

ASSOCIATION FOR
CHINESE
MUSIC
RESEARCH

中國音樂研究會

Newsletter

Volume 5, No.1, Winter 1992

Published by the Music Department and the Asian Studies Program
University of Pittsburgh
Pittsburgh, Pennsylvania, U.S.A.

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Volume 5, No.1/Winter 1992

Editor: Bell Yung

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Contributing Editor: Theodore Kwok

CONTENT

From the Editor.....	2
ACMR News and Announcements.....	Bell Yung 3
The 31st World Conference of the ICTM in Hong Kong.....	Ying-Fai Tsui 4
Brief Notes on Four Meetings Relevant to Chinese Music....	Ying-Fen Wang and Bell Yung 7
Recent Issues in Music Research in the People's Republic of China.....	Du Yaxiong 9
Protest Music and Contextual Meaning: The Example of Tiananmen Square, 1989.....	Valerie Samson 12
Inaugural Statement of Chinese Society for Ethnomusicology.....	Hsu Tsang-Houei 14
People and Places.....	15
Association for Chinese Music Research Electronic Mail Directory.....	Theodore Kwok 17
Current Bibliography on Chinese Music.....	Theodore Kwok 18

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.

President:	Bell Yung
Secretary/Treasurer:	Ying-Fai Tsui
Board of Advisors:	Kuo-Huang Han, Fredric Lieberman, Rulan Chao Pian, Barbara Smith

The ACMR *Newsletter*, published twice a year by the Music Department and the Asian Studies Program of the University of Pittsburgh, encourages ACMR members to submit the following kinds of material: notices of recent publications on Chinese music and of recently completed Ph.D. dissertations and M.A. theses, announcements of and reports on scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all material and 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 \$5 for individuals and \$10 for institutions. Overseas subscriptions add \$5 for mailing. Make checks payable to the University of Pittsburgh, and send to Ying-Fai Tsui, Music Department, University of Pittsburgh, Pittsburgh, PA 15260.

From the Editor

As ACMR enters its sixth year and the *Newsletter* arrives at the fifth volume, I like to thank the many colleagues, students and friends for their unfailing support and encouragement through the years. On behalf of ACMR, I thank the Music Department and the Asian Studies Program at the University of Pittsburgh for absorbing some costs such as stationery items, phone calls, photo-copying and secretarial help.

A reminder to some members: If you find your name on the address label asterisked, it means that you have not yet sent in your membership renewal for 1992. In order to keep your name on our active membership list, please send a check of \$5 (\$10 overseas), payable to University of Pittsburgh, to Ying-Fai Tsui, Music Department, University of Pittsburgh, Pittsburgh, PA 15260.

Two of the papers read at last October's ACMR meeting in Chicago are reprinted in this issue: Samson's in summary form, and Du's in its entirety. Du's paper, reproduced here in his own lively writing style with very little editing, is especially interesting as he gives us the Chinese perspective on the problems in dealing with the definition of the term and the discipline called "ethnomusicology". Adding to the complexity of the problem is the choice of a Chinese version for the long, seven-syllable word.

It is welcome news that the Chinese Society for Ethnomusicology has recently been established in Taiwan, Republic of China. Under the leadership of Professor Hsu Tsang-Houei, scholarship in Chinese music has been flourishing for many years on the island. With the formal established of the Society and the publication of its *Newsletter*, we look forward to increased activity and interaction with scholars from other parts of the world.

OPEN COMPETITION

Design a simple, relevant, and attractive logo for our organization.

It will represent and identify ACMR in all official publications.

Send your entry to Bell Yung by May 1, 1992.

All ACMR members will have a vote to select the winning design.

Winner will receive three years of free ACMR membership.

Who is the artist in ACMR?

ACMR News and Announcements

Bell Yung

A Board of Advisors, consisting of Professors Kuo-Huang Han, Fred Lieberman, Rulan Chao Pian, and Barbara Smith, has recently been formed to lend guidance to the future direction and development of ACMR.

An e-mail discussion group network for scholars interested in Chinese music research is being formed. It will be based at the University of Hawaii and coordinated by Ted Kwok. While catering mainly to ACMR members, the network is open to anyone. For further information, please send an e-mail message to Ted. See "ACMR E-Mail Directory" in this issue.

The last issue of ACMR Newsletter (Volume 4, No. 2) announced that the membership fee structure for ACMR will be readjusted so that both regular and institutional membership fees would be raised. Since then, I have received further support from the University of Pittsburgh in the form of a part-time graduate assistant, which enables me to keep the cost of producing the Newsletter down so that such increases are no longer necessary. However, at the ACMR meeting in Chicago in October 1991, the members approved the proposal that students are no longer waived membership fee, in effect eliminating the distinction between regular and student memberships. The simplified fee structure is as follows:

Individual membership: \$5
Institutional membership: \$10
Overseas membership add \$5 for mailing

The Eleventh Semi-Annual Meeting of ACMR was held in conjunction with the annual conference of the Society for Ethnomusicology on Thursday, October 10, 1991, 7 pm to 10 pm, in Palmer House Hotel, Chicago. The program consists of three reports:

Valerie Samson (UCLA), "Protest music and contextual meaning: the example of Tiananmen Square, 1989", a summary of which can be found on p. 11.

