



# ASSOCIATION FOR CHINESE MUSIC RESEARCH NEWSLETTER

VOLUME 2, NUMBER 1 — SUMMER 1988

Edited by Fred Lieberman

## REPORT OF THE SPRING 1988 MEETING

by Bell Yung  
University of Pittsburgh

The Spring 1988 gathering of the Association for Chinese Music Research was held in the Community Room of the Chinese for Affirmative Action Building at 17 Brenham Place in San Francisco's Chinatown, on Sunday, March 27, from 10 A.M. to 4 P.M. The special guest at the gathering was Mr. Longwen Ma, a fellow of the Hebei Institute of Arts, a member of the Permanent Committee of the Chinese Institute of Traditional Opera, the Council of the China Dramatists' Association, and the Council of Chinese Music in Traditional Operas. Mr. Ma is well known as a scholar of traditional opera, and is the author of *Hebei Bangzi Yinyue Gaijie* [Musical analysis of Bangzi opera of Hebei province] (Shijiazhuang: Huashan Wenyi Chubanshe, 1985). He is currently editor-in-chief of the Hebei volume of the Encyclopedia of Traditional Chinese Opera.

The participants at the gathering included Peter Chang, Weihua Chang, Daniel Ferguson, Francesca Ferguson, Han Kuo-Huang, Alan Kagan, Longwen Ma, Mrs. Ma, Lindy Li Mark, Rulan Chao Pian, Valerie Samson, Larry Witzleben, Xueyan Yao, and Bell Yung. Meeting arrangements were made by Valerie Samson, and the Association owes her a vote of thanks. The morning was devoted to three reports: "Introduction to the Music of Hebei Bangzi Opera," by Longwen Ma, "Melismatic Extensions, Interludes, or Prefixes: the Problem of Phrase Demarcation in *Zan* in Buddhist Temple Music," by Alan Kagan, and "Recent Ethnomusicological Activities in Taiwan," by Han Kuo-Huang. After a Dim Sum lunch in a nearby restaurant, the meeting continued in the afternoon with a report by Larry Witzleben on the results of the "Chinese Music Translation Survey," which he conducted by mail prior to the meeting.

馬文龍

河北梆子音樂概解

石家莊華山文藝出版社

NEWS OF THE FIELD

by Bell Yung  
University of Pittsburgh

The First *Quyí* Arts Festival of Shanghai (Shanghai Shoujie Quyí Yishujie) will be held from June 2 to 10, 1988. It is sponsored by the Chinese Quyí Association, Shanghai chapter (Zhongguo Quyíjia Xiehui Shanghai Fenhui), Shanghai Television (Shanghai Dianshitai), and the Shanghai Endowment of Cultural Development (Shanghai Wenhua Fazhan Jijinhui). There will be over 10 concerts of *quyí* with artists of the older and younger generations, as well as discussion sessions. Contact is: Organizing Committee, The First Quyí Arts Festival of Shanghai, 675 Julu Road, Shanghai, PRC.

The Centre of Asian Studies of the University of Hong Kong and the Hong Kong Ethnomusicology Society have jointly organized an "International Seminar on Music in Asia with Special Reference to China," from June 23 to 25, 1988, at the University of Hong Kong. The seminar themes are: the current scene of musicological study in Asia, with special reference to China; the interactions between Chinese musical culture and that of her neighboring countries; traditional music as a source of inspiration for the development of contemporary music in Asia; the different interpretations in performing Chinese music in the course of its development; the development of Chinese music, traditional as well as contemporary, in China and Hong Kong. Contact: D. C. Liu, Estates Building, University of Hong Kong, 10 Sassoon Road, Hong Kong.

