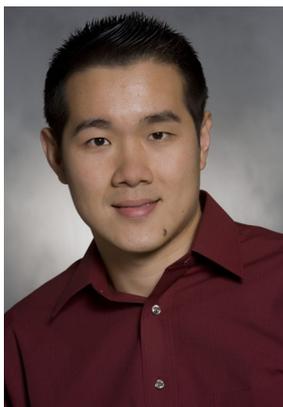


MESSAGE FROM THE PRESIDENT



**Chuen-Fung
Wong**

It is my great honor to welcome you to the spring 2015 issue of *ACMR Newsletter* as the new president of ACMR. I would like to take this opportunity to thank our outgoing president Lei Ouyang Bryant for her leadership over the past three years. Special thanks also go to Charlotte D'Evelyn for her many years of work as secretary. ACMR has continued to grow in recent years, thanks to the dedication of past and present officers, as well as your continued support.

We had a great meeting in Pittsburgh last November, with two performance presentations by members Po-wei Weng (on Beijing opera percussion) and Yuan-Yu Kuan (on *erhu* playing in *Jiangnan sizhu*). Slightly over a dozen of us also enjoyed a Chinese dinner at Sichuan Gourmet in Squirrel Hill, Pittsburgh before the meeting. The Rulan Chao Pian Prize for the best article on Chinese Music and the Barbara Barnard Smith Prize for the best student paper on Chinese music were also presented at the meeting. We will continue to explore creative formats for future ACMR meetings, and, as always, we welcome your input.

ACMR officers have been busy working on a number of matters, including applying for non-profit status, developing an online membership renewal system, creating a new format for *ACMR Newsletter*, and enrolling our two publications, *ACMR Reports* and *ACMR Newsletter*, in a new RILM online music journals collection, among others. I will have more to report on in the fall issue of the Newsletter and/or at our annual meeting in Austin later in the year.

I wish you a productive and enjoyable summer. As always, please consider sending us announcements, new publications, book/audiovisual reviews, field reports, and other relevant items for the fall issue of *ACMR Newsletter*. You may contact newsletter editor Gloria Wong (gloria.n.wong@gmail.com) with questions. Please feel free to contact me with any questions or comments about ACMR.

Membership Reminder

We encourage your new membership and renewal for the 2014-15 period.

Current membership dues are \$15 for those in professional positions and independent scholars, and \$10 for students. Please define your status in replying. Please notify us of address and email changes. Payments made at the annual meeting, especially in cash, are cumbersome and a poor use of the business meeting time.

Payment can now be made through the ACMR PayPal account. If you wish to pay through this method send me a request for a PayPal invoice and currency type (e.g. Hong Kong Dollars). Otherwise, make your payment by check to ACMR and mail to:

Alan L. Kagan, Treasurer
Association for Chinese Music Research
1376 Christensen Ave.
West St. Paul, MN 55118

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People and Places

Meredith Schweig, ACMR bibliographies editor, who received her PhD from Harvard in 2013, has accepted a position as Assistant Professor of Ethnomusicology at Emory University beginning in August 2015. At Emory, she will continue conducting research on Sinophone popular music, working on her monograph about musical narrativity and cultural politics in the Taiwan rap scene, and she will embark on her next project exploring memory and mediation through the work of Teresa Teng. She also looks forward to teaching courses on an array of subjects, including world music, history and theory of ethnomusicology, and Chinese traditional and popular musics.

John Winzenburg (Associate Professor, Department of Music, Hong Kong Baptist University) published *Half Moon Rising: Choral Music from Mainland China, Hong Kong, Singapore, and Taiwan*, a choral anthology consisting of a 24-piece book, CD, and online support materials. *Half Moon Rising* offers a broad range of choirs an informed introduction to performing Chinese choral music. The 24-piece collection includes a representative and contrasting selection of works from the past century—folksong arrangements, pieces mixing traditional Chinese and Western Romantic styles, and contemporary settings of ancient poetry. It also contains a broad range of styles and dialects, illustrating the region's rich diversity, all presented with the transliterated original text. To help conductors and singers, each piece includes: a poetic English translation below the staves and an introduction containing information on the composer or arranger, the folksong and text, performance notes, and a literal English translation. The collection also includes a historical introduction to the repertoire and a Mandarin Pronunciation Table.

The book is accompanied by a website that adds online support materials, including aural and written pronunciation guides for each piece, along with the recorded excerpts, most of which are provided by the Cantoría Hong Kong and Hong Kong Baptist University Choir.

