

ASSOCIATION FOR  
CHINESE  
MUSIC  
RESEARCH  
中國音樂研究會

## *Newsletter*

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## ASSOCIATION FOR CHINESE MUSIC RESEARCH

## 中國音樂研究會

## Newsletter

Volume 4, No.1/Winter 1991

Editor: Bell Yung  
Assistant Editor: Helen Rees

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The Association for Chinese Music Research (ACMR) aims to create channels for communication and a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly to those living in the U.S. and Canada, 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 Society for Ethnomusicology meetings in October-November.

The ACMR *Newsletter*, published twice a year in Pittsburgh, Pennsylvania, U.S.A., encourages its members to submit the following kinds of material:

- Notices of recent publications on Chinese music and of recently completed Ph.D. dissertations and M.A. theses
- Announcements of and reports on scholarly meetings and major performances of Chinese music
- News of institutions and individuals
- News of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities
- Views and opinions on any matter relevant to ACMR

Please send all material and enquiries to Bell Yung, Editor, ACMR Newsletter, Music Department, University of Pittsburgh, Pittsburgh, PA 15260. Annual membership fee for 1991 is \$5 for individuals and \$10 for institutions. Overseas subscriptions add \$5 for mailing and handling. The following have helped with the production of this newsletter: Nancy Guy, Shek-Kam Lee, Christopher Tak-Wan Pak, and Ying-Fai Tsui

## From the Editor

ACMR recently received two grants in support of the *Newsletter*: \$500 from the China and Inner Asia Council of the Association for Asian Studies to cover the costs of formatting, printing and mailing of the two issues in 1991, and \$864 from the China Council of the University of Pittsburgh to supplement the cost of production as well as to pay for student assistants. This generous support is hereby gratefully acknowledged. In order to meet rising costs, it is anticipated that the ACMR membership fee for 1992 will be adjusted. Details will be announced in the next issue.

In 1987, ACMR conducted a survey of graduate students in the U.S. and Canada whose primary research interest was Chinese music. The value of such a survey, the result of which was published in *ACMR Newsletter* Vol.1, No. 2, need not be emphasized. Since then, some students have graduated, while many others entered the field. It is time to conduct another survey and to re-assess the number, research interest, and demography of graduate students with primary interest in Chinese music. Please note the detached survey form enclosed in this newsletter, and, if applicable, please fill as completely as possible and return it promptly to the editor.

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**The Ninth Semi-Annual Meeting of ACMR** was held on Thursday, November 8, 1990, 8 pm to 11 pm, at the Hyatt Regency Hotel in Oakland, California, in conjunction with the joint conferences of American Musicological Society, Society for Ethnomusicology, and Society for Music Theory. Seven reports were presented:

John Myers (Simon's Rock of Bard College). Studying *pipa* in Beijing, 1990

Sau-Yan Chan (The Chinese University of Hong Kong). The initiation of a performing stage: some fieldwork reflections

Antoinet Schimmelpenninck (Leiden University, The Netherlands). Collecting folksongs in rural Jiangnan in 1990

Terrance M. Liu (National Endowment for the Arts -- Folk Arts Program). Chinese music and scholarly activity in the USA

Wei-Hua Zhang (University of California, Berkeley). Chorus: The Most Popular Musical Activity Among the Chinese-Americans in the San Francisco Bay Area

Larry Witzleben (The Chinese University of Hong Kong). Instrumental music in Hong Kong Taoist rituals

Siu-Wah Yu (Harvard University). How fixed is a "fixed tune" in Cantonese opera?

The total attendance numbered 32 (including the speakers): Tim Brace, Sau-Yan Chan, Lulu Chang, Mitchell Clark, Nancy Guy, Kyle Heide, Chris Hill, Alan Kagan, Frank Kouwenhoven, Theodore Kwok, Joseph Lam, Ting-Kwan Lau, Frederick Lau, Fred Lieberman, Terence M. Liu, William Malm, Lindy Li Mark, John Myers, Rulan Chao Pian, Robert Provine, Valerie Samson, Antoinet Schimmelpenninck, Gang Situ, Barbara B. Smith, Amy K. Stillman, Elizabeth Waldo, Larry Witzleben, Winston Wu, Siu-Wah Yu, Bell Yung, Wei-Hua Zhang, Su de San Zheng.

