Journal of the Chime Foundation (European Foundation for Chinese Music Research)
Postbox 11092, 2301 EB Leiden, Holland. Tel.+31.71.133.123. Fax+31.71.123.183.
Giro (Holland): 6255037, c/o Chime. Bankers: MeesPierson, Postbox 749, Rotterdam,
Holland, no. 25.75.19.262. Bankers UK: The Royal Bank of Scotland plc, Oxford
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The Journal appears twice a year. The 1994 subscription fees below include postage.

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ISSN 0926-7263

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A Chinese Renaissance?

The distinguished Chinese lute player Tang Liangxing is among those who deplore the current 'decline of Chinese music' on the mainland (cf. Music From China Newsletter, 1993, 3/1). His recent visits to China – Tang lives in America now – have left him with mixed feelings. Tang's nostalgic memories of a childhood in the Shanghai of the 1950s have made him painfully aware that China has changed face. Only a few decades ago, the air at home was filled with the sounds of silk and bamboo music, the songs of blind folk singers and peddlars, the music of wedding and funeral processions. Now, everything is different. A great deal of traditional music has disappeared. Professional musicians barely manage to survive on low government-subsidized salaries. Chinese traditional orchestras are encouraged to seek alternative sources of income. They can survive only by leasing space to pop musicians and business firms. Concerts are few and even top artists attract only a sparse audience. Professional teachers in music conservatories often seek extra income by playing as free-lance musicians in hotels in the evening. Chinese television is dominated by mediocre programmes and by pop singers from Hong Kong and Taiwan. Important genres of traditional music are totally ignored on television. Tang points out that, in view of its rich traditional heritage, China still has the best possible foundations for a strong cultural life, but adds that the future depends to a large extent on the Chinese government. In his view, there is a strong need for a more viable cultural policy: China should give proper support to the arts and to cultural institutions and should pay far more attention to music education.

One can only support Tang's call for more money for the arts and for more quality, although it may take several decades before the Chinese government can support cultural developments in any substantial way. The immediate future of China – economically as well as culturally – is primarily in the hands of a new class of Chinese businessmen. They alone can afford to spend billions on industrial and social development. They alone have the means to advance China's culture on a vast scale – if they really want to. But has there really been such a 'decline' of Chinese music, as Tang suggests? There is certainly a decline in many traditional forms, although our knowledge of the present conditions of many regional musical genres is limited. Strictly speaking, this decline is not a purely Chinese problem. Traditions die out everywhere. The process cannot be stopped in any part of the world by government 'rescue' programmes. In fact, financial support and 'museumizing' usually mark a dramatic departure from traditional patterns – often they are the final blow to an ancient musical tradition.

Exactly how poor is the cultural tide in China at this moment? Tang's nostalgia for the street life of his youth is understandable, but the traditional world which he grew up in was doomed even by the 1950s. In retrospect, knowing what happened to the country and to Chinese culture, we cannot praise that period as a more prosperous time for the Chinese arts than the 1980s! The poorly paid musicians which Tang complains about are a problem of an entirely different order. It is unreasonable to expect China to build up in less than a decade the social security and cultural infrastructure that took Western countries several centuries to establish – if these are viable goals for China at all. Chinese society has its own dynamics and no doubt will eventually propose its own solutions for such problems. Poor salaries for musicians are a problem, but they are not a sign of 'decline'.
Perhaps – and in spite of all the genuine problems that Chinese culture faces – it would be much closer to the mark to say that the People’s Republic has experienced a remarkable cultural renaissance in recent years. Think of composers like Tan Dun, Qu Xiaosong and Chen Qigang, film directors like Chen Kaige and Zhang Yimou, poets like Bei Dao and Duo Duo, writers like Zhang Jie, Wang Anyi and Zhang Xianliang, painters like Fang Lijun and so many, many others! A whole new generation of splendid ambassadors of Chinese culture has attracted enthusiastic audiences both in China and abroad. They have put back China on the map of international cultural life and have drastically changed the landscape at home. If, in Beijing, there is a decline in public attendance of traditional music concerts, we should also note that art galleries have mushroomed over the past two years. Admittedly, the city is a far cry from the cosmopolitanism of Paris or New York, but there is perhaps more cultural life in Beijing now than at any other time in the past. This is truly a respectable achievement for a country that was caught in the total chaos and massive destruction of the ‘Cultural Revolution’ only two decades ago!

It is no exaggeration to speak of a Chinese Renaissance. The word is used here not only in a metaphorical sense, but even has some direct associations with the historical Renaissance in Europe – in Italy in particular. 20th century China and Renaissance Italy are too widely separated in time and space to compare standards of excellence, which might not be very useful anyway, but a number of parallels between these two societies are of great interest and deserve to be mentioned.

1) We witness, in both societies, a sudden clustering of promising individual talents. They form a small urban artistic and elitist elite. At the same time, the majority of the population are peasants, living in poverty, and probably untouched by any ‘renaissance’. 2) The artists depend on crude forms of patronage, and have to strive very hard to be recognized as ‘artists’ rather than ‘craftsmen’. 3) Their art is innovative, but most of the innovations are imported from abroad. In Renaissance Italy, new styles and new techniques like oil painting, woodcuts, copperplates and book printing were all imported from northern Europe. In China, much of the technical input comes from the West. 4) Innovation is conscious, but it is often presented as a revival, as a rebirth of classical times, a return to classical ideals. Chinese artists of the 20th century turn to ancient classical poetry, the mysticism and earthiness of the Book of Songs, or the temple music and powerful musical rituals of the Chinese countryside.

Admittedly, modern Chinese artists have been criticized for scratching only the surface of their own classical traditions, and relying too much on Western examples. I have addressed this problem in an earlier Editorial. Suffice it to say that the success of any artistic innovation depends to some extent on the wilfulness of our memory. We can not recreate the past, we can only perpetually reinvent it. This, I think, is one of the clear messages of the Italian Renaissance, which was, after all, not so much a return to Rome and Greece (as the artists would have it), but rather the beginning of modern Europe. Similarly, the success of Chinese artists today may well signal the long-expected birth of a modern Chinese nation. From that perspective, the word ‘decline’ seems out of place, in spite of the problems that Mr. Tang has rightly pointed to in his essay.

A NOTE ON CHIME NO.7

Publication was seriously delayed by work on the translation of Zheng Ruzhong’s article on the Dunhuang murals. The reward is a special issue focusing on historical topics in Chinese music. We regret the delay in publication, and hope to make up for it with a double issue towards the end of this year, to cover 1994. Please note that the planned CHIME conference on ‘East Asian Voices’ has been postponed to September 1995 and will now take place in Holland. For details, see our announcement section.
A PICTORIAL HISTORY SPANNING 1,000 YEARS

Musical instruments in the wall paintings of Dunhuang

ZHENG RUZHONG
(Dunhuang Research Institute)

Translated by Antoinet Schimmelpenninck,
Majie Goedhart, Lodewijk Odé & Pauline Levin

The stories, photos and documents which the explorers Stein and Peiliot brought back from Dunhuang to Europe at the beginning of this century created a sensation and led to world fame for the Dunhuang Caves. The flying devas, Bodhisattvas in flowing robes, Guardian Kings, supernatural warriors and winged monsters that cover the walls and ceilings of the Buddhist rock sanctuaries near Dunhuang have spurred the imagination of scholars, religious worshippers and artists alike. The caves even gave rise to a new field of research – Dunhuang studies. In this article, the author looks at one particular aspect of the murals: the musical instruments depicted on them. The instruments testify to nearly one thousand years of musical life in China. They must be studied with some caution, because the pictures are not 'photographs'. To a certain extent they – like everything else in the murals – must have been subject to artistic fabrication and fantasy.¹

In ancient times, Dunhuang was one of several commercial and cosmopolitan cities in the far northwestern corner of China, on the trade route between China and the west. Along this route, Iranian, Indian, Near Eastern, and Mediterranean peoples entered the Far East. They brought Western and Central Asian culture (and notably Buddhism) to China, while things Chinese (from silk and jade to literary and philosophical teachings) were taken to the West. Buddhist psalmody had a profound influence on Chinese

¹ This article was originally published as ‘Dunhuang bihua yueqi fenlei kaolüé’ ('A Study of the Categories of Musical Instruments in the Wall Paintings of the Dunhuang Caves') in Dunhuang yanjiu (Dunhuang Studies) 1988 No. 4, pp. 10-25. The English version of the article was edited and adapted by A. Schimmelpenninck and F. Kouwenhoven in order to make it more accessible to Western readers. The most important changes are the following: 1) an introductory section has been added to provide some general history and background of the Dunhuang caves; 2) footnotes have been added to explain many details and to amplify some of the author's references – the original text has no footnotes; 3) the author's conclusions, originally at the end of the article, have been moved to the beginning, to provide an overall picture of his research. (These conclusions are now in the section headed 'Musical scenes'); 4) many extra illustrations have been added (the original article had no photographs). The translators wish to thank Dr. Barend ter Haar (Leiden University) and Ms. Tina Pang (SOAS, London) for extra information and for their helpful comments.
music, and during the Tang dynasty the music and instruments of Central Asia virtually displaced the older musical traditions of China. The Buddhist demand for religious images also made the Tang and Five Dynasties a great age of sculpture in China.

Dunhuang is situated in a barren desert in the western part of Gansu Province. Twenty-five kilometres to the southeast lies the Valley of the Thousand Buddhas. Here, an immense complex of cave-temples is carved into a steep conglomerate cliff. Many hundreds of caves in widely varying sizes honeycomb the rock face in irregular tiers. In ancient times, they served as sanctuaries for monks and pilgrims. These caves and their contents attest to Dunhuang’s one-time grandeur as a major centre of Buddhism and Buddhist pilgrimage.

The great days of Buddhist pilgrimage in China are long past. Today, Dunhuang can be reached by aeroplane, and the caves have become a major tourist attraction. A small number of them are open permanently or are accessible to guided groups. Early in the morning, before any tourist buses arrive, one can still sense the spiritual calm and otherworldly mood that must have reigned in this place in former days. Like the cathedrals of Europe, the decorated rock sanctuaries illustrate the deep religious fervour which, at one time, took hold of the country.

Due to the remoteness of the site and the dryness of the climate, the fresco paintings and stucco sculptures, hidden in the semi-darkness of the caves, have been preserved
remarably well. The bright colours of the images, their daring contours and dazzling sense of movement immediately strike the eye. Perhaps partly because of their seeming 'modernness', religious images from Dunhuang have become a major inspiration for painters and sculptors in China today.

A HIDDEN LIBRARY

The Hungarian geologist De Loczy visited Dunhuang as early as 1879 and was one of the first European scholars to recognize the artistic and archaeological value of the paintings and sculptures. But it was only after Stein's and Pelliot's visits to the area in 1907 and 1908 that the site's treasures drew international attention. Both the English scholar and adventurer Marc Aurel Stein (1862-1942) and the French sinologist Paul Pelliot (1878-1945) were attracted primarily by the news of the discovery of a unique collection of ancient paper manuscripts in Dunhuang, which had lain hidden behind a wall in one of the caves for about nine hundred years.

The story of that discovery has been told many times. Late in the 19th century, when the Valley of the Thousand Buddhas was still in use for local devotion, a Daoist priest from Shanxi Province, Wang Yuanlu, came to Dunhuang. He began collecting money to restore some of the caves. Wang hired labourers to help him clear the debris, to patch up damaged paintings and sculptures and to add new works of religious art. He hoped to attract other worshippers and to reinforce the importance of the site as a religious centre. In the course of the work of restoration, one of the labourers spotted a hidden chamber behind a crack in a wall. When this sealed chamber (cave 17) was opened, it disclosed a unique library with tens of thousands of Buddhist scriptures and other documents from the fifth to tenth centuries. The manuscripts were probably stored there around 1035 to save them from raiding Tibetans.

Word of the discoveries at Dunhuang spread quickly, and expeditions from several countries went to the scene. Aurel Stein reached Dunhuang in 1907, a year ahead of a French expedition led by Pelliot. Stein knew no Chinese but was an expert in Sanskrit and Buddhist antiquities. He felt he was on to something important, although he did not know exactly what it was.

The diversity of the manuscripts reflects the cosmopolitan character of Dunhuang in ancient times: alongside the bulk of Chinese manuscripts there were Buddhist texts and other documents in Tibetan, Uighur, Turkish, Sogdian (eastern Iranian), Tangut, Khotanese and Kuchean, Sanskrit and Prakrit. Stein bribed Wang Yuanlu to part with several thousands of these ancient manuscripts — still only a portion of the entire collection. One year later, Pelliot in turn paid Wang for handing over to him yet another portion of the manuscripts. As a sinologist, Pelliot was in a much better position than Stein to select with discrimination.

DUNHUANG STUDIES

The materials gathered by Stein were divided between the British Museum and the Museum of Central Asian Antiquities in New Delhi, India. Those of Pelliot went to the Musée Guimet and the Bibliothèque Nationale in Paris. Both Stein and Pelliot also took photographs of the wall paintings and sculptures in the Dunhuang caves, which were later published in Stein's Serindia (1921) and in Pelliot's Les grottes de Touen-houang (1914-1924). Other expeditions to Dunhuang — and to several sites in the Turfan Basin — soon followed, and materials from these expeditions went to institutions in London, Paris, Berlin, Kyoto and (a small portion) Russia. When news of the discovery of the Dunhuang manuscripts reached Beijing, the Chinese government ordered that what remained of the collection be transferred to the capital. At present, most of these items
are kept in the Beijing National Library, while more recent finds have been preserved in the Dunhuang Cultural Research Institute. This institute was established by Chinese scholars to ensure future protection of the caves and to promote further research. Work was interrupted during the war, but the institute continued its activities and acquired its present form in the 1960s, when the Dunhuang Caves were declared a National Monument.

In the past few decades, ‘Dunhuang studies’ have gradually become a field of their own, attracting sinologists and art historians from all over the world. The ancient manuscripts are an incomparable fund of primary materials for the study of popular literature and daily life in China during the Tang and the Five Dynasties. The murals and sculptures provide unique insights in the great age of Chinese Buddhism. The history of the caves themselves has been tracked down as well.
THE CAVERNS OF THE THOUSAND BUDDHAS

The architectural technique of hollowing caves out of rock was probably imported from India, Afghanistan, and Central Asia. The first cave in the Valley of the Thousand Buddhas was constructed in AD 366. Similar rock sanctuaries were built, often at the instigation of an emperor, in other parts of northern China. Within the Gansu corridor alone, half a dozen such cave-temple sites have been found. The Thousand Buddha complex (Qianfodong) is by far the most important one.

The Valley of the Thousand Buddhas got its name from the legend of a monk who dreamt he saw a cloud with a thousand Buddhas floating above one side of the valley. It is certainly an appropriate name for the caves in the hillside facing this valley, where the walls and ceilings are covered with thousands of Buddhist deities, saints, flying devas (divine beings) and monks.

Buddhism introduced into the Chinese world a taste for ornamentation, for the sumptuous and the gigantic, which is more than evident in these murals. The paintings depict abundantly decorated scenes from the previous lives of the Buddha, stories about Buddhist divinities, pilgrimages of great priests, their public sermons, and all kinds of edifying scenes in which psalmody alternates with song. There are God-Warriors, Guardian Kings, Boddhisattvas in flowing robes, flanked by countless smaller figures. Many of the stories are set against a backdrop of splendid architecture and fantastic scenery with steep cliffs and distant views of sunsets. Devas and winged monsters are seen flying in the sky above. There are huge processions of warriors and musicians, massive ceremonial scenes with dancers and orchestras. The hierarchy and
Three ‘heavenly musicians’ playing (from left to right) a *pipa*, a *bei* (conch) and a *yaogu* (waist drum). Top ridge of northern wall of cave 435 (northern Wei).

order of this divine world appears to mirror fairly closely that of life at the Chinese courts on earth. In many ways, the images in the Dunhuang caves add to our understanding of what court life must have been like in those days. Since the Tang witnessed a dynamic interaction between popular and elite culture, we also learn about many aspects of popular life. Needless to say, music plays a role only in a small part of all the rituals and events depicted in these murals.²

MUSICAL SCENES
The wall paintings in the Caves of the Thousand Buddhas – alternatively known as the Mogao Caves³ – contain over five hundred large and small music ensembles, more than four thousand musical instruments, and some three thousand musicians and dancers. The paintings are spread over more than two hundred caves and were painted over a period spanning nearly one thousand years.⁴

² The following paragraph marks the beginning of Professor Zheng’s own text.
³ The Dunhuang caves are spread over a large area. They consist of the Mogao Caves, the Western Caves of the Thousand Buddhas, the Yulin Caves and the Shuixiaokou Small Caves of the Thousand Buddhas. Usually the term Dunhuang caves refers to the Mogao caves.
⁴ The Northern Liang (397–439 AD), Northern Wei (386–534), Western Wei (535–556), Northern Zhou (556–581), Sui (581–618), Tang (618–907), Five Dynasties (907–960), Northern Song (960–1127), Western Xia (1038–1227) and Yuan (1271–1368) dynasties. Please note that the author distinguishes three major periods in the history of the Dunhuang caves, which he frequently refers to in his article: the early period (i.e. Northern Liang, Northern Wei, Western Wei, Northern Zhou), the middle period (Sui, early Tang, high Tang, middle Tang, late Tang) and the late period (Five Dynasties, Northern Song, Western Xia and Yuan).
CATEGORIES OF INSTRUMENTS DEPICTED ON THE DUNHUANG MURALS

I Aerophones (blown instruments)
1) horizontal pipes – *hengdi* (transverse flute), *yixingdi* (oddly shaped flute), *fengdi* (phoenix flute).
2) vertical pipes – *siudi* (vertical flute)
3) double-reed pipes – *bili*
4) sets of pipes – *paixiao* (panpipes)
5) reed organs – *sheng* (mouth organ)

II Chordophones (stringed instruments)
A. Plucked strings
1) neck & soundbox type – *pipa* (pear-shaped lute), *wuxian* (five-stringed lute), *hulugin* (gourd lute), *ruan* (round lute), *wanjingqin* (curve-necked lute)
2) board-shaped resonator – *qin, zheng*
3) frame-shaped resonator – *konghou* (harp), *fengshou konghou* (phoenix head harp)

B. Bowed strings – *huqin* (two-stringed fiddle)

III Percussion instruments
A. Membranophones
1) hourglass drums – *yaogu* (waist drum), *maoyuangu, dutang’gu*
2) cylindrical drums – *dalagou, jiegou, jiegou, yan’gu, qigou* (navel drum), *taogu, jilonggu, dagu* (big drum), *jingu* (army drum)
3) frame drums – *shanggu* (hand drum), *biangu* (flat drum)


The musical instruments can be divided into forty-four different types, as will be seen. I have examined and analysed all the instruments depicted on the murals item by item, and have quantified and classified them with the help of ancient documents.

I regard this article merely as a first attempt to categorize the instruments, and invite knowledgeable readers to offer criticisms and share their views. I am aware of the many limitations of my work, which is only a preliminary study. In this connection, and before examining any instruments in more detail, I would like to make the following remarks.

