in Qinghai Province, China, various theoretical frameworks play a crucial role in understanding the music, cultural context, and historical development of these songs. We explore four key theories: Musicology, Ethnomusicology, Western Music Theory, and Chinese Music Theory, each providing distinct perspectives and methodologies for examining Salar folk songs.

4.1 Musicology is the scholarly study of music, encompassing a wide range of topics related to music history, theory, analysis, and cultural contexts. It seeks to understand music as an art form, examining its historical development, structural elements, and cultural significance. Musicology provides a broad framework for analyzing Salar folk songs within the context of music history. Researchers employing this theory may investigate the evolution of Salar music over time, examining its stylistic characteristics, melodies, and lyrical themes. Musicological analysis can also shed light on the cultural influences and historical factors that have shaped Salar folk songs, offering a comprehensive view of their development.

4.2 Ethnomusicology is a multidisciplinary field that combines the study of music with anthropology, sociology, and cultural studies. It focuses on the cultural and social aspects of music, emphasizing the role of music in different societies and its connections to identity, ritual, and community. Ethnomusicology is particularly valuable when researching Salar folk songs because it allows for a holistic examination of these songs within their cultural and social contexts. Researchers can explore how Salar music is used in rituals, celebrations, and daily life, as well as how it contributes to the cultural identity of the Salar people. Ethnomusicological approaches also encourage the study of Salar music as a living tradition, considering how it continues to evolve and adapt in contemporary settings.

4.3 Western Music Theory is a system of analyzing and understanding music that has its roots in Western classical music traditions. It focuses on concepts such as harmony, melody, rhythm, and form, providing a structured framework for analyzing musical compositions. While Salar folk songs may have their own unique musical structures, the application of Western music theory can offer a valuable perspective on aspects like melody, harmony, and rhythm. Researchers can use Western music theory to analyze the musical elements within Salar songs, providing a structured framework for understanding their composition and arrangement.

4.4 Chinese Music Theory encompasses the principles and concepts specific to traditional Chinese music. It includes notions of tonal systems, scales, modes, and musical notation that are distinct from Western music theory. When studying Salar folk songs in the context of Qinghai Province, China, Chinese music theory provides a culturally relevant lens for analysis. Researchers can explore how Salar music aligns with Chinese musical traditions, examining elements like tonal systems and scales. This theory helps situate Salar folk songs within the broader Chinese musical landscape, highlighting their cultural connections and significance.

5. Documents and related research

Wang (2015) exploration of the resonance between Salar folk songs and the cultural identity of the Salar people. Wang's work delves deep into the intricate fabric of Salar culture, revealing that these songs are far more than mere musical compositions; they are potent expressions of Salar heritage and pride. Through meticulous ethnographic fieldwork and meticulous analysis of song lyrics, Wang uncovers the songs' ability to evoke a profound sense of belonging and cultural identity within the Salar community. These songs are not isolated melodies but living embodiments of the Salar people's collective consciousness. They narrate tales of historical development, celebrate cultural milestones, and transmit a wealth of cultural knowledge from one generation to the next.

Zhang (2016) ethnomusicological analysis offers readers a captivating immersion into the intricate cultural and social tapestry of Salar folk songs. Through extensive participant observation and in-depth interviews with Salar musicians, Zhang's research unveils a profound understanding: these songs are not isolated musical pieces

but are woven into the very fabric of Salar life. The document transcends a mere examination of melodies and lyrics, delving into the multifaceted roles these songs play within the Salar community. Zhang skillfully portrays how Salar folk songs are integral components of rituals, celebrations, and even everyday activities. They are not passive performances but active participants in the life of the community, uniting individuals and strengthening the communal bonds that define Salar culture.

Yang (2017) study ventures into the captivating realm of Salar folk songs, with a particular focus on their unique and distinctive feature: nasal resonance. This technique, specific to Salar singing, infuses the songs with a distinct timbral richness and emotional depth that sets them apart. Through meticulous acoustic analysis and insightful interviews with experts, Yang's research delves into the nuances of nasal resonance, unraveling how it has evolved to become an integral and defining aspect of Salar singing.

Chen (2018) comprehensive study delves into the pivotal recognition of Salar folk songs as an intangible cultural heritage by the State Council of China. This document serves as a meticulous account of the concerted efforts made by both governmental bodies and local communities to ensure the safeguarding and preservation of these songs for posterity. Chen's research provides a comprehensive overview of the multifaceted approach to protection that has been adopted. It emphasizes the integral role that documentation, education, and legal measures play in preserving Salar folk songs. The meticulous recording and documentation of these songs ensure that their intricate melodies and lyrics are safeguarded for future generations to appreciate and understand.

Zhao (2018) research offers a fascinating exploration into the world of melodic ornamentation within Salar folk songs. This distinctive technique, characterized by singing a single syllable using multiple pitches, lends a remarkable layer of complexity and virtuosity to vocal performances. Zhao's document embarks on an intricate journey, meticulously transcribing and analyzing Salar song recordings to showcase specific instances of ornamentation within the songs. One of the notable strengths of this document is its ability to unveil the sheer mastery of Salar singers in navigating these intricate melodic passages. Through vivid musical examples and detailed analysis, Zhao sheds light on the artistry and skill that underlie the seemingly effortless execution

of melodic ornamentation. It becomes evident that this technique not only adds embellishments to the songs but also serves as a testament to the vocal prowess and musical heritage of the Salar community.

Liu (2019) document stands as a rich and comprehensive compendium that meticulously traces the intricate tapestry of Salar music traditions from the past to the present. With meticulous archival research and extensive fieldwork, Liu masterfully weaves together a dynamic narrative that showcases the evolution and endurance of these traditions while preserving their authenticity. One of the document's notable strengths is its ability to bridge the gap between history and contemporary relevance. Liu provides readers with a holistic understanding of how Salar music traditions have adapted and evolved in response to changing times and societal shifts. Through vivid accounts and firsthand interviews, Liu captures the essence of how these traditions continue to resonate with the Salar community, reinforcing their cultural identity.

Li (2020) studied Salar folk songs, unveiling their profound cultural significance as custodians of Salar traditions and history. Through meticulous research and immersive interviews with esteemed Salar elders, Li delves deep into the heart of these songs, revealing their intricate evolution over centuries. One of the document's pivotal strengths lies in its portrayal of Salar folk songs as living witnesses to the rich tapestry of Salar culture. These songs are not static relics but vibrant conduits through which the Salar people have transmitted their collective memory. Li skillfully captures how the songs encapsulate the very essence of Salar identity, encompassing not only melodies but also the language, customs, and narratives that define the community. Moreover, Li's exploration reverberates with a broader understanding of how Salar folk songs serve as a tangible link to the past, preserving the cultural heritage of the Salar people for generations to come. By shedding light on these songs' multifaceted roles in preserving language, rituals, and stories, Li emphasizes their irreplaceable significance as an enduring cultural treasure.

In summary, the review of relevant documents and related research on Salar folk songs presents a multifaceted understanding of these songs' cultural significance and their profound role within the Salar community. These documents collectively reveal that Salar folk songs are not mere musical compositions but potent expressions of Salar heritage, pride, and cultural identity. They serve as living witnesses to Salar

history, preserving narratives, customs, and language. Moreover, these songs actively participate in Salar life, contributing to rituals, celebrations, and daily activities, strengthening communal bonds. The recognition of Salar folk songs as an intangible cultural heritage underscores their enduring importance, while their unique vocal techniques, such as nasal resonance and melodic ornamentation, add depth and complexity to their musical heritage. This body of research underscores the rich tapestry of Salar culture and the enduring significance of their folk songs as an invaluable cultural treasure.



CHAPTER III

Methodology

This Chapter outlines the scope of research, including both the scope of content and the scope of time. Additionally, we elucidate the research process, detailing the selection of research sites, key informants, research tools, data collection methods, data management, data analysis techniques, and data presentation strategies that constitute the foundation of our study, presented on the topic below:

1. Research scope
 - 1.1 Scope of Content
 - 1.2 Scope of Time
2. Research process
 - 2.1 Selection of Research Sites
 - 2.2 Selection of Key Informants
 - 2.3 Selection of Songs
 - 2.4 Research Tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Research Scope

- 1.1 Scope of content

Historical Development of Salar Folk Songs in Qinghai Province, China. The first research scope delves into the rich history of Salar folk songs in Qinghai Province, China. This encompasses a comprehensive exploration of the origins, evolution, and cultural significance of these songs over time. By scrutinizing historical records, oral traditions, and archival materials, we aim to unearth the historical roots and developmental milestones of Salar folk songs.

Contemporary Adaptation of Salar Folk Songs in Qinghai Province, China. The second research scope shifts our focus to the contemporary landscape of Salar folk songs in Qinghai Province. This scope encompasses an in-depth analysis of how these

songs have adapted to the modern era, considering factors such as changing cultural dynamics, technological influences, and evolving artistic expressions. Through interviews, surveys, and field observations, we aim to provide insights into the current state and relevance of Salar folk songs in the region.

1.2 Scope of Time

The field interviews conducted by the researchers took place in Xunhua Salar Autonomous County, Hualong County, and Jishi Township in Qinghai Province, spanning from May 2022 to October 2023.

2. Research process

2.1 Selection of the Research Sites

The selection of the research site was centered on Xunhua County, situated in Qinghai Province, China, to gain a comprehensive understanding of the specific context within the Xunhua Salar Autonomous Region, which is part of the Haidong City jurisdiction in Qinghai Province. This region holds significance as the exclusive Salar Autonomous County in China and is integral to the study of Salar culture. Covering an expanse of approximately 2,100 square kilometers, the Autonomous Region had a recorded population of around 161,600 individuals as per government data from 2022. Geographically, it shares borders with Gansu Province to the east and Huangnan Tibetan Autonomous Prefecture to the south and west, with its administrative hub situated in Jishi Town. Among these areas, Xunhua County in Qinghai Province stands out as the focal point of Salar culture, serving as the most densely populated region for the Salar ethnic group and embodying their cultural essence", as shown in Figure 1.

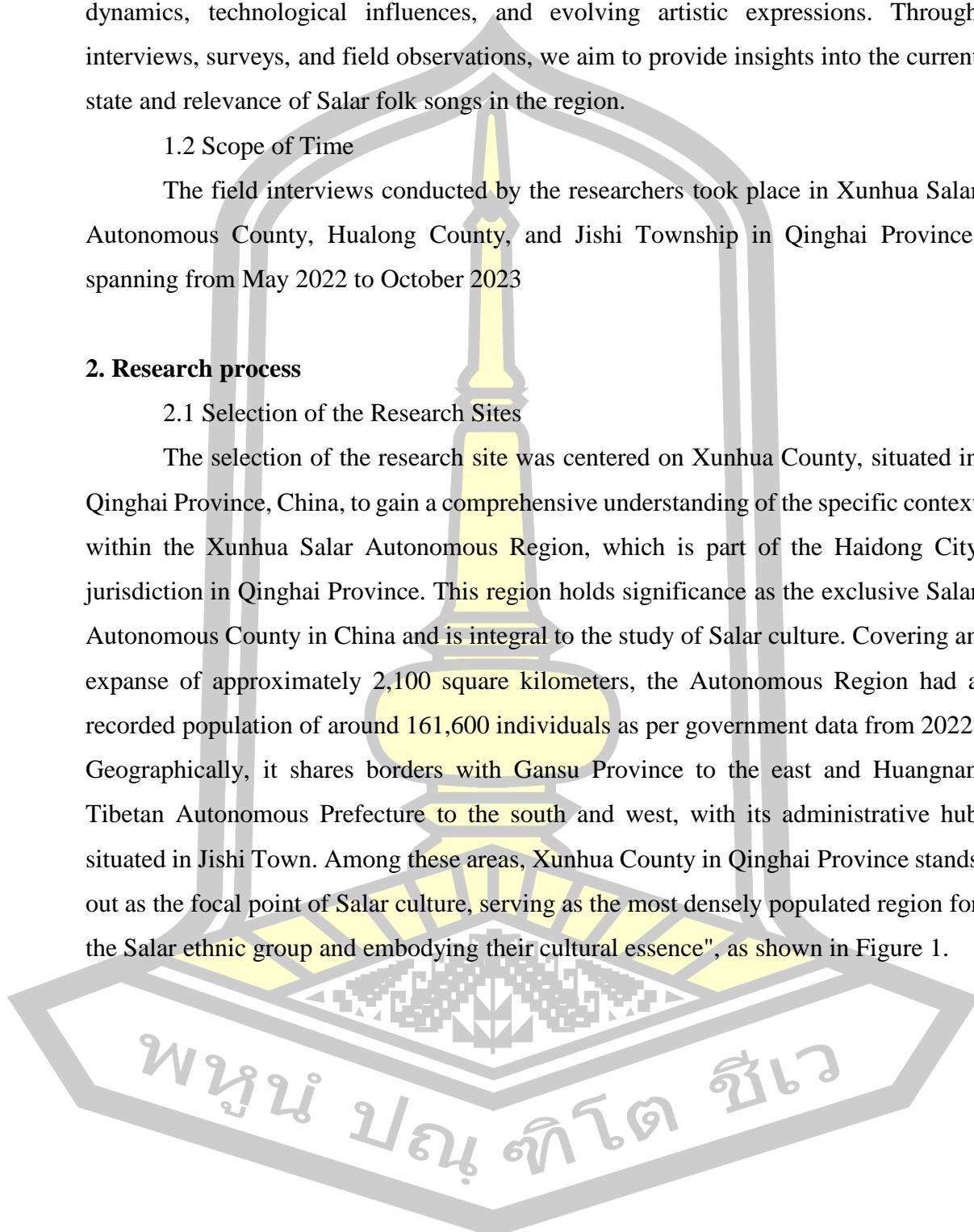




Figure 1. Map of Qinghai Province, China

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

The Salar ethnic community in China primarily resides in Xunhua Salar Autonomous County, along with Hualong County and Jishi Town, all located within Qinghai Province. As a distinct Islamic ethnic minority in China, the Salar people adhere to Islam as their predominant religion. Consequently, the historical development of Islam holds profound implications for various facets of Salar society, including politics, economy, culture, and more. Notably, the presence of a substantial Iraqi Muslim population in Xunhua Salar Autonomous County, Hualong County, and Jishi Town has endowed these areas with a rich historical and cultural heritage, characterized by numerous ancient structures and archaeological sites. Given this historical and cultural richness, these regions are considered prime locations for the study of Salar music, further facilitated by their convenient transportation infrastructure.