Tim Brace (University of Texas), "Why the flap over the New Wave? Thoughts on the recent criticism campaign in the PRC"

Eric Lai (Indiana University), "Pitch organization in the early music of Chou Wen-chung: 'Soliloquy of a Bhiksuni'"

Special guest at the meeting was Professor Du Yaxiong of The Conservatory of China (Beijing), who gave a talk on "Recent Issues in Music Research in the Peoples' Republic of China". The entire talk is reprinted on p. 8.

The attendance at the meeting stands at 36, the largest in ACMR's history:

Tim Brace, Peter Chang, Mingdao Chen, Marjorie Ann Cialillo, Pei-Ling Chung, Edgardo Diaz Diaz, Du Yaxiong, Steve Elster, Wei-Tsu Fan, Victor Fung, Kuo-Huang Han, Alan Kagan, Eric Lai, Frederick Lau, Grace Wan Kien Lee, Shek-Kam Lee, Fredrick Lieberman, Terry Liu, William Malm, Tak-Wan Pak, Rulan Chao Pian, Ronald

Riddle, Frances Chen Russell, Nadine Saada, Valerie Samson, Linda Seltzer, Amy K. Stillman, Ying-Fai Tsui, Sue Tuohy, Ying-Fen Wang, Yu-Pei Wei, Larry Witzleben, Xue Liang, Bell Yung, Zhen-Fang Zhang, Wei-Hua Zhang.

A summary of attendance at ACMR's past meetings may be of interest to you:

		(with SEM)	(with AAS)
1st meeting	October 19, 1986, Rochester	12	
2nd meeting	April 12, 1987, Cambridge		18
3rd meeting	November 5, 1987, Ann Arbor	35	
4th meeting	March 27, 1988, San Francisco		14
5th meeting	October 20, 1988, Tempe	20	
6th meeting	March 17, 1989, Washington D.C.		16
7th meeting	November 10, 1989, Cambridge	35	
8th meeting	April 6, 1990, Chicago		21
9th meeting	November 8, 1990, Oakland	32	
10th meeting	April 12, 1991, New Orleans		12
11th meeting	October 10, 1991, Chicago	36	

Twelfth meeting of ACMR and Call for Papers

The twelfth semi-annual meeting of ACMR will be held in Washington D.C. on Saturday, April 4, 1992, from 6 to 8 pm, in conjunction with the annual meeting of the Association for Asian Studies. Members will receive details in early March. Proposals for presentation should be sent by February 15, 1992 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.

The 31st World Conference of the ICTM in Hong Kong

Compiled by Ying-Fai Tsui

The 31st World Conference of the International Council for Traditional Music was held at the Cultural Center in Hong Kong from July 3 to 9, 1991. The major themes of the conference were current research in Chinese music (with a subtheme of Hong Kong and Macau's role in the innovation and modernization of Chinese music), the role of religions in the music and dance traditions of Asia, and European music in Asia: reception and transformation. Not surprisingly, many papers focused on China, making the conference one of the most important in recent years in Chinese musical studies. The following is a summary of speakers and paper titles, listed under their panel heading, that are relevant to Chinese music. (Paper with titles in both English and Chinese were delivered in Chinese at the conference.)

Key paper 1:

Rulan Chao Pian Return of the native ethnomusicologist

Key paper 2:

Huang Xiangpeng Some characteristics and two samples of traditional music
representing China's "high" culture
黃翔鵬, "中國傳統音樂的高文化特點及其兩例古譜"

Politics, Policy, and Methodology

Feng Guangyu China's major steps in protecting traditional music
馮光鈺, "中國保存傳統音樂的重要措施"

Frederick Lau Individuality and political discourse in solo *dizi* compositions

Matti Lahtinen Music policy as culture

Wu Ben *Pipa* music and its social context
吳奔, "琵琶音樂與其社會背景"

Shamanism and Ancestor Worship

Gretel Schwörer-kohl. The function of music in a shamanistic session among Miao from
Yunnan

Lisha Li. An approach to the symbolic process of shamanic drums in north
Asia: With particular reference to Manchuria

Liu Guiteng Manchurian trance music and dance and their relationship to
shamanism
劉桂騰, "薩滿教與滿洲跳神音樂的形成及其流變"

Western Music in Asia

Frank Kouwenhoven Chinese modality versus Western tonal structure in He Luding's
"Cowherd's flute"

Dai Jiafang School songs and the spread and transfiguration of Western music in
China
戴嘉仿, "學堂樂歌：西方音樂在中國的傳播與變容"

Kelina Kwan The universal hymn of praise: The early reception of Western style in
Chinese music

Liang Maochun The dissemination and deployment of European music in China
梁茂春, "歐洲音樂在中國的傳播和發展"

Source Studies in Chinese Music

Qian Renkang Dating of the fifty songs in *Weishi Yuepu* [Wei's repertory]
錢仁康, "<<魏氏樂音>>中五十首歌曲的產生年代"

Chen Yingshi Rhythmic symbols in a score for five-stringed *pipa*
陳應時, "論<<五絃琵琶譜>>中的時值符號"

Shi Xinming & Tsao Pen-Yeh Current research in Taoist ritual music in China

Issues in Chinese Historical Studies

Joseph S.C. Lam Making the old serve the present: Historical and contemporary
manifestations of the sacrificial music for Confucius

Li Laizhang The meaning of *dan* and *diao* in Chinese music history
李來璋, "旦調考辨"

