

ASSOCIATION FOR  
CHINESE  
MUSIC  
RESEARCH

中國音樂研究會

# *Newsletter*

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## ASSOCIATION FOR CHINESE MUSIC RESEARCH

## 中國音樂研究會

## Newsletter

Volume 4, No.2/Summer 1991

Editor: Bell Yung

Assistant Editor: Helen Rees

Contributing Editors: Kyle Heide, Theodore Kwok

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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 for Ethnomusicology in October-November.

The ACMR *Newsletter*, published twice a year at the Music Department of the University of Pittsburgh, encourages its 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 enquiries 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 \$8 for individuals \$5 for students, and \$15 for institutions. Overseas subscriptions add \$5 for mailing. Make checks payable to the University of Pittsburgh.

## From the Editor

As ACMR celebrates its fifth anniversary this year, our *Newsletter* ventures into several new directions. Robert Grimes's "Annotated Bibliography on Chinese Music and Ritual," the result of a term project for a course on Chinese music, should be a useful research tool (see p.13). We welcome critical comments on it, and hope that its publication will induce other scholars to submit and share similar bibliographies on specific areas of Chinese music.

"Bibliography on Chinese Music since 1985", a project splendidly begun by Su de San Zheng and published in the last two issues of the *Newsletter*, will be taken over by Theodore Kwok. He will compile a regular feature, "Current Bibliography on Chinese Music," and reprint the entire bibliography periodically in future issues. Please send information to

Theodore Kwok  
 University of Hawaii  
 Sinclair Library  
 Music Collection  
 2425 Campus Road  
 Honolulu, Hawaii 96822 U.S.A  
 tedk@uhunix.bitnet [BITNET]  
 tedk@uhunix.uhcc.hawaii.edu [INTERNET]

Kyle Heide calls our attention to the importance of sharing information and experience in the teaching of Chinese music. Please read his proposal on p.9 and watch out for his column in the next issue, which, we hope, will become a regular feature.

Some of us have easy access to the many publications in Chinese from the PRC, Taiwan, Hong Kong and elsewhere, while others may not. The *Newsletter* provides the appropriate channel for the sharing of such information. As an experiment, I have included in this issue the translation of a short article from a recent issue of one of the most widely read music magazines from PRC (see p.10). Your comments and similar contributions are most welcome.

In 1990, two small grants from the Association for Asian Studies and the China Council of the University of Pittsburgh enabled ACMR to meet the cost of production and mailing of the *Newsletter*, the hiring of student assistants, expenses incurred at the semi-annual meetings (for example, display of the *Newsletter* at the book exhibits), and other expenses such as copying and long-distance phone calls. In order to be self sufficient, the annual membership fees for 1992 will be increased as follows:

Regular membership: \$8  
 Institution membership: \$15  
 Student membership: \$5  
 Overseas membership add \$5 for mailing

Membership renewal forms will be sent in October.

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**The Tenth Semi-Annual Meeting of ACMR** was held on Friday, April 12, 1991, 6 pm to 8 pm, at the New Orleans Marriott Hotel, Room Mardi Gras F, in conjunction with the annual meetings of the Association for Asian Studies and CHINOPERL. Three reports were presented:

Frederick Lau (University of Illinois at Urbana-Champaign). "Music and Musicians of the Traditional Chinese *Dizi* in the People's Republic of China."

Bell Yung (University of Pittsburgh). "Programmatic Labeling and Formal Structure of the *Guqin* Composition *Jiukuang*."

Su de San Zheng (Wesleyan University). "Taishan *Muyu* Songs in New York City."

Those present were Isabel Wong Capwell, Wing-Chi Chan, Alan Kagan, Frederick Lau, Chun-Jo Liu, Lindy Li Mark, Rulan Chao Pian, Ralph Samuelson, Sue Tuohy, Bell Yung, Sai-Shing Yung, Su de San Zheng.

At the 43rd annual meeting of the **Association for Asian Studies**, two ACMR members presented papers:

Sue Tuohy (Indiana University). "The Presentation and Sacralization of Chinese Culture in Tourism."

Rubie Watson (University of Pittsburgh). "Constructing Histories of the Beijing Massacre."

At the 23rd annual meeting of **CHINOPERL**, three ACMR members presented papers:

Mark Bender (Ohio State University). "Yang Shen: A Folk Arts Worker of the Yi Nationality."

Chun-Jo Liu (University of Minnesota). "Two Performances of *The Orphan Zhao Recaptured*", with videotape.

Sai-Shing Yung (Princeton University). "Cantonese Opera Groups in New York City."

Other papers of interest to ACMR members at the CHINOPERL conference included:

Fan-Pen Chen (University of Calgary). "Portrayal of Women in Yuan *Zaju*."

Bao Chengjie (Traditional opera Research Institute, Beijing). "From *Bajiaohu* (medley) to *Quju* (drum song drama)."

Dana S. Bourgerie (Ohio State University). "*Eating the Mosquito*: A Cantonese Version of *Frere Jacques*."

Cai Yuanli (Folk Arts Research Institute, Beijing). "The Current State of *Quyí*", with videotape.

Don Sutton (Carnegie Mellon University). "Festival Procession in Taiwan: A Performance Analysis", with videotape.

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## Eleventh meeting of ACMR and Call for Papers

The eleventh semi-annual meeting of ACMR will be held in Chicago on Thursday October 10, 1991, in conjunction with the annual meeting of the Society for Ethnomusicology. ACMR members will be notified of the time and place of meeting in early September. Proposals for presentation should be sent by August 15, 1991 to Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; FAX# 412-624-4180; e-mail: byun@pittvms. 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.

## Other forthcoming meetings of interest

Compiled by Kuo-huang Han and Bell Yung

### July 3 to 5, 1991

An International Conference on Chinese Ritual Drama will be held at the Institute for Chinese Culture at the Chinese University of Hong Kong, co-sponsored by the Institute and the School of Humanities and Social Sciences of Tsing Hua University (Taiwan). For information, contact

Dr. Sau-Yan Chan  
Music Department  
The Chinese University of Hong Kong  
Shatin, Hong Kong  
Tel. 852-695-2515/852-603-5098.

### July 3 to 9, 1991

The International Council for Traditional Music (ICTM) will hold its 31st World Conference at the Hong Kong Cultural Centre, Kowloon, Hong Kong. As the major theme of the conference is "Current research in Chinese music," with sub-theme of "Hong Kong and Macau's role in the innovation and modernization of Chinese music," a large number of panels should be of particular interest to ACMR members. These include Western Music in Asia, Source Studies in Chinese Music, Issues in Chinese Historical Studies, Chinese Music in Hong Kong, China and its Neighbors, Musical Instruments and Instrumental Music [of China], Music of Chinese National Minorities, Chinese Folk Song, Taoism and Chinese Music, Buddhism and Asian Music, Islam and Asian Music, and Politics, Policy and Methodology (focus on China). In addition to scholars from all parts of the globe, thirty of the most prominent scholars from the PRC will present papers. Other activities include video showings, nightly concerts, exhibits, workshops, and special tours. For information on registration and accommodation, please contact

Dr. Pen-yeh Tsao  
Music Department  
The Chinese University of Hong Kong  
Shatin, Hong Kong.

