Association for Chinese Music Research

Newsletter

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The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds two meetings a year, in conjunction with the annual meetings of the Conference on Chinese Oral and Performing Literature (CHINOPERL) and the Association for Asian Studies in March-April, and with the annual meeting of the Society of Ethnomusicology in October-November.

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The ACMR Newsletter (ISSN: 1071-0639), published twice a year by the Music Department and the Asian Studies Program of the University of Pittsburgh, encourages ACMR members to submit the following kinds of material: notices of recent publications on Chinese music and of recently completed Ph.D. dissertations and M.A. theses, announcements of and reports on scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all material and enquires to Bell Yung, Editor, ACMR Newsletter, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax #412-624-4180; e-mail: byun@pittvms.

Annual membership fee is $5 for individuals and $10 for institutions. Overseas subscriptions add $5 for mailing. Make checks payable to the University of Pittsburgh, and send to Wu Ben, Music Department, University of Pittsburgh, Pittsburgh, PA 15260.
ASSOCIATION FOR CHINESE MUSIC RESEARCH

中崑音樂研究會

Newsletter
Volume 7, No.1 / Winter 1994

Editor: Bell Yung
Editorial Assistants: Helen Rees, Wu Ben
Contributing Editor: Theodore J. Kwok

CONTENT

From the Editor.......................................................... 2
ACMR News and Announcements...................................... 3
Forthcoming Conferences and Festivals............................ 4
International Conference on Chaozhou Studies: A Conference Report...Frederick Lau 5
A Research Project on Chinese Music in Okinawa..................Barbara B. Smith 7
Project to Research Chinese Music in the USA .......................Terence Liu 9
Book Notes....................................................Wu Ben, Peter Micic, Helen Rees 10
Errata........................................................................... 15
People and Place..........................................................16
Chinese Music Theses and Dissertations, A Preliminary List........Theodore J. Kwok 18
Membership of ACMR..................................................34
ACMR Electronic Mail Directory...................................... 37
From the Editor

A newsletter deserves its name only if it contains abundant news that is of interest to the member-subscribers. The compilation of news, however, depends upon the submission of entries from as wide a spectrum of sources as possible. The ACMR Newsletter does not have "correspondents" stationed around the world; its sources of news lie in its membership, which now stands at 135, including institutional subscribers, from about a dozen countries (see membership list in this issue). I urge you to send me information from your "neck of the woods" that you feel is of interest to your colleagues elsewhere; this may include publications, conferences, festivals, concerts, lectures, as well as news of individuals and institutions. Or news about yourself. The more information we share, the more each of us is enriched. The Newsletter is nothing but a tool and a medium; ultimately it is the members' responsibility to support it not only by subscribing to it, but also by collectively contributing to its content.

Do also keep in mind that, while a newsletter's main content is "news", it nevertheless serves a long term, and possibly more valuable, purpose as a depository of information for future generations. The ACMR Newsletter is one of very few sources where ephemeral yet potentially important information on Chinese musical and musicological activities around the globe is preserved for future reference. Even though far from comprehensive as yet, such information sheds light from a unique perspective on the Chinese diaspora, which has now spread to all corners of the globe. I find myself constantly flipping through past issues for specific information that is not found elsewhere. I hope, and I know, that you do too and that many more will do so in the future.

Please send information to me anytime; don't wait until the deadline for the next issue. You may send it in one of several ways: by print using regular mail, by fax, or by e-mail. Various forms of address are found in the inside front cover. For this issue, Wang Ying-Fen sent news from Taipei, and Jim Farrington on theses and dissertations from Wesleyan University.
ACMR News and Announcements

The Fifteenth semi-annual meeting of ACMR was held in conjunction with the annual conference of the Society for Ethnomusicology on October 28, 1993, from 5:30 to 7:30 pm, at the Old Miss Union, University of Mississippi, in Oxford, Mississippi. Three reports were given:

Helen Rees (University of Pittsburgh)
   Dongjing Associations of Yunnan Province, Summer 1993
Barbara Smith (University of Hawai‘i)
   A Research Project on Chinese Music in Okinawa
Terence Liu (Folk Arts Program, NEA)
   Research on Chinese Music in the USA

Summaries of the Smith and Liu reports will be found in this Newsletter. Present at the meeting were: Daniel Ferguson, Nancy Guy, Terrence Liu, Helen Rees, Barbara Smith, Amy Stillman, Sue Tuohy, Cynthia Wong, Bell Yung, and Su Zheng. Dates and cities of future meetings, based upon information from AAS and SEM, are as follows:

16th meeting March 24, 1994, Cambridge (with Chinoperl and AAS)
17th meeting October 20, 1994, Milwaukee (with SEM)
18th meeting April 8, 1995, Washington DC (with Chinoperl and AAS)
19th meeting (date to be announced, 1995), Los Angeles (with SEM)
20th meeting April 13, 1996, Honolulu (with Chinoperl and AAS)
21st meeting (date to be announced, 1996), Toronto (with SEM)

Sixteenth meeting of ACMR and Call for Papers

The sixteenth semi-annual meeting of ACMR will be held in Cambridge, Massachusetts in collaboration with the 26th annual meeting of the Conference on Chinese Oral and Performing Literature, March 24, 1994, at The Commons Room, Harvard Yenching Library, Harvard University, Cambridge, Massachusetts. Information on the program will be sent to members later. Proposals for presentations should be sent by February 25, 1994 to Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax: 412-624-4180; e-mail: byung@vms.cis.pitt.edu. As usual, ACMR encourages graduate students to participate and solicits reports on research in progress, fieldwork experiences, and in-depth discussion of narrowly focused subjects.
Forthcoming Conferences and Festivals

