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

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Editor: Bell Yung  
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## From the Editor

The featured article in this issue presents Joseph S. C. Lam's provocative critique of Chinese music historiography during and immediately after the age of Yang Yinliu, generally recognized as the founder of modern Chinese music scholarship, pertaining to Yang's professed view on the music-historical studies by the "literati" of the past. It includes a survey of major historical sources and the author's carefully thought-out view of how best to handle them. Lau Chor-wah's review essay on the July conference of guqin music in Chengdu offers detailed information and valuable insights into the most recent development of performance and scholarship of guqin music in China. Victor Fung's compilation of Chinese music journals in major U.S. libraries continues ACMR's mission to disseminate useful information. Members are urged to help expand this list by providing information from major collections omitted in this compilation because of lack of a correspondent at or near the collection.

We welcome Professor Sue Tuohy of Indiana University, Bloomington, as a Contributing Editor in charge of Bibliography of Chinese Music, which will return to these pages beginning from the next issue.

ACMR Members are encouraged to send manuscripts of research articles, fieldwork reports, reports on meetings, bibliographies, book reviews, translations, as well as news items. Please see information for authors at the end of this issue.

The following contributed to the news and information in this issue: Han Mei, Lau Chor-wah, and Larry Witzleben. Nancy Guy and Lee Tong Soon proof-read.

Chinese Music Historiography:  
From Yang Yinliu's *A Draft History of Ancient Chinese Music*  
to Confucian Classics

Joseph S. C. Lam

中國音樂史學：從楊蔭瀏的〈中國古代音樂史稿〉談到古代的經典文獻

本文分四節。第一節評述楊蔭瀏先生所建立的中國音樂史學及其被推崇為經典方法的政治教育因素。第二節指出楊公史學的特徵：它一方面有選擇地結合中西方的研究方法，而另一方面把傳統文人的音樂貢獻推到較次要的地位。第三節比較楊公與傳統文人的音樂史學方法，點出二者不相應之處有導致當代學人偏視文人資料的作用。第四節介紹一些有代表性的音樂文獻，討論重新研讀其資料的可能性。

Introduction

In the summer of 1980, I had the honor of a brief interview with the late Yang Yinliu (hereafter, Yang), considered by many as the founder of twentieth century Chinese musicology. He was old, lying in bed in a barely furnished room, and was respectfully attended by a handful of relatives and students. I only managed to greet the great scholar with a word or two; without understanding why, I was awestruck. In 1995, I am beginning to understand why Yang was so awesome. He personified twentieth century Chinese music scholarship: he established perspectives and methods to study Chinese music, and wrote an authoritative narrative on its history; he was the paternal figure of a scholarly community, and his studies are classics that have shaped and continue to shape China's musical past, present, and future.

Now, I find Yang less awesome, but much more worthy of respect. I have learned that there were earlier but equally awesome personifications of Chinese music scholarship. Yang however commanded special respect for publicly and accurately declaring the limitations of his own achievements. He labeled his *Zhongguo gudai yinyue shigao* of 1981 [A Draft History of Ancient Chinese Music, hereafter *Draft*], his lifework and swan song, a "draft" (*gao*).<sup>1</sup>

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<sup>1</sup> Yang took 18 years to complete the *Draft*: he accepted a governmental assignment to write a history of Chinese music in 1959, and completed the *Draft* in 1977 (1981:1065-70). Nevertheless, it should be noted that the *Draft* became an authoritative text before the formal publication date of 1981. In 1964, an incomplete version of the *Draft* was published, covering Chinese music history from antiquity to only the Song dynasty. This 1964 version

In the epilogue of the *Draft*, an essay that has been discussed as Yang's public testament (Lü 1984:7), he described the scholarship he represented as "naive" (*youzhi*), and called for efforts to further advance the study of Chinese music and history (1981:1068-70).

We, who study Chinese music and history in the 1960s-90s, are so deeply influenced by Yang's scholarship that we have canonized him and his works.<sup>2</sup> We believe in his narrative of China's musical past, quote his words to support our own analyses of musical phenomena of the past, and abide by his theoretical premises. We depend on Yang's works the ways the literati (*shi*, *shidafu*, *wenren*) of imperial China relied on Confucian classics in the last millennium;<sup>3</sup> only infrequently and softly do we voice our doubts and new ideas. Since the *Draft* appeared in 1981, we have found numerous new details about China's musical past, but we have yet to fundamentally challenge and expand the perspectives and methods of Yang's music historiography. Just like the literati of imperial China who canonized their ancestors and teachers, we canonized Yang, perpetuating his musical and intellectual legacy.

Such a canonization may however impede our ability to address basic problems in Yang's music historiography, and to respond to his call to advance the study of Chinese music and history beyond its "naive" stage. In this paper, I assert that we can, and have to, respond to Yang's call, and that we cannot allow our canonization of Yang to hinder the advancement of Chinese music scholarship. I shall discuss my assertion in four stages. First, I shall comment on the forces that led to our canonization of Yang and his scholarship. Second, I shall point out that Yang selectively synthesized traditional Chinese and Western approaches to music, and that such a synthesis led him to marginalize the literati, especially those closely associated with the imperial courts, and to gloss over many data that resisted his theories and analyses; I shall analyze the characteristics of Yang's music historiography through his *Draft*. Third, I shall contrast Yang's music historiography with that of the literati, and discuss the ways their incompatibility reinforces our marginalization of the literati and selective reading of their scholarly products. Fourth, I shall argue

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was not printed in large quantities, but it was still widely known among Chinese music scholars inside and outside Mainland China.

<sup>2</sup>As Confucianism and Chinese respect to Confucius demonstrate, canonization of ancestors/teachers and their writings is deeply rooted in Chinese culture. For a musicological discussion of the canon concept and process in the contemporary West, see Bergeron and Bohlman (1992).

<sup>3</sup>In this essay, I use the term literati to refer to Chinese scholar (*shi*)-officials (*dafu*) who constituted a distinctive and privileged class of professional and intellectual people throughout Chinese history. For a detailed discussion on the changing nature and roles of the literati throughout Chinese history, see Yu (1987). The literati discussed in this essay are essentially literati of the Song and subsequent dynasties, who were more neo-Confucians than Confucians. I also use the term literati to highlight their literary and artistic (musical) talents.

for the need to reread, critically and openly, primary sources of Chinese music history, most of which were written by the literati. To illustrate the need, I shall describe a number of representative documents of Chinese music history, and suggest possibilities for rereading.

#### Yang and his canonization

Yang revolutionized Chinese understanding of China's musical past. His comprehensive training in Chinese and Western musics (Hua 1992) and acute sensitivity to the needs of contemporary China allowed him to become the first scholar to shatter the literati's historiographic fixation on state sacrificial music and related genres of proper music (*yayue*). With the *Draft*, Yang formulated the first comprehensive narrative to explain China's musical past in musical, social, historical, and cultural terms. For the first time, there was a narrative that fully addressed music practiced outside imperial courts and the literati's mansions. For the first time, there was a narrative that was not formulated according to Confucian ideology: Yang applied Marxist theories to interpret China's musical past and its social dynamics, offering a narrative that served the needs of a new communist China.

Yang's narrative draws on a wealth of historical and musical data: he was not only a scholar of textual and notated sources of Chinese music, but also a fieldworker and practicing musician. As the lengthy bibliography and numerous footnotes in the *Draft* show, Yang consulted most of the known and extant primary sources. Similarly, sophisticated musical analyses in the *Draft* demonstrate Yang's musicality. Yang's narrative is instructional. It is illustrated with numerous notated examples, changing the traditional practice of discussing music in non-musical (cosmological, social, humanistic and so forth) terms, and satisfying current and practical desires to understand music as aural and performable expressions. Yang's narrative is official. It is supported and promoted by the central authorities and by generations of students of Chinese music and history. Yang taught in the leading institutes of music learning in Mainland China. His writings have been published and distributed nationally and internationally. They are now indispensable in public and private libraries, being consulted as classic references on China's musical past.

Since 1981, newly found data about China's past, musical and otherwise, have revealed many lacunae in Yang's narrative, a fact demonstrable by the knowledge recently gained through the Zenghou Yi *bianzhong* [Marquis Yi's bell-chimes], the transcriptions and debates about the Dunhuang *pipapu* [Dunhuang Manuscript of Pipa Notation], and the reexamination of musical modes in the Tang and Song times. Nevertheless, most of the new information can easily be fitted into the canonized structure of Yang's music historiography.<sup>4</sup> This fact not only underscores the

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<sup>4</sup> See for example the collections of articles compiled by the Zhongguo yishu yanjiuyuan yinyue yanjiusuo (1985 and 1994).

comprehensiveness and sophistication of Yang's scholarship, but also propels the canonization of his historical analyses and interpretations, muffling the voices for adjustment and expansion.

We continue to rely on Yang's music historiography because it serves us well, perhaps too well. We live in a Westernized China in which traditional Chinese music is less esteemed than Western art music, and in which music scholarship and education have been modernized along Western models. As we give up traditional values and practices—learning music through rote memory and oral transmission, discussing music in terms of the five elements (*wuxing*), and so forth, we subscribe to Western ones—examining music through its notated representations, formal structures, genre affiliation, and other issues which were, historically speaking, all secondary in the musical China of the past.<sup>5</sup> We consume a diversity of Chinese and Western music: folksongs (*min'ge*), songs and dance (*gewu*), narrative singing (*quyi*), operas (*xiqu*), instrumental music (*qiyue*), symphonies, jazz and other art and popular music from the West and Westernized Chinese communities. In a nutshell, we do not live, musically, intellectually, and socially, like the literati of imperial China. We hardly read Confucian classics, attend performances of ritual music, or discuss it as means of governance and self-cultivation.

Since the late 1970s, we have learned about the so-called ethnomusicology (*minzu yiyuexue*), its focus on the "folk," fieldwork collection of data, transcription of recorded music, and emphasis on musical practices of the present (Zhang 1985, Wong 1991, Shen Qia and Dong Weisong 1988). This interest in ethnomusicology confirms the validity of Yang's emphasis on studying Chinese music and history through practical and twentieth century experiences. Superficially, ethnomusicology is very similar to what Yang did, a fact that further legitimizes and canonizes his scholarship.

We also learn about the musicology of Western art music, but choose to forget most of its lessons—constructing music histories according to stylistic changes, bibliographic evaluation of primary sources and so forth (Cai 1990, Gao Shijie 1991). The subject matter of Western art music is foreign; thus we find its critical study of sources and detailed analysis of cultural and musical data too positivist, Western, and irrelevant. It is revealing to contrast the reception of Rulan Chao Pian's *Song Dynasty Musical Sources and Their Interpretation* (1967) and the *Song Jiang Baishi chuanguo gequ yanjiu* [Studies of the Songs Composed by Jiang Baishi of the Song Dynasty] (1957) of Yang and Yin Falu. Both are seminal works for understanding the repertory and notated sources of

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<sup>5</sup> Evidence of such an attitude is ubiquitous. In an essay commemorating thirty years of Chinese music scholarship, Li Yuanqing, a music scholar and official, said: "A historical narrative of music should have musical examples, illustrations, recordings. . ." (1980:6). Lamenting the fact that an abundance of song texts is preserved without their sung melodies, Ji Liankang, a scholar who translated many classical texts about music into modern Chinese, said: "To discuss music history, one really (*haishi*) should examine musical works (i.e., the musical notes) first. . ." (1981:2).

the poet-composer of the twelfth-thirteenth centuries. Yang gives Jiang's notated music an interpretive reading, and renders it performable in the present. Pian offers a positivist and analytical reading, elucidating what can and cannot be learned from ancient notation. Yang-Yin's study is now a classic on Jiang's music; Pian's monograph is just a study that won the Otto Kinkledey Award, a prestigious honor in musicology in America. Pian is much respected among scholars of Chinese music, and her work is not unknown among Chinese scholars: since the late 70s, Pian has been a frequent visitor to Mainland China. Nevertheless, Pian's music historiography of reading primary sources critically and objectively has not been emulated. To be sure, Pian herself adopted the ethnomusicological approach soon after the publication of her monograph, shifting the focus of her scholarship to the collection, transcription, and analysis of Peking Opera, Peking Drum Song, and other genres of traditional Chinese music (Yu 1994).

We have also ignored Japanese scholarship, a long and established tradition of studying Chinese culture and music. For example, we have hardly paid attention to Kishibe Shigeo's *Todai ongaku no reishiteki kenkyu* [Historical Studies of Tang Dynasty Music] which offers not only a detailed description of music and music institutions in a golden age of Chinese history and culture, but also a sophisticated methodology in using primary sources and constructing historical narratives (1960-61). For the time being, Gao Xing's article (1989) is the only published examination of Kishibe's scholarship.<sup>6</sup>

Since July 28, 1977, the date Yang completed the epilogue for his *Draft*, China has changed much. In addition to numerous specialized music studies, several general histories of Chinese music have appeared.<sup>7</sup> Yet, there is nothing that can fundamentally challenge Yang's official understanding of China's musical past. The intellectual, political and social forces that canonized Yang remain essentially intact. Any perusal of the leading journals of Chinese music, such as *Huangzhong* [Yellow Bell], *Yinyue yanjiu* [Music Study], *Yinyue yishu* [Art of Music], *Zhongguo yinyuexue* [Musicology in China], and *Zhongyang yinyue xueyuan xuebao* [Journal of the Central Conservatory of Music] would reveal a wealth of new data and sophistication in analyses of particular historical issues. Nevertheless, many arguments in these historical analyses still depend on a theoretical foundation that is essentially Yang's, a fact that I shall illustrate in the following paragraphs.

Voices of concern and challenges, no matter how muffled, are not unheard. Huang Xiangpeng has provided penetrating insights into the structure

<sup>6</sup> Liang Zaiping and Huang Zhijiong of Taiwan have translated Kishibe's monograph into Chinese (1973). However, this translation does not seem to have stimulated Chinese interest in Kishibe's music historiography.

<sup>7</sup> See the ongoing series of bibliographic updates in the journal *Zhongguo yinyue* [Chinese Music], and other standard bibliographies of Chinese studies. See the general histories by Liu (1989), Qi (1989), Tian (1984), which summarize and popularize Yang's narrative of Chinese music history.

of the musical world of imperial China, and proposed new routes to rediscover historical Chinese music in contemporary China (Huang 1990, 1994a, 1994b). Ji Lian Kang and others edited, translated, and discussed many historical documents, providing stepping stones to China's musical past. Xia Ye, for example, produced a narrative that shows efforts to accommodate the literati and their music (1989). What Huang, Ji, Xia, and other senior scholars of Chinese music have provided are, however, more variants than direct challenges to Yang's music historiography. Furthermore, scholarly implementations of their ideas have yet to appear in the publications of younger scholars. Respected as Huang, Ji and Xia are, they do not enjoy the canonized prestige of being the founding father of twentieth century Chinese music scholarship, as Yang did.

In the last decade, a number of younger scholars have expressed their concerns and challenges more vocally.<sup>8</sup> In 1989, there was a symposium on music historiography which revealed new research directions and concerns, such as interpretation of primary data, definition of music historiography, concepts of music history (Feng Wenci et al. 1989). However, the non-issues in Yang's music historiography, such as the musical contributions of the literati, their roles in Chinese music culture, their representation of music in Chinese and Confucian courts, and the "undesirable" elements in their scholarly products, are still being glossed over. The literati are still being marginalized, and Yang's music historiography still frames our vision of China's musical past.

Among many vivid examples of this marginalization and reliance on Yang's model, two can be noted here. In his seminal article on the preservation and transmission of traditional Chinese music, Huang Xiangpeng criticized the literati's antiquarian interest in music; he said: "history has taught us that we absolutely should not repeat the historical literati's mistakes" (*lishi gaosu women, jinren jue buying chongfu gudai wenren xueshi di cuowu*; 1990c:123). In the same article, Huang insightfully classified historical and contemporary Chinese music and musical activities into four major types (1990d:126-129): 1, traditional music of the commoners and of daily life (*minzu xing di chuantong yinyue*); 2, traditional music of semi-professional musicians and connoisseurs which was practised in artistic gatherings (*yaji xing di chuantong yinyue*); 3, dramatic and narrative music performed in theaters (*xiqu, quyuan deng juchang yinyue*); 4, traditional music for concert halls (*yinyuehui xing di chuantong yinyue*). Huang's classification is historiographically significant because it reflects historical data and allows us to see patterns of change and continuity in

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<sup>8</sup> These younger scholars have produced many distinguished articles, pushing Chinese music historiography in diverse directions. However, there is not yet any explicit call to reexamine the issues of the literati and their musical relationships with the commoners. Any perusal of the following articles would find that Chinese music historiography is at a turning-point: Chen Yingshi (1988), Dai Jiafang (1988), Feng Jiexuan (1989), Guan Jianhua (1991), He Changlin (1994), Jiang Yimin (1988), Jin Wenda (1988), Lan Yusong (1988), Lin Youren (1986), Luo Qin (1987), Tian Kewen (1987), Wang Xiaodun (1989), Xiu Hailin (1989), Zheng Jinyang (1988), Zheng Zurang (1994).

Chinese history and music. The second type in Huang's classification obviously involves the literati who were the privileged and knowledgeable connoisseurs in China's musical past. Nevertheless, Huang did not even allude to the literati (1990d:127); he only described the connoisseurs and semi-professionals. Who were they?

In his *Zhongguo gudai yinyueshi jianbian* [A Concise Narrative of Ancient Chinese Music History] (1989), Xia Ye describes the Song and Yuan literati's songs which are set to texts from the *Classic of Poetry* (1989:153). Compared to Yang's description of such music (1981:383), Xia is much more accommodative, commenting that it was popular among the literati, and that many notated sources are still extant. Xia even states that some of these songs are relatively refined (*bijiao hao*); and he offers a reason: "obviously they were influenced by music of the commoners" (*xianran dou shoudao minjian suyue di yingxiang*; 1989:153). Xia's reason is an aesthetic assessment and an interpretation of cause and effect relationships in a repertory of historical music. Supported by a musical example, his criticism and interpretation is persuasive, but begs the question of why literati could make "refined" songs only by accepting influences from the commoners' music?

#### Yang's music historiography

As China is becoming more open and less authoritarian in the last decade of the twentieth century, and as we are learning more and more about China's past and the literati, we have to ask if we can continue to marginalize the literati, their contribution to Chinese music, and their scholarly products. We have to ask if we can ignore Yang's assessment that his music historiography was naive. What is naive in his narrative of China's musical past?