2.2 Selection of the Key Informants

The selection of key informants for this research was meticulously guided by specific criteria to ensure that the insights gathered are comprehensive, authoritative, and deeply rooted in the world of Salar folk songs. The following criteria were employed:

2.2.1 Expertise in Salar Folk Songs: Key informants were chosen based on their extensive knowledge and expertise in Salar folk songs. Their proficiency in understanding the nuances, history, and cultural significance of this musical tradition was a primary consideration.

2.2.2 Significant Contributions: The informants were individuals who have made substantial and noteworthy contributions to the preservation, promotion, or creation of Salar folk songs. Their impact on the field was considered to ensure their insights were influential and credible.

2.2.3 Representative Figures: Key informants were selected as representative figures within the domain of Salar music. They exemplify the rich heritage of Salar folk songs and serve as ambassadors of this cultural treasure.

2.2.4 Historical and Contemporary Relevance: The informants' experiences span both the historical development and contemporary adaptation of Salar folk songs, ensuring that the research covers a broad spectrum of insights.

2.2.5 Influence on Salar Music: Key informants were individuals who have left a lasting impact on the Salar music community. Their influence and contributions have shaped the trajectory of Salar folk songs.

2.2.6 Commitment to Preservation: The informants have demonstrated a strong commitment to preserving and propagating Salar folk songs, which aligns with the research's objectives of understanding the preservation and adaptation of this cultural heritage.

By adhering to these criteria, the selection process ensured that the chosen key informants could provide valuable, in-depth insights into the historical development and contemporary adaptation of Salar folk songs in Qinghai Province, China. Their collective expertise and diverse perspectives enriched the research and added credibility to its findings. There were three key informants, as follows:

1) Mr. Zhan Jinwen: With a remarkable legacy spanning 22 years as the director of the Xunhua Salar Cultural Center, Mr. Zhan Jinwen has left an indelible

mark on the world of Salar music. His achievements are nothing short of impressive, having created over 100 pieces of Xunhua songs and other musical works. Moreover, he meticulously collected and preserved more than 80 pieces of local folk music that were on the brink of being lost to time. Mr. Zhan Jinwen also played a pivotal role in the production of acclaimed CDs such as "Sarakwa Hometown" and "Sarakwa Family Homeland." His vocal album, "Mei li de xun hua, Lovely Homeland," consisting of 24 songs, further showcases his musical prowess. Several of his compositions, including "Ode to Jishi Mountain" and "Sarakwa's Child," earned recognition when they were selected for the 2012 "China Spring" collection of Chinese folk songs. Mr. Zhan's contributions have been broadcast on national platforms such as CCTV and Qinghai Satellite TV, where they have garnered national acclaim. His extensive career, from an Erhu performer to a composer, culminated during his 20-year tenure as the curator of the Xunhua County Cultural Center, offering him a unique perspective and rich insights into Salar music. Through this interview, Mr. Zhan Jinwen provides a profound understanding of Salar music, unraveling its history, culture, and distinctive style, enriching the research with his expertise and experience", as shown in Figure 2.



Figure 2. Mr. Zhan Jinwen

Source: XiuHong Lou, from fieldwork in July 2023

2) Mr. Han Zhanxiang: Aged 73, Han Zhanxiang is a revered member of the Xunhua tribe, renowned for his exceptional singing talent. Four decades ago, he rose to prominence as a celebrated singer in Northwest China. His repertoire not only

includes traditional "flower" songs but also showcases his prowess in editing and performing, earning him the moniker of a "talk show" genius. In 1964, shortly after graduating from the Ministry of Education of Northwest Yuan, he participated in a minority literature and art performance, where his renditions of "Sarah Flower" and "New Follower" left the audience spellbound. Han Zhanxiang's vocal artistry, coupled with the accompaniment of erhu and flute, moved the judges and experts to a standing ovation. A member of the Qinghai Provincial Party Committee praised his contributions and referred to him as the pride of the Salar community and the glory of Qinghai's people. Through an interview with Han Zhanxiang, this research gains unique insights into the historical context and the emotive power of Salar music", as shown in Figure 3.



Figure 3. Mr. Han Zhanxiang

Source: Xiuhong Lou, from fieldwork in July 2023

3) Mr. Han Yingde: Aged 51, Han Yingde stands as the national representative and inheritor of Salar folk songs. His journey into mastering authentic traditional Salar rap and Hua'er began at the tender age of 12, demonstrating his commitment to preserving this musical tradition. Over the years, Han Yingde's dedication has made him proficient in a wide array of Salar folk songs, including Salar Zhiling, Shuihonghualing, Balibajialing, and more. His performances encompass various Salar occasions, ranging from wedding praises to lullabies and wall chants. Han Yingde's singing style stands out for its strong Salar influence, which has a lasting impact on the area and society. His remarkable contributions were recognized when he

recorded "Song of Salar" in 2011, and he gained further acclaim by singing numerous folk songs during the 10th "Cultural Heritage Day" in 2015, a national event. With four decades of experience, Han Yingde's rap skills have garnered admiration and recognition from the masses. He has not only mastered authentic traditional Salar folk songs but has also become a representative and influential figure in this musical genre. His noteworthy achievements include being selected for the recommended list of representative inheritors of the fifth batch of representative projects of national intangible cultural heritage and the list of representative inheritors of the fifth batch of representative items of national intangible cultural heritage. His contributions have further solidified the position of Salar folk songs in the fourth batch of national intangible cultural heritage", as shown in Figure 4.



Figure 4. Mr. Han Yingde

Source: XiuHong Lou, from fieldwork in July 2023

2.3 Selection of the Salar Folk Songs

When selecting Salar folk songs for inclusion in our study, we employed a set of specific criteria to ensure a comprehensive and representative sample. These criteria were as follows:

2.3.1 Award Recognition: We considered songs that had received the most prestigious awards, acknowledging their exceptional musical quality and cultural significance.

2.3.2 Digital Media Popularity: Songs that garnered the highest number of clicks on platforms like Douyin (TikTok) and other digital media outlets were taken into account, reflecting their popularity in the digital age.

2.3.3 Streaming Volume: We examined songs with the highest playback volumes on platforms such as Station B, indicating their widespread appeal and resonance with audiences.

2.3.4 Local Community Input: Additionally, we valued the input of local residents through voting mechanisms, giving preference to songs that received the highest number of votes from the community.

Chosen a selection of 11 Salar folk songs that represent the rich musical heritage and contemporary adaptation of the Salar culture. These chosen compositions are as follows:

- 1) ALima
- 2) Mei li de sa la er gu niang
- 3) Xun hua jie zi luo tuo quan
- 4) Mei li de xun hua
- 5) Yan gu de kou xian
- 6) Sa la de chen si
- 7) Ga sa la
- 8) Yi xiu er ma xiu er
- 9) Yi xiu er ma xiu er (II)
- 10) Yi xiu er ma xiu er (III)
- 11) Yi xiu er ma xiu er (IV)

2.4 Research Tools

2.4.1 Observation Form: The Observation Form is a tool designed to systematically collect visual and contextual data during fieldwork related to the research on Salar folk songs.

Creation: The research involves defining research objectives, identifying key observables, designing a structured form, developing section details for each key observable, including visual documentation, captions, and notes, attaching photos or sketches, allocating space for additional observations, and adding a section for the observer's signature and date to authenticate the data.

Usage: To conduct a research study, ensure you have printed Observation Forms and necessary equipment. Conduct observations by visiting relevant locations or events, and recording details, behaviors, and context. Document observations visually by labeling and timestamping photos or sketches. Provide detailed descriptions, contextual information, notes, and comments. Authenticate the recorded data by signing and dating the form. Securely store completed Observation Forms for analysis.

2.4.2 Interview Form: The Interview Form is designed to structure and document interviews during research on Salar folk songs.

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

Usage: The process of conducting an interview involves printing interview forms, introducing the purpose, gathering background information, obtaining informed consent, asking detailed questions, probing questions for deeper insights, recording the interview for analysis, obtaining the interviewee's signature, closing the interview, authenticating the data, and organizing and securely storing the interview forms for analysis. This process ensures accurate data collection and analysis.

2.5 Data Collection

The data collection process is designed to gather information and insights related to Salar folk songs, both historically and in contemporary contexts. It involves systematic methods to ensure accurate and comprehensive data acquisition by steps:

2.5.1 Preparation: Before initiating data collection, researchers should define their research objectives, select appropriate research sites, and identify key informants. They should also develop research tools, including the Observation Form and Interview Form.

2.5.2 Observation: Researchers visit selected locations, events, and activities related to Salar folk songs. During observations, they record visual and

contextual data using the Observation Form. This includes details about performances, audiences, settings, and any unique aspects.

2.5.3 Interviews: Researchers conduct interviews with key informants, such as musicians, cultural experts, and community members. The Interview Form guides these conversations, allowing for structured questioning while also allowing for flexibility to explore relevant topics in depth.

2.5.4 Recording: All observations and interviews are documented in detail using the respective forms. Researchers should ensure that the data collected is accurate and complete. Audio or video recordings of interviews can be used with consent for later reference.

2.6 Data Management

Efficient data management is integral to maintaining the integrity and accessibility of research findings. Once data is collected through observations and interviews, it needs to be organized, stored securely and made ready for analysis. Researchers will establish a structured database or filing system to categorize data based on themes, locations, or periods. This ensures that information is easily retrievable for future reference or verification. Additionally, data management includes measures to protect the confidentiality and privacy of informants, especially when sensitive information is involved. Regular backups and data security protocols are implemented to prevent data loss or unauthorized access. Proper data management practices contribute to the reliability and credibility of the research outcomes.

2.7 Data Analysis

2.7.1 For objective 1: The data analysis process will entail a comprehensive examination of collected historical records, oral traditions, and archival materials. Researchers will conduct a chronological analysis, tracing the evolution of Salar folk songs from their origins to contemporary forms. This analysis will identify key historical milestones, influences from neighboring cultures, and the emergence of distinct Salar musical styles. Through thematic content analysis, the research will delve into the lyrical themes, cultural contexts, and social significance of historical Salar folk songs. Comparative analysis will also be employed to highlight shifts in musical structures and techniques over time. The findings from this data analysis will contribute

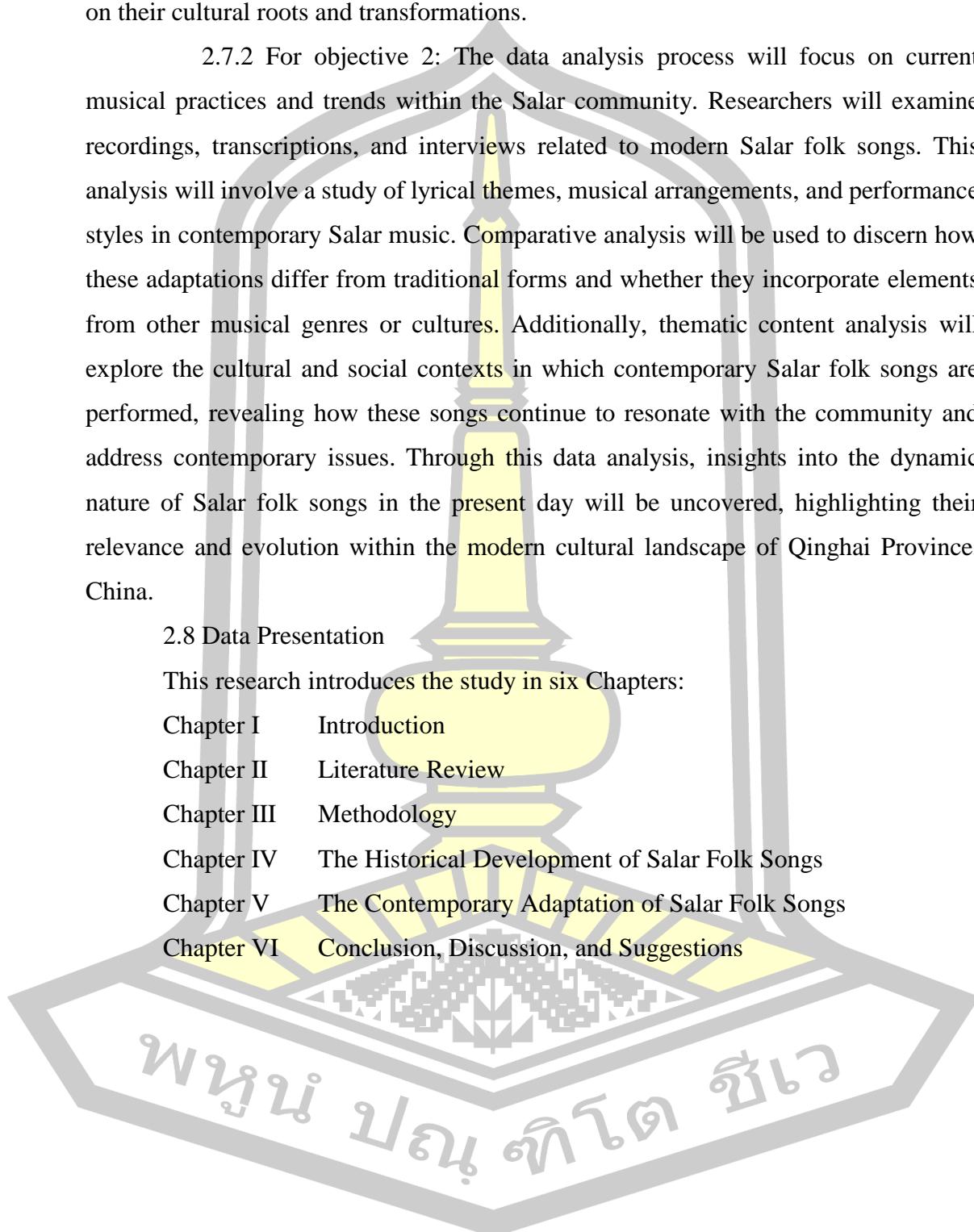
to a deeper understanding of the historical trajectory of Salar folk songs, shedding light on their cultural roots and transformations.