The National Festival of Culture and Arts, 1994, organized by Wenjianhui (Council for Cultural Planning and Development, Executive Yuan, R.O.C.), is currently taking place in Taiwan. Spanning five months from December 1993 to April 1994 and with a budget of one hundred million NT dollars, the festival consists of local festivals held in overlapping sequences in twenty-five counties and cities all over Taiwan. Each local festival is designed and carried out by the cultural center in each city/county and features a theme that reflects a local specialty, such as a particular musical genre (e.g. Nanguan music in Zhanghua City/County), a painter (e.g. Chen Cheng-po in Jiayi city), an ethnic group (e.g. the Hakka or the aboriginal tribes in several cities and counties), etc. Such an emphasis on local autonomy and differences sets this year's festival dramatically apart from those in the previous years, in which the same program was planned by Wenjianhui as a package and was toured all over Taiwan. This year's dramatic change is a result of Wenjianhui's current culture policy of promoting "the consciousness of community" and of building the arts administration capability of the cultural centers located in almost every major city and county. This new policy at first allegedly met with resistance from the cultural centers, mainly because of the extra administrative burdens it creates, but, after some negotiation, is finally being implemented. The success or failure of this new policy has still to be seen.

The Nanguan Festival in Zhanghua County takes place from Feb. 2 to April 3, 1994, and will include the following activities: Feb. 2-6, a five-day on-the-job training camp for grade school and middle school teachers, introducing them to Nanguan; March 10-25, a tour of Nanguan performing groups in various schools in Zhanghua County; March 19-April 3, an exhibition of archival materials related to Nanguan; March 24, the opening ceremony of the Nanguan training class; March 26-27, a celebration of the Spring Festival of Nanguan's patron god at a local Nanguan association, Lukang Yazheng Zhai, followed by a gala performance by various invited Nanguan groups from all over Taiwan, to be held at the Longshan Temple in Lukang; March 28-29, a Nanguan conference during the day and two Nanguan opera performances in the evening.

The International Meeting of Famous Guqin and Guqin Pieces 會 will be held in Beijing, China, April 1-5, 1994 sponsored by the Music Research Institute of the Chinese Academy of Arts, Beijing Guqin Society, and Beijing Xinchuan Cultural Advisers' Service. A book "Collection of Famous Guqin in China" and Guqin music recordings will be published after the meeting. The mailing address for this meeting is: Mr. Qiao Jianzhong or Ms. Xia Mingzhu, Music Research Institute, West Building No.1, Dong Zhi Men Wai Xin Yuan Li, Beijing 100027, P. R. China.

The Conference on Chinese Oral and Performing Literature, or CHINOPERL, will hold its 26th annual meeting from March 24-26, 1994, in conjunction with the annual meeting of the Association for Asian Studies. Paper sessions will be held at The Commons Room, Harvard Yenching Library, Harvard University, Cambridge, Massachusetts. For further information, please contact Professor Lindy L. Mark, Program Chair, Department of Anthropology, California State University, Hayward, CA 94542; Tel: (H) 510-530-3770; Fax: 512-727-2276.
The XVIIIth Pacific Science Congress 第十八届太平洋科学大會 will be held at the International Convention Center, Beijing, China, June 5-12, 1995 with the central theme "Population, Resources and Environment." One of the themes proposed for the session on ethnomusicology is "Chinese and Chinese-Derived Musics in the Pacific and Pacific Rim." A congress Circular will soon be available with more information on program content and the call for papers. The mailing address for information on membership in the Association is: Pacific Science Association, P.O. Box 17801, Honolulu, Hawaii 96817, USA. The mailing address for this Congress is: XVIIIth Pacific Science Congress Secretariat, c/o Institute of Atmospheric Physics, Chinese Academy of Sciences, P.O. Box 2718, Beijing 100080, P.R.China.

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International Conference on Chaozhou Studies
A Conference Report

Frederick Lau
California Polytechnic State University

A conference entitled "International Conference on Chaozhou Studies" was held on the campus of the Chinese University of Hong Kong (CUHK) from December 20 to 22 of 1993. It was organized by the CUHK Overseas Chinese Archive and the Institute of Asia-Pacific Studies, and jointly sponsored by Le Centre d'Anthropologie de la Chine du Sud et de la Péninsule Indochinoise, C.N.R.S. Paris, and the Huachiew Chalermprakiet University of Thailand. This is the second of a series of conferences organized by the CUHK Overseas Chinese Archive to encourage comprehensive studies of individual ethnic groups in China and elsewhere. The three-day conference was centered around Chaozhou and the multifaceted achievements of its people. Among the sixty-some paper-presenters, twenty were local Hong Kong scholars, while thirty-six came from the PRC and fourteen from Australia, France, Malaysia, Singapore, Taiwan, and the US. The assembly of scholars from a variety of disciplines and countries was perhaps the most unique and impressive feature of this event. This conference is of interest to ACMR members in that there was a considerable number of papers dealing with aspects of Chaozhou music. In the following, I will concentrate only on the music papers.

