He Jinhua 和纳 Songs of 金西 the Naxi of 花族 Southwest 演民 China 唱歌

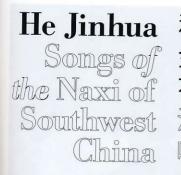
- 1. Keel lee lal bee (Threshing Song) - 打谷调 3:14
- 2. Xiq dvq bee (Transplanting Song) - Version 1 -栽秧调 4:46
- 3. Mil bvl bee (Wedding Song) 11. 嫁女调 4:18
- 4. Ceeli Ceemu (Tsheli Tshemu) - 次哩次姆 2:58
- 5. Gguqqil / We muf ddaq -谷气和默达调 4:00
- 6. Bberdder gguqqil (Gguqqil song from Sanba) -三坝谷气 4:11
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- 8. Ee leeq bee (Ploughing Song) - 犁牛调 3:29

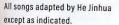
- 9. Ree bee (Drinking Song) 酒歌歌 6:02
- 10. Ggv zzeeq mil bvl bee (Tibetan Marriage Lament) - 出嫁以后想妈妈 2:50
 - Yuleiq bee, Ji zzoq zol (Songs from Yongning and Eya) - 永宁调、饿亚 搭云桥调 3:04
- 12. Ail jiuq bbv ddaq pil (Dawn Lament) - 鸡鸣哭祭 3:34
- 13. Saiseeq jjiq / A lil lil jiq perq (Saiseeq jjiq / Beautiful White Clouds) -三思吉、美丽的白云 4:14
- 14. Oq mei leeq bee (Song of the Spirit of the Grain) -谷神调 2:45

- Kail guegueq (Plucked jaw harp) - 弹口弦 1:56 (HE JINHUA)
- 16. Daiq guegueq (String-activated jaw harp) 拉口弦 1:56
- 17. Hei meil zeeq bbvq nee gua guaq (Meeting by Moonlight) -月下相约 3:41 (HE JINHUA)
- 18. Xiq dvq bee (Transplanting Song) - Version 2 - 栽秧调 4:54 (ADAPTED BY HE JINHUA AND DANIEL HO/ DANIEL HO CREATIONS, ASCAP)
- 19. Labeq gguqqil (Gguqqil song from Labeq) - Version 2 -拉伯谷气 4:28

(ADAPTED BY HE JINHUA AND DANIEL HO/ DANIEL HO CREATIONS, ASCAP)

20. Nge nee niruq shel (Selfintroduction) - 自述 (SPOKEN NAXI) 1:22













Naxi folk songs are full of references to snow-clad mountains, rushing rivers, spring flowers, and the profusion of local wildlife in the Naxi heartland of northwest Yunnan province. The songs also speak of daily life—of agricultural labor, or the sorrow of a bride's mother at her daughter's departure, but also of the joy of communal celebrations, and the fun that children can find in everyday activities. In this first CD of Naxi folk songs published outside China, He Jinhua (b.1971), one of the most renowned Naxi singers today, presents songs she has learned since childhood from relatives, farmers, colleagues, and field collectors all over the region.

THE NAXI

The Naxi number just over 320,000. A Tibeto-Burman ethnic group long resident in the southwestern Chinese province of Yunnan, they are mostly concentrated in Yulong (formerly Lijiang) county and adjacent areas, with smaller communities in Sichuan

(left) Naxi folk dance accompanied by gourd mouth organ. Annual festival honouring the god Saddo, Sanba township, Xianggelila county. March 2007. (right) He Jinhua's home village in Tacheng, Yulong county.



province to the north and Tibet to the northwest. Many Naxi live close to other ethnic groups, such as Tibetans, Lisu, Yi, Bai, and Han Chinese (China's ethnic majority), so that in some areas multi-lingualism is common and intermarriage with Tibetans or Han quite frequent. Even before the imposition in 1723 of

direct Chinese control of this region, the Mu family that ruled Lijiang had welcomed skilled Han Chinese migrants and encouraged Chinese literacy among elite boys. They also allowed Chinese Buddhism, Taoism, Confucianism, and Tibetan Buddhism to flourish in their area. Such introduced ritual practices complemented the activities of indigenous Naxi religious practitioners, creating a complex cultural matrix that was further reinforced by Lijiang's position as an important stop on the caravan routes between southwest China, Tibet, and India.

Northwest Yunnan's mountainous terrain and deep river gorges make for spectacular scenery, sudden changes in altitude, and, until the 1990s, difficult roads. Naxi villages lie between 4,000 and 10,000 feet above sea level, and most Naxi have traditionally engaged in agriculture and herding. Despite their small population

Eva

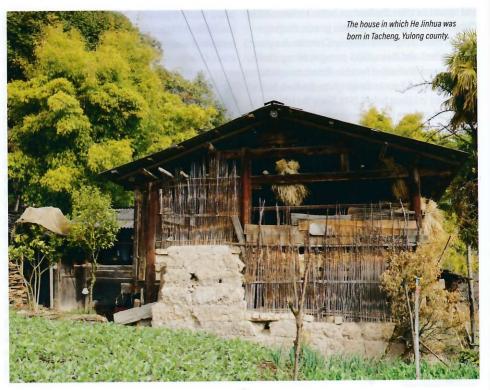


and remote location, the Naxi are better known outside China than most other comparable groups, thanks to interest in the indigenous *dobbaq* (Chinese: *dongba* 东巴) priests and their unique pictographic scriptures, and to the publications of Austrian-American scholar Joseph Rock and Russian émigré Peter Goullart, both of whom lived in Lijiang before 1949. Since the late 1980s, large-scale tourism has renewed outside interest in Naxi culture.

NAXI MUSIC

Before the 1990s, roads in northwest Yunnan were poor, average household incomes were low, and many people seldom left their home area. As a result, there is great diversity within the region in Naxi dialects, traditional dress, and performing arts. Some folk songs and dances are specific to particular areas, while others are widespread but have local variants, as this CD demonstrates. Similarly, the magnificent chants of the indigenous *dobbaq* priests vary regionally. Like many other Tibeto-Burman peoples, the Naxi accompany group dances with singing, flute (*biliq*), or gourd mouth organ (*huqlulsei*), and have traditionally used different types of jaw harp for courtship or personal amusement (tracks 15-17). In more sinicized areas, Chinese-derived *dongjing* 洞经 ensemble music thrives. Where there is greater interaction with Tibetan neighbors, Tibetan-language songs feature in Naxi repertoires, as we find on this CD as well.

Several challenges to the maintenance of Naxi performing arts have arisen since the mid-20th century. Traditional culture was suppressed throughout China during the extremist Cultural Revolution (1966-1976), and despite a partial revival since then, the advent of television, the internet, and modern popular culture has led many young people to lose interest in local heritage. In response, since the 1990s several projects have been launched by culture-bearers, officials, scholars, and schoolteachers to encourage continued transmission of Naxi traditions, with some success. Indeed, such efforts resonate with China's national embrace since 2000 of intangible cultural heritage protection. Nevertheless, among the Naxi, as in most of China, folk song remains an at-risk genre, something of which He Jinhua is acutely aware.





