

ETHNIC FOLKWAYS RECORDS FE 4092



Vocal Music of Contemporary China

VOLUME 2 THE NATIONAL MINORITIES

The Uighurs and the Kazakhs, The Inner Mongolians and the Dongs

SELECTED AND ANNOTATED BY HAN-KUO-HUANG, NORTHERN ILLINOIS UNIVERSITY



COVER DESIGN BY RONALD CLYNE

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SIDE ONE The Uighurs and the Kazakhs

Alamuhan (Uighur) 1'44"
My Friends are in the Country (Uighur) 1'56"
The Village Girl (Uighur) 1'30"
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SIDE TWO The Inner Mongolians and the Dongs

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(Mongolian) 2'34"
Guangyin-axinshang (Dong) 5'20"

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Vocal Music of
Contemporary China

VOLUME 2 THE NATIONAL MINORITIES

DESCRIPTIVE NOTES ARE INSIDE POCKET

ETHNIC FOLKWAYS RECORDS FE 4092

Vocal Music of Contemporary China

Volume II — The National Minorities

Selected and Annotated by Han Kuo-Huang,
Northern Illinois University

Introductory Notes

The twenty-seven (two being duplicates) 78 rpm Chinese recordings deposited in the archive of Folkways Records (New York) since 1957 were all made by China Record Company in the 1950's. Ten of them can be identified in that company's 1957 catalogue (Zhongguo Changpian...1957). Most others show lower manufacture numbers than those ten and were presumably made before 1957. Despite their low fidelity in general, the forty-eight pieces included in these discs present a very good picture of contemporary music life in China during the middle of the twentieth century. Some of the pieces have been reintroduced to the Chinese public in recent years, an indication of the relaxation in policy after the rigid control during the Cultural Revolution and the period of the "Gang of Four" (1966-1976).

It is the good intention of Mr. Moses Asch of Folkways Records to make this collection available to western listeners. My involvement is limited to selecting and annotating. Within the limit of these twenty-seven discs, some of which are beyond usable stage, I have organized them into the music of the Han people (the majority of Chinese people) as Volume I (FE 4091) and the music of the national minorities (represented by the Uighurs, the Kazakhs, the Inner Mongolians, and the Dongs in this case) as Volume II (FE 4092). The fact that vocal discs outnumber those of instrumental music (only five discs, two with cracks) made me exclude the latter. A concordance of all the discs is provided at the end of this pamphlet.

In May 1942 Mao Zedong outlined the purpose of the arts in a socialist state by saying:

...Literature and art fit well into the whole revolutionary machine as a component part, that they operate as powerful weapons for uniting and educating people and for attacking and destroying the enemy.... (Mao 1967: 2)

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Thus art in contemporary China serves a specific (usually political) function rather than the ultimate art-for-art's sake idea of the west. Mao also pointed out that the audience for this art is workers, peasants, and soldiers. The sources of the arts have to come from the folk though the advanced technique of the west can be borrowed. The result of this policy can be seen in four trends in music: 1) the return to folk tradition, 2) the emphasis on rigorous training in performance, 3) the infusion of political content in program music, and 4) the combination of western and Chinese elements to a great extent (Han and Mark 1980: 23). All the pieces in this collection reflect these trends to some degree: being folk songs or folk style compositions, performed well in folk style in most cases, politically correct in the selection of texts according to the standard of that time, and in some cases displaying such western elements as arrangement of parts and accompaniment, etc. Traditional pieces without political overtones also were allowed at that time. Some of the love songs in this collection certainly belong to this category. By and large, these songs reflect an optimistic spirit which was encouraged by the government as a sign of the new society.

Since 1920's western music has been taught in the Chinese education system. It is not surprising to find the use of piano, western style of vocal production, and western technique of accompaniment writing in some of the pieces. However, the majority of the pieces are performed with traditional folk style (i.e. sliding, ornamenting freely, tense vocal quality, high pitches, etc.) and accompanied in unison or heterophony on traditional instruments. Most of the performers in these recordings are folk musicians organized and trained by the government to provide entertainment and deliver messages to the people, a situation commonly found in all socialist countries.

