

Integrated Study of Chinese Traditional Music Living Resources

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In the 21st century, ethnomusicology tends to welcome an integrated study as a reason of diversifications of research theories and methods. How does Chinese tradition music maintain its natural active state in folk cultural soil under this globalization trend, and how does it adapt this new culture shock? Meanwhile, how do researchers explore interrelationships between music and its culture surroundings in fieldwork? After years' of fieldwork on traditional music along the "Xikou Road (Road to the West)" and "Qin Zhi Dao (Straight Road of Qin Dynasty)", the author propose an integrated research model to study living resources of Chinese tradition music, which leads to the author's profound music and culture experiences as well as deeper understandings of music ethnography constructs.

1. An integrated study of traditional music living resources conforms to the globalization trend of ethnomusicology research.

Although Chinese tradition music is facing the crisis to be gradually assimilated in the modern society, under the influence of globalization and intangible cultural heritage protection, it also starts to obtain more protections from regional governments and achieve further developments. Especially in regions with rich historical culture contents, traditional music still enlivens by its lifelikeness existence, displays its unique social function and cultural significance.

The living resources of traditional music are the currently practiced music and culture ecologies. They are rooted in the folk historical culture soil with unique artistic forms, and are playing vital roles in our social life. Collecting, recording and documenting them in fieldwork, requests an integrated and cross-cultural research method. Thus, the traditional music as well as the surrounding culture phenomenon can be studied as a whole. Only then can enable a complete protection of traditional music living resources, and perform the cognition and the explanation essentially.

(1) An integrated study of traditional music living resources conforms to the need of large-scale complicated society and with practical significance.

In this complicated society nowadays, ethnography-like active state observation is desirable, so to obtain object samples which adapts to different regions; cultural relatedness of these samples will lead to large-scale cross-cultural study. This is the so called integrated study.

In recent years, Chinese national and key research projects in music are all related to the integrated regional music and culture resources protection and development, for instance, the "Chinese National Minority Music Culture Resources Protection and

Development" by Fan Zuyin in 2007. Obviously, the integrated study can provide constructive and practical solutions to cultural and music resources protection and development. The author also have received two research funding in this area, the "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003, and the "Protection and Development of Chinese Northwest Plateau Music Culture - Fieldwork and Research on Living Resources of Chinese Traditional Music along the 'Qin Zhi Dao/Straight Road of Qin Dynasty'" in 2007.

Looking from the Chinese economic development layout, the northwest plateau is one of the most important regions in attracting resource developments and securing ecological protections, and will obtain significant national investments in manpower and resources. Looking from the humanities ethnic relations, the task of constructing a harmonious society is very arduous and critical. Looking from the national music and culture's protection and development, this region has rich multi-ethnic music and culture remaining, and contributes significantly to Chinese social and cultural construction. Therefore, it is necessary to have a wholeness thinking manner in studying music and cultural constructions. We should conduct thorough inspections to the regional multi-ethnic traditional music culture living conditions to get an overall understanding of these resources. The contributions of this research are, firstly, it is the first to propose an integrated study of the crossly linked cultures on this plateau as most case studies and investigations in this area are impossible for predecessors due to inconvenient transportation conditions before, secondly, it is the first time to systematically study music and culture along the Straight Road of Qin, which will lead to integrated regional music and culture resources protection and development strategies.

(2) An integrated study of traditional music living resources is the interdisciplinary study of 21st century ethnomusicology

In the past few years, topics like globalization and intangible cultural heritage protection have drawn ethnomusicologists' attentions, accompanied with new theory discussions. For instance, Timothy Rice's three dimensional space theory in music experience and ethnography (2003), Helen Rees's explorations in the American folk heritage protection (2006). The Chinese scholars also joint this discussion by publications, in which year 2006 was a peak. For example, from the inheritance to the Chinese tradition music protection (Feng Guangyu 2006, Mao Jizeng 2006), thinking and theory discussion on intangible cultural heritage protection (Wu Guodong 2006, Fan Zuyin 2006, Xiang Yang 2006, Tian Qing 2006, Luo Di 2006, Yang Minkang 2006, Cai Liangyu 2006) and so on.

