

# ACMR *Reports*

(Formerly ACMR Newsletter)

JOURNAL OF THE  
ASSOCIATION FOR CHINESE MUSIC RESEARCH

中國音樂研究會

VOL. 9, No. 1

SPRING 1996



PUBLISHED BY THE MUSIC DEPARTMENT AND THE ASIAN STUDIES PROGRAM  
UNIVERSITY OF PITTSBURGH  
PITTSBURGH, PENNSYLVANIA

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for those interested in the scholarly study of Chinese music, broadly defined. Catering mainly though not exclusively to those living in North America, ACMR holds annual meetings in the Fall, in conjunction with the annual meetings of the Society of Ethnomusicology.

President:	Bell Yung
Secretary/Treasurer:	Wu Ben
Board of Advisors:	Kuo-Huang Han
	Fredric Lieberman
	Rulan Chao Pian
	Barbara B. Smith

---

*ACMR Reports* (ISSN: 1071-0639), formerly *ACMR Newsletter*, is a refereed journal published twice a year, in the Spring and in the Fall, by the Music Department and the Asian Studies Program of the University of Pittsburgh. Serving as the official publication of ACMR, it includes original research articles, bibliography, review essays, translations, and book reviews relevant to ACMR. It also publishes information on recent publications in Chinese music and on recently completed Ph.D. dissertations and M.A. theses, announcements of upcoming and reports on past scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all material and enquires to Bell Yung, Editor, *ACMR Reports*, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax# 412-624-4186; e-mail: <byun@vms.cis.pitt.edu>.

Annual membership fee is \$10 for individuals and \$15 for institutions. Overseas subscriptions add \$5 for mailing. Make checks payable to the University of Pittsburgh, and send to Wu Ben, Music Department, University of Pittsburgh, Pittsburgh, PA 15260. Also address all enquiries on membership to Wu Ben by mail, fax: 412-624-4186 or e-mail: <bxwst1@vms.cis.pitt.edu>.

# ACMR Reports

Journal of the

ASSOCIATION FOR CHINESE MUSIC RESEARCH

中國音樂研究會

Vol. 9, no. 1

Spring 1996

Editor: Bell Yung

Editorial Assistants: Wu Ben, Helen Rees

Contributing Editor: Sue Tuohy

## Contents

From the Editor	ii
Articles	
The Chinese <i>Sheng</i> : Emblem of the Phoenix	Alan R. Thrasher 1
Cui Jian: Rock Musician and Reluctant Hero	Cynthia P. Wong 21
Book Reviews	
Stephen Jones, <i>Folk Music of China: Living Instrumental Traditions</i>	Helen Rees 33
J. Lawrence Witzleben, <i>"Silk and Bamboo" Music in Shanghai: The Jiangnan Sizhu Instrumental Tradition</i>	Valerie Samson 36
Du Yaxiong, <i>Zhongguo Ge Shaoshu Minzu Minjian Yinyue Gaishu (An Outline of All Minority Nationalities' Folk Music of China)</i>	Izabella Borvath 39
Fritz A. Kuttner, <i>The Archaeology of Music in Ancient China: 2,000 Years of Acoustical Experimentation ca. 1400 B.C. - A.D. 750.</i>	Wu Ben 42
Conference Report	
CHIME Bridges World Music and Ethnomusicology: A Report From Rotterdam	John E. Myers 48
News and Information	50
Current Bibliography on Chinese Music	Sue Tuohy 53
Information for authors	81

## From the Editor

On the last day of the 31st annual meeting of the Society for Ethnomusicology (Rochester, New York, October 16-19, 1986), when all the paper sessions were over, and before everyone scattered and returned to their places of origin, a group of about twelve Chinese music specialists gathered in the basement coffee shop of the Eastman School of Music to linger just a little longer. According to the first *ACMR Newsletter* (June 10, 1987), they gathered "to acquaint themselves with one another and their work. It was unanimously felt that similar meetings should be held in the future." Thus *ACMR* was born ten years ago, and has met regularly ever since (twice a year from 1987 to 1993 in conjunction with the *AAS* in the Spring and *SEM* in the Fall, and once a year in the Fall during the last two years). The cities we have travelled to include Cambridge, Ann Arbo, San Francisco, Tempe, Washington, Chicago, Oakland, New Orleans, Seaggle, Los Angeles, Oxford (Mississippi), and Milwaudee. This year, we are celebrating our tenth anniversary, with a special meeting in the Fall, to be held in Toronto and as usual with the annual meeting of the Society for Ethnomusicology. I hope many of you will join us for this special occasion. Please see details on p. 50.

After an hiatus of several years, "Current Bibliography on Chinese Music" returns to *ACMR Reports*, compiled by contributing editor, Sue Tuohy. Members are urged to send information to Sue for inclusion in the next installment. See information on p. 52.

Nancy Guy, Lee Tong Soon, and Larry Witzleben proof-read this issue.

## The Chinese *Sheng*: Emblem of the Phoenix

Alan R. Thrasher

中國的笙：鳳凰的象徵

笙是中國最古老的樂器之一。它起源于中國本土，至今已有約三千五百年的歷史，并一直沿用至今，特別是在傳統器樂合奏中佔有重要地位。這篇文章主要討論笙類樂器的歷史，包括在不同的歷史時期，各種笙類樂器的名稱，形制，制作材料，發音方式及用途等。主要運用書面史料及有關的考古與文物材料。文章還介紹了笙的現狀，包括笙的一些地方性變體，以及二十世紀五十年代以來人們對笙的結構所進行的改制，介紹了幾種新型的笙。

### Introduction

The *sheng* mouth-organ is among the two or three most ancient of Chinese instruments in continuous usage, spanning a period of close to 3500 years. This history exists in a nearly unbroken chain of documents from the ancient oracle bone inscriptions and Confucian classic texts to Tang dynasty poems and writings of the famous court theorists Chen Yang (1104), Zhu Zaiyu (1596) and others. Supporting these written accounts are numerous archeological finds, stone reliefs and paintings. While only part of this legacy is remembered, the instrument retains an important position in ensemble traditions of northern and central-eastern China.

In this article I will merely sketch this very extensive history, focussing upon ideas and trends. Some of the more significant details regarding pipe/reed numbers and materials of construction will be mentioned; but for the less significant details, the reader is referred to the sources cited. A second article will follow, examining the extraordinary development of the free-reed, its sophisticated technology and acoustical relationship with the reinforcing reed-pipe.<sup>1</sup>

The *sheng* consists of three parts: wind-chest, pipes and reeds. The wind-chest (*douzi*) of most regional instruments is bowl-shaped, of wood or metal (formerly of gourd), with a short blow-pipe mounted on one side. Through the flat upper surface of the wind-chest, 17 bamboo pipes (*guan*) of varying graded lengths are inserted in an incomplete circle. Located near the lower end of the pipes are finger-holes, though traditionally three or four pipes are mute (i.e., blocked and without finger-holes or reeds). Secured by wax to the bottom of the pipes (which are enclosed in the wind-chest) are free-beating metal reeds (*huangpian*) with rectangular tongues. Reed tongues vibrate (on either exhale or inhale) upon the closing of a finger-hole, which seals the air column by allowing the pipe to reinforce reed vibration. As a result, several pipes can be (and are) sounded at once.

---

Alan R. Thrasher is Associate Professor of Music at the University of British Columbia.

<sup>1</sup> I wish to thank my *sheng* teachers Hu Tianquan (Qianwei National Orchestra), Xu Chaoming (Shanghai Conservatory of Music) and Zhang Taining (Central Ballet Orchestra) for their many hours of help in learning aspects of history, construction and performance practice. I am also grateful to Robert Provine and Terry Miller for their very thoughtful comments on the early draft of this paper.

Invention of the *sheng*, according to the c.1st century B.C. *Liji* ("Record of Rites") and other classics,<sup>2</sup> is ascribed to Nü Wa, the legendary sovereign of about 2800 B.C. While this invention myth should not be taken literally, it does suggest that the mouth organ was thought to exist many centuries before the related instruments *he* and *yu* were documented in the Shang dynasty oracle bone inscriptions. At any rate, the *sheng* is believed to be an indigenous development and therefore associated with the most ancient cosmology, particularly the mythic phoenix and its attributes. The 2nd-century dictionary *Shuowen Jiezi* (Xu, c.121) states of the *sheng* that:

[It] looks like the body of a phoenix. [Its music] is the sound of the New Year, [when] all things *sheng* ["grow"]; therefore it is called *sheng* ["mouth organ"].

In this account, the instrument name, *sheng* (Fig. 1f), is unmistakably shown to derive from its homophone *sheng* (meaning "growth"), over which appears the radical for "bamboo" (Fig. 1g) in reference to the pipes. While not a pictograph (such as *he* and *yu*, examined below), this is one of the important naming methods employed during the late Zhou period.

Inclusion of the "bamboo" radical in the written character for *sheng*, and the suggestion that its bamboo pipes resemble "sprouts" (cited below), are significant (if anomalous) etymological points. Historically, the *sheng* was assigned to the "gourd" (rather than "bamboo") category of the *bayin* ("eight tone") classification system (*Zhouli*, *Liji*). Indeed, the early wind-chests were made from gourd prior to the use of wood or metal. This is clearly stated in all accounts. But it was bamboo which was chosen to symbolically reinforce the instrument's association with the phoenix.

One thousand years after the *Shuowen* entry, the court scholar Chen Yang (1104, J.123) elaborates further on the instrument's association with the phoenix:

[The *sheng*] produces the notes of spring. . . It is the source of all things. . . It looks like the wings of a phoenix and sounds like its call.

The phoenix (*fenghuang*) is a legendary Chinese bird of great beauty, associated with reason, prosperity, birth of offspring, and the empress herself. Its image (together with that of the dragon) for centuries has been used in art and music to suggest auspiciousness. Explanation of the two groupings of graded-length pipes (seen in Fig. 3) as the folded wings of a phoenix is recognized to this day. In fact, scholars after Chen Yang expand further upon this web of associations, suggesting that the blow-pipe resembles the neck of a phoenix and that the bamboo pipes resemble "sprouts" (*miao*)--emphasizing the related association with growth.<sup>3</sup>

<sup>2</sup> References from the following texts are taken from the Qing dynasty encyclopedic compilation *Gujin Tushu Jicheng* (Chen 1725): *Shijing*, *Liji*, *Zhouli*, *Erya*, *Fengsu Tongyi*, *Songshu*, *Jiu Tangshu*, *Songshi* and *Wenxian Tongkao*.

<sup>3</sup> Contemporary recognition of these symbolic associations is uneven. No Chinese reader could fail to see the relationship between *sheng* (the mouth-organ) and *sheng* (growth), because their root characters are identical. The instrument's association with the phoenix, on the other hand, is not widely known outside the circles of classically-trained scholars

Figure 1. Etymology: Pictographs and Phonetic Complexes

- 1a) *He*\* 𪛗 (𪛗)    1b) 𪛗 + 水    Now written: 和  
 1c) *Yu* 𪛘    1d) 𪛘 + 干 + 宀    Now written: 竽  
 1e) *Chao* 巢  
 1f) *Sheng* 笙    1g) 生 + 竹

\*pronounced as "heh" in contemporary Mandarin.

#### The Ancient Period

While the name *sheng* does not appear in the ancient oracle bone inscriptions (c. 15th century B.C.), the names of two closely related mouth-organs—*he* and *yu*—are well documented. Both graphs are interesting in that they reveal something about actual instrument structures during this ancient period. The graph for *he* (Fig. 1a) is a composite of the pictographic determinative *yue* (meaning "panpipe") on the left, giving the graph semantic sense, and the phonetic element *he* located on the right (both shown in Fig. 1b). This instrument, therefore, is in some essential way related to the panpipe (because its bamboo pipes are pictured), and pronounced as *he*. The graph for the larger *yu* (Fig. 1c) is another complex of two graphs, a pictograph which Tong Kin-woon (1983: 178) suggests to be the lateral representation of the mouth-organ itself (Fig. 1d), giving semantic sense, and the phonetic element *yu* located on the inside. At the tops of both early graphs, *he* and *yu*, are found the strokes from yet another character, *he* (meaning "accordance"), most likely suggesting there to be a combination of pipes and harmony of sounds. Tong has shown that, based upon the syntax of these oracle bone references, the *yu* was larger than the *he* since it needed to be "set up" before being played (1983: 179). Both instruments must have been used for auspicious occasions, such as ancestral sacrifices, or they would not have been mentioned in this literature of divination.

The *he* and *yu* are identified in the later Zhou period texts as types of *sheng*. The 3rd-century B.C. dictionary *Erya* states that "a small [*sheng*] is called *he*", and has 13 reeds. This brief description is generally consistent with other texts (*Liji*, *Zhouli*). The same sources identify the *yu* as a large type of *sheng*, though reed/pipe numbers are variously given as 36 (*Liji* and *Zhouli*) or as few as 23 in later texts (*Fengsu Tongyi*). Since other numbers appear as well,

---

and *sheng* performers. But the visual imagery, especially the pipes as folded wings, is better known.

it is likely that the *yu* existed in more than one variant. According to the *Zhouli* ("Rites of Zhou"), the *yu* was performed together with the *sheng* and other instruments in ritual ceremonies.<sup>4</sup>

A third *sheng* type, the *chao*, was mentioned less frequently in Zhou texts. The *Erya* and *Liji* state that it had 19 reeds and was more moderate in size (relative to the small *he* and large *yu*). Since *chao* means "nest" (Fig. 1e), it is probable that the wind-chest was shaped like a bird's nest, with pipes mounted in circular arrangement. In size, shape and reed count, the *chao* appears to have been similar to the *sheng* of today and may have been a secondary name (or possibly a prototype) for the latter.

The name *sheng* appeared first in a poem from the *Shijing* ("Book of Odes"), c. 7th century B.C. The poem "Luming" includes the phrase "...pluck the *se* [zither] and blow the *sheng*...".<sup>5</sup> Since this poem mentions the drinking of wine and merrymaking, it is clear that the two instruments were associated (at least here) with entertainment. Both were certainly used in court rituals as well. In the later commentary passed down with the *Shijing* poems, the instrument is said to have had 13 or 19 reeds (obviously for two different types) made of "thin metal leaf" (*bojinye*, presumably a copper alloy as found with instruments in Han Tomb #3, cited below).

Many references in the old texts can now be corroborated by recent archeological finds dating to the same period. The tomb of the Marquis Yi of Zeng (Hubei province), dating to c.433 B.C., contains a wealth of musical instruments, including five small mouth-organs. The instrument in best condition has a wind-chest of gourd, lacquered black with red and yellow flowery designs, and positions for 14 bamboo pipes to be inserted in two parallel ranks *through* (i.e., protruding at the bottom of) the wind-chest. Of the few bamboo pipes actually found with the wind-chest, most are broken. (For an artistic reconstruction, see Figure 2a.) Reeds are similar in design to those of today, though of bamboo (Hubei 1980, Huang 1979: 33, Liu 1987: 69). Whether these small mouth-organs were known as *he* or by other names is not clear.<sup>6</sup>

A later and better known site is the 2nd-century B.C. Han Tomb #1 of Mawangdui (Hunan province). Among the few instruments found here is a large *yu* mouth-organ, with 22 long bamboo pipes in two parallel ranks, mounted in a wind-chest of lacquered wood. Its two parallel ranks, and those on the 433 B.C. mouth-organs, are arranged front and back like today's *fangsheng* (Figure 2b). No reeds were found with this *yu* since it was apparently made for burial purposes (Li 1973, Mok 1978: 39ff.). But more recently (1985) another *yu* was found at the Han Tomb #3 which did have reeds of metal, 23 in number, and of similar dimensions to today's reeds (Liu 1986: 4). Of additional interest on this second *yu* is the presence of the "folded pipe" (*dieguan*), a bamboo pipe to

<sup>4</sup> For a thorough examination of the *sheng-yu* relationship based upon later documents, see Yang Yinliu's *Sheng-Yu Kao* (1974).

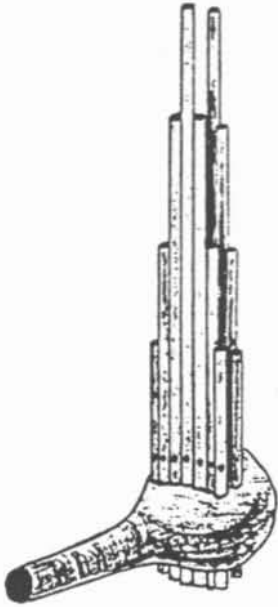
<sup>5</sup> English translations of this poem can be found in Arthur Waley's *Book of Songs* (#183) and James Legge's *The Chinese Classics*, vol. IV, "The She King". See Gao 1959: 53 for brief analysis of *sheng* citations.

<sup>6</sup> In fact, other wind-chests found at the same site have positions for 12 and 18 pipes, making such a guess hazardous. For examination of marginally related c.6th-century B.C. mouth-organs found in Yunnan province, see Li 1980: 85-87.

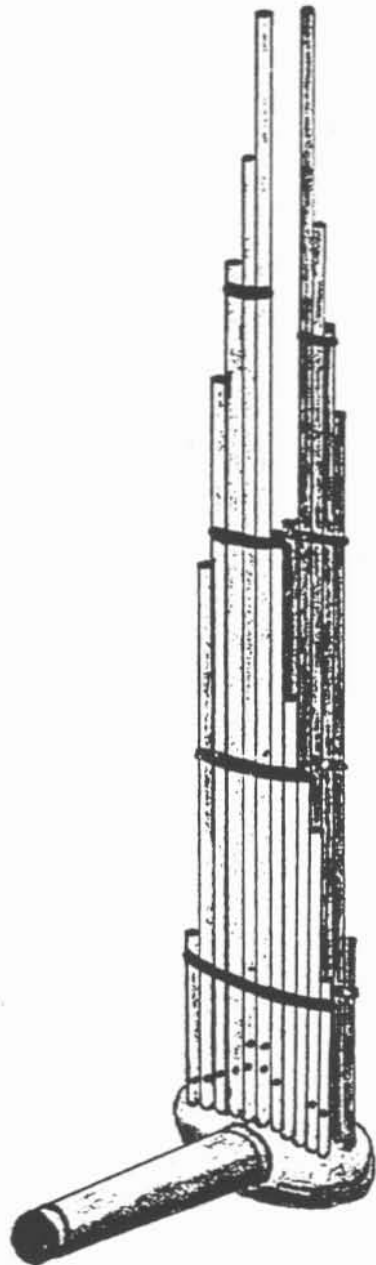


which a second pipe is laterally attached, with an internal windway connecting the two. In function, the resultant doubled air column allows for a lower range, while leaving the contour of pipe ends intact (q.v. Gao 1986: 3). This invention would be resurrected in the mid-20th century.

Figure 2. Early Archeological Finds and Stone Reliefs (reproduced at c. one-fifth of actual size)



2a) Mouth-organ with gourd wind-chest and positions for 14 pipes (*he?*); tomb of the Marquis Yi of Zeng, Hubei, c.433 B.C. (Artistic reconstruction of broken pipes.)



2b) *Yu*, burial instrument with wind-chest of wood and 22 pipes; Han Tomb #1, Mawangdui, Hunan, 194-156 B.C.



2c) Performer with mouth-organ; Gongxian stone relief, Henan, early 6th century.

### Early Imperial Period

The *sheng* is well represented in visual sources from roughly the 3rd century A.D. onward, most notably in the Buddhist-influenced Dunhuang wall paintings (Gansu province, 3rd and 4th centuries) and Longmen and Gongxian reliefs (Henan province, early 6th century). One representation from the Gongxian reliefs is reproduced in Figure 2c. In all visual depictions, the *sheng* is part of a larger ensemble of winds, strings and percussion (q.v. Zhongguo 1964).

Documentation over the next millenium by court theorists and poets is surprisingly comprehensive—surprising because the *sheng* was probably never more than an instrument of accompaniment. Following the brief account in the *Shuowen Jiezi* (summarized above) by about two hundred years, a descriptive poem, "Shengfu", was written by the 4th-century scholar Pan Anren specifically on this instrument. In this poem, types of bamboo and gourd indigenous to the North China plain are mentioned, as well as the cutting of copper alloy reeds and their tuning method (q.v. Gao 1985/1: 9-10). While gourd was still used for wind-chests during the Tang dynasty (618-907) and later, according to the *Jiu Tangshu* ("Old Book of Tang") and *Wenxian Tongkao* ("Comprehensive Investigation of Documents and Traditions"), wood had become the preferred material. This substitution was made because inner dimensions (which affected acoustic behavior of the reeds) could be better regulated, and wood is more resistant to cracking. Bamboo remained standard for pipes, "purple bamboo" (*zizhu*) being favored in most areas, though a

thinner variety is mentioned by Pan Anren (4th century) and "white jade" is mentioned by others (*Songshu*, 5th century). Pipe numbers would eventually become standardized at 17, though the early documents were never consistent about this point. In sources from the *Shuowen* onward, the number of reeds was most commonly stated to be 13, believed to represent the 13 lunar months (*Songshi*, "gourd" chapter).<sup>7</sup> From Tang and Song art, we see that blow-pipes on court mouth-organs were long and curving, possibly to allow female performers' faces to be seen (Gao 1986: 4, q.v. Zhongguo 1992). Whether because male performers replaced females or because music became faster (requiring better instrument support from the player's jaw), the long blow-pipe was ultimately abandoned—at least in popular usage—in favor of the short one.

During the 8th century, the Japanese court received from China three *sheng* and three *yu*, now preserved in the Shōsōin Repository. On all mouth-organs, there are 17 pipes (of five different lengths) in an incomplete circle, mounted in a round wind-chest of lacquered wood, with a long detachable curving blow-pipe (see Figure 3a). According to the analysis of Hayashi Kenzō (1967: ix), each pipe on these instruments had a reed (though not all have been found). The three *sheng* (Japanese: *shō*), while partially chromatic (including pitches  $d^\sharp$ ,  $g^\sharp$  and  $c$ ), are essentially diatonic and pitched in D (Figure 4a)—i.e., the equivalent of D major being at the most convenient positions for the fingers (q.v. Hayashi 1967: 64). While the *yu* mouth-organs disappeared after this period (Yang 1974: 366), *sheng* types were maintained into the 20th century with remarkably little change in construction or pitch position.

Other experimental variants emerged during and following the Tang. Mentioned several times in Tang poetry (and in other sources as well) is an enigmatic 36-reed *fengsheng* ("phoenix sheng"). While construction specifics are sketchy, it is reported that the 36 reeds were tuned chromatically, possibly over a range of three octaves (which acoustically would be extremely difficult) or, more likely, in mixed temperaments to harmonize with different instruments (q.v. He 1985/5: 4). The early 12th-century music scholar Chen Yang (1104: J.123) suggests that very few musicians could actually play the *fengsheng*, probably because of its large size and cumbersome fingering positions.

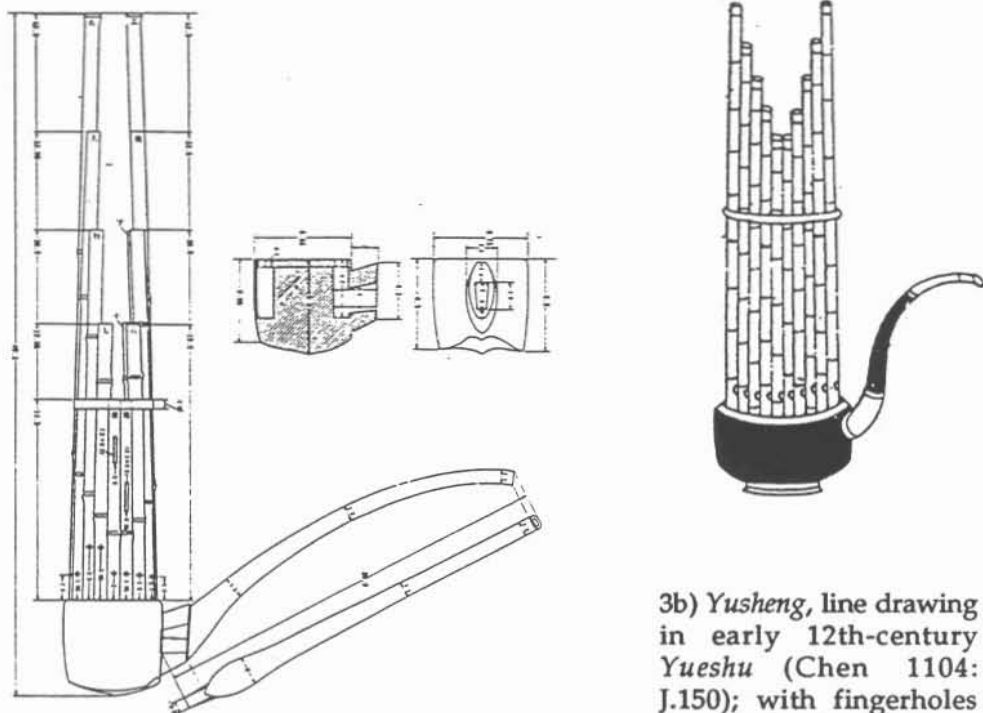
Chen Yang further documents more than a dozen Tang-style *sheng* variants. In his multi-volume treatise *Yueshu* ("Music Book"), he mentions in the "refined section" (*yabu*) the *he*, *chao* and *yu* as types of court mouth-organs, together with their tuning according to the "yellow bell" pitch (*huangzhong*) and respective pipe and reed numbers (1104: J.123; q.v. Picken 1985: 91-95). In describing the 19-pipe/19-reed *chaosheng* ("nest sheng"), the author lists pitch names for each pipe (Figure 4b), showing that the instrument was fully chromatic for an octave and a half. These instruments were employed in court rituals.