Dr. **Yu Hui** (Dean of the College of Arts of Ningbo University College of the Arts) won a National Key Research Grant in Arts from the China Foundation for Social Science through a nationwide bidding process. Entitled "Interactive Influences of Music in China and Overseas in the Internet Age," it is so far the only such grant that has been given in the field of music in the nation. The total fund tops one million Chinese RMB. Those who are interested or have conducted any related research should please contact Dr. Yu for possible sponsorship from this grant (hui.yuu@gmail.com). Under Yu Hui's direction, the Ningbo University College of Arts hosted three conferences related to Chinese music:

- ◆ November 11-17, 2014, 13th Biannual Meeting of the Society for Chinese Music History, attended by more than 200 Chinese music historians and musicologists
- ◆ January 9-13, 2015, 8th International Conference of the Society for Oriental Music and & 1st International Conference on Jazz Cosmopolitan from East to West, attended by over 70 scholars from China, US, UK, Japan, Canada, New Zealand, South Korea, the Netherlands, Russia, Mongolia, Germany, Taiwan and Hong Kong
- ◆ April 17-19, 2015, 1st International Forum on Digital Musicology, with the theme of applications of digital technology on traditional music research, attended by over 20 scholars from China, Japan, UK, Germany, and Hong Kong

Recent Publications

Gong Hong-yu (宫宏宇). "Musical Education at the Dengzhou Boys' School and the Work of Julia B. Mateer." *Journal of Music in China* 5/1 (Spring 2015): 93-110.

— "国际视野下的中国音乐研究" [Chinese Music in a Global Perspective] 《中央音乐学院学报》 *Journal of the Central Conservatory of Music* 2014/3: 72-88.

— "他者审视：明末至民国来华西人眼中的中国音乐" [Chinese Music and Musical Practice in the Eyes of Western Travellers to China from the Late Ming to Early Republican Era] 《音乐研究》 *Music Research* 2014/4: 64-77.

— "古琴西徂史迹寻踪" [Tracing the History of the Guqin in the West] 《南京艺术学院学报》 *Music and Performance – Journal of the Nanjing Arts Institute* 2014/1: 72-89

— "上海开埠后教会音乐活动研究" [Church Music and Musical Activities in Shanghai, 1843 - 1911] 《音乐艺术》 *Art of Music* 2014/2: 50-63.

— "基督教传教士有关中国学校音乐教育之主张与实践" [Protestant Missionaries and Musical Pedagogy in 19th Century China] 《音乐探索》 *Explorations in Music* 2014/1: 72-79.

Member Profile: Colin McGuire

Colin P. McGuire is currently an Associate at the York Centre for Asian Research (YCAR). Having recently defended his doctoral thesis, he will receive a PhD in Ethnomusicology and a Graduate Diploma in Asian Studies from York University in June 2015. His work has been supported by a Social Sciences and Humanities Research Council Doctoral Fellowship, and he has been nominated for this year's Faculty of Graduate Studies Dissertation Prize at York.



As a practitioner of Chinese kung fu since 1997, Colin was drawn to the underexplored area of martial arts music. His dissertation, entitled "Music of the Martial Arts: Rhythm, Movement, and Meaning in a Chinese Canadian Kung Fu Club," was based on a long-term study of the gong and drum ensemble used to accompany kung fu demonstrations and the lion dance ritual. The research involved six years of performance ethnography at Toronto's Hong Luck Kung Fu Club and nine months of fieldwork with two groups in Hong Kong. It investigates the intersection of music, martial arts, dance, and ritual as a blurred genre. Colin argues that the transmission

process builds discourses of Chinese identity and resistance into the training, which are then embodied in performance. Related research interests include other styles of martial arts with music, the rhythm of combat, and sound/music in kung fu films. More generally he is interested in choreomusical relationships, embodied meanings in the experience of music, and music in situations where it is not the primary focus.

Colin has presented his work at meetings of the ICTM, the CSTM, and the Niagara Chapter of SEM, as well as at the Sport & Society conference and a joint workshop between the Chinese Academy of Social Sciences and YCAR. He has been published in *Dancecult* and the *Journal of Sport & Society*; he has an article forthcoming in *MUSICultures* and a chapter in *The Ethnomusicologist's Cookbook II*. Colin also has a MA in Electroacoustic Composition from York and has collaborated with numerous contemporary dancers/choreographers including on The Little Pear Garden Collective's production of *The Four Beauties of China*. His dissertation and other articles are available on his academia.edu page.

For more information about Colin's work, visit:

<https://about.me/colinpatrickmcguire>
<http://ycar.apps01.yorku.ca/>
<http://www.hongluck.ca/>
<https://dj.dancecult.net/index.php/dancecult/article/view/457/460>
<http://ijr.cgpublisher.com/product/pub.191/prod.63>
<http://littlepeargarden.com/>
<https://yorku.academia.edu/ColinMcGuire>

Recent Publications (cont.)

Gong Hong-yu (宫宏宇). "美国音乐家李伯曼对海外的中国音乐研究之贡献" [Fredric Lieberman and His Contribution to Western Studies of Chinese Music] 《人民音乐》 *People's Music* 2014/1: 88-90.