The US ethnomusicology holds an important role in the world ethnomusicology discipline construction. Some representing scholars and their work caused gradual reforming and development of world ethnomusicology research, like Merriam's three part model (P. Merriam 1964), Nettl's music and cultural exploration (Bruno Nettl

1983,2005), Seeger's music ethnography construction (Anthony Seeger 1987), Rice's four hierarchy of levels model (Timothy Rice 1987) and so on. They have provided important and profound influences on theory constructing of ethnomusicology. In recent years, some US ethnomusicologists like Nettl, Seeger, Race, Su Zheng, Helen Rees, Jacqueline C. Djedje etc. have delivered invitation lectures in Chinese music colleges and universities. They have not only introduced the world ethnomusicology front academic information, but also established friendly relations among institutes, opened Chinese scholars' minds with new theories, brought new academic prospects to Chinese ethnomusicology field.

Since the 1980s, the influence of globalization is more and more noticeable. The interdisciplinary integrated study already became one main direction in ethnomusicology. Just list a few, Historical Ethnomusicology, Fieldwork, Musical Ethnography, Cognitive Ethnomusicology, Musical Context, Ethnicity, Politics and Social Change and Urban Ethnomusicology. There are also many outstanding case studies in China, which indicates exploration attempts of new theory and method, and interdisciplinary and multi-dimensional study of objects. For instance, "Research on Chinese Traditional Music and Folk Ritual Music" (Southwest volume, Northwest volume, 2003) and "Study on Chinese Folk Ritual Music " (East China volume, South China volume, 2007) edited by TSAO Poon Yee, "Music Associations of Village Rituals in the Rural Areas of Hebei Province" (2002) by Zhang Zhentao, "A Study of the Music of The Theravada Buddhist Festival Ritual Performance of Dai Ethnic Nationality in Yunnan" (2003), "The Methodology of Musical Ethnography" (2008) by Yang Minkang, "Sacred Entertainment: Cross-Regional Comparative Study on Sacrificial Music of Chinese Popular Belief Systems" (2003) by Xue Yibing, and "Theory and Method in Ethnomusicology" (2007) translated by Zhang Boyu, etc.

In summary, the integrated study is to cross-culturally, systematically and comprehensively study one or a group of music and culture events applying theories from both eastern and western ethnomusicology based on the event's unique characteristics and synthesize multi-dimensional angle of views. Thus, it is a three-dimensional thought crystallization. We should investigate from spot, i.e., living resources of one particular music genre, to surface, i.e., music living resource surroundings, to comprehensive multi-dimensional understandings. We can use multiple methods like general survey, fixed-point inspection, interview, recording, participation, to carry on the omni-directional comprehensive survey and research, to find reasonable cultural explanations in the multi-dimensional vertically and horizontally interweaves.

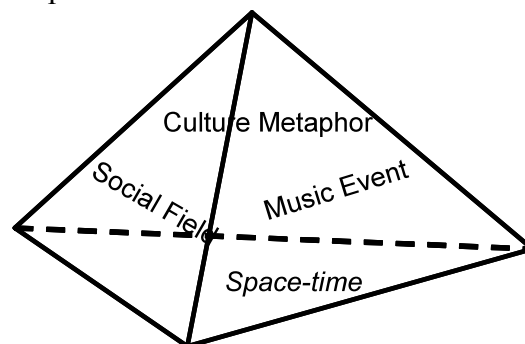
2. Theory Construction of the Integrated Study of Traditional Music Living Resources

Theory and methodology in ethnomusicology are always on the research frontier in academic. However, constructing this system in fieldwork is a brand-new academic

demand.

How can we apply ethnography's technique, through detailed fieldwork to conduct traditional music research on living resources, thus propose an integrated theory construct and practical solutions to the protection of traditional music? Fieldwork on traditional music along the Straight Road of Qin is an example of studying living resources, subsequently integrating numerous local music genres under one history cultural context, unearthing these as a whole, providing an authentic, objective, and bright overall appearance for the refinement, development and protect protection. Its theory values lay to the deeper understanding of living conditions of ancient music culture in the present age, subsequently providing evidences for the development and protection of music culture in the northwest plateau, and helping to propose plan and strategy in protecting this intangible cultural heritage.

Started from small scale social investigation, Malinowski already noted that culture was an organic whole. The culture's major characteristic is to satisfy human desire, in particular, conformity needs, including society, politics, economy, culture, etc. The "Road Culture" is exactly a Chinese history civilization miniature. Through the Silk Road, Xikou Road and so on, the cultural seed is sowed and disseminated. In 2003, Tim Rice proposed the three dimensional theory frame of time, place, and metaphor in studying music experience and music ethnography, which provided the theory support for the author's integrated study model as indicated below in studying music living resources. This model was initially utilized in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003, and further improved after through explorations.