2.7.2 For objective 2: The data analysis process will focus on current musical practices and trends within the Salar community. Researchers will examine recordings, transcriptions, and interviews related to modern Salar folk songs. This analysis will involve a study of lyrical themes, musical arrangements, and performance styles in contemporary Salar music. Comparative analysis will be used to discern how these adaptations differ from traditional forms and whether they incorporate elements from other musical genres or cultures. Additionally, thematic content analysis will explore the cultural and social contexts in which contemporary Salar folk songs are performed, revealing how these songs continue to resonate with the community and address contemporary issues. Through this data analysis, insights into the dynamic nature of Salar folk songs in the present day will be uncovered, highlighting their relevance and evolution within the modern cultural landscape of Qinghai Province, China.

2.8 Data Presentation

This research introduces the study in six Chapters:

Chapter I	Introduction
Chapter II	Literature Review
Chapter III	Methodology
Chapter IV	The Historical Development of Salar Folk Songs
Chapter V	The Contemporary Adaptation of Salar Folk Songs
Chapter VI	Conclusion, Discussion, and Suggestions



CHAPTER IV

The Historical Development of Salar Folk Songs

This chapter embarks on a journey through time, delving into the profound historical development of Salar folk songs and their pivotal role in shaping the rich culture and distinct identity of the Salar people in Qinghai, China. Through a comprehensive exploration that draws from interviews with seasoned scholars and performing artists deeply engaged in the adaptation and performance of Salar folk songs, alongside an extensive review of pertinent documents and historical archives, we unearth the multifaceted dimensions of this musical heritage, presented on the topic below:

1. The Historical Development of Salar Folk Songs
2. The Treasure Trove of Salar Folk Songs

1. The Historical Development of Salar Folk Songs

1.1 The Historical Development of Salar Folk Songs in Shaping Culture.

Salar folk songs are a significant genre within Salar national music, intimately reflecting the history, society, labor, customs, love, marriage, and daily life of the Salar people. These songs have consistently played a crucial role in preserving and evolving traditional musical culture. From ancient folk songs to modern compositions, Salar folk songs have skillfully integrated their cultural significance and musical forms into the evolving landscape of China's traditional folk music, contributing to its renewal and transformation. In terms of musical form, the evolution of Salar folk songs has not only established norms but also given rise to new poetic and musical styles, exemplified by compositions like "Alima" and "Mei li de xun hua." Additionally, various performance techniques have emerged in singing accompaniments, including the incorporation of electroacoustic instruments alongside traditional flute and erhu accompaniments, as well as the integration of a range of ethnic and Western orchestral instruments. These developments have not only preserved but also enriched the traditional musical culture of the Salar people, showcasing their remarkable skills and contributions.

Salar folk songs are an integral and irreplaceable component of Chinese traditional culture. Their historical development serves as a microcosm of Salar

culture's rich journey, simultaneously revealing the distinctive attributes and cultural essence of Salar traditional music. Within Salar folklore, a prominent figure emerges: Alima, a smart, beautiful, and hardworking girl. Over time, Alima has become a symbol of intelligence, beauty, and industriousness in the collective consciousness of the Salar people. The original lyrics describe her as follows: "ALima, the seeds sown are white, the buds that emerge are green, the flowers that bloom are red, the fruits that mature are yellow, ah woo, Sarah girl, she embodies the essence of an Alima!" Subsequently, King of Flowers Zhu Zhonglu reinterpreted these lyrics, celebrating Alima's youthful radiance: "Alima, Alima, at eighteen, everyone lauds her, what adorns her head? (lulululu) a green hijab, and what she wears (ah) is a form-fitting green jacket, (ah oh West Tai) our Alima, akin to a rose; Alima, Alima, a passionate singer, with numerous folk songs, she sings (river water) (yah la la la la la) ascending the hillside, She sings (ah) the crops (ah oh oh yo) resound in laughter, (ah oh oh too) our Alima is a flower of the Salar people, our Alima is a flower of the Salar people (yo). (Hey yeah)!" These adaptations transcend mere praise of girl Alima's beauty and vocal talents; they encapsulate a profound expression of pride deeply ingrained in the Salar people's cultural identity", as shown in Figure 5.



Figure 5. Mr. Zhu Zhonglu, the King of Flowers in China, sang Huaer
Source: Xiuhong Lou, from fieldwork in July 2023

consist of four sentences, beginning, succession, turn and combination in the traditional sense. Influenced by Tibetan culture, its tone generally has a vibrato. Folk songs include "Lamuxia Ling", "Canglanglang Ling", "Mengda Ling", "Sala Dali

Ling", "Sanhuasao Ling", "Qingshui Ling", etc. The most popular music and dance of the Salar people are the "Camel Dance" and "Qianxunhua", "Xinxunhua", "In-Law Mother", etc. Musical and danceable programs are often performed at weddings or celebrations, and the performers' emotions are expressed while singing and dancing. Soaring, shaking his head and shrugging his shoulders, stepping his feet and backing his hands, showing the beauty of stretching and boldness. The Salar folk tunes are also increasing with continuous innovation. For example, "Qingliuqing" sings: "The greenness is coming, the fruit is green on the green fruit trees; the trees are hard to carry the delicious fruit, so don't forget to plant the fruit when you eat it." Tree people. Qinghai Lake is green, Qinghai Lake is green, Qinghai Lake is green all year round; Qinghai Lake is green, Qinghai Lake is deep, but it cannot be as deep as the kindness of the Communist Party." In the 1970s, Salar composer Ma Jingfu and famous soprano Ke Zhishan re-created and adapted the song "Alima" adapted by Mr. Zhu Zhonglu, making the form of the whole song completer and more artistic. The Salar people wrote the lyrics to the tune of the traditional folk song "Baxi Gudiandian" and wove a new folk song "Xinxunhua" to praise the new look of their hometown and their inner joy.

The extensive 60-year artistic journey of Zhu Zhonglu, acclaimed as the King of Flowers in China, intricately intertwines with the backdrop of social and political transformations. As he navigated through the ebb and flow of economic reforms and the era of "opening up" in China, Zhu Zhonglu's life also underwent corresponding changes. These changes reflect not only his adaptation to evolving cultural norms but also the preservation of cultural traditions. His shifting life attitudes and psychological transformations offer a testament to his ability to adapt to the changing times.

Zhu Zhonglu's remarkable contributions to the ascension of Sala Hua'er, facilitated through adapted works like "ALima" and "Sa La Yan Gu," bear witness to the unique allure of "Sa La Hua'er" art embodied within him. Within the tapestry of historical and cultural phenomena, Hua'er culture and Hua'er singers assume a shared societal role during periods of historical turmoil and transformation, embodying a social art form where music and humanity harmoniously coexist.

When examining King of Flowers Zhu Zhonglu's artistic creations and performances across various historical epochs, alongside the contemporary presentations of the Northwest Flower Club, one observes a telling narrative. During

the Cultural Revolution, characterized by its conservatism, challenges in innovation and dissemination, entrenched traditions, and societal stresses, Hua'er music experienced a stagnation. However, in the wake of China's reform and opening-up policies, a symbiosis between material and spiritual culture emerged. The driving force behind this synergy lies in the convergence of scientific and technological advancements with economic growth, reinvigorating the realm of Hua'er singing and infusing it with newfound vitality", as shown in Figure 6.



Figure 6. Chinese Flower King Zhu Zhonglu Art Seminar

Source: Xiuhong Lou, from fieldwork in July 2023

The complete inheritance and scientific development of Salar folk songs is of historic significance to saving, excavating and promoting the rich national culture. The changes in folk songs in the field of Salar culture and art also have four factors: invention, accumulation, dissemination and adaptation. Therefore, the changes in Salar folk songs are changes in artistic works and the evolution of social culture. Social and cultural evolution means the evolution of these art collection mechanisms", as shown in Figure 7.



Figure 7. Salar wedding scene

Source: Xiuhong Lou, from fieldwork in July 2023

"Sahes," a term denoting a wedding tune in Salar culture, encapsulates a poignant narrative in which the bride, upon marriage, expresses her profound attachment to her parents and voices her grievances. The lyrics of this song resonate with emotional depth, recounting, "Sahes, I cried and cried. The highland barley and oats grew together. When the black barley was ripe, it was taken home, but the mango oats were scattered on the open ground. My hair has not grown long, and my bone marrow has not grown thick. They took the bride price as gold and cast me out like a discarded tile." In contrast, "Wure Jesus" represents a form of entrusted words conveyed by the bride as she departs for the groom's home, typically delivered before the wedding banquet. This melody boasts a melodious and articulate composition, with succinct yet profoundly meaningful lyrics. It implores the newlyweds to honor their elders, encourages mutual love and lifelong commitment, and beseeches the groom's family to nurture the young bride with care and wisdom, guiding her by example. Among the Sala Banquet songs, "Sahes" stands as a lament sung by brides when they embark on their marital journey, while the others are predominantly performed by men. It is a cultural tradition that underscores the unique gender roles in ceremonial song performances, with women generally refraining from participating in such renditions.

1.2 The Creation and Development of Salar Folk Song Style Identity.

The creation of new folk songs in the Salar style is a vibrant reflection of the social labor and lives of the Salar people, renowned for their singing and dancing

prowess. To comprehend the profound cultural relationship between folk songs and the Salar people, it is imperative to place them within the cultural realm. Singing folk songs is intricately intertwined with the spiritual world, cultural space, and identity of the Salar community. The migration of the Salar people from Central Asia to Xunhua County marked the commencement of their settlement in this region, culminating in the establishment of communities and the nurturing of a robust cultural identity. Xunhua County, in particular, became their homeland—a sanctuary for preserving traditions and passing them on to future generations.

Despite the absence of a written language, the Salar people have preserved their traditional culture through oral transmission. Their proficiency in singing has given rise to a diverse and rich repertoire of national music over their extensive history. Through folk songs, the Salar people convey historical narratives and folklore, encompassing not only the Salar language but also elements of the Sino-Tibetan language family. Ancestrally rooted in the grasslands and mountains of northwest China, the Salar people have created a myriad of folk songs inspired by their lives and work, encapsulating the natural landscape, customs, heroic tales, and love stories. As they engaged in cultural exchange and integration with neighboring ethnic groups such as the Han, Hui, and Tibetans, Salar folk songs absorbed influences and elements from other ethnic musical traditions, giving rise to a distinctive style and expression.

Over centuries of historical evolution and cultural exchange, Chinese Salar folk songs have emerged as a crucial cultural heritage and emblem of Salar identity. The Salar people's migration to Qinghai and Gansu, dating back to the Yuan Dynasty, embodies a long-standing cultural tradition, with their folk music culture representing an integral facet of China's multicultural musical landscape. Salar music boasts unique artistic attributes, complementing various art forms and representing a fringe genre within the broader musical spectrum. Lacking a written historical record in the canons of past dynasties due to their oral tradition, the splendid history and culture of the Salar people find expression in their rich oral literature, mythological narratives, folklore, and musical melodies. The nomadic nature of life on the grasslands naturally facilitated economic and cultural exchanges and integration between the Salar people and neighboring ethnic groups. As a result of the influence of geographical, economic, religious, cultural, and migratory factors, Salar folk music culture demonstrates both

distinctive individual traits and a variety of characteristics within a larger cultural context. A comprehensive study of traditional Salar music necessitates the integration of its unique theories and research methods into interdisciplinary fields beyond music theory to fully capture its inherent disciplinary nature.

The year 1949 marked a pivotal turning point for the Salar people as they embarked on a new chapter following the liberation of Qinghai. Their music entered a phase of dynamic development. From the 1950s onward, with staunch support from the party and government and the collective efforts of Salar and other ethnic musicians, Salar music and cultural initiatives made significant strides. Remarkable contributions were made in exploring, collecting, organizing, researching, and creating traditional music culture, as well as in nurturing artistic talents and establishing performance groups. During this period, music researchers from Gansu and Qinghai frequently conducted field surveys in Salar regions, collecting traditional Salar music works. In December 1960, under the auspices of the State Ethnic Affairs Commission, the Chinese Academy of Sciences, and the Qinghai Provincial Committee of the Communist Party of China, the "Qinghai Provincial Ethnic Minority Social History Investigation Team" conducted surveys in the Salar area. In September 1964, the team introduced "Salar Flower Duet," featuring collective performances of Salar feast songs, along with captivating presentations like "Harvest Dance," "Chopping Wood Singing," "Salar Virtue and Filial Piety," "Free Old Man," and "Salar New Songs" (also known as "Xinxunhua"). These Salar dance performances garnered widespread acclaim and popularity. In 1979, the folk dance titled "The Transformation of Salar Anna" and the woodcut hymn received the Creativity Award during the province's 30th National Day anniversary celebration. By examining the origins and spread of these cases, we encounter the intriguing phenomenon of "identity" within the dissemination of Salar folk songs. An analysis of this phenomenon serves as a thought-provoking exploration of the challenges posed by the adaptation and innovation of Salar folk songs.

