

ASSOCIATION FOR  
CHINESE  
MUSIC  
RESEARCH

中國音樂研究會

*Newsletter*

Volume 7, No.1, Winter 1994

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

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

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

---

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

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

ASSOCIATION FOR CHINESE MUSIC RESEARCH

中國音樂研究會

Newsletter

Volume 7, No.1 / Winter 1994

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

CONTENT

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

## From the Editor

本會訊的宗旨是供應有關中國音樂的各類新聞，包括新出版物，會議，藝術節，音樂會，講座，以及音樂組職及個人的新聞等等。新聞的來源得依靠會員們的提供。所以，我們希望會員們能多多提供資料，歡迎隨時寄給編輯部，地址請見封二。會訊收到的新聞越多，內容就越豐富。謝謝各位合作。

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

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

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

## **ACMR News and Announcements**

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

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

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

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

### **Sixteenth meeting of ACMR and Call for Papers**

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

## Forthcoming Conferences and Festivals

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

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

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

**The Conference on Chinese Oral and Performing Literature**, or CHINOPERL, will hold its 26th annual meeting from March 24-26, 1994, in conjunction with the annual meeting of the Association for Asian Studies. Paper sessions will be held at The Commons Room, Harvard Yenching Library, Harvard University, Cambridge, Massachusetts. For further information, please contact Professor Lindy L. Mark, Program Chair, Department of Anthropology, California State University, Hayward, CA 94542; Tel: (H) 510-530-3770; Fax: 512-727-2276.



**The XVIIIth Pacific Science Congress** 第十八屆太平洋科學大會 will be held at the International Convention Center, Beijing, China, June 5-12, 1995 with the central theme "Population, Resources and Environment." One of the themes proposed for the session on ethnomusicology is "Chinese and Chinese-Derived Musics in the Pacific and Pacific Rim." A congress Circular will soon be available with more information on program content and the call for papers. The mailing address for information on membership in the Association is: Pacific Science Association, P.O. Box 17801, Honolulu, Hawaii 96817, USA. The mailing address for this Congress is: XVIIIth Pacific Science Congress Secretariat, c/o Institute of Atmospheric Physics, Chinese Academy of Sciences, P.O. Box 2718, Beijing 100080, P.R.China.

\*\*\*\*\*

## **International Conference on Chaozhou Studies A Conference Report**

**Frederick Lau**  
**California Polytechnic State University**

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

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

There were twelve music papers and they were grouped into three panels. Their topics ranged from issues of identity in Chaozhou music to discussions of various aspects of Chaozhou opera and instrumental music. Four papers were presented in the first panel. Chen Tianguo's "Chaozhou People and Chaozhou Music" (all paper titles are translated by

FL) discussed the parallel relationship and interconnection between Chaozhou music and the cultural identity of Chaozhou people. In "Syncretism and The Ensemble Characteristics in Chaozhou Music," Lin Maogen examined the nature of Chaozhou ensemble music practice and its ability to absorb materials from other traditions. Su Qiaozheng's paper "On the Origin of the Chaozhou Erxipu" suggested that the Chaozhou notation *erxipu* was created to notate Chaozhou melodies and singing style rather than related to *zheng* or other instrumental music -- a view which is accepted by most Chinese scholars. Concluding the panel was Cheng Shui-cheng's paper on the "Present-Day Chaozhou Music and Trends of its Future Development." He examined the major musical genres of Chaozhou music, their characteristics, and discussed some recent developments in Chaozhou music based on his recent fieldwork in Chaozhou.

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

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

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



## A Research Project on Chinese Music in Okinawa

Barbara B. Smith  
University of Hawaii at Manoa

### 日本沖繩的一個關於中國音樂的研究項目

日本沖繩地方政府正在進行一個關於中國的研究項目，研究中國傳統音樂在明朝和清朝時期在日本的傳播。該項目於1992年開始，計劃在1997年完成。其目的是為了研究並在盡可能的程度上恢復琉球王國（1870年以前在沖繩的王國）宮廷中表演的音樂，特別是從中國傳去的音樂。

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

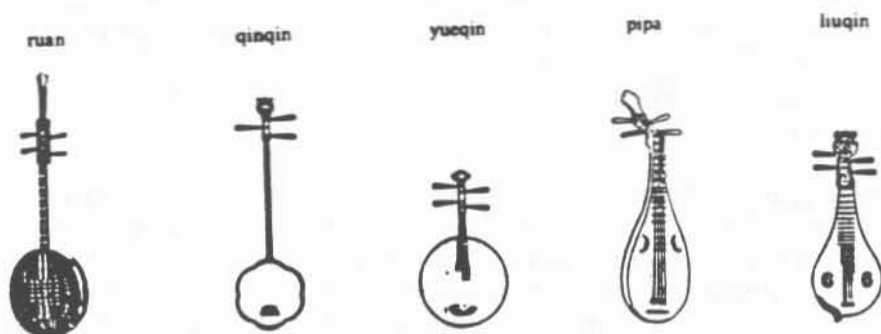
During the Ryukyu's "Golden Age" (15th and 16th centuries), there was extensive trading with ports throughout East and Southeast Asia. This trade was directed from Shuri-jo and had Naha as the main transshipment point. Also during this period, the Ryukyu Kingdom had a tributary relationship with China,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

Throughout the centuries of cultural contact between China and the Ryukyu archipelago, some Chinese music, musical instruments, and dance were taken to the islands. Some of these, as adopted by and/or adapted to Ryukyuan culture, continue to be essential components of contemporary Okinawan culture. In fact, the Okinawan sanshin, derived from the Chinese sanxian, is not only the most widely played musical instrument, but also the primary symbol of Okinawan identity.

Early in Japan's Edo period (1603-1867), the Kingdom of the Ryukyus was subjugated by the Satsuma clan of Kyushu. However trade with--and tributary missions to--China continued. The Ryukyuan court was also required to send a tribute mission to Edo (Tokyo) each time there was a new Shogun or Ryukyuan King. According to data gathered by Etsuko Higa, the project's principal researcher, fourteen missions to Edo from 1653 through 1842 included performances of music and dance which contained elements (such as the musical instruments played) of Chinese origin. One complete collection of the musical instruments given to a shogun by the departing Ryukyuan envoys which is preserved in fine condition in a private museum in Nagoya was taken to Okinawa for exhibition in November 1993. Although Fujian is usually considered the major locus of the Chinese culture taken to the Ryukyus, this collection contains some types of instruments associated with other areas and genres of China. The project's researchers have also learned of another large collection of instruments and manuscripts given to another shogun by the envoys of another Ryukyuan mission to Edo that has been in storage for many years. It is being prepared for study and exhibition.

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

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



## **Project to Research Chinese Music in the USA**

**Terence Liu**

**Folk Arts Program, National Endowment for the Arts**

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

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

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

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

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

## Book Notes

*Zhongguo Yinyue Nianjian* 中國音樂年鑒 [The Annual of Chinese Music], edited by Research Institute of Music, Chinese Academy of Arts. 1987 - 1989 volume published by Beijing: Wuhua yishu shubanshe; 1990 - 1992 volume published by Jinan: Shandong jiaoyu chubanshe.

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

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

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

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



surveys are useful and effective for people who wish to understand the general situation of the academic work in that year.

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

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

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

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

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

Wu Ben  
Music Department  
University of Pittsburgh



*Zhongguo shaoshu minzu yueqi zhi* 中國少數民族樂器志 [Dictionary of Chinese Minority Musical Instruments], Yuan Bingchang, Mao Jizeng (chief editors). Beijing: Xinshijie chubanshe, 1986. 402 pp.

*Zhonggou minzu yinyue daxi: minzu yueqi juan* 中國民族音樂大系: 民族樂器卷 [A Series of Books on Chinese Music: Volume on National Musical Instruments], Xia Ye, Chen Xueya (chief editors), Shanghai yinyue chubanshe, 1989, 242 pp.

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

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

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

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

Xia Ye, Chen Xueya and the Oriental Music Society (*Dongfang Yinyue Xuehui*) have laudably put together a series of seven books covering a broad range of subjects pertaining to Chinese music. *National Musical Instruments* is divided into three main sections: the first provides a succinct outline of the history of several Han instruments, namely the *guqin*, the *guzheng* and the *pipa*; the second deals with solo instruments

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

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

Peter Micic  
Music Department  
Monash University.

Liang, Maochun. *Zhongguo Dangdai Yinyue* 中國當代音樂 [Chinese Music of Today]. Beijing: Beijing guangbuo xueyan chubanshe, 1993. 246 pp. Table of contents, musical notation (staff), lists of reference scores at the ends of some chapters, footnotes indicating references, RMB 5.80.

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

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

Revolution (1976 - 1989), although some chapters further divide the first period into two or three sections. The last section in every chapter is a summary.

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

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

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

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

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

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

Wu Ben  
Music Department  
University of Pittsburgh

François Picard. *La Musique Chinoise* [Chinese Music]. Paris: Minerve, 1991. 215 pp.

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

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

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

Helen Rees  
Music Department  
University of Pittsburgh

\*\*\*\*\*

### Errata (Newsletter, Summer 1993)

Concerning "Bibliography on Guqin Music," pp. 29-31.

