

na⁵³ mzi⁵³ Tibetan Songs, Engagement
Chants, & Flute Music

ཏ་མུ་ཞིའི་བོད་སྐད་གཉེན་ཚགས་གྱེར་དབྱངས་དང་།
སྒྲིང་བུའི་རོལ་མོ།



by

Libu Lakhi

with

Qi Huimin, Kevin Stuart, & Gerald Roche

Asian Highlands Perspectives

The na⁵³ mzi⁵³ live in China, are classified as Tibetan, speak a Qiangic language, and number about 4,000. Their songs, engagement chants, and flute music are presented here for the first time in any language. IPA transcriptions of the na⁵³ mzi⁵³ language lyrics, a gloss, English translation, musical notation, comments on the musical characteristics and performance contexts for the songs, chants and flute music are provided.



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纳木依藏族民间音乐, 订婚仪式念诵与笛曲

by

LIBU LAKHI (LI JIANFU 李建富, DAWA TENZIN ལྷ་བ་བསྟན་འཛིན།)

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Front Cover: Photo by Libu Lakhi. dzə¹¹ qu¹¹ (Dashui 大水) Village with its adjacent rice fields, Xichang 西昌 City, Liangshan 凉山 Yi Autonomous Prefecture, Sichuan 四川 Province.

Back Cover: photo by Libu Lakhi. dzə¹¹ qu¹¹ (Dashui 大水) Village. Libu Lakhi's father (li⁴⁴ bu⁵⁵ ʂə¹¹ pə⁵³), mother (mbzə⁴⁴ m̩⁵⁵) and uncle (lu¹¹ tɕu⁵³ a⁵³ zo⁴⁴). Xichang 西昌 City, Liangshan 凉山 Yi Autonomous Prefecture, Sichuan 四川 Province.

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PREFACE

The na⁵³ mzi⁵³ are one of several scattered groups of people, officially classified by the Chinese government as Zang 藏 (ethnic Tibetans), who live mostly in southern Sichuan 四川 but also in a few places in the north of the province. Certain of these Qiangic-speaking peoples were once referred to in historical documents as 'Xifan' 西番 (Western Barbarians) (Harrell 2001:69). Strongly influenced by other local cultures, cultural and linguistic connections between these groups and the larger Tibetan communities to the north and west vary in degree. The na⁵³ mzi⁵³ who figure in this study live in the vicinity of Xichang City 西昌市, the capital of the Da Liangshan^A Yi Nationality Autonomous Prefecture 大凉山彝族自治州 where the dominant ethnic groups are the Han 汉 Chinese and a major subgroup of the Yi ethnic group, the Nuosu 诺苏. The na⁵³ mzi⁵³ maintain a sense of distinct ethnic identity within their compact communities, though many individuals are conversant in the languages and customs of their neighbors. Among the features that distinguish the na⁵³ mzi⁵³ are language, ritual traditions, foodways, aspects of material culture, and traditions of oral performance.

The present study is a straightforward, pragmatic attempt to document the particulars of na⁵³ mzi⁵³ song and musical traditions comprising the local 'performance-scape'. The primary researcher, Libu Lakhi, is a native of the community who was trained in a specialized mode of auto-ethnography developed by Charles Kevin Stuart and Gerald Roche at Qinghai Normal University 青海师范大学, Xining City 西宁市, Qinghai Province 青海省. Drawing on ethnomusicology, socio-linguistics, and the 'performance' school of folkloristics, the model is intended to enable local peoples to document and display their own traditions in a form available to scholars and interested persons on a global scale. This efficient system can be effectively utilized in the sort of small-scale formats familiar to folklorists and

^A The Great Cold Mountains.

ethnomusicologists. In spirit, the system of training is not dissimilar to the methods employed in China since the May Fourth Movement era (1919 to the early 1930s) where college students were trained to collect local song and story texts, methods revived and recalibrated during government-sponsored folklore collecting activities in the 1950s, and again since the 1980s. The present study, however, not only stresses the collection of song and chant texts, but contextualizes them by providing detailed descriptions of the performers and their lives, multi-linear representations of the song lyrics and musical notation, and details of the performance process.

While the authors have not attempted to place the songs and music in a greater regional context, the level of detail and documentation will allow the collection to serve as material for in-depth comparative study in regards to other traditions. In the immediate vicinity, comparative studies could be made among the melodies, lyrics, and dynamics of performance in traditions of the various Nuosu and Han communities, as well as the Mosuo 摩梭 people of the Lake Lugu 泸沽湖 area on the border of Sichuan and Yunnan 云南 where the phrase *ma¹¹ da¹¹ mi⁴⁴*, an element of many songs in this volume, is also part of song lore. In a broader context, this study will take on new meaning as it is (hopefully) joined by other works that bring attention to the multitude of sub-traditions grouped under the larger official ethnic categories, as the mosaic of ethnicity in southwest China is further explored, documented, and made available for appreciation to audiences beyond the local.

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INTRODUCTION^A

*ma*¹¹ *da*¹¹ *mi*⁴⁴ songs, engagement chants, and *ka*⁴⁴ *ky*⁵³ 'flute music' performed by the na⁵³ mzi^{53B} living in dzə¹¹ qu¹¹ Village (*cun* 村),^C Minsheng 民胜 Township (*xiang* 乡), Xichang City are presented.^D This paper is divided into three parts. Part One presents *ma*¹¹ *da*¹¹ *mi*⁴⁴ songs; Part Two is a record of engagement songs sung during an engagement party in dzə¹¹ qu¹¹ Village by li⁴⁴ bu⁵⁵ sə¹¹pə⁵³ and æ¹¹ nǝ⁴⁴; Part Three compares the musical scores of the flute music played by la⁵³ ze⁵³ in dza⁵³ qa⁵³ tɕu¹¹ Village^E; and Part Four provides the music. We provide IPA transcriptions of the na⁵³ mzi⁵³ k^ha¹¹ t^ho^{11F} lyrics, glosses, English translation, musical notation, comments on the musical characteristics, and the contexts in which the songs, chants, and flute music are performed. This is, to our knowledge, the first publication addressing na⁵³ mzi⁵³ music and engagement chants.

The population of dzə¹¹ qu¹¹ Village is about 600, of which approximately eighty are na⁵³ mzi⁵³. In 2008, a motorcycle taxi could be hired in dzə¹¹ qu¹¹ Village for ten to fifteen RMB 人民币 for the forty minute trip to Lizhou 礼州 Town (*zhen* 镇) and then a transfer to a bus (three-four RMB) could be made for a thirty-minute trip to Xichang City. Alternatively, there were several mini-buses that ran directly from the village to Lizhou Town (two to three RMB). The bus trip took approximately one hour.

We have introduced the na⁵³ mzi⁵³ in a recent publication (Libu Lakhi, Hefright, and Stuart 2007) and shall not repeat

^A We thank Timothy Thurston for his helpful editorial comments.

^B Namyi, Namuyi 纳木依, Namuzi 纳木兹.

^C Dashui 大水.

^D <http://tiny.cc/GPnIV> has photographs depicting na⁵³ mzi⁵³ culture.

^E Xiangshui 响水 Village, Xiangshui 响水 Township, Xichang City.

^F k^ha¹¹ t^ho¹¹ = language, 'to speak'.

that here. Briefly, the na⁵³ mzi⁵³ have a population of 5,000 (Gordon 2005), are classified as Tibetan, speak a language within the Qiangic branch of the Tibeto-Burman language family (Sun 2001:160), have a religion minimally influenced by Buddhism, and have distinctive clothing and rituals. na⁵³ mzi⁵³ communities have been reported in Mianning 冕宁, Muli 木里, and Yanyuan 盐源 counties and Xichang City, Liangshan Yi Autonomous Prefecture; and Jiulong County 九龙县, Ganzi 甘孜 (Dkar mdzes) Tibetan Autonomous Prefecture, Sichuan Province (Gordon 2005).

PART ONE: *ma*¹¹ *da*¹¹ *mi*⁴⁴

*ma*¹¹ *da*¹¹ *mi*⁴⁴ are sung when relatives and friends gather after a period of separation. The lyrics may be sad or happy, depending on the specific occasion, e.g., father and son meet and one of the two feels sad when recalling something unhappy. The lyrics are improvised but stay within the established melody.

Collection Context

On 23 January 2003, Libu Lakhi returned home in the late afternoon from Qinghai Normal University in Xining City for the winter vacation. Song Qijin^A 宋七斤 and Li Xiaolong's 李晓龙 families came to Libu Lakhi's home between seven and eight p.m. the same day. The ensuing group was composed of Libu Lakhi's brothers, brothers' wives, sisters, parents, aunts, nephews, and nieces—a group of about twenty-five people. The ordinary evening meal featured *ko*¹¹ *tɕy*⁵³ *ræ*¹¹ 'dried salty vegetable soup' made from *ko*¹¹ *tɕy*⁵³ 'dried vegetables' plus *dzi*⁴⁴ *zo*¹¹ 'rice'. The meal was eaten in an open area between the hearth and the door of the room with a floor of hard-packed earth. The food was simple because everyone present was considered to be members of one family and therefore, special food was considered unnecessary. Libu Lakhi's parents sat in the seat of greatest honor,^B the seats closest to the hearth, where a wood-fueled fire burned, warding off the chill from the zero degree Celsius temperatures outside. Some people sat on pieces of cloth placed directly on the floor, while others sat on *pa*¹¹ *te*¹¹ 'small wooden stools'.

After the meal at about nine p.m., the group sat around

^A Qijin = seven *j*in or three and a half kilograms. He weighed three and a half kilograms at the time of his birth, hence the name.

^B See Appendix Three for a diagram showing seating at gatherings in na⁵³ mzi⁵³ homes.

the hearth and began singing *ma¹¹ da¹¹ mi⁴⁴*, except for the children less than fifteen years of age, who watched a television series program until Libu Lakhi's father suggested that it was too loud. The television was then turned off and the children joined the rest of the group. Singing *ma¹¹ da¹¹ mi⁴⁴* is the traditional way for family members to express their feelings rather than directly saying, "I missed you," "I'm happy to see you again tonight," and so on.

Libu Lakhi recorded the songs using a Panasonic microcassette recorder (model number RN-202). This gathering lasted until about one a.m.

Singers^A

ta¹¹ ja¹¹, b. 1940. He belongs to Libu Lakhi's mother's clan (Song 宋), was born in dza⁵³ qa⁵³ tɕu¹¹ Village, and became a p^ha⁵³ tsə^{53B} in 1960. While his wife was cooking in the kitchen that night, he said to Libu Lakhi, "I traveled in Nuosu,^C Han,^D and na⁵³ mzi⁵³ areas doing rituals. I cured many sick people." At the time of the recording, ta¹¹ ja¹¹ was blind. He is fluent in Nuosu and the Sichuan Chinese Dialect. He is illiterate.

ta¹¹ mi⁴⁴, b. 1942, ta¹¹ ja¹¹'s wife, was born in dza⁵³ qa⁵³ tɕu¹¹ Village. She married ta¹¹ ja¹¹ when she was fifteen. She has difficulties communicating in Sichuan Chinese Dialect when she travels to Langhuan 琅环 to shop with other villagers on foot. She speaks only a few words of Nuosu. She is illiterate.

li⁴⁴ bu⁵⁵ sə¹¹ pə⁵³, b. 1939, Libu Lakhi's father, was born in li⁴⁴ bu⁵⁵ tɕu¹¹ Village, Minsheng Township. He never attended school. He married at the age of sixteen and has spent most of his life hunting in nearby mountains in winter, and farming and herding the rest of the time. He is fluent in Nuosu and experienced little difficulty in communicating in Sichuan Chinese Dialect while visiting relatives in Muli^E Tibetan Autonomous County in 1965.

^A All the singers are na⁵³ mzi⁵³ and are fluent in na⁵³ mzi⁵³ k^ha¹¹ t^ho¹¹.

^B na⁵³ mzi⁵³ religious specialist. The Nuosu term for this practitioner is pi⁴⁴ mo⁴⁴.

^C na⁵³ mzi⁵³ refer to local people classified as Yi as gu¹¹ ɕy⁴⁴. Those locally classified as Yi refer to themselves as Nuosu.

^D na⁵³ mzi⁵³ refer to Han people as va⁵³.

^E mbzə⁴⁴ m⁵⁵'s father (tɕa⁴⁴ qy⁵⁵~1911-1996) came from Muli, wandered for some years, and eventually settled in dzə¹¹ qu¹¹ Village. He was a furniture-maker. It was his relatives that li⁴⁴ bu⁵⁵ sə¹¹ pə⁵³ visited. They expressed great surprise that tɕa⁴⁴ qy⁵⁵ was still alive.

mbzə⁴⁴ nr⁵⁵, b. 1943, Libu Lakhi's mother, was born and lived in ka¹¹ p^hæ¹¹ tBu¹¹ Village, near dzə¹¹ qu¹¹ Village before she married. She attended a local primary school for two years. She confided that her parents refused to allow her to attend school. She then told them she was going to work in the field, but hid her hoe behind a grave and went to register at school. Later, when they learned what she was doing, they allowed her to continue and she studied for two or three years. She is fluent in Nuosu. She has difficulty in communicating in Sichuan Chinese Dialect and is functionally illiterate.

k^hi⁵³ mi¹¹, b. 1963 in dza⁵³ qa⁵³ tBu¹¹ Village, herded for her family until she married Libu Lakhi's younger brother in dzə¹¹ qu¹¹ Village when she was nineteen. She never attended school and is illiterate. She has difficulty communicating in Nuosu and Sichuan Chinese Dialect.

tʂa¹¹ mi¹¹, b. 1953 in ʂa⁴⁴ pa⁵³ Village. He is li⁴⁴ bu⁵⁵ ʂə¹¹ pə⁵³'s father's brother's son. He was a soldier for four years in the Xinjiang 新疆 Uygur Autonomous Region before he married ji¹¹ ʂə⁴⁴ te¹¹. He is fluent in Nuosu and Sichuan Chinese Dialect. He has five children and is a farmer.

ji¹¹ ʂə⁴⁴ te¹¹, b. 1950 in dza⁵³ qa⁵³ tBu¹¹ Village, tʂa¹¹ mi¹¹'s wife. She herded and did farm work in her childhood. Though illiterate, she has basic communicative competency in Sichuan Chinese Dialect. She has difficulty in communicating in Nuosu.

lu⁵³ pa⁵³, b. 1981 in ʂa⁴⁴ pa⁵³ Village, tʂa¹¹ mi¹¹'s son. He graduated from ʂa⁴⁴ pa⁵³ Village Primary School and married at the age of seventeen. He farms and herds water buffaloes and goats. He is fluent in Sichuan Chinese Dialect and Nuosu.

ʃa⁵³ mi⁵³, b. 1980 in dza⁵³ qa⁵³ tʉ¹¹ Village, lu⁵³ pa⁵³'s wife. She is illiterate. She herded for her family before she married lu⁵³ pa⁵³ at the age of eighteen. Now she lives in ʃa⁴⁴ pa⁵³ Village and has two children. She believes that sending children to school is useless; a waste of time and money. She insists that her children stay at home and help with farming and herding. She is able to communicate in Sichuan Chinese Dialect.

bu⁴⁴ ve⁵⁵, b. 1940 in dza⁵³ qa⁵³ tʉ¹¹ Village. She is illiterate. She herded and collected fuel for her family before she married. She currently lives in dza⁵³ qa⁵³ tʉ¹¹ Village and has four children. She supports her family by herding and cultivating rice and tobacco. She has limited competency in both Sichuan Chinese Dialect and Nuosu.

mi⁵³ mi⁵³, b. 1970 q^ho⁴⁴ ro⁴⁴ ro⁵⁵ Village, Mianning County, Libu Lakhi's elder brother's wife. Her fluency in Nuosu is such that it is the language she prefers to speak, partly because there are dialectical differences between na⁵³ mzi⁵³ k^ha¹¹ t^ho¹¹ and because she is equally fluent in Nuosu. She is a primary school graduate. She married Libu Lakhi's elder brother (Xiaolong; her second marriage) at the age of twenty-two and now has three children. She is fluent in Sichuan Chinese Dialect.

ko⁵³ no⁵³, b. 1972 in ʃa⁴⁴ pa⁵³ Village. She is the wife of li⁴⁴ bu⁵⁵ ʃə¹¹ pə⁵³'s older brother's son (hi¹¹ nbo¹¹—he did not attend this gathering). She is illiterate. She married hi¹¹ mbo¹¹ when she was nineteen and now lives in dzə¹¹ qu¹¹ Village. She has three children. She is fluent in Nuosu and Sichuan Chinese Dialect.

k^hi⁵³ ko¹¹, b. 1945 in ʃa⁴⁴ pa⁵³ Village, a member of the li⁴⁴ bu⁵⁵ (Li 李) Clan. She is illiterate. She has three daughters and a son. At the age of thirty-five, when she was pregnant with the son, she hid in her home to avoid government notice of her pregnancy in fear of punishment. However, her

condition was later discovered and her family had to pay 1,200 RMB and two water buffaloes. She speaks Sichuan Chinese Dialect.

ndzə⁵³ ɕo¹¹, b. 1988 in dzə¹¹ qu¹¹ Village, Libu Lakhi's niece. She is illiterate. At the age of five, her parents divorced and she went to ɕa⁴⁴ pa⁵³ Village with her mother. Her younger sister, i⁵³ qhⁱ⁵³ mi⁵³, lives with her father in dzə¹¹ qu¹¹ Village. She worked as a waitress in the Xichang Fandian 西昌饭店, a restaurant in Xichang City for several months when she was twelve-years-old. When she was sixteen, she married a thirty-eight-year-old man from Yanyuan County, Liangshan Prefecture who is also classified as Tibetan. She now lives in Langhuan Town, Xichang City. She speaks Sichuan Chinese Dialect with her husband because, although he speaks his own language, it is very different than na⁵³ mzi⁵³ k^ha¹¹ t^ho¹¹. She is fluent in Nuosu.

Da Qijin 大七斤,^A b. ~1967 in ɕa⁴⁴ pa⁵³ Village. His paternal grandfather and Libu Lakhi's paternal grandfather were brothers. He was the ɕa⁴⁴ pa⁵³ Village leader for seven years. Though he never attended school, he learnt Chinese and mathematics when he was between the ages of ten and fifteen by himself. He uses Chinese to write all the villagers' names when needed and speaks fluent Nuosu.



Singers are judged by their choice of lyrics and how well they q^ho¹¹ ɕə⁵³ 'manage the voice'. Singers are respected and labeled ga⁴⁴ rə⁵⁵ a⁴⁴ mi⁵⁵ 'mother of songs' and so⁵³ ni⁵³ so⁵³ ha⁵³ ha⁴⁴ ga¹¹ ko¹¹ dzo⁴⁴ 'able to sing for three days and three nights', if they are gifted at improvising lyrics within a familiar melody. The audience responds "dja⁴⁴!" "Yes!" when singers select lyrics deemed suitable for a certain

^A 大七斤 = Big Seven Jin, or Elder Seven Jin. 'Seven Jin' has been explained earlier. 'Elder' is used to distinguish between the two men named Seven Jin.

situation, e.g., on a night when relatives gather, a person might sing

It wouldn't cling to the bone if it were not lean meat
I wouldn't come to visit you if I were not your relative

Singers with particularly melodious voices are said to have a *ŋu⁴⁴ q^ho¹¹* 'golden voice' or *hæ⁵³ q^ho¹¹* 'silver voice'. Elders are expected to sing regardless of the quality of their voices and skill at improvising lyrics.

Performance Context

The songs are presented below in the order in which they were sung. Commonly, older people are invited to sing first. On this particular night, however, Libu Lakhi had a recorder and some of those gathered were timid, consequently the braver participants sang first. Singers do not stand, they continue to sit and mothers holding young children continue to hold the children as they sing. After one person sings (participants never clap), others may say "*dja⁴⁴ lo⁴⁴*" or "Yes" in a low voice. Then the next person who feels like singing does so. On this particular night, the participants paid close attention to the singers because Libu Lakhi had returned home and because they do not often do this.

Libu Lakhi was the subject of the songs, e.g., *k^hi⁵³ ko¹¹* sang 'nephew', which referred to Libu Lakhi.

All the twenty-two songs were sung in *na⁵³ mzi⁵³ k^ha¹¹ t^ho¹¹* except for songs Four and Five by *ndzə⁵³ ɕo¹¹*, Song Twelve by *ɕa⁵³ mi⁵³*, and Song Thirteen by *k^hi⁵³ mi¹¹* and *ɕa⁵³ mi⁴⁴*. We cannot explain why these four singers chose to sing in the Sichuan Chinese Dialect rather than *na⁵³ mzi⁵³ k^ha¹¹ t^ho¹¹*.

All the songs were sung solo except for Song Six sung by *ndzə⁵³ ɕo¹¹* and *k^hi⁵³ mi¹¹*, and Song Thirteen by *k^hi⁵³ mi¹¹* and *ɕa⁵³ mi⁴⁴*. The lyrics of each song are short and the singers whisper what they will sing together before they sing.

They have heard and sung such songs throughout their lifetime and need therefore, to mention only a few words to understand what the lyrics will be.

Libu Lakhi describes his feelings during the singing:

When my relatives start to sing, I feel that everybody is close to me; I realize that they have missed me and care about me very much and that we are all important to each other. I feel comfortable and relaxed and the pressures of ordinary life vanish.

Lyrical Features of *ma¹¹ da¹¹ mi⁴⁴*

ma¹¹ da¹¹ mi⁴⁴ generally consist of a mixture of improvised lyrics and stock phrases (for example, the phrase, 'There is much to sing though there isn't much to eat or drink' occurs in twelve of the twenty-two songs). Improvised lyrics occasionally take an antiphonal form, responding to previous singers, such as when the singer in Song Fifteen replies to the previous singer, "And I, rather than you, will be so sad that my tears will stream down again."

Non-lexical vocables (sound items) appear in each song, with the last line often being made entirely of vocables. In Song Four (sung in Sichuan Chinese Dialect), the vocable *jo⁴⁴* appears, in both medial and final positions in the lines. This same vocable occurs initially in Song Ten (sung in na⁵³ mzi⁵³ k^ha¹¹ t^ho¹¹). Lines commonly begin with the phrase *ma¹¹ da¹¹ mi⁴⁴*, but also with variants such as *ma¹¹da¹¹jo⁴⁴*. When vocables are excluded, the lines of each song generally contain seven syllables. With the addition of vocables, the syllable count rises to between nine and fourteen.

Song themes include separation and reunification (of loved ones), nostalgia, and the role of fate in daily life. Metaphors from nature, including mountains, blossoms, and cuckoos, are employed to convey feelings of sadness at being separated and the joy of reunification.

Apart from the metaphorical characters (cuckoo, etc.) and real-life characters (the singers and audience), mythical characters also appear in the lyrics, e.g., 'Earth Watching Son', which refers to a local creation account of a flood that drowned everyone but a boy and his sister. The boy goes to the sky, marries a sky maiden, and returns to earth. d_{By}⁴⁴ ly¹¹ ma⁵³ ma⁵³ (Earth Watching Mother) is the maiden and d_{By}⁴⁴ ly¹¹ da⁵³ da⁵³ (Earth Watching Father) is the maiden's husband. The na⁵³ mzi⁵³ believe that they are descended from this couple, hence the expression 'Earth Son'. Singers use the terms 'Earth Watching Mother' and 'Earth Watching Father' to refer respectfully to their parents. Similarly, parents and

older relatives of elder generations refer to young people respectfully as 'Earth Watching Son' and 'Earth Watching Daughter'.

The Songs

Song One: k^hi⁵³ mi¹¹

1

ŋa⁴⁴ ɕa⁴⁴ mi⁵⁵ ma⁴⁴ ga⁵³ jo¹¹
I song NEG sing VOB

ma⁴⁴ lo¹¹ zɛ¹¹ jo¹¹
NEG lively VOB

2

jo⁴⁴ ɕa⁴⁴ mi⁵⁵ di¹¹ ga¹¹ ʂe¹¹
VOB song VOB sing VOB

di¹¹ lo¹¹ zɛ¹¹ jo¹¹
VOB lively VOB

3

mi⁴⁴ zɪ⁵³ ŋi¹¹ mi⁴⁴ jo¹¹ li⁴⁴ ku⁵³ pɸu¹¹ jo¹¹
brother and sister VOB back meet VOB

4

jo¹¹ ma⁴⁴ dzə⁵³ ma⁵³ ndzə¹¹ ʂə¹¹ jo¹¹
VOB NEG eat NEG drink VOB

ga¹¹ ko¹¹ dzo¹¹ jo¹¹
sing GEN EXT VOB

5

a⁵³ hi⁵³ hi⁵³ hi⁵³ hi⁵³ ...
VOB

¹ŋa⁴⁴ ɕa⁴⁴ mi⁵⁵ ma⁵³ ga⁵³ jo¹¹ ma⁵³ lo¹¹ zɛ¹¹ jo¹¹
²jo⁵³ ɕa⁴⁴ mi⁵⁵ di¹¹ ga¹¹ ʂe¹¹ di¹¹ lo¹¹ zɛ¹¹ jo¹¹
³mi⁴⁴ zɿ⁵³ ŋi¹¹ mi⁴⁴ jo¹¹ li⁴⁴ ku⁵³ pɸu¹¹ jo¹¹
⁴jo¹¹ ma⁴⁴ dzə⁵³ ma⁵³ ndzə¹¹ ʂə¹¹ jo¹¹ ga¹¹ ko¹¹ dzo¹¹ jo¹¹
⁵a⁵³ hi⁵³ hi⁵³ hi⁵³ hi⁵³ hi⁵³

¹It is not lively without singing songs jo¹¹

²It is lively when singing songs jo¹¹

³Brothers and sisters^A meet again jo¹¹

⁴jo¹¹ there is much to sing though there isn't much to eat and drink jo¹¹

⁵a⁵³ hr⁵³ hr⁵³ hr⁵³ hr⁵³ hr⁵³ hr^{53B}

Song Two: ko⁵³ no⁵³

1

ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ ʂə⁵³ dzə⁵³ le⁵³
 VOB NEG think VOB

ma⁴⁴ jy¹¹ ma¹¹ je¹¹
 NEG dream VOB

2

ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ zɿ⁵³ li⁴⁴ ŋi¹¹ mi¹¹
 VOB brother VOB sister

li⁴⁴ ku⁵³ pɸu¹¹
 back meet

^A mi⁴⁴ zɿ⁵³ ŋi¹¹ mi⁴⁴ generally means people who share the same parents, however, if the fathers of two people are brothers, then they refer to each other as 'brother' or 'sister'.