HE JINHUA 和金花

He Jinhua's home village is perched on a mountainside that rises steeply from the banks of the Jinsha River. It is located in Tacheng, a rural township at the northwest tip of Yulong county. There is frequent intermarriage with Tibetan communities nearby, and the farm at the top of the mountain belongs to a Lisu family. Traditional local dress and music-making both reflect the mixing of Naxi and Tibetan influence.

Jinhua was born in 1971 in a traditional wooden Naxi farmhouse. Her father, He Guoxiu 和国秀, and mother, Yang Ruxiu 杨汝秀, both of whom passed away in their 80s in 2020, were farmers, although her father also taught elementary school. Like other local children, Jinhua and her brothers participated in the agricultural cycle, but early on she showed a special talent for singing, easily picking up folk songs she heard around her. In November 1986 she was invited to the county seat to perform in the professional government-supported county song and dance troupe, where she has worked ever since. With her powerful voice and sure grasp of Naxi folk song style, Jinhua is a widely admired singer who has garnered multiple accolades. She has achieved the rare distinction of the title of Chinese National First-grade Performer; a silver medal in the 2008 Chinese Central Television Young Singers Competition; a gold medal at the 2010 China Arts Festival; a 2010 Star of the Masses award from the Chinese Ministry of Culture; a gold medal and title of Outstanding [Culture] Transmitter in the 2011 national Flower of the Mountains Awards for folk culture; the Outstanding Newcomer prize at the 2012 All-China Ethnic Minority Folk Culture and Arts performance; and the title of Young Performing Artist of Yunnan Province, awarded in 2014. Numerous foreign tours have taken Jinhua to over 20 countries in Europe, Asia, and North America, including the 2007 Smithsonian Folklife Festival.

At the root of Jinhua's career is an abiding love for Naxi folk song. She has made it a point to seek out singers from all over the Naxi heartland to learn their local songs; she has also learned from colleagues in the song and dance troupe, and from field recordings by local scholars. And she continues to share the Naxi and Tibetan songs of her Tacheng home with her audiences.

THIS CD PROJECT

Some years ago, He Jinhua decided to create a CD to document the folk songs she has dedicated her life to learning, performing, preserving, and passing on. Three of us (He Jinhua, Naxi scholar and former Deputy Director of the Yunnan Academy of Social Sciences Yang Fuquan 杨福泉, and ethnomusicologist Helen Rees) planned a format that goes beyond pure musical aesthetics, offering in-depth information to listeners and potential future learners of the songs. Yang Fuquan transcribed the Naxi-language songs on the CD into standard Naxi pinyin romanization, and he and He Jinhua translated the Naxi into Chinese. Helen Rees then translated the Chinese into English, and we all checked the texts to ensure accuracy. Jinhua and Helen also worked in Yulong in March 2019 on photography for the album, and the three of us collaborated on the liner notes.

TRACK NOTES

All townships and villages named below are located in Yulong (previously Lijiang) county, Yunnan province, unless otherwise stated. The place-name Tacheng refers to the township of Tacheng in Yulong county, unless the neighboring township of Tacheng in Weixi county is specified. Song titles are given in three languages: first in English translation, second in Naxi, and third in Chinese translation. Lyrics are given first in Naxi, second in English translation, and third in Chinese translation. For the two Tibetanlanguage songs (tracks 4 and 10), we provide a general translation rather than a word-by-word transliteration of the Tibetan. Many songs consist partially of vocables (syllables with no semantic meaning); these are indicated by parentheses in the Naxi lyrics, with most omitted from the English translation. Names of Chinese citizens are given in Chinese order: surname first, given name second.

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1. Keel lee lal bee (Threshing Song) - 打谷调

This recording starts and ends with the dance-song "A ka bba la," typical of the Malimasha subgroup of the Naxi from Weixi county. It is a threshing song from Tacheng townships of Yulong and Weixi counties that was sung in Jinhua's home village when she was young; she heard it from sources including a field recording by local scholar Yang Zenglie 杨曾烈 of the late folk singer He Guilan 和桂兰 (b.1950s) from Tacheng township, Weixi county. The singers dance as they sing, coming up with the words as they go. He Jinhua sings this melody solo, and at 1:08, after the flourish "A hui hui," transitions to the main body of the recording. Part of this she sings with herself, creating the sense of two or three

young women singing together as they work. At 2:43 she returns to "A ka bba la," overlapping with the end of the threshing song. The syllables "a ka bba la" are vocables, with no semantic meaning.

Opening, A ka bba la:

A, Naqxi ddiuq loq, (a ka bba la, meq ddaq hei), ssei weq zaq, (meq ddaq hei)

A, lil li hua huaq, (a ka bba la, meq ddaq hei), co lei ceeq, (meq ddaq hei) (A hui hui!)

Ah, in Naxi areas, how happy [we are]!

Ah, everyone is joyful, come and dance!

A hui hui!

啊,纳西的地方,阿卡巴拉 默达嘿, 好快乐! 默达嘿!

啊,好快乐,阿卡巴拉默达 嘿,来跳舞, 默达嘿!

Threshing song:

Al la wei laf wei lag sheg bbi lei yi

Wei laq ye gge dvl la wei laq sheq bbi lei yi

Al wei laf wei laq wei laq sheq bbi lei yi

Wei laq ye gge dvl la wei laq sheq bbi lei yi

Wei laq weiq laq wei laq she bbiq lei yi, ueq la ye ggel dv la we lal sheq bbiq lei yi, el la yi bbiq dv la [The song then repeats, with the last line repeated several times.]

Most syllables here are vocables, with *la* ("hit," "thresh") the main word with semantic meaning. The general sense is: "Everybody come and thresh! Come and thresh! Come and thresh together!"

我们大家都来打谷子吧,来 打吧,一起来打吧!(重复多 次)

> Odes jjog me nerg mer (will 18 des zieg nerg mersko Wo

Traditional Songs: He Jinhua 和金花: voice (all tracks)

Coda, A la ka bba la:

A, Naqxi ddiuq loq, (a ka bba la, meq ddaq hei), ssei weq zaq (meq ddaq hei)!

Ah, in Naxi areas, how happy [we are]!

啊,纳西的地方,阿卡巴拉 默达嘿,好快乐!默达嘿!

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2. Xiq dvq bee (Transplanting Song) - Version 1 - 栽秧调

Transplanting songs have traditionally been widespread in Naxi areas that practice paddy agriculture. The singers improvise the words: the content often reflects young men and women competing with each other and finding enjoyment despite the hard work. He linhua learned this song during the annual May transplanting season in Tacheng when she was young. After opening with this song, at 1:24 she switches to another work song that she learned as a child, a flailing song ("Geel lee la beeq/连枷调"); the transplanting song returns at 2:12.

Xiq dvq bee:

The lyrics are mostly vocables; starting at 0:23 we hear the words *lei hu* (please wait) and *ngeq lei hu* (please wait for me). The implication is "please don't keep me stuck here."

请等我,等等我, 不要把我关在里面

Geel lee la bee:

Following a beautiful line of vocables, the lexical content starts at 1:46:

Ddee jjeq me neiq nee (we), (a) ddee zaq neiq me ddu we Without enduring some hardship, how would we obtain happiness?

如果不吃过一些苦, 哪里会得到幸福

Xiq dvq bee:

The vocables and words are similar to the opening.