Of equal interest are the half-dozen mouth-organs examined within the "popular section" (*subu*) of *Yueshu*. A line drawing of a *yusheng* from J.150 is

<sup>7</sup> Further examination is needed on the possible significance of the number 13 in these instruments; e.g., 13 reeds on the *sheng*, 13 *hui* positions on the *qin*, 13 strings on the Tang *zheng*.

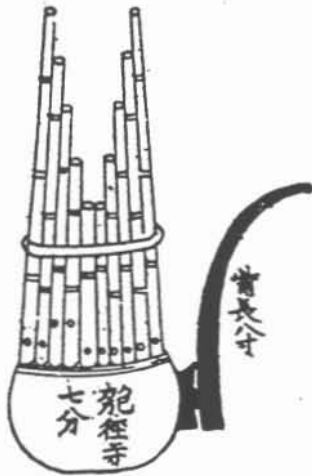
reproduced in Figure 3b, though like many *Yueshu* sketches, details are not reliable. Most significant of these are the *shiqiguan sheng* ("17-pipe *sheng*"), for which the usage of harmonizing pitches (presumably parallel fifths) is mentioned; and the modulating *yiguan sheng* ("adopted-pipe *sheng*"), which had 17 pipes and reeds, plus 2 extra pipes to be used in substitution when required by other keys. In both types of "popular" *sheng*, tuning was almost certainly diatonic (similar to the *xiaosheng* of today) or not more than partially chromatic, because use of harmonizing pitches required the positioning of pitches for maximum finger convenience, with several unison/octave doublings. Chen Yang states that the "17-pipe *sheng*" was used in *qingyue* ("virtuous music"), a type of court entertainment music appreciated by the literati.

Figure 3. Tang, Song and Ming Instruments in Line Drawings (reproduced at c. one-fifth of actual size)

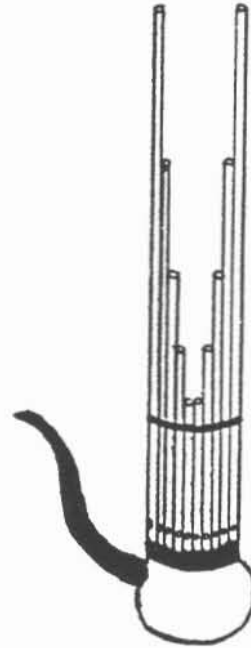


3a) *Sheng*, Shosoin repository, Japan, 8th century: 17 pipes/17 reeds, with detachable blow-pipe. (20th-century drawing from Hayashi 1967).

3b) *Yusheng*, line drawing in early 12th-century *Yueshu* (Chen 1104: J.150); with fingerholes incorrectly shown facing one direction.



3c) *Sheng*, line drawing in 15th-century *Akhak Kwebom* (Song 1493); 17 pipes/16 reeds, pitch positions shown on accompanying diagram.



3d) *Yasheng*, line drawing in late 16th-century *Lülü Jingyi* (Zhu 1596: J.8); 19 pipes/19 reeds, without gap on right side, wind-chest of "real gourd."

While the *yu*, *he* and *chao* continued to be mentioned in post-Tang sources, the three variants by Chen Yang's time had already been brought together in one instrument, the *sheng* (1104: J.131). The distribution and general popularity of the *sheng* during these early periods is not completely known. As a ritual instrument, it was part of the court orchestra used in accompaniment of the Confucian hymns. As a court entertainment instrument, it was used in *qingyue* ensembles. Chen Yang's suggestion that the 17-pipe *sheng* was in popular usage during the Tang and early Song periods probably applies more to court entertainment music and the upper social layers of Han culture than to the musics of the economically less advantaged. It is not clear whether the merchants and peasants knew very much about this instrument during this period.

#### Late Imperial Period

Different types of *sheng* (and many other instruments as well) were presented to Korea as gifts from the early 12th-century Chinese imperial court. These particular *sheng* fell into disrepair and were lost. The Korean type of

*sheng* (Korean: *saeng*) was modelled after an early 15th-century gift from the Ming court (Provine 1985). An extraordinarily accurate line drawing appears half a century later in the treatise *Akhak Kwebom* (Song 1493), correctly showing the detachable blow-pipe, fingerhole positions and, on an accompanying diagram, the fully chromatic pitch positions of its 16 (not 17) reeds (Figure 3c).<sup>8</sup>

The celebrated court theorist Zhu Zaiyu was the first to write a truly critical evaluation of mouth-organs known to him. In the late 16th-century treatise *Lülü Jingyi* ("Essential Meaning of the Pitches", 1596: J.8), he reviews instrument names, reed numbers and sizes cited in Zhou and later sources, discusses materials of construction, and differentiates pipe layouts and temperaments between court and popular mouth-organs. Zhu acknowledges that, while desirable to keep the instrument's traditional association with the "gourd" category, better sound is produced when the wind-chest is constructed of wood (*tongmu*, a softwood) or combined with gourd. On all instruments, he states that the best acoustical efficiency is obtained by leaving a thick solid column (also of wood) inside the wind-chest, allowing air to flow only around the inner periphery. Other now-standard methods and materials of construction are cited as well, such as use of "copper [alloy] reeds" (*tonghuang*) and "purple bamboo" (*zizhu*) for the pipes.

Perhaps of greater significance in the writings of this author are his highly unusual fingering charts and line drawings for chromatic *sheng* and *yu* with 24, 19 and 13 pipes (the 19 pipe/19 reed *sheng* reproduced in Figure 3d). For all instruments, pipe positions (in accompanying charts) are shown to be in strikingly different locations from the arrangement already standard by Zhu's time. Furthermore, in neither his charts nor his line drawings is there a right-hand gap in the pipes—also a standard feature of construction.<sup>9</sup> What Zhu Zaiyu describes here is the *yasheng* ("refined *sheng*"), though the term "19-reed *sheng*" is used on later pages to identify the same instrument. The author is clear about the placement of pipes in a complete circle with "all fingerholes outside", because he states that this arrangement is different from the *susheng* ("common *sheng*"), which has an incomplete circle and "2 fingerholes inside". The two instrument variants are also said to be *tuned* differently, though the brief reference (1596: J.8, p.67) is somewhat ambiguous. This reference seems to suggest that on the *yasheng* the normally pure 5th intervals were tempered flat to enable the cycle-of-fifths to close at the twelfth 5th—a manifestation of the temperament theory he developed with such mathematical precision. However, Zhu was well aware that it was the primary function of the panpipe (*paixiao*, another instrument in the ritual ensemble) to maintain the temperament, and in order to achieve harmonious performance, "the gourd and

<sup>8</sup> For further information on the Korean *saeng* (*saenghwang*), see Robert Provine's entry in *The New Grove Dictionary of Musical Instruments*, vol.3: 282-283.

<sup>9</sup> Walter Kaufmann, in his book *Musical References in the Chinese Classics* (1976: 162ff), mistakenly assumed that Zhu was describing the standard popular *sheng*. He therefore attempted to show the pipe circle with a gap, further erring in suggesting that this gap served the purpose of mouth-pipe placement. Zhu, at any rate, was clear in distinguishing the *yasheng* from the *susheng*.

bamboo must negotiate"<sup>10</sup> (1596: J.8, p.57). In practice, because of its chromatic pipe positions and their circular arrangement (without clear tonal orientation), it would have been awkward to perform on the *yasheng* any music other than the slow hymns of the court ritual. In the end, Zhu reluctantly admits that the 19-pipe court instrument had already been replaced by the 17-pipe "common sheng" (1596: J.8, p.67), which could also be made fully chromatic, while at the same time being more convenient to hold and finger.

The many other Ming and Qing sources (e.g., *Yuanjian Leihan*) for the most part simply summarize statements from earlier accounts. In some, the names of good players of the period are given. However, there is little new information about instrument construction, pipe arrangement, tuning or performance practice. Reliable line drawings, fingering charts and description of the traditional *peihe* harmonic system<sup>11</sup> for the 17-pipe *sheng* appear in the early 18th-century source *Lülü Zhengyi* (Mei 1713). Its fingering chart is reproduced in converted format in Figure 4c.

Historic instruments preserved in China include a 17-pipe/17-reed Ming *sheng* at the Zhihua Temple, Beijing (Liu 1987: 117) and a 17-pipe/17-reed Qing *sheng* at the Palace Museum, Beijing (Yang 1974: 381). Numerous 19th-century instruments are held in the large Western museums, especially the Horniman Museum (London), Brussels Museum of Musical Instruments, and the Metropolitan Museum of Art (New York). Qing dynasty instruments are still in use in Jiangnan *sizhu* ensembles in Shanghai and in *guyue* ensembles in Xi'an.

### Regional and Contemporary Sheng Types

In surviving traditions, the *sheng* is preserved in regional musics of north, central and eastern China. However, it has not been popularly accepted in the far south of China among the Chaozhou, Hakka, Minnan or Cantonese peoples. For reasons of the complexities involved in reed maintenance and the *sheng's* unique temperament of pure overblown fifths (which is at odds with the southern instrumental temperaments),<sup>12</sup> this instrument has only rarely been incorporated into the regional musics south of the Yangzi River. Its usage in the ritual musics of the southern Confucian temples (e.g., in Guangzhou, Chaozhou, Quanzhou, etc.) disappeared when the temples themselves were closed down over fifty years ago. The center of the tradition has remained on and around the central plain of North China, particularly in the provinces of Hebei, Shandong, Jiangsu, and neighboring areas. Four or five regional *sheng* traditions (they are not really "schools") are discernable:

XIAOSHENG ("small *sheng*"), used in Jiangnan *sizhu* and *kunqu* (central-eastern China, e.g., Shanghai, Suzhou and neighboring areas). This instrument preserves the essential physical characteristics of the Tang-Shōsōin

<sup>10</sup> "Gourd" (*pao*) and "bamboo" (*zhu*), from the "eight-tone" system of instrument classification, respectively refer to the mouth-organ and flute-type instruments of bamboo.

<sup>11</sup> In this harmonic system, which is still in use, melodic pitches are accompanied by their upper perfect 5ths and/or lower perfect 4ths, together with octave pitches on some notes.

<sup>12</sup> The complex technical aspects of pitch position, temperament and acoustical relationships will be taken up in a subsequent article.

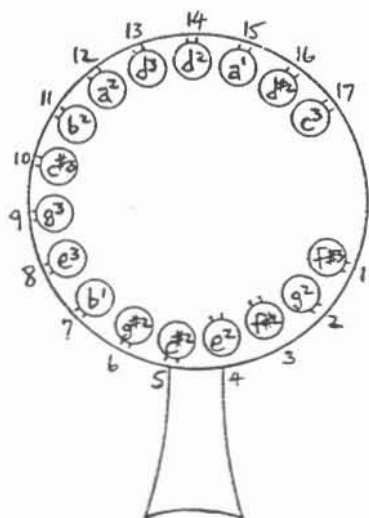
*sheng*. It has a small wind-chest of wood, 17 pipes in an incomplete circle, but only 13 reeds in diatonic tuning (none at pipes 1, 9, 16 or 17) (q.v. Gao 1959: 55ff; chart shown in Figure 4c). With relatively soft volume, the *xiaosheng* (or *sizhu sheng*) most commonly accompanies the *dizi* flute (together with other instruments).

SHIHUANG SHENG ("10-reed *sheng*"), used in Xi'an *guyue* (Shaanxi province) and thought by local scholars to maintain aspects of Tang dynasty practice. Its wooden wind-chest is round, with 17 pipes in an incomplete circle, but usually only 10 reeds. Two or three right fingers are employed inside the gap (as opposed to only one in *xiaosheng* performance). The *shihuang sheng* accompanies *dizi* flute and *guan* reed-pipe (q.v. Yang 1974: 383, Yue 1987: 4-5). A related instrument is employed in *ba datao* music of Shanxi province (q.v. Jones 1992: 4ff.).

FANGSHENG ("square *sheng*"), used in *chuida* music on the Central Plain (north-central China, e.g., Kaifeng, Xuzhou and neighboring areas), developed probably during the Qing dynasty. It has a rectangular wind-chest of wood, 14 pipes in three parallel ranks, but usually only 12 reeds in diatonic tuning (q.v. Gao 1984: 21-22; chart of 14 reeds shown in Figure 5b, photo in Figure 6). With a louder volume than the *xiaosheng*, the *fangsheng* accompanies *suona* oboe in outdoor ceremonial music.

YUANSHENG ("round *sheng*"), used in Shandong *guchui* (central Shandong province), another late (Ming or Qing) adaptation. It has a large wind-chest of metal, 17 pipes in an incomplete circle, but usually 14 (or 13) reeds in diatonic tuning (sometimes 17 reeds in partial chromatic tuning) (photo shown in Figure 6). With relatively loud volume, the *yuansheng* (or simply *sheng*) usually accompanies *suona*. A closely related, often more chromatic instrument is found in Hebei province, Beijing, and throughout Northeast China (q.v. Li 1957: 31; Gao 1959: 60ff.).

Figure 4 . Pitch Positions for Selected Historic Instruments

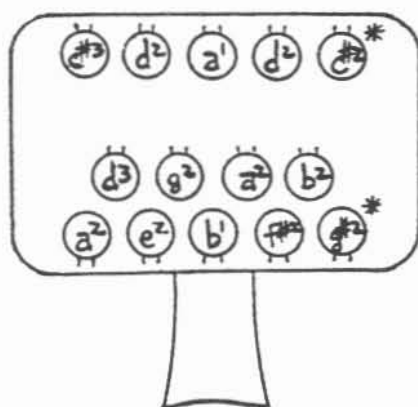


4a) Tang-Shosoin *Sheng* (c. 8th century), 17 pipes/17 reeds (Hayashi, 1967).

Note: D tone pitch positions are essentially the same as on most later variants (shown below).

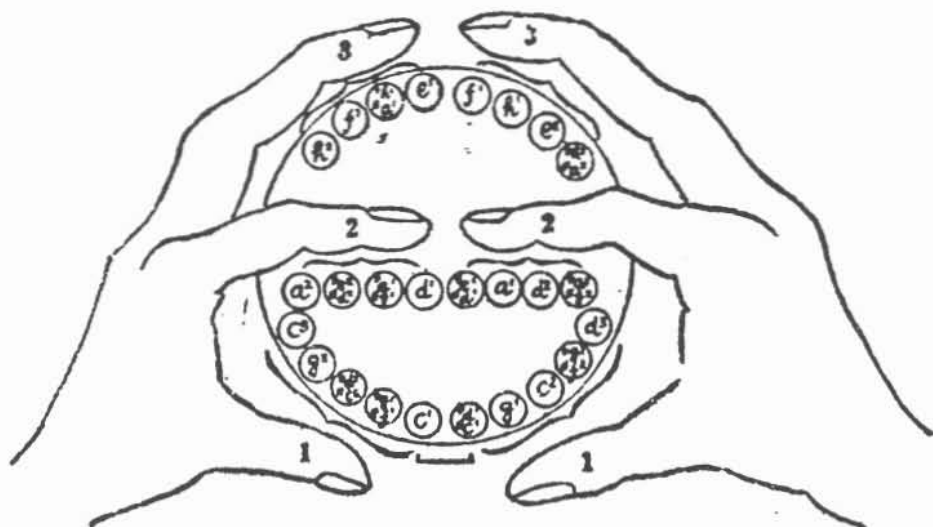






5b) *Fangsheng* (mid 1970s), 14 pipes/14 reeds (personal collection).

Note: pipes marked with \* do not have reeds on older instruments.



5c) *Jiajian Sheng* (late 1950s), 26 pipes/16 reeds (Zhao 1957).

Note: two gaps in pipe circle; vibration controlled by keys. Eight pitches for left and right third fingers (shown L to R):  $b^2$   $f^2$   $a\#^1$   $e^1$   $f^1$   $b^1$   $e^2$   $a\#^2$ . Eight pitches for index fingers (L to R):  $a^2$   $d\#^2$   $G\#^1$   $d^1$   $d\#^1$   $a^1$   $d^2$   $g\#^2$ . Ten pitches for thumbs (L to R):  $c^3$   $g^2$   $c\#^2$   $f\#^1$   $c^1$   $c\#^1$   $g^1$   $c^1$   $f\#^2$   $d^3$

The *sheng*, like most Chinese instruments, underwent many structural changes beginning in the 1950s. New *sheng* types, all with increased volume and range, greater chromaticism and new techniques, are associated specifically with the 20th-century concert hall music (*guoyue*). Some experiments, such as the middle- and low-range BAOSHENG ("held *sheng*") and the keyboard-operated, organ-shaped DA PAISHENG ("large row *sheng*") have not endured well, though the former is used occasionally in large ensembles (q.v. Hu 1982: 62ff.). The two basic types prominent in 20th-century music are:

GUOYUE SHENG ("national music *sheng*"), used in 1950s *guoyue*, especially for the newly-composed solo compositions of that period. Existing in 17-, 21-, and 24-pipe models, the *guoyue sheng* has a large wind-chest of metal, all pipes with reeds set in traditional positions and semi-chromatic tuning. The 21-pipe instrument contains several new features: four additional pipes placed inside the pipe circle; the lengths of some pipes extended by *dieguan* ("folded pipe"), an invention found on the Mawangdui *yu*, also for increased range; and *kuoyin guan*, amplifying tubes, added to the outside of the pipes for increased volume (q.v. Sun 1987: 7-8; chart shown in Figure 5a, photo in Figure 6). It was for the *guoyue sheng* that Hu Tianquan, most noted *sheng* performer in China, composed his famous concerto-type solos, *Fenghuang Zhanchi* ("The Phoenix Exhibiting its Wings", 1956), in which the song of the emblematic phoenix is suggested, and *Caoyuan Qibing* ("Soldiers Galloping across the Grassy Plain", 1958).

JIAJIAN SHENG ("keyed *sheng*"), used for contemporary music primarily. Existing in 24-, 26- and 36-pipe models, it has a very large wind-chest of metal and all pipes with reeds in full chromatic tuning, though redistributed to accommodate the new music. This instrument is different from traditional design in that reed vibration is controlled not by finger holes but by way of keys which close or open the pipe ends (q.v. Zhao 1957, Liu 1987: 312). Some models have elongated blow-pipes. On Beijing models (performed by Zhao Dezhen, Zhang Zhiliang and other contemporary soloists), there are two gaps in the pipe circle (to accommodate both right and left index fingers) (chart reproduced in Figure 5c). Shanghai models (performed by Xu Chaoming and others) are different in that pipes (typically 37 in number) are arranged in traditional order, with a few chromatic pitches interspersed and an additional inner circle of pipes operated by keys--allowing for performance of both traditional and contemporary musics (q.v. Fan 1988: 25).

Given its extended history, mythological associations and sophisticated acoustical system, it is striking that the *sheng* has emerged only recently as a solo instrument. Yet, in every traditional ensemble type of which it is a part, the instrument serves primarily to accompany other wind instruments.

Figure 6. Three *Sheng* Types in Contemporary Usage



Right: 14 pipe/12 reed *fangsheng*; Center: 17 pipe/14 reed *sheng*; Left 21 pipe/21 reed *guoyue sheng* with *Kuoyin* tubes.

### References Cited

- Chen Menglei  
1725 *Gujin Tushu Jicheng* [synthesis of books and illustrations past and present]; musical materials reprinted in the 6-volume *Zhongguo Yinyue Shiliao* [historical materials of Chinese music], edited by Yang Jialuo (Taipei: Dingwen, 1975).
- Chen Yang  
1104 *Yueshu* [treatise on music], in *Siku Quanshu* (Taipei rpt.).
- Fan Yuanzhu  
1988 "Wode Sanshiqi Huang Jiajian Sheng" [my 37-reed keyed sheng], *Yueqi*, no.3: 25.
- Gao Pei  
1984 "Henan Sheng ji qi Yanzou Tese" [the Henan sheng and its performance characteristics], *Yueqi*, no.5: 21-22.  
1985 "Shixi Gudai Shengde Zhizuo" [preliminary analysis of ancient sheng construction], *Yueqi*, no.1: 9-10.  
1986 "Shengde Yanghe he Fazhan" [the evolution and development of the sheng] *Yueqi*, no.1: 1-4; cont. in no.2: 3-5.
- Gao Ziming  
1959 *Xiandai Guoyue* [present-day national music]. Taipei: Zhengzhong Shuju.
- Hayashi Kenzô, et al.  
1967 *Shôsôin no Gakki* [musical instruments in the Shôsôin]. Tokyo: Nihon Keizai Shimbun Sha.
- He Changlin  
1985 "Tangdai de Sanshiliu Huang Banyin Zhuandiao Sheng" [36-reed chromatic modulating sheng of Tang dynasty], *Yueqi*, no.4: 1-3; cont. in no.5: 3-6.
- Hu Dengtiao  
1982 *Minzu Guanxian Yuefa* [national wind-string music method]. Shanghai: Wenyi.
- Hu Tianquan  
1994 personal communication.

Huang Xiangpeng

- 1979 "Xian Qin Yinyue Wenhuae Guanghui Chuangzao--Zeng Houyi Mude Gu Yueqi" [brilliant creation of early Qin (dynasty) music culture--ancient instruments from the tomb of Zeng Houyi], *Wenwu*, no.7: 32-39.

Hubei Sheng Bowuguan, ed.

- 1980 *Suixian Zeng Houyi Mu* [grave of the Marquis Yi of Zeng, Sui county]. Beijing: Wenwu.

Jones, Stephen, et al.

- 1992 "Field Notes, 1991: Funeral Music in Shanxi", *CHIME Journal*, No.5: 4-28.

Li Ying, et al.

- 1957 "He Zhao Dezhen Tongzhi Tan Yixie Guanyu 'Ershiliu Huang Jiajian Shengde Gaige Jingguo' de Shangque Yijian" [discussion with Zhao Dezhen concerning the 'Reform Process of the 26-reed Keyed Sheng'], *Renmin Yinyue* (Oct.): 30-32.

Li Chunyi

- 1973 "Yueqi" [musical instruments], in *Changsha Mawangdui Yihao Hanmu*, vol.I. Beijing: Wenwu.

Li Chunyi, Wu Zhao, et al.

- 1981 "Suixian Chutu Yinyue Wenwu Zhuanji" [special issue on the musical relics excavated at Suixian], *Yinyue Yanjiu*, no.1.

Li Kunsheng and Qin Xu

- 1980 "Hulu Sheng" [gourd sheng], *Wenwu*, no.8: 85-87.

Liu Dongsheng, Hu Yanjiu, et al.

- 1987 *Zhongguo Yueqi Tuzhi* [pictorial record of Chinese musical instruments]. Beijing: Qinggongye.

Liu Yu

- 1986 "Shiguo Shi Yu Zai, Zai Changsha Mawangdui Hanmu Chutu Wenwuzhong Faxian Jinshu Huangpian" [after more than 10 years (of finding a *yu*), the discovery of metal reeds in the Han tomb of Mawangdui, Changsha], *Yueqi*, no.5: 4.

Mei Gucheng, et al., ed.

- 1713 *Lülü Zhengyi* [correct meaning of the pitches]. Taipei rpt., 1936.

- Mok, Robert  
1978 "Ancient Musical Instruments Unearthed in 1972 from the Number One Han Tomb at Ma Wang Tui, Changsha", *Asian Music*, vol.x/1: 39-91.
- Picken, Laurence, et al.  
1985 *Music from the Tang Court*, vol.3. Cambridge: Cambridge University Press.
- Provine, Robert  
1985 personal communication
- Song Hyon  
1493 *Akhak Kwebom* [guide to the study of music], 1610 ed. rpt. in Chang Sa-hun's *Han'guk umak sa* (Seoul, 1976).
- Sun Rugui and Zhang Zhiliang  
1987 "Sheng de Zhizuo" [manufacturing of the sheng], part 5, *Yueqi*, no.2: 7-8.
- Tong Kin-woon  
1983 "Shang Musical Instruments", diss., Wesleyan Univ., rpt. in *Asian Music*, vol. xiv /2, xv /1, and xv /2.
- Xu Shen  
c.121 *Shuowen Jiezi* [explanation of graphs and analysis of characters]. Beijing: *Da Xuben* edition.
- Yang Yinliu  
1974 "Sheng-Yu Kao" [examination of *sheng* and *yu*], *Yueqi Keji Jianxun*, vo.3; rpt. in *Yang Yinliu Yinyue Lunwen Xuanji*, Shanghai: Wenyi, 1986: 360-384.
- Yue Hua'en  
1987 "Tantan Xi'an Guyue Zhongde Sheng" [talking about the sheng in Xi'an *guyue*], *Yueqi*, no.4: 4-5.
- Zhao Dezhen  
1957 "Ershiliu Huang Jiajian Shengde Gaige Jingguo" [the reform process of the 26-reed keyed sheng], *Renmin Yinyue* (May): 40-41.
- Zhongguo Yinyuejia Xiehui, ed.  
1992 *Zhongguo Yueqi* [Chinese musical instruments]. Hong Kong: Zhuhai.