1. In the entry of Martin Gimm, "Historische Bemerkungen ...," the abstract mentioned is in German, not in English.
2. In the entry of Georges Goormaghtigh, "L'air du roi Wen & l'immortel des eaux ...," add pp. 144-155.
3. Add the following entry:  
Yip, Ming Mei. "Le qin et sa musique: Essai d'étude théorique et musicologique."  
Unpublished Ph.D. dissertation. l'Université de Paris IV, 1983.



## People and Places

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

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

Noted musicologist **Yuan Jingfang 袁靜芳** of the Central Conservatory of Music in Beijing accompanied the Beijing Zhihua Buddhist Temple Musical Ensemble to Taiwan for a series of performances in January 1994. Prof. Yuan gave a lecture at the National Institute of the Arts on Jan. 12.

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

In the past year, **Taiwan** has seen an almost uninterrupted chain of performing groups from mainland China. Some of the highlights included:

- Zhongguo Peking Opera Troupe
- Beijing Peking Opera Troupe
- Sichuan Opera Troupe
- Hebei Bangzi Opera Troupe (featuring Pei Yanling)
- Quanzhou Puppet Theatre Troupe (featuring the famous master puppeteer Huang Yique)
- Zhengjiang Xiao Baihua Yue Opera Troupe, and most recently
- Zhengjiang Kun Opera Troupe
- Zhongguo Peking Opera Troupe (a second group featuring Li Guang and Zhang Chunhua)



Jiangsu Provincial Kun Opera Troupe (featuring the famous Kun actress Zhang Jiqing)  
 Shanghai Symphony Orchestra  
 Beijing Zhihua Buddhist Temple Musical Ensemble

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

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

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

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

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

Nadine Saada, a doctoral student at the University of Pittsburgh, won a FLAS for 1993-94 and is currently at the Stanford Center in Taipei for a year of intensive language study.



## CHINESE MUSIC THESES AND DISSERTATIONS A PRELIMINARY LIST

Theodore J. Kwok  
University of Hawaii Law Library

Compiler's note: This bibliography contains over 200 citations of theses and dissertations on Chinese music written in Western languages. As a preliminary attempt to gather such works, the list has obvious omissions and shortcomings:

1. It is not comprehensive; many works in European languages other than English have not been tracked down.
2. Some entries have missing information.
3. Theses and dissertations that are primarily studies of literature, theater, dance, etc., but may be of peripheral interest to music, judging from the abstracts, have been included. M.M. and D.M.A. degrees with an original composition as a thesis or dissertation have also been included so long as the composition has a theme related to China. There is probably a substantial number of works that belong to these two categories but have not been listed.
4. The list will be of greater use if and when a subject index is compiled.

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

### Theses for Master's Degrees

- Aguera-Arcas, Jose B. "A Study of Three Famous Compositions for the Chinese Long Zither." M.A., Goddard College, 1975.
- Becker, Babette Minnie. "Music in the Life of Ancient China as Reflected in the Ceremonial Books the I Li, the Chou Li, the Li Chi." M.A., University of Chicago, 1954.
- Bodman, Helene Dunn. "Chinese Musical Instruments: A Study of Musical Instruments Depicted in Chinese Works of Art in Twenty Western Museums." M.A., American University, 1982.
- Castren, David Charies. "Philosophical and Historical Observations Concerning Chinese Musical Phenomena." M.A., University of Minnesota, 1959.
- Chan, Mai-Yu. "The Chinese-Canadian Folk Song: An Ethnomusicological Study." M.A., Carleton University, 1982.
- Chan, Sau-Yan. "The Arrangements of Tunes in Nanxi (Southern Drama) of the Song Dynasty (960-1279 A.D.)." M.A., University of Pittsburgh, 1984.

- Chan, Wing-Chi. "A Study of Chou Wen-Chung." M.M., Northern Illinois University, 1981.
- Chang, Peter. "Western Influence on Contemporary Chinese Music." M.A., California State University at Fresno, 1988.
- Chao, Chuh-Ah. "Das zhouzeitliche Grab des Markgrafen Yi von Zend aus der Provinz Hubei, VR China mit besonderer Berücksichtigung der Musikinstrumenten-Beigaben [The Tomb of the Marquis Yi of Zeng from the Zhou Dynasty in the Province of Hubei, People's Republic of China, with Special Consideration to the Musical Instruments Contained Therein]." M.A., Hochschule für Musik und darstellende Kunst, Wien, 1982.
- Chen, Whey-Fen. "History and Development of Theory of Lu: A Translation of Selected Chapters of Huang Ti-Pei's Perspectives of Chinese Music." M.M., North Texas State University, 1985.
- Chou, Oliver Kwong-Chung. "Defend the Orthodoxy: The Untitled Music Campaign in the People's Republic of China, 1973-74." M.A., University of Hawaii at Manoa, 1986.
- Chu, Nai-Li. "Marketing Research for Two National Cultural Centers: A Comparison of the National Chiang Kai-Shek Center, Republic of China, and the John F. Kennedy Center for the Performing Arts, the United States of America." M.A., American University, 1991.
- Earnshaw, Constance Victoria. "'Guitar Song': Ming and Ch'ing Illustrations of Po Chu-I's T'ang Poem." M.A., University of Oregon, 1990.
- Fan, Ming-Ju. "Gender and Literary Voices in the 'Shan-Ko'." M.A., California State University, 1990.
- Faurot, Albert Louis. "Music in the Chinese Church." M.A., Oberlin College, 1940.
- Ferguson, Daniel Lee. "Modern Performance Techniques for the Chinese Zither Cheng." M.A., University of California at Los Angeles, 1979.
- Ferguson, Francesca Christina. "A Socio-Aesthetic Analysis of Revolutionary Song in the People's Republic of China: 1930-1979." M.A., University of California at Los Angeles, 1979.
- Fheodoroff, Elisabeth. "Harmonikale Gedanken bei Antonine Fabre d'Olivet [Antonine d'Olivet's Reflections on Harmonic Theory]." M.A., Hochschule für Musik und darstellende Kunst, Wien, 1982.  
[Discussion of Pythagorean and Chinese harmonic theory.]
- Gang, Pamela Lee. "The Art of Playing Monkey King: A Translation." M. A., University of Hawaii, 1979.
- Guy, Nancy A. "Melodic Stability and Variability in Peking Opera: An Analysis of Four Performances in Real Time of Luo Cheng Jiao Guan (Luo Cheng's Cry at the City Gate)." M.A., University of Hawaii, 1991.

- He, Joe. "A Historical Study on the 'Eight Revolutionary Model Operas' in China's Great Cultural Revolution." M.A., University of Nevada at Las Vegas, 1992.
- Ho, Min. "Stylistic Tendencies in Selected Chinese Art Songs." M.A., University of Saskatchewan, 1989.
- Johnson, Florence (Booco). "A Comparative Study of Basic Music Talents of Three Racial Groups: Chinese, Japanese and Part Hawaiian." M.A., University of Hawaii, 1933.
- Kuo, Chang-Yang. "Chinese Art Song: A Melodic Analysis." M.A., University of Hawaii at Manoa, 1970.
- Kwok, Madeline. "Dance of the Paiwan Aboriginal People of Pingtung County, Taiwan with Implications of Dance for Tribal Classification." M.A., University of Hawaii at Manoa, 1977.
- Kwok, Theodore Jen. "Zheng: A Chinese Zither and Its Music." M.A., University of Hawaii at Manoa, 1987.
- Lau, Wing-Yiu. "The Influence of Chinese Culture on Chou Wen-Chung's Early Orchestral Works." M.A., University of Georgia, 1986.
- Leung, Chan-Ming. "Construction of a String Teaching Curriculum Suitable for Use in Hong Kong Schools, Elementary Level." M.M., University of Lowell, 1984.
- Leung, Chi Cheung. "Symphonic Poem 'New Life' for Orchestra and Yang-Chin." [Original score]. M.M., North Texas State University, 1990.
- Li, Guangming. "Ar Bing's Erhu Style in the Context of His Life and His Musical Environment." M.A., Wesleyan University, 1986.
- Liang, Ming-Yueh. "The Chinese Ch'in: Its History and Music." M.A., University of California at Los Angeles, 1969.
- Lieberman, Fredric. "Contemporary Japanese Composition: Its Relationship to Concepts of Traditional Oriental Musics." M.A., University of Hawaii, 1965.
- Lim, Chew-Pah. "The Two Main Singing Styles in Cantonese Opera." M.A., University of Washington, 1973.
- Lin, Wen-Ching. "The Harmonic Treatment of Chinese Music in the Twentieth Century." M.M., Northern Illinois University, 1981.
- Liu, Terence Michael. "Music of Modern Revolutionary Chinese Opera: A Study of Political Influences and Artistic Incorporation." M.A., University of Hawaii, 1982.
- Masuyama, Kenji. "Kyogeki no senritsu-kozo [Melodic Structure of Peking Opera]." M.A., Tokyo Geijutsu Daigaku, 1977. [Handwritten]

