



An investigation of Hua'er song development in Gansu and Ningxia, China

Xufeng Wang ^a, Sayam Chuangprakhon ^a *

^a College of Music, Mahasarakham University, Kantharawichai 44150, Thailand

Abstract

This study used a qualitative research methodology to classify and examine the large amount of information which was collected through field research. The research objective was to 1) An investigation of Hua'er song development in Gansu and Ningxia, China. 2) Examine the characteristics of Hua'er song in Gansu and Ningxia, China. The research designed the interview and observation forms related to the interviews and observations. The interviews were divided into 3 groups: expert informant, inheritance, and the masses. The study's findings are as follows: 1) Gansu Hezheng and Ningxia Haiyuan are both ethnic minority enclaves containing more than fifty percent of the Hui ethnicity. All faith is isism. Share similar ethnic taboos. Due to the geographical and cultural differences between the two places, the transmission of Hua'er song has changed. 2) The Hui nationality performs a crucial, irreplaceable function in the process of Hua'er's spread, which cannot be played by any other ethnicity. Directly linked with the material interactions and activities of humanity. Not only does the Hui spirit penetrate the transmission process of Hua'er song, but it also permeates the literature of Hua'er song.

Keywords: Hua'er song, Transmission, Gansu Hezheng, Ningxia Haiyuan, China.

© 2016 IJCI & the Authors. Published by *International Journal of Curriculum and Instruction (IJCI)*. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (CC BY-NC-ND) (<http://creativecommons.org/licenses/by-nc-nd/4.0/>).

1. Introduction

Hua'er is most prevalent in northwest China. A folk song composed and sung mostly in Chinese dialects by the Han, Hui, Tu, Tibetan, Dongxiang, Baoan, Sala, Mongolian, and Yugu ethnicities. Hua'er is recognized as "the soul of the northwest, the living book of songs, northwest encyclopedia, etc., and is on the China and the world double intangible cultural heritage list. Hua'er was derived from an old Qiang ethnic nomadic melody (Qiang song). During the Qiang and Han dynasties, the Qiang and Han peoples inhabited the region of Linxia. Due to the war, Xianbei, Tuyuhun, Xiongnu, and other nationalities migrated from the end of the Eastern Han Dynasty to the beginning of the Northern

* Corresponding author Sayam Chuangprakhon. ORCID.: <https://orcid.org/0000-0002-5124-2953>
E-mail address: sayam.c@msu.ac.th

Dynasty and resided in Linxia alongside Qiang and Han people. Never has ethnic integration and cultural interactions been so lively. Linxia Hua'er's prototype with Chinese as the singing framework, Qiang music, and diverse ethnic music aspects began to emerge. In Chinese history, the Sui, Tang, and Song Dynasties were a time of fast economic and cultural development and frequent foreign exchanges. The land Silk Road became a bridge of economic and cultural exchanges between East and West, attracting many businessmen from Central and West Asia to settle in Linxia; on the other hand, wars and unrest caused population migration and ethnic integration, and the Tubo and Tujue groups migrated to Linxia. Tibetan, Tang, and Song poetry gradually influenced the development of Linxia Hua'er (Mu, 1994; Li, 2011; Zhou, 2020). During the Yuan Dynasty, Linxia became an agricultural region. Combined with the open and inclusive policy of the Yuan Dynasty, every ethnic group from the border regions and western regions eventually migrated here. Consequently, the Hui, Dongxiang, Sala, Baoan, and other ethnic groups eventually formed, while the Han steadily retreated during this time. All ethnic groups live together, and all civilizations communicate with one another, establishing the groundwork for Linxia Hua'er's eventual birth. The Hua'er are often mature. During the early Ming Dynasty, Linxia Hua'er was born (Ren, 2012; Yang, 2016; Qifei et al., 2022).