Zhongguo Yinyue Yanjiusuo, ed.

1964 *Zhongguo Yinyue Shi Cankao Tupian* [Chinese music history in reference pictures], vol. 9. Beijing: Remin yinyue.

Zhu Zaiyu

1596 *Lülü Jingyi* [essential meaning of the pitches], in *Yuelü Quanshu* (1620). Taipei rpt., 1968.

### Glossary of Important Terms

ba datao	八大套	miao	苗
baosheng	抱笙	pao	匏
bayin	八音	peihe	配合
bojinye	薄金葉	qingyue	清樂
chao (sheng)	巢 (笙)	se	瑟
chuida	吹打	sheng	笙
da paisheng	大排笙	sheng	生
dieguan	疊管	shengfu	笙賦
dizi	笛子	shihuang sheng	十簧笙
douzi	斗子	shiqiguan sheng	十七管笙
fangsheng	方笙	sizhu	絲竹
fenghuang	鳳凰	suona	嗩吶
fengsheng	鳳笙	susheng	俗笙
guan	管	tonghuang	銅簧
guchui	鼓吹	tongmu	桐木
guoyue (sheng)	國樂笙	xiaosheng	小笙
guyue	古樂	yasheng	雅笙
he	和 (和)	yiguan sheng	義管笙
huangpian	簧片	yu (sheng)	竽笙
huangzhong	黃鐘	yuansheng	圓笙
jiajian sheng	加鍵笙	yue	龠
kuqu	昆曲	zizhu	紫竹
kuoyin guan	擴音管		



## Cui Jian: Rock Musician and Reluctant Hero<sup>1</sup>

Cynthia P. Wong

### 搖滾音樂家崔健

崔健是中國大陸最有名的搖滾音樂家之一。他常被世界各地的傳播媒介說成是代表“失落的一代”的政治偶像。1995年八九月間，崔健和他的樂隊到美國紐約等四個城市旅行演出。本文作者觀察了他們在紐約的四場音樂會以及排練和新聞發佈會，並採訪了觀眾和崔健周圍的一些人。作者談到她所了解的情況與以前發表的崔健採訪錄記載的情況有很大不同。作者認為這可能是崔健努力重新給自己定位的結果，即從強調與政治的聯系轉移到強調音樂家的身份。

Arguably the most widely-known rock and roll musician in China today, Cui Jian is strongly identified with his performance in support of pro-democracy demonstrators in Tiananmen Square in 1989. His song “I Have Nothing” became the rallying cry for the demonstrators, while his first album, *Rock and Roll on the New Long March*, served as a soundtrack for Taiwanese media coverage of the massacre. His music, particularly the lyrics, attracted international attention to him as a spokesperson for the disenfranchised twenty- to thirty-something generation in mainland China. His performances are filled with gestures of defiance. Of course, the very act of being a professional rock and roll musician seems defiant enough, but his deportment, stage props, and, most of all, his ambiguous lyrics are read by some as thinly-veiled criticisms of the Chinese government. Hailed as a hero by many of his audience for his resolve to speak out as a voice of China’s discontent, Cui Jian has been constructed by journalists worldwide as a political icon and branded the “voice of the lost generation.”

In the latter part of August and the first week of September 1995, he embarked on a four-city U.S. concert tour to promote his third album, *Balls under the Red Flag*.<sup>2</sup> His concerts were publicized through advertisements in overseas Chinese newspapers and on Chinese television programming, postings

---

Cynthia P. Wong is a doctoral student at Columbia University.

<sup>1</sup> Several people have made this article possible. I thank Joanna Lee and Kitty Katz for support during the fieldwork period; Alexander Beels for assistance in translating some of the interviews; Travis Jackson for his editing and thoughtful comments on several drafts; Daniel Ferguson for his comments on the final draft. Also, I owe a note of gratitude to Gary Chen of Presitige Modern Arts Exchange for sharing information regarding the administrative matters of Cui Jian’s tour, and for his enthusiasm for my ongoing project on Chinese popular music and related issues.

<sup>2</sup> Although a literal translation for the word “dan” in the Chinese title “Hongqi xia de dan” should be “egg(s),” a decision was made by Cui Jian’s marketing team in China to translate the English title as “Balls under the Red Flag”—presumably because it sounded better in English—despite the fact that the original meaning of the title, however ambiguous, is obscured.

The four cities were San Francisco; New York City; Kalamazoo, Michigan; and Boston. His first album was later reproduced by Taiwan and Hong Kong EMI and marketed under the new title *I Have Nothing*. The second album is titled *Solutions*. It should be noted that the title “I Have Nothing” is also often translated as “Nothing to my Name.”

on the internet,<sup>3</sup> and hundreds of flyers posted by crews of volunteers in the cities where he was scheduled to perform. Through a network of colleagues and friends, I contacted Carol-ling, the company contracted to handle the East Coast arrangements for the tour. I negotiated with one of the two representatives to get permission to conduct a personal interview with Cui Jian while he was in New York, but was told that since I was not affiliated with the media or the press, there was "no way" I could have access to him. After further identifying myself as a graduate ethnomusicology student interested in political issues and Chinese popular musics, I was told by the representative that they did not want to do anything that might jeopardize the tour: there should be no mention of political issues, for they "just want to have a successful concert." At the last minute, I was granted permission to attend the news conference, to "just observe," and later, I was allowed to attend the rehearsals and sound checks at the three venues where Cui Jian performed in New York (the Palladium, the Bottom Line, the Knitting Factory) on the condition that I did not talk to him.<sup>4</sup> Repeated requests to the publicity coordinator for a private interview were ignored. Although I was barred from one-on-one contact with Cui Jian himself, I made a point of speaking to audience members and the people near him (i.e., members of his band and the people involved in staging this tour). Moreover, I had several opportunities to observe both his conduct in various appearances set up for him by his management and the way his audience received him.<sup>5</sup>

At first, I was puzzled by inconsistencies or seemingly contradictory statements that differed from interviews I had read or heard. I was also struck by some audience members' refusal to acknowledge him as "their spokesperson" or as a political icon. In time I realized the process of understanding is multilayered and what I observed could be a conscious effort on Cui Jian's part to "reposition" himself, shifting the emphasis from political associations to musicianship. What I offer below is a report of my observations of Cui Jian, in terms of behavior and self-conscious presentation, during my field experience. There are several issues here that call for in-depth analysis, but I hope to address them in a more extended article at a later date. Where appropriate, I have woven in quotes from interviews he has given in the past to provide context for my comments.

---

<sup>3</sup> A World Wide Web homepage was created by an anonymous fan, unbeknownst to the coordinators at Prestige Modern Arts, to announce the tour, listing the addresses of the San Francisco and New York City venues and ticket prices. A brief biographical sketch was provided, along with a sound sample from one of his trademark songs, "Yiwusuoyou" [I Have Nothing]. Highlights of Cui Jian's rock and roll career, sketches of the principal members of his band, and excerpts from critics' reviews were also included. The Universal Resource Locator (URL) for the page is: "<http://www.cs.berkeley.edu/~zyang/cuijian>".

<sup>4</sup> Four concerts were staged in New York City. One at the Palladium, two at The Bottom Line, and one at the Knitting Factory.

<sup>5</sup> I conducted 89 short interviews with audience members and spoke with four members of his band. Since that time, I have had brief interviews with a few of the people who organized the this tour. The interviews were done in English, Mandarin, and Cantonese. Because I had to render the Chinese interviews into idiomatic English, I have chosen to paraphrase the English interviews with non-native English speakers as well, for ease of communication.

### Guarding the Image

Cui Jian has been compared to, among others, John Lennon, Bob Dylan, and Bruce Springsteen because of perceived political/social commentary in his song lyrics. He has, however, consistently maintained that he is a musician, not a politician. In a 1990 press conference, Cui told his audience "I don't want to talk about politics.... Politics is not my work."<sup>6</sup> He has, instead, positioned himself as an anti-establishment, socially-conscious individual who feels a responsibility to speak out against the ills of modern-day society. Cui once told a reporter, "[In the generation of my grandfather, they believed in tradition like it was a religion]. In my father's generation, they believe[d in] Mao. And... [in] my generation, I really think they believe [in] nothing. It's empty."<sup>7</sup> In August 1994, he told the *San Francisco Chronicle*, "My music is open, and the cultural point of our society is close-minded. I always think about the Chinese youth. My future. My responsibility is to talk about the Chinese problem."<sup>8</sup>

Given that political reality in China is part and parcel of the social reality, making a distinction between political statements and social commentary seems unproductive; however, Cui Jian insists they are separate issues. Making a distinction between his motivation for self-expression and politics, he said in a 1994 National Public Radio (NPR) interview:

The goal of politics is to control. If you are a good politician you must be able to control the society well. Artists, on the other hand, are just the opposite. They are anti-control. So these two occupations are in conflict. I think this is true all over the world. Artists everywhere want to break such control to discover their own concepts and outlooks toward life. I find that no matter where, in China, in the U.S.A., such forces of control and anti-control exist.<sup>9</sup>

He maintains that his songs are not political. "They are more personal. It's just the truth, the modern truth. I talk about our life in China."<sup>10</sup> Yet, however personal and introspective Cui Jian's music is intended to be, there is a political dimension ascribed to it by both his audience and the authorities. Wu'er Kaixi, one of the student organizers of the pro-democracy demonstrations in Tiananmen Square in 1989, commented:

The people who are most influential among young people are not [the prominent dissidents] Fang Lizhi and Wei Jingsheng, but... singers such as Cui Jian. His "I Have Nothing" ... serves to

<sup>6</sup> "The Last Rock Star in China," *South China Morning Post*, 10 December 1995, 3.

<sup>7</sup> "Cui Jian Rocks and Rolls Crowds in China," interview by Deborah Wang, transcript, *National Public Radio: Morning Edition*, 1 December 1992. Note: The first sentence of the quote is paraphrased for sake of clarity.

<sup>8</sup> Sam Whiting, "China's Rocker Comes to Play and Be Seen," *San Francisco Chronicle*, 18 August 1995, C1.

<sup>9</sup> "China a Difficult Climate for Rock and Roll Stars," interview by Matt Fomey, transcript, *National Public Radio (NPR) Weekend Edition*, 16 October 1994.

<sup>10</sup> Emily Mitchell, "Politics, But Not As Usual," *Time*, 4 September 1995, 52.

reflect the sense of loss and the disorientation of Chinese youth.<sup>11</sup>

An employee of BBC, Xiaoguang Sun, added that "The older generation, they hate this kind of music because it is dangerous to them. A lot of [Cui Jian's] songs sound very political, very provocative. The authorities are afraid of his music getting really popular."<sup>12</sup>

In 1987, his rock and roll rendition of "Southern Muddy Bay," a communist folk song, angered the authorities: the musical setting was thought inimical to the expression of communist ideals. Consequently, he was "banned from performing at large-scale concerts and appearing on television, and prevented from recording 'I Have Nothing'."<sup>13</sup> He has not been allowed to perform publicly in Beijing, with the exception of government-sanctioned activities, for roughly eight years.

Not wishing to jeopardize Cui Jian's musical career in China, the organizers of his American tour avoided mention of sensitive topics and directed attention to his accomplishments as a musician, as the "pioneer and undisputed leader of contemporary Chinese rock music."<sup>14</sup> Furthermore, due to sensitive political issues, no one was sure Cui Jian would be allowed out of China—given this situation, promoting him as "just a musician" was probably a wise strategy.

The promotion of his tour was carefully orchestrated. Access to the singer was heavily restricted, although interviews with the media were aggressively sought. At a press conference held in New York City on August 25th, I got the impression that many of the initial questions were planned, in a sense, to help guide the direction of the following questions. The first question was asked not by a media representative, but by someone who seemed to be affiliated with the organizers. While I do not know whether any of the media representatives were advised to avoid certain issues or topics, the first questions were rather superficial but focused on him and his music (e.g., where his albums are available in the United States, why he thinks his music is so popular, who his musical influences were). Eventually questions with more political overtones were asked (what were his reactions to the release of American human-rights activist Harry Wu, what did he think about the future of China). As the reporters moved towards more sensitive topics, the spokesperson ended the press conference, stating that "Cui Jian and his band were exhausted from a heavy travel schedule."

The next week, in a radio interview, Cui Jian used "commercial interests" to explain why his music is so strongly linked to politics. "As music writers, we write about sensitive issues, and some people like to think [of them] as political and that makes our records more marketable."<sup>15</sup> Gary Chen,

---

<sup>11</sup> Quoted in Andrew F. Jones, *Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music* (Ithaca, N.Y.: East Asia Program Cornell University, 1992), 123.

<sup>12</sup> Whiting.

<sup>13</sup> Jones, 98, 3.

<sup>14</sup> Information taken from the tour program booklet, "Cui Jian: Balls Under the Red Flag.

<sup>15</sup> "Interview with Cui Jian," group interview by Radio Bandung, produced by Amy Chen, *WBAI Radio*, 28 August 1995.

president of Prestige Modern Arts Exchange, the organization that sponsored his tour, added, "A lot of people just write articles on him and of course the easiest way to do it is just to use a label.... In order to attract an audience, they just say he's associated with certain [political] movements." He continued, "If you hear U2, you don't think they are politicians. I mean, they just express their sentiments, they're oppressed in modern society.... [Cui Jian], he always thinks of the art and his music as above all this, so whenever people try to *downgrade* his music to politics, he's upset."<sup>16</sup>

All the above actions and remarks served to focus attention on Cui Jian solely as a rock and musician from China. Clearly, efforts were made to divert, even *dismiss*, questions related to political issues in general.

### The Performances

At 5:50 pm on Saturday, August 26th, the doors of the Palladium opened to almost 3,000 fans, predominantly Chinese, who packed themselves onto the dance floor or elbowed their way to the railing on the balcony to get a good look at Cui Jian in concert. The latter group was subsequently ushered to bleacher seats toward the back in order to allow special guests and the media an unobstructed view. The stage was dark with the exception of a large Chinese penny projected onto curtains behind the stage. When the musicians ran on stage, the crowd screamed. Cui Jian was wearing his characteristic cut-off jeans and a T-shirt underneath a sleeveless plaid shirt. The T-shirt featured a black upside-down communist star with a Chinese penny at the center. Cui's reed player and saxophonist, Liu Yuan, wore a People's Liberation Army hat with a small red star and a pair of sunglasses. For the next two hours, the crowd on the dance floor screamed, jumped up and down, and danced wildly to the songs, mostly from Cui Jian's last two albums. They sang along during the familiar choruses and shouted requests for specific songs. In the middle of the floor, someone continually waved a large Chinese flag in the air. Near the end of the set, Cui pulled out a red handkerchief and tied it to the neck of his guitar and strummed the beginning chords of "A Piece of Red Cloth."<sup>17</sup> Lighters flicked on as hands waved in the air. The crowd began swaying, singing along with him. On the floor, there were people holding hands and linking arms. When Cui finally played "I Have Nothing," which had been repeatedly requested throughout the night, the crowd whistled and screamed in approval as the rumbling of the beginning chord was sustained. The whole concert hall seemed to come to life. Some of the fans near the railing were screaming the lyrics at the top of their lungs, fists raised in the air and pained expressions on their faces. Others sat quietly, eyes faraway, mouthing the lyrics. The air was emotionally charged. After the concert, one excited fan screamed to a reporter

<sup>16</sup> Gary Chen, telephone interview, 9 February 1996.

<sup>17</sup> At the fundraising tour for the Asia Games in 1990, Cui Jian performed "A Piece of Red Cloth" in a red blindfold, which was interpreted by many to be a symbol of the Chinese Communist Party. The act incensed some Party officials and the tour was cancelled in mid-stream. For an analysis of the lyrics, see Jones, 138-143.

from WBAI radio, "I love Cui Jian's music!"<sup>18</sup> Another simply said, "Cui Jian is a hero, a hero for the Chinese, the young generation."<sup>19</sup>



Cui Jian greets New York audience at the Palladium on August 26, 1995. *Photo by Kitty Katz.*

Two days later, a lengthy article appeared in the *New York Times*.<sup>20</sup> In keeping with other articles and media coverage of Cui Jian, there was mention of Cui Jian's political run-ins with the Chinese authorities and what he has come to mean to China's youth and the pro-democracy movement. I spoke with one of the representatives from Carol-ling after he read the article.

---

<sup>18</sup> Radio Bandung.

<sup>19</sup> Radio Bandung.

<sup>20</sup> Jane H. Li, "And Now, Direct from Tiananmen Square, a New Star," *New York Times*, 28 August 1995, B3.

Obviously troubled with the coverage, he said with a sigh of exasperation, "Some people just don't know the damage they can do!" He intimated that the press's insistence on connecting Cui Jian with political situations in China could exacerbate the singer's tenuous position with Chinese authorities and jeopardize a peaceful completion of this tour, and possibly future plans to perform abroad.



Characteristic concert attire: Cui Jian (right) in cut-off jeans and a T-shirt underneath a sleeveless plaid shirt. The T-shirt featured a black communist star with a Chinese penny at the center. Liu Yuan (left), Cui's reed player and saxophonist, in a People's Liberation Army hat with a small red star and a pair of sunglasses. *Photo by Kitty Katz.*

Cui Jian's other three concerts were in smaller performance spaces. As at the Palladium concert, the songs he sang were primarily from his last two albums. Fans shouted requests for well-known songs from his first album like "I Have Nothing" and "It's Not That I Don't Understand," but when one man yelled out "Southern Muddy Bay," the song that had been the catalyst for his

1987 barring from the concert stage, the reply was that performing that song in America would not be appropriate.<sup>21</sup>



Cui Jian and his band take final bow in front of screaming fans at the Palladium. Band members from left to right: Liu Yuan, Kong Hongwei (keyboard), Zhang Ling (bass), Cui Jian, Quan You (percussion), Marco Hsu (percussion-conga drums), Eddie Luc Lalaso (guitar), Bateerfu (percussion-Chinese drums and oil barrels). *Photo by Kitty Katz.*

What was most memorable from these last performances was the emphasis on "jamming." In some of the songs, the instrumental bridges would be lengthened by the other musicians taking solos. Each set, Cui Jian would call out to the audience for any "American musicians" who might want to go up on the stage and jam with them. At the last concert at the Knitting Factory, when Cui Jian again issued his invitation for musicians to play with them, an extended jam session involving several African American audience members and

---

<sup>21</sup> "Southern Muddy Bay" was eventually released on Cui Jian's second album, *Solutions*, released in mainland China.



musicians from the Black Rock Coalition (who jointly sponsored the performance) ensued. The surprise of the evening was when the Ancestors, an American rock group, took the stage and performed "Southern Muddy Bay" (in Chinese) with Cui Jian and his band playing backup. Apparently the Ancestors had toured Shanghai in 1993 on a cultural exchange tour. Before going to China, they learned Cui Jian's arrangement of that song and performed it to Shanghai audiences.<sup>22</sup>

Cui Jian closed his final set with "A Piece of Red Cloth" and "I Have Nothing." When the music began, someone in the audience took out bundles of small white vigil candles and passed them around in the area in front of the stage. Audience members sang along, waving the lit candles in the air. A group of young women had brought a large red funeral wreath and were waving it in the air as well. When the musicians came out for their final bow, one of those young women ran up on the stage and presented the wreath to Cui Jian, who appeared annoyed by the gesture.

### Audience Reception

I spoke to audience members at these three performances. Several people expressed disappointment with the new album because the music was too experimental. They preferred the old songs from the first album; songs that likely have strong extramusical associations for them. One audience member from the Bottom Line show commented:

I liked the old stuff better. The old music could better express your emotions and culture. That is to say, make you *believe*.... Now the environment is different, my emotions are different. Listening to them, my feelings aren't as deep as before.... My feeling is that it's not as exciting as it used to be. Tonight I especially wanted to hear "I Have Nothing," but he didn't sing it. I was very disappointed.<sup>23</sup>

I was most struck by different responses from mainland and non-mainland Chinese. I found it interesting that the latter group often gave stock responses regarding Cui Jian's political significance to China's youth (very similar to the prose found in most articles and media coverage). Many of the mainland Chinese gave very different responses:

We are from the same generation (Cui Jian and I). His songs are the sound of our hearts... it's the things our hearts want to say.<sup>24</sup>

The feelings he has are those of the youth and he is able to express [them] in his songs.<sup>25</sup>

---

<sup>22</sup> In a brief interview with band member Mark "Sharkey" McEwen of the Ancestors, I was told that Cui Jian was reluctant to perform this number, but obliged after "a little nudging." Perhaps to avoid criticism or reprimand from Chinese authorities, Cui Jian opted to play backup instead of performing the song with the Ancestors. Note: McEwen had helped to set up the concert at the Knitting Factory with the cooperation of the Black Rock Coalition.

<sup>23</sup> Audience member #19, 31 August, 1995. Bottom Line, New York City.

<sup>24</sup> Audience member #20, 31 August, 1995. Bottom Line, New York City.

<sup>25</sup> Audience member #26, 31 August, 1995. Bottom Line, New York City.

["I Have Nothing"] describes our generation. We had nothing, right? My favorite part was the second part of the song where he actually said "I'm just gonna grab her hand and drag her away. You're gonna follow me." That's such a go-getter mentality. It's awesome. I mean converting from I have nothing, I have no hope, absolutely fatalist mentality to this I'm going to get what I want... I thought it was just fabulous.<sup>26</sup>

Every once in a while he throws in those Chinese melodies, anthems, yeah... even the melodies are reminiscent of cultural China, of more the traditional folk songs that he's reappropriated for his own use.<sup>27</sup>

He represents part of my thinking.<sup>28</sup>

He reflects what real people think. What they can't say, he says using his music and the lyrics. In his own way, he is making some touching statements shrouded in ambiguity.<sup>29</sup>

There were a few people who commented on the political messages in Cui Jian's songs. Rather than discussing the content, however, they focused on his ability to create multiple meanings in the lyrics. One person commented:

If you look at the lyrics deeply, they're very easily interpreted as political statements about freedom... but they could also be interpreted as more general statements about life in China today. Perhaps general expressions of confusion or problems in Chinese life today can be interpreted as political statements, even if they're not directly political statements.<sup>30</sup>

Another said, "There are political implications in most of Cui Jian's music. They are very subtle in a sense that the lyrics seems to be something simple and plain. But by looking at it twice, you would sense the deeper meaning involved, which is not uncommon in Chinese. I think it's deliberate."<sup>31</sup>

There were a number of people who refused to link music and politics, insisting they are two separate things. One audience member remarked rather sarcastically, "You can look at it any way you want, but my feeling is Americans are always trying to connect every situation to politics."<sup>32</sup> Many chose to interpret the sentiments as common, everyday statements about life, applicable in any situation, anywhere in the world. One fan explained:

For me, like his landmark song "Nothing to My Name," even here in America I have the same feeling. In today's society, no matter how much you have, you still can have nothing. You may have money, you may drive a nice car, you may have a good house, but it still doesn't mean anything. You may still have nothing in your spirit. One of my favorite songs is

---

<sup>26</sup> Audience member #57, 31 August, 1995. Bottom Line, New York City.

<sup>27</sup> Audience member #58, 31 August, 1995. Bottom Line, New York City.

<sup>28</sup> Audience member #39, 3 September, 1995. Knitting Factory, New York City.

<sup>29</sup> Audience member #70, 3 September, 1995. Knitting Factory, New York City.

<sup>30</sup> Audience member #64, 3 September, 1995. Knitting Factory, New York City.

<sup>31</sup> Audience member #88, electronic mail correspondence, 27 September, 1995.

<sup>32</sup> Audience member #26, 31 August, 1995. Bottom Line, New York City.

"Tolerant," that's a very good piece of work. I like the music. It says "I don't love you anymore, also I don't hate you anymore. Although you are still you. It's not necessary for me to have to be against you." I have the same feeling all the time, but I'm in America. I can sing this song to my ex-girlfriend, or I can sing this song to whatever I don't like anymore. I can make that as a statement to all those situations and say "Sorry I have no time to be with you. I don't care anymore. I'm gone...." So, that's it. It doesn't have to be to the Communist Party, it could be to the American government, it could be to you, it could be to me, it could be to anybody....<sup>33</sup>

Another person commented, "He might be trying to talk about some deeper issues than just politics, because politics is about the struggle for power. Music is something more creative, I don't know if he talking about communism per se, but it's about being in the world and having to deal as human beings."<sup>34</sup> Yet another added, "Politics shows up in the music because politics is an expression of everyday life and politics is in every life."<sup>35</sup>

When asked whether they agreed with the characterization that Cui Jian was the "voice" of their generation, quite a few emphatically answered "no." As one man tried to explain, "I think each person has his own personality. He cannot represent all of them... all the youth. He can maybe only represent himself."<sup>36</sup>

These different opinions on Cui Jian's music are those of a diverse audience, one that is far from the media's construction of it as one homogenous group. Of course, the performances' having taken place outside China might have had some affect on the make up of the audience and their reception. For instance, those mainland Chinese who are now living in the United States may no longer be as strongly linked to the everyday realities of living in China. As the first audience member quoted in this section stated: listening to Cui Jian's songs in a different environment and in a different state of mind affected his reception of the performance—he no longer felt as strongly about those songs as he did before.

