

# Hainan Traditional Ethnic Folk Music: the Origin and Development of Danzhou Tone(儋州調聲)

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## 하이난 전통 민속 음악에 관한 연구 -단 저우톤의 기원과 발전-

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**Abstract** Hainan Island is the second-largest island in China. Before the Xia, Shang, and Zhou Dynasties, Danzhou (儋州) in Hainan was a wilderness. But ever since 110 BC, Emperor Wu of Han (漢) nationality set up two counties (珠崖, 儋耳) in Hainan, people from the Guangdong and Guangxi provinces continued to migrate to the northeast of Hainan. Danzhou is located in the northeast of Hainan and its culture greatly changed because of the earlier migration, the long migration period, and the complex multi-cultural heritage of the migrants. Another reason was that Su Shi, a scholar of the Northern Song Dynasty, who was exiled to Danzhou, brought the Central Plain Han Culture here which influenced the local culture greatly. Even today, ancient Chinese words and characters are preserved in the Danzhou dialect and their folk songs as well. A part of the ethnic folk music, Danzhou tone, are folk songs sung in local dialects in Danzhou with a unique regional style prevalent only in the Danzhou district of the Hainan Province. It has a unique and important place in the lives of the local people. The purpose of this paper is to analyze Danzhou tone from its origin, its naming disputes, its musical form, and its melody structure, etc. to bring about the better development of Danzhou tone.

**요약** 하이난 섬은 중국에서 두 번째로 큰 섬이다. 샤, 상, 저우 왕조 이전에 하이난의 단 저우(儋州)는 야생의 장소였다. 그러나 기원전 110년 이후 한(漢) 국적의 우 황제는 하이난에 두 개의 현(珠崖, 儋耳)을 세웠고, 광둥성과 광시성의 조상들은 하이난의 북동쪽으로 계속 이주했다. 단 저우는 하이난의 북동쪽에 위치하고 있으며 초기 이주, 긴 이주 기간 및 복잡한 이주(다문화)로 인해 문화가 크게 변했다. 또 다른 이유는 북송 왕조의 학자 Su Shi가 단 저우로 추방되어 증부 평야 한 문화를 단 저우로 가져와 지역 문화에 큰 영향을 미쳤기 때문이다. 지금까지도 고대 중국의 단어와 문자는 단 저우 방언과 민요 노래에도 여전히 보존되어 있다. 민족 민속 음악인 단 저우 톤은 단 저우 지방 사투리로 부르는 민요의 한 형태이며, 하이난 성 단 저우 지역에만 퍼져있는 독특한 지역 스타일의 전통 민요이다. 그것은 지역 주민들의 삶에서 독특하고 중요한 역할을 하고있다. 본 논문의 목적은 단주 음의 기원, 명명 분쟁, 음악적 형식, 멜로디 구조 등을 분석하여 단주 음의 발전을 향상시키는 것이다.

**Keywords** : Danzhou Tone, Folk Music, Origin, Protection, Development

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## 1. Introduction

### 1.1 The significance and purpose of the study

“Danzhou tone is a rare flower in Chinese music” commented by Tian Han, a famous modern dramatist and theatre activist of China. It is a form of folk song sung in local dialects in Danzhou and a traditional folk song with a unique regional style spread only in Danzhou district of Hainan Province. It has a unique and important position in the lives of the local people. Danzhou tone is born of life, rich in contents, and its musical form obtained through the thimble, close the tail, arch structure and other creative techniques shows that it is very unifying and artistic. On the whole, Danzhou tone tends to take a variety of forms no matter in the subject matter content, the collocation of lyrics and songs and the form of expression. The social life of different times endows Danzhou tone with different practical forms and cultural connotations. As a form of folk song, Danzhou tone has long transcended its original social and aesthetic functions in contemporary development. It has a unique value in business, tourism and social publicity, etc.

The main feature of Danzhou tone is a group singing and dancing of young men and women who melt the singing and dancing into one, which has made it become an outstanding heritage of Chinese folk culture. On May 20, 2006, Danzhou tone was authorized by the State Council to include the first batch of state-level non-material cultural heritage name list. However, like the music and folklore in other parts of China, Danzhou tone faces a severe test with the industrialization of cities and the accelerating process of modernization in Hainan. Especially since the 1980s, Danzhou tone has faced a huge challenge because of the popularity of television, internet, song and dance halls, etc. Fewer and fewer young men and women have been learning to sing Danzhou tone, and the old

artists have been keeping leaving, which made this culture inherited by dictating and acting gradually be vanished and be on the edge of extinction. Thus, in order to save Danzhou tone, this paper discusses the significance of Danzhou tone's inheritance, protection and innovative development and its economic and social value from the historical culture of Danzhou, the origin of Danzhou tone, and its artistic characteristics and evolution, etc to further tag its potential culture, strengthen its theoretical research and song innovation, and cultivate talents for its artistic performance, so that the Danzhou tone culture can be more widespread and popularized.

1.1.1 Danzhou tone is a traditional folk music culture of Hainan. It was listed as one of the country's first intangible cultural heritages in 2006. It is also one of the first nine country's conservation projects of intangible cultural heritage in Hainan. So more needs to strengthen its academic research and its reasonable development and protection are necessary.