The papers were grouped under six broad headings: Linguistics and Literature, Regional Culture, Politics and Economics, Fine Arts and Music, Historical Figures, and Migration and Development. The conference began with an opening ceremony with speeches from the vice-president of CUHK and various guests. It was immediately followed by two key-note lectures given by Professors Rao Zhongyi and Du Jingguo on the importance of and strategies for establishing the discipline of Chaozhou Studies (Chaozhouxue). Except for the key-note lectures, there were two concurrent panels in each session. The conference papers were distributed to the participants at the time of meeting. The presenters were then given ten minutes to summarize their paper followed by a ten minute discussion. Putonghua was used throughout the conference at paper sessions and discussions.

There were twelve music papers and they were grouped into three panels. Their topics ranged from issues of identity in Chaozhou music to discussions of various aspects of Chaozhou opera and instrumental music. Four papers were presented in the first panel. Chen Tianguo's "Chaozhou People and Chaozhou Music" (all paper titles are translated by
FL) discussed the parallel relationship and interconnection between Chaozhou music and the cultural identity of Chaozhou people. In "Syncretism and The Ensemble Characteristics in Chaozhou Music," Lin Maogen examined the nature of Chaozhou ensemble music practice and its ability to absorb materials from other traditions. Su Qiaozheng's paper "On the Origin of the Chaozhou Erxipu" suggested that the Chaozhou notation erxipu was created to notate Chaozhou melodies and singing style rather than related to zheng or other instrumental music -- a view which is accepted by most Chinese scholars. Concluding the panel was Cheng Shui-cheng's paper on the "Present-Day Chaozhou Music and Trends of its Future Development." He examined the major musical genres of Chaozhou music, their characteristics, and discussed some recent developments in Chaozhou music based on his recent fieldwork in Chaozhou.

In the second music panel, Frederick Lau's paper "Chaozhou Music in the 1990s: the survival of a regional music in contemporary China" discussed the notion of regional music by examining traditional Chaozhou musical practice in the present context. In "The Chaozhou Operatic Culture in Hong Kong," Chan Sauyan examined the unique musical features and practice of Chaozhou opera performed in Hong Kong. On a similar topic, Yung Saising's paper "Chaozhou Opera in Singapore" outlined different types of ritual performance, their history and the functions of Chaozhou opera in Singapore. In addition to instrumental music and opera, this panel also included discussion on the genre of Chaozhou ballads (geyao). Li Yungming's "The Artistic Features of Chaozhou Ballads" examined the content, texts, structure, and language found in many of the Chaozhou geyao. Along similar lines of investigation, Wu Guixun's paper "On the Social Function and Aesthetic Values of the Chaozhou Ballad Songbook" examined the organizational principle of the lyrics and the way they reflected the values of society.

The last panel was cut short because two speakers were unable to attend due to visa problems. Chen Leishi's paper "On the Past and Future of Chaozhou Music" briefly summarized the general history, notation and performance style of Chaozhou music and offered his views on how best to develop and expand this unique musical practice. Lin Chunjun discussed how Chaozhou opera reflects and transmits Chaozhou culture in his paper "On the Relationship Between Chaozhou Culture and Opera." Throughout the conference, the discussion mostly focused on issues related to historical origin, the unique characteristics of Chaozhou music, and the relationship between Chaozhou culture and its music.

In the evening of the second day, a concert of Chaozhou music was staged on campus featuring musicians from the Hong Kong Chaozhou Chamber of Commerce, and other invited performers. Due to the lack of publicity and co-ordination among the different performing groups, the concert which was poorly attended and appeared to be unorganized and to lack focus. On the whole, the conference organizers should be commended for their insights and efforts in putting together such a stimulating meeting. Although it is impossible to assess the impact of the entire conference, one thing we can be certain of is that the music papers have contributed to scholarship and broadened our understanding of Chaozhou music and its place in Chinese music. These studies, in turn, enable us to probe deeper into theoretical issues. We look forward to the published volume of conference papers in the near future.
A Research Project on Chinese Music in Okinawa

Barbara B. Smith
University of Hawai'i at Manoa

日本沖繩的一個關於中國音樂的研究項目

日本沖繩地方政府正在進行一個關於中國的研究項目，研究中國傳統音樂在明朝和清朝時期在日本的傳播。該項目於1992年開始，計劃在1997年完成。其目的是為了研究並在盡可能的程度上恢復琉球王國（1879年以前在沖繩的王國）宮廷中表演的音樂，特別是從中國傳去的音樂。

Knowledge of the dissemination of traditional Chinese music in the Pacific Rim during the Ming and early Qing dynasties is being significantly expanded by a research project of the Okinawan Prefectural Government of Japan. This project follows the completion in December 1992 of the restoration of Shurijo (the castle/palace at Shuri) on a bluff overlooking Naha harbor. Shurijo, like almost all the buildings on the island of Okinawa, was completely destroyed by bombing during World War II. For several decades following the end of the war, the site was used for the University of the Ryukyus (later relocated to a large new campus). The process of the restoration of Shurijo began with several years of meticulous study of old documents and drawings that had survived the war, then location and acquisition of the finest traditional materials available, and finally the rebuilding by the finest craftsmen. The magnificent structure, and the display of artifacts, replicas, and scenes of life in the castle, has regenerated the Okinawan people's interest and pride in that part of their cultural heritage associated with the court of the Ryukyu Kingdom. (Ryukyu' will be used here to refer to the culture of the period of the Kingdom, and 'Okinawan' to that from the 1870s to the present.) The purpose of the current research project, scheduled for completion in 1997, is to learn about, and to whatever extent possible, to restore the music--especially the Chinese music--that was performed for and/or in the service of the Ryukyuan court.

