

**TWELVE GIRLS BAND AND THE RE-
PRESENTATION OF CHINESE TRADITIONAL
MUSICAL INSTRUMENTS THROUGH VIRTUAL
PERSPECTIVES**

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**CULTURAL CENTRE
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KUALA LUMPUR**

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**DISSERTATION SUBMITTED IN FULFILMENT OF
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PERSPECTIVES

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ABSTRACT

This study examines Twelve Girls Band and how Chinese traditional musical instruments were orchestrated to set a new tradition based on three selected popular Chinese folk songs. Biasness and much debate were put on among scholars; however, there is a lack of research with a more holistic approach that covers music analysis and virtual fieldwork. This research aims to fill the gap by examining into its orchestration, analysis of its music and then provide a thick description looking into Twelve Girls Band from a cultural and musical point of view, in order to bring to a more holistic view of its identity formation and how its music forms a new tradition. This research is in the area of ethnomusicology and popular music. Methodology includes virtual fieldwork and music analysis. Research outcome includes identification of a modelling concept of new orchestration that furnish new knowledge into the current debate of *xinminyue* or world music derived from music analysis and discussing Twelve Girls Band from a cultural perspective.

ABSTRAK

Kajian ini tentang kumpulan Twelve Girls Band dan cara baru alat muzik tradisional Cina dalam orkestrasi yang digubah serta menghasilkan satu tradisi yang baru. Dalam kajian ini, tiga muzik Cina *folk* dipilih. Pendapatan yang sering bercanggah di antara penyelidik dalam muzik jenis ini sering menjadi perbincangan dalam kajian muzik jenis ini, tetapi, tinjauan literatur yang sedia ada tidak memberi gambaran yang sepenuhnya, terutamanya, banyak kajian tiada analisis muzik dan kajian lapangan secara virtual. Maka, kajian ini bertujuan untuk memberi data yang lebih lengkap yang merangkumi orkestrasi, analisis muzik, yang akan mendorong satu laporan yang lebih mendalam tentang kumpulan Twelve Girls Band dari segi muzikologi dan budaya, serta bagaimana kumpulan ini mendapat satu identiti yang baru dan seterusnya, melahirkan sebuah tradisi yang baru. Metodologi dalam kajian ini adalah kajian lapangan virtual dan analisis muzik. Hasil dapatan kajian ialah satu model konsep kumpulan Twelve Girls Band dalam orkestrasinya yang dikenalpasti, dan data yang dapat menjana pengetahuan yang baru dalam perbincangan *xinminyue* atau muzik dunia.

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CHAPTER 1 INTRODUCTION

1.1 Introduction

Twelve Girls Band was an instrumental group from China that suddenly rose to fame back in the 2000s. There were much scholar's debate on the band's identity and intention which was delineated in Chapter 2, therefore, this study aimed to furnish another level of discussion based on the three selected folk songs and how the band represent traditional Chinese instruments at a contemporary concert hall. This study examined into the area of ethnomusicology and popular music, more importantly, how Chinese traditional musical instruments were positioned in a fusion of East-meet-West context and how this emerge as a new concept back then were discussed.

1.2 Background to the Study

Twelve Girls Band was founded by Wang Xiaojing, its producer in 2001. The band features twelve female musicians from China who played Chinese traditional instruments in a new concept that is popular and commercially attractive. Unlike the traditional concept of a smaller ensemble such as *Jiangnan Sizhu* with one player for an instrument such as *erhu*, *pipa*, *dizi*, and *yangqin*; one of Twelve Girls Band feature that gain attraction is a larger all-female ensemble clad in attractive costume, and duplication of instruments such as three *erhu*, two *dizi* and the proceeding chapters will further discuss its orchestration.



Figure 1.1 Twelve Girls Band (Ent.ifeng.com, n.d.)

Twelve Girls Band achieved a release of thirteen albums to date (see Table 1.1). Its first album *Beautiful Energy* gain immediate popularity throughout the world when it was released in 2003.

Table 1.1: List of albums and date of release

Album	Date of Release
<i>Beautiful Energy</i>	24 / 07 / 2003
<i>Miracle</i>	16 / 11 / 2003
<i>Shining Energy</i>	03 / 03 / 2004
<i>Eastern Energy</i>	17 / 08 / 2004
<i>Red Hot Classics</i>	08 / 2004
<i>Dunhuang</i>	26 / 01 / 2005
<i>Journey to Silk Road Concert 2005</i>	06 / 2005
<i>The Best of Covers</i>	27 / 07 / 2005
<i>Romantic Energy</i>	24 / 08 / 2005
<i>White Christmas</i>	11 / 2005
<i>The Best of 12 Girls Band</i>	03 / 2006
<i>Tribute to Wang Luo Bin</i>	22 / 09 / 2006
<i>Shanghai</i>	15 / 06 / 2007

According to Xin (2010), Twelve Girls Band's formation and development can be divided into four main stages as listed in Table 1.2.

Table 1.2: List of four stages

Phases	Years
Start-up	2001 – 2003
First climactic development	2003 – 2004
Second climactic development	2005 – 2006
Balanced and climactic development	2007 – 2009

The same as many bands, Twelve Girls Band and its start-up was challenging and its production team faced much hardship. The producer Wang Xiaojing founded the band due to an inspiration from listening to some music, and considered the demand for contemporary market that led to an idea of a new group using traditional Chinese instruments (Xin, 2010).

Wang began by recruitment of musicians with two main criteria: physical attractiveness and skills in traditional Chinese instruments. This resulted in thirteen female musicians that passed through as finalists after careful screening of two hundred musicians. In its early days, the band faced hardship and Wang faced rejection from many recording companies from Beijing, Shanghai and Guangzhou refusing to produce and invest in the band. Finally, Wang invested all his savings in producing Twelve Girls Band, and delivered the copyright of their initial three pieces to Jie Sheng company only for 30RMB (RM16) (Xin, 2010).

It was in October 5, 2001, Twelve Girls Band organized the first concert in Beijing Century Theater under the theme *Charm* that attracted some attention, but at the same time, faced harsh criticism too. However, as a motivational drive, this led to its second appearance on 2002 CCTV Spring Festival with the reputed folk songstress Peng Liyuan (wife of current China president Xi Jinping) in *Thank You Friend* that marked an important entry of Twelve Girls Band presenting a new form of folk music (Xin, 2010).

In the first climactic development of Twelve Girls Band, Twelve Girls Band coincidentally got acquainted with Toumoto Kazuma, a very experience producer who worked with Sony and Japan Warner Music whom immediately attracted to its performance style, music and costumes. Kazuma believed that the band will be marketable in Japan and soon signed contract with Wang. Kazuma faced hardship back in Warner where his idea was rejected, and therefore, he was keen on leaving Warner and Japan to work with Wang in Beijing. Therefore, the duo worked together and built Twelve Girls Band. However, Kazuma gave Wang two conditions:

- 1) The performance of Twelve Girls Band will be based on Kazuma's direction
- 2) More Japanese repertoire to be included

The second condition was just for Twelve Girls Band popularity in Japan (Xin, 2010).

The second climactic development of Twelve Girls Band followed on after causing a stir in Japan, where the band earned a large number of Japanese music fans. This resulted in full house performances and a heightened market for sales of Chinese traditional instruments. According to Xin (2010), there was a time instrument such as the *erhu* was sold out in a local area. Not only Twelve Girls Band marketed itself as a popular instrumental band, the status of Chinese traditional instruments that were once seen as outdated and traditional, became more and more popular.

Market in USA became the next target for Wang after success in Japan. Wang continued to strive through and managed to market the popularity of Twelve Girls Band further to the West. In return, opportunities for performances and appearance of Twelve Girls Band rose to a peak including mainland China. During this time, success of Twelve Girls Band included:

- August 17, 2004, reached ranking of 62nd on US Billboard's chart that shows the highest achievement in history by artists from Asia. Whereas the group achieved number 1 for fifteen weeks in the World Music chart (Yang & Saffle, 2010).
- January 26, 2005, Twelve Girls Band's third album, *Dunhuang* premiered in Tokyo, Japan achieved a sales record of more than one hundred thousand in a day (Xin, 2010).
- January 27, 2005, topped Japan album Oricon chart as number six (*Ibid*, 2010).
- December, 2005, again topped the US Billboard pop music charts as top 10 (*Ibid*, 2010).
- May 17- June 5, 2006, a toured concert with ten performances in Korea with more than 25,000 audience record (*Ibid*, 2010).
- June 25-August 10, 2006, a toured concert with twenty performances to several

major cities in Japan (*Ibid*, 2010).

The balanced and climactic development was a relaxing period. For Twelve Girls Band, not only foreign market remained stable and fiery, but also rapidly developing in China.

1.3 Problem Statement

Scholars such as Yang and Saffle (2010), Jin (2010) and Kun (2012) discussed about Twelve Girls Band as a new phenomenon of China music scene representing the folk and tradition using Chinese traditional instruments that later, achieve fame on an international arena. The band received both positive and negative responses and the latter includes criticism that calls the band a destructive event to Chinese tradition. However, despite the continuous comments given in social media, media, and academics, there is a lack of discussion over the orchestration of Twelve Girls Band and setting with musical elements and analysis as an evidence-based discussion on how the music reflects traditional instrumentation and in what way it reveals influence from the West. Most of the comments especially in media focused on the physical appearance of the musicians as an all-female group and linked it with the stigmatized image of prostitution and sexual symbol. This study makes a claim that a revisit to Twelve Girls Band is important and a careful analysis to its orchestration may provide new insights to looking at the balance or argument between tradition and modernization, and the worse, destruction of Chinese culture.

1.4 Significance of the Study

This study is significant in a sense to provide a documentary report via research about the change of culture and adaptation of music from China that may be of interest

to the society, musicologist, world music division, and commercial music industrial sector. An in-depth study not only discussing Twelve Girls Band identity conflict as what is included in present literature, but also an analysis into its music, additional data via virtual fieldwork, provides a better insight in terms of discussing its music and identity. The findings reveal how cultural and musical change take place in this globalized era and how new identity was formed. Views from the society are also an important entity that project a particular musical phenomenon according to its genre. In this sense, the author argues that Twelve Girls Band presents a new type of music that is in the genre of world music or *xinminyue* representing a new identity of modernity in China based on its re-presentation of traditional Chinese instruments in the selected repertoire discussed in Chapter 4.

1.5 Research Objectives and Research Questions

This research has three objectives:

- To analyse the performance of selected music by Twelve Girls Band from a cultural standpoint with the aid of virtual media
- To study the Twelve Girls Band orchestration and its setting
- To examine the role of Chinese traditional instrument in the selected music via music analysis

And together with the research objectives, there are four research questions:

- 1) What type of Chinese traditional instrument is used in Twelve Girls Band?
- 2) How is the orchestration of Twelve Girls Band based on the selected repertoires?

3) In what way is the orchestration comparable and related to its tradition?

4) In what way Twelve Girls Band is perceived by re-presenting Chinese traditional instrument from a postmodernist perspective?

1.6 Conceptual Framework

This research took on a qualitative theoretical framework. The framework of this study is based on Warner's theoretical diagram that looked into the cycle between conception, realization and perception and contextualization (see Scott, 2009, p.142). Studying Twelve Girls Band invites queries that cover three different angles: traditional musical instrument, popular music and world music. Thus, Warner's theory that looks into multiple angles between the relationships from music making was found suitable. Music and instrumentation was not only studied and analysed, but how Twelve Girls Band was contextualized in the eye of the society and how it is perceived is important.

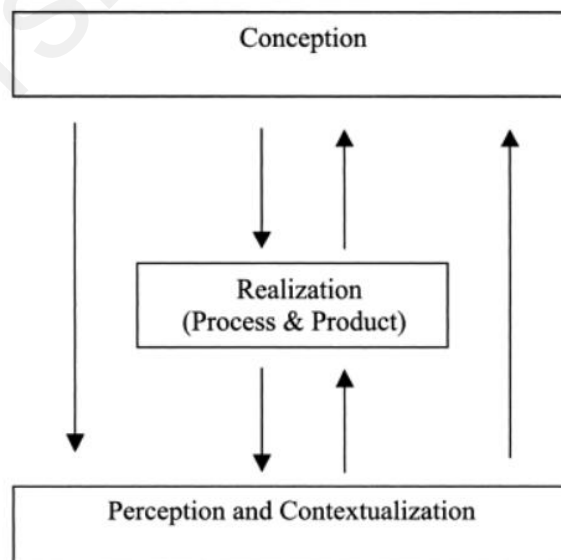


Figure 1.2 Conceptual Framework based on Warner's diagram (Warner 2009, p. 142)

1.7 Limitation

This study discussed repertoires from Twelve Girls Band, however, due to a limit of scope for a master's degree in mix-mode program, the present research focused on an analysis on three selected folk songs that were well known. These three works were re-presented by Twelve Girls Band: *Jasmine Flower*, *Kangding Qingge* and *Alamuhan* in a new context worthy of scholarly inquiry. By focusing only on three pieces, transcription can be carried out within the time frame of the program where detailed analysis was carried out to the three selected pieces. Due to the scope, not all pieces by Twelve Girls Band was covered in this research, however, in the discussion section, other pieces by Twelve Girls Band were referred to.

1.8 Chapter Outline

There are five chapters in this dissertation where the first chapter provides a background to Twelve Girls Band. Besides that, this chapter provides a brief historical development of Twelve Girls Band together with problem statements, research objectives, research questions, conceptual framework, limitation and significance of the study.

The second chapter is a literature review with five main topics. They are Chinese popular music, Chinese traditional music, new folk music, world music and Asian music. All the information provides a theoretical basis for the study and current research. Chapter three discussed methodology. There are three steps to research in this dissertation: 1) Collection data, 2) Analysis, 3) Summarize the relevant problems, and approaches such as fieldwork and observation. The fourth chapter discussed important findings in Twelve Girls Band, such as its orchestra setting, and analyze music of three selected Chinese folk songs. A discussion section further delineates the findings from a

cultural perspective. There are three main parts in the fifth chapter. They are summary of findings, suggestion for future research and a conclusion of this research.

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CHAPTER 2 LITERATURE REVIEW

2.1 Introduction

This chapter presents a literature review for the study as part of a methodological approach. Baglione (2012) states that literature review is an important foundation for research. Thus, prior to data collection, literature such as journal, book, and news article were collected and study. Reading and synthesizing scholarly academic input into a comprehensive text provide a pre-research background work. This chapter looks into literature of Chinese music, Chinese popular music and world music.

2.2 Chinese Music

In the book of Chinese musical history, Yu (2010) stated that there were three major historical record on Chinese music:

- a) Chinese ancient musical history
- b) Chinese modern musical history
- c) Chinese contemporary musical history

Apart from this, in the author's writing, Chinese ancient musical history included six chapters where Yu expounds on six historical periods from ancient to Ming and Qing dynasty. He said that the different occurrence of Chinese music developed on the basis of time order.

2.2.1 Chinese traditional music

As this study looks into the fusion of Chinese traditional instrument in folk and modern setting, a review of Chinese traditional music was carried out. In the article of Zhu (2012), she had a brief analysis on the development of Chinese folk music history. The history began with primitive society where the function of music is related to labor work. The increase in complex social movement led to the expanded musical genre, such *Sishen* pray, exercise, recreation, and courtship. In the days of slavery during the Zhou dynasty, palace music developed while during the Spring and Autumn and the Warring States periods, folk music developed.

Yanyue developed during the Han Dynasty along the Silk Road. During the Three Kingdoms, Jin, Northern and Southern dynasties, the *qingyue* and *shangyue* appeared. Sui and Tang dynasty saw a more steady political scenario resulting in dance and song genres to peak. Song and Yuan dynasty gave rise to *guqin* music and opera and particularly, the famous works Guo Chuwang whom desired *Xiaoxiang Shuiyun* signify the beginning of *guqin* music genre in the Song dynasty. During the Ming and Qing dynasty, the Capitalist economic structure took on and the growth of southern *tanci* and northern *guci* in China appeared. During this period, the dance and song developed apace, such as the Han Yangko, Uygur Muqam, Tibetan Nang Ma, Zhuang bronze drum, the Dai peacock dance, Yi Tiaoyue, Miao Lusheng dance.

Towards modernity, via revolutionary movement such as the May Fourth Movement, musical democracy becomes a major trend. Western influence such as Liu Tian Hua who composed *erhu* pieces using Western approach was the norm (Randel, 2003). Other pieces such as *erhu* solo *Guang Ming Xing*, *Kongshan Niaoyu*, *Bing Zhong Yin*, and ethnic instrumental music *Chunjiang Huayueye* were written. After the liberation of China, Shanghai Spring was a new platform for Chinese traditional instruments, but

also came to the fore a large number of famous singers, such as Guo Lanying, Hu Songhua, Caidan Zhuoma, Jiang Dawei, Yan Weiwen, Peng Liyuan, Song Zuying and Tan Jing. There were many excellent composers too such as Lei Zhenbang and Xu Peidong. He Zhanhao and Chen Gang violin concerto *Butterfly Lovers* was world-renowned. To sum up, Zhu (2012) believed that Chinese traditional music developed along the development in the society. However, the stability of the progress in development depends on various challenges between the two entities – traditional and modernity.

In terms of music ensembles and orchestra pertinent to this study, Huang (2010) stated that there were three phases for the Traditional Chinese Music Ensembles and the modern Chinese Orchestra: a) the period from 1950s to 1970s, b) during and after the Cultural Revolution, and c) from 1980s onwards. Wang (2003) explained that national Chinese orchestra was created based on a thousand years of Chinese history. Firstly, the bells and drum band in Qin dynasty; wind and drum band in Qin and Han dynasty, Wei and Jin dynasties; ten kinds of music in Sui and Tang dynasties; and popular ensemble forms of percussion, strings and wind ensemble in Ming and Qing dynasties, that gradually led to Chinese national orchestra along with influence from the West. In the early 20th century, the setup of Chinese national orchestra was obviously affected by western symphony orchestra and in the mid-20th century, four musical instrumental groups were finalized: blowpipe music, strings, percussion and plucked string instruments. This larger scale ensemble enables rich timbre, balanced sound, and polyphony texture instead of heterophony in traditional and folk music.

Wang (2003) perceived that in the 80s, a large number of outstanding national orchestra not only enriched the performance, but also constantly improve the of orchestra formation, thereby greatly enhancing the expressiveness of the national

orchestra. Zhu (2003) thought that the setting of symphony orchestra was fixed, when the seating arrangements should be fully taken into account the overall sound, timbre, sound propagation and balanced harmony, these aspects can increase the orchestra expression and stimulate the audiences' curiosity. However, Yang (2013) in her article mentioned a clearer analysis of the setting of Hong Kong Chinese Orchestra and two others: Singapore Chinese Orchestra and Taipei Chinese Orchestra claims that the setting of nation orchestra was variable and non-absolute.

As a conclusion, as how Wang and Du (1999) defined, Chinese traditional music was closely related to the living and society that is nationalistic. It has a strong affiliation to historical record since ancient times, not completely different, contemporary Chinese music also reveals the same in context however with different stylistic influence. Thus, Wang (2004) in agreement, believed that Chinese traditional music was characterized by a strong national style and local favour. Wang sees contemporary Chinese pop music and Chinese traditional music as a similar and separate genre where the new comes from the old, labelling them as new folk instrumental music and new folk songs.

2.2.2 Chinese popular music

As the study concerns how Twelve Girls Band fused popular music genre using Chinese folk songs and traditional instruments, a review of Chinese popular music literature was conducted. The text in *Encyclopedia of China – Music and Dance* (1989) reveals that popular music was a simple music that is straightforward in nature, lively, widely marketed and had large number of audiences, and it was different from 'serious' art music: classical music and traditional folk music. Dictionary from Oxford (1991) recall the definition of popular music as a genre aiming for market where history took

place when Benedict founded the "London pop concert" in 1858, this form had been extended to 1898. Until the late 1950s, popular music was simply labelled as non-classical music with singers, such as the Beatles, the Rolling Stones, and Abba. Tao (1998) believed that popular music is commercial music, and is an industrial phenomenon for entertainment. Contents that is sensational to listener ranges from social issues.

Wang (2003) proposed nine characteristics of the popular music concept:

- 1) non-mainstream social ideology
- 2) entertainment
- 3) commodity
- 4) fashion
- 5) participation
- 6) science and technology of transmission means
- 7) subculture
- 8) marketing
- 9) Multicellular Style

In the first concept – non-mainstream social ideology, Wang describes that popular music does not focus on political, education and aesthetic correspondingly instead, stimulating function such as entertainment and game were more important. Popular music always features content about life and romance where rock music focuses on

disgruntled attitude of social life. Generally, popular music started from the emotional demands of individual to reflect the non-mainstream social ideology.