1.1.2 The heritage of Danzhou tone needs to be provided an academic support, a full examination of its authenticity and integrity in order to promote the protection and inheritance of it. The rationality of cultural heritage is rooted in its value system, which must be insisted on the principles of cultural authenticity, integrity and irreplaceability. Danzhou tone is included in the representative list of intangible cultural heritage of China, which has met the above principles. This paper attempts to reconstruct the historical narration of Danzhou tone and analyze the historical scenes of Danzhou tone in different periods or stages, development context and art source of Danzhou tone in order to provide an academic support for this intangible cultural heritage.

The protection of Danzhou tone needs to be provided a detailed and reliable text for the

people who are interested in Hainan native music culture, and a new perspective and information for the research, education and management of Danzhou tone.

## 1.2 The method and scope of the study

Danzhou tone in Hainan is a regional folk song sung in the dialect of Danzhou with a regional style. Danzhou is an ancient city of immigrants and its music culture with the Han nationality and its surrounding minority music cultures has been always in a dynamic process of constant communication and integration. Danzhou tone is the product of the assimilation of a variety of exotic cultures with native culture. It is also the result of the combined influences of local culture, history, folklore and geographical environment, which has a unique and important position in the lives of Danzhou people. The main methods and contents of this paper are as follows:

To conduct a comprehensive and systematic collection and collation on the types, present situation and distribution of Danzhou tone. The study is guided by the theory of musical cultural anthropology and conducted by means of fieldwork, compared with other national music cultures, especially compared with the music culture of Li people, a minority nationality in Hainan. The result of the study is to provide empirical evidence for further in-depth study of Danzhou tone.

To conduct a comprehensive historical survey of Danzhou tone. Danzhou tone is a folk song in Danzhou, a kind of Han Folk Songs in the Danzhou dialect area of Hainan Province. From the amount of literature, we've collected, it originated from Danzhou's folk songs and exotic folk music and professional music popularizing in the local place. It was also influenced by the local scholars' creation in the past.

To collect and sort out various theories of the origin of Danzhou tone and offer a variety of

interpretations about its original causes. The study is going to take the time as a clue, describe the historical development of Danzhou tone and show its regional structure and humanistic feature.

To study the connection between Danzhou tone and local dialects. Danzhou tone is a kind of Han folk songs sung in Danzhou dialect and the Nature is inextricably linked to the dialect of Danzhou. So understanding the connection between Danzhou tone and local dialects is necessary and important.

To analyze the battles over the naming of Danzhou tone. Danzhou tone is pronounced as "êdiang", which there is no exact mandarin translation to it, which caused a lot of battles over the naming of this art form. So analyzing the reasons of these battles is necessary.

To study the relationship between local people and the Han nationality, the origin of communication and integration with the Han and the minority nationalities around Hainan, and their mutual influences and bidirectional assimilation, etc. which helps the readers a better understanding of the origin and development of Hainan traditional folk music.

## 1.3 Previous research

### 1.3.1 Published works and papers

The works of exploring the historical background, the origin, the development and heritage of Danzhou tone are as follows: A Study on the Historical and Cultural Value of Danzhou Tone and Folk Songs in Hainan: From the Perspective of Cultural Philosophy by Du Minge, et al; A Study on the Cultural Root of Hainan Island by Yan Guanglin; The Sound of Gulf of Tonkin by Xie Youzhao; West Coast Spracy by Xie youzhao; The Sea of Danzhou Songs by Yang Zhongxing. Published papers are as follows: "On the Existence Value of Danzhou Tone in Hainan" by Hu Shichang; "On the

Development and Present Situation of Danzhou Tone in Hainan” by Hong Guanghui; “A Study on Danzhou Tone” by Yang Mo; “A Ramble on Danzhou Tone in Hainan” by Li Youhe; “A Brief Talk on Danzhou Tone” by Chen Zhaorong; “On the Protection and Development of Danzhou Tone in Hainan” by Chen Qian.

Works or treatises on the performance, art forms and activities of Danzhou tone are as follows: Exotic Flower: Danzhou Folk Songs and Danzhou Tone by Chen Haibo; Poetic Circles of Daner by Zhao Naixing; Danzhou Tone by Chen Zhaorong. Published papers are as follows: “A Preliminary Study on Danzhou tone” by Yuang Dongyan; “Hainan Folk Music: the Art of Danzhou Tone” by Huang Te; “A Study on the Folk Art Form of Danzhou Tone” by Quan Keshan & Wang Min; “Danzhou Tone and Its Artistic Characteristics” by Fu Meixia; “A Study on the Music Form of Danzhou Tone” by Chen Qian.

The works on social value of Danzhou tone in social life, cultural significance and influence are as follows: Danzhou Tone and Folk Songs by Yang Zhongxing; The Change of Filialness by Zheng Haibo. Published papers are as follows: “The Social Elements of Danzhou Tone” by Liu Changyu; “Hometown, Field, IT and Internet: Exploration of Field Investigation Method of Music Anthropology in the 21st Century” by Yang Mo; “Music Anthropology in the 21st Century: International Trend and China’s Practice” by Yang Mo.