Romanization of Han-Chinese names follows the Pinyin System, except for established localities. Romanization of non-Han names whose original sources can only be found in Chinese characters also follows the same system. Names of performers, arrangers, and composers (if any) are given in the annotation. All names are listed in their proper order: family names before given names. The number in parenthesis immediately following the performing artists in each item is the original China Record Company manufacture number. Translation of texts is not given due to space limitations. However, many of these songs are available in Chinese publications which are designated as Sources in the annotation and are available in Far Eastern libraries in the west. A glossary of Chinese characters is included at the end.

I wish to thank Ms. Susan Ross and Ms. Ouyang Mei-lun for their valuable assistances in many ways and the latter for her writing the Chinese characters.

* * * * *

China is a multi-racial country. In addition to the dominant Han people which make up 94% of the population, there are fifty-five national minorities scattered over 50% to 60% of the country's vast land. Most of them are distributed in the following six border areas : Northeastern Plain, Northern Plateau, Western Plateau, Tarim Basin, Southwestern Mountains, and Eastern Mountains of Taiwan (Thrasher 1980: 307). Politically, most groups live in semi-self-governing autonomous regions. The largest group is the Zhuang in the southwest numbering more than seven million and the smallest is the Hezhe in the northeast numbering less than one thousand. While some of them are completely Sinicized, others retain their distinctive languages, religions, customs, economic structure, and physical features. Since many of them have had little or no influence from Confucian ethics which advocates moderation of actions and concealing expressions in social contexts (Thrasher 1980: 38-40; 94-96), music and dance in public plays a prominent role in their daily lives. Their variety of music and dance genres and their colorful costumes have been attractive items in Han-Chinese cultural programs.

The government sent out many expeditions of researchers, musicians, and dancers to collect and study these people's musics and dances. For instance, in 1959, 2,850 folk songs, 93 reels of tapes, 500 musical instruments and other items of interest, and 2,980,000 words of written material were collected from seven nationalities (Anonymous 1960: 128). Four writers, each representing one minority group, wrote jointly an article summing up the result of musical activities related to national minorities in the first ten years of the People's Republic. They state the achievements as (Li, Yu, etc.: 1960: 47-48):

1. The collecting and study of minority music and the publication of these materials in books, music, and discs,
2. The establishing of professional music-dance troupes in minority areas and the training of minority music-dance cadets.
3. The creation of new compositions reflecting contemporary lives in minority areas by their own composers,
4. The increase of minority folk songs in praise of the country, the Communist Party, Chairman Mao, the People's Liberation Army, the communes, etc.
5. The frequent communication between minority people and Han people promoting Han composers to utilize minority subjects in their compositions, and
6. The promotion of mass singing on socialism in minority regions.

It is to be expected that some of the folksongs and newly written compositions carry political messages. One the whole, however, political pieces are less numerous in the music of the minorities than in the Han-Chinese.

In this volume, four national minorities are represented: the Uighurs and the Kazakhs of the Tarim Basin (Xinjiang Uighur Autonomous Region), the Mongols of the Northern Plateau (Inner Mongolian Autonomous Region), and the Dongs of the Southwestern Mountains (living in the borderline of Guizhou, Hunan, and Guangxi). Their population, distribution and other related information are given below:

Group	Population	Distribution	Occupation	Language	Religion
Uighur	3,900,000	Xinjiang	Agriculture; some handicraft and commerce	Uighur	Islam
Kazakh	530,000	Northern Xinjiang, Gansu, Qinghai	Animal husbandry; some agriculture	Kazakh	Islam
Mongol	1,640,000	Inner Mongolia, Gansu, Liaoning, Jilin, Heilongjiang	Agriculture; animal husbandry	Mongolian	Lamaism
Dong	820,000	Guizhou, Hunan, Guangxi	Agriculture, some forestry	No written language	Polytheism

*Population figures and distribution areas: Xinhua Zidian (New China Dictionary). Peking: Shangwu Yinshuguan, 1965: Appendix: 37-38. Other information: Hu 1960: 70-71.

The modal analytical system employed in Volume One - The Han People, was essentially designed for the folk music of the Han-Chinese, and is thus not totally applicable in this volume which contents several widely different musical cultures. Separate methods will be used for each group of people on this album.