1) Part of the great value of the wall paintings lies in the fact that they span a period of nearly ten centuries. They reflect the construction and evolution of a great variety of instruments, the evolution of musical performance techniques, and the development of ensemble traditions and of general musical customs in China over a considerable period of time. They are invaluable reference material for anyone who wants to study the processes of historical change and development of the instruments. However, the pictures must be interpreted with great caution, bearing in mind their artistic origin. The
Right wing of an orchestra depicted on a Bao en jing picture on the northern wall of cave 154 (middle Tang). Note the large paixiao (panpipes) in the middle, the xiao (vertical flute) and bili (double-reed pipe) (on the left and on the right of the mouth-organ player), and the yixingdi (oddly shaped flute). A huge paihan (clappers) and cymbals are also clearly visible.

Instruments are by no means depicted with photographic accuracy. Much of what we see is subject to artistic fabrication and fantasy. The murals can only provide a rough and approximate impression of the organology and history of the instruments. The pictures are certainly useful for reference but cannot be viewed as conclusive evidence.

2) The Dunhuang murals reveal many features of Chinese culture in general, but they also display a number of strongly regional characteristics. The musical instruments shown are likely to differ in certain respects from those depicted in caves or grave sites in other parts of China.

To obtain a more accurate impression of the similarities and differences, it would be necessary to look beyond the Dunhuang murals, and to compare the instruments shown here with pictures of instruments from other sites all over China. This work still needs to be done. It is all the more important because musical instruments in China have been subject to continuous and substantial change. We can sometimes trace extraordinary transformations, certainly over an extended period of time, as in some of the instruments shown at Dunhuang.

3) All pictographic research should be combined with the study of folk instruments still in use today. Many minority groups in China, with rich musical cultures of their own, live in densely wooded mountainous areas, isolated from the outside world. It is quite likely that some ancient Chinese musical instruments, closely related to those shown on the murals, have been preserved among these groups. The matter merits a detailed investigation.

4) On the whole, the variety of instruments used by minority musicians today is a far cry from the abundance of forms and types which existed during the period covered by the Dunhuang murals. The gradual transformation of Chinese musical instruments and the proliferation of different types are apparently processes with a distinct rise and fall.
The Dunhuang murals mark the summit of this development. After the Song and Yuan dynasties, there is a gradual decline in instrumental variety, while some types of instruments disappear completely. This decline deserves separate investigation.

5) The Tang dynasty was a period of unprecedented cosmopolitanism and cultural exchange. The Chinese freely absorbed and incorporated elements of foreign culture in their own culture and transformed them to make them fit their needs. The Chinese were remarkably gifted in music and open to musical influences from abroad. They adopted foreign instruments and created their own variants, but also exported their native musical traditions and inventions to other countries – even to distant nations across the oceans. China’s ancient musical culture has definitely contributed to global musical culture.

Today, the world knows thousands of different types of folk instruments. What relation they bear to the musical instruments depicted in the ancient murals of Dunhuang is yet another question which musicologists, archeologists and art historians should address.5

But obviously, these questions are all beyond the scope of the present article, which is only an attempt to provide a general framework by briefly examining the various categories of instruments found on the Dunhuang murals.

**HORIZONTAL PIPES**

The category of horizontal pipes comprises three main types: *hengdi* (transverse flute), *yixingdi* (‘oddly shaped flute’), and *fengdi* (phoenix flute). They will be discussed in that order.

The *hengdi* 横笛 (horizontal or transverse flute) corresponds with the horizontal bamboo flute popular in China today, except that it lacks a membrane.6 It is the most prominent of all the blown instruments. In the Mogao caves alone a *hengdi* turns up more than 500 times in the paintings.

This type of flute began to occur in murals from the Northern Liang onwards and can be followed all the way up to the Yuan dynasty. The ancient character for *di* was *di* (di) and the flute was also called *hengchui* 横吹 (‘blown horizontally’). The instrument goes back to remote antiquity. In Henan Province, an eight-thousand-year-old bone flute was unearthed. In Hemudu in Zhejiang Province another bone flute dating from five or six thousand years ago was found. In Suixian in Hubei Province, bamboo pitch pipes have been found dating from the Warring States period (475–221 BC).

Horizontal flutes in China are chiefly made of natural bamboo tubes, and they have one blowing hole and a variable number of finger holes. The transverse flutes depicted at Dunhuang are not very different from the types played today, as far as their shape, the construction of their holes, and their way of playing are concerned. The main deviating feature of the transverse flutes of the murals is that they lack a membrane. The flutes shown in the early caves are very simple, though some have colourful decorative patterns. The length and diameter of the instruments and the number of holes can vary, although the majority of the flutes on the murals have six holes. In music ensembles, the transverse flute is nearly always represented and usually occupies an important position. Sometimes an orchestra includes several transverse flutes at one time, to enhance the volume and to emphasize the sound of the higher registers.

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5 Here are some arbitrary examples: the Chinese mouth organ (*sheng*) was introduced in Europe in the late 18th century and is believed to have stimulated the invention of Western accordions, concertinas, harmoniums and similar instruments. Panpipes as found in Burma, the central Pacific islands, and western Latin America are often strikingly similar to Chinese panpipes. Curt Sachs quotes interesting evidence for his view that Pacific panpipes all derived from those of ancient China (C. Sachs – *The History of Musical Instruments*, New York, 1940).

6 Today’s *dizi* 笛子 (horizontal bamboo flute) has an additional hole covered with a thin piece of rice paper (*dimo* 笛膜, ‘membrane’). The membrane vibrates when the flute is played and gives the instrument its characteristic poignant tone.
One particular type of transverse flute found in China is called chi 箫. Its existence is referred to in sources dating from as early as the Zhou dynasty (ca. 1100–256 BC). The differences between the chi and di are that the chi has six holes, both ends of the instrument are stopped and the whole body is lacquered; whereas the di is not lacquered and not stopped on either end. In the Dunhuang murals, only di are shown, although in cave 159, dating from the middle Tang, there is a single example of a decorated transverse flute which has one end stopped with a cork-shaped object. Whether this can be called a chi is open to question.

Yixingdi 异型笛 (lit. ‘oddly shaped flute’). For want of anything better, this is the provisional name which I propose for a special type of transverse flute equipped with a tiny protruding ‘hook’, as can be seen in some of the Dunhuang murals. The shape of the instrument is similar to that of an ordinary transverse flute in most respects, except for the blowing end, where a small section branches off. This part looks as if a small twig at the bamboo joint was not removed when the instrument was cut. The little hook does not affect the sound production. The general assumption is that it is merely some sort of decorative element, or perhaps a device meant for carrying or hanging up the instrument. The yixingdi is not found in any of the early caves; it first appears in the middle and late Tang and continues to be depicted through the Five Dynasties and the Song. In the course of time, the instrument tends to figure ever more prominently in the murals, along with the normal transverse flute. Unfortunately, there is no clear reference in ancient books to this instrument or to its actual name. Some present-day scholars refer to it as yizuidi 义觜笛 (‘false-mouth flute’) or as qixingguan 七星管 (‘seven-star pipe’), using names which occur in ancient sources, but I find both these terms inappropriate. The ‘Dynamic History of the Tang’ (Tangshu) describes the yizuidi as ‘a transverse flute with an extra mouth’, but ‘extra mouth’ here probably refers to a raised mouth-hole, somewhat similar to that of a European metal transverse flute (which is raised to give the hole its proper depth). Illustrations of an yizuidi can be seen, not in Dunhuang, but in stone carvings of musicians in the Yungang caves in Shanxi Province. The other name, qixingguan, can be found in

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7 For an illustration, see Zhongguo yinyueshi tujian (‘A Pictorial Guide to the History of Chinese Music’, Beijing, 1988) p. 73, plate II-124 (the top-left player). The Yungang caves are located in the
Chen Yang's 11th century treatise *Yueshi* ('Book on Music')⁸: the *qixingguan* is described as a transverse flute with a short tube slid like a ring over one end. None of these descriptions accord with the flutes shown in the Dunhuang murals. Only the *Shōsōin* storehouse⁹ in Nara (Japan) has some types which are to some extent similar to those in Dunhuang. However, the transverse flutes and the flutes carved from stone or jade kept in Nara all have three branches protruding from the bamboo joints, whereas those in Dunhuang have only one. The flutes in Nara are probably remaining specimens of a type of instrument which developed independently from the transverse flutes found at Dunhuang. In order to distinguish the 'one-hooked' Dunhuang flutes from other types mentioned above, I refer to them, for the time being, as *yixingdi* – 'oddly shaped flutes'.

*Fengdi* 凤笛 ('phoenix flute'). This is a type of transverse flute with special decorations. Its two ends are adorned with a phoenix head and phoenix tail respectively, and the flute is painted in various colours. Examples of *fengdi* can be seen in Yulin cave 10, on murals dating from the Yuan dynasty. It is worth noting that phoenixes and dragons (and especially a combination of the two) are often used as decorations on ancient court instruments. They reflect Han cultural consciousness. The *Liyuezhi* ('Records on Rites and Music'), a section of the 'Dynastic History of the Yuan' (*Yuanshè*), has a reference to a flute decorated with a dragon head: 'The *longdi* 龙笛 (dragon flute) has seven holes, is blown horizontally and the top end of the flute has a dragon head carrying a love-knot belt¹⁰ in his mouth'.

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Wuzhou mountains at Datong, Shanxi Province and date from the Northern Wei. They were constructed approximately 460–494 AD. Of the original cave complex, some 53 caves have been preserved, containing over 51,000 sculptures.

⁸ A veritable bible of Chinese instruments, completed by Chen Yang in 1101. It consists of 200 *juan* (scrolls) plus an index of 20 scrolls. The first 95 scrolls are a compilation of quotations on music taken from the *Zhouli, Yili, Liji, Shijing, Shujing, Chunqiu, Zhouyi, Xiaojing, Lunyu* and *Mengzi*, with added commentary, and an exposition on Confucian music theory. The other 105 scrolls deal with the ancient pitch-pipe system and pentatonic scales, music theory from various periods in history, music and dance, music and acrobatics and various types of opera. The *Yueshi* also discusses folk music, music of the minorities and contemporary foreign music and describes various kinds of instruments, complete with illustrations and explanations.

⁹ Imperial treasury built in 756, with historical relics from the Nara period (710–784). The treasury is situated in the Tōdaiji temple in a park near Nara city, and contains more than 10,000 relics, many of which stem from Tang-dynasty China. These relics include musical instruments, masks, and costumes of dancers and musicians. (Cf. Eta Harich-Schneider – *A History of Japanese Music*. Oxford University Press, London, 1973, pp. 54-71.)

¹⁰ A love-knot belt: a love-symbol in the shape of two hearts intertwined, a present which lovers may give to each other.
(Note that the drawings do not correspond in scale.)

VERTICAL PIPES: SHUDI

Shudi 垂笛 (‘vertical flute’). This is a vertical, end-blown bamboo flute. In the remote past, there were many names for vertical flutes, for example zhidi 直笛 (‘straight flute’), shuchui 竖吹 (‘vertically blow’) danguan 单管 (‘single pipe’), zhongguan 中管 (‘middle pipe’), chuangeliao 楼箫 and chiba 角八. Today, the vertical flute is commonly called dongxiao 洞箫.\textsuperscript{11} In the Dunhuang murals, vertical flutes are often shown in combination with transverse flutes. The two types are sister instruments; historically, they emerged at the same time.

The shape of the shudi is different from today’s vertical flute (and from the chiba, still popular in Fujian) in that its finger holes are all located on one side and in that it does not have the characteristic sharp-edged mouth-hole of the modern version.\textsuperscript{12} The shudi

\textsuperscript{11} Interestingly, the name xiao was originally used for a set of pipes (panpipes, see the section below on paixiao), but eventually took on the meaning of a single end-blown flute. Di originally indicated an end-blown flute but later became a general term for transverse flute. In the course of time, these names gradually shifted in meaning. More often than not, they must have referred to more than one type of instrument. During the Tang, xiao could mean both panpipes and single vertical flute.

\textsuperscript{12} The modern end-blown bamboo flute (xiao) has a thumb hole on the back side and is a fipple flute. Its mouth-hole at the top takes up only part of the total end area, most of which is closed off. The sound of the xiao can easily be distinguished from that of the transverse flute (dizi). It is gentler and softer, with a tone rich in lower partials.
is more similar to today's *mankouxiao* 漏口 箫 with six finger holes, and its diameter is comparable to that of the transverse flute. The vertical flutes in the murals can easily be confused with *bili* (see below), but by careful scrutiny one can keep them apart: the *shudi* is longer, has a blowing hole, and when it is played, the player's hands are both near the lower end. The *bili* is shorter and slightly thinner; it has a reed inserted at one end and is played with the fingers near the top.

**Double-reed Pipes: Bili**

The *bili* 笛篥 – also referred to in literature as *bili* 笛篥, *beili* 悲篥 or *qieguan* 哀管 – corresponds with today's *guanzi* 管子, a free reed instrument still popular in northern China. Compared to today's *guanzi*, the *bili* as depicted in the Dunhuang murals is a bit longer – sometimes about the same length as the vertical flute – while the double reed is also rather large and the bore as wide as that of the vertical flute. The *bili* appears on Dunhuang murals dating from after the middle period.13

**Sets of Pipes: Paixiao**

Paixiao 排萧 (panpipes). This instrument consists of a single row of end-blown bamboo pipes.14 In ancient documents it is also referred to as *xiao* 竹, *cancha* 参差, *bizhu* 比竹 and *huzhi* 胡直. With its magnificent shape and symbolic power – in the paintings the instrument is strongly associated with the music of celestial beings – the *paixiao* holds a prominent position in the Dunhuang murals. The Mogao caves alone contain over three hundred specimens of *paixiao*. Not all of them have the same shape. Two main types can be distinguished: one has a set of pipes of equal length, the other a set of pipes graduated in size. Both forms are described distinctly in historical sources. The first type is referred to as *dixiao* 底萧, the other as *dongxiao* 聞萧.

The *paixiao* appear on murals dating from the Northern Wei up to the Yuan dynasty. Paintings from the early period mainly have *dongxiao* (with pipes of graduated

13 The middle period covers the Sui and Tang dynasties (see footnote 4). In fact, the translators of this article also found several examples of *bili* from the middle and early periods in the Dunhuang caves, namely in murals from the Western Wei (in: Fan Yunxin – *The Flying Devis of Dunhuang*, Beijing, 1982, pp. 12 and 14), the Northern Zhou (see illustration on this page), and the Middle Tang (see illustration in this article on page 11).

14 Early versions of panpipes found elsewhere in China often consist of a double row. Apparently, the instrument first served as a sort of pitch pipe, with the twelve notes of the chromatic scale apportioned alternately to each wing of a double instrument (each side producing a whole tone scale). Efforts to fill out the octave symmetrically in these double instruments resulted in *paixiao* of 14, 16 and 18 pipes. (Source: *New Grove Dictionary of Music and Musicians*, 1980 edition, entry on Panpipes, Vol. 14 pp. 159-160.) Zheng Ruohong apparently found only single-row instruments in the Dunhuang caves.
Musical Kalaviṅka birds with (from left to right) paiban (clappers), a pipa (lute) and a paixiao (panpipes). Line drawings of painted figures in the Dunhuang caves.

lengths), while paintings of the post-Tang era, especially from the Five Dynasties to the Song and the Yuan, usually have dixiao. Due to the free-hand brushwork of the artist, the instruments in the earlier murals are sketched rather vaguely. In some cases the artist has only painted a square frame – often coloured green – or drawn a few lines to represent the pipes, making it impossible to discern any details of the structure. After the Tang dynasty, the instrument is depicted with more precision. The paintings make clear that there was some amount of variation in the size, length and number of pipes. In view of the quantity of paixiao shown in the murals, and judging from their shapes and decorative patterns, the paixiao must have been a rather important instrument in ancient times. Some of the murals show Kalaviṅka birds playing music, and many of these birds are equipped with paixiao. Furthermore, the paixiao serves as a general symbol for music.

REED ORGANS
Sheng (mouth organ): an instrument made of bamboo, consisting of three parts: a bowl, a set of vertical pipes supplied with free reeds, and a mouthpiece. Although these elements are depicted at Dunhuang in many different ways, the basic features always remain the same. The base of the instrument is a round bowl of wood or calabash, equipped with a mouthpiece protruding like the mouth of a teapot. (There is much variation in the size of this mouth-piece and the way in which it is curved.) The number of reed pipes and their location (in a circle on top of the bowl) are comparable to those of today’s sheng. The mouth organ is a very common musical instrument in the murals. The Mogao caves alone contain more than three hundred specimens, from the

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15 A bird associated with Buddhism. It is described in Buddhist scriptures as having a melodious voice, and can be found in the valleys of the Himalayas (cf. A Dictionary of Chinese Buddhist terms (London, 1937; Delhi 1987), p. 317). The Chang a han jing – Dabenzong states: ‘When a Bodhisattva is born, a clear, soft and elegant sound is heard, as of the Kalaviṅka.’ The Kalaviṅka birds shown on the Dunhuang murals often have human heads and arms. Sometimes they hold a paixiao, a pipa (pear-shaped lute) or ban (clappers).

16 Each pipe sounds only when a finger hole is covered. The finger holes are set to face the outside of the circle of pipes; while the sound-vents face the inside of the circle. This is true for ancient versions of the mouth-organ as well as for modern ones. The most common type of sheng used in China today has 17 pipes. In some versions of the instrument, only 13 or 14 of the 17 pipes are sounded, while in others all 17 pipes are used.
Northern Wei up to the latest period (Yuan dynasty). In the earlier murals, only an outline is visible, making it difficult to distinguish any details. But after the Tang, the instrument is gradually depicted more clearly. The proportions of the sheng and the number of its pipes vary substantially, but the overall shape of the instrument remains more or less the same. The Manjuśrī mural, on the western wall of Mogao cave 159 (dating from the middle Tang), has a musician playing his sheng with a very vivid expression. His performance almost takes on an athletic aspect and he seems immersed in some kind of ecstasy; his whole body is in action, and his large toes curl upwards as if he is tapping the beat.18

HOLLOW CAVITIES
The category of ‘hollow-cavity instruments’ in the Dunhuang murals comprises various types of horns, conches and ocarinas. To begin with, we will examine the jiao 角 (‘horn’). This ancient aerophone was originally made of the horn of an animal, usually a cow’s horn, which may account for its simple name. It can only produce a single pitch. Its fierce and resonant sound can be heard over long distances, which is probably why it was eventually used as a military instrument. People in ancient times had diverging views on the origin of the jiao, but the instrument seems to have appeared for the first time among nomadic tribes in the country’s northwestern border regions. From there, it was passed on to the Central Plains19 and eventually to the south. When the jiao was introduced into the military camps of the Han people, it became an army instrument. In the course of time it must have spread all over the country. Many minority people in China still use it today.

In the earliest stages of its development, the jiao was simply a natural ox-horn, but afterwards people began to make more sophisticated, often decorated instruments of bamboo, wood, leather and finally even bronze. Examples of these various stages can be found in the Dunhuang murals. Specimens of jiao can be found on the murals from a very early point in time onwards, for instance the two big horns on the northern wall of the earliest cave of the Northern Wei (no. 275), played by two worshipping musicians. These horns are no longer animal horns, but are presumably made of materials like bamboo or wood. They have the shape of huajiao (see below), but not their typical decorations. The smaller jiao made of ox-horn are often seen with the early ‘Heavenly Palace Musicians’ and the ‘Yaksha20 Musicians’, for example in caves 431 and 435 of the Northern Wei. The jiao in its most primitive form gradually disappeared after this period, probably because its sound was coarse and limited to only one pitch, which made it unsuitable for ensembles.