- Mei, Ginsiang. "The Influence of Music on Chinese Culture." M.A., Wayne State University, 1952.
- Pan, Huizhu. "Innovation within Tradition: The Tanci (Chinese Suzhou Narrative Music) Style of Xu Lixian." M.A., University of Maryland, Baltimore County, 1986.
- Puyang, Mi. "The sound of Flowers: An Ethnomusicological Study of Hua'er, Folksong of Northwest China." M.A., University of Maryland, Baltimore County, 1988.
- Saxon, Belinda Sue. "Borrowing from the East: A Study of Types of Western Theater Adaptations of Chinese Opera, Japanese Noh, and Kabuki." M.A., San Jose State University, 1992.
- Swallow, Deborah Ann. "Symbolism in the Music Theories of China and India: A Comparative Analysis." M.A., University of California at Los Angeles, 1982.
- Thompson, Brian. "Nixon in China: Grand Opera and the 'Avant-Garde'." M.A., University of Victoria, 1991.
- Thompson, Jean Graham. "China and Her Music." M.M., Northwestern University, 1947.
- Tiplady, Eleanor. "The Music of China: History, Scales, Instruments." M.M., College-Conservatory of Music of Cincinnati, 1946.
- Tsai, Wen-Jen Andrea. "Suite on Ancient Chinese Poetry." [Original composition]. M.M., University of Lowell, 1991.
- Tsao, Pen-Yeh. "The Music of Su-chou T'an-tz'u: Elements of the Chinese Southern Singing-Narrative." M.A., University of British Columbia, 1977.
- Tsukada, Kenichi. "Shizenminzoku ni okeru kokin to waonshoho no kigen--Taiwan sanchi. Bununzoku to Newguinia chuokochi Danizolu no hikakuongaku kenkyu [A Comparative Study of Music of the Bunun Tribe (Formosan mountains) and the Dani Tribe (Irian Djaja highlands)]." M.A., Tokyo University of Fine Arts and Music, 1977.
- Wang, Hsiao-Mei. "The Characterization of Sheng and Dan Roles in Chinese Opera." M.A., North Texas State University, 1987.
- Wang, Li-Hua. "Linguistic Structures in Taiwanese Folksongs." M.A., Arizona State University, 1991.
- Wang, Min. "Continuity and Change in Cantonese Musical Organizations in Honolulu, Hawaii." M.A., University of Hawaii at Manoa, 1993.
- Wang, Ying-Fen. "Structural Analysis of Nanguan Vocal Music: A Case Study of Identity and Variance." M.A., University of Maryland Baltimore County, 1986.
- Weseloh, Joseph J. "The Nature and Function of Music in Early Confucian Thought." M.A., University of Hawaii at Manoa, 1983.



- Wiant, Bliss Mitchell. "Possibilities of Polyphonic Treatment of Chinese Tunes." M.A., Boston University, 1936.
- Wichmann, Elizabeth Ann. "An Examination of the Ideological and Artistic Transformation of Tien Han's The White Snake." M.A., University of Hawaii, 1973.
- Witzleben, John Lawrence. "Cantonese Instrumental Ensemble Music in Hong Kong: An Overview with Special Reference to the Gou Wuh (Gao Hu)." M.A., University of Hawaii, 1983.
- Wu, Hoseah K. "Some Theoretical Aspects of Chinese Music." M.M., Northwestern University, 1954.
- Yang, Daniel Shih-Peng. "A Production Book of Twice a Bride, A Peking Opera, Together with an Essay, The Influence of Confucianism on the Later Development of the Chinese Theatre." M.F.A., University of Hawaii, 1964.
- Yeh, Nora. "The Yueh Chu Style of Cantonese Opera: With an Analysis of the 'The Legend of Lady White Snake'." M.A., University of California at Los Angeles, 1972.
- Yeh, Wen Chang. "The Role of Music in Taiwan Christian Churches." M.A. Miss., Fuller Theological Seminary, School of World Mission, 1990.
- Zhang, Weihua. "Theoretical and Cultural Implications of Recent Developments of Ethnomusicology in China." M.A., Wesleyan University, 1985.
- Zhou, Qinru. "Shootong the Suns. Scene 1. Bad Omen: Chamber Opera in 3 Scenes Based on Chinese Legends." [Original Composition]. M.A., University of California at Los Angeles, 1990.

### Dissertations for Doctoral Degrees

- Baxter, Glen William. "'Hua-Chien Chi': Songs of Tenth-Century China: A Study of the First 'Tz'u' Anthology." Ph.D., Harvard University, 1952.
- Becker, Bakette Minnie. "Music in the Life of Ancient China: From 1400 B.C. to 300 B.C." Ph.D., University of Chicago, 1957.
- Blader, Susan Roberta. "A Critical Study of San-Hsia Wu-Yi and Relationship to the Lung-T'u Kung-An Song-Book." Ph.D., University of Pennsylvania, 1977.
- Boyce, Conal. "Rhythm and Meter of Tsyu in Performance." Ph.D., Harvard University, 1975.
- Brace, Timothy Lane. "Modernization and Music in Contemporary China: Crisis, Identity, and the Politics of Style." Ph.D., University of Texas at Austin, 1992.
- Brooks, Ernest Bruce. "Chinese Aria Studies." Ph.D., University of Washington, 1968.

- Chan, Sau-Yan. "Improvisation in Cantonese Operatic Music." Ph.D., University of Pittsburgh, 1986.
- Chan, Stephen Wai-Cheung. "Linguistic Experience in the Perception of Pitch." Ph.D., Stanford University, 1980.
- Chan, Wing-Wah. "Symphony No. 3." [Original Composition]. Mus.Doc., University of Toronto, 1985.
- Chang, Chi-Jen. "Alexander Tcherepnin: His Influence on Modern Chinese Music." Ed.D., Columbia University Teachers College, 1983.
- Chang, Hwei-Hwei. "A Status Report and Suggestions for Improving Elementary Music Education in the Republic of China." Ed.D., University of Oregon, 1991.
- Chang, Lily. "The Lost Roots of Chinese Shadow Theater: A Comparison with the Actors' Theater of China." Ph.D., University of California at Los Angeles, 1982.
- Chang, Pei-Wen. "The 'Confucian Odes' Made New: Ezra Pound's Translation of the 'Shi Jing'." Ph.D., Syracuse University, 1986.
- Chen, Chien-Tai. "A Recording Project of Living Traditions in Chinese Music." D.M.A., University of Maryland, 1984.
- Chen, Chinn-Horng Nanette. "The Development of String Education in Taiwan." D.M.A., University of Maryland, 1992.
- Chen, David Tze-Yun. "The Nine Songs: A Reexamination of Shamanism in Ancient China." Ph.D., University of Southern California, 1986.
- Chen, Fan Pen Li. "Yang Kuei-Fei: Changing Images of a Historical Beauty in Chinese Literature." Ph.D., Columbia University, 1984.
- Chen, Fu-Yen. "Confucian Ceremonial Music in Taiwan with Comparative References to Its Sources." Ph.D., Wesleyan University, 1976.
- Chen, Kwok-Ping John. "Investigation of the Acoustics of Plucked String Tones Based on the Analysis of Their Time-Varying Spectra." D.M.A., University of Illinois at Urbana-Champaign, 1988.
- Chen, Lan-Ku. "Development of a Chinese Listening Program." Ed.D., Columbia University Teachers College, 1983.
- Chen, Shi-Hong. "A Computer-Based Music Notation Instruction Program for Chinese Students." Ph.D., University of Illinois at Urbana-Champaign, 1992.
- Chen, Yan-Zhi. "The Zheng: A Chinese Instrument and Its Music." Ph.D., Brown University, 1991.

- Chen, Yi. "Piano Concerto." [Original Composition]. D.M.A., Columbia University, 1993.
- Chen, Yu-Chien. "A Short History of Chinese Music for Piano." D.Mus., Florida State University, 1988.
- Chen, Zuohuang. "Summary of Performance Recitals and Final Research Paper." A.Mus.D., University of Michigan, 1985.
- Cheng, Philip Hui-Ho. "The Function of Chinese Opera in Social Control and Change." Ph.D., Southern Illinois University at Carbondale, 1974.
- Cheng, Te-Yuan. "Zheng: Tradition and Change." Ph.D., University of Maryland at Baltimore County, 1991.
- Cheung, Ping Cheung. "Melodrama and Tragedy in Yuan 'Tsa-Chu'." Ph.D., University of Washington, 1980.
- Cheung, Samuel Sai-Ming. "A Study of Christian Music in the People's Republic of China." D.M.A., Southwestern Baptist Theological Seminary, 1989.
- Chew, Seok-Kwee. "Analysis of the Selected Music of Chou Wen-Chung in Relation to Chinese Aesthetics." Ph.D., New York University, 1990.
- Chi, Chul Young. "The Influence of Chinese Music on Korean Music." Ed.D., University of Northern Colorado, 1975.
- Chin, Luke Kai-Hsin. "The Politics of Drama Reform in China After 1949: Elite Strategy of Resocialization." Ph.D., New York University, 1980.
- Cho, Gene Jinsiong. "Some Non-Chinese Elements in the Ancient Japanese Music: An Analytical-Comparative Study." Ph.D., Northwestern University, 1975.
- Chou, Leland Li-Chung. "An Ecumenical Hymnal for Chinese Youth." D.M.A., University of Southern California, 1977.
- Chow, Wayne Yunwei. "Twenty Chinese Instruments and 'Concerto East and West'." D.M.A., The Louisiana State University and Agricultural and Mechanical College, 1987.
- Chuk, Denise C. "The Semiotic Interaction of Image and Word in Theatre." Ph.D., Stanford University, 1990.
- Chung, Robert Ming Hsueh. "Zur musikwissenschaftlichen Bedeutung Dschu Dsyi-yus (Dem Erfinder der gleichschwebenden Temperatur des Zwölftonsystems) [The Musicological Importance of Ju Tzayyuh (the inventor of the equal tempered twelve-note scale)]." Ph.D., University of Vienna, 1973.