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3. Mil bvl bee (Wedding Song) - 嫁女调

This song is prevalent in He Jinhua's home area of Tacheng township and in neighboring Tacheng township in Weixi county. A Naxi bride typically leaves her natal village and moves into the groom's household. At such a bittersweet time, as she is leaving behind her parents, family, village, and friends, the bride's mother and friends sing to express their sorrow at parting with her, while the bride laments that she must leave them.

Spoken introduction:

Hai sheeq haiq bbal bba, bbal bba ko bbeq zeel, bba xiq we mei nee, bbaq lei ggo me ruaq, bba xiq wef mei nvl, nvl mei goq nee qil, mieq bbee liu nieq ggeeq, neiq nil sei me tal seiq.

A flower like gold, the flower will be plucked. As the mother who nurtured the flower, I cannot bear to be parted from the flower. As the mother who nurtured the flower, my heart is so sad! My tears fall on the ground, my sorrow is endless! 念白:金子一样的花儿,(人 家)要把花儿采去了,养花的 阿妈呀,我舍不得与花分离 啊,养花的阿妈呀,心里真 悲伤!眼泪滴落在地上,我 的伤心永无穷尽!

Wedding song: (Sil lil lil so lo lo Kaf sso jil bbi ddeiq su, Li Zzeelbaf bbi ddeiq suq) Ee lvl Ueshel mil Bber zzeeq bbee tal seiq Bber zzeeq bbee shel mei (A) to kuaq me jju ye (A) to kuaq me jju mvl Tal loq ddee loq neiq

2. Xiq dvq bee (Transmire stands and some stand by bee (Transmire stands) and pyb pix 2.

Ueshel, my daughter who took the cows out to pasture

Go to be a guest [in your husband's house] If you wish to go and be a guest If you have no skirt If you have no skirt Go look in the chest

(衬词) 放牛的女子阿寿 你去做客吧! 想去做客 没有裙子啊 如果你没有裙子 你去衣柜里看看吧 The last line here can be varied improvisatorily, for instance using words such as "If you don't have a horse to ride, go look in the stable." From 1:42, the words are primarily vocables.

A flower the goid the Weiner will be be plusted. At the molecular to the number of the flower. I connect bear to be partial from the flower. As the control who numbers are flower by the permute number of the second list permutency account is epicies.

Outure (perg more surfay raids prove), July Outure perg tanking route didata wara Aurors for notal Allage and proven the the groom shall all a dual a bittersweet time, as also is leaving thatind her permits family village, and friends, the bridge bitletic sorrad branchs sing storagebras that sorrad harmeds sing and him, while the darbas

4. Ceeli Ceemu (Tsheli Tshemu) - 次哩次姆

This Tibetan-language song is found among Tibetan and Naxi communities in Xianggelila (formerly Zhongdian) and Degin counties to the north of Lijiang, as well as in Tacheng townships of Yulong and Weixi counties. The genre is known in Naxi as jjig zzerl daig co, in Tibetan as gzhas, and in Chinese as 弦子舞. It is commonly performed as a group song and dance at festivals and on happy occasions. Here He Jinhua sings solo; in a group setting, men and women sing together, often dancing with accompaniment from a two-string fiddle. In this rendition, two melodies are strung together, the first ending at 1:31, the second starting at 1:33. Legend has it that the title, "Tsheli Tshemu"

("Ceeli Ceemu" in Naxi), is the name of a Tibetan queen.

Tsheli Tshemu, how could we imagine that we would meet again?

Tsheli Tshemu, your silhouette is deeply engraved on my innermost heart

Let's get together and bless this beautiful life

We'll sing and dance, and sing the praises of Tsheli Tshemu

次哩次姆啊,怎么能幻想我 们又再次相遇了?

次哩次姆啊,你的身影深深 印刻在我的内心

我们欢聚一堂, 祝福美好生活

我们载歌载舞, 歌颂次哩次姆

5. Gguqqil / We muf ddaq - 谷气和默达调

This recording is a medley of two of the most famous and widespread Naxi folk songs, "Gguqqil" and "We muf ddaq." Gguqqil means "song"; it has a free rhythm and is sung solo (or sometimes antiphonally between two singers). Traditionally the "Gguqqil" melody, found in different variants throughout the Naxi homeland, can be used to sing lyrics on many different topics, both happy and sad. The version of "Gguqqil" sung here is from the Lijiang plain, the area around the county seat. "We muf ddag" is a group song-dance genre; as they sing, participants dance slow, repetitive steps, holding hands in a line or semi-circle. It is believed that the name of this genre originally

meant "Pitiful hawk," and that the words initially sung described the unhappy situation of a captured hawk. Thereafter, the song gradually became a communal song-dance, with changes to the rhythm, melody, and lyrics. It is present in many Naxi areas. He Jinhua picked up these songs by listening to other singers. The recording starts with "Gguggil" with its very distinctive, slow vibrato; at 1:03 it transitions to the more rhythmic "We muf ddag," where He Jinhua imitates the typical call-andresponse structure by doubling with herself for several phrases; at 3:34 "Gguggil" comes back as a short coda. The words reference two revered Yulong landmarks: the majestic Jade Dragon Snow

Mountain, which at over 18,000 feet towers over the central Lijiang plain, and the Jinsha (Golden Sand) River, whose deep gorge forms the northern boundary of Yulong county, ultimately meandering east to become the Yangtze River.

Gguqqil:

(E, me lv bu)

(He) Ngvlv bbei (me) jjuq bbvq (me), Haiqmal (e) Yibbiq ku

(E) Yiggv ddiuq, (e) la ler Yiggv diuq (me), ssei zaq (e) mei gge ddiuq Under the Jade Dragon Snow Mountain, on the banks of the Jinsha River

Vast Lijiang, such a joyful place

在玉龙雪山下,在金沙江边 广阔的丽江,多快乐的地方

We muf ddaq:

(E wei wei, e wei me wei, e ddaq me ddaq wei

E wei me wei, e ddaq me ddaq wei E wei me wei ddaq wei wei)

The song proceeds with much repetition and many vocables, with the semantic content as follows: Haiq yi la ceil huq, chee huq ko leel shel

Muf ddaq me zzer mei, ddee huq gol me loq

Muf ddaq me co mei, ddee huq gol me loq

A golden evening, this evening

We can hardly spend this night not singing "We muf ddaq"!

We can hardly spend this night not dancing "We muf ddaq"!

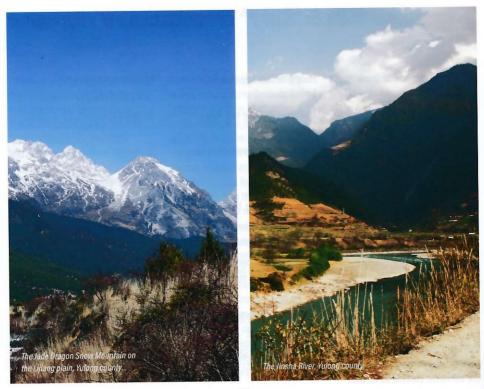
金子一样的夜晚, 说起这个夜晚 如果不唱"默达", 今晚就难过了! 如果不跳"默达", 今晚就难过了! 默达阿默达!