The huajiao 画角 (decorated horn) is a jiao decorated in a particular fashion. This instrument, which found its way well into the Tang, has colourful decorative patterns and ornaments. The ancient Chinese saying bei gong she ying 杯弓蛇影 ‘mistaking the reflection of a bow in a cup for a snake’ refers to a decorated horn. It shows that huajiao were already ornamented with dragon and snake patterns in those days.21

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17 Name of a Buddha, guardian of wisdom, often placed on Śākyamuni’s left. He is chief and representative of the Bodhisattvas and foremost disciple of the Buddha. (Cf. A Dictionary of Chinese Buddhist Terms, p. 153-4.)
18 For this picture, see Huang Wenkun - Zhongguo shiku: Dunhuang Mogaoiku (Vol. 4, plate 81.)
19 A region comprising the middle and lower reaches of the Huanghe (Yellow River).
20 Yaksha may refer either to man-devouring demons or to the eight attendants on Kuvera, or Vaśravanga, the god of wealth, who bestow wealth on other beings on earth or who guard the heavenly city. (Cf. A Dictionary of Chinese Buddhist terms, p. 253.)
21 Bei gong she ying is used to refer to people who are over-suspicious. The saying is based on a story from the Western Jin dynasty, about a man who, when drinking wine with his friend Yue Guang, suddenly thought he had discovered a snake in his cup of wine. What he saw, however, was only the
According to certain documents, the various decorations and colours applied on the horns actually indicated ranks in feudal society, more particularly ranks in the army. The *Musical Records of the Dynastic History of the Sui* state that 'the garrisons of every region were each given drums and blowing instruments, a blue horn, while the garrisons below the middle regions were all given a black drum and a black horn; the instruments came with clothes that matched the colour of the drums'.

A late Tang mural in Mogao cave 156, depicting an army expedition led by Zhang Yichao, includes a military band which is quite majestic and powerful in appearance. Four high-ranking, drum-playing cavaliers lead the way, flanked by four cavaliers stretching their necks and blowing on big *huajiao*. The decorations on these *huajiao* are very distinct. The mural provides valuable clues to the formation of ancient military bands in China.

Finally, there is the *tongjiao* 銅角, the brass version of the horn, which evolved out of the *huajiao* and began to appear in the Dunhuang murals of the late period. The *tongjiao* can be found in the ‘Five temples of Subei’ cave from the Western Xia and in Yulin cave 10 from the Yuan dynasty. The pictures in these two caves are possibly very important for research into the general history of brass aerophones in the world. As far

reflection of a horn-made crossbow decorated with snake patterns, hanging on the opposite wall. According to the author, the story actually refers to a decorated horn.

22 See illustration on this page. For an artistic reproduction of this mural (which brings out the details more clearly) see *Zhongguo yinyuishi tupian*, p. 79, plate III-7. Unfortunately, the drum players to the extreme right are cut off in that reproduction.

23 Subei: a town in the northwestern part of Gansu Province, less than a hundred kilometers south of Dunhuang.
as I know, the Chinese pictures are several centuries older than the oldest pictures of brass horns found in the West, which date from the sixteenth and seventeenth centuries.24

The ‘Old Dynastic History of the Tang’ (Jiu Tangshu)25 contains the following statement: ‘In the Western Army there are brass players. They play on a tongjiao which has a length of two chi 26 and the shape of an ox-horn.’ From the late Tang onwards, military brass instruments with a conical ending began to appear, which illustrates the continuous development of this instrument in China. Eventually, the kind of tongjiao seen at Dunhuang became popular throughout the country, and the minorities developed many variants of their own. The changhao 长号 (long horn) used by the Yi minority in China today is in fact identical to the tongjiao as depicted at Dunhuang. In addition to this, some minority groups developed a tongjiao with two or three pipes, for example the dahuo 大号 and tonggin 铜钦 (big horns) used in Mongolian and Tibetan temple music. It is difficult to understand why the tongjiao is no longer found among today’s Han Chinese people.27

The bei 贝 (shell), also called haihuo 海螺 (conch) or lifanbei 立梵贝 (Buddhist seashell) is a natural conch with a pierced hole serving as mouth-hole. Blowing air into the hollow cavity results in a loud hooting sound, but in contrast to the horn, the bei has no fixed pitch. In the Dunhuang murals, the bei is used by the ‘Heavenly Palace Musicians’ (see illustration, p. 9), by ‘Flying Apsaras’28 and by the music ensembles on jingbian 经变 pictures.29 In addition to this, it also features in the murals in various non-musical functions. Firstly, it serves as a ritual symbol in Buddhist services – the

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24 This is an error. Lip-vibrated brass instruments were known in ancient Rome and Greece and from there they certainly found their way into Europe. Brass horns and trumpets probably disappeared from Europe after the fall of Rome but were reintroduced at the time of the crusades. There is little or no pictographic representation from that particular period, but there is ample evidence (pictorial and otherwise) from antiquity and again from the Gothic and later periods. Admittedly, in European art before the crusades (i.e. in the period roughly covering the Northern Liang up to the Song), the horns shown are generally animal horns. It is worth noting that silver and bronze trumpets were played in Egypt as far back as the 14th century BC.

25 Compiled 940-945 AD by Jiang Zhaoyuan and Jia Wei. Originally it was called Tangshu, but the title was changed in order to distinguish this series from the ‘New Dynastic History of the Tang’ (Xin Tangshu), compiled 1044-1066 AD by Ouyang Xiu.

26 One chi 尺 is 1/3 metre, so 2 chi is approximately 66 cm.

27 Indigenous curved brass instruments are rare in present-day China, but did they really disappear completely, as the author suggests? Curved brass horns alleged of Chinese origin are still used in funeral processions on Chongming Island (Jiangsu Province), as was reported in June 1990 by Wang Lin, an official of the Cultural Bureau of the Chongming district. He presented a lecture on the island’s local musical culture. A. Schimmelpenningink, one of the translators of this article, was present on that occasion. The horn used in Chongming is called wanhao 宛号 and consists of a long straight mouthpipe which is partly telescoped into a broader tube. The broader tube is curved near the conical bell at the end. While such curved horns may now be rare in China, brass trumpets (i.e. brass instruments in a straight form) are fairly common and can be found in many parts of the country. They are used in ritual ensemble music in northern China, in luogu (‘gong and drum’) ensemble music in eastern Zhejiang, and as accompanying instruments in certain opera genres in Henan Province, to give some examples. They have many local names, but are generally referred to as laba 腰乐. (Confusingly, this term is sometimes used to refer to Chinese shawms.)

28 ‘Heavenly Palace Musicians’ (Tiāngōng yuejí) is a general historical term for musicians, dancers and deities, but in the case of the Dunhuang paintings refers specifically to musical figures positioned in those places where the ceiling and the walls of a cave meet. Flying Apsaras (Fēitían yuejí) are devas depicted on ceilings, around the upper sections of walls, around any central column or niche (nimbus) or in sūtra paintings (jingbian).

29 Jingbian (or bianxiang 跋相): depict stories from Buddhist scriptures and are used to propagate Buddhism. The term is known from as early as the Tang dynasty. Jingbian refers specifically to paintings illustrating sūtras, e.g. pictures of the Western paradise.
four guardians at the entrance of a Buddhist temple hold it as a symbolic representation of scriptures or other ritual objects. Secondly, bei may serve as offerings to Buddha. Bei are often seen in the caves of the early period, at the time when Indian Buddhism spread to the East; in later periods, the bei became rare. Like the horn, it has a plain and unsophisticated sound, which is probably why it gradually fell into disuse as a musical instrument. In later murals, the bei is usually depicted as an offering.

The final instrument on our list of ‘hollow cavities’ is the xun 城: a vessel flute made of terracotta. The top of a xun is pointed and its bottom is flat, resulting in an egg-like shape, but peach- and fish-shaped xun also exist. The xun is thought to be the oldest Chinese wind instrument. In the Zhou dynasty (ca. 1100 – 256 BC), it was already listed in the so-called Eight Sounds system (ba yin 八音) under the category ‘earth’. The size of the xun and the number of its sound holes varied in the course of time. After the Yin dynasty32, the xun had five holes, but by Han times the number had increased to six.

The xun was an essential instrument in yue 雅乐 (‘elegant music’), and was later also used in suyue 俗乐 (‘popular music’)33, although it was not an official instrument in court orchestras. For some time, its popularity decreased and the instrument almost disappeared, but later it recovered its strong vitality and has survived to the present. The xun is still popular among people of various minorities in China, partly as a children’s toy. The zhaling 扎令 (of the Tibetans, the bulila 布里拉 and the dizhino 策志那) of the Yi people and the niwawn 泥哇呜 of the Hui were all derived from the xun. The instrument also found its way to later generations of Han Chinese.

In the Dunhuang murals, pictures of a xun can be seen in the orchestra of the ‘Amituo jingbian’ (story-picture of Amitabha) on the southern wall of cave 220. The mural in question, dating from the early Tang, shows a musician holding a xun in both hands. Only two holes are visible, the other ones are stopped by the musician’s fingers, making it difficult to discern the exact number. This xun is very large, as big as the palm of a hand.34

**CHORDOPHONES (1) – LUTES: THE PIPA**

The chordophones (string instruments) at Dunhuang can be divided into plucked and bowed string instruments. A further subdivision of the plucked instruments can be made according to the shape of their vibrating bodies: the ‘neck plus soundbox’ type covers various types of lutes, the ‘board-shaped resonator’ type consists of various kinds of zithers and the ‘frame-shaped resonator’ type covers a variety of harps. First, we will deal with the broad variety of lutes found at Dunhuang.

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30 The xun corresponds to the Western ocarina. (Ocarina is Italian for ‘little bird’; the term originally referred to a commercial version of the instrument, produced by Giuseppe Donati in 1860.) The idea of this type of vessel flute goes back to remote antiquity. According to Curt Sachs, its history can be traced from Assyria via Central and Eastern Asia across the Pacific to America and on the other side to western Africa. The oldest surviving Chinese specimens are made of terracotta and usually have one, two three or five finger holes. A few xun have no finger holes at all and can only produce one pitch. Like its Western counterpart, the modern Chinese xun usually has two thumb holes at the back side and up to eight finger holes in front.

31 An ancient Chinese system which categorized musical instruments according to the primary material of which they consisted: metal, stone, silk, bamboo, gourd, clay, leather or wood.

32 Alternative name for the Shang dynasty (16th–11th century BC).

33 Yuyue refers to Confucian court ritual music, solemn and ceremonial in character, as opposed to suyue, which refers to various kinds of popular entertainment music. The distinction was an important one in the ancient Chinese court.


21
Survey of the various shapes of *pipa* (lutes) found in the Dunhuang caves. (Instrument no. 13 in Zheng Ruzhong’s list.) The numbers shown under the instruments are cave numbers.

The most common type is the *pipa* 琵琶, a four-stringed lute with a pear-shaped soundbox (flat in front), tapering off to form a neck which is either straight or crooked. The instrument can be played with or without a plectrum. At the top end of the neck the strings pass over a ridge called *shankou* 山口 leading to a pegbox with lateral pegs, while at the bottom they meet at the tailpiece, called *fushou* 綴手. Initially, the *pipa* only had four triangular frets on the neck (xiang 相), and this is how the instrument is usually depicted in Dunhuang.

During the Tang and in later periods, strip-shaped frets (*pinzhu* 品柱) were added, enhancing its musical possibilities. 35 We will return to this aspect later. In an advanced stage of its development, the *pipa* was shown with a *hanbo* 指板 (plectrum) 36, and with sound holes – called *fengyan* 凰眼 ‘phoenix eyes’ – carved into the left and right sides of the soundboard. In the early period, the *pipa* was played horizontally. After the Ming dynasty, as playing techniques developed, musicians began to hold the instrument in a vertical embrace.

Before looking at the instrument in more detail, let us briefly consider its name. The term *pipa* was written 琵琶 from the Han dynasty onwards. In the earliest times it was written 批把 or 批把 (*piba*). Later the way of writing was matched with the characters

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35 *Xiang*, the upper frets of a *pipa* (those on the neck), are bars of wood, horn or ivory, usually triangular in cross-section. Modern versions of the *pipa* usually have six xiang. *Pinzhu* or *piwen* are the lower frets; these are located on the body and are bamboo strips set on edge.

36 The Chinese text says literally that the front-side of the *pipa* was ‘decorated’ (*zhuangshi* 装饰) with a plectrum.
Survey of other plucked string instruments of the 'neck & soundbox type' at Dunhuang. 14. Wuxian. 15. Hulusi. 16. Ruan. 17. Wanqingxin. (The drawings do not correspond in scale.)

for qin 琴 and se 弦 and thus became 琵琶. In Chinese antiquity the word pipa was a very general term. In old documents a broad variety of plucked instruments of the Han people and of minorities are all referred to as pipa. The pipa of the Han dynasty actually referred to a round ruan (see below). The pear-shaped lute appeared as early as the later part of the Eastern Han dynasty. Its contours became more or less fixed after the Wei and subsequent dynasties, but the instrument only received its definite name in the course of the Tang. By then, the round lute became known as ruanxian 阮咸, the pear-shaped lute as pipa.

Among the lutes on the Dunhuang murals, most are pipa. The Mogao caves alone count more than seven hundred specimens. The pipa takes pride of place among all the musical instruments shown on the murals, surpassing even the transverse flute in number. Every painting of a musical subject contains at least one pipa, and the instrument itself can be considered a symbol of music. From the beginning of the construction of the caves there has been continuity in the depiction of four-stringed lutes. A close study of the pipa on the murals leads to the following observations.

1) While many of the overall features of the instrument remain relatively stable, there is still considerable variation in the shape and appearance of the pipa throughout time,

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37 Qin and se are stringed zithers. The upper part of the Chinese characters for qin and se is the same — perhaps a pictograph for string instruments. This pictograph was eventually adopted and incorporated into the characters for pi and pa. The word pipa originally referred to two different techniques of the right hand. Pi meant 'to pluck forward', pa 'to pluck backward' (i.e. to move the hand away from, or towards, the body). The combination of the two words results in an adequate description of the principal motion when playing the instrument.
partly because the artists painted *pipa* from their imagination, allowing themselves considerable freedom, and partly because the instrument really did change in the course of one thousand years. Variations in the development of the instrument in different places and periods were quite large. Comparing more than six hundred pictures, I was able to distinguish more than fifty different kinds of *pipa* according to their shape (see the illustration).

2) The majority of *pipa* depicted in the early period are comparatively small, long and thin, for example in cave 172 of the Northern Liang, and in paintings of the 'Heavenly Palace Musicians' of the Northern Wei. 

38) After the Sui dynasty, it gradually acquired a wider and rounder form. From the end of the Tang onwards, this broader shape of the *pipa* remained basically fixed. See, for example, the *pipa* depicted on the famous (post-Tang) painting 'Night entertainment of Han Xizai', which corresponds exactly with pictures on Dunhuang murals of the late period. Apparently this kind of crooked-necked *pipa* was the standard type in that period.

3) In ancient times, crooked-necked and straight-necked *pipa* existed side by side, but apparently (judging from the murals) the majority of the instruments were straight-necked. After the Tang dynasty, the crooked-necked *pipa* became more prominent. Possibly, this type was preferred in court music while straight-necked lutes were played mostly outside the court.

4) As mentioned above, the *pipa* of the early period only had four frets and a tail-piece; other elements were added only after the Tang, such as 'phoenix eyes' (sound holes) and a plectrum. After the Sui dynasty, the whole body of the lute was colourfully decorated and painted, with ornamental patterns on both the front and the back of the instrument. These decorations show remarkable craftsmanship.

5) There is some variety in the musicians' performance postures. Apart from a few performers who lift the instrument high up behind their backs, which is rather more a dancing pose, most of the musicians play seated, holding the *pipa* in a horizontal position. This tradition of holding the *pipa* horizontally was kept up for quite a long time. The left hand was used both to keep the instrument in position and to stop the strings, which was not too difficult, as the four frets resulted in little more than ten different pitches. Presumably, a growing technical demand eventually led to a preference for playing the instrument vertically.

6) Was the *pipa* played with a plectrum or without? This is an important question for *pipa* researchers. We see from the Dunhuang murals that both methods were used during the ages, but in the post-Tang murals the vast majority of the performers use a plectrum to pluck the strings.

7) Among the paintings preserved in Dunhuang there is only one example of a *pipa* with strip-shaped frets (*pinwei*) added to the four ordinary triangular frets (*xiang*). 'The Flaming Illuminated Buddha and the Five Planets' includes a beautiful woman playing a big, pear-shaped *pipa*. Beneath the four *xiang* on this instrument, three *pin*

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38) The cave number in the article is possibly a misprint. Cave 172 dates from the Tang dynasty, not from the early period. Perhaps the author intended cave 272, which stems from the Northern Liang.

39) Reproduced in Liu Ling – *Zhongguo yinyueshi tujian*, Beijing 198, p. 60, plate II-86.

40) Painted by Gu Hongzhong in the 10th century, now in the Beijing Palace Museum. Han Xizai lived from 902 to 970. For an illustration of 'Night entertainment...' (Han Xizai ye yan tu) see: *Zhongguo yinyue shi tujian*, p. 88, plate III-30.

41) Presumably, in Tang court music, the instrument basically played a single line of music, with perhaps stumped chords at cadences and other important points.

42) The use of large plectra (or even friction sticks) to sound the strings was probably based on foreign techniques, while finger-plucking was closer to indigenous practice for stringed instruments of the zither type. The use of plectra was widespread during the Tang, but in later centuries performers preferred to use their fingernails. In present-day performance practice, *pipa* strings are usually made of steel rather than the soft, traditional silk, and many *pipa* players now use artificial nails (finger plectrums) to protect their fingernails. (Cf. John Myers – *The Way of the Pipa, Structure and Imagery in Chinese Lute Music*, Kent State UP, Kent, Ohio, 1992, pp. 14 and 25).
are added, two short ones and a long one, leading to a total of seven frets.43 This painting stems from the fourth year of the Qianning period (AD 879) in the time of Emperor Zhaozong of the Tang dynasty, and provides evidence that, as early as the Tang, the pipa had rudiments of *pin* and, consequently, an enlarged sound register. In fact, the *ruan* (round lute) and the *wanjingqin* (curve-necked lute, see below) on the Dunhuang murals from this period sometimes have *pinwei*, suggesting that the pipa, too, sometimes had *pinwei* at this stage.