Gansu Hua'er is a folk song, one of the local people's types of oral literature (Yang et al., 2014; Tuohy, 2018; Yang, 2020; Ma, 2020; Rui, 2022). The structure of Hua'er is separated into two sections, the first of which is the introduction and the second of which is the singing topic. The song's lyrics, which are sung in Linxia dialect, have a strong local character. Hua'er lyrics and melodies are categorized as "Hezhou Hua'er" and "Lianhuashan Hua'er." Consequently, it is rare for people to truly love the Hua'er style and to make the effort to sing it. Hua'er inheritance is also designated by the provincial folk association as the "Hua'er singer" in Gansu province. The county is home to 41 Hua'er singers, including Dong Minghao, Liu Guocheng, Liu essential, Lang Xuehui, Bai Xue, and Jiang Zhao, the majority of whom are illiterate and have a low level of education. This group of vocalists grew up during the late 1960s and early 1970s, when their home life was challenging, and they had little opportunity to attend school. They became Hua'er vocalists through years of production effort. Most adolescents born in the 1980s or 1990s attend school. They have virtually no opportunity to learn Hua'er, and new forms of entertainment such as campus culture and pop music are also diminishing Hua'er's effect on the younger generation. (Yang et al., 2016; China Intangible Cultural Heritage Network, 2019; Zixiao, 2022). Ningxia Hua'er: The famed Haiyuan County in Zhongwei City, Ningxia. Type: split into "whole Hua'er" and "scattered Hua'er" with "whole Hua'er" being excessively long and "scattered Hua'er" allowing for improvisation. Compared to the Hua'er in Yinchuan, the Hua'er in Haiyuan sing more loudly and passionately, sometimes loudly and clearly, and sometimes euphemistically and delicately. This is one of the most popular art forms among the Hui people. The whole length of the whole Hua'er for you to tell a paragraph of moving story, free scattered Hua'er change free, from time to time demonstrates the singer's many

talents and wit, two people duet, you sing me to answer, you are, I a paragraph, wonderful docking, frequently causing the audience to become enamored. The singer of the Hua'er is referred to as "diffuse Hua'er" or "diffuse youth" (Yang, 1987; Mu, 1998).

The Hui Hua'er is a type of folk song that has been passed down and improved by the Hui people in the northwest of China since the Tang Dynasty. They are also called Hua'er. It happened more than a thousand years ago, and all the different ethnic groups in China have grown and changed a lot since then. The Hui Hua'er has been passed down and improved in both Ningxia and Gansu provinces. Because the two regions are different in terms of culture, geography, and ethnicity, they have developed in different Hua'er styles and in different ways. The author is interested in how the same cultural traits are different in different humanities, geography, and national environments, and how this affects the direction of development. He or she suggests that cultural globalization can help Hua'er go further, and that this will help Hua'er grow and be studied and promoted in the future (Tuohy, 2018; Chan, 2020; Qifei, 2022).

2. Method

2.1 Research site

This article investigates Hua'er County, Linxia Hui Autonomous Prefecture, Gansu Province, and Haiyuan County, Zhongwei City, Ningxia Hui Autonomous Region.



Figure 1. Map of Gansu and Ningxia

Source: <https://www.baidu.com>

2.2 Main informants

The interviewees were sorted into three groups in advance by the investigators are.

2.2.1 Expert informant

Involvement in Hua'er research for more than ten years; extensive Hua'er research; publication of academic papers and Hua'er works. Serve as an officer of the local cultural system.



Figure 2. Zhang Xiaodong (Expert informant)

Member of the Party group and vice chairman of Linxia Federation of Literary and Art, secretary of the Party branch of Linxia Federation, member of China National Association, honorary chairman of Linxia Federation of Literary's Association, chief editor of "Chinese Hua'er ". Nearly one hundred reviews of Party construction in Linxia Prefecture were published in Party Building, Gansu Daily, National Daily and other media, including commentary, essays, different forms of TV feature films, multiple integrated vehicle radio programs, Hua'er Art Life, Linxia, Hua'er Collection and other books were well received.

2.2.2 Inheritance

Selection criteria: accept Hua'er singing since childhood, mouth to heart.



Figure 3. Roger, inheritor of Hua'er in Linxia, Gansu Province



Figure 4. Yang Xue, the inheritor of the Hua'er in Ningxia

2.2.3 *The masses*

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



Figure 5. The masses

2.3 *Data Collection*

Through fieldwork and written recording, the data were gathered. I started by looking up my research goals on my paper's webpage and discovered that the substance of this literature was pertinent to this article. Second, in Zheng County, Gansu Province, and Linxia Hui Autonomous Prefecture in April 2021, I performed a comprehensive Hua'er meeting observation, interview, and questionnaire survey. 9 hours of audio and 18 hours of video were captured. There were about 200 pictures taken. Third, in June 2021, I'll travel to Haiyuan County, Zhongwei City, and the Ningxia Hui Autonomous Region.



Figure 6. "Hua'er Fair" scene

2.4 Data Management

2.4.1 Literature.

Through reading the literature of literature, the development status of Hua'er music culture is analyzed.

2.4.2 Field investigation

Photos, videos and audio recordings from each field visit were kept.