### July 7 to 12, 1991

The International Sinodance Association (ISDA) will hold its annual festival at the Hong Kong Academy for Performing Arts, Wanchai, Hong Kong. The program includes choreography workshops, seminars, dance criticism workshop, dance video screening sessions and four evenings of performances, featuring works by choreographers of Chinese heritage from United States, Canada, Malaysia, Singapore, Taiwan, PRC and Hong Kong. The festival is presented in association with The City Contemporary Dance Company and The Academy for Performing Arts, and is partially funded by The Council for the Performing Arts. Registration fee is HK\$100, which includes admission to all programs. For enquiries and pre-registration, contact

Marie Hung  
ISDA  
G/F, 110 Shatin Pass Road  
Wong Tai Sin, Kowloon, Hong Kong  
Tel. 322-9616, Fax# 852-351-4599.

September 7 to 8, 1991

The Chinese Society for Ethnomusicology 中國民族音樂學會 (Taiwan) will hold its first meeting at the National Taiwan Normal University (tentative) in Taipei. The main theme of the meeting is "The change in traditional music in Taiwan since the end of the Japanese occupation"; sub-theme is "A review of the past and the future of scholarly research and the performing arts". All abstracts must be submitted by the end of May 1991. For information, contact

Professor Hsu Tsang-houei 許常惠  
at 台北市忠孝東路4段59號8樓之6.

September 23 to 29, 1991

The European Foundation for Chinese Music Research (CHIME) will hold its first annual meeting in Geneva, Switzerland, in conjunction with the eighth annual meeting of the European Seminar in Ethnomusicology. For information, contact

CHIME, c/o Frank Kouwenhoven  
Post Box 11092  
2301 EB Leiden  
The Netherlands.

October 10 to 13, 1991

Annual meeting of the Society for Ethnomusicology (USA) at the Palmer House Hotel, Chicago. For information, contact

Professor Don Roberts, Chairman of Local Arrangements Committee  
530 Hinman Ave.  
Evanston, IL 60202

October 14 to 17, 1991

Zhongguo nanyin xuehui 中國南音學會 [Nanyin Society of China] will hold its second conference in Quanzhou, Fujian province, PRC. Proposals must be submitted by end of May, completed papers submitted by end of July. For information, contact

福建省泉州市  
南俊巷1053號  
歷史文化中心  
中國南音學會.

January 5 to 9, 1992

The Dongfang Yinyue Xuehui 東方音樂學會 [Oriental Music Society] of Shanghai will hold its third annual meeting at the Shanghai Conservatory of Music (postponed from June 21 to 25, 1991). The themes are:

1. Characteristics of Chinese music and Oriental music, their influence and contribution to world music, and the direction of their future development;
2. Role, function and development of Chinese music in Oriental music cultures;
3. Historical interactions between Chinese music and other Oriental musics; mutual influences and acculturations;
4. Traditional musical genres in Oriental music cultures.

For information, contact

Oriental Music Society  
P.O. Box 47, Shanghai Conservatory of Music  
20 Fenyang Road, Shanghai 200031, PRC.

## Music and Musicians of the Traditional Chinese *Dizi*

Frederick Lau

California Polytechnic State University at San Luis Obispo

(Summary of paper read at the tenth semi-annual meeting on April 10, 1991)

Music of the Chinese bamboo flute -- the *dizi* -- is a genre frequently heard in concerts and taught in conservatories and music academies in the PRC today. Often portrayed by scholars and critics alike as a "traditional" musical genre descended from the past, interestingly, the current solo *dizi* repertory is made up mostly of compositions which have emerged since 1949. My recently completed dissertation (University of Illinois, 1991) examines the characteristics of the corpus of music, the reason for its emergence, its performers and their background.

The research for my dissertation is based on a year of fieldwork (1986-7) in the PRC, where I was based at the Shanghai Conservatory of Music. During that period, I made frequent visits to other major cities to meet *dizi* players and teachers of various regions. My goal is to understand this music from both the practitioner's and the scholar's perspective. My fieldwork consisted of taking *dizi* lessons, interviewing *dizi* performers, learning about the performance practice and the repertory, and, most importantly, about their attitudes to and views on their music.

Chinese instrumentalists of traditional music in the post-1949 period can be broadly classified into two categories, *zhuanye* (specialist) and *minjian* or *yeyu* (amateur). In my dissertation, I studied the life and career path of three generations of *zhuanye* professional *dizi* performers. The first generation comprises several low-class regional *dizi* players who were active before 1949. They were promoted by the state after the 1949 revolution largely because their social origin and background exemplified the populist ideology. Among them are Feng Zicun, Lu Chunling, Zhao Songting, Wang Tiechui, and Liu Guangyue. Although their music is extracted from the *dizi* style found in a number of regional ensembles, these players are credited with establishing a seminal model for the solo *dizi* repertory.

The second generation of players, who are in their mid to late forties, includes Yu Xunfa, Kong Qingbao, and Jian Guangyi. These players are all established *dizi* soloists and renowned teachers. As all of them were either students of, or had received guidance from, the first group of players, their composition and playing styles are mainly an expansion of those established by the early players. The third group of players are those in their thirties. They were all trained in the conservatories and are gradually making a reputation as teachers and solo performers.

In terms of training and education, there has also been significant change in the post-1949 period. Unlike the early *dizi* players who learned their performance skills by role modeling or simply by imitation, anyone who wants to be a professional *dizi* performer today has to be trained either at a conservatory or as an apprentice to a major performing troupe. Admission to a conservatory is very limited and competitive. For example, when I was at the Shanghai Conservatory, they had only two full-time *dizi* students. Players have to go through rigorous training and constantly take part in concert performances. The training material includes daily exercises and learning the concert repertory. This may perhaps explain why there is a sharp distinction between the amateur and professional players in their way of discussing the music and *dizi* practice.

By examining *dizi* pedagogical materials of different periods and from my training as a *dizi* player at the Conservatory, I noted that the contemporary training method is rigorous, systematic and structured, because it has been refined and formalized in recent years. *Dizi* performers and pedagogues pay a great deal of attention to details during training and performance in order to develop the virtuosity and accuracy of a player. Hence their playing style is highly stylish and meticulous in contrast to that of the *minjian* musicians, which is more spontaneous and less rigid. However, a by-product of this pedagogic development is that it disparages other playing styles and establishes an aesthetic boundary for others. That is why the conservatory students considered the performance of the *minjian* players to be inferior. The canonization of *dizi* practice has essentially become a way for the *zhuanye* players to secure and maintain their élitist position.

The analysis of the music is based on a total of 372 pieces that I collected. In the appendix I of my dissertation compiled a catalogue of these pieces, each accompanied by the composer's name, the date, origin, key and meter and formal structure. *Dizi* music is generally classified into three categories: traditional pieces (*chuantong qumu*), composed pieces (*chuangzuo qumu*) and imported pieces (*wailai qumu*). I notice that all pieces share similar characteristics. All are composed and written. Musical details are notated, from the key to the type of *dizi* and musical nuances. There is always a title, and the majority are political in tone. Often, pieces are accompanied by extensive program notes explaining and describing the music. The structure of the pieces is also somewhat standardized in a fast-slow-fast format. However, there is a tendency to break away from this pattern in more recent compositions. A cadenza is frequently inserted in order to demonstrate the performer's skills. In fact, younger players and composers, instead of following this norm, are trying to establish their own personal style and experimenting with more innovative ideas and performing techniques.