Transcriptions of national minority music by Han-Chinese musicians were geared toward the latter's own practical use. Due to general notational limitation, the subtlety of rhythm and ornamentation is lost in some transcriptions. Excepting one in French (Side Two, Band One), all song texts, if available, are in Chinese with little or no information regarding the original pronunciation. Regional or tribal discrepancies within one ethnic group are to be expected, but there is no detailed information in available sources.

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SIDE ONE : THE UIGHURS AND THE KAZAKHS

Among the many ethnic nationalities inhabiting in Xinjiang Autonomous Region in northwest China are the Uighurs and the Kazakhs, two Turkic groups who have more in common with the people of Central Asia than the Han-Chinese.

The Uighurs have had contact with the Han-Chinese since the Tang Dynasty (618-907 A.D.) when they were nomads living in northern part of China. Now most are farmers concentrated in oases south of the Tianshan Mountains in northwest China. They are easily identified by little hats worn by both men and women. Despite their Islamic faith, their life style is much freer than that of Muslims in other parts of the world. Alcoholic beverages are consumed freely (Hu 1960: 77). Music and dance are inseparable from their daily

lives. In addition to numerous folksongs, they are famous for their historic Mukam, a collection of twelve books of ballads that takes twenty hours to perform (Anonymous 1959: 147-148; Wan 1959). Some of their favorite musical instruments are dutar, tanbur, rabab (rawap), all long-necked lutes, ghijjak (spike fiddle), nay (bamboo transverse flute), chang (hammered dulcimer), dabu (large tambourine with jingles hanging inside the frame), etc. (Zhongguo Yinyue... 1961: 2-8).*

Racially the Kazakhs are identical with the inhabitants of the Kazakh Soviet Socialist Republic. The Chinese Kazakhs live in the northern part of Xinjiang. Like the Uighurs, they are Muslims but are not strict in their religious practice when compared to Muslims in other parts of the world. The saying, "Songs and horses are the two wings of the Kazakh people" (Jian and Wang 1979: 27) seems to explain the nature of these pastoral nomads. It is said that entertainment of a Kazakh wedding is a singing competition between the bride and the groom to test each other's wits and knowledge of their legends (Liu 1950: 12-13). The favorite instrument of the Kazakh is the dombra, a two-stringed long-necked lute.

For the most part, characteristics of the music of Central Asia also apply to the music of the Uighurs and the Kazakhs of northwest China, i.e. untempered scales with frequent use of sharpened fourth and flattened seventh degrees, complex rhythm and meter, no triadic harmony, predominantly lute type of instruments, little percussion except tambourine-type frame drums, small ensembles, solo singing, flamboyant mood of music, etc. Large ensembles along the lines of a Russian balalaika orchestra and four-part singing are now being promoted more and more. Both peoples favor singing with head voice (Liu 1950: 14) and use syllabic melodies. A man and a woman singing in contest manner (alternate stanzas) is common. It is to be noted that all singers in these selections have a high vocal range, a case similar to the Han vocal music in Volume One.



Uighur singer and instrumentalists on stage. The instruments are (from left) chang (hammered dulcimer, shown only one part), dutar (two-string, long-necked lute), and nay (transverse flute); from Magnificent China Pictorial (Hong Kong), July 1972, p. 18.

The majority of their songs are love songs. With the exception of Mayra (No. 10), all songs are sung in their original languages and are accompanied in traditional manner (except No. 9) even though some of the performers are Han-Chinese. The regular drum beats (non tambourine-type) heard in these selections seems to be the result of modern approach.

The Russian method of codifying Central Asian modes is used here for the songs of the Uighurs and the Kazakhs. This method divides the modes into four types:

- 1) major-like (Ionian, Mixolydian)
- 2) minor-like (Aeolian, Dorian, Phrygian)
- 3) chromaticized (both major and minor with chromatic changes)
- 4) pentatonic. (Spector 1967: 464-467)

1. Alamuhan (Uighur)

Mayinur, female soloist and Gao Siwen, male soloist, accompanied by the Chorus and Orchestra of the Central National Song and Dance Troupe. (1-1317B)

A love song in pentatonic mode, the text describes the physical beauty of a maiden by the name of Alamuhan. The female and the male soloists alternate singing, a feature probably related to the female-male song contest popular in Central Asia. The song is also famous through a choral arrangement. (Chugoku...1956: 35-38) Sources: Zhongguo...1959: 280; Zhongyang...1957: 10-11.