Chinese Music in Hong Kong: Present, Past and Future

- Chan Sau-yan Hok Lou opera in Hong Kong
 Kyle heide Fujianese *nanyin* music in Hong Kong
 Yu Siu-Wah Hong Kong's musical life 1960s to 1970s and Lui Puiyuan
 J. Lawrence Witzleben Traditional instrumental music in contemporary Hong Kong
 Chan Wing-Wah Music composed for the Hong Kong Chinese Orchestra: A look at the development of symphonized Chinese music
 Joanna Lee Braindrained cantopop: Songs on emigration from Hong Kong

China and its Neighbors

- Yang Kuei-Hsiang *Minshingaku*: Chinese music transmitted to Japan
 Wang Yaohua On the comparative study of Sino-Ryukyu musical cultures
 王耀華, "略論中琉音樂文化之比較研究"

Musical Instruments and Instrumental Music

- Yuan Jingfang The development and research status of music-typology in China
 袁靜芳, "中國樂種學的開拓與研究"
 Li Mingxiong Drum and gong ensemble music of Shanghai
 李民雄, "上海小鑼鼓研究"
 Xue Yibing Buddhist and Daoist sects in the music associations of Hebei province
 薛藝兵, "冀中"音樂社"的佛道教門派與民間宗教文化"
 Liu Zaisheng Lost music sought among the people---the blood relationship between traditional music and folk music
 劉再生, "樂失求諸野－傳統音樂與民間音樂的血緣關係"

Music of Chinese National Minorities

- Wu Guodong Present-day music of the Nama people of the Bai nationality
 伍國棟, "白族那馬支系的音樂"
 Zhou Ji A survey of the religious music for minority nationalities in Xinjiang
 周吉, "新疆各民族宗教音樂概況"
 Tian Liantao Comparative survey of the traditional music in three Tibetan dialectic areas
 田聯韜, "中國藏族三大方言區傳統音樂的比較研究"

Chinese Folk Song

- Qiao Jianzhong A study of "Going to Sichuan": Cultural features of folksong groups
 喬建中, "下四川"研究"
 Fan Zuyin On general characteristics and formable causes of consonance combination in Chinese multi-parted folk songs
 樊祖蔭, "論中國多聲部民歌和音結合的總體特點及其形成原因"
 A.M. Schimmelpenninck Singing apart together: The art of the *shan'geban* in southern Jiangsu
 Yang Jiusheng New theories on Manchurian folksongs
 楊久盛, "滿族民歌新論"
 Du Yaxiong *Qushou* in folksongs of the Altaic family in north China
 杜亞雄, "中國阿爾泰語系諸民族民歌中的曲首"

Buddhism and Asian Music

- Wei Li "Tianyue," *fanbei* and *suyue*: Some notions of music in Chinese Buddhism
 Huo Xuchu Influence of Buddhism on music along the Silk Route
 霍旭初, "佛教對絲路音樂的影響與推動"

The Chinese and Their Musics in the Pacific

Short presentations by:

- Barbara Smith [Overview]
 Theodore Kwok [Hawaii]
 Amy Stillman [Tahiti]
 Cynthia Sajnowsky [Guam]
 Don Niles [Papua New Guinea]
 Helen Lawrence & Stephen Wild [Australia]
 Kyle Heide [Philippines]

Workshop on Guqin Music

- John Thompson Interpreting rhythm in *Shenqi Mipu*

Brief Notes on Four Meetings Relevant to Chinese Music

Compiled by Ying-Fen Wang and Bell Yung

The Society for Ethnomusicology held its 36th annual meeting in Chicago from October 10-13, 1991. The following ACMR members presented papers:

- Tim Brace. Chinese national music (*minzu yinyue*): tradition, legitimation, and musical style
 Terence Liu. Chinese opera companies and their audiences in the USA
 Ying-Fen Wang. Tune identity in *zhongbei* songs: an application of semiotic analysis to Chinese art music
 J. Lawrence Witzleben. Music and the Taiping Qingjiao Taoist ritual in Hong Kong
 Weihua Zhang. The Chinese-American jazz group as a cross-cultural musical phenomenon: search for a new identity

[BY]

The Chinese Music Society of North America held its 15th Anniversary International Conference in Chicago from October 10-13, 1991. It presented several panels of papers and discussions, including "Training the music professional -- the teaching of non-Western music performance", "Tradition and innovation in contemporary society", "Bridging the gap in research", "The development of Chinese orchestral music" and "A fifteen year review and future challenges". A concert featuring the Chinese Classical Orchestra was also presented.

[BY]

Thanks to the efforts of the Zhongguo Nanyin Xuehui (Society for Nanyin Study), the second conference on *nanyin* (or *nanguan*) was finally held in Quanzhou, Fujian province, on October 14-17, 1991, seven years after the first one. The reading of papers took place for three days from Oct. 14th to 16th. The participants included scholars and musicians from Quanzhou, those from other cities of Fujian (e.g. Xiamen, Fuzhou, etc.), musicologists from other provinces (e.g. Guangdong, Hubei, Jiangxi, Yunnan, Beijing), and musicians from Taiwan. Ying-fen Wang of the University of Pittsburgh and Kyle Heide of Indiana University were the only two representatives from foreign countries. In addition, there were a few papers which were submitted with the contributors' absent. Some of these included papers from abroad (i.e., by Nora Yeh of USA and Yang Guixiang of Japan). The papers covered a wide range of approaches, such as historiographic, organological, music analysis, linguistic, ethnographic, anthropological and sociological, as well as inviting comparisons between *nanyin* and other Chinese musical traditions.