2.4.3 Questionnaire survey

Kept 129 paper questionnaires and 272 electronic surveys.

2.5 Data analysis

Classify and examine the veracity of the collected data to manage them. And the data is sorted based on location, compared based on music function then genre, and compared for similarities and discrepancies. Lastly, the music promotion is divided into public promotion and school promotion, and the obtained data's veracity was confirmed. To ensure the accuracy of the data, triangulation was utilized. Combining the following data sources enabled triangulation: field records, video observations, interviews, documentation, and qualitative surveys. For the majority of the posed study topics, at least three types of data were gathered.

3. Result

3.1 The development of Hua'er song in Gansu and Ningxia, China

The Hui nationality's relationship with the "Hua'er". Due to the Mongol army's large-scale westward expedition in the early 13th century, all the various ethnic groups in Central Asia who believed in Islam were forced to move east, and they were the main source of Chinese returnees. Most of these men were artisans, farmers, and merchants.

"With thirty thousand kang Li soldiers, Taizu killed them in one night, and took thirty thousand craftsmen and distributed them to each battalion," he explained. They were organized as "Exploration Ma Chi Army" or "pro troops in the Western Regions". They successively fought in the wars to destroy the Western Xia, Jin, and Southern Song dynasties, traveled throughout the country, and played a critical role in the Yuan army seizing power and uniting China. Later, to alleviate the supply-demand imbalance, the rulers of the Yuan Dynasty implemented the so-called policy of army support with Israel. Yuan Shizu issued the following order in the tenth year of the Yuan Dynasty (1273): "Investigate the Red Army and every aspect of society. The vast majority of these returning soldiers then changed jobs or changed jobs, and the history of "land reclamation and grazing" on the barren land began." It is a major agricultural reclamation area stretching from Liupanshan to the Yellow River in Ningxia and the Hexi and Five rivers in Gansu. This means that after leaving their native land, the Hui Hui ancestors gradually transitioned from a turbulent military life to an "agriculture-oriented" farming life, marking a historic turning point. The original Hui people were multiplied in the Ming Dynasty, but many "western Regions Hui" to the attached factory continued to expand, the commercial operation began to take shape, and the characteristics of "large dispersion and small settlement" were demonstrated. "Until the late Ming and early Qing dynasties, the west from the melon sand to the ring, qing to the east, silver, summer to the north, and the south, sleep, the so-called Gan Hui and East Gan Hui trace, has nowhere," Wu Jingao wrote in "Records of the Qing Dynasty." In the Qing dynasty of Gansu hexi counties and Linxia, pick, water, hui county, Gansu, valley, Tianshui, out, jingyuan, jingtai, Ningxia evaluation, source, sea, Wu Zhong, Yinchuan, Qinghai Xining, music, mutual aid, chase, and, are the hui live most place. The nature of "accommodation" has fundamentally changed after 300 years of evolution and melting, and they have a relatively certain living space in the northwest, as well as their own economic model and economic form. This is the material foundation for establishing a nation. To survive and develop in the new historical environment, they abandoned their original national language and accepted Chinese as their common language; at the same time, a nation's cohesion and centripetal force are significantly increased, and national feelings are extremely strong. As a result, after the middle of the Ming Dynasty, there were records in historical books of "hui" and "naturalized hui," which was the title of the Hui Hui style, indicating that Hui was essentially formed as a national community. So, when did the Hua'er become popular among various ethnic groups, including the Hui nationality? Who is the primary communicator? What is the location of the main watershed? Let us begin with the two poems.

The ways of spreading "Hua'er" by the Hui people. Any historical record should begin with these natural foundations and their changes over time because of human activity. The history of the Hua'er Valley is essentially one of population migration and cross-cultural

transmission. We know that the Hua'er has spread to eight ethnic groups. In general, they have made various contributions to the formation, as well as the prosperity and development of the Hua'er. No ethnic group, however, has experienced a tortuous and turbulent migration process like the Hui nationality, nor has any ethnic group experienced the process of spreading Hua'er through hardships like the Hui nationality.

The characteristics and significance of the Hua'er spreading hui people. The disseminator must exert influence on the transmitted Hua'er, causing alienation, or change the form, content, or style, which is the internal characteristic of the transmission process; and the disseminator must exert influence on the transmitted Hua'er, causing alienation, or change the form, content, or style, which is the external characteristic of the transmission process.

3.2 the characteristics of Hua'er song in Gansu and Ningxia, China.