### 1.3.2 The research and practical work which have been done

The personal recreation of a melody or lyric for Danzhou tone. Some high-profile artists, like Wang Baoshan, a creator of Danzhou Operatta, and Niu Yuxian, a famous singer of Danzhou tone and folk songs, recreated a lot of works of Danzhou tone which were made into the audio and video products sold in audio and video shop

in Hainan, especially in the local video shop in Danzhou.

Local cultural workers in Danzhou have collected and sorted out the previous researches of Danzhou tone. For example, Guo Binsheng, a lover of Danzhou tone and folk songs, has done a long-term collection and collation of Danzhou tone and made his own new claim to the creation of Danzhou tone as well. Some local scholars even published their own research, like Yang Zhongxing who published his work Danzhou Tone and Folk Songs.

The local government carried out the collection and protection for the intangible cultural heritage of Danzhou tone. Danzhou Cultural Center is the cultural department of local government that is responsible for the intangible cultural heritage program and has often organized activities to protect Danzhou tone and folk songs.

## 2. Point

### 2.1 The origin of Danzhou tone

Danzhou tone is a folk song in Danzhou(儋州), a kind of Han Folk Songs in the Danzhou dialect area of Hainan Province. There is no exact record in the historical literature about the origin of it, but from the amount of literature we have collected, it originated from Danzhou’s folk songs, exotic folk music and professional music in the local place. It was also influenced by the local scholars’ creation in the past.

Danzhou tone is derived from the folk songs of Danzhou. The local working people often sang some folk songs to relieve fatigue or for entertainment while they were doing farm work and resting. Because Danzhou’s folk songs were looser in structure and more free in rhythm which did not fit to sing in labor. Thus, the tone hummed by the working people gradually evolved into a more regular rhythm as the time

passes, which is called Danzhou tone today. Danzhou folk songs are composed of Danzhou folk songs and Danzhou tone. The former is a kind of poetry recited according to tonal rhythm, which itself has no music score, like a kind of ancient metrical poetry chanting in terms of the tones and the tones of the words. The later belongs to a kind of "music", which sings according to the fluctuation of the scale. It is a real song. Because it's pentatonic and scale-based, there are often the cases that folk songs borrow the tone's "word", and the tone applies folk songs. that is, the second, fourth and sixth words of each folk song are best the tone of "level tone, oblique tone, level tone" or "oblique tone, level tone, oblique tone". The same or opposite of level and oblique tones can be found between the sentences of folk songs, and many sentences of level and oblique tones can be the same continuously. The pronunciation accords with level and oblique tones rhythm, which provides many important language conditions for Danzhou people to create rhythmic folk songs, which is one of the important reasons why Danzhou can become "poetry hometown" and "song sea" today.

Danzhou tone is from a four-line ballad in Danzhou, "draw two lines" or "strike two lines". Because there are only a few tunes in the folk songs, which can not meet the young men and women's needs to the song when they express their feelings of admiration. Thus, the local youth pulled out the last two lines of a folk song and composed a passage in a rising or falling phrase on the basis of the original four-lines of folk songs. Adding the words of "address". "regards" or "compliment each other" as a tag line between the first and second lines, which forms the two and a half lines. At the same time, Danzhou people like to adapt a variety of tunes to express the feeling better or just for ambiance, from which music melody permeates the singing process of folk songs and becomes

more melodious.

Danzhou tone originates from the love songs composed by the two romantic literati, Zhang Ji (張績) and Wu Deyu (吳德裕), in the late Ming and early Qing Dynasty. Danzhou folk songs flourished in the Song Dynasty and was at its peak in the Qing Dynasty. The art form of Danzhou folk songs were becoming mature during the Song and the Qing Dynasty which won more and more literati's favour of the folk songs at that period, and they produced a number of well-known Danzhou folk songs as well. Zhang Ganger, original name Zhang Ji, was a versatile man who composed a lot of famous Danzhou folk songs sung by the masses ever since, and among the most famous ones are "Infatuated Guardian of Five Watches" and "A Thousand Miles to Tell You My heart", etc. Another literatus, from Changsha Village, Zhonghe Town of Danzhou, was Wu Deyu who was good at using metaphor, exaggeration and other means to create. "Bite the Handprint" and "Sitting Stone Flat" composed by him became more widely-known folk songs.

Danzhou tone absorbs the melody from traditional Chinese musical notation (Gongche 工尺譜) and other out-of-town ballads. Under the influence of New Culture Movement, the old style private school was renamed as a school, which started a music program. The locals in Danzhou were used to hearing the Gongche (工尺譜) music melody of big drum and small drum, octagon and quadrature in drum roll (the musical sound produced by ancient instruments of eight and four different materials), so the melody was used by the singers in singing at that time. After a period of time around the youth refining and retreat, the locals used the melody in the tone which gave new life to Danzhou tone today. What is more, Danzhou faces the Gulf of Tonkin where was fishing boom, and Danzhou fishermen sailed their fishing boats to Bach Long Vi, Vietnam for fish hunting, from where they heard

fishermen everywhere in different languages and ballads that they liked, and then they took them home and used them in Danzhou tone in order to get the effect of surprise during the song competition.