On the 14th and the 15th, two nights of concerts of *nanyin* performances were presented by musicians from Quanzhou and its neighboring counties as well as by those from Taiwan. Kyle Heide sang a solo song "Wutong Leaves Fall." The 17th was reserved for sightseeing, including a guided-tour of the famous Kaiyuan Temple and Jiurishan ("Nine Sun Mountain") in the morning and a visit to the Quanzhou History and Culture Center in the afternoon.

Despite the short stay, Ying-Fen fell in love with Quanzhou immediately, not only because of its many historical legacies, the ancient feel of its architecture and street scenes, but, most importantly, because of its beautiful people. Those of you who have not been to Quanzhou, you must visit!
[YW]

The Sixth Annual Conference on Chinese Culture, organized by the Chinese Culture Quarterly and The Chinese Writers' Association of North America, was held on Saturday, December 7, 1991 in Cambridge, Massachusetts. Conducted entirely in Chinese, the one-day event was in honor of Professor Rulan Chao Pian on the occasion of her 70th birthday (not until mid-1992) and her retirement from Harvard University. Three panels represented three areas of Professor Pian's scholarly interests: Chinese music, Chinese linguistics, and modern Chinese literature. Of interest to ACMR were three papers in the music panel given by, respectively, Lindy Li Mark on 崑曲曲牌音樂的象徵性 [Symbolism in Kunqu *qupai* music], Wang Di on 琴歌的音樂與文化價值 [Music and cultural values of *qinge* (songs accompanied by the seven-string zither)], and Bell Yung on 中國音樂在美國--初步調查方案 [Chinese music in the U.S.-- strategy for research]. After the panels, Professor Pian gave a "keynote speech" on her many planned activities after her retirement. This was followed by a performance on the *erhu* by her student, Yu Siu-wah, and by members of the Chinese Intercollegiate Choral Society (Greater Boston) singing three songs, including 'B [Rain], with text by Chao Yuanren and music by Rulan Chao Pian (in 1936), and 賀卞趙如蘭教授七十壽辰並祝榮退之福 [Celebrating the 70th Birthday of Professor Rulan Chao Pian], with text by Professor Zheng Chouyu and music by Chao Yuanren, originally composed for the 70th birthday of Yang Buwei in 1959. The day closed with a reception, a dinner, and an after-dinner gathering at the Pian residence.

[BY]

Recent Issues in Music Research in the People's Republic of China

Du Yaxiong

Visiting Professor of Folklore and
Visiting Scholar of the East Asian Studies Center
Indiana University at Bloomington

(Paper read at the eleventh semi-annual meeting on October 10, 1991)

Ladies and gentlemen,

I am very happy to be here and to talk with you about one particular issue in recent Chinese music research in the People's Republic of China. First, I'd like to thank Dr. Bell Yung who gave me this opportunity as well as Dr. Sue Tuohy who helped me prepare for this lecture.

I think the greatest issue in Chinese music research during last ten years is the introduction of ethnomusicology from abroad. Since the introduction of the theories and concepts of ethnomusicology, Chinese scholars have been engaged in an intense debate. This debate has given music research work a very strong and very deep influence. I am happy to say that we have been making some progress over the last decade.

Ethnomusicology was introduced to mainland China at the end of the 1970's. Before this, Chinese musicologists had their own field research methodology for Chinese traditional music. Such research in the mainland has a very long history and a great number of achievements. It is comprised of two parts. One is called Yuezhongxue (樂種學), the research and classification of Chinese traditional music. The other method is called Xingtaixue (形態學), a kind of morphological research of music.

Although this kind of musicology has had its achievements, it also has had many problems. Those musicologists pay attention only to classification and morphology of music. Their main aim is to give service to the composers. As a result, their field work is not scientific. For example, many transcriptions do not include texts, such as the transcriptions of the 12 *mukams*. They also fail to record the cultural background of the musical pieces. Consequently, only composers can make use of this material to compose some pieces or we can use them to do some "autopsies" or "postmortem examinations" of music. But we cannot use them to do in depth research. Let me give you an example of what the phrase "give service to composition" means. This is a Uygur folksong. It is called "Please give me a bunch of roses" (送我一束玫瑰花). It was transcribed by Mr. Wang Loubin and re-arranged into instrumental music by Mr. Li Jinguang. I played this example to some Uygur friends of mine, and they said such kind of musicology killed their tradition.

The other problem involves classification. Chinese traditional music is classified into folksongs, ballads singing, dance music, theatrical music and instrumental music by this kind of musicology. However, we need different classifications for different research purpose. One kind of classification cannot fit all kinds of research work. And indeed this classification does not fit the traditional music of China, especially some ancient music and the music of minorities. For example, according to this classification we do not know where *nanyin*, which is popular in Fujian and Taiwan, belongs, nor do we know where *mukam*, which is popular in Xinjiang, belongs. This classification only includes folk music, but Chinese traditional music is not comprised only of folk music; Chinese traditional music also includes religious music and imperial court music. The sub-classification is also not very logical as is apparent in the classification of instrumental music and ballad singing.