**FIVE-STRINGED LUTES**

*Wuxian* (五弦; five-stringed lutes) are shaped like pipa but have an extra string. Four- and five-stringed lutes appear at the same time in the Dunhuang murals and in my view are twin instruments. According to ancient documents, the wuxian appeared after the Northern Dynasties, and had its heyday during the Sui and the Tang. The instrument is repeatedly described in the poetry and chronicles of the Tang dynasty. The wuxian ranks among the instruments officially prescribed in many genres of Yan music燕乐44 from the Sui and Tang dynasties. In post-Tang murals, it occasionally turns up in grand-scale orchestras together with the pipa, which shows that it continued to play a role. Differences between wuxian and pipa are explicitly recorded in historical documents. The ‘Musical Records’ of the ‘Dynastic History of the Tang’ states the following about the wuxian: ‘The five-stringed pipa is rather small; it must have originated in the northern regions.’ Next to its fifth string and tuning peg, the main distinctive features of the wuxian are its straight neck and its small size. Looking at the Dunhuang murals, we can make some further observations.

1) *Wuxian* are neither depicted in the context of small orchestras nor as solo instruments played by scattered musicians.45 The instrument can be seen in large orchestras, where pipa and wuxian are often depicted side by side. Sometimes the instrument is

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43 See footnote 35.
44 A general term for various genres of *suyue* (folk music) played at the imperial court during the Sui and Tang dynasties.
45 The author has overlooked some examples to the contrary. Single musicians playing wuxian can be seen in plates 59, 133 and 144 in Vol. 2 of the comprehensive pictorial series *Zhongguo shiku: Dunhuang Mogao ku* (Ed. Huang Wenjun et al.). Plate 34 in the same volume, which Zheng Ruzhong in his own article refers to as ‘China’s earliest picture of a small instrumental ensemble’—see his section on the calabash lute *hulunqin*—includes a wuxian pipa player in the middle storey of the left pavilion. This person is playing together with a few other musicians. Plate 48 in Vol. 4 shows another small ensemble, this time a group of 7 players. One pipa (bottom right) is depicted only partially, but three pegs are visible on one side of the pegbox, suggesting that it is a wuxian pipa. Plate 56 in *The Flying Devis of Dunhuang* (Ed. Fan Yunxin et al.) offers a further example of the five-stringed lute played by an isolated musician: in this case it is played by a six-armed devi.
found all by itself, floating in the sky. Its size is normally the same as that of the pipa. If a painting includes two pear-shaped lutes, one of them is often a wuxian.

2) Compared to the number of pipa, the number of wuxian shown in the paintings is very small. The Mogao caves have just over forty wuxian. The instrument apparently never consolidated a position as solo instrument, while the four-stringed pipa continued to dominate the scene, as the Dunhuang murals show very clearly.

3) Many wuxian are straight-necked, but not all of them, as some scholars claim. The Dunhuang murals actually have wuxian of both kinds. Similarly, cave murals in Xinjiang Province and in India have five- and four-stringed instruments with both forms of neck, often depicted together on one painting.

4) The playing technique of the wuxian is largely the same as that of the pipa. Both types of lute are plucked with fingers or with a plectrum, as the murals show. Nothing suggests the development of a separate performance method.

In view of the points mentioned above, I believe that the wuxian was actually directly derived from the pipa, much in the same way as the modern zhonghu was derived from the erhu. Some scholars claim that the pipa and wuxian have completely different origins; they assume that the wuxian stems from India and the pipa from Persia, and that both instruments are different in shape. These views are open to question.

HU LUQIN
Among plucked lutes, the hulujin (calabash lute) is uniquely found in Dunhuang. Whether it is really made of calabash or only sometimes resembles the form of a calabash is open to question. If the instrument is indeed not merely a product of artistic fantasy, it may belong to the pipa family and may have evolved from the pipa directly. So far, no references to the calabash lute have been found in historical records, and no pictures of it have been traced on cave paintings other than those at Dunhuang. The hulujin is found in three different spots in the Mogao caves, and in one additional place in the Yulin caves.

The instrument has at least two different forms. The story of Maitreya in the highest stage of birth in the Pure Land in Yulin cave 423 (Sui dynasty) shows Buddha preaching near a storied pavilion with playing musicians, one of whom holds a hulujin. This painting is considered to be China’s earliest depiction of a small instrumental ensemble. The soundboard of the hulujin in the ensemble has a pair of symmetrical S-shaped lines, resembling the sound holes in the upper blade of a Western violin. A second type of hulujin is found on the northern ridge of the caihson ceiling of cave 322 (early Tang dynasty), where it is played by a Flying Apsara. There, the instrument is narrow at the top and wide at the bottom and clearly has the contours of a gourd. This hulujin has four tuning plugs and four strings. Unfortunately, the position of the frets is not clear.

In addition to these two types, there is also five-stringed variant of a hulujin, in cave 262. The shapes of all the instruments are different. In the author’s view, they are

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46 The author uses the term bu gu zi ming (not beaten, resounding by themselves) for all playerless instruments, often found floating in the sky with swishing ribbons on Dunhuang murals.

47 The erhu 二胡 is a two-stringed fiddle used in traditional Chinese music. The zhonghu 中胡 is a larger size erhu, which is darker and lower in sound, somewhat like a viola. In the 20th century, the graduation of sizes of string instruments in the Western symphony orchestra have provided a stimulus for creating a similar diversity of dimensions in Chinese string instruments.

48 Reproduced in Zhongguo shiku: Dunhuang Mogaoku (Ed. Huang Wenzen et al.) Vol. 2, plate 34, bottom storey of the pavilion at left.

49 For a photo of this ceiling see Zhongguo shiku: Dunhuang Mogaoku (Ed. Huang Wenzen et al.) Vol. 3, plate 20. Because the vast ceiling is here reduced to a small picture-format, the hulujin is hardly visible. People with very good eyes may spot it at the top of the right-hand vertical row.

50 A close-up of the instrument in cave 262 is included in Zhongguo shiku: Dunhuang Mogaoku (Ed. Huang Wenzen et al.) Vol. 2, plate 39.
haphazard creations of artists, taking their cues from the *pipa*. Whether real gourds were used in ancient times to make plucked string instruments still needs to be investigated.

**RUAN**

The next type of plucked lute in our survey is the *ruan* 阮 or *ruanxian* 阮咸, a long-necked instrument with a large circular soundbox, twelve frets and four or five strings. Its name is derived from one of the *Jin* dynasty’s ‘Seven Sages of the Bamboo Grove’, Ruan Xian, who played this instrument particularly well. The name *ruan* was generally accepted after the reign of the Empress Wu Zetian of the *Tang* dynasty (AD 690–705), but the history of the instrument goes back much further in time. Depictions of *ruan* can be found in paintings and stone carvings from the *Han* dynasty and in graves from the *Jin* dynasty (AD 265–420). The written documentation on this instrument is even older than that on the *pipa*. In fact, in the earliest relevant documents, the instrument is referred to as a *pipa*, or *Qin pipa* 秦琵琶 or *Han pipa* 汉琵琶. For example, Fu Xuan’s ‘Prose-poem on the pipa’ (*Pipa fa*) of the late *Han* actually refers to a *ruan*. The *ruan* has survived in musical practice in China. It is still played today, and the modern *yueqin* 月琴 (moon lute) and *qingin* 萝琴 (a two- or three-stringed instrument used in Chaozhou and Guangdong music) all stem from the *ruan*. The main characteristics of the *ruan* as depicted in the Dunhuang murals can be summarized as follows.

1) The *ruan* first appears in murals dating from the Northern Wei and can be found in murals from every subsequent period.

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51 An influential scholar during the reign of Wu Zetian credited Ruan Xian with the creation of the instrument, but the *ruan* may well have originated before the third century.
Flying musician with a ruan (round lute). Southern wall of cave 285 (Western Wei).

2) The ruan plays a subordinate role in orchestras, which is probably why it is not depicted very often. In sum total, there are nearly one hundred representations of the ruan in the Mogao caves. The instrument can be seen among the 'Heavenly Palace Musicians', and in large ensembles. It is rare in small ensembles or as a solo instrument.

3) The shape of the ruan is not uniform. The relationship between the size of its soundbox and the size of the neck, as well as the form of the pegbox and the number of strings, all vary to a considerable extent.

4) In the later period, the instrument was played with a round plectrum. Some instruments had two fengyan ('phoenix eyes') carved into the front as sound holes. These adornments were clearly derived from similar designs in the structure of the pipa.

5) The ruan is played horizontally, either with the fingers or with a plectrum.

6) Ruan and pipa are often depicted very similarly. Except for the round soundbox, parts of the representation of a ruan are often borrowed from pipa pictures. In some paintings the instrument's body is ornamented with all kinds of patterns, and sometimes even the form is not quite round and approaches that of a pipa. Finally, some ruan are depicted with a curved neck rather like that of the wanjingjin (see below).

Among the ruan found in the Dunhuang murals, one very beautiful type with an extraordinary flower-shaped soundbox immediately catches the eye. Only two specimens of this kind exist in the Mogao caves: one is part of a large orchestra in the Dongfang yaoshi bian mural of cave 220 (early Tang), while the other one features in

52 Dongfang yaoshi bian: 'The Transformation Text of the Medicine Master from the East'. 'Medicine Master' refers to the Buddha Bhaiṣajyaguru.
a music-and-dance scene on the southern wall of cave 217 (middle Tang). Especially the ruan in cave 220 is depicted with remarkable skill and precision. This instrument appears to be a kind of synthesis of a ruan and a pipa, and its peculiar form appears neither in ancient documents nor in any other caves except this one. It may be an artistic fabrication, but the possibility cannot be excluded that an instrument of this kind really existed; judging from its structural details it certainly conforms with the main principles of instrumental construction. It is possible that it was an experimental instrument at that time.

Presumably, this flower-shaped ruan must be ranked among the low-pitched plucked instruments. Let me briefly summarize its characteristics: a relatively large circular soundbox with a flat soundboard and a petalled flower contour. The top part is at an angle to the neck, as in the crooked-necked pipa. It has five pegs, five strings, and a relatively short fingerboard which is narrow at the top and wide at the bottom. The instrument has four frets (xiang), and the strings are suspended from a semicircular fushou at the bottom. The player holds the ruan horizontally to his chest and plucks the strings with his fingers. The construction of this flower-shaped instrument is in many ways quite similar to that of today's large ruan, while the flower-shaped contours of the soundbox are similar to those found today in certain folk instruments, such as the qin and the yueqin of Canton and Fujian Provinces. The Dunhuang murals suggest that this instrumental shape has a long history.

53 The northern wall of cave 217 actually has another example of a flower-shaped ruan. This instrument can be seen floating freely in the sky. For a picture, see The Flying Devis of Dunhuang (Ed. Fan Yunxin et al.), plate 66 (centre of the upper part of the left page) or Zhongguo shiku: Dunhuang Mogaoku (Huang Wenjun et al.), Vol. 3, plate 103.
A modern artist's reconstruction of the right wing of an orchestra depicted on a *Yaoshi jingbian*, northern wall of cave 220 (early Tang). The original painting is shown on the left page. Note the row of *yaogu* (drums) in front, the large flower-shaped *ruan* (five-stringed round lute) in the middle and the *fengxiang* (metal chimes) suspended diagonally in a frame, top left.
WANJIINGQIN

The final instrument on our list of plucked lutes is the *wanjingqin* 花颈琴, a rather peculiar curve-necked lute combining features of a *pipa* and a harp (*konghou*, see below). Some scholars refer to this instrument as *fengshou konghou* 凤首箜篌 (phoenix-head harp), presumably because it is often decorated with a phoenix head.\(^{54}\) But not all of the curve-necked lutes in Dunhuang have such decorative phoenix heads, and from an organic point of view the instrument is closer to a *pipa* than to a harp, which leads me to the provisional term *wanjingqin* (‘curve-necked lute’). This instrument appeared on the murals after the middle and late Tang and can be traced all the way through the Five Dynasties, the Song and the Yuan. Its appearance is very much like that of the *pipa*, with ‘phoenix eyes’ (sound holes), a tailpiece (*fushou*) and the use of a plectrum. As we have seen, the top is often decorated with a phoenix head. One or two of the instruments are shown with frets, but most of the time, *wanjingqin* are shown with neither frets nor strings, while a few specimens are depicted as monochords or have four strings painted in a curve alongside the neck. Its most remarkable feature is this long thin neck section, which curves inwards like a bow. Sometimes a single string stretches from the top of the neck straight down to the tailpiece, without coming anywhere near the fingerboard. Obviously, the string cannot be stopped by pressing it down in the conventional way. The four curved strings in some specimens are even further removed from reality. Without tension, they could not possibly produce any definite pitch.

The instrument resembles the *pipa* not only in the shape of its resonator but also in size. It is held horizontally in front of the chest and is played with the fingers. To my knowledge, historical records contain no references to this instrument and no pictures of it exist anywhere in the Central Plains. Outside Dunhuang, this type of curved lute has been found only on cave drawings in Xinjiang, which are presumably imitations of the pictures in Dunhuang. They were made at a later date.\(^{55}\)

The *wanjingqin* does not figure very prominently at Dunhuang – in the Mogao caves it can be seen twenty-seven times altogether. I believe that the instrument is a product of fantasy. A careful examination and comparison of the paintings leaves no doubt that the *wanjingqin* does not comply with the constructional requirements of string instruments and cannot produce sounds. But its shape was apparently felt to be so magnificent and artistically effective that for various centuries it became a favourite subject of painters and was reproduced on murals in many other caves.

\(^{54}\) Here the Chinese text makes an unexplained reference to a drawing of a *konghou* in Chen Yang’s *Yueshu* (‘Book on Music’). The author later returns to the subject and the connection then becomes clear: see his paragraph on *fengshou konghou* (in the section on ‘frame-shaped chordophones’).

\(^{55}\) For a comparison of curved lutes depicted in various cave paintings, see Liu Ling – *Zhongguo yinyueshi tujian* (Beijing, 1988), p. 68, plates II-110 to 113. It is worth noting that the curved lute from Xinjiang in plate II-110 in this book shows a striking resemblance to the Burmese *saing-gank*, an arched harp. Is it possible that the *wanjingqin*, of which so many pictures exist, was after all an authentic instrument? Interpreted as a harp, it looks quite playable. For evidence that Burmese arched harps were brought to China during the Tang, see D.C. Twitchett and A.H. Christie – ‘A Medieval Burmese Orchestra’, in: *Asia Major*, new series, Vol. 7, 1959, p. 176. See also footnotes 76 and 78.
CHORDOPHONES (2) – ZITHERS: THE QIN
After the lutes, the next major category of string instruments found at Dunhuang is that of the “board-shaped resonator” type, i.e. various kinds of zithers. Below, we will introduce the two zithers represented at Dunhuang: qin and zheng.

The qin 琴, also called seven-stringed qin 七弦琴 and today generally referred to as guqin 古琴 (‘ancient qin’), is China’s oldest indigenous zither.⁵⁶ According to legend, it was created by Fu Xi and Shen Nong.⁵⁷ The instrument has a history of at least two thousand years and features as an important symbol of Chinese culture. The qin is one of the most richly documented musical instruments in ancient Chinese writings. According to unconfirmed reports, qin scores were found in Dunhuang and at one

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⁵⁶ The qin is a zither with seven silk strings. (At present, most players in the People’s Republic prefer steel strings.) The instrument has a long, black-lacquered soundbox with a convex surface, inlaid with thirteen studs of mother-of-pearl which serve as pitch marks. The strings are wound around two pegs at one end on the back of the instrument. From there, they are led across the top surface of the soundboard to seven tuning pegs on the other end. Historically, the qin was made in varying sizes and with a variable number of strings (5 to 27 or more) but the seven-stringed version became the standard type from the Han dynasty onwards. The history of the qin probably goes back at least to the 14th or 15th century BC. For many centuries, the instrument was used in ritual court ensembles, in addition to being played as a solo zither. Today, it is mainly a solo instrument. The qin is traditionally associated with a learned Chinese elite. Much of its repertoire is reflective and meditative in nature.

⁵⁷ Fu Xi and Shen Nong are mythical sages from the third millennium BC. The Qin Cao by Cai Yong (133–92 BC) states: ‘Formerly, Fu Xi made the qin’ (see R.H. van Gulik – The Lore of the Chinese Lute, Tokyo, 1969, pp. 6, 42). The Fengsu tong yi, compiled by Ying Shao (2nd century AD) states: ‘Reverently I read in the Shiben [a treatise by Liu Xiang, 77–6 BC, lost in early times]: “Shen Nong made the qin”’ (ibid., p. 72). However, the Shijing (‘Book of Odes’) and Shujing (‘Book of History’), with texts presumably stemming from the period 1000–600 BC, are the earliest sources which mention the qin. They refer to King Shun (c. 2255 BC) playing a five-stringed qin and bringing peace to his land with the music. The first archeological evidence of the existence of the qin (via inscriptions on bones, shells and vessels) goes back to the 18th century BC.
stage were stored in the Beijing National Library. Unfortunately, if these scores
existed, they are now lost and their whereabouts unknown.
In ancient times the qin officially participated in ensembles and orchestras which played
ritual and ceremonial music (yayue) or performed for entertainment (suyue), but in
performance groups its role was actually very limited. Only a few pictures in the
Dunhuang murals show the qin as part of a popular music ensemble. Obviously, the
instrument was unsuited for suyue because of its limited volume. It could hardly make
an effect when played together with too many other instruments. Most of the orchestras
in the Dunhuang murals are suyue ensembles, in which the zheng (see below) is the
dominant zither type. Consequently, one finds more pictures of zheng at Dunhuang.
But some orchestras use the qin, and in a few paintings the main features of the
instrument are quite distinct: the qin is painted black and is rather narrow in shape; it
has seven strings and is fretless and bridgeless, but the top surface of its soundbox has
a longitudinal row of pitch marks (hui 箴). Unfortunately, due to the free-hand
brushwork of the artists, most of the qin shown at Dunhuang are not depicted very
clearly. In many cases the instrument is merely shown as a black rectangle, while the
position of the hui, the exact number of strings and the structure of the various
component parts are hardly discernible. We can identify them as qin solely by their
outline. From a screening of these forms, we estimate that over twenty qin are depicted
at Dunhuang. Separate mention must be made of one instrument with a somewhat
unusual shape: the northern wall of cave 463 (Western Wei) has a qin with a
semicircular gap at one end of its rectangular soundbox. This is an exception.

A remark about performance posture: in modern practice, the qin is placed on a flat
table, with the player sitting on a chair behind the instrument. In ancient times, qin
players sat on the floor and had the instrument on their lap, in a slanted position: one
end was placed on the knee, the other end on the floor. This position is shown very
clearly on the Dunhuang murals. Only after the Song was the qin placed on a table.
Finally, a confusing title of one of the Dunhuang paintings needs clarification. A
musical scene in the sūtra painting ‘Bao en jing’ on the southern wall of cave 61 is
generally known as ‘Playing the zheng under a tree’. The instrument which the
virtuous prince – one of the main characters in the story – plays in this scene is actually
a qin. A text explaining the story is included in the painting and refers to the instrument
as a qin. So why call it ‘playing the zheng’? The painting is based on a story related in
Buddhist scriptures, and from studies of these texts we know that the scriptures
alternately mention a qin and a zheng. This is a translation problem. Buddhist
scriptures came to China from India. The original text mentions a vihā, a popular
instrument of ancient India. Zheng and qin are only ‘sinifications’, which replace the
Indian string instrument by a Chinese one. Needless to say, neither of the two terms
really covers the meaning of vihā.