In conclusion, this section delves into the historical development of Salar folk songs, revealing their profound impact on Salar culture and identity. These songs have been a vital reflection of Salar life, encompassing history, society, labor, customs, and personal experiences. Salar folk songs have not only preserved traditional musical culture but also evolved over time, integrating cultural significance and musical forms

into China's broader folk music landscape. The section also highlights the central figure of Alima, symbolizing intelligence, beauty, and industry in Salar culture. Furthermore, it explores the creation and development of the Salar Folk Song Style Identity, reflecting the Salar people's social lives, migration history, and cultural integration with neighboring groups. The enduring contributions of King of Flowers Zhu Zhonglu in the realm of Sala Hua'er and the historical significance of preserving Salar folk songs for national culture are underscored.

2. The Treasure Trove of Salar Folk Songs

2.1 Historical Value: Salar folk songs, with a historical legacy dating back to the Yuan Dynasty, hold immense historical significance. They embody deep-seated spiritual aspirations, social ideals of national unity, a commitment to harmony, and virtuous moral values. These songs encapsulate the history and traditions of the Salar people, providing valuable insights into their past civilization, lifestyles, thoughts, and significant events. As a result, the study of Salar folk songs continually evolves in historical relevance.

2.2 Cultural Value: Located in an area rich in ancient cultural relics along the Yellow River, Salar folk songs reflect the essence of Chinese national traditional culture, emphasizing moral ethics and cultural heritage. These songs play a vital role in preserving and conveying traditional Chinese culture. Over centuries, they have contributed positively to the conceptual framework and methods of cultural inheritance in Chinese traditional culture, making them an integral and culturally significant component of Chinese national folklore.

2.3 Academic Value: Salar folk songs encompass a multifaceted art form that integrates music, culture, dance, performance, and opera. These songs offer valuable insights into the economic, social structures, and cultural traditions of various ethnic groups in Qinghai throughout history. They serve as a unique historical resource, providing glimpses into past customs, beliefs, and social issues. Additionally, Salar folk songs offer rich linguistic materials, revealing linguistic evolution, dialectology, and grammatical structures. They are invaluable for research in ethnomusicology and folklore.

2.4 Industrial Value: Folk songs, when appreciated as excellent works of music and art, hold the potential for significant industrial value. Xunhua County, replete with renowned tourist attractions, possesses ample opportunities for artistic growth and market operations. Promoting Salar culture through international platforms and cultural events can stimulate tourism, strengthen social bonds, and foster cultural development. Discovering, preserving, and protecting folk songs contributes to enriching cultural life, enhancing cultural branding, and elevating local culture's visibility, thus holding substantial social and industrial value.

2.5 Educational Value: The inclusion of Salar folk songs as part of the fourth batch of national intangible cultural heritage underscores their educational significance. Young people, as a vital force in societal development, can benefit from these songs in school education, fostering a strong cultural heritage, a sense of identity, and a sense of belonging. Salar folk songs, deeply rooted in everyday life, cultural customs, and linguistic expressions, convey regional distinctiveness, tradition, and popularity. By learning and singing these songs, individuals gain insights into Salar cultural traditions, folk customs, and psychological attributes, fostering a deeper sense of cultural identity and belonging. This heritage encourages national pride, patriotism, and cultural responsibility, emphasizing its extensive educational value.

In conclusion, Salar folk songs offer multifaceted value in various dimensions. Historically, their roots trace back to the Yuan Dynasty, embodying spiritual aspirations, unity ideals, and moral values, providing a window into the history, culture, and traditions of the Salar people. Culturally, these songs reflect the essence of Chinese traditional culture, emphasizing ethics and heritage and enriching the conceptual framework of cultural inheritance in China. Academically, they offer insights into the economic, social, and cultural aspects of Qinghai's ethnic groups, serving as a unique historical resource and linguistic material for research in ethnomusicology and folklore. Industrially, when appreciated as artistic works, they hold the potential to stimulate tourism and cultural development in Xunhua County. Educationally, their inclusion as a national intangible cultural heritage aids young people in fostering a strong cultural identity, a sense of belonging, and an appreciation for tradition, patriotism, and cultural responsibility. Overall, Salar folk songs possess rich historical, cultural, academic, industrial, and educational significance.

Summary: Cultural significance, and various facets of their development. These folk songs, which have a heritage dating back to the Yuan Dynasty, serve as invaluable repositories of Salar history, culture, and traditions. The chapter emphasizes their role in reflecting the past, encapsulating the essence of Salar life, and contributing to the preservation of traditional music culture. Through the centuries, Salar folk songs have not only endured but have also adapted to changing times, continually enriching their musical forms, performance techniques, and cultural connotations. The chapter also highlights the story of Alima, a symbolic figure in Salar culture, and explores the multifaceted dimensions of Salar folk songs, including their historical, cultural, academic, industrial, and educational values, as shown in Table 1.

Table 1. Key Points of The Historical Development of Salar Folk Songs

Aspect	Key Points
Historical Significance	Salar folk songs trace their roots back to the Yuan Dynasty, offering an 800-year historical legacy. They embody spiritual aspirations, ideals of national unity, and moral values. These songs provide insights into the history, culture, and traditions of the Salar people
Cultural Significance	Located in a region rich in ancient cultural relics, Salar folk songs reflect Chinese national traditional culture, emphasizing moral ethics and cultural heritage. They play a crucial role in preserving and conveying traditional Chinese culture
Academic Value	Salar folk songs encompass a multifaceted art form that integrates music, culture, dance, performance, and opera. They offer valuable insights into the economic, social structures, and cultural traditions of various ethnic groups in Qinghai throughout history. They also serve as linguistic resources for research in ethnomusicology and folklore
Industrial Value	Folk songs hold the potential for significant industrial value when appreciated as excellent works of music and art. They can stimulate tourism and cultural development, enhancing cultural branding and local culture's visibility
Educational Value	Salar folk songs have been included in the fourth batch of national intangible cultural heritage, emphasizing their educational significance. They aid in fostering cultural heritage, identity, and belonging among young people through school education, instilling national pride, patriotism, and cultural responsibility

CHAPTER V

The Contemporary Adaptation of Salar Folk Songs

This chapter delves into the contemporary adaptation and innovations that have shaped Salar music within the vibrant Salar communities of Qinghai, China. This chapter sheds light on the evolving landscape of Salar folk songs, encompassing various aspects such as musical instruments, selection criteria for songs, a curated collection of 11 Salar Folk Songs, technical analysis, and contemporary singing techniques within the Salar Folk Song tradition, presented on the topic below:

1. Musical Instruments of Salar Folk Songs
2. Contemporary Adaptation of Salar Folk Songs
3. Contemporary Singing Techniques of Salar Folk Song

1. Musical Instruments of Salar Folk Songs

Within Salar musical traditions, a scarcity of instruments exists, with songs historically relying on vocal expression as their primary medium. Sound, in its purest form, remained paramount, a principle that persists even in contemporary Salar music, where non-traditional instruments have made inroads. However, interviewees have mentioned two Salar instruments.

The Salar people hold the "Kouxi" in high regard for its delicate artistry as a folk musical instrument. Measuring less than half a centimeter in length and weighing a mere 0.05 grams, it ranks among the tiniest musical instruments known. Crafted with simplicity, it consists of a thin copper or silver strip, no thicker than a matchstick, shaped into a horseshoe, with a slender brass sheet adorning its center and a curved tip. Played by plucking with the tip of the tongue or between the teeth, its volume is faint, barely audible beyond a closed door. Despite its subdued sound, the "Kouxi" produces mellifluous, haunting notes that evoke a sense of melancholy, akin to weeping and lamentation.

The "Kouxi" enjoys profound popularity among the Salar people, particularly women who have held a special affinity for it. Feudal ethics that strictly forbade various forms of artistic expression, especially among women, bound Salar society in the past.

However, playing and performing the "Kouxi" remained an exception, celebrated for its intrinsic beauty. Legend attributes this exception to the poignant tale of Fatima, the sole daughter of the Prophet Muhammad, whose sons Ha San and Hu Cai perished on the battlefield, leaving her grief-stricken and voiceless from unceasing tears. Hence, the Salar people not only refrained from censuring the "fine tongue" but even considered it a "sunnah."

Historically, Salar men often ventured far from their homeland due to obligations like corvee service, trade, and military duties, leaving their womenfolk anxious and distraught. In the quiet of the night, groups of Salar women would convene, playing the "Kouxi" in threes and fours, pouring their hearts into the instrument, and releasing pent-up sorrows, anxieties, and yearnings. Over time, the "Kouxi" evolved into a cherished companion that people carried with them, a confidant for intimate conversations. With its melodious timbre, it has become an instrument to express the joys, sorrows, and loves of the Salar people, remaining one of the primary channels for young Salar individuals to convey their emotions", as shown in Figure 8.



Figure 8. Kouxi (Musical instrument)

Source: XiuHong Lou, from fieldwork in July 2023

The "Zaike," referred to as the "Knocker" in the Salar region, represents another Salar musical instrument. Its production involves kneading strong red clay into two trumpet-shaped concave pieces, which are then affixed together. A small hole is carved at the seam for blowing air, while a few small holes for finger placement are cut into each side. The instrument is allowed to dry before being played. "Zaike" produces a robust volume comparable to that of a bamboo flute, characterized by high-pitched, resonant, melodious, and crisp tones. Male teenagers are the majority of those who play it, especially when working in the fields or herding sheep in the wilderness where its

energizing, high-pitched melodies lift spirits. The sole other musical instrument used by the Salar people is the "zekog," a small ocarina-like instrument typically played by children", as shown in Figure 9.

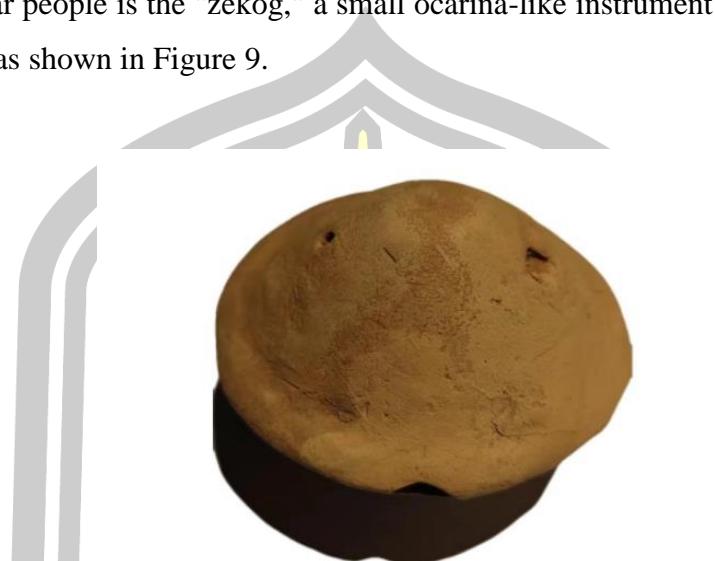


Figure 9. Zaike (Musical instrument)

Source: Xiuhong Lou, from fieldwork in July 2023

2. Contemporary Adaptation of Salar Folk Songs

This section explores the contemporary adaptations of Salar folk songs, highlighting the evolving nature of these cultural traditions. The songs' historical roots and shifting social dynamics both had an impact. The research reveals the selection criteria for these songs, the compositions that have gained attention, and the various aspects of Salar music that have adapted to the present era. From timeless classics to newly emerged favorites, these songs provide insight into the heart and soul of the Salar people as they navigate the complexities of the modern world while preserving their musical heritage. The results of the analysis of 11 songs will be presented as follows:

2.1 ALima: Composed and written by Zhu Zhonglu, is a beloved banquet song among the Salar people, widely cherished in Qinghai, China. Translating to "Red Qiuzi" in Salar, a reference to a local fruit known for its beauty, the song is steeped in the captivating legend of ALima, a young woman who embodies purity, beauty, diligence, courage, wisdom, and kindness. Alima's unwavering commitment to the cherished traditions of the Salar people, her kindness, sincerity, and inspirational qualities have earned her a special place in the hearts of the Salar community. She has become an emblematic figure, revered as a goddess of beauty and hard work among the Salar

people. In 1957, while a member of the Northwest Art Troupe, renowned Chinese singer Zhu Zhonglu took the Salar folk song "Alima" and crafted its lyrics, music, arrangement, and performance into a popular song, thus immortalizing this beloved tale, as shown in Figure 10.