The greatest problem is that these musicologists have not kept a very open mind. They study Chinese traditional music in isolation and because of that there was almost no cross-cultural comparative research done before the 1980's. Without this work, we cannot know Chinese traditional music very well. Before the Cultural Revolution, there was a foreign

musicologist who visited China and met the most famous Chinese musicologist. The foreigner asked what the main characteristics of Chinese traditional music were and why were there so many different kinds of operas? There are very simple questions, but the musicologist could not answer them. He said, "I have never thought about those kinds of questions." And that was true because if you just want to serve the composers' needs, you don't have to think about these kind of question and find the answers to them.

When the Cultural Revolution was over, some Chinese musicologists, including myself, thought that we had to find a new way to study out traditional music since we not only wanted to make progress in our research work but also wanted to know our traditional music better and deeper than before. At that time, we heard about the discipline of ethnomusicology.

In ancient times, the Japanese learned everything from Chinese, but now the situation has been reversed. The Chinese now learn almost everything from Japan. Prof. Yamaguti Osamu, a famous Japanese ethnomusicologist, published his paper "Ethnomusicology" in the Great Dictionary of Music in the 1960's. Prof. Luo Chuankai translated this paper into Chinese. This was the first time the term "ethnomusicology" was translated into Chinese. Because the Japanese used five Chinese characters to render this term, Prof. Luo used these five characters in the Chinese version, too. That translation caused great confusion and misunderstanding and gave rise of a lot of argument in China. Why? Let me explain.

Music is called *yinyue* in Chinese. *Xue* means discipline. But *minzu* has three different meanings in Chinese.

I) It means nation or ethnic group. So ethnology was translated into *minzuxue* (民族學);

II) Its second meaning is the Chinese nation. So ethnomusicology can be explained as the discipline of the "research of Chinese traditional music";

III) Its third meaning is the minority nationalities of China. So, ethnomusicology can be also understood as the research of the "traditional music of Chinese minorities."

When we prepared for the first national conference of ethnomusicology at the Nanjing Art University in June 1980, the misunderstanding started.

We called the first conference "the Conference of Ethnomusicology." The word "conference" in Chinese is *xueshu taolunhui* (學術討論會). So, Prof. Gao Houyong who was my advisor and the organizer of the conference, had *minzu yinyue xue xueshu taolunhui* (民族音樂學學術討論會) written on a big banner. When the dean of the university, Mr. Wang looked at the banner, he thought it was wrong since there were two *xue*'s on the banner. He asked workers to cut out one character. So, it became *minzu yinyue xueshu taolunhui*. This meant "The Conference of Chinese Music." Prof. Gao corrected it and put on *xue* again. This time, Prof. Huang, the chair of the Music Department cut it out again. Undaunted, Prof. Gao put it back again. At last it was kept on. When the conference started, Prof. Gao said: "Thank goodness, we kept this Chinese character on the final title." However the problem was by no means solved.

One great teacher, Lao Zi said that the *tao* that can be told of, is not the absolute *tao*. The names that can be given are not absolute names. But our other greater teacher, Confucius liked to define terms very much. Loosely translated, he said: "If you cannot give a definition, you can not follow a logical train of thought. If you can not follow a logical train of thought, you cannot succeed. If you cannot succeed, an ideal social system cannot be set up and music cannot be developed." Some of our famous musicologists are Confucianists although sometimes they are confused. However, when they wrote their papers giving a definition for the term ethnomusicology, they were quite clever. They said: "Ethnomusicology is the discipline of the research of our Chinese music. Any research work which deal with Chinese music will belong to ethnomusicology." *The Book of Music* (樂記) is the earliest ancestor of Chinese musicology, so we can say that Chinese ethnomusicology was founded by the author of this book. Another young musicologist wrote: "Ethnomusicology is not a clear concept.

We should set up a new discipline to replace ethnomusicology. The new discipline should be called Chinese musicology." So you see, if we wanted to introduce ethnomusicology into mainland China we had to argue with these musicologists. So, my classmate, Mr. Shen Qia and I wrote a good many papers in response. Since the argument started with the definition, we had to focus on the different definitions of ethnomusicology.

We researched all of the definitions given by Western scholars and found that these definitions could be placed into five groups:

The first one was according to geographical position. The typical definition of this kind is: ethnomusicology is the discipline researching non-European music. The second typical definition of this kind is: ethnomusicology deals with the music of non-literate peoples, people of primitive societies. The third group defined ethnomusicology according to teaching and study methods. For example, is the music orally transmitted or is it transmitted by notation? The fourth definition was given by Sachs according to the relationship between the researchers and the project of research work. Generally speaking, they think that outsiders do ethnomusicology and insiders do musicology. These four definitions seem to be the result of a strong European ethnocentrism. These are rather backward approaches in our modern times. The fifth definition was given from a methodological viewpoint. Alan Merriam defined the term as the study of music in culture. This is quite realistic. But it is very simple. During my research I have published several definitions of ethnomusicology. One of them said: "Ethnomusicology is a discipline which belongs to the domain of the social sciences. Its assignment is to research music from the ethnological angle and to study music in its social, political, cultural, historical, geographical, and economic context. Its job is to find the regular and special patterns of music and its given existing social background. Briefly, ethnomusicology equals ethnology plus musicology." Maybe this definition is as inadequate as every other definition which you can give, but I used it to argue with those who favored replacing ethnomusicology (民族音樂學) with Chinese musicology (中國音樂學) or Chinese ethnomusicology (中國民族音樂學). Today, ethnomusicology is a kind of "being" whose influence has already left an indelible trace in mainland China. This imported ethnomusicology has expanded the limits and achievements of research and is becoming more and more widespread. Thus far significant results have been achieved in 3 areas. The first area is the opening up of some new areas of study, for example, we looked at the nature of cultural geography, cross-cultural research, the meaning of culture, history, ethnography, and methods of ethnomusicology. The second area is the establishment of two societies for music research. One is called the Research Society of Traditional Music of China (中國傳統音樂學會) and now it has more than 300 members. The other one is the Minorities' Music Research Society of China (中國少數民族音樂學會). This has more than 500 members. Both of them hold conferences every two years. From the first conference held in Nanjing in 1980, together we have held a total of 10 conferences and about 1500 papers have been presented in those conferences. But the most important result has been the establishment of educational programs in ethnomusicology. My school, the Conservatory of China in Beijing, the first such department and program in the country, offers an MA in ethnomusicology.