"Hua'er" is the art of poetry. The people compose it orally and pass it down from one generation to the next. In his book, *History of Western China*, Mr. Zhao Zongfu wrote a summary of the poetry from the Qinghai-Tibet Plateau (which includes Xikang), Xinjiang, Gansu (especially the northwest part), and Ningxia. The poem has a lot of different ideas in it, and it talks about almost every part of social life. "Hua'er" has some features of poetry, and the lyrics are both lyrical and narrative. They also give the most accurate picture of everyday life, showing mountains and rivers, work in the fields, and business travel. Singing in the local language. It also shows how the history of the area went up and down, how people moved from place to place, how the society grew, and how the people's lives got better and better. As it grows and changes, it welcomes the new because it comes from life, from the people, and is full of energy.

From the perspective of the rhythm of the lyrics alone, excluding the lining words in the lyrics, both the Ningxia Hua'er and the Hua'er of Gansu contain seven-word sentences, and the beat of the lyrics is essentially same. However, the lyrics of Gansu Hua'er contain a high number of lining words. In many instances, these lining lyrics are tightly tied to the positive words, and the deletion of certain lining words from the positive words will alter the entire sentence's meaning. This is inextricable from the Hezhou Gansu dialect custom. As stated previously, the absence of lining words in Ningxia Hua'er is directly related to the local dialect. However, the counterlining of the lyrics in the singing lyrics will also be utilized in order to coordinate the beat of the singing lyrics with the rhythm of the music. In addition, the inclusion of the Ci accentuates the vernacular qualities of "Hua'er" impromptu singing, allowing it to attain the optimum singing effect. In light of this, the relationship between the rhythm of the lyrics and the lining words, dialect, and melody is inseparable and essential.

YI XIN ER XIANG ZHE GE NI LIAO

Ning Xia Hua'er

Moderato

(ai) da ma de bian er (zhe) shan_duan liao

8
zou ma de (yao) jiao bu (er) luan liao er a ge chu men san tian

15
liao ya ai yao yi tian zhe ya gan yi tian yuan ya liao

Figure 7. "Hua'er song: yi xin er xiang zhe ge ni liao

In this poem's example, the rhythm of the lyrics indicates not only the evident rhythm features of Ningxia Hua'er, but also the rhythm characteristics of Gansu Hua'er. Due to the insertion of lining words, the lyrics of the first and second sentences of each paragraph reflect the rhythm features of Gansu Hua'er, namely the rhythm characteristics of the three beats. The cadence of the third and fourth phrases in each paragraph, however, reflects the rhythmic qualities of Liupanshan Hua'er. Three times each sentence, the third sentence of each paragraph consists of three words, two words, and three words. Although each sentence appears three times in the fourth sentence of each paragraph, the rhythm of the first paragraph differs from that of the second and third paragraphs. The outlining is introduced to enhance the rhythm of the melody and has no effect on the lyrics' meaning. It displays the features of Ningxia Hua'er's spontaneous rhythm. Very few lining words are used throughout the entire song, which is a characteristic of the lyrics of Ningxia Hua'er. Additionally, it indicates that Gansu Hua'er has some effect over Ningxia Hua'er.

HE ZHOU CHENG YOU WO DE CHE XIN LI

Gan Su Hua'er

(ai) tang wang chuan you yi ge che chuan ni(ya) si ai ya gaL di xiong
 7 (ai) he zhou cheng you wo ge che xin ni(ya) si ai ya a ge di
 han ya niu xin shan (ya) you yi ge dong ni ya shi
 rou ya lan zhou cheng (ya) you wo de sha ni ya shi

Figure 8. "Hua'er song: he zhou cheng you wo de che xin li

This song's rhythm is a standard three rhythm, and each sentence is repeated three times. The first sentence of each paragraph is in the rhythm form of three words, three words, and three words, while the second sentence is in the rhythm form of three words, three words, and two words. As the beat of the song, the inclusion of the lining in the next paragraph does not alter the meaning of the positive word after its removal. In Gansu Hua'er, where the lining is extremely rare and scarce, the circumstance is more exceptional.