ZHENG

The zheng 筝, also called qinzheng 琴筝 or guzheng 古筝 (‘ancient zheng’), is a
plucked half-tube zither with movable bridges and a variable number of strings. It was

58 Bao en jing: ‘Sūtra of Paying a Debt of Gratitude’, from the ‘Story of the Evil and the Virtuous Prince’. The Bao en jing has been depicted in many nara paintings. See: Bao en jing yu Mogao ku bhuta de bao en jingban, in Lin Baoxiao – Dunhuang yishu tujian, Taipei, 1991, pp. 588-605. The scene with the prince playing qin under a tree can also be seen, amongst others, in cave 85 of the late Tang (see illustration on p. 35) and in cave 98 of the Five Dynasties (cf. Huang Wenkun – Zhongguo shiku: Dunhuang Mogao ku Vol. 5 plate 2).
59 Vīnā is used as a general term for string instruments in Sanskrit music literature. Today the term designates either the south Indian sarasvati-vīnā (a long-necked fretted lute) or the northern Hindustani bīn (a large fretted stick supported by two gourds). Cf. the New Grove Dictionary of Music and Musicians (London, 1980 edition), entry on India, section II, 6: Instruments; Vol. 9, pp. 125-127.
played as early as in the Spring & Autumn and Warring States periods\textsuperscript{60} and was popular in northern China. The instrument belonged to the family of se zithers, but had fewer strings than the se. According to tradition it was derived from the se.\textsuperscript{61} Early versions of the zheng were probably made of bamboo, but in later times the instrument was constructed of wutong and mulberry wood.\textsuperscript{62}

The body of the zheng is smaller than that of the se but bigger than that of the qin. The soundbox is rectangular, with a strongly curved top surface made of hollowed-out wutong wood. The top and bottom of the soundbox are curved in order to cope with the tension of the strings, and this shape also facilitates the shifting around of the 'wild geese pillars' (i.e. the bridges). The number of strings of the zheng varied through time and from place to place. In ancient times, the zheng usually had twelve or thirteen strings. Every string produced only one pitch, and could be fine-tuned by moving the

\textsuperscript{60} Spring & Autumn period: 770–476 BC. Warring States period: 475–221 BC.

\textsuperscript{61} Before its decline, the se, a large 25-string zither of ancient origin, was used in ritual ensemble music and as a solo instrument played by an educated elite. In the 4th century BC it was gradually replaced by the zheng, for which it may have served as a prototype. In mainland China, the se is now mostly found in museums. For a photo of an excellently preserved se, excavated at the Han dynasty tombs at Mawangdui, see Liu Ling – Zhongguo yinyue shi tujian, p. 53, plate II-66. Over the past five decades as many as ten different se were excavated at Chinese burial sites dating from the 8th to 2nd centuries BC.

\textsuperscript{62} The modern standard zheng has 16 silk or metal strings, which are suspended over the upper soundboard by a series of adjustable bridges, and fastened to tuning pegs at one end. The sides and bottom of the soundbox are of hardwood (e.g. red sandalwood or rosewood) while the soundboard is of softer wutong wood. Some of the instrument’s basic performance principles are comparable to those of the Japanese koto and the Korean kayagn: the bridges divide the playing area into a right-hand section for plucking and a left-hand section for applying pressure to the strings to effectuate vibrato, small pitch fluctuations or other embellishments. The zheng first featured prominently as an ensemble instrument but gradually assumed major importance as a solo instrument. It can be heard in both functions in China today.
bridges longitudinally across the soundboard. The sound of the zheng was resonant and powerful; the instrument could be played fairly loud and had a beautiful timbre. Its sound qualities doubtlessly account for its widespread popularity throughout the centuries. Even today, the zheng is still one of China’s most widely used plucked string instruments.

The Dunhuang murals have a comparatively large number of zheng. In terms of quantity, the guqin comes second among the zithers, while the se is not depicted at all. The choice of instruments in the paintings is probably related directly to the prevailing musical customs of society at the time. The se gradually fell into disuse after the Han dynasty, and we only find it described in ancient sources as an instrument used in ritual court music. By contrast, the guqin was played by many people, but with its limited sound volume, it was best suited for chamber music and did not feature prominently in larger ensembles, as we have seen. The zheng had a much more substantial role in ensembles, as is clear from the Dunhuang paintings. The murals show that this instrument belonged to the domain of entertainment music (shiyue) and was played by many musicians. Actually, some of the orchestras primarily consist of zheng, and these instruments are often depicted in considerable detail. The bridges, the ridges supporting the strings, the round tuning pegs at the left-hand end, the strings, the curved shape of the body, and even the unlacquered wood grain on the top surface of the soundbox are all depicted with great precision.44 Interestingly, all these elements as represented at Dunhuang basically correspond with the appearance of the zheng as we know it today. This shows that by Tang times the zheng was already evolved and its construction standardized to a considerable extent. This is not to deny that the murals also contain some very simple representations of a zheng, e.g. only an outline in the shape of a rectangular frame with a curved surface.

The musicians who play the zheng on the murals sit with the instrument on their legs. Sometimes they keep it in a horizontal position, sometimes slanted. Apparently, no special supporting frame was used for the zheng in those days – contrary to modern practice. Neither zheng nor qin were put on a table.

FRAME-SHAPED CHORDOPHONES: HARPS

We now come to the plucked string instruments with frame-shaped resonators. This category comprises various types of harps. The konghou 空篌 (harp) was initially called kanhou 坎篌 or konghou 空篌. From ancient documents we know that two major versions of the konghou existed in former times: a horizontal and a vertical type, wo konghou and shu konghou, which were very different in structure. Below, we will examine these two types.

The history of the wo (lying) konghou 卧箜篌 can be traced back to the Spring & Autumn and the Warring States periods, when it was played in the State of Chu in southern China. This instrument evolved from the qin and se zithers. It has a rectangular soundbox with frets glued to the surface.65 It can be seen on brick reliefs in

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63 For some fine examples, see Huang Wenkun – Zhongguo shiku: Dunhuang Mogaooku, Vol. 4, plate 61, or Fan Yunxin – The Flying Devis of Dunhuang, plate 95.

64 In the Chinese text, the author uses descriptive terms for a number of these elements. The bridges are called yanzhu 頂柱, ‘wild goose pillars’, presumably because they have a V-shape like a flock of goose flying in formation. The ridges supporting the strings are called yuanshan 山, ‘high mountains’. The pegs for fastening the strings are referred to as yanzu 頂足 (‘wild goose feet’). Yuanshan and yanzu are actually terms adopted from qin organology.

65 Note that the instrument has no frame but looks rather like a zither. The author still classifies it as a ‘frame-shaped chordophone’ – perhaps because he prefers to assemble in one group all the instruments called ‘harp’. The relation with zithers is also implied in some ancient documents where the wo konghou is referred to as konghou se or where its construction is said to resemble that of se and qin. (Cf. Liu Ling – Zhongguo yinyueshi tujian, Beijing 1988, p. 65.)
the Jiayuguan graves from the Wei and Jin dynasties and on murals in burial sites recently excavated at Dunhuang. Historical records mention the instrument by name but do not include descriptions.

The lying konghou was probably part of musical traditions in pre-Han times and was gradually replaced by zheng and se in later periods. In China no traces of the instrument have been found except on the Han dynasty brick reliefs and grave murals from the Wei and Jin dynasties mentioned above. However, across the border in Korea one can find a northern descendant, the Korean hyön'gum 玄琴 (also known as köm'go) which is still played there today. Furthermore, a wall painting in the Gaogouli graves in Ji'an in Liaoning Province shows an object resembling a lying konghou, but whether it is really that instrument remains open to question. The matter needs further investigation.

The shù (vertical) konghou is very different from the horizontal konghou. With its triangular frame, upright playing position and many strings, this instrument is much closer to today’s harp than the horizontal type.

There is no evidence that vertical harps were played before the Han dynasty, but by the end of the Han they had become quite popular. Many depictions of the instrument can be found on murals and stone inscriptions, as well as in sculpture and in pottery figurines of musicians and dancers of the period following the Northern and Southern Dynasties.

The shù konghou is one of many kinds of arched harps that were played in the ancient world and that originated in western Asia, Egypt and India. Many ancient depictions of harps have been found in those parts of the world, all pre-dating the ones found in China. In Egypt, some harps occur on wall paintings or in sculptures dating from one to two thousand years BC.

The vertical konghou was most probably imported into China from Central Asia. It must have entered the Central Plains via the Western Regions, together with Indian Buddhist culture. Ancient Buddhist scriptures often use the term vīṇā to refer to a small type of harp popular among Indian people, and Indian harps may well have served as prototypes for the konghou. Its non-Chinese origin is attested in various documents, directly or indirectly. The ‘Music Records’ of the ‘Dynastic History of the Sui’ contain the following statement: ‘The bent-necked pipa of today is a descendant of the vertical-head konghou. Both stem from the Western Regions and are not ancient.

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66 Jiayuguan graves: important archeological site at the western terminus of the Great Wall, in Gansu Province, west of the city of Jiayuguan. In ancient times the area was a major centre along the trade route between China and the West. For the brick relief of the wo konghou mentioned in the text, see Liu Ling - *Zhongguo yinyueshi tujuan*, p. 65, plates II-100 and 101.

67 However, for two descriptive quotations from Tang documents which are believed to refer to the wo konghou, see Liu Ling - *Zhongguo yinyueshi tujuan*, Beijing 1988, p. 65. In one of them, there is mention of the instrument being played with a plectrum.


69 Gaogouli 萧后窟 is a region situated in Liaoning Province in China. It borders on Korea. In ancient times, before it came alternatingly under Korean and Chinese rule, Gaogouli was an autonomous state. The graves date from the 3rd to 7th centuries AD. For a picture of the instrument depicted in the Gaogouli graves, see Liu Ling - *Zhongguo yinyueshi tujuan*, Beijing 1988, plate II-103.


71 The Western Regions: a Han dynasty term for the area west of Yumenguan 玉门关, including present-day Xinjiang Province as well as parts of Central Asia. The Central Plains comprise the middle and lower reaches of the Huanghe (Yellow River).

72 Viz. the vīṇā-vīṇā, a bow harp, whose only possible descendant known today is the Burmese saing-gauk. No descendants of the instrument are found in modern India.
Left wing of an orchestra depicted on a *Yaoshi jingbian*, northern wall of cave 220 (early Tang). Note the gong player on the right, launching his instrument into the air. Other instruments of interest are a *jie* drum (here shown in horizontal position and not on a platform), a *yaogu* (waist drum), a *dalagu* (laced drum with short body), a conch, *paiban* (clappers), cymbals, several flutes, a *sheng* (mouth organ) and a large *shu konghou* (harp), which is held in a rather curious way.
Chinese instruments.’ Another source, the Tongdian\textsuperscript{73}, states: ‘The vertical konghou is an instrument of foreign origin’\textsuperscript{74}, and adds some further information: ‘Emperor Ling of the Han was fond of [the instrument]. Its body is curved and long. It has 22 strings and is held vertically in one’s arms. It is played with both hands simultaneously, and its common name is bo konghou 足箜篌 [literally: ‘thumb harp’].’

The third volume of the Meng Liang Lu\textsuperscript{75} by Wu Zimu of the Song dynasty contains a particularly vivid description of the konghou which is worth quoting: ‘It is approximately 3 chi high [ca. one metre], has the form of a half comb and is painted black with embroidered flowers. The base of its frame is decorated with golden ornaments. It has 25 strings. The player kneels and pulls the strings with both hands.’

In post-Tang sources the term konghou refers exclusively to the vertical konghou. While the instrument was probably imported from abroad, it was transformed, over the next thousand years, into a typically Chinese instrument. We can follow its development in the Dunhuang murals very clearly. In the paintings the konghou gradually adopts Chinese characteristics, not only in its overall shape, but also in the ornamentation of its component parts and in the way in which it is played. The total number of konghou depicted in the murals is quite large. Among the chordophones the konghou is second in number only to the pipa. The Mogao caves contain more than two hundred specimens of the instrument. Those dating from the earliest periods are depicted in a rather plain way: small in size, held in one hand, played with the other hand, and equipped with only a few strings. After the Tang dynasty, most konghou assumed rather large proportions and began to be adorned with colourful decorations. These post-Tang instruments, with their patterns of circular flowers, dragons and phoenixes along the length of their frames, look quite magnificent.

Generally speaking, two different sizes of konghou can be found on the Dunhuang murals: one is a large splendid-looking konghou, about three to four chi high, with one end resting on the ground, played by seated musicians. It is held in front of the chest and plucked with both hands. The other is a much smaller konghou, about half the size of the large instrument. It has a handle (jiuozhu 脚柱, ‘foot pillar’) at the lower end of the frame which is held in the left hand while the right hand plucks the strings.

As one of China’s ancient string instruments, the konghou has a respectable history which can be traced in the Dunhuang murals from beginning to end. After the Ming Dynasty, the instrument was no longer played. Its volume and timbre were undoubtedly inferior to that of the guzheng or the pipa, due to the fact that its resonating body was only a thin frame. This may be one reason for its decline. Today the konghou is no longer played, not in any of the ethnic minority regions along the borders nor in any other part of China. Only Burma has a continued tradition of harp playing: the saiung-gauk, an instrument with a curved soundbox.\textsuperscript{76} In the past few years there have been efforts to reintroduce the konghou in China. Instrument-makers have reconstructed the ancient Chinese harp and modified its construction on the basis of the modern Western harp in order to make the instrument suitable for modern

\textsuperscript{73} A series of historical chapters compiled by Du You (735 – 821) and completed in 801. In China, these annals were the first ones to deal with topics beyond the period of a single dynasty.

\textsuperscript{74} Lit. hu, ‘barbaric’, i.e. not Han Chinese.

\textsuperscript{75} A scholarly work compiled by Wu Zimu in the Southern Song (1127-1279) and largely based on that author’s own observations. In 20 volumes (juan) the book describes the customs, the literature and art, the administrative organization, the surrounding landscape, the subordinate townships and the agricultural products of Lin’an, the capital city of the Southern Song, known today as Hangzhou.

\textsuperscript{76} Called saungke in the Chinese text. The saiung-gauk is an important Burmese instrument, played both solo and in ensembles. See: The New Grove Dictionary of Music and Musicians, Burma, 5: Harp (Vol. 3, pp. 481-485).
concentrate performance. These attempts have been quite successful. The modern Western harp is a mechanically improved instrument, developed over the last two centuries.

Finally, one peculiar model of harp in the Dunhuang murals is worth a separate mention: the *fengshou konghou* (凤首箜篌, 'phoenix-head harp'). It can be seen in Yulin cave 3, dating from the Western Xia, where it is part of 'The Mural of the Thousand-Handed Guanyin'. It has a phoenix-head decoration at the top, a narrow soundbox at the bottom, a square side-frame and many strings. The instrument closely resembles the saing-gauk, played as a folk instrument in Burma today. Is it possible that it actually corresponds with a *konghou*, mentioned in the 'Dynastic History of the Tang' and said to have originated in ancient Burma? Or is it only a haphazard creation of the artist? These questions remain to be investigated. The 'Book on Music' by Chen Yang of the Song dynasty includes a picture of a triangular *konghou* with a phoenix head painted on its frame, but whether this kind of instrument - which also appears in some of the Dunhuang murals - is really what is meant by the ancient notion *fengshou konghou* must be questioned.

Today, many colleagues apply the name *fengshou konghou* to either the curve-necked lute (*wanjingqin*) or the triangular *konghou* with a painting of a phoenix head, which, in my view, is inappropriate in both cases.

**BOWED STRING INSTRUMENTS – THE HUQIN**

Last in our list of chordophones comes a friction lute, the *huqin* (琵琶) ['instrument of the barbarians', i.e. of foreign origin]. *Huqin* was a generic name for various kinds of friction lutes and could specify either a spike fiddle or a stick-scraped lute.

Alternative names used in ancient times were *xiqin* (奚琴) ('instrument of the Xi', a Turco-Mongol tribe) or *jiqin* (稽琴). Scraped or bowed string instruments appeared rather late in China. The earliest mention in literature is in an entry about the *jiqin* in the

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77 Cf. *Chime Journal* No. 4, News & Announcements, pp. 101-2: 'The *konghou* recreated'.

78 The Chinese text mentions Piaoqiu (琵琶) rather than Burma. Piaoqiu was an ancient state in the area where Burma is located today. It was founded by the Piao, an ethnic group which later amalgamated with the Burmese. Cultural contacts between the Piao and the Chinese have been documented. In AD 802, a Chinese crown prince invited a music and dance group from Piaoqiu to perform in Chang'an, the Tang capital, and the Tang poet Bai Juyi described Piao music in a poem, *Piaoqiu yue* ('The music from Piao'). See also footnote 55.

79 The best-known modern descendant of the ancient *huqin* is the very popular *erhu*, a two-stringed spike fiddle played in various kinds of Chinese opera and instrumental ensembles. It has a wooden or bamboo tube resonator covered with snakeskin on the front side. The spike (the neck) passes through the body of the resonator and emerges as a small stub on the bottom side, to which the lower ends of the two strings may be attached. The instrument is held vertically, with the soundbox resting on the seated player's left thigh, while the right hand holds the bow.

Tang source *Jiaofang ji* \(^{80}\), while the Tang poet Meng Haoran (AD 689-740) mentions a ‘bamboo-bowed *jiqin*’ in one of his poems. Very few other literary works of the Tang contain references to scraped or bowed instruments, but after the Song dynasty they were described very often. A special entry in Chen Yang’s ‘Book on Music’ mentions the *xiqin*: ‘The *xiqin* is of non-Han origin. It belongs to the string-and-drum category of instruments and is loved in the Xi region. It is sounded by rubbing a strip of bamboo between its two strings. Today, it is still played by common people.’ (An illustration was appended to this text.)

There are no paintings with *huqin* in the Mogao caves, but Yulin caves 10 (Yuan dynasty) and 3 (Western Xia) have four pictures of *huqin* in various sizes. The instrument as depicted here is reminiscent of today’s *zhului* 垂直. \(^{81}\) It has a drum-shaped soundbox with an upright pole inserted in it. Two strings are stretched from the bottom of the soundbox to two tuning pegs at the upper end of the neck. On the front surface of the resonator the strings are supported by a bridge, and some way below the pegbox they meet in a restraining loop (*qianjin* 千金), i.e. a piece of rope tied around the strings and the neck. The upper end of the neck is formed like a rolled tassel. On the murals, the *huqin* is shown together with a bow, leaning on the soundbox, but this bow is simply depicted as a single straight line, making it impossible to determine whether it is only a bamboo strip or a horsehair bow. At any rate, the instrument is held by the neck (left hand) with the bow in the right hand, very much like a *huqin* is played today.

The images of *huqin* in the Yulin caves are the earliest known pictures of bowed string instruments on ancient murals in any part of China. They confirm that the *huqin* was

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80 *Jiaofang ji* (‘Notes on the Teaching Workshop’), compiled by Cui Lingxin and completed around 762, is a one-volume book dealing with a department at the Imperial Court where entertainment music, dance and opera were taught and performed. The department was founded in the Tang dynasty and continued into the Qing. The book describes its activities during the Kai Yuan reign (713-741) and includes a list of 324 titles of music pieces, with descriptions of the contents and origin of some of the pieces.