The Oakland conferences witnessed possibly the largest gathering of Chinese music specialists in an international musicological meeting of a general nature. Aside from the above speakers who made presentations at the ACMR meeting, many others also read papers on some aspects of Chinese music at the AMS and SEM conferences, which were held concurrently at the Hyatt Regency. They include:

Kuo-Huang Han (Northern Illinois University). Musical thought and institutions in early twentieth-century China (read by Wei-Hua Zhang)

Kyle Heide (Indiana University, Bloomington). Identifying with glories past: Tang dynasty music as rhetoric in *nanguan* music research

JaFran Jones (Bowling Green State University). Music in the ebb and flow of political change: the *Yellow River Concerto*

- Frank Kouwenhoven (Leiden, The Netherlands). The birth of a folk tune in Jiangsu province, China
- Joseph Lam (The Chinese University of Hong Kong). In search of the niche for state sacrificial music in Chinese music historiography
- Frederick Lau (University of Illinois). "Lost in Time": early twentieth-century *dizi* music
- Joanna Lee (Columbia University). The rise of pro-democracy popular music in Hong Kong in response to the Chinese student movement 1989
- John Myers (Simon's Rock College). *Wen* and *Wu* applying the dialectical aesthetic of Chinese music
- Robert Provine (Durham University, England). Relying on authority: reading Chinese musical sources in Korea
- Rulan Chao Pian (Harvard University). The study of the tenth-century Duenhwang musical manuscript
- Valerie Samson (University of California, Los Angeles). Music and chant of the 1989 uprising in Beijing, China
- Francesca Rebollo-Sborgi (University of California, Berkeley). Beijing Drumsong and Tianjin Popular Tunes: a study in language-music relationships
- Antoinet Schimmelpenninck (Leiden University, The Netherlands). Language and music in folk songs of Jiangsu province, China
- Bell Yung (University of Pittsburgh). Preparing a modern edition of *Niezheng Assassinate King Han* from a fifteenth-century notation for the Chinese seven-string zither
- Su de San Zheng (Wesleyan University). A Chinese immigrant music group in New York: soft boundaries and situational strategies

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## Tenth meeting of ACMR and Call for Papers

The tenth semi-annual meeting of ACMR will be held in conjunction with the annual conferences of the Association for Asian Studies and of CHINOPERL on Friday, April 12, 1991, 6 pm to 8 pm, at the New Orleans Marriott Hotel (555 Canal Street, New Orleans, LA 70140; 504-581-1000). We have been assigned the room Mardi Gras F in the hotel for our meeting. Proposals for presentation at the meeting must be sent to Bell Yung (Music Department, University of Pittsburgh, Pittsburgh, PA 15260) by March 15, 1991. As usual, ACMR encourages reports on research in progress, fieldwork experiences, and in-depth discussion of narrowly focused subjects.

## Other forthcoming meetings of interest

Compiled by Kuo-huang Han and Bell Yung

### April 11-14, 1991

Conference on Chinese Oral and Performing Literature (CHINOPERL) will hold its 23rd annual conference in New Orleans in conjunction with the annual conference of the Association for Asian Studies and the tenth semi-annual conference of the Association for Chinese Music Research. Send paper proposals to Professor Lindy Li Mark, Department of Anthropology, California State University, Hayward, CA 94720. For general information on the conference, contact Professor Susan Blader, Asian Studies Program, Dartmouth College, Hanover, NH 03755.

### June 21 to 25, 1991

The Dongfang Yinyue Xuehui 東方音樂學會 [Oriental Music Society] of Shanghai will hold its third annual meeting at the Shanghai Conservatory of Music. The themes are:

1. Characteristics of Chinese music and Oriental music, their influence and contribution to world music, and the direction of their future development;

2. Role, function and development of Chinese music in Oriental music cultures;
  3. Historical interactions between Chinese music and other Oriental musics; mutual influences and acculturations;
  4. Traditional musical genres in Oriental music cultures.
- For information, contact Oriental Music Society, P.O.Box 47, Shanghai Conservatory of Music, 20 Fenyang Road, Shanghai 200031, PRC.