2. My Friends are in the Country (Uighur)

Same female soloist, chorus, and orchestra as No. 1. Music arranged by Heyasding. (1-1317A)

This song can be classified as chromaticized mode because it shifts between major and minor and has the fourth pitch of the scale sharpened.

3. The Village Girl (Uighur)

Text by Kurbanyiming, music by Wusmanjiang. Mayinur, female soloist, accompanied by the Orchestra of the Central National Song and Dance Troupe. (1-1316A)

A newly composed song in major-like mode, it reflects the new ideology in its text. Despite the title, which sounds like a love song, the text reads: "Brother workers in the factory are producing tractors.... Dear working friends, let's overpass the goal of production!"

4. The Lover's Handkerchief (Uighur)

Same performers as No. 3. (1-1316B)

A love song in minor-like mode, the text describes a young man's passion when he sees his lover's handkerchief waving in the wind. He feels the wave of the handkerchief excites his heart beat.

5. The Spring (Uighur)

Mayinur, female soloist and Hu Songhua, male soloist, accompanied by the Orchestra of the Central National Song and Dance Troupe. (1-1315B)

A comic song in major-like mode, the text describes the beautiful scenery of the season and counts the different kind of fruits in a garden. The gardener invites people to taste the fruits one by one. As in No. 1, the two soloists sing alternatively in contest manner.

6. Ode to Peking (Uighur)

Text by Tayipujiang, music by Sulitanmulatuo. Aimunisha, female soloist, accompanied by the Cultural Troupe of Xinjiang. (53359A)

In chromaticized mode, this is the only political song in this group. The text praises the great epoch created by Mao Zedong and concludes with: "Great leader, our life! May you live for thousand of years!" It was one of the second prizewinning songs in the popular song composition contest in 1952. Sources: Ma 1956: 44-45; Sima 1962: 3-5; Wenhua...1955: 37-38.

7. My Flower (Kazakh)

Bubtai, female soloist, accompanied by Maimaitiazez, Aishamushajiang, and Dadalang. (53357B)

A love song in minor-like mode, the text uses the analogy of a flower to praise a maiden. Sources: Zhongguo...1959: 268; Zhongyang...1957: 14.

8. Akatamak (Kazakh)

Same performers as No. 7. (53357A)

A love song in major-like mode, the text describes the beauty of a maiden as morning sun, fresh flowers, fish, nightingale, etc.. Akatamak means "the beautiful white neck" of a lady. Available in publications, this solo version is printed under the title: "The Beautiful Maiden" (see No. 9). Sources: Zhongguo...1959: 266; Zhongyang...1957: 13.

9. The Beautiful Maiden (Kazakh)

Aimunisha, female soloist, accompanied by the Chorus and Orchestra of the Central National Song and Dance Troupe, Zhen Bowei, conductor. (1-1315A)

The same song as No. 8 arranged for soloist and chorus in modern popular style by Liu Chi.

10. Mayra (Kazakh)

Music arranged by Ding Shande; Luo Xinzuo, female soloist, accompanied on the piano by Wang Jinde. Sung in Mandarin. (1-0730A)

This famous song, which is in major-like mode, is named after Mayra, a professional female singer of the early twentieth-century. She sang and played the dombra in fairs and teahouses in what is now the Kazakh Soviet Socialist Republic. "The songstress gives her artistic autobiography, telling how she appeared in defense of the right of Kazakh women for equality in artistic activity." (Beliaev 1975: 119) The sharp difference between the Russian version (free meter) and the Chinese "concert" version (strict meter) is of musical interest. Sources: Beliaev 1975: 119-120; Ma 1956: 68; Shan-Gan-Ning...1950: 122-123, and a different version: 123; Sima 1962: 20-21; Zhongyang...1957: 12.

*Chinese sources do not give transliteration of dabu, nay, and chang; instead, they are called by their popular Chinese names as shougu (hand drum), dizi (flute), and yangqin (foreign zither) respectively. In this album not all instruments mentioned are employed or audible. Pictures, tunings, and ranges of most of these instruments can be found in Zhongguo...1961: 2-8; pictures of their Central Asian counterparts can be found in Buchner 1972: 195-224 and Spector 1967: 441-442 and 452-453.