ALima

compose by ZhongluZhu
Lyrics by ZhongluZhu

10 1.2. 3

19

28 1.2. 3

2. 3

Figure 10. An example of the score "ALima"

2.1.1 Mode: The adapted song utilizes an intricately mixed time signature, combining 3/8, 5/8, and 2/4 beats. The primary beat is in 3/8 time, with a 5/8 beat interjected in the middle section. The song commences with a free-flowing rhythm and

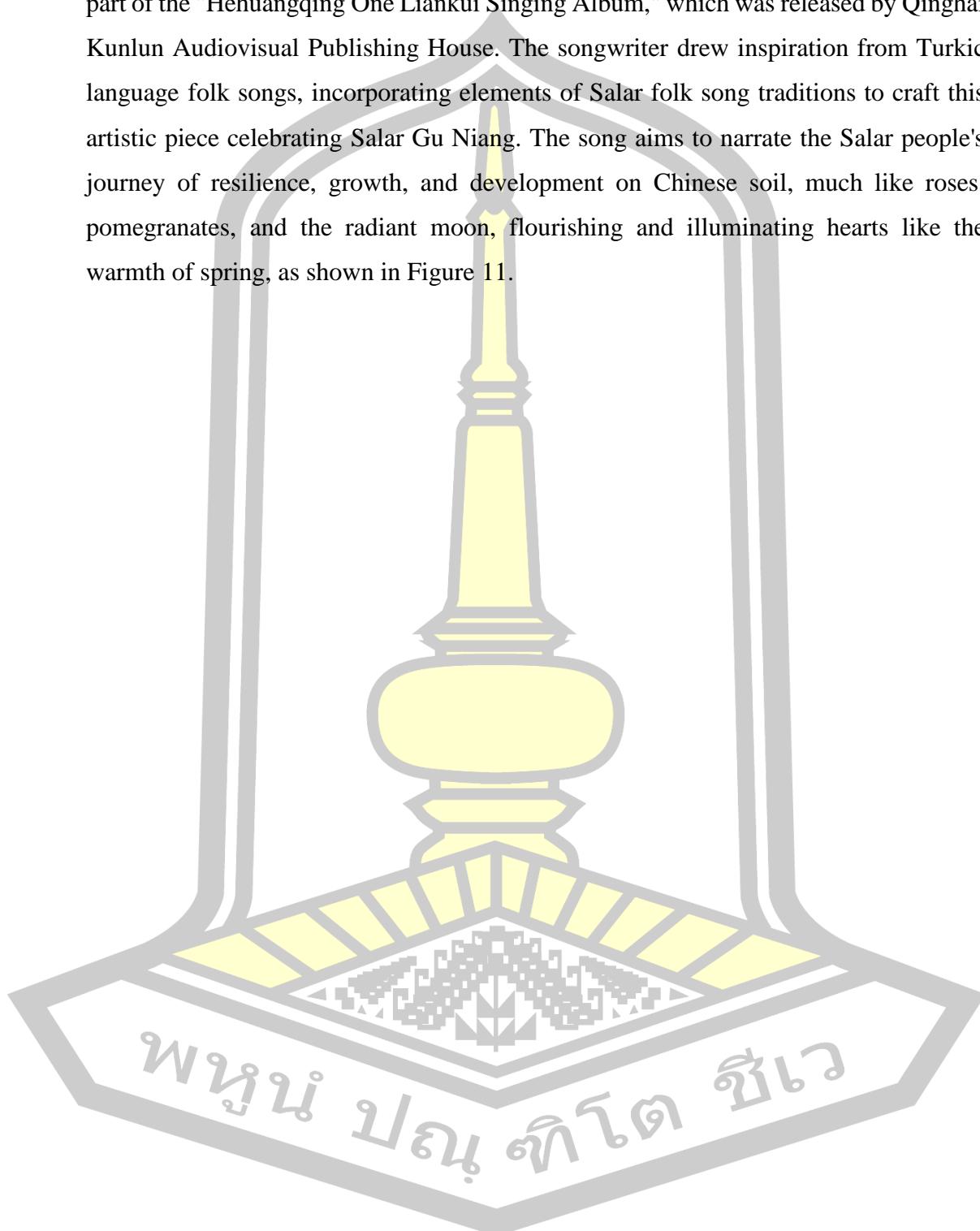
concludes with a 2/4, time signature, emphasizing the tonal affirmation. Through adaptation, it has evolved into a six-tone E-flat palace system f-shang mode song, enriched with the addition of Qingjiao.

2.1.2 Rhythm: The song employs a 3/8 beat, transitioning from the typical dialect rap sentence to a stable 2/4 beat quotient mode ending. It reaches a climax with plateau characteristics and expands dynamically through two distinct 3/8, time segments. The use of sexual phrases and excessive lining words, featuring a 5/8 beat singing bridge and interpolation, injects an engaging and lively effect into the music. The final lining word, "Aiha," resounds with praise for Ali. Ma's voice.

2.1.3 Melody: The melody exhibits a pattern of contrast, repetition, and initial descent, followed by ascent leading to a conclusion. The music's melodic structure follows the theme of "kindness-joy-admiration-praise," enhancing the overall atmosphere. The melody is characterized by its fluctuating dynamics, innovative and contrasting elements, and captivating and infectious qualities. The high-pitched and melodious theme sentence, "Alimah," is repeated three times, becoming a memorable focal point. Particularly distinctive is the (B) section, where the introduction incorporates sung words into the musical structure. The introduction commences with a plateau-style call of "Alima," immersing the audience in a life of blissful love.

2.1.4 Structure: The song comprises three sections, denoted as A, B, and C, forming a parallel trilogy. The vocal range spans from f1 to g2. The musical composition is structured with $(3+2+1=6)$ phrases, expanding upon the original Salar folk songs to create a 10-phrase (a+b+c++b1+d+b2+d1+b3+e+a1) system, constituting a comprehensive section. This innovative adaptation of Salar folk songs has become a representative new folk song. The song's structure predominantly revolves around the theme prelude (A) section, alternately employing loose time and 3/8 time within a typical regional Shangzheng mode. The Expanded Development (B) Section features differentiated repetitions of expanded phrases in 3/8 time, along with transitional sentences and linings (employing 5/8 time as a singing bridge), infusing an enjoyable, lively atmosphere into the music. The concluding (C) section emphasizes Alima's significance with the repeated chant, "(Yah, West Tai) Our Alima is a flower of the Salar people, our Alima is a flower of the Salar people (yo)."

2.2 Mei li de sa la er gu niang: In 2013, Zhang Liankui performed this song as part of the "Hehuangqing One Liankui Singing Album," which was released by Qinghai Kunlun Audiovisual Publishing House. The songwriter drew inspiration from Turkic language folk songs, incorporating elements of Salar folk song traditions to craft this artistic piece celebrating Salar Gu Niang. The song aims to narrate the Salar people's journey of resilience, growth, and development on Chinese soil, much like roses, pomegranates, and the radiant moon, flourishing and illuminating hearts like the warmth of spring, as shown in Figure 11.





Mei li de sa la er gu niang

Compose by QijunJu
Lyrics by XinHan

9 en en en
18 en en en en
27 mei li de sa la er gu niang
35 hei yan jing de a li ma a li ma
45 ni shi sheng kai de
52 mei gui hua ni shi mei li de yue liang ni shi
60 fang ge de bai ling ni shi wen nuan de yang guang a
68 a li ma a a li ma ni qing qing
77 zou jin wo de xin zhong wo de xin zhong a chong man
85 yang guang a li ma ya a li ma wo de
x in zhong a chong man yang guang



Figure 11. An example of the score "Mei li de sa la er gu niang"

2.2.1 Mode: is a three-part song in the D-feather six-tone mode, set in a waltz rhythm alternating between four and three beats. It paints a vivid picture of camel bells chiming in the wind and sand, using melodic elements to portray the challenging journey of the Salar people.

2.2.2 Rhythm: The song maintains a consistent rhythm pattern of a 3/4 beat waltz, both in the A and B sections.

2.2.3 Melody: The melody is characterized by its singing quality, employing techniques such as contrast, expansion, and repetition. This singing nature elevates the praise conveyed in the song, capturing the waltz's rhythmic charm and cheerful mood while embodying the grace and lyricism of the music.

2.2.4 Structure: The song follows a single three-part structure. It begins with a 19-bar introduction, with the A section comprising two contrasting phrases that expand upon the introductory theme. The interlude accelerates the tempo, leading into the lively B section that celebrates the beauty of Salar girls. This section consists of multiple phrases, maintaining a square structure with consistent scale, albeit at a doubled phrase speed. The C section employs techniques of reproduction and development to depict the Salar girl's beauty akin to spring. The concluding phrase is repeated, accentuating both the gradual slowing of the melody and the extension of musical emotion.

2.3 Xun hua jie zi luo tuo quan: situated in close proximity to the mosque in Jiezi Village, Jishi Town, Xunhua Salar Autonomous County, holds profound significance as the legendary birthplace of the Salar people. This spring, often revered as sacred by the Salar community, occupies a central role within their cultural heritage. The Salar people trace their origins back to a small tribe in Samarkand, Central Asia, led by two esteemed brothers named Galmang and Ahemang. Their remarkable leadership earned them the admiration of their followers, but jealousy from the reigning king compelled them to leave their homeland. Carrying the Quran and accompanied by 18 clan members and a white camel, they embarked on a journey that brought them to the base of Jishi Mountain. However, fate took an unexpected turn when the white camel disappeared into the darkness of the night. To their astonishment, the following day revealed a crystal-clear spring and the once-lost white camel on a sandy slope to the east of their path. It was at this fortuitous discovery that they decided to establish

their settlement, christening the newfound spring as Luotuo Spring. Over the course of more than seven centuries, the diligent hands of the Salar people have shaped a better life, resulting in the joy and happiness they enjoy today, as shown in Figure 12.

Xun hua jie zi luo tuo quan

Compose by XiangZhang
Lyrics by ChengLuo

7

13

16

xun hua jie zi luo tuo quan quan shui qing qing rao shan jian
er tong xi shua tuo bei shang tuo ling sheng sheng cui man
shan quan bu gan

The musical score consists of three staves of music in 2/4 time with a key signature of one sharp. The lyrics are integrated into the music, with some words underlined. The score is composed of eighth and sixteenth notes, with a dynamic range indicated by a crescendo and decrescendo.

Figure 12. An example of the score " Xun hua jie zi luo tuo quan "

2.3.1 Mode: draws inspiration from the Salar folk song "Qianxunhua" and is crafted in a pentatonic natural c-feather mode set in 2/4 time, with the fifth tone forming the musical backbone.

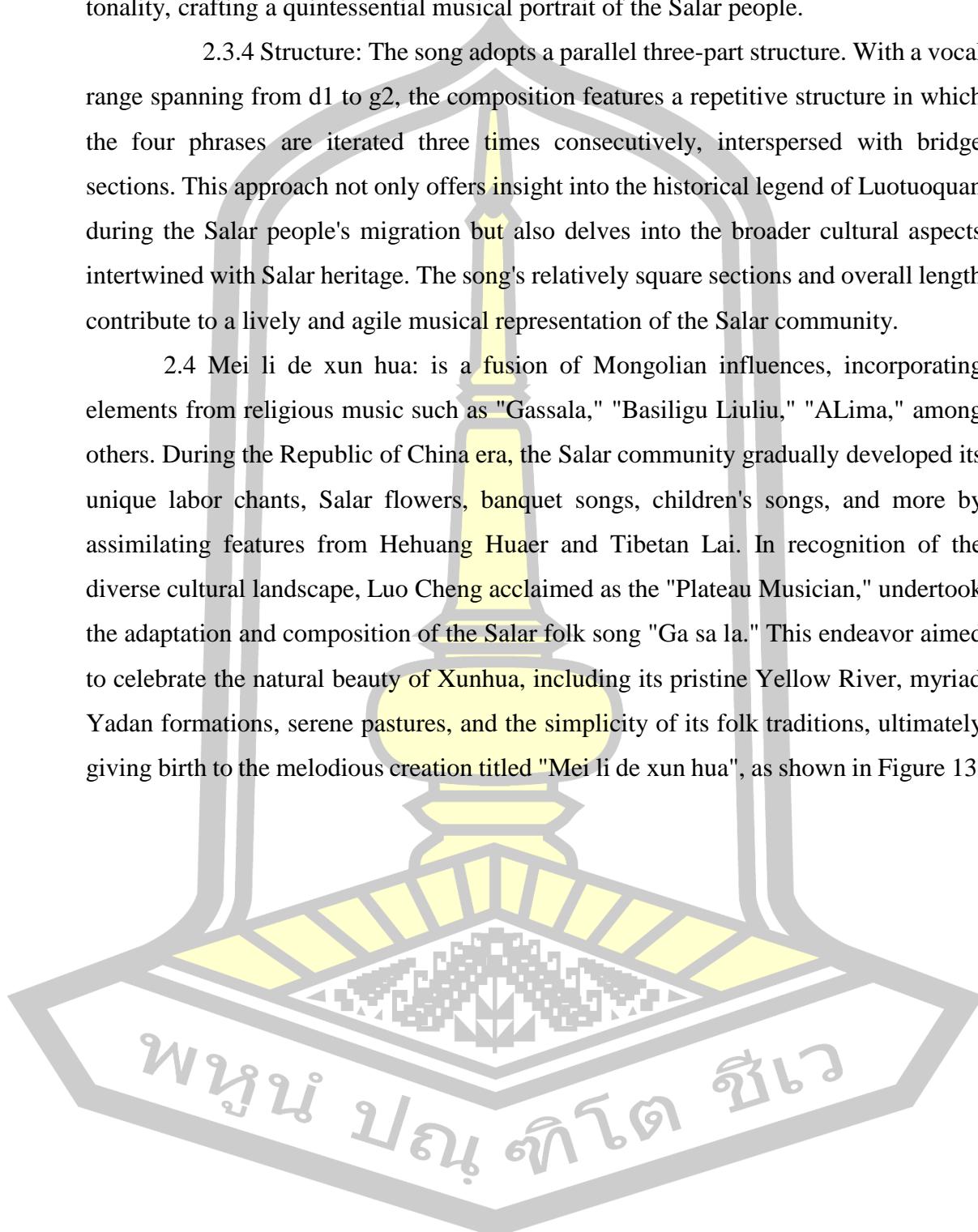
2.3.2 Rhythm: The song follows a 4/2 beat pattern, characterized by a tight rhythm in the beginning that gradually transitions to a more comfortable pace towards the end. This rhythmic variation not only creates a striking contrast but also culminates in a harmonious and enduring resonance.