^B Untranslated material in the songs indicates vocables without identifiable lexical meaning.

3

ma¹¹ da¹¹ mi⁴⁴ mi⁴⁴ ʒi⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pɸu¹¹
 VOB brother sister back meet

4

ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴ ma⁴⁴ ndzə¹¹ ga¹¹
 VOB NEG eat VOB NEG drink sing

ɤo¹¹ dzo⁴⁴
 GEN EXT

5

ma⁵³ da¹¹ ha¹¹ ljo¹¹ ljo¹¹ a⁵³ hi⁵³ hi⁵³ hi⁵³ ...
 VOB

¹ma¹¹ da¹¹ mi⁴⁴ ma⁵³ ʒə⁴⁴ dzə⁴⁴ le⁵³ ma⁵³ jy⁴⁴ ma⁴⁴ je⁴⁴
²ma¹¹ da¹¹ jo⁴⁴ mi⁵³ ʒi⁵³ li⁴⁴ ɲi¹¹ mi¹¹ li⁴⁴ ɤu⁵³ pu¹¹
³ma¹¹ da¹¹ mi⁴⁴ mi⁴⁴ ʒi⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pu¹¹
⁴ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴ ma¹¹ ndzə¹¹ ga¹¹ ɤo⁴⁴ dzo⁴⁴
⁵ma⁵³ da¹¹ ha¹¹ ljo¹¹ ljo¹¹ a⁵³ hi⁵³ hi⁵³ hi⁵³ ...

¹ma¹¹ da¹¹ mi⁴⁴ I didn't think and didn't dream
²ma¹¹ da¹¹ jo⁴⁴ brothers and sisters would meet again
³ma¹¹ da¹¹ mi⁴⁴ brothers and sisters would meet again
⁴ma¹¹ da¹¹ jo⁴⁴ there is much to sing though there isn't much
 to eat and drink
⁵ma⁵³ da¹¹ ha¹¹ ljo¹¹ ljo¹¹, a⁵³ hr⁵³ hr⁵³ hr⁵³ ...

Song Three: ndzə⁵³ ɕo¹¹

1

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ zə¹¹ mi¹¹ q^ha⁵³ ka⁵³
VOB daughter which side

ndzɛ¹¹ ma¹¹ sə¹¹ wo¹¹ je¹¹
belong NEG know VOB

2

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ zə¹¹ mi¹¹ la¹¹ nɿ¹¹ mi⁴⁴ ndzɿ⁵³
VOB daughter DAT heart grow

ɕy¹¹ to¹¹ wo⁵³ ma¹¹ da¹¹ wo¹¹
enough arrive VOB

3

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ zə¹¹ mi¹¹ xi¹¹ ʂu¹¹
VOB daughter easy/happy find

xi¹¹ ma⁴⁴ ræ⁴⁴ wo¹¹ je¹¹
easy/happy NEG found VOB

4

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ bu⁴⁴ jo¹¹ li⁴⁴ zɑ⁴⁴ ʂu¹¹
VOB bu⁴⁴ jo¹¹ VOB grass find

zɑ⁴⁴ ma⁴⁴ ræ⁴⁴ wo⁵³ ma¹¹ da¹¹ wo¹¹ je¹¹
grass NEG found VOB

5

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ dɸy⁴⁴ ly¹¹ da⁵³ da⁵³ ndzɛ¹¹
VOB earth watch father because

ma¹¹ sə¹¹ wo¹¹je¹¹
NEG know VOB

6

ni⁴⁴ ma¹¹ da¹¹jo⁴⁴ mi⁴⁴ ji⁴⁴ gi⁵³ lu⁵³ ndzɛ¹¹
VOB self GEN fate because

ma¹¹ sə¹¹ wo⁵³ ma¹¹ da¹¹ wo¹¹
NEG know VOB

7

ni⁴⁴ ma¹¹ da¹¹jo⁴⁴ mi⁴⁴ ji⁴⁴ gi⁵³ lu⁵³ ndzɛ¹¹
VOB self GEN fate because

ma¹¹ sə¹¹ wo¹¹je¹¹
NEG know VOB

8

ma¹¹ da¹¹jo⁴⁴ dby⁴⁴ ly¹¹ li⁴⁴ ma⁵³ ma⁵³ ndzɛ¹¹
VOB earth watch VOB mother because

ma¹¹ sə¹¹ wo⁵³ ma¹¹ da¹¹ wo¹¹
NEG know VOB

9

ni⁴⁴ ma¹¹ da¹¹jo⁴⁴ dby⁵³ ly¹¹ ma⁵³ ma⁵³ li⁴⁴
VOB earth watch mother back

ma⁴⁴ ndzɛ¹¹ wo¹¹je¹¹
NEG because VOB

10

nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ ji⁴⁴ gi⁵³ lu⁵³ li⁴⁴
 VOB self GEN fate back

di⁴⁴ tɕa¹¹ wo⁵³ ma¹¹ da¹¹ je¹¹
 BE in fact VOB

- ¹nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ zə¹¹ mi¹¹ q^ha⁵³ ka⁵³ ndzɛ¹¹ ma¹¹ sə¹¹ wo¹¹ je¹¹
²nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ zə¹¹ mi¹¹ la¹¹ nɪ¹¹ mi⁴⁴ ndzɔ⁵³ ɕu¹¹ to¹¹ wo⁵³
 ma¹¹ da¹¹ wo¹¹
³nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ zə¹¹ mi¹¹ xi¹¹ ʃu¹¹ xi¹¹ ma⁴⁴ ræ⁴⁴ wo¹¹ je¹¹
⁴nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ bu⁴⁴ jo¹¹ li⁴⁴ zɑ⁴⁴ ʃu⁴⁴ ra⁴⁴ ma⁴⁴ ræ⁴⁴ wo⁵³
 ma¹¹ da¹¹ wo¹¹ je¹¹
⁵nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ dɔy⁴⁴ ly¹¹ da⁵³ da⁵³ ndzɛ¹¹ ma¹¹ sə¹¹ wo¹¹ je¹¹
⁶nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ ji⁴⁴ gi⁵³ lu⁵³ ndzɛ¹¹ ma¹¹ sə¹¹ wo⁵³ ma¹¹
 da¹¹ wo¹¹
⁷nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ ji⁴⁴ gi⁵³ lu⁵³ ndzɛ¹¹ ma¹¹ sə¹¹ wo⁵³ je¹¹
⁸ma¹¹ da¹¹ jo⁴⁴ dɔy⁴⁴ ly¹¹ li⁴⁴ ma⁵³ ma⁵³ ndzɛ¹¹ ma¹¹ sə¹¹ wo⁵³
 ma¹¹ da¹¹ wo¹¹
⁹nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ dɔy⁴⁴ ly¹¹ ma⁵³ ma⁵³ li⁴⁴ ma⁴⁴ ndzɛ¹¹ wo¹¹ je¹¹
¹⁰nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ ji⁴⁴ gi⁵³ lu⁵³ li⁴⁴ di⁴⁴ tɕa¹¹ wo⁵³ ma¹¹ da¹¹
 je¹¹

- ¹nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ I don't know if I belong to my mother or
 father's side wo¹¹ je¹¹
²nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ now my heart has grown old enough to
 think independently wo⁵³ ma¹¹ da¹¹ je¹¹
³nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ I was looking for a happy life but I didn't get
 it wo¹¹ je¹¹
⁴nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ the bu⁴⁴ jo¹¹ bird was looking for grass to
 make a nest but didn't find it wo⁵³ ma¹¹ da¹¹ je¹¹
⁵nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ I don't know if my sadness is because of
 Earth Watching Father wo¹¹ je¹¹
⁶nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ I don't know if it's because of my own fate
 wo⁵³ ma¹¹ da¹¹ je¹¹
⁷nɪ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ I don't know if it's because of my own fate
 wo¹¹ je¹¹

⁸ *ma¹¹ da¹¹ jo⁴⁴* I don't know if it's because of Earth Watching
 Mother *wo⁵³ ma¹¹ da¹¹ je¹¹*
⁹ *ni⁴⁴ ma¹¹ da¹¹ jo⁴⁴* it was not because of Earth Watching
 Mother *wo¹¹ je¹¹*
¹⁰ *ni⁴⁴ ma¹¹ da¹¹ jo⁴⁴* in fact it was my own bad fate *wo⁵³ ma¹¹*
da¹¹ je¹¹

Song Four: *ndzə⁵³ ɬo¹¹*

1
 呢 好 亲亲 啲哟
 VOB good/dear relative VOB

好 亲亲 啲啊
 good/dear relative VOB

2
 哟 阿妹 走 在 哟
 VOB sister/I walk LOC VOB

山 这 面 哟
 mountain DET CL VOB

3
 呢 阿妹 走 在 哟
 VOB sister/I walk LOC VOB

山 这 面 哟暖
 mountain DET CL VOB

4
 啊哟 阿妈 走 在 哟
 VOB mother walk LOC VOB

山 那 面 哟
mountain DET CL VOB

5
哟 阿妈 走 在 哟
VOB mother walk LOC VOB

山 那 面 哟暖
mountain DET CL VOB

6
哟 阿爹 走 在 哟 城市 里 哟
VOB father walk LOC VOB city LOC VOB

7
呢 阿爹 走 在 哟 城市 里 哟暖
VOB father walk LOC VOB city LOC VOB

8
哟 我 想起 爹妈 哟 路程 远 哟
VOB I miss parents VOB distance far VOB

9
想起 爹妈 哟 路程 远 哟
miss parents VOB distance far VOB

10
哟 这 个 事情 哟 无 办法 哟
VOB DET CL matter VOB NEG method VOB

- 1 呢好亲亲来哟好亲亲哟啊
 2 哟阿妹走在哟山这面哟
 3 呢阿妹走在哟山这面哟暖
 4 哟阿妈走在哟山那面哟
 5 哟阿妈走在哟山那面哟暖
 6 哟阿爹走在哟城市里哟
 7 呢阿爹走在哟城市里哟暖
 8 哟我想起爹妈哟路程远哟
 9 想起爹妈哟路程远哟
 10 哟这个事情哟没办法哟

- 1 Dear relatives *yo*, dear relatives *jo*⁴⁴
 2 *ni*⁴⁴ I walk on this side of the mountain *jo*⁴⁴
 3 I walk on this side of the mountain *jo*⁴⁴
 4 *jo*⁴⁴ Mother walks on the other side of the mountain *jo*⁴⁴
 5 My mother walks on the other side of the mountain *jo*⁴⁴
 6 *jo*⁴⁴ my father walks in the city *jo*⁴⁴
 7 My father walks in the city *jo*⁴⁴
 8 *jo*⁴⁴ the distance between us is very far when I start to miss
 my parents *jo*⁴⁴
 9 The distance between us is very far when I start to miss
 them *jo*⁴⁴
 10 *jo*⁴⁴ this matter is hopeless *jo*⁴⁴

Song Five: ndzə⁵³ ɕo¹¹

1
 玛达哟 豌豆 开花 一 滴 黄
 VOB pea blossom one CL yellow

2
 玛达哟 豌豆 开花 白油油
 VOB pea blossom full of whiteness

3

玛达哟 梨子 开花 一 树 白
VOB pear blossom one CL white

4

玛达哟 核桃 开花 吊吊长
VOB walnut blossom long and narrow

5

玛达哟 核桃 开花 吊吊长
VOB walnut blossom long and narrow

6

玛达哟 爹妈 丢 我 丢 得 长
VOB parents leave me leave VM far

7

玛达哟 蚕豆 开花 黑 心 开
VOB kidney bean blossom black heart blossom

8

玛达哟 爹妈 丢 我 黑 心 丢
VOB parents leave me black heart leave

¹ 玛达哟豌豆开花一滴黄

² 玛达哟豌豆开花白油油

³ 玛达哟梨子开花一树白

⁴ 玛达哟核桃开花吊吊长

⁵ 玛达哟核桃开花吊吊长

⁶ 玛达哟爹妈丢我丢得长

⁷ 玛达哟蚕豆开花黑心开

⁸ 玛达哟爹妈丢我黑心丢

- ¹ *ma¹¹ da¹¹ jo⁴⁴* peas blossom with a yellow part
² *ma¹¹ da¹¹ jo⁴⁴* peas blossom full of whiteness
³ *ma¹¹ da¹¹ jo⁴⁴* pears blossom and trees are white
⁴ *ma¹¹ da¹¹ jo⁴⁴* walnut blossoms are long and narrow
⁵ *ma¹¹ da¹¹ jo⁴⁴* walnut blossoms are long and narrow
⁶ *ma¹¹ da¹¹ jo⁴⁴* my parents went away, leaving me much further
away from them than the length of a walnut blossom
⁷ *ma¹¹ da¹¹ jo⁴⁴* when kidney beans blossom there is a black
heart inside the blossom
⁸ *ma¹¹ da¹¹ jo⁴⁴* my parents leaving me was as black-hearted as
the black kidney bean flower's heart

Song Six: *ndzə⁵³ ɕo¹¹* and *k^hi⁵³ mi¹¹*

1

ma¹¹ da¹¹ mi⁴⁴ jo¹¹ tʂa⁴⁴ jo¹¹ tʂ^hu¹¹
VOB self relative self relative

li⁴⁴ ɕu⁵³ pɕu¹¹ wo¹¹ a¹¹
back/again meet VOB

2

ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ dzə⁵³ ma⁴⁴ ndzə¹¹
VOB NEG eat NEG drink

ga¹¹ ɕo¹¹ dzo⁴⁴ wo⁵³ ma¹¹ da¹¹ wo¹¹
sing GEN EXT VOB

3

ma¹¹ da¹¹ jo⁴⁴ ʂə¹¹ ts^hə⁴⁴ ti¹¹ ɳi¹¹
VOB tree leaf one day

ts^hə¹¹ q^hæ¹¹ t^ha¹¹ wo¹¹ e¹¹
tree leave can VOB

4

ma¹¹da¹¹jo⁴⁴ jo¹¹ tʂa⁴⁴ jo¹¹ tʂ^hu¹¹
 VOB self relative self relative

q^hæ¹¹ ma⁴⁴ t^ha¹¹ wo⁵³ma¹¹da¹¹wo¹¹
 leave NEG can VOB

¹ma¹¹da¹¹mi⁴⁴jo¹¹tʂa⁴⁴jo¹¹tʂ^hu¹¹li⁴⁴ku⁴⁴p^hu¹¹wo¹¹a¹¹
²ma¹¹da¹¹jo⁴⁴ma⁴⁴dzə⁵³ma⁴⁴ndzə¹¹ga¹¹bo¹¹dzo⁴⁴wo⁵³ma¹¹
 da¹¹wo¹¹
³ma¹¹da¹¹jo⁴⁴ʂə¹¹ts^hə⁴⁴ti¹¹ŋi¹¹ts^hə¹¹q^hæ¹¹t^ha¹¹wo¹¹e¹¹
⁴ma¹¹da¹¹jo⁴⁴jo¹¹tʂa⁴⁴jo¹¹tʂ^hu¹¹q^hæ¹¹ma⁴⁴t^ha¹¹wo⁵³ma¹¹
 da¹¹wo¹¹

¹ma¹¹da¹¹mi⁴⁴ relatives meet again wo¹¹a¹¹

²ma¹¹da¹¹jo⁴⁴ there is much to sing though there isn't much to
 eat and drink wo⁵³ma¹¹da¹¹wo¹¹

³ma¹¹da¹¹jo⁴⁴ leaves can depart trees the day they need to wo¹¹
 e¹¹

⁴ma¹¹da¹¹jo⁴⁴ but it is difficult for relatives to separate wo⁵³
 ma¹¹da¹¹wo¹¹

Song Seven: ʂa⁵³ mi⁵³

1

ma¹¹da¹¹mi⁴⁴ ŋa⁴⁴ ma⁴⁴ ʂə⁵³dzə⁵³ le⁴⁴
 VOB I NEG think DP

ma⁴⁴ jy¹¹ma¹¹ wo¹¹a¹¹
 NEG dream VOB

2

ma¹¹da¹¹mi⁴⁴ mi⁴⁴zi⁵³ ŋi¹¹mi⁴⁴ li⁴⁴ ku⁵³p^hu¹¹
 VOB brother sister again meet

3

mi⁴⁴ ʒi⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pɸu¹¹ wo¹¹ a¹¹
 brother sister again meet VOB

4

ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ dzə⁵³ ma⁴⁴ ndzə¹¹
 VOB NEG eat NEG drink

ga¹¹ ɤo¹¹ dʒo⁴⁴
 sing GEN EXT

5

ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ dzə⁵³ ma⁴⁴ ndzə¹¹
 VOB NEG eat NEG drink

ga¹¹ ɤo¹¹ dʒo⁴⁴
 sing GEN EXT

6

ma¹¹ da¹¹ mi⁴⁴ ɲi¹¹ mi⁴⁴ so⁵³ xi⁵³
 VOB heart three easy/happy

jo¹¹ li⁴⁴ dɸu⁴⁴ wo⁵³ ma¹¹ da¹¹ wo¹¹
 self/my back/again become VOB

¹ma¹¹ da¹¹ mi⁴⁴ ɲa⁴⁴ ma⁴⁴ ʂə⁵³ dzə⁵³ le⁴⁴ ma⁵³ jy¹¹ ma¹¹ wo¹¹ a¹¹

²ma¹¹ da¹¹ mi⁴⁴ mi⁴⁴ ʒi⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pɸu¹¹

³mi⁴⁴ ʒi⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pɸu¹¹ wo¹¹ a¹¹

⁴ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ dzə⁵³ ma⁴⁴ ndzə¹¹ ga¹¹ ɤo¹¹ dʒo⁴⁴

⁵ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ dzə⁴⁴ ma⁴⁴ ndzə¹¹ ga¹¹ ɤo¹¹ dʒo⁴⁴

⁶ma¹¹ da¹¹ mi⁴⁴ ɲi¹¹ mi⁴⁴ so⁴⁴ xi⁵³ jo¹¹ li⁴⁴ dɸu⁴⁴ wo⁵³ ma¹¹ da¹¹
 wo¹¹

¹ma¹¹ da¹¹ mi⁴⁴ I didn't think and didn't dream wo¹¹ a¹¹

² *ma¹¹ da¹¹ mi⁴⁴* brothers and sisters would meet again
³ *ma¹¹ da¹¹ mi⁴⁴* brothers and sisters meet again *wo¹¹ a¹¹*
⁴ *ma¹¹ da¹¹ mi⁴⁴* there is much to sing though there isn't much
to eat and drink
⁵ *ma¹¹ da¹¹ mi⁴⁴* there is much to sing though there isn't much
to eat and drink
⁶ *ma¹¹ da¹¹ mi⁴⁴* my heart became very happy again
wo⁵³ ma¹¹ da¹¹ wo¹¹

Song Eight: *ji¹¹ sə⁴⁴ te¹¹*

1
ma¹¹ da¹¹ jo⁴⁴ jo¹¹ tʂa⁴⁴ jo¹¹ tʂ^hu¹¹
VOB self relative self relative

li⁴⁴ ku⁵³ pβu¹¹
again meet

2
ŋa⁴⁴ ma¹¹ da¹¹ jo⁴⁴ a⁴⁴ sə⁵³ mi⁵³ gi⁵³ li⁴⁴ ɲo⁵³ ɲo⁵³
I VOB song back sing

3
ma⁵³ da¹¹ ha⁴⁴ li⁴⁴ li⁴⁴
VOB

4
ŋa⁴⁴ ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ sə⁵³ dzɤ⁵³
I VOB NEG think

le⁴⁴ ma⁴⁴ jy¹¹ ma¹¹
DP NEG dream

5

ma¹¹ da¹¹ jo⁴⁴ dBy⁴⁴ ly¹¹ zi⁵³
 VOB earth watch son

le¹¹ lo¹¹ m⁴⁴ tʂ^hə⁵⁵
 VOB DAT meet

6

ma⁴⁴ ʂə⁵³ dzə⁵³ ma⁴⁴ jy¹¹ ma¹¹
 NEG think NEG dream

7

ma¹¹ da¹¹ jo⁴⁴ jo¹¹ tʂa⁴⁴ jo¹¹ tʂ^hu¹¹
 VOB self/my relative self relative

ŋu¹¹ ɕy⁴⁴ te⁴⁴
 VOB DP

8

ma¹¹ da¹¹ jo⁴⁴ ti¹¹ gY⁴⁴ li⁴⁴ ti¹¹ za⁵³
 VOB one CL VOB one CL

mi¹¹ tʂ^hæ⁴⁴ ɕə⁴⁴
 DAT sing DP

9

ma⁵³ da¹¹ ze¹¹ li⁴⁴ ljo⁴⁴
 VOB

10

ma¹¹ da¹¹ jo⁴⁴ dBy⁴⁴ ly¹¹ zi⁵³ ŋu¹¹ ɕy⁴⁴ te⁴⁴
 VOB earth watch son VOB DP

11

ma¹¹ da¹¹ jo⁴⁴ ɲi⁴⁴ ji⁴⁴ le⁴⁴
VOB day GEN VOB

qa⁴⁴ pBu⁵⁵ a¹¹ di⁴⁴ sʌ⁵³
cuckoo INT BE wonder

12

ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴
VOB

¹ma¹¹ da¹¹ jo⁴⁴ jo¹¹ tʂa⁴⁴ jo¹¹ tʂ^hu¹¹ li⁴⁴ ɸu⁵³ pBu¹¹
²ɲa⁴⁴ ma¹¹ da¹¹ jo⁴⁴ a⁴⁴ sʌ⁵³ mi⁵³ gi⁵³ li⁴⁴ ɲo⁵³ ɲo⁵³
³ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴
⁴ɲa⁴⁴ ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ sʌ⁵³ dzə⁵³ le¹¹ ma⁵³ jy¹¹ ma¹¹
⁵ma¹¹ da¹¹ jo⁴⁴ dɸy⁴⁴ ly¹¹ zɪ⁵³ le¹¹ lo¹¹ m⁴⁴ tʂ^hə⁵⁵
⁶ma⁴⁴ sʌ⁵³ dzə⁵³ ma⁵³ jy¹¹ ma¹¹
⁷ma¹¹ da¹¹ jo⁴⁴ jo¹¹ tʂa⁴⁴ jo¹¹ tʂ^hu¹¹ ɲu¹¹ ɸy⁴⁴ te⁵³
⁸ma¹¹ da¹¹ jo⁴⁴ ti¹¹ gɸ⁴⁴ li⁴⁴ ti¹¹ za⁵³ mi¹¹ tʂ^hæ⁴⁴ ɸə⁴⁴
⁹ma⁵³ da¹¹ ze¹¹ li⁴⁴ ljo⁴⁴
¹⁰ma¹¹ da¹¹ jo⁴⁴ dɸy⁴⁴ ly¹¹ zɪ⁵³ ɲu¹¹ ɸy⁴⁴ te⁴⁴
¹¹ma¹¹ da¹¹ jo⁴⁴ ɲi⁴⁴ ji⁴⁴ le⁴⁴ qa⁴⁴ pBu⁵⁵ a¹¹ di⁴⁴ sʌ⁵³
¹²ma⁵³ da¹¹ ha¹¹ li¹¹ li¹¹

¹ma¹¹ da¹¹ jo⁴⁴ relatives meet again
²ma¹¹ da¹¹ jo⁴⁴ I feel very happy to sing songs again
³ma⁵³ da¹¹ ha¹¹ li¹¹ li¹¹
⁴ɲa⁴⁴ ma¹¹ da¹¹ jo⁴⁴ I didn't think and didn't dream
⁵ma¹¹ da¹¹ jo⁴⁴ that I would meet my Earth Watching Son
⁶I didn't think and didn't dream
⁷ma¹¹ da¹¹ jo⁴⁴ my relatives
⁸ma¹¹ da¹¹ jo⁴⁴ each and everyone here, please sing a song
⁹ma⁵³ da¹¹ ze¹¹ li⁴⁴ lo⁴⁴
¹⁰ma¹¹ da¹¹ jo⁴⁴ Earth Watching Son

¹¹ma¹¹ da¹¹ jo⁴⁴ I wonder if our meeting is the daytime cuckoo^A
¹²ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴

Song Nine: lu⁴⁴ pa⁵³

1

ma¹¹ da¹¹ jo⁴⁴ m̄⁵³ la⁴⁴ n̄i⁴⁴ mi⁵⁵ q^ha⁴⁴ zε⁴⁴ zε⁵⁵
VOB sky DAT sun as bright

2

ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ z̄i⁵³ n̄i¹¹ mi⁴⁴ t^hi⁴⁴ zε⁴⁴ zε⁵⁵
VOB brother sister DAT bright

3

ma¹¹ da¹¹ mi⁴⁴ za¹¹ ja¹¹ go⁴⁴ z̄i⁵³ t^hi⁴⁴ zε⁴⁴ zε⁵⁵
VOB brother DAT bright

4

ma¹¹ da¹¹ mi⁴⁴ za¹¹ ja¹¹ go⁴⁴ z̄i⁵³ li⁴⁴ ku⁵³ p̄bu¹¹
VOB brother again meet

5

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ma⁴⁴ ndzə⁵³ li⁴⁴ ma⁴⁴ ndzə¹¹
VOB I NEG eat VOB NEG drink

ga¹¹ ko¹¹ dzo⁴⁴
sing GEN EXT

^A Cuckoos are considered a good omen because they appear at the beginning of spring, people are happy that the winter has ended, and people know that it is time to plow the fields and plant crops.