### A Repositioning

Apart from the organizers' efforts to focus solely on his image as a musician, I think Cui Jian himself made some attempt to reposition himself in the eyes of his audience and the media as well. Even though this tour was launched for the purpose of promoting his third album, his choice to perform songs primarily from his second and third albums could be seen as a strategy to detach himself from all the associations that have been made with the first album. Under the circumstances, it is probably reasonable to assume that having every action interpreted as having some kind of political implication is proving to be too taxing on his musical career (for example, consider the

---

<sup>33</sup> Gary Chen.

<sup>34</sup> Audience member #66, 3 September, 1995. Knitting Factory, New York City.

<sup>35</sup> Audience member #57, 31 August, 1995. Bottom Line, New York City.

<sup>36</sup> Audience member #41, 31 August, 1995. Bottom Line, New York City.

government's long-term ban on his television and large-scale concert appearances). Whether and how much his "status" as a political icon has detracted attention from his accomplishments as a musician is difficult to tell.

It is also possible that he may have excluded songs from his first album on the basis that they were musically "less mature" than his current ones.<sup>37</sup> His three albums have been progressively more sophisticated and experimental in terms of musical form, arrangement, and the realization of musical ideas. Regardless of the political connection, I think his passion for music-making was never in doubt. The first time he heard rock and roll music, he has said on many occasions, he knew it was his "kind" of music. No longer employed by any of China's government-supported institutions, he has opted instead to earn his living as a rock and roll musician. The very fact that he was willing to give up the security of being employed by the State in order to create his own music seems to legitimize his position as a musician dedicated to his craft. Mark McEwen, a group member of Ancestors, tried to explain Cui Jian's situation from the point of view of a musician:

Cui Jian is a musician, and he loves music. Politics is probably not the primary impetus behind his music making. He sings about his environment and the situation he's in. He's an artist. Overt political activities would inhibit his musical activities even more.... As a musician, he may feel a certain responsibility [to speak out], but he has to figure out how to navigate himself so he can continue to make a certain social posture and still continue to build a career at a certain pace.<sup>38</sup>

It would seem that the political dimension is a very integral part of Cui Jian's overall identity, even if the association is an outside ascription rather than his self-identification. At least a portion of Cui Jian's fans today know him because of the music from his earlier albums and the associations they have made with them. Moreover, with the international exposure he gained as a result of the Tiananmen Square demonstrations, he has a measure of recognition outside of China precisely because of his perceived political significance. If he does phase out the songs associated with his early days from his repertoire and extract himself from an image that has made him popular, it will be interesting to see what, if any, impact that may have on his career, audience, and his music.

---

<sup>37</sup> In the interview with Radio Bandung, Cui Jian remarked that in the early days he was imitating other rock and roll music and music forms in order to learn.

<sup>38</sup> Mark "Sharkey" McEwen, personal interview, 7 February 1996, New York City.

## Book Reviews

*Folk Music of China: Living Instrumental Traditions*, by Stephen Jones. Oxford: Clarendon Press, 1995. 422 pp., photos, diagrams, maps, musical examples, chronological tables, bibliography. \$65.00.

In the preface to *Folk Music of China*, the author sets out both his subject and the intended audience. The subject is "living folk traditions of instrumental music in China...rather than the urban professional music that often passes for folk music." The intended audience includes "the general reader interested in exploring the living world of music...musicologists and sinologists" (p.vi). For readers of all types, the opportunity actually to hear the music described is invaluable, and part of this book's uniqueness and usefulness is that one can do just that. Many of the major genres discussed are illustrated on a related 2-CD set, *Chine: Traditions populaires instrumentales/China: Folk Instrumental Traditions* (Archives internationales de musique populaire, Musée d'Ethnographie, Geneva [VDE-Gallo CD 822-823]). This CD set draws on archival and field recordings mainly by the Music Research Institute (Chinese Academy of Arts, Beijing), and by Jones himself. These range in date from 1930 to the early 1990s, and include such gems as Shifan'gu (1950), Shifan luogu (1964), music from the Zihua temple in Beijing (1953) and the recently much-cited music association of Qujiaying, Hebei (1986). For some of the musics included, this is the first time they have been made readily accessible in their "folk traditional" (rather than arranged "urban professional") form. I strongly recommend that all readers invest in the CDs and consider them an indivisible part of the book package.

Steve Jones has engaged in frequent fieldwork trips to China since at least 1986, and has had the good fortune to work closely with the fine scholars of the Music Research Institute and their archives. His sources for *Folk Music of China* include a huge amount of Chinese scholarship from before and after the Cultural Revolution, Western works mainly from before 1949 and after 1979, and the extensive fieldwork he and his MRI colleagues have conducted in the towns and villages of north and, to a lesser extent, southeast China. The bibliography alone, which stands at approximately 700 items, is extremely impressive and very useful; but Jones' substantial personal experience in the field makes it far more than a mere re-hash of existing Chinese (and, to a lesser extent, foreign) scholarship. His melding of all three types of source allows him to explain to an English-reading audience not only technical musical features of Chinese instrumental musics, some of which are quite novel to non-aficionados, but also vital features of their social, ritual and historical context—which can also be rather opaque to the non-sinologist.

The fifteen chapters of *Folk Music of China* are organized into three main sections: "The Social Background"; "The Musical Background"; and "Some Regional Genres." The first of these is subdivided into an introduction and four chapters on ceremonial music; the Republican period and the 1950s; instrumental music since 1976; and social aspects of instrumental music. Into

these 88 pages Jones packs vital information on such matters as divisions between elite and popular culture; official ideology and folk practice; calendrical and life-cycle rituals; the rural-urban and folk traditional-urban professional divides; regional contrasts; and transmission. Political, social and economic history form a constant backdrop to all these topics, and their effect on traditional music and Chinese music scholarship is clearly explained. Thus for example the "general reader" who encounters the statement that "Shanghai is a fine place to observe the tensions between amateur and conservatoire-professional music-making" (p.273) arrives at this page well primed by relevant information given in the first part of the book—and indeed referred to many times thereafter.

Part 2, "The Musical Background," is divided into four chapters which deal with genres and instrumentation; basic musical features; melodic repertoires; and variation techniques and large-scale structure. For the non-speaker of Chinese this is not an easy section to assimilate: quite correctly, Jones does not shy away from the full armory of sometimes confusing Chinese terms for instruments, aesthetic concepts, scales, keys and modes. He does however do his best to make this technical section as accessible as possible by supplying photographs to go with the instrument descriptions; tables to accompany the scale, key and notation explanations; and musical examples to clarify features of rhythmic and melodic structure and variation. Chapter 8, "Melodic Repertoires: The 'Labelled Melodies,'" does a particularly good job of explaining what *qupai* actually means. For a Chinese music student who is not a native speaker of Chinese and finds the multiplicity of Chinese terms used for all these musical characteristics bewildering, these four chapters offer useful information which is presented intelligibly.

Part 3, "Some Regional Genres," presents shawm and percussion bands from Liaoning and Shandong; ritual ensembles from Hebei, Beijing, Tianjin, Shanxi and Shaanxi; Shifan genres and Jiangnan sizhu from southern Jiangsu; Nanguan and other traditions from Fujian; and Chaozhou, Hakka and Cantonese music from Guangdong. In each case, Jones introduces the instrumentation, repertoires, technical and structural aspects and performance contexts. Where possible he also gives short biographies of major musicians (e.g. Yang Yuanheng in Hebei, p.197; several prominent exponents of Cantonese music, p.349-351) which help illustrate more vividly the historical course of the music in question over the last century or so. Explanations, tables and diagrams are almost always very clear; one of the few exceptions is the table of percussion combinations in "Xi'an sitting music" on p.233. A particularly good feature of this section is that Jones does not concentrate on better-known genres to the total exclusion of others. In discussing Guangdong, for example, while most time is spent on the more thoroughly researched genres such as Chaozhou and Hakka "string music," Chaozhou and Hakka "gong-and-drum" music and "Cantonese music," he gives as much information as he can on Chaozhou "temple music" and "flute-suite music" (p.342-344). Similarly, the chapter on shawm bands of Liaoning and Shandong closes with a well-documented note on shawm bands in Shanxi and Shaanxi (p.179-180).

Jones' survey of regional genres does not pretend to be comprehensive; instead, as he points out, his choice is in large measure dictated by the research

opportunities and choices of Chinese scholars on whose material he draws and with whom he works (p.4). Instead of merely scratching the surface of many genres, he achieves a relatively in-depth look at a handful of important traditions for which information is accessible.

Throughout this book, sources are cited meticulously in footnotes. The chapters on Fujian and Guangdong even have their own appendices listing sources on individual genres. Similarly, the liner notes to the CD set are extremely detailed and relate the examples to the text. There are 39 photos in *Folk Music of China*, many of which show music in its ceremonial context, and several of which are important relics from the 1950s and 1960s. The photos add greatly to the informative impact of the book.

Certain themes run through this book which deserve particular comment. First, although the emphasis is definitely on musical traditions alive today, the author pays great attention to historical developments of the last hundred years. In this context, he does not simplistically divide his chronology into "before 1949" and "after 1949": the vicissitudes of the Republican period as well as the ups and downs of the Communist era are documented as fully as possible. For instance, he notes that, far from the pre-1949 period being an unadulterated golden age, "[m]ilitary expenditure in the 1920s forced some villages in Shanxi to curtail the annual ritual plays which had been a major part of village life" (p.33). This longer historical view is valuable for putting the whole twentieth century in perspective. Second, and related to the first point, Jones constantly emphasizes the non-static nature of traditional music. While he frequently cites the opposition between "folk traditional" and "urban professional" forms of music, he in no way conceives of the former as a static entity (p.135). For example, he points to geographical mobility and social interaction, and the consequent repertoire mobility, in the imperial and Republican periods (p.77-79); and to many twentieth-century developments, such as "opera-mimicry" by double-reed instruments in village bands (p.36); innovation by an individual folk musician before 1949 (p.197); repertory loss and gain since the Cultural Revolution, including the addition by many traditional village bands of opera, film, pop and television hits (p.58-61); and of course the well-known changes this century in Cantonese music (p.344-354). Third, Jones gives the reader a good picture of the history of fieldwork in Chinese music, especially fieldwork by Chinese scholars, so that we have some sense of the musicological continuum.

Finally, how usable, and how useful, is this book for the "general reader," the "musicologist" and the "sinologist"? For the general reader or musicologist wishing to learn more about today's traditional Chinese instrumental music, this is the most in-depth English-language coverage of several genres within one volume—especially given the presence of the CD set. The wealth of Chinese terms used is always clearly explained and is thus navigable by, if at first intimidating to, the reader who doesn't know the language. For all readers, a certain level of musical knowledge is essential to understand fully parts 2 and 3. Sinologists should certainly find *Folk Music of China* a useful source of cultural information, since it presents aspects of ritual life and social, economic and political history through a novel lens. Even for the Chinese music specialist who has access to the Chinese-language sources

and knows the work of many of the scholars cited, Jones' own fieldwork experience keeps the information fresh and up to date. The extensive bibliography with its hundreds of sources is a major asset. The most serious drawback is that there is no character list; while most of the time this does not bother the Chinese music specialist, since we usually either know or can guess the correct character, this could be a more severe drawback for other sinologists.

Overall, *Folk Music of China* and its associated CD set are a must.

Helen Rees

New College of the University of South Florida

Enquiries about the CD set should be directed to Archives internationales de musique populaire, Musée d'ethnographie, 65-67 boulevard Carl-Vogt, CH-1205 Genève, Switzerland, or to Disques VDE-GALLO, Rue de l'Alé 31, CP 945, CH-1000 Lausanne 9, Switzerland. Telephone for VDE-GALLO is 41-21/312 11 54, fax 41-21/312 11 34.

---

*"Silk and Bamboo" Music in Shanghai; The Jiangnan Sizhu Instrumental Tradition*, by J. Lawrence Witzleben, Kent State University Press, 1995, 197 pp. Table of contents; preface; a brief guide to Romanization, pronunciation, & translation; appendices; a character list & glossary; references; selected discography. \$35.00.

Witzleben was the first American to study at the Shanghai Conservatory of Music and his book is the first in the field of ethnomusicology to be based primarily on extended fieldwork in the People's Republic of China. His fieldwork during 1981-82 and 1984-85 provided the basis for his Ph.D. dissertation, *Silk and Bamboo: Jiangnan Sizhu Instrumental Ensemble Music in Shanghai* (University of Pittsburgh, 1987), advised and guided by Bell Yung. An outgrowth of that study, this book is "the only monograph on Jiangnan Sizhu to date in any language."

The Prologue introduces Jiangnan Sizhu as one of the most important types of traditional ensemble music in China. It originates in the area south of the Yangtze River comprised by parts of the provinces of Jiangsu, Zhejiang, and Anhui, including the cities of Shanghai, Nanjing, Wuxi, Suzhou, Hangzhou, and Ningbo. Since his fieldwork was done in Shanghai, Witzleben focuses on the music of that city. Sizhu translates as "silk and bamboo," two traditional categories of Chinese instruments, yet the Jiangnan Sizhu ensemble of 2 to 10 players can include a wide variety of instruments: *dizi* (flute), *xiao* (end-blown bamboo flute), *sheng* (mouth organ), *erhu* (two-stringed bowed lute), *sanxian* (three-stringed plucked lute), *yangqin* (struck zither), *ban* (clapper), and either a *biqu gu* (small drum) or *bangzi* (woodblock). Witzleben also describes some regional instruments not mentioned in standard reference works.

Witzleben intends his book to be a multifaceted introduction to the musical tradition of Jiangnan Sizhu, and towards that end he includes chapters



on the historical background and intergenre relationships, Jiangnan Sizhu in Shanghai from 1981-1985, instruments, repertory, form, variation, texture, and aesthetics. In the epilogue he connects the disparate parts of this study by showing that they point to a common theme: the interplay between individuality and commonality in the maintenance of the tradition's musical style. The importance of this theme has become more and more apparent in recent years as the body of ethnomusicological literature expands to include studies of individual musicians. Scholars of other music traditions will find Witzleben's contribution especially relevant.

One of Witzleben's goals is to examine neglected topics. These topics include (1) the concept of variation, improvisation and heterophony; (2) aesthetic principles applicable to Chinese ensemble musics and to Chinese oral/aural traditions in general, (3) regionality and regional identity, (4) social context, including interactions among and between performers and audiences, and (5) urbanization, Westernization, and the preservation/development of traditional music strategies. All of these topics contribute to the study of ethnomusicology in general as well as to the study of related social sciences and arts.

An appendix includes a translation of the text of the "Regulations of the China National Music Ensemble." There is also "An Introduction to Cipher Notation" which is brief but sufficient to help the reader understand the musical scores. Witzleben uses staff notation for other musical examples to show as precisely as possible how ornaments can be interpreted by different instruments such as the *dizi*, *yangqin*, and *pipa*. Staff notation clearly shows sheng chords as played but not notated in Chinese scores. The percussion patterns are basic but useful. Witzleben's strength is not only in the clarity of his examples, but also in his interpretation of them. He explains, for example, that a neighbor note on a *dizi* played quickly in the middle of a held note is perceived as a pulse rather than a pitched neighbor note. This helps listeners understand the intended effect while identifying the source of the unique sound of this music.

No more than 15 years old, Witzleben's photographs are already historic documents of a passing generation of Jiangnan Sizhu musicians. They reveal a bit of the context of performances and suggest the attitudes of participants towards each other and the music.

The Character List and Glossary is arranged into sections so that personal names and musical instruments can be studied apart from terms, titles, place names, and club names. Since Chinese characters are not included in the text of the book, they are most useful here to identify terms found in Chinese language publications. All characters are written in full-form.

The selected discography is practical, including modern arrangements and only what is readily available. Rather than passing judgement on the authenticity of performances, Witzleben encourages listeners to hear for themselves how the Jiangnan Sizhu style has been adapted and popularized in different contexts. He points out that the amateur musicians in Shanghai's Jiangnan Sizhu music clubs universally despise the modernized, popularized versions of the repertory favored by conservatory-trained performers. Yet he is

optimistic that even without official approval, the qualities of Jiangnan Sizhu dear to the hearts of the amateurs still have a future.

Though the musicians in this study use a Shanghai dialect among themselves, the pronunciation guide explains only pinyin, the current official Romanization system for Mandarin. Witzleben acknowledges the importance of the local dialect to regional identity, but does not include it in his study. He explains that the local dialect has not been standardized and the musicians all understand Mandarin.

In his chapter on aesthetics, Witzleben discusses regional identity in the Jiangnan Sizhu musical tradition. The musical ideal of "lively, graceful, detailed and refined, smooth," reflects the natural environment of "abundance, greenery, water, fish and rice." The emphasis on "creative interpretation, ornamentation, expansion, and collective recomposition" points directly to the web of interrelationships between different regional genres. Witzleben describes these relationships in detail earlier in his book. Stated briefly, the related genres include regional opera: Kunqu, Huju, Xiju, Yongju; shadow theater *piying xi*; narrative song *shuochang, quyi, pingtan* or *tanci, si ming nanci*; folk songs of the Jiangzhe area, religious music, Taoist ritual and possibly Buddhist; *chuida* (in instrumentation); solo *erhu* and *pipa* traditions, and even the modern Chinese orchestra. Clearly Jiangnan Sizhu shares much with other Chinese cultural traditions.

Not only do musical genres, styles, performers, and audiences overlap and interrelate, individual pieces of the Jiangnan Sizhu repertory also share musical material and form. Witzleben clearly illustrates formal and motivic relationships in his chapter on form. He includes a diagram by Theodore Kwok that shows the interrelationships among the Eight Great Pieces without implying cause-and-effect relationships. Witzleben explains that the origins of similarities needs further study: "In the absence of a comprehensive musical history of the Jiangnan Sizhu region, it is impossible to determine which of two traditions influenced the other, or whether both were influenced by a third genre."

Witzleben provides a revealing table of the repertory played by Jiangnan Sizhu music clubs, showing the names of the pieces, frequency of performance, and the distribution (the number of clubs that play each). The data is gathered over a period of time, on 108 occasions, but it is not a comprehensive record of all visits. Nevertheless, Witzleben's quantitative results give us a very good overview of the practice of Jiangnan Sizhu. From the table we can calculate the ratio of frequency of performance of the Eight Great Pieces to the total repertory by totaling the figures and dividing. Out of a total of 922 performances, 733 were of one of the Eight Great Pieces, or 80%. The most frequently played piece, *Zhonghua Liuban*, constituted 28% of all performances. The most frequently played of the non-Eight-Great Pieces occurred only 5% of the time. Surprisingly, more than half of the repertory was played only five times or less each during Witzleben's tabulation period, for a total of only 5% of all performances. There is also a useful chart showing early notational sources and which pieces & types are contained in each.

Unlike the programmatic titles common to most Chinese traditional music, many titles of Jiangnan Sizhu pieces include numbers (3, 4, 6, 8, 16) and

combinations of numbers (3 and 6). The related genre, Shifan, has the number 10 in its name. Witzleben identifies these titles as abstract since they generally refer to the formal or metrical characteristics of the music itself. Yet even abstract numbers can embody symbolic meaning. I would like to know what these numbers might indicate about the musical style or Jiangnan Sizhu's role in regional culture.

Witzleben forces us to realize that we have hardly begun to understand China's vast cultural heritage. He encourages and stimulates us with a list of topics for further study. Because Jiangnan Sizhu is related to so many other traditions, studies in the following areas would all be useful: (1) related genres, (2) the current/historic social background of the performing arts, (3) relationships between Jiangnan solo traditions, non-sizhu ensemble traditions, and Jiangnan Sizhu, (5) the Jiangnan Sizhu playing style of secondary instruments such as the sheng and sanxian, (6) traditional temperament, (7) relationships between the musical material used in Jiangnan Sizhu and pieces played in other regions, (8) variation and heterophony, and (9) aesthetics from the perspective of performers. In addition, there is a need for documentation such as recording and videotaping. Some of these suggestions can be adapted and applied to other areas of study as well.

I highly recommend this book. Like the tradition of Jiangnan Sizhu itself, this study illustrates the beauty of intricate detail and variation. When we strive to identify order in apparent chaos, we discover that one interpretation seldom rules out the others. Where the Jiangnan Sizhu musical tradition depends on an ever-changing balance between individuality and commonality, scholarship depends on a continual re-integration of disparate views. There may well be elegance in simplicity, but in both Jiangnan Sizhu and Witzleben's study of it, complexity is glorious.

Valerie Samson  
San Francisco

*Zhongguo Ge Shaoshu Minzu Minjian Yinyue Gaishu (An Outline of All Minority Nationalities' Folk Music of China)*, by Du Yaxiong. Beijing: People's Music Press, 1993. Introduction and 3 volumes, 753 pp., historical reviews, descriptions, classifications, analysis, music (cipher) notation. RMB 20.25.

Music education in the conservatories and music schools of China has two very serious problems. The first is that there tends to be an overemphasis on European music, ignoring the music of the other parts of the world. For example, there are no African or Asian music courses taught in the schools. The second is that it is mainly the Han nationality's music that is taught, which no music of any of the minority nationality is included. Thus, presently there are no Uyghur or Mongolian music courses in the schools and students do not know what a "makam" is, or what the "an" and the "kuy" are.

To address these issues became the goals of many Chinese music teachers and musicologists.

There are fifty-six nationalities in China and the Han nationality is just one among them. Although the population of the fifty-five minorities adds up to 91,000,000 or 8% of China's population, the peoples of the various minority nationalities inhabit 50 to 60 percent of the country, and in ancient times these peoples played a very important role in Chinese music history. Clearly then, the exclusive study of the Han nationality's music cannot represent the music of the entire country. If a student only knows Han music but not the music of the minorities, he has serious gaps in his overall knowledge of Chinese music. Interest in studying the music of the minority nationalities has never been lacking. Unfortunately, however, prior to the publication of this book, there has been no work that systematically introduces, describes, and analyzes the folk music of all fifty-five minority nationalities in China. As the first such work of its kind, dealing with the folk music of all fifty-five minority nationalities, its publication is a milestone in the history of Chinese music education.

The author is a professor in the Department of Musicology at the Conservatory of Chinese Music. He himself comes from a minority area, and has been researching minorities' music for over thirty years. The book is based on first-hand field data collected by him during his field work in minority areas all over China.

There are nineteen parts in the introduction. The first part is a brief introduction to Chinese minority nationalities. In the second part, the author gives a brief historical retrospect, mainly drawn from Chinese historical records, and he points out that Chinese traditional music was created by the people of all nationalities in China, not only by the Han nationality, and thus the folk music of the minorities is a very important part of Chinese traditional music. In order to describe the formation of the music of the minorities in China, in the third part of the introduction, Du suggests placing the folk music of minorities into three musical systems: Chinese, European, and Persian-Arabic. This type of music system categorization is a new concept which consists of the following four parts: 1. Tonal structure, 2. Combinational form of tones, i.e. tonal systems, 3. Character of meter and rhythm, and 4. Special character of musical texture. In the fourth and fifth parts, the author discusses the folk music categories according to the point of view of contemporary Chinese musicologists and divides the fifty-five minorities into eight musical cultural groups. In the sixth part, Du addresses the issue of the different kinds of classifications that can be applied to minority folk music.

The three volumes are arranged according to linguistic groups since the author thinks that music culture is intimately linked to language, which forms one of the most important cultural backgrounds for folk music.

The first volume discusses the folk music of eighteen nationalities whose languages belong to the Altaic language family and who are presently living in the north of China. There are four chapters in the volume. The first, second, and the third chapters include folk music of the Turkic, Mongolian, and Manch-Tungusic groups, such as Uygur, Kazak, Kirgiz, Tartar, Mongol, Manchu and a number of others. The fourth chapter discusses Chinese-Korean music of Northeastern China.

The second volume deals with the folk music of six minorities whose languages belong to the Indo-European, Austronesian, and Austro-Asiatic language families. The volume has three chapters, the first one includes two Indo-European nationalities: Russian and Tajik living in Xinjiang. The second chapter includes the folk music of the Gaoshan nationality of Taiwan, according to Dr. Lü Bingchuan's study. The third chapter includes the music of the Va, de'ang, and Blang.