Current advances in historical and social understanding of China, and its responses to the imperialist encroachment of Western culture, provide a clue to the "naiveté" in Yang's music historiography. It is a Chinese-communist attempt to synthesize imperial Chinese music scholarship with early twentieth century understanding of Western art music; it is also a reflection of Chinese-communist historiography.<sup>9</sup> Any perusal of the *Draft* will reveal this facet of Yang's music historiography; see Appendix 1 for what it centers and marginalizes, and how it reflects Chinese-communist ideology.<sup>10</sup>

<sup>9</sup> There are many studies on Chinese-communist historiography; for representative works in Chinese and English, see Xiao (1989), Ge and Xiang (1985), Feuerwerker (1968), and Unger (1993). See Liao (1964) for another narrative of Chinese music history that shows the same historiography. For narratives written with different historiographic perspectives, see Cheung (1975) and Yang (1953).

<sup>10</sup> To identify the Western elements in Yang's music historiography, compare Illustration 1 with Guido Adler's scheme of topics for historical musicology (Mugglestone 1981). To identify signs of Yang's Chinese-communist ideology, notice references to peoples, slaveholders, class contradiction and other keywords.

Yang centralized the working people (*laodong renmin*) and marginalized the literati, tracing the historical development of Chinese music in terms of "music among the folk" (*minjian yinyue*); he condemned music of the Chinese courts and of the literati as something that either exploited the musical achievements of the working people or showed the literati's antiquarian interest and their lack of musical skills (1981:401-404, 1005-1009). Nevertheless, Yang could not discard the literati completely: it is impossible to discuss Chinese music history without references to the literati who were the privileged class in imperial China, and whose existence provided the contrast needed to understand the working people. Thus, Yang discussed the literati in largely negative terms. Similarly, Yang could not ignore the literati's documents completely: they are the only available records of musical thoughts and practices in imperial China--the working people did not leave many documents of their own. Thus, while Yang consulted documents the literati wrote, he warned that the data are meaningful only if they stand up to musical and contemporary verifications (1981:1068).

Yang centralized musical works and marginalized thoughts and social practices that produced and supported them. He bemoaned the scarcity of verbal and notated data about musical works and compositional-creative practices, chastising the literati for leaving few musical scores behind (1981:1066). Still, Yang relied on the notated traces of historical music he found, and on current manifestations of music which are considered orally transmitted descendants of historical music. Yang transcribed these musics and used them to illustrate his historical narrative (1981:751-89).

Yang was patriotic and eager to construct a Chinese music history that was Chinese and could stand tall alongside the histories of Western art music (Yang 1942-44). Thus, he highlighted what he could proudly present as distinctive achievements in China's musical past--music aesthetics of the ancient philosophers, the Entertainment Music in the Tang court, music drama in the Yuan dynasty, theories about pitch temperament (*yuelü*), and so forth. By the same token, Yang glossed over what he judged as remnants of imperial China--state sacrificial music, Confucian ceremonial music, Buddhist, Daoist and other religious music, various theories and practices that rendered music dependent on cosmological and other humanistic (and unscientific?) concerns. Yang knew that Confucianism and ritual music of Chinese courts fascinated non-Chinese scholars (Courant 1912). Thus, he strived to demonstrate that such music only represented China's musical past negatively (*fanmian jiaocai*) (1981:1008).

We cannot fault Yang's music historiography for what it is--a twentieth century and Chinese/communist synthesis of traditional Chinese and early twentieth century Western music scholarship. It is a realization of the Chinese-communist ideology that the working people are the actual masters in China's imperial past (*lishi di zhuren*) and that theories on class struggle

render complex historical phenomena explainable.<sup>11</sup> As represented in the *Draft*, Yang's music historiography resulted from his involvement with the Chinese-communist ideology; in the 1940s-50s, Yang had very different perspectives and methods, a fact that is demonstrable with his *Zhongguo yinyue shigang* [An Outline History of Chinese Music] of 1953. Why Yang changed so much is a historical question for future scholars.<sup>12</sup> For the time being, however, we have to address the historiographic problems of Yang's marginalization of the literati, and the way it misrepresents China's musical past.

A telling example is Yang's treatment of *qin* (seven-string zither) music in the *Draft*. Despite the fact that Yang studied the genre extensively, and was familiar with a wealth of information about *qin* music in the Ming and Qing dynasties—pieces, performance practices, composers and so forth, he discussed the music in one paragraph in the *Draft*. He claimed that the music demonstrates the superlative artistic achievements of the working people (1981:998-999). Anyone who is familiar with *qin* music knows that the genre is quintessentially a product of the literati.

This one paragraph would not constitute a historiographic problem if Yang did not spend a proportionally excessive number of pages on another genre. Yang spent 128 of the 1070 pages in the *Draft* on Yuan drama (1981:502-630), discussing it comprehensively and illustrating its musical features with many musical examples notated in eighteenth and nineteenth century sources. Yang emphasized Yuan drama for obvious reasons: it is a crowning and internationally established achievement of music, literature, and performance arts (Shih 1976); it reflects Yuan China in which the literati had joined the commoners to develop a music drama that expressed the contradictions of their world and their suppression under the Mongolian court (1981:510). Yuan drama is a foundation of twentieth century Chinese music drama (opera): its music is arguably preserved in Kun opera music which is still thriving. Yang's historical representation of Yuan drama was successful, and he established the genre in our present understanding of China's musical past. However, by stressing Yuan drama and other genres of the working people, and by marginalizing those of the literati, Yang's narrative is not representative of the data preserved in many primary sources of Chinese music history.

Yang and many scholars of Chinese music history knew the sources: witness the publication of *Zhongguo yinyueshi cankao tupian* [Photographic Illustrations of Musical Materials for the Study of the History of Chinese Music History] (Yang et.al. 1954-64); *Zhongguo gudian xiqu lunzhu jicheng* [A

<sup>11</sup> For a representative discussion of this ideology, see Fan (1979).

<sup>12</sup> Answers to the question are significant because they would allow us to understand Yang's intellectual world, and affect our assessment of his music historiography. Many admirers of Yang believe that he changed to follow intellectual trends of communist China, and to cope with an intensive censorship. It has been said that, in his last years, Yang criticized Chinese communism.

Compendium of Treatises on Classical Chinese Music Drama] (Zhongguo xiqu yanjiuyuan 1959); *Zhongguo gudai yinyue shiliao jiyao* [A Selection of Essential Source Materials of Chinese Music History] (Zhongyang yinyue xueyuan Zhongguo yinyue yanjiusuo 1962); the *Qinqu jicheng* [A Compendium of Qin Music] (Zha et al. 1962-present); *Zhongguo gudai yuelun xuanji* [A Selective Anthology of Ancient Discussions on Music] (Wenhuabu wenxue yishu yanjiuyuan yinyue yanjiusuo 1983). These splendid publications demonstrate Chinese scholars' interest in and efforts to study primary sources of Chinese music history. However, they read the sources, most of which were written by literati, with twentieth century Chinese-communist perspectives, and explicitly and implicitly discussed the preserved data with a distrust of the literati.

#### Music historiography in imperial China

There is a twentieth century difficulty in seeing the literati as they were, and it comes from an incompatibility between the music historiography of the literati and of Yang (and ours). This incompatibility is apparent if we compare contemporary music bibliographies with historical ones. While we classify musical documents according to genres and types of information, the literati classified theirs according to the traditional bibliography of Classics, History, Philosophy and Literature (*jing shi zi ji*).<sup>13</sup> In the bibliographies of the literati, music (*yue*) exists as a subbranch of Classics, and would only include documents devoted to discussion of classical passages on music, theories of pitch temperament and state sacrificial music. Even notated sources of qin music, the quintessential music genre of the literati, would appear as a subbranch of Philosophy. Notated sources of music drama, which is listed exhaustively in the *Zhongguo yinyue shupuzhi* [Bibliography of Chinese Music Books and Notated Sources] (hereafter *Bibliography*) did not warrant a specific subbranch in any category (Zhongguo yishu yanjiuyuan yinyue yanjiusuo 1984:14-33); they occupied no canonized place in the literati's music historiography.

The specificity of the "music" subbranch in traditional bibliography does not mean that the literati practiced only state sacrificial music and other court genres. The specificity only reflects how the literati centered their musical and scholarly attention on proper music and related issues. The literati engaged in various activities that we would define as "musical": they directly and indirectly engaged in the singing of various types of songs, playing of instrumental music, mounting operas, and so forth. The literati, however,

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<sup>13</sup>For a representative sample of traditional bibliography see Shao (1911). For an expanded version of traditional bibliography in which subbranches are created to list various texts of performance arts, see Shanghai tushuguan (1982). For a modern bibliography of Chinese musical sources, see *Zhongguo yinyue shupuzhi* (Zhongguo yishu yanjiuyuan yinyue yanjiusuo 1984).

usually referred to these "music" and "musical activities" as entertainment, drama, ritual, and so forth.

As the literati integrated their music into various multi-media activities, they preserved their musical and historical narratives in various types of documents: one can for example find notated sources of court music in political documents (*zhengshu*); practical guides on singing and composing *ci* songs in a subbranch of Literature (*cihua*); descriptions of musical events in local histories, occasional essays, poetic texts and other subbranches of History and Literature. Suffice it to say that the literati studied and historicized music in ways very different from Yang's and ours. They had their distinctive topics, processes and products of music scholarship: see Appendix 2 for a typical discussion of music in Ma Duanlin's *Wenxian tongkao* [A Comprehensive Investigation of Documents and Traditions], a representative thirteenth-century encyclopedia which includes lengthy chapters on music.

If we try to understand the literati and their music historiography with twentieth century Chinese-communist perspectives, we do not find much that is meaningful: we only find a lot of quotations from the Confucian classics, and theories that do not tell what musical works were and how they were performed; we do not find much about musical works as notatable objects performed by master musicians and composed by creative composers. Thus, in our frustration, we would marginalize the literati and their records of Chinese music history. We would even condemn the literati as "rotten scholars" (*furu*) and forget to analyze what they did and did not tell, and what is implied but not said explicitly.

To understand the literati's music historiography and their narratives, we have to recognize the ways they approached music. In imperial China, the literati seldom approached music as independent notated objects that could be analyzed, explained, and historicized; music was always understood in association with non-musical concerns. Such a multidimensional and associative approach to music is rooted in the Chinese mind, but is not unique among the Chinese.<sup>14</sup> The approach only became distinctive because of its dependance on a Confucian ideology and canon of texts, and because of its unique topics, such as music aesthetics of the pre-Qin (*xian Qin*) philosophers, issues of pitch temperament and musical modes, historical events and personages that affected the imperial use of music as a means of governance and self-cultivation.

In imperial China, there were no professional music scholar/historians who analyzed and explained Chinese music history as a purely academic and intellectual exercise. The literati wrote their formal music treatises and "official" music histories as chronological records and criticism of music in preceding dynasties, and as substantiation of the Confucian ideology that

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<sup>14</sup> One only needs to mention the Indian raga and their scheme of associations.

benevolent governance depended on ritual and music, not law and punishment.<sup>15</sup> These literati/historians were supported by national institutions, such as the history offices (*guoshi guan*), and their official histories were distributed and transmitted along government-controlled channels throughout the empire. In their informal musical documents, i.e., study notes, occasional essays, letters, poems, and so forth, the literati still operated on moralistic, didactic and political premises; but they did so more discursively and anecdotally, displaying their personal observations and responses to music and musicians.

The literati specified few musical notation or performance skills, because they did not need to describe, in words or in notes, what they knew and performed; they only needed to write what they wanted to discuss, be it the cultivating power of music, cosmological associations of a musical mode, or the aesthetic quality of a qin tone. This imperial world and model of music historiography marginalized the music of the "working people." If the literati mentioned music of the working class at all, they usually did so with disdain.

#### Rereading primary sources of Chinese music history

The literati and their imperial world have vanished with the passing of time, and it is anachronistic to try to historicize Chinese music the way they did. However, in our efforts to understand China's musical past, it is crucial that we see it not only with our own eyes, but also with the eyes of historical people, be they literati or the working people. To be sure, we will never see as they actually saw, but we can read their records, analyze their words in their historical contexts, and understand what they were trying to say explicitly and implicitly. While we cannot erase the incompatibility between their music historiography and ours, we can attempt to find common ground. Thus, I assert that we need to expand the canonized model of Yang's music historiography and to try to reread, critically and comprehensively, the known and extant sources of Chinese music history.<sup>16</sup> To illustrate such a need, and the possibilities for new data and interpretations, I shall describe a number of well-known documents of Chinese music history in this section.

To facilitate discussion and to highlight the musical-historical information preserved in the primary sources, I shall discuss them according to the following types of textual and notated sources. The eight types of textual sources, i.e., documents that include a minimum of notated materials, are: 1) the Confucian classics and exegeses; 2) creative theories about music; 3) formal and historical narratives about music; 4) collective works; 5) descriptions of contemporary musical practices; 6) occasional observations and descriptions of music; 7) literary works that include significant musical information; 8)

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<sup>15</sup> Read for example the music chapters in *Mingshi* [Ming History] (Zhang 1739).

<sup>16</sup> There is now a growing concern about various issues of primary sources of Chinese music history, such as bibliographic organization, interpretation and transcription of ancient notation. See Feng and Qin (1992), Guo (1990), Miao (1992), Qin (1994), Wang (1989), Zhongyang yinyue xueyuan xuebao bianjibu (1992).

compilations of the sung texts of various performance arts. The five types of notated sources are: 1) notated sources for state sacrificial music and related genres; 2) notated sources for songs sung with texts from the *Classic of Poetry*; 3) notated sources for qin music; 4) notated sources for various kinds of vocal music; 5) notated sources for a diversity of solo and ensemble instrumental music.

Among all Confucian classics about music, none is more familiar than the *Yueji* [Record of Music]. Yang, Cai Zhongde (1988), Lü Ji (1989) and many other scholars have studied this classic exposition of Confucian ideology on music, and there is a wealth of sophisticated interpretations about the document and its discussion of music theories and practices. Here I would only draw attention to the seven terms for singing skills listed in the chapter of Master Yi, which Yang discusses (1981:77). The terms are: 1, *juzhongju*--straightening the phrase up like following a carpenter's square; 2, *juzhonggou*--bending the phrase like a hook; 3, *duanru guanzhu*--holding the phrase like a string of pearls hanging down; 4, *xiaruzhui*--letting the phrase fall down just as an object drops, hits the floor, and bounces back; 5, *quruzhe*--folding and bending a phrase; 6, *shangrukang*--beginning a phrase high; 7, *zhiru gaomu*--stopping a phrase like a tree in hibernation; the phrase ends but the music goes on.

If we accept the fact that the literati did not rigidly compartmentalize their musical knowledge into musical history, compositional techniques, analysis, and performance practices as we do, we have to ask whether these seven terms have any meaning for music composition and analysis in imperial China. Judging from the way Zhu Zaiyu discussed the terms (1596:2.9-38), we have to conclude that, by the Ming period, if not earlier, the terms may signify the literati's understanding of melodic contours and their application in music composition and analysis. In other words, the literati may have had more practical skills in music than their words would explicitly demonstrate.

Among the exegesis of Confucian classics on music, Chen Yang's *Yueshu* [Treatise on Music], an encyclopedia of music theories and practices, has been a standard reference work since it was presented to the throne in 1104. Yang commended Chen for his comprehensive inclusion of classical and contemporary data, but harshly criticized the Song musicologist's antiquarian perspectives (1981:446-7). Such criticism led to a marginalization of Chen and his work: there is not yet a formal study analyzing Chen's document as a representation of musical knowledge and scholarship in twelfth-century China. Objective and critical reading of Chen's document is however needed to answer many fundamental questions. How and why did Chen become so antiquarian? Was Chen representative of the literati of his time? How did Chen compare to Jiang Baishi, the famous poet-composer of the time, who could create masterpieces of *ci* song and promote antiquarian theories at the same time (Jiang 1197?:244-247).

Despite their canonized appearances, many musical documents of the literati are expositions of creative theories. Cai Yuanding, for example, is known for his *Lülü xinshu* [A New Treatise on the Pitch Pipes] that proposes

the addition of six alternate tones to the twelve standard pitches (*shi'er lü*). However, we have not read Cai's theories in the historical context of Southern Song politics and Cai's close relationship with Zhu Xi, the great philosopher who transformed Confucianism, and who promoted Cai's music scholarship. Would Cai exercise such an influence in music theories in Ming and Qing China, if he was not canonized because of Zhu Xi, and if his treatise was not included in the imperially sanctioned *Xingli daquan* [Great Collection of Neo-Confucianism]? How did the Ming and Qing theorists write about Cai's theories?

Among musical treatises of creative theories, Zhu Zaiyu's *Yuelü quanshu* [Collected Works of Music Theory] is probably the most acclaimed, because he arguably formulated the first theory of equal temperament in the world. Recently Feng Wenci (1986), Dai Nianzu (1986) and a number of scholars have reexamined Zhu's contribution, and promoted him as a giant of music theory in Ming China. This historiographic focus on a particular individual is common, but it also reflects Yang's music historiography of masterpieces and towering scholar/theorist/musicians who were different from the "imperial literati" (*yuyong wenren*). There is no denying that Zhu was outstanding, but he did not become a giant all by himself. He learned from his predecessors; he himself acknowledged that he had learned much from his father, Zhu Houwan, and grand uncle(?), He Tang. Any perusal of the *Yuelü quanshu* would reveal that Zhu was as much a literatus as most of his contemporaries: like many of his Ming contemporaries, he was also interested in the revival of ancient music and in the use of state sacrificial music as a means of governance and self-cultivation (Zhu 1606). The more we understand Zhu and his achievements, the more we have to ask how he was different from and/or similar to other Ming literati/theorists, such as Zhang E, Li Wencha, Wang Tingxiang and Ji Ben. We have to reread Zhu's text, itemize his quotations of Ming and earlier scholars of music, and analyze the ways he transcended the intellectual and musical canons of Ming China.

Among all primary sources of Chinese music history, we have probably marginalized the formal histories of Chinese court music the most. Appearing as music chapters (*yuezhi*) in the dynastic histories, and other court compilations, these formal and largely chronological narratives focus on state sacrificial music and other court music. They tell little about music of the working people, and thus are of little use for Yang's music historiography. Nevertheless, even if we do not want to know about court music, we have to analyze these historical works to learn about the relationships between the court and the common people. For example, the music chapter in the *Yuanshi* [Yuan History] describes how the court drafted commoners from various locales to perform its state sacrificial music (Song 1370). The description confirms Yang's theory that the court and the literati "exploited" the common people, but also reveals how closely related they were.