The fifth annual meeting of the China Society of Traditional Music (Zhongguo Chuantong Yinyue Xuehui) will be held from July 14 to 21, 1988, in Xian. The organizers have revised the fees for overseas participants from those originally announced. According to the new announcement, there will be no registration fee; meals and lodgings are US\$20 to \$40 per day. Contact: Jiang Yonghe, Local Arrangements Committee, The Fifth Annual Conference, Xian Conservatory of Music, Xian, Shaanxi, PRC.

The Third annual conference on China sponsored by the journal *The Chinese Culture Quarterly* (Jiuzhou Xuekan) will focus on music and theater, and will be held on December 10, 1988, at Harvard University, Cambridge, Massachusetts. Contact: Pei-kai Cheng, Kwan-fong Institute of East Asian Studies, Pace University, New York, N.Y. 10038.

The Chinese Music Archive of the Music Department of the Chinese University of Hong Kong and the Society for Ethnomusicological Research in Hong Kong (SERHK) will jointly organize an "International Colloquium on Chinese Music" from

上海首届曲艺艺术节  
中国曲艺家协会  
上海分会  
上海电视台  
上海文化发展基金会

中国传统音乐学会

九州学刊

December 28 to 30, 1988, in Hong Kong. The proposed theme is "Chinese music in its performance context." Contact: Pen-yeh Tsao, Director, Chinese Music Archive, Music Department, The Chinese University of Hong Kong, Shatin, Hong Kong.

The Society of Oriental Music (Dongfang Yinyuehui) of Shanghai will hold its second annual meeting from January 5 to 8, 1989, at the Shanghai Conservatory of Music. The theme is "The Question of 'Style' in Oriental Music." Contact: Jiang Mingdun, Shanghai Conservatory of Music, 20 Fenyang Road, Shanghai, PRC.

An Ancient Music Group (Guyuetuan) has been established in Shanghai recently, with the official title of Zhongguo Yinyuejia Xiehui Fenhui Guyuetuan. Its stated purposes are to study and perform music based upon old musical notation, and to serve as an archive for sound recordings of old music. An international conference is being planned for the near future. Director of the group and contact person is: Chen Yingshi, Shanghai Conservatory of Music, 20 Fenyang Road, Shanghai, PRC.

A new scholarly organization, The Society for the Study of the Pear Garden of China (Zhongguo Liyuanxue Yanjiuhui), was established in May, 1988, in Xian, Shaanxi. The stated purpose of the Society is to study all aspects of the Pear Garden, a kind of music school established by the Emperor Xuanzong (712-756) of the Tang Dynasty. The Society will publish *The Journal of the China Pear Garden* (Zhonghua Liyuan Xuebao). Contact: Li Youbai, Editorial Committee of the Shaanxi Province Local Gazette, Government Building 12th floor, Xian, Shaanxi, PRC.

东方音乐会

古乐团

中国音乐家协会

·上海分会古乐团

中国梨园学研究会

中华梨园学报

### FALL 1988 MEETING OF ACMR

The Fall 1988 Meeting of ACMR will take place concurrently with the Annual conference of the Society for Ethnomusicology, October 19-23, in Tempe, Arizona.

All members are encouraged to share reports on their current research, recent field trips, or conferences attended. Organization of panels around larger themes is also open for members' suggestions. If you wish to be included in the schedule, please send a title and short description of your presentation to Fred Lieberman (Music Board, Porter College, University of California, Santa Cruz CA 95064).

The conference will be held at the Sheraton Tempe Mission Palms Hotel. Reservations may be made directly by calling 1-800-574-8705. (To get the special convention rates, mention the Society for Ethnomusicology meeting.) For more information on local arrangements, transportation, student accommodations, etc., contact: J. Richard Haefer, School of Music, Arizona State University, Tempe, AZ 85287-0405.