Integrated Study Model: Triangular Pyramid Model

The integrated study model is composed by four dimensions, i.e., space-time, music event, social field, and culture metaphor. These four coordinates are interrelated, and cross supported with each other to form a triangular pyramid. Following are their descriptions in detail.

Space-time: Tim Rice proposed the three-dimensional space of musical experience in his "Time, Place, and Metaphor in Musical Experience and Ethnography" (2003), based this established the "subject-centered musical ethnography". He proposed the three-dimensional space for music experience and the ethnography, namely time,

place, music metaphor (pp.151-152). He defined time in the following manner: “there are minimally two ways to think about time. One is chronological and historical; the other is experiential and phenomenological.” (p.162)

When we concentrate on a study object in a particular cultural region, the space and time coordinate is the most important factor. Being one of the ancient countries with rich historical culture heritages, China has several thousand years’ cultural traditions. If we want to fully understand her music's cultural style, we should focus on the historical perspective, start from her unique concept cognition pattern, as well as the overall environment and the cultural significance behind her music behaviors. This integrated thinking from diachronic, synchronic, region, society, concept (cognition), behavior, individual, and musical sound, is the foundation in forming the space-time coordinate.

The space-time coordinate leads to a cross space-time thinking diachronically and synchronically. Space is to define territorial scope, and time is to find the historical position. They are often interacted and transformed.

Society field: to examine objects, we need to understand their social contents and their social influences. Rice proposed some methods in defining this dimension with social-geography significance. These points are individual, subcultural, local, regional, national, areal, diasporic, global, and virtual. Although these points may refer to geographical positions, they also refer to some imaginary or mental locations when musicians and audiences experience music. (p162) In the integrated frame, the author defines this dimension from two parts. Firstly, it’s a determination of social meaning “spots”, namely the individual, subcultural, local, regional, national, areal, diasporic, global, and so on, this mainly starts from the social and culture point of view. Secondly, it refers to the active field territory of some study object and the research grid. In author's research frame, the primary study objects are inherits, heritage chains, inherited music forms and the performances, repertoires, and their living regions, environments, and living conditions.

Music event: living music forms are not isolated, but survive brightly in their cultural phenomenon and folk customs, thus form an inseparable whole. To study music, we cannot separate it from its folk custom phenomenon. We also should exam it with its surrounding as a whole, with the aim of determining music form, function, and influence. Therefore, music event is an integral; it is a mixed carrier of music and its cultural surroundings.

Cultural metaphor: it is the cultural content of music events. In Rice’s metaphor dimension definition, he mentioned “beliefs about the fundamental nature of music expressed in metaphors in the form ‘A is B’”. These beliefs form the foundation for discourses about music, musical behaviors. The commonly used metaphors are music as art, as cognition, as entertainment, as therapy, as social behavior, as commodity, as

referential symbol, and as text for interpretation. (p163-165) The author believes that Rice attempted to add metaphor to the time and the space coordinates, to constitute a three-dimensional space, in order to express music experiences. Although utilization of metaphor requires further discussion, without doubts, music experiences and cultures are interacted and crossly reflected through humanity's thought and cognition (conceptualization). Music experience is the reflection of cultural, and music experience simultaneously promotes the cultural demonstration.

The above four dimensions, are inter-supported and inter-related. The space-time coordinate establishes the profound connotation of historical culture accumulations, provides historical and contemporary location support to the cultural metaphor; social field constructs the research object's social location and social influence; music event is the concrete cultural carrier in social field, is the key for music ethnography; and cultural metaphor is the explanation of culture content and essence connotation of music events. Interactions of these four constitute the specialty of an integrated study.