81 A two-stringed fiddle used as an accompanying instrument in Shandong opera and narrative singing. It differs from the conventional *erhu* in that its neck serves as a fingerboard: the strings are stopped by pressing them down to the neck rather than just touching them in free suspension.
PERCUSSION INSTRUMENTS (1) - DRUMS: HOURGLASS FORMS

In our survey of percussion instruments - the final category of instruments found in the Dunhuang murals - we will distinguish between instruments played by striking a membrane (membranophones) or by striking plates or bars of wood or metal (idiophones). Membranophones at Dunhuang comprise a wide variety of drums, which can be subdivided, according to the form of their body-shell, into hourglass-shaped, cylinder-shaped and frame (i.e. flat) drums. The hourglass types are: the yaogu (waist drum), the maoyuangu and the dutangu.

The yaogu 腰鼓 (waist drum) is played in seated position, with the instrument in front of the performer, or attached to his waist. It is double-headed and can be struck with the hands or with a stick. The instrument has a slimmer waist and is shaped like an hourglass. Over each end a leather skin is stretched and tightened with rope. In some specimens the skin is not only laced but also nailed to the outer rim of the body, as in today's drums.

Many different types and variants emerged in the course of time, the oldest dating back to prehistoric times. The instrument is depicted in the Dunhuang murals from the earliest period of the Northern Liang up to the Yuan dynasty, in an enormous variety of types with unique features. It appears in music ensembles but also as an important object in dance scenes: Buddhist story pictures (jingbian) often show solo dancers carrying a yaogu, or a pair of dancers, in which case the yaogu player is matched with a pipa player who lifts his instrument high up behind his back.

The yaogu of the early period are drawn in a simple way, but in the course of time the instruments acquired an exquisite and ever more magnificent appearance. They are decorated with graceful and carefully balanced patterns in splendid colours. The elabo-
rate decorations of the later periods are undeniably the work of first-rate artists. The *yaogu* play a leading role in orchestras, where they are often located in the front row. Some ensembles employ several of them at a time, even up to the point where a whole front row is composed of *yaogu*—it leaves no doubt about the great impact which the instrument must have had in those days.

The *maoyuang* 毛昂鼓 is a variant of the waist drum described above. In pictures of the *maoyuang* in the Dunhuang murals, its drum sections are larger than those of the *yaogu* and convex, while its waist is slightly thicker than that of the *yaogu*. The *maoyuang* is often mentioned in Tang documents. In the days of the Tang it was officially prescribed in various kinds of music, including entertainment genres like *Tianzhu* 天竺, *Qiuzi* 龍舌 and *Funan* 扶南 music. Du You's *Tongdian* contains a brief description: 'The *maoyuang* looks like the *dutan’gu* but is slightly larger.' (For the *dutan’gu*, see below.) Furthermore, Chen Yang’s *Yueshu* includes a drawing of the instrument, which corresponds with *maoyuang* as shown in the Dunhuang murals. Pictures of *maoyuang* can be found in Mogao caves 237 and 258. According to ancient documents, what distinguishes the *maoyuang* from the *dutan’gu* and the *yaogu* is that it is struck with the hand rather than with drumsticks. This may be true for some of the instruments of this kind, but there are exceptions. Virtually every type of drum depicted at Dunhuang can be seen played both with bare hands and with drumsticks, and sometimes a drum is struck with a hand and a drumstick at the same

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83 *Tianzhu, Qiuzi* and *Funan* music: three genres of *yanyue*, folk music played at the imperial court during the Sui and Tang dynasties.
time, which makes it impossible to distinguish between different types on such grounds. Therefore, I propose to differentiate between maoyuangu and yaogu primarily by defining the thicker and larger waist drums as maoyuangu.

A third type of hourglass drum must be mentioned to conclude this category. Ancient documents often refer to a drum called dutang'gu 都景鼓. Du You's Tongqian from the Tang dynasty states that 'the dutang'gu looks like the yaogu but is smaller and struck with a stick'. The Dunhuang murals contain several pictures of long and relatively thin double-headed waist drums which seem to correspond rather well with descriptions of dutang'gu as given in old documents.

DRUMS: CYLINDER FORMS
A second major group of drums consists of instruments with cylindrical (or barrel-shaped) bodies. The types found at Dunhuang are dalagu, jiegü, jiegu (written with different characters), yangu, qigu (navel drums), taogu, jilougu, dagu (big drums), and jingu (army drums).

The dalagu 答腊鼓, in ancient times also referred to as kaigu 答鼓, is a double-headed laced drum with a short cylindrical body-shell. The drum surfaces are slightly larger in diameter than the body. In performance, the instrument is held in one hand while the other hand beats, pats, knocks or rubs the skin. The dalagu is depicted in the Dunhuang murals quite often. It is struck mostly with the hand and is similar in appearance to today's small army drum. The dalagu eventually disappeared from musical practice and in Han Chinese orchestras was replaced by a flatter drum, the biangu (see below).

The jiegü 縻鼓 was the principal percussion instrument in Tang orchestras. It was often placed horizontally on a low platform, presumably to elevate the position of the jiegü performer who led the ensemble and directed the rhythm of the music. The name jiegü first appeared during the Northern and Southern Dynasties and prevailed during the Tang dynasty. Jie refers to the ancient Yuezhí 月氏 tribe, suggesting a tribal origin. The jie drum spread from the Western Regions into the Central Plains, where it was integrated in local music practice and was modified in shape and structure. It became the leading percussion instrument of Tang orchestras. In its heyday, special compositions were written for it, and in the upper circles of society the jiegü acquired an independent reputation as a solo instrument. Certain documents indicate that Emperor Tang Minghuang 司馬昭 was able to play the drum and composed a large number of solo works for it. This became one of the standard stories told in connection with the instrument.

Many of the musical scenes at Dunhuang show the wealth and splendour of Tang performances, and the jiegü frequently turns up in them. The drum is usually placed on a small wooden platform or in the front row of the orchestra. It has either the appearance of a bare cylinder or is shown with ropes attached to the body-shell. The

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84 For an illustration, see Huang Wenkun - Zhongguo shiku: Dunhuang Mogaoku, Vol. 4, plate 62, on the right in front. See also the illustration on p. 38 of this article, where a jiegü player leads the orchestra, but where the instrument is not put on a platform.

85 The Jie were an offshoot of the Yuezhí, an ancient tribe that tended cattle around Dunhuang and Qilian during the Qin and Han dynasties. In 176 BC, the Yuezhí were attacked and scattered by a hostile tribe, the Xiongnu. Most of the Yuezhí fled to the west, while a smaller number stayed behind and retreated into the Qilian mountains, where they mixed with the Qiang tribe. After Emperor Wu of the Han dynasty conquered the area in 121 BC, there was a further mixture with Han Chinese, leading to many new tribal branches, one of which was the Jie.

86 Tang Xuanzong (686–762 AD), also called Tang Minghuang ('The Bright Emperor of the Tang dynasty'), reigned from AD 712 to 756.
drummer strikes the instrument with the hand or with sticks. At Dunhuang, the jiegu is shown only as part of ensembles, not as a solo instrument.

The jiegu [written differently from the instrument above] is a middle-sized drum similar to today's tanggu, which is played all over China. The instrument is barrel-shaped i.e. the middle part of its body-shell is slightly wider in diameter than the top and bottom. The jiegu is hung in a wooden frame and has a leather skin on both sides, fixed to the rim with small nails. The exact proportions of the barrel-shaped body may vary. The jiegu is of Han-Chinese origin and can be found in the murals quite often - usually not in ensembles but mostly as part of scenes with scattered

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The tanggu is a large round red drum with leather membranes of approximately 23 cm in diameter, fixed on both sides with nails. The drum is suspended in a wooden frame and is played with two sticks. The tanggu is used in various kinds of folk instrumental music and in ensembles accompanying opera and dance.
musicians, for example in cave 158 of the Middle Tang dynasty, where a Buddhist figure is playing the instrument.

_Yan'gu_ 演鼓: a conical drum played in various genres of entertainment music of the Sui and Tang courts, including _Xiliang_ 西凉 and _Gaoli_ 高丽 music. The ‘Records on Music’ of the ‘Old Dynastic History of the Tang’ have the following description: ‘The yan'gu looks like a small earthen jar covered with leather and lacquered.’ There are several pictures of the instrument in the Dunhuang murals, for example in caves 249 (Western Wei) and 45 (high Tang), but not in any caves from later periods.\(^{88}\) The body-shell tapers off slightly towards the bottom. There is reason to assume that – like so many other instruments – the yan'gu originally spread in China from the Western Regions. In fact, when today's Uighur [an ethnic people of Turkish origin in the western part of China] perform music for winds and percussion (chuuido 吹打), they often use a black drum with a body of cast iron shaped very much like a yan'gu. The Uighur call it _naghra_.\(^{89}\)

Like the yan'gu, the conical _qigu_ 齧鼓 (‘navel drum’) was played in entertainment music of the Sui and Tang courts such as _Xiliang_ and _Gaoli_ music. The ‘Ancient and Modern Music Records’ (Gu jin yue lu)\(^{90}\) describe the instrument as follows: ‘The qigu is as big as a varnish tub. At one end something is added to the drum surface which looks like a musk deer's navel', which is why the instrument is called ‘navel drum’.\(^{91}\) In the Dunhuang paintings, the instrument is a waist drum similar in appearance to the _yaoqu_, except that it has a conical body-shell and a protruding bulb on its broader end (presumably on the drum surface). It is not yet known what the function of this ‘navel’ was and how it affected the sound. The instrument was tied to the waist horizontally. At Dunhuang, this drum is found only in cave 285 from the Western Wei. It does not recur in caves of later periods, but the same form can be seen in stone carvings of musicians in the Yungang caves in Shanxi Province, suggesting that it really existed and was not a product of fantasy.

_The taogu_ 瓦鼓 – also written _fenggō_ or _taolao_ taolao – is a small double-headed drum fitted with a handle which can be held in the hand. It has one or more pellets on strings which make a rattling sound on the drum when the instrument is shaken. The _taogu_ thus resembles the _bolanggǔ_ 碗浪鼓, a popular folk instrument in China today.\(^{92}\) The

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\(^{88}\) For the yan'gu in cave 249, see Fan Yunxin et al. – _The Flying Devis of Dunhuang_, plate 12.

\(^{89}\) In the Chinese text, Zheng Ruzhong uses the term na'e're with 娜倪雷. The Zhongguo yinyue cidian (Chinese Music Dictionary) refers to it as nagela 纳格拉, (p. 276); the Zhongguo shaochu minzu yueqizi (Encyclopaedia of Musical Instruments of the National Minorities in China) calls it nagela 纳格拉, or nagula 纳格拉, or alternatively _tiegu_ 传鼓 (iron drum) or _dongba_ 冬巴 (pp. 311-312).

\(^{90}\) Na'e're, nagela and nagula are different Chinese transcriptions of one and the same Uighur term _naghra_ (Arabian _naqqara_, Indian _naggra_), a small kettle drum of Persian origin which is usually played in pairs. Zheng Ruzhong's text does not indicate whether the _yangu_ depicted at Dunhuang is played in pairs or as a single instrument.

\(^{91}\) The text has 毛 (an, saddle), which is most probably a misprint. _Mathews’ Chinese English Dictionary_ (6151) gives three characters for _lao_: 老, 老, and 哥.

\(^{92}\) The bolanggǔ is known as a children's toy and as an instrument used by peddlers to attract public attention. Various Chinese dictionaries give _bolenggǔ_ 拨浪鼓, while the Zhongguo shaochu minzu yueqizi, p. 269, provides nine further alternative terms which are used by various ethnic minorities in China as names for the instrument.
taogu was known in China in remote antiquity. The Shijing ('Book of Odes') refers to it as a 'hand drum' in the following sentence: 'The small and large drums hang (from the frame) and (there are) the hand drums and the chime stones, the zhu and the yu.' A further reference in a classical work is a statement by the Master of Ceremonies (chunguan) in the 'Rites of Zhou' (Zhouli): 'He who is in charge of the drums beats the tao.' Zheng Xuan (AD 127-200) [a Han dynasty scholar and expert in Confucian matters who wrote commentaries on the Confucian classics] explains the nature of the instrument: 'It looks like a drum, but is smaller, and when you hold its handle and shake it, the two sides beat the drum in turns.' Numerous taogu are depicted in the Dunhuang murals. Many have a wooden handle on which two, three or four small drums are strung together. These drums may point in different directions. The musicians who have a taogu in their hand are usually holding an additional instrument under their arm, the jilou drum (see below), which is played at the same time. This combined performance is a feature of yanyue – the entertainment music of the Sui and Tang courts. In the early Dunhuang murals, the taogu is depicted in a very simple way. Later on, it acquires very elegant forms and is decorated with coloured patterns.

The jilou 鸡娄鼓 is an egg-shaped drum with leather membranes on both sides. The instrument is held under the arm and beaten with one hand. The hand of the arm which holds the jilou drum often holds the taogu as well (see above), and the two instruments are frequently played in combination. The 'Ancient and Modern Music Records' (Gu jin yue lu) contains the following description of the jilou drum: 'The jilougu is round with two heads; the drum surface is completely flat and can be several cun in diameter.' A further reference is contained in Chen Yang's 'Book on Music': 'The left hand holds a taolo [i.e. taogu], and the jilou drum is pressed under the arm. The right hand beats on it rhythmically.' Numerous jilou drums are depicted in Dunhuang, and they occur both as solo and as ensemble instruments. Jilougu may be combined with taogu but we also see musicians playing the drum alone. The jilougu from the Tang have colourful designs engraved in lacquerware and they are of great beauty. Real gems of that genre can be found in Mogao caves 12 and 120 and Yulin cave 25.

94 Zhu and yu were percussion instruments played in solemn ceremonial court music in ancient times. Zhu is a wooden instrument in the shape of a square, open box which is used to mark the beginning of the music, while yu is a tiger-shaped percussion instrument used to signal its end. The translation of the quotation is taken from Walter Kaufman's Musical References in the Chinese Classics (Detroit, 1976), p. 30. Zheng Ruzhong's Chinese text has xie for 'hand drum', which is a misprint. Kaufman has tao.

95 The Chinese text has 虎鼓, presumably a misprint for 鼓, tao.

96 Cun: 3.3 cm. The description of the jilougu is an excerpt from the Gu jin yue lu ('Ancient and Modern Music Records') as quoted in the Shihlefu, an encyclopaedia compiled by Wu Shu in the Song dynasty. See also footnote 90.
"Dagu 大鼓" literally means 'big drum'. The instrument is also called "jiangu 建鼓", but Tang documents refer to it as "dagu". This large double-headed barrel drum is traditionally used to mark the evening time in Buddhist temples. As an official instrument in court orchestras it was occasionally employed in imperial musical ceremonies. At Dunhuang it is not shown in court orchestras, but only in paintings of Buddhist stories (jingbian). It is played with one or two sticks. In the 'Illustration of the story of the conversion of the heretic Kauadrāksa' the instrument is suspended from a large rack.\(^{97}\) It is often shown in combination with another instrument, a large bell, which is also hung in a rack.

The final instrument in our survey of cylindrical drums is the "jungu 军鼓" (military drum), which was used primarily in military bands. Several "jungu" can be seen in an impressive late 'Tang mural in Mogao cave 156, 'Zhang Yichao leads the army on an expedition' (see the illustration on page 19). This large secular painting shows a mighty procession of honour guards on horseback, including musicians. Several horsemen are seen leading the way, holding banners in their right hands. Four horsemen are playing on "jungu" while riding. The body-shells of their drums are relatively flat (as in frame drums) and the instruments are placed horizontally (i.e. with the drum heads facing the spectator) on the backs of the horses. These "jungu" look very similar to the drums used in Chinese army music today. The mural provides valuable clues to the formation of ancient military bands in China.

**DRUMS: FRAME DRUMS**

Our list of membranophones ends with frame drums (i.e. instruments with one or two membranes stretched over a circular frame or hoop), which are found in Dunhuang in two different forms: "shougu" (hand drums) and "biangu" (flat drums).

The "shougu" (手鼓) is a single-headed wooden frame drum with a flat body and a leather skin. The instrument is held in the hand and struck with the bare hand or with a small stick. It looks like today's hand drum from Xinjiang, except that it has no jingling devices such as small metal rings or discs attached to the frame. The body and membrane of the drum may be decorated. The "shougu" can be found in the Mogao caves as well as in the Yulin caves. The instrument appears for the first time in murals from the Song and Yuan dynasties. It is not found in paintings of the Tang or earlier periods.

The "biangu" (扁鼓) ('flat drum') is a frame drum with leather skins fixed on both sides with small nails. The frame resembles a very flat barrel. The "biangu" looks like today's "shugu" (书鼓)\(^{98}\), a wooden drum used for accompanying Chinese narrative singing ("shuo chang"). The "biangu" can only be seen in Yulin cave 3, in the painting of the 'Thousand-Handed Guanyin', dating from the Western Xia. Thus the drum belongs to the late period of the Dunhuang murals.

**PERCUSSION INSTRUMENTS (2) – IDIOPHONES**

The second major category of percussion instruments found at Dunhuang consists of a wide variety of wooden and metal idiophones. The following types can be seen in the cave paintings: "fangxiang" (metal chimes), "nao", "bo" (cymbals), "pabian" (clapper), "zhong".

\(^{97}\) For a clear illustration (close-up), see Huang Wenjun – Zhongguo shiku: Dunhuang Mogaoku, Vol. 4, plate 177. Archaeological evidence suggests that a wide variety of barrel drums suspended in wooden frames have been used in China since earliest times. Many of those types have become obsolete, but the "dagu" is the best-known among a number of types still played in China today.

\(^{98}\) The "shugu" is usually placed on a high stand. The instrument is used to accompany various northern genres of narrative singing.
Drum types with circular frames identified by Zheng Ruzhong at Dunhuang. 35. Shougu. 36. Bían gu. (The drawings do not correspond in scale.)

(bell), luo (gong), chuánlíng (strung bells), and jīngganglíng (Varja bell). We will discuss them in that order.

Fangxiang 方响 is a set of tuned iron bars of varying thickness, hung in pitch order in a wooden frame. The bars are struck with sticks. Fangxiang were first mentioned in documents dating from the Liang period (AD 502–557) of the Northern and Southern Dynasties. At Dunhuang one specimen of this instrument is shown as part of a large orchestra, in a mural dating from the Sui dynasty. It is similar in appearance to the bíanqíng 编磬 (a set of chime stones), and consists of more than ten rectangular iron bars hung in two rows in a wooden frame. The bars are rounded at the top and square at the bottom. From various representations on the murals, we can see that the bars of this kind of instrument can be attached to the frame in two different ways: with strings which pass through a hole either at one end or near the middle of every bar. In the latter case the bars are suspended in a diagonal position. Usually, there are two rows of bars in a frame, one above and one below. Fangxiang were used in both court entertainment and solemn ceremonial music (suìyue and suìyue) but hardly played any part in folk traditions of the common people.

Nào 銃 and bo 锣 are metal cymbals of different sizes. Small cymbals are called náo, large ones bo. Both types are played in pairs. These instruments possibly made their way to China from Central Asia along with Buddhism. They were used in Buddhist rituals and were later adopted for secular use as well.