So, as you see the ethnomusicological experience in mainland China has been by no means smooth. We have two great problems. The first one is the lack of adequately collected material and the second is our lack of knowledge about ethnomusicology.

In China, we have a very popular song called "I have nothing." We have very few materials in number so that we almost can say we have nothing in contrast with our rich traditional heritage. I worked in the Institute of Musicology of Hungary during 1987 and 1988. When I read the materials collected by Bela Bartok, I was deeply moved by Bartok's spirit and admired the Hungarians for having such a great musicologist. Bartok did his field work all over Hungary and collected more than 5000 folksongs. He also wrote some papers to discuss his field work. When I returned to China from Hungary, I started a course to teach

my students how to do field work according to Bartok's methods. This was the first fieldwork course about in China. I think Chinese ethnomusicologists have to learn from Bartok, to learn how to do fieldwork, to learn how to collect material, to learn how to classify and to learn how deeply he loved his country. If we can follow in his footsteps, I believe we will have enough material, we will have everything we need.

As an independent discipline, ethnomusicology has its own scope, its own purpose, and its own techniques which can be used to examine the material. It must have its own basic theory and its own methodology. Now some Chinese ethnomusicologists know the scope and purpose of ethnomusicology, but we still have very limited knowledge about basic theory and methodology. For example, we have no method which can describe *sanban* (散板) in our traditional music or to transcribe *yinqiang* (音腔), the two main characteristics of Chinese traditional music.

Ladies and gentlemen, ethnomusicology in mainland China is a developing discipline. Chinese ethnomusicologists want to learn from our colleagues in other countries. That is why I am here. Before I finish, I'd like to ask for your help. You are experts researching Chinese traditional music and you have very rich experiences. All that will be very valuable for us. Please share with us your experiences, publications and advice. Please give us your help and your suggestions. It is our duty to develop ethnomusicology in mainland China. I hope we can work together. Thank you for your attention, and I will be glad to entertain any question you may have.

Protest Music and Contextual Meaning: The Example of Tiananmen Square, 1989

Valerie Samson

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

Music was a common component of the demonstrations in Beijing in the spring of 1989. Participants were expected to know and be able to sing a few chosen songs. In addition, protesters sang a wide variety of children's songs, communist party songs, folk songs, themes from T.V. programs, and popular songs. They performed songs with non-lexical syllables and chants with very little musical content except rhythm. Pop stars came to Tiananmen Square to support the fasters. Many work groups circulated around town chanting, broadcasting recorded music or just pounding out rhythms on their vehicles. People often responded to groups of soldiers by singing or chanting to them. Music was a part of the ritual of erecting the Goddess of Democracy statue in Tiananmen Square. After the statue was erected, individuals and groups performed in front of it day and night. Simultaneous broadcasts and performances resulted in a stimulating aural environment at Tiananmen Square.

It appears that music constituted an important part of the demonstrations. Moreover, the power of this music as an element of protest in Beijing, 1989, was far greater than what the internal stylistic features of the music or the lyrics would suggest. In 1981 John Blacking made some observations about the singing in churches of South Africa that help explain this phenomenon. By comparing his observations of how singing enhanced a Black collective consciousness with my observations of the music performed or broadcast by protestors in Beijing, 1989, I concluded that Blacking's statements have validity when applied to other world situations and that general theories concerning the role of context in the political use of music can be formulated.

Like the church members in South Africa, the students in Tiananmen Square also expressed a collective consciousness in their singing. This was evident in the circumstances of performance, which were often ironic. Also like the Africans, the students sang songs with lyrics that included non-lexical syllables. There were *falala* s, *e-i-o* s and refrains such as *Ho, Hei!* in revised folk songs. Self-expression itself was a political statement. Even the popular *Internationale* contained syllables which were more important as sounds than as carriers of denotative meanings. This historic song was a powerful symbol of the people.

Blacking observed that creative decision-making in performance heightened political consciousness. This was evident in Beijing also. The call-and response format of singing and chanting allowed for considerable creative adaptation. A leader sometimes repeated a phrase of a song in response to the increasing liveliness of the crowds until he had worked them up to a frenzied state of excitement. Protesters often made up new verses on the spur of the moment to reflect current events.

The importance of context in the performance of music as protest was apparent in other ways, also. Both demonstrators and government officials struggled to gain control of the sound-space at Tiananmen Square. The saturated aural and visual environment enhanced the political consciousness of those on the square and promoted intense political feelings. By the end of May many people willingly risked death for their cause.