#### July 3 to 9, 1991

The International Council for Traditional Music (ICTM) will hold its 31st World Conference at the Hong Kong Cultural Centre, Kowloon, Hong Kong. Themes of the conference are:

1. Current research in Chinese music, with subtheme of Hong Kong and Macau's role in the innovation and modernization of Chinese music;
2. The role of religions in the music and dance traditions of Asia;
3. European music in Asia: reception and transformation.

Besides paper sessions, other activities include video showings, nightly concerts, exhibits, workshops, and special tours. For information on registration and accommodation, please contact Dr. Pen-yeh Tsao, Local Arrangements Chairman, Music Department, The Chinese University of Hong Kong, Shatin, Hong Kong.

#### September 23 to 29, 1991

European Foundation for Chinese Music Research (CHIME) will hold its first annual meeting in Geneva, Switzerland, in conjunction with the eighth annual meeting of the European Seminar in Ethnomusicology. For information, contact CHIME, c/o Frank Kouwenhoven, Post Box 11092, 2301 EB Leiden, The Netherlands.

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## **Reports from the People's Republic of China**

Qiao Jianzhong  
Director, Research Institute of Music

A symposium on Minsu yinyue shilu 民俗音樂實錄 [Field research and documentation of folk music] was held from December 11 to 15, 1990 at the Research Institute of Music, Beijing. Sponsored by the editorial board of *Zhongguo yinyue nianjian* 中國音樂年鑒 [The Annual of Chinese Music], the symposium was presided over by Qiao Jianzhong 喬建中, director of the Research Institute of Music, and Han Zhong'en 韓鐘恩, Associate Editor of The Annual of Chinese Music. Twenty participants came from Heilongjian, Liaoning, Fujian, Xinjiang, Yunnan, Neimenggu (Inner Mongolia), Hunan, and Beijing. Discussions focused on nine key papers on the music and its documentation among the following National Minorities: Yao, Tong, Man, Yi, Menggu, and Dulong. There was also extensive discussion of the methods of field research and the writing of field reports. The symposium has special significance for the development of Chinese music research in the 1990s through the promotion of systematic and scientific methods of field research, documentation, and reports.

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A symposium on Zhongxi yinyue jiaoliu guanxi 中西音樂交流關係 [The mutual influences of and relationship between musics of China and the West] was held from December 18 to 22, 1990 at the Research Institute of Music in Beijing, sponsored by the Editorial Board of *Zhongguo yinyue nianjian* [The Annual of Chinese Music]. Twenty-five participants came from Liaoning, Fujian, the Research Institute of Music, and the Chinese Conservatory of Music (Beijing), to discuss, review, and evaluate the history of East-West musical influences since the turn of the century. The participants held that such reviews and evaluations would promote the healthy development of Chinese music in the 1990s, and prepare for the next century.

Field Report: Beijing, Summer 1990  
Studying *pipa* with Professor Lin Shicheng of the Central Conservatory of Music

John Myers

Simon's Rock College, New Hampshire

(Summary of paper read at the ninth semi-annual meeting on November 8, 1990)

Before the project started, I had already established a relationship with Lin Shicheng, who along with Mr. Lui Tsun-yuan is a leading scholar and performer in the area of Chinese lute (*pipa*). Our correspondence began during the writing of my dissertation, which was on the topic of the *Hua collection of pipa literature (Huashipu)*, a publication from the early 19th century. I had also been able to visit him briefly in January 1989. In some ways, my studies with Professor Lin were an expansion of my original dissertation. I was curious about the connections between the 19th century literature and contemporary musicians, and I also wanted to learn more about the interpretation, aesthetics, and pedagogy of this important branch of Chinese music. This project was supported by a grant from the Committee for Scholarly Communication with the P.R.C. (CSCPRC). My project was entitled "Stylistic Variables in Chinese Lute Solo Repertoire." Professor Lin Shicheng of the Central Conservatory of Music was very generous with his time and his source materials.