Consideration of all the evidence pertaining to the history of the repertory leads to the conclusion that the current solo *dizi* repertory is an "invented tradition" recently emerged rather than one derived directly from an earlier practice. The musical characteristics, performance context, and aesthetic principles of *dizi* music demonstrate that this musical genre has evolved from a mass-oriented music into a highly specialized musical tradition, ironically contrary to Mao's original vision of the populist role of music in society. As this music gradually became a sophisticated and complex musical genre, it began to move further away from the people whom it was designed to serve.

\* \* \*

### Programmatic Labeling and Formal Structure in the *Guqin* Composition Jiukuang

Bell Yung

University of Pittsburgh

(Summary of paper read at the tenth semi-annual meeting on April 10, 1991)

It is well known that, with few exceptions, Chinese instrumental compositions have programmatic content. This feature is most obviously reflected in the titles of the traditional repertory, which may depict scenes of nature, suggest moods, allude to well-known historical or fictional personalities and incidents, describe social activities, or some combination of the above.



For most compositions, such titles, hence implied programmatic content, are passed along orally from one generation to the next; but for the large repertory of *guqin* music, they are written down and appear alongside the tablature notation. The large number of *guqin* handbooks show that, besides the title, another kind of labeling widely used is the programmatic headings for various sections within a composition.

There is yet a third kind of programmatic labeling found for a small number of compositions in some *guqin* handbooks. When a musical phrase or a short section needs to be repeated, instead of recopying the tablature notation, that section of notation is marked at both ends with two words for later reference. For example, in the composition *Guanglingsan*, one passage is marked by the character *hu* in the beginning, and by the character *you* at the end. Later on in the composition, an instruction states, "play again from *hu* to *you*."

Labels of this kind, which I shall call programmatic markers, are rarely used in the instrumental repertory as a whole; a preliminary survey of the *guqin* handbooks shows that they are also seldom employed for *guqin* music. However, several pieces in the three-volume *Shenqi Mipu* (of 1425) make use of such markers. Interestingly, proportionately a larger number of compositions (nine) in the first volume (with a total of sixteen) uses these markers than in the other volumes. This point is noteworthy because it is generally acknowledged that the first volume contains much older compositions than the other two volumes.

The titles of the nine compositions in volume and their programmatic markers are as follows:

廣陵散	呼幽			
高山	山			
流水	大川	汪洋		
玄默	兩忘	古音		
招隱	招隱			
酒狂	狂歌	飲	仙酒	天地
秋月照茅亭	秋月			
小胡笳	胡笳			
頤真	頤真	黃鐘		

Several observations can be made:

1. The programmatic markers generally correspond to the programmatic content of the entire composition as implied by the title and other literary evidence.
2. In six of the compositions, only one set of programmatic markers is used in each piece. In three compositions, two sets of programmatic markers are used in each piece. The composition *Jiukuang* stands out from the rest in having four sets of programmatic markers.
3. In all the compositions with markers except *Jiukuang*, the marked passage is repeated only once later in the composition. But in *Jiukuang*, some of the marked passages are repeated twice or more.

Programmatic markers in *Jiukuang* are found to provide important data in determining the formal structure of the composition.

\* \* \*

## Teaching Chinese Music: A Proposal

Kyle Heide  
Indiana University

The Association for Chinese Music Research has provided a beneficial forum for sharing research results within our community of members, broadening our knowledge of the field in general and linking us with other specialists who can point us in the right direction when we are called upon to speak or write beyond the limits of individual expertise. For most of us, one of our responsibilities is (or will be) education, teaching about various aspects of Chinese music to diverse audiences. I propose that we address this important facet of our existence as students and educators in subsequent issues of the ACMR Newsletter, since what and how we teach will certainly have an effect on subsequent generations of Chinese music scholars, on multicultural education, and on some individuals who may eventually serve on the committees of grant agencies, school boards, and so on.

I would like to begin a regular column on Teaching Chinese Music. The column could feature contributions from ACMR members in any of the following categories:

- 1) Syllabuses of courses on Chinese music, either those taken as a student or presented as an instructor.
- 2) Bibliographies of texts and reading materials used, with or without annotations.
- 3) Suggestions for the use of specific recordings or videotapes, and where these resources may be found.
- 4) Anecdotal experiences from students and teachers, humorous, didactic or otherwise.
- 5) Profiles of specific teachers or programs, past or present.
- 6) Ideas on how to adapt specific topics within Chinese music for different kinds of audiences and while under various time constraints.
- 7) Editorial discussions and exchanges between members for the purpose of brainstorming, problem-solving, or consciousness-raising on topics related to the teaching of Chinese music.

I have no doubt that all of us would benefit from sharing ideas and resources on these and other topics of interest. If you have any insights or questions to share, please send any contributions to Kyle Heide via Bitnet (KHEIDE@IUBACS) or Internet (kheide@ucs.indiana.edu). For those of you who prefer to use regular mail, please send any materials to Bell Yung (until Kyle gets a new address!).

Watch for these articles in future ACMR Newsletters:

Walter Kaufmann as Educator  
Interdisciplinary Approaches to Chinese Music  
A Survey on Teaching Chinese Music  
Your Own Ideas on Teaching

\* \* \*

We are compiling a list of graduate students in Chinese music in North American Institutions. If you have not already done so, please return the graduate student survey form distributed in the last issue. So far we have received information from the following institutions only: Kent State U., UMBC, U. of Hawaii, UC Berkeley, UCLA, UC Santa Barbara, and Indiana U. Please send us your name, department, institution, degree program, focus of research and expected date of graduation.

## "Night Music"

"The Splendor of 'Night Music'" 五彩斑斕的夜音樂 by Sun Bin 孫斌, in *Yinyue aihaozhe* 音樂愛好者 [Music Lover] 1989, No. 4 (July/August), p. 34. Translated by Bell Yung.

Today's city people seem to be enchanted by night life. They watch all-night movies, play all-night *mahjong*, indulge in all-night parties -- they intoxicate themselves with the many kinds of night life. Among these, quite a few young people spend the bewitching hours in music. Night music, as a new cultural phenomenon, is at this very moment developing roots and sprouting shoots in the large cities.

Dance hall music is a major kind of night music; many young people seem to immerse themselves in dance music every night. It used to be that each dance hall had its own set of dance music. But now, the halls adjust their selections according to what the young people demand. The customers are lord and master: if the music does not fit their taste, they feel betrayed, make a scene, and stop coming. Therefore, dances, and their music, that young people don't particularly care for, such as tango, gradually disappear. In their place is exciting and passionate disco dance music; young people prefer it, for they can dance to it with complete abandon.