— "田边尚雄朝鲜、台湾、中国大陆访乐之行及其影响" [Tanabe Hsiao's 1921-1923 Research Trips to China and Korea and Their After-effects in China] 《中国音乐》 *Chinese Music* 2014/1: 28-39, 71.

— "从广东淘金客到谭盾——中华传统音乐文化在新西兰的传播 (1865-2013)" [From Cantonese Goldminers to Tan Dun – Chinese Music in New Zealand (1865-2013)] 《星海音乐学院学报》 *Journal of the Xinghai Conservatory of Music* 2014/3: 1-16.

— "Review of Ching-wah Lam, *The Idea of Chinese Music in Europe up to the Year 1800*." *New Zealand Journal of Asian Studies* 16.1 (June 2014): 151-154.

TSE Chun Yan and **LAM Shui Fong**, tr. English translation of Xu Shangying 徐上瀛 (1582-1662), *The Xishan Treatise on the Aesthetics of Qin Music* 谿山琴况. *Renditions* 83 (2015): 89-111.

Po-wei Weng. "Masculinized China vs. the Feminized West: Musical Intertextuality and Cultural Representation in *Once Upon a time in China I* and *II*." *The Yearbook for Traditional Music* 46 (2015): 142-60.

Obituary: Ma Shui-long

Prominent Taiwanese composer Ma Shui-long 馬水龍 died on May 2, 2015 at the age of 75 after a period of illness. Born in Keelung, Taiwan in 1939, Professor Ma became one of the first Taiwanese composers to gain international renown for his contemporary compositions. He studied composition at the Taiwan College of the Arts under Professor Xiao Erhua. He later studied with Dr. O. Sigmund at the Regensburg Music Academy in West Germany and received a Fullbright Scholarship to study in the United States where many of his works were performed and received international acclaim.

His compositions combine the musical traditions and techniques of both the East and the West. Some of his

most notable works include *The Peacock Flies Southeast* 孔雀東南飛 (1977), *Bangdi Concerto* 榔笛協奏曲 (1984), and *Guandu Sketch* 關渡素描 (1999). Professor Ma also served as the CEO of the Chew's Culture Foundation and initiated the concert series *Euterpe: Spring and Autumn*, which showcased works of over one hundred Taiwanese composers beginning in 1991. [Spring Autumn Music](#) 春秋樂集 continues to exist as an organization under the Chew's Culture Foundation that offers support to young Taiwanese composers for the promotion, performance and publication of new works.

Luca Pisano will be writing a tribute to him in the fall issue of the *ACMR Newsletter*.

2014 ACMR Prizewinners

Rulan Chao Pian Prize

Awarded to the best article on Chinese music, broadly defined, published in an English-language scholarly journal or edited volume

Chuen-Fung Wong, Macalester College

“Singing Muqam in Uyghur Pop: Minority Modernity and Popular Music in China”

Popular Music and Society 36(1): 98-118.

This essay is about the popular music of the Turkic-speaking Uyghur people in northwest China. It explores Uyghur pop as a repository of the indigenous *muqam* musical tradition. I look at how minority popular music, with its strong attachment to places and the experience of displacement, has made audible some of the dilemmas of

subaltern identities. I also demonstrate how traditional musical icons have afforded minority musicians a culturally situated place to encounter musical modernity. The multiplicity of stylistic influences in Uyghur pop allows musicians to articulate convincing practices of hybridity and to fashion a credible voice for the minority national self.

Barbara Barnard Smith Prize

Awarded to an outstanding student paper in the field of Chinese music, broadly defined, presented at the annual national SEM meeting

Yun Emily Wang, University of Toronto

“Sonic Expressions of Home and Returning in the Chinese Diaspora of Toronto”

(Presented at the SEM 2013 annual meeting in Indianapolis)

The Chinese diaspora in Toronto is diverse. An interwoven network of immigrants from Hong Kong, Taiwan, different parts of China, and across Southeast Asia, the identity of this group is constantly in flux, oscillating between internal fissions and outwardly projected unity. As an overview of a larger project, in this paper I posit that people negotiate the tension between diverse sub-ethnic identities and a pan-ethnic Chineseness by imagining different “homes.” Imaginations of China as a cultural home and of people’s specific places of origin are superimposed on their current homes (in Toronto), and experienced as a whole. I explore how longings for this complex “home” and prospects of homecoming are sustained at the intersections between various sonic expressions (including music, speech, and everyday sound). Such expressions

include onomatopoeically imitating festive music and noise in soundscapes of “home”; using regional accents to inflect different “homes” when speaking and singing; and talking about how music and speech at “home” will change in the future. I frame these musico-linguistically constructed imaginations of home, multiply conceived, within Edna Bonacich’s (1973) conception of immigrant cultures: immigrant communities maintain their boundaries by perpetuating concepts of a coherent home and prospects of returning, whether such home is actual or imagined, and whether the prospect is realistic or not. Ultimately, I show that sonic constructions of home and returning allow members of the diaspora to construct and enact both a pan-ethnic Chineseness and diverse sub-ethnic identities in Toronto.

