

ACMR Newsletter

Association for Chinese Music Research

中國音樂研究會通訊

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MESSAGE FROM THE PRESIDENT



Adam Kielman

As the pandemic grinds on into its second year, I once again must begin this message by sincerely wishing all of you continued health, safety, and wellbeing in these trying times. While the situation seems to be improving in some places, others continue to suffer, and all of our lives continue to be affected. We will be holding our meeting in October in conjunction with the annual meeting of the Society for Ethnomusicology in Atlanta. However, given the difficulties and risks of travel for many of our members, we are exploring options for a virtual or hybrid meeting. Regardless of the format of our meeting, we hope to also host an in-person event for those members who are able to travel to Atlanta. We look forward to our meeting as an opportunity for ACMR members to reconnect and for our community to grow, hopefully for both those who are able to attend SEM in person, and those who are not.

Our team of editors Matthew Haywood and Shuo (Niki) Yang have put together a rich and informative newsletter. The newsletter contains reports of recent publications and activities of our members, including an extended report by Matthew Haywood on

Professor Frederick Lau's keynote speech, "The Ethnographic Selfie: When the Lens Is on Your Own Culture," delivered at the Society for Ethnomusicology Southern California and Hawai'i Chapter Meeting in March 2021.

The newsletter is anchored by a feature article by Meng Ren on the Henan Operatic Sound Museum, offering a history of the museum, an overview of its collections and activities, and many photographs. Members will no doubt want to visit after reading his report!

Our editors have also curated an exciting new section of the newsletter. The fieldwork gallery is, in their words, a forum for sharing "an array of self-authored materials related to the diverse fieldwork sites that our colleagues engage with so that we may all see and feel more deeply the sites and creative work of our community." The debut fieldwork gallery includes a link to a composition by Minato Sakamoto and a photograph by Tamara Bulic of the Chinese New Year Parade in Santiago, Chile, both accompanied by short descriptions.

Many thanks to the editors and to all of the contributors for their work in making this newsletter a vibrant record of the activities of ACMR members.

I hope to see as many of you as possible in October!

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People and Places

► We are happy to congratulate **Heidi Chan** on the republication of an article she wrote for the ACMR Newsletter! The new and updated version of her article can be found in the *Canadian Music Educator*. Citations to both articles are provided below:

Chan, Heidi. 2016. "GarageBand's Virtual Chinese Instruments." *ACMR Newsletter* 22 (2): 6-11.
_____. 2021. "GarageBand's Chinese Instruments - An Overview and Discussion of a Virtual "Ethnic" Instrument." *Canadian Music Educator* 62 (3): 13-19.

► **Yuan-Yu Kuan** has been appointed Postdoctoral Research Scholar at Academia Sinica, the national academy and premier research institution of Taiwan. Providing access to the vast and comprehensive archives of the Academia Sinica (AS) and other archives throughout the nation, this prestigious and highly competitive two-year award supports his current research and the development of a major publication on contemporary musical and indigenous interactions between Taiwan and the Ryukyus. His advisor at AS is Dr. Hsin-chun Tasaw Lu from the Institute of Ethnology. Kuan completed his PhD in 2019 with the dissertation "Musical Navigation: Cultural Hybridity and Indigeneity among Islands of the Ryukyus and Taiwan" mentored by Professor Frederick Lau, currently at the Chinese University of Hong Kong. Kuan has been on the faculties of the Ethnomusicology Program and Asian Studies Program at the University of Hawai'i at Mānoa, served as the editorial assistant of the international journal of *Asian Music*, and is an alumnus of the East-West Center associate program. His research interests include indigeneity, gender, and sexuality in Asia-Pacific performing arts, intercultural collaborations and musical solidarity among First Nation Peoples, minority politics in East Asia, and seascape epistemology of Austronesia.

Recent Publications

Tse, Chun-Yan. 2020. "Erroneous Discourses on Tuning Theories between China and the West: The Kangxi 14-tone System." *Theoria – Historical Aspects of Music Theory* 26: 5-24.

Tse, Chun-Yan, and Chun-Fung Wong. 2020 "Metrical Structure and Freedom in Qin Music of the Chinese Literati." *Analytical Approaches to World Music* 8 (2): 164-194.

Han, Mei. 2021. Review of *Everyone Listen Close—Wanp-Wanp Jangl Kap: The Yandong Grand Singers. Polyphonic Grand Songs from the Dong in Guizhou Province in China*, produced by Mu Qian. *Ethnomusicology* 65 (1): 198-201.

Horlor, Samuel. 2021. *Chinese Street Music: Complicating Musical Community*. Cambridge: Cambridge University Press.

Zhang, Qian. 2021. "Yellow Music Criticism During China's Anti-Rightist Campaign." In *Sound Alignments*, edited by Michael K. Bourdaghs, Paola Iovene and Kaley Mason, 231-48. New York, USA: Duke University Press.