During the Ryukyu's "Golden Age" (15th and 16th centuries), there was extensive trading with ports throughout East and Southeast Asia. This trade was directed from Shurijo and had Naha as the main transshipment point. Also during this period, the Ryukyu Kingdom had a tributary relationship with China, and Shurijo was the point to which the imperial Chinese missions came and from which the Ryukyuan missions to China were dispatched. While in Shuri, the Chinese envoys were entertained by fine performances of music and dance.

Throughout the centuries of cultural contact between China and the Ryukyu archipelago, some Chinese music, musical instruments, and dance were taken to the islands. Some of these, as adopted by and/or adapted to Ryukyuan culture, continue to be essential components of contemporary Okinawan culture. In fact, the Okinawan sanshin, derived from the Chinese sanxian, is not only the most widely played musical instrument, but also the primary symbol of Okinawan identity.
Early in Japan's Edo period (1603-1867), the Kingdom of the Ryukyus was subjugated by the Satsuma clan of Kyushu. However trade with--and tributary missions to--China continued. The Ryukyuan court was also required to send a tribute mission to Edo (Tokyo) each time there was a new Shogun or Ryukyuan King. According to data gathered by Etsuko Higa, the project's principal researcher, fourteen missions to Edo from 1653 through 1842 included performances of music and dance which contained elements (such as the musical instruments played) of Chinese origin. One complete collection of the musical instruments given to a shogun by the departing Ryukyuan envoys which is preserved in fine condition in a private museum in Nagoya was taken to Okinawa for exhibition in November 1993. Although Fujian is usually considered the major locus of the Chinese culture taken to the Ryukyus, this collection contains some types of instruments associated with other areas and genres of China. The project's researchers have also learned of another large collection of instruments and manuscripts given to another shogun by the envoys of another Ryukyuan mission to Edo that has been in storage for many years. It is being prepared for study and exhibition.

The best known of the graphic representations from the period of the tribute missions are of two performance contexts for music. One is processions with groups of musicians playing long, straight, trumpet-shaped instruments; short trumpet-shaped instruments (sona?); and drums. The other is formally seated musicians (in some together with dancers). Some of these look almost identical to performances in Okinawan concert contexts today, but others show instruments no longer played there (including a few that are rare, and perhaps unique in manner of playing).

Much of the researchers' attention during the first year has been on musical instruments. However, Higa has also studied Uzagaku and published a short study including the melodies of seven repertory items performed by a Ryukyuan mission to Edo. So far, the research committee has devoted most of its attention to locating and studying materials in Okinawa and other islands of Japan. It will then expand its research area to look for sources in China. A few scholars outside of Okinawa have already been cooperating with the project, and the Committee for Preserving Cultural Assets of Okinawa will be happy to receive information on any studies or sources of data concerning the introduction of Chinese music to the Ryukyus (written Loo Choo in some early European materials) during the Ming and early Qing dynasties. ACMR members with such information are encouraged to write to: Etsuko O. HIGA, 3-23-1 Makiminato, Urasoe, Okinawa, Japan 901-21.
Project to Research Chinese Music in the USA

Terence Liu
Folk Arts Program, National Endowment for the Arts

Ethnomusicological reports from the field of Chinese music in the USA by Ronald Riddle, Chan Sauyan and Yung Shaishing, Su de san Zheng, Zhang Weihua, Audry Mazur, Terry Liu, and others have only revealed the surfaces of deep underground artistic communities. Dedication of clubs and small companies to many genres of Chinese opera, instrumental, and vocal music from New York to San Francisco is barely known about beyond the circles of practitioners and their audiences. We know little or nothing at all about what kinds of traditional, neo-traditional, modern, and popular Chinese musical forms are practiced among the millions of Chinese who live in the USA, not to mention craft arts, calligraphy, or dance.

Meanwhile, a few authentic masters or ensembles as well as some charlatans have come to represent Chinese traditional music to American audiences in public concerts, often without the benefit of carefully presented explanation. The results can be wonderful or awful. With the intervention of cultural specialists like ethnomusicologists, improved, careful public presentations can lead to an understanding of art forms and their relevance to people, to counter stereotypes, and to develop audiences in and beyond the Chinese community.

A major project to discover Chinese music in the USA organized and led by specialists in Chinese music would benefit many fields. Chinese music specialists would get a clearer picture about recent and past artistic immigration to the USA. Ethnomusicology would gain data about retention and change, musical identity, and other topics. Information about artists and the genres they practice can be assembled for the benefit of both artists and concert presenters. The Chinese community might benefit if development of informed audiences leads to greater recognition of the value of traditional arts.

A variety of funding sources is available at the federal, state, local, community, and private levels for well-planned survey work, documentation, artist support, and presentation.