¹ma¹¹ da¹¹ jo⁴⁴ m̄⁵³ la⁴⁴ n̄i⁴⁴ mi⁵⁵ q^ha⁴⁴ zɛ⁴⁴ zɛ⁵⁵
²ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ z̄i⁵³ n̄i¹¹ mi⁴⁴ t^hi⁴⁴ zɛ⁴⁴ zɛ⁵⁵
³ma¹¹ da¹¹ mi⁴⁴ za¹¹ ja¹¹ go⁴⁴ z̄i⁵³ t^hi⁴⁴ zɛ⁴⁴ zɛ⁵⁵
⁴ma¹¹ da¹¹ mi⁴⁴ za¹¹ ja¹¹ go⁴⁴ z̄i⁵³ li⁴⁴ ku⁵³ p̄bu¹¹
⁵ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ ndzə⁵³ li⁴⁴ ma⁵³ ndzə¹¹ ga¹¹ ko¹¹ dzo⁴⁴

¹ma¹¹da¹¹jo⁴⁴ how bright the sun in the sky
²ma¹¹da¹¹jo⁴⁴ brothers and sisters are as bright
³ma¹¹da¹¹mi⁴⁴ brothers are as bright
⁴ma¹¹da¹¹mi⁴⁴ brothers meet again
⁵ma¹¹da¹¹mi⁴⁴ there is much to sing though there isn't much to
eat and drink

Song Ten: t̄sa¹¹ mi¹¹

1

ja¹¹ qa¹¹ t̄bu¹¹ bz̄ə⁴⁴ bz̄ə⁵⁵ jo⁴⁴ le¹¹
VOB hearth full VOB

z̄i⁵³ bz̄ə⁴⁴ jo¹¹ bz̄ə⁵⁵ je¹¹ ja¹¹
son full VOB full VOB

2

ja¹¹ qa¹¹ t̄bu¹¹ bz̄ə⁴⁴ bz̄ə⁵⁵ jo⁴⁴ le¹¹
VOB hearth full VOB

mi¹¹ bz̄ə⁴⁴ jo¹¹ bz̄ə⁵⁵ je¹¹ ja¹¹
daughter full VOB full VOB

3

ja¹¹ ta¹¹ h̄u¹¹ ta¹¹ jo⁴⁴ h̄u¹¹ jo⁴⁴ le¹¹
VOB tonight tonight tonight VOB

ŋu¹¹ ɕy⁴⁴ jo¹¹ te⁴⁴ je¹¹
VOB VOB DP VOB

4

a⁵³ da⁵³ pi¹¹ zi¹¹ jo⁴⁴ le⁴⁴
 father son VOB

jo⁴⁴ li⁴⁴ ku⁵³ jo¹¹ pBu¹¹ je¹¹
 VOB again meet VOB meet VOB

5

ja¹¹ ɣ¹¹ zi¹¹ tʂa⁴⁴ tʂ^hu¹¹ jo¹¹ le¹¹
 VOB in-laws relative VOB

li⁴⁴ ku⁵³ jo¹¹ pBu¹¹ je¹¹
 again meet VOB meet VOB

6

ma⁴⁴ dzə⁵³ ma⁴⁴ ndzə¹¹ jo¹¹ le¹¹
 NEG eat NEG drink VOB

ga¹¹ ko¹¹ dzo⁴⁴ je¹¹
 sing GEN EXT VOB

7

ɲi¹¹ mi⁴⁴ so⁵³ xi⁵³ jo⁴⁴
 heart three easy/happy VOB

jo¹¹ li⁴⁴ jo¹¹ dBu⁴⁴ je¹¹
 self/my again VOB become VOB

1 ja¹¹ qa¹¹ tBu¹¹ bzə⁴⁴ bzə⁵⁵ jo¹¹ le¹¹ zi⁵³ bzə⁴⁴ jo¹¹ bzə⁵³ je¹¹ ja¹¹
 2 ja¹¹ qa¹¹ tBu¹¹ bzə⁴⁴ bzə⁵⁵ jo⁴⁴ le¹¹ mi¹¹ bzə⁴⁴ jo¹¹ bzə⁵³ je¹¹ ja¹¹
 3 ja¹¹ ta¹¹ hū¹¹ ta¹¹ jo⁴⁴ hū¹¹ jo¹¹ le¹¹ ɲu¹¹ ɕy⁴⁴ jo¹¹ te¹¹ je¹¹
 4 a⁵³ da⁵³ pi¹¹ zi¹¹ jo¹¹ le¹¹ jo¹¹ li⁴⁴ ku⁵³ jo¹¹ pBu¹¹ je¹¹
 5 ja¹¹ ɣ¹¹ zi¹¹ tʂa⁴⁴ tʂ^hu¹¹ jo¹¹ le¹¹ li⁴⁴ ku⁵³ jo¹¹ pBu¹¹ je¹¹
 6 ma⁴⁴ dzə⁵³ ma⁵³ ndzə¹¹ jo¹¹ le¹¹ ga¹¹ ko¹¹ dzo⁴⁴ je¹¹

⁷ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³ jo⁴⁴ jo¹¹ li⁴⁴ jo¹¹ dɒu⁴⁴ je¹¹

¹ja¹¹ sons crowded around the hearth je¹¹ ja¹¹

²ja¹¹ daughters crowded around the hearth je¹¹ ja¹¹

³ja¹¹tonight je¹¹

⁴Father and son meet again je¹¹

⁵ja¹¹ relatives and mother's relatives meet again je¹¹

⁶There is much to sing though there isn't much to eat and
drink je¹¹

⁷My heart became very happy again je¹¹

Song Eleven: Da Qijin 大七斤

1

ma¹¹ da¹¹ mi⁴⁴ za¹¹ ja¹¹ go⁴⁴ ʒi⁵³ li⁴⁴ ɕu⁵³ pu¹¹ je¹¹ a¹¹
VOB brother again meet VOB

2

ma¹¹ da¹¹ mi⁴⁴ ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³
VOB heart three easy/happy

ʒi⁵³ li⁴⁴ dɒu⁴⁴ wo¹¹ a¹¹
son again become VOB

3

ma¹¹ da¹¹ mi⁴⁴ a⁵³ da⁵³ pi¹¹ ʒi¹¹ li⁴⁴ ɕu⁵³ pɒu¹¹ je¹¹ a¹¹
VOB father son again meet VOB

4

ma¹¹ da¹¹ mi⁴⁴ tɕə¹¹ p^hɕə¹¹ ʂo⁴⁴ ro⁵⁵
VOB tɕə¹¹ p^hɕə¹¹ ʂo⁴⁴ ro⁵⁵

a¹¹ di⁴⁴ lo¹¹ ɕə⁴⁴
INT BE VOB wonder

5

ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³ ʒi⁵³ li⁴⁴ jo¹¹ dBU⁴⁴
 heart three easy/happy son again VOB become

¹ma¹¹ da¹¹ mi⁴⁴ za¹¹ ja¹¹ go⁴⁴ ʒi⁵³ li⁴⁴ ku⁵³ pBU¹¹ je¹¹ a¹¹
²ma¹¹ da¹¹ mi⁴⁴ ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³ ʒi⁵³ li⁴⁴ dBU⁴⁴ wo¹¹ a¹¹
³ma¹¹ da¹¹ mi⁴⁴ a⁵³ da⁵³ pi¹¹ ʒi¹¹ li⁴⁴ ku⁵³ pBU¹¹ je¹¹ a¹¹
⁴ma¹¹ da¹¹ mi⁴⁴ tʂə¹¹ p^hʂə¹¹ ʂo⁴⁴ ro⁵⁵ a¹¹ di⁴⁴ lo¹¹ ʂə⁴⁴
⁵ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³ ʒi⁵³ li⁴⁴ jo¹¹ dBU⁴⁴

¹ma¹¹ da¹¹ mi⁴⁴ brothers meet again je¹¹ a¹¹
²ma¹¹ da¹¹ mi⁴⁴ I wish my son's heart would become very
 happy again wo¹¹ a¹¹
³ma¹¹ da¹¹ mi⁴⁴ father and son meet again je¹¹ a¹¹
⁴ma¹¹ da¹¹ mi⁴⁴ I wonder if it is tʂə¹¹ p^hʂə¹¹ ʂo⁴⁴ ro⁵⁵ Star^A
⁵I wish my son's heart would become very happy again

Song Twelve: ʂa⁵³ mi⁵³

1

玛达米 好 亲戚 呐
 VOB good/dear relative VOB

好 亲戚 哦
 good/dear relative VOB

2

玛达米 今晚 不 唱 哪 晚 唱
 VOB tonight NEG sing which night sing

3

今晚 不 唱 哪 晚 唱
 tonight NEG sing which night sing

^A tʂə¹¹ p^hʂə¹¹ ʂo⁴⁴ ro⁵⁵ Star is seen in the east each morning, signaling the advent of dawn; it is considered a good omen.

4

玛达米 过 了 今晚 各 分散
VOB pass PT tonight each separate

5

过 了 今晚 各 分散
pass PT tonight each separate

6

玛达米 过 了 明 晚 各 走 各
VOB pass PT tomorrow night each go each

7

玛达米呀哈吧啦呀里里哦玛达哦
VOB

- ¹ 玛达米好亲戚呐好亲戚哦
- ² 玛达米今晚不唱哪晚唱
- ³ 今晚不唱哪晚唱
- ⁴ 玛达米过了今晚各分散
- ⁵ 过了今晚各分散
- ⁶ 玛达米过了明晚各走各
- ⁷ 玛达米呀哈吧啦呀里里哦玛达哦

- ¹ *ma¹¹ da¹¹ mi⁴⁴* dear relatives, dear relatives *wo¹¹*
- ² *ma¹¹ da¹¹ mi⁴⁴* on what night should we sing if we don't sing tonight
- ³ On what night should we sing if we don't sing tonight
- ⁴ *ma¹¹ da¹¹ mi⁴⁴* we will all separate after tonight
- ⁵ We will all separate after tonight
- ⁶ *ma¹¹ da¹¹ mi⁴⁴* each person will go in a different direction after tomorrow night
- ⁷ *ma¹¹ da¹¹ mi⁴⁴ ja¹¹ xa¹¹ ba¹¹ la¹¹ ha¹¹ li⁴⁴ li⁴⁴ o¹¹ ma¹¹ da¹¹ o¹¹*

Song Thirteen: k^hi⁵³ mi¹¹ and ʂa⁵³ mi⁵³

1

ma¹¹ da¹¹ mi⁴⁴ mi⁴⁴ ʒi⁵³ ŋi¹¹ mi⁴⁴
VOB brother sister

ʂə¹¹ qɣ⁴⁴ dzo⁴⁴ wo¹¹a¹¹
seven CL EXT VOB

2

ma¹¹ da¹¹ mi⁴⁴ ʂə¹¹ kɣ⁴⁴ ma⁴⁴ da⁴⁴
VOB seven CL VOB

ʂə¹¹ dɓy⁴⁴ dzo⁴⁴ wo¹¹
seven place EXT VOB

3

ma¹¹ da¹¹ mi⁴⁴ ʂə¹¹ kɣ⁴⁴ ma⁴⁴ da⁴⁴
VOB seven CL VOB

ʂə¹¹ dɓy⁴⁴ dzo⁴⁴ wo¹¹
seven place EXT VOB

4

ma¹¹ da¹¹ mi⁴⁴ nu⁴⁴ ɕi¹¹ hi¹¹ la⁴⁴
VOB you sad/sadness DP

ŋa⁴⁴ ma⁴⁴ sə¹¹
I NEG know

5

ma¹¹ da¹¹ mi⁴⁴ nu⁴⁴ ɕi¹¹ hi¹¹ la⁴⁴
VOB you sad/sadness

ŋa⁴⁴ ma⁴⁴ sə¹¹
I NEG know

6

ma¹¹ da¹¹ mi⁴⁴ ɲi¹¹ mi⁴⁴ so⁵³ xi⁵³
VOB heart three easy

nu⁴⁴ li⁴⁴ dɒu⁴⁴ wo⁵³ ma¹¹ da¹¹ wo¹¹
you again become VOB

1 ma¹¹ da¹¹ mi⁴⁴ mi⁴⁴ zi⁵³ ɲi¹¹ mi⁴⁴ sə¹¹ kɥ⁴⁴ dzo⁴⁴ wo¹¹ a¹¹
2 ma¹¹ da¹¹ mi⁴⁴ sə¹¹ kɥ⁴⁴ ma⁵³ da⁴⁴ sə¹¹ dɒy⁴⁴ dzo⁴⁴ wo¹¹
3 ma¹¹ da¹¹ mi⁴⁴ sə¹¹ kɥ⁴⁴ ma⁵³ da⁴⁴ sə¹¹ dɒy⁴⁴ dzo⁴⁴ wo¹¹
4 ma¹¹ da¹¹ mi⁴⁴ nu⁴⁴ ɕi¹¹ hi¹¹ la⁴⁴ ŋa⁴⁴ ma⁴⁴ sə¹¹
5 ma¹¹ da¹¹ mi⁴⁴ nu⁴⁴ ɕi¹¹ hi¹¹ la⁴⁴ ŋa⁴⁴ ma⁴⁴ sə¹¹
6 ma¹¹ da¹¹ mi⁴⁴ ɲi¹¹ mi⁴⁴ so⁵³ xi⁵³ nu⁴⁴ li⁴⁴ dɒu⁴⁴ wo¹¹ ma¹¹ da¹¹
wo¹¹

1 ma¹¹ da¹¹ mi⁴⁴ seven brothers and seven sisters wo¹¹ a¹¹
2 ma¹¹ da¹¹ mi⁴⁴ each lives in seven different places wo¹¹
3 ma¹¹ da¹¹ mi⁴⁴ each lives in seven different places wo¹¹
4 ma¹¹ da¹¹ mi⁴⁴ they don't know each other's sadness
5 ma¹¹ da¹¹ mi⁴⁴ they don't know each other's sadness
6 ma¹¹ da¹¹ mi⁴⁴ I wish your heart would become very happy
again wo⁵³ ma¹¹ da¹¹ wo¹¹

Song Fourteen: ji¹¹ sə⁴⁴ te¹¹

1

ma¹¹ da¹¹ mi⁴⁴ ba¹¹ la⁴⁴ dɒu⁴⁴ ts^hə⁵⁵
VOB clothes sleeve

dɒu⁴⁴ jo¹¹ jo⁴⁴ je¹¹
clothes with VOB

2

ma¹¹ da¹¹ mi⁴⁴ n̄i¹¹ ji⁴⁴ li⁴⁴
VOB self GEN VOB

gi⁵³ lu⁵³ ma⁴⁴ jo¹¹ jo⁴⁴ wo¹¹ ma¹¹ da¹¹ je¹¹
fate NEG with VOB

3

ma¹¹ da¹¹ mi⁴⁴ n̄i⁴⁴ ji⁴⁴ li⁴⁴
VOB self GEN VOB

gi⁵³ lu⁵³ jo¹¹ jo⁴⁴ ɕy⁵³ je¹¹ a¹¹
fate with if VOB

4

ma¹¹ da¹¹ mi⁴⁴ mɛ⁵³ bu⁵³ sə¹¹ ræ¹¹
VOB tear stream down

mbæ⁵³ ma⁴⁴ hũ⁵³ wo⁴⁴ ma⁵³ da¹¹ je¹¹
live NEG need VOB

5

ma¹¹ da¹¹ mi⁴⁴ zə¹¹ mi⁴⁴ gi⁵³ lu⁵³ ndzɛ¹¹
VOB daughter/my fate because

ma¹¹ sə¹¹ je¹¹ a¹¹
NEG know VOB

6

ma¹¹ da¹¹ mi⁴⁴ a⁴⁴ mi⁴⁴ mɛ¹¹ sə⁴⁴ ndzɛ¹¹
VOB mother because

ma¹¹ sə¹¹ ma⁵³ da¹¹ je¹¹
NEG know VOB

¹ma¹¹ da¹¹ mi⁴⁴ ba¹¹ la⁴⁴ dɒu⁴⁴ ts^hə⁵⁵ dɒu⁴⁴ jo¹¹ jo⁴⁴ je¹¹
²ma¹¹ da¹¹ mi⁴⁴ ɲi⁴⁴ ji⁴⁴ li⁴⁴ gi⁵³ lu⁵³ ma⁵³ jo¹¹ jo⁴⁴ wo⁴⁴ ma⁵³ da¹¹
je¹¹
³ma¹¹ da¹¹ mi⁴⁴ ɲi⁴⁴ ji⁴⁴ li⁴⁴ gi⁵³ lu⁵³ jo¹¹ jo⁴⁴ ɕi⁵³ je¹¹ a¹¹
⁴ma¹¹ da¹¹ mi⁴⁴ mɛ⁵³ bu⁵³ sə¹¹ ræ¹¹ mbæ⁵³ ma⁴⁴ hũ⁵³ wo⁵³ ma¹¹
da¹¹ je¹¹
⁵ma¹¹ da¹¹ mi⁴⁴ zə¹¹ mi⁴⁴ gi⁵³ lu⁵³ ndzɛ¹¹ ma¹¹ sə¹¹ je¹¹ a¹¹
⁶ma¹¹ da¹¹ mi⁴⁴ a⁴⁴ mi⁴⁴ mɛ¹¹ sə⁴⁴ ndzɛ¹¹ ma¹¹ sə¹¹ ma¹¹ da¹¹ je¹¹

¹ma¹¹ da¹¹ mi⁴⁴ clothes' sleeves are always with clothes je¹¹
²ma¹¹ da¹¹ mi⁴⁴ but fate is never with me wo⁴⁴ ma⁵³ da¹¹ je¹¹
³ma¹¹ da¹¹ mi⁴⁴ if my fate were always with me je¹¹ a¹¹
⁴ma¹¹ da¹¹ mi⁴⁴ then I would not need to live with tears
streaming wo⁴⁴ ma⁵³ da¹¹ je¹¹
⁵ma¹¹ da¹¹ mi⁴⁴ I don't know if it is because of my fate je¹¹ a¹¹
⁶ma¹¹ da¹¹ mi⁴⁴ I don't know if it is because of Mother ma¹¹
da¹¹ je¹¹

Song Fifteen: ʂa⁵³ mi⁵³

1
ma¹¹ da¹¹ mi⁴⁴ so⁴⁴ mə⁵⁵ le⁴⁴ le⁵⁵ nu⁴⁴ ti⁴⁴ ts^hu¹¹
VOB dear old lady you one CL

2
ma¹¹ da¹¹ mi⁴⁴ ʂa⁴⁴ m̩⁴⁴ ʂa⁴⁴ ɕə⁵⁵ li⁴⁴ t^ha⁴⁴ m̩⁴⁴
VOB sad do sad back NEG do

3
ɲi¹¹ mi⁴⁴ so⁵³ xi⁵³ nu¹¹ li⁴⁴ dɒu⁴⁴
heart three easy you again become

4

ma¹¹ da¹¹ mi⁴⁴ mɛ⁵³ bu⁵³ sə¹¹ ræ¹¹
 VOB tear stream down

ŋa⁴⁴ li⁴⁴ dɒu⁴⁴
 I again become

5

wo⁵³ ma¹¹ da¹¹ wo¹¹ je¹¹
 VOB

¹ma¹¹ da¹¹ mi⁴⁴ so⁴⁴ mɔ̃⁵⁵ le⁴⁴ le⁵⁵ nu⁴⁴ ti¹¹ ts^hu¹¹
²ma¹¹ da¹¹ mi⁴⁴ ʃa⁴⁴ m̃⁴⁴ ʃa⁴⁴ ʧə⁵⁵ li⁴⁴ t^ha⁴⁴ m̃⁴⁴
³ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³ nu¹¹ li⁴⁴ dɒu⁴⁴
⁴ma¹¹ da¹¹ mi⁴⁴ mɛ⁵³ bu⁵³ sə¹¹ ræ¹¹ ŋa⁴⁴ li⁴⁴ dɒu⁴⁴
⁵wo⁵³ ma¹¹ da¹¹ wo¹¹ je¹¹

¹ma¹¹ da¹¹ mi⁴⁴ dear old lady^A

²ma¹¹ da¹¹ mi⁴⁴ please don't be sad

³I wish your heart would become very happy again

⁴ma¹¹ da¹¹ mi⁴⁴ and I, rather than you, will be so sad that my
 tears will stream down again

⁵wo⁵³ ma⁵³ da¹¹ wo¹¹ je¹¹

Song Sixteen: Da Qijin

1

ma¹¹ da¹¹ mi⁴⁴ a⁵³ da⁵³ pi¹¹ ʒi¹¹ li⁴⁴ ku⁵³ pɒu¹¹
 VOB father son again meet

^A so⁴⁴ mɔ̃⁵⁵ le⁴⁴ le⁵⁵ = a term of respect used to address older women. It is employed in this context because the previous singer was an older woman.

2

ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ dzə⁵³ ma⁴⁴ ndzə¹¹
VOB NEG eat NEG drink

ga¹¹ ɤo¹¹ dzo⁴⁴
sing GEN EXT

3

ma¹¹ da¹¹ mi⁴⁴ tʂə¹¹ p^hʂə¹¹ ʂo⁴⁴ ro⁵⁵
VOB tʂə¹¹ p^hʂə¹¹ ʂo⁴⁴ ro⁴⁴ star

q^ha⁴⁴ zɛ⁴⁴ zɛ⁵⁵ wo¹¹ je¹¹
as/how bright VOB

4

ma¹¹ da¹¹ jo⁴⁴ a⁵³ da⁵³ li⁵³ pi¹¹ ʒi¹¹
VOB father VOB son

t^hi⁴⁴ zɛ⁴⁴ lo¹¹ zɛ⁵⁵
as bright VOB bright

5

ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴
VOB

6

ma¹¹ da¹¹ mi⁴⁴ ɲi⁴⁴ mi⁵⁵ hi⁴⁴ mi⁵⁵ q^ha⁴⁴ zɛ⁴⁴ zɛ⁵⁵
VOB sun as/how bright

7

ma¹¹ da¹¹ jo⁴⁴ a⁵³ da⁵³ li⁴⁴ pi¹¹ ʒi¹¹
VOB father VOB son

t^hi⁴⁴ zɛ⁴⁴ lo⁴⁴ zɛ⁵⁵ wo⁴⁴
as bright VOB bright VOB

8

ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴
VOB

9

ma¹¹ da¹¹ mi⁴⁴ a⁵³ da⁵³ li⁴⁴ pi¹¹ ʒi¹¹
VOB father VOB son

li⁴⁴ ɤu⁵³ pɸu¹¹ je¹¹
again meet VOB

10

ma¹¹ da¹¹ jo⁴⁴ ɲi⁴⁴ ji⁴⁴ li⁴⁴ qa⁴⁴ pɸu⁵⁵
VOB day GEN VOB cuckoo

a¹¹ di⁴⁴ lo⁴⁴ ʂə⁴⁴
INT BE VOB thought/wonder

11

ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴
VOB

- ¹ma¹¹ da¹¹ mi⁴⁴ a⁵³ da⁵³ pi¹¹ ʒi¹¹ li⁴⁴ ɤu⁵³ pɸu¹¹
²ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ dzə⁵³ ma⁴⁴ ndzə¹¹ ga¹¹ ɤo¹¹ dzo⁴⁴
³ma¹¹ da¹¹ mi⁴⁴ tʂə¹¹ p^hʂə¹¹ ʂo⁴⁴ ro⁵⁵ q^ha⁴⁴ zɛ⁴⁴ zɛ⁵⁵ wo¹¹ je¹¹
⁴ma¹¹ da¹¹ jo⁴⁴ a⁵³ da⁵³ li⁴⁴ pi¹¹ ʒi¹¹ t^hi⁴⁴ zɛ⁴⁴ lo¹¹ zɛ⁵⁵
⁵ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴
⁶ma¹¹ da¹¹ mi⁴⁴ ɲi⁴⁴ mi⁵⁵ hi⁴⁴ mi⁵⁵ q^ha⁴⁴ zɛ⁴⁴ zɛ⁵⁵
⁷ma¹¹ da¹¹ jo⁴⁴ a⁵³ da⁵³ li⁴⁴ pi¹¹ ʒi¹¹ t^hi⁴⁴ zɛ⁴⁴ lo⁴⁴ zɛ⁵⁵ wo⁴⁴
⁸ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴

⁹ma¹¹ da¹¹ mi⁴⁴ a⁵³ da⁵³ li⁴⁴ pi¹¹ ʒi¹¹ li⁴⁴ ku⁵³ pBU¹¹ je¹¹
¹⁰ma¹¹ da¹¹ jo⁴⁴ ŋi⁴⁴ ji⁴⁴ li⁴⁴ qa⁴⁴ pBU⁵⁵ a¹¹ di⁴⁴ lo⁴⁴ ʂo⁴⁴
¹¹ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴