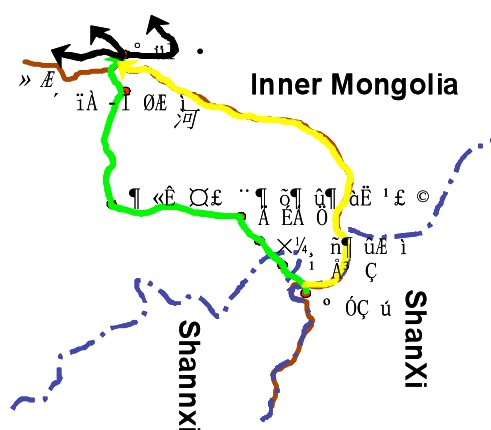
3. From the “Xikou Road(Road to Western)” to “Qin Zhidao (Straight Road of Qin Dynasty)” : brand-new cultural experiences of integrated traditional music study

In the Chinese Shanxi, Shaanxi and Inner Mongolia area, several nationalities are living here. The Yellow River and the Great Wall also pass through this territory. It is also the joining terrain of inner-Mongolia plateau and the Loess plateau. It has rich historical culture remains of the merging of ancient northern minorities and the central Han nationality. The regional Chinese traditional music forms are numerous. Among them are Er-ren Tai, Mon-Han Tune, Mogolia-Han Tune etc., which are cultivated as the merging of Mongolia and Han nationalities along the Xi Kou Road (Road to Western). Meanwhile, here spreads the renowned Qin Zhi Dao (Straight Road of Qin). Several nationalities like Hsiungnu, Tujue, Qidan, Dangxiang, and later on Mongolia, Han, Hui, Zang and so on have been living in this area. These two roads merge with each other from Erdos to Baotou. This road culture leads to the dissemination of both culture and music. Music living resources here clearly indicate the mixing and merging of central Han culture, heritages of northern Hsjungnu culture, and remaining of Genghis Han.

Zou Xikou (Going West) is one of the most significant migrations in Chinese history. It lasted about 300 years, covered about 3000 miles. The Xikou Road culture is not only a commercial culture, but also a merging culture of different nationalities. From 2002 to 2005, the author has conducted integrated study of the Er Ren Tai music genre along this Xikou Road. After three years' of fieldwork and eight times' on spot inspections by crossing this XiKou Road, the author has conducted a systematic and integrated study from multi-dimensional view, unearthed and collected rich data about massive research objects. Simultaneously, using music experience and music ethnography theory of time, space and metaphor, based on the study of Chinese

regional music cases, the author formed a brand-new Macroscopic - Microscopic - Interaction fieldwork method, and also theory of applying various explanation methods to decode massive fieldwork documents. From the time, place, society maintains, and cultural symbol points of view, the author conducted this study from the macroscopic to the microscopic, from the past to the present, from the original form to the variation, from the insider to the outsider, hope can quantify culture as a whole from this specific regional music form-- Er Ren Tai, and unveil the “the cultural flow” vitality.

The author starts this research from allocating Er Ren Tai on the cross point of history and geography along the space-time coordinates, to study its historical culture linguistic environments. From the angle of historical constitution and society maintenance, to explore the culture context of this region since Han and Tang Dynasty, and unearth the historical origin of the merging of Mongolian and Han, to find out that the popular region of Er Ren Tai not only has geography culture characteristic, but also is the juxtaposition and the collision place of northern Jin, North Shaanxi, the Erdos edge culture tectonic plates, which resulted in this Zou Xi Kou social phenomenon which then produced Er Ren Tai. In this research, the author has conducted massive textual research work on some important cultural monuments, like the Xikou ancient ferry, the Yellow River Longkou, monument reliefs, ancient stages, obtained many precious first hand data. These data plus historical records are important adduction material. The author also conducted detailed fieldwork on Er Ren Tai and its living resources. The author has followed a folk theatrical troupe from 2002 to 2004 to several places, to experience the music performances. The goal is to experience the past and the present of Er Ren Tai and its history and surroundings by tracing this ancient dissemination route.



“Zou Xi Kou (Going West)” Road

In Xikou Road culture, Er Ren Tai is always following the regional culture development. It lives in villages along Jin, Shaanxi, and Inner Mongolia border area, accompanied with various rural customs, constitutes the rich colorful music event activities. Er Ren Tai is a result of the interaction of different cultures, is the result of Going West road culture, is the result of geography culture migration disseminations, is the result of rural customs, is the result of Mongolia and Han music fusions. The

social field of Er Ren Tai is composed by crossly linked place, local, social and music activity, which includes theatrical troupe, theatrical troupe group, village, Jin Shaanxi Mongolia border area, country, whole world and so on. It is the social position for the cognizing and describing of creations, experiences as well as understandings of music. This field changes along with different groups, different time and difference places. Therefore, we can describe it as a mobile, nested, dynamic, multiple and constructed social structure.