Many official documents about Chinese courts, such as the veritable records (*shilu*) and the statutes (*huidian*) include a substantial amount of data

about the socially deprived court musicians. A careful reading of such documents, such as the register of music officials in the *Taichang xukao* [Expanded Monograph on the Court of Imperial Sacrifices] would demonstrate that the lowly musicians could rise to positions of fame and power (Annoymous 1640s). Jin Yunren, for example, rose from the lowest position of a musician-dancer (*yuewusheng*) to a vice minister of rites (Lam 1988:298). Such social mobility among the lowly court musicians demonstrates that relationships between the literati and the common people were complex, and that the lowly musicians were not totally powerless. Suffice it to say that Chinese court music was as much a product of scholar-officials as it was of lowly musicians. The question is, of course, how and to what extent did the two classes of people join to create the music? Was it as Yang said: the commoners were the musical creators (*chuangzaozhe*) and the literati, their recommenders (*tuijianzhe*) (Yang 1981:353-354)? We cannot answer the question unless we study the court documents in detail.<sup>17</sup>

Many of the literati were industrious scholars who produced many collections of preexistent works (*leishu, congshu*). Indeed, there are no better examples of Chinese bibliography and editorial scholarship than gigantic works like the *Yongle dadian* [The Yongle Encyclopedia] of 1408, *Tushu jicheng* [The Imperial Encyclopedia] (Chen 1725) and the *Siku quanshu* [The Imperial Library] of 1782. Many of the primary sources of Chinese music history are directly and indirectly preserved through these and similar collections. Most of these sources are widely known, but there is not yet a comprehensive index of their musical contents. How can we understand China's musical past without a thorough control of the available data? A collation, for example, of the musical contents in various Ming and Qing handbooks that were commercially marketed, such as *Zengbu wanbao quanshu* [Expanded and Supplemented Handbook of All Kinds of Knowledge] would reveal what the average reader in Ming and Qing times indeed knew about proper and popular music (Mao 1740).

In our canonized vision of China's musical past, the literati often appear as Confucian scholar-officials fixated on proper and antiquarian music. However, many literati were actually sharp observers of all kinds of music in their life, and they produced many revealing descriptions—as we can see from Duan Anjie's *Yuefu zalu* [Miscellaneous Notes on Tang Dynasty Music] (890s), Zhou Mi's *Wulin jiushi* [Memoir of Wulin] (prior 1298), and Li Dou's *Yangzhou huafanglu* [Records of the Painted Boats of Yangzhou] (1795). Yang realized the

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<sup>17</sup> There is an abundance of documents about music in the courts of the Song, Yuan, Ming, and Qing dynasties, but there are few historical studies of the preserved data, especially cultural and social ones. Wan Yi, for example, has been examining Qing court music, but his studies emphasize transcription of musical works and issues of pitch temperament (Wan 1992; Wan and Huang 1985). Li has examined the nature of the music chapters in dynastic histories (1990). This author has examined many aspects of Ming court music, but has yet to conduct detailed examinations on the ways the literati and the commoners collaborated to create music.

significance of these eye-witness reports, and used them to learn about the musical life of the common people. However, we must ask whether these reports describe the literati's musical life. Duan Anjie, Zhou Mi and other similar observers were literati of their times, and they did not appear to be strangers to the musical world of the commoners. If such was the case, we have to ask whether the literati's musical world overlapped with that of the commoners? Were there strict boundaries between the musical worlds of the conflicting classes?

In addition to documents devoted to describing the current musical scene, the literati often mentioned music in their poems, philosophical essays, reports on special events and other public or private writings. We have read some of these and used the information to reconstruct China's musical past: a most significant example is the *Quan Tangshi zhong di yuewu ziliao* [Music and Dance Materials Preserved in the Complete Tang Poems] (Zhongguo wudao yishu yanjiuhui wudaoshi yanjiuzu 1958). The success of this volume however leads us to inquire how many more music and dance materials are preserved in the *Quan Tang Wen* [Complete Tang Prose] (Xu 1814), *Quan Mingwen* [Complete Ming Prose] (Qian et al. 1992) and other collected anthologies of literary and historical products from the various dynasties. Would these occasional and personal writings reveal what the literati thought about the music they heard?

Among a diversity of multi-media activities of the literati, various genres of songs and dramas are, by our definition, most musical. Nevertheless, the literati tended to discuss these activities and music within the intellectual framework of literature. Thus, they centered their discussion on the text and marginalized all other concerns, such as the melodies to which the texts were sung, their musical modes, and performance practices. Still, there is an abundance of musical information in these "literary" documents. Any perusal of Zhang Yan's [Sources of the Ci] (*Ciyuan*) of 1315, and Wang Jide's [Rules for Qu Arias] (*Quli*) of 1623 would reveal that in the literary-dramatic-musical world of the literati, the Confucian ideology of music and the revival of ancient music were neither major nor practical concerns. Any perusal of Shen Defu's *Guqu zayan* [Miscellaneous Notes About Music and Musicians] (1619) would also reveal that music and female musicians were central in the literati's musical-sexual world. We know about these sources, but we have glossed over their "undesirable" data, and prudently constructed a music history that is essentially male and asexual. Were females musicians and sexuality part of China's musical past?

The best evidence of the literati's indulgence in their world of songs and music dramas is the abundance of texts of songs, narrative singing, operas and other performance arts. We have read these documents and found a lot of data about the music, its practices and contexts. Yang, for example, constructed the world of Ming and Qing music from Feng Menglong's *Shan'ge* [Mountain Songs] (ca. 1620), Hua Guangsheng's *Baixue yiyin* [Echos of Ancient Songs] of 1804, and other anthologies of songs and operas. We have lamented that these literary

anthologies have preserved very few notated examples that are needed to reconstruct masterpieces of the musical past. However, if we realize that some, if not all of these anthologies were produced for the musical-literary connoisseurs who knew the tunes in their heads, we have to conclude that these sources are in a way musical scores. Studies of Pian (1970) and Yung (1989) have established that anyone who is familiar with the music assigned to the texts would be able to perform (recreate) the music with the text alone. There is no denying that such recreations complicate the issues of identity and authenticity of musical works. Indeed, what is a musical work in imperial China and how would a literatus (or commoner) objectify and notate it?

Given the way the literati indulged in the production of documents, one wonders why there are so few sources with musical notation of historical Chinese music. A perusal of the *Bibliography* would reveal that most of the extant and known notated sources were produced in the eighteenth and nineteenth centuries. A reading of these notated sources would also reveal that they tend to be very sketchy. Yang was aware of such a problem and strived to compensate for it by making many comprehensive transcriptions of traditional music that is still being performed and supported by oral traditions. Such transcriptions, however, neither compensate for nor replace the sketchy notation from the past. To understand such notation, we have to ask why the compiler/notaters did not notate what they could have easily notated--for example, rhythm in qin music-- and attempted to notate (describe) what is probably not notatable--for example, the timbres of qin music and state sacrificial music (Yung 1994, Stillman 1994). As Luo Qin stated (1991), behind the notational representation, there is the musical culture. What is the musical culture behind China's sketchy notation?

In recent years, large notated sources of state sacrificial music from the Southern Song and Ming dynasties have been discovered (Lam 1988:95). Together with the known sources of Qing dynasty state sacrificial music and of Confucian ceremonial music, these notated sources constitute a continuous and notated narrative of Chinese music history. However, we have yet to read these materials comprehensively; we have assumed that the music preserved in these documents did not constitute the main stream of China's musical past (Huang 1982, Yang 1958). As represented in the notation, the melodies of state sacrificial music are square and short, and are totally different from what we usually consider musical and artistic. Still Confucian ceremonial music is now being revived in Beijing, Qufu and Taipei, a development which is totally at odds with Yang's authoritative assessment. Thus, we have to ask why the music seems to rise from the ashes? Who listens to Confucian ceremonial music in twentieth century China? Why?

Obviously, much more than the musical notes are involved. We can, for example, immediately point out that the ceremonial music is used as a tourist attraction and as a means of representing the Chineseness and legitimacy of the authorities that have sanctioned and promoted the revival. Indeed, if we read the textual and notated sources of state sacrificial music in their historical

contexts, we have to conclude that the genre is much more than the literati's antiquarian interest, or the court's exploitation of the working people's musical achievements. As revealed in Song, Ming, and Qing documents, the music is a prism through which the literati and commoners projected their creative, political, social, and religious expressions. The particular melodies of state sacrificial music attest to the Chinese ingenuity in tailoring musical sounds to their non-musical needs.

In addition to state sacrificial music, the literati also produced many notated sources of songs sung with texts from the *Classic of Poetry*. The short and stylized melodies of these songs emulates what was considered ancient music; is that, however, a reason to erase it from China's musical past? If we read Lü Nan's *Shiyue tupu* [Illustrate Scores of Poetic Music] (1536), and other historical sources which describe the use of the songs in educational academies, we would see that the songs were tools to educate the young, to familiarize them with a repertory of poems central to Chinese culture, and to instill in them the Confucian ideology sanctioned by the authorities. Perhaps we should understand this repertory as school songs: it was not composed to demonstrate the creativity and compositional skills of the composer(s) but to educate the next generation.

If we want to find demonstrations of creative skills and thoughts of Chinese musicians, we need only read the notated music and verbal texts preserved in primary sources of qin music. Any careful reading of these sources, such as Zhu Quan's *Shenqi mipu* [Fantastic and Precious Notation of Qin Music] (1425) or Jiang Keqian's *Qinshu daquan* [A Comprehensive Monograph of Qin Music] (1590), would find an abundance of notated musical works and data about music aesthetics, performance practices, historical personages and events. Analysis of qin compositions preserved in these sources would lead to insights into Chinese compositional techniques; comparison of qin compositions related by a common title or origin would reveal traces of musical continuity and change; indexing of programmatic titles and commentaries attached to individual qin pieces would demonstrate close interactions between literati and the commoners. Yang, Zha Fuxi and other senior scholars of Chinese music recognized the significance of qin sources, and they launched the ambitious project of *Qinqu jicheng* [A Compendium of Qin Music] to publish qin sources in facsimile editions (Zha et al. 1963-present). After a first volume appeared in 1963, the project was suspended until the late 1970s. By 1995, seventeen volumes have been published. However, except for Yung's study of *Shenqi mipu* (forthcoming), studies that comprehensively examine these sources in their musical and historical contexts have not yet appeared.

The bulk of extant and known notated sources of historical Chinese music are those of Kun and other operas: 889 items of such sources are listed in the *Bibliography*. It is no wonder that notated sources of operatic music, such as Ye Tang's *Nashuying qupu* (1784-95), and the *Jiugong dacheng nanbeici gongpu* [A Comprehensive Anthology of Texts and Musical Notation of Southern and Northern Arias in Nine Modes](Yun 1746), occupy a central place in Yang's

music historiography. Through the efforts of Cao Anhe (1989), Sun Xuanling (1988), Fu Xueyi (1991) and other scholars who have indexed and transcribed music from some of these notated sources, we have learned many musical works once enjoyed by the literati and commoners of imperial China. What we now need are more comprehensive indexes, catalogues, and transcriptions so that we can see China's musical past through notated music.

Given the popularity of instrumental music in twentieth century China, it is sometimes difficult to understand why there are so few extant notated sources of instrumental music from China's past. How did it happen that the famous Ten Orchestras (*Shibuji*) of the Tang court left no notated sources in Mainland China, and why was Japan able to preserve a large body of notated sources arguably related to Tang dynasty Entertainment Music.<sup>18</sup> Yong Zhai's *Xiansuo shisantao* [Thirteen Suites of Instrumental Music], the *Dunhuang pipapu*, and other similar sources have preserved precious clues, but also raise difficult questions on the ways instrumental music and notated sources existed in imperial China. Was the relative scarcity of notated source a result of China's turbulent history? Did instrumental music, other than that of qin and pipa, occupy a socially and musically elevated position as it does now? Could it be that instrumental ensemble music, such as the silk and bamboo music (*sizhu yinyue*), wind and percussion music for processions and other outdoor activities (*chuida*), were parts of daily life, and were neither objectified nor analyzed as musical masterpieces? Did the literati or commoners want to notate their music that was orally transmitted and regularly performed?

#### Concluding remarks

As we confront the historiographic problems generated by a relative scarcity of notated sources, we can only respect and admire Yang's solutions. Through his fieldwork and transcriptions, he found and preserved much Chinese music that would otherwise have disappeared. For example, we would be musically much poorer if he had not studied the street musician Hua Yanjung and preserved and transcribed his six masterpieces of instrumental music of contemporary China.

Unlike the literati of the imperial past, Yang realized the importance of notating Chinese music, particularly the music of the commoners. To revolutionize understanding of China's musical past, and to remedy the deficiencies of imperial music historiography, Yang formulated a new model, centering on the working people and their music, while marginalizing the literati and their court and art music. Superficially, Yang's historical

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<sup>18</sup> The relationships between medieval Japanese Gagaku and Tang dynasty Entertainment Music are complex. There is an abundance of data to establish cultural and historical ties between the two repertoires of music. However, China has preserved no notated evidence of Tang dynasty Entertainment Music. Thus, there is no Chinese evidence to confirm that notated sources of medieval Japanese Gagaku have preserved either Tang dynasty Entertainment Music as it was imported into Japan or its direct derivatives. For a different view, see Picken (1985-91).

narrative is a diametrical contrast with the literati's: any casual comparison of the *Draft* and the music chapters in Ma Duanlin's *Wenxian tongkao* would lead us to believe that there is little in common between the two scholar/historians who are separated by some seven hundred years. However, the two do share some fundamental similarities. The music historiography of Yang and Ma would look much more similar if we exchanged Yang's ideology and narrative about the working people's music with Ma's Confucian theories and descriptions of state sacrificial music in the courts. If we substitute organological and ethnological details in Yang's description of the musical instruments for Ma's citations of classical texts on musical instruments, we can see that they both tried to formulate objective and scholarly narratives; they simply believed in and used different types of perspectives and data.

The fundamental similarities between Yang and Ma are by no means accidental. As revolutionary and forward-looking as Yang was, he was no stranger to the Confucian classics and the music historiography of the literati. He studied them thoroughly, but he became dissatisfied with them. Then, he chose to center on the music of the working people and to marginalize the literati in his narrative. His choices reflected the needs of his time and what was possible in his circumstances. He was proud of his achievements, but he realized their limitations. Thus, he publicly and accurately announced that his music historiography was naive, and urged for its further development.

Yang probably was aware of the problems entailed by his marginalization of the literati: he was familiar with an abundance of textual and notated data that demonstrate the complexity of China's musical past. He could not have failed to see that such a complex past could not be essentialized into a simple sequence of events and musical works generated by contradictions between the ruling class and the ruled. Yang had to choose a historiographic angle to formulate his narrative. Like historians of imperial China, he had to historicize like an official and teacher. He accomplished his mission by synthesizing Chinese and Western approaches to music history. For that accomplishment, he became a worthy descendant to earlier giants of Chinese music history, and an awesome teacher for many more generations to come. It is no wonder that his Chinese students and descendants canonized him and his teaching.<sup>19</sup>

In a recent article, Guo Nai'an pleaded that Chinese music scholars should set their academic sights on people (1991). When I first read it, I thought Guo was more poetic than theoretical. After all, we, late twentieth century students of Chinese music, are formulating a scientific and verifiable history of Chinese music: we are finding more and more historical details, transcribing more and more musical works, analyzing their formal structure, and

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<sup>19</sup>See Qiao and Mao (1992). Notice the emotional tone of the texts and examine the photographs in the commemorative volume. The facial expressions and posture of the people photographed vividly project intimate bonds between Yang and his students. See also Han (1980), Pian et al. (1984).

theorizing their aesthetic and social meanings. However, Guo's poetics and its Chinese and humanist (Confucian?) message grew in my mind, and I find myself asking if we need to understand Chinese music history in the context of Chinese historians and the documents they have produced. Then, memories of my brief encounter with the awesome Yang reappeared. Trying to understand my own emotional reaction to Yang, I reread the *Draft*, and found the words "draft" and "naive" puzzling and inspiring. Was Yang being rhetorical? And why do we canonize him so much, and why don't we challenge his music historiography with loud and clear voices? As I contemplated these questions, I became aware that I may not be as respectful to my elders as a Chinese student should. However, if being respectful in such a way blocks my understanding of Yang and his legacy, I would rather be less respectful. It is more important to address the historiographic problems of Yang's marginalization of the literati. It is more important to understand China's musical past by rereading, critically and openly, all classics of Chinese music history, be they ancient Confucian or twentieth century communist. It is more important to respond to Yang's call for advancing the study of Chinese music and history.

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Appendix 1

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Folksongs and people's songs

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The Preservation of *ci* songs in literary and notated sources

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Development of narrative music, six genres

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The Hundred Plays in the Song Dynasty

Song-Dance in the Five Dynasties and the Song Dynasty

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State sacrificial music of the Song

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The class contradictions in state sacrificial music

The state sacrificial music of the Liao and Jin dynasties

The exportation of Song dynasty state sacrificial music

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Musical thoughts as [intellectual and social] struggles

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Chapter 21. Folksongs, Ditty (*xiaoqu*), Art Songs and Narrative Music

Chapter 22. Yuan Drama (pp. 508-549)

Introduction to Yuan drama and lyrics

Historical development of Yuan drama, [including a list of extant notated sources]

Leading Yuan dramatists and their works

The form and content of Yuan drama

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Sources of the tunes

Structural relationship of the tunes in cycles of arias

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Melodic characteristics

Rhythm characteristics

The theory of *wutou*

Variation in creative use of preexistent tunes

Accompanying instruments

Chapter 24. Yuan Lyrics [including a table of known notated sources] (pp. 631-639)

Chapter 25. Southern Drama in the Yuan Dynasty [includes a table of preserved notated sources](pp. 640-722)

Chapter 26. Musical Instruments and Instrumental Music (pp. 725-735)

Chapter 27. Two Music Treatises--*Changlun* and *Zhongyuan yinyun* (pp. 737-742)

Part VIII The Ming and Qing Dynasties (A.D. 1368-1911)

Chapter 28. Introduction (pp. 745-47)

Chapter 29. People's Songs: Folksongs and Ditty (pp. 747-806)

Topics include: the semantic content of people's songs, their distribution, catalogues and notated sources, issues of preservation and transmission, the literati's assessment of the songs, etc.

Chapter 30. Narrative Music (pp. 806-847)

Topics include: origin of representative genres of narrative sing, and types, etc.