The third volume includes nationalities of the Sino-Tibetan language family. The volume has five chapters. The first chapter discusses the Hui nationality's music; the second one includes the nine nationalities whose languages belong to the Zhuang-Dong language groups; the third chapter, which is the longest one in the book, discusses seventeen nationalities whose languages belong to the Tibeto-Burmese group. Chapter four discusses music of the Miao, Yao, and She, all of whom belong to the Miao and Yao language families. The last chapter is about Jing (Chinese-Vietnamese) folk music.

There are four parts in each section on a nationality: 1. The introduction of the nationality, including its origins and history, living area population, language, religion, economic situation and customs. 2. The forms and types of the nationality's folk music and its cultural background. 3. The characteristics of the nationality's folk music and explanation as to how and why special styles have evolved; and 4. The conclusion.

There are 454 examples of folk songs, instrumental music pieces, dance music, ballad singing, and arias from traditional operas. About half of them were transcribed into notation by the author.

Although this is a valuable reference tool, it has some shortcomings. For one, the texts of the folk songs should have been kept in the original language, using the nationality's writing system, or failing that, the International Phonetic Alphabet. However, perhaps due to the limitation of the press, all texts were translated into Chinese, and the readers cannot know the original words. There are also no photos, illustrations, or pictures in the book. It would be most helpful to have illustrations of the various folk instruments and the specific occasion during which the musics are performed, and the different costumes worn for such occasions. Since the work can also be used as a textbook, it would be most valuable to have some kind of accompanying sound recording available, giving examples of the many folk songs and musics.

Regardless of its shortcomings, it is a much needed work of an encyclopedic nature, filling a hitherto serious gap in the field of Chinese music and world ethnomusicology. For the student of Chinese music, it is indispensable for gaining a thorough knowledge of Chinese music, laying the foundation for the further analysis and in-depth study of the music of the minorities in China.

Izabella Horvath

The International Research Center of Northern China Ancient Culture, Beijing

---

*The Archaeology of Music in Ancient China: 2,000 Years of Acoustical Experimentation ca. 1400 B.C. - A.D. 750.* by Fritz A. Kuttner. 1990, New York: Paragon House. x, 240pp., illustrations.

This book is the first monograph on the archaeology of Chinese music published in a Western language. It is a useful survey in this field for Western readers who do not read Chinese and know little about Chinese music archaeology. But, at the same time, it should be pointed out that this book has serious shortcomings which could cause readers to be misled. After introducing the content and method of this book in general, this note will give critical attention to some points in the book.

According to the author's statement, it is a report of his 40 years of research in this field. He "arrived in China in May 1939 as a refugee from Nazi Germany" (p. 9) and he stayed in China for about ten years. During that time, he began studying the music and acoustics of ancient China. In 1949, he settled in New York City and lived in the United States until this book was published in 1990. He was eighty-six years old when he wrote the Acknowledgements for the book.

As the subtitle of the book indicates, its scope is "acoustical experimentation" from ca. 1400 B.C. to A.D. 750. That is roughly from the Shang dynasty (ca. 16th century B.C. - 11th century B.C.) to the early Tang dynasty (A.D. 618 - 907). What does the term "acoustical experimentation" mean here? The author does not explain directly. From the actual content of the book, it can be seen that the author stresses the acoustical aspects of unearthed instruments. But the actual scope of the book is narrower than that—only some metallophones (such as bronze bells and bronze drums) and lithophones (such as sounding stones) in that period of time are presented.

The book is divided into three parts. Part I, "Aspects of This Study," consists of two chapters. Chapter 1, "Introduction," gives general information about the author, the scope of this study, the archaeological finds in China, and the sources of photographs in this book. Chapter 2, "The Status of Archaeomusicological Research in China and the West," briefly introduces the state of research in the field in this century. Under the heading "Publications on the Music Archaeology of China Between 1955 and 1980," Kuttner gives a selected annotated bibliography, which includes fifty-nine items. This list is very informative, giving a clear outline of the development of this field in China. Part II, "Five Types of Ancient Musical Technology," consists of five chapters dealing with five kinds of instruments respectively. They are bronze bells, cauldrons, jade pi disks, lithophones, and bronze drums. Following those five chapters are five appendixes, which are short independent essays in this field, but not directly related to the above five kinds of objects. Part III, "Aspects of Chinese Music History," consists of nine appendixes, which are also short independent essays on the topic, such as "Music Personnel According to the Chou Li," "Remarks on the Sociology of Chinese Music," and so on. In addition, a bibliography for chapter seven is put at the end of this part.

The author's research methods were quite unusual in some ways. First, he studied extensively Chinese ancient instruments restored in museums or in private collections in Western countries, especially in the United States and

Canada. Secondly, because the author has been in the United States since 1949, he has not had an opportunity to examine and measure instruments unearthed in China after that time, and has to rely on others' publications about those instruments. Thirdly, as the author himself states, "[m]y reputation as a scholarly researcher in sinological topics is and has always been unorthodox because I don't read, write, or speak Chinese" (p. 9). Kuttner's limited reading knowledge of Chinese is obviously not sufficient for doing intensive research in so specific a field of ancient Chinese civilization. He has to rely heavily on others' translation.

This book is worth reading for several reasons. First, the author has done his own investigations on instruments in some Western countries. He publishes data and photographs of those instruments, most of which are unknown to scholars in China. Those materials are valuable for scholarly exchanges in this field between scholars in the West and China. Secondly, the author reports on acoustical measurements and other musical analysis he has done on those instruments, whereas most archaeologists do not usually do this kind of work. Thirdly, the author surveys and introduces to the West the archeological findings and research works in China from 1955 to 1980, an important period of Chinese archeology.

However, I have reservations both about the general research approach in this book and about several factual details. Taking the latter first, I wish to raise questions about the following four kinds of objects the author studied.

The first kind of instruments discussed is the bronze bells. Ancient Chinese bronze bells were very important instruments, and many studies about the bells have been published in recent decades. But the chapter on bronze bells in this book is too simple (with only 3 pages of the text), and it is not a sufficient survey of previous studies. One significant and indisputable fact is many bronze bells before the Qin dynasty (before 221 B.C.) are two-pitch bells. That means one bell can generate two different pitches by being struck in different places. But the author of this book does not recognize the existence of these bronze bells. He says, "[f]rankly, it is my impression that two-pitch bronze bells do not really exist" (p. 33). Nowadays, especially since the bells from the tomb of Marquis Yi of Zeng were excavated in 1978, the phenomenon of two-pitch bells has been well documented by Chinese researchers (see Huang 1978-80 and 1979, Ma 1981). Acoustical measurements of many sets of ancient bells and some bell inscriptions show ample evidence that people at that time made and used two pitches on one bell deliberately. The articles on *zhong* (bells) in *The Dictionary of Chinese Music* (see Zhongguo Yishu Yanjiuyuan, Yinyue Yanjiusuo 1984) and the *Encyclopedia Sinica, Volume on Music and Dance* (see Li 1986) all record this phenomenon clearly. Some Western scholars also introduce it in their related studies (see Falkenhausen 1993). The author of this book did not recognize the phenomenon possibly because he did not read others' studies on this topic very carefully.

Another point about the bells relates to a figure in that chapter. Figure 3-5 "Drawing: Development from bell-shape to tuning fork" (p. 39) is not referred to in the text. The figure itself and its title shows that the author believes the tuning fork was developed from the bell. But the bells he discusses

were from ancient China, whereas the tuning fork was developed and mainly used in Western countries. The author does not show any evidence of the link between those two objects from the two different cultures. It is true that there are some similarities between the bells and the tuning fork, such as their shapes and their function for tuning other instruments, but to talk about "development" from one to the other, one needs evidence to show the link between them.

The second kind of instrument I would like to discuss is the jade pi disks. It is common knowledge that the pi disks were a kind of ritual or decorating instrument in ancient China, and were not used or considered as a musical instrument. But in the chapter on the pi disks, the author talks about their "musical significance." Based on his own investigations, he thinks "many Pi disks had a musical determination and symbolism of their own apart from the other ceremonial significance, ..." (p. 82). He gives the following three reasons for this point of view (p. 70):

Many of the investigated disks show unmistakable traces of a successful effort to tune them to a preconceived musical pitch.

Many of the disks show carefully planned provision or devices for a modification of the suspension technique, which cannot have any other plausible purpose but the improvement of acoustical and/or sonorous conditions.

These tuning and suspension techniques are identical and run parallel to corresponding techniques developed and used for Chinese bronze bells of Shang and early Chou origin. About the musical significance of these bronze bells, however, no reasonable doubt has ever been expressed.

Since I do not have the opportunity to look at those pi disks the author has studied, I cannot specifically comment on his first and second reasons. But from the materials he presents, those points are not definitively proved. They are still only hypotheses. As for his third reason, we should remember that there are many historical sources about the bells as musical instruments, but we cannot find a single source suggesting any musical significance of the pi disks.

The author offers some literary sources as secondary evidence for his point, but it seems those sources cannot be helpful either. The first is from the ancient literature *Li Ji* (Record of Rites, see *Li Ji*, 1916). The meaning of the sentence the author cites from *Li Ji* is that the pi disks and feathers were placed as ornaments at the frames for hanging bells or lithophones in the Zhou dynasty. Here, it is very clear that the pi disks were used as a decorating objects on the frames for hanging musical instruments, and nothing is mentioned about the "musical significance" of the pi disks themselves. The author misunderstands the meaning of the sentence he cites (p. 71). The second source the author offers is "[a]n inscribed bronze bell in the Eumorfopoulos Collection, ..." but the source only mentions "sonorous jades" (the author does not offer the original Chinese text, but only English translation) (p. 71). The author thinks the "sonorous jades" could be the pi disks, but this is mere hypothesis too: we have no conclusive proof. The third source the author cites is Zhu Zaiyu's *Lilü Jingyi* (see Zhu Zaiyu 1596). However, in that chapter Zhu presents measuring tools of length and weight, which, he thinks, have relation to music, but those



tools are not musical instruments themselves. The *tongquan* cited by Kuttner was a copper weight in disk shape, but it was neither the pi disk nor a musical instrument. Kuttner thinks the copper weight was similar to the pi disk, and possibly also had musical significance. Again, this is only the author's hypothesis; he does not provide any evidence to prove that the copper weight was used as a musical instrument.

It is true that when the pi disks were hung on a human body as decorating objects in ancient times, they might be struck and generate some sound. But we don't know what tool was used to strike the disks. Possibly more than two pi disks were used to strike each other to make sounds. Even in this case, the pi disks were still mainly considered as decorating objects rather than musical instruments. Here, I don't oppose the discussion of the musical significance of the pi disks. They may have had some musical significance to a certain degree in ancient times. My criticism here is that the author's argument is not very convincing, and the literary sources he offers are not very helpful.

As the author indicates, the chapter on the pi disks is a republication of one of his previous articles published in 1953 ("The Musical Significance of Archaic Chinese Jades of the Pi Disk Type." *Artibus Asiae* 16:25-50). It seems that from 1953 to the publication of this book, no significant progress had been made in research on this topic; otherwise, the author could have given a report on such progress and have supplied more evidence for his points.

The third kind of instruments discussed is the lithophones. The author gives a good survey of the state of research, and he also reports his own study and measurements of some lithophones in Western countries. But he seems to have made a mistake in the history of the lithophones. When he introduces a lithophone dating from the Shang dynasty, he says it "is certainly the oldest found to this date" (p. 96). This is not true. In the late 1970s, two lithophones with some other objects dated to the Xia dynasty (21st - 16th century B. C.) were unearthed at two sites in Shanxi province. One is from the Dongxiafeng site in Xiaxian County; the other is from the Taosi site in Xiangfen County. Reports on those archaeological findings were published in the early 1980s in China (see *Dongxiafeng Kaogudui* 1980, and *Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo Shanxi Kaogu Gongzuodui, Linfen Diqu Wenhuaaju* 1983). Chinese musicologists have also recognized the date of those two lithophones (see Liu Dongsheng and Yuan Quanyou 1988). Kuttner does not mention those two earlier lithophones. While his book is only concerned with the period from the Shang to the early Tang dynasty, he errs in stating that the lithophone from the Shang dynasty is the "oldest found to this date."

The last category concerned is the cauldrons. As it is well known, cauldrons are not musical instruments. Why does the author include it in this book? Because he thinks there is some link between cauldrons and bells. He notices that many cauldrons have buttons or stubs on their surface, and he believes those are for heat radiation. He notices many bells also have similar buttons or stubs on their surface, and he suggests that this is because the "laws of heat radiation applied to sound radiation" (p. 59). Again, this is only the author's hypothesis, and he does not provide any evidence to support his point. As far as I know, no historical source exists to support this hypothesis. Even if

this hypothesis is true, the discussion would better stand as a part of the chapter on bells rather than as an independent chapter.

Several matters of more general import also require critical attention. First, considering the title of the book, its real scope is rather narrow, because it only deals with a few metal and stone percussion instruments. In fact, there are many kinds of ancient wind and string instruments unearthed in China, such as bamboo flutes, panpipes, mouth organs, and different types of zithers. Without looking at them, one can hardly give a rounded picture of "the archaeology of music in ancient China," as the title of this book claims.

Secondly, when the author discusses ancient instruments, he does not pay enough attention to historical sources related to those instruments. Most chapters only cite modern publications. Although the author also mentions a few primary sources, he does not examine them very carefully. The arguable point about pi disks may have resulted from this ignorance. If the author had read the descriptions about pi disks in historical sources carefully, he might well have adopted a different view of the matter.

Thirdly, the author does not pay enough attention to related publications after 1980. He lists important publications in this field only between 1955 and 1980. Although he also talks about "The Situation After 1980," and occasionally mentions some publications from 1985 and 1986 he nevertheless omits many important publications from the early 1980s. This is especially true for the publications on the musical instruments unearthed in the Tomb of the Marquis Yi of Zeng. He denies the existence of the double-pitch bells possibly due to his ignorance of the related publications from the early 1980s. It seems that he does not mention the lithophones of the Xia dynasty because he has not read the relevant archaeological reports carefully. Finally, Kuttner's general research methodology seems somewhat out of date. Although the book was published in 1990, the author employs rather conventional positivist and experimental research methods in general. He pays attention to the instruments themselves, but ignores their cultural and social meanings. He appears to have little interest in the contemporary methodology of anthropology and ethnomusicology.

In sum, this book is the first one in this field in a non-Chinese language by a Western scholar. It is worth reading for both Chinese and Western readers interested in this field. For researchers in China, it provides valuable data on some ancient instruments restored in Western countries. For Western readers, it gives a preliminary survey of the archaeology of ancient Chinese music, although the survey is neither complete nor totally accurate.

Wu Ben  
University of Pittsburgh

References Cited:

- Li Ji (Record of Rites) in *Sibu Congkan*. 1916 Reprint. Shanghai: *Shangwu yinshuguan* (Commercial Press).
- Dongxiafeng Kaogudui (Dongxiafeng Archaeological Team). 1980. "Shanxi Xiixian Dongxiafeng yixhi dongqu, zhongqu fajue baogao" (Excavations of

- the Eastern and Central Areas of the Dongxiaofeng Site at Xiaoxian County in Shanxi Province). *Kaogu* (Archaeology) Vol. 167 (1980/2): 97-107.
- Eien, Albert E., Jeffrey K. Riegel, and Nancy T. Price, eds. 1985. *Chinese archaeological abstracts*. Vols. 2-4. *Monumenta Archaeologica* 9-11. Los Angeles: UCLA Institute of Archaeology.
- Falkenhausen, Lothar von. 1993. *Suspended Music: Chime-Bells in the Culture of Bronze Age China*. Berkeley: University of California Press.
- Huang Xiangpeng. 1978-80. "Zinshiqi he qingtonqi shiday de yizhi yinziang ziliao yu woguo yinjie fazhanshi wento" (The Presently Known Tonal Material From the Neolithic and the Bronze Age and the Problem of the Developmental History of Tonal Scales in Our Motherland). *Yinyue Luncong* (Music Tribune) 1: 184-206 and 3: 127-61.
- \_\_\_\_\_. 1979. "Xian-Qin yinyue wenhua de guanghui chuangzao-Zeng hou Yimu de gu yueqi" (The Ancient Musical Instruments from Marquis Yi of Zeng's Tomb - A Glorious Achievement of Pre-Qin Musical Culture). *Wenwu* (Cultural Relic) 1979 (7): 32-39. For an English abstract, see Dien, Riegel, and Price 1985, 2: 765-69.
- Lam, Joseph S. C. 1994. "'There is No Music in Chinese Music History': Five Court Tunes from the Yuan Dynasty (AD 1271-1368)." *Journal of the Royal Musical Association*, Vol. 119/2: 165-188.
- Li Chunyi. 1986. "Zhong" (bell). *Zhongguo Dabaiké Quanshu, Yinyue Wudao* (Encyclopedia Sinica, Volume on Music and Dance). Beijing: *Zhongguo Dabaiké Quanshu Chubanshe* (Encyclopedia Sinica Press): 910-11.
- Liu Dongsheng and Yuan Quanyou. 1988. *Zhongguo Yinyuèshǐ Tūjiàn* (A Pictorial Guide to the History of Chinese Music). Beijing: *Renmin Yinyue Chubanshe* (People's Music Press).
- Ma Chengyuan. 1981. "Shang Zhou qingtong shuangyinzhong" *Kaogu Xuebao* (Archaeology Journal) 1981 (1): 131-46. For an English translation, see Shen Sin-yan, trans., "Ancient Chinese Two-pitched Bronze Bells." *Chinese Music* 3 (1980) [4]: 81-86, 4 (1981) [1]: 18-20 and (2): 31-36.
- Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo Shanxi Kaogu Gongzuodui, Linfen Diqu Wenhuaaju* (Shanxi Archaeological Team, Archaeology Institute of Chinese Academy of Social Science and the Cultural Bureau of Xiangfen Prefecture). 1983. "1978-1980 nian Shanxi Xiangfen Taosi mudi fajue jianbao" (Excavation of the Taosi Graves at Xiangfen County in Shanxi Province, 1978-1980." *Kaogu* (Archaeology) Vol. 184 (1983/1): 30-42.
- Yang Yinliu. 1953. *Zhongguo yinyue shigang* (An Outline of the History of Chinese Music). Shanghai: Wanyè shudian (Thousands Leaves Press).
- Zhongguo Yishu Yanjiuyuan, Yinyue Yanjiusuo* (Research Institute of Music, Chinese Academy of Arts) ed. 1984. *Zhongguo yinyue cidian* (Dictionary of Chinese Music). Beijing: *Renmin yinyue chubanshe* (People's Music Press): 509-10.
- Zhu Zaiyu. 1596. *Lülü Jingyi*. (Essential Interpretation of Tone-system) Chapter 10. In *Yuelü Quanshu* (Comprehensive Book on Music Theory) (1606). Reprint. 1968. Taiwan: Shangwu yinshuguan (Commercial Press).

## **CHIME Bridges World Music and Ethnomusicology: A Report From Rotterdam**

John E. Myers

For several years, CHIME, the European Foundation for Chinese Music Research, has paralleled the work of ACMR in the US, and some scholars of Chinese music belong to both organizations. This year, an exciting joint conference was planned, so that CHIME, the European Seminar in Ethnomusicology (ESEM), and the 3rd International Symposium on Teaching World Music (TWM) could share resources and engage in meaningful dialogue. The conference and its associated series of concerts (the Rotterdam World Music Festival) was held at de Doelen, a large music facility with two concert halls and meeting rooms. The main theme for the entire conference was "Music in a Changing World," while "East Asian Voices" was the theme for the CHIME meeting, with sub-themes of "Voices addressing mortals," and "Voices addressing the gods." Since all of the proceedings of the CHIME meetings will be published in two consecutive issues of the journal, I will focus on the joint sessions and on the China-related presentations in the ESEM sessions. A lively dialogue ensued among the diverse representatives of the academic world, figures from the recording and artist promotion industries, media journalists, and performing musicians. Europe's special position as a "peninsula of Asia" and next-door neighbor to Africa was considered, as was the tension inherent in Europe's transition to a multicultural society; a change embraced by most of the conference participants but not by all Europeans.

Although the exchange of ideas was an important feature of the joint conference, the music itself was even more impressive, with nanguan performances by the Han Tang Yuehfu Ensemble as well as pipaist Wu Man, guqin artist Dai Xiaolian, and vocalist Urna Chahartugchi, who sings Mongolian traditional folk songs. The experimental blending of styles by Wu Man, who accompanied vocalist Liu Sola in a kind of blues and rock-inspired style, and Urna Chahartugchi, who superimposed her arching melodies over gentle modal improvisations by Robert Zollitsch (zither) and Oliver Kalberer (guitar) were also interesting and effective. The music was performed in a very resonant space, the Kleine Zaal, a small concert hall especially tuned for chamber music, so that the nuances of solo qin and pipa, the delicate intonation and instrumental balance of nanguan, and other subtleties were all conveyed to the large audience with no loss of clarity. CHIME program chair Frank Kouwenhoven provided an excellent narration, explaining the context and extramusical themes to the audience, which consisted of local music fans as well as the expected assortment of ethnomusicologists, youthful "world music" students from the Amsterdam Conservatory (which was celebrating the 5th anniversary of its popular World Music program), and international guests.

At joint sessions, the participants considered a de-mythologized view of "World Music" as a somewhat elitist concept which often excludes much of the world's popular and classical music. Using China as an example, Frank Kouwenhoven said that "world music" might work as a paradigm in Europe and

America, but "wouldn't mean a thing in Beijing," as he described the tendency of academic policy makers in the PRC to maintain a dual artistic stream of European classics and Chinese traditional music, but very little material from the rest of the world. One can't help but think of other times, however (such as during the Tang dynasty), when China was the very center of international musical blending and experimentation. Mr. Kouwenhoven also provided his own examples of diversity within "Chinese music" by presenting the brilliant performers mentioned above, who shared the concert programs with representative virtuosi from the Hindustani, Japanese, and Afro-Caribbean traditions, to mention a few.

ESEM sessions were organized around subsidiary themes such as "Musical evolution - shockwise vs. gradual change," "Creativity - traditional musicians vs. contemporary composers," and "Man the musician - musicians' biographies." Although the CHIME sessions started two days before ESEM, China was well represented in the ESEM sessions as well. CHIME member Antionette Schimmelpenninck assisted Dai Xiaolian in the discussion of guqin techniques, as those in attendance were reminded that carriers of this tradition have developed a very precise taxonomy for the description of timbre inflections. Helen Rees assisted Zhang Xingrong in presenting the biography of Zhang Laowu, a blind musician of China's Lahu minority. This presentation showed the interrelationship of personal and political history, as shifts in government policy have a profound effect on the lives of musicians. Zhang Laowu's sanxian playing features lengthy but delicate glissandi that echo the regional singing style, and his life is an inspiring testimony to the spirit of artistic perseverance. Composer Jack Body of Wellington, New Zealand presented some fascinating interpretations of music from Yunnan. His composition students had arranged and notated this music with great precision, so that the inflections and timbres could be conveyed by European instruments. In simultaneous sessions, special workshops were held by the international performers, providing some "hands on" training in various musical languages, including many from China and East Asia. These practical and informative workshops were geared toward the "teaching world music" symposium.

"World music" and "ethnomusicology" are both problematic as terms, but programs of study bearing one or another of these words in their titles often share quite a bit in the way of subject matter. While many members of ACMR were trained in U.S. or Canadian ethnomusicology programs which include actual music-making as part of a graduate curriculum, the situation is quite different in Europe, where there is still more of a methodological split between the theoretical traditions of musical scholarship, which is encouraged in universities, and the practical traditions of musical artistry, which is promoted in conservatory settings. The Rotterdam conference, which brought together these two clearly-defined approaches, has provided a special perspective in the ongoing relationship between two great tasks - making music and understanding music.

Author's postscript: Some of the issues involved in using "world music" (as opposed to "ethnomusicology") for defining a field of study are outlined in my article; "Continuing the Dialogue - A Concerned Educator Deconstructs [World Music]," *College Music Society Newsletter*, Sept., 1992.

## News and Information

### ACMR 1996 Call for Paper

The 10th anniversary meeting of ACMR will be held in conjunction with the 41st annual meeting of the Society for Ethnomusicology on Thursday, October 31, 1996, from 8 pm to 11 pm, at the Howard Johnson Plaza-Hotel Downtown Toronto (formerly Westbury Hotel) in Toronto, Ontario, Canada. Proposals for presentation should be sent by September 16, 1996, to Dr. Fred Lau, Department of Music, California Polytechnic State University, San Luis Obispo, CA 93407; Fax: 805-756-7464; Phone: 805-756-2179; E-mail: <flau@oboe.calpoly.edu>. As usual, reports of the following nature are particularly welcome: research in progress, fieldwork experience, and in-depth discussion of narrowly focused subjects. ACMR encourages graduate students to participate.