My main goal was to trace the effect of various oral traditions on the development of various styles of solo *pipa* music, and to understand more of the extramusical factors surrounding and shaping the music. The issue of musical style is at once a technical, aesthetic, and historical question. In *pipa* music, the solo repertoire evolved as an oral tradition in the vicinity of Shanghai. By the late nineteenth century, several schools of playing had developed, each with slight differences in repertoire, technique, and interpretation. Although the impact of sound recording, Western notation, and formal academic study has resulted in some standardization, living masters of the *pipa* can still trace their artistic lineage to the old "*pai*" or schools. Since some of the pieces played by more than one school were regarded as the same, I was curious about what constitutes the musical "essence" of a piece, and what is the broader significance of such an entity? A related question is the degree of permissible musical variance from performer to performer or from performance to performance.

I approached these questions using both historical and analytic methodology. In twice-weekly private conferences with Professor Lin, I reviewed the history of the instrument and its music, and studied different versions of the same pieces. He often played for me to demonstrate certain points. He insisted on writing out much of the historical material by hand, which appeared very time-consuming and subjective compared to our usual method of referring a colleague or student to pertinent articles and books. At first I was impatient, because we were covering material that I had already gleaned during research for my dissertation (U.M.B.C., 1987), but I realized that he was obviously going to a great deal of trouble to write down massive amounts of material. Soon, I was rewarded with a great deal of material not available in print, material that Professor Lin had accumulated throughout his own life as a scholar and musician.

I made comparative transcriptions of some pieces, and actually learned how to play some of them in order to answer some of my questions about aesthetic interpretation and the degree of permissible variance. Periodically, I would show my work to Professor Lin, who would make comments and suggestions.

I found that most of the 19th century oral traditions had coalesced into one dominant stream, and that another important branch had been destroyed by the lack of opportunity to teach during the Cultural Revolution. I found, however, that the dominance of this single pre-revolutionary oral tradition did not mean that all differences had been erased, since this school, the

Pudong *pai*, had itself divided into various schools of playing, centering on various respected performers and teachers.

Real improvisation, however, is something that I did not find in the solo music. Performers tend to follow their teachers' versions pretty closely, with significant alterations or changes made only after considerable maturity is reached (paralleling patterns in Chinese politics). Along with the study of Chinese music and culture, my years of involvement in the study, practice, and teaching of improvisation, so essential in American Jazz and Hindustani classical music, has resulted in an intense curiosity about the relative absence of an explicit tradition of improvisation in this genre of *pipa* music.

I also found that the pacific-military (*wen-wu*) concept of musical aesthetics is still very important in *pipa* music, and that this concept expresses some very deep and somewhat unique aspects of Chinese culture. In Western music and art, there are some aesthetic theories that oppose the "Dionysian" (orgiastic) and "Apollonian" (reflective) tendencies in culture. While traditional China has its own opposition of Daoist intuition to Confucian rationality, the polarities are aligned in different ways, so that the "peaceful" themes are often natural (Daoist), while the "warlike" themes are often associated with concepts of social responsibility and obligation, especially in postrevolutionary China. As an "outsider," I am able to contribute an analytic perspective by virtue of a less visceral involvement with the emotional correlations experienced by listeners and musicians from within the culture. To some extent, my work parallels developments in other fields, a trend that can best be described as the reconciliation of the analytic and correlative approaches to any given subject.

In my original project design, I had hoped to have access to many pipaists in order to compare their work. I found that this was impractical, but both Professor Lin, and (in Shanghai) Mr. Wang were able to help me secure many recordings of different pipaists, including some invaluable copies of historical recordings from the early 1950's. There was more than enough work for me during my stay, and I returned with enough data for several lifetimes of follow-up work. Now that I am immersed in a typical Fall semester at Simon's Rock, I am seriously hoping for such reincarnations.

In my continued work, I plan to contribute not only information, but an exploration of relationships among aspects of musical structure (revealed through the use of analytic methods), aesthetic values, and sociocultural context. Although focused on a particular genre of Chinese music, my research is also inclusive of many other factors that give life and meaning to all of the world's music. This inclusiveness is an integral part of my training as an ethnomusicologist, and means that my work will, I hope, be of some interest to scholars from other disciplines as well.