INTRODUCTION TO THE MUSIC OF HEBEI BANGZI DRAMA

by Longwen Ma  
Hebei Province Dept. of Culture

(English summary by Lindy Li Mark)

Traditional Chinese drama can be divided into three large musical species: those based on the principle of *qupai*, or tune type, those based on the principle of *banqiang*, or rhythmic type, and those which combine the two. For example, Kunqu belongs to the *qupai* species and Peking opera belongs to the *banqiang* species (the speaker cited several other regional dramas of these species). Hebei Bangzi drama is typical of the *banqiang* species. Simply stated, *banqiang*-style arias are made up of variations of melodic phrases realized according to various rhythmic patterns in various tempi.

A melodic unit comprises two phrases, a *shangju* or opening phrase, and a *xiaju* or closing phrase. A melodic unit may be repeated many times until all the verses are done, or it can be strung together with different rhythmic types. Since time is limited, only the different rhythmic tempi will be named and illustrated with recorded examples for this presentation.

There are four tempo types: *manban* or slow, *zhongban* or medium, *kuaiban* or fast, and *sanban* or unmetered. Within each tempo type, there are various intermediate tempi as listed below:

Manban (slow): da manban, xiao manban  
Zhongban (medium): man erliuban, zhong erliuban,  
kuai erliuban, da fandiao, xiao fandiao  
Kuaiban (fast): zhengcheng liushuiban,  
sanchang liushuiban (unmetered)  
Sanban (unmetered): jianban, kuban

In addition to these primary rhythms, several subordinate rhythmic patterns are used as introductions to the main body of the aria, or as codas at the end.

The deployment of rhythmic types depends on the role type of the singer and the expression called for in the drama. A melodic unit will vary according to the rhythm to which it is set. For example, due to the extremely slow tempo of the *manban*, around 20 beats per minute, a *manban* aria is extremely melismatic and drawn out. Many asemantic syllables will be interposed within the text. An entire aria will consist of only two phrases, rarely three phrases. Of course, the same melodic phrases will be different when set to a faster rhythmic tempo.

(Note: Mr. Ma played taped examples of the various rhythmic tempi. There was no time for discussion of the tonal and modal nature of the melodies.)

曲牌

板腔

上句

下句

慢板

大慢板

小慢板

中板

慢二六板

中二六板

快二六板

大反调

小反调

快板

整唱流水板

散唱流水板

散板

尖板

哭板

## RECENT ETHNOMUSICOLOGICAL ACTIVITIES IN TAIWAN

by Han Kuo-Huang  
Northern Illinois University

This is a summary of a report presented at the Spring Meeting of the Association for Chinese Music Research on March 27, 1988.

### A. Organizations

#### I. Research and Education

##### 1. Institute of Ethnology, Academia Sinica

This is one of the highest research institutes in the country. There is no ethnomusicologist on the staff. However, the Institute organizes fieldwork teams and sometimes invites ethnomusicologists from outside to participate. The results of their work are published in their Bulletin.

##### 2. Graduate School of Arts, Chinese Culture University

The Graduate School was established in 1962. The Music Section of the School began to offer a Master's degree in the early 1970's. There are one or two graduates every year. Most of their theses are related to Chinese music. As of 1986, there were 16 Master's theses on Chinese music.

##### 3. Graduate School of Arts, National Normal University

The Graduate School was established in 1980, and a Master's degree in musicology was offered. There are three or four graduates each year, and most of their theses are related to Chinese music. As of 1987, there were 24 Master's theses.

#### II. Sponsoring

##### 1. Council for Cultural Planning and Development, Executive Yuan

Perhaps the most important organization as far as cultural activities are concerned, this government culture agency was established in 1981. With its strong financial condition, the Council has contributed tremendously in the preservation and promotion of traditional arts of all kinds. It has sponsored research projects, publications, conferences, lectures, and numerous concerts and outreach programs. The Director is Dr. Chen Chi-lu, an anthropologist.

##### 2. Chinese Music Association and Chinese Music Library

The Chinese Music Association was established in 1954. It is a kind of union for most people working in Chinese music. From time to time it sponsors concerts and acts as a liaison between various musical groups and the government. A recent significant event is the founding of the Chinese Music Library on December 25, 1986. The Library has a display room, publishes a monthly, *National Music*, and offers lessons on Chinese musical instruments.