Gguqqil: (E) zzer yuaiq (e) hual gv nee, Hual yuaiq (e) yel ga mo (meil)

Among the harmoniously singing group

Let everyone come happily and sing!

在快乐和谐地吟唱的群里 请大家快乐地来唱吧



6. Bberdder gguqqil (Gguqqil song from Sanba) - 三坝谷气

This track links two songs from Sanba township in Xianggelila (formerly Zhongdian) county. (Bberdder is the Naxi-language name for Sanba.) The first is the Sanba version of "Gguqqil"; the second, which starts at 2:51, is "Ya li la." This localized version of "Gguqqil" He Jinhua learned from her aunt He Guofang 和国芳: "Ya li la" she picked up from an elderly Sanba singer when a group of Naxi singers went to Beijing to perform ("Ya li la" are vocables with no semantic meaning). The first song He Jinhua sings solo, as is usual for "Gguggil," while in the second she doubles with herself to give the sense of a small group.

Bberdder gguqqil:

(Aq al ei)

(Aq al) Naq mo ddiuq sso loq (aq waq ei), (ei) xi yuq lei ceeq seiq (waq ei)

(Aq al ei)

(Aq al) Mei neiq mil rhu rhu (aq waq ei), (ei) chee ddiuq tv lei ceeq (waq hei)

(Aq al ei)

(Aq al) Mee ggv hei tv heeq ggee ceeq (aq sei), (ei) lei nai gv me zzeeq (al waq al ei)

(Aq al ei)

(Aq al) Nvl mei goq lei qil (waq ei), (ei) miuq bber tv lei ceeq (waq al ei) In the place of the Naxi people, here we live

Mother and daughter have come to this place together

From the sky the wind is blowing and the rain is coming down, we have nowhere to shelter

I feel sad of heart, and tears are flowing

纳西人居住的地方, 我们在这里生活 母女两个做伴, 来到这块土地上 天上刮起风下起雨, 你我没有躲雨处 心里很悲伤,眼泪流下来

Ya li la:

(Ya li la leiq ya, ya li la leiq, ya al lei a li laq, a yaq lei laq lei, yaq yaq liq laq lei)

Ngvlv (ye ggel) ngv perq la tv, (ya a lei) Ngvlv la, ngv perq la tv, (yaq) ngv perq la tv

Yibbiq (ye ggel) haiq sheel la tv, (ya al lei) Yibbiq la, haiq sheeq laq tv, (yaq) haiq sheeq laq tv

(Ya li la leiq ya, ya li la a li ya li laq, ya li a li la, a ya li laq lei, yaq yaq liq laq lei, yaq yaq liq laq lei)

There is white snow on the Snow Mountain, white snow on the Snow Mountain, white snow There is gold in the Jinsha River, gold in the Jinsha River, gold

呀里拉里,呀阿里阿里拉, 呀里拉,呀呀里拉里(衬词) 雪山上有白雪,呀阿里, 阿里拉,雪山上有白雪 金沙江出黄金,呀阿里, 阿里拉,金沙江出黄金 呀阿里,阿里拉,呀阿里, 阿里拉.....

7. Labeq gguqqil (Gguqqil song from Labeq) - Version 1 -拉伯谷气

This recording is a medley of three different songs from eastern Yulong county. The first, which returns at 3:44 as the coda, is a local version of "Gguggil" from Baoshan township; Labeg is a Naxi place-name in this area. The second, which begins at 1:30, is a local version of "We mul ddag" from Baoshan township. Here He Jinhua doubles with herself, to give the impression of a small group singing. An interpolation between 2:29 and 2:41 is the female line from Dadong's famous polyphonic song "We sseiq sseiq." He Jinhua learned versions of these songs from several Dadong singers, including her colleagues Li Ruishan 李瑞山 and He Ruixin 和瑞新.

Labeq gguqqil:

(Eq weq yi, eq weq yil, heq weq yil weq yil weq yil

Eq yil, e sseiq see weq ssei we yi

Sei sei, sei sei, yi saq aq sa saq, we yi ssei sseiq, eq weq yil, eq weq yil)

All the above syllables are vocables.

全衬词

Dadong we mul ddaq:

We zzaiq lv mei kee, lv kee jjiq qil yi, (Ei wef ei weq, ei wef ei weq, ei wef ei wef ei weq) (Ha) chual co, (ha) chual co, Ngvlv (ha) chual co, (ha) chual co

Ddai lvq loq, ddai lvq loq, chual co ddai lvq loq, ddai lvq loq

Hal sherq seiq, hal sherq seiq, me co hal sherq seiq, hal sherq seiq

Hua huaq lu, hua huaq lu, co lei hua huaq lu, hua huaq lu

In front of the stone village there is clear, fresh spring water

At the place on the Snow Mountain where the white deer bounds

For a long time we have not danced Let's dance joyfully

7. Labeq gguqqil (Gguqqil song from Labeq) - Version 1 -

石头寨子前,有清清的泉水 在雪山白鹿跳跃的地方 我们不跳舞好久了,让我们 快乐地跳起来

Dadong we sseiq sseiq:

(Ei, wef wef weq, ei weq ei weq ei weq ei)

All the above syllables are vocables.

全衬词

Dadong we mul ddaq: We zzaiq lv mei kee, lv kee jjiq qil yi (Ei wef ei weq, ei wef ei weq, ei wef ei wef ei weq)

Jjiq yi dder kee nee, bbaq siuq bba zeil bbaq

(Ei wef ei weq, ei wef ei weq, ei wef ei wef ei weq)

Bba siuq bbaq zeil gol, mu dai bbaq nee liuq.

(Ei wef ei weq, ei wef ei weq, ei wef ei wef ei weq)

In front of the stone village there is clear, fresh spring water

By the side of the flowing springfed pool, all kinds of mountain flowers bloom

Among the mountain flowers, the peonies are the most beautiful

石头寨子前,有清清的泉水 在清泉流淌的水潭边,开遍 了各种山花 在山花从中,牡丹花开得 最美

Labeq gguqqil: (E yil we yil weq, hei wei, hei wei yil we)

All the above syllables are vocables.

全衬词



Jinhua's younger brother He Jinlong and his wife Lamu with ox ploughing in Tacheng, Yulong county. March 2019 homa nen neonag ay ving Zanglig of folk singer He Gullen teter sine adaptid it foresit. The

8. Ee leeq bee (Ploughing Song) - 犁牛调

Traditionally Naxi farmers use oxen to plough the fields. This recording mixes two songs from He Jinhua's home region of Tacheng: first we hear a children's song about accompanying Grandpa to pasture the oxen; at 0:44 we hear the ploughing song; at 1:50 the children's song comes back, with the singer doubling with herself to give the sense of two or three children singing together; and at 2:10 the ploughing song returns. He Jinhua picked up the ploughing song from her father and brothers, who still farm in this manner. She initially learned the children's song from a field recording by Yang Zenglie of folk singer He Guilan; later she adapted it herself. The ploughing song addresses the ox,

towards whom Naxi farmers feel gratitude for their backbreaking work.