Nào are also called tóngrào 銃铙, ‘brass cymbals’ or fù’ōu 龜鑼 (‘hollow bowls’), and a reference to them is found in Ma Duanlin’s ‘Thorough Study of Documents’ (Wênxiàn tōngkāo): ‘Tóngrào are hollow bowls used by Buddhist monks. They are small in size and their sound is clear. They are also commonly referred to as náo.’

Nào and bo are both depicted in the Dunhuang murals, and especially náo are often shown as part of large and medium sized ensembles. Nào look like today’s xiǎochá 小镲 (small cymbals) except that the little protruding dome in the middle of each plate is slightly larger and the outer edges of the plates are slightly narrower in the náo.

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99 One Chinese source enumerates cymbals among the instruments of an East Turkestanic orchestra established at the imperial court in AD 384. Chen Yang’s Yüeshu (AD 1101) claims that cymbals came to China from Tibet, but other evidence seems to favour India or Turkey as possible countries of origin. A possible Turkish influence is suggested in the similarity of the content of the metal used in the manufacture of ancient Chinese cymbals and traditional Turkish ones. (Source: James Blades – ‘Cymbals’, in: The New Grove Dictionary of Music and Musicians, 1980 edition.)

100 Wênxiàn tōngkāo is a survey of the development of court institutional systems from ancient times to the reign of the Song Emperor Ningzong (AD 1194-1224). The book was compiled by the historian Ma Duanlin (AD 1254–1323).
Bo are made of brass and are held by a strap which is passed through a central hole in each plate. The protruding parts in the middle of the bo are larger than those of the nao, resulting in a lower sound. References to bo are found in documents dating back as far as the Eastern Jin (AD 317–420) – the Fa Xian Zhiuan contains the words “beating the tongbo”. During the Tang dynasty bo was written 辟 (ba) or 喷. In the Dunhuang murals, bo were seen only in caves from the late period, and the number of pictures is small. Bo can be found in both the Mogao and Yulin caves.

Paiban 拍板 are wooden clappers, alternatively called tanban 檜板 (hardwood clappers), zhaoban 振板 or just ban. They consist of a number of long wooden bars (usually four to six) with round tops and square bottoms, which are hinged together at the top like castanets and are held with both hands. The paiban used in traditional Chinese opera today are different from the ones found in ancient times in that they consist of three pieces held in one hand; the middle piece consists of two bars of different volume tied together and produces a light or a heavy sound depending on which side is struck.

The first pictures of ancient paiban at Dunhuang date from the early Tang. The instruments turn up in large, medium-sized and small orchestras and ensembles, and their number increases in later periods. Sometimes an orchestra employs several ban. In the Dunhuang paintings, none of the various instruments of which court orchestras are composed seem to occupy fixed positions in the ensemble, except for the paiban player, who is always seated at the head of a row and apparently takes on the role of conductor. When the players of the orchestra are arranged like the Chinese character 八 (eight), i.e. in two opposite rows, the first person in both rows invariably plays the paiban. The importance of clappers is further illustrated by Kalavinka birds who often hold paiban in paintings of Buddhist stories (jingbian). After the Tang dynasty, paiban became very prominent and seem to have assumed an independent role as musical symbols. Most of the clappers in the Dunhuang caves are found in murals from the Five Dynasties, the Song and the Yuan.

Zhong 鈴 (bells) are a principal instrument in ceremonial court orchestras of ancient times. Because of their impractical size and weight they were not played in popular music and eventually they fell into disuse in the court orchestras. When Buddhist ceremonies began to be practised in China, bells (like drums) were used in temples to mark time and were kept in a special building (zhonggulou). The bells depicted in the Dunhuang murals are temple bells rather than instruments intended for musical performance. They can be seen in the ‘Illustration of the story of the conversion of the heretic Raiddrakkṣa’ and also appear as elements in decorative patterns, for example in Yulin cave 3.

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101 Fa Xian Zhiuan: ‘Biography of Fa Xian’. Fa Xian was a Buddhist monk of the Eastern Jin. He was an ardent traveller and translator of Buddhist documents. During his lifetime – approximately from AD 337 to 422 – he visited some thirty countries including India, Pakistan, Nepal, Sri Lanka and Indonesia. From his journeys he took home many Buddhist writings, which he translated into Chinese. He recorded his travel experiences in Fo Guo Ji (‘Records of Buddhist Countries’), which became known alternatively as Fa Xian Zhiuan.

102 The author describes the most common type of clappers used in Chinese opera today, but older variants have not completely disappeared. The most obvious examples are the clappers used in present-day nanguan music in southern China, which closely resemble the paiban as depicted in the Dunhuang murals and are played in the same manner, with both hands.

103 The bells were primarily used in solemn Confucian rituals. Originally, Confucian music was a magnificent living tradition, but in the course of time it became stifled under the weight of too much theorizing and formalism and lost much of its appeal. The music gradually disappeared, and the bells were no longer played.

104 For illustrations of zhong, see Huang Wenjun – Zhongguo shiku: Dunhuang Mogao, Vol. 4, plate 176 and Vol. 5, plate 42.

The luo (′gong′) is a metal gong, struck with the hand or with a stick. In ancient times, this instrument was also called tonglo 铜锣 (′brass gong′), shaluo 沙锣 (′harsh gong′) or zheng 锣. The term zheng originally referred to a kind of bell-shaped bronze instrument105, but in the Tang it came to denote a brass gong shaped like a flat, round dish. Two musicians in the orchestra of the Dongfang yao shi bian mural in Mogao cave 220106 are playing this gong in a most peculiar way: after striking it, they launch it into the air (see illustration on page 38). The scene illustrates at least that the luo was known and played in orchestras in that period. Gongs are also found in pictures of Flying Apsara musicians. In the Dunhuang murals they are played in two ways: they are struck with the hand or with a small stick.

105 A standard Chinese dictionary claims that the zheng was a bell-shaped military instrument ′used by troops on the march′. Cf. Han ying cidian, (′A Chinese-English Dictionary′), Beijing Foreign Language Institute, 1985.
106 See footnote 52.
Chuanling 卙伶 is a string of small metal bells of indefinite pitch. The bells are egg-shaped, with a small gap on one side and a loose pellet inside. The instrument was called jinjinji 金基尼 in ancient times. A reference to strung bells is contained in the Buddhist canon Fahuajing. These bells were originally a folk instrument from India, where women tied them to their wrists and ankles as ornaments and jingling devices – particularly effective when they clapped their hands or stamped their feet while dancing. The bells were adopted in Buddhism. In early murals in the Dunhuang caves they often adorn the necks of Bodhisattvas and ‘Heavenly Palace Musicians’. After the Sui and Tang, the garments and ornaments of Buddhist figures are gradually sinicized and the strung bells disappear. Some late-period murals have sporadic traces of strung bells in decorative patterns on tassels of curtains.

The jin’gangling 金銅伶 (Vajra bell107) is a small metal bell fitted with a handle. It has a clapper inside. It is a ceremonial and traditional Buddhist instrument. Monks in India and in China (including Tibet) still use it today. It is not found on Dunhuang murals from the early period but it features prominently in those of the middle and late periods, especially in paintings of the ‘True Word’ sect. Vajra warriors often hold the bell in their hands, and so does, in some pictures, the ‘many-handed Guanyin’. In such instances the instrument has no musical function. It mainly symbolizes religious power and authority. The Yuan dynasty painting ‘Preaching the True Word’ in Dunhuang cave 3 – where guardian spirits hold the instrument – is a case in point.108

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107 Jingang (‘diamond club’) refers to a magical tool of Indra, the ancient Hindu God of rain and storm. His thunderbolt Vajra, often personified as an attendant warrior, served as a symbol of wisdom and instrument of power over illusion and evil spirits. ‘Vajra warriors’ are guardian spirits of the Buddhist order. They often appear as large idols at the entrance of Buddhist monasteries.

108 For illustrations of this particular painting, see Lin Baoyao (Ed) – Dunhuang yishu tujuan, p. 543 (overview) and p. 545 (close-up of the Vajra warrior), or Huang Wenkun – Zhongguo shiku: Dunhuang Mogaoku, Vol. 5, plate 170.
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54
GLOSSARY

ba 八
da 八
dapin 八音
bei 贝
beigongshiyang 碧弓紫影
ebili 怒黎
bili 卑黎
bizhu 比竹
bianguo 碧鼓
bianqing 碧罄
bianxiang 碧相
bo 遮牌、遮(bo)
bozhou 终洲
bolanggu 拨浪鼓
bolenggu 拨棱鼓
buguzi 拨子
bulila 布里拉
cancha 甘查
changhao 长号
chi 尺
chi 彼
chiba 尺八
chuansheng 崇生
chuangxiao 撞箫
chiuda 吹打
dagu 大鼓
dahao 大号
dalagu 达腊鼓
danguan 单管
di 独
dimo 笛膜
dixiao 笛箫
dizhihao 笛志号
dizi 笛子
dongrba 冬巴
dongxiao 音箱
duanlu 都量鼓
erhu 二胡
fangxiang 方响
fengdi 风笛
fengxiao 风箫
fengshoukonghufeng 福星空篌
fengyan 风眼
funan 古南
fuzou 洞鼓
fuzhou 着手
gegouli 高沟里
geoli 高丽
guqin 古琴
guzheng 古筝
guanzi 管子
heiluo 海螺
hanbo 旱泼
hengdi 根笛
hui 惠
huluqin 鸭芦琴
hui 赫
hyon'gum 無琴
jilougu 鸡娄鼓
jiquan 饷琴
jian'gu 延鼓
jiao 角
jiaozhuo 脚柱
jiegui 结鼓
jiegupan 结鼓
jinzhanglishi 金刚力士
jinqingling 金刚铃
jining 金莺
jiagbian 经变
jianguo 军鼓
kasigu 阁鼓
kangzhuo 坎篌
laba 喇叭
lanbei 伞贝
longdi 龙笛
luc 莫
mankouxiao 满口箫
maoyuangu 毛员鼓
naere 纳赖热
nagela 纳格拉·娜格拉
nai 葳
niwawu 泥哇呜
nugula 娜古拉
paiban 拍板
paixiao 排箫
piba 现把
pipa 琵琶
piaoguo 瓢国
pinzhu 品柱
qigu 齐鼓
qixianqin 七弦琴
qixingguan 七星管
qianjin 千金
qieguan 清管
qin 琴
qinpipa 琵琶
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Within Australia: $25 per year, students $20, institutions $30.
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New three-year subscriptions: $60/US$60, institutions $75 – plus complimentary copies of issues 29 and 30.
Back issues Nos 7, 10, 12 to 15, 17, 22, and 24 to 30 can be purchased at US$15 each.
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GREAT MUSIC OF FEW NOTES

West River Moon

MARNIX WELLS
(School of Oriental and African Studies, London)

The Buddhist cave paintings and sculptures of Dünhuáng provide visual evidence of the great culture of the Táng dynasty (618-907). The Dünhuáng caves show that music and dance were an important part of the glittering, cosmopolitan civilization of the Táng. But how can we ever hear what Táng music was like? 'West River Moon' (西江月 Jiāng Yuè) is one of twenty-five lute tunes which survived in written notation from this period, in a document discovered in Dunhuang in 1900. Marnix Wells re-examines various 20th century Chinese and Japanese interpretations of the score and proposes his own interpretation of the music, based partly on evidence from the fingering of the pipa (Chinese lute). He examines how lyrics were set to the music and takes a new view on the tune's phrasing and articulation. Ultimately, the secret of West River Moon seems to lie in its striking simplicity: for a sensitive observer, the tune emerges as 'great music of few notes'.

In an age of minimalism, when the phrase 'less is more' has achieved a certain currency, it is fitting that we turn to some of the less obviously complex musical traditions of the world to discover what lies at the centre of the musical experience. I propose to examine here one Chinese score in particular: that of West River Moon, a lute tune from 10th century Dünhuáng. Naturally, it must not be supposed that written scores, especially those of pre-modern times, can ever encapsulate the totality of a musical performance. But they may nevertheless preserve its essence in a way that can still be accessible to us.

To the modern ear, West River Moon may appear too simple to have much musical value or to qualify as listening pleasure without drastic 're-interpretation'. However, such is the thinking of the misguided picture restorer who is tempted to paint over the original. When taken at face value the bare outlines of a melodic core are found to emerge from this age-darkened score with a clarity and strength that mock attempts to 'improve' on it.

NOTES OF EQUAL DURATION?

The British musicologist Laurence Picken is widely renowned as a scholar of Táng music. In his monumental series 'Music from the Táng Court' he and his pupils present, in transcription, a substantial number of pieces of alleged Táng court music, recovered in Japan. The music, originally intended for court entertainment, was apparently taken home by Japanese envoys who had visited the Chinese capital. The Japanese eventually transformed this music into a genre of their own, Tōgaku, which
sounds very different from its original (principally because it is played at less than quarter of the estimated original speed). Picken’s transcriptions include full ballet-suites for wind and string ensembles with percussion, music that was originally played for entertainment during court banquets in China.

The only manuscript of Tâng musical style that has survived within China is a collection of 25 lute pieces which includes West River Moon, and which was discovered in Dünhuáng. For a better understanding of the music of this piece, it may be helpful to look at Picken’s analysis of the Chinese scores recovered in Japan. Picken has concluded that ‘continuous melodic movement in notes of equal duration appears to be characteristic of this repertory’ (1987: 21). There are exceptions to this principle, notably in the part of the strings, where quarter-note ‘broken octaves, or repeated notes ... imply minimis/half-notes for winds or voice’ (1989: 113).

These features appear to be well represented in the Dünhuáng scores, too. With regard to the setting of Chinese lyrics, mediaeval Japanese sources do not provide concrete examples. Yet Chinese tradition (confirmed by 15th century Korean scores) contains a template of alleged 14th century antecedents which can match the Dünhuáng lyrics and melodies without difficulty.

INFORMAL EXPERIMENTS

Recently, during a ‘Silk Road Music Conference’ at the Conservatory of Music in Xi’an, some informal experiments with settings of West River Moon were conducted. The location was appropriate, because Xi’an is the site of the former Tâng capital Cháng’ān (‘Long Peace’).

During the conference, which took place in October 1992, I gave a synopsis in Chinese of the present paper. After a day’s perusal of my transcription, Ms. Xuè Hóngping, a prima donna of the Conservatory, kindly sang my interpretation of West River Moon to piano accompaniment, remarking that it seemed almost to have come from a baroque song book: she judged it more cantabile than the alternative interpretation of the Chinese scholar Yě Dōng, and only slightly less than that of his colleague Chén Yīngshí (who removed the difficult endings from the vocal part). Only the concluding octave leaps in my version elicited a slight protest.

Ms. Wáng Wēipíng, a pipá virtuoso from the Conservatory, had previously played West River Moon from Yě Dōng’s transcription and pronounced it one of her favourites. Later Ms. Wáng played my transcription unhearsed with flowing fingers and subtle portamentos, while Ms. Lǐ Mèi, a researcher from Urumqi, who had played it on the zhēng zither, spontaneously joined in the song. There seemed nothing wooden or monotonous about a structure built on notes of equal duration. The secret of West River Moon probably lies in the dynamics of phrasing and articulation in counter-rhythm to the steady 6-beat pulses.

Ms. Lǐ wrote of this experience in the Conference Bulletin No. 2: ‘Mr. Wells’s transcription has similarities with Mr. Yě’s but its rhythm is steady, allowing one more
fully to apprehend the ancient style. It gives a performer room to express himself and exchange rich imageries. Above all the setting of the lyrics, whose meaning fits as if they were part of the original œuvre, makes one think of a magnificent mural.

Traditionally, a tune in the T'ang period was often sung to different lyrics under one and the same title, each requiring variation of articulation, feeling and emphasis within a basic pattern. Consequently, the music needed room to respond. The 25 Dünhuáng scores that have survived to the present age are short (averaging about two notes per word of their title’s lyrics), symmetrical (their halves tend to match), and regular (constant note totals per measure) with no sign of elaborate ornament. Each of them appears to represent a core melody which can sing for itself while leaving space for performers to comfortably express their own feelings through it. The degree of flexibility in traditional Chinese performance can be gauged by the huge range of variants with the same titles that have come down to us. Therefore one would expect the time-values transcribed in a root score to be simple.

THE DUNHUANG SCORE
In the great age of the T'ang dynasty, the Chinese outpost of Dünhuáng, on the eastern edge of the Taklamakan desert, controlled the conflux of ‘Silk Roads’ linking China and the West. Its Buddhist cave paintings and sculptures show that Dünhuáng was a crucible where elements of Indian, Turkic, Tibetan and Chinese art were mixed to help forge the cosmopolitan synthesis of T'ang culture. The visual evidence tells us that music and dance were an important part of this glittering civilization, but how can we ever hear and feel it?
Let us examine West River Moon more closely. We will focus our attention primarily on the 10th century Dünhuáng score by that name, the oldest one to survive. However, it should be noted that ‘West River Moon’ is a tune title to which lyrics have been written continuously over the past millennium. The earliest extant score of West River Moon to show both lyrics and music side by side was printed only in 1746: in the Nine Keys’ Great Completion (Yün 1746). This score in free time tells us little about rhythm. Yet, in the same collection a prosodically similar Yüán dynasty lyric, entitled ‘Drunken Loud Singing’ (Zuì Gāoge 醉高歌), is scored with measured beats: 3 down-beats per verse-line. The question is how these eighteenth century scores relate to the music of the lyric-title (cǐpá) which originated 900 years or more before.

West River Moon is the heading attached to No. 13 of twenty-five tunes jotted on the back of a Buddhist document, dated AD 933, from the sealed depository discovered about 1900 in Cave 17 of the Thousand Buddha Caves at Dünhuáng. This document is classified as Pelliot 3808, after the explorer Paul Pelliot who obtained it for the Bibliothèque Nationale in Paris. It was deciphered by the Japanese scholar Hayashi Kenzo (Hayashi 1957) who demonstrated the near-identity of its signs with those used for the finger positions on the 4-string lute, known as biwa in Japanese and pǐpá in Chinese.

Before this discovery at Dünhuáng there where no scores known in China to corroborate Japanese records that their Tōgaku (i.e. ‘T'ang music’) repertoire was indeed T'ang music. These Dünhuáng scores probably reflect the practice of 10th century China (just after the fall of T'ang in AD 906), but are still close to the style of the ‘T'ang’ scores preserved in Japan. Japanese musical imports at the court level seem to have ceased by around 900, when Japan suspended diplomatic contacts with China. Subsequently the Khitan Liáo (927–1125), which ruled northeast China, and the Sòng dynasty (960–1279) adopted the reed-pipe tablature (guānsè pǔ) as standard notation, displacing the pǐpá and other tablatures. This notation was simplified under the Ming dynasty (1368–1644) into a moveable solfa (gōngcēhè) which dominated music until the 20th century.