A Report on the Wesleyan Chinese Music Ensemble

Joy Lu, Wesleyan University

May 3, 2015 was a beautiful Sunday evening on which the Wesleyan Chinese Music Ensemble presented its end-of-semester concert. The performance started at 7:00 pm while the sun was still bright in the sky and over the course of the eighty-minute concert, the golden streaks of sunlight gave way to the purple hues of dusk. Thirty-three members played nine pieces, including music performed by the full ensemble, the bowed-string section, the plucked-string section, small groups, *guqin* and *guzheng* solos, and a Taiwanese *xiaoyuan ming* (campus folk songs) that was arranged by this semester's two instructors, Ender Terwilliger and myself. I purposely chose World Music Hall, a pleasant space where there is little distance between the audience and performers. During the concert, I tried to interact with the audience by giving spoken introductions to the pieces and instruments and inviting the crowds to clap and snap their fingers with the rhythms. The concert was a success, if I say so myself. The members of the ensemble enjoyed the performance and we received a lot of positive response from the audience. This is my eighth semester directing the Wesleyan Chinese Music Ensemble (plus two semesters as a teaching assistant). From 2007 to the present, I have participated in the development of the ensemble. There were challenges of course, but a lot of enjoyment and valuable experiences as well. Thanks to ACMR for allowing me to contribute to this report.

The history of Chinese music communities at Wesleyan can be tracked back to the 1980s. Starting from the early

80s, there have been a number of student organized Chinese music groups at Wesleyan. In the fall of 2000, Levi Gibbs, '02, an East Asian Studies major, returned from the Shanghai Conservatory of Music, China, where he studied Chinese language, music, and *erhu* performance. In searching for an opportunity to continue his *erhu* lessons, Professor Su Zheng of the Music Department introduced Levi to Guowei Wang, an *erhu* master from the Shanghai National Music Orchestra who now lives in New York City. In Spring 2001, Guowei Wang and Susan Cheng, founder of the New York-based ensemble Music From China were invited by Prof. Zheng to give a lecture-demonstration at Wesleyan. The following year, Levi organized a student forum to study and play Chinese music. In the fall of 2002, the Chinese Music Ensemble became an official course cross-listed between the Music Department and the Center for East Asian Studies (now the College of East Asian Studies). Since then, Chinese music concerts have been held regularly on campus and more recently, off campus. From 2008, the ensemble has been led by the Music Department's PhD students, Po-wei Weng, Huan Li, and Ender Terwilliger. I am the ensemble's current director.

The Wesleyan Chinese Music Ensemble is a medium-sized ensemble. Over decades of collecting instruments and accessories from China and Taiwan, we now have enough instruments to accommodate about twenty people. Like other music performance courses at Wesleyan, the majority of players are undergraduate students. A few graduate students and a long-term



2015 Spring Concert: "Middle Kingdom" in Middletown: A Night of Chinese Music" (May 3, 2015)

Wesleyan Chinese Music Ensemble (cont.)

member, Alec McLane, the director of World Music Archive, round out the ensemble. Often students who become enthusiastic after playing in the ensemble buy instruments and continuing playing in the group.

Since 2009, the make-up of the ensemble has had some changes. In addition to Wesleyan students, some community members and alumni from the area started to participate in the class. Unlike students who come and go, these people stay. With the returning students (with their instruments), community members, alumni, and a couple of guests who come for the concerts, the ensemble swells in size. For example, we had thirty-three performers in the most recent concert, which is the largest number since the ensemble was established.

Interestingly, I have noticed the boom of Chinese students (broadly defined) in the past years. When I first came to Wesleyan and was the TA for the Chinese ensemble in 2007, only a third of the twelve members were Chinese. After returning from my fieldwork in Taiwan in 2013, I was surprised to find that among the fifteen members, four-fifths of them were Chinese, and this situation continues to today. It is possible that the recent surge of Chinese students contributed to this trend. Nevertheless, I feel like this class has become a place where Chinese people like to gather together, make friends, and even gain their “cultural heritage” and claim their “Chinese identity.”