¹ ma¹¹ da¹¹ mi⁴⁴ father and son meet again

² ma¹¹ da¹¹ jo⁴⁴ there is much to sing though there isn't much to eat and drink

³ ma¹¹ da¹¹ mi⁴⁴ how bright tʂo¹¹ p^hʂo¹¹ ʂo⁴⁴ ro⁵⁵ Star is wo¹¹ je¹¹

⁴ ma¹¹ da¹¹ jo⁴⁴ father and son are as bright

⁵ ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴

⁶ ma¹¹ da¹¹ mi⁴⁴ how bright the sun is

⁷ ma¹¹ da¹¹ jo⁴⁴ father and son are as bright

⁸ ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴

⁹ ma¹¹ da¹¹ mi⁴⁴ father and son meet again je¹¹

¹⁰ ma¹¹ da¹¹ jo⁴⁴ I wonder if our meeting is the daytime cuckoo

¹¹ ma⁵³ da¹¹ ha¹¹ li⁴⁴ li⁴⁴

Song Seventeen: mbzə⁴⁴ ɿ⁵⁵

1

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ dby⁴⁴ ly¹¹ li⁴⁴
 VOB I earth watch VOB

a⁵³ ma⁵³ ma⁴⁴ di⁴⁴ ɕy⁴⁴
 mother NEG BE if

2

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ɕi¹¹ q^ho⁴⁴ li⁴⁴
 VOB I overworked VOB

ga¹¹ q^ho¹¹ wo¹¹ tʂ^ho¹¹ ma⁴⁴ hũ⁵³
 overworked VOB do NEG need

3

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ dɓy⁴⁴ ly¹¹ li⁴⁴
 VOB I earth watch VOB

a⁵³ da⁵³ ma⁴⁴ di⁴⁴ ɕy⁴⁴
 father NEG BE if

4

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ mɛ⁵³ bu⁵³ li⁴⁴
 VOB I tear VOB

se¹¹rə¹¹ mbæ⁵³ ma⁴⁴ hũ⁵³
 stream down live NEG need

5

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ mi⁴⁴ ji⁴⁴ li⁴⁴ q^ha⁴⁴ tsa⁵⁵
 VOB I self GEN VOB mouth

ndzy¹¹ ma⁴⁴ dzə⁵³
 prickly ash NEG eat

6

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ mi⁴⁴ ji⁴⁴ li⁴⁴ ŋi¹¹ mi⁴⁴
 VOB I self GEN VOB heart

ji¹¹ ndzy¹¹ zy¹¹ m̩⁴⁴
 VOB numb do

7

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ gi⁴⁴ zɪ⁵⁵ li⁴⁴ a¹¹ tsə⁴⁴
 VOB I bird VOB small

t^ho¹¹ ɔ¹¹ ndzu⁵³
 pine tree LOC perch

8

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ t^ho¹¹ ɤo¹¹ li⁴⁴
 VOB I pine tree LOC VOB

t^ho¹¹ ts^hə⁴⁴ q^ha⁵³ ɕa¹¹ ndjo¹¹
 pine tree leaf/needle how pity

¹ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ dɸy⁴⁴ ly¹¹ li⁴⁴ a⁵³ ma⁵³ ma⁴⁴ di⁴⁴ ɕy⁵³
²ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ɕi¹¹ q^ho⁴⁴ li⁴⁴ ga¹¹ q^ho¹¹ wo¹¹ tɕ^ho¹¹ ma⁵³ hũ⁵³
³ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ dɸy⁴⁴ ly¹¹ li⁴⁴ a⁵³ da⁵³ ma⁴⁴ di⁴⁴ ɕy⁴⁴
⁴ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ mɛ⁵³ bu⁵³ li⁴⁴ se¹¹ rə¹¹ mbæ⁵³ ma⁴⁴ hũ⁵³
⁵ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ mi⁴⁴ ji⁴⁴ li⁴⁴ q^ha⁴⁴ tsa⁵⁵ ndzy¹¹ ma⁴⁴ dze⁵³
⁶ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ mi⁴⁴ ji⁴⁴ li⁴⁴ ŋi¹¹ mi⁴⁴ ji¹¹ ndzy¹¹ ɸy¹¹ m̃⁴⁴
⁷ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ gi⁴⁴ ɰi⁵⁵ li⁴⁴ a¹¹ tsə⁴⁴ t^ho¹¹ ɤo¹¹ ndzu⁵³
⁸ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ t^ho¹¹ ɤo¹¹ li⁴⁴ t^ho¹¹ ts^hə⁴⁴ q^ha⁵³ ɕa¹¹ ndjo¹¹

¹ma¹¹ da¹¹ mi⁴⁴ if it wasn't for my Earth Watching Mother
²ma¹¹ da¹¹ mi⁴⁴ I wouldn't need to be overworked
³ma¹¹ da¹¹ mi⁴⁴ if it wasn't for my Earth Watching Father
⁴ma¹¹ da¹¹ mi⁴⁴ I wouldn't need to live with tears streaming
 down
⁵ma¹¹ da¹¹ mi⁴⁴ I didn't eat prickly ash
⁶ma¹¹ da¹¹ mi⁴⁴ but I feel numb deep in my heart
⁷ma¹¹ da¹¹ mi⁴⁴ a small bird perches atop a pine tree
⁸ma¹¹ da¹¹ mi⁴⁴ how pitiful the pine tree needles are

Song Eighteen: mi⁵³ mi⁵³

1

ma¹¹ da¹¹ mi⁴⁴ mi¹¹ ɰi⁵³ ŋi¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pɸu¹¹
 VOB brother sister again meet

2

ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ dzə⁵³ li¹¹ ma⁴⁴ ndzɛ¹¹
 VOB NEG eat VOB NEG drink

ga¹¹ ɤo¹¹ dzo⁴⁴
sing GEN EXT

3

ma¹¹ da¹¹ jo⁴⁴ ʂə¹¹ ts^hə⁴⁴
VOB tree leaf

ma⁵³ da⁵³ ʂə¹¹ q^ha¹¹ t^ha¹¹
VOB tree leaf can

4

ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ ʒi⁵³ ɲi¹¹ mi⁴⁴ q^ha¹¹ ma⁴⁴ t^ha¹¹
VOB brother sister leave NEG can

¹ma¹¹ da¹¹ mi⁴⁴ mi¹¹ ʒi⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pβu¹¹
²ma¹¹ da¹¹ jo⁴⁴ ma⁴⁴ dzə⁵³ li⁵³ ma⁵³ ndzə¹¹ ga¹¹ ɤo¹¹ dzo⁴⁴
³ma¹¹ da¹¹ jo⁴⁴ ʂə¹¹ ts^hə⁴⁴ ma⁵³ da⁵³ ʂə¹¹ q^ha¹¹ t^ha¹¹
⁴ma¹¹ da¹¹ jo⁴⁴ mi⁴⁴ ʒi⁵³ ɲi¹¹ mi⁴⁴ q^ha¹¹ ma⁴⁴ t^ha¹¹

¹ma¹¹ da¹¹ mi⁴⁴ brothers and sisters meet again
²ma¹¹ da¹¹ jo⁴⁴ there is much to sing though there isn't much to
eat and drink
³ma¹¹ da¹¹ jo⁴⁴ tree leaves can leave the tree
⁴ma¹¹ da¹¹ jo⁴⁴ brothers and sisters cannot separate

Song Nineteen: bu⁴⁴ ve⁵⁵

1

ɲi⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ ʂə⁵³ li⁴⁴ dzə⁵³
VOB NEG think VOB think

le¹¹ ma⁴⁴ ɤa⁵³ lo⁵³
DP NEG expect

2

nɿ⁴⁴ ma¹¹ da¹¹ mi⁴⁴ mi⁴⁴ ʒi⁵³ nɿ¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pɸu¹¹
VOB brother sister again meet

3

mi⁴⁴ ʒi⁵³ nɿ¹¹ mi⁴⁴ li⁴⁴ ɤu⁵³ pɸu¹¹
brother sister again meet

4

nɿ⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ ndzə⁵³ li⁴⁴ ma⁴⁴ ndzə¹¹
VOB NEG eat VOB NEG drink

ga¹¹ ɤo¹¹ dzo⁴⁴ wo¹¹ ma¹¹ da¹¹ je¹¹
sing GEN EXT VOB

5

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ ŋa⁴⁴ ta¹¹ hũ¹¹ ta¹¹ jo⁴⁴
VOB I tonight VOB

ŋu¹¹ ɕy⁴⁴ te⁴⁴
VOB DP

6

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ jo¹¹ ɣ¹¹ jo¹¹ ʒi⁵³
VOB self relative self son

li⁴⁴ ɤu⁵³ pɸu¹¹
again meet

7

nɿ⁴⁴ ma¹¹ da¹¹ jo⁴⁴ jo¹¹ ɣ¹¹ jo¹¹ ʒi⁵³
VOB self relative self son

li⁴⁴ ku⁵³ pɸu¹¹
again meet

8

ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ ɲa⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴
VOB I NEG eat VOB

so⁵³ q^ho⁵³ dzə⁵³ lo⁵³ jo¹¹ ʂə⁴⁴
three mouthful eat VOB want

9

ma¹¹ da¹¹ ja¹¹ li⁴⁴ jo⁴⁴ li⁴⁴ wo¹¹
VOB

¹ɲi⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ ʂə⁵³ li⁴⁴ dzə⁵³ le¹¹ ma⁵³ ka⁵³ lo⁵³
²ɲi⁴⁴ ma¹¹ da¹¹ mi⁴⁴ mi⁴⁴ zɪ⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ku⁵³ pɸu¹¹
³mi⁴⁴ zɪ⁵³ ɲi¹¹ mi⁴⁴ li⁴⁴ ku⁵³ pɸu¹¹
⁴ɲi⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ma⁴⁴ ndzə⁵³ li⁴⁴ ma⁵³ ndzə¹¹ ga¹¹ ko¹¹ dzo⁴⁴
wo⁵³ ma¹¹ da¹¹ je¹¹
⁵ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ ɲa⁴⁴ ta¹¹ hũ¹¹ ta¹¹ jo⁴⁴ ɲu¹¹ ɕy⁴⁴ te⁵³
⁶ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ jo¹¹ ɸ¹¹ jo¹¹ zɪ⁵³ li⁴⁴ ku⁵³ pɸu¹¹
⁷ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ jo¹¹ ɸ¹¹ jo¹¹ zɪ⁵³ li⁴⁴ ku⁵³ pɸu¹¹
⁸ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ ɲa⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴ so⁵³ q^ho⁵³ dzə⁵³ lo⁵³ jo¹¹
ʂə⁴⁴
⁹ma¹¹ da¹¹ ja¹¹ li⁴⁴ jo⁴⁴ li⁴⁴ wo¹¹

¹ɲi⁴⁴ ma¹¹ da¹¹ mi⁴⁴ I didn't think and didn't expect
²ɲi⁴⁴ ma¹¹ da¹¹ mi⁴⁴ brothers and sisters would meet again
³Brothers and sisters would meet again
⁴ɲi⁴⁴ ma¹¹ da¹¹ mi⁴⁴ there is much to sing though there isn't
much to eat and drink wo¹¹ ma¹¹ da¹¹ je¹¹
⁵ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ tonight
⁶ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ relatives meet again
⁷ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ relatives meet again
⁸ɲi⁴⁴ ma¹¹ da¹¹ jo⁴⁴ I want my relatives to eat three mouthfuls

even if you don't want to eat
⁹ma¹¹ da¹¹ ja¹¹ li⁴⁴ jo⁴⁴ li⁴⁴ wo¹¹

Song Twenty: k^{hi}53 ko¹¹

1

ça⁴⁴ mi⁵⁵ ma⁴⁴ ga⁵³ ma⁴⁴ lo¹¹ zɛ¹¹ jo⁵³ o¹¹ jo¹¹
song NEG sing NEG lively VOB

2

ŋa⁴⁴ ça⁴⁴ mi⁵⁵ di⁴⁴ ga¹¹ di⁴⁴ lo⁴⁴ zɛ¹¹ jo¹¹
I song VOB sing VOB lively VOB

3

ŋa⁴⁴ ma⁴⁴ ʂə⁵³ dzə⁵³ le⁴⁴
I NEG think DP

ma⁴⁴ ɤa⁵³ dzə⁵³ jo⁵³ o¹¹ jo¹¹
NEG expect VOB

4

ŋa⁴⁴ lo¹¹ ʂə⁵³ dzə⁵³ le⁵³ lo¹¹ ɤo⁵³ dzə⁵³ jo¹¹
I DAT think DP GOAL expect VOB

5

ŋa⁴⁴ ŋa⁴⁴ ŋa⁵⁵ za⁴⁴ m̩⁵⁵ li⁴⁴ ɤu⁵³ pɸu¹¹ jo¹¹ o¹¹ jo¹¹
I aunt nephew again meet VOB

6

ŋa⁴⁴ ma⁴⁴ ndzə⁵³ ma⁴⁴ ndzə¹¹ ga¹¹
I NEG eat NEG drink sing

ko¹¹ dzo⁴⁴ jo¹¹
GEN EXT VOB

7

ŋa⁴⁴ ti¹¹ ŋi¹¹ ma⁴⁴ da¹¹
I one day NEG come

so⁴⁴ s̺ə⁵³ dzə⁵³ jo⁵³ o¹¹ jo¹¹
three miss VOB

8

ŋa⁴⁴ so⁵³ ŋi⁵³ ma⁴⁴ da¹¹ NGV¹¹ s̺ə⁵³ dzə⁵³ jo¹¹
I three day NEG come nine miss VOB

9

ŋa⁴⁴ gi⁴⁴ z̺i⁵⁵ a¹¹ tsə⁴⁴ ɕə¹¹ ko⁴⁴ ndzu⁵³ jo⁵³ o¹¹ jo¹¹
I bird small tree LOC perch VOB

10

ŋa⁴⁴ ɕi¹¹ ko⁴⁴ ɕə¹¹ ts^hə⁴⁴ ki¹¹ ko¹¹ ɲo¹¹ jo⁴⁴
I tree LOC leaf sway VOB

- ¹ɕa⁴⁴ mi⁵⁵ ma⁴⁴ ga⁵³ ma⁴⁴ lo¹¹ z̺e¹¹ jo⁵³ o¹¹ jo¹¹
²ŋa⁴⁴ ɕa⁴⁴ mi⁵⁵ di⁴⁴ ga¹¹ di⁴⁴ lo⁴⁴ z̺e¹¹ jo¹¹
³ŋa⁴⁴ ma⁴⁴ s̺ə⁴⁴ dzə⁵³ le⁵³ ma⁴⁴ ka⁵³ dzə⁵³ jo⁵³ o¹¹ jo¹¹
⁴ŋa⁴⁴ lo¹¹ s̺ə⁵³ dzə⁵³ le⁴⁴ lo¹¹ ka⁵³ dzə⁵³ jo¹¹
⁵ŋa⁴⁴ ŋa⁴⁴ ɲa⁵⁵ za⁴⁴ ɲ⁵⁵ li⁴⁴ ku⁵³ p̺bu¹¹ jo⁵³ o¹¹ jo¹¹
⁶ŋa⁴⁴ ma⁴⁴ ndzə⁵³ ma⁵³ ndzə¹¹ ga¹¹ ko¹¹ dzo⁴⁴ jo¹¹
⁷ŋa⁴⁴ ti¹¹ ŋi¹¹ ma⁵³ da¹¹ so⁴⁴ s̺ə⁵³ dzə⁵³ jo⁵³ o¹¹ jo¹¹
⁸ŋa⁴⁴ so⁵³ ŋi⁵³ ma⁵³ da¹¹ NGV¹¹ s̺ə⁵³ dzə⁵³ jo¹¹
⁹ŋa⁴⁴ gi⁴⁴ z̺i⁵⁵ a¹¹ tsə⁴⁴ ɕə¹¹ ko⁴⁴ ndzu⁵³ jo⁵³ o¹¹ jo¹¹
¹⁰ŋa⁴⁴ ɕi¹¹ ko⁴⁴ ɕə¹¹ ts^hə⁴⁴ ki¹¹ ko¹¹ ɲo¹¹ jo¹¹

¹It is not lively without singing songs jo⁵³ o¹¹ jo¹¹

- ²It is lively when I sing songs *jo*¹¹
³I didn't think and didn't expect *jo*⁵³ *o*¹¹ *jo*¹¹
⁴I start to expect when I start thinking about it *jo*¹¹
⁵I, the aunt, and the nephew meet again *jo*⁵³ *o*¹¹ *jo*¹¹
⁶There is much to sing though there isn't much to eat and
drink *jo*¹¹
⁷I miss you three times as much if you don't come for one
day *jo*⁵³ *o*¹¹ *jo*¹¹
⁸And I miss you nine times as much if you don't come for
three days *jo*¹¹
⁹When we are together it's like a small bird perched on a tree
*jo*⁵³ *o*¹¹ *jo*¹¹
¹⁰The tree leaf begins to sway just like the beating of my
happy and excited heart *jo*¹¹

Song Twenty-one: *ta*¹¹ *mi*⁴⁴

1

*ma*¹¹ *da*¹¹ *mi*⁴⁴ *jo*¹¹ *tʂa*⁴⁴ *li*⁴⁴ *jo*¹¹ *tʂ^hu*¹¹
VOB self relative VOB self relative

*li*⁴⁴ *ku*⁵³ *p^u*¹¹ *je*¹¹
again meet VOB

2

*ma*¹¹ *da*¹¹ *mi*⁴⁴ *ŋa*⁴⁴ *tʂə*¹¹ *zi*¹¹ *li*⁴⁴ *hi*⁴⁴ *mi*⁵⁵
VOB I star VOB sun

*a*¹¹ *di*⁴⁴ *ʂə*⁵³
INT BE thought/wonder

3

*ma*¹¹ *da*¹¹ *mi*⁴⁴ *ŋa*⁴⁴ *tʂə*¹¹ *zi*¹¹ *ni*⁴⁴ *mi*⁵⁵ *li*⁴⁴
VOB I star sun back

ma⁴⁴ lo¹¹ di⁴⁴
NEG VOB BE

4

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ za⁴⁴ mdʋu⁵⁵ li⁴⁴ za⁴⁴ hĩ⁵⁵
VOB I nephew VOB nephew

li⁴⁴ di⁴⁴ tɕa¹¹
again BE in fact

5

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴ ma⁴⁴ ndzɕ¹¹
VOB I NEG eat VOB NEG drink

ga¹¹ ɕo¹¹ lo¹¹ dzo⁴⁴
sing GEN VOB EXT

6

ma¹¹ da¹¹ lo⁴⁴ mi⁴⁴
VOB

7

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ za⁴⁴ mdʋu⁵⁵ li⁴⁴ za⁴⁴ hĩ⁵⁵
VOB I nephew VOB nephew

li⁴⁴ ɕu⁵³ pʋu¹¹
again meet

8

ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ so⁵³ ɕi⁵³ le⁴⁴
VOB I three hard work DP

so⁵³ ga⁵³ li⁴⁴ ŋo¹¹ lo¹¹ pæ⁴⁴
 three sad/sadness back forget VOB forget

- 1 ma¹¹ da¹¹ mi⁴⁴ jo¹¹ tʂa⁴⁴ li⁴⁴ jo¹¹ tʂ^hu¹¹ li⁴⁴ ku⁵³ pʊ¹¹ je¹¹
 2 ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ tʂə¹¹ zɿ¹¹ li⁴⁴ hɿ⁴⁴ mi⁵⁵ a¹¹ di⁴⁴ ʂə⁵³
 3 ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ tʂə¹¹ zɿ¹¹ nɿ⁴⁴ mi⁵⁵ li⁴⁴ ma⁴⁴ lo¹¹ di⁴⁴
 4 ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ za⁴⁴ mɔ̃⁵⁵ li⁴⁴ za⁴⁴ hɿ⁵⁵ li⁴⁴ di⁴⁴ tʂa¹¹
 5 ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴ ma⁵³ ndzə¹¹ ga¹¹ ko¹¹ lo¹¹
 dzə⁴⁴
 6 ma¹¹ da¹¹ lo⁴⁴ mi⁴⁴
 7 ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ za⁴⁴ mɔ̃⁵⁵ li⁴⁴ za⁴⁴ hɿ⁵⁵ li⁴⁴ ku⁵³ pʊ¹¹
 8 ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ so⁵³ ʕi⁵³ le⁴⁴ so⁵³ ga⁵³ li⁴⁴ ŋo¹¹ lo¹¹ pæ⁴⁴

- 1 *ma¹¹ da¹¹ mi⁴⁴* relatives meet again *je¹¹*
 2 *ma¹¹ da¹¹ mi⁴⁴* I wonder if it's the stars and sun
 3 *ma¹¹ da¹¹ mi⁴⁴* it wasn't the stars and sun
 4 *ma¹¹ da¹¹ mi⁴⁴* it was my nephews and nieces
 5 *ma¹¹ da¹¹ mi⁴⁴* there is much to sing though there isn't much to
 eat and drink
 6 *ma¹¹ da¹¹ lo⁵⁵ mi⁵⁵*
 7 *ma¹¹ da¹¹ mi⁴⁴* I meet my nephews and nieces again
 8 *ma¹¹ da¹¹ mi⁴⁴* I forget all the very sad times and very hard
 work

Song Twenty-two: ta¹¹ ja¹¹

1
 ma¹¹ da¹¹ mi⁴⁴ jo¹¹ tʂa⁴⁴ li⁴⁴ jo¹¹ tʂ^hu¹¹
 VOB self relative VOB self relative

li⁴⁴ ku⁵³ pʊ¹¹
 again meet

2

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ za⁴⁴ mdbu⁵⁵ li⁴⁴ li⁴⁴ ŋi⁵⁵
VOB I nephew VOB nephew

li⁴⁴ ku⁵³ lo¹¹ pɸu¹¹
again meet VOB meet

3

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴ ma⁴⁴ ndzə¹¹
VOB I NEG eat VOB NEG drink

ga¹¹ ko¹¹ lo¹¹ dzo⁴⁴
sing GEN VOB EXT

4

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ jo¹¹ tʂa⁴⁴ li⁴⁴ jo¹¹ tʂu¹¹
VOB self relative VOB self relative

li⁴⁴ ku⁵³ pɸu¹¹
again meet

5

ŋa⁴⁴ dzə⁵³ lo⁵³ li⁴⁴ ma⁵³ ʂə⁵³
I eat VOB want

ʂi⁵³ li⁴⁴ lo¹¹ dɸu⁴⁴ o⁵³ ma⁵³ da¹¹ lo⁴⁴ mi⁴⁴
son back DAT become VOB

6

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ q^hɸ¹¹ ro⁴⁴ li⁴⁴ ʂo⁴⁴ ro⁵⁵
VOB I q^hɸ¹¹ ro⁴⁴ VOB ʂo⁴⁴ ro⁵⁵

lo¹¹ ma⁴⁴ dzy¹¹
DAT NEG come

7

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ŋi⁵³ tɕ^ho⁵³ lo⁴⁴
VOB I east VOB

ʂa¹¹ tɕ^ho¹¹ ma⁴⁴ ka⁵³ lo⁴⁴ ta⁵³
west NEG know VOB know

8

ŋi¹¹ mi⁴⁴ li⁴⁴ hũ¹¹ mi¹¹ lo¹¹ ma⁴⁴ dzy¹¹
sun VOB moon DAT NEG come

9

jo¹¹ ŋa⁴⁴ hũ¹¹ la¹¹ li⁴⁴ ʂu⁵³ ji⁴⁴
VOB I night VOB day

ma⁴⁴ ka⁵³ lo⁴⁴ ta⁵³
NEG know VOB know

10

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ti¹¹ ŋi¹¹ li⁴⁴
VOB I one day VOB

ti¹¹ ŋi¹¹ ji⁴⁴ k^hɣ⁴⁴ ji⁴⁴ ga⁵³ ndzu⁵³
one day around the house sit

11

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ tʂa⁴⁴ li⁴⁴ ŋa⁵³ tʂ^hu¹¹
VOB I relative VOB I relative

li⁴⁴ ndo⁵³ lo¹¹ tɕ^hy⁵³
again see VOB want

12

ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ so⁴⁴ q^hɣ⁴⁴ li⁴⁴ so⁴⁴
 VOB I three year VOB three

hi⁴⁴ ndo⁵³ ma⁴⁴ lo¹¹ p^ha⁵³
 month see NEG DAT can

13

o⁵³ ma⁵³ da⁴⁴ lo⁴⁴ mi⁴⁴
 VOB

¹ma¹¹ da¹¹ mi⁴⁴ jo¹¹ tʂa⁴⁴ li⁴⁴ jo¹¹ tʂ^hu¹¹ li⁴⁴ ku⁵³ p^{Bu}¹¹
²ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ za⁴⁴ m^{Bu}⁵⁵ li⁴⁴ li⁴⁴ ɲi⁵⁵ li⁴⁴ ku⁵³ lo¹¹
 p^{Bu}¹¹
³ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ma⁴⁴ dzə⁵³ li⁴⁴ ma⁵³ ndzə¹¹ ga¹¹ ko¹¹
 lo¹¹ dzə⁴⁴
⁴ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ jo¹¹ tʂa⁴⁴ li⁴⁴ jo¹¹ tʂ^hu¹¹ li⁴⁴ ku⁴⁴ p^{Bu}¹¹
⁵ŋa⁴⁴ dzə⁵³ lo⁵³ li⁴⁴ ma⁵³ ʂə⁵³ zɪ⁵³ li⁴⁴ lo¹¹ d^{Bu}⁴⁴ o⁵³ ma⁵³ da¹¹ lo⁴⁴
 mi⁴⁴
⁶ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ q^hɣ¹¹ ro⁴⁴ li⁴⁴ ʂo⁴⁴ ro⁵⁵ lo¹¹ ma⁵³ dzy¹¹
⁷ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ɲi⁵³ tɕ^ho⁵³ lo⁴⁴ ʂa¹¹ tɕ^ho¹¹ ma⁴⁴ ka⁵³ lo⁴⁴
 ta⁵³
⁸ɲi⁴⁴ mi⁵⁵ li⁴⁴ hũ¹¹ mi¹¹ lo¹¹ ma⁴⁴ dzy¹¹
⁹jo¹¹ ŋa⁴⁴ hũ¹¹ la¹¹ li⁴⁴ ʂu⁵³ ji⁴⁴ ma⁴⁴ ka⁵³ lo⁴⁴ ta⁵³
¹⁰ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ ti¹¹ ɲi¹¹ li⁴⁴ ti¹¹ ɲi¹¹ ji⁴⁴ k^hɣ⁴⁴ ji⁴⁴ ga⁵³
 ndzu⁵³
¹¹ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ tʂa⁴⁴ li⁴⁴ ŋa⁵³ tʂ^hu¹¹ li⁴⁴ ndo⁵³ lo¹¹
 tɕ^hɣ⁵³
¹²ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ ŋa⁴⁴ so⁴⁴ q^hɣ⁴⁴ li⁴⁴ so⁴⁴ hi⁴⁴ ndo⁵³ ma⁴⁴ lo¹¹
 p^ha⁵³
¹³o⁵³ ma⁵³ da⁴⁴ lo⁴⁴ mi⁴⁴

¹ma¹¹ da¹¹ mi⁴⁴ relatives meet again

²ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ I, the uncle, meet my nephew again

³ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴ I have much to sing even though there isn't
 much to eat and drink

⁴ *ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴* relatives meet again

⁵ I wish my nephew would want to eat again *o⁵³ ma⁵³ da¹¹ lo⁴⁴ mi⁴⁴*

⁶ *ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴* if q^hɿ¹¹ ro⁴⁴ ʂo⁴⁴ ro⁵⁵ Star doesn't come

⁷ *ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴* I can't distinguish east from west

⁸ If the sun and the moon don't rise

⁹ *jo* I don't know when day and night are

¹⁰ *ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴* I stayed around my house every day

¹¹ *ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴* I wanted to see my relatives again

¹² *ŋa⁴⁴ ma¹¹ da¹¹ mi⁴⁴* but I couldn't see them for a long time

¹³ *o⁵³ ma⁵³ da⁴⁴ lo⁴⁴ mi⁴⁴*

PART TWO: CHANTS AND SONGS OF ENGAGEMENT

The songs and chants presented here were recorded by Libu Lakhi from ten to twelve p.m., 21 January 2003 at Li Xiaolong's (b. 1967; Libu Lakhi's oldest brother) home in dzə¹¹ qu¹¹ Village. They were sung and chanted by li⁴⁴ bu⁵⁵ sə¹¹pə⁵³ representing Li Xiaolong's family, and æ¹¹ ηæ^{44A} (b. 1947), representing ʂa⁵³ zo⁵³'s family. The occasion was the formal engagement between Li Xiaolong's son (Li Guoqiang 李国强, b. 1990) and ʂa⁵³ zo⁵³'s daughter (bu⁵³ du⁵³ mo¹¹, b. 1993, a native of dzə¹¹ qu¹¹ Village).