Children's song:

E pv gguq nee ee lvl keel (ge)

Ee lvl gv nee seel bvq lal, lal

Seel byg seel liu ke log rhug, rhug

Ddee liu bbuq mee ddoq nee kai bel heq, heq, ddee liu kee ni sso ni lvq bel heq, heq

Kel loq lei seel kel kel, seel bvq seel me mai ye meil I went with Grandpa to pasture the cattle

While doing this I struck the docynia tree [to shake out the fruit]

Three fruits fell into the ditch

One was carried off by a pig, another was carried off by a little dog

I couldn't pluck the fruit

我跟着爷爷去放牛 放牛时打斯补果子(多依 果)吃 有三个野木瓜掉沟里了 一个被猪咬,一个被小狗叼 去了 野木瓜也捡不到了 Ploughing song: Eil lei lei, eil lei lei lei, lei juq! Naq sso, (a) lei juq lu meil! (We) lei juq, lei juq A lei lei lei, a lei juq, lei juq, a lei juq!

Eil lei lei, eil lei lei lei [syllables calling out to the ox], make a turn!

Naqsso [the ox's name], turn and come back!

Make a turn, make a turn!

A lei lei lei, turn, turn, turn!

纳若(对牛的昵称)转回 来吧!

Children's song:

E pv me heeq e zzee lal Ail zzee mei heeq eil zerq diu Ail zerq me heeq bberq leel kvl Bberq lerl me heeq ku toq qiel

Grandpa is in a bad mood and hits Grandma

The hen is out of sorts and pecks the chick

The chick is upset and pecks at the fly

The fly is annoyed and perches on the door 爷爷不愉快就打奶奶 母鸡不高兴就啄小鸡 小鸡不高兴就啄苍蝇 苍蝇不高兴就栖在门上

Ploughing song:

This returns with the same syllables as before to call to the ox, interspersed with the command *lei juq* (make a turn).

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9. Ree bee (Drinking Song) - 酒歌

Naxi drinking songs are often sung as people relax in the evening around the central cooking fire that is a feature of many traditional Naxi houses. This recording opens with a spoken introduction, followed at 0:18 by a drinking song from Tacheng, at 3:50 by the Tacheng version of "We mul ddal," at 4:53 by joking patter, and at 5:09 by a return of the drinking song and a spoken coda. He Jinhua learned these songs in her native Tacheng, and later picked up more from the young Tacheng dobbag He Xiudong 和秀东 at the Smithsonian Folklife Festival in summer 2007.

Spoken introduction:

Chee hal mee kvl, ngel ggeeq ddee hual bbei, ri ddee bee zzer, ri ddee bee gguq, ddee hual bbei ggeq gvl lv nee, ri zzer yel ga mo, ri teeq yel ga mo mei.

This evening we have all come to sing drinking songs. Let's all sing drinking songs and drink around the cooking fire.

白:今晚我们大家相约吟唱 酒歌,让我们在火塘边来吟 唱酒歌吧。

Drinking song:

The words as sung here feature much internal repetition of phrases, using the following lines:

Haiq yi la ceil huq Mee zzei ri qiq jel Ri qiq jer loq keel Ri qiq bber juq zhul Ri teeq yel ga mo (yi wei)

On this golden evening Spirits made from barley We pour it into the cups We toast our guests with fine spirits Please drink!



在这金子一样的夜晚 我们把大麦酿的酒倒进杯里 我们向客人敬酒 请客人喝下这杯酒!

We mul ddaq (chorus):

Following the vocables, the words sung include much repetition of phrases, based on the semantic content given below.

(We mul lee ddaq, we mul ddaq we, we mul we ddaq

Mul ddaq we, we mul we ddaq)

Haiq yi la ceel huq, chee huq ko leel shel

Evening gathering in He Jinhua's parents' house, Tacheng, Yulong county. March 2019 On this golden evening, we'll talk about this evening's matters

金子一样的晚上,我们要说 今晚的事

Joking patter (chorus):

Bbv sseeq el niq gvl, ssaiq bbvq ssaiq dal ssaiq

Me ssaif me gee zheeq, ssaiq tal gee zheeq

Dde liu me weq lail, ni liuf me waq lail, seel liuq me waq lail

Brothers, the two of us, we are laughing happily

If we don't laugh we won't open our mouths, only if we laugh will we then speak

It's only one [mouthful], it's only two [mouthfuls], it's only three [mouthfuls]

兄弟你我两个, 我们开心地笑 不笑不开口,笑了才说话 才是一个嘛,才是两个嘛, 才是三个嘛(行酒令)

Conclusion:

As He Jinhua sings phrases from the drinking song, she also speaks several lines to end the song, as follows: Ddee ddeeq jil ji ddee hual bbei Ri teeq yel ga mo Ggu mu la laq yel hol Ssee sherq hal yi yel hol

Old and young, all of us together Please drink the spirits I wish everyone good health Longevity and health

白:我们老老少少这一群 请大家喝一杯酒 祝愿大家身体好 长寿安康

10. Ggv zzeeq mil bvl bee (Tibetan Marriage Lament) -出嫁以后想妈妈

This song, from the same genre as track 4, is widespread in Tacheng, and also in Weixi, Xianggelila (formerly Zhongdian), and Degin counties. Tacheng township in Yulong county is located where these four counties meet. and where Naxi and Tibetan communities live interspersed with each other. The region sees much intermarriage between the two groups, so that often a Tibetan bride will marry into a Naxi village, or vice versa. In Tacheng, while the everyday language is Naxi, most people can sing Tibetan songs. This song, which illustrates the interethnic exchange typical of this area, speaks of a new bride longing for her home village and her mother. Young men and women of both ethnic groups also sing this song antiphonally while engaging in farm work, and may use it to convey affection for a prospective partner. He Jinhua learned it as a child in Tacheng, since "all of us in Tacheng could sing it."

Where mountains and rivers meet, the languages are entirely different

As a married-out daughter, ah!, I have lost my native tongue

But what I have in my heart, I will use my native language to express

My longing for my father and mother, I will tell to the mountains, I will tell to the rivers The mountains and rivers will convey my longing to you, my father and mother

山水相连的地方, 语言却完全不同 出嫁的女儿啊, 没有了家乡的口音 但是心里的话, 我要用母语来表达 对爸爸妈妈的思念, 我要对山说,我要对水讲 山水会将我的思念送给您, 我的爸爸妈妈

11. Yuleiq bee, Ji zzoq zol (Songs from Yongning and Eya) - 永宁调、饿亚搭云桥调

This recording links two songs from the northeast of the Naxi homeland. The first is from Yongning township in Ninglang county; the second, which starts at 1:05, comes from Eya township in Muli county, Sichuan province. He Jinhua first heard the Yongning song on a field recording by local scholar Yang Zenglie of the late folk singer He Guilan; the Eya song she learned from He Xuedong 和 学东, a young dobbaq priest from Judian who often travels to Eya. She subsequently adapted both songs to her own taste. The first song is sung solo; in the second, the singer doubles with herself to give the sense of a small group.