The class introduces students to the modern Chinese ensemble and a variety of Chinese music styles. It is designed to be hands-on and experiential, encouraging students to explore the basic ideas of Chinese music and culture through weekly



Alec McLane playing the sheng (2014)

rehearsals, sectional practices, and performances. It is an undergraduate-level class for graded credit. When Guowei Wang was leading the ensemble, he held class once a week for two hours. In 2008, Po-wei and I took over the class and we decided to welcome as many students as possible. Students with no music background could join as long as they were enthusiastic and had potential. With the increasing number of beginners, we felt that students needed more rehearsal time. Therefore, we added a compulsory TA session into the course in the following year. From 2010 on, this class has held two-hour rehearsals twice each week.

The first meeting is an introduction to the class followed by an audition. During the audition, we test students' sense of time by asking them to read and clap with the rhythm. In the meantime we also interview them to get to know their musical backgrounds, instrument preferences, and class expectations. Once the students pass the audition, they are assigned an instrument. There are about twenty to twenty-five meetings in one semester. We normally spend the first couple of classes teaching students basic music concepts and performance techniques. During that time, students are divided into small groups where the beginners can learn their instruments from advanced performers. After several classes, students start to play together as a group. From simpler compositions, such as pieces of merely five sections—*chui* (winds), *la* (bowed-strings),



Performance on College of East Asian Studies Reunion/Commencement Weekend (May 24, 2014)

Wesleyan Chinese Music Ensemble (cont.)



The bowed string and plucked string sections in rehearsal

tan (plucked-strings), *da* (percussions) and *diyin* (bass)—to more sophisticated compositions, students gradually learn increasingly advanced and challenging materials. They are able to develop a sense of timing and rhythm and build their sense of community within the ensemble. In the middle of the semester, students meet with the instructor individually for a midterm exam. They need to play what they have learned. I feel it is also a good opportunity to get feedback from the students and to see if any of them needs further assistance.

The ensemble uses cipher notation and the moveable-*do* system, the most widely adopted method in Chinese music ensemble today. Our repertoire contains both traditional and contemporary instrumental pieces as well as different regional styles. For the full ensemble

that consists of beginners, we normally focus on two or three keys in one semester. Li Chün-p'ing's arrangements are a quite useful place to start because they are five-part arrangements.¹ We also play pieces that are composed for full orchestra, such as *Yaozu wuqu* (Dance of the Yao People) and *Jinshe kuangwu* (The Frantic Dance of the Golden Snake), but adjust them to our ensemble. Because Po-wei and I were trained in Taiwan, and I had plenty of experience teaching Chinese music orchestras and ensembles in Taiwan prior to coming to the US, we also adopt music that is composed by Taiwanese composers,

¹ Li Chün-p'ing 黎俊平, *Jichu minzu guanxian yuepu* 基礎民族管弦樂譜 [Music scores for Chinese orchestra – Basic level] (Taipei: Taiwan jingdian yishu wenhua shiye, 1986).



**Group picture, taken on 2014 Spring Concert:
“Spring Harmony: Chinese Music Concert” (April 2014)**

Wesleyan Chinese Music Ensemble (cont.)

such as *Ziyou de Tiandi* (Freedom of the Earth) by Cheng Si-Sen and *Quanshige* (Persuade the World Tune) by Liu Wen-Hsiang. Students and members with more experience and advanced skills are given the chance to play in small groups and/or to play solos (by themselves or accompanied by the ensemble). It could be *Jiangnan sizhu* (silk and bamboo), Cantonese music, an ancient piece for *guqin*, Chinese revolutionary songs, or our own compositions, depending on performers' preferences and abilities.



Playing for Chinese New Year (February 2010)

There are several challenges that I encountered when instructing the Chinese ensemble at Wesleyan (and in the US). One of them is to teach all kinds of instruments. On top of various kinds of percussion, there are at least twelve kinds of instruments in our ensemble: *dizi*, *sheng*, *erhu*, *gaohu*, *zhonghu*, *yangqin*, *guzheng*, *pipa*, *liuqin*, *zhongruan*, *daruan* and *saxian*. My expertise is in the bowed-string instruments, i.e. *erhu*, *gaohu* and *zhonghu*. For the plucked strings and the winds, I could only guide at a very basic level. The strategy is to have advanced members and professional players come as guests to guide students. Yet, not all the instruments are always covered and guests usually come just once or twice. Also, as mentioned above, the ensemble is designed as a college course, and most students stay for only one or two semesters. The challenge of this mixed-level group is that we always need to spend time teaching the basics, and the pieces we can play together are relatively limited.

Another challenge is to maintain and repair the instruments. The weather in Connecticut is rather dry for Chinese instruments; specifically, we lack humidity control in our instrument room. Materials like bamboo, snakeskin, leather, and wood break easily. Moreover, we

must move the instruments often since we share a space with other classes, and this raises the risk of damage. Once the instruments are damaged, they are hard to repair due to the lack of resources. For example, we have a 36-pipe *sheng* that we cannot fix ourselves and we are unable to find a repairman on the east coast of the US.