In the second concept as an entertainment, popular music plays a major role for entertainment needs. Although most featured romance and life, some may depict serious social problems, such as anti-war, anti-racist, peace and so on. Social masses was the principal part of that the popular music was accepted and consumed, therefore, popular music more emphasized own pastime and entertainment.

As a commodity, popular music is seen as a business. Wang explains that the main aim is to fulfill the demand of consumer and thus, popular music is more prominent than other art forms through the attribute of commodity. In terms of epidemic and fashion, Tao (1998) outlined that popular music has a close relationship with social psychology and public acceptance is a norm. On this basis, Zeng (1997) stated that the popular music is closely linked with fashion and that it sets out as a trend via behavior such as singing, playing, listening to a melody or using a musical style. In terms of participation, popular music reveals strong community participation. This relates to a form of cultural psychology, people of all ages participate in it, which especially young people as the main part. There was a wide variety way of participation, such as family gatherings, dance halls, and social communication activities.

In terms of its context in science and technology of transmission, advancement in technology resulted in a more wide spread of popular music, for example, records, radio, television, Karaoke, "Walkman" small personal recorder and MTV, VCD, CD. Among them, the technology of electronic sound synthesizer further enhance different mixture of sounds and creates a limitless boundary to original sound such as traditional instruments. MIDI technology and multi-track recording technology allows varied ways

of presenting more sound to a performance and enriching styles of popular music via electronic sound systems is possible.

On the other hand, subculture is formed through popular music when it is accepted by certain age group such as youth. In contemporary musical life, the largest consumer groups of popular music market is youth, including school students and primary school students, and the creation of popular music also mainly accord with appreciative tastes of teenagers.

In terms of marketing, popular music is not restricted to itself as a culture as in popular culture, but it is also a musical merchandise. Marketing strategies such as building an image or branding a particular artist, promotional plan, packaging and production along with publicity are important means to the popular music genre.

Lastly, as popular music goes global, Wang (2003) describes that popular music carried the multicellular of different cultural type, and was different from the views of previous scholars. Together with different presentation and influence such as globalization and glocalization, varied styles and genres of popular music were created.

In a summary, Wang believed that popular music was a cultural phenomenon in contemporary Chinese popular music culture, which was characterized by the developmental culture of especial nature and complexity. He also believed that popular music changed with the changes of the social and cultural setting.

In China, popular music was also called exoteric music. Yu (1999) showed four different interpretations of popular music. Firstly, popular music was favorite music among the masses, like *The Internationale* and *Honghu Waves*. On the other hand, the features of popular music works included concise form, smooth tunes, easily accepted by the public, from ancient to modern, from foreign to domestic. In addition, popular

music performed in entertainment area, such as discos, bars, nightclubs. Finally, popular music was considered raunchy, and was also unhealthy, impulsive, vulgar, confused music.

As the subject of study in this research is Twelve Girls Band, where its roots taken from Chinese folk music, original music and popular music genre, this section will expound on literatures concerning Chinese popular music. Chang (2014) mentioned that Chinese popular music has a history of seventy years and that the genre particularly attracts youth. Contents of song lyrics includes ideas, hopes, emotions, feelings and language. Pop music has a simple basic attraction as what Mamula (2008) explains that it is very easy to learn. Martinez (1995) on the other hand, believed that pop music and popular culture may be a tool in building cultural sociology where music is shared and learn together.

Scholars such as Brace (1991), Jones (1992) and Stock (1995) are among the important ones in Chinese pop music history. In the writings of these scholars, the history and development of Chinese popular music were documented. Its cultural value was discussed. The evolution of Chinese popular music from the 40s onwards such as in Jones (1992) was related to the Western influence of Tin Pan alley. The author also discussed stigmatized position of the songstress in the then conservative Chinese tradition and female songstress was linked with sexual industry. Stock (1995) continued to discussed on musical change in Chinese popular music where electronic sounds were added and thus, developing towards the 80s, it is obvious that the Chinese flavor loses out gradually to Western influence.

In the dissertation of Ren (2012), he stated that contemporary Chinese popular music had become the most active genre in contemporary Chinese culture and art through decades of development. Ren employed a communicative perspective to explore the

characteristics and laws of contemporary Chinese popular music in the process of dissemination and development, and popular music text of Chinese mainland and Hong Kong and Taiwan as the research subject from the reform and opening up to present.

Yang (2010) found that in the Twenty-first Century, the development of the Chinese popular music took on a "traditional" trend in Chinese mainland and Hong Kong and Taiwan. In his article, he listed several representative singers and groups, for example, the region of Chinese Taiwan with Jay Chou and S.H.E. These fused traditional element with popular styles.

Thus, in relation to the study's subject Twelve Girls Band, these literature conforms to that of that the contemporary Chinese popular music of today emphasize a presence of traditional element along with Chinese characteristics in a popular genre. Secondly, because of the appearance of the popular music that features traditional elements, new orchestration and styles emerged. This invites exploration into how music was created in this trending era which the current research examined upon Twelve Girls Band.

2.3 World Music

As the author of this study argues that Twelve Girls Band is a form of *xinminyue* (new folk music) or world music, thus the definition of world music was looked upon. The genre World Music was much discussed in scholarly written work, Lin (2008) defined that world music includes elements of the world that may take the form of folk or classical, rural or urban, traditional or modern and even classical and popular music context. However, an ethnic element must be included but cross-culture synthesis such as a mixture of music that forms the Latin American may take place. Other scholar such as Luo (2006) gave a general definition where world music is about all nations, regions,

styles and types of music in the world. To go into detail, specific musical types such as folk music, non-professional musical context may be considered in defining world music where social hierarchy may be involved.

Lin (2008) review the term World Music as a Western one. Globalization has very much resulted in different types of music cross borders in reaching different countries and audience. Since World War II, world music label was used in Africa when American pop music dominated almost the entire of the world. Lin mentioned that American pop influenced traditional African tradition where new rhythmic patterns and styles were developed. Later in the 80s, this influence further travelled to Asia. After the 90s, world music and many different styles were developed. For example, Chinese new folk music developed by Twelve Girls Band form a new tradition. Defining world music is still complex, however, generally, music styles can be non-native or tribal, innovation in traditional music forms new styles, performing technique and genre (*ibid.*).

Mallet (2002) carried out a survey examining how globalization affects world music from an ethnomusicologist view point. He views tradition as a continual form of invention around the world. Stokes (2004) outlined that there is an increase in pacing in anthropology and ethnomusicology globalization in the past twenty years, and states that contextualization is required as a method of studying musical globalization. In addition, Baumann (2000) states that 'global' as in global network involves the local, national and international linkage, which therefore, a continuous diversified musical cultural change is inevitable. Thus, Hu (2015) explains that the wave of modernization and globalization develop and influence various areas in the world in rapid speed.

Relating back to its historical record, some writings from ethnomusicologists are crucial in setting up fundamental knowledge to how music developed to its position in the world music genre. Examples are such as Pian (1971), Witzleben (1997), Kruger

(2009) and so on. Kruger (2009) discussed how music changed from an ethnomusicology perspective in the context of discipline, transmission, covering region in Australia, Germany, UK, South Africa, Greece and Brazil and from a historical, sociological and cultural context. In Chinese music, Jing (1991) and Witzleben (1997) examined the features of Chinese traditional musical development. In addition, some other scholars such as Pian (1971), Stock (1993), Han and Gray (1979), Baumann (2000), Saffle and Yang (2010), Wah (2002) and Miguel (2010), they look at modernized Chinese folk instruments and music and explain how music changed along modernity. However, it is rare to find clear notation analysis provided in looking at how musical content changed in a detailed manner. Such as Yang (2010) described an ensemble in a general musical style where Chinese melodies were fused with features borrowed from popular music styles, jazz, rock, including significant Western melodies showcased on traditional Chinese instruments.

Wang (2008) introduced that the new ethnologic music and popular music included four stages in chronological order in China. For example, from 1911 to 1949: the emergence of new ethnologic music and the infancy of pop music, from 1949-1978: the development of new ethnologic music and the stagnation of popular music, from 1978-1999: the diversification of new ethnologic music and the boom of popular music, from 2000 to nowadays. Xin (2010) stated that since the 1990s, there was a new context of performance using cover version of folk songs and new ways of using traditional instruments that is called *new folk music*; the trend reached its climax in the mid-nineties. According to He (2003), Wang Kanghong of China CCTV during a New Folk Music programme, became the first to described such as ‘rising folk music’ where it is neither folk nor pop, and later considered new folk music is a better label.

In the Chinese community, *new folk music* is called *xin minyue*. He (2003) argues that *xin minyue* was a new form of music which based on the elements of folk music with modern concepts and tools to created and performed, made fresh modern art charm to people. In addition, Jiang (2001) argued that *xin minyue* was a fusion of modern consciousness and modern performance techniques, to remove the new adaptation, new creation, new meaning, new combinations and new ideas, as a folk music form utilizing the Chinese traditional folk music. Among the music elements which included are ethnic instrumental music, ethnic vocal music, folk opera and local music and so on.

Although there was some controversy with *xin minyue*, but there have been some representative and outstanding works in this period. Feng Xiaoquan and Zeng Gege who was the most typical representative of the people, they created the *Tianshang Renjian* appeared in the 2001 Chinese Spring Festival party, they fused musical elements of flute, vocal and pop together and received a strong reception. The two launched the album *Because of Love* after *Tianshang Renjian*. In the third edition of Music Weekly September 24, 2004, Feng Xiaoquan explained that their music fused world musical style that includes fashion, pop, ethnic element, along with R&B, HipHop, Latin, African and Scottish music. Dunhuang music is also included and a variety of mixed instrumentation that is traditional to different countries such as Nepal, Scotland, China were used. At the 12th edition of Music Hayat May 7, 2007, the Feng Xiaoquan explained his own musical style as a mixture of 'modern musical language' with Chinese folk instrument. To Feng, it is a mixture of ethnicity, classical genre and popular genre.

In addition, there are some new representative of the performance of folk songs cover and traditional instruments. For example, the rock style of *Liu San Jie*, electro-acoustic instrumental *Xiu He Bao*, popular style of "listening to Mama to take the story

of the past" by Black Duck band sing and so on. The Twelve Girls Band's appearance stands among these.

In terms of the emergence of Twelve Girls Band, some scholars criticized that it is an insult to Chinese music, while some scholars believed Twelve Girls Band is an innovation to traditional musical instruments and folk music. Niu (2007) believes that Twelve Girls Band is a new entry where the instrument *erhu* was given a new way of playing, and is a totally normal phenomenon in life where things changed and developed constantly. Song (2006) in agreement praised the use of Chinese traditional instruments where the *guzheng* and *yangqin* along with the *erhu* are considered portable to be played on stage with variety of playing skills; and that this moved away from the tradition where people may feel that it is dull to watch something traditional, and that the new idea breaks free from the rigid thoughts of purist.

Su (2006) also added that it is difficult to continue with traditional folk instruments as the youth may no longer favour it. When Twelve Girls Band came in with a new presentation of the folk music and instruments, the market rises. Satisfaction and enjoyment were evidenced. To Yao (2004), Chinese traditional instrument is so limited the repertoire such as *Shimian Maifu* for *pipa*, *Erquan Yingyue* for *erhu* and *Gaoshan Liushui* for *Guqin*, but Twelve Girls Band was able to do something different that adapts to the modern consumption of music providing new a new enjoyment. Pei (2006) added that the learning of folk music instrument actually increased after Twelve Girls Band, even foreigners came to know Chinese folk music through them.

On the other hand, there were much criticism on Twelve Girls Band. *Erhu* artist Song Fei commented that what people would like to listen to is 'real music' that is without amplification and electronic assistance, and one that is true to the music not that one that needs to be highly marketed or packaged for attraction (Chen, 2005). In Xin

(2010), the author mentioned that *erhu* master Min Huifen criticized that art is not on physical beauty and packaging and that Twelve Girls Band cannot represent folk music with their so called 'walking' *erhu* and their constant battling in the market using physical beauty. Yin (2005) explained that Twelve Girls Band has a very light representative of Chinese instrument as it lacking of artistic input and it is just good for leisure.

Finally, Xin (2010) stayed neutral about Twelve Girls Band stating that it has both sides pros and cons, for example, the presence of the band attracted foreigners favouring Chinese folk music and that Chinese folk instruments sales increased in foreign countries especially the *erhu*. She believes that new invention or innovation relies on acceptance and that tolerance may allow this phenomenon to develop Chinese traditional instrument and folk songs. Therefore, the genre of music developed by Twelve Girls Band, similarly, relates to the literature in world music shows how it stirs up a tradition around the globe and set a new innovation to traditional Chinese musical instrument.

2.4 Conclusion

As a summary, there is a lack of research looking into music analysis, virtual fieldwork, which therefore lacking a holistic approach that provide an in-depth discussion from a postmodernist point of view. This research aims to fill the gap by examining into its orchestration, analysis of its music and then provide a thick description looking into Twelve Girls Band from a cultural point of view, in order to bring to a more holistic view of its identity formation and how its music forms a new tradition.

CHAPTER 3 METHODOLOGY

3.1 Introduction

This dissertation reports on an investigation of 12 Girls Band based on a qualitative theoretical framework. Virtual ethnography and phenomenology is used in this study, and as Walsh and Wiggins (2003) explains that ethnography and phenomenology belongs to an interpretivist theoretical framework. Three main steps form the important methodological flow of this research:

- 1) Data Collection
- 2) Analysis
- 3) Discussion and Summary of Findings

3.2 Pre-Fieldwork

Pre-fieldwork, and in this study, a pre-virtual fieldwork, is important as a preparatory work for the study. Preparation includes literature collection where reading and gathering secondary data is important to form a background before research began. Two major components in pre-virtual field work include confirmation of cultural competency and collection of secondary data.

3.2.1 Cultural Competency

According to Rice (2008), music is formed as part of a coherent culture and is part of human behavior. In studying Twelve Girls Band, the group is from China and thus, being literate in Chinese is important in this study. The author is a Chinese and major in

playing traditional Chinese instrument – *erhu* during her undergraduate study under multiple prize winner Xi Chen, who studied under Master Jin Wei. Thus, as a native to the band's home country, and training in playing the instrument, challenges in cultural competency is checked and understanding the cultural development of the research subject is not as distance as compared to an outsider.

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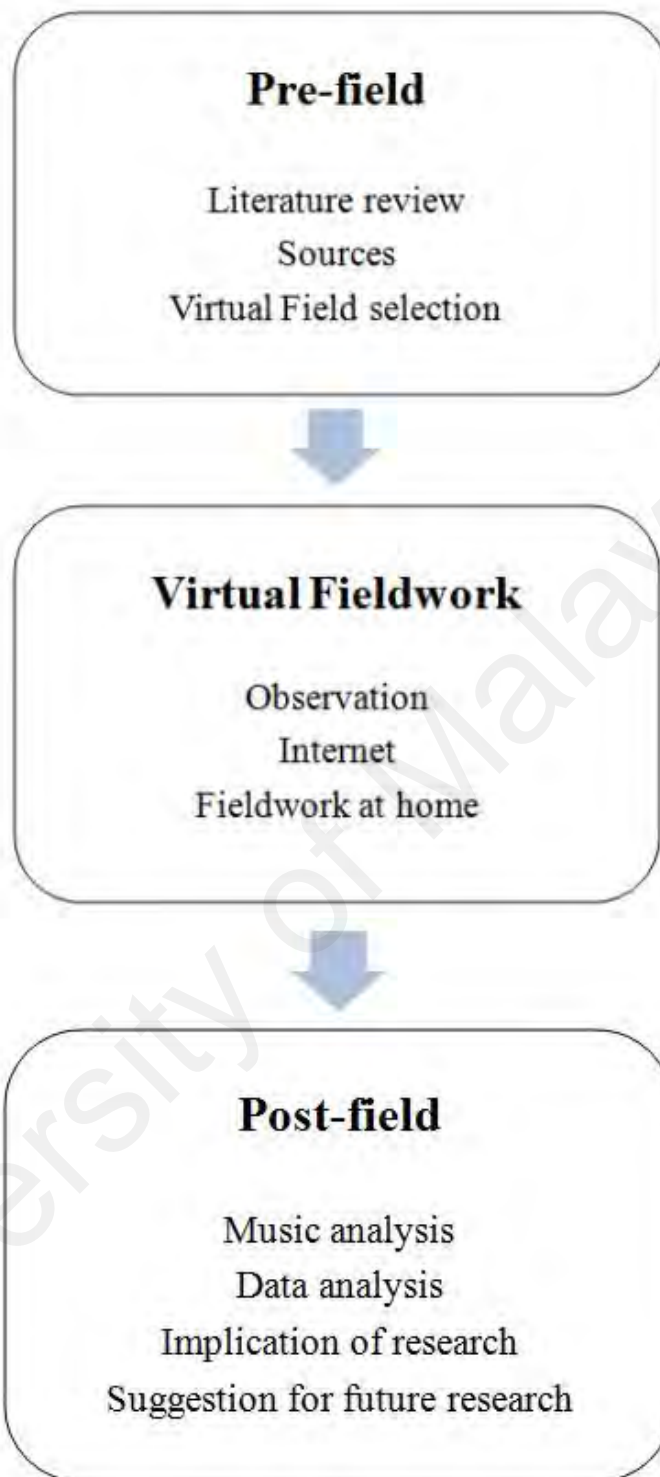


Figure 3.1: Three main steps in this research

Nettl (1983) states that when studying music, the subject is to be discussed as part of a cultural entity. Thus, in this study, although cultural competency is achieved, however, still, the author cannot considered herself as a complete insider, as Twelve Girls Band

belongs to the genre of World Music, its new creative formation requires research and analysis.

In order to carry out pre-virtual fieldwork, language competency is important especially when it comes to virtual fieldwork to Chinese sites and comments by viewers or listeners in Chinese language. Some literature in Chinese also required fluent Chinese literacy for ground work.

3.2.2 Secondary Data

Secondary data collection is an important step in this study. This comes in the form of press articles, journal, books, online articles, transcription, score, graph, chart, video, photography and so on.

Via secondary data, background information about Twelve Girls Band was studied. Background information provides the author on Warner's first level of conception and the second level of realization by the producer of Twelve Girls Band. How Twelve Girls Band was formed, and its creativity process was studied. Various reasons as in why the group has included Japanese elements was answered.

Secondly, a thorough work carried out in literature review helps in identifying the gap in the literature. This especially looked into whether the proposed objectives were already covered in present literature.

3.3 Virtual Fieldwork

In terms of virtual fieldwork, field sites are no longer limited to the conventional geographical area and include technological advancement of the internet, phone, online

video, chat room, and other electronic communicative device (Barz & Cooley, 2008). In this study, data were gathered via virtual fieldwork.

The virtual field selected such as YouTube and Youku allowed an entry into the community who listens to or watch Twelve Girls Band and their comments over the group and their music. How many sites posted on Twelve Girls Band and the three selected folk songs also helped to review its popularity among the community. Other sites such as Baidu, Google provided data useful to this research too.

3.4 Observation

In conventional fieldwork, Seeger (1992) mentioned many aspects with observation. For instance, the temporal concern, gender and demographic information of the performers, preparation and cultural relation to the performance. In terms of when the performances take place, musical cues and physical movement were noted. On the other hand, musical analysis as in phenomenology, is about musical experiences expounded in lived experience (Berger, 2008). Thus in this research as the subject in query is of a fusion of folk and pop, observation was made towards the performance and its setting on a modern stage via virtual fieldwork and recordings. The performers gender, costume, expression, movement, setting and so on were observed.

3.5 Transcription

Three folk songs were selected in this study as its main analytical subject:

a) *Jasmine Flower*

b) *Kangding Qingge*

c) *Alamuhan*

The songs were transcribed in parts to show important discussion in terms of how the folk elements were fused together with popular elements. Transcription required the author with prior listening analysis to determine which part of the music to transcribe and a write-up of notation forms the score of the three pieces.

3.6 Analysis

The final part of methodology is data analysis. In terms of its music, recording analysis was carried out and not limited to the three selected folk songs. However, as a limitation of the scope of this dissertation, detailed analysis was carried out only to the selected folk songs.

The three folk songs were transformed into an instrumental piece, except that Twelve Girls Band sung *Kangding Qingge*. The musical parameters analyzed included:

- a) melody
- b) ornamentation used
- c) orchestration
- d) texture
- e) rhythmic element

Visually, the physical presentation of Twelve Girls Band was also analyzed. The ensemble setting was examined including costume, movement, cues and element of gender were discussed.