As a represent of Xi Kou road culture, Er Ren Tai integrates with its culture surroundings inseparable. The rich music event varieties unfold its close relationships with rural customs, its social and cultural existence significance in villages. The author participated nine music and cultural events, in which Er Ren Tai played a main role, namely Er Ren Tai in village “prosperous days”, individual life etiquette, trade fair, the traditional holiday (in the first lunar lantern festival day), the temple fair and so on. By these case studies, the author explored the interactions of folk theatrical troupes with rural customs along Xikou road in different regions and time. Thus launched a discussion on the existence significant of grassroots troupes that are unique in nature, but are always underestimated or misunderstood for a long time.

- a) village “prosperous days”
- b) individual life etiquette
- c) trade fair



(b)



(a)



(c)

Music Events of Er Ren Tai

In experiencing of Er Ren Tai, the author recorded Er Ren Tai performances in different culture activities, used time and space coordinates to cover the HeQu folk theatrical troupe's active path, and revealed metaphors like art, entertainment, symbol, identity, social behavior and commodity. Folk theatrical troupes reflect the Zou Xi Kou culture, or an alternative of traditional cultural heritages. Er Ren Tai demonstrates the XiKou road culture historical path. It can be said that, the Xikou road culture has nurtured Er Ren Tai music; meanwhile, Er Ren Tai has become an inalienable part of Xikou road culture by tightly attaching with rural customs along this road. Based on these arguments, it's clear that metaphors of Er Ren Tai have already surmounted those in Rice's definitions. They should also include profound historical, regional culture, and cross region culture identities.

By studying interactions of Er Ren Tai and its regional culture, the author seeks more far-reaching cultural significances of this folk art form metaphor. Rural customs in villages along Jin Shaanxi Mongolia border, constitute this cross region society - culture order system. Er Ren Tai is tightly attached with these customs. The village history is extended through the traditional holiday, the god birth holiday celebration, the folk belief extension and the village daily customs. At the same time, the rural customs also highlighted the social transforming path. Under the modernized background, this research may illuminate some contemporary shades of history, integrate this music genre in the modernized society, form equal historical words, demonstrate its unique cultural connotations. The author believes that being a “secular entertainment”, HeQu Er Ren Tai not only has close interactions with the region culture, but also is an important culture constituent.

- a) Temple fair
- b) God Birthday Fair
- c) Sacrificial Festival



(b)



(a)



(c)

Er Ren Tai and Local Custom

From the summer of 2006 to now, the author also conducted fieldwork along the Qin Zhi Dao (Straight Road of Qin). The Straight Road of Qin locates along the boundaries of Inner Mongolia and Shaanxi provinces, is the earliest highway in the human history. In 212 B.C., Chin Shihhuang of Qin Dynasty ordered to construct Qin Zhi Dao, a large-scale military traffic project. Qin Zhi Dao started from Shaanxi Guanzhong and reached the He Tao area near the Cloudy Mountain. The purpose was to consolidate Qin’s emerging political power, defend foreign aggressions from north, and for the ease of patrols. Qin Zhi Dao spans 736 kilometers, passes 17 counties, extends through the north Shensi plateau, Hengshan sierra, passes the plateau, the desert, the north and south knoll sand area near the Yellow River. The width of this road is about 30 meters in average, and ups to 80 meters. Because this road spreads straightly along north to south, therefore it is called “the straight road”. Sima Qian has left behind “passes mountains, crosses rivers” in his famous historical work "Shihchi". In 33 B.C., Wang Zhaojun, one of the “four beauties of ancient China”, married to Hsiungnu for the “Hu-Han Peaces”; the road she took was Qin Zhidao. In history, Qin Zhi Dao promoted various nationalities' fusions, strengthened culture exchanges of different nationalities. At the current stage, the author has completed the first two milestones of research along this road.