Danzhou tone absorbs the melodies of pop songs or out-of-town folk songs and were adapted or created on the basis of pop and folk songs. The creation of Danzhou tone was influenced by popular music after the fall of Hainan in 1939. The reason of the influence was firstly from the local schools that taught the melody of popular music to the students. Secondly, the Japanese schools brought a variety of minor tunes that were instructed to the students and some popular folk songs from the mainland were sung among masses as well. For example, the melody of the tone “The Spring Scene Has Not Yet Been Complete” came from the tune of “Headband” in the first two bars of White Haired Girl. For example, the melody of Danzhou Tone of Hainan Province《調及春景未殘就》was developing by integrating tunes of beginning of two bar lines of《紮頭繩》in “white Hair Girl”.<sup>1</sup>

Danzhou tone adds a lot of different types of lining words. Usually the length of lining cavity is longer than that of main cavity in order to solve contradiction of unbalanced length between the words and the music. In order to match with two phrase lyrics in a single-phrase structure of the tone’s tonality, some singers like to separate the main words of the two lines drawn from a Danzhou folk song and then connect them in different length of lining words. Usually, the length of lining cavity is longer than that of main cavity.

This tune adopts two lines of folk songs: How long is the sky, how far is the love? A few people squatted here—it expressed the mood of the lover waited for his /her lover to return ever day. and the first sentence expressed the love’s strong longing for his/her lover by using the supplementary words Li, Xie, A “哩、謝、阿” to

connect with lyrics; moreover, the second sentence expressed the joy of will meet the sweetheart with whole tone of pleasure in this section, which directly used twice of supplementary words “li He Li Ge”(利呵利咯).

From above, we can see that there are four stages in the origin and formation of Danzhou tone: in the first stage, it was from “drawing two lines” or “striking two lines of a four-lines ballad of Danzhou, which was called the embryonic stage of Danzhou tone”; in the second stage, it absorbed the melody from traditional Chinese music notation(工尺譜) and the melody of folk songs or ballads sung by out-of-town fishermen, which belonged to the development of Danzhou tone; the third stage was during the decades before and after the anti- Japanese war, it gradually absorbed the melody of modern pop songs and some tunes or phrases of out-of-town folk songs, and local people adapted or created on the basis of these pop and folk songs, which was a breeding season for Danzhou tone; since the Cultural Revolution, Danzhou people began to break free from the restrictions of using old folk songs as Libretto, created new tunes and melodies, and added a lot of different types of lining words, such as form lining words, additional lining word, or western roll call, etc. in the tone to solve the problem of unbalanced length between the words and the music, which belonged to the period of inheritance and innovation of Danzhou tone.

## 2.2 The connection between Danzhou tone and local dialect

Danzhou tone is a kind of the Han folk songs sung in Danzhou dialect, and the Nature is inextricably linked to the dialect of Danzhou. Ever since the 110 BC. Emperor Wu of the Han nationality set up the county named Daner(now known as Danzhou) in Hainan, Hainan was officially included in the Western Han Dynasty and Danzhou became one of the earliest

settlements of the Han nationality of the mainland of China. By the Song Dynasty, Danzhou became one of the cultural centers of the Han nationality in Hainan. Since Han Chinese migrated to Danzhou, Danzhou people always adhered to the origin of the mother tongue language, to the other Chinese cultures and to the culture of Native Li people as well. These different cultures influenced and absorbed each other and developed together.

Danzhou dialect is a dialect mainly spoken in Danzhou area, colloquially known as the vernacular, which is an old southern Chinese dialect and belongs to the Cantonese dialect system of Chinese. Except Danzhou district, Danzhou dialect is also spoken along the northern coasts of Changjiang Li Autonomous County, in the south of Hainan Island of Dongfang City, Sanya City, Ledong Autonomous County, in the middle of Hainan Island of Baisha County and part of the villages of Qiongzong Li & Miao Autonomous County. The number of Danzhou dialect speakers in Hainan is the second largest number than Hainan dialect speakers. Danzhou dialect retains some of the characteristics of old Cantonese and blends in some elements of Hainan dialect. It is the consequence of cultural combination between Native language of Li people and Hainan dialect of the Han people who migrated from Fujian to Hainan.

The earliest inhabitants of Danzhou were mainly the native Li people who spoke language and the Han people who moved in from Fujian spoke Minnan(閩南) dialect, so a unified Danzhou dialect had not yet formed. Until the Liang Dynasty in the Northern and Southern Dynasties, Madam Xi, a chief of Lingnan(嶺南), wife of Fengbao who was the head magistrate of Gaoliang county(now known as Gaozhou county of Guangdong province), asked the Court for setting up Yazhou(崖州) in the old Daner site which happened during Liang Datong's

reign(536-546), which was at the governor's mansion in Guangdong. Since then, a large number of the Han people from Guangxi and Guangdong province moved to Danzhou and brought their dialect cultures as well. According to the record of the "County Annals, Geomorphology and Customs of Danzhou" in volume II, Danzhou vernacular "came from Gaozhou and Wuzhou, and the people of Danzhou, Gaozhou and Wuzhou spoke the same vernacular, but in different tones. So a large number of the outsiders moving to Danzhou first must have been the people from Gaozhou and Wuzhou, and their vernacular spread through the countryside in Danzhou"[5]. What's more, the officials in Gaozhou and Wuzhou broadcasted and promoted their vernacular to Danzhou residents at that time, so Danzhou vernacular belongs to the Cantonese dialect system of Chinese. And then, Danzhou vernacular, native Li people's language and Hainan dialect of Chinese gradually influenced and absorbed each other, and finally formed Danzhou dialect in the Tang Dynasty.