3. Chinese Folk Arts Foundation

The Chinese Folk Arts Association is an important organization in ethnomusicology. Established in 1979, it has published 8 annuals, a series of 8 books, 20 LP albums, and has sponsored many concerts and outreach programs. Prof. Hsu Tsang-houei is the director.

4. Shi Ho-cheng Folklore Foundation

Founded in 1980, this private foundation is mainly devoted to local theater art forms. The major contribution of the Foundation is its support of the bimonthly journal, *Folklore*.

5. Society for Ethnomusicology

This is a small society begun in 1979. Most of the members are younger ethnomusicologists. It organizes local conferences and publishes a newsletter.

6. Hsi Tien She

Founded in 1984 by a group of university professors and intellectuals, this Club sponsors many hand-puppet performances and collects old puppets and libretti.

B. Conferences.

1. International Seminars of Chinese Ethnic Music

This Seminar is held approximately once every two years, and is sponsored by the Council for Cultural Planning and Development. A local agent is entrusted to handle the actual business. The first Seminar was organized by the Society for Ethnomusicology and the Chinese Culture University's Arts School in August 1983. It coincided with a week of Chinese music performances, lectures, and demonstrations. The second Seminar was organized by the Graduate School of Arts, National Normal University, and was held in April, 1986. The third seminar is scheduled for May, 1988 [see below for a report of this conference. --Editor]. All participants, local or foreign, are by invitation only. Papers from the first two seminars have been published.

2. Conference on Ethnomusicology

Organized by the Society for Ethnomusicology and other organizations, this is a smaller conference involving local and younger ethnomusicologists. The Fourth meeting was held in February, 1988, sponsored by the Chinese Folk Arts Foundation.

(Explanation omitted for the following)

C. Periodicals

1. Chinese Opera Monthly, 1977--
2. Chinese Folk Arts Annual, 1980--
3. Folklore (bimonthly), 1980--
4. National Music (monthly), 1987--
5. Musical China (quarterly), 1988--

D. The National Tradition Awards, 1985--

E. Arts Festivals

1. National Arts Exhibition, 1978--
2. Taipei City Arts Festival, 1979--
3. International Arts Festival, 1980--
4. ROC Arts Festival, 1986--
5. Taipei City Traditional Arts Festival, 1988--
6. National Theatre and Concert Hall Festival, 1987--
7. Kaohsiung City Arts Festival, 1979--

A list of recent ethnomusicological publications from Taiwan was included in the handout. It is classified into three categories. The first is a series of introductory books on subjects related to Taiwanese folk music and theatre. It is published by the Chinese Folk Arts Foundation mentioned above. The second category is devoted to Nan-Kuan music, which is highly respected in the scholarly world; this genre is thoroughly researched by Lu Chui-kuan, the most respected scholar of Nan-Kuan music, and one of the most hard-working and prominent young scholars in Taiwan. The third category consists of miscellaneous works.

Finally, a list of twenty LP recordings edited by the Chinese Folk Arts Foundation was included in the handout. They are all related to traditional music and theatre. Most of these studio-made recordings are of good quality. The annotations, however, are somewhat limited.

REPORT ON THE THIRD INTERNATIONAL CONFERENCE ON CHINESE ETHNOMUSICOLOGY

by Ying-fen Wang  
University of Pittsburgh

The Third International Conference on Chinese Ethnomusicology was held in Taipei from May 10 to 13, 1988, sponsored by the Council for Cultural Planning and Development, Executive Yuan, and organized by the Graduate Institute of Music, National Taiwan Normal University (NTNU), under the leadership of Prof. Hsu Tsang-Houei. As a graduate student doing fieldwork on *nanguan* in Taiwan, I was recruited by Prof. Hsu to be the interpreter for the conference and translator for the brochure and proceedings (in preparation).