Another major kind of night music is heard in "music tearooms." Candlelights are low, green tea is strong; together with the sweet sound of singing, it is easy to be mesmerized. In former times, the music tearooms allowed the singers themselves to choose the songs. Today, the young customers no longer tolerate this type of passive listening: *they* choose the songs. In a certain tearoom, a young man suddenly chooses the song "The waves lap upon one another in Hong Lake". As soon as the instrumental prelude starts, a round of applause explodes in the room. Many old songs such as "The waves..." had been slowly forgotten as the times changed. The young people today, with curiosity, pick them out again, learn to like them, and discover how beautiful they are.

On major roads and small alleys at night, one can often see groups of young people loitering, aimlessly, with despondent demeanor. From time to time, their mouths emit a few phrases of tuneless songs, as if expressing some complex emotion.

Before there was language, humankind expressed their feelings in terms of melody and rhythm. Thus, contemporary people, when faced with inner feelings that are inexpressible in language, naturally turn to this other means of communication -- music. How complex are the inner feelings of contemporary people!

Popular music forms the core of night music. I wonder if there is such a field of study as musical psychology; but I strongly believe that, through popular music, we will understand the feeling of a particular era and the psychology of a particular society.

There are many fans of Alan [a popular singer from Hong Kong--translator]. They appreciate him not only because of his lovely voice, but more so because he sings out feelings and aspirations that they understand and share. This generation of younger people has passed the stage of blind obedience of the former generation; they have also passed another stage, their own, of seeing and understanding with extreme clarity. Now they have entered yet another stage of "Between half-dream and half-wakefulness" [a song by Alan].

## Book Notes

*Zhongguo Dabaike Quanshu* 中國大百科全書 [Encyclopaedia Sinica]. Volume on Music and Dance. Beijing: Zhongguo Dabaike Quanshu Chubanshe, 1989. 1040 pp.

This volume is a significant achievement and a major contribution to the study of Chinese music by a large number of music scholars from the PRC. It is perhaps the most comprehensive Chinese music reference tool since the publication of the music dictionary *Zhongguo Yinyue Cidian* in 1985 (Renmin Yinyue Chubanshe, 1985). In addition to covering the music of China, it also includes items pertaining to Western classical music and various non-Western music traditions. In the following, I shall focus only on the music portion.

The entries in this volume are arranged alphabetically according to their *pinyin* romanization, regardless of the subject matter. This 1040-page hard-bound dictionary focuses on a wide range of topics which can be classified under approaches to the study of music, music theory and principles, compositional techniques, musical forms and structures, vocal music, and instrumental music. Furthermore, it also provides extensive entries on famous musicians (Chinese and Western), Chinese music (ancient and modern), music of the national minorities, and foreign music (European and non-Western music traditions). Among these music areas, the entries (often with illustrations) on Chinese music, appear to me to be the most thoroughly researched and interestingly written.

Given the wide range of subject matter, the entries vary in scope and depth. For example, the entry on *Zhongguo jinxiandai yinyue* (music of modern China) is a detailed historical account dating back to the turn of the century, while the entry on *tongsu yinyue* (popular music) cursorily surveys its definition and concentrates only on Western classical music-derived genres without mentioning its manifestation in China and other parts of the world. Such a difference strongly suggests an inconsistency in editorial procedure and an implicit demarcation between Chinese and other musical traditions. If that is the case, I wonder if a separate volume on Western music would serve a better purpose, similar to the excellent volume on *quyi* published earlier in the same series.

Another drawback of this volume is the absence of bibliographies and reference materials at the end of the entries. I am sure the inclusion of such materials would be welcomed by most students of Chinese music. Not least, the English translation of musical terms is sometimes ambiguous; for example, *qushixue* is translated as a German term, *Formenlehre*, rather than an English one; *xianshiyue* is rendered as "Chaozhou lyrical strings"; while terms like *haozi* and *guanlu* are not translated at all. Despite all these shortcomings, this volume, which presents the collective efforts of China's most renowned music scholars, is a valuable reference source for those who are interested in Chinese music research.

Frederick Lau  
University of Illinois at Urbana-Champaign

\* \* \*

## Book Notes

Chan, Sau Yan. *Xianggang Yueju Yanjiu* "香港粵劇研究" [Research on the Cantonese Opera of Hong Kong]. Vol. 1, Hong Kong: Wide Angle Press, 1988; Vol.2, Hong Kong: Music Department, Chinese University of Hong Kong, 1990. Part of the Chinese Opera Research Project, Hong Kong Ethnomusicological Society.

These two volumes by Chan are well documented, with detailed notes for each chapter, full bibliography and citations, musical examples, diagrams and tables. In contrast with most of the "prescriptive" handbook-like publications from China on Cantonese opera, Chan's work is based upon his extensive fieldwork in Hong Kong in the mid to late 1980s. His study is a fitting continuation of Bell Yung's pioneer work on the same subject in English (1976, 1989), based on fieldwork carried out in the early 1970s.

There are ten chapters in each volume, giving a broad overview of the subject as well as discussion on specific technical issues such as the different types of oral delivery use in Cantonese opera. Being especially concerned with methodology in fieldwork and research in general, Chan is not hesitant to relate his discussion to anthropological and sociological issues with his musicological discourse. He rightly points out the importance of the "original context" of Cantonese opera -- that is, performances for ritual purpose in the suburban areas of Hong Kong as opposed to the theater performances in the urban areas (Vol.1, Ch.3; Vol.2, Ch.2-3). His discussion of the ritual play "White Tiger Worship", performed only in Hong Kong, is also anthropologically interesting (Vol. 2, Ch.3). Another concern of the author is the communication between the personnel during a performance, not only between the instrumentalists and the singers, but also between the production team and the performers on stage.

To an instrumentalist like myself, the most useful and revealing section of the book is the table Chan provides for the instruments used in sixteen troupes of Cantonese opera performers in Hong Kong during 1984-5. This helps us understand the performance practice involved in the instrumental accompaniment of Cantonese opera. I hope that such information will be included in field reports on other kinds of Chinese music.

Two other important issues Chan has raised which have been largely ignored by other researchers are improvisation during performance and the jests and jokes by the singers and instrumentalists on stage.

Chan's two volumes are well written in terse Chinese prose. For those with no background in Chinese opera, Chan's work will be an interesting starting point. For scholars in related areas, these two volumes provide useful and reliable data, as well as ideas for further thought. Given that the language of the volumes is Chinese, they should certainly have a positive impact among both academic and lay circles in Chinese communities.

Siu-wah Yu  
Harvard University

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## Bibliography on Chinese Music and Ritual

Compiled by Robert Grimes  
University of Pittsburgh

The following bibliography attempts to uncover books and articles in Western languages dealing with music and ritual in China. It is divided into four sections: 1) General, 2) Confucian and State Rituals, 3) Taoist Ritual, 4) Buddhist Ritual. A short abstract follows each citation describing the article or book in so far as it applies to the topic of this bibliography; other topics treated in the work are not always reflected in the abstract. If no abstract follows a citation, the work was not read by the compiler; only a citation for it was found in some bibliographic tool. The romanization system for an entry follows the use of the author of the work cited. No attempt has been made to evaluate critically the material contained in the works cited. Nevertheless, it is hoped that this list will be helpful to speakers of Western languages engaged in the study of music and ritual in China.