Not long after dusk, around thirty na⁵³ mzi⁵³ villagers^B (including about ten of ʂa⁵³ zo⁵³'s relatives) crowded around the hearth drinking liquor^C at Li Xiaolong's home. The local tradition of greeting guests who come from outside the village was ignored because both families were from the same village and were very familiar with each other.

Engagement parties are usually held in the girl's home. However, in this case the party was held in Li Guoqiang's home because it is near the road, which made it convenient for guests to reach, and also near the village shop, making it convenient to buy liquor and cigarettes. In contrast, bu⁵³ du⁵³ mo¹¹'s home is accessible only through a narrow path between rice fields and further from the road, which makes leaving the home somewhat difficult, especially if guests are inebriated.

As soon as the guests entered the room, they were seated

^A æ¹¹ ηæ⁴⁴ and ʂa⁵³ zo⁵³ are neighbors.

^B See Appendix Two for a list of guests.

^C A shop owned by a Nuosu village family sells candy, soft drinks, instant noodles, clothes-washing detergent, hand soap, salt, sugar, cigarettes, beer, liquor (ɣ⁵³, *baijiu* 白酒), and so on. The liquor is generally sold by the half kilo (*k^hi¹¹*, *jin* 斤), which cost two RMB in 2003. It is dipped from a large vat and poured into bottles customers bring. Pre-bottled liquor is also sold. The shop offers credit to customers who, if they do not bring cash, are asked to sign their names and write the price of their purchase.

by Li Xiaolong and then, with both hands, as the host, he offered them each a rice-bowl about half-full of liquor. Young people in the home constantly replenished the bowls with liquor. Unlike in nearby Nuosu and Han communities, it is not the custom to demand or encourage people to drink a great deal—guests drink as they like. Young people are not offered liquor. Children may play in the courtyard.

In the past, the host offered each guest a pinch of ground, locally grown tobacco to be smoked in a pipe. Today, however, guests are offered cigarettes.^A

Except for a few older women^B dressed in traditional clothing, everyone else wore modern clothing.^C

As time passed, and more liquor was drunk, the sound of laughter and loud conversation about Li Guoqiang and bu⁵³ du⁵³ mo¹¹ increased in volume.

A piglet raised by the host's family was killed in the courtyard by two young men from dzə¹¹ qu¹¹ Village who then heated the carcass by the hearth and busily removed the bristles. After washing the piglet in cold water, the two young men cut open the piglet and handed the gallbladder to li⁴⁴ bu⁵⁵ sə¹¹pə⁵³. He stood, examined the gallbladder, held the root of the gallbladder in his left hand high in the air so everyone could see it,^D and then chanted good wishes to Li Guoqiang and bu⁵³ du⁵³ mo¹¹ for their happy future.

These orations are non-strophic. Thematically, they praise the family and predict an auspicious future. To achieve this, metaphors of fertility and agriculture (e.g.,

^A The first author has never seen na⁵³ mzi⁵³ use snuff.

^B It is na⁵³ mzi⁵³ custom for women to drink liquor. However, few women smoke.

^C See Libu Lakhi, Hefright, and Stuart (2007) for a description of traditional clothing.

^D If the gallbladder is full or more than half full, it suggests that the marriage is hopeful. In contrast, it is a negative portent if the gallbladder is less than half full or empty. The first author has never heard of a case where the examination of a gallbladder's contents resulted in the engagement not proceeding.

harvests) are used, as are symbols of wealth (silver, gold, and silk). The following chant was rendered in a high-pitched, but not falsetto, voice:

1

ŋa⁵³ ko¹¹ tɕ^ha¹¹ na¹¹ bu⁵³ du⁵³ mo¹¹
I ko¹¹ tɕ^ha¹¹ and bu⁵³ du⁵³ mo¹¹

2

ŋi⁵³ ky¹¹ te⁵³ ma⁴⁴ ɣ¹¹ m̄¹¹ ma⁴⁴ ʂə⁵³ ʂə⁵³
two CL DP NEG marry NEG perfect

3

tʂə¹¹ je⁴⁴ k^hi⁴⁴ nda⁴⁴
gallbladder also good very

4

pi¹¹ je⁴⁴ k^hi⁴⁴ nda⁴⁴ a¹¹ dja⁵³
spleen also good very INT BE

5

te⁴⁴ ŋa⁵³ ko¹¹ tɕ^ha¹¹ te¹¹
DP I ko¹¹ tɕ^ha¹¹ DP

ts^ho⁵³ ʒi⁵³ lɛ¹¹ ɣu⁴⁴ ru¹¹ mæ¹¹ tsu¹¹
man son lɛ¹¹ ɣu⁴⁴ ru¹¹ descendant

6

ŋa⁵³ bu⁵³ du⁵³ mo¹¹ te⁴⁴
I bu⁵³ du⁵³ mo¹¹ DP

m̄⁵³ ji⁴⁴ ŋa¹¹ gu⁴⁴ mi¹¹ mæ¹¹ tsu¹¹
sky GEN ŋa¹¹ gu⁴⁴ mi¹¹ descendant

7

m⁵³ ji⁴⁴ na¹¹ gu⁴⁴ mi¹¹ te⁴⁴
sky GEN na¹¹gu⁴⁴mi¹¹ DP

8

ti¹¹ po¹¹ nge¹¹ te¹¹ ti¹¹ ts^hu⁵³ lo¹¹ d^hbu⁴⁴
one CL plant DP one CL DAT become

9

ti¹¹ ts^hu⁵³ nge¹¹ te¹¹ ti¹¹ v^hæ⁵³ lo¹¹ d^hbu⁴⁴
one CL plant DP one CL DAT become

10

ti¹¹ v^hæ⁵³ nge¹¹ te¹¹ ʃə¹¹ lo⁴⁴ lo¹¹ d^hbu⁴⁴
one CL plant DP seven CL DAT become

11

ŋa⁵³ ko¹¹ t^hə^ha te¹¹
I ko¹¹ t^hə^ha DP

ts^ho⁵³ zⁱ⁵³ le¹¹ ɕu⁴⁴ ru¹¹ mæ¹¹ tsu¹¹
man son le¹¹ ɕu⁴⁴ ru¹¹ descendant

12

lo¹¹ rə⁴⁴ lo¹¹ ɕa¹¹
DAT birth DAT birth

13

zⁱ⁵³ ji⁴⁴ ngy¹¹ ky⁴⁴ ɕa¹¹ te¹¹ ngy¹¹ fu¹¹ t^hbu¹¹
son GEN nine CL birth CNJ nine CL become

14

mi¹¹ ji¹¹ ʂə¹¹ ky⁴⁴ ɤa¹¹ te¹¹
 daughter GEN seven CL birth DP

ʂə¹¹ fu¹¹ t^hBu¹¹ a¹¹ dja⁵³
 seven CL become INT BE

15

te⁴⁴ la⁵³ ʒi⁵³ ga⁵³ do⁵³ ɕe⁴⁴ na⁴⁴
 DP la⁵³ ʒi⁵³ ga⁵³ do⁵³ family and

ŋo⁵³ li⁴⁴ Bu⁵⁵ ɕe⁴⁴ te⁵³
 we li⁴⁴ Bu⁵⁵ family DP

16

ma⁴⁴ ɸ¹¹ m¹¹ ma⁴⁴ ʂə⁵³ ʂə⁵³
 NEG marry NEG perfect

17

ŋa⁵³ ko¹¹ tɕ^ha¹¹ na¹¹ bu⁵³ du⁵³ mo¹¹ te⁴⁴
 I ko¹¹ tɕ^ha¹¹ and bu⁵³ du⁵³ mo¹¹ DP

18

lo¹¹ rə⁵³ lo¹¹ ɤa¹¹
 DAT birth DAT birth

19

Bu⁴⁴ k^hi⁵³ mæ¹¹ te¹¹ zə¹¹ k^hi¹¹ tʂa¹¹
 silk after DP fabric offer

20

zə¹¹ k^hi¹¹ mæ¹¹ te¹¹ sa¹¹ k^hi¹¹ tʂa¹¹
fabric after DP hemp string offer

21

sa¹¹ k^hi¹¹ mæ¹¹ te¹¹ ɣi¹¹ ŋɣɿ¹¹ tʂa¹¹
hemp string after DP cow tendon offer

22

ma⁴⁴ ɿ¹¹ m¹¹ te¹¹ ma⁴⁴ ʂə⁵³ ʂə⁵³
NEG marry DP NEG perfect

23

ɿ¹¹ ʂu¹¹ ɿ¹¹ li⁴⁴ ræ⁴⁴
in-law find/look for in-law again found

24

zɿ⁵³ ʂu¹¹ zɿ⁵³ li⁴⁴ ræ⁴⁴ te⁴⁴
son find/look for son again found DP

25

k^hi⁴⁴ nda⁴⁴ ti¹¹ p^hæ⁴⁴ su⁵³
good very one CL GEN

26

nɿ⁴⁴ p^hæ⁴⁴ su⁵³ te⁵³
two CL GEN CL

27

la⁵³ po⁵³ q^ha¹¹ rə¹¹ ɣɿ¹¹ q^ha⁴⁴ hã⁴⁴ hã⁵³ te⁴⁴
road how long DP

28

tʂə¹¹ pæ¹¹ t^hɛ⁴⁴ hǎ⁴⁴ hǎ⁵³
gallbladder root it long

29

la⁵³ po⁵³ q^ha¹¹ rə¹¹ gɿ¹¹ q^ha⁴⁴ fo⁴⁴ fo⁵³ te⁴⁴
road how wide DP

30

va¹¹ pi¹¹ t^hɛ⁴⁴ fo⁴⁴ fo⁵³
pig spleen it wide

31

la⁵³ po⁵³ q^ha¹¹ rə¹¹ gɿ¹¹ q^ha⁴⁴ hǎ⁴⁴ hǎ⁵³ te⁴⁴
road how long DP

32

ɿ¹¹ pæ¹¹ t^hɛ⁴⁴ hǎ⁴⁴ hǎ⁵³
in-law root it long

33

te⁴⁴ ma⁴⁴ ɿ¹¹ m¹¹ ma⁴⁴ ʂə⁴⁴ ʂə⁵³
DP NEG intermarry NEG perfect

34

tʂə¹¹ pæ¹¹ je⁴⁴ do⁵³ hǎ⁵³
gallbladder root also long

35

ɿ¹¹ pæ¹¹ je⁴⁴ do⁵³ hǎ⁵³
in-law root also long

36

pi¹¹ je⁴⁴ k^hi⁴⁴ nda⁵³
 spleen also good very

37

ɣ¹¹ zɪ¹¹ rə⁴⁴ gɣ⁵³ je⁴⁴ mbo¹¹ ro¹¹ mbo⁵³ ro⁵³ m̩⁴⁴
 in-law road also expedite/unblock AJM

ka⁴⁴ k^hi⁴⁴ nda⁴⁴
 DP good very

- 1 ɲa⁵³ ko¹¹ tɕ^ha¹¹ na¹¹ bu⁵³ du⁵³ mo¹¹
 2 ɲi⁵³ kɣ¹¹ te⁵³ ma⁵³ ɣ¹¹ m̩¹¹ ma⁴⁴ s̩ə⁵³ s̩ə⁵³
 3 t̩s̩ə¹¹ je⁴⁴ k^hi⁴⁴ nda⁴⁴
 4 pi¹¹ je⁴⁴ k^hi⁴⁴ nda⁴⁴ a¹¹ dja⁵³
 5 te⁴⁴ ɲa⁵³ ko¹¹ tɕ^ha¹¹ te¹¹ ts^ho⁵³ zɪ⁵³ lɛ¹¹ ku⁴⁴ ru¹¹ mæ¹¹ tsu¹¹
 6 ɲa⁵³ bu⁵³ du⁵³ mo¹¹ te⁴⁴ m̩⁵³ ji⁴⁴ ɲa¹¹ gu⁴⁴ mi¹¹ mæ¹¹ tsu¹¹
 7 m̩⁵³ ji⁴⁴ ɲa¹¹ gu⁴⁴ mi¹¹ te⁴⁴
 8 ti¹¹ po¹¹ Nge¹¹ te¹¹ ti¹¹ ts^hu⁵³ lo¹¹ dbu⁴⁴
 9 ti¹¹ ts^hu⁵³ Nge¹¹ te¹¹ ti¹¹ væ⁵³ lo¹¹ dbu⁴⁴
 10 ti¹¹ væ⁵³ Nge¹¹ te¹¹ s̩ə¹¹ lo⁴⁴ lo¹¹ dbu⁴⁴
 11 ɲa⁵³ ko¹¹ tɕ^ha¹¹ te¹¹ ts^ho⁵³ zɪ⁵³ lɛ¹¹ ku⁴⁴ ru¹¹ mæ¹¹ tsu¹¹
 12 lo¹¹ rə⁴⁴ lo¹¹ ɓa¹¹
 13 zɪ⁵³ ji⁴⁴ NGɣ¹¹ kɣ⁴⁴ ɓa¹¹ te¹¹ NGɣ¹¹ fu¹¹ t^hBu¹¹
 14 mi¹¹ ji¹¹ s̩ə¹¹ kɣ⁴⁴ ɓa¹¹ te¹¹ s̩ə¹¹ fu¹¹ t^hBu¹¹ a¹¹ dja⁵³
 15 te⁴⁴ la⁵³ zɪ⁵³ ga⁵³ do⁵³ ɕɛ⁴⁴ na⁴⁴ ɲo⁵³ li⁴⁴ bu⁵⁵ ɕɛ⁴⁴ te⁵³
 16 ma⁵³ ɣ¹¹ m̩¹¹ ma⁴⁴ s̩ə⁵³ s̩ə⁵³
 17 ɲa⁵³ ko¹¹ tɕ^ha¹¹ na¹¹ bu⁵³ du⁵³ mo¹¹ te⁴⁴
 18 lo¹¹ rə⁵³ lo¹¹ ɓa¹¹
 19 bu⁴⁴ k^hi⁴⁴ mæ¹¹ te¹¹ zə¹¹ k^hi¹¹ t̩s̩a¹¹
 20 zə¹¹ k^hi¹¹ mæ¹¹ te¹¹ sa¹¹ k^hi¹¹ t̩s̩a¹¹
 21 sa¹¹ k^hi¹¹ mæ¹¹ te¹¹ ɣi¹¹ NGɣ¹¹ t̩s̩a¹¹
 22 ma⁴⁴ ɣ¹¹ m̩¹¹ te¹¹ ma⁴⁴ s̩ə⁵³ s̩ə⁵³
 23 ɣ¹¹ su¹¹ ɣ¹¹ li⁴⁴ ræ⁴⁴
 24 zɪ⁵³ su¹¹ zɪ⁵³ li⁴⁴ ræ⁴⁴ te⁴⁴
 25 k^hi⁴⁴ nda⁵³ ti¹¹ p^hæ⁴⁴ su⁵³

26. nɪ⁴⁴ p^hæ⁴⁴ su⁵³ tɛ⁵³
 27. la⁵³ po⁵³ q^ha¹¹ rə¹¹ gɻ¹¹ q^ha⁴⁴ hǎ⁴⁴ hǎ⁵³ tɛ⁴⁴
 28. tʂə¹¹ pæ¹¹ t^hɛ⁴⁴ hǎ⁴⁴ hǎ⁵³
 29. la⁵³ po⁵³ q^ha¹¹ rə¹¹ gɻ¹¹ q^ha⁴⁴ fo⁴⁴ fo⁵³ tɛ⁴⁴
 30. va¹¹ pi¹¹ t^hɛ⁴⁴ fo⁴⁴ fo⁵³
 31. la⁵³ po⁵³ q^ha¹¹ rə¹¹ gɻ¹¹ q^ha⁴⁴ hǎ⁴⁴ hǎ⁵³ tɛ⁴⁴
 32. ɻ¹¹ pæ¹¹ t^hɛ⁴⁴ hǎ⁴⁴ hǎ⁵³
 33. tɛ⁴⁴ ma⁵³ ɻ¹¹ m¹¹ ma⁴⁴ ʂə⁴⁴ ʂə⁵³
 34. tʂə¹¹ pæ¹¹ je⁴⁴ do⁵³ hǎ⁵³
 35. ɻ¹¹ pæ¹¹ je⁴⁴ do⁵³ hǎ⁵³
 36. pi¹¹ je⁴⁴ k^hi⁴⁴ nda⁵³
 37. ɻ¹¹ ʒi¹¹ rə⁴⁴ gɻ⁵³ je⁴⁴ mbo¹¹ ro¹¹ mbo⁵³ ro⁵³ m⁴⁴ ka⁴⁴ k^hi⁴⁴ nda⁴⁴

- 1 For my ko¹¹ tɕ^ha¹¹ and bu⁵³ du⁵³ mo¹¹
- 2 It's imperfect if they don't marry
- 3 The gallbladder is also very good
- 4 The spleen is also very good, right?
- 5 My ko¹¹ tɕ^ha¹¹ is a descendant of Man Son lɛ¹¹ ɤu⁴⁴ ru¹¹
- 6 My bu⁵³ du⁵³ mo¹¹ is a descendant of Sky nɑ¹¹ gu⁴⁴ mi¹¹
- 7 Sky nɑ¹¹ gu⁴⁴ mi¹¹
- 8 Plants one plant that becomes a bunch of plants
- 9 Plants a bunch of plants that becomes a vast area of crops
- 10 Plants a vast area of crops that become seven valleys of crops
- 11 My ko¹¹ tɕ^ha¹¹ is a descendant of Man Son lɛ¹¹ ɤu⁴⁴ ru¹¹
- 12 The family will flourish and multiply after marriage
- 13 Birth nine sons that become nine families
- 14 Birth seven daughters that become seven families
- 15 la⁵³ ʒi⁵³ ga⁵³ do⁵³ and our li⁴⁴ ɤu⁴⁴ families
- 16 It's perfect for the girl and boy's families to intermarry
- 17 My ko¹¹ tɕ^ha¹¹ and bu⁵³ du⁵³ mo¹¹
- 18 The family will flourish and multiply after marriage
- 19 I offer you the best fabric after offering you silk
- 20 I offer you hemp string after offering you the best fabric
- 21 I offer you cow tendon to ensure your life is stable after offering you hemp string
- 22 It's perfect to marry each other
- 23 I was looking for an in-law's family and found one again

- ²⁴I was looking for a son's family and found one again
²⁵On the one hand it is very good
²⁶On the other hand
²⁷How long the road
²⁸How long the gallbladder root
²⁹How wide the road is
³⁰How wide the pig spleen
³¹How long the road
³²The in-law's root is also long
³³It is perfect to intermarry
³⁴The gallbladder's root is also long
³⁵The in-law's root is also long
³⁶The spleen is also very good
³⁷The relationship between in-laws is also expedited, very good, and like a smooth, wide road

When he finished, li⁴⁴ bu⁵⁵ sə¹¹ pə⁵³ handed the gallbladder to æ¹¹ ŋæ⁴⁴, who then also examined the gallbladder and chanted good wishes, while the two piglet managers busily cut up the piglet carcass by the hearth:

1

ta¹¹ hũ¹¹ te⁴⁴
 tonight DP

2

la⁵³ zɪ⁵³ ga⁵³ do⁵³ ɕɛ⁴⁴ na⁴⁴
 la⁵³ zɪ⁵³ ga⁵³ do⁵³ family and

li⁴⁴ bu⁵⁵ ɕɛ⁴⁴ ɣ¹¹ m¹¹ su¹¹
 li⁴⁴ bu⁵⁵ family intermarry GEN

3

jo¹¹ te¹¹ t^hi⁴⁴ ma⁴⁴ m⁴⁴
 self COND it NEG do

4

p^hu⁵³ ji⁴⁴ la¹¹ tɕ^hɛ¹¹ t^hi⁴⁴ m̄⁴⁴ su⁵³
ancestor it do GEN

5

ti¹¹ ts^hɛ¹¹ m̄⁴⁴ le⁴⁴
one generation do DP

ti¹¹ ts^hɛ¹¹ ko¹¹ su¹¹
one generation give GEN

6

ma⁴⁴ ɸ¹¹ m̄¹¹ te¹¹ n̄i⁴⁴ jy⁵³
NEG intermarry DP two family

7

ɸ¹¹ m̄¹¹ te¹¹ ti¹¹ jy¹¹ su¹¹
intermarry DP one family GEN

8

ta¹¹ hũ te⁴⁴
tonight DP

9

go⁴⁴ z̄i⁵³ bu⁵³ du⁵³ mo¹¹ na⁴⁴
child bu⁵³ du⁵³ mo¹¹ and

ko¹¹ tɕ^ha¹¹ n̄i⁵³ ky¹¹
ko¹¹ tɕ^ha¹¹ two CL

10

q^ha⁵³ ka⁵³ ha⁴⁴
where side also

ŋi¹¹ mi⁴⁴ xi¹¹ xi¹¹ m̄¹¹ m̄⁴⁴ su⁵³
happy AJM do GEN

11

m̄⁵³ ji⁴⁴ a⁴⁴ γ⁵⁵ çε⁴⁴ te⁴⁴
sky GEN father-in-law family DP

12

ko⁵³ o⁵³ çə¹¹ ka⁴⁴ ti¹¹ ka⁴⁴ mi¹¹ nda¹¹ dzy⁴⁴
hill LOC tree branch one CL DAT cut come