- Chung, Young-Il. "A Study of Chinese Poems and Their Influence on Certain Western Composers and Their Songs for the Tenor Voice." D.M.A., University of Texas at Austin, 1980.
- Constant, Samuel Victor. "Calls, Sounds and Merchandise of the Peking Street Peddlers." California College in China, 1936.  
[Peiping, Camel Bell, 1936?]
- Du, Wenwei. "From 'M. Butterfly' To 'Madame Butterfly': A Retrospective View of the Chinese Presence on Broadway." Ph.D., Washington University, 1992.
- Duchesne, Isabelle. "The Music of Ching-hsi (Peking Opera): History, Aesthetics and Particularities (1920-1937)." Ph.D., University of Paris, Sorbonne, 1992.
- Ellingson, Terry Jay. "The Mandala of Sound: Concepts and Sound Structures in Tibetan Ritual Music." Ph.D., University of Wisconsin at Madison, 1979.
- Encell, Charles Horton. "Jacob Avshalomov's Works for Chorus and Orchestra: Aspects of Style." D.M.A., University of Washington, 1983.
- Evans, Marilyn Jane Coutant. "Popular Songs of the Southern Dynasties: A Study in Chinese Poetic Style." Ph.D., Yale University, 1966.
- Falkenhausen, Lothar Alexander von. "Ritual Music in Bronze Age China: An Archaeological Perspective." Ph.D., Harvard University, 1988.
- Fan-Long, Chun Grace. "A Study of Idiomatic Piano Compositions During the Cultural Revolution in the People's Republic of China." D.M.A., North Texas State University, 1991.
- Fei, Faye Chunfang. "Huang Zuolin: China's Man of the Theatre." Ph.D., City University of New York, 1991.
- Ferguson, Daniel Lee. "A Study of Cantonese Opera: Musical Source Materials, Historical Development, Contemporary Social Organization, and Adaptive Strategies." Ph.D., University of Washington, 1988.
- Ferguson, Francesca Christina. "Dualistic Relationships in Northern Chinese Narrative Arts (Storytelling)." Ph.D., University of Washington, 1988.
- Fischer, Erich. "Beitrage zur Erforschung der chinesischen Musik nach phonographischen Aufnahmen." Ph.D., Berlin, 1910.
- Foo, Timothy Wo-Ping. "Survey Appraisal of Secondary School Music in Hong Kong." D.M.A., University of Oregon, 1973.
- Fosque, Meredith George. "Xixiang Ji: A Study of Yuan Drama." Ph.D., Georgetown University, 1983.

- Frick, Daniel Eugene. "Richard Nixon, in Fact and in Fictions: Myth and Ideology in Contemporary American Literature and Popular Culture." Ph.D., Indiana University, 1991. [On the opera "Nixon in China"]
- Geisler, Herbert George Jr. "A Cross-Cultural Exploration of Musical Preferences Among Chinese and Western Adolescents in Hong Kong." Ph.D., University of Michigan, 1990.
- Goldblatt, Elizabeth Ann. "Vajrayana Buddhism as Viewed Through a Tibetan Ritual, the Padmasambhava Ceremony." Ph.D., University of California at Los Angeles, 1993.
- Hansson, Harry Anders. "Regional Outcast Groups in Late Imperial China." Ph.D., Harvard University, 1988.
- Haseltine, Patricia Louise. "Folk Enactment in Taiwanese Local Opera." Ph.D., Indiana University, 1979.
- Hay, Katherine. "East Asian Influence on the Composition and Performance of Contemporary Flute Music." Ed.D., Columbia University Teachers College, 1980.
- Ho, Dorian. "The Solo Piano Music of Ma Shui-Long: A Performance Guide." Ph.D., New York University, 1989.
- Hodes, Nancy Jane. "Strumming and Singing the 'Three Smiles Romance': A Study of the Tanci Text." Ph.D., Harvard University, 1991.
- Hsiao, Yiu-Mei Chopin. "Eine geschichtliche Untersuchung uber das chinesische Orchester bis zum 17. Jahrhundert." D. Phil., Leipzig, [year?]
- Hsiao, Yuchau E. "Syntax, Rhythm and Tone: A Triangular Relationship." Ph.D., University of California at San Diego, 1991.
- Hsieh, Daniel. "The Origins and Development of 'Juiju' Verse." Ph.D., University of Washington, 1991.
- Hsieh, Sheau-Mann. "The Folk Songs of the Southern Dynasties (318-589 A.D.)." Ph.D., University of California at Los Angeles, 1973.
- Hsu, Ti-Fei. "Chinese Influence in Four Twentieth Century Song Cycles by Roussel, Carpenter, Griffes and Britten." D.M.A., American Conservatory of Music, 1988.
- Hsu, Yi-Lin. "A Comparison of the Vocal Techniques in Peking Opera and Bel Canto Opera." D.M.A., University of California at Santa Barbara, 1992.
- Hu, Haiping. "'Das Lied von der Erde': The Culmination of Mahler's Artistic Life." Ph.D., University of California at Los Angeles, 1991. [Chinese influences]



- Huang, Joan Qiong. "An Early Fusion of Oriental and Occidental Ideas – A Discussion of the Characteristics of Three Orchestral Works by Chow Wen-Chung and 'Three Images of Tang' for Orchestra." Ph.D., University of California at Los Angeles, 1991.
- Hwang, Mei-Shu. "Peking Opera: A Study on the Art of Translating the Scripts with Special Reference to Structure and Conventions." Ph.D., Florida State University, 1976.
- Hwang, Ren-Lai. "The Creative Effectiveness of Movement and Music in Fifth-Grade Children's Art Class Motivations." Ed.D., University of Georgia, 1986.
- Jackson, Barbara Kwan. "The Yuan Dynasty Playwright Ma Chih-Yuan and His Dramatic Works." Ph.D., University of Arizona, 1983.
- James, Stephen. "Mass." [Original Composition; Latin Mass, Tao Te Ching]. D.M.A., Boston University, 1991.
- Jang, Ren-Hui. "Traditional Chinese Theatre for Modernized Society: a Study of One 'New' Opera Script in Taiwan." Ph.D., Northwestern University, 1989.
- Johnson, Timothy Alan. "Harmony in the Music of John Adams: From 'Phrygian Gates' to 'Nixon in China'." Ph.D., State University at Buffalo, 1991.
- Kagan, Alan L. "Cantonese Puppet Theater: An Operatic Tradition and Its Role in the Chinese Religious Belief Systems." Ph.D., Indiana University, 1978.
- King, Carl Darlington. "The Conservations of Melodic Pitch Patterns by Elementary School Children as Determined by Ancient Chinese Music." Ph.D., Ohio State University, 1972.
- King, Richard Oliver. "A Shattered Mirror: The Literature of the Cultural Revolution." Ph.D., University of British Columbia, 1984.
- Kinross, Alan Goodrum. "Freedom's Cries: 1989--A Symphony in Three Movements for Concert Band. Solidarity for Poland; Souls Still Walk the Tiananmen Square; When the Wall Fell." [Original Composition]. D.M.A., Memphis State University, 1990.
- Kou, Mei-Ling Lai. "Secondary Piano Instruction in the Colleges and Universities of the Republic of China with Recommendations for Incorporating American Group Piano Instructional Methods into the Curricula." Ph.D., University of Oklahoma, 1985.
- Kuh, Koh-Nie. "A Musicological Study of the Important Tonal Systems of the T'ang Dynasty (A.D. 618-907)." Ed.D., New York University, 1942.
- Kuo, Tzong-Kai. "Chiang Wen-Yeh: The Style of His Selected Piano Works and a Study of Music Modernization in Japan and China." D.M.A., Ohio State University, 1987.
- Lam, Joseph Sui Ching. "Creativity Within Bounds: State Sacrificial Songs from the Ming Dynasty (1368-1644 A.D.)." Ph.D., Harvard University, 1987.