### I. GENERAL WORKS

- Aalst, J.A. van. *Chinese Music*. New York: Paragon Book Reprint Corp., 1964 [1884].  
A 19th century survey of Chinese music including a chapter on "Ritual Music". Also includes a transcription of a Buddhist hymn and accompanying actions.
- Ball, J. Dyer. "Music (Chinese)." In *Encyclopaedia of Religion and Ethics*, edited by James Hastings, 9: 16-19. New York: Scribner's Sons, [1951].  
An overview of Chinese musical history, dividing music between popular and ritual. Stress is laid on Confucian ritual and philosophical elements.
- \_\_\_\_\_. "Hymns (Chinese)." In *Encyclopaedia of Religion and Ethics*, edited by James Hastings, 7: 4-5. New York: Scribner's Sons, [1951].  
Discusses hymns for ancestor worship and Confucian ritual, with a brief mention of Taoism.
- Burkhardt, V.R. *Chinese Creeds and Customs*. Hong Kong: The South China Morning Post, Ltd., 1955.  
Includes descriptions of numerous Chinese ritual practices with incidental descriptions of the music involved.
- Chao, Mei-Pa. *A Guide to Chinese Music*. Hong Kong: Tai Hwa, 1969.  
Includes a chapter on Confucian ideas about music and *Ya Yo*, the music of the Emperors. Also, a transcription of a Buddhist chant (p.150-151).
- Chuang, Pen-li. "Traditional Chinese Music for Birthday Celebrations." In *Asian Music* (special issue), edited by Fritz Kuttner and F. Liebermann, 6 (1975): 7-12.  
Discusses Confucian ceremony, Buddhist prayer chants and Taoist celebrations. Includes transcriptions.
- Courant, Maurice. "Chine et Corée." In *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, edited by Albert Lavignac, 1 (1): 77-241. Paris: Librairie Ch. Delagrave, 1913.  
An overview of Chinese musical life, including discussion and transcription of ritual hymns (p.128-137) and ritual musics through Chinese history (p.185-201).

- Dai Shen-yu. "The Confucian Philosophy of Music: A Theory in Jurisprudence." *Chinese Culture* 4 (1962): 9-24.  
Discusses *yüeh* and *li* (harmony and propriety) and their use as the philosophical bases of Chinese society.
- DeGroot, J.J.H. *The Religious System of China*. Leiden: E.J. Brill, 1897.  
This three-volume work contains numerous references to the use of music in various religious rituals, especially funerals. See index under "music" for citations.
- Doret, Christiane. "Le rôle de la musique dans la pensée chinoise traditionnelle." *Musée de Genève* 93 (1968): 11-14; 94 (1969): 15.
- Eckardt, Hans. "Chinesische Musik." In *Musik in Geschichte und Gegenwart*, 2: 1195-1215. Kassel und Basel: Bärenreiter Verlag, 1952.  
A general overview of Chinese music history including ritual music.
- Edkins, J. "La Religion en Chine: Exposé des trois Religions des Chinois." *Annales du Musée Guimet* 4 (1882): 61-311.  
Descriptions of Chinese beliefs and rituals by a 19th century Protestant missionary. It contains a description of imperial ceremonies with incidental descriptions of the music involved. An index on pages 305-311 allows one better access to the material.
- Falkenhausen, Lothar von. "Ritual Music in Bronze Age China: An Archeological Perspective." Ph.D. dissertation (Anthropology), Harvard University, 1988.
- Fritzen, Joachim. "Die Anruf des Grossen Bären in Djuehsigung zu Taibei." *Jahrbuch für musikalische Volks- und Völkerkunde* 5 (1970): 73-101.  
Discusses the music and texts of a service invoking the Great Bear from Taiwan. Includes illustrations of this folk religious ritual, transcriptions of the music, and translations (into German) of the texts.
- Fu Liangji. "Wedding Rites of the She People." *China Reconstructs* 37 (1988): 48-50.  
Brief description of the She wedding ceremony today, with reference to the music used, the lack of interest in the traditional music by the young, and efforts by Lan Yuelan to collect and catalog this music.
- Goldron, Romain. *Ancient and Oriental Music*. n.p.: H.S. Stuttman Co., Inc., 1968.  
The section "Music in China" (p.56-75) discusses court ritual, music and instruments. Includes examples of dance "plans" for ceremonial dances, now held by the National Library in Paris.
- Granet, M. *Festivals and Songs of Ancient China*. New York: Dutton, 1932.  
From a study of the "Love songs of the Shih Ching", attempts to reconstruct the nature of the ancient Chinese festivals.
- Guerrant, Mary T. "Three Aspects of Music in Ancient China and Greece." *College Music Symposium* 20 (1980): 87-98.  
Looks at common philosophical bases of music and contrasts the spiritual views, moral aspects and political implications of music in the two cultures.
- Gulik, R. H. van. *The Lore of the Chinese Lute*. Tokyo: Sophia University, 1940.  
The "Chinese lute" (*guqin*) is both a ceremonial orchestral instrument and a private solo instrument. In both roles it has been influenced by Buddhist, Confucian and Taoist thoughts and rituals (see chap.2).

- Hirano, Kenji. "The Intake and Transformation of Chinese Music in Japan." *Proceedings of the Second Asian Pacific Music Conference, 26-28*. Seoul: Cultural and Social Center for Asian and Pacific Region, 1977.
- Huang Xiang-Peng. "Archaeology in morphomusicology, on Zeng Houyi's bells." *Sonus* 4 (1984): 1-13; 5 (1984): 32-35.  
Based on investigation of the bells unearthed in 1978, the author tries to formulate the musical theory of ancient China, especially the areas of scales and tuning. The bells are believed to be at least 2400 years old.
- Hye-Kerkdal, K. "Tanz in Alten China." *Vie Congrès international des sciences anthropologiques et ethnologiques Paris 30 July-6 August 1960*, 2: 105. Paris: Musée de l'Homme, 1964.  
An extremely brief article.
- Kaufmann, Walter. *Musical References in the Chinese Classics*. Detroit: Information Coordinators, 1976.  
Includes a section on "Ceremonial and Ritual Music; Music and Marriage/Music and Funerals", p.71-91.
- Kishibe, Shigeo. "Musique religieuse en Chine." In *Encyclopédie des musiques sacrées* edited by J. Porte, 1: 272-274. Paris: Labergerie, 1968.  
A short overview of music in all the religions of China including Confucianism, Buddhism, Taoism, Shamanism and Lamaism.
- Lachmann, R. *Musik des Orients*. Oosterhout, Niederlande: Anthropological Publications, 1966 [1929].  
Little specifically on ritual music (see "kultmusik" in the index) although the appendix contains transcriptions of two Buddhist hymns.
- Levis, John H. "The Musical Art of Ancient China." *T'ien hsia Monthly* 1 (1935): 404-22.
- Liang, David Ming-Yueh. *Music of the Billion: An Introduction to Chinese Musical Culture*. New York: Heinrichshofen Edition, 1985.  
Numerous references to Buddhist, Confucian and Taoist ritual and ceremonial music are scattered throughout this overview of Chinese music history, aesthetics and practice.
- Marks, Robert W. "The Music and Musical Instruments of Ancient China." *Musical Quarterly* 18 (1932): 593-607.  
Contains general information on Chinese music with some specific reference to Confucian ritual music.
- Pirazzoli-T'serstevens, Michele. "The Bronze Drums of Shizhaishan, their social and ritual significance." In *Early South East Asia: Essays in Archaeology, History and Historical Geography*, edited by R. B. Smith and W. Watson, 125-136. New York: Oxford University Press, 1979.  
Tries to uncover the socio-religious mentality in Dian, a kingdom in Yunnan province during the Western Han period, from evidence given by the bronze drums, which are "linked to every level of social organization and mythical thought" (p.136).
- Picken, Lawrence E.R. "Chinese Music." In *Grove's Dictionary of Music and Musicians*, edited by Eric Blom, 2: 219-248. New York: St. Martin's Press Inc., 1955.