From Shaanxi's Xianyang Chunhua, to the Inner Mongolian Baotou region, the ancient times Straight Road of Qin, the Xikou road, the contemporary Xi'an - Baotou highway, all expend here. Here maintains the fusion of agriculture culture and the prairie culture, with rich natural resources, and music culture resources.(Attaches Qin Zhi map PPT 6)



Ancient Map of Straight Road of Qin (noted with current locations)

Qin Zhi Dao locates on the merging terrain of several plateaus. In the northern part, the Hetao culture and the Erdos culture was fused together, which left rich traditional music culture contents. Ancient Erdos nationalities like Hsiungnu, Chile, Danxiang have vanished, but their ancient nationality music culture merged and remained in local Mongolian national minority music. The music genres in northern part include Mongolian national minority's long tone, short tone, instruments, Genghis Khan mausoleum sacrificial music, Erdos wedding ceremony songs, feast songs. Also, there are the Er Ren Tai, Mon-Han Tune, the mountain climbing tune, mountain tune, which are results of the fusion of Mongolian and Han. In the southern part, there are Xing Tian You, Yulin song, North Shaanxi big suona, North Shaanxi Shuo Shu, Shaanxi opera, Wan Wan opera, Mei Hu opera, Ansai drum and so on.

In August, 2006, the author leaded a group of graduate students and local scholars, conducted fieldwork along the northern part of Qin Zhi Dao in northern Inner Mongolia. We carried a macroscopic sampling general survey on the living conditions of this region's tradition music culture, proposed a detailed research plan. In the following fieldwork in the summers of 2007 and 2008, the author defined representative research objects and their correlation organizations, including Er Ren Tai folk theatrical troupes, wedding ceremony music and the musicians, the Dzungar Mon-Han Tune, the Erdos feast songs, the Du Gui Long (a local organization), and the Yulin songs.

On the basis of earlier research results of Xikou road music culture, the author studied

music genres and music events along Qin Zhi Dao. Music events investigated in this research include Baotou city park senior Er Ren Tai performance, the Mongolian national minority music cultural performance in Baogete, Mon-Han tune and Er Ren Tai in Mongolian villages near Yellow River, Erdos feast song in Ikin Huo Luoqi, Mon-Han tune in Dzunger, the wedding ceremony music in Erdos, the Nadam in Uxin Qi village, Erdos long tune and short tune in Uxin Qi Du Gui Long, the Yulin song, the Shan Bei Shuo Shu in the temple fair in Tong Wan Cheng, etc.



Er Ren Tai Performance in Bao Tou



Mongolian music in Baogete



Wedding ceremony in Erdos



Music in Erdos local village

Music Events along Straight Road of Qin (1)



Erdos long tune



Yulin song



Nadam in Uxin Qi village



Shan Bei Shuo Shu

Music Events along Straight Road of Qin (2)

By the integrated study of traditional music culture along Qin Zhi Dao, we found that although different music event may have its unique cultural metaphor, they all share some common historical culture connotations. Qin Zhi Dao shortened the distance between inner land (south of Yellow River) and the border areas, strengthened the

economy and cultural exchange of Han and other minorities, promoted the productivity level. Long time of war in this area resulted in the fusion of nationalities and cultures, and the unification of a multinational country. The northern part of China has experienced innumerable national bidirectional Hu-Hua fusions. The vanishing of Hsiungnu, is indeed its fusion with Han nationality through unceasingly marriages. With more findings coming from the study of Qin Zhi Dao, it is clear that this road is not only a “road to peace via marriage” in ancient times, but also a road of national unity, business development, and cultural exchange. It bridges the north and south, greatly promotes interactions of the Yellow River culture and the nomadic culture. (Zhang Guangyao 2007:155 - 156) For instance, in the Erdos wedding ceremony music and feast song, both the performance style and the musical instruments still maintain their traditional features, retain many ancient northern nomads traditional custom and characteristics.

The ancient “A Shepherd's Song” from the Northern Qi Dynasty sings “Beneath the boundless skies/When the winds blow/And grass bends low/My sheep and cattle will emerge before your eyes”. This song not only is a natural prairie praising in ancient Chin Shihhuang time, but also plots a beautiful picture in which those “Zou XiKou” person are dreaming of even in the modern times.

The integrated study of traditional music living conditions and resources in modern days from the Xikou Road to the Qin Zhi Dao, should not only explore these regions’ music culture remains, but also integrate them with the utilizations and developments of these resources. We should push this local music culture to modern media, stage, and show to the world these colorful traditional music varieties under a big cultural context. The research results can help the protection and development of northwest plateau culture. Through this special “road culture”, via modern media, we can demonstrate the region’s rich history culture heritages, provide constructively and practical solutions to the cultural resources protection and development of this local ecology. We can organize local art festivals, to reveal these local music genres in China, and ultimately to the whole world, which will contribute greatly to the world music and culture.

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