[Editor’s Note. Terence Liu welcomes funding ideas and proposals from ACMR members. Having worked at the Folk Arts Program at the NEA for years, Terry is experienced in sensing worthwhile projects, developing proposals, and polishing narratives. Please do not hesitate to write or call him at Folk Arts Program, National Endowment for the Arts, Washington D.C. 20506; Tel: 202-682-5449; Fax: 202-682-5699.]
Book Notes


Although six volumes of Zhongguo Yinyue Nianjian [The Annual of Chinese Music] have been published so far, it is not well known even in China, let alone overseas. These volumes have a unified format with 6" x 8" size, hard cover, and around 500 - 800 pages each. The first volume, from 1987, has 560 pages, and the latest volume, from 1992, has 839 pages. Each one is more substantial than the last.

This Annual is the first and the only one of its kind of publication. It is compiled by the Research Institute of Music, Chinese Academy of Arts in Beijing. Every volume records musical and musicological events which occurred in China in the previous year. There is an Editorial Board of this Annual in the Institute. The Editor in Chief changes from time to time, but they are all the director or deputy director of the Institute at the time. The Editor in Chief of the 1987 volume is Prof. Huang Xiangpeng, and that of the 1991 and 1992 volumes is Mr. Qiao Jianzhong.

The general principle of the editing is not only to report facts related to music objectively, but also to summarize the most significant and important events in academic music research, composition, performance, education, competition and publication in the year. The content of every volume is divided into several parts, including usually: "Academic Research Surveys," "Special Column," "Reports on Special Topics," "Chronicles of this Year" and "Collected Data."

The "Academic Research Surveys" is the most important part of the Annual. It usually contains ten to twenty surveys, each of which concerns one research area. The topics usually include "Traditional Han Chinese Music," "Ethnic Minorities' Music," "Research in Traditional Chinese Music Fundamental Theory and Temperament," "History of Ancient Chinese Music," "Research in Ancient Chinese Musical Notation," "Research in Religious Music (in China)," "Modern History of Chinese Music," "Research in Western Music," "Research in Composition Theory," "Aesthetics of Music," "Psychology of Music," and so on. Overall, these topics cover all research areas in China. The contributors are usually accomplished and active specialists in that area. Yet the editors avoid having the same person survey the same topic in several volumes and they also ask specialists with different ideas to survey the same topic in different volumes. In other words, they try to keep neutral in academic debates and they also ask the contributors to be objective and not to put too much of their individual views into the survey. Every survey summarizes the academic achievements on its topic in that year, mainly dealing with published studies in journals and books. So the main points of important studies published in that year must be mentioned in the survey. Besides, the general features and main academic trends reflected in published studies are also summarized. Therefore, these
surveys are useful and effective for people who wish to understand the general situation of
the academic work in that year.

The “Special Columns” part of the Annual usually includes “Music Composition
and Criticism,” “Local Music,” “Field Research and Documentation of Folk Music,”
“Music Education and Performance,” “Science and Technology in Music,” and so on. In
the “Music Composition and Criticism” column, the topics of articles include the
composition of song, symphonic works, modern opera, movie music and so on. Sometimes, overseas Chinese composers and compositions are also reported. For example: Frank Kouwenhoven’s article “A Historic Concert - Seven Young Composers
Meet in Holland,” published in CHIME Newsletter No. 3, is translated selectively and
published in the 1992 volume of the Annual. The column “Local Music” reports musical
events in local areas. Since China is such a large country, each volume concentrates on
two provinces. China has thirty provincial-rank units, so the editors plan to cover all of
them in 15 volumes, and then start the cycle over. The 1991 volume deals with Hubei
Province and the Xinjiang Uighur Autonomous Region; and the 1992 volume with Fujian
and Liaoning Provinces. Besides reports in two provinces, there is also “Major News of
Local Music” in that year. The column “Field Research and Documentation of Folk Music”
has several field work reports from various places, including ethnic minority areas.

The “Reports on Special Topics” part has “Who's Who in Music of China,”
“Interviews of Well Known Musicians,” “Acoustic Industry,” and “Special Contributions”
columns. The “Special Contributions” usually includes reports on important music
conferences in that year and overseas music events. In the 1992 volume, the “Special
Contributions” includes: Bell Yung’s “Chinese Musical Study in U.S.A.”, Hsu Tsang-
Houei’s “History and Status of Music Composition and Musicology Research in Taiwan”
and Ye Chunzhi’s “Survey of Music in Hong Kong in 1991.”

The “Chronicles of this Year” section has major news and brief reports of major
music activities including meetings, performances and so on.

The “Collected Data” part includes: a bibliography of new books on music in China
published that year, a classified index of articles in Chinese journals, a list of some music
programs staged in China, the name-list of domestic music competition winners, the name-
list of Chinese winners of international music competitions in the year, and so on. This
part can be used as a research tool, especially the bibliography and the index. They are the
only such tools which include data for all mainland China.

In general, this Annual is useful not only for an understanding of the current
situation of music and music research in China, but also as a historical record in the future.

Wu Ben
Music Department
University of Pittsburgh
It is often said that dictionaries are only as good as their lexicographers. Like the editors of any dictionary, Yuan Bingchang, Mao Jizeng and their contributors have had to grapple with the problem of deciding what to include and exclude. While there are significant organological omissions, the Dictionary of Chinese Minority Musical Instruments is an invaluable dictionary and an important addition to the growing body of literature on a much neglected area of study. Instruments are not classified according to the Hornbostel and Sachs system, but on a less specific five-part division: winds, strings, plucked-strings, percussion-strings and percussion. Entries include a description of length, range, technique, performance and tone quality of each instrument. Here is part of the entry for the Mongolian transverse flute, *linbi*:

...A much older term for the instrument is *mudi* [lit: "herdsman's flute"], so-called because it is often played while herding sheep and livestock. It is found, among other places, in Inner Mongolia, Liaoning, Jilin and Qinghai Provinces. [One of the earliest iconographical references to the *mudi* is found on a Yuan Dynasty [1278-1368] fresco uncovered in Inner Mongolia at Yuanbao Mountain in Chifeng...]