- An overview of history, theory, instruments and practice, including a section on ritual music (p.240-242) which deals exclusively with Confucian practices.
- Price, Percival. *Bells and Man*. Oxford: Oxford University Press, 1983.  
Chapter 1, "Bells in China", includes the use of bells by Confucianism, Buddhism and Taoism.
- Reinhard, Kurt. *Chinesische Musik*. Eisenach: E. Röth, 1956.  
An overview of Chinese music with numerous references to its ritual use. See especially "Die Kultische-Geistige Bindung der Musik China" (p.49-64) and "Kult- und Hofmusik" (p.147-157). Transcriptions include a Confucian hymn.
- Shen, Sin-yan. "Acoustics of Ancient Chinese Bells." *Scientific American* 256 (1987): 104-110.  
Acoustical investigation of the bronze bell chimes from the 5th century B.C. unearthed in Hubei province.
- Soulié, Georges. *La Musique en Chine*. Paris, 1911.
- Thrasher, Alan R. "The Sociology of Chinese Music: An Introduction." *Asian Music* 12 (1980): 17-53.  
Includes a discussion of Confucian and Taoist ritual and music.
- \_\_\_\_\_. "The Role of Music in Chinese Culture." *The World of Music* 27 (1985): 3-18.  
A short overview of musical functions in Chinese life including short sections on "religious music" and "music in the service of socio-political ideals".
- Tong, Kin-woon. "Shang Musical Instruments." *Asian Music* 14 (1983): 17-182; 15 (1984): 103-184; 15 (1984): 68-143.  
A descriptive catalog of instruments from the Shang Dynasty (c.2000 B.C.E.-1000 B.C.).
- Trần Văn Khê. "Chinese Music and musical traditions of Eastern Asia." *The World of Music* 27 (1985): 78-90.  
Contains short sections on "Court Music" and "Music in Buddhist Liturgy".
- Trefzger, Heinz. "Das Musikleben der Tang-Zeit." *Sinica* 13 (1938): 46-82.  
Survey of music in the Tang Dynasty, both ceremonial and secular, with discussion of the influences of the Han Dynasty, Buddhism, Confucianism and Taoism on the music life. Includes diagrams of ceremonial dance choreography.
- Wang, Mei-Chu. "Chinesische Notenschriften." *Zeitschrift für Semiotik* 9 (1987): 301-315.  
A semiotic analysis of various types of Chinese musical notation, including *guqin* notation and *qu-xian-pu* notation used in Taoism.
- Wiant, Bliss. "The Character and Function of Music in Chinese Culture." Ph.D. (Music), George Peabody, 1946.
- \_\_\_\_\_. *The Music of China*. Hong Kong: Chung Chi Publications, [1965].  
Contains chapters on "Music in relation to government" and "Music in relation to religious expression".
- Wong, Isabel. "Music and Religion in China, Korea and Tibet." In *The Encyclopedia of Religion*, 10: 195-203. New York: Macmillan Publishing Co., 1987.  
An excellent overview of religious music in China and Korea. Bibliography divided by country.

## II. CONFUCIAN AND STATE RITUALS

Becker, Babette Minnie. "Music in the Life of Ancient China as Reflected in the Ceremonial Books." M.A. (Oriental Languages and Literature), University of Chicago, 1954.

Discussion of music and ritual in the three *li*: *I Li*, *Li Chi*, and *Chou Li*.

Chen Fu yen. "Confucian Ceremonial Music in Taiwan with Comparative Reference to its Source." Ph.D. dissertation (Music), Wesleyan University, 1975.

A study of contemporary Confucian musical practice: "Characterization of musical idiosyncracies, Relationship of contemporary music to its sources, Classification and documentation of present-day music, and social impact of surviving music" (p.xi).

DeWoskin, Kenneth J. *A Song for One or Two: Music and the Concept of Art in Early China*. Ann Arbor: University of Michigan, Center for Chinese Studies, 1982.

Deals with the uses of music in early Chinese culture, including a chapter on "Mythology and Cosmology" and a short section on music and ritual (p.174-177).

Granet, Marcel. *La Pensée Chinoise*. Paris: Éditions Albin Michel, 1950.

Contains a short section on the relationship between music and ritual in the Confucian state ceremonies.

Hsu, Hsia-Lin. "Confucius' Reactionary Ideas About Music." *Chinese Literature* 8 (1974): 94-98.

A Chinese Marxist view of the reactionary uses which Confucius made of music and ritual.

Kishibe, Shigeo. *Todai ongaku no rekishi-teki kenkyu. [Historical Study of Chinese Music of the T'ang Dynasty]* Tokyo, 1960.

In Japanese, but with an English summary, p.1-46.

\_\_\_\_\_. "La danse du confucianisme." In *Encyclopédie des musiques sacrées*, edited by J. Porte, 1: 265-267. Paris: Labergerie, 1968.

A short introduction to the types and make-up of Confucian ceremonial dance, with a brief section concerning the Korean tradition.

\_\_\_\_\_. "Court Traditions (ya-yüeh)." In *New Grove Dictionary of Music*, 4: 250-53. London: Macmillan, 1980.

A brief overview: historical, structural and organological. Deals with Confucian court and banquet music.

Kuttner, Fritz. "Musique des sacrifices confucéens." In *Encyclopédie des musiques sacrées*, edited by J. Porte, 1: 250-64. Paris: Editions Labergerie, 1968.

A history of the Confucian sacrificial ritual with the order from the T'ung Chih restoration of 1870. Includes sketches of the ceremonial instruments.

Laloy, Louis. *La Musique Chinoise*. Paris, Henri Laurens, [1910].

Chapter 9 deals with religious music, and chapter 14 contains transcriptions of a few Confucian ritual pieces.

Lam, J.S. "Creativity within Bounds: State Sacrificial Songs from the Ming Dynasty." Ph.D. dissertation (Music), Harvard University, 1988.

Mollard, Sidney G. "Confucius and Music." *East-West Center Review* 3 (1967): 31-39.

Moule, G.E. "Notes on the Ting-chi, or Half-yearly sacrifice to Confucius." *Journal of the North-China Branch of the Royal Asiatic Society* 33 (1899-1900): 120-156.

Description of the sacrificial ceremony performed in Hangchow, 10th March, 1891. Includes descriptions of the musical elements.

Pian, Rulan Chao. *Song Dynasty Musical Sources and their Interpretation*. Cambridge: Harvard University Press, 1967.