3.7 Conclusions

The methodological approaches in this study were found efficient in helping the researcher to gather data required in answering the research objectives. Qualitative approaches were used and in terms of the research subject is in a popular music genre and that it is no longer active in the current music scene as compared to previous, virtual fieldwork was found an effective way of research approach.

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CHAPTER 4 ANALYSIS AND DISCUSSION

4.1 Introduction

In this chapter, data gathered via recording analysis, transcription, score analysis, virtual fieldwork, were analyzed and discussed based on the three research objectives concerning Twelve Girls Band orchestration, the role of the Chinese traditional instrument and performing context from a cultural perspective. The following sections first discussed featured roles in Twelve Girls Band, and then going on to examine its orchestra setting, and analyze its music based on three selected Chinese folk songs, extra musical elements, and ends with a discussion section from a cultural point of view.

4.2 Featured Roles in Twelve Girls Band

In Section 4.2, producers and a general description of Twelve Girls Band and instruments were introduced. In this Section, a more detailed examination into the key figures responsible for the band was delineated. While the proceeding Section 4.3 examined into the orchestra setting, both sections attempt to answer the first research objective.

4.2.1 Musicians

The members of Twelve Girls Band have come from reputed conservatoire and universities in China such as China Conservatory, Central Conservatory of Music, including Central University for Nationalities and People's Liberation Army Art College. The twelve female instrumentalists were chosen based on their skills in traditional Chinese instrument. Standard instruments used in a typical modern Chinese

orchestra were included such as: *guzheng*, *yangqin*, *pipa*, *erhu*, *dizi* were included. Although instrumentalist changed over time since 2001, however, the main musicians are listed in Table 4.1.

Table 4.1 : List of Twelve Girls Band's members

Musical Instruments	Name
Erhu (二胡)	Jiang Jin (2001 - 2008)
	Lei Ying (2001 - 2008)
	Sun Ting (2001 - 2008)
	Yin Yan (2001 - 2008)
	Zhan Lijun (2001 - 2008)
	Qin Zijing (2009-2013)
	Wang Lin (2009-2013)
	Wei Hong (2009-2013)
	Shangguan Zhennan (2009-2013)
	Yu Qiushi (2009-2013)
	Jin Jing (2009-2013)
	Luo Pianpian (2009-2013)
	Shangguan Zhennan (2013 - now)
	Yan Chaojie (2013 - now)
	Xu Zhuoting (2013 - now)
Pipa (琵琶)	Xu Hui (2013 - now)
	Zhang Shuang (2001 - 2008)
	Zhang Kun (2001 - 2008)
	Shi Juan (2013 - now)
Zhongruan (中阮)	Zhong Bao (2013 - now)
	Zang Xiaopeng (2009 - 2013)
Duxianqin (独弦琴)	Zhou Han (2013 - now)
	Tang Xiaoyuan (2009 - 2013)

Guzheng (古筝)	Zhou Jiannan (2001 - 2008)
	Yu Qiuxuan (2009 - 2013)
	Guo Lu (2013 - now)
Dizi (笛子)	Sun Yuan (2001 - 2008, 2013 - now)
	Chen Xuejiao (2009 - 2013)
	Sun Xiaomeng (2009 - 2013)
	Zhang Di (2009 - 2013)
	Liao Bingu (2013 - now)
Yangqin (扬琴)	Ma Jingjing (2001 - 2008)
	Yang Songmei (2001 - 2008)
	Ma Ya Jing (2008 - 2009)
	Zhang Jing (2009 - 2013)
	Ma Hui (2009 - 2013)
	Tian Chao (2013 - now)
	Sun Lili (2013 - now)

4.2.2 Producer

The producer of Twelve Girls Band is Wang Xiaojing was born in Beijing who faced hardship in his life where music was his main motivation to strive on. Also due to close relation with famous rock pop singers in the 80s Cui Jian and Wang Di, Wang managed to secured himself a position in Chinese pop music circles. His profile included working with many famous Chinese singers and bands and released numerous records such as Cui Jian's records *Solve* (解决), Chen Lin's records *Your tenderness I never understand* (你的柔情我永远不懂), Luo Qi's records *Choose to be strong* (选择坚强) and Jiang Shan's song *Water Village in My Dream* (梦里水乡). Due to his success, he was invited to Japanese TV station NHK as Asian Celebrity and name was recorded in Japanese's

list of Asian Celebrities. In addition, he was regarded as Chinese Newcomer in an American TV programme.

When Wang formed Twelve Girls Band in 2001, he was labelled by mainland China community as ‘Father of Twelve Girls Band.’ The band led Wang earning a reputation in Chinese music market and his development of Chinese music, especially traditional Chinese instruments became noticeable. Wang’s effort in delivering a new sonic representation and image for Chinese traditional instrument gain success not only for the sake of promoting traditional music and instrument, but also attracted profit from sales of performance and recordings. The producer died in May 23, 2015 at the age of 58 years (www.12girls.org, N.D.).

4.2.3 Composer

The composer and music arranger responsible for the music of Twelve Girls Band was Liang Jianfeng. Liang at age ten began to take up lessons in Beijing opera and musical instruments such as *jinghu*, *erhu* and *yueqin* in Jilin Opera School for seven years. He was known through with Xu Wei’s album *Time. Roam*, he served as the most guitars playing and completed partial piece arranger such as *Swan tour*. Also, Liang’s major is guitar and he produced many albums for some popular singers. In addition, he took part in the recording for some popular singers, such as Yang Kun and Qu Ying. A fusion of traditional Chinese instrument in Western popular music context became his interest when Twelve Girls Band is concern (Tieba.Baidu.com, N.D.)

4.3 Three Selected Chinese Folk Songs

The three selected Chinese folk Songs in this study are *Muolihua* or more commonly known as *Jasmine Flower* (茉莉花), *Kangding Qingge* (Love Song of Kangding, 康定

情歌) and *Alamuhan* (阿拉木汗). Basic information of three selected repertoires are listed in Table 4.2 such as song title, composer/origin, arranger, year and album title. These popularly known Chinese folk songs were rearranged for Twelve Girls Band, and form the basis for analysis and discussion over the term *xinminyue* in this dissertation.

Jasmine Flower is originally composed by He Fang, and was re-presented by Twelve Girls Band in their album *Glory*. The piece was arranged by Liang Jianfeng and completed on June 7, 2004. Liang also arranged *Kangding Qingge* composed by Jiang Dingxian and Wu Wenji in the album *Miracle* released on November 16, 2003. While the third piece *Alamuhan*, originally composed by Wang Luobin, was arranged by the composer himself with Liang for Twelve Girls Band and also included in the album *Miracle*.

Table 4.2: Basic information collection

Song Title	Composer/Origin	Arranger	Year	Album
Jasmine Flower	He Fang	Liang Jianfeng	7 June 2004	Shining Energy
Kangding Qingge	Jiang Dingxian & Wu Wenji	Liang Jianfeng	16 November 2003	Miracle
Alamuhan	Wang Luobin	Liang Jianfeng & Wang Luobin	16 November 2003	Miracle

Along the course of this study, direct sales record of the Twelve Girls Band was not attainable due to restriction of information and accessibility, however, the author managed to trace its popularity by referring to data collected over virtual fieldwork using YouTube, Youku and Tencent, popular sites used by viewers in China and other countries, and a statistic of its viewers were reported. In this section, a statistical

analysis of numbers of viewers from YouTube, Youku and Tencent was outlined in Table 4.3, Table 4.4 and Table 4.5.

Jasmine Flower (see Table 4.3) shows a total of 11 posts from 2008 to 2014 in YouTube. The highest number of viewers is 154,401 in 7 Sep 2009, and the lowest number of viewers is 298 on 19 Dec 2013. There are two posts of *Kangding Qingge* (see Table 4.4) with 192,389 viewers on 5 Sep 2009 and 7,050 viewers on 11 Jul 2011. *Alamuhan* was perhaps the song with most number of viewers since year 2008 and ending its last record in 2014. Table 4.5 shows 13 posts with the highest viewers rate at 35,653 on 7 Jan 2009 and the lowest 138 on 17 Dec 2014 at YouTube. However, in sites belong to China the video post of Youku(优酷) and Tencent Video (腾讯视频).

The total number of viewers for *Jasmine Flowers* as a compilation of 55 posts from three main selected sites YouTube, Tencent Video and Youku is 718,717. While, from the same selected sites the posts of *Kangding Qingge* received 252,271 viewers. In *Alamuhan*, has a total of 161,822 viewers from 59 posts from the sites YouTube, Tencent and Youku. An analysis of the number of viewers in this study shows a trait pattern of Twelve Girls Band's popularity for these selected music peak during two years from 2008-2009 and decreased from 2011 onwards. Still, in recent years, new posts still appear in sites such as Youku and Tencent Video from China.

Table 4.3: Table of *Jasmine Flower* post (Retrieved on 13 June 2016)

Jasmine Flower		
Year	Website	Number of viewers
YouTube		
17 May 2008	https://www.youtube.com/watch?v=tfCjOo-N-EM	92,117
7 Sep 2009	https://www.youtube.com/watch?v=8ohUrEPdMFE	154,401
13 Aug 2010	https://www.youtube.com/watch?v=Jt16c8TIADo	5,029
19 Dec 2013	https://www.youtube.com/watch?v=LaM6llnOqQg	298
31 Mar 2012	https://www.youtube.com/watch?v=jSadw12o_8w	14,781
17 Apr 2012	https://www.youtube.com/watch?v=nNlm-WjFaCs	862
24 Apr 2014	https://www.youtube.com/watch?v=BPqEHdS6CaM	18,078
17 Feb 2011	https://www.youtube.com/watch?v=GJ4XhqfA2Js	7,507
16 Jul 2011	https://www.youtube.com/watch?v=8VS6LG5bYe0	5,845
23 Oct 2012	https://www.youtube.com/watch?v=e8Jgi2-fDXg	356
23 May 2011	https://www.youtube.com/watch?v=NgVfWTwFHGI	6,833
	Total from YouTube	306,107
Youku (优酷)		
2007	http://v.youku.com/v_show/id_XMTEyODEzNg==.html?from=s1.8-1-1.2	204,865
2011	http://v.youku.com/v_show/id_XMjIzMzk0NjU2.html?from=s1.8-1-1.2	56,655
2012	http://v.youku.com/v_show/id_XMzIzMjE5OTk2.html?from=s1.8-1-1.2	31,137
2011	http://v.youku.com/v_show/id_XMjQ3NzI2NDk2.html?from=s1.8-1-1.2	3,761
March 2016	http://v.youku.com/v_show/id_XMTQ3MTc4MDI1Ng==.html?from=s1.8-1-1.2	990
2011	http://v.youku.com/v_show/id_XMjQyMTYzMDQ0.html?from=s1.8-1-1.2	4,268
2009	http://v.youku.com/v_show/id_XNTQ0ODc5MDA=.html?from=s1.8-1-1.2	3,016
2011	http://v.youku.com/v_show/id_XMjI3OTAYNTUy.html?from=s1.8-1-1.2	4,788
2011	http://v.youku.com/v_show/id_XMTkxMDk3NTgw.html?from=s1.8-1-1.2	4,829
2009	http://v.youku.com/v_show/id_XODUzOTc0NDg=.html?from=s1.8-1-1.2	3,058
2011	http://v.youku.com/v_show/id_XMjM1	2,085

	OTIwNTgw.html?from=s1.8-1-1.2	
2014	http://v.youku.com/v_show/id_XNjM5NjE5Mzg4.html?from=s1.8-1-1.2	1,860
2011	http://v.youku.com/v_show/id_XMjU1NTE3MTMy.html?from=s1.8-1-1.2	1,639
2013	http://v.youku.com/v_show/id_XNDM0NjgzNTg0.html?from=s1.8-1-1.2	1,069
2012	http://v.youku.com/v_show/id_XMzQ5MTA3NTY4.html?from=s1.8-1-1.2	1,056
2013	http://v.youku.com/v_show/id_XNDM0Njg1Njg0.html?from=s1.8-1-1.2	725
2010	http://v.youku.com/v_show/id_XMTI1MzMxMTQw.html?from=s1.8-1-1.2	486
Jan 2016	http://v.youku.com/v_show/id_XMTM4NjgzNzY3Ng==.html?from=s1.8-1-1.2	445
2015	http://v.youku.com/v_show/id_XODU1ODU2NDgw.html?from=s1.8-1-1.2	294
2011	http://v.youku.com/v_show/id_XMTgzNzA5OTMy.html?from=s1.8-1-1.2	4,656
2013	http://v.youku.com/v_show/id_XNDE0MTI3NDg0.html?from=s1.8-1-1.2	234
2014	http://v.youku.com/v_show/id_XNjkxMTY5MjI0.html?from=s1.8-1-1.2	198
2015	http://v.youku.com/v_show/id_XNzUwOTI5NjMy.html?from=s1.8-1-1.2	178
2015	http://v.youku.com/v_show/id_XODM0NTQxMTU2.html?from=s1.8-1-1.2	109
Feb 2016	http://v.youku.com/v_show/id_XMTQ1NDQ5Njk2MA==.html?from=s1.8-1-1.2	101
2014	http://v.youku.com/v_show/id_XNjUwNDM4Mzky.html?from=s1.8-1-1.2	98
2015	http://v.youku.com/v_show/id_XOTU0MzA4MzUy.html?from=s1.8-1-1.2	96
2015	http://v.youku.com/v_show/id_XODMyMDE1MDk2.html?from=s1.8-1-1.2	89
Jan 2016	http://v.youku.com/v_show/id_XMTQzNTU2MjQ4NA==.html?from=s1.8-1-1.2	66
Jan 2016	http://v.youku.com/v_show/id_XMTQyMjYxNjg4OA==.html?from=s1.8-1-1.2	56
Dec 2015	http://v.youku.com/v_show/id_XMTM1MzgyNzUwMA==.html?from=s1.8-1-1.2	23
2014	http://v.youku.com/v_show/id_XNzIwNTg5Nzky.html?from=s1.8-1-1.2	455
2015	http://v.youku.com/v_show/id_XODUzOTIwNTIy.html?from=s1.8-1-1.2	342
	Total from Youku(优酷)	333,727
Tencent Video (腾讯视频)		
23 Nov 2007	http://v.qq.com/boke/page/3/5/d/35S1kzuHm1d.html	783
30 Jan 2008	http://v.qq.com/boke/page/4/d/k/4dJlrwfZDZk.html	142

10 Feb 2008	http://v.qq.com/boke/page/4/E/X/4EdceLGnhQX.html	107
2 Feb 2009	http://v.qq.com/boke/page/5/d/5/5dTEiEIHir5.html	68
22 July 2010	http://v.qq.com/boke/page/7/0/m/707tWlyzp0m.html	157
20 Dec 2010	http://v.qq.com/boke/page/7/f/o/7fhcqQBWq7o.html	1,606
26 Nov 2014	http://v.qq.com/boke/page/u/0/b/u0141kos1pb.html	59,000
20 Sep 2015	http://v.qq.com/boke/page/u/0/h/u01662s0n7h.html	15,000
15 Dec 2015	http://v.qq.com/boke/page/f/0/z/f0176hogg5xz.html	1,245
22 May 2016	http://v.qq.com/boke/page/u/0/n/u03014pbx4n.html	747
2 June 2016	http://v.qq.com/boke/page/z/0/3/z03047hrsd3.html	28
	Total from Tencent Video (腾讯视频)	78,883
	Total from YouTube, Youku (优酷), Tencent Video (腾讯视频)	718,717

Table 4.4: Table of *Kangding Qingge* post (Retrieved on 13 June 2016)

Kangding Qingge		
Year	Website	Number of Viewers
YouTube		
5 Sep 2009	https://www.youtube.com/watch?v=mogofhKwW5s	192,389
11 Jul 2011	https://www.youtube.com/watch?v=O3Hqm_-ahY	7,050
	Total from YouTube	199,439
Youku (优酷)		
2008	http://v.youku.com/v_show/id_XNzc4MzA2MA==.html?from=s1.8-1-1.2	46,034
2010	http://v.youku.com/v_show/id_XMTU5NDgyMzA4.html?from=s1.8-1-1.2	4,080
2009	http://v.youku.com/v_show/id_XOTcwNTE4NjQ=.html?from=s1.8-1-1.2	1,654
2013	http://v.youku.com/v_show/id_XNDIwMzg4MjQ0.html?from=s1.8-1-1.2	165
	Total from Youku (优酷)	51,933
Tencent Video (腾讯视频)		
5 June 2007	http://v.qq.com/boke/page/0/i/T/0iMxkXBprLT.html	209
29 July 2007	http://v.qq.com/boke/page/1/r/g/1rSVyE4fBLg.html	46
14 Oct 2007	http://v.qq.com/boke/page/2/T/A/2TdmUaRPXkA.html	644
	Total from Tencent Video (腾讯视频)	899
	Total from YouTube, Youku (优酷), Tencent Video (腾讯视频)	252,271

Table 4.5: Table of *Alamuhan* post (Retrieved on 13 June 2016)

Alamuhan		
Year	Website	Number of viewers
YouTube		
31 Aug 2009	https://www.youtube.com/watch?v=I84Qr4I87Tc	4,485
31 Mar 2012	https://www.youtube.com/watch?v=jSadwl2o_8w	14,781
12 Jan 2011	https://www.youtube.com/watch?v=pRrqED8f93s	1,901
7 Jan 2009	https://www.youtube.com/watch?v=7p2yBdCWA_Y	35,653
3 Oct 2008	https://www.youtube.com/watch?v=GIA2_OSBKtY	6,565
9 Jan 2013	https://www.youtube.com/watch?v=SS-lTEzcv10	1,080
27 Jun 2010	https://www.youtube.com/watch?v=u1H7xkKrkbc	7,428
17 Dec 2014	https://www.youtube.com/watch?v=N_UlAfPHYdc	138
27 Aug 2011	https://www.youtube.com/watch?v=sdJNVmG31NA	3,985
13 Nov 2009	https://www.youtube.com/watch?v=TEhJqFTqn9s	4,731
5 Apr 2013	https://www.youtube.com/watch?v=9qAbffQfUeg	1,644
21 Nov 2012	https://www.youtube.com/watch?v=URJKjo9AJAU	1,766
16 Nov 2013	https://www.youtube.com/watch?v=puju ciR_I98	17,899
	Total from YouTube	102,056
Youku (优酷)		
2009	http://v.youku.com/v_show/id_XMzEzNDIzNDg=.html?from=s1.8-1-1.2	13,897
2009	http://v.youku.com/v_show/id_XMzQzNzU4MTY=.html?from=s1.8-1-1.2	6,303
2008	http://v.youku.com/v_show/id_XMTQ2MzIwNjQ=.html?from=s1.8-1-1.2	6,126
2008	http://v.youku.com/v_show/id_XNzAwMzUxNg==.html?from=s1.8-1-1.2	6,923
2010	http://v.youku.com/v_show/id_XMTMzMjU2NTY0.html?from=s1.8-1-1.2	1,278
2012	http://v.youku.com/v_show/id_XNDAXMjc0Njky.html?from=s1.8-1-1.2	767
2009	http://v.youku.com/v_show/id_XMzU1OTE2ODA=.html?from=s1.8-1-1.2	4,177
2008	http://v.youku.com/v_show/id_XOTkwNDYwNA==.html?from=s1.8-1-1.2	2,789
2011	http://v.youku.com/v_show/id_XMTkx	1,713