The editors and contributors have obviously devoted enormous energy to researching their subject, providing useful cross-references of instruments and quoting, among other things, from a wide range of historical sources including Chen Yang's *Yueshu* [Music treatise] and the *Shiji* [Chronicles of History]. However, several minority instruments are not mentioned. These include the *sabayi* (萨巴依), a Uighur idiophone which originally consisted of a number of metal rings tied around a pair of sheep or ram's horns: the *kebuzi* (柯布孜), a bowed-stringed chordophone of the Kazaks, and the *dongdongkui* (冬冬奎), a free-reed aerophone of the Tujia.

A very small criticism is the photographs. There are splendidly taken colour and black and white shots of instruments and performers, but, alas, the names of players are absent. Also some of the photographs are very unclear and lack definition (eg, the *lerong*, p. 38). In others important organological features are difficult to detect. For example, an important feature of the *Zhuhou* (lit: "bamboo membrane pipe", p.64) - an end-blown flute of the Dong minority - is that the membrane is not applied to a pre-existing hole, like the *dizi* or Korean *taegum*, but is simply exposed, an important organological trait not highlighted in the black and white photograph. In such cases, accompanying labelled sketches would have been very helpful.

Xia Ye, Chen Xueya and the Oriental Music Society (Dongfang Yinyue Xuehui) have laudably put together a series of seven books covering a broad range of subjects pertaining to Chinese music. National Musical Instruments is divided into three main sections: the first provides a succinct outline of the history of several Han instruments, namely the *guqin*, the *guzheng* and the *pipa*; the second deals with solo instruments
(duzhou), a term which invariably includes a solo instrument and ensemble as well; and the third, among other things, focuses on major instrumental genres such as sizhu, chuida and luogu. Of particular interest in the first section is an eight-folded guide to distinguishing the titles of instrumental compositions, many of which as the reader will no doubt be aware, suggest or describe an extra-musical idea. These extra-musical ideas may be taken from historical allusions, from four character expressions, from poetry, or from visual impressions. Others still may derive their name from structural characteristics, performance techniques or from vocal music. Some readers may experience a sense of ennui in the second section of this book as much of the same ground on these instruments can be found in other general books on the subject. What is refreshing, however, is the inclusion of some of the best known works for each instrument accompanied with brief biographical sketches of their respective composer or arranger, record numbers courtesy of China Records and musical (staff) notation showing the parts played by the solo instrument. Many of these works have appeared in interesting arrangements. For example, Yuzhou Changwan, a famous piece for solo guzheng, often translated as Fishing Boats at Sunset, can be heard in a synthesized pop version which accompanies the national weather report every evening straight after the international news on CCTV. The same work has also been embellished with synthesized pop/new wave accompaniment by Jean Michel Jarre and entitled Fishing Junk at Sunset.

Altogether, Chinese Musical Instruments is an impressive volume which may not be of great value to the specialist, but others, particularly teachers of Chinese music, will appreciate it as a supplement to their own teaching materials. My only criticism is that there are no cassette tapes to accompany the wealth of musical examples in this volume.

Peter Micic
Music Department
Monash University.


This book introduces contemporary Chinese music from the establishment of the People’s Republic of China in 1949 to 1989. It provides a general, clear and comprehensive survey of various types of music composition during these forty years with plentiful materials and sound appraisals. The author Prof. Liang Mao-Chun has taught the course “Contemporary Chinese Music” in the Central Conservatory of Music in Beijing several times in recent years, and has compiled teaching materials for this course continuously. This book is based on his teaching materials and experiences.

The book has nine chapters and a “Postscript.” Each chapter deals with one type of music composition. These types in succession are: (contemporary Chinese) songs, popular music, chorus works, instrumental solo and small ensemble for Chinese instruments, instrumental works for Chinese orchestra, chamber music for Western instruments, instrumental works for Western orchestra, modern Chinese opera, and the music of modern Chinese dance and ballet. Every chapter is divided into several sections according to different periods of time. Usually, these periods are: that before the Cultural Revolution (1949 - 1966), that during the Cultural Revolution (1960 - 1976) and that after Cultural
Revolution (1976 - 1989), although some chapters further divide the first period into two or three sections. The last section in every chapter is a summary.

The book is written in a clear prose style and has the following characteristics:

First, the author notes that politics has had the strongest influence on Chinese music during the forty years, so when he introduces various types of music, he always indicates the political background and the political reasons for their development, change and decline. Generally speaking, most types of composition developed before the Cultural Revolution, most types declined or stopped during the Revolution, and almost all types have developed again after the Revolution. So we can see how politics strongly impacts contemporary Chinese music.

Secondly, when the author introduces musical works, he often gives evaluations, including criticism. Taking the paragraph about the piano concerto “Yellow River” (composed by Yin Chengzong et al. in 1970) as an example, after introducing its political background, the author indicates that this work owes its success first to the cantata “Yellow River” by Xian Xinghai in 1938, and second because the relationship between the solo piano and the orchestra is well managed. Then the author also indicates that its imposing and moving powers are not as strong as the “Yellow River” cantata, and “There are signs of imitating Western romantic piano works in some parts of it” (see Chapter 7, Section 4, pp. 177 - 178).