Chapter 31. Song-Dance (pp. 848-855)

Topics include: representative genres of song-dance of minority peoples

Chapter 32. Southern and Northern Arias--Developments in Operatic Music in Ming and Qing Dynasties, I (pp. 856-978)

Topics include: historical development of the major subgenres, discussion of Wei Liangfu as a composer, analyses of the melodic, rhythmic, linguistic performance aspects of the Northern and Southern Opera Arias, accompaniments, comparative analyses of related opera arias, discussion on the two contrasting groups of librettist-musicians, examples from masterpieces.

Chapter 33. Yiyang qiang, Bangzi, Pihuang and Other Systems of Opera Arias--Developments in Operatic Music in Ming and Qing Dynasties, II (pp. 980-985)

Chapter 34. Musical Instruments and Instrumental Music in Ming and Qing Dynasties (pp. 987-1004)

Topics include: historical developments, the representative sub-genres of Shifan luogu, qin music, pipa music, and discussion of the notated sources of pipa music.

Chapter 35. Court Music in the Court of the Ming and Qing Dynasties (pp. 1005-1009)

Topics include: state sacrificial music, poetic music, and the court's distortion of the titles of people's instrumental music.

Chapter 36. Musical Theories (pp. 1010-1016)

Topics include: Zhu Zaiyu's theories, Emperor Kangxi's *Lülü zhengyi*, and Yang's theories on three fundamental types of pitch temperament and their practical uses.

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Lacunae

Unique contradictions embedded in Chinese music

Theories are based on empirical observations

Favourable supports, and naive stage of development

Appendix 2

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- Fascicle 128. Chronology of music and music events in Chinese courts, from antiquity to the end of the Han dynasty.
- Fascicle 129. Chronology of music and music events in Chinese courts, from the Jin Dynasty to the end of the Tang Dynasty.
- Fascicle 130. Chronology of music and music events in the Song court.
- Fascicle 131. Chronology of court attempts to pursue the proper pitch standards.
- Fascicle 132. Theories of pitch temperament and related problems.
- Fascicle 133. Measurement of pitches and measuring standards.
- Fascicle 134. Discussion of proper, non-Han, and popular musical instruments in the metal category.
- Fascicle 135. Discussion of Han, non-Han and popular musical instruments in the stone and earth categories.
- Fascicle 136. Discussion of Han, non-Han and popular musical instruments in the leather category.
- Fascicle 137. Discussion of Han, non-Han and popular musical instruments in the silk category.
- Fascicle 138. Discussion of Han, non-Han and popular musical instruments in the gourd and bamboo categories.
- Fascicle 139. Discussion of Han, non-Han and popular musical instruments in the wood category, and those outside the eight categories of materials.
- Fascicle 140. Chronological discussion of the placement of the musical instruments for state sacrificial music.
- Fascicle 141. Chronological discussion of state sacrificial songs from the antiquity to the end of the Han dynasty; includes catalogues of songs composed.
- Fascicle 142. Chronological discussion of state sacrificial songs from the Jin to the Tang dynasties; includes catalogues of songs composed.
- Fascicle 143. Chronological discussion of state sacrificial songs from the Liang to the Song Dynasties. Includes catalogues of songs composed.
- Fascicle 144. Chronological narrative about state sacrificial dance, costumes, and props; from antiquity to the end of the Han Dynasty.
- Fascicle 145. Chronology of state sacrificial dance, from the Wei Dynasty to end of the Song dynasty.
- Fascicle 146. Chronology of popular music (and female music), from the Han Dynasty to Song Dynasty.
- Fascicle 147. Chronology of the Hundred Plays, Drum-Wind Music.
- Fascicle 148. Chronology of various non-Han musics; suspension of musical performances during periods of mourning.

## Glossary

- Baixue yiyin* 白雪遺音  
*bangzi* 梆子  
*bijiao hao* 比較好  
*Cai Liangyu* 蔡良玉  
*Cai Yuanding* 蔡元定  
*Cai Zhongde* 蔡仲德  
*Cao Anhe* 曹安和  
*Changlun* 唱論  
*Chen Qishe* 陳其射  
*Chen Yang* 陳暘  
*Chen Yang Yueshu chengshu niandai kao* 陳暘樂書成書年代考  
*Chen Yingshi* 陳應時  
*Chengji, yangqi yu fazhan (lun yinyue shixue duoyuanhua guannian di mengsheng ji qi heli neihe)*  
承繼·揚棄與發展 (論音樂史學多元化觀念的萌生及其合理內核)  
*Cheung Sai-Bung* 張世彬  
*chuangzao zhe* 創造者  
*Chuantong shi yitiao heliu* 傳統是一條河流  
*chuida* 吹打  
*cihua* 詞話  
*Ciyuan* 詞源  
*congshu* 叢書  
*dafu* 大夫  
*Dawu* 大武  
*Dai Jiafang* 戴家枋  
*Dai Nianzu* 戴念祖  
*Daonian zhouyuedi yinyue shixuejia Yang Yinliu xiansheng*  
悼念卓越的音樂史學家楊蔭瀏先生  
*Dong Weisong* 董維松  
*Du guyue fayin wogonghou guqinkao* 讀古樂發隱臥篋篋古琴考  
*Duan Anjie* 段安節  
*duanru guanzhu* 端如貫珠  
*Dui jinnian lai Zhongguo gudai yinyue shixue fazhang di yixie sikao*  
對幾年來中國古代音樂史學發展的一些思考  
*Dunhuang pipapu* 燉煌琵琶譜  
*Dunhuang pipapu xinjie* 燉煌琵琶譜新解  
*Fang Jianjun* 方建軍  
*fanmian jiaocai* 反面教材  
*Feng Jiexuan* 馮潔軒  
*Feng Menglong* 馮夢龍  
*Feng Wenci* 馮文慈  
*Fu Xueyi* 傅雪漪  
*furū* 腐儒

gao 稿

Gao Xing 高興

gewu 歌舞

Guan Jianhua 管建華

Guo lin 郭林

Guanyu Gongsun Nizi he 'Yueji' zuozhe kao 關於公孫尼子和樂記作者考

guoshi guan 國史館

Guoyue qiantu jiqi yanjiu 國樂前途及其研究

Guqu zayan 顧曲雜言

Guyue di chenfu 古樂的沉浮

haishi 還是

He Changlin 何昌林

He Tang 何塘

Hua Weifang 華蔚芳

Huang Haitao 黃海濤

Huang Xiangpeng 黃翔鵬

Huang Zhijiong 黃志炯

Huangzhong 黃鐘

huidian 會典

Ji Ben 季本

Ji Lian kang 吉聯抗

Jianguo yilai di waiguo yinyue yanjiu 建國以來的外國音樂研究

Jianlun Anbian chengxiong xiansheng di Tangdai yinyue shi yanjiu

簡論岸邊成雄先生的唐代音樂史研究

Jiang Keqian 蔣克謙

Jiang Yimin 蔣一民

Jin lü shu zoushu 進律書奏疏

Jin Wenda 金文達

jing shi zi ji 經史子集

Jiugong dacheng nanbeici gongpu 九宮大成南北詞宮譜

Jiugong dacheng nanbeici gongpu xuanyi 九宮大成南北詞宮譜選譯

juzhonggou 句中勾

juzhongju 句中矩

Kishibe Shigeo 岸邊成雄

Lan Yusong 藍玉松

laodong renmin 勞動人民

leishu 類書

Li Chunyi 李純一

Li Hanjie 李漢杰

Li Wencha 李文察

Li Yuanqing 李元慶

Liang Zaiping 梁在平

Liao Fushu 廖輔叔

Lin Youren 林友仁

Liu Zaisheng 劉再生

- lishi di zhuren 歷史的主人  
lishi gaosu women jinren jue buying chongfu gudai wenren xueshi di cuowu  
歷史告訴我們今人絕不應重複古代文人學士的錯誤  
Lü Ji 呂驥  
Lü Nan 呂柟  
Lü lü jingyi 律呂精義  
Lü lü xinshu 律呂新書  
Lü lü zhengyi 律呂正義  
Lun Zhongguo gudai yinyue di chuancheng guanxi 論中國古代音樂的傳承關係  
Luo Qin 洛秦  
Lü xue xinshuo 律學新說  
Ma Duanlin 馬端臨  
Mao Huanwen 毛煥文  
Mao Jizeng 毛繼增  
min'ge 民歌  
Ming Qing min'ge shidiao ji 明清民歌時調集  
Mingshi 明史  
minjian yinyue 民間音樂  
minsu xing di chuantong yinyue 民俗型的傳統音樂  
Minzu yinyuexue lunwenxuan 民族音樂學論文選  
Minzu yinyuexue wenti 民族音樂學問題  
Nashuying qupu 納書楹曲譜  
pihuang 皮黃  
Pushi: yizhong wenhua di xiangzheng-guqin pushi mingyun di sikao  
譜式：一種文化的象徵—古琴譜式命運的思考  
Qi Wenyuan 祁文源  
Qian Bocheng 錢伯城  
Qiao Jianzhong 喬建中  
Qin Han yinyue shiliao 秦漢音樂史料  
Qin Xu 秦序  
Qinding tushu jicheng 欽定圖書集成  
Qinqu jicheng 琴曲集成  
Qinshi chubian 琴史初編  
Qinshu daquan 琴書大全  
Qingdai gongting yinyue 清代宮廷音樂  
Qing zhonghe shaoyue kaobian 清中和韶樂考辯  
qiyue 器樂  
Quan Mingwen 全文明  
Quan Tangshi zhong di yuewu ziliao 全唐詩中的樂舞資料  
Quan Tangwen 全唐文  
Qulu 曲律  
quruzhe 曲如折  
quyi 曲藝  
Rong Zhai 榮齋  
Shang lü shu zoushu 上律書奏疏

- Shan'ge* 山歌  
Shanghai tushuguan 上海圖書館  
shangru kang 上如抗  
Shao Yichen 邵懿辰  
Shen Qia 沈洽  
Shenqi mipu 神奇秘譜  
shi 士  
Shi yu Zhongguo wenhua 士與中國文化  
shi'er lü 十二律  
shidafu 士大夫  
Shijing 詩經  
shilu 實錄  
Shilun yinyue zhi di xingzhi tezheng ji tili 試論音樂誌的性質特徵及體例  
Shiyue tupu 詩樂圖譜  
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sizhu 絲竹  
Song Lian 宋濂  
Song Jiang Baishi chuanguo gequ yanjiu 宋姜白石創作歌曲研究  
Song Yuan Ming pipa shiliao shiling 宋元明琵琶史料拾零  
Sun Xuanling 孫玄齡  
*Tang dai yinyue shidi yanjiu* 唐代音樂史的研究  
*Taichang xukao* 太常續考  
Tian Kewen 田可文  
Tian Qing 田青  
tuijian zhe 推薦者  
Waiguo xuezhe dui Zhongguo gudai yinyue lishi fazhan di mouxie wujie  
外國學者對中國古代音樂歷史發展的某些誤解  
Wajue yu zhengli, renshi yu fenxi, fanxing yu sikao (dui zhongguo yinyueshi  
yanjiu di zhouyi)  
挖掘與整理，認識與分析，反省與思考，對中國音樂史研究的譏議  
Wan Yi 萬依  
Wang Dexun 王德  
Wang Qide 王驥德  
Wang Tingxiang 王廷相  
Wang Xiaodun 王小盾  
Wangshi jie yiai, ren jin fang jian si: aiwan Yang Yinliu Xiansheng Wenhuanbu  
wenxue yishu yanjiuyuan yinyue yanjiusuo  
往事皆遺愛，人今方見思—哀挽楊蔭瀏先生 文化部文學藝術研究院音樂研究所  
wenren 文人  
*Wenxian tongkao* 文獻通考  
*Wulin jiushi* 武林舊事  
wutou 務頭  
wuxing 五行  
Xia Ye 夏野

- Xiancun Yuan Ming Qing nanbeiqu quanzhe (chu) yuepu mulu  
現存元明清南北曲全折(齣)樂譜目錄
- xian Qin 先秦
- Xiansuo shisantaoy 弦索十三套
- xiaoqu 小曲
- xiaruzhui 下如墜
- Xifang dui yinyue shixue di fansi he women yanjiu zhong di jige wenti  
西方對音樂史學的反思和我們研究中的幾個問題
- Xingli daquan 性理大全
- xiqu 戲曲
- xiqu quyì deng juchang yinyue 戲曲曲藝等劇場音樂
- Xiu Hailin 修海林
- Xu Jian 許健
- Xu Song 徐松
- yaji xing di chuantong yinyue 雅集型的傳統音樂
- Yang Yinliu 楊蔭瀏
- Yang Yinliu yinyue linwen zuanji 楊蔭瀏音樂論文選集
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- Yaye bushi Zhonggou yinyue chuantong di zhuliu 雅樂不是中國音樂傳統的主流
- Ye Tang 葉堂
- Yin Falu 陰法魯
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- Yinyue shixue fangfalun yantao 音樂史學方法論研討
- Yinyue wenxianxue he Zhongguo yinyuexue di kexue jianshe  
音樂文獻學和中國音樂學的學科建設
- Yinyue yanjiu 音樂研究
- Yinyue yanjiu wenxuan 音樂研究文選
- Yinyue yishu 音樂藝術
- Yinyuexue qing ba muguang touxiang ren 音樂學請把目光投向人
- Yinyuexue wenji: jinian Zhongguo yishu yanjiuyuan yinyue yanjiusuo jiansuo  
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- yi yang qiang 弋陽腔
- Yongle dadian 永樂大典
- youzhi 幼稚
- Yu Yingshi 余英時
- Yuan sanqu di yinyue 元散曲的音樂
- Yuanshi 元史
- yue 樂
- Yuefu zalu 樂府雜錄

- yuelü 樂律  
Yuelü quanshu 樂律全書  
Yuequ kaoguxue gaishuo 樂曲考古學概說  
Yueshu 樂書  
yuewusheng 樂舞生  
Yun Lu 允祿  
yuyong wenren 御用文人  
Zengbu wanbao quanshu 增補萬寶全書  
Zengding siku quanshu jianming mulu biaoazu 增定四庫全書簡明目錄標注  
Zenghou yi bianzhong 曾侯乙編鐘  
Zhang E 張鶚  
Zhang Yan 張炎  
Zheng Jinyang 鄭錦揚  
Zheng Zurang 鄭祖襄  
Zhengque guanqie 'shuangbai' fangzhen—jianguo sanshinian di zhuyuan  
正確貫徹雙百方針—建國三十年的祝願  
zhengshu 政書  
zhiru gaomu 止如槁木  
Zhongguo congshu zonglu 中國叢書綜錄  
Zhongguo gudai yinyue shi 中國古代音樂史  
Zhongguo gudai yinyue shiliao jiyao 中國古代音樂史料輯要  
Zhongguo gudai yinyue lishi fenqi wenti pingshu 中國古代音樂史分期問題評述  
Zhongguo gudai yinyue shigao 中國古代音樂史稿  
Zhongguo gudai yinyue wenxian gaiyao 中國古代音樂文獻概要  
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Zhongguo gudai yinyueshi jianshu 中國古代音樂史簡述  
Zhongguo gudai yinyueshi jiaoxue he yanjiu wuti  
中國古代音樂史教學和研究五題  
Zhongguo gudai yuelun xuanji 中國古代樂論選集  
Zhongguo gudai xiqu lunzhu jicheng 中國古典戲曲論著集成  
Zhongguo wudao yishu yanjiuhui wudaoshi yanjiushi  
中國舞蹈藝術研究會舞蹈史研究室  
Zhongguo xiqu yanjiuyuan 中國戲曲研究院  
Zhongguo yinyue 中國音樂  
Zhongguo yinyue gudai bufen wenxianxue jianshe 中國音樂古代部分文獻學建設  
Zhongguo yinyue meixue shilun 中國音樂美學史論  
Zhongguo yinyue nianjian 中國音樂年鑒  
Zhongguo yinyue shigang 中國音樂史綱  
Zhongguo yinyue shupu zhi: xian Qin—1949 nian yinyue shupu quanmu  
中國音樂書譜誌：先秦—1949年音樂書譜全目  
Zhongguo yinyueshi 中國音樂史  
Zhongguo yinyueshi cankao tupian 中國音樂史參考圖片  
Zhongguo yinyueshi di hongguan shikong shiye 中國音樂史的宏觀時空視野  
Zhongguo yinyueshi lunshugao 中國音樂史論述稿  
Zhongguo yinyue shixue di disan jieduan 中國音樂史學的第三階段

Zhongguo yinyuexue 中國音樂學

Zhongguo yinyuexue—yinyuexue zai Zhongguo 中國音樂學—音樂學在中國

Zhongguo yinyuexue yidai zongshi Yang Yinliu (jinianji)

中國音樂學一代宗師楊蔭瀏紀念集

Zhongguo yishu yanjiuyuan yinyue yanjiusuo 中國藝術研究院音樂研究所

Zhongguo yishu yanjiuyuan yinyue yanjiusuo ziliaoshi

中國藝術研究院音樂研究所資料室

Zhongyang yinyue xueyuan xuebao bianjibu 中央音樂學院學報編輯部

Zhongyang yinyue xueyuan Zhongguo yinyue yanjiusuo

中央音樂學院中國音樂研究所

Zhongyuan yinyun 中原音韻

Zhongshi shiliao di waju zhengli: fangyan xueke fazhan di weilai

重視史料的挖掘整理：放眼學科發展的未來

Zhou Mi 周密

Zhou Min 周敏

Zhou Houwan 朱厚烷

Zhu Quan 朱權

Zhu Xi 朱熹

Zhu Zaiyu 朱載堉

Zhu Zaiyu—Mingdai di kexue yu yishu juxing 朱載堉—明代的科學與藝術巨星

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## Notes on the Second Chengdu Meeting on the Art of Guqin

Lau Chor-wah

### 記第二屆成都古琴藝術交流會

1995年7月19至23日，中國成都市舉辦了本世紀最大規模的古琴藝術國際交流會。這個計有280位音樂人士出席的盛會，主要進行了八場古琴演奏交流，四場學術討論，五場大型音樂會。來自多個國家及全國各省的琴人代表，在歡愉的氣氛，緊密的安排之中進行了五日學術、藝術與友情的交流。此次大會，不但對古琴圈內的研究、創作、藝術、教學有促進作用，並期待能在社會及文化各界引起一定的關注。

From July 19th to 23rd, 1995, the city of Chengdu in Sichuan province held a five-day international meeting on guqin music. Innumerable banners announcing the event and welcoming out-of-town participants were hung all over the city. Guqin musicians from near and far, upon arriving, were all pleasantly surprised to see these colorful banners, an indication that this meeting was taken seriously as a major event by the city and the province. The scope and size of this meeting top others of the kind in this century. As far as I know, the 1920 guqin meeting in Shanghai was considered the most important at the time. Organized by Zhou Qingyun 周慶雲, Shi Liangcai 史量才, and others, the meeting, known as the Shenfenglu Qin Hui 晨風廬琴會, attracted seventy musicians from all over the country. In 1953 and 63, the Chinese Musicians' Association sponsored two symposiums on qin, and invited representatives from major cities. Each symposium attracted about forty or fifty people. Then in 1985, the first National Conference on Dapu was held in Yangzhou, attended by more than 70 people; and in 1990, a guqin meeting in Chengdu was attended by 140 participants, a record up to that date. For this second meeting in Chengdu, 240 qin musicians participated, with another 40 or so other visitors. The attendance has clearly surpassed those of all previous gatherings.