2.3.3 Melody: The melody showcases distinctive elements of repetition and contrast. It skillfully weaves together musical layers to accentuate the lyrics, which depict scenes like "In Xunhua Street, there's a Camel Spring, where crystal-clear waters flow 'round the mountains. Children play upon the camel's back, while the sound of

camel bells fills the hills." Through frequent repetition, the song enhances its joyful tonality, crafting a quintessential musical portrait of the Salar people.

2.3.4 Structure: The song adopts a parallel three-part structure. With a vocal range spanning from d1 to g2, the composition features a repetitive structure in which the four phrases are iterated three times consecutively, interspersed with bridge sections. This approach not only offers insight into the historical legend of Luotuoquan during the Salar people's migration but also delves into the broader cultural aspects intertwined with Salar heritage. The song's relatively square sections and overall length contribute to a lively and agile musical representation of the Salar community.

2.4 *Mei li de xun hua*: is a fusion of Mongolian influences, incorporating elements from religious music such as "Gassala," "Basiligu Liuliu," "ALima," among others. During the Republic of China era, the Salar community gradually developed its unique labor chants, Salar flowers, banquet songs, children's songs, and more by assimilating features from Hehuang Huaer and Tibetan Lai. In recognition of the diverse cultural landscape, Luo Cheng acclaimed as the "Plateau Musician," undertook the adaptation and composition of the Salar folk song "Ga sa la." This endeavor aimed to celebrate the natural beauty of Xunhua, including its pristine Yellow River, myriad Yadan formations, serene pastures, and the simplicity of its folk traditions, ultimately giving birth to the melodious creation titled "*Mei li de xun hua*", as shown in Figure 13.



Mei li de xun hua

Compose by ChengLuo
Lyrics by ChengLuo

8 wo jia zai xun hua wi shu ga sa la tou shang dai de shi ga ding mao

16 shen chuan shang xiao jia jia qin lao zhi fu mang yachuang ye lu shang ren ren kua

21

24 wo men sheng zai xun hua zhang zai xun hua yi zhe nan shan la mao fa

27 huang he an bian an xia jia qing shan lu shui lai huan bao (ya)

33 ting yuan guo shu kai man hua kai man hua

41 chi de shi yang rou ga mian pian

47 zai xia de hong jiaoxiang you la yin lai le shan quanshui ya tao hu li shao nai cha (ya)

54 a xun hua mei li de xun hua ya a xun hua

wo xin zhong de xiang ge li la

1.

Figure 13. An example of the score "Mei li de xun hua"

2.4.1 Mode: "Mei li de xun hua," originating from the renowned Salar folk song "Ga sa la," exhibits a versatile mode characterized by alternating between 2/4 and 4/4, time signatures. This adaptation introduces a six-tone A-feather with Bian Gong, combining major and minor modes to create a harmonious interplay of musical tones.

2.4.2 Rhythm: The composition features a distinctive rhythmic pattern that alternates between four beats, incorporating substantial syncopation, and lending an engaging and dynamic rhythm to the melody.

2.2.3 Melody: Employing a range of development techniques such as variation, contrast, expansion, and repetition, the melody structure revolves around a core cavity with two three-dimensional relationships. Departing from conventional upward melodies, it embraces a unique style characterized by melodic reversals, adding depth and individuality to the composition.

2.4.4 Structure: "Mei li de xun hua" is a composition inspired by traditional Founder's folk songs, with four sections: A, B, C, and D. The vocal range ranges from A to f2. The composition features lyrical transitional sentences, a major key bridge section, and a straightforward narrative in 4/4 time. Section B introduces innovation and contrast, while Section C develops the characteristics of folk songs in a minor key, emphasizing moments of happiness. Section D incorporates climactic passages and other compositions. The composition consists of four distinct levels, with the A section drawing from the well-known Salar folk song "Ga sa la," the B section introducing a stark musical contrast, the C section highlighting the pleasures of Salar life, and the final D section celebrating the beauty of Xunhua and its pursuit of lofty ideals.

2.5 Yan gu de kou xian: As Salar history and culture have evolved, the themes and expressive methods of this ethnic group have grown diverse and amalgamated. Over time, as the corpus of ethnic folk songs expanded, distinctive and representative works emerged, leading to the development of theoretical frameworks through extensive practice and standardization. Situated in Qinghai Province, Xunhua County is home to the Sala ethnic group, with a total population of 126,900 individuals. Within this population, the Salar community comprises 78,900 people, constituting 62% of the county's total inhabitants. Salar folk songs, with their deep-rooted history, have primarily thrived in Salar enclaves across Qinghai and Gansu. Dating back to the transition from the Ming Dynasty to the Qing Dynasty, Sala folk songs have undergone a process of assimilation, incorporating local Tibetan, Han, Mongolian, and religious music elements such as "Garsala," "Guyo of Brazil," and "Alima." During the Republic of China era, Sala culture absorbed the influences of Huanghua flowers and Tibetan Laii, gradually giving rise to distinct labor chants, Sala floral songs, banquet melodies,

children's tunes, and more. It was during this period that composer Luo Cheng, renowned as the "Plateau Musician," adapted and composed "Mei li de xun hua," drawing inspiration from the Sala folk song "Garsala." This composition aimed to celebrate the beauty of Xunhua, showcasing the pristine Yellow River, the diverse Yadan landforms, the pastoral scenes within the forests, and the simple yet captivating folk traditions of the region", as shown in Figure 14.



Yan gu de kou xian

Compose by ChengLuo
Lyrics by XiangZhang

zhu guan le sa la de li ba lou
7

chi guan le sa la de shouzhu he guan le sa la de guan guan cha kan guan le huang he de
12

gun tao sha yan gu de kou xian chui qi lai chui hong le sa la ren jia yan gu de kou xian
19

xiang qi lai ba xin zhong de lian qing biao da yan gu de kou xian
23

xiang qi lai xi huai le a ba a ma

Figure 14. An example of the score "Yan gu de kou xian"

2.5.1 Mode: derived from the iconic Salar folk song "Banquet Song," adopts a pentatonic g-feather minor mode, anchored in 2/4 time, with a five-tone structure as its foundation.

2.5.2 Rhythm: Characterized by a 4/2 beat pattern and intricate syncopation, creating a tight and compact rhythmic quality.

2.5.3 Melody: This composition is distinguished by its use of extension, contrast, and repetition techniques, reflecting the unique stylistic traits of the Salar people. Through skillful musical rendering, it conveys the Salar community's sentiments and desires for a joyful and fulfilling life, rich in music, dance, and celebration.

2.5.4 Structure: The song is divided into two parts, A and B, forming a parallel duology. The first section, A, evokes the essence of the Salar folk song "Banquet Song," while the second section, B, uses rhythmic and melodic contrast to express the thematic portrayal of Yangu's mouth strings. The composition creates an atmosphere of excitement and merriment, expressing the Salar family's renown and heartfelt love. The song combines individuality and communal bonds, reflecting the Salar community's historical legacy and the convergence of ideological depth and artistic expression. It reflects the Salar people's unique musical identity.

2.6 Sa la de chen si: made its debut with Zhang Liankui's rendition, earning the prestigious first prize in bel canto singing at the Fourth National Youth Song Competition in Qinghai in 1989. This song serves as a heartfelt hymn, inspired by the enchanting natural vistas and captivating legends surrounding Camel Spring and Mengda Tianchi in Xunhua Sala Autonomous County, Qinghai Province. Its lyrics are posed as a series of contemplative questions, seamlessly intertwining the splendor of nature with human narratives. By immersing the audience in a captivating tapestry of landscapes and historical epochs, the song elicits profound emotions and resonates with its eloquent and grandiloquent verses. After meticulous reflection and painstaking effort, this intricate art song was meticulously crafted", as shown in Figure 15.





Sa la de chen si

Compose by JierenDuo
Lyrics by JianguoLi

3
wei shen me qian li qian xi de ju

11
hao zhi shi yi yan wu sheng de qing qing tuo quan?

21
bo? wei shen me man shan bian ye de

31
hua er zhuang bu mathuang he li na yang pi xiao fa yang pi xiao

38
fa a a

46
a a a shi sheng ming de quan xing fu de he mei li de tian di xia xiang duo shi

54
sheng ming de quan ben teng de he mei li de tian chi si ji shuo a! a!

61
a! gen gu de pi fa yo zai fu zhe

69
you chang shen qing de ge

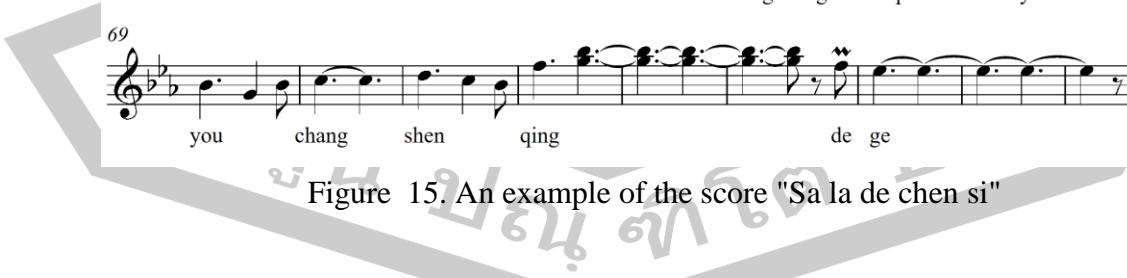


Figure 15. An example of the score "Sa la de chen si"

2.6.1 Mode: draws inspiration from the Salar folk song " Sa la de chen si " and is composed in a hexatonic, B-flat major mode, featuring a captivating interplay of alternating four beats and eight-six beats, all anchored by a five-tone structure.

2.6.2 Rhythm: The song masterfully employs a blend of free-flowing and waltz-like rhythms, deftly transitioning between four beats and eight beats. It commences with a leisurely and unhurried four-three-beat rhythm, later shifting into an exuberant and lively eight-six-beat rhythm. This rhythmic juxtaposition creates a light-hearted and refreshing musical experience, accentuating the contrast between the two segments.

2.6.3 Melody: The melody is distinguished by its floral motifs and skillful fusion of free-flowing rhythm and inventive variations. It exudes an air of grace and longevity, embracing the quintessential musical characteristics of Sala Huaer. Through its delicate and heartfelt rendition, the song conveys profound emotions and radiates a distinctive artistic allure.

2.6.4 Structure: The composition follows a two-part structure with intricate lyrics, requiring a nuanced musical structure. The song conjures a picturesque scene with arpeggios on sustained notes, evoking ripples across tranquil waters. The first part has a free-flowing rhythm with varying sentence lengths, while the second part has a waltz-like rhythm with vivacity. The third section maintains the waltz rhythm but takes on a spirited and majestic character, possibly celebrating the homeland or expressing a yearning for the future.

2.7 Ga sa la: are a heartfelt expression of profound affection for the homeland of Xunhua and a warm embrace extended to visitors. They resonate with emotions of friendship, family, and hospitality, conveying a concise and down-to-earth depiction of love and reverence for both their hometown and guests. In the realm of Salar music, the prevalent mode employed is the pentatonic scale, which is a distinctive feature of regional music in Qinghai Tibet. A closer examination of the song's notes reveals that "Ga sa la" specifically utilizes the B-flat pentatonic mode", as shown in Figure 16.

ga sa la

5

9

13

hei xiang yao you lan lai xun hua qing ba he qiao kua

17

kan dao yi ge ga sa la ni hui xi huan ta yuan fang de ke ren dao

20

wo jia lai zuo ke re qing hao ke xun hua ren rang wo liu lian ta hei

23

27

31

35





Figure 16. An example of the score "Ga sa la"

2.7.1 Mode: This is composed in the B-flat pentatonic scale with a time signature of four-to-four beats, a pattern characteristic of the Qinghai and Tibetan regional music. The repeated line, "I wish you happiness forever with my singing," is a profound expression of the songwriter's heartfelt blessings and good wishes. This repetition serves to emphasize the singer's sincerity in extending wishes for happiness, longevity, and a bright future to the listeners, intensifying the emotional impact. Such repetition is often employed in love songs or poignant melodies to create an emotional climax that resonates deeply with the audience, leaving a lasting impression.

2.7.2 Rhythm: The song follows a rhythmic pattern of four beats with four eighth notes. Between bars 27 and 38, a transitional section adds emotional intensity to the composition through a lively, classical rhythm and spirited melodies. The song's rhythm is characterized by its lively and robust nature, well-suited for dancing. "Ga sa la" is performed in the time signature of four beats, frequently featuring a rhythmic pattern of an eighth note followed by a sixteenth note and two eighth notes.

2.7.3 Melody: This is a traditional Salar folk song, utilizing techniques like repetition, variation, and a winding conclusion. It begins with lively drum beats and

introduces the song's theme, while the songwriter conveys a warm welcome and friendly demeanor through sustained note singing. The word "Hey" is delivered in a melodious and graceful manner, likely expressing affectionate emotion. The song's versatility and expressiveness add layers and charm to its charm. As a traditional Salar folk song, it is performed at social gatherings, celebrations, and dances.

2.7.4 Structure: This is a two-part structure, beginning with a warm welcome and ending with a "roundabout ending" in bars 55 to 59. The song's rhythm and melody are loosely echoed in the second section, with variations in melody and lyrics. The analysis of the song provides insights into the cultural traditions and expressions of the Salar people, preserving and promoting traditional culture while facilitating cross-cultural exchanges. The rhythmic structure of the song is crucial in accompanying Salar's dance, with the entire song concluding on a strong and final note.