13

nda¹¹ le⁵³ z̄i⁵³ m̄ə⁵³ nda⁴⁴ ta⁵⁵ te⁴⁴
cut DP son multiply nda⁴⁴ta⁵⁵ DP

ho¹¹ so¹¹ ts^hε¹¹ li⁴⁴ d̄bu⁴⁴
ten three CL again become

14

mi¹¹ m̄ə⁵³ nda⁴⁴ ta⁵⁵
daughter multiply nda⁴⁴ ta⁵⁵

ho¹¹ ŋi¹¹ ts^hε¹¹ li⁴⁴ d̄bu⁴⁴
ten two CL again become

15

ta¹¹ m̄⁴⁴ ti¹¹ ts^hε¹¹ m̄⁴⁴ le⁵³
like this one CL do DP

ti¹¹ ts^he¹¹ ko¹¹ te¹¹
one CL give DP

16

bu⁵³ du⁵³ mo¹¹ te⁴⁴
bu⁵³ du⁵³ mo¹¹ DP

m̄⁵³ ji⁴⁴ ɲa¹¹ gu⁴⁴ mi¹¹ mæ¹¹ tsu¹¹
sky GEN ɲa¹¹ gu⁴⁴ mi¹¹ descendant

17

ko¹¹ tɕ^ha¹¹ te¹¹
ko¹¹ tɕ^ha¹¹ DP

ts^ho⁵³ ʒi⁴⁴ lɛ¹¹ ɤu⁴⁴ ru¹¹ mæ¹¹ tsu¹¹
man son lɛ¹¹ ɤu⁴⁴ ru¹¹ descendant

18

ɸ¹¹ m̄¹¹ te¹¹ ti¹¹ jy¹¹
intermarry DP one family

19

ma⁴⁴ ɸ¹¹ m̄¹¹ te¹¹ ɲi⁴⁴ jy⁵³
NEG intermarry DP two family

20

ti¹¹ po¹¹ Nge¹¹ te¹¹ ti¹¹ ts^hu⁵³ dBU⁴⁴
one CL plant DP one CL become

21

ti¹¹ ts^hu⁵³ Nge¹¹ te¹¹ ti¹¹ væ⁵³ dBU⁴⁴
one CL plant DP one CL become

22

zi⁵³ ji⁴⁴ NGV¹¹ ky⁴⁴ ɤa¹¹ te¹¹
 son GEN nine CL birth DP

NGV¹¹ fu¹¹ t^hBu¹¹
 nine CL become

23

mi¹¹ ji⁴⁴ ɕə¹¹ ky⁴⁴ ɤa¹¹ te¹¹
 daughter GEN seven CL birth DP

ɕə¹¹ fu¹¹ t^hBu¹¹
 seven CL become

24

te⁴⁴ lo¹¹ rə⁴⁴ lo ɤa¹¹
 DP DAT birth DAT birth

25

ji⁴⁴ rə⁵³ ka⁵³ bɛ⁴⁴ te⁵³ ŋu⁴⁴ ti¹¹ bu¹¹ ɤæ¹¹
 right side go DP gold one CL gain

26

ɤæ¹¹ rə⁵³ ka⁵³ bɛ⁴⁴ te⁵³ hã⁵³ ti¹¹ bu¹¹ ɤæ¹¹
 left side go DP silver one CL gain

27

ti¹¹ po¹¹ Nge¹¹ te¹¹ ti¹¹ vɛ⁵³ dɒu⁴⁴
 one CL plant DP one CL become

28

ti¹¹ vǝ⁵³ Nge¹¹ te¹¹ NGV¹¹ p^he¹¹ NGV¹¹ lo⁴⁴
 one CL plant DP nine CL nine CL

29

lo¹¹ dBu⁴⁴ ti¹¹ tBu¹¹ ti¹¹ hĩ⁴⁴
 DAT become one thousand one hundred

no⁵³ k^hv⁴⁴ ru¹¹ dBu⁴⁴ da¹¹ ro¹¹
 twenty year become come FT

30

te v⁵³ ti¹¹ bzə⁴⁴ la¹¹
 DP liquor one CL take

go⁴⁴ z̥i⁵³ mi¹¹ li¹¹ ti¹¹
 child DAT again drink

¹ta¹¹ hũ¹¹ te⁴⁴

²la⁵³ z̥i⁵³ ga⁵³ do⁵³ ɕe⁴⁴ na⁴⁴ li⁴⁴ Bu⁵⁵ ɕe⁴⁴ v¹¹ m̄¹¹ su¹¹

³jo¹¹ te¹¹ t^hi⁴⁴ ma⁴⁴ m̄⁴⁴

⁴p^hu⁵³ ji⁴⁴ la¹¹ tɕ^hɛ¹¹ t^hi⁴⁴ m̄⁴⁴ su⁵³

⁵ti¹¹ ts^hɛ¹¹ m̄⁴⁴ le⁴⁴ ti¹¹ ts^hɛ¹¹ ko¹¹ su¹¹

⁶ma⁵³ v¹¹ m̄¹¹ te¹¹ n̥i⁴⁴ jy⁵³

⁷v¹¹ m̄¹¹ te¹¹ ti¹¹ jy¹¹ su¹¹

⁸ta¹¹ hũ¹¹ te⁴⁴

⁹go⁴⁴ z̥i⁵³ bu⁵³ du⁵³ mo¹¹ na⁴⁴ ko¹¹ tɕ^ha¹¹ n̥i⁵³ kv¹¹

¹⁰q^ha⁵³ ka⁵³ ha⁴⁴ n̥i¹¹ mi⁴⁴ xi¹¹ xi¹¹ m̄¹¹ m̄⁴⁴ su⁵³

¹¹m̄⁵³ ji⁴⁴ a⁴⁴ v⁵⁵ ɕe⁴⁴ te⁴⁴

¹²ko⁵³ o⁵³ ɕə¹¹ ka⁴⁴ ti¹¹ ka⁴⁴ mi¹¹ nda¹¹ dzy⁴⁴

¹³nda¹¹ le⁵³ z̥i⁵³ m̄⁵³ nda⁴⁴ ta⁵⁵ te⁴⁴ ho¹¹ so¹¹ ts^hɛ¹¹ li⁴⁴ dBu⁴⁴

¹⁴mi¹¹ m̄⁵³ nda⁴⁴ ta⁵⁵ ho¹¹ n̥i¹¹ ts^hɛ¹¹ li⁴⁴ dBu⁴⁴

¹⁵ta¹¹ m̄⁴⁴ ti¹¹ ts^hɛ¹¹ m̄⁴⁴ le⁵³ ti¹¹ ts^hɛ¹¹ ko¹¹ te¹¹

¹⁶bu⁵³ du⁵³ mo¹¹ te⁴⁴ m̄⁵³ ji⁴⁴ na¹¹ gu⁴⁴ mi¹¹ m̄æ¹¹ tsu¹¹

¹⁷ko¹¹ tɕ^ha¹¹ te¹¹ ts^ho⁵³ z̥i⁵³ le¹¹ bu⁴⁴ ru¹¹ m̄æ¹¹ tsu¹¹

18.γ¹¹ m¹¹ te¹¹ ti¹¹ jy¹¹
 19.ma⁵³ γ¹¹ m¹¹ te¹¹ ni⁴⁴ jy⁵³
 20.ti¹¹ po¹¹ Nge¹¹ te¹¹ ti¹¹ ts^hu⁵³ dBu⁴⁴
 21.ti¹¹ ts^hu⁵³ Nge¹¹ te¹¹ ti¹¹ vā⁵³ dBu⁴⁴
 22.zi⁵³ ji⁴⁴ NGV¹¹ kγ⁴⁴ ka¹¹ te¹¹ NGV¹¹ fu¹¹ t^hBu¹¹
 23.mi¹¹ ji⁴⁴ ʃə¹¹ kγ⁴⁴ ka¹¹ te¹¹ ʃə¹¹ fu¹¹ t^hBu¹¹
 24.te⁴⁴ lo¹¹ rə⁴⁴ lo ka¹¹
 25.ji⁴⁴ rə⁵³ ka⁵³ be⁴⁴ te⁵³ ŋu⁴⁴ ti¹¹ Bu¹¹ kə¹¹
 26.kə¹¹ rə⁵³ ka⁵³ be⁴⁴ te⁵³ hā⁵³ ti¹¹ Bu¹¹ kə¹¹
 27.ti¹¹ po¹¹ Nge¹¹ te¹¹ ti¹¹ vā⁵³ dBu⁴⁴
 28.ti¹¹ vā⁵³ Nge¹¹ te¹¹ NGV¹¹ p^he¹¹ NGV¹¹ lo⁴⁴ lo¹¹ dBu⁴⁴
 29.ti¹¹ tBu¹¹ ti¹¹ hi⁴⁴ ɲo⁵³ o⁴⁴ k^hγ⁴⁴ ru¹¹ dBu⁴⁴ da¹¹ ro¹¹
 30.te⁴⁴ γ⁵³ ti¹¹ bzə⁴⁴ la¹¹ go⁴⁴ zi⁵³ mi¹¹ li¹¹ te¹¹

¹Tonight

²It's the intermarriage of la⁵³ zi⁵³ ga⁵³ do⁵³ and li⁴⁴ bu^{55s}s families

³It's not we who created this custom

⁴It's our ancestors who created it for us

⁵One generation passes customs to the next generation

⁶We are two families if we don't intermarry

⁷We are as close as one family if we do intermarry

⁸Tonight

⁹The two children, bu⁵³ du⁵³ mo¹¹ and ko¹¹ tɕ^ha¹¹

¹⁰Both sides happily do this

¹¹Sky Father-in-law's family

¹²Cut one tree branch from the hilltop

¹³It became the thirteen-notched son-multiplying *nda*⁴⁴ *ta*^{55A} with thirteen notches

¹⁴It became the twelve-notched daughter-multiplying *nda*⁴⁴ *ta*⁵⁵ with twelve notches

^A Man Son le¹¹ ku⁴⁴ ru¹¹ and Sky na¹¹ gu⁴⁴ mi¹¹ were unable to have children after some time of marriage and then returned to Sky Father-in-law's home to ask for help. Sky Father-in-law cut a sandalwood tree branch, notched it, and gave it to them. Later, Sky na¹¹ gu⁴⁴ mi¹¹ was able to give birth to children—the beginning of human beings multiplying on earth.

- ¹⁵Like this, one generation passes on to the next generation
¹⁶bu⁵³ du⁵³ mo¹¹ is descended from Sky nə¹¹ gu⁴⁴ mi¹¹
¹⁷ko¹¹ tɛ^ha¹¹ is descended from Man Son le¹¹ ɤu⁴⁴ ru¹¹
¹⁸We are two families if we don't intermarry
¹⁹We are as close as one family if we do intermarry
²⁰It will become one cluster after she plants one plant of
crops
²¹It will become one large area of crops after she plants one
cluster of crops
²²Birth nine sons that become nine families
²³Birth seven daughters that become seven families
²⁴The family will flourish and multiply after marriage
²⁵They will get an amount of gold if they go to the right side
²⁶They will get an amount of silver if they go to the left side
²⁷It will become one cluster after she plants one plant of
crops
²⁸It will become nine large area of crops and nine valleys
after she plants one cluster of crops
²⁹They will live for one thousand, one hundred and twenty
years
³⁰Take one cup of liquor and give it to the children to drink

Rice, boiled pork, and pork soup were served about forty minutes later.

li⁴⁴ bu⁵⁵ sə¹¹pə⁵³ and æ¹¹ ŋæ⁴⁴ started to sing after the meal was mostly finished. Some men smoked *ja⁴⁴ ka⁵⁵* 'long pipes'. A number of guests continued drinking.

Guests continued to drink, smoke, and chat after the singing. Meanwhile, young people and children (including the future bride) left early to watch favorite TV programs at their own homes, which decreased the number of guests, leaving mostly older visitors. This proved dispiriting for remaining guests, and older guests did not sing and left for home earlier than would have been the case had more people remained. The last guest left around midnight.

A decade earlier, the party might have lasted the whole night and many guests would have sung songs specifically about the engagement. Such songs would have followed the

melody and structure of the songs presented here, but the lyrics would have been improvised.

The marriage process consists of *va¹¹ bu⁴⁴ tɕə¹¹ ly¹¹* /('examining a *va¹¹ bu⁴⁴ tɕə¹¹* piglet's^A gallbladder' at the engagement);/ *jo⁴⁴ me¹¹ la⁴⁴* 'receiving the bride', who is escorted to the groom's home by two bride-takers from the groom's home and the bride's relatives; *tɕ^hə⁴⁴ mi⁵⁵ væ⁵³ ts^hə¹¹* 'wedding ceremony' after which the bride returns to her home; and *tɕ^hə⁴⁴ mi⁵⁵ dzo* 'groom going alone to the bride's home, inviting the bride to return to his home, and escorting her back to his home'.

Of the eight songs sung at the engagement ceremony, each representative sang four. Thematically, the songs are concerned with family relationships, and the relationship between guest and host. They are more descriptive than metaphorical (unlike *ma¹¹ da¹¹ mi⁴⁴*). In stressing the good relationship between the two families, and between the hosts and their guests, imagery of long-distance travel is used (e.g., guests pass eagerly through seven valleys). Within the broader arena of family and guest-host relations, the songs specifically focus on the future groom. No mention of the future bride is made.

Variations on the lyric, 'Your heart became happy again' occur in five of the eight songs. Lyrics are otherwise a combination of stock and improvised lyrics. Excluding vocables, lines are usually either five or seven syllables long, with no discernable patterning. Including vocables, the maximum syllable count is sixteen and the minimum is eight.

^A A piglet is used, not a full-grown pig.

Song One: li⁴⁴ bu⁵⁵ sə¹¹ pə⁵³

1

ta¹¹ hũ¹¹ lo¹¹ jo⁵³ lo⁵³ ta¹¹ jo⁴⁴ o¹¹ te¹¹
tonight VOB tonight VOB DP

2

mi¹¹ ʂu¹¹ le¹¹ mi¹¹ lo⁴⁴ o¹¹ ræ⁴⁴
wife look for DP wife DAT VOB found

3

ʒi⁵³ ʂu¹¹ le¹¹ ʒi⁵³ li⁴⁴ o¹¹ ræ⁴⁴
son find/look for DP son again VOB found

4

a⁵³ xa⁵³ ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³
VOB heart three happy

jo⁴⁴ lo⁵³ ŋa¹¹ li⁴⁴ o¹¹ dbu¹¹ je¹¹
VOB I again VOB become VOB

¹ta¹¹ hũ¹¹ lo¹¹ jo⁵³ lo⁵³ ta¹¹ jo⁴⁴ o¹¹ te⁴⁴

²mi¹¹ ʂu¹¹ le¹¹ mi¹¹ lo⁴⁴ o¹¹ ræ⁴⁴

³ʒi⁵³ ʂu¹¹ le¹¹ ʒi⁵³ li⁴⁴ o¹¹ ræ⁴⁴

⁴a⁵³ xa⁵³ ŋi¹¹ mi⁴⁴ so⁵³ xi⁵³ jo⁴⁴ lo⁵³ ŋa⁴⁴ li⁴⁴ o¹¹ dbu⁴⁴ je¹¹

¹Tonight

²I was looking for a wife and found one again

³I was looking for a son and found one again

⁴And my heart became very happy again

Song Two: æ¹¹ ɲæ⁴⁴

1

ta¹¹ hũ¹¹ lo¹¹ jo⁵³ lo⁵³ ta¹¹ jo⁴⁴ o¹¹ te¹¹ je¹¹
tonight VOB tonight VOB DP VOB

2

ɲa⁴⁴ jo¹¹ ma⁴⁴ dʒi⁴⁴ ji⁴⁴ k^hi⁵³
I VOB NEG correct some/any

ni¹¹ ma⁴⁴ tʂ^ho¹¹ je¹¹
you NEG say/sing VOB

3

ɲi¹¹ mi⁴⁴ lo⁴⁴ so⁵³ xi⁵³
heart VOB three easy/happy

lo⁵³ ni⁴⁴ li⁴⁴ o¹¹ dbu⁴⁴ je¹
VOB you again VOB become VOB

4

rə¹¹ rə⁴⁴ lo⁵³ ha¹¹ ha⁴⁴
laugh VOB smile

jo⁵³ ɲa⁴⁴ li⁴⁴ ji¹¹ dbu⁴⁴ je¹¹
VOB I again VOB become VOB

¹ta¹¹ hũ¹¹ lo⁵³ jo⁵³ lo⁵³ ta¹¹ jo⁵³ o⁴⁴ te¹¹ je¹¹
²ɲa⁴⁴ jo⁴⁴ ma⁴⁴ dʒi⁴⁴ ji⁴⁴ k^hi⁵³ ni¹¹ ma⁴⁴ tʂ^ho¹¹ je¹¹
³ɲi¹¹ mi⁴⁴ lo⁴⁴ so⁵³ xi⁵³ lo⁵³ ni⁴⁴ li⁴⁴ o¹¹ dbu⁴⁴ je¹
⁴rə¹¹ rə⁴⁴ lo⁵³ ha¹¹ ha⁴⁴ jo⁵³ ɲa⁴⁴ li⁴⁴ ji¹¹ dbu⁴⁴ je¹¹

¹Tonight je¹¹

²You aren't singing anything that is incorrect je¹¹

³Your heart became very happy again *je*¹¹
⁴I laugh and smile again *je*¹¹

Song Three: li⁴⁴ bu⁵⁵ sə¹¹pə⁵³

1

a⁵³ xa⁵³ væ⁴⁴ m̄⁵⁵ lo⁴⁴ væ⁴⁴ so⁴⁴
VOB guest BE VOB guest BE

o¹¹ ŋa⁴⁴ je¹¹
VOB I VOB

2

i¹¹ ŋi¹¹ a¹¹ sə⁴⁴ ŋu⁴⁴ zə¹¹ ro⁴⁴ da⁴⁴
ancient gold EXT LOC DAT

jo¹¹ ŋu⁴⁴ lo¹¹ o¹¹ qæ¹¹ je¹¹
VOB gold DAT VOB dig VOB

3

i¹¹ ŋi¹¹ a¹¹ sə⁴⁴ hã⁵³ zə¹¹ ro⁴⁴ da⁴⁴
ancient silver EXT LOC DAT

lo¹¹ hã⁵³ li⁴⁴ o¹¹ qæ¹¹ je¹¹
VOB silver again VOB dig VOB

4

jo¹¹ ɣ¹¹ lo¹¹ jo¹¹ zɪ⁵³
self relative VOB VOB relative

lo¹¹ tʂ^ha⁴⁴ da⁵⁵ o¹¹ dzy¹¹ je¹¹
VOB here VOB come VOB

5

ta¹¹ hũ¹¹ lo⁴⁴ ta¹¹ jo⁴⁴ o¹¹ ʂo¹¹ je¹¹
 tonight VOB tonight VOB

6

ta¹¹ hũ¹¹ ʂi⁵³ sə⁵³
 tonight son give birth/raise

lo⁴⁴ ʂi⁵³ dzo⁵³ o¹¹ m̄⁴⁴ je¹¹
 VOB son marry VOB do VOB

7

mi¹¹ sə⁵³ le⁴⁴
 daughter give birth/raise DP

mi¹¹ dzo⁵³ o¹¹ m̄⁴⁴ je¹¹
 daughter give birth VOB do VOB

8

ʂi⁵³ dzo⁵³ mi¹¹ dzo⁵³
 son marry daughter marry

no⁴⁴ dzo⁵³ le⁴⁴ ŋa⁴⁴ ko¹¹ o¹¹ m̄⁴⁴ je¹¹
 you marry DP I give VOB do VOB

9

ŋa⁴⁴ dzo⁵³ le⁴⁴ no⁴⁴ dja⁴⁴ o¹¹ ko¹¹ je¹¹
 I marry DP you DAT VOB give VOB

10

ʂi⁵³ sə⁵³ mi¹¹ sə⁵³ lo⁴⁴
 son raise daughter raise VOB

ʃu⁴⁴ o¹¹ jo¹¹ ʃu⁵⁵ je¹¹
 happy moment VOB happy moment VOB

11

ɸ¹¹ dzo⁴⁴ ʒi⁵³ dzo⁴⁴ lo¹¹ ʃu⁴⁴ o¹¹
 relative EXT son EXT VOB remember VOB

jo¹¹ ʃu⁵⁵ je¹¹
 VOB remember VOB

¹a⁵³ xa⁵³ væ⁴⁴ m⁵⁵ lo⁴⁴ væ⁴⁴ so⁴⁴ o¹¹ ŋa⁴⁴ je¹¹
²i¹¹ ni¹¹ a¹¹ ʃə⁴⁴ ŋu⁴⁴ zə¹¹ ro⁴⁴ da⁴⁴ jo¹¹ ŋu⁴⁴ lo¹¹ o¹¹ qæ¹¹ je¹¹
³i¹¹ ni¹¹ a¹¹ ʃə⁴⁴ hǣ⁵³ zə¹¹ ro⁴⁴ da⁴⁴ lo¹¹ hǣ⁵³ li⁴⁴ o¹¹ qæ¹¹ je¹¹
⁴jo¹¹ ɸ¹¹ lo¹¹ jo¹¹ ʒi⁵³ lo¹¹ tʃ^ha⁴⁴ da⁵⁵ o¹¹ dzy¹¹ je¹¹
⁵ta¹¹ hũ¹¹ lo⁴⁴ ta¹¹ jo⁴⁴ o¹¹ ʃo¹¹ je¹¹
⁶ta¹¹ hũ¹¹ ʒi⁵³ sə⁵³ lo⁴⁴ ʒi⁵³ dzo⁵³ o¹¹ m⁴⁴ je¹¹
⁷mi¹¹ sə⁵³ le⁴⁴ mi¹¹ dzo⁵³ o¹¹ m⁴⁴ je¹¹
⁸ʒi⁵³ dzo⁵³ mi¹¹ dzo⁵³ no⁴⁴ dzo⁵³ le⁴⁴ ŋa⁴⁴ ko¹¹ o¹¹ m⁴⁴ je¹¹
⁹ŋa⁴⁴ dzo⁴⁴ le⁴⁴ no⁴⁴ dja⁴⁴ o¹¹ ko¹¹ je¹¹
¹⁰ʒi⁵³ sə⁵³ mi¹¹ sə⁵³ lo⁴⁴ ʃu⁴⁴ o¹¹ jo¹¹ ʃu⁵⁵ je¹¹
¹¹ɸ¹¹ dzo⁴⁴ ʒi⁵³ dzo⁴⁴ lo¹¹ ʃu⁴⁴ o¹¹ jo¹¹ ʃu⁵⁵ je¹¹

¹I, as a guest *je*¹¹

²Dig gold where ancient gold is

³Dig silver where ancient silver^A is

⁴Relatives came here

⁵Tonight *je*¹¹

⁶Raise sons and marry the sons *je*¹¹

⁷Raise daughters and marry the daughters *je*¹¹

⁸Marry sons, marry daughters, you marry my sons *je*¹¹

⁹I marry your daughters *je*¹¹

¹⁰It's a happy moment of raising daughters and sons *je*¹¹

¹¹It's a happy moment of having in-laws *je*¹¹

^A Ancient gold and ancient silver suggest the son and the daughter, respectively.