The sponsoring units were the Chinese Musicians' Association, the Sichuan Musicians' Association, and the Chengdu Cultural Bureau; the responsible organizations were the Chengdu Song and Dance Troupe and the

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Chengdu National Orchestra. During the five days of the meeting, the intense schedule included eight concerts and four symposiums. Furthermore, there were concurrent events of other kinds of music, which included five large-scale concerts that featured eleven performing groups from Chengdu, Singapore, Hong Kong, Taiwan, and Korea; among these groups were some of the most renowned musicians in their home countries. From this one can see the enormous scope and intense level of this event. The sponsoring organizations successfully rallied the support of the media and the business community. In truth, whether in China or elsewhere today, it is difficult to organize any large-scale artistic or cultural activities. It is therefore all the more impressive that an event of this size and scope was held with such resounding success.

Below I shall briefly report on the activities related to guqin music.

Guqin players who have attended similar gatherings would all agree that this one fits perfectly the saying of "zhiyin jiaoliu," 知音交流 which may be roughly translated as "communicating on the same wavelength". In contrast to almost all other musical festivals and concerts, there was no boundary between guqin performers and listeners on this occasion, since almost all participants were accomplished performers in their own right. Also unlike most other scholarly conferences, this gathering brought together both professionals and non-professionals. There also appeared to be no boundaries between musicians of different generations. The opening concert was a good example: it featured four generations of guqin musicians from Chengdu: the so called lao [elderly], zhong [middle-aged], qing [young], and shao [children]. One item featured the unison performance of Liangxiaoyin 良宵引 by fifty-five musicians: all were children except two white-haired seniors. It succinctly captured the spirit of this gathering. The most "elderly" performer was the eighty-year old Li Fan 李璠, who played Sichuan-pai version of the challenging piece Gaoshan 高山. Other familiar names in the "elderly" generation included Xie Xiaoping 謝孝苹, Zheng Minzhong 鄭民中, Wang Huade 王華德, Yu Bosun 俞伯蓀, Chen Yuecong 陳閱聰, Gao Zhongyun 高仲鈞, and Mei Yueqiang 梅日強. Performers of the "middle-aged" and "young" generations came from all over the country and abroad. Most gratifying were a significant number of child performers, the youngest of whom was only seven.

The participants came from many provinces of Mainland China as well as overseas, including nine from Taiwan, 23 from Hong Kong, five from Japan, and others from Malaysia, Europe, and the United States. Many of these took this opportunity to meet their long-admired idols as well as greet long-lost friends. Because of continuous heavy rain throughout Sichuan province, some participants were delayed by as much as three days, thus missing much of the proceedings, proving the old saying on the "impossibility of reaching Sichuan" (Shudao nan). Yet these obstacles did not dampen the high spirits of all those present.

From the program, one can see that this meeting consisted of a greater variety of activities than previous ones of the kind. Aside from scholarly panels and concerts, there was also an exhibition of instruments by the

Yangzhou Musical Instruments Factory, and an exhibition of paintings and calligraphy by guqin musicians. These events reflected more comprehensively the artistic life of a guqin performer. Furthermore, combining the guqin festival with other concerts was also meaningful. For example, concerts of the Japanese yixianqin, the Korean komungo, and other Chinese and Western orchestral concerts sent a clear message that guqin music is not isolated, but is part of a broader musical landscape.

Because of the enormous number of activities, I can only report in detail a few selected events. First, performances. There were about eight guqin concerts, featuring over 120 compositions. Another 15 guqin compositions were on the program of the other non-guqin concerts which were held concurrently. Among these, well-known pieces such as Guanglingsan 廣陵散, Youlan 幽蘭, Xiaoxiang Shuiyun 瀟湘水雲, and Yiguren 憶故人 constituted only a fraction of the total. A greater proportion of pieces was from specialized repertoires of the Sichuan pai 四川派 and Shandong pai 山東派 of playing. Some compositions were based upon the dapu process. These included Zhuangzhou Mengdie 莊周夢蝶, dapu by Chen Changlin 陳長林; Dunshicao 避世操, dapu by Cheng Gongliang 成公亮; Lisao 離騷, dapu by Gong Yi 龔一; Huangyun Qiusai 黃雲秋塞, dapu by Jiang Jiayou 江嘉祐; Shenpin Diaoyi 神品調意, dapu by Li Fengyun 李鳳雲. All the above pieces were based upon notations in the Shenqi Mipu 神奇秘譜. In addition, Ding Chengyun 丁承運 gave his dapu version of Shenyou Liuhe from the Xilutang Qintong 西麓堂琴統; Zhang Tongxia 張銅霞 gave her version of Zhaoyin 招隱 from Shenqi Mipu 神奇秘譜 but with lyrics from the Jin dynasty added; Su Sidi 蘇思棣 gave his version of Jingguanyin 靜觀吟 from Wuzhizhai Qinpu 五知齋琴譜; and Zhu Mohan's 朱默涵 dapu version of Muge 牧歌. Furthermore, the Japanese musician Arai Yuuzoo 荒井雄三 gave his version of Changxiangsi 長相思 from the Donggao Qinpu 東皋琴譜.

There were also more than ten newly composed pieces, which included Tianwen 天問 by Du Changsong 杜長松, Luomei 落梅 by Xie Junren 謝俊仁, Yi Qingzhao 憶清照 by Gao Peifeng 高培芬. These new compositions were received favorably, and led to many discussions on the need to encourage more of them and to recognize their importance as reflections of the contemporary age. Participants also found interest in the so-called "transplanted" compositions, or adaptations, which may be grouped into Inward Adaptations and Outward Adaptations. Inward Adaptation refers to the adaptation of non-guqin music for guqin; examples performed at the meeting were the Italian musician Lucca's adaptation of jazz, Zhang Tongxia's 張銅霞 adaptation of the theme song from the television drama series Lishi de Tiankong 歷史的天空, and Hezhen 和真 Guqin Association's performance of the Buddhist tune Zhuntizou 準提咒. Outward Adaptation refers to the adaptation of guqin compositions for other performance media; examples performed at the meeting were Niikura Ryooko 新倉涼子 performing Jiukuang 酒狂 on the yixianqin 一弦琴, a symphonic orchestra with four-part chorus performing Manjianghong 滿江紅, and a large-scale dance piece based on Meihua Sannong 梅花三弄. These adaptations not

only popularize guqin repertory, but, when ingeniously done, inspire innovative techniques and performing styles for new guqin compositions.

The modes of performance on guqin at the meeting were also varied, and included solo guqin, solo guqin with voice, solo guqin with endblown flute, solo guqin with small instrumental ensemble, and guqin as part of a large orchestra. Outstanding performances included the father-son team of Li Rongguang 李榮光 and Li Zhenzhen 李真真 from Liaoning province playing QiuHong 秋鴻 and Yuqiao Wenda 漁樵問答 in guqin duet, and Li Xiangting 李祥霆 improvising poetry chanting/singing with his own guqin accompaniment. On the whole, there was great variety and balance in both the form and content of the performances.

As for scholarly activities, I was told that more than two hundred paper proposals were received. Because of time limitations, only some of those proposals were accepted, and scheduled into four paper sessions. Some papers focused on guqin history and guqin activities in specific regions; for example, Liu Shanjiao 劉善教 discussed the newly discovered material on Wang Yanqing 王燕卿 of the Mei'an pai 梅庵派. On the issue of diao, Ding Jiyuan 丁紀元 talked about the tuning of Ceshangdiao 側商調 of the well-known composition Guyuan 古怨; and Li Fengyun 李鳳雲 talked about the diaoyi 調意 of Shenqi Mipu 神奇秘譜. Other papers include Cheng Gongliang's 成公亮 which was a comprehensive summary of the problems related to dapu, and Zhu Mohan's 朱默涵 paper which probed into the cultural roots of the guqin. Papers that aroused an unusual amount of interest were those that dealt with the future of guqin tradition; for example, Gong Yi's 龔一 paper "The Art of Guqin in the Context of Contemporary Need" pointed out that the guqin community had not adequately explored the potential of the guqin tradition to evolve according to the needs of contemporary society. His words caused heated discussion. Unfortunately, due to the time limitations, most issues raised by the papers were not discussed thoroughly or brought to satisfactory conclusions. I personally feel that the words of Zhao Feng 趙楓, the vice chairman of the Chinese Musicians' Association, in his summary at the last session, were extremely important and meaningful: he asked, in this age of decreasing humanistic spirit and intellectual ideals, what kind of music is needed? He then proposed that guqin music not only was important in the future development of music, but also occupied a central position in the broad humanistic disciplines. Promoting guqin music was therefore critical in the reconstruction of the humanistic spirit.

Aside from formally scheduled concerts and symposia, there was also a great deal of informal contact and exchange of material among participants. For example, the number of publications on the guqin that were passed around was quite astonishing. In recent years, there has been an increasing number of activities in the performing and teaching of guqin music in many parts of the country. There was correspondingly an increase of formal and informal publications on the subject. Newsletters published by regional guqin societies include Beijing Qinxun 北京琴訊, which just published its seventh issue, and

Chunyang Qinkan 春陽琴刊 of Tianjin, which was preparing its second issue. Several manuals for teaching and learning guqin performance also appeared. At the meeting, I came across Xu Guangyi's 許光毅 *Zemayang Tanguqin 怎樣彈古琴* (Renmin Yinyue Chubanshe, 1994), Xu Xiaoying's 徐曉英 mimeographed publication of *Xiaying Guqin Jiaocheng 霞影古琴教程*; Peng Yuzhu's 龐雨珠 mimeographed publication of *Guqin Jianming Jiaocheng 古琴簡明教程* (three volumes). And in 1993, Shandong Wenyi Chubanshe published *Tongyin Shangguan Qinpu 桐陰山館琴譜*, edited by Zhang Yujin 張育瑾 and Wang Fengxiang 王鳳襄. The appearance and availability of these manuals underscored the current healthy state of guqin education. Indeed, during the last fifty years, the only widely available manuals were the reprinted *Mei'an Qinpu 梅庵琴譜* and the booklet called *Guqin Cujie 古琴初階* by Shen Caonong 沈草農 Zha Fuxi 查阜西, and Zhang Ziqian 張子謙 (1961). The long drought in general teaching material for the guqin is now relieved by the appearance of these new manuals. This phenomenon reflects the increasing number of people interested in learning how to play guqin, and the fact that guqin musicians are increasingly active in creating an environment to encourage such interest. It also indicates that the long tradition of one-to-one individual teaching and learning according to a particular pai is still continuing. This is welcome news, for aside from formal training in the music conservatories, the future of guqin music still lies in this grass-roots level of teaching and learning. Not only will exceptional players emerge from this form of transmission to become professionals, but it also raises the general standard of appreciation among the amateurs. Based upon what I could observe at the meeting, Chengdu, Hangzhou and Guangzhou are some of the most active centers of such activities. They have produced a number of very young guqin players, beginning at seven years of age. Playing at the meeting with poise and energy, they impressed everyone who heard them. They were recognized as the future hope of the guqin tradition.

A number of participants brought old instruments to the gathering. Gao Zongyun 高仲鈞 brought his *Qiusheng 秋聲*, a standard Ming product made in the *Zhongni 仲尼* style, with "snake-belly" crack patterns. Its design was delicate, and its tone was quiet and clear. Xie Daoxiu's 謝導秀 *Zhonghe 中和* was covered with carved inscriptions, and was of the *Luwang 潞王* style. Li Yuxian 李禹賢 and Cheng Gongliang 成公亮 each brought a Ming guqin, with even tone color and strong articulation, both outstanding specimens. Even though the old instruments shown in this gathering did not match in age those exhibited at last year's gathering in Beijing, yet the number and quality of newly made instruments was very impressive, and a great improvement on those seen in the past. Such newly made instruments are crucial to the spread of guqin education and appreciation. It is common knowledge that most modern guqin have been made in Suzhou, Beijing, and Yangzhou. In the last two or three years, the Yangzhou qin in particular have improved greatly: their price has remained stable even when their quality has gone up. In general, the shortage of instruments in the last ten or twenty years has now been relieved, and one can

now look forward to further improvements in quality. Also, there have been expert qin makers working individually in many parts of the country who make their instruments available for sale to the public. Some brought their products to the meeting: He Mingwei 何明威, Li Xingqi 李星棋 and Zeng Chengwei 曾成偉 of Chengdu and Li Mingzhong 李明忠 of Xi'an. Their individually carved instruments are slow in the making, and the finished products have always been in great demand. In recent years, their ranks have been joined by a Mr. Li 李 of Guizhou and Yan Ming 嚴明 of Shenzhen; their instruments are of equally high quality. Even more encouraging and impressive is that an increasing number of guqin performers are learning how to make instruments themselves. Several qin performers at the meeting showed off their self-made instruments, compared them with one another, and exchanged experiences and knowledge. An outstanding example is the well-known guqin maker Cai Changshou 蔡昌壽 of Hong Kong, who has taught more than ten eager guqin players who want to make their own instruments.

This gathering provided a great opportunity for the guqin aficionados to meet, interact, and to hear each other's playing. Even more importantly, it played a positive role in the promotion of guqin music to the general public, the education of future generations of musicians, and the continuation of the tradition. As the meeting ended on the evening of the 23rd amidst a sense of great joy, everyone wanted to know when and where the next gathering would be, and hoped that the sponsoring institutions would consider a repeat performance some time soon.

[Original in Chinese. Translated by Bell Yung.]

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## Chinese Music Journals Published in Chinese and Located in Selected Major U.S. Libraries

Compiled by Victor Fung

### 美國一些主要圖書館收藏的中文音樂期刊

本文介紹美國的一些主要圖書館收藏與中國音樂有關的中文期刊。目的是幫助在美國的中國音樂研究者發現和使用這些資料。全文分兩大部分。第一部分介紹有關的圖書館，包括館名，地址，電話，電傳及其中文期刊的借閱方法。第二部分以有關的中文期刊列目，介紹各圖書館收藏這些期刊的情況。

The purpose of this project is to assist Chinese music researchers to locate Chinese journals found in major U.S. libraries. It includes Chinese music journals found in twelve libraries in California, Hawaii, Illinois, Massachusetts, Minnesota, New York, and Pennsylvania. The report consists of two major sections: (1) Library descriptions and (2) Journals. The first section describes the basic access information about each library. Each library is coded with the state abbreviation. The second section consists of a list of Chinese music journals found in these libraries. The pinyin romanization system is used for the general listing of journals; within individual library listing, the romanization is according to that used by the library concerned.

The completion is indebted to those scholars who have spent time and effort to gather information from major research libraries in their regions. These scholars include Han Kuo-Huang (University of Chicago library), Theodore Kwok (University of Hawaii library), Liang Lei and Rulan Chao Pian (Harvard University libraries), Valerie Samson (University of California, Berkeley libraries), Cynthia Wong (Columbia University library), Wu Ben (University of Pittsburgh library), and Wei Hua Zhang (Stanford University library). Due to the complex nature of this report, errors are bound to occur; the compiler would appreciate any notice of such errors and suggestions for the next edition. The project is only a beginning with potential to expand. If readers would like to include a nearby major research library in the next edition of this report, please contact the report compiler (C. Victor Fung) as soon as possible.

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### Library Descriptions

#### CA1

East Asian Library

Durant Hall, University of California, Berkeley, CA 94720

Phone: (510)642-2556

ILL possible; Check-out possible for local students and staff: 1 week

Other information: Northern Regional Library Facility--NRLF is the off-campus location of many volumes. These volumes may be requested from the main library or the branch library that owns the material. Allow two days for these items to be available. NRLF volumes can also be requested from any Northern California U. C. campus and be available within two days. The on-line catalogue is available on the internet: telnet gopac.berkeley.edu [for the GLADIS catalogue] or telnet melvyl.ucop.edu [for the MELVYL, the entire U. C. system catalogue]. There is ambiguity in the catalogue about the location of some volumes. When in doubt, assume they are off campus in the NRLF.

Further information is available on world wide web:

<http://www.lib.berkeley.edu/EAL>

#### CA2

East Asian Library Annex

California Hall (basement), University of California, Berkeley, CA 94720

Phone: (510)642-3083

ILL information not available; Check-out possibility not available.

Other information: This library is part of CA1 (East Asian Library). Northern Regional Library Facility--NRLF is the off-campus location of many volumes. These volumes may be requested from the main library or the branch library that owns the material. Allow two days for these items to be available. NRLF volumes can also be requested from any Northern California U. C. campus and be available within two days. The on-line catalogue is available on the internet: telnet gopac.berkeley.edu [for the GLADIS catalogue] or telnet melvyl.ucop.edu [for the MELVYL, the entire U. C. system catalogue]. There is ambiguity in the catalogue about the location of some volumes. When in doubt, assume they are off campus in the NRLF.

#### CA3

Music Library

Morrison Hall, University of California, Berkeley, CA 94720

Phone: (510)642-2623

ILL possible; Check-out possible for local students and staff: bounded periodicals.