Music played a major role at the Goddess of Democracy statue. It added to the sense of ritual during her erection and gave validity to the statue through strong historical connections. The profusion of live performances at the statue had symbolic value not only as offerings to a Goddess, but also as representations of her voice. Student organizers actively encouraged audiences to participate in performances in front of the Goddess. Their acceptance of diverse music and performers seemed to represent a desire to be democratic.

During the invasion of Beijing, singing served as a means of non-violent protest. Feelings of solidarity while singing, often enhanced by physical contact, were so strong that the sense of individual importance seemed to vanish. Many people took no further measures besides singing the *Internationale* and other patriotic songs to save their lives during gunfire or while approaching the soldiers.

During these seven weeks of protest, music and chant served many roles. Deriving meaning according to the circumstances of performance or broadcast, music served to maintain order, both on the streets and in Tiananmen Square. It helped strengthen bonds between people while also distinguishing insiders from outsiders. Music helped maintain high morale during the hunger strike, dispelled doubt and fear, and channeled energy to constructive purposes. It assisted in disseminating information, raised money, and minimized danger. These roles were so critically important that other arts such as literature, art fashion, and even food were also used to fill them.

These observations of music at Tiananmen Square in the Spring of 1989 support Blacking's theories on the importance of context in political music. The act of singing together at Tiananmen and on the streets of Beijing enhanced a collective consciousness. The use of non-lexical syllables suggested that texts were not always needed to carry meaning. Symbolism was so common that lyrics many not have meant what they appeared to mean. Irony and humor in the circumstances of decision-making in performance enhanced the political consciousness of the performers.

From this example of protest music in Beijing, 1989, I conclude that contextual factors contribute significantly to the Political value of performances of music regardless of the internal stylistic and textual characteristics of this music.

Inaugural Statement of Chinese Society for Ethnomusicology

中國民族音樂學會

Hsu Tsang-Houei
Chairman of the Board
Chinese Society for Ethnomusicology

[Editor: The Chinese Society for Ethnomusicology was inaugurated in Taipei, Taiwan, Republic of China, on February 8, 1991. This statement is reprinted from the inaugural booklet. For further membership information and subscription to the Society's *Newsletter*, please write to: Wang Wei-Chen, Chinese Society for Ethnomusicology, Fl.8-6, No.59, Sec.4, Chung-Shiau E. Road, Taipei, Taiwan, R.O.C.]

In 1983, Chinese Folk-Arts Foundation started the "Seminar for Folk Music" as one of its regular activities. The Seminar gave a few lectures on folk music in the first two years. In 1986, in order to encourage more effectively the preservation and research on folk music, two seminars were held. Over thirty people participated in the seminars, and passed the following resolutions:

1. Change the Seminar to a membership-based association in order to keep up the standard of scholarship.
2. The Seminar is to give two symposiums each year, in which the members will read their papers.
3. The Seminar is to launch publications to issue the papers read in the symposiums.

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Thereupon the Seminar set forth again as a new entity in 1987, and became a meeting of significance in which the members read papers and had scholarly discussion. Its contribution to the promotion of ethnomusicology in Taiwan is widely acknowledged.

On the other hand, starting from 1986, the "International Conference of Ethnomusicology" sponsored by the Council for Cultural Planning and Development, Executive Yuan has been held every other year, and many well-known ethnomusicologists, both abroad and at home, have been invited to participate. It not only provides the opportunity for interchange between international ethnomusicologists, but also promotes vivid activities of scholarly research.

Hitherto, the number of ethnomusicologists in Taiwan area has increased steadily, a new academic fashion has been formed.

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It is essential for the academic development of a country or an area to set up societies in certain fields. A functional society is able to encourage the exchange and cooperation among the scholars, and to avoid the misery of being short-sighted or self-delusive.

Ethnomusicology is a new branch of knowledge in today's Taiwan. We do need a society to promote the communication and cooperation between the ethnomusicologists and the folk-music artists, and pave the way for the development of the Chinese ethnomusicology.

It has been eight years since the Seminar for Folk Music was founded in 1983, and four years since the Seminar set forth again in 1987. Based on the experience and observation of the past few years, we feel that it is time to set up a society for us. Therefore, on March 18,

1990, we summoned the first meeting of initiators for "Chinese Society for Ethnomusicology". Then the initiators met again on April 8 the same year to draw up the regulations of the society. In May, we began to invite the initiators to sign up for it; and we have thirty-eight consignations in August. On September 4, we made an application to the Ministry of The Interior to establish the society and obtained permission to initiate the organization. Thereafter, we initiated the organization according to the Law of Civil Organization. With the support and coordination of the initiators and the members, the Chinese Society for Ethnomusicology was born in Taipei on February 8, 1991.

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The work of ethnomusicology in Taiwan area started from the Movement of Folk-Song Collection in 1967. It was the first large-scale collection of traditional folk music done by the Chinese in Taiwan area. The reminiscence of the difficulty at that time always makes me think of the pioneers who fought for the preservation of folk music. If there is any progress or achievement of ethnomusicology in today's Taiwan, the credit belongs to them.

In the recent ten years, I am pleased to note the following trends:

1. The graduate institutes relating to ethnomusicology have been established to train the ethnomusicologists of the succeeding generation. They not only recruit the new blood but also set up the academic standard.
2. The modern society adores material life and technology, whereas it neglects the importance of spiritual culture and traditional value judgement. In order to straighten the unbalanced state, the government issued the "Codes for the Preservation of Cultural Heritages" to legitimize the preservation movement.
3. There has been a growing tie between the ethnomusicologists and the folk artists. And all of us recognize the responsibility of preserving the folk art and passing it over to posterity.