The conference was held at NTNU. Seventeen delegates from six countries (Japan, Korea, France, Hong Kong, USA, and ROC) were invited to give papers on the theme "Folk Music and court music: the music of China and Asia," while twelve Chinese ethnomusicology scholars and graduate students were invited to be observers, including two graduate students from the University of Maryland Baltimore County (UMBC) and myself from the University of Pittsburgh. In addition to papers, delegates from each country gave a national report on the situation of ethnomusicological work in their country.

The conference was organized into nine sessions. In Session 1, Michitaka Takeuchi from the Tokyo National University of Arts discussed some of the unusual performance practices in *noh*, *nagauta*, *shamisen*, and the *gidayubushi* in the *bunraku* theatre. Mantle Hood from UMBC examined how the principles of "stratification" and "saturation density" and the edict on tempo given in the *kraton* manuscripts account for the "perfect sense of time" of professional Indonesian *gamelan* musicians.

竹内道敬

In Session 2, Tomoaki Fujii from the National Museum of Ethnology, Japan, presented the variety of culture of the voice in Asia, with focus on the polyphonic styles found in the Tibeto-Burman and Malayo-Polynesian cultures. Liu Ching-chih from Hong Kong University discussed the historical development of what he called "the new music," that is, European-influenced Chinese music, and how its "Chineseness" is achieved by incorporating elements from Chinese folk and traditional music.

藤井知昭

刘靖之

In Session 3, Cheng Shui-cheng from the University of Paris-Sorbonne discussed the context, the performance practice, and the state of research of the "alternating songs" still being performed today in parts of Southeast Asia such as Thailand, Vietnam, the Philippines, etc., and in southern China and aboriginal Taiwan, with special reference to alternating songs found in the Cuihu Park in Kunming City of Guangxi province. Chen Yu-kang from the National Academy of Arts in Taiwan examined the use of *pipa* in Chinese regional musical genres, and made comparisons of the different positions of *pipa* frets and how these differences affect the pitches and musical temperament.

鄭瑞貞

对歌

陳裕剛

In Session 4, Chang Sa-hun (former Professor at Seoul National University) gave *in absentia* a concise generalization of the characteristics of Korean music, and made comparisons to Chinese and Japanese musics. Chuang Pen-li from the Chinese Culture University examined the history, merits, and defects of three Chinese instruments: *hsün* (ocarina), *ch'ing* (sounding stone), and *chung* (bell). He explained various improvements that he has developed and applied to these instruments. The presentation was aided by a lively demonstration by Prof. Chuang performing on these instruments both in their original and improved versions.

張師勳

莊本立

In Session 5, Tomiko Kojima from the National Museum of History and Ethnology in Japan explained how the four types of rhythmic perception found in Japanese folk songs were closely related to the different life styles of people living in different areas. Barbara Fei from Hong Kong discussed the formation, classification, and singing method of Chinese folk songs, especially from her own experience as a professional singer.

小島美子

費明儀

In Session 6, Serge Gut from the University of Paris-Sorbonne examined resemblances between autochthonous Japanese music and the Ancient Greek melodic system in descending melodic movement and a structure based on conjunct and disjunct tetrachords; he suggested that the notion of "*mese*" (central note) and *metabole* in Greek music can aid in analysis of Japanese music.

In Session 7, Han Man-young from Seoul National University demonstrated that tetrachord-theory is not adequate for analysis of some of the folk songs from the Eastern part of Korea. David Mingyue Liang from UMBC gave a thought-provoking presentation on the *guqin* composition "Yulan" as a sound manifestation of the musical temperament system of the Chu culture, as represented by the bell-chime orchestra of the Marquis Yi as well as by evidence preserved in historical documents.