- Lang, Xiaoming. "He Zhanhao and Chen Gang: 'The Butterfly Lover' Violin Concerto." D.M.A., University of Arizona, 1992.
- Lau, Frederick Cheungkong. "Music and Musicians of the Traditional Chinese *Dizi* in the People's Republic of China." D.M.A., University of Illinois at Urbana-Champaign, 1991.
- Lee, Ing. "A Comparison of Timbre Within 12 Selected Chinese Vowels When Used in Context." D.M.A., Indiana University, 1977.
- Lee, Owen Jay. "Mahler's 'Das Lied von der Erde', The Portrayal of a Crisis. Six Songs on Ancient Chinese Poetry for Tenor and Chamber Orchestra." [Original Music]. Ph.D., University of California at Los Angeles, 1990.
- Lee-You, Ya-wei. "Le theatre classique en Chine et en France d'apres l'Orphelin de la Chine et l'Orphelin de la famille Tchao." Lettres, 1937. [Paris, Les Presses Modernes, 1937]
- Li, Ping-Hui. "The Dynamics of a Musical Tradition: Contextual Adaptations in the Music of Taiwanese *Beiguan* Wind and Percussion Ensemble." Ph.D., University of Pittsburgh, 1991.
- Liang, Erhei. "A Perspective on Selected Compositions by Tong Sang and Mingzhi Chen and an Original Composition: 'Sinfonietta'." D.M.A., Louisiana State University and Agricultural and Mechanical College, 1992.
- Liang, Ming-Yueh. "The Art of Yin-jou Techniques for the Seven-stringed Zither." Ph.D., University of California at Los Angeles, 1973.
- Lieberman, Fredric. "The Chinese Long Zither Ch'in: A Study Based on the Mei-An Ch'in-P'u." Ph.D., University of California at Los Angeles, 1977.
- Litzinger, Charles Albert. "Temple Community and Village Cultural Integration in North China: Evidence from 'Sectarian Cases' (Chiao-An) in Chihli, 1860-95." Ph.D., University of California at Davis, 1983.
- Liu, Marjory Bong-Ray. "Tradition and Change in K'un-ch'u Opera." Ph.D., University of California at Los Angeles, 1976.
- Liu, Terence Michael. "Development of the Chinese Two-stringed Bowed Lute 'Erhu' Following the New Culture Movement (c. 1915-1985)." Ph.D., Kent State University, 1988.
- Loh, I-To. "Tribal Music of Taiwan: with Special Reference to the Ami and Puyama Styles." Ph.D., University of California at Los Angeles, 1982.
- Lü, Ping-Chuan. "Taiwan takasago zoku no ongaku [The Music of the Takasago Tribe in Formosa]." D.M.A., Tokyo University, 1973. [handwritten]

- Luo, Yeou-Huey. "The Influence of Chinese Folk and Instrumental Music on Tcherepnin's 'Chinese Mikrokosmos': A Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, W. A. Mozart, C. Debussy, S. Rachmaninoff, D., and Others." D.M.A., North Texas State University, 1988.
- Ma, Hiao-Ts'iun. "La musique chinoise de style europeen." Lettres, Paris, 1941, [Paris, Jouve, 1941]
- Ma, Shuhui Nettie. "The Curricular Context of Elementary Music In China Between 1912 and 1982." Ph.D., North Texas State University, 1989.
- Malan, Jacques De Vos. "1. Zazen (2): for Two Pianos. 2. Sun-Bettle Music: for Brass Quintet. 3. String Quartet with Vibraphone. 4. Veni, Sancte Spiritus: for Chamber Choir with Percussion. 5. Music for Chuang Tzu: for Orchestra." [Original Compositions]. D.Mus., University of Pretoria, 1983.
- Marett, Allan John. "Hakuga's Flute-Score: A Tenth-Century Japanese Source of Tang Music in Tablature." Ph.D., Cambridge University, 1976.
- Meng, Mong. "Configuration of a Lyrical World: A Study of Tao Yuan-Ming's Poetics from a Comparative Perspective." Ph.D., Rutgers University, 1990.
- Myers, John Edmund. "Nanbei erpai miben pipapu zhenquan: A Critical Study of a Nineteenth-Century Handbook for the Chinese *Pipa* Lute." Ph.D., University of Maryland, 1987.
- Ning, Cynthia Yumei. "Comic Elements in the 'Xiyouji Zaju'." Ph.D., University of Michigan, 1986.
- Okimoto, Ray Ichiro. "Folk Music of the Dominant Immigrant Cultures of Hawaii as Resource for Junior High School General Music." Ed.D., Peabody College for Teachers of Vanderbilt University, 1974.
- Park, Myeongsuk. "An Analysis of Isang Yun's Piano Works: A Meeting of Eastern and Western Traditions." D.M.A., Arizona State University, 1990.
- Pian, Rulan Chao. "Song Dynasty Musical Sources and Their Interpretation." Ph.D., Radcliffe College, 1960.
- Picard, Francois. "L'Haormonie universelle. Les avatars du syllabaire sanskrit dans la musique bouddhique chinoise." Ph.D., Sorbonne, 1990.
- Porter, Raymond Willis. "A Study of the Musical Talent of Chinese Attending Public Schools in Chicago." Ph.D., University of Chicago, 1931.
- Prophet, Becky B. "Aspects of Traditional Chinese Theatre in the Plays of Bertolt Brecht." Ph.D., University of Michigan, 1986.
- Provine, Robert Calhoun, Jr. "Chinese Ritual Music in Korean Sacrificial Rites: Musical Palingenesis in the Early Fifteenth-Century." Ph.D., Harvard University, 1979.

- Ramey, Michael J. "A Classification of Music Instruments for Comparative Study." Ph.D., University of California at Los Angeles, 1974.
- Randles, Kathleen Martha. "Exoticism in the Melodie: The Evolution of Exotic Techniques as used in Songs by David, Bizet, Saint-Saens, Debussy, Roussel, Delage, Milhaud, and Messiaen." D.M.A., Ohio State University, 1992.
- Rault, Lucie. "La Cithare Chinoise *Zheng* [The Chinese Zither, Zheng]." Ph.D., University of Paris, Nanterre, 1973.
- Riddle, Ronald William. "Chinatown's Music: A History and Ethnography of Music and Music-Drama in San Francisco's Chinese Community." Ph.D., University of Illinois at Urbana-Champaign, 1976.
- Robinson, K. G. "A Critical Study of Chu Tsai Yu's Account of the System of the Lu or Twelve Musical Tubes in Ancient China." B. Litt., Oxford University, U. College, 1950-51.
- Schoen, Victor R. "Yu-lu Ch'uan--shu by Prince Chu Tsai-yu: Translation with Critical Analysis and Commentary." Ph.D., Indiana University. [year?]
- Schoenfelder, Gerd. "Das ban-Prinzip als musikalische Gestaltungsweise der Stile erhuang und xipi in der Peking-Oper: ein Beitrag zur Entwicklungsgeschichte der Musik [The Ban Principle as a Means of Providing Music Form in the Erhuang and Xipi Style in the Peking Opera: A Contribution to the Developmental History of Music]." Ph.D., Humboldt University (Berlin), 1967.
- Shamrock, Mary Elizabeth. "Applications and Adaptations of the Orff-Schulwerk in Japan, Taiwan and Thailand." Ph.D., University of California at Los Angeles, 1988.
- Sheng, David. "A Study of the Indigenous Elements in Chinese Christian Hymnody." D.M.A., University of Southern California, 1964.
- Sheu, Ming-Chung. "Lantern Festival Overture." [Original Composition]. D.M.A., University of Maryland, 1988.
- Smitheram, Robert Hale. "The Lyrics of Zhou Bangyan (1056-1121)." Ph.D., Stanford University, 1987.
- Sorcsek, Gregory James. "Ever Present and in Motion. A Composition for Chamber Orchestra and Chorus [On Texts from the 'Tao Te Ching']." D.M.A., University of Miami, 1985.
- Stevens, Catherine. "Peking Drum-Singing." Ph.D., Harvard University, 1972.
- Stock, Johathan Paul Janson. "Context and Creativity: The Two-Stringed Fiddle Erhu in Contemporary China." Ph.D., Queen's University of Belfast, 1991.
- Tang, Chienyuan. "Shang Musical Instruments." Ph.D., Wesleyan University, 1983.

- Tchen, Ysia. "La musique chinois en France au XVIIIe siecle." Lettres, Paris, 1948.
- Tcheng, Mien. "Le theatre chinois moderne." Lettres, Paris, 1929.  
[Paris, Presses Modernes, 1929]
- Tchiao, Tch'eng-Tchin. "Le theatre chinois d'aujourd'hui." Lettres, Paris, 1937.  
[Paris, E. Droz, 1937]
- Thrasher, Alan R. "Foundations of Chinese Music: A Study of Ethics and Aesthetics." Ph.D., Wesleyan University, 1980.
- Tsao, Pen-Yeh. "Taoist Ritual Music of the Yu-lan Pen-hui (Feeding the Hungry Ghost Festival in a Hong Kong Taoist Temple: A Repertoire Study." Ph.D., University of Pittsburgh, 1989.
- Tsiang, Un-Kai. "K'ouen k'iu ... le theatre chinois ancien." Lettres, 1932.  
[Paris, E. Leroux, 1932]
- Tuohy, Sue Mary Clare. "Imagining the Chinese Tradition: The Case of Hua'er Songs, Festivals and Scholarship." Ph.D., Indiana University, 1988.
- Vaughan, John D. "The Piano Music of Hsu Tsang-Houei." D.M.A., Peabody Institute of the Johns Hopkins University, 1993.
- Wang Kwang-Ch'i. "Uber die chinesische kiassische Oper." Phil., 1934. [Orient et Occident, 1934, no. 1, 9-21; no. 2, 16-33; no. 3, 13-29]
- Wang, Changhong. "'Have No Twisty Thoughts': Ezra Pound's Translation of the 'Shih Ching'." Ph.D., University of Pennsylvania, 1991.
- Wang, Cheng-Yong. "'Sonchrivated' for Percussion and Chamber Orchestra." [Original Composition]. D.M.A., Stanford University, 1990.
- Wang, Iohannes Baptista. "De musica sacra in Sinis iuxta I concilium sinense et recentiora documenta pontificia." Protaganda Fide, 1957.  
[Rome, 1957]
- Wang, Linda Greenhouse. "A Study of Ma Chih-Yuan's San Ch'u and Tsa Chu Lyrics." Ph.D., University of California at Berkeley, 1992.
- Wang, Ying-Fen. "Tune Identity and Compositional Process in Zhongbei Songs: A Semiotic Analysis of Nanguan Vocal Music." Ph.D., University of Pittsburgh, 1992.
- Werle-Burger, Helga. "Die Chao-Oper: Untersuchung einer chinesischen Lokaloper in Ost-Guangdong [The Chao Opera: Examination of a Chinese Local Opera in Eastern Canton Province]." Ph.D., University of Bochum, 1985.
- Wiant, Bliss Mitchell. "The Character and Function of Music in Chinese Culture." Ph.D., George Peabody College for Teachers, 1946.  
[Peabody Contributions to Education, no. 376]