Since Emperor Wu of Han set up the county in Hainan, Hainan Chinese dialect—mandarin which was brought to the island by the officials, businessmen, and scholars of the Han dynasty became a public communicative language in government, schools and for business activities, etc. Under the influence of Central Plain Culture, Danzhou cultivated a large number of local intellectuals who made Mandarin become the lingua franca of the island. Furthermore, Danzhou had been the main place of banishment for the officials and literati in ancient times since the Sui and Tang dynasties. Among those disgraced officials and literati, a lot of them started to open schools, teaching and broadcasting Central Plain Culture, which not only made Danzhou become the most prosperous place of the Han culture in ancient Hainan, but also influenced the final formation of Danzhou

dialect. That's why the pronunciation of present Danzhou dialect carries the old accent of ancient Mandarin language.

Hainan dialect is also a part of the Chinese Hainan dialect. It is an immigrant dialect from the south of Fujian province since the Jin to Tang dynasties, which is spoken throughout Hainan Island, and even a part of the people living in Danzhou also speak Hainan dialect. The immigrants from the south of Fujian province became the dominant group on the island in the Ming Dynasty. The Han people who speak Hainan dialect belong to the family of Fu Lao, the group originated mainly in Zhangzhou, Quanzhou and Putian of Fujian province. Wanli "Danzhou Annals" said, "there is very few people who can speak Chinese in Danzhou and people from the surrounding villages seem to speak Min dialect", which indicated that not so many people could speak Mandarin in Danzhou at that time and most of the people around villages spoke Min dialect. But because of the Min dialect itself retained some old Chinese words which were influenced by Hainan dialect and Danzhou vernacular as well, it eventually became independent from Min dialect and formed a branch called Hainan dialect(or Hainan hua)today. Many everyday words in Hainan dialect kept the pronunciation of ancient Chinese. For example, there is the most common sentence in Hainan dialect "汝乜喉吶迴來?"(When do you come back?), the subject(汝)of this sentence is an ancient Chinese word, and its pronunciation is cacuminal, not flag tongued sound in modern Chinese.

## 2.3 The battles over the naming of Danzhou tone

### 2.3.1 The proposal of "Tiao Sheng"(調聲)

Danzhou tone is pronounced as "êdiang", which there is no exact mandarin translation to it. Thus, a lot of battles over the naming of this art form have existed for a long time.

Li Zhengpai, an overseas Chinese in Japan,wrote a paper named as "the proposal of Danzhou 'Ai Sheng'in folkloric designation" published in the History of Literature of Danzhou in Aug, 2004. He said in the paper that young men and women of Danzhou sang songs together hand in hand,and such a kind of art form named "Diao Sheng" (調聲) was not suitable,for it was easy for the people to associate with series of verb-object vocabuaries,such as "調味"(to add flavour to food),"調津" (to regulate fluid) , "調息" (to regulate interest rate) , "調劑" (to redistribute labour power or something else) .Thus, he proposed that the words of "Tiao Sheng" (嬌聲)could express the characteristics of Danzhou folk song and dance more exactly.

### 2.3.2 The view of "Ai Sheng"(欸聲)

Yang Xingzhong, a representative of "Ai Sheng", named Danzhou tone as "Ai Sheng" in his works. He thought there were several reasons why he insisted on naming it as "Ai Sheng". Firstly, "Ai Sheng" is the original pronunciation of Danzhou dialect. Secondly, "Ai" is a polyallelic and polysemous word, which has several possible explanations. As an interjection, "Ai" can express the intimate relationship between men and women in a very intimate way, such as "仟裏儂" ("I" or "You" come from other village) ,"鸞小姑"(beautiful girls). "知己鳳" ( bosom friends),"疼心郎" (the man I love) . As an onomatopoeia, it can appropriately express the situation of singing and dancing for joy. Thirdly, the local people are used to reading Chinese characters in Danzhou dialect, which fits the local needs. Fourthly, "Ai Sheng" (欸聲) is pronounced "love voice" (欸聲), which matches up the love content of Danzhou tone.

For the young men and women usually convey their love feelings with Danzhou tone. and it is a spontaneous singing activity in the market or field during festivals or in slack seasons. "Ai Sheng" may also have something to do with the



names of music piece, archaic words and old tunes. “Ai” is a Chinese word or a word for response, which combined into an onomatopoeia “ainai” (欸乃).

“Ainai” imitates the sound of a oar or the sound of the songs sung by the people while boating. There were “欸乃一聲山水綠” (With only the creak of his paddle left in the greenness of mountain and river), “欸乃之舟” (your boat) and “欸聲乃韻揚” (your sound like a rhyme) in ancient times. “Ainai” is also an ancient famous song and the names of ancient music piece, archaic words and old tune at court.



Fig. 1. Danzhou tone.

### 2.3.3 Diao Sheng” (調整tone) as the final name

Wu Bingwei, the former head of Danzhou Cultural Bureau (formerly known as Danzhou county), advocated to name this art form as “Er Sheng” (耳聲), but the people didn’t approve of it. Some people also suggested “Ai Sheng” (欸聲) or “Yi Sheng” (依聲), etc. The opinions varied person from person about naming the art form.