Song Four: æ¹¹ ηæ⁴⁴

1

ηa⁴⁴ jo¹¹ væ⁴⁴ m̄⁵⁵ jo¹¹ væ⁴⁴ ʂo⁵³
I self guest BE VOB guest BE

nu⁴⁴ ti¹¹ ts^hu⁵³ o¹¹ ʂe¹¹ je¹¹
you one/a CL VOB

2

ta¹¹h hũ¹¹ lo¹¹ ta¹¹jo⁴⁴ ηu¹¹cy⁴⁴ jo¹¹ te⁴⁴ je¹¹
tonight VOB tonight VOB VOB DP VOB

3

ηa⁴⁴ jo⁴⁴ m̄⁵³ da⁵³
I self sky from

ki¹¹ ɕi⁴⁴ o¹¹ dzy¹¹ je¹¹
descended come VOB come VOB

4

dbv⁴⁴ ly¹¹ da⁴⁴ ha¹¹
earth watch DAT here

ɕu⁴⁴ mi¹¹ dzy¹¹ o¹¹ su⁵³ je¹¹
VOB DAT come VOB GEN VOB

5

ta¹¹ hũ¹¹ ηa⁴⁴ væ⁴⁴ m̄⁴⁴ le⁴⁴
tonight I guest BE VOB

væ⁴⁴ ʂo⁵³ o¹¹ su⁵³ je¹¹
guest BE VOB GEN VOB

6

za⁵³ le⁴⁴ a⁴⁴ ɣ⁵⁵ a⁴⁴ zə⁵⁵ se⁴⁴
 come DP father-in-law mother-in-law family

q^ho¹¹ bo¹¹ pæ¹¹ ta⁵³ lo¹¹ ta⁵³ mi¹¹ za⁵³ je¹¹
 door beside DAT LOC arrive VOB

7

jo¹¹ ʂə¹¹ lo⁴⁴ ti¹¹ ŋgæ⁵³ m̩⁴⁴
 self seven CL one jump ADV

mi¹¹ dzy¹¹ o¹¹ su⁵³ je¹¹
 DAT come VOB GEN VOB

8

ŋa⁴⁴ væ⁴⁴ m̩⁴⁴ væ⁴⁴ su⁴⁴ ŋu¹¹ ɕy⁴⁴ te⁴⁴ je¹¹
 I guest BE guest GEN VOB DP VOB

9

ŋi¹¹ mi⁴⁴ le⁴⁴ so⁵³ xi⁵³ lo⁵³
 heart DP three easy/happy VOB

jo¹¹ nu⁴⁴ li⁴⁴ dʋu⁴⁴ je¹¹
 VOB you again become VOB

10

rə¹¹ rə⁴⁴ lo⁵³ ha¹¹ ha⁴⁴ jo¹¹
 laugh VOB smile VOB

ŋa⁴⁴ li⁴⁴ ji¹¹ dʋu⁴⁴ je¹¹
 I again VOB become VOB

¹ŋa⁴⁴ jo¹¹ væ⁴⁴ m̄⁵⁵ jo¹¹ væ⁴⁴ ʂo⁵³ nu⁴⁴ ti¹¹ ts^hu⁵³ o¹¹ ʂe¹¹ je¹¹
²ta¹¹ hũ¹¹ lo¹¹ ta¹¹ jo⁴⁴ ŋu¹¹ ɕy⁴⁴ jo¹¹ te⁴⁴ je¹¹
³ŋa⁴⁴ jo⁴⁴ m̄⁵³ da⁵³ ki¹¹ ɕi⁴⁴ o¹¹ dz̄y¹¹ je¹¹
⁴ɖby⁴⁴ ly¹¹ da⁴⁴ ha¹¹ ɕy⁴⁴ mi¹¹ dzo¹¹ o¹¹ su¹¹ je¹¹
⁵ta¹¹ hu¹¹ ŋa⁴⁴ væ⁴⁴ m̄⁴⁴ le⁴⁴ m̄⁴⁴ væ⁴⁴ ʂo⁵³ o¹¹ su⁵³ je¹¹
⁶za⁵³ le⁴⁴ a⁴⁴ ɥ⁵⁵ a⁴⁴ zə⁵⁵ se⁴⁴ q^ho¹¹ bo¹¹ pæ¹¹ ta⁵³ lo¹¹ ta⁵³ mi¹¹ za⁵³
je¹¹
⁷jo¹¹ ʂə¹¹ lo⁴⁴ ti¹¹ ŋgæ⁵³ m̄⁵³ mi¹¹ dz̄y¹¹ o¹¹ su⁵³ je¹¹
⁸ŋa⁴⁴ væ⁴⁴ m̄⁴⁴ væ⁴⁴ su⁵³ ŋu¹¹ ɕy⁴⁴ te⁴⁴ je¹¹
⁹ŋi¹¹ mi⁴⁴ le⁴⁴ so⁵³ xi⁵³ lo⁵³ jo¹¹ nu⁴⁴ li⁴⁴ ɖbu⁴⁴ je¹¹
¹⁰rə¹¹ rə⁴⁴ lo⁵³ ha¹¹ ha⁴⁴ jo¹¹ ŋa⁴⁴ li⁴⁴ ji¹¹ ɖbu⁴⁴ je¹¹

¹You, a group of guests o¹¹ ʂe¹¹ je¹¹
²Tonight je¹¹
³I descended and came from the sky je¹¹
⁴Came and reached this earth watching family je¹¹
⁵Tonight I am, too, a guest je¹¹
⁶Came and reached Father-in-law and Mother-in-law's
doorway je¹¹
⁷I eagerly came down here by leaping over seven valleys like
it was one step je¹¹
⁸We are guests here je¹¹
⁹Your heart became very happy again je¹¹
¹⁰I laugh and smile again je¹¹

Song Five: li⁴⁴ bu⁵⁵ sə¹¹ pə⁵³

1
ta¹¹ hũ¹¹ lo¹¹ ta¹¹ jo⁴⁴ o¹¹ su¹¹ je¹¹
tonight VOB tonight VOB

2
ɥ⁵³ dzo⁵³ ro⁴⁴ da⁴⁴ ɥ⁵³ dzo⁵³ o¹¹ m̄⁴⁴ je¹¹
liquor drink LOC DAT relative drink VOB do VOB

3

ja⁵³ dzo⁵³ ro⁴⁴ da⁴⁴ ja⁵³ dzo⁵³ o¹¹
 cigarette smoke LOC DAT cigarette smoke VOB

m⁴⁴ je¹¹ ʒi⁵³ sə⁵³ ro⁴⁴ da⁴⁴
 do VOB son give birth/sit LOC DAT

4

ʒi⁵³ dzo⁵³ o¹¹ m⁴⁴ je¹¹
 son sit VOB do VOB

5

mi¹¹ sə⁵³ ro⁴⁴ da⁴⁴
 daughter give birth/sit LOC DAT

mi¹¹ dzo⁵³ o¹¹ m⁴⁴ je¹¹
 daughter sit VOB do VOB

6

ɣ¹¹ ʂu¹¹ ɣ¹¹ li⁴⁴ lo¹¹ o¹¹ ræ⁴⁴ je¹¹
 relative find relative again DAT VOB found VOB

7

ʒi⁵³ ʂu¹¹ jo¹¹ jo¹¹ ʒi⁵³ li⁴⁴ o¹¹ ræ⁴⁴ je¹¹
 son find VOB son again VOB found VOB

8

rə¹¹ rə⁴⁴ jo¹¹ ha¹¹ ha⁴⁴ le⁴⁴
 laugh VOB laugh VOB

jo¹¹ ŋa⁴⁴ li⁴⁴ o¹¹ dɒu⁴⁴ je¹¹
 VOB I again VOB become VOB

¹ta¹¹ hũ¹¹ lo¹¹ ta¹¹ jo⁴⁴ o¹¹ ʃu¹¹ je¹¹
²ɥ⁵³ dzo⁵³ ro⁴⁴ da⁴⁴ ɥ⁵³ dzo⁵³ o¹¹ m̄⁴⁴ je¹¹
³ja⁵³ dzo⁵³ ro⁴⁴ da⁴⁴ ja⁵³ dzo⁵³ o¹¹ m̄⁴⁴ je¹¹
⁴zi⁵³ sə⁵³ ro⁴⁴ da⁴⁴ zi⁵³ dzo⁵³ o¹¹ m̄⁴⁴ je¹¹
⁵mi¹¹ sə⁵³ ro⁴⁴ da⁴⁴ mi¹¹ dzo⁵³ o¹¹ m̄⁴⁴ je¹¹
⁶ɥ¹¹ ʃu¹¹ ɥ¹¹ li⁴⁴ lo¹¹ o¹¹ ræ⁴⁴ je¹¹
⁷zi⁵³ ʃu¹¹ jo¹¹ jo¹¹ zi⁵³ li⁴⁴ o¹¹ ræ⁴⁴ je¹¹
⁸rə¹¹ rə⁴⁴ jo¹¹ ha¹¹ ha⁴⁴ le⁴⁴ jo¹¹ ŋa⁴⁴ li⁴⁴ o¹¹ dbu⁴⁴ je¹¹

¹Tonight o¹¹ ʃu¹¹ je¹¹

²Drinking liquor where we should drink liquor je¹¹

³Smoking where we should smoke je¹¹

⁴Sons sit where they should sit je¹¹

⁵Daughters sit where they should sit je¹¹

⁶I was looking for a family of relatives and I found it again
je¹¹

⁷I was looking for a new family for my son and I found it
again je¹¹

⁸I laugh and smile again je¹¹

Song Six: æ¹¹ ŋæ⁴⁴

1

ta¹¹ ŋi⁴⁴ lo¹¹ ti¹¹ ŋi¹¹ jo¹¹ ma⁴⁴ ræ⁴⁴ ræ⁵⁵ je¹¹
today VOB one day VOB special VOB

2

væ¹¹ m̄¹¹ jo¹¹ væ¹¹ so¹¹ nu⁴⁴ ti¹¹ p^hʃə¹¹ je¹¹
guest BE VOB guest BE you one CL VOB

3

ka¹¹ ʃə⁴⁴ lo⁴⁴ ka⁵³ lo⁵³ bu⁵³ lo⁴⁴
mountain VOB mountain VOB

NGY¹¹ ly⁴⁴ lo⁴⁴ jo¹¹ ta⁴⁴ mi¹¹ p^ha¹¹ je¹¹
nine CL VOB GOAL come VOB

4

ʂə¹¹ lo⁴⁴ lo⁴⁴ jo¹¹ lo⁵³
seven CL VOB

ti¹¹ NGæ⁴⁴ m⁴⁴ o¹¹ dzy¹¹ je¹¹
one jump do VOB come VOB

5

ŋi¹¹ mi⁴⁴ lo⁴⁴ so⁵³ xi⁵³
heart VOB three easy/happy

lo⁴⁴ jo¹¹ nu⁴⁴ li⁴⁴ jo¹¹ dʒu⁴⁴ je¹¹
VOB self you again VOB become VOB

6

rə¹¹ rə⁴⁴ lo¹¹ ha¹¹ ha⁴⁴ jo⁴⁴ ŋa⁴⁴
laugh VOB laugh VOB I

li⁴⁴ dʒu⁴⁴ je¹¹
again become VOB

7

ta¹¹ hũ¹¹ lo⁴⁴ ta¹¹ jo⁴⁴ ŋu¹¹ ɕy⁴⁴ e¹¹ te¹¹ je¹¹
tonight VOB tonight VOB VOB DP VOB

8

ɥ¹¹ ts^hɛ¹¹ lo¹¹ ti¹¹ ŋi¹¹
relative relationship VOB one day

jo¹¹ t^hi⁴⁴ ma⁴⁴ m̄⁴⁴ je¹¹
VOB DAT NEG do VOB

9

t^ho¹¹ jy¹¹ lo¹¹ la⁴⁴ p^hʂə⁵³
turtle dove VOB spotted

lo⁴⁴ lo¹¹ ɕi¹¹ ma⁴⁴ qy¹¹ je¹¹
VOB wood/tree branch NEG collect VOB

10

zi⁵³ rə⁵³ ga⁵³ le⁵³ jo¹¹ le⁵³ ʒi⁵³ rə⁵³ ga⁵³ je¹¹
son like DP VOB son like VOB

11

a⁴⁴ ʂə⁵³ lo⁵³ mi⁵³ gi⁵³ lo⁵³ ʒi⁵³ rə⁵³
song VOB song VOB son like

o¹¹ ga⁵³ je¹¹
VOB like VOB

¹ta¹¹ ɲi⁴⁴ lo¹¹ ti¹¹ ɲi¹¹ jo¹¹ ma⁴⁴ ræ⁴⁴ ræ⁵⁵ je¹¹
²væ¹¹ m̄¹¹ jo¹¹ væ¹¹ so¹¹ nu⁴⁴ ti¹¹ p^hʂə¹¹ je¹¹
³ka¹¹ ʂə⁴⁴ lo⁴⁴ ka⁵³ lo⁵³ bu⁵³ lo⁴⁴ ngɥ¹¹ ly⁴⁴ lo⁴⁴ jo¹¹ ta⁴⁴ mi¹¹
p^ha¹¹ je¹¹
⁴ʂə¹¹ lo⁴⁴ lo⁴⁴ jo¹¹ lo⁵³ ti¹¹ ngæ⁴⁴ m̄⁴⁴ o¹¹ dzy¹¹ je¹¹
⁵ɲi¹¹ mi⁴⁴ lo⁴⁴ so⁵³ xi⁵³ lo⁴⁴ jo¹¹ nu⁴⁴ li⁴⁴ jo¹¹ dbu⁴⁴ je¹¹
⁶rə¹¹ rə⁴⁴ lo¹¹ ha¹¹ ha⁴⁴ jo⁴⁴ ɲa⁴⁴ li⁴⁴ dbu⁴⁴ je¹¹
⁷ta¹¹ hũ¹¹ lo⁴⁴ ta¹¹ jo⁴⁴ ɲu¹¹ ɕy⁴⁴ e¹¹ te¹¹ je¹¹
⁸ɥ¹¹ ts^hɛ¹¹ lo¹¹ ti¹¹ ɲi¹¹ jo¹¹ t^hi⁴⁴ ma⁴⁴ m̄⁴⁴ je¹¹
⁹t^ho¹¹ ju¹¹ lo¹¹ la⁴⁴ p^hʂə⁴⁴ lo⁴⁴ lo¹¹ ɕi¹¹ ma⁴⁴ qy¹¹ je¹¹
¹⁰ʒi⁵³ rə⁵³ ga⁴⁴ le⁵³ jo¹¹ le⁵³ ʒi⁵³ rə⁵³ ga⁵³ je¹¹
¹¹a⁴⁴ ʂə⁵³ lo⁵³ mi⁵³ gi⁵³ lo⁵³ ʒi⁵³ rə⁵³ o¹¹ ga⁵³ je¹¹

¹Today's time is special *je'*

²You guests *je'*

³Passed over nine holy mountains and came here *je'*

⁴Passed eagerly through seven valleys as though it were one step and came here *je'*

⁵Your heart became very happy *je'*

⁶I laugh and smile *je'*

⁷Tonight *je'*

⁸We are not only making a day's relationship *je'*

⁹We are not like the spotted turtledove collecting tree branches for a nest *je'*

¹⁰We like your son, we like your son *je'*

¹¹We like your son as much as we like the songs you are singing *je'*

Song Seven: li⁴⁴ bu⁵⁵ sə¹¹ pə⁵³

1

ŋa⁴⁴ jo¹¹ ɣ⁵³ jo¹¹ ʒi¹¹ li⁴⁴ ɬu⁴⁴ pɬu¹¹
I self relative self relative again meet

2

ɣ¹¹ ʂu¹¹ ti¹¹ ɲi¹¹
relative find/look for one day

ɣ¹¹ li⁴⁴ jo¹¹ ræ⁴⁴
relative again VOB found

3

ʒi⁵³ ʂu¹¹ ti¹¹ ɲi¹¹ ʒi⁵³ li⁴⁴ ræ⁴⁴
son find/look for one day son again found

4

ni¹¹ mi⁴⁴ so⁵³ xi⁵³ sɤ⁴⁴
 heart three easy/happy VOB

jo¹¹ li⁴⁴ dbu⁴⁴
 self/my again become

¹ŋa⁴⁴ jo¹¹ ɥ⁵³ jo¹¹ zi¹¹ li⁴⁴ ku⁴⁴ pɸu¹¹
²ɥ¹¹ su¹¹ ti¹¹ ni¹¹ ɥ¹¹ li⁴⁴ jo¹¹ ræ⁴⁴
³zi⁵³ su¹¹ ti¹¹ ni¹¹ zi⁵³ li⁴⁴ ræ⁴⁴
⁴ni¹¹ mi⁴⁴ so⁵³ xi⁵³ sɤ⁴⁴ jo¹¹ li⁴⁴ dbu⁴⁴

¹ Ya, my relatives meet again

² On the day I was looking for a family of relatives, I found it

³ On the day I was looking for a family for my son, I found it

⁴ My heart has become very happy again

Song Eight: æ¹¹ ŋæ⁴⁴

1

ma⁴⁴ dzi⁴⁴ ji⁵³ k^hi⁵³ ni⁴⁴ ma⁴⁴ tʂ^ho⁴⁴
 NEG correct some you NEG say/sing

2

lo⁵³ pjo⁴⁴ li⁴⁴ ti¹¹ ɸu⁵³ q^ho¹¹ lo¹¹
 cousin VOB cousin voice GOAL

li⁴⁴ gi⁵³ jo¹¹
 again hear VOB

3

jo¹¹ sɤ¹¹ tʂ^ho⁴⁴ wa¹¹ li⁵³ q^ha¹¹ li⁴⁴ t^ha¹¹
 VOB Sichuan Wanli leave back can

4

lo⁵³ pjo⁴⁴ li⁴⁴ ti¹¹ ɕu⁵³ q^ha¹¹ ma⁵³
 cousin VOB cousin leave NEG

jo¹¹ t^ha¹¹ jo¹¹
 VOB can VOB

5

jo¹¹ ma⁴⁴ ʂə⁵³ dzə⁵³ li⁴⁴ ma⁴⁴ ɕu⁵³ dzu⁵³
 VOB NEG think VOB NEG expect

6

lo¹¹ ʂə⁵³ li⁴⁴ dzə⁵³ li⁵³ lo¹¹
 DAT think VOB think VOB GOAL

ɕu⁵³ li¹¹ dzu⁵³ jo¹¹
 expect VOB expect VOB

7

a⁵³hi⁵³hi⁵³hi⁵³...
 VOB

¹ma⁴⁴ dʒi⁴⁴ ji⁵³ k^hi⁵³ ni⁴⁴ ma⁴⁴ tʂo¹¹
²lo⁵³ pjo⁵³ li⁴⁴ ti¹¹ ɕu⁵³ q^ho¹¹ lo¹¹ li⁴⁴ gi⁵³ jo¹¹
³jo¹¹ sə¹¹ tʂo⁴⁴ wa¹¹ li⁵³ q^ha¹¹ li⁴⁴ t^ha¹¹
⁴lo⁵³ pjo⁴⁴ li⁴⁴ ti¹¹ ɕu⁵³ q^ha¹¹ ma⁵³ jo¹¹ t^ha¹¹ jo¹¹
⁵jo¹¹ ma⁴⁴ ʂə⁵³ dzə⁵³ li⁴⁴ ma⁵³ ɕu⁵³ dzu⁵³
⁶lo¹¹ ʂə⁵³ li⁴⁴ dzə⁵³ li⁵³ lo¹¹ ɕu⁵³ li¹¹ dzu⁵³ jo¹¹
⁷a⁵³hi⁵³hi⁵³hi⁵³...

¹You're not singing anything that is incorrect
²I heard Cousin's song again *jo''*
³*jo''* I can leave Sichuan Wanli^A
⁴But I cannot leave my friend *jo''*
⁵*jo''* I didn't think and didn't expect
⁶I expect to meet my friend when I think about it *jo''*
⁷*a hi hi hi...*

^A The location of this gold mining site in Sichuan is unknown to us. 'Wanli' is Sichuan Chinese Dialect and we are unsure of the correct Chinese characters.

PART THREE: FLUTE MUSIC

Personal Account of Libu Lakhi

I was five years old^A and at my sister's husband's (li¹¹ xo¹¹) home in dzə¹¹ qu¹¹ Village. Some of my brother's Han friends came to visit him. I couldn't understand or speak the Sichuan Chinese Dialect at that time. After dinner, my second older brother, Bajin 八斤,^B began playing the flute and around twenty young people started to dance to entertain the Han guests. I didn't really know how to move my feet and arms and the adults laughed when I stepped often on others' feet. I was excited and not at all shy. As I danced, my father, sister-in-law, and other older people watched the dancing while drinking liquor, laughing, and talking in the Sichuan Chinese Dialect around the hearth. I didn't know what they were saying.

Villagers praised Bajin's flute-playing. They said he played perfectly. I thought how admirable he was and wished that I could play as well and lead others to dance in future.

There are two types of *ma*¹¹ 'local bamboo'. One is slender and the other is thick. The thick one has short thorns that, when someone is scratched, give an intense itching sensation. Thick bamboo is used to weave hats, mats, pot cleaning whisks, and baskets.

I liked the slender one best because I could make flutes from it and because I did not have to worry about thorns, especially when I was looking for birds with a torch at night in bamboo groves.

Father would not let us cut bamboo unless we had a good reason, e.g., a long slender bamboo to knock *q*^h*a*¹¹ *la*⁴⁴ 'walnuts' from trees in autumn.

One morning when Father was absent, I cut a mature bamboo and chose the straightest joint. I hid the bamboo

^A In 1986.

^B He weighed four kilograms or eight *jīn* when he was born, hence the name 'Eight Jin'.

leaves deep inside the bamboo grove to ensure that Father would not notice and then went to the kitchen where Mother was cooking breakfast.

I had seen my second brother make a flute and followed his example by cutting a joint of bamboo with one open end and one closed end. I then took a thin metal rod and put one end in the kitchen fire until it was red hot. I then withdrew the metal rod and made eight small, round holes in the bamboo stick. Next, I licked a small piece of thin paper^A and covered the seventh hole (counting from the open end of the flute) to make it sound softer and more melodious.

I was very excited and wanted to play it immediately, but I didn't dare. I was afraid Father might hear and scold me, because I did not know how to play the flute and would have only made high, irritating sounds. I put my new flute into my school bag, along with my Chinese *pinyin* 拼音 and arithmetic books,^B and played it when I finished school every afternoon.

Introduction

*lo*¹¹ *pæ*⁵³ (literally: jump) 'circle dancing' is performed at weddings, gatherings of relatives, and when guests come to a household. The focus of this book is on music, songs, and chants and we do not attempt to record the complexities of the different forms of *lo*¹¹ *pæ*⁵³. Younger people and children dance, while older people generally listen and watch, holding and drinking from cups or bowls of liquor. The number of dancers varies and the dancing may last several hours.

The flute music below was collected from *la*⁵³ *ze*⁵³ (b. 1980) from *dza*⁵³ *qa*⁵³ *tbu*¹¹ Village in January 2003. He is illiterate. He said he learnt to play the flute while herding goats in the mountains. He played the flute for Libu Lakhi,

^A A piece of thin plastic may also be used.

^B Certain of the books were devoted to students learning the Chinese language in *pinyin* 'Romanized characters'.

the only audience in the forest behind his house.

Only boys and men play the flute, which they learn by listening to others play and practicing while herding and in their free time. Libu Lakhi's elder brothers are able to play the flute very well. Bajin stopped playing after he married at the age of eighteen while Jiujin continues to play and, in 2008, was the only person in dzə¹¹ qu¹¹ Village who led people to dance at gatherings. He was often invited by Nuosu and na⁵³ mzi⁵³ to perform in their homes.

Flute players who can *lʰʰ⁵³ qʰv⁵³ lʰʰ⁵³ nɿ¹¹* 'turn and swallow' (i.e., switch perfectly at the transition point of high and low sounds by inhaling properly) are considered very skillful. This sound is described as *hɿ¹¹ qv¹¹ la¹¹ la¹¹* 'a sound that stirs the ears'. Being able to lead a group of people in a circle dance while playing the flute is also considered the mark of a gifted player. Inferior players may become confused as to how to dance while playing the flute, or how to play the flute while dancing. Circle dancers must follow the leader's steps, since not all dancers know how to dance or are somewhat unfamiliar with the dance. Dancers also need to move their hands and feet in time with the tempo and rhythm of the flute's melody. The flute player is responsible for ensuring that the sounds of the dancers' steps, the rhythm of the singing, and the flute are all united.

In 2008, commercial CDs and cassette tapes featuring flute music and modern music were readily available, as a result it is no longer necessary to have a person present playing the flute.

PART FOUR: THE MUSIC

ma¹¹ da¹¹ mi⁴⁴ Music

Song One

ga jo ma lo zɛ jo
jo ɕa mi di ga ʂe
di lo zɛ jo mi zi ni mi
jo a li ku pBu jo jo
ma dzə ma ndzə ʂə jo ga ko dzo
jo a hi hi hi hi

There are four lines in Song One. Although the structure appears unbalanced, insofar as the bars of each line are not the same, the free rhythm, the grace notes, and especially the gliding of note d¹ to note b (at the end of the third line) make Song One unique.

The remaining twenty-one songs are divided into three groups, based on their musical characteristics.

Group One

Group One contains songs Three, Five, Six, Seven, Eleven, Twelve, Thirteen, Fourteen, Fifteen, and Eighteen. Song

Three^A is used as a model melody for songs of Group One.

Song Three

Stanza 1
 ni ma da jo zə mi q^ha ka,

Stanza 2
 ni ma da jo zə mi xi şu xi ma

Stanza 3
 ni ma da jo dBy ly da da

Stanza 4
 ni ma da jo mi ji gi lu ndze ma

Stanza 5
 ni ma da jo dBy ly ma ma li ma

2

Stanza 1
 ndze ma sə wo je

Stanza 2
 ræ wo je

Stanza 3
 ndze ma sə wo je

Stanza 4
 sə wo je

Stanza 5
 ndze wo je

3

Stanza 1
 ni ma da jo a zə mi la ni mi ndzu cu fo

Stanza 2
 ni ma da jo Bu jo a li za şu ra ma

Stanza 3
 ni ma da jo a mi ji gi lu ndze ma

Stanza 4
 ma da jo dBy ly li ma ma ndze ma

Stanza 5
 ni ma da jo a mi ji gi lu li di

^A Song Two could also be used as the model melody, but the recording is not as clear as that of Song Three.

4

Stanza 1
wo ma da wo

Stanza 2
ræ wo ma da wo je

Stanza 3
sǎ wo ma da wo

Stanza 4
sǎ wo ma da wo.

Stanza 5
ta wo ma da je.

Song Three has five stanzas, with stanza one being the main stanza. There are two lines in stanza one, which are written on the top line. The other stanzas are variations of stanza one, and are written beneath stanza one for comparison's sake.

Song Five

Stanza 1
呢玛达哟 碗豆开花嘛

Stanza 2
呢玛达哟 梨子开花一树

Stanza 3
玛达核桃开花吊吊长

Stanza 4
呢玛达哟 蚕豆开花

2

Stanza 1
一滴黄

Stanza 2
白噢 哎

Stanza 4
黑心 开

3

Stanza 1
 呢 玛 达 哟—— 碗 豆 开 花 白 油 噢

Stanza 2
 呢 玛 达 哟—— 核 桃 啊 哩 开—— 花 吊 吊 噢

Stanza 3
 呢 玛 达 哟—— 爹 妈 —— 丢 我 就 丢 得 哎

Stanza 4
 呢 玛 达 哟—— 阿 爹 妈 噢—— 丢—— 我 黑 心 噢

4

Stanza 1
 油
 wo ma da je.

Song Five is a variant of Song Three. The main characteristics of Song Three are retained.

Songs Six, Seven, Eleven, Fourteen, and Eighteen are all variants of Song Three, and are written as the above songs are written.

Song Six

2
 ma da mi tʃa jo tʃʰu li

4
 ru pBu wo a, ma da jo a ma dzə li ma

7
 ndzə ga ko dzo— wo mada wo, ma da

9
 jo ʒə tsʰə ti ni tsʰə qʰæ tʰa wo e.

11
 ma da jo jo tʃa li jo tʃʰu qʰæ ma

— tʰa wo ma da wo

Although the rhythm of Song Six is simpler than that of Song Three; it contains both free and fixed rhythms.

Song Seven

ma da mi ŋa ma sə li dzə le

ma jy ma wo a, ma da mi mi zi

ŋi mi li ku pBu, ŋa mi zi li ŋi mi li ku

pBu wo a, ma da mi ma dzə ma

ndzə ga ko dzo ŋa ma da mi ma dzə ndzə ga ko dzo

ma da mi ŋi mi li so xi jo li dBu wo ma da wo

There are six lines in Song Seven. Lines one and two are almost identical to Song Three, but new material is introduced in line three. Lines three and five are repeated.

Song Fourteen

The musical score for Song Fourteen is presented in three systems, each containing three stanzas. The notation is in a single melodic line with lyrics written below the notes. The lyrics are in a non-Latin script, likely Georgian, and are aligned with the musical notes. The first system includes a double bar line with a repeat sign. The second system also includes a double bar line with a repeat sign. The third system includes a double bar line with a repeat sign.