- Wichmann, Elizabeth Ann. "They Sing Theatre: The Aural Performance of Beijing Opera." Ph.D., University of Hawaii, 1983.
- Witzleben, Lohn Lawrence. "Silk and Bamboo: Jiangnan Sizhu Instrumental Ensemble Music in Shanghai." Ph.D., University of Pittsburgh, 1987.
- Wong, Florence. "Music Education in Modern Chinese Schools." Ph.D., Columbia University, 1952.
- Wong, Lily Tso. "A Study of Contemporary Chinese Healing Practices as Observed in the San Francisco Bay Area and Compared with Relevant Research Literature." Ph.D., Saybrook Institute, 1992.
- Wong, Mona Mu-An. "The Music Curriculum in the Primary and Secondary Schools of Hong Kong." Ed.D., Columbia University Teachers College, 1990.
- Wong, Peter King-Hung. "Cultural Influences on Dance in the Tang Dynasty and the Movement Characteristics of a Dance of the Period." Ph.D., University of Wisconsin at Madison, 1989.
- Wu, Ingrid Gwan-Ying. "An Examination of Undergraduate Music Curricula in Higher Education in the Republic of China." Ph.D., New York University, 1987.
- Wu, Wenguang. "Wu Jinglue's Qin Music in Its Context." Ph.D., Wesleyan University, 1990.
- Xu, Sike. "Symphony Overture, April 16, 1990." [Original Composition]. D.M.A., Stanford University, 1993.
- Yang, Daniel Shih-Peng. "The Traditional Theatre of China in Its Contemporary Setting: An Examination of the Patterns of Change Within the Peking Theatre Since 1949." Ph.D., University of Wisconsin, 1968.
- Yang, Hsien-Ching. "Aesthetic Consciousness in Sung 'Yung-Wu-Tz'u'." Ph.D., Princeton University, 1988.
- Yang, Schuman Chuo. "Twentieth-Century Chinese Solo Songs: A Historical and Analytical Study of Selected Chinese Solo Songs Composed or Arranged by Chinese Composers from the 1920s to the Present." Ph.D., George Peabody College for Teachers, 1973.
- Yang, Shu-Mei. "Piano Music of Native Chinese Composers, with Particular Focus of the Piano Works Since 1950: A Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, L. V. Beethoven, S. Prokofiev, F. Chopin, R. Schumann, J. Brahms, M. Ravel, and A. Skryabin." D. M., North Texas State University, 1988.
- Yao, Hai-Hsing. "The Use of Martial-Acrobatic Arts in the Training and Performance of Peking Opera." Ph.D., University of Minnesota, 1990.

- Yao, Shey-Tzer. "The Aural Skills Development Program in Music Departments of Two Post-Secondary Institutions in Taiwan: Status and Recommendations." D.A., Ball State University, 1990.
- Yeh, Nora. "Nanguan Music in Taiwan: A Little Known Classical Tradition." Ph.D., University of California at Los Angeles, 1985.
- Yeh, Walter H. "Chinese Symphony." Ph.D., University of Rochester, 1949.
- Yik, Stephen Kai-Nin. "A Study of the Curriculum Materials Used in Music Classes in The Primary and Secondary Schools in Taiwan from 1950 to 1973." Ed.D, Washington University, 1976.
- Yip, Ming-Mei. "Le qin et sa musique: Essai d'étude théorique et musicologique." Unpublished Ph.D, l'Université de Paris IV, 1983.
- Yu, Alice Siao-Fen Chen. "The Melodic Concepts in Three Genres of Chinese Songs: A Study of the Relationship Between Language and Music." Ph.D., Columbia University, 1977.
- Yu, Alice. "Music and Language: A Case Study of the Melodic Concepts in Chinese Music." Ph.D., Columbia University,
- Yung, Bell. "The Music of Cantonese Opera." Ph.D., Harvard University, 1976.
- Yung, Sai-Shing. "A Critical Study of 'Han-Tan Chi'." Ph.D., Princeton University, 1992.
- Zhang, Shigu. "Chinese and Western Influences Upon Piano Music in China." A.Mus.D., University of Arizona, 1993.
- Zheng, Su. "Immigrant music and Transnational Discourse: Chinese American Music Culture in New York City." Ph.D., Wesleyan University, 1993.
- Zheng, Xiaozhong. "A Survey of the Cello Music and Its Development in China." D.M.A., Arizona State University, 1993.
- Zhou, Jinmin. "New Wave Music in China." Ph.D., University of Maryland at Baltimore County, 1993.

\*\*\*\*\*

## Membership of Association for Chinese Music Research

### Individual Members

Arkoff, Susan, 2309 Hoalu Place, Honolulu, HI 94822  
 Bernoviz, Nimrod, 11 Melba Place #2, Pittsburgh, PA 15213  
 Blader, Susan, 45 Village Green, West Lebanon, NH 03784  
 Brace, Tim, P.O. Box 1376, Buda, TX 78610-1376  
 Bradley, C. Lee, 712 Washington Street Apt 4A, New York, NY 10014  
 Buchman, Andrew, Com 301 Evergreen State College, Olympia, WA 98505  
 Chan, Wing-Chi, 7268 Muncaster Mill Rd., Derwood, MD 20855-1241  
 Chao, Nancy Chin / Chao, Hao-Ming, 2 Cedar Ridge Dr., Irvine, CA 92715  
 Chen, Vivien T.Y., 1029 N. Stuart St., No. 211, Arlington, VA 22201  
 Chen, Yingshi, 204 Bldg 1, Lane 1340, Fuxing Zhong Road, Shanghai, P.R.C.  
 Cheung, Samuel Hung-Nin, 7434 Seaview Place, El Cerrito, CA 94720  
 Chin, Li-Chen, School of Music, University of Oregon, Eugene, OR 97403  
 Chin, Der-Hang, Dept of Chemistry, National Changhua Univ. of Education, Paiss Village, Changhua 50058, Taiwan, R.O.C.  
 Chua, Yap S., College of Computer & Information Sciences, University of North Florida, Jacksonville, FL 33216  
 Ciarlillo, Marjorie Ann, 334 Claymore Blvd., Richmond Heights, OH 44143  
 Crowell, David H., 4950 Mana Pl., Honolulu, HI 96816  
 Deng, Wei, 11 Waldorf Place, Runcour, Brisbane, Australia 4113  
 Dice, Paul, 4829 Vincent Ave. S., Minneapolis, MN 55410-1845  
 Duchesne, Isabelle, 2 Washington Square Village, Apt #5k, New York, NY 10012  
 Dujunco, Mercedes M., 2233 NE 46th St. #204, Seattle, WA 98105-5736  
 Eubank, Lee E., Dept of Music, Univ. of Central Florida, P.O. Box 25000, Orlando, FL 32816  
 Fan, Wei-Tsu, Nanjing E. Rd., Sec. 5, Alley 123, 8th Non, Taipei, #21-2, Taiwan R.O.C.  
 Fei, Denghong, Guangdong Province Music Research Institute, No. 79, Wen De Road, Guangzhou, P.R.C.  
 Fei, Shixun, Guangdong Province Music Research Institute, No. 79, Wen De Road, Guangzhou, P.R.C.  
 Ferguson, Daniel, 560 Riverside, Dr. #17-p, New York, NY 10027  
 Frankel, Hans H., 87 Ridgewood Ave., North Haven, CT 06473-4441  
 Fung, Victor, P.O.Box 2511, Bloomington, IN 47402  
 Goormaghtigh, Georges, 23 ch. de la Cote 1282 Dardagny, Switzerland  
 Guy, Nancy, Music Department, University of Pittsburgh, Pittsburgh, PA 15260  
 Han, Kuo-Huang, 5F, #6, Lane 199, Yu-jen Rd, Beitou District, Taipei, Taiwan, R.O.C.  
 Heide, Kyle, 800 Chung Shan N. Rd., Sec. 6 Taipei, Taiwan, R.O.C. 11135  
 Hiskerson, Joseph, Archive of Folk culture, American Folk Life Center, The Library of Congress, Washington, DC 20540  
 Higa, Etsuko O., 3-23-1 Makiminato, Urasoe, Okinawa, Japan 901-21  
 Hsiang, Cynthia Hsin-Mei, 1908 Brockwell Ave., Monterey Park, CA 91754  
 Jiang, Mingdun, Shanghai Conservatory of Music, 20 Fenyang Road, Shanghai, P.R.C.  
 Jones, L. JaFran, Dept. of Music, Univ. of Toledo, 2801 W.Bancroft, Toledo, OH 43606  
 Jones, Stephen, 29 Priory Road, London W4 5JA, England  
 Kagan, Alan L., 1376 Christensen Ave., West St. Paul, MN 55118  
 Kishibe, Shigeo, 2-36-18 Uehara, Shibuya, Tokyo 151, Japan