Thirdly, the author not only introduces successful and “good” works, but also some typical and influential works which served “wrong” political purposes (here the “good” and “wrong” are in the author’s and also current Chinese leaders’ opinions), such as the songs of Mao’s quotations during the Cultural Revolution (see Chapter 1, Section 3). Besides, he not only summarizes successful experiences, but also some historical lessons in music composition. At the same time, he often gives suggestions to both composers and the authorities. For instance, when he summarizes popular music (see Chapter 2, Section 3), he suggests that we should advocate more participation by professional musicians in popular music; and that “serious” music and popular music should enjoy mutual respect and interaction.

Finally, while talking about Chinese music, the author does not limit his vision to China alone, but often puts Chinese music into the world environment. For example, when he summarizes Chinese popular music, he says: “Popular music is an overwhelming tide in the world in the 20th century, and no one country or district can stop it;” and “Popular music in other countries often has its own national style, so in order to develop Chinese popular music, we need to learn from our traditional music” (Chapter 2, section 3, pp. 38 - 39).

As for the drawbacks of this book, when it introduces some typical works, the musical analysis is too brief and there are not enough scores, possibly for reasons of space. Besides, there are some arguable viewpoints, such as the high evaluation of some songs in the early 1950s which are very much tools of political propaganda, the enthusiastic endorsement of the ‘improvement’ of Chinese instruments and so on. Yet these are not necessarily shortcomings, but different ideas. They may promote discussion on some theoretical topics of contemporary Chinese music.

Wu Ben
Music Department
University of Pittsburgh

*La Musique Chinoise* is the first substantial French-language overview of Chinese music to be published since 1912 (p.7). It is divided into four main sections: an outline, an overview of genres, a discussion of instruments, and a brief account of the interrelation of Chinese music with the outside world. The second and third sections are blow-by-blow treatments of their subject-matter; the first, however, considers more general themes, such as the presence of an encompassing official culture, the place of the musician in Chinese society, and the different kinds of notations and research sources.

According to the introduction, this work is aimed at musicians, music-lovers and those with general curiosity about the subject, as well as at musicologists, ethnologists and sinologists (p.7). Picard is particularly good at bringing scenes vibrantly to life for the non-specialist (see for example his vivid description of a festival in a Taoist temple, pp.46-48). He is also careful to explain certain basics of Chinese language and culture for the non-sinologist. Inevitably for an overview of this length, coverage tends to be shallow. It can also be very variable: Jiangnan Sizhu, for instance, merits nine pages, the *qin* eleven; yet folksong is disposed of in less than a page, the instruments and musics of the national minorities in a page and a half. One problem with this book, its failure to cite sources for many statements, is of course more of a concern for the specialist than for the general reader who is the target audience.

Reproductions of notation examples and drawings of musical instruments are very clear; there is also a brief discography and selected bibliography, and a full glossary and index. As one might expect, French works figure most in the bibliography, although Chinese and other European publications are also prominent; there is however a surprising lack of references to most of the recent North American scholarship on Chinese music.

Helen Rees
Music Department
University of Pittsburgh

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Errata (Newsletter, Summer 1993)


1. In the entry of Martin Gimm, "Historische Bemerkungen ...," the abstract mentioned is in German, not in English.


3. Add the following entry:
People and Places

Two universities in Taiwan, Central (Zhongyang 中央 ) University and Soochow (Tungwu 東吳 ) University, have started their graduate programs in musicology in the fall of 1993. At Central University, the musicology program is incorporated as part of the Yishuxue Yanjiusuo Graduate Institute, which includes both the study of art history and of musicology. At Soochow University, musicology is part of the Graduate Program of Music, which consists of several divisions, including musicology, composition, performance, and theory (although currently the theory division has not started yet). The musicology program at Central University emphasizes historical musicology while that at Soochow University emphasizes systematic musicology. In addition to these two universities, the National Institute of the Arts (Yishu Xueyuan 藝術學院) has started a graduate program called Graduate School for Traditional Arts. Headed by Prof. Han Kuo-Huang, this program provides training in four areas of specialization, namely, music, arts, drama and museum science. Finally, a graduate program in music will be started this coming fall at Zhongzheng University in Kaohsiung in the southern part of Taiwan.

Huang Xiangpeng 黃翔鵬, the renowned Chinese music historian of the Research Institute of Music in Beijing, visited Taiwan from Dec. 6 to Dec. 28, 1993 at the invitation of the Center of the Hantang Yuefu 漢唐樂府 Nanguan Music Association. During his visit, Prof. Huang not only gave lectures at several institutes, including the National Institute of the Arts and National Taiwan University, but also presented a series of talks on Chinese music history at the Hantang Yuefu Center, which attracted a large number of students and scholars.


A concert commemorating the 101st anniversary of the birth of Chao Yuan-Ren 趙元任 took place on Jan. 19, 1994. In addition to the concert, a series of lectures on Chao Yuan-ren was scheduled for Jan. 13, 14, and 15. The invited speakers include Rulan Chao Pian (speaking on "My Father"), Han Kuo-Huang, and several other musicologists, composers, and vocalists.