It has been over three decades since the Wesleyan Chinese Music Ensemble came into existence and fourteen years since it became an official college course. This ensemble has become an active music group where students and members from diverse backgrounds can learn and perform; its concerts attract audiences from both Wesleyan and the greater community. In addition to playing school concerts, the ensemble has received invitations to perform at senior centers, charity events, and Chinese New Year celebrations, and to demonstrate Chinese music in classes and workshops. In the near future, I am hoping that the ensemble can be expanded into two groups, beginner and advanced. We then could spend more time focusing on developing the beginners' playing technique and helping advanced members understand and play more sophisticated pieces—perhaps even discuss, analyze, and compose music. Moreover, a theoretical introduction to Chinese music culture could be presented alongside practical training.

And so the sun has set on another semester of Chinese ensemble. The concert is always bittersweet. We enjoy presenting our accomplishments to the audience, but also know that it will be the last time we meet as an ensemble. While it is always sad that we must say goodbye to our old members, I look forward to seeing the returning students and welcoming new members next year!!!



Students played in small groups during regular class meetings (February 2014)

A Report on the Smithsonian Folklife Festival 2014

Charlotte D'Evelyn, California Institute of the Arts

The forty-eighth annual Smithsonian Folklife Festival ran from June 24 to June 28 and July 1 to July 5, 2014 on the National Mall in Washington, D.C.

The festival featured two main sections: “Kenya: Mambo Poa” and “China: Tradition and the Art of Living.” It is not the first time that China has been featured at the Smithsonian festival—past festivals with Chinese participants include “Mekong River: Connecting Cultures” (in 2007) and “The Silk Road: Connecting Cultures, Creating Trust” (in 2002)—however, it is the first time that China has been given its own named program at the festival.

A number of Chinese music scholars, most of them current or past ACMR members, served at the festival as presenters, including **Helen Rees, J. Lawrence Witzleben, Nora Yeh, Sue Tuohy, Jessica Anderson Turner, Levi Gibbs,** and myself, **Charlotte D'Evelyn.**

The “China: Tradition and the Art of Living” program included nine main sites that visitors could visit along the mall:

- ◆ To the sky: hands-on crafts including kite-making and assembling Miao *lusheng* pipes
- ◆ From the land: including embroidery, batik, porcelain, and Dong arts
- ◆ Through the seasons: including paper cutting, calligraphy, and silk sachet pouches



Performance of hua'er folk song

- ◆ Teahouse commons: sessions in which presenters explained their art and culture with the help of a translator (examples include: storytelling and courtship songs of the Miao; biking, health and environment in China; ethnicity, safeguarding, and cultural heritage; and cross-program talks between presenters from the China and Kenya programs)
- ◆ Five spice kitchen: various cooking demonstrations including dumplings, Sichuan hot pot, and Mongolian milk tea
- ◆ Dragon-lion cart: puppet performances and Wu opera performances



An expert demonstrates sidewalk calligraphy and teaches children

Smithsonian Folklife Festival (cont.)



Flower plaque and its constructors

- ◆ Family time: close-up demonstrations (including martial arts and puppetry) and Chinese language lessons
- ◆ People's park: recreation of a public park in urban China, including ongoing activities and demonstrations such as *t'ai chi*, flower drum lantern dance, water calligraphy, and badminton
- ◆ Kite-flying: demonstrations of kite-flying
- ◆ Moonrise pavilion (main stage): performances of Leishan Miao music and dance, Zhejiang Wu opera, Quanzhou puppetry, Dimen Dong folk chorus, *hua'er* folksong, Mongolian neo-traditional ensemble music from Beijing-based Ih Tsetsn, Qiang polyphonic singing by the Sichuan-based Biman Brothers, and an evening performance by US-based *pipa* player, Wu Man

Successful and vibrant from the point of view of the thousands of visitors, the festival did an excellent job of hiding a range of tensions among festival organizers, participants, and representatives from the China Arts and Entertainment Group (CAEG), the large state-owned enterprise that operates China's cultural exchange initiatives and oversaw the programming for the festival. There ended up being genuine conflicts of interest over how groups presented themselves to American audiences, particularly over the use of canned musical accompaniment.

Whereas the Smithsonian presentational aesthetic tends to be in favor of live, acoustic music with as much sense

of connection to "tradition" and "the past" as possible, the Chinese presenters sought to enliven their performances with the energy and vibrancy of the spectacles they normally perform on Chinese television. The preferred presentational aesthetic of the Zhejiang Wu Opera performers, for instance, included the use of canned music with a techno beat (instead of live singing or instrumental ensemble), to which the opera troupe performed acrobatics. To the Smithsonian organizers and the Chinese music scholars present, it was a shame to substitute live music with

a soundtrack that sounded beyond "cheesy." But ultimately, the will of the performers and the CAEG monolith prevailed in determining how the opera troupe chose to present itself.