韓萬榮

梁銘越

Liang first mentioned the three origins of Chinese culture: Lu, Chin, and Chu. Then he discussed the musical temperament system of the bell-chime of Marquis Yi and its manifestation in "Yulan," as well as the historical documents. He went on to analyze the structure of the composition. Finally, he discussed the aesthetic significance of the term "jieshi diao."

魯, 晉, 楚  
碣石調

In Session 8, Loh I-to from the Asian Institute for Liturgy and Music, Manila, proposed a hypothesis that the development of the singing styles from alternate solos to multipart singing among the Puyuma people of Taiwan was a reflection of the dual-organization of their social structure. Hsueh Tsung-ming from NTNU presented a history of Taiwan's music and suggested a methodology for systematic study of this subject.

駱維道  
薛宗明

In Session 9, Hsu Tsang-houei from NTNU and Hsu Ying-chou gave a fascinating joint report on the songs of the Yami tribe of Orchard Island, with regard to emic classification of the songs, composition of the song texts, functions of the songs, and transcription, analysis, and comparative study of the repertory.

許常惠  
徐瀛洲

During the open discussion on the last day, delegates all expressed the need for joint efforts in promoting mutual understanding among the Asian countries, as proposed by Han Man-young, such as producing adequate teaching materials for foreign students at the university level, as well as exchange programs for professors and students.

### PROF. GAO HOUYONG NOW A RESIDENT OF THE UNITED STATES

by Alan Thrasher  
University of British Columbia

As Professor of Music at the Nanjing Academy of the Arts, organizing member of the first Conference on Chinese National Musicology (Nanjing, 1980), and author of numerous articles and books (most notably, *Minzu Qiyue Gailun*, 1981), Prof. Gao has a well-deserved reputation for scholarship in Chinese music theory both in China and abroad. In January, 1988, he and his wife, Fang Renhui (herself an accomplished pianist), immigrated to the United States. They were both participants in the recent International Seminar on Chinese Music at Kingston Polytechnic, England, Prof. Gao presenting a paper and video-tape on the subject of Jiangnan *sizhu*.

Gao Houyong is presently available for lectures, seminars, and teaching. His strengths are in the instrumental traditions of the Jiangnan area (*sizhu*, *chuida*, *luogu*, etc.), theory of the folk genres, and performance of bowed string instruments. Translation would be necessary. Prof. Gao can be contacted at his residence: 121 Wickham Ave., Middletown, NY 10940; tel. (914) 342-1562.

## CHINESE MUSIC TRANSLATION SURVEY

by Larry Witzleben  
University of Michigan

A survey on translation of Chinese musical terms, along with a letter of explanation, was sent out on February 26, 1988, to all those on the ACMR mailing list. Preliminary responses were compiled and circulated at the San Francisco meeting. The summary which follows is based on responses received (as of May 26) from Kenneth DeWoskin, Isabelle Duchesne, Han Kuo-huang, Terence Liu, Lindy Li Mark, Rulan Chao Pian, Robert Provine, Hsiuhui Tsai-Balaz, Elizabeth Wichmann, Li Wei and Ann Yao, Siu Wah Yu, and Bell Yung. Isabelle Duchesne and Junda Wu both responded with extensive discussions of many of the terms in the survey (Wu's discussion was in Chinese), and correspondence regarding the survey was also received from Fritz Kuttner, Barbara Smith, and Kyle Heide. In the compilation, parentheses indicate clarifications, contexts, or comments. Exact duplications are listed only once. Some respondents indicated that they preferred to romanize some or all of the terms. A few longer explanations have been paraphrased.

Based on the responses to the survey and on the discussions at the San Francisco (and earlier) meetings, I have concluded that in addition to the issue of translation (what we *call* things), we need to address the question of what these terms actually "mean" to ourselves, to our teachers and informants, and to scholars in China. The results which follow illustrate that the implications and our understandings of some of these terms and concepts vary considerably according to context, region, genre, and historical period. At the very least, surveys such as this may facilitate communication among us and help us to better understand each other's writings on Chinese music. Many thanks to all who responded to the survey or participated in the discussions.