However, the musical styles are different, and Ningxia Hua'er's bitter tone tone list is the product of Qin cultural impact. As a result of their distinct national cultures and personalities, their musical traits are also preserved. The most prevalent cavity sound varieties in Ningxia Hua'er and Gansu Hua'er include wide, narrow, narrow and near, and a tiny number of ultra-wide cavity sounds. The bulk of Ningxia Hua'er are narrow cavity tone lists, and the types of small seven cavity tone list and small cavity tone list are both present in Ningxia Hua'er songs. Then, the representative song of Gansu Hua'er, in the singing of different nations, the types of cavity sounds have different emphasis, but the common types of cavity sounds are wide cavity tone tones and narrow cavity tone tones. The defining characteristic of the typical songs of the Hui, Han, and Dongxiang nationalities is the alternation of wide cavity sounds and small cavity sounds, whereas the representative songs of the Salar and Baoan nationalities are dominated by narrow cavity sounds. Lastly, the two melodies are distinct. The melody pattern of the Hua'er from Liupanshan is downhill, but the melody trend of the Hua'er from Hezhou is first upward and then downward.

4. Conclusion

Following are the conclusions of the study on Gansu, Ningxia, and Haiyuan: Both Gansu Hezheng and Ningxia Haiyuan contain concentrations of ethnic minorities with most Hui people. Isism is all about faith. the same racial taboos. The inheritance of Hua'er has varied because of the two regions' distinct geographic and cultural environments.

It is impossible for other nationalities to take the position of the Hui nationality in the process of spreading Hua'er. The Hua'er River basin, which serves as a gathering and distribution center, served as the primary activity region for the Hui people and their forebears throughout history in northwest China. Hua'er are created in accordance with those processes in the particular social and historical life, "and are intimately connected to people's material activities and their interactions with one another." The Hui spirit penetrates Hua'er's music and literature in addition to the Hua'er transmission process itself (Wang, 2020; Liu et al., 2022).

The singing structure of Gansu Hua'er and Ningxia Hua'er is similar, with four sentences, five sentences, six sentences, waist, and two water; second, both groups have symmetrical and asymmetrical singing structures; third, Gansu Hua'er's most distinctive end is a single sentence tail, double sentence, and double end, which is also located in the same location for both groups. The two main variations are the rhythm of the three words, two words, and two words at the end of the song and the features at the end of the first three words, which are two words, two words. The first sentence contains three words, three words, three words, one word, three words, three words, three words, and the next sentence contains three words, three words, and two words, reflecting the rhythmic characteristics of the three beats. The rhythm of Gansu Hua'er is expressed in the form of three and four words, respectively. Ningxia Hua'er and Gansu Hua'er have differing rhythms primarily due to dialect differences (Zhang, 2007; Yang, 2020; Harris et al., 2002; Wang et al., 2022).

The connection lining between Gansu Hua'er and Ningxia Hua'er is reflected in the lining, connecting lining into language lining "ah", "ah", "person", "ha", "yo", "ah," ah," people "," the "and mosaic" a "," a "lining", "I," "that," "is," etc.; second, the lining of the expanded structure, "the meat of a brother," is the common Thirdly, although the last consonants are "yeah" and "ah," Ningxia Hua'er and Hezhou Hua'er are utilized differently. First, there are fewer lines in Ningxia Hua'er than in Gansu Hua'er, and second, the dialect links are present in Gansu Hua'er. Third, Gansu Hua'er have a lot of words in the extended structure of the lines, ranging from several to dozens of lines. In Ningxia, "brother's meat," a brief structure often composed of ten words or less, is the most typical Hua'er.

The use of large cavity series and narrow cavity series is the same in the cavity lists of Gansu Hua'er and Ningxia Hua'er. The re-sol- -la- -treble four-degree leap in, which

produces the broad and bright "Hua'er" musical style, is the most musical type of type in northwest China. There are la-treble-do-re, mi-sol-l-a, sol-la-tredo, and re-mi-sol. Both Gansu Hua'er and Ningxia Hua'er use a variety of cavity sounds in various locations. To start, Gansu Hua'er's melody mostly alternates between wide and narrow cavity sounds (Qifei, 2022). The melody of Ningxia Hua'er is mostly narrow tone tone, and the small seven tone tone tone and small tone tone with local peculiarities are the sorts of accent tone that distinguish Ningxia Hua'er from those of Gansu Hua'er, despite the loud and lyrical music style (Xia, 2015; Bi, 2017; Lin, 2022).

Acknowledgements

This research project was financially supported by Mahasarakham University.