Yuleiq bee:

(A al ka du kaq bo, maq ni nil la maq ni ni la

ma dda hei la ma dda hei, yi shiq ya ka li lo la)

(A al), ddee seeq me see chee ddiuq tv me bbi

Ddee sseeq soq sei lei wu bbi (la)

(Me dda heiq la me ddal hei

Yi sheeq ya ka li lu la)

If I know nothing, I won't go Only after learning a skill will I return 哎,如果什么都不懂,就不 去这个地方了 学到了一件本领,我才回去

Ji zzoq zol:

Ji zzo zol (ya), jiq nee (welgge) ji zzoq zol

(Ya ji), maf gge ji zzoq zol (ya) [sung twice]

Yiq bu ddaq (ya), mee mil (welgge) yi bu ddaq

(Ya ji), ma gge yiq bu dda (ya) [sung twice]

Mil nee ddaq (yaq) mee mil (welgge) mei nee ddaq,

(Ya ji), maf gge yiq bu ddaq (ya) [sung twice] Haiq bba (nee) bbaq (ya), ni mei (welgge) haiq bbaq bbaq,

(Ya jif), maq gge haiq bbaq bbaq (ya) [sung twice]

Ngvq bbaq (nee) bbaq (ya), hei mei (welgge) ngv bbaq bbaq

(Ya jif), maq gge ngv bbaq bba (ya) [sung twice]

Yul bbaq (nee) bbaq (ya), geeq nee (welgge) yuq bbaq bbaq

(Ya jif), maf gge yul bbaq bba (ya) [sung three times]

The clouds create a bridge

They build my bridge of clouds [sung twice]

The heavenly maiden weaves silk

Weaving my silk [sung twice]

I come and weave, the heavenly maiden's mother comes to weave

Weaving my silk [sung twice]

Golden flowers bloom, flowers of the sun

My golden flowers blossom [sung twice]

Silver flowers bloom, flowers of the moon

My silver flowers blossom [sung twice]

Jade flowers bloom, flowers of the stars

My jade flowers blossom [sung three times]

云彩来搭桥 呀吉,搭起我(女子)的云桥 天女织绸缎 呀吉,织女子(我)的绸缎 女子来织,天女的妈妈来 织,呀吉,织女子(我)的 绸缎 金花开,太阳开金花,呀吉, 女子(我)的金花开 银花开,月亮开银花,呀吉, 女子(我)的银花开

玉花开,星星开玉花,呀吉, 女子(我)的玉花开

Coda (sung solo):

(Ya jif), maf gge yul bbaq bba (ya) [sung three times]

Yuq bbaq bba (ya)

My jade flowers blossom [sung three times] Jade flowers blossom

女子(我)的玉花开,玉花开

ndramine and winners along the read to the land of the arcasters. Will lation to be wide a winner the

12. Ail jiuq bbv ddaq pil (Dawn Lament) - 鸡鸣哭祭

A unique Naxi funeral custom, this folk song is sung while the coffin rests in the house. The singer is usually from the generation of the deceased's children or grandchildren, and may be either female or male; the words here suggest a granddaughter lamenting her grandmother. People believe that before the coffin is taken out for burial, the living can use this lament each dawn when the cock crows to communicate with the soul of the deceased. The words may recall the person's deeds during their lifetime, or speak of the mourner's grief. They invite the soul to arise and take refreshment, and usher it along the road to the land of the ancestors. This lament used to be widespread

throughout Naxi areas; it can still be found in regions such as Tacheng. Below, "(e e e)" indicates the primary sobbing sound, usually reiterated several times.

(Heel wo yil yil), A zzee (wo e e e) Jji jjer kee naq xi (yil), kee leel lerf cee ye (e e e)

Bbei bbvq xi jjiq zzeeq, xi jjiq aiq naq xi (yil), aiq leel jjiuf cee ye (e e e)

A zi (yil), a zi (we e e e)

Dee gvl me gvl nee, (yil), ggeq seil dee ga mu meil (e e e)

A zzee (e e e),

Ngvl gge lv mei nee (yil), jji jjerq jjiq

ke lo nee (e e e), jjiq wuf cee sei (yil)

Jjiq zeiq pa seel zo nee, (e e e), A zzee gge (e e e) jjiq zeiq yel bbeq (yil), jjif see zeiq ga mu mei, (e e e)

Jjiq leel zeiq pil nvl, ngvl gge lv mei nee (e e e), ha sal teiq ji seiq (yi), ... bbai mi teiq zhil seiq (yil), A zzee gai (e e e), xiul ddiuq la teiq zhil seiq

A zzee (we e e e), zzee gvl me gvl nee (yil), haf see zzee ga mu meil (e e e), A zzee (we e e e)

Shuaq gv la xiuq jjiuq, la xiuq jjiuq mei leel (e e e), la xiuq zzee zzee bbei (e e e), la la lol lei heq (e e e)

A zzee (we e e e), ngvl ge lv mei nee (yil), A zzee shv ddv sei me tal (e e e), A zzee (we e e e), zzee gvl me gvl nee (yil), ha see zzee ga mu meil (e e e)

A zzee (yil e e e), A zzee (meq, e e e)

Grandmother!

The black dog in front of the house, the black dog weeps too

This village family, this family has a black cock, the cock is also crowing

Grandmother, grandmother!

Can you get up? Please get up! Grandmother!

Your granddaughter, as usual, has brought water from the well in front of the house for you to wash your face

I have prepared your washcloth, I will help you wash your face, please get up to take a wash!

After you have washed your face, your granddaughter has prepared food for you, and has lit the oil lamps and fragrant candles

Grandmother, even if you can't eat, you must get up and eat a little, Grandmother There is a red tiger on the mountain, Grandmother, please go with the red tiger, return to the embrace of the ancestors

Grandmother, your granddaughter will always, endlessly, think of you! Grandmother, even if you cannot eat, please have something to eat first

Grandmother, grandmother!

奶奶!

房前拴着黑狗,黑狗也哭起 来了。

村里的这家人,家里养着黑鸡,鸡也在打鸣了

奶奶啊,奶奶~

不知您能不能起来啊,请您 起来吧

奶奶~

您的孙女啊,像往常一样, 从房前的井中为您打来了 洗脸水

准备好了洗脸帕,要服侍奶 奶洗脸了,请您先起来洗脸 吧!

洗过脸以后,您的孙女, 已经为您放好了饭菜,油灯 和香烛,也都为您点燃了

奶奶啊,无论您能吃不能 吃,一定先起来吃一点, 奶奶~

高山有红色的老虎,奶奶啊, 请您与红虎相伴,回到祖先 的怀抱

奶奶啊,您的孙女,会永远 思念奶奶,无尽的思念!

奶奶啊,无论您能吃不能 吃,都请您先吃饭吧

奶奶啊,奶奶!

13. Saiseeq jjiq / A lil lil jiq perq (Saiseeq jjiq / Beautiful White Clouds) - 三思吉、美丽的白云

These two songs come from the old Naxi funeral repertoire Bbesheeq xilli (Chinese: Baisha xiyue 白沙细乐). Saiseeq jijiq is a stream at the foot of the lade Dragon Snow Mountain. Legend has it that the leaders of the Naxi and Bo ethnic groups arranged a marriage between their children, and that when disputes later led to war, the blood of those killed spilled into the stream at the township of Baisha (Naxi: Bbesheeg), turning the waters red. The second song, which starts at 2:02, is a well-known Naxi song with a melancholy affect, often sung to departing friends and relatives. The syllables A lil lil are vocables, but also have the sense of "beautiful and happy." The phrase jiq perq

means "white clouds." In places He Jinhua doubles with herself, to give the sense of a small group. She learned these songs after joining the county song and dance troupe; they are widely sung in and around the county seat.