Ih Tsetsn member Jirigala plays the morin khuur

Smithsonian Folklife Festival (cont.)

Looking at the festival program, Chinese minority arts had a strong presence at the festival, as is common in national representations of China by the PRC. Other than the theater forms of Wu opera and puppetry, the main stage (with capacity for several hundred audience members) was dominated by performances by minority groups: Miao and Dong from Guizhou, Tibetan *hua'er* singers from Qinghai, Qiang from western Sichuan, and Mongols from Beijing (largely hailing originally from Inner Mongolia). The absence of performers from the politically contentious regions of Tibet and Xinjiang is notable (residents of Xinjiang are currently restricted from foreign travel), as is the selection of the close-to-home Mongolian ensemble *Ih Tsetsn* from Beijing rather than any number of valid choices that could have been drawn from Inner Mongolia. The inclusion of the politically subdued Tibetan *hua'er* singers from Qinghai appears a strategy to include Tibetans within a coherent vision of a unified China, unified in politics as well as in a song genre shared by the Han Chinese and several minority groups.

As a presenter for the *Ih Tsetsn* Mongolian ensemble, I noticed the absence of any mention of the nation of Mongolia in the cue sheets written by the group's artis-

tic manager and CCTV producer, Zhu Zhizhong. I freely inserted my own edits into these cue sheets, especially when it came to mentioning the controversial UNESCO designation of *hoomii* throat singing (taught to the Inner Mongols by Mongolian and Tuvan teachers in the past decade) as Chinese Intangible Cultural Heritage.

Overall, barring any tensions beneath the surface, the festival was extremely successful. I interacted with dozens of visitors who left with more knowledge about China (and in my group's case, Inner Mongolia) than they came with, and many hoped to learn more in the future.

Personally, my favorite part of my involvement in the festival was observing the cross-cultural creativity that happened at the festival between the Inner Mongols, Kenyans, and other local folk musicians (including bluegrass banjo player, Abigail Washburn), particularly during the hotel parties every evening. Although I have some difficulty with loud noise (and these evening gatherings got very loud!), I appreciated how *rendo* this cross-cultural engagement became and how the musicians, unable to speak to one another in a common language, were receptive and enthusiastic about each other's music.



Zhejiang Wu Opera Troupe

Report on the 2014 ACMR Annual Meeting

Charlotte D'Evelyn, California Institute of the Arts

The 2014 Annual Meeting of ACMR took place on the evening of November 13, 2014 at the Wyndham Grand Pittsburgh Downtown. Thirty-five people were present at the meeting, including twenty-nine paid members.

The meeting opened with a slide-show presentation and tribute to **Rulan Chao Pian** (1922-2013), written and assembled by **Bell Yung** (not present at the meeting) and read by **Lei Ouyang Bryant**. The presentation beautifully chronicled the academic work of Rulan Chao Pian and included a rich collection of photographs featuring her fieldwork travels in Korea, encounters with *p'an-sori* singers, vacation trips to Hong Kong, a visit with the eminent musicologist Yang Yinliu before his death, a meeting with the renowned *qin* player Lin Youren, and a shot together with her father, the well-known composer Chao Yuanren. Rulan Pian's humourous and spontaneous side came out through photos of an impromptu group singing gathering with Ms. Pian and her students at SEM and CHINOPERL conferences in the 1990s. Students of Ms. Pian featured throughout the photographs included Robert Provine, Bell Yung, Joseph Lam, Amy Stillman, and Yu Siu-Wah. Among the final photos of Rulan Pian was one taken at her 90th birthday party in 2012. Lei remarked on the impact that Rulan Chao Pian had on the field of Chinese music as a legendary mentor-teacher-scholar for whom we should take time to honor and remember.

The two presentations this year were explicitly oriented around issues related to Chinese music pedagogy, a new



Lei Ouyang Bryant reads Bell Yung's Tribute to Rulan Chao Pian

thematic focus chosen for this year that took the place of the usual research paper offerings featured at ACMR meetings in the past.

Po-wei Weng (Wesleyan University) gave a lively presentation entitled "Speaking Percussion, Performing Language" in which he demonstrated how to teach *jingju* percussion through coordinated oral recitation of *jingju* percussion syllables (*luogujing*). Po-wei's humorous and energetic demeanor was engaging and brought audience participants to laughter at several points in the presentation.