Until the 1960s and 1970s, when Guan Huitang, a famous musician, came to Danzhou and found it was a beautiful folk art, she proposed to call it Danzhou tone in order to show her fondness for it. Her proposal was well received by many concerned people, for the word of “Diao” (調) in Danzhou tone can be both a verb and a noun. “Diao”, as a verb, means singing songs; as a noun, means the name of a

song. For example, “你們敢与與我們調嗎?” (Don’t you dare sing with us?), “diao” (調) here is a verb. Another example, “小姑娘们, 咱们一起噯調吧。” (Hey, girls, let’s sing tone together), “diao ê” (調ê) in this sentence is a noun, which means “Danzhou tone”). Furthermore, the word “diao” (調) itself can only be used when it refers to Danzhou tone, it can’t be used when the people talk about their daily life in Danzhou dialect, no matter in academia, in government or in the public. Danzhou city held the first Danzhou Folk Festival in 2001 and named the festival as Danzhou Tone Festival ever since.

### 2.3.4 Singing form of tuning

Danzhou tone, which is a folk song sung in Danzhou dialect of danzhou in Hainan province. It has been circulated for thousands of years and loved by the local people. Yong men and women are arranged in two rows or in a circle when singing, hooking each other fingers, and swinging their hands regularly in accordance with the rhythm of the singing.[6] It can be seen and dancing. Tone dancing moves are more inclined to the sense of rhythm. For example, adjacent players must hook their fingers when singing tuning, which is an important feature of traditional tuning. This helps unity of movements and emotional expression. as the picture.[7]

## 2.4 The types of tune in Danzhou Tuning

From the structure of traditional Chinese music, as the smallest unit in various musical tone combinations that a tone string means a tone group composed from two or more tones. Besides, the monophonic songs contain at least two tones. Generally, it consists of three tones. Therefore, it is also named the tritone sequence. This type of music was the most representative one, which has an important meaning in the melody gene, and it can reflect the music characteristics from nationality, region, and

music genre.[8] In the aspect of musical structure that is based on near-tone series and narrow-tone series, the Danzhou tuning is primarily composed of three-tone series, using a major second and minor third to go up, down, or surround, and occasionally use wide tone series. Even the mode of ultra-wide tone column, which established the smooth, natural, and cheerful style of Danzhou tuning, the major three-tone series used are present in the following figure:

Near tone	Do, re, mi, sol, la, si, fa, sol, la
Small near tone	Re, mi, fa
Narrow tone	Bass la, do, Midrange re, bass la, si, Midrange re Bass sol, la, Midrange do, mi, sol, la,
Wide range	Re, sol, la
Ultra-wide tone column	Do, sol, la, Bass sol, Midrange re, mi

And primary accept the following forms:

#### 2.4.1 Progressive progress

The music festival is major us the upward and downward progress of the near tone train, narrow tone train or a combination of near music and narrow tone train as the foundation. Such as re, mi, sol, re, mi, sol, la, treble do, treble mi, re, do, do, re, mi, la, so, mi, etc.

#### 2.4.2 Wave style progress

The music festival is primary depend on the close tone train, narrow tone train or a combination of close tone train and narrow tone train.

(1) Fixed-point surround: The music section picks up one of the near tone trains or narrow tone trains as the fixed point. Then, they surround the upper and lower adjacent tones of this tone. Such as mi, sol, mi, re, do, re, mi, re, so, la, so, mi, re, do, re, mi, sol, mi, re, mi, sol, etc.

(2) Join the surround of homophonic repetition: repeat one of the near-tone sequence and narrow-tone sequence to form a wave-like three-tone sequence. Such as re, re, re, re, mi,

re, mi, do, re, so, mi, mi, re, re, do do, bass la, mi, re, re, do, etc.

From the previous part, we can be understood that the melody of Danzhou Tuning primarily accepts the combination from near music and develop the narrow tone column. The music festivals are mostly composed of near-tone series and narrow-tone series in cross method, alternately, or mainly composed by near-tone series or narrow tone series. For example, in the musical score 'A good chat with flowers and sitting in the cool'《聊得好花伴坐涼》, the first music section is composed from close tones mi, re, do, and narrow music bass la, do, re in alternately way. The second music section is composed from near sound series do, re, mi through fixed-point surround form.

From another example in the musical score《哥儂蓮花配鯉魚》"Ganong Lotus with Carp", the first phrase (measures 1-4 of the musical score) is composed in the close sequence, by a consonant surround in do, re, and mi. The first verse of the second phrase (Structure example in 5-6 bars are composed of close-range high notes mi, re, do, and narrow-range high notes re, do, and alternately midrange la. Example from 7-8 bars) are composed deom near-tone and narrow-tone columns in a fixed-point surround mode.

#### 2.5 The relationship between Danzhou tone and Danzhou historical folklore: bidirectional assimilation between Li and Han people.

Danzhou was also historically a Li ethnic region. There was still abundant of Li people in Danzhou during the Song Dynasty. Li people could sing and dance well, which influenced the Han speakers of the Danzhou dialect. They must have been affected by the Li ethnic song and dance as well in normal life with Li people. Young men and women of Li people liked to sing to each other in night outing, and their custom of self-directed love also affected the Han people.