Other information: Northern Regional Library Facility--NRLF is the off-campus location of many volumes. These volumes may be requested from the main library or the branch library that owns the material. Allow two days for these items to be available. NRLF volumes can also be requested from any

Northern California U. C. campus and be available within two days. The on-line catalogue is available on the internet: telnet gopac.berkeley.edu [for the GLADIS catalogue] or telnet melvyl.ucop.edu [for the MELVYL, the entire U. C. system catalogue]. There is ambiguity in the catalogue about the location of some volumes. When in doubt, assume they are off campus in the NRLF. Further information is available on world wide web:  
<http://www.lib.berkeley.edu/MUSI>

#### CA4

Chinese Studies Library  
Fulton Street, Berkeley, CA 94720  
Phone: (510)643-6510

ILL information not available; Check-out information not available.  
Other information: Northern Regional Library Facility--NRLF is the off-campus location of many volumes. These volumes may be requested from the main library or the branch library that owns the material. Allow two days for these items to be available. NRLF volumes can also be requested from any Northern California U. C. campus and be available within two days. The on-line catalogue is available on the internet: telnet gopac.berkeley.edu [for the GLADIS catalogue] or telnet melvyl.ucop.edu [for the MELVYL, the entire U. C. system catalogue]. There is ambiguity in the catalogue about the location of some volumes. When in doubt, assume they are off campus in the NRLF. Further information is available on world wide web:  
<http://www.lib.berkeley.edu/CCSL>

#### CA5

East Asian Collection, Hoover Institute  
Stanford University, Stanford, CA 94305  
Librarian: Wong, Ying  
Phone: (415)725-3435

ILL possible; Check-out possible for local students and staff: students for 1 month, Ph.D. candidates for 3 months, faculty and staff for one academic year.

#### HI

Hamilton Library--Asian Collection  
University of Hawaii at Manoa, 2550 The Mall, Honolulu, HI 96822  
Phone: (808)956-8116

In library use only; Check-out information not available.  
Other information: Access to the University Library's catalog is possible through CARL Network or telnet 128.171.19.3

#### IL

University of Chicago East Asian Collection  
Regenstein Library, University of Chicago, 57th Street, Chicago, IL 60637  
Phone: (312)702-8432

In library use only; Check-out possible for local students and staff: bounded periodicals.

Other information: No romanization of journal title is given.

MA1

Eda Kuhn Loeb Music Library

Music Building, Harvard University, Cambridge, MA 02138

Librarian: Dr. Virginia Danielson (curator of the Archive of World Music)

Phone: (617)495-2794

ILL possible; No one can check-out periodicals.

MA2

Harvard-Yenching Library

Divinity Avenue, Cambridge, MA 02138

Librarian: Connor, Timothy

Phone: (617)495-2756

In library use only; No one can check-out periodicals.

MN

East Asian Library (sub-basement of Wilson Library)

University of Minnesota, Minneapolis, MN 55455

Librarian: Zhou, Yuan

Phone: (612)624-9833

ILL possible; Check-out possible for local students and staff: bounded periodicals for 2 weeks.

NY

V. Starr East Asian Library

Kent Hall, Columbia University, New York, NY 10027

Librarian: LaFleur, Fran

Phone: (212)854-3721, (212)854-2578; Fax: (212)662-6286

ILL possible; Check-out possible for local students and staff: bounded periodicals for various periods.

Other information: Library access and borrowing privileges are determined by: Mr. Treror A. Dawes, Library Information Office, 234 Butler Library (Phone: 212-854-7309) or Mr. Ken Harlin, Head of Circulation, C. V. Starr Easian Library, 300 Kent Hall (Phone: 212-854-1501).

PA

Hillman Library/East Asian Library

University of Pittsburgh, Pittsburgh, PA 15260

Librarian: Zhang, Zun-Nong

Phone: (412)648-8185

In library use only; No one can check-out periodicals.

Other information: No call number is used for Chinese music periodicals.

Chinese Music Journals

Anhui Xinxi 安徽新戲 [New Theaters in Anhui]\*

MA2: An hui hsin hsi  
6801/3216  
1988-93

Anhui Yanchang 安徽演唱 [Singing in Anhui]

MA2: An hui yen ch'ang  
6801/3236  
1978, no. 3; 1979, no. 4, 5

Beifang Qūyī 北方曲藝 [Narrative Songs in the North]

MA2: Pei fang chu i  
6801/1054  
1982, no. 2-6

Biaoyan Yishu 表演藝術 (Performing Arts Review)

CA1: Piao yen i shu  
PN1569.C5.P5  
1992, no. 1  
NY: Piao yen i shu / Performing Arts Review [monthly]  
PN1569.C5 P5  
1993, no. 5; 1994, no. 15-20

Changjiang Xiju 長江戲劇 [Theaters in the Area of Yangtze River]

MA2: Ch'ang chiang hsi chu  
6826.1/7322  
1982-85

Chuanju Yishu 川劇藝術 [Arts of Sichuan Opera]

MA2: Ch'uan chu i shu  
6826.1/2744  
1981; 1982, no. 5-12

Ci Kan 詞刊 (Literary Magazine)

NY: Tz'u K'an [bimonthly]  
PL2336.T92  
1980-83, no. 1-24

Da Wutai 大舞台 [Large Stage]

MA2: Ta wu t'ai  
6826.1/3127/1  
1984-93

Dangdai Xiju 當代戲劇 [Contemporary Theater]

MA2: Tang tai hsi chu  
6826.1/7122  
1985-current

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\*English title in square brackets is translated by ACMR; English title in parentheses is published in the journal itself.

Gequ 歌曲 (Songs)

IL: Ge Qu

6701/1856

1962-65, 1979-current

MA2: Ko ch'u

6701/1856

1954-66, 1979-current

MN: Ko chu [monthly]

WILSON EA M1804.K592

1952, no. 1-9; 1955, no. 16-21; 1962, no. 134-139; 1991-94, no. 332-373

NY: Ko chu

ML5.K75

1963, no. 3 to 1965 no. 3; 1965, no. 5-6; 1966, no. 1-6; 1978, no. 1-4; 1979-81, no. 224-256, 259, 308-322, 324-331; Library missing no. 257, 258, & 323

Hebei Xiju 河北戲劇 [Theater in Hebei]

MA2: Hopei hsi chu

6826.1/3127

1981-83

Henan Xiju 河南戲劇 [Theater in Henan]

MA2: Ho nan hsi chu

6826.1/3422

1990-93; 1994, no. 2

Heilongjiang Yishu 黑龍江藝術 [Arts in Heilongjiang]

MA2: Hei lung Chiang i shu

6801/6033

1979, no. 4, 6, 7, 9, 10, 12; 1980, no. 1; 1981, no. 3-12; 1982-84

Hongyan 鴻雁 [Wild Goose]

MA2: Hung yen

6801/2427

1981-85

Huanan Gesheng 華南歌聲 [Songs in the South of China]

MA2: Hua nan ko sheng

6701/4414

1950, December-1951, November

Huangmeixi Yishu 黃梅戲藝術 [Arts of Huangmei Opera]

MA2: Huang mei hsi i shu

6826.1/4424

1988-92, 1993, no. 2-4; 1994, no. 1

Jianghuai Wenyi 江淮文藝 [Literature and Arts in Jianghuai Area]

MA2: Chiang huai wen i

6801/3216

1980, no. 1

- Jiangsu Xiju 江蘇戲劇 [Theater in Jiangsu]  
MA2: Chiang su hsi chu  
6826.1/3421  
1981-85
- Jiefangjun Gequ 解放軍歌曲 [Songs of the Liberation Army]  
IL: Chieh Fang Chun Ko Ch'u  
6740/2070  
1980-current  
MA2: Chieh fang chun ko ch'u  
6701/2031  
1972, no. 1-3; 1973, no. 1-6; 1975, no. 1; 1978, no. 2; 1981, no. 9-11,  
1982-current
- Juxue Yuekan 劇學月刊 [Monthly Journal of Theater Study]  
MA2: Chu hsueh yueh k'an  
6826.1/2771  
1932-33
- Lingnan Yinyue 嶺南音樂 (Lingnan Music)  
CA2: Ling-nan yin yueh  
ML5.L5  
1979, no. 41-46, 48; 1980-90, no. 50-157  
HI: Ling nan yin yueh / Lingnan yinyue  
ML5.L4736  
1980, no. 2 & 4-1985, no. 1; 1985, no. 3-1987, no.2; 1987, no. 4-  
1988, no. 2; 1988, no. 4-1992, no. 6  
NY: Ling nan yin yueh / Lingnan yinyue [monthly]  
ML5.L75  
1980-82, no. 53-85; Library missing no. 76
- Minsu Quyi 民俗曲藝 [Folklore and Narrative Songs]  
IL: Min Su Chu I  
NK1069T3M564CJK  
1989-current  
MA2: Min su chu i  
6801/7254  
1980-93, 1994, no. 1, 4
- Minzu Minjian Yinyue 民族民間音樂 (Chinese National Folk Music--  
Guongdong)  
CA2: Min tsu min chien yin yueh  
ML3544.M56  
1981, no. 4-current  
HI: Min tsu min chien yin yueh  
ML3544.M56  
Holding information unavailable

- Minzu Yishu Yanjiu 民族藝術研究 [Ethnic Arts Research]  
IL: Min Tsu I Shu Yan Jiu  
NX583A1M568CJK  
1994-current
- Minzu Yinyue 民族音樂 (Ethnomusicology)  
CA1: Min tsu yin yueh  
ML5.M56  
1988, volume 15-current
- Nanguo Xiju 南國戲劇 □[Theater in the South of China]  
MA2: Nan kuo hsi chu  
6826.1/462  
1981-85
- Nongcun Wenhuashi 農村文化室 [Cultural Rooms in the Countryside]  
MA2: Nung tz'un wen hua shih  
6803/5402  
1974, no. 1, 2, 4, 5, 6; 1975, no. 7, 8, 10; 1976, no. 15, 16, 21, 22;  
1977, no. 30, 33, 34, 36
- Puju Yishu 浦劇藝術 [Arts of Pujü Opera]  
MA2: P'u chu i shu  
6826.1/4742  
1988-89, 1990, no. 1, 2, 3; 1991-92, 1993, no. 1, 2, 4
- Quyì 曲藝 (Art of Song)  
CA1: Ch'u i  
PL2570.C3S  
1962, no. 4; 1979, 1984 to current  
Off campus: 1962-79, 1984-86
- CA4: Ch'u i  
Uncataloged  
1962-65
- CA5: Chu i / Art of song  
5728/5643  
1962-66, 1979-current
- IL: 5651/5743  
1963-66, 1979-current
- MA2: Ch'u i  
5651/5643  
1956-66, 1979-current
- Quyì Yishu Luncong 曲藝藝術論叢 [Narrative Songs Tribune]  
CA1: Chu i i shu lun tsung  
PL2357.C78  
Volumes 2-5, 7-10
- Qunzhong Gequ 群眾歌曲 [Mass Songs]  
IL: Ch'un Chung Ge Qu  
6740/1202  
1976, 1980, 1981-current

Qunzhong Yinyue 群眾音樂 [Mass Music]

CA4: Ch'un chung yin yueh  
Uncataloged  
1956-57

NY: Popular music [monthly]  
ML5.C56  
1982-84

Renmin Xiju 人民戲劇 (People's Opera)

MA2: Jen min hsi chu  
6826.1/8722  
1950-51

MN: Jen min hsi chu  
WILSON EA Quarto PN2870.J46  
1978, no. 4-11; 1979-81

Renmin Yinyue 人民音樂 (People's Music)

CA1: Jen min yin yueh  
6701.8702  
1950, no. 12; 1951, no. 1; 1956, no.9, 11; 1961, no.7-1966, no. 2;  
1979, no. 2-1985; 1986.  
Off campus: 1983-85, 1987-88.

CA4: Jen min yin yueh  
Uncataloged  
1954, no.6; 1966, no. 4; 1978, no. 5-current

CA5: Jen min yin yueh  
C-ML5.J46  
1988-current

HI: Jen min yin yueh  
ML5.J356  
holding information unavailable

IL: 6701/8702  
1950-1965; 1966, no. 1, 2; 1970-current

MA2: Jen min yin yueh  
6701/8702  
1951-1966, 1976-current

MN: Jen min yin yueh  
WILSON EA Quarto ML336.J4x  
1976-89, 1990, no. 1, 6; 1991, no. 3; 1994, no. 1-10;

NY: Jen min yin yueh  
ML336.J45  
1955-81, 1982-92, no. 202-321, 327; 1993, no. 247-248, 250-285, &  
328-339; library missing: 1965, no. 7-12; 1966, no. 3, 5-12; 1976,  
no. 1-12; 1979, no. 2

PA: Jen min yin yueh  
1977-current

- Shanxi Xiju 山西戲劇 [Theater in Shanxi]  
MA2: Shan hsi hsi chu  
6826.1/7122  
1979, no.3-1984
- Shanghai Gesheng 上海歌聲 [Songs in Shanghai]  
IL: Shang Hai Ko Sheng  
6740/2314  
1980-current  
MA2: Shang hai ko sheng  
6701/2324  
1979, no. 5
- Shanghai Xiju 上海戲劇 [Theater in Shanghai]  
MA2: Shang hai hsi chu  
6826.1/2322  
1962-64, 1979-current
- Shanghai Yishujia 上海藝術家 [Artists in Shanghai]  
MA2: Shang hai i shu chia  
6826.1/0272.1  
1987-91
- Shanghai Yinyue 上海音樂 [Music in Shanghai]  
CA4: Shang-hai yin yueh  
Uncataloged  
1951, no. 1
- Sichuan Yinyue 四川音樂 [Music in Sichuan]  
MA2: Ssu ch'uan yin yueh  
6701/6202  
1979, no. 10, 12; 1980, no. 1
- Taipei Shiyin Yuekan 台北十音月刊 [Monthly Journal of Shiyin in Taipei]  
CA1: T'ai-pei shih yin yueh k'an  
4560.1.7108  
1975, Volume 6 no. 6-12; 1976, Volume 7 no. 5
- Tianjin Gesheng 天津歌聲 [Songs of Tianjin]  
MA2: T'ien chin ko sheng  
6701/1314  
1977, no. 2; 1978, no. 6; 1980, no. 1
- Tianjin Yanchang 天津演唱 [Singing of Tianjin]  
MA2: T'ien chin yen ch'ang  
6801/1336  
1981, no. 3; 1982-87
- Waiguo Xiju 外國戲劇 [Foreign Theater]  
MA2: Waikuo hsi chu  
6826.1/2622  
1980, no. 3; 1981-88

Wenyi Jiemu 文藝節目 [Arts' Program]

MA2: Wen i chieh mu

6803/6270

Volumes 1-8 (no date)

Wenyi Yanjiu 文藝研究 [Literature and Arts Reserch]

MA2: Wen i yen chiu

6801/0413

1979-current

Wudao 舞蹈 (Dance)

CA2: Wu tao

GV1580.W8

1961, no. 5-8; 1962, 1978-current

CA4: Wu tao

Uncataloged

1958-66, 1978-81 (June): some incomplete issues

IL: 6810/2568

1962, no. 6; 1963, nos. 1, 2; 1965, no. 1-6; 1976-current

MA2: Wu tao

6810/856

1958-66, 1976-current

Wudao Luncong 舞蹈論叢 (Dance Tribune)

CA1: Wu tao lun tsung

GV1580.W85

1986, no. 24-current

IL: 6810/8560

1981-82

MA2: Wu tao lun ts'ung

6810/8603

1981-86

Wudao Yishu 舞蹈藝術 [Art of Dance]

MA2: Wu tao i shu

6810/5642

1984-90

Wulan Muqi Yanchang 烏蘭牧旗演唱 [Singing of Wulan Muqi]

MA2: Wu lan mu ch'i yen ch'ang

6801/2427

1979, no. 1, 2, 4

Xi Zazhi 戲雜誌 [Theater Magazine]

MA2: Hsi tsa chih

6826.1/2500

1922, no. 1-2

Xiju 戲劇 [Theater]

MA2: Hsi chu

6826.1/2522

1929, no. 5; 1930, no. 6; 1931, no. 2, 3, 4

- Xiju Bao 戲劇報 (Opera News)  
MA2: Hsi chu pao  
6826.1/2240  
1954-66; 1983-88  
MN: Hsi chu pao  
WILSON EA Quarto PN2870.J46  
1983-87
- Xiju Congkan 戲劇叢刊 [Journal of Theater]  
MA2: Hsi chu ts'ung k'an  
6826.1/2231 and 6826.1/2781  
Volumes 1-4 (no date), 1986-88
- Xiju Luncong 戲劇論叢 [Theater Tribune]  
MA2: Hsi chu lun ts'ung  
6826.1/2203  
1957-58; 1982, no. 1-3; 1984, no. 1-4
- Xiju Jie 戲劇界 [The World of Theater]  
MA2: Hsi chu chieh  
6826.1/2526  
1981-87
- Xiju Xuexi 戲劇學習 [Study of Theater]  
MA2: Hsi chu hsueh hsi  
6826.1/227  
1982-85
- Xiju Yanjiu 戲劇研究 [Theater Research]  
MA2: Hsi chu yen chu and Hsi ch'u yen chiu  
6826.1/2213 and 6826.1/5642 and 9980/5687J52  
1957, no. 3-1959, 1980-93
- Xiju Yishu 戲劇藝術 [Arts of Theater]  
IL: Hsi Chu I Shu  
5651/2545  
1983-current  
MA2: Hsi chu i shu  
6826.1/2542 and 6826.1/7744  
1982-87; 1954, no. 1, 2; 1978-92
- Xiju Yishu Luncong 戲劇藝術論叢 [Arts of Theater Tribune]  
MA2: Hsi chu i shu lun ts'ung  
6826.1/224  
1979, no. 1-4; 1980, no. 1-3
- Xiju Yuebao 戲劇月報 [Monthly News of Theater]  
MA2: Hsi chu yueh pao  
6826.1/3421  
1991-92

- Xiju Yuekan 戲劇月刊 [Monthly Journal of Theater]  
MA2: Hsi chu yueh k'an  
6826.1/1172  
1928, no. 1-3, 5; 1929, no. 2-4, 7, 8, 10-12; 1930-32, no. 1-12
- Xiqu Xuan 戲曲選 [Collection of Theaters]  
MA2: Hsi chu hsuan  
6826/5625  
1958-63, vol. 1-6
- Xinjiang Yishu 新疆藝術 [Arts in Xingjiang]  
CA1: Hsin-chiang i shu  
NX583.A3.S564  
1981,2; 1982, 4; 6; 1983, 3, 5; 1984, 3; 5; 1987, 6
- Xin Yinyue 新音樂 [New Music]  
MA2: Hsin yin yueh  
6701/0202  
1942, vol. 5, no. 3
- Xin Yinyue Congkan 新音樂叢刊 [Journal of New Music]  
MA2: Hsin yin yueh ts'ung k'an  
6701/0202  
1950, vol. 9, no. 4
- Yanchang 演唱 [Singing]  
MA2: Yen ch'ang  
6801/3866  
1977, no. 4
- Yi Cong 藝叢 [Journal of Arts]  
MA2: I ts'ung  
6826.1/43  
1943, vol. 1, no. 1, 2
- Yishu Baijia 藝術百家 [Hundred Schools of Arts]  
CA1: Yi shu pai chia  
NX8.C5.I11  
1987-current
- Yishu Shijie 藝術世界 [The World of Arts]  
MA2: I shu shih chieh  
6001/4246  
1979-80, 1983-85
- Yishu Tiandi 藝術天地 [The Dimension of Arts]  
MA2: I shu t'ien ti  
6801/1844  
1985, no. 1-12
- Yishu Yanjiu 藝術研究 [Arts Research]  
MA2: I shu yen chiu  
6827/3394  
Volumes 1-18 (no date)