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SIDE TWO : THE INNER MONGOLIANS AND THE DONGS

Beyond the Great Wall in north China stretches the vast steppes where for centuries wandering tribes gathered and moved southward. Today the southern portion of this territory constitutes the Inner Mongolian Autonomous Region whose inhabitants' occupation is divided: animal husbandry in the west and southwest, and agriculture in the southeast. These people share common cultural traits with the people of Outer Mongolia to the north.

Music is not only used by the Mongols for festivals of all sorts but also for transmitting their history and legends. Thus Mongolian folk music is primarily vocal, and instruments are reserved for vocal accompaniment. The few instrumental pieces are mainly drawn from vocal models. Traditionally all songs are sung as solos with an instrument accompanying heterophonically. Two contrasting styles of folksong can be distinguished: 1) Steady style - rhythm easily countable, vocal range normal, voice production natural, melody conjunctive and clearly outlined, and 2) Free style - rhythm free of regular pulse, vocal range extremely wide, voice production compressed and forceful, guttural stops and falsetto common, melody disjunctive, melismatic, and highly ornamented. "The rhythmic peculiarity of these songs seems to be conditioned by the way in which the text is sung, the syllables being almost imperceptibly now long drawn out, now shortened," as Emsheimer points out about the free style of songs (1943: 75). It is suggested that the sedentary Mongols favor the steady style while the pastoral nomads prefer the free style, as they are influenced by their environment (Wang 1951: 26) but no one style belongs exclusively to either group of people.

The Mongols use five-tone scales. Tones outside of the five are infrequently found and are auxiliary in nature. According to im-

portant structural tones within a scale, 6-3 and 2-6 (la-mi and re-la respectively) are considered as "Authentic Modes" while 3-6 and 6-2 (mi-la and la-re respectively), "Plagal Modes" (An 1951: 29). A very large repertoire of their songs are set in 6-3 mode which uses ACDEG (PITCH NAMES ARE USED HERE TO IDENTIFY INTERVALIC RELATIONSHIP, NOT ABSOLUTE PITCHES) pitch relation, the so-called "Mongolian Mode." Other modes are found less frequently.

Of the few instruments the Mongols possess, three will be mentioned: the marinhur (Buchner 1972: nos. 38 and 40), the hocher (Buchner 1972: nos. 185-186, Tuvianian examples), and the limba. The marinhur is a two-stringed fiddle whose top is usually decorated with a carved horse head, thus called matouqin (horse-head fiddle) by the Han-Chinese. Its trapezoid sound box is covered with sheep skin. The two strings and the bow-hair are made of horse hair. The hocher is a fiddle similar to the popular two-stringed fiddle, erhu, that spread all over China. Its Chinese name is sihu, literally "four-stringed fiddle." The limba is a transverse bamboo flute similar to the Han dizi.

In our examples, Nos. 1-3 definitely belong to the free style and No. 5, the steady style. No. 4 seems to fall between the two while Nos. 6 and 7 are newly composed pieces in modern style. It is significant to note that all songs use pentatonic scales and all but No. 4 which is in 5-2 (sol-re) mode are in the typical "Mongolian Mode" mentioned above. When no accompanist's name is given, it is assumed that the singer plays the instrument while singing, a practice common among these people.



A marinhur (horse-head fiddle) player in Inner Mongolia. Note the modernized bow and snake-skin sound box cover; from China Pictorial, May 1977, p. 25.

1. The Breeze (Mongolian)

Jibzeng, female soloist, accompanied on the limba by Namujina. (1-1132B)

A free style song in 6-3 mode, the text mentions that the breeze blows over the trees in the mountain and carries the young lady far away (she marries and moves to a far place.)

2. The Lonely Little White Camel (Mongolian)

Gonger, female soloist, accompanied on the marinhur. (1-1132A)

A free style song in 6-3 mode, the text describes a lonely baby camel that gets lost in the cold desert, an analogy to the lives of orphans (An 1951: 25-26). Source: Hakanchulun : 75.

3. Alguqib (Mongolian)

Lazab, male soloist, accompanied on the marinhur by Quejin-zab. (1-1493A)

A free style song in 6-3 mode.