	MDk4NTc2.html?from=s1.8-1-1.2	
2009	http://v.youku.com/v_show/id_XNjMzOTQyNDQ=.html?from=s1.8-1-1.2	1,490
2011	http://v.youku.com/v_show/id_XMjE0NDY3ODk2.html?from=s1.8-1-1.2	718
2009	http://v.youku.com/v_show/id_XNjU1NjIzMtY=.html?from=s1.8-1-1.2	698
2011	http://v.youku.com/v_show/id_XMjY1NTU3MTU2.html?from=s1.8-1-1.2	648
2013	http://v.youku.com/v_show/id_XNTM3NTgzOTA4.html?from=s1.8-1-1.2	610
2013	http://v.youku.com/v_show/id_XNTM1Njg4ODYw.html?from=s1.8-1-1.2	537
2009	http://v.youku.com/v_show/id_XOTewNzAxNjg=.html?from=s1.8-1-1.2	427
2012	http://v.youku.com/v_show/id_XNDA4NDIwNTAw.html?from=s1.8-1-1.2	457
Jan 2016	http://v.youku.com/v_show/id_XMTM4NjgzNzcwOA==.html?from=s1.8-1-1.2	252
2014	http://v.youku.com/v_show/id_XNjA5MDEwNzY4.html?from=s1.8-1-1.2	135
2012	http://v.youku.com/v_show/id_XMzUyNzE3NTQw.html?from=s1.8-1-1.2	86
2013	http://v.youku.com/v_show/id_XNDMxMTQ2MDU2.html?from=s1.8-1-1.2	376
2012	http://v.youku.com/v_show/id_XMzkyNjc1MTky.html?from=s1.8-1-1.2	45
Feb 2016	http://v.youku.com/v_show/id_XMTQ2NDY2NzcwMg==.html?from=s1.8-1-1.2	30
Feb 2016	http://v.youku.com/v_show/id_XMTQ2NDY3NzM4MA==.html?from=s1.8-1-1.2	20
May 2016	http://v.youku.com/v_show/id_XMTU2NjUyNjUwNA==.html?from=s1.8-1-1.2	23
2011	http://v.youku.com/v_show/id_XMjAxNTUwNDM2.html?from=s1.8-1-1.2	1,847
2011	http://v.youku.com/v_show/id_XMjIwMzQ3NjE2.html?from=s1.8-1-1.2	833
2013	http://v.youku.com/v_show/id_XNTI0NjAyNzAw.html?from=s1.8-1-1.2	379
2012	http://v.youku.com/v_show/id_XMzQ5ODI5MjA0.html?from=s1.8-1-1.2	239
2010	http://v.youku.com/v_show/id_XMTZzMzgzNDY4.html?from=s1.8-1-1.2	228
2014	http://v.youku.com/v_show/id_XNjEwNzg3Mzky.html?from=s1.8-1-1.2	176
2013	http://v.youku.com/v_show/id_XNDY4OTUwODg0.html?from=s1.8-1-1.2	177
April 2016	http://v.youku.com/v_show/id_XMTUwODc5MDM1Mg==.html?from=s1.8-1-1.2	89
	Total from Youku (优酷)	54,493
Tencent Video (腾讯视频)		

4 Jan 2007	http://v.qq.com/boke/page/0/a/3/0alfzubGsf3.html	258
5 Aug 2007	http://v.qq.com/boke/page/1/u/w/1uNwa7z4mKw.html	154
7 Aug 2007	http://v.qq.com/boke/page/1/z/v/1zY07jJT7xv.html	38
8 Sep 2007	http://v.qq.com/boke/page/2/a/N/2avOVxiVRrN.html	26
22 Sep 2007	http://v.qq.com/boke/page/2/e/k/2e3JxnRCoQk.html	528
19 Nov 2007	http://v.qq.com/boke/page/3/v/f/3v4sZRNzLzf.html	184
4 Feb 2008	http://v.qq.com/boke/page/4/7/m/47A3cV00Som.html	28
12 Feb 2008	http://v.qq.com/boke/page/4/f/I/4fa1kJRDqGI.html	49
22 Feb 2008	http://v.qq.com/boke/page/4/W/s/4WTBYdZQI7s.html	201
17 Mar 2008	http://v.qq.com/boke/page/4/O/N/4O4KUvwMrvN.html	72
31 Aug 2008	http://v.qq.com/boke/page/5/a/a/5aOM8OPKJVa.html	37
5 June 2013	http://v.qq.com/boke/page/m/0/z/m01143tb3lz.html	694
7 July 2015	http://v.qq.com/boke/page/a/0/1/a0158vgwc91.html	3,004
	Total from Tencent Video (腾讯视频)	5,273
	Total from YouTube, Youku (优酷), Tencent Video (腾讯视频)	161,822

In terms of live performances, *Jasmine Flower* was staged 3 times (see Table 4.6) at Beijing Twenty-first Century Theatre, China on 5 October 2001, Japan in 2004, and Hong Kong Coliseum from 15-18 January 2004. On the other hand, *Kangding Qingge* was featured live only once on 5 October 2001 in Beijing Twenty-first Century Theatre, China. Finally, live performances of *Alamuhan* total up to 4 times, 2004 in Shanghai China, 2 January 2004 in Budokan Japan, 19-20 March 2004 in Beijing Exhibition Theater, China, and 2006 in Japan. These data shows that the popular folk songs represented by Twelve Girls Band were featured in live performances in its early years.

Table 4.6: Live performance and Venue

Where	When
<i>Jasmine Flower</i>	
Beijing Twenty-first Century Theatre, China	5 Oct 2001
Japan	2004
Hong Kong Coliseum, China	15-18 Jan 2004
<i>Kangding Qingge</i>	
Beijing Twenty-first Century Theatre, China	5 Oct 2001
<i>Alamuhan</i>	
Shanghai China	2004
Budokan Japan	2 Jan 2004
Beijing Exhibition Theater, China	19-20 Mar 2004
Japan	2006

4.4 Orchestra Setting

Twelve Girls Band and its concept of moving away from a smaller ensemble to a larger one, may resemble the Chinese orchestra setting with multiple *erhu*, *dizi* and so on, however, also reflects the traditional setting of *yayue* (court music). In this section, a debate whether Twelve Girls Band's orchestra setting reflects that of the West or East is discussed (see Fig. 4.1).



Figure 4.1: An Example of Orchestra Setting in Twelve Girls Band
(music.yule.sohu.com)

Chinese orchestra is not new and it took the form of a Western symphony orchestra and owe much of its history to the concept of Jiang Qing during Cultural Revolution and *yangbanxi* (see Liu & Mason, 2010, p. 412; Pang, Clark and Tsai, 2016, p.202-209). Therefore, a much Western symphonic concept that came in to Chinese music genre took place in 1966-1976.

Figure 4.2 is an example about the setting of Chinese national orchestra, and June 8, 2015 there is a show of national concert "Prosperous Jiangnan" with Chinese national orchestra in Jiangsu Province Grand Theater. The picture shows a much Western influenced setting that includes a conductor, string musical instruments with higher strings section on the right and lower on the left, plucked musical instruments, blowpipe musical instruments and percussion. It is notable that most of players are female in Chinese costume.

Figure 4.2 is an example of the setting of Chinese orchestra among other examples, therefore, a model setting of Chinese national orchestra was illustrated in the diagram (see Figure 4.2) shows that a conductor stands in the front of stage back to the audiences, string musical instruments are in the left, plucked musical instruments and partial string musical instruments are in the right, *yangqin* and *guzheng* are in the middle, blowpipe musical instruments are closed to *guzheng*, percussion is behind of stage. Therefore musical instruments with less resonance take position of centre stage, but the musical instruments with higher resonance are at the back. Western timpani and double bass are also used in supplying a bass.



Figure 4.2: Chinese traditional orchestra (www.xici.net)

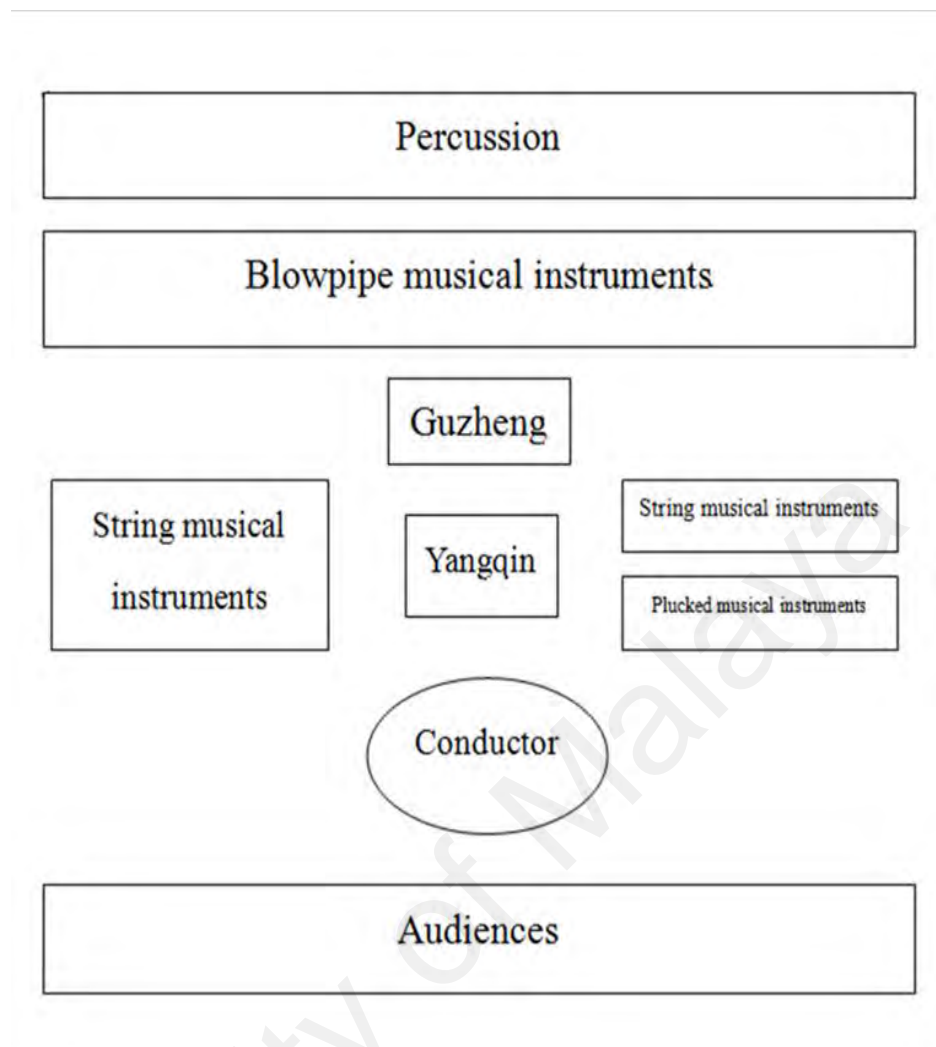


Figure 4.3: Setting of Chinese national orchestra

On the other hand, looking at the setting of ancient music ensemble (see Figure 4.3), its appearance may recall that of Twelve Girls Band too. Music ensemble has a long history in China and was illustrated in ancient paintings where archaeological excavation discovered buried ritual musical instruments used for court with each instrument laid next to a woman (see Stock, 2009, p.252-255).



Figure 4.4: Dunhuang Cave 220 Dance 敦煌莫高窟第 220 窟乐舞图

(<http://sns.91ddcc.com/t/32882>)

Wu (2014) said that Mogao Grottoes murals in Dunhuang began in the Northern Liang Dynasty, through the Western Wei, Northern Wei, Northern Zhou and Sui Dynasty to a peak in Tang Dynasty. These murals portrayed the music at that time, reflects the transitional track of music from Northern Liang Dynasty to Tang Dynasty between more than 500 years. Especially in Tang Dynasty the structure of band developed into symmetric type and the compilation of orchestra also continually expanded. Li and Luo (2013) stated that the original *yuewu* was a combination of early people in hunting, farming, war, animal husbandry and other aspects, forming a scene of close connection with music and dance. To the Tang Dynasty, a variety of institutions to music and dance, musicians and cabaret artists were more than 10,000 recorded, and *yuewu* came to a peak in the feudal society. Dunhuang Cave revealed 220 Dance painted in Zhenguan sixteen years, in this murals band is spectacular scale, characters

were lifelike and vivid, dancers were between the two sides band. It was inspired by the sutra *Pharmacist Pure Land Sutra* based on the real life music and dance, so they created a mural works with *yuewu* and buddhism.

Figure 4.4 is derived from Dunhuang Cave 220 Dance, but it was only partial, in the original mural there are four dancers between two sides' bands. In this picture, the band was divided into two sides, in the left side there are 15 musicians with different musical instruments, for example *jiegu*(羯鼓), *taogu*(鼗鼓), *maoyuangu*(毛员鼓), *dalagu*(答腊鼓), *paiban*(拍板), *hengdi*(横笛), *chiba*(尺八), *bili*(篳篥), *sheng*(笙), *bo*(钹), *konghou*(箜篌); in the right side there are 13 musicians with different musical instruments, such as *jiegu*(羯鼓), *dutangu*(都昙鼓), *maoyuangu*(毛员鼓), *ruanxian*(阮咸), *paixiao*(排箫), *zheng*(箏), *fangxiang*(方响), *bili*(篳篥), *hengdi*(横笛), *paiban*(拍板). Ruan (2011) related that before Sui Dynasty in Dunhuang murals people mostly male, but from the beginning of the Sui Dynasty characters into the growing feminization, the purpose is to please people. However, to Tang Dynasty, in court the characters of *yuewu* have evolved into female. So these performers are female in this picture.



Figure 4.5: Ancient Ensemble 唐李寿墓乐舞壁画(<http://sns.91ddcc.com/t/32882>)

Although Twelve Girls Band may be associated with *minyue* group or Chinese Orchestra setting, however, by just analyzing the ensemble setting of Twelve Girls Band, it is obvious that it differs to that of the Chinese Orchestra, and reflects more of that ancient all female ensemble. Yang and Saffle (2010) mentioned that Twelve Girls Band's Chinese labelled as *yuefang* by its producer Wang has its history from Tang Dynasty, reflecting ancient female music ensemble and their role as what Yang and Saffle relate to Japanese *geisha*, combining physical attractiveness and skills in providing entertainment to customer.

For example, Figure 4.1 is a performance picture of the band at Beijing Exhibition Center Theater in October 16, 2011. It shows that there are twelve attractive and skilled female musicians on the stage, and they play different Chinese musical instruments. By comparing Figure 4.1 and 4.5, a closer similarity may draw on as an all-female ensemble with less instruments compared to Chinese orchestra resemble more of that of the ancient ensemble in Tang Dynasty. First of all, the number of musicians is fixed unlike that of the Chinese orchestra; secondly, gender of musicians conforms to an all-female band.

In addition, Twelve Girls Band's setting may change from pieces to pieces and they may perform seated or standing. Similar to ancient music ensemble, designed costumes with flowing skirts contribute another visual aspect to its band setting. In the three selected folk songs, the orchestra setting was illustrated in Figure 4.6, 4.7 and 4.8.

In *Jasmine Flower* and its live performance by Twelve Girls Band (see Figure 4.6), the twelve musicians were divided into three rows. Two musicians were playing *dizi* and four musicians were playing *erhu* in the first row. And there were three musicians playing *pipa* to sit in the second row. Then there were two musicians playing *yangqin* and one playing *guzheng* standing in the third row. Positioning the musicians to perform standing allows swaying of body movement and more movement. The *erhu* and *dizi* are responsible for the main theme and the others took the role as rhythm section.

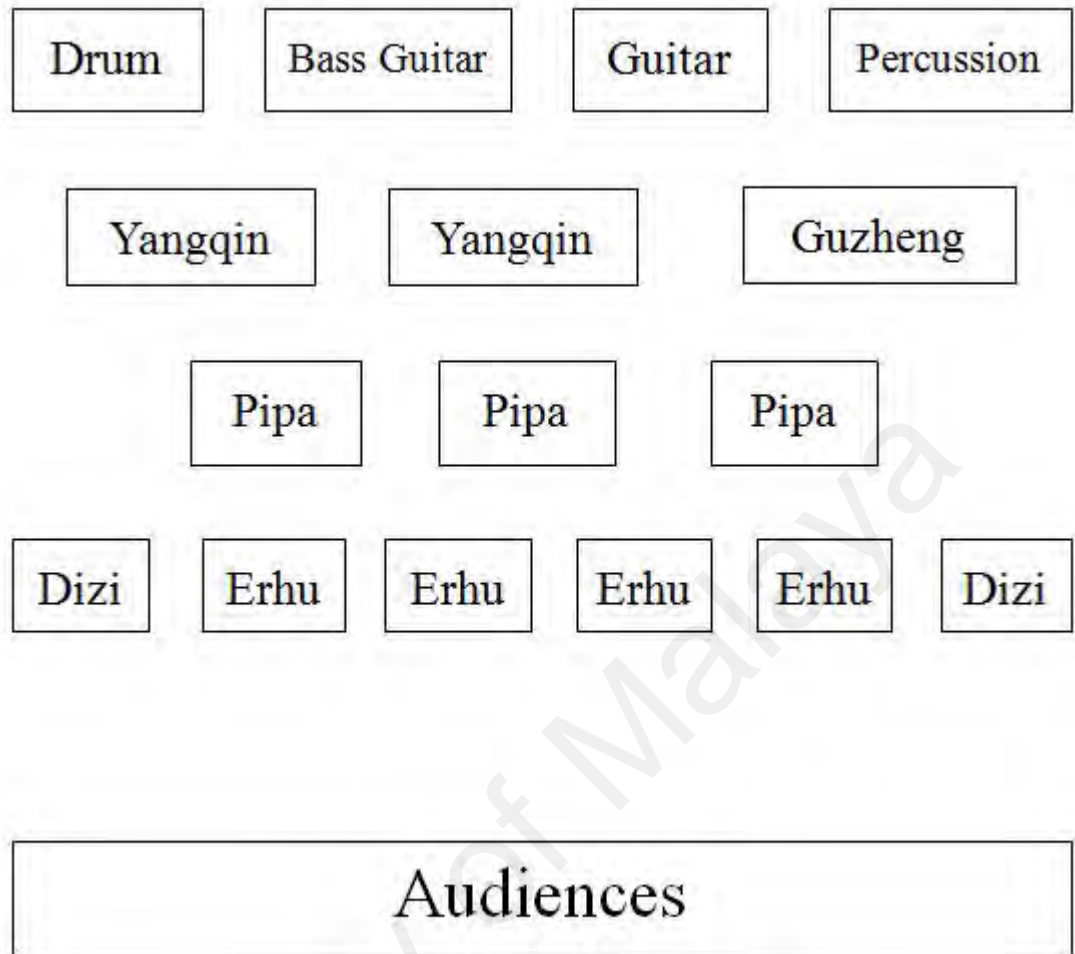


Figure 4.6: The position of Twelve Girls Band in *Jasmine Flower*

As for *Kangding Qingge* (see Figure 4.7), there were only four performers on instruments *pipa*, *erhu*, *dizi* and *guzheng*, but other performers just stand on the front of stage as singers. Guitar solo has a prominent character in this piece.

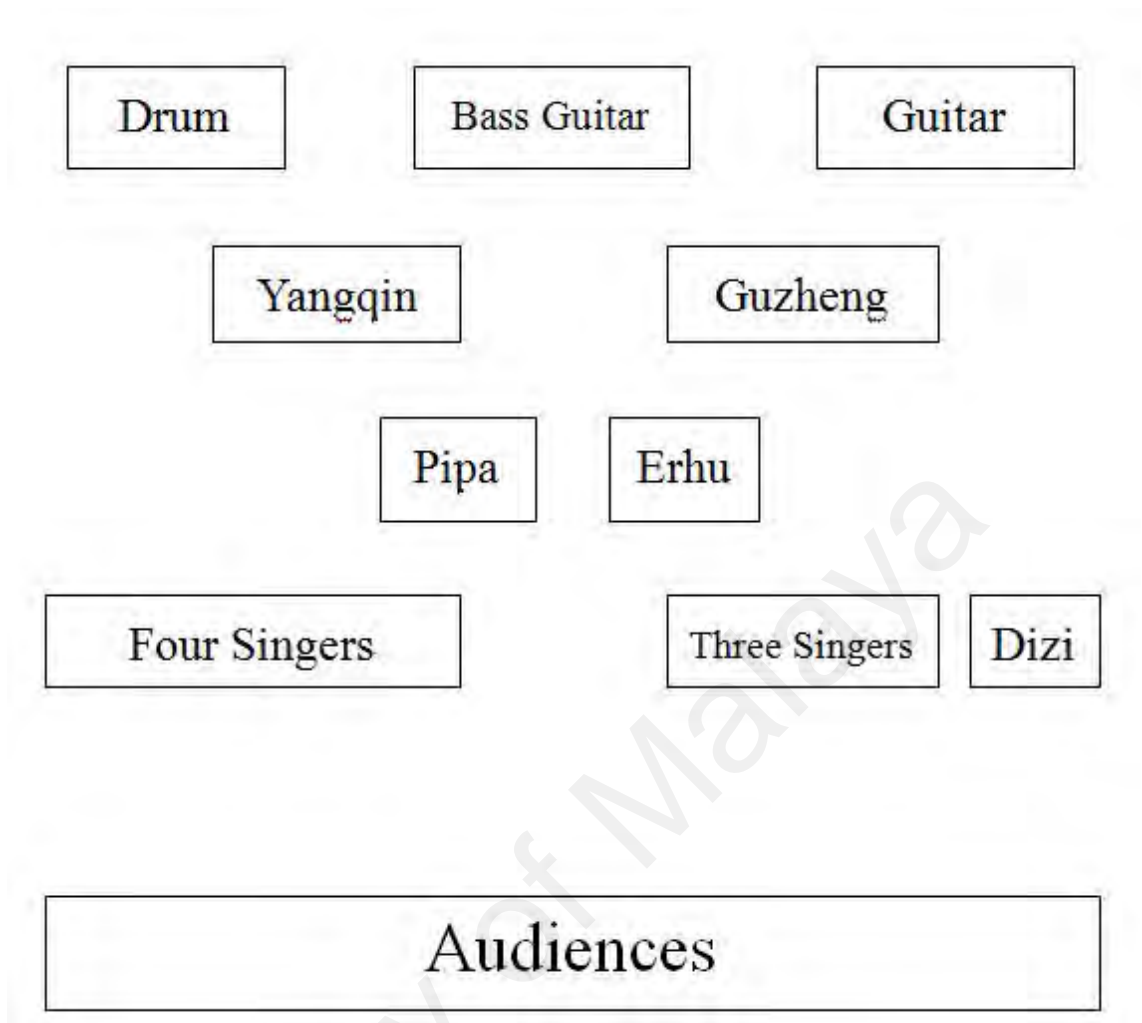


Figure 4.7: The position of Twelve Girls Band in *Kangding Qingge*

The instrumentation setting of *Alamuhan* (see Figure 4.8) in its live performance is similar to *Jasmine Flower*, body movement is enabled as a standing position was held, while the *pipa* player would sit and remain well postured.