- Yi Yuan 藝苑 [Garden of Arts]  
CA2: I yuan  
NX8.C5.N3  
1979, no. 4-current
- Yinyue Aihaozhe 音樂愛好者 (Music Lover)  
MA2: Yin yueh ai hao che  
6701/0224  
1983-current (for 1993, no. 2-4 lost)  
PA: Yin yueh ai hao che  
1990, no. 52-current
- Yinyue Chuangzuo 音樂創作 (Music Composition)  
CA4: Yin yueh ch'uang tso  
Uncataloged  
1962-65  
IL: 6701/0628  
1959, no. 7; 1961, no. 1, 2, 7-9; 1962-66, 1980-current  
MA2: Yin yueh ch'uang tso  
6701/0282  
1958-63, 1981-90  
NY: Yin yueh ch'uang tso / Yinyue chuang zuo [quarterly]  
ML5.Y56  
1980-90; Library missing nos. 125-140  
PA: Yin yueh chuan tso  
1982-current
- Yinyue Daobao 音樂報導 [Music Report]  
MA2: Yin yueh tao pao  
6701/0234  
1943, no. 3
- Yinyue Jiaoxue 音樂教學 [Teaching and Learning of Music]  
MA2: Yin yueh chiao hsueh  
6701/0247  
1957, no. 6
- Yinyue Jiaoyue 音樂教育 [Music Education]  
MA2: Yin yueh chiao yu  
6701/0240  
1933, vol. 1 no. 1-9; 1934, vol. 2 no. 1-12; 1935, vol. 3 no. 1-12;  
1936, vol. 4 no. 1-4, 6-12; 1937, vol. 5 no. 1-12
- Yinyue Jie 音樂界 [Music World]  
MA2: Yin yueh chieh  
6701/0626  
1923, no. 1-10
- Yinyue Luncong 音樂論叢 [Music Tribune]  
IL: 6733/0204  
1978-81

Yinyue Shenghuo 音樂生活 (Music Life)

IL: 6701/0223

1980-84, 1985, no. 1-7, 9-12; 1986-87, 1988, no. 1-8; 1989, no. 2-9,  
11-12; 1990; 1991, no. 1, 3-12; 1992-current

MA2: Yin yueh sheng huo

6701/0223

1979, no. 9; 1980, no. 1; 1981, no. 3-12; 1982, no. 1-12;

MN: Yin yueh sheng huo

WILSON EA Quarto ML5.Y48x

1988-91; 1992; 1993, no. 1-10; 1994, no. 256-258, 260, 262-263, 265

PA: Yin yueh sheng huo

1987, no. 181-current

Yinyue Tiandi 音樂天地 [Music Dimension]

IL: Yin Yueh Tien Ti

6701/0214

1985, no. 1-10, 12; 1986; 1987, no. 1, 2, 5, 7, 8, 10-12; 1988, no. 1-4,  
7, 9, -12; 1989; 1990, no. 1-11; 1991, 1992, no. 1-4, 7-12; 1992-  
current

PA: Yin yueh tien ti

1987, no. 247-current

Yinyue Wudao Yanjiu 音樂舞蹈研究 (Research in Music and Dance)

CA1: Yin yueh wu tao yen chiu

NX60.Y56

1982-84, 4; 1984, 6-current at CA2

HI: Yin yueh wu tao yen chiu

ML5.Y56

1988; 1990; 1992, no. 1-current

MN: Yinyue wudao yanjiu

WILSON EA Quarto ML5.Y5x

1986-93; 1994, no. 1-5

NY: Yin yueh wu tao yen chiu

ML5.Y55

1980-83, 1985, no. 7-12; 1987, no. 1-11; 1988, no. 1-12

PA: Yin yueh wu tao yen chiu

1985-current

Yinyuexue Congkan 音樂學叢刊 (Musicology Monthly)

IL: 6701/0273

1981-82

NY: Yin yueh hseuh ts'ung k'an

ML5.Y555

no issue information available

Yinyue Yanjiu 音樂研究 (Music Research)

CA2: Yin yueh yen chiu

ML5.Y5

1980, no. 16-current

- CA5: Yin yueh yen chiu / Music research  
C-ML5.Y459  
1984-current
- HI: Yin yueh yen chiu  
ML5.Y57  
Holding information unavailable
- IL: 6701/0621  
1980-current
- MA2: Yin yueh yen chiu  
6701/021  
1958, no. 1-3, 6; 1959, no. 1-6; 1960, no. 1-3; 1980-93
- MN: Yin yueh yen chiu / Yin yueh yanjiu  
WILSON EA Quarto ML5.Y55x  
1991-94 (nos. 1-4)
- NY: Yin yueh yen chiu  
ML5.Y54 or ML5.Y57  
1989-93
- PA: Yin yueh yen chiu  
1982-current
- Yinyue Yishu 音樂藝術 (Art of Music)
- CA2: Yin yueh i shu  
ML5.Y545  
1979-current
- HI: Yin yueh i shu  
ML5.Y545  
Holding information unavailable
- IL: 6701/0242  
1979, no. 1; 1986
- MA2: Yin yueh i shu  
6701/0242  
1979-current
- NY: Yin yueh i shu / Art of music  
ML5.Y545  
1989-93
- PA: Yin yueh i shu  
1989-current
- Yinyue Yiwen 音樂譯文 [Translated Studies of Music]
- IL: Yin Yueh Yi Wen  
6701/0620  
1981-1982, no. 1-3
- Yinyue yu Yinxiang 音樂與音響 [Music and Acoustics]
- PA: Yin yueh yu yin hsiang  
1987-current

- Yinyue Yuekan 音樂月刊 [Monthly Journal of Music]  
CA1: Yin yueh yueh kan  
ML5.Y56  
1988, Vol. 69-74; 1988-92 (Vol. 76-128)
- Yinyue Zazhi 音樂雜誌 [Music Magazine]  
MA2: Yin yueh tsa chih  
6701/0201, 6701/0200  
1920, no. 1-10; 1928-29, no. 1-6
- Yinyue Zhishi 音樂知識 [Music Knowledge]  
MA2: Yin yueh chih shih  
6701/0280  
1943, vol. 1 no. 5
- Yue Feng 樂風 [Music Style]  
MA2: Yueh feng  
6701/2700  
1940, Vol. 1, no. 3, 11, 12; 1942, Vol. 3, no. 1
- Yueqi 樂器 (Musical Instruments)  
CA1: Yueh Chi  
ML460.Y48  
1985, no. 1; 1986, no. 3, 5-current  
PA: Yueh chi  
1985-current
- Yue Tan 樂壇 [Music Tribune]  
NY: Yueh t'an / yuetan [monthly]  
ML5.Y83  
1982-83 (no. 20-24, 26-38)
- Yue Yi 樂藝 [Music Arts]  
MA2: Yueh i  
6701/2443  
1929-30
- Yueyou Yuekan 樂友月刊 [Monthly Journal of Music Lover]  
MA2: Yueh yu yueh k'an  
6701/2471  
1954, no. 4-8.
- Yunnan Qunzhong Wenyi 云南群眾文藝 [Mass Literature of Arts in Yunnan]  
MA2: Yun nan ch'un chung wen i  
6801/1416  
1979, no. 4; 1980-86
- Zhongguo Xiju 中國戲劇 (Chinese Opera)  
MA2: Chung kuo hsi chu  
6826.1/2240  
1989-93; 1994, no. 2  
MN: Chung-kuo hsi chu  
WILSON EA Quarto PN2870.J46  
1988-94

Zhonggou Yinyue 中國音樂 (Chinese Music)

CA1: Chung-kuo yinyueh (China music)

ML5.C46

1981-82, no. 1-3; 1983, no. 9-current.

Off campus: no. 1-7, 9-12, 18-19, 22-23, 25-40

CA5: Chung kuo yin yueh / Chinese music

C-ML336.A1.C85

1983, no. 1; 1984-current

IL: 6701/5602

1982, no. 2, 4; 1983, no. 2-4; 1984, no. 2-4; 1985-current

MA2: Chung kuo yin yueh

6701/5602

1982-current

MN: Chung-kuo yin yueh

WILSON EA Quarto ML5.C48x

1990, no. 1; 1991-94

NY: Chung-kuo yin yueh / Chinese music

ML5.C456

1982-84 (no. 5-13, 15-16)

PA: Chung kuo yin yueh

1985-current

Zhongguo Yinyue Nianjian 中國音樂年鑒 (The Annual of Chinese Music)

CA1: Chung-kuo yin yueh nien chien

ML5.C93

1987-current

MA2: Chung kuo yin yueh nien chien

6701/5642

1987-91

MN: Chung kuo yin yueh nien chien

WILSON EA ML5.C565x

1987-91

NY: Chung-kuo yin yueh nien chien

ML5.C93

1987-89, 1991

Zhongguo Yinyuexue 中國音樂學 (Musicology in China)

CA3: Chung kuo yin yueh hsueh

ML5.C518

1985-1990

CA5: Chung kuo yin yueh hsueh

C-ML5.C58

1988-91

MA1: Musicology in China

Mus.13.154 (Seeger room)

1985-1991, no 1-3; 1992

- MA2: Chung kuo yin yueh hsueh  
6701/5642  
1986-1993
- MN: Chung-kuo yin yueh hsueh  
WILSON EA Quarto ML5.C564  
1985-93, no. 3; 1994
- NY: Chung-huo yin yueh hseuh  
ML5.C58  
1989, no. 2-4; 1990, no. 4
- PA: 1990-92
- Zhongguo Yuekan 中國樂刊 [Journal of Chinese Music]  
MA2: Chung kuo yueh k'an  
6701/5621  
1971-73
- Zhongyang Yinyue Xueyuan Xuebao 中央音樂學院學報 (Journal of the Central  
Conservatory of Music)  
CA3: Chung yang yin yueh hsueh yuan hsueh pao  
ML5.C52  
1981-1992
- CA5: Chung yang yin yueh hsueh yuan hsueh pao / Journal of the  
Central Conservatory of Music  
C-ML5.Y454  
1983, no. 4-current
- HI: Chung yang yin yueh hsueh yuan hsueh pao / Zhongyang  
yinyuexueyuan xuebao  
ML5.C85  
Holding information unavailable
- IL: 6701/5502  
1981, no. 2; 1983, no. 4; 1985-current
- MA2: Chung yang yin yueh hsueh yuan hsueh pao  
6701/5502  
1982-current
- NY: Chung yang yin yueh hseuh yuan hseuh pao / Zhong yang  
yinyuexueyuan xuebao  
ML5.C45  
1981, no. 2; 1982-1990
- PA: Chung yang yin yueh hsueh yuan hsueh pao  
1984-current
-

## Book Reviews

*Cong Luo Dayou dao Cui Jian: Dangdai Liuxing yinyue de guiji* (From Luo Dayou to Cui Jian: The Loci of Contemporary Popular Music, by Wong Chia-ming, China Times Publishing House, 1991, 266 pp., preface, black & white prints of pop/rock singers, NT\$200.

Wong Chia-ming, music critic and editor for the magazine *Literary Star* brings together an impressive collection of essays which seem to have had their genesis in his short critiques for the newspaper columns, "Black Disc" and "Observations on Song Anthologies." Like newspaper columns in general, the forty-two essays presented in the book are sufficiently self-contained in structure for casual browsing within any of its two-hundred and sixty-six pages. The book provides an invaluable compilation of pop'n'rock figures and bands from Taiwan including Wang Jie, Zhang Yüsheng, Zhang Hongliang, Hou Dejian, Lin Qiang, The Tiger Cubs (*Xiaohudui*) and Blacklist (*Heimingdan*). We also get some "pieces" on Cui Jian and ADO, Tang Dynasty and the all-female Cobra as Wong crosses the Straits to check out the rock scene in Beijing in the final chapters of the book.

We begin with an introduction by Luo Dayou, a Taiwanese rock singer who moved from Taipei to Hong Kong in 1988 and well known for such songs as *Queen's Road East* (*Huanghou dadao dong*), and *Pearl of the Orient* (*Dongfang zhi zhu*). We learn of Bi Qiu, a singer virtually unknown before contracting cancer and then rising meteorically after the release of his album *Birth, Age, Sickness, Death*. Then there's Hou Dejian's severe bout of cultural dislocation. Hou, who defected from Taiwan in 1983 to mainland China to catch up with his past only to be expelled from there for dissident activities in June 1989, reminded me of the Australian-born hero Seamus O'Young in Brian Castro's novel *Birds of Passage* (1983). "There was no country from which I came, and there is none to which I can return." The sense of "wanting to go home" and cultural dislocation are found in a number of Hou's songs such as *Descendants of the Dragon* (*Longde chuanren*), *Run Away* (*Chuzou*), and *The Same Sense of Confusion* (*Yiyangde mihuo*). Wong knows that Hou is not the only one haunted by this doppelgänger. "Regardless of what we might think of Hou's actions or his songs, he aptly reveals the mainland's wavering policies [over reunification] and its unclear position on what exactly 'home' is for us Taiwanese. My grandfather might say in all probability that 'his family came from Fujian.' As for myself I'm simply 'Taiwanese.' But there are others who say, 'Us dragons are all Chinese.' Where does this leave Hou Dejian's 'home,' straddling both the mainland and Taiwan?" (p. 42)

To be sure, many Taiwanese simply want to identify their past, present and future with Taiwan. The movement for independence from China and the ruling Kuomintang is amply reflected in literature, the arts and music. The catalyst for such a movement, however, might be best understood in light of broader political issues. We might consider the lifting of martial law in 1987 or we might go back further to the 28 February 1947 Incident (*Er'erba Shijian*), in which an estimated 20,000 people were killed by the mainland Chinese Nationalists. The rock group Blacklist who sing in Taiwanese or Minnanyu and write "songs which sprout from the soil" are but a growing number of Taiwanese on the island actively reviving Taiwanese culture. And the band's album *Song of Madness (Zhuakuangge)* which includes a number of politically-conscience songs such as *A Democracy Bumpkin (Minzhu A Cao)* and *Imperial Taipei (Taibei Diguo)* seem to have struck a responsive chord with Taiwanese audiences.

The music industry, the mass media, packaged stars, bands and pop idols come under close scrutiny in many of Wong's essay, echoing Adorno's polemics against "popular music." Wong observes that the voracious appetite of record companies will target almost anything that will bring them prestige and profit. "Singers who are critically ill"--a reference to the aforementioned Bi Qiu--"also become commercial propaganda tools" (p. 33). In his essay "Observations on the Commodity of Pop Songs," Wong notes that from the time a pop idol is discovered, packaged, given an image, a musical repertoire and promoted by record producers, they are but "mere sound production machines" (p. 121). How are these idols discovered? How do record companies in Taiwan such as Rolling Stones and Butterfly go about recruiting their idols? Do they approach young teenagers of both sexes in the streets offering them a chance of a career in the lucrative entertainment industry like "talent scouts" do in Japan? It is well known in Japan that production companies not only rely on "talent scouts" for their pop idols but also recruit from modeling agencies and talent competitions. In Taiwan many fledgling pop stars are discovered at "campus song" (*xiaoyuan gequ*) singing competitions.

Like elsewhere, pop idols don't just sing. Many but not all become television and movie stars appearing on music programs, breakfast shows, quiz shows, commercials and so forth. It is significant that their image and sound are consumed simultaneously not only in Taiwan, Hong Kong and mainland China, but across the Chinese diaspora as well. In the heavy commercialization and packaging of *Gangtai* singers they can be seen and heard (in Cantonese and Mandarin) everywhere appearing, for example, on glossy posters adorning shop windows in Chinatown in Sydney or Vancouver, Tsimshatsui district in Kowloon or Shenyang in the northeast province of Liaoning. And if that's not enough exposure, there are the covers of records, cassette tapes, CDs, T-shirts, ashtrays, postcards, cigarette lighters, mugs and other pop paraphernalia.

Record companies such as Rolling Stones are well aware that packaging "handsome guys and pretty girls" (*liangnan liangnü*) becomes a crucial

component in the marketing and promotion campaign process. Image (*xingxiang*) sells as much as the music. However, at least one so-called 'ugly star' (*chouxing*) challenged this trend. Initially barred from breaking into the charts because of his "ugly appearance" (*chouloude waimao*), the Taiwanese rock singer Zhao Chuan became an overnight success as far as Taiwanese pop'n'rock audience were concerned with the hit *I May be Ugly But I'm Tender* (*Wo hen chou, keshi wo hen wenrou*). In less than three months, the song has sold close to 200,000 copies in Taiwan.

Cui Jian looms large in Wong's coverage of the "northern-style" rock scene of the mainland in the closing sections of the book. Wong has garnered his information from a number of colorful informants. One example is a Beijing taxi driver called Lao Wang who knows quite a lot about the pop'n'rock scene because he has seen many mainland wannabe rockers earning their strips, as it were, on sidewalks. "Before Cui Jian made the big time as a rock star," he informs Wong, "he was right *here* playing his guitar and crooning away" (p. 205). Wong is keenly aware that the likes of Cui Jian still fall prey to the Party's ideological dragnet. "The greatest challenge that faces rock singers in China continues to be repression by the system. It's like the Monkey King's monk master reciting the incantation to tighten the head band on his head when he's disobedient or plays truant. The Monkey King goes off to India to fetch Buddhist scriptures and achieve enlightenment. But along the way, he'll have to first overcome a veritable army of monsters and demons" (p. 237).

This review has only touched the icing on the cake on all the themes and ideas presented in this book which remain a relatively unexplored and fascinating field of study. What cries out for attention are scholarly studies on contemporary pop'n'rock culture in Taiwan. However, Wong's collection of journalistic essays provides an excellent introduction.