I was invited to several end-of-semester student concerts of Western-style music by Chinese composers. It was interesting to hear some very modern and dissonant works in a concert of new compositions at the conservatory; I take this as a hopeful sign. I enjoyed these events, but most of my real work was with Professor Lin. My reliance on the expertise of this single person was balanced somewhat by my contacts in Shanghai. I was able to visit Larry Witzleben in Hong Kong on my way to Beijing, and also Mr. Wang Shaochang, an active pipaist and former student of Mr. Wei Zhonglou at the Shanghai Conservatory, toward the end of my visit.

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### Chinese Music and Scholarly Activity in the USA

Terrance M. Liu

National Endowment for the Arts, Folk Arts Program

(Summary of paper read at the ninth semi-annual meeting on November 8, 1990)

Chinese-Americans admit that the large majority of second, third or fourth-generation Chinese, as well as recent arrivals, know little about Chinese traditional arts. Ethnomusicologists who specialize in Chinese music may be able to do something positive about it. With some help,

American-Chinese may identify with, embrace and revitalize Chinese traditional arts and increase their cultural wealth and that of America at large. There are few scholars so attentive to traditions, so qualified to speak about Chinese musical arts in the context of society and history and therefore so important in this matter as those who make up the membership of ACMR. It's with this in mind that I respectfully report to ACMR on Chinese music in the USA and the need for scholarly involvement in its vitality.

The arts of China, Hong Kong or Taiwan are higher in the priorities of most ethnomusicologists than those of Chinese communities in the USA. Perhaps scholars believe Chinese music in America has incorporated too many non-traditional elements, or are afraid that Chinese communities in America are closed and suspicious of scholars. Perhaps they speculate that there is not much tradition left in the USA and that whatever is left won't last long. Whether or not Chinese musicians in the USA feel neglected or degraded, they seem to survive, albeit in obscurity, with or without the attention of scholars.

There is very little intervention and not enough research in Chinese communities of the U.S.A. and thus few reports, papers, theses, dissertations, conferences or surveys of Chinese music in America. Research on the music in Chinese communities of Hawaii by Barbara B. Smith, San Francisco by Ronald Riddle and Isabel Wong and more recently New York by Audrey Mazur and Sue de San Zheng do not just represent the excellence of the scholarship--their works are at present the extent of the research. We have scant knowledge of what is out there. There are also very few carefully presented public concerts or exhibitions of Chinese-American music.

Chinatown cultural experts like the idea of working with ethnomusicologists. Recently, director Fay Chew Matsuda decided to collaborate with ethnomusicologists Chan Sau Yan, Yung Sai Shing and Bell Yung on a plan by the New York Chinatown History Project to install an exhibit of photographs and costumes of a long established Cantonese opera company in Chinatown.

Peking opera companies in the USA are examples of performing arts which haven't changed essentially. They play to very large audiences of Chinese people, mostly mature adults, who behave very much as audiences do in China. There are several Chinese opera companies in New York, including Yeh Yu, Tung Ching and the Zhong Xing (Renaissance) companies as well as Han Sheng company in Washington, DC. Many of the musicians and actors come from China and New York companies.

Ronald Riddle, who has researched Chinese music communities in the USA continually, told me about the Nam Jong Club in San Francisco. Established in 1925, the Nam Jong Club has been a place where Cantonese opera is sung into the early hours each Saturday, largely by the efforts of Mable Kwan. Fred Lieberman recently told me that he was once on the board of the Chinese Orchestra of San Francisco. He also seems quite aware of the artists in his state and can gain access to their telephone numbers very quickly from his computer data base.

In New York, there is an organization called Chang Feng, or Music From China, that includes some of post Gang-of-Four China's best musicians, now residing in the U.S.A. Gifted musicians of that quality throughout the country are engaged in all kinds of occupations other than music. It will take a collaboration of scholars and presenters to find, recognize and present them to the public.

Every public performance of a Chinese musical art has potential to be an important first impression on someone. Even if a specialist were brought on only to give concise, brilliant explanations of the art form to the audience, the value of the whole presentation would increase. Perhaps young and old Chinese-Americans will see Peking opera as something with which proudly to identify.

It would be nice to see old immigrants teach new immigrants, the Chinese community at large attracted to their own heritage and Chinese musical arts recognized as an important and valuable part of American culture. More Chinese artists should be nominated for a National Heritage Fellowship--there have been none since the program was initiated in 1982.