(See pages 11 and 12 for the survey results.)

### ... FROM THE EDITOR'S DESK

Some of the typographical eccentricities of this issue of the ACMR Newsletter are due to my attempts at desk-top publishing with a Macintosh computer. I wanted to be able to mix Chinese characters freely with the English text, but was unable to find a satisfactory Chinese word processor to do the job. I tried both Fei Ma and Brushwriter; the "printed"-looking characters came from Brushwriter—but slowly and painfully. The additional calligraphy was provided by Zhang Xiaohui, a Chinese flutist and composer now residing in Japan, who paid a serendipitous visit with his Bay-area hostess, *cheng*-virtuoso Zhang Yan. I would welcome suggestions from readers who may have experience with other methods of dealing with Chinese characters in the Macintosh environment.

Summaries of reports given at the Spring ACMR meeting are included here, with the exception of the paper by Alan Kagan, which will be included in the next issue. Please feel free to submit any materials for publication here, including short research reports, field trip reports, conference reports, and news of institutional programs and individuals. Let us know about upcoming concert tours, new publications, thesis completions—anything of interest to the scholarly community in Chinese music studies.

## Chinese Music Translation Survey

(compiled by J. Lawrence Witzleben)

1. 曲 song, piece, general term for music, tune, Song and Yuan verse genre, piece of music, suffix meaning music, music, popular poetry sung to a tune, fixed melody, (depends on context), (impossible without context)
2. 曲牌 tune, tune-type, aria type (for music), prosodic pattern (for texts), name of the tunes (refers to different types of *qu*), pre-existing tune with recognized title, tune title, type of melody specific to a genre (especially drama), descriptive music tune, song book
3. 樂曲 musical composition, piece of music, instrumental piece, music, piece, song, instrumental music, music and song
4. 小曲 tune of popular nature, fixed tune (Cantonese opera), folk tune, ditty, short piece, miscellaneous tune, folk music with rhyming text, (same as #5)
5. 小調 popular song (in traditional society), folk tune, folk song, folk song genre, minor key, lyric song, folk melodies (in *xiqu*), (same as #4)
6. 小工調 the key of..., *xiaogong* mode, first mode on *kun* flute, mode with D as dominant note, D major, key of D
7. 文曲 civil music (gentle or refined style), civil pieces (serene), soft pieces, scholarly music, civil song, literary song, (romanize and explain)
8. 武曲 military music, martial piece, loud pieces, martial song, military piece
9. 工尺譜 *kung ch'e* (*gong che*, *gong chi*, *k'ung ch'ih*) notation, *kongch'ok* notation (Korea), pitched notation, (romanize and explain)
10. 簡譜 tonic sol-fa system, numbers notation, cipher notation, simplified notation, numeric notation, simplified (number) notation, cipheric notation
11. 減字譜 *ch'in* tablature, notation in abbreviated characters, simplified character notation, music notated using #10, abbreviated notation, abbreviated word tablature, (romanize and explain)
12. 滑音 sliding note, glissando (for long notes), glide (for short notes), glided or slid notes, portamento, glissando, glide
13. 搖指 trembling (*zheng* technique), tremolo (by continuous and quick strokes of one finger or plectrum), vibrato, (depends on instrument)
14. 輪指 roll (*p'i-pa*), rolling (*pipa* technique), tremolo (plucking with 5 fingers in quick succession), tremolo (*pipa* or *qin*), repeat strumming (utilizing fingers in continuous row)
15. 絲竹 string and wind ensemble, string ensemble, ensemble (including strings), silk and bamboo (string and windwood instrumental genre), silk and bamboo ensemble or instruments, pipe and string, silk and bamboo, string and wind instruments
16. 吹打 wind and percussion ensemble, processional music, wind and percussion music, blowing and hitting, type of wind and percussion music used in Sunan folk music, fife and drum, blown and beaten instruments or passages, martial music