2.8 Yi xiu er ma xiu er: Is a traditional folk dance that has been passed down in Mengda Township, Xunhua County. The name "Isur Masur" is a transliteration from the Salar language, which can be roughly translated to mean "look at me, look at me," emphasizing the desire to be seen and admired for one's beauty and grace. The dance involves specific movements and gestures that showcase the beauty and elegance of the performers. Dancers wear a crown on their heads and use both hands to shake their skirts from left to right. They extend their arms to gracefully spread their clothes and perform actions like pulling up their legs to wear "Mulan pants." These movements simulate various aspects of life, including putting on shoes. The overall presentation aims to demonstrate how handsome and beautiful the newly dressed individual, whether the groom or bride, appears. The dance is an invitation to "look, look" and appreciate their appearance and grace. It adds a festive and celebratory element to wedding festivities, allowing the newlyweds to be the center of attention and admiration", as shown in Figure 17.



The musical score for "Yi xiu er ma xiu er" is presented on a five-line staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The score consists of three staves of music. The first staff starts with a treble clef and a B-flat key signature. The second staff starts with a treble clef and a B-flat key signature. The third staff starts with a treble clef and a B-flat key signature. The lyrics are written below the staff, corresponding to the notes. The lyrics are: "yi xiu er de ma xiu er you da ya xiu er", "luo you mai shang yi ge guan mao zhe tou ya er shang dai ya", and "mai shang yi ge guan mao zhe tou ya er shang dai ya". A QR code is located at the top left of the page.

Figure 17. An example of the score "Yi xiu er ma xiu er"

2.8.1 Mode: Draws its inspiration from the renowned Salar folk song "Ga sa la." It adheres to the c-feather pentatonic scale and follows a rhythmic pattern of four and two beats, characterized by the distinctive arrangement of eight beats at the beginning and sixteen beats at the end.

2.8.2 Rhythm: The song maintains a consistent 4/2, time signature throughout its composition. This rhythmic structure features four beats followed by two beats in each measure. The rhythm alternates between a lively and fast-paced tempo and moments that evoke relaxation and happiness. Notably, the b phrase, encompassing measures 17 to 20, employs a spirited rhythm, commencing with the dominant note and utilizing a continuous pattern of eighth notes followed by sixteenth notes. This rhythmic choice effectively captures the cheerful and celebratory atmosphere of the song.

2.8.3 Melody: The melody prominently highlights a descending fourth-degree pattern, with a particular emphasis on this pattern in the seventh and eighth bars of the song. This descending melodic motif contributes a distinct character to the composition.

2.8.4 Structure: This is grounded in the c-feather pentatonic mode and consistently maintains a 4/2 rhythmic structure. The song exudes an energetic and compact rhythm, reflecting its cheerful disposition.

2.9 Yi xiu er ma xiu er (II): This is a traditional folk dance deeply rooted in the heritage of Mengda Township, located in Xunhua County. The name "Isur Masur" originates from the Salar language and directly translates to "look at me, look at me." This expressive phrase encapsulates the essence of the dance, inviting observers to admire the grace and beauty of the performers. Typically, this captivating dance is a cherished part of wedding festivities, taking place in the evening. During these joyous occasions, as the elders take their well-deserved rest, the younger generation assembles in the center of the courtyard to partake in the dance. Encircled by enthralled onlookers, the dancers engage in intricate movements that showcase their attire and grace. This ceremonial dance entails the performers adorning crowns and skillfully manipulating their skirts, swaying them from side to side. They extend their arms, elegantly unfurling their clothing, and even enact the act of donning "Mulan pants," all while simulating the motions of putting on a pair of shoes. Through these meticulously choreographed movements, the dance conveys the message of the newlyweds, the embodiment of beauty and handsomeness, inviting everyone to admire and celebrate their presence. It's an enchanting spectacle that beckons the audience to partake in the joyful festivities by gazing upon the elegance and splendor of the bride and groom", as shown in Figure 18.



Figure 18. An example of the score "Yi xiu er ma xiu er (II)"

2.9.1 Mode: Draws inspiration from the renowned Salar folk song "Yi Xiu'er·Ma Xiu'er," characterized by its rhythmic structure that features sixteen beats following eight beats.

2.9.2 Rhythm: The rhythm in this rendition is based on a four-two-beat pattern, adding to the lively and joyful quality of the song. With a tempo set at 78 beats per minute, the composition incorporates an initial sequence of eight to sixteen beats followed by extended syncopation, creating a relaxed yet engaging rhythm. In contrast to the original version, this adaptation features a looser rhythm.

2.9.3 Melody: The melody exhibits a progressive character, occasionally ascending in fourth intervals. It predominantly employs extension techniques and maintains a cheerful and bright demeanor, in harmony with the song's emotional context.

2.9.4: Structure: The song follows a single-movement format, with a fully reproduced second phrase. The initial "a" phrase spans nine bars and has been extended and modified, with the last two notes being triplets. The "b" phrase, spanning eight bars, explores the dominant tone and largely preserves the melody from the first version. The "B" phrase is reiterated in its entirety, concluding with a return to the tonic note. The overarching melodic trajectory remains consistent across various renditions.

2.10 Yi xiu er ma xiu er (III): This is a traditional folk dance deeply rooted in the cultural heritage of Mengda Township, located within Xunhua County. The term "Isur Masur" is a transliteration from the Salar language, signifying "look at me, look at me." It carries with it the potential connotation of "behold my stunning beauty and grace." Typically, this dance unfolds during the evening celebrations of a wedding ceremony. The younger generation patiently waits for the elders to retire, creating a performance space within the courtyard. Enthusiastic onlookers gather around, eagerly anticipating the spectacle. This lively dance involves the participants gracefully holding crowns in both hands, swaying their skirts from side to side, extending their arms to flaunt their attire, and executing movements akin to putting on "Mulan pants." These choreographed actions simulate various life motions, including the act of donning a pair of shoes. The essence of "Yi Xiuer Ma Xiuer" lies in its ability to showcase the newlyweds' exquisite and charming appearance. It beckons viewers with an emphatic

invitation: "Look, look," as the dancers' revel in their elegance and beauty, adding a touch of enchantment to the wedding festivities", as shown in Figure 19.

Yi xiu er ma xiu er (III)

5 yi xiu er de ma xiu er (yo) da (ya) xiao er lang (ye)

tou shang mai yi ge mao zi (zhe) tou (ya) er shang dai ya

Figure 19. An example of the score "Yi xiu er ma xiu er (III)"

2.10.1 Mode: This is a rendition of the renowned Salar folk song "Yixiuer-Maxiuer." It adheres to the E-flat pentatonic mode and maintains a rhythmic pattern of four beats and two beats, with the initial eight and the final sixteen being the hallmark of its rhythm. While the melody and rhythm largely parallel the first version of the song, subtle differences set it apart. The melody exudes a dance-like quality, with the notable change of syncopation being replaced by triplets.

2.10.2 Rhythm: The song follows a rhythmic pattern of 42 beats, mirroring the melody and rhythm of the initial version, albeit with the original two sixteenth notes replaced by triplets.

2.10.3 Melody: The melody carries a dance-like character, akin to the original. The key divergence is the transformation of syncopation into triplets. These songs are commonly performed during diverse celebrations and gatherings within the Salar community, serving as a means to foster unity, mark festivities, and collectively revel in music. Often utilized for social interaction, dancing, and joyous occasions, these songs, despite their simplicity in lyrics, convey sentiments of merriment and warmth, reflecting an integral facet of Salar culture.

2.10.3 Structure: This composition assumes a singular structure, marked by complete replication. Syncopation is allowed to unfold freely, resulting in two

distinct phrases, denoted as "a" and "b." The "a" phrase spans four measures (measures 1-4), culminating in the free extension of the dominant note within the fourth measure. Pitch differences are subtle, with one or two notes undergoing slight alterations. The phrase ultimately concludes with a half-closure on the dominant note. The "b" phrase encompasses a total of four measures (measures 5-8), commencing with the same dominant note as the preceding section. The first half of this section mirrors the exact content of the corresponding section in the initial phrase. Minor deviations manifest in the latter half of the section, mainly affecting rhythmic and pitch elements. In particular, the second section mildly extends the final tonic note before concluding with the tonic itself.

2.11 Yi xiu er ma xiu er (IV): This is an enduring folk dance tradition that has been cherished in Mengda Township, Xunhua County. The name "Isur Masur" is derived from the Salar language, translating to "look at me, look at me." This phrase essentially conveys the message "look at me, look at how handsome and beautiful I am." Typically, during evening wedding celebrations, the younger generation waits for the elders to retire for the night before taking to the courtyard to perform this dance. Spectators gather around to appreciate the spectacle. The dance involves the participants wearing crowns, holding them aloft with both hands, swaying their skirts from side to side, extending their arms to flaunt their attire, and gracefully extending their legs, resembling the act of donning a pair of shoes. This performance serves as a showcase of the newlyweds' splendor and elegance, an invitation for all to "look, look" and admire their beauty", as shown in Figure 20.

Yi xiu er ma xiu er (IV)



The musical score consists of two staves of music in 2/4 time, A major (indicated by a key signature of one sharp). The first staff begins with a eighth-note rest, followed by a eighth-note, a sixteenth-note, and a eighth-note. The second staff begins with a eighth-note, followed by a sixteenth-note, and a eighth-note. The lyrics are as follows:

7 yi xiu er de ma xiu er luo ye da ya xiu er luo ye mai ya yi ge jiuguan mao zhe
 tou ya er shang dai mai ya yi ge jiu guan mao zhe tou ya er shang dai

Figure 20. An example of the score "Yi xiu er ma xiu er (IV)"

2.11.1 Mode: This is derived from the well-known Salar folk song "Yixiuer·Maxiuer." This composition adheres to the C-feather pentatonic scale and maintains a 42-beat rhythm. The tempo is moderate and slightly slower, creating a mellower musical experience.

2.11.2 Rhythm: The song follows a four-two beat pattern, characterized by the first eight beats and the final sixteen beats, with a distinctive rhythm involving four sixteenth notes. While the melody and rhythm largely resemble the third song, subtle differences add a unique flavor.

2.11.3 Melody: The melody features the free extension of the dominant note. The opening phrase mirrors the melody and rhythm of the initial song, with only minor variations in pitch. The dominant note progresses to a half cadence, preserving the song's emotive qualities.

2.11.4 Structure: This composition adopts a single-part structure, comprised of two contrasting phrases: an "a" phrase and a "b" phrase, followed by a complete repetition of the "b" phrase. The "a" phrase spans four measures (measures 1-4) and commences with the C-feather pentatonic tonic note. Like the first song, this section closely mirrors the melody and rhythm with slight pitch variations, ultimately concluding on a dominant note at the half cadence. The "b" phrase spans four measures (measures 5-8) and, like the "a" phrase, starts on the dominant note. It serves as a contrasting counterpart to the "a" phrase and closely resembles the original, with minor differences. Notably, in this version, the last dominant note at the end of the first section is extended freely. The phrase concludes on a tonic note. Measures 9 to 12 feature a complete reiteration of the "b" phrase.

3. Contemporary Singing Techniques of Salar Folk Song

Salar folk songs have a rich history deeply intertwined with the cultural identity of the Salar people. Over time, these songs have evolved not only in their lyrical content but also in their singing techniques. Contemporary Salar folk singing incorporates a range of vocal and musical innovations that reflect the dynamic nature of this cultural tradition. In this section, we delve into the various contemporary singing techniques

employed by Salar performers and explore how these innovations have contributed to the preservation and adaptation of their musical heritage.

3.1 Fusion of Traditional and Modern Elements: One notable aspect of contemporary Salar folk singing is the fusion of traditional and modern musical elements. Salar artists have embraced modern instruments and recording technologies, such as keyboards, electronic synthesizers, and digital recording equipment, to enhance the richness and complexity of their music. These technological advancements have allowed for the incorporation of diverse sounds and textures, creating a more vibrant and engaging listening experience. While traditional instruments like the dap and ney are still widely used, the integration of modern instruments has expanded the possibilities for musical expression.

3.2 Vocal Techniques: Salar singers have developed a wide range of vocal techniques to convey the emotions and narratives embedded in their folk songs. These techniques include:

1) **Melodic Ornamentation:** Salar singers often employ intricate ornamentation to embellish their melodies. Grace notes, trills, and glissandos are used to add expressiveness and depth to their singing.

2) **Vibrato:** Vibrato is a common technique used to modulate pitch and add warmth to the vocal tone. Salar singers use vibrato judiciously to convey both melancholic and joyful sentiments.

3) **Harmonization:** In contemporary Salar folk singing, harmonization is increasingly employed to create lush vocal textures. Harmonies are carefully crafted to complement the lead vocalist and add depth to the overall sound", as shown in Figure 21.