One hopes that more research on music in Chinese communities in the U.S.A. will appear in theses or dissertations and be published in journals and monographs. Though hundreds of

Chinese-American artists have probably been lost from history, it is never too late to conduct the first survey. The present emphasis of Chinese music scholarship is not likely to shift or change all that much if we do, and we'll have discovered a new field in our own back yard.

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## Chorus: The Most Popular Musical Activity Among the Chinese-Americans in the San Francisco Bay Area

Wei-Hua Zhang

University of California at Berkeley

(Summary of paper read at the ninth semi-annual meeting on November 8, 1990)

Choral groups with a membership of almost three hundred in five adult choruses spread throughout the San Francisco Bay Area are providing a base of spontaneous cultural exchange for Chinese-Americans. They are organized; they meet regularly to socialize, practise, rehearse and perform. The popularity of choruses is a spectacular phenomenon.

Questions which interest me about this are: why are so many people involved in choral singing; how does this musical activity function in their life; does choral singing reinforce and affirm their ethnic and social identity in a special way; is there any correlation between this particular musical form and the status of recent immigrants; what repertoire do they sing in the chorus; and is the difference of repertoires connected with the age group and place of origin of the singers.

Part-singing is not a native Chinese musical form. Choral music was introduced to China only early this century. However, Chinese choral music grew rapidly during the anti-Japanese war. Now, in mainland China, there are professional choruses but avocational choral groups are not popular. (Avocational choral groups, particularly in connection with schools and colleges, are widely found in Taiwan and Hong Kong--editor.)

As a result of my preliminary research my hypotheses are:

- 1) Chinese choral groups stem from a social need rather than a musical one. Participants in the groups may be well-educated and professionally successful, yet they still feel alienated from the dominant society and would like to belong to, or relate meaningfully to, persons of similar racial, cultural and class backgrounds;
- 2) Chinese choral music, forged by a new generation of Chinese intellectuals, of ideals, and of goals, evokes a sense of pride among overseas Chinese about their cultural and ethnic identity;
- 3) Just as Chinese intellectuals combine their Western education and Chinese philosophical ideas, Chinese choral music reflects both Western and Chinese musical elements.

Key individuals such as conductors, organizers (e.g. president of the chorus), and dedicated people are essential to the success and survival of groups.

Repertoire analysis shows a tendency to include more Western songs in their program, a natural, internal cross-cultural influence, as opposed to their original aim of singing all Chinese songs.

Problems with this choral form are the limited audience and the limited involvement of second-generation Chinese-Americans. Membership seems to depend on the influx of a particular type of Chinese intellectual immigrant.

Yet the value of their structure is indicated in their continued growth. They serve and succeed.

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## Book Note

Lu, Eting. *A Draft History of Kunju Performance*. Shanghai: Shanghai wenyi chubanshe, 1980. 361 pp.

This book was published more than ten years ago, but when I read it I was struck immediately by its vigorous position from an ethnomusicological point of view in the historiography of *kunqu*. In the introduction, the author contends: "Because of the close relationship between *kunju* and the Ming and Qing *chuanqi*, *kunju* always occupied a place in the research of histories of literature and drama. The problem with these researchers is that they mostly focus on the origin and decline of the genre. Their greatest interest is on the plays, the playwrights and the tunes but rarely the bonds between *kunju* and its audience, the actual performances and the artistic achievement of the scored libretto revised by artists through their performance practice" (p. 10). The latter is exactly where Mr. Lu places greater emphasis and thus fills a significant gap in the history of *kunqu*.

Mr. Lu clearly draws a dividing line between the two traditions of *kunqu*: the *qingqu* (singing independent from the play) and the *juqu* (theatrical performance of the play). The two traditions have stylistic differences: *Qingqu* is based on individual tune and concerned about rhyme and vocal execution, while *juqu* is based on libretto and takes the overall performance into consideration. *Qingqu* was favored by the upper class and became the elegant music for officials, landlords and rich merchants, while *juqu* became vernacular entertainment music sung by low-status professionals, yet had numerous followers, including the elite. The interaction of the two traditions led to the development of *kunqu*.