Today we celebrate the birth of the Society. I sincerely hope that our scholar members are able to confirm the value of folk music through their research; our artist members are able to keep on the practice of the traditional arts; and those who are concerned for the traditional culture will join us as sponsor members. Let us all work together for the Chinese traditional music.

People and Places

Wang Di, Professor at the Research Institute of Music (Beijing) and a noted scholar of *guqin* music, is a Research Fellow in the Music Department of Harvard University for 1991-92.

Du Yaxiong, Associate Professor at the Conservatory of China (Beijing) and a noted scholar of music of the National Minorities, is a Fulbright Fellow at Indiana University in Bloomington, Indiana for 1991-92.

Kunqu master **Hua Wenyi**, currently living in Los Angeles, recently performed at the Los Angeles Festival and the International Festival of Theatre in Madrid. Assisted by **Susan Pertel-Jain**, a doctoral student in Theater Arts at the University of Hawaii, Hua taught a section of Peter Seller's opera class at UCLA. She will be at Antioch College in May and June, 1992, giving workshops and a performance.

Qiao Jianzhong, director of the Research Institute of Music (Beijing), spent a month working at the Chinese Music Archive, the Chinese University of Hong Kong, under the sponsorship of the Hong Kong Society for Ethnomusicology.

Ping-Hui Li has successfully defended her dissertation entitled "The dynamics of a music tradition: Contextual adaptations in the music of Taiwanese *beiguan* wind and percussion ensemble" at the University of Pittsburgh on June 26, 1991, and received her Ph.D. degree in Music in August of the same year.

Ying-Fen Wang has successfully defended her dissertation entitled "Tune identity and compositional process in *zhongbei* songs: A semiotic analysis of *nanguan* vocal music" at the University of Pittsburgh on December 13, 1991, and will receive her Ph.D. degree in Music in April 1992.

Niu Longfei recently published 敦煌壁畫樂史資料總錄與研究 [Complete catalogue and study of musical source material from the Dunhuang wall paintings] by the 甘肅敦煌文藝版, 1991. To order, write to 牛龍菲, 中國730000甘肅蘭州南昌路84號503室

The **Chinese Intercollegiate Choral Society** (Greater Boston) celebrated its 25th anniversary with a series of events including a concert on the weekend of September 13-15, 1991. The concert, held in Sanders Theater in Cambridge, was led by current conductor Ya-Tien Chuang and featured five former conductors, including Albert Gaw, Peter Ho, Shirley Hong, Rulan Chao Pian, and Bell Yung. Former chorus members travelled from as far away as Taiwan, Hong Kong, Canada, and the states of Washington, Texas, Florida, North Carolina, Pennsylvania, New Jersey and New Hampshire to join the celebration.

Yang Kuei-Hsiang, a doctoral student in music at Ochanomizu University (Tokyo), reported on the scholarly activities in Chinese Music in Japan in 1990-91. These include three MA theses completed in 1990 from **Tokyo Geijizu Daigaku**:

Wang Mingjun, Modal characteristics and *liupai* of *dizi* music

Zuo Jicheng, Comparative study of the Japanese *piri* and Chinese *guanzi*

Yu Ming, *Pipa* in the Qing dynasty and Qing editions of *pipa* notation.

Papers read at Japanese scholarly meetings in 1990-91 are as follows:

Zhu Jiajun, Symbolism and its meaning of *zhong* and *taiko*

Yang Kuei-Hsiang, Chinese *qupai* and their metamorphosis in *mingchinggaku*

Nakama Miko, Scholarship on Chinese opera during the early 1930s

Iguzi Azuko, The transmission and oral compositional process in the text of Chinese narrative songs

Yang Kuei-Hsiang, The notational system of Chinese *pipa* music

**ASSOCIATION FOR CHINESE MUSIC RESEARCH
ELECTRONIC MAIL DIRECTORY**

Compiled by Theodore Kwok
University of Hawaii

To facilitate communication among the Chinese music scholarly community, the Association for Chinese Music Research is compiling a list of people with electronic mail (email) addresses. Electronic mail is an efficient method of communicating among colleagues nationally and internationally as well as participating in news and discussion groups on a variety of topics.

If you wish to acquire an electronic mail address, consult with your department or computing center at your institution regarding the availability of electronic mail services. Below is a preliminary list of persons interested in Chinese music with email addresses. Persons interested in having their email address listed or updated please send a message by email to Theodore Kwok with your name, email address, affiliation, and country.

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CURRENT BIBLIOGRAPHY ON CHINESE MUSIC

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"Current Bibliography" includes sources about Chinese music, music in China, and the music traditions of ethnic minorities in China. Books, articles, reviews, dissertations, and theses are included. Reviews published in English after 1985 are listed under the item reviewed.

This issue includes recent and retrospective sources and both scholarly and popular treatments not listed in Su de San Zheng's compilation "Updated Bibliography on Chinese Music Since 1985" in the *ACMR Newsletter* 4/1 (Winter 1991): 11-22.

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ACKNOWLEDGMENTS

I would like to thank the following persons for their contributions and assistance towards this issue's compilation: Frederick Lau, Heinz-Dieter Reese, Barbara Smith, and Bell Yung.

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