### Conferences in Taiwan

A conference entitled "Chinese musicians' conference" was held from February 27 to March 3. Organized by the Taiwan Provincial Symphony Orchestra, the conference was attended by invited musicians, composers, and musicologists from mainland China, Hong Kong, and Taiwan. In addition, two more conferences related to Chinese music will be held in Taiwan in April and May as part of the "Taipei International Music Festival (TIMF)" dated March 1 to May 12. The first conference is entitled "Conference on the Traditional Music of the Austronesian Linguistic Groups" and will be held from April 19 to 23. Organized by Hsu Tsang-houei and sponsored by the council for Cultural Planning and Development, the conference will invite scholars from Japan, Okinawa, mainland China, the Philippines, and Taiwan. Altogether eight papers will be presented. In addition, there will be nightly performances by aboriginal groups in the region, including the She people from Fujian province of China, the Kalingga people from northern Luzon of the Philippines, as well as the Bunun and Amis peoples of Taiwan. Immediately following this conference will be the second conference, to be held from April 23 to May 5. Entitled "The Past and Perspectives of Traditional Music," the conference is organized by Ming Ligu and is sponsored also by the Council for Cultural Planning and Development. The conference will consist of paper presentations by 29 scholars from mainland China, Hong Kong, USA, and Taiwan, as well as symposiums and lectures. The conference will take place not only in Taipei but also in cities in the southern and eastern parts of Taiwan.

### A Festival of Sino-American Music and Culture

Sponsored, presented, and organized by the College Conservatory of Music, the Departments of Anthropology, Political Science, and History of the College of Arts and Sciences, all of the University of Cincinnati, A Festival of Sino-American Music and Culture was held at the Conservatory on March 28-31,

1996. Bringing together composers, performers, and scholars, the festival consists of four concerts, two lecture/demonstrations, seven lectures, and four panel discussions. The concerts and lecture/demonstrations present compositions by May-Tchi Chen, Chen Yi, Chou Wen-chung, Guo Wenjing, Ping Jin, Bun-Ching Lam, Pan Hwang-Long, Qu Xiaosong, Bright Sheng, Tan Dun, and Zhou Long. Except for Guo and Tan, all composers were present and participated in all events. The performers include faculty and students of the conservatory, and Chinese musicians Wang Yong and Ke Min. Lecturers include Chou Wen-Chung, Eric Lai, Joseph Lam, Rulan Chao Pian, Sue Tuohy, Bell Yung, and Su Desan Zheng. The organizers were William Black, Man Kwan, Bruce McClung, Severine Neff, and Frank Samarotto. A full report on the event will appear in the next ACMR Reports.

### CHINOPERL

CHINOPERL (Conference on Chinese Oral and Performing Literature, Inc.) held its annual meeting on April 11, 1996 at the Center for Korean Studies, East-West Center, on the campus of University of Hawai'i at Manoa, in Honolulu, Hawai'i, in conjunction with the annual meeting of the Association for Asian Studies. Papers presented included "Forbidden Fruits: Prohibitions Related to the Performing Arts During the Yuan, Ming and Qing" by Chen Fan Pen (University of Calgary), "Home of Drama: Theater and Performances in Early Twentieth-Century Nantong" by Shao Qin (Trenton State College), "A Revival in the Peking Opera: An Evaluation" by Colin Mackerras (Griffith University, Australia), and "Western Theatrical Techniques in Two Recent Productions of Peking Opera" by Sarah L. Anderson (Whitman College). The keynote lecturer was Fei Shixun of Guangdong Institute of Music Research, whose lecture title was "Dancing in the Straw Mat Shack: A Cultural Heritage of Cultivation in the Remote Antiquity". The day ended with a short guzheng recital by Zhang Ling (Shandong Economic College). As usual, the scholarly activities were followed by the annual Chinoperl banquet that same evening at the Maple Garden Restaurant, and a business meeting held on April 13, 11:30 am to 1 pm, at the Hilton Hawaiian Village Hotel. Program chair of the meeting was Joseph S. C. Lam.

### Association for Asian Studies

There was only one paper of direct relevance to ACMR at the annual meeting of the Association for Asian Studies, held from April 11 to 14, 1996, at the Hilton Hawaiian Village Hotel in Honolulu, Hawai'i. It was "Music! Music ! Does it Mean No More than Bells and Drums? Theories and Practices of Confucian Ceremonial Music" by Joseph S. C. Lam (University of California at Santa Barbara), as part of the panel on "The Cult of the Supreme Sage: Social, Ritual/Musical, and Political Aspects of the Temple of Confucius".

### News of Individuals

**Eric Lai**, Assistant Professor of Music Theory at Baylor University, read a paper "The Realization of *Re-merger*: Compositional Aesthetic in the Early Music of Chou Wen-chung" at the joint meeting of the American Musicological Society, the Society for Music Theory, and Center for Black Music Research in New York City in November, 1995. He received the Young Investigator's Award, presented by the Graduate School of Baylor University, on February 14, 1996. He served on the program committee for the Annual meeting of the Texas Society for Music Theory, March 1-2, 1996.

**Bell Yung** will take a leave from the University of Pittsburgh for two years, beginning September, 1996, to teach at the University of Hong Kong. He has also been awarded a Guggenheim Fellowship for his project on Cantonese narrative songs, which he will defer to 1998-99 because of prior commitment to University of Hong Kong.

**Su Zheng** (Wesleyan University) received a 1996-97 fellowship from the Committee on Scholarly Communication with China for her project titled "The Gendering of Music and Women's Musical Traditions in Modern China." She will be on sabbatical in the fall of 1996 to finish her book "Immigrant Music and Transnational Discourse: Chinese American Music Culture in New York City," and will be in China during the spring of 1997 to conduct the field work for her new project on gender, women, and Chinese music.

**Casey Man Kong Lum** has recently published *In Search of a Voice: Karaoke and the Construction of Identity in Chinese America* (Mahwah, NJ: Lawrence Erlbaum Associates, 1996). The book is an ethnography of how three interpretive communities of Hong Kong, Taiwanese and Malaysian Chinese immigrants living in the New York-New Jersey metropolitan area engaged in karaoke as a cultural practice in the re/construction and maintenance of their respective social identity. Among other subjects discussed are popular music and the mass media in the Chinese American experience, the interplay between technology and diasporic culture, the interplay between Cantonese opera singing and karaoke and the role of the media audience in the hybridization and indigenization of popular culture products. Write to Lawrence Erlbaum Associates, Inc., 10 Industrial Avenue, Mahwah, NJ 07430-2262, (fax) 201-236-0072, or e-mail: [orders@leahq.mhs.compuserve.com](mailto:orders@leahq.mhs.compuserve.com). The book is listed at \$14.50 for paperback and \$29.95 for hardcover; a limited-time 10% discount may apply.

**Sisi Chen** has recently released a new album of solo yangqin music, including modern and traditional pieces, called *Tides and Sand*, audio compact disc, produced by Henry Street Folklore in association with the New York Chinese Cultural Center. Rounder Records Number HSR001.



## Current Bibliography on Chinese Music

Sue Tuohy  
Indiana University

This Spring 1996 issue of *ACMR Reports* resumes the "Current Bibliography" which will list publications focusing on Chinese music and music in China, including dance, theatre, opera and narrative forms. It will contain citations of publications written in English and selected European languages. Chinese-language publications will not be included except in cases where particular works have been reviewed in English- and European-language publications.

Because of the lapse of time since the publication of the last "Current Bibliography," this issue includes works published between 1991-96 that were not listed in previous *ACMR Newsletter* bibliographies. Books published before 1991 but reviewed since are also included. The bibliography is divided into four sections: books and articles, brief articles, audio-visual materials, and reviews of audio-visual materials.

The "Books and Articles" section of the bibliography lists books, theses, dissertations, articles (primarily academic articles of more than 5 pages), and reviews. Reviews are listed under the name of the author of the book reviewed. The "Brief Articles" sections lists shorter articles and those from popular magazines under the journal or magazine titles. As an experiment, I have added sections on "Audio-Visual Materials" and "Reviews of Audio-Visual Materials." These sections will be continued and expanded if readers find them useful to their research, teaching, and enjoyment. Comments regarding formatting and information to be included will be appreciated. I would like to thank Kathleen Casey and Frank Gunderson for their assistance in compiling this bibliography.

Readers are invited to submit bibliographic information on recent publications, including omissions and corrections to the present list (for which I apologize in advance). For instance, the coverage of European-language publications has not been systematic; many journals published outside the United States are not available in libraries in the United States nor are they regularly indexed on available electronic databases. To insure accurate and complete information, readers and writers are encouraged to submit copies of the publications or of tables of contents from journals (especially those journals that are not easily found in libraries in the U.S.). I also will appreciate suggestions concerning the types of material to be included in the bibliography: audio-visual materials? internet and multi-media resources? materials on Chinese music as it is performed and composed throughout the world?

Please send citations, suggestions, information, and publications to:  
Sue Tuohy, Folklore Institute, Indiana University, Bloomington IN 47405; e-mail: tuohys@indiana.edu; phone: 812-855-4742.

BOOKS AND ARTICLES

Birrell, Anne. 1993. *Popular Songs and Ballads of Han China*. Rev. ed. Honolulu: University of Hawaii Press.

Reviewed by:

Bernoviz, Nimrod. 1993-94. *Asian Music* 25(1-2):221-22.

Body, Jack. 1995. "Zhang Xingrong on His Fieldwork Among Minorities in Yunnan: 'One of Yunnan's Most Unique Features Is Its Music'." *CHIME* 8:59-66.

Bordahl, Vibeke. 1993. "'Wu Song Fights the Tiger' in Yangzhou Storytelling." *Acta Orientalia* 54:126-49.

----. 1994. "Digressions of a Yangzhou Storyteller." In *Festschrift for Goran Malmqvist*. Stockholm: Association of Oriental Studies.

Bourgerie, Dana. 1992. "Eating the Mosquito: Transmission of a Chinese Children's Folksong." *CHINOPERL Papers* 16:133-44.

Brocker, Marianne. 1992. "Zur Tradition von Blumentrommelliedern in Fengyang." In *Von der Vielfalt Musikalischer Kultur*, ed. Rudiger Schumacher, 103-17. Salzburg: Verlag Ursula Muller-Speiser.

Brooke, Joanne. 1994. "China: Chinese Classical Music." In *Teaching Non-Western Music at Key Stage 2/3*, ed. Chris Naughton. London: Rhinegold.

Campbell, Patricia Sheehan. 1995. "Bell Yung on Music of China." *Music Educator's Journal* 81(5):39-46.

Chan, Sau Y. 1991. *Improvisation in Ritual Context: The Music of Cantonese Opera*. Hong Kong: Chinese University Press.

Chang, Lulu Huang. 1993. *From Confucius to Kublai Khan: Music and Poetics Through the Centuries*. Ottawa: Institute of Medieval Music; Taipei: Asian-Pacific Cultural Center.

Reviewed by:

Waterhouse, David. 1994. *Notes* 51:102-103.

----. 1993. "Cross Cultural Musical Processes in the Yue-Ju Operatic Traditions." *Asian Culture Quarterly* 21(4):55-61.

----. 1994. "Cross Cultural Musical Processes and Results: Music Along the Silk Route (From Second Century BC to Tenth Century AD)." *Asian Cultural Quarterly* 21(3):34-40.

- . 1995. "Operatic Interpretations of Song-Poems in the Ming Dynasty (1368-1644)." *Asian Culture Quarterly* 23(1):71-76.
- Chen, Cheng Yin, ed. 1994. *Two-tone Set Bells of Marquis Yi*. River Edge, NJ: World Scientific.
- Chen, Shi-Zheng. 1995. "The Tradition, Reformation and Innovation of Huaguxi: Hunan Flower Drum Opera." *TDR* 39(1):129-50.
- Cheng, S. 1994. "'I Heard a Voice from My Memory': Chinese Opera and Film." *Asian Art and Culture* 7(2):81-95.
- Chua, Soo Pong. 1991. "Transmission of Culture Through Traditional Theatre: Thau Yong's Six Decades of Devotion (1931-1991)." *Southeast Asian Ministers of Education Organization Project for Archaeology and Fine Arts (SPAFA) Journal* 1-3: 36-41.
- . 1995. "Reaching Out for Cultural Roots: A Singapore Example in Reviving Traditional Theatre." *Traditional Theatre in Southeast Asia*, edited by Chua Soo Pong. Singapore: UniPress, Centre for the Arts, National University of Singapore: 91-102.
- Collinge, Ian. 1993. "An Emblem of Tibetan Culture: The Dra-nyen (The Himalayan Lute)." *CHIME* 6:22-33.
- Conceison, Claire A. 1994. "The Main Melody Campaign in Chinese Spoken Drama." *Asian Theatre Journal* 11:190-212.
- Cook, Scott. 1995. "Yue Ji—Record of Music: Introduction, Translation, Notes, and Commentary." *Asian Music* 26(2):1-96.
- Dai, Jiafang. 1994. *Zouxiang huimie: "Wenge" wenhua buzhang Yu Huiyong chenfu lu* (Heading for ruin: The rise and decline of Yu Huiyong, Culture Minister of the "Cultural Revolution"). Beijing: Guangming ribao chubanshe. *ACMR Newsletter* 7(2) 27-28.
- Reviewed by:  
Yang, Mu. 1994. *ACMR Newsletter* 7(2):27-28.
- Dean, Kenneth. 1994. *Taoist Ritual and Popular Cults of Southeast China*. Princeton: Princeton University Press.
- Diamond, Catherine. 1993. "The Masking and Unmasking of the Yu Theatre Ensemble." *Asian Theatre Journal* 10:101-14.
- During, Jean. 1991. *Introduction au Muqam Ouigour*, Bloomington: Indiana University, Research Institute for Inner Asian Studies.

- Erven, Eugene van. 1992. *The Playful Revolution: Theatre and Liberation in Asia*. Bloomington: Indiana University Press.
- Evans, Christopher C. 1995. "A View from the Dormitory: The Shanghai Conservatory of Music." *CHIME* 8:104-12.
- Falkenhausen, Lothar von. 1992. "On the Early Development of Chinese Musical Theory: The Rise of Pitch-Standards." *Journal of the American Oriental Society* 112:433-39.
- . 1993. *Suspended Music: Chime-Bells in the Culture of Bronze Age China*. Berkeley: University of California Press.  
**Reviewed by:**  
DeWoskin, Kenneth J. 1995. *China Review International* 2:455-58.  
Waterhouse, David. 1995. *Notes* 51:1305-308.
- Feng, Lide and Kevin Stuart. 1994. "Delighting the Gods in 1990: A Han Shehuo in Qinghai Province (PRC)." *Asian Theatre Journal* 11:35-63.
- . 1994. "Sex and the Beauty of Death: Hua'er (Northwest China Folksongs)." *Anthropos* 89(1-3):212-21.
- Ferguson, Daniel. 1993. "The Shandong Highwayman: Mechanism of Inclusion and Resistance and the Predication of Cantonese Identity Through Cantonese Opera." *Yearbook for Traditional Music* 25:67-80.
- Fong, Grace S. 1994. "Inscribing Desire: Zhu Yun's Love Lyrics in Jingzhiju qinqu." *Harvard Journal of Asiatic Studies* 54(2):437-60.
- Fung, Victor. 1993. "Teaching Chinese Music in the United States." *ACMR Newsletter* 6(1):25-32.
- . 1995. "Survey: Chinese Music Journals Published in Chinese and Located in Selected Major U.S. Libraries." *ACMR Reports* 8(2):52-70.
- Gao, Zhixi. 1992. "Shang and Zhou Period Bronze Musical Instruments from South China." *Bulletin of the School of Oriental and African Studies* 55(2):262-71.
- Gimm, Martin and Liu Jingshu. 1995. "China." In *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik begründet von Friedrich Blume*, ed. Ludwig Finscher, vol. 2, 696-766. London; New York; Prague: Barenreiter Kassel.
- Goormaghtigh, Georges. 1994. "La vertu de l'instrument: A propos de quelques inscriptions gravees sur des qin anciens." *Cahiers de musiques traditionnelles* 7:95-104.

- , ed. and trans. 1990. *L'art du qin: Deux textes d'esthétique musicale chinoise traduits et commentés par Georges Goormaghtigh*. Bruxelles: Institute Belge des Hautes Etudes Chinoises.  
 Reviewed by:  
 Cheng, Shui-Cheng. 1992. *World of Music* 34(1):119-21.  
 Martinez, Juan. 1992. *Cahiers de musiques traditionnelles* 5:287-89.  
 Yip, Mingmei. 1993-94. *Asian Music* 25(1-2):238-43.
- Guy, Nancy A. 1995. "Peking Opera as 'National Opera' in Taiwan: What's in a Name?" *Asian Theatre Journal* 12(1):83-103.
- Han, Kuo-huang. 1992. *The Lion's Roar: Chinese Luogu Percussion Ensembles* (with audio tape). Danbury: World Music Press.
- Helffer, Mireille. 1992. "An Overview of Western Work on Ritual Music of Tibetan Buddhism (1960-1990). In *European Studies in Ethnomusicology: Historical Developments and Recent Trends*, ed. Max Peter Baumann, Artur Simon, and Ulrich Wegner, 87-101. Wilhelmshaven: Florian Noetzel Verlag.
- . 1993. "Eastern Central Asia." In *Ethnomusicology: Historical and Regional Studies*, ed. Helen Myers, 306-10. New York: W. W. Norton & Company.
- Heng, Joanna Wong Quee. 1995. "Chinese Opera in Singapore: An Overview." In *Traditional Theatre in Southeast Asia*, ed. Chua Soo Pong, 103-108. Singapore: UniPress.
- Howard, Keith. 1993. "New Views on Ethnomusicology at the VIII European Seminar in Ethnomusicology (Geneva)." *CHIME* 6:108-17.
- Hsu, Tsang-Houei and Cheng Shui-Cheng. 1992. *Musique de Taiwan*. Paris: Editions Guy Tredaniel.  
 Reviewed by:  
 Yip, Mingmei. 1993-94. *Asian Music* 25(1-2):236-37.
- Hu, Jun and Kevin Stuart. 1992. "The Guanting Tu (Monguor) Wedding Ceremonies and Songs." *Anthropos* 87:109-32.
- Huang, Bai. 1992. "Haozi: Working Cries Turned into Art: A Discussion of Two Shanghai Work Songs." *CHIME* 5:42-49.
- Huang, Chongping. 1992. "Dixi: Chinese Farmer's Theatre." *TDR* 35(2):107-17.
- Huang, Xiangpeng. 1992. "Ancient Tunes Hidden in Modern Gongche Notation," trans. Joseph S. C. Lam. *Yearbook for Traditional Music* 24:8-13.

- Hung, Chang-Tai. 1993. "Reeducating a Blind Storyteller: Han Qixiang and the Chinese Communist Storytelling Campaign." *Modern China* 19:395-426.
- Jiang, Yimin. 1995. "Grosse Musik ist tonlos." *Ein historische Darstellung der fruhen philosophisch-daoistischen Musikasthetik. Mit einem Ausblick auf die Idee der absoluten Musik in der Musikasthetik der deutschen Fruhromantik.* Frankfurt: Peter Lang Verlag.
- Jones, Andrew F. 1992. *Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music.* Ithaca: East Asia Program, Cornell University.
- Reviewed by:  
Brace, Tim. 1994-95. *Asian Music* 26(1):215-21.  
Cohn, Don. 1995. *China Quarterly* 141:223-25.  
Friedlander, Paul. 1994. *Popular Music* 13(1):119-21.  
Lee, Gregory B. 1993. *Journal of Asian Studies* 52(4):983-84.  
Lee, Joanna C. 1995. *Notes* 51(4):1344-346.  
Lang, Miriam. 1995. *China Journal* 34:363-65.  
Micic, Peter. 1995. *ACMR Reports* 8(2):74-76.  
Stock, Jonathan. 1995. *CHIME* 8:147-48.
- . 1994. "The Politics of Popular Music in Post-Tiananmen China." In *Popular Protest and Political Culture in Modern China*, rev. ed., ed. Jeffrey N. Wasserstrom and Elizabeth J. Perry. Boulder: Westview Press.
- Jones, Stephen. 1995. *Folk Music of China: Living Instrumental Traditions.* Oxford: Clarendon Press; New York: Oxford University Press.
- . 1995. "Daoism and Instrumental Music of Jiangsu." *CHIME* 8:117-46.
- Jones, Stephen, Chen Kexiu, Jing Weigang, and Liu Shi. 1992. "Field Notes 1991: Funeral Music in Shanxi." *CHIME* 5:4-29.
- Kaikkonen, Marja. 1994. "Ballads and Storytelling: A Withering Tradition in Taiwan." In *Festschrift for Goran Malmqvist.* Stockholm: Association of Oriental Studies.
- Kouwenhoven, Frank. 1992. "Mainland China's New Music (3): The Age of Pluralism." *CHIME* 5:76-134.
- . 1993. "Nieuwe Muziek in de Volksrepubliek Cina: Een Fenix uit de As Herezen." *Muziek en Wetenschap, Dutch Quarterly for Musicology* 3(1):34-66.
- . 1993. "Out of the Desert: Mainland China's New Music." *World New Music Magazine* 3:13-45.

- . 1993. "The Tianjin Buddhist Music Ensemble's European Tour." *CHIME* 7:104-13.
- . 1994. "Chinese Avant-garde Music: A Post-Mao Historical Perspective." *New Asia Review* 1(1):26-39.
- Kouwenhoven, Frank, and Mary Scherbatskoy. 1993. *Tan Dun: A Brochure with an Introduction to the Composer, a List of His Works and a Short Bibliography*. New York: Schirmer.
- Kouwenhoven, Frank, and Antoinet Schimmelpenninck. 1992. "Chasing a Folk Tune in Southern Jiangsu, China." In *European Studies in Ethnomusicology: Historical Development and Recent Trends*, ed. Max Peter Baumann, Artur Simon, and Ulrich Wegner, 247-68. Wilhelmshaven: Florian Noetzel Verlag.
- Kouwenhoven, Frank, and Isabelle Schulte Tenckhoff. 1992. "Redonner vie aux melodies de la Chine ancienne: Laurence Picken et les secrets de la musique medievale d'Extreme-Orient." *Cahiers de musiques traditionnelles* 5:217-45.
- Kwok, Theodore J. 1992-93. "Current Bibliography on Chinese Music." *ACMR Newsletter* 5(1):18-32, 6(1):46-51.
- . 1994. "Chinese Music Theses and Dissertations: A Preliminary List." *ACMR Newsletter* 7(1):18-33.
- Lai, Eric. 1993-94. "Toward a Theory of Pitch Organization: The Early Music of Chou Wen-Chung." *Asian Music* 25(1-2):177-207.
- Lam, Joseph S. C. 1993. "Analyses and Interpretations of Chinese Seven-String Zither Music: The Case of the *Lament of Empress Chen*." *Ethnomusicology* 37:353-85.
- . 1993. "Packaging Chinese Music for UCSB Undergraduates: A Syllabus." *ACMR Newsletter* 6(2):9-16.
- . 1994. "'There Is No Music in Chinese Music History': Five Court Tunes from the Yuan Dynasty (AD 1271-1368)." *Journal of the Royal Musical Association* 119(2):167.
- . 1995. "Chinese Music Historiography: From Yang Yinliu's *A Draft History of Ancient Chinese Music* to Confucian Classics." *ACMR Reports* 8(2):1-45.
- Lang, Miriam. 1993. "Swan Songs: Traditional Musicians in Contemporary China—Observations from a Film." *East Asian History* 5:149-82.

- 1993. "Traditional Chinese Music in 1989: The ART Cup." In *Modernization of the Chinese Past*, ed. Mabel Lee and A.D. Syrokomla-Stefanowska. Broadway, Australia: Wild Peony; Honolulu: University of Hawaii Press.
- Lawton, Thomas. 1991. *New Perspectives on Chu Culture During the Eastern Zhou Period*. Washington D.C.: Smithsonian Institution; Princeton: Princeton University Press.  
Reviewed by:  
Lam, Joseph S. C. 1993. *Ethnomusicology* 37:117-20.
- Lee, Gregory. 1995. "The 'East Is Red' Goes Pop: Commodification, Hybridity and Nationalism in Chinese Popular Song and Its Televisual Performance." *Popular Music* 14:95-110.
- 1995. *Troubadours, Trumpeters, and Troubled Makers: Lyricism, Nationalism and Hybridity in China and Its Others*. Durham: Duke University Press.
- Lee, Schu-chi. 1992. *Die Musik in daoistischen Zeremonien auf Taiwan*. Frankfurt; New York: Peter Lang.  
Reviewed by:  
Brocke, Marianne. 1993. *World of Music* 3:121-23.
- Leng, Sui-jin. 1991. "The Shock of Hong Kong and Taiwan Popular Songs." *Popular Music and Society* 15(2):23-32.
- Li, Lisha. 1993. "Mystical Numbers and Manchu Traditional Music: A Consideration of the Relationship between Shamanic Thought and Musical Ideas." *British Journal of Ethnomusicology* 2:99-115.
- Liang, Heping and Ulrike Stobbe. 1994. "Cui Jian and the Birth of Chinese Rock Music." In *China Avant-garde: Counter-Currents in Art and Culture*, ed. Jochen Noth, Wolfger Pohlmann, Kai Reschke. Berlin; Hong Kong: Oxford University Press.
- Liang Maochun. 1993. *Zhongguo dangdai yinyue* (Chinese music of today). Beijing: Beijing guangbo xueyuan chubanshe, 1993.  
Reviewed by:  
Wu, Ben. 1994. *ACMR Newsletter* 7(1):13-14.
- Liao, Yen Lu-Fen. 1992. "Das Volkslied der Hakka-Chinesen auf Taiwan." In *Von der Vielfalt musikalischer Kultur*, ed. Rudiger Schumacher, 269-82. Salzburg: Verlag Ursula Muller-Speiser.