- Koegel, John, 112 Harvard Avenue #182, Clavemont, CA 91711  
Kouwenhoven, Frank & Schimmelpenninck, Antoinet, Vliet 35, 2311 Rd. Leiden, Holland  
Kwok, Theodore, 55 S. Kukui Street #1914, Honolulu, HI 96813  
Lai, Eric, 923 Campus View Apts., Bloomington, IN 47406  
Lai, Wah-Chiu, Music Dept., Univ. of Maryland, Baltimore County, Catonsville, MD 21228  
Lam, Joseph S.C., Music Dept., Univ. of California, Santa Barbara, CA 93106-6070  
Lau, Frederick, Music Dept., California Polytechnic State Univ., San Luis Obispo, CA  
Lau, Ting-Kwan, 1903 Alder Dr., L.A., CA 90065  
Lee, Shek-Kam, 5H Block 1, Sceneway Garden, Lam Tin, Hong Kong 7270392  
Lee, Tong Soon, Music Department, University of Pittsburgh, Pittsburgh, PA 15260  
Li, Ping-Hui, 444 Calle de Diego, Apt 403, Rio Piedras, PR 00923  
Li, Siu-Leung, Comparative Literature, 303 South College, Univ. of Massachusetts, Amherst, MA 01003  
Liang, Yan-Mai, 3355 N. Sutton Sq., Stafford, TX 77477  
Lieberman, Fred, Music Dept., Porter College, U.C.S.C., Santa Cruz, CA 95964  
Liu, Jianxin, Dept. of Composition, Tianjin Conservatory of Music, Tianjin 300171, P.R.C.  
Liu, Terence, 1200 North Sycamore Street, Arlington, VA 22205-1854  
Lu, Sheldon Hsiao-peng, Dept. of East Asian Languages and Literature, Univ. of Pittsburgh, Pittsburgh, PA 15260  
Maceda, Jose, Univ. of the Philippines, 57 Agoncillo Street, Diliman, Quezon City 1101, Philippines  
Malm, William, School of Music, University of Michigan, Ann Arbor, MI 48109-1270  
Mark, Lindy Li, Dept. of Anthropology, California State Univ., Hayward, Hayward, CA 94542  
Mazur, Audrey R., 2748 E 63RD ST., Brooklyn, NY 11234-6814  
McClain, Ernest G., P.O. Box 192, Belmont, VT 05730  
Micic, Peter, Unit 1, 24 Suffolk Road, Victoria 3127, Australia  
Miller, Terry E., 717 Avondale Street, Kent, OH 44240  
Moe, Eric, 418 Stratton Lane, Pittsburgh, PA 15260  
Moser, David, 400 Sunset St. Santa Fe, NM 87501-1925  
Myers, John, 27 Oak St., Great Barrington, MA 01230  
Nguyen, Phong, The Hugh A. Glauser School of Music, Kent State University, Kent, OH 44242-0001  
Pak, Christopher, Flat 6c. Ka On Lau, Ka Wai Chuen, Hung Hom, Hong Kong 3620709  
Pelon, Lauren, 2525 Arapahoe Avenue, Suite E4-283, Boulder, CO 80302  
Penkower, Linda, Dept. of Religious Studies, Univ. of Pittsburgh, Pittsburgh, PA 15260  
Pian, Rulan Chao, 14 Brattle Circle, Cambridge, MA 02138  
Picken, L.E.R., Jesus College, Cambridge CB5 8BL, England  
Provine, Robert C., The Music School, Univ. of Durham, Palace Green, Durham DH1 3RL, England  
Puyang, Mi, 3 East 39th St., Baltimore, MD 21218  
Qiao, Jianzhong, Research Institute of Music, Dong Zhi Men Wai, Xin Yuan Li, Beijing 100027, P.R.C.  
Rawski, Evelyn S., Dept. of History, University of Pittsburgh, Pittsburgh, PA 15260  
Rebollo-Sborgi, Francesca, 560 Riverside, Dr. #17-P, New York, NY 10027  
Rees, Helen, Music Department, University of Pittsburgh, Pittsburgh, PA 15260  
Richardson, Melissa, 361 Evermann Apts., Bloomington, IN 47401  
Rohsenow, John S., University of Illinois-Ling, 601 S. Morgan St., Chicago, IL 60607  
Russell, Frances Chen, 10926 Lakevien Drive, Carmel, IN 46032  
Saada, Nadine M., No. 1, Lane 16, 4F, Taipei, Taiwan

- Samson, Valerie, 1958 Buchanan St., San Francisco, CA 94115  
 Schaab-Hanke, Dorothee, FKW Norderdeich 114a, W-2103 Hamburg 95, Germany  
 Seltzer, Linda, 32 Hunbert St., Princeton, NJ 08542  
 Shen, Qia, 19 Minzu Xueyuan Nan Rd., 3-15-5 Haidian, Beijing, P.R.C.  
 Shulman, Frank Joseph, 9225 Limestone Place, College Park, MD 20740-3943  
 Smith, Barbara B., 581 Kamoku St. #2004, Honolulu, HI 96826  
 Stevens, Kate, 2115 Lorne Terrace, Victoria BC, V8S 2H9 Canada  
 Stillman, Amy, Music Dept, University of California, Santa Barbara, CA 93106  
 Stock, Jonathan P. J., The Music School, University of Durham, Palace Green, Durham  
 DH1 3RL, England  
 Sun, Xingqun, Fujian Arts Research Institute, 62 Yang Qian Road, Fuzhou, Fujian,  
 P.R.C.  
 Sung, Marina, Dept. of Chinese, Wellesley College, Wellesley, MA 02181  
 Tang, Wenfang, Dept. of Political Science, Univ. of Pittsburgh, Pittsburgh, PA 15260  
 Thrasher, Alan, School of Music, Univ. of British Columbia, Vancouver, B.C. V6T 1Z2,  
 Canada  
 Tsui, Ying-Fai, Rm. 646 Kam Pik House, Choi Hung Estate, Kowloon, Hong Kong  
 Tuohy, Sue M.C., East Asian Studies Center, Memorial W.207, Indiana Univ.,  
 Bloomington, IN 47405  
 Vlitos, J.P., Brimscombe, Cotswold Road, Cumnor Hill, Oxford OX2 9JG, England  
 Waldo, Elisabeth, P.O. Box 101, Northridge, CA 91328  
 Wang, Yaohua, Music Dept., Fujian Teacher's Univ., 6-3-1 Shi Pu Qian Lu, Cang Qian  
 San, Fuzhou, Fujian, P.R.C.  
 Wang, Wan-Er, Sichuan Provincial Music and Dance Research Institute, No.19, Dong  
 Sheng Road, Chengdu 610015, P.R.C.  
 Wang, William Min, 1561 Miller St. (A), Honolulu, HI 96813  
 Wang, Ying-Fen, Graduate Institute of Art History, Natinoal Taiwan University, Taipei  
 10764, Taiwan, R.O.C.  
 Wei, Li, 12209 Bronson Way, Orlando, FL 32824  
 Wichmann, Elizabeth, Dept. of Theatre and Dance, University of Hawaii at Manoa,  
 Honolulu, HI 96822  
 Witzleben, Larry, Dept. of Music, Chinese Univ. of Hong Kong, Shatin, N.T., Hong  
 Kong  
 Wong, Cynthia P., Florida State University, School of Music, Tallahassee, FL 32306  
 Wong, Ho Hung, 1128 ALA Napunani St., Honolulu, HI 96818  
 Wong, Maurice K., 1643 Cambridge St. #63, Cambridge, MA 02138  
 Wu, Ben, Music Department, University of Pittsburgh, Pittsburgh, PA 15260  
 Wu, Junda, 20-4-501 Xiao Huo Wa Xiang, Baixia Qu, Nanjing, Jiangsu, P.R.C.  
 Wu, Xiao, 1802 N.Vista St., Los Angeles, CA 90046  
 Wu, Yang, 172 Brittain Dr., Apt 14, Tallahassee, FL 32310  
 Yang, Mu, Dept. of Asian Languages and Studies, Monash Univ., Clayton, Victoria 3168,  
 Australia  
 Yip, Ming-Mei, 13600 Shaker Blvd., 706, Cleveland, OH 44120  
 Yu, Siu-Wah, Music Dept. The Chinese Univ. of Hong Kong, Shatin, N.T., Hong Kong  
 Yuan, Jingfang, Central Consrvatory of Music, Beijing, P.R.C.  
 Yung, Bell, Music Department, Univeristy of Pittsburgh, Pittsburgh, PA 15260  
 Zhang, Weihua, 3118 Garden Ave., San Jose, CA 95111  
 Zheng, Su, 20 W. 64 st., Apt 17H, New York, NY 10023  
 Zhou, Jinmin, Dept. of Music, Univ. of Maryland Baltimore County, Catonsville, MD  
 21228