Discusses the musical sources of the Song Dynasty (960-1279 A.D.), and the modal system of the period. Transcriptions and explanatory notes of "Twelve Ritual Songs Recorded by Ju Shi", "Ten Ritual Songs for Yueh by Jiang Kwei" and "Thirty-one Ceremonial Songs by Shyong Penglai" are included.

Picken, Lawrence E.R. "Twelve Ritual Melodies of the T'ang Dynasty." *Studia memoriae Belae Bartók sacra*, 145-171. Budapest, 1956.

Transcription and analysis of twelve tunes for the "Book of Songs" dating from at least the 13th century.

\_\_\_\_\_. "Nine Songs for Yüeh." *Musical Quarterly* 43 (1957): 201-219.

Includes transcriptions and translations of the songs of Chiang K'uei (1155-1229 A.D.). "The men of Yüeh delight in sacrifices to spirits and ancestors...I [Chiang K'uei] made words about them and also fitted them with tunes, to allow their being sung in worship of the same" (p.201).

\_\_\_\_\_. "The Shapes of the Shi Jing Song-Texts and their Musical Implications." *Musica Asiatica* 1 (1977): 85-109.

Analyzes the structure of the song-texts to shed light on the entire musical process. They "represent an important tradition concerning the melody-type of ritual tunes, a tradition in part reflected today in the tunes of the Confucian ritual as still practiced in Taiwan and Korea" (p.87).

Smith, Hermann. *The World's Earliest Music*. London: W. Reeves, 1904.

See chapter 19: "In Ancient China: Ceremonial Instruments" and chapter 23: "The Music Heard in Far Cathay" which deals with elements of Confucian ritual in China.

Waley, Arthur (trans.). *The Book of Songs [Shih-Ching]*. London: Allen and Unwin, 1937.

A translation of the *Shih Ching*.

### III. TAOIST RITUAL

Boltz, Judith Magee. "Neumatic Notation in the Taoist Canon and Performance Practice Today." In *Studies of Taoist Rituals and Music of Today*, 88-109. Hong Kong: Chinese University of Hong Kong, 1989.

Attempts to show that the notation of the *yuyin fashi*, previously considered indecipherable, can in fact be transcribed. Includes a transcription of *Sanqing le*.

Ching, Shui-Cheng. "Permissions and Prohibitions Concerning the Playing of the Ch'in." *The World of Music* 21 (1979): 81-89.

Examines the influence of Taoism in customs governing the playing of the *ch'in*.

Jan Yun-Hua. "The Bridge between Man and Cosmos: the Philosophical Foundation of Music in the T'ai P'ing Ching." In *Studies of Taoist Rituals and Music of Today*, 15-27. Hong Kong: Chinese University of Hong Kong, 1989.

Focuses on both the Taoist philosophical underpinnings for music and the religious purposes behind it.

- Kagan, Alan L. "Eight Immortals' Longevity Blessings: Symbolic and Ritual Perspectives of the Music." In *Studies of Taoist Rituals and Music of Today*, 121-36. Hong Kong: Chinese University of Hong Kong, 1989.  
Analysis of *Pat Sin Wo Sao* performed at a festival theater.
- Kishibe, Shigeo. "Rites du Taô." In *Encyclopédie des musiques sacrées*, edited by J. Porte, 1: 268-70. Paris: Labergerie, 1969.  
A short description of the history, ceremonies and instruments of Taoist ritual music, and its connection to Buddhism. Describes present-day Taiwan practices.
- Lagerway, John. *Taoist Ritual in Chinese Society and History*. New York: Macmillan Publishing Co., 1987.  
Detailed descriptions of Taoist rituals (*chiao* and *k'ai-tu chai*) with imprecise descriptions of musical elements. Includes 27 pictures of ritual artifacts and activities.
- Liang, Ming Yueh. "Neo-Taoist Implications in a Melody for the Chinese Seven-stringed Zither." *The World of Music* 17 (1975): 19-28.  
Examines the ideological implications and historical background of a piece for the *guqin*, *Chiu K'uang* [Wine Madness], which traditionally accompanied the drinking of wine. Wine drinking is seen as a way to purity. Includes a partial transcription.
- Schipper, Kristofer. "Vernacular and Classical Ritual in Taoism." *Journal of Asian Studies* 45 (1985): 21-57.  
While not primarily concerned with music, the article does contain musical aspects of the ritual, especially in terms of text and style.
- \_\_\_\_\_. *Ritual Taoiste*. Paris: École Française d'Extrême-Orient, 1975.
- \_\_\_\_\_. "A Study of Buxu: Taoist Liturgical Hymn and Dance." In *Studies of Taoist Ritual and Music of Today*, 110-120. Hong Kong: Chinese University of Hong Kong, 1989.  
Discusses the origin, text and performance practice of *buxu*, sung at the beginning of all classic Taoist rituals and within the great *chao* rituals.
- Tsao Pen-Yeh and Daniel P.L. Law, eds. *Studies of Taoist Ritual and Music of Today*. Hong Kong: Chinese University of Hong Kong, 1989.  
Articles listed under individual authors. See Boltz, Jan, Kagan, and Schipper.
- Tsao Pen-Yeh. *Taoist Ritual Music of the Yu-lan Pen Hui (Feeding the Hungry Ghost Festival) in a Hong Kong Taoist Temple*. Hong Kong: Hai-Feng Publishing Co., Ltd., 1989.  
Deals with the festival as celebrated August 31-September 6, 1987 in Hong Kong. Treats the music of the ceremony within the total ritual context including the belief system, the ritual specialists and the ritual organization, and suggests that while ritual music is part of the external performance, it also bridges the gap between that and its complement, interior prayer. Includes transcriptions of the music employed.
- Vermeersch, B.C. "The Ch'in and Taoism." *Ear Magazine East* 6 (1981): 11, 16-17.