- Lin, Keren and Chang Dunming. 1992. *Zhongguo Xiao Di* (The Chinese xiao and di), 3 vols. Nanjing: Nanjing University Publishing House.  
Reviewed by:  
Micic, Peter. 1995. *ACMR Reports* 8(1):32-33.
- Lin, Yu-Hsiung. 1994. "A Comparative Study of Selected Compositions Combining Eastern and Western Musical Ideas in the 20th Century and an Original Composition for panhu, Erhu, and Chamber Orchestra." D.A. thesis, School of Music, University of Northern Colorado.
- Lum, Casey Man Kong. 1996. *In Search of a Voice: Karaoke and the Construction of Identity in Chinese America*, Mahwah, N.J.: L. Erlbaum Associates.
- Ma, Ho-hsuan. 1995. *Leaves and Songs as Matchmakers: The Buyis*. Kunming: Yunnan Education Publishing House.
- Micic, Peter. 1995. "'A Bit of This and That': Notes on Pop/rock Genres in the Eighties in China." *CHIME* 8:79-95.
- Mittag, Achim. 1993. "Change in *Shijing* Exegesis: Some Notes on the Rediscovery of the Musical Aspect of the "Odes" in the Song Period." *T'oung Pao* 74:197-224.
- Mittler, Barbara. 1994. "Chinese Music in the 1980s: The Aesthetics of Eclecticism." In *China Avant-garde: Counter-Currents in Art and Culture*, ed. Jocken Noth, Wolfger Pohlmann, Kai Reschke. Berlin: Haus der Kulturen der Welt; Hong Kong: Oxford University Press.
- Moule, A. C. 1989. *A List of the Musical and Other Sound-Producing Instruments of the Chinese*. Buren: Frits Knuf Publishers.  
Reviewed by:  
Liu, Terence. 1993-94. *Asian Music* 25(1-2):232-34.
- Myers, John E. 1992. *The Way of the Pipa: Structure and Imagery in Chinese Lute Music*. Kent: Kent State University Press.  
Reviewed by:  
Groemer, Gerald. 1993. *Asian Folklore Studies* 52(2):413-14.  
Nettl, Bruno. 1993. *Choice* 30(6):973.  
Wu, Ben. 1994. *ACMR Newsletter* 7(2):22-24.
- Pertl, Brian. 1992. "Some Observation on the *Dung Chang* of the Nechung Monastery." *Asian Music* 23(2):89-96.
- Peters, Joseph E. E., ed. 1993. *Forum Papers: Presentations at the 2nd ASEAN Composers Forum on Traditional Music, 11-24 April 1993*. Singapore: National Arts Council.

- Pian, Rulan Chao. 1993. "Text Setting and the Use of Tune Types in Chinese Dramatic and Narrative Music." In *Text, Tone, and Tune: Parameters of Music in Multicultural Perspective*, ed. Bonnie C. Wade, 201-33. New Delhi: Oxford & IBH Publishing Company.
- . 1995. "Autobiographical Sketches." *ACMR Reports* 8(1):1-20.
- Picard, Francois. 1991. "Chine: Le xiao, souffle sonore." *Cahiers de musiques traditionnelles* 4:17-26.
- . 1991. *La Musique Chinoise*. Paris: Minerve.  
Reviewed by:  
Haab, Pierre-Yves. 1993. *Cahiers de musiques traditionnelles* 6:226-27.  
Rees, Helen. 1993-94. *Asian Music* 25(1-2):229-31.  
----. 1994. *ACMR Newsletter* 7(1):14-15.
- . 1994. "Xiao oder die Sonorisierung des Atems." In *Pfeifen im Walde: Ein Unvollständiges Handbuch zur Phänomenologie des Pfeifens*, ed. Volker Staebel and Matthias Osterwold. Podewil: Berliner Kulturveranstaltungs- und Verwaltungs.
- Pratt, Keith. 1993. "Change and Continuity in Qing Court Music." *CHIME* 7:90-103.
- Qin, Yongcheng and Wei Li, eds. 1989. *Zhongguo minzu yinyue daquan* (A magnificent display of Chinese music). Shenyang: Shenyang Publishing House.  
Reviewed by:  
Micic, Peter. 1993. *ACMR Newsletter* 6(2):25-26.
- Rault-Leyrat, Lucie. 1992. "L'harmonie du centre: Aspects rituels de la musique dans la Chine ancienne." *Cahiers de musiques traditionnelles* 5:111-25.
- Rea, Dennis. 1993. "A Western Musician's View of China's Pop and Rock Scene." *CHIME* 6:34-55.
- Rebollo-Sborgi, Francesca. 1994-95. "The Musicality of Oral Performance: The Case of *Tianjin shidiao* and the Musical Expression of Urban Identity." *Asian Music* 26(1):9-51.
- Rees, Helen. 1993. "Fieldwork on Instrumental Ensembles: Naxi Guyue of Lijiang County, Yunnan." *CHIME* 6:92-103.
- Research Institute of Music, Chinese Academy of Arts, 1987-89 and 1990-92. *Zhongguo yinyue nianjian* (The annual of Chinese music). Beijing: Wenhua yishu chubanshe; Jinan: Shandong jiaoyu chubanshe.  
Reviewed by:  
Wu, Ben. 1994. *ACMR Newsletter* 7(1):10-11.

- Riggs, Peter. 1992. "Country Report: China." *Popular Music and Society* 16(4):11-36.
- . 1992. "Rock and Roll in China: A Samingdat Document." *Popular Music and Society* 16(4):37-40.
- Rolnick, Harry. 1992. *Musical Arts in Hong Kong*. Carlton North: Peerson.
- Ryker, Harrison, ed. 1991. *New Music in the Orient: Essays on Composition in Asia since World War II*. Buren: Frits Knuf Publishers.
- Reviewed by:
- Kouwenhoven, Frank. 1991. *CHIME* 4:96-100.
- Tenzer, Michael. 1993-94. *Asian Music* 25(1-2):209-12.
- Wei, Li. 1994. *Ethnomusicology* 38:518-21.
- Samson, Valerie. 1991. "Music as Protest Strategy: The Example of Tiananmen Square, 1989." *Pacific Review of Ethnomusicology* 6:35-64.
- Schaffrath, Helmut, with Zhang Zuozhi. 1993. *Einhundert chinesische Volkslieder: Eine Anthologie*. Bern; New York: Peter Lang.
- Schimmelpenninck, Antoinet. 1995. "Field Report from the Yangzi Delta: Chinese Folk Singers in Jiangsu Province (I)." *CHIME* 8:32-58.
- Schimmelpenninck, Antoinet and Frank Kouwenhoven. 1993. "History and Foreign Students' Experiences: The Shanghai Conservatory of Music." *CHIME* 6:56-91.
- Shih, Hsin-min. 1991. *English-Chinese Dictionary of Musical Terms*. Taipei: Wuchou chupanshe.
- Sissaouri, Vladislav. 1992. *Cosmos, Magie et Politique: La Musique Ancienne de la Chine et du Japon*. Paris: Editions de la Maison des Sciences de l'Homme.
- Steen, Andreas. 1995. "Der Osten ist Rot": Pop und Rock in China." *Jahrbuch für Volksliedforschung* 40:101-117.
- Stock, Jonathan. 1992. "Constructive Techniques in Music for Chinese Two-Stringed Fiddles." *CHIME* 5:65-75.
- . 1992. "Contemporary Recital Solos for the Chinese Two-Stringed Fiddle Erhu." *British Journal of Ethnomusicology* 1:55-88.
- . 1993. "An Ethnomusicological Perspective on Musical Style, with Reference to Music for Chinese Two-Stringed Fiddles." *Journal of the Royal Musical Association* 118(2):276-99.

- . 1993. "A Historical Account of the Chinese Two-Stringed Fiddle *Erhu*." *The Galpin Society Journal* 46:83-113.
- . 1993-94. "Three *Erhu* Pieces by Abing: An Analysis of Improvisational Processes in Chinese Traditional Instrumental Music." *Asian Music* 25(1-2):145-76.
- . 1994. *Chinese Flute Solos: A Collection of Music for the Traditional Chinese Bamboo Flute*. Mainz; New York: Schott.
- . 1995. "Reconsidering the Past: Zhou Xuan and the Rehabilitation of Early Twentieth-Century Popular Music." *Asian Music* 26(2):119-35.
- Stuart, Kevin, Banmadorji, and Huangchojia. 1995. "Mountain Gods and Trance Mediums: A Qinghai Tibetan Summer Festival." *Asian Folklore Studies* 54:219-37.
- Stuart, Kevin and Hu Jun. 1993. "That All May Prosper: The Monguor (Tu) *Nadun* of the Guantin/Sanchuan Region, Qinghai, China." *Anthropos* 88:15-27.
- Takahashi, Yuji. 1992. "The Resistance of the Asian Masses and Their Culture." *Perspectives of New Music* 30(2):90-100.
- Teo, Kenneth and Eva Lee. 1992. *The Music School in Hong Kong*, New York: Vantage Press.
- Thrasher, Alan R. 1993. "Bianzou: Performance Variation Techniques in Jiangnan Sizhu." *CHIME* 6:4-20.
- . 1995. "The Melodic Model as a Structural Device: Chinese *Zheng* and Japanese *Koto* Repertoires Compared." *Asian Music* 26(2):97-118.
- Tian, Qing. 1994. "Recent Trends in Buddhist Music Research in China." *British Journal of Ethnomusicology* 3:63-72.
- Trewin, Mark A. 1992. "Musical Studies in Western Tibet (Ladakh): Some Historical and Comparative Aspects of the Pioneering Work of August Herman Francke." In *European Studies in Ethnomusicology: Historical Developments and Recent Trends*, ed. Max Peter Baumann, Artur Simon, and Ulrich Wegner, 69-86. Wilhelmshaven: Florian Noetzel Verlag.
- . 1995. "On the History and Origin of 'Gar': The Court Ceremonial Music of Tibet." *CHIME* 8:4-31.
- Tsao, Guo-Lin. 1995. *The Face of Chinese Opera*. Hilit Publishing Company.

- Tsao, Penyeh. 1992. "Media Technology and Its Impacts on the Dynamics of Music Culture: The Hong Kong/China Phenomenon." In *World Musics, Musics of the World: Aspects of Documentation, Mass Media and Acculturation*, ed. Max Peter Baumann, 243-56. Wilhelmshaven: Florian Noetzel Verlag.
- Van der Loon, Piet. 1992. *The Classical Theatre and Art Song of South Fukien: A Study of Three Ming Anthologies*. Taipei: SMC Publishing.
- . 1993. "An Introduction to Fashixi." *Minsu quyí* 84:9-30.
- Wei, Minglun. 1993. Pan Jinlian: The Story of One Woman and Four Men—A New Sichuan Opera," trans. Yu Shiao-ling. *Asian Theatre Journal* 10:1-48.
- Wells, Marnix. 1993. "Great Music of Few Notes: 'West River Moon'." *CHIME* 7:58-89.
- Wichmann, Elizabeth. 1991. *Listening to Theatre: The Aural Dimension of Beijing Opera*. Honolulu: University of Hawaii Press.  
 Reviewed by:  
 Brandl, Rudolf M. 1993. *The World of Music* 35(1):98-101.  
 Dolby, William. 1992. *Asian Theatre Journal* 9:250-52.  
 Li, Mei-Ling. 1993-94. *Asian Music* 25(1-2):226-29.  
 Stock, Jonathan. 1993. *CHIME* 6:118-24.  
 Yung, Bell. 1993. *Notes* (September 1993):77-80.
- Will, Udo. 1994. *Die Zerstörung des Tiao: Untersuchungen zu gegenwertigen Veränderungen in der chinesischen Musik am Beispiel der Solomusik für das Zheng*. Frankfurt; New York: Peter Lang.  
 Reviewed by:  
 Kuckertz, J. 1995. *Musikforschung* 48(1):104-106.
- Witzleben, John Lawrence. 1995. *"Silk and Bamboo" Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition*. Kent: Kent State University Press.
- Wong, Chia-ming. 1991. *Cong Luo Dayou dao Cui Jian: Dangdai Liuxing yinyue de guiji* (From Luo Dayou to Cui Jian: The loci of contemporary popular music). Beijing: China Times Publishing House.  
 Reviewed by:  
 Micic, Peter. 1995. *ACMR Reports* 8(2):71-73.
- Wong, Joanna Quee Heng. 1995 "Chinese Opera in Singapore: An Overview." *Traditional Theatre in Southeast Asia*, edited by Chua Soo Pong. Singapore: UniPress, Centre for the Arts, National University of Singapore: 103-108.

- Wu, Ben. 1995. "Bibliography of Tibetan Music." *ACMR Reports* 8(1):21-28.
- Xia, Ye and Chen Xueya, eds. 1989. *Zhonggou minzu yinyue daxi: minzu yueqi juan* (Series of books on Chinese music: Volume on national musical instruments). Shanghai: Shanghai yinyue chubanshe, 1989.  
Reviewed by:  
Micic, Peter. 1994. *ACMR Newsletter* 7(1):12-13.
- Yang, Fang-Chih Irene. 1993. "A Genre Analysis of Popular Music in Taiwan." *Popular Music and Society* 17(2):83-112.
- . 1994. "The History of Popular Music in Taiwan." *Popular Music and Society* 18(3):53-66.
- Yang, Mu. 1993. *Chinese Musical Instruments: An Introduction*. Canberra: Australian National University.  
Reviewed by:  
Ferguson, Daniel. 1994. *Yearbook for Traditional Music* 26:139-44.  
Micic, Peter. 1994. *ACMR Newsletter* 7(2):28-29.  
Stock, Jonathan. 1993. *British Journal of Ethnomusicology* 2:153-56.
- . 1994. "Academic Ignorance or Political Taboo? Some Issues in China's Study of Its Folk Song Culture." *Ethnomusicology* 38:303-20.
- . 1994. "Music and Sexual Customs in Multi-Ethnic China." *Asian Studies Review* 18(2):63-133.
- . 1994. "On the Hua'er Songs of North-western China." *Yearbook for Traditional Music* 26:100-16.
- . 1994. "The Use of Chinese Luogujing in Classroom Music." *International Journal of Music Education* 23:17-23.
- Yang, Zenglie. 1995. "'A Barley Pipe Becomes a Jasper Flute': The Naxi Folk Instrument Wowo." *CHIME* 8:67-75.
- Yu, Pauline, ed. 1994. *The Voices of the Sung Lyric in China*. Berkeley: University of California Press.
- Yuan, Binchang and Mao Jizeng, eds. 1986. *Zhongguo shaoshu minzu yueqi zhi* (Dictionary of Chinese minority musical instruments). Beijing: Xinshijie chubanshe.  
Reviewed by:  
Micic, Peter. 1994. *ACMR Newsletter* 7(1):12-13.
- Yun, Runyang, ed. 1992. *Abstracts of Articles from Journals of the Central Conservatory of Music 1980-1989*. Beijing: Central Conservatory of Music.

- Yung, Bell, 1989. *Cantonese Opera: Performance as Creative Process*. Cambridge: Cambridge University Press.  
Reviewed by:  
Thrasher, Alan. 1993-94. *Asian Music* 25(1-2):223-26.
- Yung, Bell and Joseph S. C. Lam, eds. 1994. *Themes and Variations: Writing on Music in Honor of Rulan Chao Pian*. Cambridge: Harvard University; Hong Kong: Chinese University of Hong Kong.  
Reviewed by:  
Lee, Tong Soon. 1995. *ACMR Reports* 8(1):29-31.  
Blum, Stephen. 1995. *Yearbook for Traditional Music* 27:177-8.
- Zhang, Que. 1992. *Akkulturationsphanomene in der gegenwertigen Musikkultur Chinas: Die musikalische Avantgarde der achtziger Jahre*. Hamburg: Verlag der Musikalienhandlung K.D. Wagner.
- Zhang, Wei-hua. 1992. "Music in Ming Daily Life, As Portrayed in the Narrative *Jin Ping Mei*." *Asian Music* 23(2):105-34.
- . 1993-94. "Fred Mei-Han Ho: Case Study of a Chinese-American Creative Musician." *Asian Music* 25(1-2):81-114.
- Zhao, Jianwei. 1992. *Cui Jian zai yiwusuoyou zhong nahan: Zhongguo yaogun beiwanglu* (Cui Jian: Shouting nothing to my name: China's rock roll aide-memoire). Beijing: Beijing shifan daxue chubanshe.  
Reviewed by:  
Micic, Peter. 1994. *ACMR Newsletter* 7(2):25-26.
- Zheng, Ruzhong. 1993. "Musical Instruments in the Wall Paintings of Dunhuang." *CHIME* 7:4-56.

#### DISSERTATIONS AND THESES

- Bender, Mark A. 1995. "*Zaisheng Yuan* and *Meng Lijun*: Performance, Context and Form of Two *Tanci*." Ph.D. diss., Ohio State University.
- Bernoviz (Baranovitch), Nimrod. 1996. "The Chinese Diao: Modal Practice in Fifteenth Century Qin Music." Master's thesis, University of Pittsburgh.
- Chao, Nancy Hao-Ming. 1995. "Twentieth-Century Chinese Vocal Music with Reference to Its Development and Nationalistic Characteristics from the May 4th Movement (1919) to 1945." Ph.D. diss., University of California, Los Angeles.

- Chen, Jui-Wen Ginger. 1995. "Selected Contemporary Taiwanese Composers and Their Piano Works." Ph.D. diss., Northwestern University.
- Chiang, Moli. 1994. "Contemporary Chinese Piano Transcriptions from Traditional Repertories." D.M.A. thesis, Peabody Conservatory of Music.
- Chin, Jane. 1993. "Curriculum for Introducing Chinese Instruments in Four Through Six." Master's thesis, California State University, Los Angeles.
- Chung, Pei-Ling. 1993. "The Chinese Lute *Pipa* and Its Music." Master's thesis, University of Wisconsin, Madison.
- DuJunco, Mercedes M. 1994. "Tugging at the Natives' Heartstrings: Nostalgia and the Post-Mao 'Revival' of the *Xian Shi Yue* String Ensemble Music of Chaozhou, South China." Ph.D. diss., University of Washington.
- Feng, Ju-Chi. 1995. "Developing and Assessing a Han Chinese Music Computer-Assisted Program for Middle School Students." Master's thesis, Ohio State University.
- Fung, Victor. 1994. "Musicians' and Non-musicians' Preference for World Musics: Relation to Musical Characteristics and Familiarity." Ph.D. diss., Music Education, Indiana University, Bloomington.
- Hsiang, Cynthia Hsin-Mei. "The Study of Hakka Zheng School." Master's thesis, University of California, Los Angeles.
- Hu, Hsin-li. 1994. "A Study of Chinese and Western Influences in Selected Pieces of Chinese Piano Music." D.M.A. thesis, University of South Carolina.
- Huang, Hsun-Pin. 1995. "Theory and Practice in the Traditional Chinese Music: Observations and Analysis." Master's thesis, University of North Texas.
- Jain, Susan Pertel. 1994. "'Helping, Striking, and Singing': The Role of Qupai in Structuring Sichuan Opera Gaoqiang Performance." Ph.D. diss., University of Hawaii.
- Lee, Shek-kam. 1995. "Reading Between the Lines: The Rhythmic Information in Qin Handbooks." Master's thesis, University of Pittsburgh.
- Li, Ming. 1995. "Di-zi: The History and Performance Practice of the Chinese Bamboo Transverse Flute." D.M.A. thesis, Florida State University.



- Liang, Yongsheng. 1994. "Western Influence on Chinese Music in the Early Twentieth Century." Ph.D. diss., Stanford University.
- Lin, Ling-chun Jennifer. 1994. "The Development of Popular Music in Taiwan." Master's thesis, California State University, Fresno.
- Lin, Yu-Hsiung. 1994. "A Comparative Study of Selected Compositions Combining Eastern and Western Musical Ideas in the 20th Century and an Original Composition for panhu, Erhu, and Chamber Orchestra." D.A. thesis, School of Music, University of Northern Colorado.
- Mittler, Barbara. 1994. "Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan and the People's Republic of China Since 1949." Ph.D. diss., Fakultät für Orientalistik und Altertumswissenschaften, Ruprecht-Karls-Universität, Heidelberg.
- Rees, Helen. 1994. "A Musical Chameleon: A Chinese Repertoire in Naxi Territory." Ph.D., University of Pittsburgh.
- Wang, Haoxian. 1992. "The Ch'in: Its Role in Chinese Music History." Master's thesis, Binghamton University.
- Wang, Rong Sheng. 1995. "A Study of Five Chinese Piano Pieces with a Review of the Introduction and Development of the Piano in China." D.A. thesis, Ball State University.
- Wang, Yen-Ching Angela. 1995. "The Effects of 'Chinese Medical Psychosomatic Music for Essential Hypertension' on Mood, Blood Pressure, and Selected Physiological Measures." Master's thesis, Southern Methodist University.
- Wheeler, Nicholas John. 1992. "Musics of the Ethnic Minorities of China: An Annotated Bibliography of Articles Published in Chinese Periodicals." Master's thesis, Victoria University of Wellington, Australia.
- Wong, Cynthia P. 1993. "The East Is Red: Musicians and Politics of the Chinese Cultural Revolution, 1966-1976." Master's thesis, Florida State University.
- Wu, Ben. 1995. "Representation of Tibetan Music East and West: The State of the Field." Master's thesis, University of Pittsburgh.
- Wu, Zion. 1993. "The Chinese Christian Hymn-Settings of W. H. Wong." Ph.D. diss., Indiana University, Bloomington.
- Yang, Fang-Chih Irene. 1992. "Working Class Girls and Popular Music in Taiwan." Master's thesis, University of Oregon.

- Yip, Mo-ling Chan. 1994. "The Emergence and Development of Chinese Choral Music in the Twentieth Century." D.M.A. thesis, University of Texas at Austin.
- Zao, Jiping. 1994. "Gao Xingjian and Chinese Experimental Theatre." Ph.D. diss., University of Illinois at Urbana-Champaign.
- Zhang, Wei-hua. 1994. "The Musical Activities of the Chinese American Communities in the San Francisco Bay Area: A Social and Cultural Study." Ph.D. diss., University of California at Berkeley.

#### BRIEF ARTICLES

##### *ACMR Reports*

1995. "Complete List of Theses and Dissertations on Music from the Chinese Academy of Arts." 8(1):42-46.
- Bender, Mark. 1993. "Suzhou *Pingtán* Troupe's Yuan Xiaoliang: Fieldwork Report." 6(1):14-15.
- Cui Xian, Han Zhong'en and Xue Yibing. 1994. "The Research Institute of Music Celebrates Its Fortieth Anniversary." 7(2):6-11.
- DuJunco, Mercedes. 1993. "Variation in the Performance Practice of Chaozhou *Xian Shi Yue*." 6(1):34-37.
- Lai, Eric. 1994. "Festival of Music by Contemporary Chinese Composers." 7(2):12-14.
- Lau, Chor-wah. 1995. "Notes on the Second Chengdu Meeting on the Art of Guqin." 8(2):46-51.
- Lau, Frederick. 1993. "*Minjian* Music Activities in Chaozhou: A Fieldwork Report." 6(2):18-21.
- 1994. "International Conference on Chaozhou Studies: A Conference Report." 7(1):5-6.
- Lee, Robert. 1993. "Singing to Remember: Uncle Ng Makes His Mark." 6(1):21-24.
- Liu, Terence. 1994. "Project to Research Chinese Music in the USA." 7(1):9.
- Micic, Peter. 1994. "China's Pop 'n' Rock Magazines and Newspapers: A Selected List." 7(2):33-37.

- . 1994. "Glancing at Flowers from Horseback: A cursory look at Pop/Rock Literature on China." 7(2):17-21.
- . 1994. "Profile: Kong Qingshan." 7(2):15-16.
- Rees, Helen. 1993. "Review of Recent Materials on the *Dongjing* Music of Yunnan." 6(1):41-44.
- Smith, Barbara. 1994. "A Research Project on Chinese Music in Okinawa." 7(1):7-8.
- Thrasher, Alan. 1993. "'China' Entry in the Norton/Grove Handbook Series: Some Reflections." 6(2):24.
- Tuohy, Sue. 1993. "Music in Chinese Ritual: Expressions of Authority and Power. A Conference Report." 6(2):7-8.
- Witzleben, J. Lawrence. 1993. "Kejia (Hakka) Instrumental Ensemble Music in Dapu: An Introductory Report." 6(1):33-34.
- Yang, Mu. 1993. "Chinese Music in Australia: Study and Performance." 6(1):10-13.
- Yung, Bell. 1993. "Bibliography on Guqin Music." 6(2):29-31.
- . 1993. "Chinese Music in the U.S: A Research Strategy." 6(1):16-21.
- . 1993. "Garland Encyclopedia of World Music: Inner/East Asia Volume." 6(2):21-23.
- Zhang, Wei-hua. 1993. "Notes on the Kunqu Society Inc. of New York City." 6(2):16-18.