4. The Blue Iron Horse (Mongolian)

Same performers as No. 3. (1-1493B2)

A song in 5-2 mode and falls between the free and steady styles.

5. Naoligerma (Mongolian)

Tiegang, male soloist, accompanied on the marinhur. (1-0486A)

A song in steady style in 6-3 mode, the text tells a story about a mother who drives off her daughter-in-law, Naoligerma, when her son Altansuha is away at war. It ends with the happy reunion of the young couple. The singer portrays the four characters by singing the same musical phrase in transpositions and with different tone colors, a technique not unlike that used in Schubert's Erlking. The stanzas and their modes are: son (la-mi), father (la-mi, low pitch), son (la-mi), mother (si-fa[#]), wife (re-la), and son (la-mi). Sources: Wang 1951: 28; Hakanchulun: 101, under the title, Altansuha.

6. Meeting at the Fair (Mongolian)

Music and accompaniment by Tongfu, Chinese text by Haimo. Aodengaowa, female soloist and Pulejie, male soloist, accompanied by the Orchestra of the Inner Mongolian Song and Dance Troupe, Mingtai, conductor. (1-0975B)

A love song in 6-3 mode composed for the 1953 film, People of the Prairie which depicts the devotion of young people to cultivating the northern frontier (Inner Mongolia). The text tells about two young worker's date. The original title uses a Mongolian term, Abao which can denote a fair ground, a road sign, or simply a meeting place. Sources: Chugoku...1956: 101-102; Sima 1962: 52.

7. The Never-setting Sun Rises on the Grassland (Mongolian)

Text and music by Meiliqib, accompaniment written by Jiang Dingxian; Zhu Congmao, male soloist, accompanied on the piano by Sheng Yin. Sung in Mandarin. (1-0153A)

A praise song in 6-3 mode composed by Meiliqib, a famous woman composer of Inner Mongolian origin, the text describes the beauty of the grassland (Mongolia), evokes the love of the homeland, and praises the Party and Chairman Mao: "The Never-setting Sun". It was one of nine first prize songs in the 1952 popular song composition contest. The singing and accompaniment is done in western style. Sources: Chugoku...1956: 79-80; Sima 1962: 13; Wenhua...1955: 15-16.

Over half of China's fifty-five national minorities are concentrated in the southwest. Most share some cultural features with the ethnic minorities in northern mainland Southeast Asia. One such group is the Dongs who live in the mountainous border of southeastern Hunan and western Quizhou Provinces and northern Guangxi Zhuang Autonomous Region.

The Dongs are famous for their mortised bridges, drum towers, and singing. There is a saying among the Dongs: "Speech is incomplete; only singing can express everything." (Hung 1959: 37) They have songs for almost every occasion of daily life, including songs for welcoming and sending off guests, and for meeting friends on the road. (You 1979: 24) According to a survey done in the southeastern Hunan area, there are 47 types of songs for different purposes and within the love song category there are seven subtypes. (Hung 1959: 40-47) The Dongs are fond of part singing, a feature less frequently found among the Han-Chinese and the other minorities discussed hitherto. Dong choirs are organized by sex, age, and vocal range (Fang 1960: 26). The top part of a two-part choir, the most usual kind, is carried by one or two lead singers and the bottom by the rest of the group. The relationship of the two can be in drone, question-answer, organum, or imitation (Nian 1960: 35) and the most common harmonic intervals encountered are thirds (Fang 1960: 27). The five-tone scale in minor mode, like the "Mongolian Mode" mentioned earlier, is the most popular though by no means the only mode used. Among the instruments of the Dongs, the following are commonly found: len (mouth organ), gi (bamboo recorder), piba (small 4-stringed lute), go kie (small 3-stringed lute), and ba mei (tree leaves) (Hung 1959: 37-40)

8. Guangyin-axinshang (Dong)

Text by Li Runqin and Jiang Fan, music arranged by Ji Zhou; Wang Yinju and Li Runqin, lead singers, accompanied by the Chorus of the Guizhou Song and Dance Troupe, Dong Dangan, instrument soloist, Sung in Mandarin. (1-1409A/B)

The Dongs like to organize their songs in suites with introduction, songs, and coda. This one belongs to this type of song-suite. It is a mountain song, i.e. love song with improvisatory text sung in the mountain. Despite the "concert" arrangement, most musical features discussed above are present. A gi and a man's whistle are used as accompaniment. Contrary to the Han examples in Volume I and the non-Han examples heard so far in the Volume, the Dongs sing in a rather relaxed and low-pitched voice.