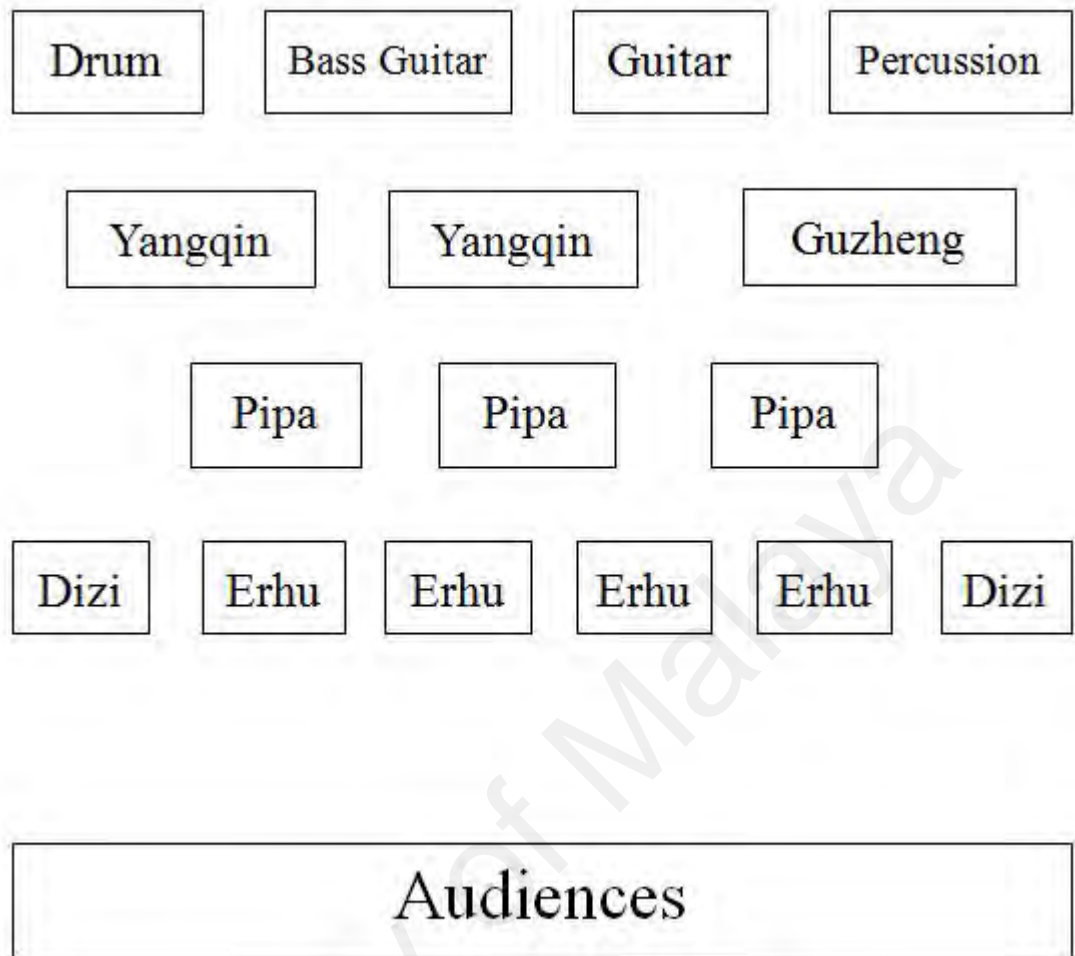


Figure 4.8: The position of Twelve Girls Band in *Alamuhan*

With an analysis and a discussion of its setting, a brief summary of the band's setting may point towards tradition when compared to ancient paintings of pre-modern Chinese female music ensemble. The three row setting may not quite resemble a Western form of Chinese orchestra nor completely a Western popular music band although there are Western electronic instrument, drum set and guitars add-on. Twelve Girls Band has no fixed position on stage, but *erhu* and *dizi* take front stage. *Pipa* is in the middle of stage. *Guzheng* and *yangqin* are always behind and performers may at time move from the right to left and vice versa.

4.5 Pentatonic Scales in Folk Songs

In this section, the three selected Chinese folk songs were analysed in answering research objective two and three: *Jasmine Flower*, *Kangding Qingge* and *Alamuhan*. Twelve Girls Band re-presented these folk songs using traditional instruments in a popular music context. In this section, an overview of Chinese pentatonic scale and diatonic scale that governs the mode of the folk songs preceded the analysis.

Chinese folk song are based on pentatonic mode (see Figure 4.9), that consists of five pitches where therefore differs from that of the Western equal temperament and major and minor mode. The five pitches *gong*(宫), *shang*(商), *jue*(角), *zhi*(徵), *yu*(羽), which one may resemble to that of the Western solfege of do, re, mi, sol, la or C, D, E, G, A.

In looking at distance between pitches, the relationship between the five pitches and their interval are as listed in Figure 4.9:

- *gong* to *shang* : major second
- *shang* to *jue* : major second
- *jue* to *zhi* : minor third
- *zhi* to *yu* : major second
- *yu* to *gong* : minor third

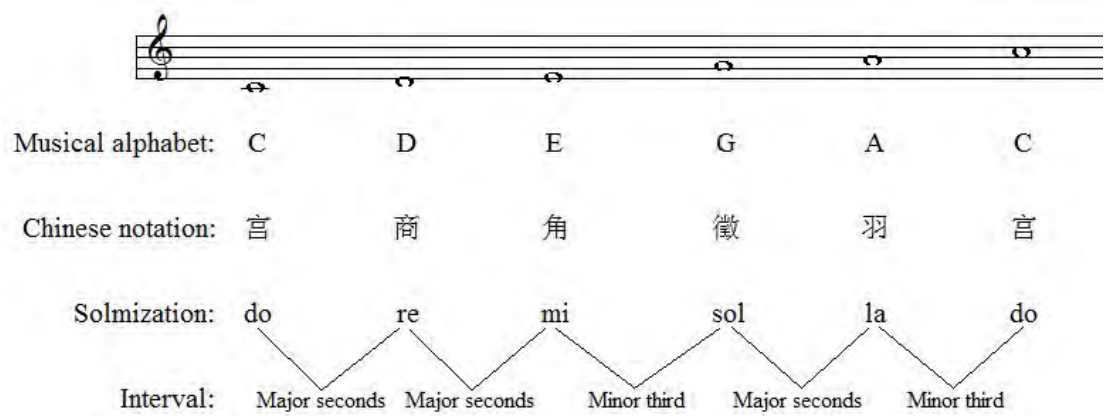


Figure 4.9: Pentatonic scale

In addition, the skeleton basis of the pitches in pentatonic scale and how additional pitch may be included are based on the following pitches:

- *bian gong* (变宫)
- *bian zhi* (变徵)
- *qing jue* (清角)
- *run* (闰)

Three approaches in adding additional pitch in forming three sets of pentatonic scale are named:

- *qingyue* (清乐) (see Fig. 4.10)
- *yayue* (雅乐) (see Fig. 4.11)
- *yanyue* (燕乐) (see Fig. 4.12)

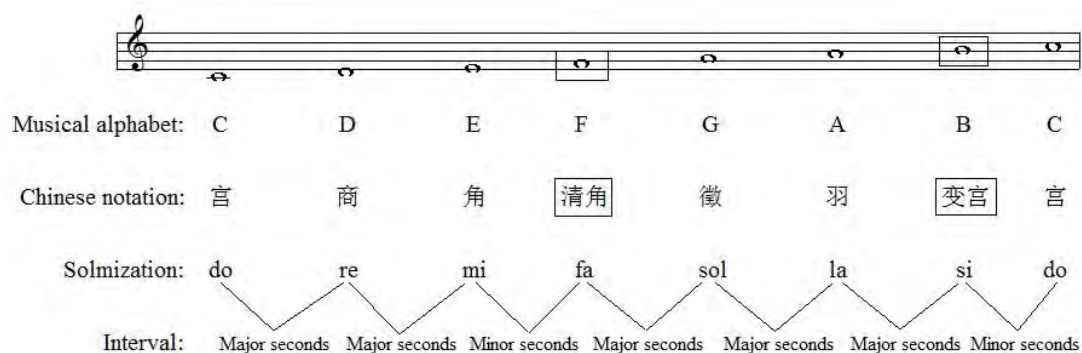


Figure4.10: *Qingyue* of diatonic scale

In *qingyue*, two additional pitches *qing jue* and *bian gong* are added. Thus, it is apparent that the formation of minor seconds interval between the *qing jue* and *jue*, forming a major seconds interval between *qing jue* and *zhi*, forming a major seconds interval between the *bian gong* and *yu*, forming a minor seconds interval between *bian gong* and *gong*.

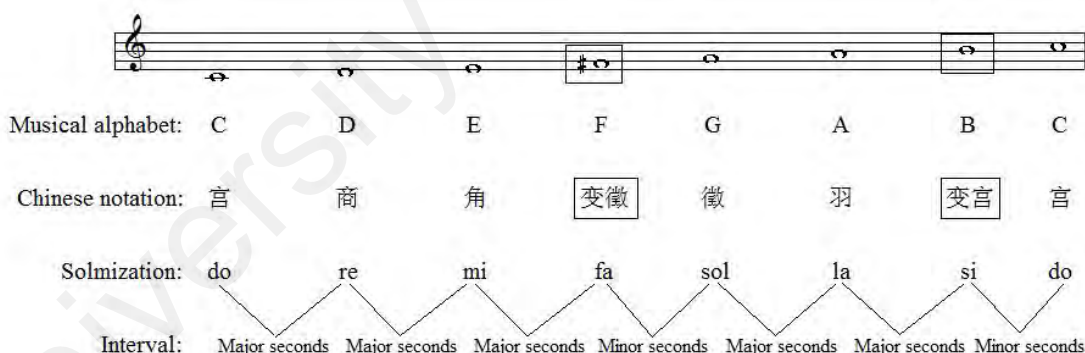


Figure4.11: *Yayue* of diatonic scale

Figure 4.11 is *yayue* scale of Chinese diatonic scale, as shown, two additional pitches *bian zhi* and *bian gong* are added. *Bian zhi* is a minor second note below *zhi*, therefore *bian zhi* and *jiao* into a major second interval relations, *bian zhi* and *zhi* relationship becomes a minor second interval, however, there is no change with the relationship of *bian gong* and *gong*, *bian gong* and *yu*.

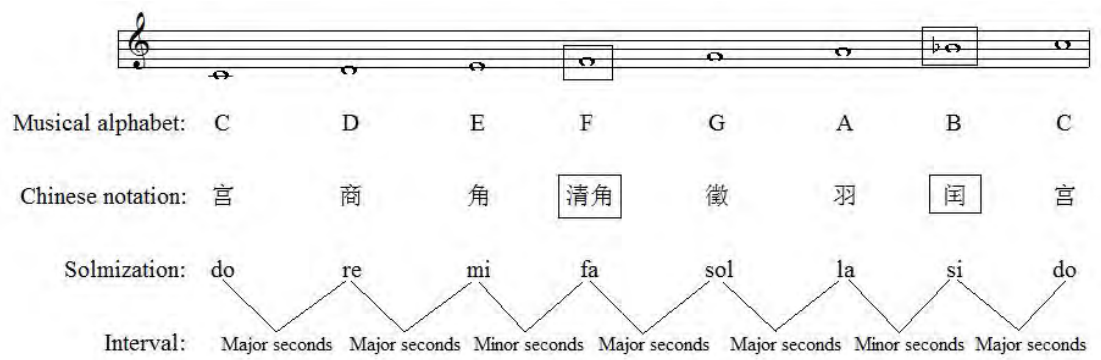


Figure4.12: *Yanyue* of diatonic scale

Figure4.12 is a *yanyue* scale of Chinese diatonic scale, as shown, *yanyue* has two additional notes on the basis of pentatonic scale: *qing jue* and *bian gong*. *Run* is a major second note below *zhi*, so *run* and *gong* become a major second interval relations, *run* and *yu* into a minor second interval relations, but there is no change with the relationship of *qing jue* and *jue*, *qing jue* and *zhi*. Because pentatonic scale and diatonic scale are used in different nations and regions, the three selected folk songs *Jasmine Flower* and *Kangding Qingge* and *Alamuhan*, are discussed based on these modes.

4.6 Twelve Girls Band's *Jasmine Flower*

Jasmine Flower (see Fig. 4.13) or *Mo Li Hua* is a popular *xiaodiao* (小调) folk song in China originated from Qing dynasty. It has close resemblance to *Die Duanqiao* (叠断桥 or 'to fold a broken bridge') that belongs to the *luju* tradition (Thrasher, 2016). Although different regions may present different version of this folk tune, the most well-known is that of from Jiangsu and Zhejiang Provinces in China. The song depicts romance between young men and women in praising the flower that is an analogy to a beautiful girl. The theme of *Jasmine Flower* was also juxtaposed in Puccini's opera *Turandot* (see Ashbrook & Powers, 1991, p.90-93).

茉莉花



Figure 4.13: Original *Jasmine Flower* (Transcribe by author)

In examining the original theme before analyzing Twelve Girls' variants, the structure of *Jasmine Flower* is very simple. Five pitches 宫, 商, 角, 徵 and 羽 are used and is transcribed to Western notation in Figure 4.13. Melodic rhythm is considered fairly simple with mostly minim, crotchet and quavers beats as seen in mm.1-17, mm.19, mm. 20-23, mm.24 and mm.26-28, with occasional dotted rhythm in mm.18 and mm.25.

The tempo of this folk song is usually sung in moderate pace in duple meter 2/4. The music reflects a rich characteristic of Jiangnan style. Understanding the culture of Jiangnan is crucial as it is one of particularly important musical styles among China. As a native from mainland China, the author's knowledge of the region helps in understanding the place of origin, its culture and thus reflecting in its musical characteristics, important for the study of ethnomusicology. In terms of geographical concern, Jiangnan is situated at the south of the Yangtze River, and the main areas around are Jiangsu and Zhejiang, Shanghai, Anhui and Jiangsu. Jiangnan is in the green wood of the Yangtze River Delta and Taihu Lake area. Jiangnan is reputed as an analogue to paradise since ancient China where captivating scenery of rivers and lakes, water flows, small town and villages contributed to a picturesque scene.

Jiangnan has a mild climate with seasonal weather and rainfall where Jiangnan canal is an important transportation. Water supply is important for inhabitants living and production. Jiangnan folk songs mark a resemblance of its natural and scenic environment that calls on elegance, subtleness, beauty and gentleness.

Dynamic contrast is never abrupt in this folk song, and Figure 4.13 reveals its seven phrases belonging to irregular phrasing, typical of a folk tune characteristics. These seven phrases are repartitioned two sections. Section A has four phrases from mm.1 to mm.16, and end with tonic *gong* (宫), thereby it stabilizing effect on this section. Section B has three phrases from mm.17 to mm.28, and end with *zhi* (徵), thus it strongly supports the stability of the tonic with natural expression. So the structure of this folk song is AB.

In terms of melodic contour, an analysis of *Jasmine Flower* is mapped out in Figure 4.14.

of *Travels in China* published by the London traveler and geographer John Barrow (1764-1848). From then on the title *Jasmine Flower* was known to the world.

Jasmine Flower developed into many forms, such as vocal accompanied by an instrument or *jiangnan sizhu* ensemble. The original folk song of *Jasmine Flower* is sung by female with Jiangsu Dialect. Jiangsu Province is divided into three dialect areas, namely Mandarin of Jianghuai, Wu Chinese and Central-Plains Mandarin. However Jiangsu *Jasmine Flower* is used to sing by Wu Chinese. The characteristic of Wu Chinese is euphemisms, gentle and delicate (Ding, 2013). This characteristic has a close resemblance to the local dialect.

Jiangnan sizhu is popular instrumental ensemble at area of Jiangsu, Zhejiang and Shanghai. *Si* is used to describe that stringed instruments made from silk, such as *erhu* and *pipa*; *zhu* is used to describe that wind instruments made of bamboo, such as *dizi* and *xiao*. In addition, the commonly used instruments also include *yangqin*, *sanxian*, drum, *ban* and so on. Subtly playing is most characteristic of *jiangnan sizhu*. It is both distinctive and harmony with each other when instrument ensemble, and often responsible for ornamentation. The style is deemed elegant with beauty, and the tune is smooth and euphemism. As a native of China, the local community perceives this as a norm that is reflecting the Southern people that led a simple and industrial lifestyle, often meticulous in character. Musical ensemble in Jiangnan is in heterophonic texture (Witzleben, 1995). In Twelve Girls Band, *Jasmine Flower* was arranged as an instrumental music. The song structure and ornamentation was expanded, ornamentation compared to its original presentation with a change in musical texture. Extra musical elements such as costume, stage setting and so on changed beyond to the simplicity of folk song and in the following section on analysis, these elements are discussed.

Twelve Girls Band transformed the original folk song *Jasmine Flower* into five main sections (see Fig. 4.15):

- Introduction
- Main theme A
- Main theme A'
- Main theme A''
- Main theme A
- Refrain B
- Refrain B'
- Cadanza C
- Cadanza C'
- Refrain B
- Refrain B'
- Coda D

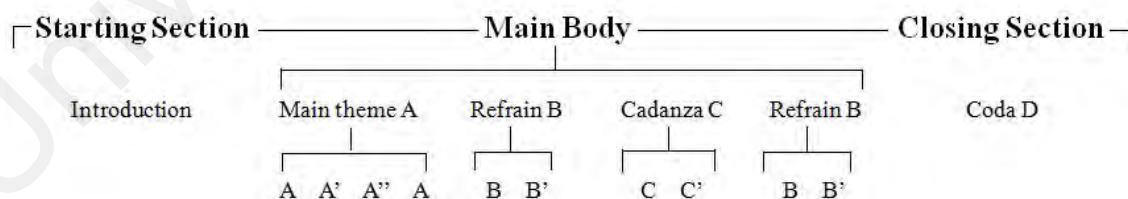


Figure 4.15 : Mainframe of *Jasmine Flower*

The structure of the music as arranged by Liang has some similarities to what Thrasher (2016) explained in cyclical form such as the *xunhuanti* (循环体) used in many Chinese *qupai* and in *Jiangnan Sizhu*. In the song duration, intro took the first 31

seconds based on recording analysis with the *dizi* as lead (see Fig. 4.16). The main theme enters from 00' 32" to 01'48" with *erhu* ensemble (see Fig. 4.18), and *yangqin* ensemble (see Fig. 4.19) and *pipa* ensemble (see Fig. 4.20), but there is a sequence of cycle with *erhu* ensemble (see Fig. 4.17). The refrain enters from 01'49" to 02'20" with *erhu* ensemble and *dizi* ensemble. From 02'21 to 02'51 is cadenza part with *guzheng* (see Fig. 4.22) and *pipa* ensemble (see Fig. 4.23). Refrain recurrence is from 02'52 to 03'37" with *erhu* ensemble (see Fig. 4.24). Finally ending is from 03'38" to 04'47" with all musical instruments (see Fig. 4.25). So the structure of new representation by 12 Girls Band is intro, A, B, C, B, D (see table 4.7).