Presenters at ACMR 2014, Po-wei Weng and Yuan-Yu Kuan

Yuan-Yu Kuan (University of Hawai'i) expounded on his experience as a teacher of Chinese instrumental music in his presentation, "Teaching *Jiangnan Sizhu* in a Euro-American Context." Kuan offered strategies to teach *Jiangnan sizhu* with its spirit of musical creativity to non-practitioners of Chinese music (and sometimes even non-musicians entirely). To teach the principle of *jiahua* (ornamentation), Kuan usually starts by teaching the basic *sizhu qupai* "Lao Liuban" and progresses later to the ornamented "Hua Liuban" version of the melody. The students are thereby able to learn how melodies are expanded into their ornamented forms. Kuan offered a brief demonstration of the piece on the *erhu* and showed how to add ornamentation techniques specific to the *erhu*, such as slides and trills. The business meeting began with announce-

ACMR Annual Meeting (cont.)

ments of the winners of the two ACMR paper prizes for 2014. The Rulan Chao Pian Prize for Best Article published in 2013 went to **Chuen-Fung Wong** (Macalester College) for “Singing Muqam in Uyghur Pop: Minority Modernity and Popular Music in China,” published in *Popular Music and Society*. The Barbara Barnard Smith Prize for Best Student Paper presented at the 2013 SEM Annual Meeting went to **Yun Emily Wang** (University of Toronto) for “Sonic Expressions of Home and Returning in the Chinese Diaspora of Toronto.”



Lei Ouyang Bryant gives ACMR 2014 prizewinners Yun Emily Wang and Chuen-Fung Wong their prizes

Other business items included:

- Ongoing work with Nora Yeh to set guidelines for the Ruby Chao Yeh Student Travel Award
- Report from Alan Kagan on the healthy financial status of the association and distribution of limited-edition keepsake pens labeled “ACMR Pittsburgh 2014”
- Report and submission solicitations from newsletter editor Gloria Wong
- Report and submission solicitations from bibliography editor Alec McLane, and reminder that for all Chinese-language citations, the submitter must provide simplified characters, pinyin Romanization, and the translated title in English
- Announcement that ACMR will begin work to seek non-profit status, now that the ACMR Constitution and Bylaws have finally been ratified by the membership
- Finally, congratulations to the newest ACMR officers!
 - ACMR President: **Chuen-Fung Wong**, Macalester College
 - Secretary: **Jessica Anderson Turner**, Indiana University, Birthplace of Country Music Museum
 - Member-at-Large: **Sue Tuohy**, Indiana University



Three successive ACMR presidents, Frederick Lau, Lei Ouyang Bryant, and Chuen-Fung Wong



Some of the attendees of ACMR 2014

Chuen-Fung Wong

Macalester College
president

Jessica Anderson Turner

Indiana University and Birthplace
of Country Music Museum
secretary

Alan Kagan

Univ. of Minnesota, Twin Cities
treasurer

Sue Tuohy

Indiana University
member-at-large

Elise Anderson

Indiana University
student member

Yuan-Yu Kuan

University of Hawai'i, Manoa
student member and
bibliography editor

Meredith Schweig

Emory University
bibliography editor

Aimei Luo

Chinese University of Hong Kong
bibliography editor

Alec McLane

Wesleyan University
bibliography editor

Theodore Kwok

University of Hawai'i, Manoa
website editor

Gloria Wong

Independent scholar
newsletter editor

Lars Christensen

Univ. of Minnesota, Twin Cities
newsletter editor

Adam Kielman

Columbia University
newsletter editor

UPCOMING CONFERENCES

June 22–24, 2015

AAS-in-Asia conference: "Asia in Motion: Ideas, Institutions, Identities"

Academia Sinica, Taipei, Taiwan

<http://aas-in-asia.meeting.sinica.edu.tw/>

July 16–22, 2015

43rd International Council for Traditional Music World Conference

Kazakh National University of Arts, Astana, Kazakhstan

<http://www.ictmusic.org/ictm2015>

October 22–25, 2015

19th International CHIME Meeting: "The New Face of Chinese Music"

Haute école de musique de Genève, Geneva, Switzerland

<http://www.chime2015.org>

November 18–22, 2015

114th American Anthropological Association Annual Meeting: "Familiar/Strange"

Colorado Convention Center, Denver, Colorado

<http://www.aaanet.org/meetings/>

December 3–6, 2015

60th Annual Society for Ethnomusicology Meeting

University of Texas at Austin, Austin, Texas

<http://www.indiana.edu/~semhome/2015/index.shtml>

March 31–April 3, 2016

Association for Asian Studies Annual Conference

Sheraton Seattle Hotel and Washington State Convention Center, Seattle, Washington

<http://www.asian-studies.org/Conference/>

CFP deadline: August 6, 2015

March 31, 2016

CHINOPERL (Chinese Oral and Performing Literature)

Annual meeting in conjunction with AAS

<https://chinoperl.osu.edu/conference>

ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the 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 an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to **Ted Kwok** at tedk@hawaii.edu.

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Gloria Wong** at gloria.n.wong@gmail.com. Back issues are available at <http://acmr.info/>.