Zhang, Qian and Keith Negus. 2021. "Stages, Platforms, Streams: The Economies and Industries of Live Music After Digitalization." *Popular Music and Society* 45 (1): 1-19.

Ruby Chao Yeh Student Travel Award

The Association for Chinese Music Research (ACMR) is proud to present the Ruby Chao Yeh Award for Student Travel. The award aims to promote graduate and undergraduate student research on Chinese music by supporting research presentations at the annual meeting of the Society for Ethnomusicology (SEM) or at the annual ACMR meeting.

The annual Yeh award provides \$500 toward travel expenses for one student whose paper on Chinese music, broadly defined, has been accepted in the SEM general program (with secondary consideration given to student paper presentations at the ACMR meeting). The award will be presented at the ACMR meeting, held in conjunction with the SEM meeting, and an announcement will be published in the ACMR Newsletter. We also will extend presenters the opportunity to publish their research in the Spring issue of the ACMR Newsletter. Submit all materials to Adam Kielman (kielman@cuhk.edu.hk) by September 15.

The Yeh award committee will include three members: the ACMR President, Nora Yeh or designate, and one additional ACMR officer. At the time of application, the applicant must be a graduate or undergraduate student enrolled full-time in any discipline in a US academic institution. The proposed paper must show careful research and analysis that contributes to the scholarly study of Chinese music.

Application for the Yeh award must include:

- One-page cover letter describing the applicant's background and current activities, indicating why the applicant deserves consideration for this award;
- One-page CV (which includes the applicant's contact information: institutional affiliation, address, phone number, and academic email address);
- Title and abstract of the accepted paper presentation; and
- One letter of recommendation from an instructor or mentor, sent under separate cover.

Report on Professor Frederick Lau's Keynote Speech: "The Ethnographic Selfie"

Matthew Haywood, The Chinese University of Hong Kong

On 14 March 2021, Prof. Frederick Lau delivered the keynote speech for the Society for Ethnomusicology Southern California and Hawai'i Chapter Meeting with a paper entitled "The Ethnographic Selfie: When the Lens Is on Your Own Culture." Prof. Lau reflected on his ethnographic positionality and research process as a Hong Kong native studying Chinese music using the metaphor of selfies as a means of telling stories about oneself. By recounting his relationship with Western classical music, traditional Chinese music, rock music, and protest music, Prof. Lau revealed how the positionality of native scholars is not reducible to any simple insider-outsider dichotomy. Growing up on the island of Cheung Chau, he did not profess an insider's knowledge of Chinese traditional music but instead looked towards rock and Western classical music. His subsequent training in ethnomusicology however led him to re-appraise the value of traditional Chinese music whilst complementing and reinforcing his subjective enthusiasm for Chinese rock music. As he put it himself, the subjective and objective are interconnected and tug at one-another in ways that defy essentialist logic and points us towards the diverse experiences of 'native' ethnomusicologists. This was clearly shown in Prof. Lau's reflections on the recent protests in Hong Kong, where personal concerns for one's home and analytical observation of musical performance often collided. In any case, Prof. Lau's reflections revealed a few common themes – that Chinese music is heterogenous and that each take of an ethnographic selfie serves to reveal a different angle of a familiar subject whilst shedding new light on its multifaceted meanings and experiences.



Report: Henan Operatic Sound Museum

Meng Ren, Independent Scholar

Having officially opened its door in December 2014, the Henan Operatic Sound Museum (河南戏曲声音博物馆, HOSM) is the first Chinese museum dedicated to the collection of historical recordings, oral history interviews, and other sound materials related to Chinese traditional operas. The museum was founded by the Zhengzhou People's Radio Station as a non-profit institution under the Henan provincial government's initiative of protecting and preserving local intangible cultural heritages of Henan province. Often regarded as "the cradle of the Chinese civilization," Henan province has rich musical cultures and a variety of regional operas, including Henan opera/Henan bangzi opera (Yuju 豫剧/河南梆子), Quju opera (曲剧), Yuediao opera (越调), Daoqing opera (道情戏), Sipingdiao opera (四平调), and so on. The establishment of the HOSM was also a celebration of cultural heritage and of operatic traditions in Henan in the light of the state strategic cultural initiative.

Located on the 14th floor of the Henan Culture Industrial Building in the Zhengdong New District of Zhengzhou (the capital city of Henan province), the HOSM provides a multifunctional venue for exhibition, educational workshop, small-scale opera performance, and archival collection and research.



The entrance of the HOSM (photo credit: Meng Ren)

Lian Xiaodong (连晓东), the founder and the head of the museum hopes to reach out to the younger generations and help them appreciate the beauty of musical traditions in Henan.

Henan Operatic Sound Museum (cont.)

He also wishes to host more music scholars to conduct research on the museum collections. For almost 20 years, Lian Xiaodong worked as an on-air host of a traditional opera program at the Zhengzhou People's Radio Station. As a loyal traditional opera fan, Lian has a passion for traditional Chinese performing arts, has a personal hobby of collecting old disc records of Chinese operas, and since the late 1990s, he used much of his free time to visit flea markets, antique shops, second-hand bookstores, and even garbage recycling stations around Henan province. As a result, Lian was able to collect over 900 rare phonograph records of various regional operas as the foundation of the museum archival collection.