Chinese Music Translation Survey (continued)

17. 十番鑼鼓 special kind of percussion ensemble, instrumental ensemble featuring alternate performance of percussion and *sizhu*, Jiangnan region instrumental ensemble, multi-section gongs and drums music
18. 潮州絃詩 a type of Chaozhou string ensemble, (romanize and explain)
19. 國樂 Chinese music (to a Chinese), Chinese orchestral music (ROC), national music, Chinese traditional music, traditional instrumental music, Han Chinese music, (mainstream) Chinese music, (Korean or Chinese) traditional music
20. 國樂團 Chinese music ensemble, Chinese orchestra (ROC), national music orchestra, Chinese music orchestra, association of traditional music, national music ensemble (ROC), Chinese orchestra, Chinese ensemble
21. 國樂會 Chinese music concert, society or concert of Chinese music, national music society, society of traditional music, Chinese music society or club, Chinese music association (off-campus), orchestra for national music, club for national music
22. 國樂社 Chinese music club, Chinese music association, traditional music club, national music society or club, Chinese music association (on-campus), society for national music, (same as #21)
23. 民族音樂 any ethnic music, Chinese orchestral music (PRC), national music, Chinese traditional music, Chinese music, folk music (national/ethnic), Chinese/Japanese/etc. music (depends on context), minority music, native (Korean, Chinese) music
24. 民族樂團 ensemble of ethnic music, Chinese orchestral music (PRC), national orchestra (PRC), Chinese music ensemble, (modern) folk music (national/ethnic) ensemble, minority ensemble, national music ensemble, ethnic music orchestra, ethnic ensemble
25. 民間音樂 music among the people, folk music, traditional folk music, folk music (class distinctive), (mainstream) popular music, folk music (of "the people" and with traditional or regional flavour)
26. 傳譜 some one's interpretation of a score, handed down music, notation transmitted or taught by..., according to the performance of...
27. 訂譜 editing of a score, realization, manuscript with someone's emendations or corrections, notation proofread and edited, transcribed by, notated by, edited, finalize the music
28. 整理 edit, annotate, compile (or all 3), editing, collation and sifting, curtailing, edit (correct), editor, edited, codification (but varies by context), to rearrange, arranged
29. 改編 rearrangement, revise, arrangement, adapted, arranged, rearrange, edit (alter), editor, changed and/or adapted

**MEMBERSHIP ENROLLMENT FORM**

I would like to enroll as a member of the Association for Chinese Music Research and expect to receive two Newsletters a year and announcements for meetings.

Name \_\_\_\_\_ Institutional Affiliation \_\_\_\_\_

Student       Faculty       Other

Mailing Address \_\_\_\_\_

I enclose \$5.00 membership dues (check payable to the University of California).

I request to waive my membership dues.

The following colleagues and friends would be interested in ACMR:

\_\_\_\_\_  
\_\_\_\_\_

.....

**REGISTRATION FOR FALL 1988 MEETING IN TEMPE**

I plan to attend the Fall 1988 meeting of ACMR to be held in conjunction with the annual SEM meeting in Tempe, Arizona, October 19-23, 1988.

My preference(s) for the ACMR meeting date and time is:

- Concurrent with the SEM banquet
- Concurrent with one of the SEM evening concerts
- Concurrent with the SEM business meeting
- Concurrent with one of the regular SEM sessions
- Immediately before the first SEM session
- Immediately after the last SEM session

I would like to make a short presentation on the following subject:

\_\_\_\_\_

I would like to participate in the translation session by reporting on the following subject:

\_\_\_\_\_

**Please respond before September 15, 1988**

Please return the above forms either together or separately to Fred Lieberman, Music Board, Porter College, University of California, Santa Cruz, CA 95064.