System 1:

- Stanza 1: mi ba la dBu ts^he dBjo jo je
- Stanza 2: ma da mi ni ji li gi lu jo jo ci
- Stanza 3: mi ze mi ligi lu ndze ma se je a

System 2:

- Stanza 1: ma da mi ni ji li gi lu ma jo jo
- Stanza 2: je a ma da mi me bu se ra mbæ ma hu
- Stanza 3: ma da mi mi me se ndze ma se

System 3:

- Stanza 1: wo ma da je
- Stanza 2: wo ma da je
- Stanza 3: se wo ma da je

Song Fourteen has three stanzas and the main stanza has two lines. In the second line, the material of Song Three recurs.

Song Eleven

2 mi za ja go zi li xu

3 pBu je a ma da mi ni mi so xi zi li

5 dBu wo a ni ma da mi a da pi zi

6 li xu pBu je a ma da mi tse p^hse so ro

a da lo se ni mi so xi zi li jo dBu je

Song Eighteen

1st line mi mi zi ni mi li xu

2nd line ma da jo jo se t^hse ma da se

2 1st line pBu je ma da jo ma dze li ma

2nd line q^ha t^ha je ma da jo mi zi li ni mi

3 1st line ndze ga xo dzo wo ma da je

2nd line q^ha ma t^ha wo ma da je

Of all the songs in this group, songs Eleven and Eighteen differ most from Song Three. However, motifs such as



and the initial passage with its long notes and free rhythm recur.

Songs Twelve, Thirteen, and Fifteen are nearly identical to Song Three consequently, transcriptions are not included here.

Group Two

Group Two contains songs Nine, Nineteen, Twenty-one, and Twenty-two, all of which differ significantly from the model uniting Group One.

Song Nine

1

Stanza 1
ni ma da jo — m la — ni — mi — q'ha ze —

Stanza 2
ni ma da jo mi za ja li go — zi — t'hi ze —

2

Stanza 1
ze — wo ni ma da jo — mi zi li ni —

Stanza 2
ze — wo. ma da mi za, ja li go — zi li zu jo — pBu —

3

Stanza 1
mi t'hi ze — ze — wo.

Stanza 2
wo — ma da mi ma ndzə li ma ndzə — ga zo — dzə wo.

The long initial notes at the beginning of Song Three, and in the third line of Song Seven, are combined in the first line of Song Nine. Syncopation is introduced into each line of this song.

Song Nineteen

Stanza 1
 ni ma da mi ma so li

Stanza 2
 mi zi li ni mi li zu

Stanza 3
 ni ma da jo na

Stanza 4
 ni ma da jo

2

Stanza 1
 dzə le ma xa lo wa

Stanza 2
 pBu ni ma da mi ma ndzə li

Stanza 3
 ta hū li ta jo ŋu cy

Stanza 4
 jo y li jo zi li zu pBu ni ma dapBu

3

Stanza 1
 ni ma da mi mi zi li

Stanza 2
 ma ndzə ga xo dzo wo ma da je

Stanza 3
 jo te wa ni ma da jo

Stanza 4
 ni ma da jo na ma dzə li so q'bo

4

Stanza 1
 ni mi li zu pBu

Stanza 3
 jo y jo li jo zi li zu pBu

Stanza 4
 dzə lo jo so ma da ja li jo li wo

There are four stanzas in Song Nineteen. Stanza one has two lines, which are the main lines of this song. The first line is developed from the third line of Song Seven. Stanza two is a variant of stanza one, whereas new material is introduced in stanza three. In fact, so much new material is introduced here that stanza three almost looks like a separate song.

Song Twenty-one

ma da mi_ jo ṭsa li_ jo ṭṣʰu li ʒu_ PBu je ni ma da mi_ ɲa_ ṭṣe zi li hi mi_

a di_ ṣe_ je,_ ma da mi ɲa ṭṣe ʒi li ɲi_ mi_ li ma lo di, ma da mi_

ɲa za ṃḍsu li_ za hi_ li di_ ṭca_ ma da mi ɲa ma ḍẓe li ma_ nḍẓe_ ga ʒo_ lo

dzo wo_ ma da_ mi,_ ɲa ma da mi_ ɲa za ṃḍsu li_ za hi_ li ʒu

pBu_ je, ɲa ma da mi so ci_ le so_ ga_ li ɲo_ lo p̣æ_ wo_ ma da_ jo_

Song Twenty-one has seven lines, but no clear stanzas. The first line is a variant of the same line in Song Nineteen. Lines three, five, and seven are similar, and lines two and six also resemble one another.

Song Twenty-two

o_ jo ṭsa li_ jo ṭṣʰu_ li ʒu_ PBu

ɲa ma da mi_ jo ṭsa li_ jo ṭṣʰu_

ɲa ma da mi_ ɲa q̣ʰy_ ro li_ ʒo ro_

ɲa ma da mi_ ɲa ti ɲi_ li ti_ ɲi_ ji ḳʰy_ ji

2

Stanza 1
 ȝa ma da mi ȝa za mdsu li li ni

Stanza 2
 li su pBu li ȝa dzø lo li ma

Stanza 3
 lo ma dzy ȝa ma da mi

Stanza 4
 ga ndzu ȝa ma da mi ȝa tša li ȝa

3

Stanza 1
 li zu lo pBu ȝa ma da mi ȝa ma dzø li ma ndzø

Stanza 2
 øe zì li lo dBu o ma da lo mi

Stanza 3
 ȝa ni tç'o lo ȝa tç'o ma ka lo ta, ni mi li hũ

Stanza 4
 tç'hu li ndo lo tç'y ȝa ma da mi

4

Stanza 1
 ga zo lo dzo

Stanza 3
 mi lo ma dzy jo ȝa hũ

Stanza 4
 so q'y li so hĩ ndo ma lo p'a o ma da

5

Stanza 3
 la li šu ji ma ka lo ta.

Stanza 4
 lo mi.

Song Twenty-two has four stanzas. Each has a different structure and different lines. This song is developed from Song Nineteen.

Group Three

Group Three has six songs (Four, Eight, Ten, Sixteen, Twenty), all of which differ in lyrical and melodic content.

Song Four

1st line
呢好亲——亲——味——哟——好——亲——亲——哟

2nd line
3
啊哟——阿——妹——走——在——哟——山——这——面——哟

3rd line
5
哩阿妹——走——在——哟——山——这——面——哟——喂

5th line
哟阿妈——走——在——哟——山——那——面——哟——喂

7th and 9th line
呢阿爹——走——在——哟——城——市——里——哟——喂
啊想起——爹——妈——哟——路——程——远——哟

4th line
7
啊哟——阿——妈——走——在——哟

6th line
哟——阿——爹——走——在——哟

8th line
哟——我——想——起——爹——妈——哟

10th line
哟——这——个——事——情——哟

4th line
8
山——那——面——哟

6th line
城——市——里——哟

8th line
路——程——远——哟

10th line
无——办——法——哟

Song Four has four main lines, the first of which is an introduction. The second line is a development of the first. New material appears in the third line, and the fourth line concludes the song. The third and fourth lines are then repeated with little change. The rhythm of this song is unique among of all the *ma¹¹ da¹¹ mi⁴⁴* songs. The phrase, "I walk on this side of the mountain" is frequently repeated.

Song Eight

Stanza 1
ma da jo jo tša jo tš^hu li

Stanza 2
ŋa ma da jo ma šə dzə le ma jy

Stanza 3
a ma da jo jo tša jo

Stanza 4
ŋa ma da jo dBy ly zi

2

Stanza 1
ku PBu

Stanza 2
ma jo

Stanza 3
tša ŋu cy te

Stanza 4
ŋu cy te

3

Stanza 1
ŋa ma da jo a šə li mi gi li no no

Stanza 2
ŋa ma da jo dBy ly zi le lo ŋ

Stanza 3
ŋa ma da jo ti gy li ti za mi tš^hæ cə

Stanza 4
ŋa ma da jo ŋa ji le qa PBu a di

Stanza 1
ma da ha li jo je

Stanza 2
tʂə ma ʂə dzə ma jy ma

Stanza 3
ə ma da ze li ljo

Stanza 4
ʂə ma da ha li li

Song Eight has four stanzas. Stanza one, with two lines, is the main stanza, and is written on the top line of the transcription above. The second line is developed from the first. The rhythms of the two lines are different. Subsequent stanzas are variants of stanza one.

Song Ten

1
ja qa tBu bʂə bʂə jo le

2
zi bʂə jo bʂə je ja

Song Ten is a recited melody. Line one is written above.

Song Sixteen

Stanza 1
ma da mi a da pi zi li ɿu

Stanza 2
ma da mi tʂə pʰə ʂo ro qʰa

Stanza 3
ma da mi ni mi hi mi qʰa ze

Stanza 4
ma da mi a da li pi

2

Stanza 1
pBu je ma da jo ma dzə li ma ndzə

Stanza 2
zɛ zɛ wo je ma da jo a da li pi zi

Stanza 3
zɛ ma da jo a da li pi zi

Stanza 4
zi ru pBu je ma da jo ŋi ji li qa pBu

3

Stanza 1
ga kro dzo ma da ha li li

Stanza 2
tʰi zɛ lo zɛ ma da ha li li

Stanza 3
tʰi zɛ lo zɛ wo ma da ha li li

Stanza 4
a di lo ɣə ma da ha li li

Song Sixteen has four stanzas. Stanza one, with two lines, is the main one. Syncopation appears in the second line.

Song Seventeen

Stanza 1
ma da mi ŋa dBy ly li a ma ma di

Stanza 2
ma da mi ŋa dBy ly li a da a ma

Stanza 3
ma da mi ŋa mi li qʰa tsa ndzy ma

Stanza 4
ma da mi ŋa gi zi li a tse tʰo xo

2

Stanza 1
 cy _____ je ma da _____ mi ɲa ɕi q'ɔ li ga _____

Stanza 2
 di _____ cy _____ je _____ mada mi ɲa _____ mɛ su li se _____ rɔ _____

Stanza 3
 _____ dze je ma da _____ mi ɲa mi mi ji li ɲi _____ ji _____ mi jindzyzy

Stanza 4
 ndzu _____ je ma da mi ɲa t'ɔ ɔo li t'ɔ _____ tʂ'ɔ _____ q'a ɕa _____

Stanza 1
 q'ɔ _____ wo tʂ'ɔ ma _____ hū

Stanza 2
 mbæ ma _____ hū

Stanza 3
 ɲ

Stanza 4
 ndjo

Song Seventeen is sung in a low pitch and in transcription, the pitch has been raised an octave. There are four stanzas in Song Seventeen, with stanza one as the main stanza. Each line has a quick rhythm, and syncopation appears at the beginning of the first line.

Song Twenty

Stanza 1
 ɕa _____ mi ma ga ma lo ze _____

Stanza 2
 ɲa ɲa ɲa za ɲ li ɕu PBu jo o _____

Stanza 3
 ɲa ti ɲi ma da so ɕe jo o _____ he jo

Stanza 4
 ɲa gi zi a tɕe ɕo ɔo ndzu _____ jo o

2

Stanza 1
jo o jo , na ca mi di ga di

Stanza 2
jo o jo na ma ndze ma ndze ga ko

Stanza 3
dze o jo na so ni ma da ngy se dze

Stanza 4
jo. na ci ko ce ts'he ki ko no jo.

3

Stanza 1
lo ze jo na ma se dze le ma xa

Stanza 2
dzo jo

Stanza 3
jo.

4

Stanza 1
dze jo o jo na lo se dze

5

Stanza 1
le lo xa dzajo

Song Twenty has four stanzas, with stanza one as the main stanza. The other stanzas are almost identical to stanza one. However, although the main stanza has four lines, the others only have two lines. The combination of free melody, 'wobbly' rhythm, and syncopation make this song unique.

Songs of Engagement Music


The singers of these songs are older than the singers of the *ma¹¹ da¹¹ mi⁴⁴* songs. Except for songs Seven and Eight, these songs share a very similar melodic line.

Songs One, Two, Three, Four, and Six are all very similar.

Song One

ta hū lo jo lo ta jo o te mi şu le
 mi lo o ræ a xa ni mi so xi
 ŋa jo lo ŋa li o dBu je

Song One has four lines, with line one as the main line. The other three lines are variants of the first line.

The characteristic motif 

is either reproduced identically or with small alterations in all the following songs.

Song Two

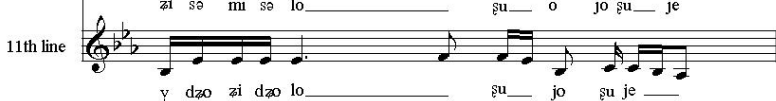
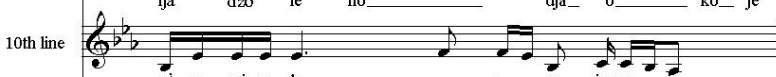
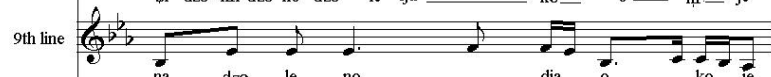
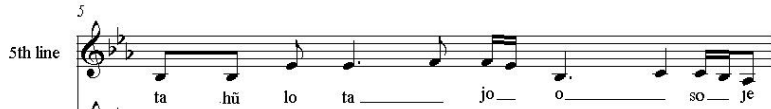
1st line tahū lo jo lo ta jo o te je
 2nd line ŋa jo ma dʒi ji kʰi ni ma tʰo je
 3rd line ni mi lo so xi lo ni li o dBu je
 4th line rə rə lo ha jo ŋa li ji dBu je

Song Two has four lines. The rhythm of line one changes from slow to fast. The syncopation rhythm of line one is retained in each of the following lines. The characteristic motif of Song One becomes



Although there is some change at the beginning of line two, it returns to the characteristic motif after three beats.

Song Three



Song Three has eleven lines and is similar to Song One. Some changes occur before the fourth line. The rhythm XXXX is kept in the following lines. The characteristic motifs of both Songs 1 and 2 appear.

Song Four

1st line
ŋa jo væ m jo væ so

2nd line
tahū lo tajo ŋucy jo te je

3rd line
ŋa jo m da ki ɕi o

4th line
dBy ly da ha ey

5th line
tahu ŋa væ m le m væ so

6th line
za le a y a zə se q'obo pæ ta

7th line
jo ɕə lo ti nɕæ

8th line
ŋa væ m væ su ŋu cy

9th line
ŋi mi le so xi

10th line
rə rə lo ha jo ŋa li ji

2

1st line
mu ti ts'hu o se je

3rd line
dzy je

4th line
mi dzo o su je

5th line
so o su je


6th line
lo ta mi je

7th line
m mi dzy o su je

8th line
te je

9th line
lo jo nu li dBu je

10th line
dBu je

Song Four has ten lines, with little change between lines. The characteristic motif  which also occurs in songs Five and Six.

Song Five

1st line
ta hü lo ta jo o su je

2nd line
v dzo ro da v dzo o m je

3rd line
ja dzo ro da ja dzo o m je

4th line
zi se ro da zi dzo o m je

5th line
mi se ro da mi dzo o m je

6th line

7th line

8th line

v su v li lo o ræ je

zi su jo jo jo zi li o ræ je

ræ ræ jo ha ha le jo ŋa li o dBu je

Song Six

1st/2nd line

3rd line

4th line

5th line

6th line

7th line

8th line

9th line

10th line

11th line

ta ni lo ti ni jo ma ræ ræ je
jo væ so mu ti pʰsə je
væ m

ka sə lo ka lo Bu lo ŋv ly

sə lo lo jo lo ti ŋcæ m o dzy je

ni mi lo so xi lo

ræ ræ lo ha ha jo ŋu li dBu je

ta hū lo ta jo ŋu ey e te je

v tʰsə lo ti ni io tʰi ma m ie

tʰo ju lo la pʰsə

zi ræ ga le jo

a sə lo mi gi lo zi ræ o

3rd line
lo jo ta mi p^ha je

5th line
jo nu li jo dBu je

6th line
jo na li dBu je

9th line
lo lo ci ma qy je

10th line
le jo le zi re ga je

11th line
o ga je

Song Seven

2
na jo v jo zi li zu

3
pBu v su ti ni v li jo ræ

4
zi su ti ni zi li ræ ni

mi so xi so jo li dBu

Song Seven has four lines, with a melody different from the previous songs. Line one is longer than the other lines, due to the appearance of a high, free note. Line three develops the combined melodies of lines one and two.

Song Eight

ma dʒi li ji kʰi ni ma tʰo lo pjo li

ti ɕu qʰo lo gi jo jo

sɛ tʰo li wa li qʰa li

tʰa lo pjo li ti ɕu qʰa ma jo tʰa jo

ma ʒɛ dzɔ li ma xu dzu lo ʒɛ li

dzɔ li lo xu li dzu jo a hi hi hi

Song Eight has three lines. If each line is divided in two phrases, the second phrase of each line is similar, while the first phrase varies between lines. An effect is created by the appearance of the xxx rhythmic pattern in each line.

Flute Music

Bajin played the flute with virtuosity for twenty-eight minutes without pauses. The mode of the flute is between A^b and A. At times, Bajin covered the flute hole with his fingers and played a note G, which is known as *tongyin* 筒音 'lowest note on a wind instrument'. Bajin only plays in A^b , hence the flute music is written here in the key of A.

Playing the flute continuously in this way is challenging, but the flautist must play until the dancers finish. The melody contains both structured and improvised elements. The melody of this piece is divided into sixteen stanzas that are marked with letters A to P. Although the structures of the stanzas are notably different, each stanza blends harmoniously into the next without sharp divisions.

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of notation. Stanza A is marked at the beginning. The score includes various rhythmic patterns and rests, with some measures containing multiple notes. The key signature remains consistent throughout the piece.

29 **B**

33

37

41

45 **C**

49

53

57

61

65

69

73 **D**

77

Repeat Ten Times

81  **E**
Repeat Six Times

85 
Repeat Two Times

89 
93 **F** 
Repeat Three Times

97 

101 

105 

109 

113 

117 

121 **G** 

125 

128 

132

Musical staff 132: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody starts with a quarter rest, followed by eighth and sixteenth notes, and ends with a quarter note.

136

Musical staff 136: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of eighth and sixteenth notes, ending with a quarter note.

139 **H**

Musical staff 139: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

143

Musical staff 143: Treble clef, key signature of two sharps, 2/4 time signature. The melody consists of quarter notes, ending with a quarter note.

147

Musical staff 147: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

151

Musical staff 151: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

155 **I**

Musical staff 155: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

Repeat Seven Times

159

Musical staff 159: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

166 **J**

Musical staff 166: Treble clef, key signature of two sharps, 3/4 time signature. The melody consists of quarter notes, ending with a quarter note.

171

Musical staff 171: Treble clef, key signature of two sharps, 3/4 time signature. The melody consists of quarter notes, ending with a quarter note.

175

Musical staff 175: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

179 **K**

Musical staff 179: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

Repeat Seven Times

183 **L**

Musical staff 183: Treble clef, key signature of two sharps, 4/4 time signature. The melody consists of quarter notes, ending with a quarter note.

187

191

195

199

203

207

212

216

221

226

230

233

237

241



245



249



253



256



260



264



267



Repeat Eight Times

271



275



Repeat Three Times

279



282



285



289

292

295

299

303

Repeat Ten Times

306

310

313

Conclusion

All the transcribed songs employ a pentatonic scale, however, note B appears in such *ma¹¹ da¹¹ mi⁴⁴* songs as Song Three. The note usually appears in the phrase

There are no B notes in the chants and songs of engagements, or in the flute music.^A In both Song Ten from the *ma¹¹ da¹¹ mi⁴⁴* songs and in the chants and engagements songs, the motif

^A Certain lines contain note B, but the singer usually turned away from the beginning key in Part Two.

is found. Furthermore, the similarity in introductory phrases, the usage of long notes, and end phrases such as:



and



link the *ma¹¹ da¹¹ mi⁴⁴* songs, the chants, and engagement songs.

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APPENDIX ONE: LINGUISTIC ABBREVIATIONS

AJM	adjective marker
BE	be verb
CL	classifier
DAT	dative
DET	determiner
DP	discourse particle
EXT	existence verb
GEN	genitive
GOAL	goal of action
INT	interrogative particle
LOC	locative
NEG	negative
PT	past tense marker
VOB	vocable

APPENDIX TWO: ENGAGEMENT PARTY GUESTS

Name	Approximate Birth Date	Relationship to Li Guoqiang
li ⁴⁴ bu ⁵⁵ sə ¹¹ pə ⁵³	1939	father's father
mbzə ⁴⁴ m ⁵⁵	1943	father's father's wife
Li Xiaolong 李晓龙	1967	father
mi ⁵³ mi ⁵³	1942	mother
Li Guoxiu 李国秀	1988	elder sister
Li Guomin 李国敏	1992	younger sister
Li Bajin 八斤	1973	father's brother
Song Chunxiu 宋春秀	1970	father's brother's wife
Li Jiujin 李九斤 ^A	1978	father's brother
o ⁵³ ndzo ¹¹ mi ⁴⁴	1981	father's brother's wife
dze ¹¹ bu ⁴⁴	1985	father's brother
Huang Xiaoying 黄小英	1987	father's brother's wife
sa ⁵³ m ⁴⁴	1977	father's elder sister
Li Sanjin 李三斤 ^B	1986	father's younger sister
bu ⁴⁴ ve ⁵⁵	1940	female villager
k ^h i ⁵³ ko ¹¹	1945	female villager
ko ⁵³ no ⁵³	1972	female villager
sa ⁵³ zo ⁵³	1970	father
mi ⁵³ mi ¹¹	1971	mother
Song Qijin 宋七斤	1965	mother's brother

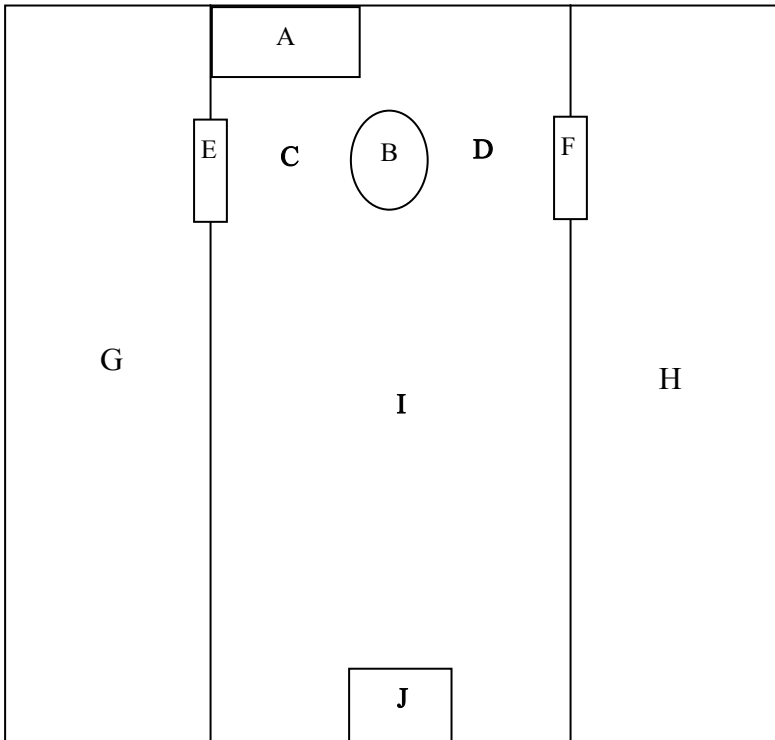
^A Jiujin = Nine Jin or four and a half kilograms—his weight at birth and hence, his name.

^B Sanjiin = Three Jin or her weight of one and a half kilograms at birth and hence the name.

Name	Approximate Birth Date	Relationship to Li Guoqiang
Song Jianbao 宋建宝	1999	mother's brother's son
æ ¹¹ ɲæ ⁴⁴	1947	male villager
tɕo ⁵³ mo ¹¹	1963	female villager
za ⁴⁴ ha ⁴⁴	1981	male villager
ko ⁵³ ko ¹¹	1980	female villager
bu ⁴⁴ xo ⁴⁴	1961	male villager
Hong Xiaomi 黄晓敏	1990	female villager
Hong Xiaola 黄晓兰	1992	female villager
lə ⁴⁴ tɕ ^h ə ⁴⁴	1990	female villager

APPENDIX THREE: SEATING AT na⁵³ mzi⁵³ HOME
GATHERINGS

- A: the sacrificial altar
- B: hearth
- C: hosts' seats
- D: guests' seats
- E: bedroom door
- F: right door leads to the grain storage room
- G: bedroom
- H: grain storage room
- I: people eat here and dance when guests come
- J: door



FIGURES



Figure 1. Holy Mountain $lu^{11} ky^{53} lu^{53} \eta i^{53} zi^{53}$ (left) and $lu^{11} ky^{53} lu^{53} mi^{53} zi^{53}$ (right) in Mu'er Village, Mianning County. Locals believe that $lu^{11} ky^{53} lu^{53} \eta i^{53} zi^{53}$ is male and $lu^{11} ky^{53} lu^{53} mi^{53} zi^{53}$ is female.



Figure 2. Morning view in Mu'er Village after night rain, which fell as snow on the mountain tops.



Figure 3. A sunny morning in Mu'er Village.



Figure 4. Summer rice field in dzə¹¹ qu¹¹ Village.



Figure 5. Valley behind Mu'er Village.



Figure 6. Summer wheat field on the way to Mianning County from Xichang City.



Figure 7. Village houses and rice paddies between Mianning County and Xichang City.