Henan opera artist Ma Jinfeng 马金凤 (left) and Lian Xiaodong 连晓东 (right) (photo credit: HOSM)

In addition, Lian Xiaodong and his colleagues at the HOSM visited local performing artists, collected item donations (such as stage costumes, musical instruments, and opera scripts) from those artists, and conducted interviews with them throughout the different regions of Henan province, as well as many other Chinese provinces including Hebei, Shandong, Jiangsu, and Guangdong. So far, they have interviewed more than 300 performing artists and musicians who were once famous or popular in the 1940s and 1950s. They recorded over 8000 traditional opera arias and narrative songs and they produced a series of special albums for selected artists as a broader cultural project title of “Seeking the Lost Voices of the Pear Garden” (“寻找梨园失落的声音”).

Henan Operatic Sound Museum (cont.)



Special albums produced by the HOSM (photo credit: HOSM)

The current exhibition at the HOSM consists of rare opera scripts, photos of well-known opera performers and performances, traditional opera costumes, musical instruments, and various forms of electronic equipment for playing music over the recent decades in China. With user-friendly video and audio equipment on site, visitors also can listen to the digitized historical recordings at the museum.



An example of the museum's collection (photo credit: Meng Ren)

Henan Operatic Sound Museum (cont.)



Local school pupils enjoying the audio and video facilities at the HOSM (photo credit: HOSM)

In recent years, the HOSM has become an extracurricular educational center for college students and school pupils to learn about intangible cultural heritages and musical traditions of Henan, as well as a popular visiting destination for foreign journalists and reporters who are interested in Chinese operatic culture. Officials from cultural bureaus and opera troupes in other Chinese provinces also pay regular visits to the museum for collaborations and exchanges.



Summer camp school pupils watching a cartoon documentary about Henan Opera (photo credit: HOSM)

Henan Operatic Sound Museum (cont.)



Summer camp school pupils visiting the HOSM (photo credit: HOSM)

According to Lian (personal interview in March 2021), he and his staff are looking forward to the further expansion of the museum at a brand-new location in the next few years.

Membership Reminder

We encourage your new membership and renewal for the 2021-22 period. Current membership dues are \$15 for those in professional positions and independent scholars, and \$10 for students. Please define your status when paying. Please notify us of address and email changes. Payment can now be made through the ACMR PayPal account. If you wish to pay through this method, send Alec McLane a request for

a PayPal invoice and currency type (e.g. Hong Kong Dollars) at amclane@snet.net. Otherwise, make your payment by check to ACMR and mail to:

Alec McLane, Treasurer
Association for Chinese Music Research
418 Pine St.
Middletown, CT 06457

Pacific 21 Composition

Minato Sakamoto, Duke University

minatosakamoto.com

<https://www.minatosakamoto.com/pacific-21>

Password: acmr

Pacific 231 (1923) for orchestra by Arthur Honegger has been considered one of the greatest accomplishments in the two-century-long tradition of “railway music.” With insistent repetitions grouped in different clusters and a sense of acceleration and deceleration, the piece presents steam engine sentiment that has been typical in this musical heritage. As a music composer and enthusiastic Chinese & Japanese train lover, I have always wondered: what can I add to this tradition without indulging in such old train nostalgia? Travel restrictions under the pandemic situation encouraged me to engage with past field recordings from China and Japan and create an imaginative train “track” sound. The resulted composition, titled *Pacific 21*, expresses my desire for free mobility and presents railway music of the twenty-first century, the era of technological innovation and globalization.

Chinatown Festivities in Santiago, Chile

Tamara Bulic, Pontificia Universidad Católica de Chile

tbulicic.a@uc.cl



I took this picture before the coronavirus pandemic, during a Chinese New Year Parade in the streets of Santiago, Chile. In the image, we can see a child touching a black and green southern lion, while, in the back, people observe from a certain distance. A public transport bus – a *micro* – passes behind.

In Chile – a thin country in South America – lion dancing is a recently imported practice that was first revealed through a kung fu school in the 1990s, but became popular around 2005-2010. Both dance and music have been practiced historically by Chilean people, but they have maintained a patronage-like relationship with the Chinese diaspora in Chile. As such, Chilean dancers and drummers take part in the festivities of the Chinese diaspora, performing for a Chinese audience most of the time.

My research focuses on how the Chilean dancers and drummers construct and perform their cultural identities through the music and the ritual of the southern lion dance in Santiago and how they create a local sense of Chineseness outside of the diaspora. Please feel free to write to me if you are interested in similar topics! This research is my final work for my undergraduate musicology program, so I am open to any suggestions.

Adam Kielman

Chinese University of Hong Kong
president

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University of Pennsylvania
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Wesleyan University
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About ACMR

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

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

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