Saiseeq jjiq:

Sai me waq, jjiq me waq, sai mel wa, jjiq me waq

Sail la leel yil weq, jji dal waq, jjiq la leel, saiq dal waq

Sai la leel jjiq jjiq dal waq, (a) jjiq dal waq

Saiseeq jjiq ddeeq hoq, jjiq seeq sai ddee hoq [The first four lines are sung twice, the second time as a duo.]

Saiseeq jjiq ddeeq hoq [coda to second singing, sung solo]

It is not blood, it is not water, it is not blood, it is not water

It looks like blood, but is water, it looks like water, but is blood

It looks like blood, but is water, it is water

This Saiseeq jjiq stream, with water and blood flowing together

This Saiseeq jjiq stream [coda to second singing] 不是血,不是水,不是血, 不是水

看似血,又是水,看似水, 又是血

看似血,又是水,又是水 这条三思吉的水,水引血在 流,血引水在流.....

A lil lil jiq perq: A lil lil (ge) jiq perq, we lil lil (ge) ji naq Ji perq ji nal gol Gel gguq go, go gguq gel Lol lei heq Tee leel lei wul lei heq Tee leel lei wul heq Lei lee juq me lee [This line is sung three times, and the entire song is sung twice, first solo, then as a duo; this line is sung a fourth time, solo, at the end of the recording, to form a coda.]

Beautiful white clouds, beautiful black clouds

Between the white and black clouds

The eagles chase the cranes, the cranes chase the eagles

Flying away They have flown away They have flown away They will not return [repeated line] 美丽的白云,美丽的黑云 在白云黑云之间 鹰随鹤,鹤随鹰 飘然飞去,飞去 不会再飞回来了,不会再飞 回来了……

14. Oq mei leeq bee (Song of the Spirit of the Grain) -谷神调

This song comes from He Jinhua's home region of Tacheng. Traditionally, when farmers stored the harvest in the granary, they called upon the spirit of the grain to protect the family's grain supplies. He Jinhua heard this type of song when young, but she primarily adapted this version from Yang Zenglie's recording of folk singer He Guilan. Chagsa, the place mentioned in the song, is famous for fine tea. At the end, He Jinhua uses spoken Naxi to explain the song's purpose.

Oq lei lu, lei lu!

Yibbiq cheq me waq, sheq bbv bbei lei lu, Of lei lu!

Oq mei lei lee zeel

Seel kv bbul naq teiq re seiq, Oq mei cheq lei lu, Oq lei lu!

Oq lei lu, lei lu!

Oq mei lei lee zeel

Seel hei ri naq teiq jel sei, Oq mei cheq lei lu, Oq lei lu!

Oq lei lu, lei lu!

Oq mei lei lee zeel

Chaqsa leil naq jil, leil jil teiq sal seiq, Oq mei cheq lei lu

Oq lei lu, lei lu!

Oq mei lei lee zeel

Ggul luq xiuq mi keel, xiuq mi bbai mi keel, bbai mi teiq zheel seiq, Oq mei cheq lei lu Oq lei lu, lei lu, Oq lei lu!

Chua perq dvq ggv ddee, dvq ggv xi ggv ddee, gguq loq teiq keel seiq, Oq mei cheq lei lu

Oq lei lu, Oq lei lu, Oq lei lu, lei lu, Oq lei lu!

Spoken explanation:

E bbei sherl bbei, ha liu guq loq keel chee kaq, oq mei lerq ddu zeel, nge nee oq mei ddee rhuq lei lerq dder keel ye.

Come, spirit of the grain, come!

May the grain pile up like the golden sands of the Jinsha River! Come, spirit of the grain! The spirit of the grain will come

We have raised a three-year-old fat swine, come quickly, spirit of the grain!

Come, spirit of the grain, come!

The spirit of the grain will come

We have brewed the fine spirits of the third lunar month, come quickly, spirit of the grain!

Come, spirit of the grain, come!

The spirit of the grain will come

We have brought in tea-leaves from Chaqsa, come quickly, spirit of the grain!

Come, spirit of the grain, come!

The spirit of the grain will come

At the granary we have lit cypress incense and oil lanterns, come quickly, spirit of the grain!

Come, spirit of the grain, come, come!

We have acquired innumerable containers of white rice and stored them in the granary

Come, spirit of the grain, come, come, come, come!

Spoken explanation:

In the past, when we were about to store the grain in the granary, we would summon the spirit of the grain to come, and would intone several lines welcoming him.

谷神来吧,谷神要来了 愿谷子如金沙江的金沙一 样来

谷神来吧,谷神要来了 我们养好了三年的肥猪, 谷神快来吧! 谷神来吧,谷神要来了,我 们酿好了三月的好酒,谷神 快来吧!

谷神来吧,谷神要来了,我 们驮来了茶萨的茶叶,谷神 快来吧!

谷神来吧,谷神要来了,我们 点起了柏叶香和油灯,谷神 快来吧!

我们得到了千百柜白米我们 把它放进粮仓里了

谷神来吧,谷神快来吧!

白:从前,在粮食要放进粮柜 里收藏的时候,我们要呼唤 迎请谷神来家里,我吟诵几 句迎请谷神的歌调吧。 (left) Plucked jaw harp played by He Jinhua, Tacheng, Yulong county. (right) Stringactivated jaw harp played by He Jinhua, Tacheng, Yulong county.

Jaw Harp Pieces

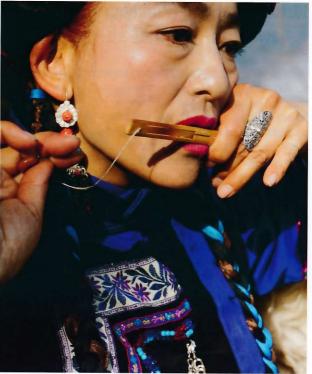
He Jinhua: jaw harp (all tracks)

Jaw harps of varying construction are found among many ethnic groups of southwest China and Southeast Asia. The Naxi have two main varieties. The first, heard in track 15 below, consists of three strips of bamboo, each with a tongue cut into it, which are held up to the mouth and plucked with the index and middle fingers of the right hand. While the absolute pitch of each instrument varies, the relative intervals heard here are standard. The second type of Naxi jaw harp, heard in track 16 below, consists of a single bamboo strip with a tongue cut into it. A loop of string protruding from one

end is wound around the little finger of the left hand to help secure the instrument, while a string protruding from the other end is pulled by the right hand to cause the tongue to vibrate. For both types of jaw harp, the mouth acts as the resonating chamber, and altering the shape of the oral cavity creates different overtones. The instrument has been in decline for some decades now. but traditionally it was used as a speech surrogate, most famously in courtship. In particular, speech rhythm, vowels, and linguistic tones can be mimicked. It is said that there are 77 Naxi jaw harp tunes.