## Institutional Members

### Australia:

University of New England, Music Department, Armidale, N-S. W. 2351, Australia

### Germany:

Museum fur volkerkunde, -Bibliothek -, Arnimallee 27, D-1000 Berlin 33, Germany  
 Universitat zu Koln, Musikwissenschaftliches Institut, Albertus-Magnus-Platz, D-5000  
 Koln 41, Germany

### Hong Kong:

Continuations Dept., University Library, The Chinese Univ. of Hong Kong, Shatin, N.T.  
 Hong Kong  
 Music Department, The Chinese Univ. of Hong Kong, Shatin, N.T. Hong Kong

### Republic of China:

Chinese Society for Ethnomusicology, Fl.8-6, No.59, Sec.4, Chung-Shiau E. Rd.,  
 Taipei, Taiwan, R.O.C.  
 Graduate Institute of Art History, National Taiwan University, Taipei 10764, Taiwan,  
 R.O.C.

### United States:

Library Serials Department, Univ. of California, Santa Barbara, CA 93106-9010  
 Music From China, 170 Park Row, #12D, New York, NY 10038  
 Music Library, Harvard University, Cambridge, MA 02138  
 Periodicals Dept., University Library, Northern Illinois Univ., Dekalb, IL 605115-2868  
 Princeton University Library, Serial Division, 1 Washington Road, Princeton, NJ 08544-  
 2002  
 Serials Department, University of Hawaii Library, 2550 The Mall, Honolulu, HI 96822

## Association for Chinese Music Research Electronic Mail Directory

Compiled by Theodore Kwok  
 University of Hawaii

To facilitate communication among the Chinese music scholarly acommunity, the Association for Chinese Music Research established an e-mail discussion group network, named ACMR-L, in 1992. Below is the latest list of subscribers. Those interested in joining please send a message to Theodore Kowk at his e-mail address given below. To correct any errors in name and address, please also contact Theodore.

Aguiar, Paulo  
 Banu, Antoaneta  
 Bo, Alphonse  
 Brace, Timothy Lane  
 Chan, Chris  
 Chen, Heng-Shuen

PCA@BRIBGE  
 TOTO@ROEARN  
 boa@SOUND.MUSIC.MCGILL.CA  
 DPTLB@UTXDP.DP.UTEXAS.EDU  
 chan@BIOCHEMISTRY.OXFORD.AC.UK  
 chenhs@CCMS.NTU.EDU.TW

Chen, Yi	yc13@CUNIXF.CC.COLUMBIA.EDU
Cheng, K.Y.	KYCHENG@OLIV1.OLI.HK
Chien, Huei-Hsiang	UNIT205@TWNMOE10
Chiue, Sheng-jiun	sjchiue@UZ.NTHU.EDU.TW
Chua, Yap	ychua@SUNOFCHUA.UNF.EDU
Chung, B.S.	bsc@PROMISE.SPS.MOT.COM
Chung, Chichen	MUCHUNG@UMSVM
Ciarlillo, Marjorie Ann	mxc8@PO.CWRU.EDU
DeLucia, Chris	a1101006@CCMS.NTU.EDU.TW
DeWoskin, Ken	USERK9LX@UMICHUM
Ding, Shiao-Li	zzding@ACC.WUACC.EDU
Dreyblatt, Arnold	eli@UROPAX.CONTRIB.DE
DuJunco, Mercedes M.	DUJUNCO@MAX.U.WASHINGTON.EDU
Ebsco Publishing	epublish@WORLD.STD.COM
Farrington, Jim	JFARRINGTON@WESLEYAN
Galloway, Bart	ARJBG@UMSVM
Gramberg, Brian	U211414@HNYKUN11
Greth, Mary	MVGRETH@UGA
Guy, Nancy	NAGST4@VMS.CIS.PITT.EDU
Hall, David	sasdmh@UNX.SAS.COM
Heide, Kyle	ETKYLE@TWNAS886
How, Michael	mike.how@FI.GS.COM
Huang, Wei Qiang	wkn@ENGIN.UMICH.EDU
Hung, Janys	BIS02@TWNTKU10
Jiang, J-June	U335360@TWNCU865
Jiang, Peixing	JPEIXING@UGA
Jin, Ping	JINP@UCBEH
Jong, Song-Muh J	SJJ@ICBR.IFAS.UFL.EDU
Ke, Rezso	Rezsoe.Dunai@RUBA.RZ.RUHR-UNI-BOCHUM.DBP.DE
Koepsell, Loren	mus@INST.AUGIE.EDU
Kuo-Ming	kmyu@UZ.NTHU.EDU.TW
Kwan, Kelina	KKHKWAN@HKUCC
Kwan, Kenneth	ckkwan@ACSU.BUFFALO.EDU
Kwok, D.	DKWOK@UHUNIX
Kwok, Holly	KWOK@UHUNIX.UHCC.HAWAII.EDU
Kwok, Theodore	tedk@UHUNIX.UHCC.HAWAII.EDU
Lai, Eric	ELAI@IUROSE
Lai, Leo	B091777@CUCSC
Lai, Leo	cshsfong@CSSMTPGW.COMP.HKP.HK
Lai, Leo	leokklai@CS.UST.HK
Lee, Arian	lee@ANGEL.PHY.NCU.EDU.TW
Lerch, Maren	Gerd.Schultz@RUBA.RZ.RUHR-UNI-BOCHUM.DE
Li, Ming	fuali@WAM.UMD.EDU
Li, Ping-Hui	P_GUAN@UPR1.UPR.CLU.EDU
Liang, Harry	liang@CC.NTNU.EDU.TW
Lieberman, Fred	gagaku@CATS.UCSC.EDU
Lin, Jen Win	n4682114@sparc21
Lin, Jen Win	n4682114@SPARC21.CC.NCKU.EDU.TW
Lin, Shu-Mei	SML@KSUVM
Lin, Mahlet	r0305004@CCMS.NTU.EDU.TW
Lu, Guang	GLU@KENTVM
Lu, Tom	2110238@SPARC20.NCU.EDU.TW

Molnarne, I.  
 Ng, Art  
 Oswalt, Nancy  
 Peng, Fei  
 Provine, Rob  
 Provine, Rob  
 Rezso, Dunai  
 Ritter, Cynthia  
 Samson, Valerie  
 Sessler, Laurels P  
 Shiau, Wen-Yuan  
 Slovenz-Low, Madel  
 Stock, Jonathan  
 Trimillos, Ric T  
 Tsao, P. Y.  
 Tsui, Ying-Fai  
 Wang, Zheng  
 Wei, Li  
 White, Alvin  
 White, Alvin  
 Witzleben, Lawrence  
 Wolpert, Rembrandt  
 Wong, Mark  
 Wong, Maurice K.  
 Wright, Neal  
 Wu, Walter  
 Yih, Juang Horng  
 Yeung, Peter  
 Youtz, Greg  
 Yu, Francis Hsieh  
 Yung, Bell

MOLNARNE@HUKLTE51  
 a2ng@MALTHUS.ACS.RYERSON.CA  
 nancy@MENTOR.CC.PURDUE.EDU  
 pengf@MCMAIL.CIS.MCMASTER.CA  
 cordell@EDINBORO.EDU  
 R.C.Provine@DURHAM.AC.UK  
 RDUNAI@HUKLTE51  
 U6545330@NMSUVM1  
 samson@NETCOM.COM  
 sessler@SPOT.COLORADO.EDU  
 slshiaou@CC.NCTU.EDU.TW  
 SLVNZLWM@NYUACF  
 J.P.J.Stock@DURHAM.AC.UK  
 rtrimil@UHUNIX.UHCC.HAWAII.EDU  
 b102766@VAX.CSC.CUHK.HK  
 TSUI@VMS.CIS.PITT.EDU  
 wang@ICS5.TJ.CHIBA-U.AC.JP  
 LWEI@ROLLINS  
 alvin@NETCOM.COM  
 samson@NETCOM.COM  
 B094755@CUCSC  
 WOLPERT@ALF.LET.UVA.NL  
 wong\_ma@CATSEQ.CATLIN.EDU  
 mwong@RAD.VERBEX.COM  
 POOHBear@UTXVMS.CC.UTEXAS.EDU  
 u78867@HYD003.HYD.NCKU.EDU.TW  
 n5881109@DEC5.NCKU.EDU.TW  
 603994@UOTTAWA  
 YOUTZ\_G@PLU  
 mjhsieh@UZ.NTHU.EDU.TW  
 BYUN@VMS.CIS.PITT.EDU