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GLOSSARY OF CHINESE CHARACTERS

I. TITLES

Aktamak 阿克塔玛卡

Mukam 木卡姆

Alamuhan 阿拉木汗

My Flower 我的花儿

Alguqib 阿尔谷其布

My Friends are in the Country 我的朋友在乡村

The Beautiful Maiden 美丽的姑娘

Naoligerma 瑙丽格玛

The Blue Iron Horse 铁青马

The Never-setting Sun Rises on the Grassland

The Breeze 微风

Guangyin-asinshang 光印阿幸赏

草原上升起不落太阳

The Lonely Little
White Camel 孤独的白骆驼羔
The Lover's Handkerchief
chief 爱人的手帕
Meeting at the Fair 教已相会

People of the Prairie 草原的人们
The Spring 春天
The Village Girl 农庄姑娘
Ode to Peking 向北京致敬

II. PERSONS

Aimunisha 阿依木尼沙
Aishamushajiang 爱沙木沙江
Altansuha 阿尔坦苏哈
Aodenggaowa 敖登高娃
Bubtai 布布苔
Dadalang 达达让
Ding Shande 丁善德
Dong Dangan 东丹甘
Gao Siwen 高斯文
Gonger 贡格尔
Haimo 海默
Heyasding 黑牙恩丁
Hu Songhua 胡松华
Ji Zhou 冀洲
Jiang Dingxian 江定仙
Jiang Fan 江帆
Jibzeng 吉布增
Kurbanyiming 库尔班依明
Lazab 拉扎布
Li Runqin 李润琴

Liu Chi 刘炽
Luo Xinzuo 罗忻祖
Maimaitiazez 买买提阿则孜
Mayinur 玛依努尔
Meiliqig 美丽其格
Mingtai 明太
Namujina 那木吉那
Pulejie 普勒吉
Quejinzab 却金扎布
Sheng Yin 盛茵
Sultitanmulatuo 苏里坦木拉脱
Tayipujiang 塔依浦江
Tiegang 铁钢
Tongfu 通福
Wang Jinde 王进德
Wang Yinju 王应举
Wusmanjiang 乌斯满江
Zhen Bowei 甄伯蔚
Zhu Congmao 朱崇懋

III. TERMS

abao (M) 敖包	hocher (sihu) (M) 四胡
bamei (D) 木叶	Kazakh 哈萨克族
chang (U) 洋琴	len (D) 芦笙
dabu (U;K) 手鼓	limba (M) 笛
dombra (K) 东不拉	marinhur (matouqin) (M) 马头琴
Dong 侗族	Mongol 蒙古族
dutar (U) 都他尔	nay (U) 笛
ghijjak (U) 艾捷克	piba (D) 琵琶
gi (D) 笛	rabab (rawap) (U) 热瓦普
go kie (D) 牛巴腿琴	tanbur (U) 弹布尔
Han 汉族	Uighur 维吾尔族
Heze 赫哲族	Zhuang 壮族

D = Dong; K = Kazakh; M - Mongolian; U = Uighur

* * * * *

CONCORDANCE OF THE TWENTY-SEVEN CHINESE DISCS IN THE ARCHIVE OF FOLKWAYS RECORDS

China Record	Folkways	China Record	Folkways
5-0011	26	1-1316 *	2
01-0130	15	1-1317 *	6
1-0153	17	3-1325 **	25
3-0171 +	21	3-1330 **	18
1-0485	5	1-1343 *	27
1-0486	20	1-1409 *	12
1-0730	8	01-1416 *	23
02-0839 +	22	1-1493 *	10
3-0975	14	51174	16
01-1125	24	51202	7
1-1132	4	53345 +	3
1-1311 *	11	53357	13
1-1315 *	1	53359	9
1-1315 *	19		

Prefix codes 0 = 12" disc; others = 10" discs.

1 = vocal

2 = instrumental (western)

3 = instrumental (Chinese)

4 = local theatres

* = discs identified in the 1957 Catalogue.

+ = instrumental discs.