Table 4.7: Structure of *Jasmine Flower* by Twelve Girls Band

Duration	Form	Lead instrument
00:00 – 00:31	Intro	Dizi Ensemble
00:32 – 00:46	A	Erhu Ensemble
00:47 – 01:02	A'	Yangqin Ensemble
01:03 – 01:33	A''	Pipa Ensemble
01:34 – 01:48	A	Erhu Ensemble
01:49 – 02:11	B	Erhu Ensemble
		Dizi Ensemble
02:12 – 02:20	B'	Erhu Ensemble
		Dizi Ensemble
02:21 – 02:36	C	Guzheng
02:37 – 02:51	C'	Pipa Ensemble
02:52 – 03:06	B	Erhu Ensemble
		Dizi Ensemble
03:07 – 03:37	B'	Pipa Ensemble
03:38 – 04:47	D	Yangqin Ensemble
		Guzheng
		Erhu Ensemble
		Dizi Ensemble

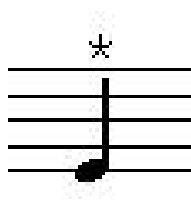
Figure 4.16 shows an orchestra score (mm.1-24) that is introduction to the piece *Jasmine Flower*. There are 5 Chinese traditional musical instruments: *erhu*, *dizi*, *pipa*, *yangqin* and *guzheng*. Western instruments guitar, electric bass and bongo conga were used and delivered a mixture of heterophonic and homophonic texture; in where the former contributed by traditional instruments and Western ones form the latter. The introduction has no main melody but regular rhythmic pattern with 2/4 tempo play by *dizi*, *pipa*, *yangqin*, *guzheng*, guitar, bass and bongo conga, and the dynamics is placid in *p*. In this part, *erhu* is on tacet while *dizi* plays simple long notes. Plucked instruments such as *pipa*, *yangqin* and *guzheng* played as rhythm section with the guitar as riffs. Guitar plays the main chord which is major triad (E-G#-B) with regular rhythmic pattern, and the chord progression based on Third chord. Guitar riff employs a simple pattern with fill-in from the bongo and conga.

The musical score is divided into three systems, each containing eight staves for the instruments: Erhu, Dizi, Pipa, Yangqin, Guzheng, Guitar, Bass, and Bongo conga. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score begins with a 2-measure rest for the Erhu, Dizi, and Bass. The Pipa, Yangqin, and Guzheng enter in the first measure with a half note G4, marked with a piano (*p*) dynamic. The Guitar plays a continuous eighth-note accompaniment. The Bongo conga plays a rhythmic pattern of eighth notes, also marked with a piano (*p*) dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

Figure 4.16: Introduction of *Jasmine Flower* mm.1-24 (Transcribed by author)

These riffs continued and the bass picked up at mm. 15 with C#-B-G#-F#-E in pentatonic. Dynamics gradually changed from *f* change to *p*.

Ornaments (Zhuangshi yi, 装饰音) are important elements in Chinese folk music. These were preserved in Twelve Girls' *Jasmine Flowers* such as *tremolo* (mm.7-8, mm.15-16, mm.23-24) and mordent (mm.20):



Tremolo, in *pipa* shows technique of playing is that the right hand five fingers popping with sequential order, five consecutive tones. This technique played a lyrical role in music. Mordent, rapid alternation between the principle note and the note above, but of a shorter duration than a trill, was also employed in *Jasmine Flower*.



The main theme was alternate between three Chinese instruments: *erhu* (see Fig. 4.18), *yangqin* (see Fig. 4.19) and *pipa* (see Fig. 4.20). Other instruments accompanied. The main theme is enriched with recurring motifs and dynamic and texture sounded more solid in the form of heterophonic texture in terms of the main theme. Melody contour is similar to the origins without much changes and the sequence of orchestration was illustrated in Figure 4.17:

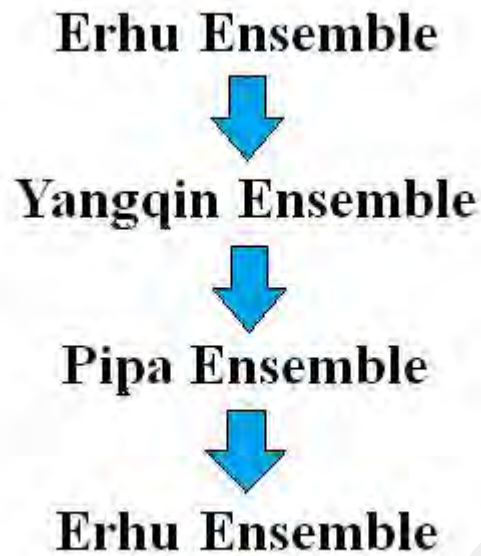


Figure4.17: The sequence of the main theme

Erhu ensemble presented the main melody two times, occur for beginning and ending of main theme, and there is a difference between mm.46 (see Fig. 4.18) and mm.110 (see Fig. 4.21). *Yangqin* ensemble presented the main melody once, but the ornaments played are different from the *erhu* ensemble, *yangqin* used tremolo, and mm.35 (see Fig. 4.18) shows the difference from mm.51 (see Fig. 4.19). Then the *pipa* ensemble presented the main melody once, ornaments used were different from *erhu* ensemble, and mm.35 (see Fig. 4.18) and mm.83 (see Fig. 4.20) shows the difference. When the *erhu* ensemble reprise, mm.46 (see Fig. 4.18) and mm.110 (see Fig. 4.21) show the differences.

Erhu

Dizi

Pipa

Yangqin

Guzheng

Bass

Drum

Erhu

Dizi

Pipa

Yangqin

Guzheng

Bass

Drum

Erhu

Dizi

Pipa

Yangqin

Guzheng

Bass

Drum

Figure 4.18: mm.33-48 of *Jasmine Flower* (Transcribed by author)

In Figure 4.18, when *erhu* plays main melody. With the background accompaniment *dizi* is caesural, but *pipa*, *yangqin* and *guzheng* play same fixed rhythmic pattern, here drum play disco 8 beat with 2/4 tempo, that marks a new entry to Chinese folk music transforming the piece into a popular music genre. But the melody of *erhu* is different from original melody; mm.35 and mm.39 of Figure 4.18 are different from mm.3 and mm.7 of Figure 4.13, from original B-B-#C change to B-#G-B. Some important *erhu* characteristics were displayed showing important technique of the *erhu* such as legato (mm.33-40, mm.42, and mm.45-48), glissando (mm.35, mm.39) and mordent (mm.46) that gives a distinct Chinese folk flavor. For example:



A single bow contributes to a *legato* (lian gong, 连弓) playing that is important in Chinese folk music style. A lyrical melody can be produced in attaining a desired musical expression.



Another technique is glissando (hua yin, 滑音) similar to the Western *portamento* where the finger glided through pitches. This technique is also important in presenting traditional Chinese folk favour and was remained in *Jasmine Flower* by Twelve Girls Band.

The image displays three systems of a musical score for the piece "Jasmine Flower" (茉莉花), measures 49 through 64. Each system includes staves for Erhu, Dizi, Pipa, Yangqin, Guzheng, Bass, and Drum. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is transcribed by the author.

System 1 (Measures 49-54):

- Erhu:** Rests in all measures.
- Dizi:** Rests in all measures.
- Pipa:** Measures 49, 51, 53, and 54 contain eighth-note patterns. Measures 50, 52, and 53 contain rests.
- Yangqin:** Measures 49, 51, 53, and 54 contain eighth-note patterns. Measures 50 and 52 contain a half-note chord, which is circled.
- Guzheng:** Measures 49, 51, 53, and 54 contain eighth-note patterns. Measures 50, 52, and 53 contain rests.
- Bass:** Measures 49, 51, 53, and 54 contain eighth-note patterns. Measures 50, 52, and 53 contain rests.
- Drum:** Continuous rhythmic pattern of eighth and sixteenth notes.

System 2 (Measures 55-60):

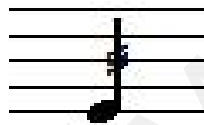
- Erhu:** Rests in all measures.
- Dizi:** Rests in all measures.
- Pipa:** Measures 55, 57, and 60 contain eighth-note patterns. Measures 56, 58, and 59 contain rests.
- Yangqin:** Measures 55, 57, and 60 contain eighth-note patterns. Measures 56 and 58 contain a half-note chord, which is circled.
- Guzheng:** Measures 55, 57, and 60 contain eighth-note patterns. Measures 56, 58, and 59 contain rests.
- Bass:** Measures 55, 57, and 60 contain eighth-note patterns. Measures 56, 58, and 59 contain rests.
- Drum:** Continuous rhythmic pattern of eighth and sixteenth notes.

System 3 (Measures 61-64):

- Erhu:** Rests in all measures.
- Dizi:** Rests in all measures.
- Pipa:** Measures 61, 63, and 64 contain eighth-note patterns. Measures 62 and 64 contain rests.
- Yangqin:** Measures 61, 63, and 64 contain eighth-note patterns. Measures 62 and 64 contain a half-note chord, which is circled.
- Guzheng:** Measures 61, 63, and 64 contain eighth-note patterns. Measures 62 and 64 contain rests.
- Bass:** Measures 61, 63, and 64 contain eighth-note patterns. Measures 62 and 64 contain rests.
- Drum:** Continuous rhythmic pattern of eighth and sixteenth notes.

Figure 4.19: mm.49-64 of *Jasmine Flower* (Transcribed by author)

Figure 4.19 shows the main theme on *yangqin* while *erhu* and *dizi* tacet. *Pipa* and *guzheng* maintain a riff and so are the percussions. Highlighting different technique from Chinese traditional instruments, *yangqin* has a slightly varied theme from that of the *erhu*. At mm.51 a sustain B in *tremolo* that took two bars and other changes were evident in mm.59 and mm.60-61. Frequent use of *tremolo* marks the difference between *Yangqin* and *erhu*'s presentation of the main theme (mm.51-52, mm.55-56, mm.60-61, and mm.63-64). *Tremolo* in *yangqin* calls for two bamboo mallets alternatively striking on a particular string and marked with the sign illustrated below.



Another version of the main theme was presented by *pipa* (see Figure 4.20).

The image displays three systems of a musical score for the piece "Jasmine Flower" (茉莉花), measures 81-96. The score is arranged for a traditional Chinese ensemble with Western-style notation. The instruments and their parts are as follows:

- Erhu:** Remains silent throughout the entire section.
- Dizi:** Remains silent throughout the entire section.
- Pipa:**
 - Measures 81-82: A melodic phrase consisting of two eighth notes followed by a quarter note, circled.
 - Measure 83: A quarter rest.
 - Measure 84: A quarter note, circled with an asterisk (*).
 - Measures 85-86: A melodic phrase consisting of two eighth notes followed by a quarter note.
- Yangqin:**
 - Measures 81-82: A quarter rest.
 - Measure 83: A quarter note.
 - Measures 84-86: A quarter rest.
- Guzheng:**
 - Measures 81-82: A quarter rest.
 - Measures 83-86: A quarter note.
- Bass:**
 - Measures 81-82: A quarter rest.
 - Measures 83-86: A quarter note.
- Drum:** Provides a rhythmic accompaniment using various patterns of eighth and sixteenth notes, often with accents.

The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes rests, eighth notes, quarter notes, and circled notes with asterisks to highlight specific melodic or rhythmic features.

Figure 4.20: mm.81-96 of *Jasmine Flower* (Transcribed by author)

The *erhu* and *pipa* are in *tacet* while percussion, *yangqin* and *guzheng* continue as riff. Ornamentation is the same as *yangqin* with *tremolo* (see mm.84, 88, 92, 95, 96). But glissando is also an important technique such as in mm. 82 and 86. There are two ways of *Glissando* (*hua yin* , 滑音) and in the first called *wan* (挽) the playing method requires the player to hold down strings on the left hand and then glided out away from the player towards the left.



The second type of technique is known as *tui* (推) where the left hand was pressed on the string and glided towards the player to the right.



Finally version of the main theme returns to *erhu* (see Figure 4.21).

The musical score is divided into three systems, each containing seven staves for the instruments: Erhu, Dizi, Pipa, Yangqin, Guzheng, Bass, and Drum. The key signature is two sharps (F# and C#) and the time signature is 2/4. The Erhu part features a melodic line with a circled phrase in measures 97-98 and a boxed phrase in measure 112. The Dizi, Pipa, Yangqin, and Guzheng parts provide harmonic support with rhythmic patterns. The Bass and Drum parts provide a steady accompaniment.

Figure 4.21: mm.97-112 of *Jasmine Flower* (Transcribed by author)

Figure 4.21 shows that *erhu* ensemble presented main melody at second time. There is a difference between the first time, it is mm.46 (see Fig. 4.18) and mm.110 (see Fig. 4.21). In terms of harmonising Chinese folk material, a cross reference between pentatonic and circle of fifths is important (Ritchie, 1986). In the main theme, the main melody interval are minor third (G#-B, C#-E) and major second (F#-G#, B-C#), Harmonic progression based on the tonic E, and form the main chord (E-G#-B), which the author believes is able to give a bright concordant and stable feeling. Chinese pentatonic only have five pitches and there is no minor second, augmented fourth and diminished fifth interval, therefore the harmonic tonality is consonant.

In Figure 4.22 *guzheng* and *pipa* solo in Figure 4.23 alternately played the varied riffs similar to the one in introduction that forms the cadenza section. Rhythmic patterns are the same except mm.152,153,154 and mm.160,161,162, mm.168,169,170 and mm.176,177,178. The changes see Twelve Girls Band transformed lead to occur major second (E-F#) and minor second (G#-A, G#-F), that presented a different emotion. Authenticity may no longer be the case in the cadenza section as soon the famous Japanese folk song *Sakura* entered in the middle, a condition Kazuma insisted on when he collaborated with Twelve Girls Band.



Figure 4.22: mm.147-162 of *Jasmine Flower* (Transcribed by author)

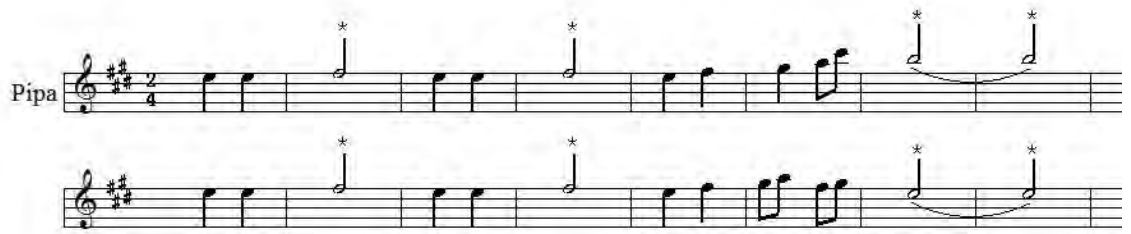


Figure 4.23: mm.163-178 of *Jasmine Flower* (Transcribed by author)

After the cadenza, the *erhu* ensemble returns with the main melody with a highly varied theme (see Figure 4.24). A change of tempo from $\text{♩} = 66$ to $\text{♩} = 128$, took place and continue with four repeated bars mm.179 and 182 with $\text{♩} = 66$, but after these the tempo return to $\text{♩} = 128$ again.



Figure 4.24: mm.179-198 of *Jasmine Flower* (Transcribed by author)

The coda (see Figure 4.25), sees a stronger dynamic range in reaching *f* where in mm. 268-271, *erhu* and *guzheng* show the same main melody with agitated semiquaver passages. The theme was varied with fluctuated pitches that rise and lower with a sawtooth melodic contour. Likewise, *pipa* and *yangqin* played a new riff, and *dizi* creates a sostenuto effect sustaining in minim. This section is new to the piece *Jasmine Flower*.

The image displays a musical score for the piece 'Jasmine Flower' (Jasmine Flower), specifically measures 268-271. The score is arranged in a grand staff format with seven staves, each representing a different instrument. The instruments are: Erhu, Dizi, Pipa, Yangqin, Guzheng, Bass, and Drum. The key signature is two sharps (F# and C#), and the time signature is 2/4. The Erhu, Guzheng, and Drum parts feature complex, flowing melodic lines with many sixteenth and thirty-second notes. The Dizi part consists of a series of quarter notes. The Pipa and Yangqin parts play a steady, rhythmic pattern of eighth notes. The Bass part provides a simple, low-frequency accompaniment with quarter notes. The Drum part features a complex, syncopated rhythm with many sixteenth and thirty-second notes.

Figure 4.25: mm.268-271 of *Jasmine Flower* (Transcribed by author)

The above analysis of *Jasmine Flower* was summarized in Table 4.8.

Table 4.8: A table compares the original and new *Jasmine Flower*

Musical elements	Original	12 Girls Band
Melodic Contour	Arch shape and cascading	Arch shape and cascading with slight variation norm to folk song genre.
Rhythmic pattern	Regular	Regular
Phrasing	Regular	Regular
Texture	Heterophonic	Mixture of heterophonic, polyphonic and homophonic
Harmony tonality	Consonant	Consonant and dissonant
Dynamic	No Dynamic Marking	p—f
Genre	Pre-modern	Post-modern

In conclusion, revisiting past literature and by carrying out an analysis on Twelve Girls Band's *Jasmine Flower*, it is gathered that the piece was not that heavily influenced by the West. Some Chinese folk elements were remained albeit some new elements brought into the piece.

The original song employs the main chord, major triad (E—G#—B) ; the new one uses the major triad (E—G#—B) most, and occur major second (E-F#) and minor second (G#-A). The harmonic tonality of folk song is consonant, and the new repetition both consonant and dissonant. Dynamic range may be notably different from the original folk song as a few instruments and ensemble with added Western instruments contributed to more density. Nevertheless, the change of instrumentation provides varied nuance to timbre. A post-modern presentation was gathered.

4.7 Twelve Girls Band's *Kangding Qingge*

Kangding Qingge (see Figure 4.26) is a folk song from Kangding of Sichuan province in 1947. It remains a folk song in the 1930s of and the local community popularize it in the 1940s and the music becomes popular. The song features a simple melody and an easy-to-sing folk tune. The theme was then arranged by Wang Luobin for Twelve Girls Band. The song relates to local cultural characteristics and according to Holmes and Volk (2001) the song is based on a story of a young man's affection over a girl he met in Kang Ding and going through verse after verse singing to request a marriage from the girl's father.

Kangding Qingge was original named *Pao Ma Liu Liu De Shan Shang* (跑马溜溜的山上) and it is a *Liuliu tune* (溜溜调) in China (Ren, 2013). *Liuliu* tune is a type of folk mountain song and is a popular one among the Kangding people. The number of songs

collected in this genre is considered the most and the local perceives the *liuliu* as a major entertainment for the life and after work (Tian, 2014).

康定情歌

四川民歌
王洛宾编

跑马 溜溜的 山 上， 一朵 溜溜的 云 哟，
李家 溜溜的 大 姐， 人才 溜溜的 好 哟，
一来 溜溜的 看 上， 人才 溜溜的 好 哟，
世间 溜溜的 女 子， 任我 溜溜的 爱 哟，

端端 溜溜的 照 在 康定 溜溜的 城 哟，
张家 溜溜的 大 哥 看上 溜溜的 她 哟，
二来 溜溜的 看 上 会当 溜溜的 家 哟，
世间 溜溜的 男 子 任你 溜溜的 求 哟，

月 亮 弯 弯， 康定 溜溜的 城 哟！
月 亮 弯 弯， 看上 溜溜的 她 哟！
月 亮 弯 弯， 会当 溜溜的 家 哟！
月 亮 弯 弯， 任你 溜溜的 求 哟！

Figure 4.26: Original *Kangding Qingge* (Transcribe by author)

Figure 4.26 shows the structure of the original folk song *Kangding Qingge* that includes three phrases:

1. mm.1-4 1st phrase
2. mm.5-8 2nd phrase
3. mm. 9-13 3rd phrase

The song is in duple meter and the main pitches of *gong*, *shang*, *jue*, *zhi* and *yu* (宫, 商, 角, 徵 and 羽) was used. The melodic contour of *Kangding Qingge* (see Figure 4.27) is not complicated. The first section (mm.1-4) rises from F# to B with a descending of fourth and seconds, and the second rise follow the same pattern. In the second phrase, the same motif is repeated and ending the phrase on the tonic pitch. The third phrase begins with a tonic and ends with it.



Figure4.27: Melodic contour of original *Kangding Qingge*

The song structure arranged for Twelve Girls Band is more complicated than original folk song. Ornamentation, rhythmic pattern, harmonization, orchestration, and timbre were added by Wang Luobin and this brings on a huge change to the original folk song. In *Kangding Qingge* very little authenticity was concern and the music represents heavily infused rock music.