Peter Micic  
Monash University

References:

- Jose, Nicholas, "Australia's China" (pp. 51-2) and "Taiwan: Treasure Island" (pp. 171-5) in *Chinese whispers: Cultural Essays*, Wakefield Press, Adelaide, 1995.
- Leonard, Andrew, "Finding a Voice," in *Far Eastern Economic Review*, 30 August 1990, pp. 32-3.
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*Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music*, by Andrew F. Jones. Ithaca: Cornell East Asian Series, East Asian Program, 1992, viii, 180 pp. Table of Contents, appendix, bibliography, discography, (no index), black & white photos of pop'n'rock singers. No price given.

Pop'n'rock music has played an increasingly important role in China since the mid eighties and can now be consumed in a bewildering variety of forms and at an infinite number of venues. And audiences, if they wish, can move across the popular music grid and change their pop'n'rock wardrobe as effortlessly as Superman darts into a phone booth and comes out as Clark Kent.

The book under review is the first in English to deal at length with pop'n'rock music in the People's Republic. The book is based heavily on interviews with pop'n'rock musicians, singers, songwriters and music critics conducted by Jones in June and July of 1990 and aided with the assistance of Han Xin'an, a scholar affiliated with the Central Conservatory of Music and the *People's Music*. These interviews as well as Liu Suola's *A Superfluous Story* (Duoyude gushi) form the nuts and bolts of Jones' arguments about ideology and genre in contemporary Chinese popular music and appear throughout the text.

After a brief definition of popular music, the role of the mass media in disseminating popular music and a brief history of popular music from the late twenties in Shanghai to the early nineties in Beijing, Jones turns to defining the terms *tongsu*, *liuxing* and *yaogunyue*. The first, *tongsu* ("popularized") are "popular songs that would be indistinguishable from folk songs (*minge*) without the accompaniment of electrified instruments and cater to a middle-aged audience." The second, *liuxing* ("popular") "has absorbed Western popular harmonies and appeals to predominantly youthful audiences" (p. 19) while *yaogunyue* ("underground rock music") exists as "a separate generic entity, characterized by its exclusion from the institutions and practices of *tongsu* music, and its oppositional ideological stance" (p. 20). If we accept the seemingly water-tight definitions at face value, we may conclude, along with Jones, that "genre is a function of ideology, not musical style."

In reality, the meaning of these terms are far more complex and fluid than Jones suggests. In the case of rock, while Cui Jian and Wei Hua may "inhibit an entirely different milieu" (p. 26) and invariably find themselves at odds with officialdom, they are still very much part of the establishment they so often oppose. For Tengkuhr, a Mongolian rock singer in his thirties who refuses to sing praises of beautiful grasslands "when successive years of drought and increased farming population have badly affected the grassland herdsman" ("The Mongolian," p. 9), there may be little compromise in terms of what music he plays and his ideological preferences. But others are quite happy to change sides, as it were, whenever it suits them. Sun Guoqing is a case in point. A well-known singer of both *xibeifeng* and *yaogunyue*, he has appeared on a cassette tape version of the *Red Sun* (*Hong Taiyang*) singing up-beat revolutionary songs. Jones' rendering of *yaogunyue* as "underground rock music" is itself

problematic. It denies that singers and musicians, like audiences, can form and reform their musical allegiances across the pop/rock social grid whenever they please. It also raises a number of questions. What is underground? What is oppositional? If *yaogunyue* is "subversive," what is being subverted? What alternative is being promoted? It could be argued that *yaoyunyue* is constructed around a set of binaries—rock'n'roll practitioners and the audiences versus the Party. From this site, rock can be thought as an opposition between the center and the circumference, between centripetal and centrifugal forces, the marginal standing outside the contained center in a polarized yet highly fluid terrain of culture. Rock versus the Party can also be thought of as one of containment and resistance. *Yaogunyue* as a symbol of social opposition is a tactic of resistance, but once the word and its practitioners are co-opted by the Party, it becomes a strategy of containment. According to Linda Jaivin, the Beijing punk-rocker He Yong literally feels sick when he hears the word rock (*yaogun*) because "they use it now." To be sure, rock often carries voices of opposition, but as John Fiske (p. 166) has noted--along with reggae--why are other pop/rock genres considered far less so? Is it the actual "sound" in rock that communicates oppositional ideologies? Is it as Paul Willis (p.64) and others have suggested that "the sound of the voice and all the extra-linguistic devices used by singer, such as vocal inflection, nuances, hesitations, emphases or sighs, are just as important in conveying meaning as explicit statements, messages and stories," or is it simply the frenetic energy displayed on stage by rock singers which makes it more akin to a political rally than a rock concert? It is unfortunate that Jones' definition of *yaoyunyue* as "essentially an unofficial, under ground phenomena" has led him to the inaccurate claim that rock musicians have "no affiliation with any nationalized work unit" (p. 23), "and have no working relationships with either *tongsu* songwriters or the official media" (p. 26). He Yong, for one, may spend a lot of his time outside of the capital, but his work unit, his base, is at the Central Song and Dance Ensemble (*Zhongyang Gewutuan*).

Chapter Three "Tongsu Music as a Genre" discusses, among other things, the frustrations and ideological restrictions imposed on singers and musicians by work units prompting many to seek work outside their state-run jobs. The lure to "get rich" in the eighties also attracted many singers and musicians to find work outside their work units. In 1983, cultural departments issued a directive permitting singers and other performers to seek work outside their work units as long as they had the consent of their employers. Rather than lying idle all day, many singers used this time to their advantage by making extra money on the side. The term *zouxue* (lit: "to enter the cave") became a buzz word to describe those in literature and the arts who sought to strike it rich outside their regular 'cradle-to-grave' jobs. In fact, it became blatantly obvious to employers that many singers spent their working hours engaged in highly lucrative activities which increasingly interfered with their regular jobs. Despite the pejorative and negative connotations that the word carried in the eighties, *zouxue* became particularly gainful among many singers. In May 1989 a

number of conservative heavyweights in the musical establishment bemoaned that *zouxue* among singers was now the accepted norm. A month earlier, the *People's Daily* published a brief article on the *zouxue* activities of Mao A'min during a tour in the northeast city of Harbin, disclosing that she had made 60,000 yuan in five days and accused her of tax evasion. Numerous heated debates followed surrounding the supposedly secret activities of many singers, who due to their preoccupation with ways to feather their nests, came under considerable attack from both literary and artistic circles.

The translations from many Chinese language sources and the quotations from interviews are often too literal and awkwardly expressed; a number of typing mistakes also mar the text. Jones displays his ignorance on matters organological by rendering the *suona* as "a single reed trumpet" (p.9) and "a single reed horn" (p. 58).

Despite my grave concerns about some of the arguments and underlying assumptions presented in the book, many of which I hope will be debated and challenged by others in the field, *Like a Knife* deserves much credit and provides an invaluable benchmark for anyone interested in pop/rock music in China.

Peter Micic  
Monash University

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- Jaivin, Linda, 'It's Only Rock 'n' Roll but China Likes It,' in *Asian Wall Street Journal* (Hong Kong), October 12-13, 1990.
- 'The Mongolian,' in *The Straits Times* (Singapore), October 12, 1992.
- Willis, Paul, 'Music and Symbolic Creativity,' in *Common Culture: Symbolic Work and Play in the Everyday Cultures of the Young*, Buckingham: Open University Press, 1990.
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## News and Information

ACMR and Chinoperl (Conference on Chinese Oral and Performing Literature) held a joint meeting on April 5 and 6, 1995 at George Washington University in Washington D.C., in conjunction with the annual meeting of the Association for Asian Studies. In attendance were Fan Pen Chen, Dianne Dakis, Frederick Lau, Peter Li, Chun-Jo Liu, Kathy Lowry, Lindy Li Mark, Rulan Chao Pian, Ted Pian, Helen Rees, David Rolston, Chung-Wen Shih, Joyce Wang, Bell Yung. The following papers were presented:

Fan Pen Chen, SUNY Albany, "Genre and Gender Images: Misery and Eroticism in *Jiuchangben*";

Wenwei Du, Vassar College, "A Struggle for Survival: the Present Status of Suzhou Pingtan in Shanghai";

Terence Liu, National Endowment for the Arts, "Recent Public Support for Chinese Performing Arts in the USA";

Ch'iu Kui Wang, National Tsing Hua University, R.O.C., "Studies in Chinese Ritual and Ritual Theatre: A Bibliographic Report";

Richard VanNess Simmons, Rutgers University, "A Recording of the Story and Song of a Venerable Hangzhou Raconteur";

Grace Wiersma, University of Hong Kong, "Prosodic and Linguistic Analysis of Two Bai Songs";

Almas Khan, University of Washington, Seattle, "'I am a Mongol': Ethnic Pop and Cultural Politics in Inner Mongolia, PRC".

[Chinoperl file]

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At the Chinoperl annual business meeting held on April 8, 1995, Rulan Chao Pian was appointed Honorary Permanent President. Bell Yung was elected as President/Treasurer and Helen Rees as Secretary for the term 1995-97. The Chinoperl business office has moved hencewith from Dartmouth College to the University of Pittsburgh, with Dianne Dakis, Assistant Director of the Asian Studies Program, as its manager. All enquiries on membership should be directed to Dianne Dakis, Asian Studies Program, University of Pittsburgh, Pittsburgh, Pa 15260, U.S.A.; Tel: 412-648-7367; Fax: 412-648-2199; e-mail: <dakis@vms.cis.pitt.edu>. All other enquires should be addressed to Bell Yung, Dept. of Music, University of Pittsburgh, Pittsburgh, PA 15260; U.S.A.; tel: 412-624-4061; fax: 412-624-4186; e-mail: <byun@vms.cis.pitt.edu>.

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ACMR and Chinoperl will hold a joint meeting on April 11, 1996, in conjunction with the annual meeting of AAS, at the Center for Korean Studies, School of Hawaiian, Asian and Pacific Studies, University of Hawai'i at Manoa. Those interested in making a presentation please send, by Feb. 15, 1996, an abstract of 200 words or less to Prof. Joseph Lam, Program Chair, Dept. of Music, University of California, Santa Barbara, CA 93106-6070; U.S.A; Tel: 805-893-7247; Fax: 805-893-7194; e-mail: <jsclam@humanitas.ucsb.edu>.

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As part of the XVII Pacific Congress held at the Beijing International Convention Center, June 5 to 12, 1995, two days of music sessions entitled "The Traditional Musics of the Pacific Areas and Their Role in the 21st Century" were organized by Barbara B. Smith (University of Hawaii) and Du Yaxiong (China Conservatory). Seventeen papers were presented by scholars from Guizhou, Beijing, Liaoning, Inner Mongolia, Jilin, Fujian, Angui, Guangzhou, and Shenyang in China, and from the U.S., New Zealand, Hong Kong, and Okinawa. Recurring themes among the papers included the music of China's minorities (Zheng Hanfeng, Liu Guiteng, Zhao Hongrou, Li Laizhang), relationships between music and other aspects of Chinese culture (Deng Guanghua, Shi Wennan, Fei Shixun, Wang Yaogua), and potential contributions of Chinese music in the 21st century (Chen Wei, Fang Meng, Zheng Jinyang). Other papers discussed musics in Micronesia (Barbara Smith) and New Zealand (Henry Johnson), or related Chinese music to that of Okinawa (Etsuko Higa), Southeast Asia (Sun Xingqun, J. Lawrence Witzleben), or the West (Du Yaxiong). Papers were presented in Chinese, English, or bilingually, with observers Sue Tuohy (Indiana University) and Wang Min (Kent State University) helping with the translating and interpreting. Aside from the many exchanges of ideas during papers and over meals, a highlight of the conference was the *shengguan* farmers' ensemble from Beixinzhuang village in neighboring Hebei province, who performed at the conference's opening banquet along with a group of students and teachers from the China Conservatory. Barbara Smith and Du Yaxiong should be congratulated both for making music such a prominent part of this important international conference and for their smooth and professional organization of the paper sessions.

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A National Music Critics Symposium (Zhongguo Yinyue Pinglun Gongzuo Zuotanhui) was held from June 20 to 23 in Huainan of Anhui Province. It was co-organized by the Chinese Musicians' Association, the Anhui Province Musicians' Association, and the City of Huanan. Fifteen papers were presented at the symposium.

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Several unusual performances can be heard in Hong Kong in October/November this year. A Kunqu performance (without staging) of Changsheng Dian [Palace of Longevity] will be held on 13th Oct. at the Hong Kong Institute for Promotion of Chinese Culture. Li Xiangting will join the Hong Kong Chinese Orchestra to play several pieces from the qin repertoire on 13th and 14th of October at City Hall. Lau Chor-wah and So Si-ti will giving a qin recital, organised by the Hong Kong University Music Dept., at Lok Yu Museum, at 8p.m. on 2nd of November.

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The Musicology Graduate Program of National Taiwan University seeks candidates to fill two full-time, tenure-track positions, to assume duty on August 1996. The tenure-track, full-time, positions, to begin August 1996, are:

Position #1: Historical musicologist

Position #2: Systematic musicologist or music theorist

(Note: Focus of research may be in Western, Chinese, or other musics. The emphasis is on the methodology and perspectives of these two subdisciplines.)

INSTITUTION: Graduate program in musicology, National Taiwan University  
RANK: Assistant, Associate, or Full Professor.

SALARY: Starting from US\$2,300 per month.

QUALIFICATIONS: Ph.D degree in hand. Background and research interest in CHINESE MUSIC STUDY are desirable, but all applicants will be considered.

DUTIES: teach graduate and undergraduate courses; guide master's thesis; contribute to developing a program that emphasizes a well-rounded training in musicological methodology, a broad-minded perspective on music research, as well as interdisciplinary orientation within a large research university.

SEND: An application letter with curriculum vitae, publication list, TWO COPIES of a representative work published within the past three years (including dissertation), and the name, address, phone, fax, and e-mail address of three references.

DEADLINE: October 30, 1995.

CONTACT: Prof. Shih Shou-chien  
Graduate Institute of Art History  
National Taiwan University  
Taipei, Taiwan  
Email: nanguanl@ccms.ntu.edu.tw  
Tel: 886-2-363-0231 ext. 3167  
Fax: 886-2-363-9096

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The Research Institute of Music (Beijing) has established the Yang Yinliu Chinese Music Research Endowment Fund (Yang Yinliu Zhongguo Yinyue Yanjiu Jijin 楊蔭瀏中國音樂研究基金) to promote China's traditional musical culture, advance the research of Chinese music, and encourage collection, organization, and research of fieldwork data. The endowment accepts contributions from all who are concerned with the future and the research of Chinese music. In turn, the fund is available to all who work in the area of Chinese music research and teaching on the Mainland, Hong Kong, Macau, and Taiwan. For information on how to contribute and how to apply for funding, please contact:

Qiao Jianzhong           Tel. (010) 467-4416 (Off), 501-5522, ext. 2098 (Home)

Wang Zhaoren            Tel. (010) 467-6390 (Off), 501-5522, ext. 2065 (Home)

Cai Liangyu             Tel. (010) 467-6548 (Off), 467-6120 (Home)

Han Zhong'en            Tel. (010) 467-6390 (Off), 506-5599, x9931 (Message)

Mailing address: Research Institute of Music, Chinese Academy of Arts, West Building No. 1, Xin Yuan Li Dong Zhi Men Wai, Beijing 100027, China

Fax: (0086-10) 467-4416

Account for US \$: Bank of China 4009901-0114-0025048 Wang Zhaoren

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### Errata

The editor apologizes to Su Zheng for mislabeling the institution from which Dr. Zheng received her doctoral degree (*ACMR Reports* vol. 8, no. 1, p. 37). The institution should be Wesleyan University, not University of California at Berkeley.

## Information for Authors

1. For research articles, submit two copies of all material related to the article, an abstract of no more than 100 words, and a short abstract in Chinese. Manuscripts must be in English and observe United States conventions of usage, spelling and punctuation. Manuscripts submitted should not have been published elsewhere not should they simultaneously be under review or scheduled for publication in another journal or in a book. For bibliography, book reviews, and news items, only one copy needs to be sent without abstracts.
2. Please send your article, bibliography, and book reviews in hard copy as well as on a floppy disk. Specify on the disk label all necessary information for your file (Mac or IBM, Word-processing software used, etc). For news items, you may send by fax, e-mail, or hard copy.
3. Please observe the following style guides.
  - \* Type your paper on good quality, 8 1/2" by 11" paper, on one side only. Type everything double spaced, including indented quotes, lists, notes, tables, captions, and references. Allow at least a 1" margin on top, bottom, and left side. On the right side, leave at least 1 1/2" (the width of a Post-It Note), so that the copy editor will have plenty of room in which to write queries.
  - \* Do not use right justification or other elaborate formatting commands on your word processor.
  - \* Number all pages, except copies of illustrations, in the following order: text, notes, tables, captions, glossary.
  - \* Please type your paper's title and your name, exactly as you want it to appear in the *ACMR Reports*, in caps-and-lowercase on separate lines at the top of the first page of your paper. Do not include a separate title page.
  - \* If you use subheadings in your paper, please try not to exceed one level (that is, subheading under subheading). They should all be typed caps-and-lowercase and flush left.
  - \* Captions should also be typed double spaced, consecutively, beginning on a new page. No single caption may exceed 4 lines in length.
  - \* It is important that references be complete, accurate, and prepared in one consistent style.
  - \* Text citations should follow the author-date system:  
Rulan Chao Pian (1976:135) further argues that....  
... has influenced the work of a number of scholars (e.g., Cohen and Comaroff 1976; Watson 1981; Noerman 1988).
  - \* Use "et al." only for works with four or more authors. Do not use "ibid."
  - \* Your bibliography or references cites should follow the Scientific Style. Be sure to double space your references.

Kraus, Richard Kurt

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

Yang, Yinliu

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

Perris, Arnold

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

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

Van Gulik, Robert H.

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

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

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

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

**CHINOPERL**  
CONFERENCE ON CHINESE ORAL AND PERFORMING LITERATURE

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

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- WENWEI DU: Xuetou: Comic elements as Social Commentary in the Suzhou Pinghua Storytelling
- RICHARD VANNESS SIMMONS: A Note of the Oral Transmission of a Late Nineteenth Century Harngjou Lyric
- KIMPERLY BESIO: Enacting Loyalty: History and Theatricality in *The Peach Orchard Pledge*
- YAO YAO: From Performance to Text: Combat Format on Stage and Combat Description in Fiction
- LINDY LI MARK: Food, Political Satire, Two Themes in Sichuan Mulian Ritual Drama: the 1993 Symposium Performance
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For further information on membership and annual meeting, contact  
Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260  
412-624-4061 (work); 412-624-4186 (fax); byun@vms.cis.pitt.edu (e-mail)

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