People interested in *qingqu* are often literati themselves. Their activities and contributions are often documented and credited, yet this art is sometimes too sophisticated to be appreciated by the masses. Hence, *kunqu* is usually understood as a high-brow art. Little known is the mass *kunqu* singing competition once held at Huqiu Mountain in Suzhou every August. Wei Liangfu is known as the originator of *kunqu*, but his contribution is limited to the tunes and singing style. Mr. Lu gives equal credit to his contemporary Liang Chenyu because his play, *Wanshaji*, is the first *chuanqi* specifically written for the *kunqu* style, and his promotion of the stage performance of *kunju* greatly contributed to the popularity of *kunqu* as an operatic style.

Mr. Lu painstakingly quotes from early writings, such as history books, notes, memoirs, narratives and plays on the one hand, and researches through copious newspapers since the turn of the century on the other, in an attempt to acquire a "complete" list of performers and librettos of *kunqu* since its initiation. The rise and fall of performing groups is also recounted and analyzed. This book is important not only as a secondary source but also in that it brings to life a dying tradition. My criticism of the book is that it lacks a bibliography and index, which makes it hard to use for reference. In addition, how the music of *juqu* differs from *qingqu* in actual performance is not discussed.

Wei-Hua Zhang  
University of California at Berkeley

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Don't forget to send in the survey form on graduate students in Chinese music.
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**M.A. and M.M. Theses on Chinese Music  
From U.S. Universities Since 1980**

Compiled by Helen Rees  
University of Pittsburgh

This list of theses has been compiled from the responses to the questionnaire sent out to ACMR members in spring/summer 1990. We would like to thank everybody who helped in this, and to request notice of omissions.

M.A. THESES

- Chan, Sau-Yan. *The Arrangements of Tunes in Nanxi (Southern Drama) of the Song Dynasty (960-1279 A.D.)*. Music Dept., Univ. of Pittsburgh, 1984. Advisor: Bell Yung.
- Chang, Peter. *Western Influence on Contemporary Chinese Music*. Music Dept, California State University at Fresno, 1988. Advisor: Kathryn Bumpass.
- Chou, Oliver Kwong-Chung. *Defend the Orthodoxy: The Untitled Music Campaign in the People's Republic of China, 1973-4*. History Dept., University of Hawaii, 1986. Advisor: Daniel W.Y. Kwok.
- Kwok, Theodore Jen. *Zheng: A Chinese Zither and its Music*. Music Dept., University of Hawaii, 1987. Advisor: Barbara B. Smith.
- Liu, Terence M. *Music of Modern Revolutionary Chinese Opera: A Study of Political Influences and Artistic Incorporation*. Music Dept., University of Hawaii, 1982. Advisor: Barbara B. Smith.
- Mi, Puyang. *The Sound of Flowers: An Ethnomusicological Study of Hua'er, Folksong of Northwest China*. Music Dept., University of Maryland, Baltimore County, 1989. Advisor: Josef M. Pacholczyk.
- Pan, Huizhu. *Innovation within Tradition: The Tanci (Chinese Suzhou Narrative Music) Style of Xu Lixian*. Music Dept., University of Maryland, Baltimore County, 1988. Advisor: David Mingyue Liang.
- Wang, Ying-Fen. *Structural Analysis of Nanguan Vocal Music: A Case Study of Identity and Variance*. Music Dept., University of Maryland, Baltimore County, 1986. Advisor: David Mingyue Liang.
- Witzleben, John Lawrence. *Cantonese Instrumental Ensemble Music in Hong Kong: An Overview with Special Reference to the Gou Wuh (Gao Hu)*. Music Dept., University of Hawaii, 1983. Advisor: Barbara B. Smith.

M.M. THESES

- Chan, Wing-Chi. *A Study of Chou Wen-chung*. Music Dept., Northern Illinois University, 1981. Advisor: Donald Funes.
- Lin, Wen-Ching. *The Harmonic Treatment of Chinese Music in the Twentieth Century*. Music Department, Northern Illinois University, 1981. Advisor: Charles Tim Blickhan.