Twelve Girls Band transformed *Kangding Qingge* into four sections (see Fig. 4.28):

- Introduction
- Main theme A
- Interlude
- Main theme A
- Cadanza B
- Main theme A

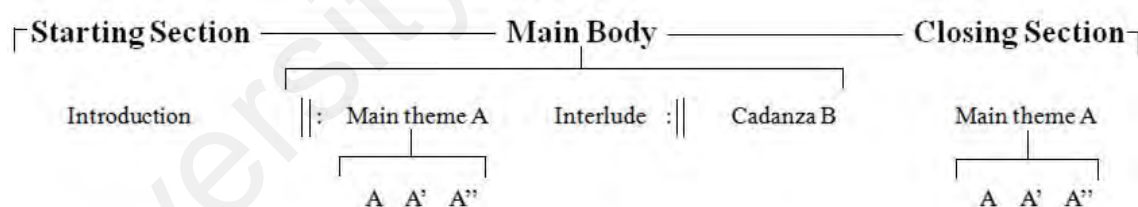


Figure 4.28 : Mainframe of *Kangding Qingge*

According to the recording of 12 Girls Band's *Kangding Qingge*, the structure is different from the folk song, In the song duration, intro took the first 01'35'' based on recording analysis with the *pipa* and *erhu* as lead. The main theme enters from 01' 36'' to 02'02'' with singers. The interlude is from 02'03'' to 02'12'' with *pipa* and *guzheng*. From 02'13 to 02'39 is returning part with main theme. The interlude appears again on the *pipa* and *guzheng* from 02'40'' to 02'49.' The cadenza takes place from 02'50'' to

03'46'' with electric guitar as the lead with occasional *pipa* and *erhu*. Finally the coda occurs with the main theme from 03'47'' to 04'37.'' The structure of the arranged *Kangding Qingge* reveals a form illustrated in Fig. 4.28 and Table 4.9: Intro, A, interlude, A, interlude, B, A.

Table 4.9: Structure of new representation by 12 Girls Band

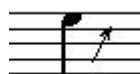
Duration	Form	Lead instrument
00:00 – 01:35	Intro	Pipa Erhu
01:36 – 01:44	A	Singers
01:45 – 01:52	A'	Singers
01:53 – 02:02	A''	Singers
02:03 – 02:12	Interlude	Pipa Guzheng
02:13 – 02:21	A	Singers
02:22 – 02:29	A'	Singers
02:30 – 02:39	A''	Singers
02:40 – 02:49	Interlude	Pipa Guzheng
02:50 – 03:46	B	Guitar Pipa Erhu
03:47 – 03:54	A	Singers
03:55 – 04:03	A'	Singers
04:04 – 04:37	A''	Singers

Kangding Qingge took a different approach compared to that of Jasmine Flower. The Twelve Girls, except for an *erhu*, a *dizi* and a *yangqin* and a *guzheng* player, shows the eight remaining instrumentalist sang the song of *Kangding Qingge*. The greatest feature of this new work is based on Chinese folk instruments arrangement with added vocal, as Twelve Girls Band is known as an instrumental band.

From the listening analysis, the introduction reveals a very deep and dark mysterious entrance of music with the drum and *pipa* solo. The entrance of *pipa* is

identical to the standard repertoire *Shimian Maifu* (十面埋伏). What follows at 0' 43" is a broadening of synthesized strings playing on long notes continued with forceful strumming of the *pipa*. The *yangqin* and *dizi* accompany with short fragment of motivic decoration and at this point, the *dizi* presents an advance technique showing popped notes as an effect to the introduction. An echo of the main theme enters played by the *dizi* and electric guitar, and soon a heavy rock section enters with the electric guitar as lead in a chord progression of B – B/D – E – F# that is identical to the introduction of *Miracle* (2003). The music of *Kangding Qingge* immediate transformed into a rock band. The main theme was sung, instead of being performed on an instrument. Wang the arranger adopts a simple ‘vocals-guitar-bass-drum’ layering in popular music (Moore, 2012), which is a common rock music functional approach. At a meter of 2/4, at a moderate tempo and a heavily rock band infusion, the main theme is perhaps the only element that belongs to the original folk song.

Various techniques from the instruments are used for example, in mm.27 the *guzheng* execute a *glissando*. There are two types of *gliss* one with ascending and another with descending. At this measure, the *guzheng* executed an ascending gliss twice and another descending one.



The performer reveals the traditional instrument playing technique that displays the forefinger plucking the strings from bass to higher register. While in the descending *glissando* the approach takes the opposite but using the thumb instead.



These traits are still remained in the playing of Twelve Girls Band displaying the traditional instrument and its technique. The rendition of *Kangding Qingge* by Twelve Girls Band reveals a sing song mostly in unison and the *dizi*, *pipa*, *yangqin* and *guzheng* played along in unison performing in a heterophonic texture (see Fig. 4.29).

The musical score for measures 23-27 of *Kangding Qingge* is presented in a multi-staff format. The top staff is for the Voice, with lyrics in Chinese: '月亮弯弯 康定溜溜的城呦'. Below the voice are staves for traditional instruments: Erhu, Dizi, Pipa, Yangqin, and Guzheng. These instruments play in unison with the voice. The bottom section of the score includes a Guitar part with a heavy, rhythmic strumming pattern, a Bass part with a steady quarter-note rhythm, and a Drum part with a simple, consistent beat. The key signature is one sharp (F#) and the time signature is 2/4.

Figure 4.29: mm. 23-27 of *Kangding Qingge* (Transcribe by author)

Though, the overall performance is heavily dominated by a rock and roll style. Electric guitar takes the role as lead during the bridge (2'50") and also throughout as the harmonic filler as in how Moore (2012) describes that in this kind of writing, the strumming fills up the harmonic texture and space. The highlight may be a new presentation of almost all the female instrumentalist singing the song instead of performing on their instrument, and a Section B with the electric guitar solo with a further manifestation of rock music with virtuosic passages for 2' 50" and forming a

dialogue with the *pipa* at 3' 12" and later with the *erhu* at 3' 23." This can be perceived as a typical East-meet-West approach in showing a dialoguing session between the Western rock pop electric guitar playing a question and answer section or echo with the traditional Chinese instrument. The music ends with singing, and echoing of singing in two parts and the same electric guitar passage that led the chord progression of B – B/D – E – F#. As a comparison and summary of the song *Kangding Qingge* in comparison to its folk presentation, Table 4.10 reveals its similarity and differences.

Table 4.10: A table compares the original and new *Kangding Qingge*

Musical elements	Original	12 Girls Band
Melodic Contour	Arch shape and cascading	Arch shape and cascading
Rhythmic pattern	Regular	Regular
Phrasing	Regular	Regular
Texture	Heterophonic	A mixture of polyphonic, homophonic and heterophonic
Harmony tonality	Consonant	Consonant
Dynamic	mp	p—f
Genre	Pre-modern	Post-modern

As a summary of the listening analysis, the melody remains close to the folk song in the rendition of Twelve Girls Band, however, rhythmic pattern, riff, and new orchestration reveal a postmodernist touch in a fusion of rock and roll. Texture becomes thicker with the combination of polyphonic, homophonic and heterophonic arrangement.

4.8 Twelve Girls Band's *Alamuhan*

Alamuhan (see Figure 4.30) is a famous folk song of Uyghur ethnic minority which comes from the area of Turpan Xinjiang in China at mid nineteenth century. *Alamuhan* is a name given to a beautiful girl resided in Turpan. The song text narrates the

description of Alamuhan's beauty in the form of a question and answer, depicting that the girl is neither thin nor fat, with eyebrows recalling the winding moon, a small mouth that has many meanings in romance, and eyes that can make someone trembles. During the repeat, the song text changes where the singer expresses his longing towards Alamuhan. Depiction of sleepless nights, daily cough, struggles through bad weather and never ending search for the beauty forms the lines of the texts.

Xinjiang is located in China's northwestern, bordering Russia, Kazakhstan, Afghanistan, India and so on. The geographical environment is the reason why Xinjiang music is deeply influenced by Arabic music, with abundance use of Arabic *maqam*, melisma and rhythmic pattern. Figure 4.30 shows that the tempo is common meter, and there is a repeat in mm.1-2. The main pitches used in Twelve Girls Band's *Alamuhan* did not falls into the Arabic *maqam* but still very much in pentatonic mode: *gong*, *shang*, *jue*, *qingjue*, *zhi*, *yu*, *biangong* (宫, 商, 角, 清角, 徵, 羽, 变宫).,

阿拉木汗

维吾尔族民歌
王洛宾编

阿拉木汗 什 么 样？ 身段不肥 也 不 瘦。
阿拉木汗 你在哪 里？ 吐鲁番西 三 百 六。

她的 眉毛 像弯月， 她的 身腰 像绵柳，
为她 黑夜 没瞌睡， 为她 白天 常咳嗽，

她的小嘴 很 多 情， 眼睛 能使 你发抖。
为她 冒着 风 和 雨， 为她 鞋底 常跑透。

阿拉木汗 什 么 样？ 身段不肥 也 不 瘦。
阿拉木汗 你在哪 里？ 吐鲁番西 三 百 六。

阿拉木汗 什 么 样？ 身段不肥 也 不 瘦。
阿拉木汗 你在哪 里？ 吐鲁番西 三 百 六。

Figure 4.30: Original *Alamuhan* (Transcribe by author)

This song (Figure 4.30) includes three sections, first section is mm.1-2 with an opening motif and consist of one phrase. The second section B (mm.3-6) reveals different motivic patterns while the third section (mm.7-10) brings back A and presents twice the opening motif in two phrases. So the structure of this song is ABA. Rhythmic pattern consist 16th notes and an 8th note, dotted crotchet, quaver, four dotted notes and syncopation. Motivic variety is limited and similar rhythmic patterns repeated such as mm.1, mm.7 and mm.9; mm.2, mm.8 and mm.10; and mm.3-6. Unlike the traditional

melisma in most Arabic influenced music of Xinjiang, the rhythmic pattern is regular. The overall rhythmic pattern is lively.

Melodic contour (see Figure 4.31) of *Alamuhan* with five phrases shows that first phrase (mm.1-2) rises from D to G with an interval striving of an eleventh, and drops from G to g in an octave. Second phrase (mm.3-4) rises from D to G with fourth, secondly keeps a high register on G, and finally drops from G to D with a fourth. Third phrase (5-6) firstly keeps high pitch G and secondly drops from G to B with sixth. Fourth phrase (mm.7-8) is the same as the first phrase. Fifth phrase (9-10) firstly rises from D to high pitch B with sixth and secondly drops from high pitch B to G with third. It can be seen that the advancing of notes stepped up and down, so the melody contour is arch shape and cascading.



Figure4.31: Melodic contour of original *Alamuhan*

Xinjiang called as "Western Regions", the musical culture of ancient Western Regions has a high achievement. From 220 to 589, Xinjiang appeared 龟兹乐, 高昌乐 and 疏勒乐. There are four types of folk music of Xinjiang, including folk song, dance, folk instruments and folk rap song. However, this article only analyzes folk song *Alamuhan*. In 1958 Li Yinghai adapted *Alamuhan* into solo song, and accompanied by piano accompaniment in a book *Folk song solo set*. Local Uighurs use hand drum to play accompaniment for *Alamuhan*, and to make the music more brisk and lively. There

are a variety of folk musical instruments in Xinjiang, for example, dutar, rubab, hand drum, naqara and so on. Some musical instrument always is solo instrument with very thin texture and this is the most outstanding characteristic. For comparison, in Twelve Girls Band, there is no singing to instrumental then only. The song structure is more complicated than original folk song. It also has ornamentation to be used. Instrument arrangement in ensemble is thicker texture compare to thin texture and it is not as in original. The stage effect is ornate compare simple. These aspects need to necessarily discuss based on authentic folk song.

Twelve Girls Band transformed *Alamuhan* into five sections (see Fig. 4.32):

- Introduction
- Main theme A
- Refrain B
- Main theme A'
- Interlude
- Main theme A
- Refrain B
- Main theme A'
- Cadanza C
- Refrain B
- Main theme A''

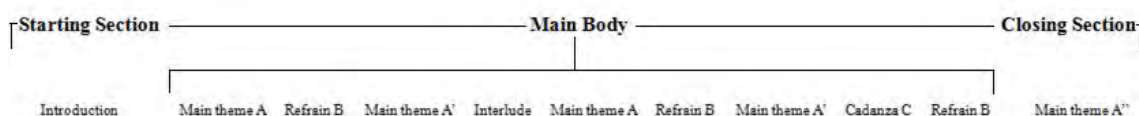


Figure 4.32: Mainframe of *Alamuhan*

Differs from *Kangding Qingge*, *Alamuhan* like *Jasmine Flower*, is an instrumental piece without singing. The structure is different from the original folk song and there are five sections Twelve Girls Band's rendition. Based on the duration of the piece, the introduction section take 41 seconds with the *dizi*, *yangqin* and *erhu* as lead. The main theme enters from 00'42'' to 00'53'' with an *erhu* ensemble and *pipa* ensemble. The refrain enters from 00'54'' to 01'04'' with *erhu* ensemble, *dizi* ensemble and *yangqin* ensemble. The main theme appears again from 01'05'' to 01'16'' with the *erhu* ensemble and *pipa* ensemble. An interlude is added from 01'17'' to 01'29'' with *erhu* ensemble, *yangqin* ensemble and *dizi* ensemble while 01'30'' to 2'04'' is a repetition of 00:42 to 01:16. The cadanza is from 02'05'' to 02'25'' with *erhu*, *dizi*, *pipa* and *yangqin* ensemble. A refrain recurrence is from 02'26'' to 02'37'' with *erhu*, *dizi* and *yangqin* ensemble. Finally the ending is from 02'38'' to 02'56'' with all musical instruments. Therefore, the structure of *Alamuhan* presented by Twelve Girls Band is intro, A, B, A', interlude, A, B, A', C, B, A'' (see Table 4.11).

Table 4.11: Structure of new representation by 12 Girls Band

Duration	Form	Lead instrument
00:00 – 00:41	Intro	Dizi Ensemble
		Yangqin Ensemble
		Erhu Ensemble
00:42 – 00:53	A	Erhu Ensemble
		Pipa Ensemble
00:54 – 01:04	B	Erhu Ensemble
		Dizi Ensemble
		Yangqin Ensemble
01:05 – 01:16	A'	Erhu Ensemble
		Pipa Ensemble

01:17 – 01:29	Interlude	Erhu Ensemble Yangqin Ensemble
01:30 – 01:41	A	Dizi Ensemble Erhu Ensemble
01:42 – 01:53	B	Pipa Ensemble Erhu Ensemble Dizi Ensemble
01:54 – 02:04	A'	Yangqin Ensemble Erhu Ensemble Pipa Ensemble
02:05 – 02:25	C	Erhu Ensemble Dizi Ensemble Pipa Ensemble Yangqin Ensemble
02:26 – 02:37	B	Erhu Ensemble Dizi Ensemble Yangqin Ensemble
02:38 – 02:56	A''	Erhu Ensemble Dizi Ensemble Pipa Ensemble Yangqin Ensemble Guzheng

According to Figure 4.33, the main theme appears at mm.17-22 presenting five Chinese traditional musical instruments: *erhu*, *dizi*, *pipa*, *yangqin* and *guzheng* and the texture is in heterophony. There is a same repetition in mm.17-18 similar to the original folk song at mm.1-2. The *pipa* plays the main melody in mm.17-18 while others accompanied. There is a little difference comparing the first beat in mm.17 and mm.1 of the folk song *Alamuhan*. The original folk song has four semiquavers, however, Twelve

Girls Band's rendition has three semiquavers and a demisemiquaver. Whereas in mm.19-22, a dialog of call and response was formed between the *erhu* and *dizi*.

In this piece, the *yangqin* and *guzheng* takes the role as accompaniment throughout the whole piece. Guitar acts as harmonic filler with the progression of G – B – D in crotchet beat and mostly in consonance. The piece has leaps of fourth, fifth and sixth interval, and with a rather regular ascending and descending melodic contour. A mixture of heterophonic playing among traditional instruments and homophony from the guitar reveals an East meet West fusion that unite the heterophonic and polyphonic textures in a way where the traditional instrument remain its characteristics of playing in unison most of the time. Due to this orchestration, dynamic of the piece presents an effect where blocks of an instrument ensemble playing in unison forming its resonance via the quantity of the instruments involved during presenting the melody. In the rhythm of drum there is triplet (mm.17, 18), for example:



Triplets, which is a typical rhythms change, playing method is three equal one beat, two beat or four beat, each sound is 1/3 beat, triplets gives the feeling of instability and dislocation. The rhythmic pattern of a triplet is an important Xinjiang Uighurs folk characteristic and is featured in their music and dance (Li,2009).

The image displays two systems of a musical score for the piece 'Alamuhan'. The first system covers measures 17-22, and the second system covers measures 23-28. The instruments listed on the left are Erhu, Dizi, Pipa, Yangqin, Guzheng, Guitar, Bass, Drum, and Bongo conga. The score is written in treble and bass clefs with a key signature of one sharp (F#). The Erhu, Dizi, Pipa, Yangqin, and Guzheng parts feature melodic lines with various ornaments and phrasing. The Guitar part provides a harmonic accompaniment with chords. The Bass part plays a steady, rhythmic line. The Drum and Bongo conga parts provide a complex, syncopated rhythmic foundation. A large, faint watermark 'UIN MAMPA' is visible across the center of the page.

Figure 4.33: mm.17-22 of *Alamuhan* (Transcribe by author)

Deducted from an analysis of *Alamuhan*, Table 4.12 shows a comparison between the folk song and the new rendition by 12 Girls Band:

Table 4.12: A table compares the original and new *Alamuhan*

Musical elements	Original	12 Girls Band
Melodic Contour	Arch shape and cascading	Arch shape and cascading
Rhythmic pattern	Regular	Regular
Phrasing	Regular	Regular
Texture	Heterophonic	Polyphonic and homophonic
Harmony tonality	Consonant	Consonant
Dynamic	mp	Greater dynamic range from p—f
Genre	Pre-modern	Post-modern

Table 4.12 summarizes the original and Twelve Girls Band's rendition of *Alamuhan*. The heterophonic texture in the folk song was given a change to a mixture of both heterophonic and homophonic. Though, heterophony remains mainly in the traditional Chinese instrument and the latter for Western instrument. The genre sees a complete change from pre-modern to post-modern.

4.9 Re-visiting Issues in Twelve Girls Band

The repertoire of Twelve Girls Band consists of Chinese folk songs, popular music from the West and East, classical art music and also world music including that of Kitaro. Among the pieces that they performed includes *Swan Lake* from Tchaikovsky, *Ambush from All Side* that is a mixture of the opening of the classic *pipa* repertoire and the theme song from the movie with the same title. Other pieces includes Japanese pop songs such as *The Only Flower in the World* (世界上唯一的花), *Sudden Love Story* (爱情故事突然发生), *Earthly Stars* (地上之星), *Endless Tears in the Eye* (泪光闪闪), and also Western movie theme song such as James Horner's *My Heart Will Go On*. *Jasmine Flower*, *Kangding Qingge* and *Alamuhan* are three most well-known Chinese folk songs

performed by Twelve Girls Band among these other pieces. The orchestration is discussed in Section 4.6-8 and there are 2 main findings via the above music analysis:

1. New orchestration of Twelve Girls Band
2. Twelve Girls band and its cultural identity

Yang and Saffle (2010) presented a lengthy discussion on Twelve Girls Band and its relation to tradition, commodification and identity. The dichotomy between the local and the global was compared and argument on the impact of economy towards culture and colonization of powers become factors resulting in a group like Twelve Girls Band. However, when examining closely from the music point of view, the orchestration of Twelve Girls Band did not totally remove itself from its tradition.

From the analysis of the three pieces, some elements of traditional Chinese music can be seen preserved and maintained in the group such as the heterophonic feature as Witzleben (1995) described in *jiangnan sizhu*, where instruments play mostly in unison although with different embellishment on the main theme. Embellishments are also remained as part of the characteristics of the folk song. Although there are some changes as in presenting the instruments as an ensemble, such as an *erhu* ensemble, *pipa*, *yangqin*, and *guzheng* in a group the group also presents solo instrument display. Most of the pieces were usually played in unison, and this especially by the *erhu* ensemble as lead. However, there are also other works such as the Japanese pop song *The Endless Tears in the Eye* (泪光闪闪), and Earthly Stars (地上之星), English movie theme song *My Heart Will Go On*, *Ambush from All Sides* (十面埋伏) and Twelve Girls Band's original composition *Sory River* (疏勒河) that highlights an *erhu* solo.