### *Archeology*

- DeWoskin, Kenneth J. 1994. "The Power of Bronze." 47(1):50-51.
- Falkenhausen, Lothar. 1994. "Music in the Life of the Marquis Yi's Court." 47(1):47-48.
- . 1994. "The Sound of Bronze Age Music." 47(1):49.
- So, Jenny F. 1994. "Bells of Bronze Age China." 47(1):42.

*Beijing Review*

1995. "Israeli Philharmonic Orchestra Visits China." 38(1):38-39.
- Baxter, Lew. 1995. "China's Central Ballet Seeks Sponsors." 38(26):26-28.
- Cui, Lili. 1994. "Zhou Musical Instrument Comes to Light." 32(29):31.
- . 1995. "Artistic Troupes to Appear Regularly in Hotels." 38(2):31.
- Feng, Jing. 1994. "Symphonic Music Gains Popularity in Shenzhen." 37(49):30-32.
- . 1994. "Revival of Ancient Music and Dance." 37(41):39-40.
- . 1994. "Tan Dun and His Sounds of Nature." 37(9):30-32.
- . 1995. "The Renaissance of Peking Opera." 38(6/7):8-13.
- . 1996. "*Turandot* Staged in Beijing." 39(3):33.
- . 1996. "Opera and Drama on the Upswing." 39(4):30-31.
- Han, Guojian. 1995. "Traditional Folk Music to Regain Popularity in China." 38(2):32.
- Wang, Taixuan. 1994. "An Artist of Dai Nationality" (Dao Meilan). 37(50):35.
- Wei, Biaoliang. 1995. "Ethnic Brass Drum Performance." 38(44):28-30.
- Zhou, Guoan. 1994. "Prolific Composer Jin Xiang." 37(26):32.
- . 1995. "Yang Fan: A Young Accordion Virtuoso." 38(8):32.

*Billboard*

- Fuji, Hiroshi. 1995. "Taiwan Indies Thrive Despite the Odds." 107(40):75-77.
- Leblanc, Larry. 1995. "Warner Music Canada Pushes Distribution of Asian Artists." 107(22):76.
- Levin, Mike. 1994. "BMG Rattles Asian Pop with New Acts." 106(37):74.
- . 1995. "Dada Wa Getting Big Warner Push." 107(26):1-2.
- . 1995. "BMG Asia First Major to License Chinese Mainland Music Abroad." 107(12):44.

- . 1995. "Chinese Pop Music Lovers Show a Taste for Rock." 107(3):45.
- McClure, Steve. 1994. "Japan's HoriPro Label Looks for Chinese Stars." 106(49):48.
- . 1994. "Breaking China: Two Japanese Production Companies Sweep and Star-Search the Mainland for Talent." 105(48).
- O'Donnell, Lynne. 1993. "A Billion Buyers and Bureaucratic Obstacles." 105(34):6.
- Smith, Glenn. 1994. "Chinese Acts Get Push in Taiwan: Airplay Barriers Don't Faze Magic Stone Label." 106(45):14-16.
- . 1994. "Taiwan Labels End TV Payola." 106(40):1.
- CHIME* (Journal of the European Foundation for Chinese Music Research)
1993. [Current bibliography]. 6:144-50; 7:143-49.
- Gaywood, Harriet. 1995. Fieldwork Report: Learning Guqin in Shanghai." 8:113-14.
- Harris, Rachel. 1993. "Folk Song Festival in Gansu." 6:127-28.
- Jaivin, Linda. 1995. "Beijing Bastards: The New Revolution." 8:99-103.
- Jones, Stephen. 1993. "Suzhou Daoists in Europe." 7:130-31.
- Kouwenhoven, Frank. 1993. "Chinese Cinema." 7:134-37.
- . 1993. "In Memoriam: Mo Wuping." 7:152.
- . 1993. "Opera Qu Xiaosong in Sweden." 7:155-56.
- . 1995. "Operas by Qu Xiaosong and Guo Wenjing." 8:158-61.
- . 1995. "Tan Dun: A 'Comet Came Thundering'." 8:162-64.
- Kouwenhoven, Frank and Antoinet Schimmelpenninck. 1993. "From the Editor: A Chinese Renaissance?" 7:2-3.
- . 1993. "From the Editor: Gods and Fairies." 6:2-3.
- Lee, Joanna. 1993. "Christian Hymns in Gansu." 6:128-29.

Qiao, Jianzhong. 1993. "The Current Situation Regarding the Teaching of Ethnomusicology in China." 6:104-107.

Rea, Dennis. 1995. "'Balls under the Red Flag': Cui Jian Makes His U.S. Debut in Seattle." 8:96-98.

Stock, Jonathan. 1993. "Chinese Music in RMA." 7:128-129.

Van Dijk, Hans. 1993. "Modern Art Exhibition." 6:132-33.

Wang, Hong. 1993. "Books on Guizhou Minority Music." 6:150-51.

Wells, Marnix. 1993. "Research on Dunhuang Pipa Scores." 6:129-31.

Wheeler, Nicholas. 1993. "Muqam Festival in Beijing." 6:135-36.

*China Today (formerly China Reconstructs)*

Hui, Lu. 1993. "Music Loving Nightowls Get Their Fill: It's the Most Popular Station in Beijing--The 24-hour *Music, Culture, and Call-in*." October:63-65.

Li, Yushan. 1994. "Ethnic Songs and Dances: A Major Force in Chinese Culture." October:35-41.

Lin, Zi. 1993. "A Life Full of Music." March:29-32.

Meng, Nieqing. 1993. "Four Foreigners Who Mastered Peking Opera." June:43-45.

Peng, Jianqun. 1994. "Golden Phoenix From Ningxia" (Guo Shaoxiang). November:59.

Shi, Zhiyi. 1993. "Keeping the Past Alive Through Guansuo Opera." March:69-72.

Xia, Er. 1993. "Rock Music Rolling Through China." March:33-34.

You, Yuwen. 1994. "The Band That Played On" (Shanghai Peace Hotel Old Jazz Band). September:32-34.

Zhang, Shuxin. 1993. "Orchestral Ambassadors Revisit China." September:32-33.

Zhang, Siying. 1993. "Chinese Audiences Get a Taste of American Music." February:48-49.

———. 1994. "Ou Jianping: Bring China and the World Closer Through Dance." April:31-33.

*Chinese Music*

1994. "Information Concerning the Chinese Music Society of North America." 17:24-25.

Bu, Bing. 1994. "Liu Tian-Hua: Great Innovator of Chinese National Music." 17:33-39.

Du, Yaxiong. 1994. "Problems of Formal Logic in Chinese Music Research, I and II." 17:57-60, 69-75.

Du, Yaxiong and Chen Mingdao. 1994. "Table of Facts and A Glossary Relating to the Music of Minorities in China." 17:14-17.

Gao, Xinghua. 1995. "Xiao and Di Master Song Jinglian." 18:3-5.

Ho, Edward and Xu Pingxin. 1995. "The Manchurian Yangqin." 18:50-55.

Jefferson, B. J. 1995. "Musical Instruments and Instrumental Music: A Special Topic Catalog of Research Sources." 18:7-9.

Kwan, Kenneth Chun-ming. 1995. "Chou Wen-Chung's Echoes from The Gorge (1989): Chinese Wine in a Western Bottle, or What?" 18:56-58.

Li, Yiming and Shi Xiuyu. 1994. "A Study of Minor-Key Folk Songs in Handan District of Hebei Province, I and II." 17:44-49, 64-68.

Mu, Lidi, Li Yiming, and Wu Xiangtao. 1994. "Survey of Music Education in Institutes of Higher Learning in China, I and II." 17:4-13, 26-32.

Qian, Kangning. 1995. "Dynamic Aspect of Music as a Complement to Static Analysis in Music Research, I and II." 18:19-20, 24-27.

Sha, Mei. 1994. "Recitative Properties of Melodies in Chinese Opera." 17:18-20.

Shen, Sin-Yan. 1994. "China Celebrates Lu Ri-Rong's Forty Years of Music Teaching." 17:50-51.

———. 1994. "Song Jinglian." 17:75.

———. 1995. "Li Yuanqing." 18:11-12.

———. 1995. "On the Disappearing Archaeological Finds." 18:39-40.

- Simons, Richard. 1995. "Music Education and Performance: Teaching for the 21st Century." 18:5-7.
- Situ, Mingqing. 1994. "Wang Guotong and Wang Hui Joint Concert: A Report from Hong Kong." 17:39-40.
- Uscher, Nancy. 1994. "Careers in Music for the 21st Century: A Global Perspective." 17:52-57.
- Wang, Xianzheng and Kevin Stuart. 1995. "*Blue Skies and Emoluments*: Minhe Monguor Men Sing, I and II." 18:13-18; 28-33.
- Ye, Gan-lin. 1995. "A Preliminary Study of the Numerical Characteristics of Chinese Folk Songs, I and II." 18:34-38; 44-49.
- Zhang, Wenjian. 1994. "Music and Dance at the 4th China Arts Festival." 17:76-77.

*Free China Review*

1994. "Editorial Beyond Pop Packaging." 44(6):1.
- Brooks, Sarah. 1994. "Songs of the Universe" (Cloud Gate Opera Company). 44(3):64-73.
- Chang, Winnie. 1994. "Euripides at the Opera" (Contemporary Legend Theatre). 44(2):68-77.
- Cheng, Jesse. 1995. "The Sound of Thunder" (Wang family drum making). 45(4):66-73.
- Sheng, Virginia. 1995. "Youthful Eyes, Experienced Lens: A Solid Reputation in Advertising and Music Videos Opened the Road to Film for Cinematographer Chang Da-long." 45(2):24.
- Underwood, Laurie. 1994. "Direct Line to the Stars" (Sally Yeh). 44(6):29.
- . 1994. "Rock, Talk, and VideoTape: Music Television Delivers Asia the Sight and Sounds of the Stars." 44(6):26.
- Wang, Fei-yun. 1995. "Old Opera, New Moral: *A Woman and Four Men* Brings a Sense of Ethical Relativism to Chinese Operas' Usual Portrayal of Adultery and Murder." 45(6):70-77.
- Wester, Michael. 1994. "Making Waves in Mandarin" (Jacky Cheung). 44(6):10-13.



- . 1994. "Not-So-Heavy Metal: Long Hair and Loud Music Make Assassin Stand Out from the Clean-cut Mainstream." 44(6):16.
- . 1994. "Queen of Taiwanese Music: With a Lilted, Sorrowful Voice, Chiang Hui Gives Old Songs New Life." 44(6):14-15.
- . 1994. "Trilingual Rappers" (L.A. Boyz). 44(6):8-9.
- Yuan, Yvonne. 1994. "What's Money Got To Do With It." 44(6):20-25.
- Yun, Eugenia. 1994. "A Place on the Pop Map." 44(6):4-7.
- . 1995. "Not Quite Beyond the Fringe" (Crystal Records). 45(6):62.

#### *Women of China*

1995. "A Dancing Assistant Professor from Tibet." 9:23.
- "Shen Peiyi and Her Dance." 11:40.
- "Modern Dancer Goes Against Tradition." 11:9.
- "Yu Opera Has Its Roots in Country Soil." 6:39.
1994. "Beijing Opera Still Attracts Attention." 8:40.
- "Dizi: A Traditional Chinese Wind Instrument." 2:43.
- "Inspired Violinist Yu Lina." 1:33.
- "Music Fever Sufferers: The New Cultural Consumer Group." 5:48.
- "Pipa Music Spreads from the Mountain to the Rest of the World." 6:39.
- "Playing and Singing for a Good Harvest." 5:2.
- "Singing Star's School Hugely Popular Across China." 11:29.
- "Yuan Jingfang Shares Chinese Music with the World." 7:29.

#### AUDIO-VISUAL MATERIALS

1991. *Teaching Music with a Multicultural Approach*. 4 video cassettes, 124 minutes. Reston: Music Educators National Conference. ("Teaching the Music of Asian Americans" has section on Chinese music).

1992. *The Hugo Masters: An Anthology of Chinese Classical Music: Vol 1, Bowed Strings*. 1 compact disk. Celestial Harmonies 1304-2.
1992. *Love Songs of the Miao in China*. 1 videocassette, 45 min. New York: Film Makers Library.
1994. *Opera du Sichuan: La legende de Serpent Blanc (Gaoqiang style)*. 2 compact disks with notes. Paris: Buda, Musique du monde 92555-2.
1995. *The Music of Small Ethnic Groups in Yunnan, China (Naxi, Bai, Jingpo, Dai)*. 1 compact disk. Tokyo: King Record, World Music Library 87, KICC 5187.
1995. *The Music of the Yi People in Yunnan, China*. 1 compact disk. Tokyo: King Record, World Music Library 88, KICC 5188.
- Aubert, Laurent, ed. 1992. *Musique sur les Route de la Soie*. 1 compact disk with notes. Auvidis, Ethnic B6776.
- Bhattacharya, Deben, dir. 1992. *Performing Arts of China: Instruments and Music*. 1 videocassette, 30 min. London; Guilford, CT: Sussex, World Music and Society V72185 (distributed by Jeffrey Norton Publishers).
- . 1992. *Performing Arts of China: The Opera*. 1 videocassette, 27 min. London; Guilford, CT: Sussex, World Music and Society V72187 (distributed by Jeffrey Norton Publishers).
- . 1994. *Folk Music from Inner Mongolia*. 1 video cassette. London; Guilford, CT: Sussex, World Music and Society V72188 (distributed by Jeffrey Norton Publishers).
- Guizhou National Art Ensemble. 1994. *Huanle de Miaojia (A happy Miao family: Dances, songs and lusheng melodies of the Miao)*. 1 compact disk. Leiden: PAN Records 2023CD.
- Kennedy, Charles, ed. 1995. *The Religious Music of Asia: The Near East, India, East Asia*. 1 audio cassette with notes. Washington, DC: Smithsonian Folkways Cassette Series 04481.
- Marre, Jeremy, dir. 1994. *Number 17 Cotton Mill Shanghai Blues*. 1 videocassette, 60 min. Newton, NJ: Shanachie Entertainment Corp.
- Nieuw Ensemble. 1994. *New Music from China*. 1 compact disk. Amsterdam: Zebra Records 001.
- Pegge, Carole, prod., 1995. *Half a Life: A Zoologist's Quest for Music (Laurence Picken)*. 1 videocassette, 50 mins. Cambridge: Cambridge University.

- Quiquemelle, Marie-Claire, dir. 1994. *The Education of a Singer at the Beijing Opera*. 1 videocassette, 55 min. Princeton, NJ: Films for the Humanities and Sciences.
- Rao, Ningxin, comp. 1995. *Chinese Han Music Zheng Melodies: Above the Clouds*. 1 compact disk. Interra IN 5701.
- Tang, Liangxing. 1993. *High Mountain, Flowing Water: Traditional Chinese Pipa Music*. 1 audio cassette. Newton, NJ: Shanachie Entertainment SH65012.
- Tian, Qing, dir. 1988. *Wutaishan Buddhist Music*. 5 audio-cassettes. Shanghai: Shanghai Audio Video Company.
- Tianjin Buddhist Music Ensemble. 1994. *Buddhist Music of Tianjin*. 1 compact disk. Monmouth, Great Britain; Charlottesville, VA: Nimbus NI5416.
- Tibetan Institute of Performing Arts. 1994. *Nangma Toshey: Classical Music of Tibet*. 1 compact disk. Auckland: Voyager, Ode Record Company.
- Tsai, Hsiao-yueh. 1992. *Chants courtois de la Chine du Sud (nanguan)*. 2 compact disks with notes by Kristopher Schipper and Francois Picard. Paris: Ocora C560037-038.
- Wu, Man. 1993. *Pipa: Chinese Traditional and Contemporary Music*. 1 compact disk with notes by Wu Man and Stephen Jones. Monmouth, Great Britain; Charlottesville, VA: Nimbus NI5368.
- Yang, Mu. 1992. *Introduction to Chinese Music*. 1 videocassette, 140 min. Melbourne: University of Melbourne.
- Zhou Long. 1994. *Nature and Spirit*. 1 compact disk. New York: CRI 679.

#### REVIEWS OF AUDIO-VISUAL MATERIALS

- Jones, Stephen. 1993. "Nanguan Ballads and the Musical Culture of Fujian: The Ocora Series of Recordings." *CHIME* 7:114-20.
- Kouwenhoven, Frank. 1993. "New Recordings of Pipa Music" (*Wu Man: Chinese Music for the Pipa*, Nimbus Records, 1993; *Chine: l'Art du Pipa*, Lin Shicheng, Ocora Radio France, 1988; *Classical Chinese pipa*, Cheng Yu, Arc Music, 1993). *CHIME* 7:160-61.
- . 1993. Review of *Frozen Brass, Anthology of Brass Band Music Part 1: Asia* (Pan Records, 1993). *CHIME* 7:158-59.

- . 1995. Review of *Eminent Pieces for Chinese Guqin*, 1 compact disk, London: Bailey Record, BPCD 95003, 1993; *Shu (Sichuan) Qin Music, played by Wang Huade*, 1 compact disk, Hong Kong: Hugo Records HRP 710-2, 1993; *Flowing Waters*, 1 compact disk, China Record Company CCD 90/079, 1991; *Orchidee*, 1 compact disk, Mainz: Wergo Schallplatten, SM 1603-2; *Soul of China: Guqin Recital*, 1 compact disk, Auckland: Voyager CD SV1337, 1993. CHIME 8:171-72.
- . 1995. Review of four compact disks of Tan Dun's music (*Tan Dun: Snow in June*, New York: CRI CD 655, 1993; *Tan Dun Live in Japan*, Fontec FOCD 3276, 1993; *Tan Dun: Paper Music*, Parnassus CD 81801, 1994; *Tan Dun: On Taoism, Orchestral Theatre*, Koch Schwann 3-1298-2, 1993). CHIME 8:166-67.
- Livingstone, William. 1994. "Chinese Music for the Pipa (sound recording reviews)." *Stereo Review* 59(1):129.
- Lui, Pui-yuen. 1993. "China; Music of the Pipa (recording reviews)." *Ethnomusicology* 37:144.
- Shen, Sin Yan. 1995. "A Bing: A Bing Danchen 100 Zhounian Jingping Jinian (A Bing: Centennial of A Bing's Birth masterpiece commemorative collection)." *Chinese Music* 18(3):59-60.
- Wong, Cynthia Po-man. 1995. *Review of Music of China: Classical, Folk and Ancient Music* (compact disk; Shanghai National Music Orchestra, 1991). *Asian Music* 26(1):225-27.
- Wong, Cynthia Po-man and John Ting-jui Ho. 1995. *Review of Taiwan, Republic of China—Music of the Aboriginal Tribes*, recorded by Wolfgang Laade. 1 compact disk. Zurich: Man of Music Archives, Jecklin-Disco JD 653-2. *Ethnomusicology* 39:517-20.
- Yip, Mingmei. 1995. *Review of Soul of China: Guqin Recital by Professor Li Xiang Ting* (Ode Record Co. LTD, New Zealand, 1993). *Asian Music* 26(2):163-65.

## Information for Authors

1. For research articles, submit two copies of all material related to the article, an abstract of no more than 100 words, and a short abstract in Chinese. Manuscripts must be in English and observe United States conventions of usage, spelling and punctuation. Manuscripts submitted should not have been published elsewhere nor should they simultaneously be under review or scheduled for publication in another journal or in a book. For bibliography, book reviews, and news items, only one copy needs to be sent without abstracts.

2. Please send your article, bibliography, and book reviews in hard copy as well as on a floppy disk. Specify on the disk all necessary information for your file (Mac or IBM, Word-processing software used, etc.). For news items, you may send by fax, e-mail, or hard copy.

3. Please observe the following style guides.

- \* Type your paper on good quality, 8 1/2" by 11" paper, on one side only. Type everything double spaced, including indented quotes, lists, notes, tables, captions, and references. Allow at least a 1" margin on top, bottom, and left side. On the right side, leave at least 1 1/2" (the width of a Post-It Note), so that the copy editor will have plenty of room in which to write queries.

- \* Do not use right justification or other elaborate formatting commands on your word processor.

- \* Number all pages, except copies of illustrations, in the following order: text, notes, tables, captions, glossary.

- \* Please type your paper's title and your name, exactly as you want it to appear in the *ACMR Reports*, in caps-and-lowercase on separate lines at the top of the first page of your paper. Do not include a separate title page.

- \* If you use subheadings in your paper, please try not to exceed one level (that is, subheading under subheading). They should all be typed caps-and-lowercase and flush left.

- \* Captions should also be typed double spaced, consecutively, beginning on a new page. No single caption may exceed 4 lines in length.

- \* It is important that references be complete, accurate, and prepared in one consistent style.

- \* Text citations should follow the author-date system:

Rulan Chao Pian (1976:135) further argues that...

... has influenced the work of a number of scholars (e.g., Cohen and Comaroff 1976; Watson 1981; Noerman 1988).

- \* Use "et al." only for works with four or more authors. Do not use "ibid."

- \* Your bibliography or references cited should follow the Scientific Style. Be sure to double space your references.

Kraus, Richard Kurt

1989 *Pianos and Politics in China*. Oxford: Oxford University Press.

Yang, Yinliu

1962 *Gongchepu qianshuo* (Brief discussion of solfege). Beijing: Yinyue Chubanshe.

Perris, Arnold

1983 "Music as Propaganda: Art at the Command of Doctrine in the People's Republic of China." *Ethnomusicology* 27(1):1-28.

\* For older works, please cite the original date of publication, even if you are actually using a more recent reprint edition. Then, in the full bibliographic reference, give the reprint information after the original date and title:

Van Gulik, Robert H.

1969 *Hsi K'ang and his Poetical Essay on the Lute*. First published 1941. Tokyo, Japan and Rutland, Vermont: The Charles E. Tuttle Company.

\* Notes should be typed, double spaced, beginning after the last paragraph of the text, since they will be set at the end of each paper and not as footnotes. Please key them to raised numbers in the text, which should fall after the punctuation at the end of a sentence:

as is said to be the case in China.<sup>1</sup>

\* Do not include Chinese characters in your text. Attach to your paper a glossary of Chinese characters for all terms and names that appear in Romanized form in the text.

## CHINOPERL

### CONFERENCE ON CHINESE ORAL AND PERFORMING LITERATURE

CHINOPERL, which stands for Conference on Chinese Oral and Performing Literature, was organized in 1969 by scholars in the humanities and the social sciences who recognized the significance of oral performance to Chinese literature. CHINOPERL is devoted to the research, analysis and interpretation of broadly defined genres of oral and performing traditions and their relationship to China's culture and society. CHINOPERL is incorporated in the United States and has an international membership.

CHINOPERL holds a two-day meeting every year in conjunction with the annual meeting of the Association for Asian Studies. The meetings provide a forum for scholars from diverse fields to present their research for discussion and dissemination, and occasionally feature lecture/demonstrations by noted performers.

*Chinoperl Papers* is a refereed journal that is published annually, and includes research papers, book reviews, and notices of events of interest to members. No. 18 (1995) features the following articles:

VIBEKE BORDAHL: Narrative Voices in Yangzhou Storytelling

WENWEI DU: Xuetou: Comic elements as Social Commentary in the Suzhou Pinghua Storytelling

RICHARD VANNESS SIMMONS: A Note of the Oral Transmission of a Late Nineteenth Century Hangjow Lyric

KIMPERLY BESIO: Enacting Loyalty: History and Theatricality in *The Peach Orchard Pledge*

YAO YAO: From Performance to Text: Combat Format on Stage and Combat Description in Fiction

LINDY LI MARK: Food, Political Satire, Two Themes in Sichuan Mulian Ritual Drama: the 1993 Symposium Performance

CHIU KUEI WANG: Studies in Chinese Ritual and Ritual Theater: A Bibliographical Report

Membership dues, including shipping and handling of journal, are \$22.50 (individual) and \$27.50 (institution). Overseas members add \$2.50 for additional postage. For membership enrollment, please make check/money order payable to University of Pittsburgh with "Chinoperl" written on the check, and send with name and address to: Diane Dakis, CHINOPERL, Asian Studies Program, University of Pittsburgh, Pittsburgh, PA 15260. Payments must be made in US funds by either a check drawn on a bank in the USA or by an International Money Order.

For further information on membership and annual meeting, contact Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260 412-624-4061 (work); 412-624-4186 (fax); byun@vms.cis.pitt.edu (e-mail)

Prospective contributors to the journal should send material to Lindy Li Mark, CO-editor, *Chinoperl Papers*, Dept. of Anthropology, California State University, Hayward, CA 94542; tel: 510-530-3770