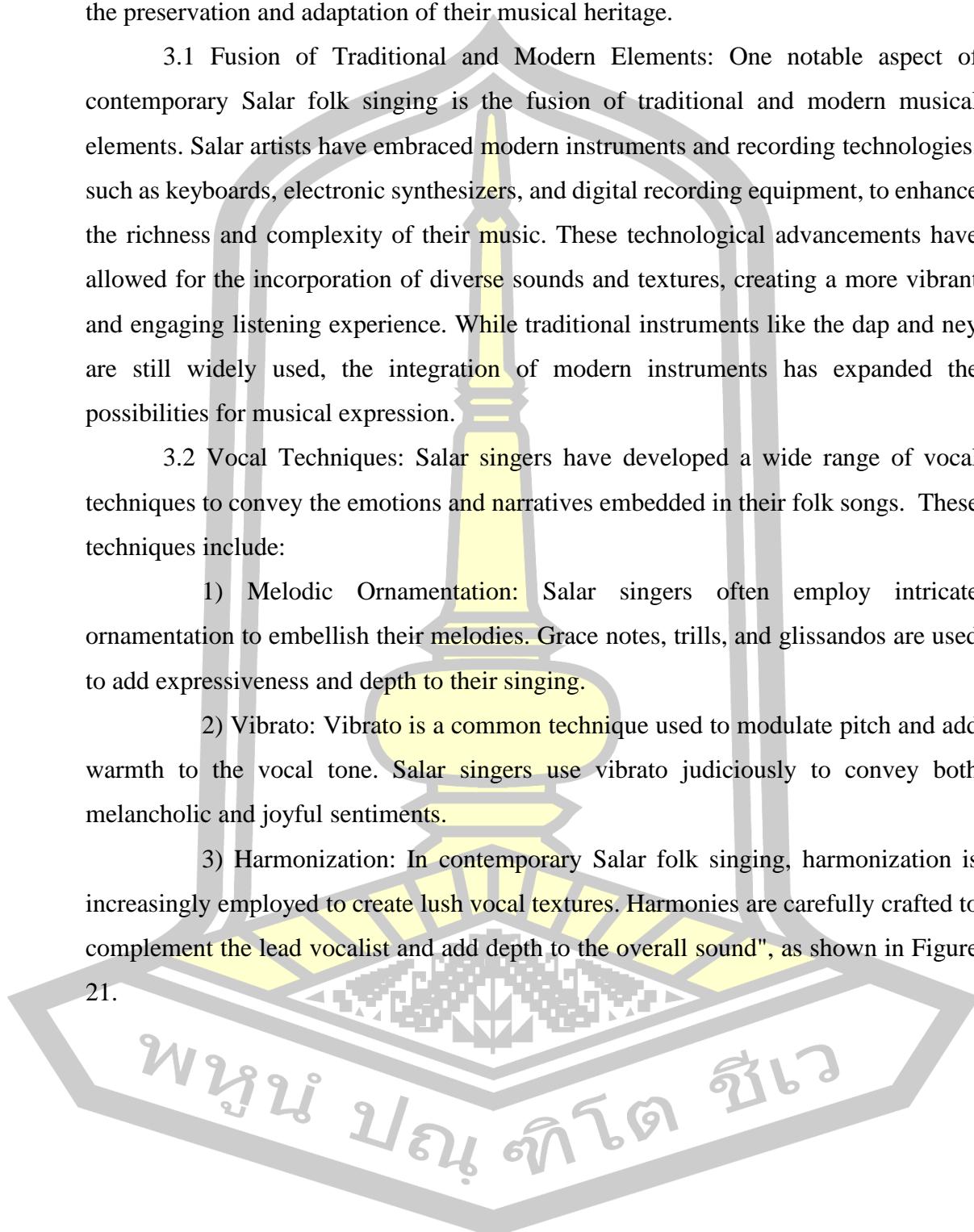




Figure 21. An example of the score "Sa la de chen si"

3.3 Incorporation of Non-Salar Elements: Contemporary Salar folk songs have embraced influences from neighboring cultures and musical traditions. These influences can be heard in the incorporation of Tibetan, Hui, and Han Chinese musical elements into Salar compositions. The willingness to adopt musical styles from other cultures demonstrates the adaptability and openness of Salar folk music.

3.4 Experimentation with Song Structures: Salar folk songs have traditionally adhered to specific song structures. However, contemporary Salar singers have begun to experiment with song forms and arrangements. This experimentation has led to the creation of longer, more intricate compositions that break away from the conventional patterns of traditional Salar music. Some songs now incorporate extended instrumental solos, showcasing the virtuosity of the musicians.

3.5 Modern Lyricism: While preserving their cultural narratives and themes, contemporary Salar folk songs often feature lyrics that address contemporary issues, such as social change, migration, and the challenges faced by the Salar community in the modern world. This modern lyricism allows the music to remain relevant and relatable to younger generations while also serving as a means of cultural commentary.

In conclusion, contemporary Salar folk singing represents a dynamic fusion of tradition and modernity. It reflects the adaptability and resilience of the Salar people as they navigate the complexities of the modern world while preserving their rich cultural heritage. Through the incorporation of new instruments, vocal techniques, and diverse musical influences, contemporary Salar folk songs continue to captivate audiences and serve as a testament to the enduring vitality of this ancient musical tradition.



CHAPTER VI

Conclusions, Discussion, and Suggestions

1. Conclusion

1. The historical development of Salar folk songs in Qinghai Province, China. Through extensive archival research, interviews with Salar elders, and a comprehensive analysis of historical records, we have unearthed valuable insights into the evolution of this rich musical tradition. The research findings reveal that Salar folk songs have a storied history dating back several centuries. These songs have been intrinsically linked to the Salar people's way of life, serving as a means of preserving their cultural identity, expressing emotions, and passing down oral histories from one generation to the next. The historical development of Salar folk songs has been shaped by various factors, including religious influences, migratory patterns, and interactions with neighboring ethnic groups. They documented the shift from traditional oral transmission to written notation, highlighting the efforts made by scholars and cultural preservationists to safeguard these songs for posterity. Furthermore, our research underscores the significance of Salar folk songs in commemorating historical events, celebrating cultural festivals, and fostering a sense of unity among the Salar community. In conclusion, the historical development of Salar folk songs in Qinghai Province is a testament to the resilience and cultural pride of the Salar people. These songs have not only survived the passage of time but have also adapted to changing societal contexts, preserving the essence of Salar culture for future generations.

2. The contemporary adaptation of Salar folk songs in Qinghai Province, China. Our research has provided valuable insights into how Salar musicians and performers are revitalizing and reimagining their musical heritage in the modern era. Found that contemporary Salar folk songs have evolved to incorporate a diverse range of musical elements, including modern instruments, vocal techniques, and influences from neighboring cultures. The fusion of traditional and modern elements has expanded the expressive possibilities of Salar music, making it more accessible and appealing to broader audiences. Salar singers have embraced vocal techniques such as melodic ornamentation, vibrato, and harmonization to convey a wide range of emotions in their

songs. The incorporation of non-Salar elements has enriched the musical tapestry, reflecting the cultural diversity of the region. In conclusion, experimentation with song structures and modern lyricism has allowed Salar folk songs to remain relevant in addressing contemporary issues and engaging younger generations. The adaptability of Salar music is a testament to its enduring appeal and capacity to reflect the evolving dynamics of Salar society.

2. Discussion

The research conducted in this study offers valuable insights into the historical development and contemporary adaptation of Salar folk songs in Qinghai Province, China. This discussion section will critically evaluate the findings in light of the research objectives, theoretical principles, and existing literature, while also highlighting the significance of this research within the broader context of ethnomusicology and cultural preservation.

The research objectives, as stated in the introduction, aimed to investigate the historical development and analyze the contemporary adaptation of Salar folk songs. The study successfully achieved both of these objectives, providing a comprehensive understanding of how these songs have evolved over time and continue to adapt to contemporary contexts. The historical exploration traced the songs' transformation from oral traditions to written notation, while the analysis of contemporary adaptations demonstrated their dynamic nature.

The research findings align with several theoretical principles related to cultural preservation and adaptation. One such principle is the idea that culture is not static but constantly evolves to meet the changing needs and tastes of a society (Herskovits, 1955). The case of Salar folk songs exemplifies this principle, as the songs have evolved while still preserving their core cultural elements. The adaptability of Salar folk songs reflects broader theories of cultural resilience and transformation in the face of external influences (Keesing, 1974).

Moreover, the study's emphasis on oral traditions transitioning to written notation is consistent with theories of orality and literacy in culture (Ong, 1982). It highlights how Salar culture adapted to new technologies (writing) while keeping its cultural memory alive through song.

The literature review provided essential context for the research by highlighting the unique cultural and historical background of the Salar people. Theoretical frameworks, such as the concepts of cultural resilience and adaptation, were effectively applied in the analysis of research results. The review of existing literature allowed for a comprehensive understanding of how Salar folk songs fit into the broader landscape of ethnomusicology and cultural studies.

The research methods employed in this study, including archival research, interviews, and historical record analysis, are consistent with best practices in ethnomusicology (Titon, 2008). The triangulation of data from multiple sources and methodologies enhanced the validity and reliability of the findings. The incorporation of interviews with Salar elders added depth and authenticity to the historical narrative and contemporary insights.

The findings of this study have broader implications for the fields of ethnomusicology and cultural studies. They contribute to our understanding of how cultural practices evolve over time while retaining their core identity. Salar folk songs serve as a compelling case study of cultural resilience and adaptation, demonstrating the enduring power of music in preserving cultural identity.

Furthermore, the research underscores the cultural significance of Salar folk songs within the Salar community. These songs not only bridge the past and present but also foster unity and address contemporary themes. They play a pivotal role in cultural preservation and identity formation.

In conclusion, the research discussion highlights the successful achievement of the research objectives, the alignment with theoretical principles, the significance of the literature review, the effectiveness of research methods, and the broader implications of the findings. The study adds depth to our understanding of cultural preservation and adaptation while shedding light on the dynamic and enduring nature of Salar folk songs in Qinghai Province, China.

3. Suggestions

1. Suggestions for Utilizing the Research

1.1 Educational Curriculum Integration: The research findings can be instrumental in developing educational materials for schools and universities in Qinghai

Province. The integration of Salar folk songs into the curriculum can serve as a valuable tool for teaching cultural history and music appreciation. This would not only help preserve the Salar cultural heritage but also promote cross-cultural understanding among students.

1.2 Cultural Preservation Initiatives: Local cultural and governmental authorities can use the research to support cultural preservation initiatives. This may include the documentation and digitization of Salar folk songs, the establishment of cultural centers, and the organization of cultural festivals that showcase the rich heritage of the Salar people. These initiatives can foster a sense of pride and identity among the Salar community.

2. Suggestions for Further Research:

2.1 Comparative Studies: Future research could focus on comparative studies between Salar folk songs and those of other ethnic groups in Qinghai Province. Such studies could reveal commonalities, influences, and unique features in the musical traditions of different communities. Comparative research would contribute to a broader understanding of the region's cultural diversity.

2.2 Contemporary Adaptations: Building on the analysis of contemporary adaptations presented in this study, further research could delve deeper into the evolving nature of Salar folk songs in the modern era. Investigating how these songs continue to adapt to changing social, technological, and cultural contexts would provide valuable insights into the ongoing vitality of Salar musical traditions.

These suggestions aim to encourage the practical application of the research findings and guide future investigations that can contribute to the preservation and understanding of Salar folk songs in Qinghai Province, China.

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APPENDIX

Questionnaire 1

Adult audience

Hello!

We sincerely hope that, with your help, this questionnaire survey can provide a more solid empirical foundation and basis for the Development and Contemporary Adaptation of Salar Folk Songs in Qinghai Province, China. This survey is conducted anonymously and will be kept strictly confidential. Results are for research purposes only. Please feel free to fill out this form. Please read the instructions carefully before filling in and don't miss any questions.

1. Your gender: Male or female
2. Your age: one year old
3. Your ethnic group: Han Other, is a ethnic group
4. Your profession:
5. Your education level: Never attended school Primary school Junior high school or above

6. Your marital status: Married Unmarried

7. Do you like to listen to Salar folk songs? Yes No

Why?

8. The motivation for liking is: I like to watch and enjoy the excitement

9. Can you sing some Salar folk songs? Can you speak?

10. Can you sing a few popular songs or TV series episodes? Yes No

11. Do you understand the historical and cultural value of Salar folk songs?

Know your mouth, don't know your mouth

12. Which of the following plot themes do you prefer? Historical theme Modern theme

Why?

13. If your children had the opportunity to learn Salar folk songs, would you agree? Yes No

Why?

14. Which pieces of Salar folk songs left a deep impression on you? What's your favorite track?

15. What are your suggestions for the future development and adaptation of Salar folk songs:

Thank you again for your cooperation! I sincerely wish you success in your work! Live a happy life!

Questionnaire 2

Dear classmates: Hello!

We sincerely hope that with your help, this questionnaire survey can provide a more solid empirical foundation and basis for the Development and Contemporary Adaptation of Salar Folk Songs in Qinghai Province, China. This questionnaire survey is conducted anonymously and will be kept strictly confidential. Results are for research purposes only. Please feel free to fill it out. Please read the instructions carefully before filling in and don't miss any questions.

1. Your gender: A Male B Female
2. Your age:
3. Your ethnic group: A Han B Other
4. You are currently in grade.
5. Do you like to watch Salar folk song performances? A Yes B No
6. Your motivation for going to see the Salar folk song performance is:
Like it B Join the fun
7. Can you sing some Salar folk songs?
A can sing a few lines B can't sing
8. Do you understand the history of Salar folk songs and the culture it represents? A understands B does not understand
9. Your main leisure and entertainment methods in your spare time:
A Listen to pop music B Watch cartoons
C Playing video games D Listening to Salar folk songs e Others
10. Would you like it if a symphony orchestra was included in the arrangement of Salar folk songs? A likes B but doesn't like

Why?

11. Do you hope to learn adapted Salar folk songs in school?

A hopes B doesn't want

12. If you had the opportunity to learn Salar folk songs, would you learn them? A can't B can't

Why?

14. Which pieces of Salar folk songs left a deep impression on you? What's your favorite track?

15. Your suggestions for future adaptations of Salar folk songs:

Table 2. Questionnaire on the historical development

No.	Questions
1.1	The Origin of Salar Folk Songs
2.	Development of Salar Folk Songs
3.	Characteristics of Salar folk songs
4.	Musical content and expression form of Salar folk songs
5.	What are the methods for preserving and adapting Salar folk songs?
6.	With the development of society, what changes have occurred in Salar folk songs?
7.	The social influence of Salar folk songs in Qinghai area

Table 3. Questionnaire on the contemporary adaptation

No.	Questions
1.	How many representative repertoires of Salar folk songs are there?
2.	How many types of Salar folk songs can be divided into?
3.	What are the different types of singing techniques for Salar folk songs?
4.	How to adapt Salar folk songs

BIOGRAPHY

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