### 2.5.1 Night outing

Night outing referred to the activity of group date between young men and women in different clans based on freedom of sexual union, i.e. young men from one village invited young women from another village to sing tone to each other. They used tone as a vehicle to express their mutual affection or to convey their mutual feelings. Night outing usually took place during the slack season. A young woman got an invitation from a man, and if she had a good impression of the man when she was on

her way to the fair, or in the fields, or on herding cattle or chopping wood. She would go to the village of the man with her sisters for a group date. Night outing was not allowed to happen in the same village or clan youth. It was also a taboo to talk about the contents related to the night outing among brothers and sisters, children or between parents.

### 2.5.2 Not stay at husband's home

According to local customs in Danzhou, marriages of young man and women were arranged by their parents, and the wedding usually lasted several days. Before marriage, the man and the woman couldn't meet in person. They met each other until the day of wedding. On wedding day, the bridegroom led the young men of his village to the bride's home and had the wedding reception there, too. After the wedding reception, the bride went to the groom's home in the company of the girls of her village. The men and the women in company didn't hide each other on the way and played happily together at will whether their relationship were close or not. During the several days of the wedding, the bride must have been accompanied by her bridesmaids back to her parents' home every day, no matter how far or how short away from her husband's home, and she didn't allow to stay together with her groom. When the wedding ceremony was over, the bride

still stayed at her parents' home until she was pregnant and her baby was born. And then she began to move to her husband's home and stayed together with him ever since. However, during the period of not staying at husband's home, the frequency of couple's interaction depended on the emotional closeness of the two sides. Generally speaking, only on festivals or in slack seasons, the wife went to stay at husband's home for a few days or just for a little while and then return to her parents' home immediately. At this period, both of the wife and the husband lived in the "Youth Hall" of her or his village separately. The same as before marriage, both of them could participate in the activities of Danzhou tone or night outing. They could embrace both of their old and their new and had a free sex life as well. The wife even prided herself on having many male partners which was not condemned by public opinion. Just because of the custom of not staying at husband's home and the idea of sexual freedom, there is a proverb "first born, all born" in Danzhou. The local people didn't seem to mind it and regarded the first-born child as if he or her were his own child. The child wouldn't be discriminated against and enjoyed the right of primogeniture as well.

### 2.5.3 The regular and irregular folk song gatherings

The folk song gatherings have been popular since ancient times. It is a regular or irregular activity. For example, Danzhou tone gathering, held on March 3rd of each year, is a regular activity, but such a gathering can be also held at any time as long as there is a lead singer who leads the way.

Danzhou tone, sung in Danzhou dialect in Danzhou region, is similar to Chinese folk tunes. It was formed when Daner(儋耳) county was set up in Hainan since the Western Han Dynasty, and then a large number of the Han people

immigrated here to settle down. Although Danzhou tone absorbed a lot of extraneous elements in a long-term relationship with other ethnic groups in Hainan, it basically retained the folk song attributes of the Han culture. Thus, it is in line with the Han nationality tradition, culture and general characteristics. For example, Li people were the first indigenous people in Hainan, but they gradually became part of the Han community and dressed as if they were Han people after large numbers of the Han people moved to the island. Han central plain culture has become the dominant force and realized the acculturation and communication to the native culture since the Sui and Tang dynasties. However, what difference in Danzhou tone culture was that some important folk customs of the Han Chinese immigrants have been gradually assimilated by the native people, like “not stay at husband’s home” and “night outing, etc. and their ethics was also influenced by these customs. The customs in Danzhou tone culture were the result of a transplant to Danzhou, which were related to the interaction with indigenous minorities of Li people in the long history. This is really somewhat different from the general characteristics of the Han culture. In the long history, the Han culture was influenced by foreign cultures, but it always assimilated foreign culture in the end. The custom of “living with parents for a long” after marriage in Huian (惠安) County of Fujian province is a good example. The indigenous people in ancient Huian county were not Han, they were the people from a branch of Baiyue(百越) according to anthropologists’ research. But the people from Baiyue have gradually been assimilated by Han culture and their custom of married women “living with parents for lone” was assimilated both in essence and form. A married woman in Huian county couldn’t enjoy social and sexual freedom while living with her parents as what a married woman in Danzhou tone culture could

do during “not stay at husband’s home”. From which we can see there is native Li people culture embedded in Danzhou tone. This has an inseparable connection with Hainan’s unique geographical position, history and culture.

Han culture has been gradually closely related to Li people culture since it entered Hainan Island. On the one hand, Han culture has had an impact on indigenous Li people and assimilated some of Li people’s culture. On the other hand, there was a countercurrent in Li people culture that Li people assimilated part of Han culture, which formed a bidirectional assimilation between Li and Han cultures. The convergency of the Han culture and Li culture went through the processes of confrontation, friction and acceptance, which finally formed three stages of bidirectional assimilation between the two cultures.

The stage of confrontation: Large numbers of Han people moved to Hainan Island after the Western Han Dynasty set up Daner County in the island. Because the officials of Daner county exploited indigenous Li people cruelly, which aroused the provoking and frequent resistance from them. Therefore, the central plain culture and Li clan culture were at the stage of exclusion and confrontation in the early days.

