## TABLE OF CONTENTS

PREF	ACE	ix
ACKN	NOWLEDGEMENTS	xiv
1.	FOLK SONG STUDIES IN CHINA – A GENERAL PERSPECTIVE	
1.1. 1.2. 1.3. 1.4. 1.5. 1.6. 1.7. 1.8. 1.9.	Introduction Early collections of folk songs The dawn of 20th century folklore research Communist use of folk songs Fieldwork in the 1950s and shortly before the Cultural Revolution Folk song collecting today – the big anthology Ethnomusicology in China Topics in folk song research Conceptual and terminological confusion – the meaning of 'shan'ge' Western research and sound documents	1 2 4 6 7 10 13 15 16 22
2.	INTRODUCTION TO THE WU FOLK SONG CULTURE AND FIELDWORK EXPERIENCES	
2.1. 2.2. 2.3. 2.4. 2.5. 2.6. 2.7. 2.8. 2.9. 2.10. 2.11. 2.12. 2.13. 2.14.	Introduction The Wu area – landscape and economy Religion Locals and immigrants Some aspects of cultural life Folk song culture in the Wu area Wu songs in historical documents and in recent studies The decline of Wu folk songs Finding singers – the activities of the Bureaus of Culture Arranging meetings with singers Transport, communication and weather conditions The recording sessions Some key locations Materials and data processing	25 25 28 28 30 31 34 40 41 43 44 45 49 52
3.	THE SINGERS	
3.1. 3.2. 3.3. 3.4. 3.5. 3.6.	Introduction – singers and 'the' singer  Brief portraits of five singers:  Lu Fubao, a country woman from Zhejiang Qian Afu, the King of Shan'ge Zhao Yongming, the Shan'ge Cicada Jin Wenyin, man of letters Lian Dagen, chaser of spirits	56 58 60 63 65
3.7. 3.8. 3.9. 3.10. 3.11. 3.12. 3.13. 3.14. 3.15. 3.16.	Folk singing in context:  Regional spread of folk song culture  Some preliminary remarks about the repertoire  Singers at work in the fields: single but not alone  Courtship dialogues – Singing as a privilege of the young  Cowherds: cursing and speaking out  The shan'ge tradition among fishermen  Labourers, pedlars, itinerant singers  Women and folk song  Festivals, traditional and new – the case of Baimao village  Folk songs and religion	68 71 72 76 79 81 85 89 95 99

3.17.	Singers	in mythology - semi-gods, heroes and 'founders' of shan'ge	102
3.18.	Poets of	parrots? – processes of learning and transmission	108
3.19.	Orality	115	
3.20.	What is	124	
3.21.	Shan' or	a good singer? What is a good song? e in folk song terminology – The realm of the 'one tune singer'	129
3.22.	A fleeti	ng landscape: the impact of politics and social change	134
		TOWNS THE PROPERTY AS A SECOND OF THE PROPERTY	
4.	THE	TEXTS	
4.1.	Introdu	ction	141
4.2.		of love yearning – the 'ao lang' type	144
4.2.		of courtship	152
4.4.	The gar	me of love – sex, vows of fidelity and promiscuous behaviour	163
4.4.	The tro	gedy of love – the agony of married women; oppression and suicide	174
			178
4.6.	Other s	augicus	186
4.7.	Some I	formal aspects: stanza structure, rhyme, rhythm	191
4.8.	Interjed	ctions, padding syllables, jikou structures	197
4.9.	Some a	aspects of style: dialect, style figures, metaphors, perspective	206
4.10.	Formu	lae, textual variety and continuity in Wu songs	200
5.	THE	MUSIC	
		FIELDWORK EXPERIENCES	223
5.1.	Introdu	cutoff	227
5.2.		about the musical transcriptions and analyses	228
5.3.		l melodic design	220
	Monot	hematism:	232
5.4.	Monot	hematism (1) – Comparative analysis of 'wu-a-hei-hei' songs	240
5.5.	Monot	hematism (2) – The 'wu-a-hei-hei' tune in a wider perspective	249
5.6.	Monot	hematism (3) – The repertoire of one singer (Shengpu village)	260
5.7.	Monot	hematism (4) - The Wu area as a network of closely related tunes	
5.8.	Shan's	geban and other forms of group singing	276
5.9.		on and formulism	287
5.10.		ments in dialogue singing (duige	294
5.11.	Furthe	r thoughts on monothematism	301
5.12.	Some	aspects of the relationship between music and words	304
5.13.	So wh	at are shan'ge? – A comparison with other genres	308
5.14.	Pact n	resent and future of the shan'ge tradition	322
5.14.	Concli		323
APPE	ENDICES	nogais 'adi' bas angais – noda	
Appe	ndix 1.	Song texts in Chinese	327
	ndix 2.	List of locations	365
	ndix 3.	List of songs	368
	ndix 4.	List of singers	391
	ndix 4.	List of fieldwork trips and related fieldwork notes (FWN)	393
	ndix 6.	Ouestionnaire used in fieldwork	395
		A note about the romanized transcription	397
	ndix 7.	Some common dialect words in Wu song texts	398
	endix 8.	Survey of various types of <i>shan'geban</i> and related terminology	399
	endix 9. endix 10.	Correlation between speech tone and melodic contour in Wu shan'ge	404
This Sh			J.10. Courteh
BIBLIOGRA		PHY	411
GLC	SSARY		425
INDI	EX		428
CON	TENTS CI	O man (LUF) spirite manufact to seed the manufact and religion	443