References

- Bi, L. (2017). *From Transcription to Transformation: Exploring the Creative Use of Chinese Folk Song in Gao Ping's "Distant Voices"*. The University of Nebraska-Lincoln.
- Chan, Y. K., Er, B. H., Lee, Y. M., Lim, X., & Yap, J. F. (2020). *Factors that influence employee motivation at a glove manufacturing company in Malaysia*. Doctoral dissertation, UTAR.
- Harris, R., & Dawut, R. (2002). Mazar festivals of the Uyghurs: music, Islam and the Chinese state. *British Journal of Ethnomusicology*, 11(1), 101-118.
- Li, M. (2011). *Musical and Lyrical Multiplicity of Hua'er Flower Songs*. Doctoral dissertation, The Ohio State University.
- Lin, S. (2022). *20th Century Traditional Chinese Music: A Guide to Performance Practice for Concert Saxophonists*. Doctoral dissertation, University of Miami.
- Liu, Z., Yan, S., Lu, Y., & Zhao, Y. (2022). *Generating Embodied Storytelling and Interactive Experience of China Intangible Cultural Heritage "Hua'er" in Virtual Reality*. In CHI Conference on Human Factors in Computing Systems Extended Abstracts, 1-7.
- Ma, C., Li, X., & Ma, J. (2020). *The Reason Why People Sing Hua'er: A Case Study Based on the Inheritors of He Huang Hua'er*. In 6th International Conference on Education, Language, Art and Inter-cultural Communication (ICELAIC 2019), 891-895. Atlantis Press.
- Mu, Y. (1994). On the hua'er songs of north-western China. *Yearbook for Traditional Music*, 26, 100-116.
- Mu, Y. (1998). Erotic musical activity in multiethnic China. *Ethnomusicology*, 42(2), 199-264.
- Qifei, Y., & Chuangprakhon, S. (2022). *Hua'er folk song in Qinghai, China*. Doctoral dissertation, Mahasarakham University.
- Ren, M. (2012). *Why are the flowers so "red": scholarship and policy changes on hua'er (flower songs) in northwest china*. Doctoral dissertation, University of Pittsburgh.
- Rui, M. (2022). Folk Song "Hua'er" in Northwest China: "Younger Sisters" and the Gender Relationship. *Journal of International Women's Studies*, 24(1), 3.
- Tuohy, S. (2018). Collecting Flowers, Defining a Genre: Zhang Yaxiong and the Anthology of Hua'er Folksongs. *Journal of Folklore Research*, 55(1), 113-149.

- Wang, B., & Zhang, S. (2020). *Research on the Inheritance and Development Strategy of "Hua'er" Based on the influence of Network Technology*. In *Journal of Physics: Conference Series*, 1533(2), 022035. IOP Publishing.
- Wang, J., Ma, L., & Li, Y. (2022). *A preliminary study on the acoustic characteristics of Hua'er singing*. In 4th International Conference on Information Science, Electrical, and Automation Engineering (ISEAE 2022), 12257, 533-537. SPIE.
- Xia, D. A. N. (2015). Brief Analysis on the Artistry of "Music Expression" in Vocal Music Singing. *Studies in Sociology of Science*, 6(3), 79-82.
- Yang, C. (2020). A Study on the Music Characteristics of the Ceremony of "July Official God". *Journal of Contemporary Educational Research*, 10(4), 95-102.
- Yang, K. (1987). "Hua'ers" trace to the source. *The Journal of Lanzhou University*.1981-02.
- Yang, M. (2016). *The transformation of hua'er songs in 21st century China*. Doctoral dissertation, University of Hawai'i at Manoa.
- Yang, M. B. (2020). From wild songs to intangible cultural heritage: the heritagization of Hua'er in China. *International Communication of Chinese Culture*, 7(2), 215-230.
- Yang, Y., & Welch, G. (2014). Contemporary challenges in learning and teaching folk music in a higher education context: a case study of Hua'er music. *Music Education Research*, 16(2), 193-219.
- Yang, Y., & Welch, G. (2016). Pedagogical challenges in folk music teaching in higher education: a case study of Hua'er music in China. *British Journal of Music Education*, 33(1), 61-79.
- Zhang Boyu. (2007). Traditional Chinese Music in a Changing Contemporary Society: A Field Report of the Quantou Village Music Association, Baiyangdian Lake Region, Hebei Province. *Asian Music*, 38(2), 1–43.
- Zhou, C., & Guo, L. (2020). Rose, Tulip and Peony: The Image of Paradise and the "Localized" Islam in China. *Religions*, 11(9), 444.
- Zixiao, L., Shuo, Y., Yu, L., & Yuetong, Z. (2022). *Generating Embodied Storytelling and Interactive Experience of China Intangible Cultural Heritage "Hua'er" in Virtual Reality*. New Orleans, LA, USA

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the Journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (CC BY-NC-ND) (<http://creativecommons.org/licenses/by-nc-nd/4.0/>).