In the past year, Taiwan has seen an almost uninterrupted chain of performing groups from mainland China. Some of the highlights included:
- Zhongguo Peking Opera Troupe
- Beijing Peking Opera Troupe
- Sichuan Opera Troupe
- Hebei Bangzi Opera Troupe (featuring Pei Yanling)
- Quanzhou Puppet Theatre Troupe (featuring the famous master puppeteer Huang Yique)
- Zhengjiang Xiao Baihua Yue Opera Troupe, and most recently
- Zhengjiang Kun Opera Troupe
- Zhongguo Peking Opera Troupe (a second group featuring Li Guang and Zhang Chunhua)
Jiangsu Provincial Kun Opera Troupe (featuring the famous Kun actress Zhang Jiqing)
Shanghai Symphony Orchestra
Beijing Zhuhua Buddhist Temple Musical Ensemble

Mr. Nong Bingzhen 偉秉真 of the Language Research Department, Ethnic Affairs Committee, Wenshan Prefecture, Yunnan Province 云南省文山州民委語言研究室 is currently researching the Zhuang diaspora (the Zhuang ethnic group was formerly often known as the "Nong") and would like to get in touch with any Zhuang in North America. If you know any such people, please pass on Mr. Nong's request and address. He would be happy to receive communications in either Chinese or clearly written/typed English.

The Research Institute of Music, Chinese Academy of Arts (Beijing) will celebrate its fortieth anniversary on March 26, 1994. This Institute was established in 1954 as the "Chinese Music Research Institute," affiliated to The Central Conservatory of Music. In 1984, the Institute celebrated its thirtieth anniversary and published a two-volume "Collection of Studies in Music" contributed by its members. This year, another similar collection, which includes new studies by its members in the last ten years, will be published for the celebration.

A new journal Comparative Study in Music has been published in Fuzhou, Fujian Province. It is edited by the Fujian Teachers' University, and the Editor-in-Chief is Prof. Wang Yaohua 王耀華. It publishes comparative studies not only of Chinese and foreign music, but also of music of different genres or ethnic groups within China. Interested people can get in touch with Prof. Wang Yaohua, Music Dept., Fujian Teacher's Univ., 6-3-1 Shi Pu Qian Lu, Cang Qian San, Fuzhou, Fujian, P.R.C.

For those interested in acquiring videotapes of Chinese operas, a good source is Mei Kei Hong 美琪行 Video Production Co., Ltd., Room 506, Commercial House, 35 Queen's Road Central, Hong Kong. Tel: 852-525-3498; Fax: 852-877-0523. Address your enquiry to Mr. LEE Wing Tak. He has a large number of Peking Opera and other regional operas, in both NTSC and PAL systems. He will send material to anywhere in the world via fax order. Mention that Fred Lau or Bell Yung sent you and ask for a discount.

Su Zheng has successfully defended her doctoral dissertation entitled "Immigrant Music and Transnational Discourse: Chinese American Music Culture in New York City" in August 1993 at Wesleyan University.

Nadine Saada, a doctoral student at the University of Pittsburgh, won a FLAS for 1993-94 and is currently at the Stanford Center in Taipei for a year of intensive language study.
CHINESE MUSIC THESSES AND DISSERTATIONS
A PRELIMINARY LIST

Theodore J. Kwok
University of Hawaii Law Library

Compiler's note: This bibliography contains over 200 citations of theses and dissertations on Chinese music written in Western languages. As a preliminary attempt to gather such works, the list has obvious omissions and shortcomings:
1. It is not comprehensive; many works in European languages other than English have not been tracked down.
2. Some entries have missing information.
3. Theses and dissertations that are primarily studies of literature, theater, dance, etc., but may be of peripheral interest to music, judging from the abstracts, have been included. M.M. and D.M.A. degrees with an original composition as a thesis or dissertation have also been included so long as the composition has a theme related to China. There is probably a substantial number of works that belong to these two categories but have not been listed.
4. The list will be of greater use if and when a subject index is compiled.

Readers are urged to submit theses and dissertations not herein listed and corrections on those that are. Please send information to Theodore J. Kwok, University of Hawaii Law Library, 2525 Dole Street, Honolulu, Hawaii 96822, U.S.A. (Electronic mail: Internet -- tedk@uhunix.uhcc.hawaii.edu / Bitnet -- tedk@uhunix.bitnet)

Theses for Master's Degrees


Becker, Babette Minnie. "Music in the Life of Ancient China as Reflected in the Ceremonial Books the I Li, the Chou Li, the Li Chi." M.A., University of Chicago, 1954.


Fan, Ming-Ju. "Gender and Literary Voices in the 'Shan-Ko'." M.A., California State University, 1990.


Kwok, Madeline. "Dance of the Paiwan Aboriginal People of Pingtung County, Taiwan with Implications of Dance for Tribal Classification." M.A., University of Hawaii at Manoa, 1977.


**Dissertations for Doctoral Degrees**


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Ma, Hiao-Ts’iun. "La musique chinoise de style européen." Lettres, Paris, 1941, [Paris, Jouve, 1941]


Schoen, Victor R. "Yu-lu Ch'uan--shu by Prince Chu Tsai-yu: Translation with Critical Analysis and Commentary." Ph.D., Indiana University. [year?]


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[Rome, 1957]


[Peabody Contributions to Education, no. 376]


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36
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Compiled by Theodore Kwok
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