The stage of friction and acceptance: The rebellion of Li people forced the feudal rulers to retreat and adopt policy of concession. The connection of Hainan with the mainland was sometimes close, sometimes not, from the Han Dynasty to the Northern and Southern dynasties. How was the central plain culture spread in Hainan? It was realized mainly through the trade of the officials and the migration of the Han people. As the Han and Li people communicated each other, Li people gradually accepted some of the Han culture.

Bidirectional assimilation: With the expansion of Hainan’s administrative area in the Sui Dynasty, the degree of cultural integration

between Li people and the Han nationality has been further expanded. Large area of Li people culture was assimilated by the Han culture, and this humanistic phenomenon has continued afterwards, which reflects the dominant position of the Han culture in the cultural communication between Li people and the Han nationality.

From above, we can see that history has always developed in the dialectic of contradiction. When Li culture has been influenced by Han culture, it also assimilated certain Han culture. For example, the local marriage and sexual customs of Li nationality were gradually transplanted into Han culture, assimilated Han folk culture which was closely related with Danzhou tone culture ,and brought about a new change in a long-standing cultural exchange between Li and Han nationality. However, the bidirectional assimilation of Li and Han culture is a humanistic phenomenon with the sinicization of Li people as the mainstream.

Hainan has been an island of songs since ancient times. But the folk songs and ballads of Hainan had a limited circulation because of the different cultural origins ,dialects and religions of different ethnic groups. As history goes on, the interdialectal communication, mutual custom assimilation and folk culture exchanges have made the folk songs begin to be sung through all regions,especially the communication, blend and evolution with Li people culture.

### 3. Conclusion

3.1 Danzhou Diao Tone originated as a folk song sung by young men and women to get acquainted and fall in love in ancient times. Singing can express feelings. In terms of the formation of the tune, the tune originated from the folk song, in which the lyrics of the folk song are mostly ancient poems. The melody is free and broad, but not cheerful, and the tone is

mainly chanted. Folk songs are extracted, which can be turned into a lyric. Singing the entire tune in a one-word loop, adding a lot of serials. Therefore, Danzhou Diao is based on Danzhou folk songs, which breaks through the rhythm, genre and structure of folk songs and develops into a new kind of folk music - Diao. The tunes of the local Li ethnic group were absorbed, which included folk songs and nursery rhymes such as "Ba Yin" (八音) , "Xiao Pai" (小排) and "Da Pai" (大排) .

3.2 Danzhou Danzhou Tune is for young men and women to sing, or for improvised folk songs for festivals. When people get together, they can sing to express their love for life, which can express their love for their lovers, so Danzhou tunes are cheerful and melodic. At the same time, it is a cheerful folk song with dance elements, which uses multi-meter two and triple meter.

3.3 Danzhou tuning-style structure shows that the main basic structure of Danzhou tuning-style is disjunction, which is the basic structure used in many traditional Chinese music genres. Other forms are based on this form, it has been developed.

3.4 Danzhou tune show a variety of tones, among which Chinese folk songs are mostly multi-purpose and relatively fixed in tune. There may be hundreds of folk songs in different ethnic groups and regions. There are not many basic tunes. For example, Chinese traditional folk music has different lyrics for each fixed tune, which is changed appropriately. Another piece of music is composed in which the framework of the tune stays pretty much the same. Danzhou Tune, however, is a little different. Danzhou Tune is mainly composed of special music. For the local residents, especially young men and women, when they are in the slack, they will

gather together to practice tune, which is called hsing creation tune. When everyone is in their respective youth pavilion, they will have activities to actively compose tunes for the upcoming night outing. They go on night outings to show off their words, which can win the hearts of lovers. In order to make their tunes different from others', they will try to improvise their tunes to be different from others' tunes. They strive to be innovative in their tunes, which makes their compositions different from those of other youth museums. Every new song is a new song. Danzhou tuning is a kind of music that has been passed down for thousands of years. Therefore, when these young people create tunes, the basic characteristics of traditional Danzhou tuning music form will be retained. However, the young people try their best to incorporate new elements into their tunes. For example, popular tunes and folk songs from local or other places are adopted, including fishing songs from other places and so on. When local youth hear it, they are likely to be adopted. Therefore, each tune adopts its own unique melodic form.

3.5 From the perspective of culture, Danzhou tune embodies the inclusiveness of culture from the very beginning. Danzhou was originally a city of immigrants from Fujian, Guangxi and Guangdong during the Han Dynasty, and Danzhou itself is a city of immigrants. When people move in, they and the local minority Li culture from the beginning of opposition, confrontation, to tolerance, cultural migration and tolerance are reflected. Danzhou tune is a local culture native to Danzhou in the western part of Hainan Province. At the same time, it is the result of integration with Hainan's native Li ethnic group.

The Han nationality has lived with Li people (a native of Hainan) and other minorities since the Han gained the dominance of Hainan. They have

gradually assimilated the regional culture of the minority nationalities in Hainan and influenced the form of Li people's musical culture. For example, a lot of Li people's folk songs were adopted by the tune and contents of Danzhou tone, which has promoted the national sentiment and the cultural blend. Danzhou tone has experienced thousands of years of inheritance and evolution from ancient times to the present and it is the result of absorbing foreign cultures and combining it with local culture.

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