Similarly, as seen in the orchestration of *Jasmine Flower*, *Kangding Qingge*, and *Alamuhan*, most of the time the plucking instruments such as *pipa*, *yangqin*, and *guzheng* play as accompaniment to the pieces. However, there are also times where these instruments are featured as soloist such as in *Liusan Jie* (刘三姐, with *dizi* and *duxianqin* [独弦琴] solo), *Mountains and Rivers* (高山流水, with *pipa* and *guzheng* as solo), *Sory River* (疏勒河, with *dizi*, *pipa*, *yangqin*, and *guzheng* as solo) and *Whispering Earth* (大地轻声, with *duxianqin* as solo). In other works such as Twelve Girls Band's original composition *Dunhuang* (敦煌) and *Butterfly* (蝴蝶), James Horner's *My Heart Will Go On*, Tchaikovsky's *Swan Lake* and Japanese pop song *Endless Tears in Eye*, the plucking instruments remain as just accompaniment to the other instruments that play the theme such as *erhu* and *dizi*.

The number of musicians featured during a performance is usually twelve, however, there are also special downsized in the number of musicians seen in pieces such as eight musicians in *Whispering Earth* (大地轻声), five musicians in *Endless Tears in Eye*, six musicians in *Sory River*, and only two musicians for *Liusan Jie* (刘三姐) and *Mountains and Rivers* (高山流水). The changes in number of musicians reveal its emphasis given to ensemble and the soloist characteristics of the Chinese instrument in accordance to its unique timbre.

In its stage setting, most of the musicians are always in a standing position with the *pipa* player play seated. The norms see the musicians grouped together either in one, two or three lined-up on stage. However, there are also cases where sometimes a change of position is presented such as in *Ambush from All Sides* (十面埋伏), *Sory River*, *Endless Tears in the Eye*, *Liusan Jie* (刘三姐) and *Mountains and Rivers* (高山流水). For example, in *Ambush from All Sides* (十面埋伏), a *pipa* soloist began on centre stage

playing the classic version as an opening, later, the *erhu* soloist enters the theme made famous by Jia Peng Fang in the movie *House of the Flying Daggers* theme song of *Ambush from All Sides* directed by Zhang Yimou. This shows a move from tradition that has a popular context in terms of blocking and stage design.

From a social perspective, viewers from the globe participated in submitting comments to sites such as YouTube added negative remarks over the formation and music of Twelve Girls Band. Examples of the comments given to *Kangding Qingge* are such as “Regardless how they look, they butchered that song” and “Terrible. I don’t like it” (<https://www.youtube.com/watch?v=mogofhKwW5s>). Worse comments for *Jasmine Flower* can be found in international viewers at YouTube (<https://www.youtube.com/watch?v=tfCjOo-N-EM>) such as the following:

“These girls destroyed Chinese music to cater for western audiences.”

“Well. What she/he mean is why Asian ignore it heritage. Most Asian ignore Asian culture. I personally know nobody learn Asian music. Many American learn Western music. So it the irony.”

“Asian are replace with one another whether than “learn” from one another.”

“I, too. Hold the opinion that this is the Rock’n Roll style of playing Chinese instruments and, in essence, a humiliation to the Chinese tradition.”

At Youku (http://v.youku.com/v_show/id_XMTEyODEzNg==.html?from=s1.8-1-1.2), similarly, Chinese viewers put in their comments as:

“变了味的中国民乐，被糟蹋的中国古典。”

(China folk music that was changed, it is a form of ruined classic)

“有几个表情和身姿还真做作，典型的风尘卖笑的。”

(There are a few facial expression and posture, typical of what one can find in prostitution)

“肤浅的东西，你们就是个垃圾知道吗。”

(Shallow stuff, all of you are rubbish hope you know)

“本来挺期望的，怎么就弄的不伦不类的呢。”

(Was given high expectation, however, why is this in a mess)

In what the author believes, these remarks obviously came with a less informed awareness over the genre of World Music. As Rahkonen (1994) stated, world music presents a genre that reveals music that may be of popular, folk or even art origin but one that is obligatory in including an ethnic element. A globalized phenomenon sees diversified cultural input that cross borders to different countries becomes a natural sight. Similarly, Tenzer and Roeder (2011) stated that world music is a poorly defined genre and that the genre suffers from polemics. The above negative comments given to Twelve Girls Band reflects a rather purist view of thought that has not put into consideration to the nature of human evolution and creation. As Tenzer (2010) stated, world music analysis should consider its underlying symbolism, that shows a change in history and music and its connection which somehow ended with a rather metaphorical reality as in mathematic. The author also stated that new music should be given a chance that the fact is that the composer is exploring. In terms of Twelve Girls Band, the group is exploring the development of *xinminyue* of China. The group has not removed itself from an identity that belongs to China, but rather, presenting Chinese music in the postmodern world. Hu (2015) explains that present Chinese music should

not be restricted to ethnic music of ancient times, but including various contemporary music even with that from Western music theory. Similarly, Xiao (2005) recalls that contemporary Chinese composers since the 80s fuse Western elements into the East and it is a common phenomenon. As what John Cage stated:

“...contemporary music is changing. Like life it changes. If it were not changing it would be dead, and of course, for some of us, it is dead, but at any moment it changes and is living again. (Cage, 2010, p.44).”

As what Cage described very much presents the situation in Twelve Girls Band and Chinese folk songs and instruments. The adaptation of Twelve Girls Band to modernity is seen as a continuity of tradition, instead of a destructive one. As oppose to negative comments given on social media, there are also equally many positive feedback given to the group from international and China viewers such as YouTube and Youku. In *Jasmine Flower* some viewers commented at YouTube (<https://www.youtube.com/watch?v=tfCjOo-N-EM>) as:

“Beautiful performance”

“Wow! Really impressive!”

“Wow, very interesting. I like how it basically modernized traditional Chinese music. It sounds very cool!”

In addition, the Chinese viewers at Youku praised *Jasmine Flower* presented by Twelve Girls Band as pride of China, and found that the new rendition enables it to go international (http://v.youku.com/v_show/id_XMTEyODEzNg==.html?from=s1.8-1-1.2):

“好美的曲子，中国的骄傲!”

(What a beautiful song, the pride of China)

“至少演出形式是适合走出国界的，民族音乐要走出国门，让外国人容易接受，这算是个办法，虽然音乐可圈可点!”

(At least the performance shows that it is of international standard, that enables folk music to perform outside China, this makes it more adaptable by foreigners, this is a way, although the music can be improved!)

“古典与现代的融合! 人美音乐也美! 支持!!!”

(A blend of classic and modernity! Beautiful performers with beautify music! Suport!!!)

In *Kangding Qingge*, positive comments such as “I disagree about the overpowering of the electronics. It’s important to stay true to the modern culture. This is by far the best modern take on the folk song that I’ve heard so far” can be seen arguing with the other reviewers in supporting the new rendition given by Twelve Girls Band (<https://www.youtube.com/watch?v=mogofhKwW5s>).

The above comments show the other side that supports the music made by Twelve Girls Band. This conforms to the success of the band where the band’s has a high ranking in *Billboard* including staying for a duration of ten weeks in the World Music chart (see Yang and Saffle, 2010). Scholars such as Jiang (2001) and He (2003) defined that *xinminyue* or world music reflect new form, new creation, new meaning, new combinations, new ideas and so on. Thus it is unjust to label Twelve Girls Band’s music

as a destruction of Chinese culture, but instead, it represents China on the genre of World Music or *xinminyue*, or as what Valesi (2009) label them as trans-modern music.

Much negative views over Twelve Girls Band are gender biased. Tracing history back to the Tang Dynasty, female performers were trained to singing, dancing and playing musical instruments (Anon, 2004) and what Twelve Girls Band does is nothing new. Although performing gender and in Twelve Girls Band, female is prioritized, is important in Wang Xiaojing's commercialization to a global market, however, Twelve Girls Band was never completely what Trimillos (2011) called as 'eye candy.' Wang selection of young beautiful female players is preferred as "visual folk music" such as stated by Coonan (2004).

Stage effects remain minimal without any excessive blockings or movement from the performers. Basic colourful lighting in hues, sound systems, and dry ice stage smoke were used. Unlike the classical Chinese orchestra such as seen in Figure 4.1, Twelve Girls Band's stage effects play around with colourful hues of lighting and screen projector. Sufficient amount of visual effects enhances the music but in overall, this gives a great impact to modernity.

In terms of viewing the all-female band as the socially stigmatized label of *fengchen maixiao* (风尘卖笑) such as described by viewers on social media towards Twelve Girls Band that carries the meaning of prostitution, it can be said that it is an unjust opinion. Considering the costumes in performances of Twelve Girls Band such as in Figures 4.1, 4.34, 4.35, 4.36 and 4.37, the band did not put up the usual commercially attractive sex-appeal costume that is revealing, rather, gracefulness may be the key concept behind Twelve Girls Band's costume. Full-length dresses, jackets and long sleeves can be seen in some performances.



Figure 4.34: Performed picture of Twelve Girls Band
 (http://m.wangchao.net.cn/bt/scdetail_18581.html)

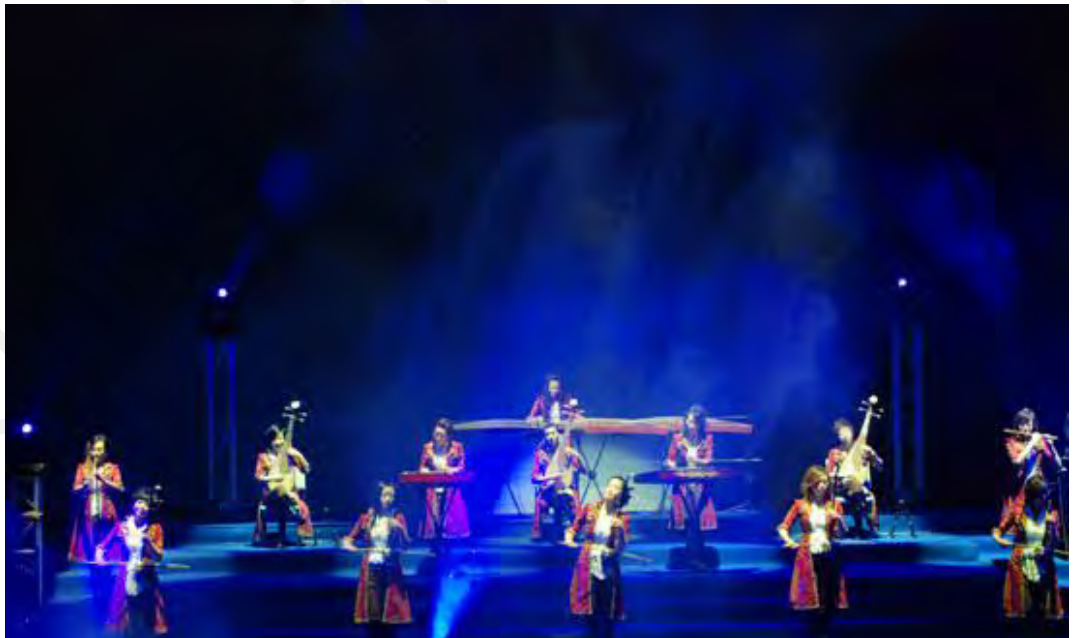


Figure 4.35: Performed picture of Twelve Girls Band
 (<http://www.mask9.com/node/70733>)



Figure 4.36: Performed picture of Twelve Girls Band (ent.ifeng.com)

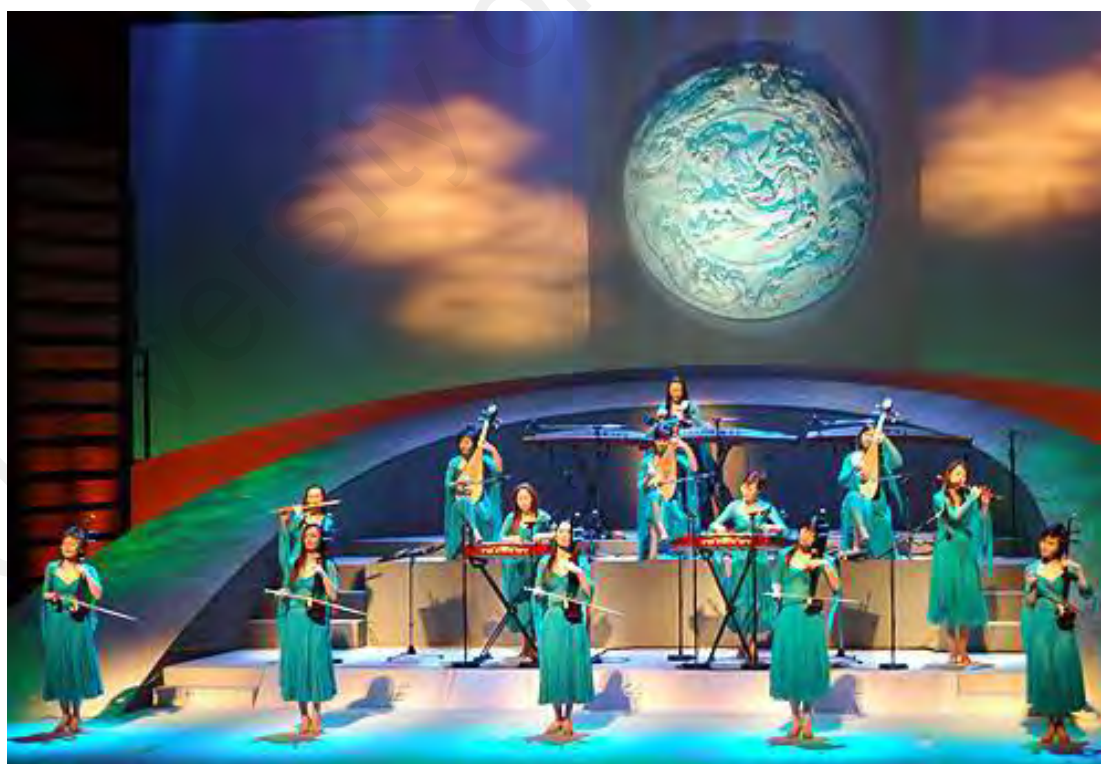


Figure 4.37: Performed picture of Twelve Girls Band
(<http://ent.sina.com.cn/y/o/2005-03-04/2041669431.html>)

Twelve Girls Band differs to the other successor group such as Youth Eighteen (see Figure 4.38), Musou Band (see Figure 4.39), Crystal Band (see Figure 4.40) and so on. It can be seen that these band imitate Twelve Girls Band in many ways. These other groups obviously do sell an all-female group that highlights its sex appeal with short skirts and revealing dresses, however, their popularity did not arrive at as what Twelve Girls Band has achieved.



Figure 4.38: Performed picture of Youth Eighteen

(<http://qianxian1966.blog.163.com/blog/static/8301062007101505946599>)



Figure 4.39: Performed picture of Musou Band

(http://www.tychakka.gov.tw/_admin/_upload/news/activity/2382/showpic/2235/photo/%E7%84%A1%E9%9B%99%E6%A8%82%E5%9C%98%E7%8F%BE%E5%A0%B4%E6%BC%94%E5%87%BA%E6%83%85%E5%BD%A2.jpg)



Figure 4.40: Performed picture of Crystal Band

(<http://www.qxyanchu.com/info.asp?id=321>)

Thus it is obvious that the debate over presenting an all-female band may invite argument over its marketing intention, however, Twelve Girls Band may be far more conservative when compared to the other bands such as Crystal and Musou, and also Bonds, the string ensemble from the West.

4.10 Conclusion

As a recapitulation to the analysis of Chapter 4, the rise of Twelve Girls Band did provoke argument over authenticity and conservatism in terms of its portrayal of Chinese traditional instrument. The development of Twelve Girls Band in the genre of World Music invites both sides of resentment and support. Adaptation towards modernity provokes further argument especially criticism on the destruction of tradition. However, the re-presentation of Chinese traditional music instrument by Twelve Girls Band can be seen as a sign of modernity that further promotes and sustains the use of these traditional instruments on a modern stage.

CHAPTER 5 CONCLUSION

5.1 Introduction

This research discussed the re-presentation of Chinese traditional musical instruments in Twelve Girls Band's *Jasmine Flower*, *Kangding Qingge*, *Alamuhan* and also some other works mentioned in Chapter 4. This concluding section presents a summary of findings, suggestions for future research and a final recapitulation of the research.

5.2 Summary of Findings

The research began by carrying out an in-depth literature review concerning Twelve Girls Band. Other literatures concerning world music, ethnomusicology, Chinese popular music, Chinese traditional music, new folk music and some controversy with Twelve Girls Band were reviewed. Most of the past literatures presented a discourse analysis, however, a lack of research examines into direct musical component such as structure, texture, orchestration and so on. An early virtual fieldwork into Twelve Girls Band from various perspective such as social media, album, evoked a few research questions that led the author to re-visit the Twelve Girls Band and how it re-presents Chinese traditional musical instruments. Thus, literature review formed the backbone of this study.

Methodological approaches taken in this research were helpful in data collection. Thus, the research objectives were achieved: 1) To analyse the performance of selected music by Twelve Girls Band from the cultural standpoint with the aid of virtual media. 2) To study the Twelve Girls Band orchestration and its setting. 3) To examine the role

of Chinese traditional instrument in the selected music. Chapter 4 presents the research findings where four major components were displayed:

- 1) Setting of Twelve Girls Band with live performances
- 2) Repertoires of Twelve Girls Band
- 3) Orchestration
- 4) Cultural perspective

As a summary, the twelve Chinese traditional instruments used in the band maintain some traditional elements such as heterophonic texture and ornamentation where an all female ensemble was not a new tradition. However, these instruments were re-presented in a new way with:

1. a fusion band that consists of Western electronic instruments with drums and percussion
2. new orchestration
3. new arrangement to folk music
4. new rhythmic pattern and musical genre
5. an unconventional approach to the tradition with standing position in playing the *erhu*, *guzheng* and *dizi*
6. performance at a modern contemporary concert hall
7. amplified performance
8. modern stage setting design such as lighting, sound effect, and attractive costume

The orchestration of Twelve Girls Band is deemed to be a very important factor of its success. The band shows its ability in putting up with a market at an international level, and at the same time, maintaining some form of tradition such as in its heterophonic texture, use of instruments whether it is an ensemble or solo display. The orchestra setting reflects that of its ancient time in China.

Although the music of Twelve Girls Band gone through heavily re-arrangement with many electronic instruments input, Western elements, and rock pop flavor such as from the drums, synthesizer and electric guitar, however, with twelve Chinese traditional instruments, the timbre of the music remain largely of sinophone.

In addition, the physical appearance of the twelve members of female musicians did not recall any sexual image of that of the many popular music genre. Although costume may not necessary reveal Chinese traditional dresses, however, their costumes remain conservative. Along with full length dresses with sleeves most of the time, the female musicians sway along with the music and did not portray any sex appeal such as sexy movement or expression, unlike many of their successor bands mentioned in Chapter 4.

5.3 Suggestion for Future Research

This study has a shorter duration based on the requirements of a mix-mode Master programme and thus, limitation may not allow a longitudinal study. Along with this study, some features from Twelve Girls Band were discovered that are not covered in the research objectives and may invite future study such as:

- 1) Quantitative study on the audience from a marketing perspective.
- 2) Continuous study that the combine of background music via technology.

3) Analysis of original works of Twelve Girls Band.

4) A detailed study into the composer and arranger's work.

5.4 Conclusion

The present study shows how Twelve Girls Band remain its tradition in a certain way in its orchestration by re-presenting the Chinese traditional instrument, and at the same time, how it adapts to modernity. However, in present days, Twelve Girls Band has a low down on its popularity and is now rarely seen in the international arena. As what Cage explains:

“With contemporary music, when it is actually contemporary, we have no time to make that separation (which protects us from living), and so contemporary music is not so much art as it is life and any one making it no sooner finishes one of it than he begins making another just as people keep on washing dishes, brushing their teeth, getting sleepy, and so on. Very frequently no one knows that contemporary music is or could be art. He simply think it is irritating. Irritating one way or another, that is to say keeping us from ossifying” (Cage, 2010, p.44).

Thus, Twelve Girls Band had proven its reason of success, and also shows what Cage explains that music as conforms to life, where changes is inevitable, and that whatever forms, style or genre it is, it will come to an end. Twelve Girls Band may be seen as a passing phase, but the author believes it marks an important entry in the history of Chinese music, especially its re-presentation of Chinese traditional instrument in the globe.

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