## Updated Bibliography on Chinese Music Since 1985

Compiled by Su de San Zheng  
Wesleyan University

(With additional entries and reformatting work by Nancy Guy, Christopher Tak-Wan Pak, Helen Rees, and Bell Yung)

I wish to express my gratitude to Hans H. Frankel, Han Kuo-Huang, Robert C. Provine, Isabel Wong and Bell Yung, who have generously taken time to supply me with lists of their own publications and some additional information. I am particularly grateful to Professor Han Kuo-Huang who kindly contributed a lengthy list of publications covering both Taiwan and mainland China.

[Editor's note. *Bibliography on Chinese Music Since 1985*, first published in *ACMR Newsletter* Vol. 3, No. 2 (Summer 1990), is reprinted here in its entirety with a substantial number of new entries added, typos (which were no fault of the compiler) corrected, and the format reorganized. The scope of the *Bibliography* is delimited to Western languages and to publications after 1985. However, because review articles are now entered under the items being reviewed, a few entries published before 1985 (reviewed after 1985) and written in Chinese (reviewed in English) are also included. As a work-in-progress, the list has included some entries which may not be of central significance to Chinese music research, such as music of China's neighboring people (Hmong of Laos) and performing arts with relatively little musical interest (spoken drama). It is also not always easy to distinguish journalistic or reflective writings from scholarly publications; the working principle is to include them when in doubt. Some monographs with only part of the material on Chinese music are also included. Ph. D. dissertations and M.A./M.M. theses are not listed: they are covered in separate lists in the *Newsletter*.

While attempting to be exhaustive, the *Bibliography* doubtlessly has many omissions as well as errors; the *Newsletter* intends to continue updating the list in future issue. ACMR members are urged to help this project by sending in corrections, entries overlooked, and bibliographical information on new publications (or a copy of the publication) to the editor.]

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## People and Places

**Frederick Lau** has successfully defended his doctoral dissertation and will graduate in May from the University of Illinois. He has accepted a tenure-track teaching position at California Polytechnic State University at San Luis Obispo, where he will teach Western music history, ethnomusicology and world music, flute performance, and organize a contemporary music ensemble.

**Zhang Ziqian** 張子謙, one of the greatest *guqin* performers of our time, died in Shanghai on January 5, 1991 at the age of ninety-two. Born in Yangzhou, he began *guqin* study at age 14 with Sun Shaotao of the *Guangling pai*. He moved to Shanghai in 1924, and, with Peng Zhiqing and Zha Fuxi, founded the influential Jinyu Qinshe [Jinyu qin society]. In 1959, he began teaching *guqin* at the high school division of the Shanghai Conservatory, and later at the Conservatory. He is the co-author (with Zha Fuxi and Shen Caonong) of the classic textbook on *guqin* playing, *Guqin Chuji* [Beginning lessons on guqin]. As the authoritative carrier of the *Guangling pai* and as one of the most active performers and teachers (until the day he died), he had great influence over many *guqin* players of our day.

With support from the **CHIME Foundation**, a lecture series on Chinese music will be given in Leiden, Holland, between February and June, 1991, jointly organized by the Universities of Amsterdam and Leiden. Supervised jointly by Ms. Antoinet Schimmelpenninck (Centre for Non-Western Studies, Sinological Institute, University of Leiden), and Dr. Rembrandt Wolpert (Musicology Department, University of Amsterdam), the course will feature lecturers from Canada, the United States, China, and various European countries. For information, contact Ms. A. Schimmelpenninck, Vliet 35, 2311 RD Leiden, Holland, Telephone (071) 133123.

## Letter to the Editor

Dear Bell:

Several years ago I wrote an article introducing music periodicals on Mainland China (enclosed) [ed. note: Han Kuo-huang, "Zhongguo dalu di yinyue qikan" 中國大陸的音樂期刊 [Music periodicals from Mainland China], *Yuedian* 樂典 19 (1987.9), pp.35-40]. I thought it might be of interest to you after reading yours (Bell Yung, "Music Journals from PRC" *ACMR Newsletter* 3/2, Summer 1990, pp.9-12).

By the way, Yunnan's *Minzu yinyue* 民族音樂 [#13 in Yung list] ceased publication in 1987. It is now called *Minzu yishu yanjiu* 民族藝術研究.

Han Kuo-huang  
Northern Illinois University  
July 27, 1990