15. Kail guegueq (Plucked jaw harp) - 弹口弦

He Jinhua initially learned this instrument's technique from Li Xiuxiang (李秀香) (b.1945), an excellent folk singer and jaw harp player from Lashi township and Jinhua's colleague in the county song and dance troupe. Jinhua then studied it on her own, listening to older players. The instrument she uses here was made by He Shiqing (和世清) from Tai'an, one of the few remaining skilled makers. This piece is her own composition, titled "Joyful evening/Chee huq ssei hua huaq/快乐的夜." A few seconds of the piece, starting at 1:02, adapt a phrase she learned from He Minda (和民达) (b.1945), a fine traditional instrumentalist and singer from Baihua village and a senior colleague in the county song and dance troupe.

16. Daiq guegueq (Stringactivated jaw harp) - 拉口弦

He Jinhua learned this instrument's technique from Yang Xiuchun (杨秀春) (b.1949), another fine folk musician. Born in Sanba, Yang married into Wenbi village, not far from Baihua village, and joined the county song and dance troupe. The instrument used here was made by Yang Xiuchun. In this performance, He Jinhua strings together melodies of three popular Naxi folk songs. Since the instrument produces only one fundamental pitch, she relies on the overtones generated to reproduce the tunes with uncanny accuracy. The three folk songs in question are "Al li li/A li li (vocables)/阿丽里" (at the beginning, at 0:56, at 1:36), "Laoweige/Laowei (vocables) song/劳喂歌" (at 0:39), and "Sal'ua bba xiuq bbaq/Flowers bloom in the third month/三月百花开" (at 1:09).

17. Hei meil zeeq bbvq nee gua guaq (Meeting by Moonlight) - 月下相约

This composition by He Jinhua features both types of Naxi jaw harp and a carved wooden frog scraper toy, bought at a local market, to imitate frogs croaking. The words conveyed are as follows:

(Eil leil haiq yi we,) chee huq ko leel shel

Mee gv hei mei la, sseiq weq bbu ye weq

El ggeeq nil gvl la, heiq mei zeeq bbvq nee

Goq ko lei shel neeq

Ke loq ba sso leel, guegueq ko mi ceeq ye weq

Zzerq piel zzerq baq la

Guegueq lei mi ceeq

Ah, speaking of things tonight The moon in the sky is so bright The two of us, under the moon Talking about what's in our hearts The little frog from the ditch also comes to listen to the jaw harps The tree leaves and tree flowers Also come to listen to the jaw harps

哎嘞喂,说起今晚的事 天上的月亮也多么明亮啊 我们两个在月亮下面 说说心里的话 水沟里的小青蛙也来听口 弦了 树叶和树上的花 也来听口弦了 Contemporary Song Arrangements and Spoken Naxi: He Jinhua: voice (all tracks)

18. Xiq dvq bee (Transplanting Song) - Version 2 - 栽秧调

Daniel Ho, piano

During He Jinhua's visit to Los Angeles in November 2018, she and composer Daniel Ho enjoyed an informal improvisation session at Daniel's house. They liked the results, creating two new song arrangements (tracks 18 and 19). This is an arrangement of the song from track 2. Daniel Ho created the piano accompaniment.

19. Labeq gguqqil (Gguqqil song from Labeq) -Version 2 - 拉伯谷气

Daniel Ho, 'ukulele; Helen Rees 李海伦, recorder This is an arrangement of the song from track 7. Daniel Ho created the accompaniment for 'ukulele and recorder.



20. Nge nee niruq shel (Self-introduction) - 自述

(Spoken Naxi)

To give listeners a sense of the spoken Naxi language, He Jinhua introduces her musical life:

Nge xi chee gvl nvl, Yiggv ddiug log gge, Talzzai mei dde gvl wa, ngeq nvl Naqxi miq zeel seil yi, Geldalgv Elku miq, Habaq miq zeel seil yi Hoq Jihua miq. Ngeq jil ji nief chee ni nee, zzer zzer co co ser. Jil ji nieg chee ni nee, xi ddeeg xi mul ggug nee, ee lvl bbug lvl gv nee, Naqxi bee zee soq, Naqxi bee zzee zzer, nge nee zzer neeg gge, bee zzee chee nvl, cherl ggug cherl lei ji bbei, zzer ddu gge bee zee wag ye. Nge nee zzer sog neeg gge bee zee chee ddee hu bbei, e bbei sherl bbei gge xi mul ggug nee so sog bel ceeg, xi mul nee meil mei yel, heil yi xi mul ggug nee sog bel ceeg gge bee zee chee nvl, e yi xi mul ddee hu seil yi, ddiug log me jjuq xe. Ddee hu seil yi, sher hol cerq kvl ggv neeg seig, yerl nge nee lei zzer ser pi gge bee zee chee ddee hu bbei, ngvl he gai bul, ngvl he nee lei ko mi yel yerl, jief bbei seia.

I am from Tacheng in Lijiang. My Naxi name is Geldalgv Elku; my Chinese name is He Jinhua. From childhood I liked singing and dancing. When young I would accompany the adults as they herded the cattle and pigs, and would learn folk songs from them. The folk songs I sing have been handed down through the generations, and were learned from the old people of my home area. Some of these older people have already left this world, others are already 70 or 80 years old. Now I'm presenting these folk songs I have learned to you; I'm very happy that you are listening to my songs, thank you!

我是丽江塔城的人,我的纳西名字叫Geldalgv Elku [意思是砍做犁铧杆地方的宝贝, elku 就 是宝贝的意思]。汉语名字叫和金花。我从 小孩时就喜欢唱歌跳舞,小孩时跟着大人去 放猪放牛,向他们学习唱民歌,我唱的这些 民歌,都是代代相传的民歌,是向家乡的老 人学来的。这些老人有的已经不在世上了, 有的已经七八十岁了。我现在把我学来的这 些民歌,都献给您们,您们来听我的民歌, 我很高兴,谢谢您们了!

CREDITS

PRODUCED BY Helen Rees

RECORDED BY Stuart Schenk

MASTERED BY Pete Reiniger (tracks 1–17, 20), and Daniel Ho (tracks 18 and 19)

TRANSLATIONS BY He Jinhua, Yang Fuquan 杨福泉, He Hong 和弘, Helen Rees

LINER NOTES BY He Jinhua, Yang Fuquan, Helen Rees

PHOTOS BY Helen Rees

MAP BY Inne Choi

EXECUTIVE PRODUCERS: Daniel E. Sheehy and John Smith PRODUCTION MANAGER: Mary Monseur PRODUCTION ASSISTANT: Kate Harrington EDITORIAL ASSISTANCE BY Carla Borden ART DIRECTION, DESIGN, AND LAYOUT BY Caroline Gut SMITHSONIAN FOLKWAYS IS: Paloma Alcalá, sales associate; Cecille Chen, director of business affairs and royalties; Logan Clark, executive assistant; Toby Dodds, director of web and IT; Will Griffin, licensing manager; Kate Harrington, production assistant; Fred Knittel, marketing specialist; Seth Langer, licensing assistant; Helen Lindsay, customer service; Mary Monseur, production manager; Sahara Naini, inventory coordinator; Jeff Place, curator and senior archivist; Sayem Sharif, director of financial operations; Daniel E. Sheehy, interim curator and director; Ronnie Simpkins, audio specialist; John Smith, associate director; Jonathan Williger, marketing manager; Brian Zimmerman, sales and customer service specialist.

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