## IV. BUDDHIST RITUAL

- Anonymous. "Allegorical Lama Dance." *China Reconstructs* 7 (1958): 17-19.  
Report on the annual spring festival dance at the Yung Ho Kung Lamaist temple in Peking.
- Blofield, John. "Life in a Chinese Buddhist Monastery." *T'ien Hsia Monthly* 8 (1939): 145-54.
- Crossley-Holland, Peter. "Buddhist Music." In *New Grove Dictionary of Music*, 3: 417-421. London: Macmillan, 1980.  
Deals mainly with the music of Buddhism in India, although there is mention of the other forms.  
Bibliography by country is provided.
- Devéria, G. "Liturgie bouddhique." *Revue de l'extreme-orient* 1 (1882).
- Ellington, Ter. "Buddhist Musical Notation." In *The Oral and the Literate in Music*, 302-34. Tokyo: Academia Music, 1987.
- Fritzen, Joachim. "Das Schlagzeug in der buddhistischen liturgischen Musik Chinas." *Oriens Extremus* 12 (1975): 169-81.  
Analyzes a Buddhist incense hymn to find the correlation between the structure of the hymn and text and the use of accompanying percussion. Hymn recorded at the Fahua monastery at Taipei-Wanhua.
- Hackmann, Heinrich. "Buddhist Monastery Life in China." *East of Asia* 1 (1902): 239-261.  
The article is based on the author's stay in the Buddhist monastery Chin-o-sze in South Chekiang. It contains only a page or two directly concerning music, but also includes a wealth of description of the monastery, 18 photographs, and a description of the ceremonies performed there for the Chinese New Year on the 14th day of the month.
- Liu Chun-Jo. "Report on Field Research in Taiwan and Hong Kong, 1969-1970." *Chinoperl News* 4 (1974): 110-22.  
Discusses the collection of Buddhist music cataloged in *Chinoperl News* 3.
- \_\_\_\_\_. "Five Major Chant Types of the Buddhist Service Gong-tian." *Chinoperl Papers* 8 (1978): 130-60.  
A descriptive account of the chants employed in the "offering to heaven" as performed in Hong Kong in 1977. The chants are grouped by "primitive criterion...the degree of melodiousness."  
Transcriptions, by Alan Kagan, are included.
- Liu Chun-Jo, with Liao Ling-te and Michael Welch. "The Serendipity Chants: A Descriptive Catalog of the Recordings of the Buddhist Rite for the Dead." *Chinoperl News* 3 (1973).  
The entire issue is dedicated to a catalog of the recordings made in Shan-tao Szu, Taipei, in 1969. The recordings are available through Cornell University or the University of Minnesota.
- Overmyer, Daniel L. *Folk Buddhist Religion: Dissenting Sects in Late Traditional China*. Cambridge: Harvard University Press, 1976.  
Some musical references are contained in chapter 8, "Patterns of Folk Buddhist Religion: Leadership, Scriptures, Ritual", p.162-192.
- Picard, François. "L'Harmonie universelle. Les avatars du syllabaire sanskrit dans la musique bouddhique chinoise." Ph.D. dissertation, Sorbonne, 1990.

Perris, Arnold. "Feeding the Hungry Ghosts: Some Observations on Buddhist Music and Buddhism from both Sides of the Taiwan Strait." *Ethnomusicology* 30 (1986): 428-448.

A report on and analysis of the condition of Buddhist liturgical music in Taiwan and mainland China, with many of the differences accounted for by the differing governmental attitudes toward Buddhism.

Picken, Lawrence E.R. "The Music of Far Eastern Asia: 1: China." In *New Oxford History of Music*, edited by E. Wellesz, et al., 1: 83-134. London, 1954.

Contains a short section on Buddhist music. Reprinted in *Readings in Ethnomusicology*, edited by D. McAllister (New York: Johnson Reprint Corp., 1971), p.336-352.

\_\_\_\_\_. "Music for a Lion-Dance of the Song Dynasty." *Musica Asiatica* 4 (1984): 200-212.

Deals with the Lion-Dance, "an entertaining spectacle and a religious spectacle" that became associated with Buddhist mythology (p.200).

Prip-Møller, J. *Chinese Buddhist Monasteries: Their Plan and its Function as a Setting for Buddhist Monastic Life*. Hong Kong: Hong Kong University Press, 1982 [1937].

Prip-Møller, an architect by training, employs his skill to the full in this elaborate description and pictorial documentation of Chinese monastic life in the 1930s. Includes descriptions of the ordination ritual and daily prayer rituals, indicating the place of music in each, with occasional transcriptions of the music sung.

Trần Văn Khê. "Buddhist Music in Eastern Asia." *The World of Music* 26 (1984): 22-32.

An overview of the terminology and styles of music employed in Mahayana Buddhism (China, Korea, Japan, Vietnam). Helpful in clarifying parallel terminology in the various countries.

Whitaker, K.P.K. "Tsaury and the Introduction of Fannbay into China." *Bulletin of the School of Oriental and African Studies* 20 (1957): 585 ff.

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#### Do you have a bibliography lying around?

Most of us at some time or another end up having to compile a bibliography -- for a research topic, or when at a loss for other ideas for a term paper. If you have such a bibliography, unattached and at a loose end, why not share it with others? ACMR is interested in research tools, and the Chinese music research circle can always do with a good bibliography. If you have such an item, contact Bell Yung, Music Department, University of Pittsburgh, Pittsburgh PA 15260. Chinese characters are welcome as long as you send them in on a floppy so that we don't have to type them all out ourselves...

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## People and Places

ACMR received an announcement that the **Center for Silk Road Studies, Urumqi, China (CSRSUC)** has recently been established in order to promote international cultural exchange, to revitalize the cultures on the part of the Silk Road in Xinjiang and to develop mutual understanding and friendship in the academic circle of the field as well as among people all over the world. CSRSUC is a non-official academic institution whose members are scholars and specialists in China of the disciplines concerned with Silk Road studies. Its aims are to coordinate research programs, to organize symposiums and seminars on Silk Road studies, to develop international cooperation and academic exchanges with institutions, organizations and individuals in China and abroad that are interested in Silk Road studies, and to edit and help publish academic works, translations and other writings in the field. For information, contact Professor Zhou Jingbao, The Center for Silk Road Studies, Urumqi, China, 325 South Jiefang Road 2-203, Urumqi, 830001, Xinjiang, China.

**The Chinese Society for Ethnomusicology 中國民族音樂學會** was founded in Taiwan on 8 February 1991. The membership so far includes 75 individuals and 8 group members. Headed by Hsu Tsang-houei 許常惠 and Lin Gu-fang 林谷芳, the society will hold conferences, publish newsletters, and assist researchers and performing groups in grant applications. The first conference of the society will be held on 7 and 8 Septembers 1991, while the second conference is scheduled to be held in January, 1992. The address of the Society is: 台北市忠孝東路4段59號8樓之6

**Joseph Lam** and **Amy Stillman** have been appointed Assistant Professors in the ethnomusicology program at the University of California, Santa Barbara. Amy begins in Fall 1991, and Joseph begins in Spring 1992. Their new address will be Music Department, University of California, Santa Barbara, CA 93106. Inquiries about the ethnomusicology program are welcome, and may be addressed to Dr. Lester P. Monts, at the above address.

Congratulations to the following ACMR members who have received major grants/fellowships for 1991-92

**Nancy Guy** (University of Pittsburgh), awarded a Fulbright Grant, will conduct fieldwork research on the creative process of Peking Opera in Taiwan for her doctoral dissertation.

**Kyle Heide** (Indiana University, Bloomington), awarded a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship and a Chiang Ching Kuo Foundation Dissertation Research Fellowship from the Joint Committee on Chinese Studies of the ACLS and SSRC for 1991-92, will be in Taiwan doing research work on *nanguan* for his doctoral dissertation.

**Helen Rees** (University of Pittsburgh), awarded the President's Fellowship in Chinese Studies of the University of Pittsburgh (third year of a three-year fellowship), will conduct a year's fieldwork among the Naxi people of northwestern Yunnan province for her doctoral dissertation.

**Ying-fen Wang** (University of Pittsburgh), awarded a Dissertation Writing Fellowship by the Chiang Ching Kuo Foundation for International Scholarly Exchange (USA), will complete her Ph.D. dissertation on *nanguan*, with focus on the tune identity and the compositional process.

**Siu-wah Yu** (Harvard University), awarded the Oscar S. Schafer Award of the Harvard University Music Department for dissertation research, will be working on source material on state banquet music in *Lülü Zhengyi* (1746) for his Ph.D. dissertation.