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The pipá tablature uses a total of 20 symbols to represent all possible fingering positions (including open strings) of the 4-string 4-fret lute. This instrument was transmitted to China from Persia through Central Asia. The frets are fixed but the tuning of the strings, which is not specified in the Dùnhuáng scores, must be deduced. The task of decipherment is assisted by the chordal sweeps with which the tunes conclude, as these customarily employ intervals of fifths, fourths or octaves. In addition the tablature employs two margin markings: hollow squares at regular intervals of notes; and commas in irregular spacing. It is assumed that these have rhythmic significance. Hayashi's interpretation of the fingering and tuning of West River Moon has been largely accepted by two scholars at Shanghai, Ye Dong (1985) and Chen Yingshi (1988). However, they disagree with Hayashi and each other over the relative time-values of the notes, and hence the rhythm, as well as on how to set lyrics to the melody. Though the Dùnhuáng scores are instrumental their size and shape fit them perfectly for lyrics.
RHYTHMIC INTERPRETATION OF THE DUNHUANG SCORE

The main problems of rhythmic interpretation are: a) what are the relative time-values of the notes? and b) what is the time signature of the bars? The main problems of the text setting are: c) how many beats should be allowed per word? and d) how many notes should be allowed per word?

Hayashi concluded: a) notes to have equal durations almost throughout the score; b) time signatures, including that of West River Moon, to be in 6-beat (with some pieces in 8-, 4-beat, and free time) measures; and he proposed: c) one-beat-per-word (though he tried to liven things up somewhat by allowing sweeps across the open strings at every note, in the received performance style of ritualized Gagaku, famous for its ‘frozen’ tempo!); d) one-note-per-word (though in West River Moon this means that the 7-word lines cannot be covered by the 6-note measures, so half the score is left without lyrics).

Yê Đông and Chên Yingshi objected to Hayashi’s monotonous West River Moon setting. After all, lyric-title music may be considered the father of tune-title opera. From a purely literary viewpoint, both lyric- and tune-title songs are written in daringly coloquial style and novel stanza-form combinations of long and short lines. Clearly one-beat-per-word and one-note-per-word formulae associated with archaic ceremonial would hardly accommodate the brand-new musical plays then blossoming on Chinese soil stimulated by overland Silk Road contacts.

Though Hayashi’s fault lay in the setting, Yê and Chên looked to re-interpretation of the music’s time-values for remedies. They saw that the music falls into equal halves which will fit the typical two-stanza form of lyric-title verse. Yet they wished to take the hollow squares as bar-lines without fixed relationship to the length of the verse-line. In this author’s view, they ignored the most plausible reason for the equal numbers of notes per hollow square marking in the Dühhuang scores: that each note represents a pulse.

Yê Đông (1981) accepts, for the most part, a regular triple-time signature (3/4) but rejects equal duration of notes and one-note-per-word. Interestingly, he tacitly accepts one-beat-per-word. Chên Yingshi (1988), Yê’s successor in the field, rejects any regular equal duration of notes, time signature (he changes at almost every bar), notes or beats per word. His version is closer to received tradition in allowing more time to words at the end of lines. However, he avoids awkward notes by removing them from his vocal line and arbitrarily assigning them to the instrumental part only.

Let me summarize these three schools of rhythmic interpretation:

I) Hayashi:

1 note = 1 beat
1 word of lyrics = 1 note = 1 beat
* (hollow square) = bass-drum measure-beat
" (comma) = pipō up-stroke (irregular kukko drum-beat in Hayashi’s earlier interpretation)
‘fire’ (hīō) = fast i.e. halved time-value
‘T’ (tīng/zhū) = slow i.e. double time-value

II) Yê:

1 note = x beats
1 word of lyrics = x notes = 1 beat
* (hollow square) = bar-line (būn)
" (comma-dot) = bar division, off-beat (yūn)
‘fire’ (hīō) = fast i.e. halved time-value
‘T’ (tīng/zhū) = slow i.e. double time-value

III) Chên:

1 unmarked note = 1 beat
1 word of lyrics = 1–2 vocal notes = 1–6 beats
* (hollow square) = bar-line (būn)
" (comma-dot) = halved time-value of preceding 2 notes
‘fire’ (hīō) = fast i.e. halved time-value
‘T’ (tīng/zhū) = slow i.e. double time-value
A RHYTHMIC REVOLUTION?

6-beat, or triple, time-signatures (i.e. regular bar divisions) are virtually unknown as a concept in latter-day Chinese traditional theory. On the other hand, 'Táng Music' scores in Japan feature 6-beat measures (rokubystil), though less frequently than 4- or 8-beat measures. Zhāng Yán (1248–1314+) of the early Yúán dynasty speaks of 6-beat (liù yǐnpài) in his treatise Origin of the Lyric (Ciyuān: Pàiyān) though, regretfully, without scores to illustrate his points.

The concept of 6-beat measures, a triple rhythm, was subsequently forgotten. In its place came bars with divisions in geometrical progressions (1, 2, 4, 8) only. Under this system a musical sentence consisting of paired 6-beat measures (6–6) would need to be re-written as 3 bars of quadruple time (4–4–4). We will see that such scores, with Yúán lyrics (e.g. Drunken Loud Singing), survive in Chinese tradition. But what brought about this revolution in rhythmic conception? It may have been, in part, a reversion to the indigenous type which had prevailed before the dominance of Indian influence at the Táng court.

A new style of pulse-beat came into fashion at the Northern Sòng capital Kaifeng in a Jürchen song-form called 'zhèn péngpéng', in mimicry of the hand-held frame-drum (great-peace drum) of the Siberian shamans. This music, said to have appeared in 1102–1107, consisted of shallow tray-drum, side-flute and beat-clapper (pàibàn) and was called 'Striking-off' (dài duàn) and later 'Great-Peace Drum'. (Wú 1157; Fánqū Zhānli: 'xūdi pàibàn, mínghuā: dàduàn ... diànpíng gù'). It was officially proscribed and so changed its name to 'northern tunes' (bēiqū). (Wú 1157) Two salient features of this new music were the 'Cadenza' (Zhuàn 乍) in 3-beat lines, and the three-line 'Tail-Sound' (Wēishēng) or coda in 12 beats, split 4–5–3 (Chén 1250). These both became hallmarks of the lyric opera which came to dominance in north China under the Jürchen Jīn ('Gold') dynasty (1115–1225) and held centre stage for 600 years until the 18th century.

This new opera of 'tune-title' (qūpái) songs, was first sung in medleys of different mode-keys (zhēnggōngdìào). From the verse-forms of the lyrics it is difficult to see why this 'tune-title' genre required a new name to differentiate it from the 'lyric-title' songs which developed in the late Táng. The answer surely lies in the new music, and particularly its rhythms, of which the earliest surviving score is the 'Football Suite' in a Yúán encyclopedia (Shìlín Guǎngjī).

The old measure-beat (pāi) of Táng music, like the Indian tala, seems to have marked a musical phrase, two of which made up a musical sentence and perhaps corresponded to a verse-line. Such an equation (2 pāi per verse-line) can be seen in the 15th century-style Korean scores of Boheoja. (Lee 1981) This kind of beat did not fall at the beginning of a measure but on the 3rd sub-beat (in 4-beat measure of Tōgaku, or 6-beat at Dùnhuáng), the 5th (in 6-beat of Tōgaku) or the 7th (of 8-beat of Tōgaku and at Dùnhuáng).

If this hypothesis is correct, the new tune-title beat (bān) atomized the old cyclical measures (with their long 6- and 8-beat measures) into a simple pulse, akin to the bar-beat of common-time (without a secondary down-beat in the middle, i.e. 1 2 3; not: 1 2 3 4). This new 'bar-beat' was not tied to a fixed number of beats per verse-line (as can be seen from the example of the coda, cited above).

EVIDENCE FROM THE PIPA FINGERING

The first thing that strikes the observer about these scores is the rigidly fixed number of notes per hollow-square marker, which is generally accepted to be the measure-beat. Thus we find tunes of 4 notes, 6 notes, and 8 notes per measure-beat. Where this number is occasionally exceeded (e.g. Tune No. 12), a sign meaning 'fire' (hūtò) is added, evidently to indicate fast. Where this number is occasionally not reached a sign meaning 'rest' is added. It is generally agreed one note is missing in the 7th measure of
West River Moon, which has only 5 notes instead of 6, and should be made up with reference to the corresponding 4 measures of the 2nd stanza. Can anyone doubt that these measures are intended to be of constant length with one note equal to one standard beat?

The tunes in 4-, 6-, and 8-note lines form a neat parallel to the measures of 4-, 6-, 8-beat which characterize Tōgaku. Zhāng Yān (1248–1314+) of the Southern Sōng and Yuán has the same categories which he describes as sì-, lìù-, and bā-yǐnpāi. (Ciyuán: Ǒuqū Zhiyào-Páiïyán) Yè accepts the identity of 6-beat and 6-note measures, which he mostly transcribes in 3/4 bars, in the Dūnhuáng scores. Chén does not, and changes time-signature at almost every bar.

It is generally accepted that the 'hollow-squares' (*) in the original score are heavy down-beats (transcribed either as bar-lines or special accents) regulating the length of the measures. In Tōgaku scores they correspond to bass-drum (taiko) beats. Similar use of the bass-drum can be found in Korean Jeong'ak. The commas (,) resemble the interlinear dots representing treble-drum (kakko) beats in Tōgaku scores. The difference lies in the irregularity of comma spacing in the Dūnhuáng scores, Tenpyo Biwafu and Five-String Lute Score (Go-gen Kinfu, preserved in Kyōto's Yōmei Bunko) compared with the regular commas in other Tōgaku scores.

Three principles appear to govern the place of these commas: a) almost always on stopped (not open) strings; b) mostly within continuous runs on the same string; and c) after a move from an inferior (treble) to a superior (bass) string, not vice versa. This third principle holds 100% in West River Moon, Yizhou and Another Adagio Tune.
Yizhou of the Dünhuáng scores and in Hémánzǐ of the Five-String Lute Scores but not in the 8th century temple score.

The commas are in perfect positions to represent up-strokes. By virtue of economy of movement an upstroke is easier to execute coming from an inferior to a superior string, than the reverse. Up-strokes (inward, now called tiáo) were called pā by (Hán) Lì Xī (Shiming) in distinction to downward-strokes (outward, now called: tān) called pì, whence, claims Lì, the name pīpā. Hayashi (1969: 174) came to the same conclusion: that the ‘commas’ mark up-strokes (‘henbachi’). Yet Hayashi merely states that ‘recently it has become clear’. To my knowledge, he has not explained his reasons for so concluding.

Time has not yet permitted a statistical analysis of all the scores, yet it is hard to think of another explanation for the above observations other than that the comma indicates an up-stroke. Given the stark outline of the melody any articulation such as the use of up-stroke instead of down-stroke would be highly significant.

Why then are not down-strokes also marked? — it may be objected. The regular down-stroke did not need to be marked if it was the standard stroke (‘default option’ in computer language!). In Japan where a heavy axe-shaped plectrum, even bigger than but resembling the Táng model, is still used with the biwa (and shamisen), down-strokes far outnumber up-strokes. Down-strokes follow through with a whack onto the sound-board which is protected by a guard, as was the Táng pīpā, of leather or, in the case of the plectrum-struck hyangbipa of Korea, tortoise-shell (daemo; Sŏng 1493, vii-21). In China the plectrum was gradually superseded by finger-nails but plectrum (bōzi) retained dominance at least until the Sŏng dynasty.

If the hourglass drum (zhànggu), which became prominent in the late Táng, accompanied performance at Dünhuáng, one may draw on the example of Korea where it still accompanies even ‘solo’ zither playing. There combined stroke (ssang) of left-hand and right-hand create the main accents; left-hand the down-beats (go); and right-hand the up-beats (pyon) and a tremolo (yo). (Sŏng 1493: vii-3,4) In terms of the Dünhuáng pīpā scores these three might correspond to hollow-squares; unmarked notes (‘default option’); and commas.

Here is a statistical analysis of the position of markers in the West River Moon score:

<table>
<thead>
<tr>
<th>Description</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total commas following upward string-shifts</td>
<td>8</td>
<td>(38%)</td>
</tr>
<tr>
<td>Total commas following downward string-shifts</td>
<td>0</td>
<td>(0%)</td>
</tr>
<tr>
<td>Total commas within same-string runs</td>
<td>13</td>
<td>(62%)</td>
</tr>
<tr>
<td>Total commas</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Total hollow-squares following upward string-shifts</td>
<td>9</td>
<td>(56%)</td>
</tr>
<tr>
<td>Total hollow-squares following downward string-shifts</td>
<td>3</td>
<td>(19%)</td>
</tr>
<tr>
<td>Total hollow-squares within same-string runs</td>
<td>4</td>
<td>(25%)</td>
</tr>
<tr>
<td>Total hollow-squares</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Overall total upward string-shifts</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Overall total downward string-shifts</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>Total commas on open-strings</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Total hollow-squares on open-strings</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

(at even-numbered measures: 2nd, 4th, 6th of each stanza on re and la.)

**THE WIND-FRAGRANCE TUNING**

A c e a: minor harmonic triad on A (re–fa–la). These pitches are as interpreted by Hayashi. They accord with the Wind-Fragrance Tuning (Fengxiàng dìao 風香調) obtained by Fujwara Sadatoshi from Lián Chêngwû of Yângzhōû in 838. (Wolpert 1977: 116) Likewise, the traditional Chinese pīpā tunes open bass and treble strings to:
A-a in the standard tuning current today. In Tâng Popular Music (Sâyuê), A was Yellow Bell (Huangzhông: equal to Xin Xu of Jin’s T'aiçû flute-pitch; Huâng 1990: 86–87), the traditional fundamental pitch. This agrees with Marett’s study of the Tôgaku flute-tablature Hakuga fue-fu, dated 966, in Japan (Marett 1977: 5–7; c.f. Wolpert 1977: 116). Assuming here: Re = Yellow Bell, the base mode must be Zhônglû Diaò. The melody however concludes on Fa = Straddling Bell (Jiâzhuâng), putting this tune into the Zhônglû Gông (中吕宫) mode.

West River Moon is listed under Zhônglû Gông by the Nine Keys’ Great Completion (Yun 1746: IX); Liu Yong (987–c.1053: Yuezhâng Jiè); and Zhâng Xiân (990–1078: Zhâng Zî Yêct). Zhang also gives a West River Moon under Diâodiâo Gông, a fa-mode one tone higher than Zhônglû Gông. Thus all four are in fa-mode; and three out of four in Zhônglû Gông.

This basic agreement in mode between the Dûnhuâng score itself and traditional sources going back to the eleventh century, only one century later than the score, is a strong argument for the continuity of the Tâng musical tradition in China, notwithstanding drastic changes in surface appearance.

Yê and Chen transcribe Re (‘2’) as D, which Yê renders La (‘6’) since he uses a scale with sharp-fa. The relative pitch values are unaffected.

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A note on transcription: scores are given in the Cheve system (jianpu) which renders tonic solfège by numbers, i.e. do = 1, re = 2, etc. The key is specified at the start, e.g. 1 = C. Dots over or under notes indicate higher or lower octave e.g. 5 = bass sol.

<table>
<thead>
<tr>
<th>5-note (pentatonic) whole-tone core: Fa = 4 = C</th>
<th>7-note scale in fa-mode: Fa = 4 = C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fa = 4 = C = gông 宫</td>
<td>2, 3, 4, 5, 6, 7, 1, 2, 3, 4</td>
</tr>
<tr>
<td>sol = 5 = d = shâng 商</td>
<td>A, B, C, d, e, f#, g, a, b, c</td>
</tr>
<tr>
<td>la = 6 = e = jué 角</td>
<td>[ ]</td>
</tr>
<tr>
<td>do = 7 = g = zhî 微</td>
<td>[ ]</td>
</tr>
<tr>
<td>re = 2 = a = yû 羽</td>
<td>[ ] = half-tone interval (B/C, f#)</td>
</tr>
</tbody>
</table>

Bass-string (i) is tuned to A = 2 (re) = Yellow Bell (?)

<table>
<thead>
<tr>
<th>Strings:</th>
<th>i</th>
<th>ii</th>
<th>iii</th>
<th>iv</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open:</td>
<td>A</td>
<td>C</td>
<td>e</td>
<td>a</td>
</tr>
<tr>
<td>1st stop:</td>
<td>B</td>
<td>d</td>
<td>f#</td>
<td>b</td>
</tr>
<tr>
<td>2nd stop:</td>
<td>C</td>
<td>g</td>
<td>c</td>
<td></td>
</tr>
<tr>
<td>3rd stop:</td>
<td>e</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4th stop:</td>
<td>d'</td>
<td>a</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As usual in the Dûnhuâng scores exactly 14 of the total 20 fret and open-string sounds are used, making 10 distinct pitches covering an octave and a half (A to c) in the 7-note scale, lydian mode i.e. fa-mode. 3 of the 4 surplus sounds can be explained by the requirements of tuning each open string against its adjacent stopped string. The contrast of open and stopped strings at the same pitch is much exploited in these scores, apparently for reasons of timbre.

The 14th sound, sol on the 4th fret of A-string which merely duplicates the 1st fret of C-string, would seem unnecessary. It only occurs once; in the last line of a),
highlighted here as: d' (5'). The same phenomena may be observed, for example, in the Yizhou tunes (Nos. 16 and 24). Perhaps it was felt aesthetically necessary to exploit all the possible sounds (i.e. timbres) within the 10th-interval tonal range.

In the Nine Keys’ Great Completion (Yün 1746) Drunken Loud Singing (see my paragraph below on the origin of the lyric-title West River Moon) is placed under Zhōnglù Diào (Northern XIII, XV), a re-mode on Yellow Bell (Huangzhōng = re), while West River Moon is under Zhōnglù Gōng (Southern IX: Yīn in free time), a fa-mode on Straddling Bell (Jiāzhōng = fa). Examples of both titles are given in the same chapter of Kangxi’s Cípǔ of 1715 (vii: 17-19;32). If we take A, the lowest note in the above tuning as Yellow Bell, then Straddling Bell becomes C and Centering Bell becomes D. Then: C = fa; and A = re exactly as in our tuning because both modes belong to the same key. They can thus be played with the same tuning and fret-positions, differing only in where they chose to place their emphatic finals.

The Fragrant Wind tuning is based on re. This may equate to the modal base note of Shadja-grama (3-2-4-4-3-2-4 srtis) and Madhyamagrama (3-2-4-3-4-2-4 srtis), the chief ancient modes of India (Deva 1973: 20) and of the re-mode popular in China between the Hán and Tàng as Qíngshāng Diào (Huáng 1990: 69, i.e. sol-mode with flat ti). Re (A,a) is emphasized by being both the lowest and highest open string. The importance of the open strings in providing a permeating resonance, particularly after heavy plectrum down-strokes, should be appreciated. All the theoretical 84 (i.e. 7 x 12) Tàng modes could be played on the 20 pipá frets without retuning yet obviously this was not felt aesthetically satisfying. In Japan 28 pipá tunings are recorded (Wolpert 1977) which number matches the 28 modes of Tàng entertainment music.

Re and la conclude lines 2,4, and 6 and occupy these lines’ main-accents on open-strings. Yet, interestingly, fa which concludes lines 4 and 8 does not occupy an open string there (though one is available) and in line 4 occupies a mere comma where a hollow-square would normally be.

Nevertheless the final of this score is fa, the chief ancient mode of China. This same use of fa as final with secondary re and la, making the minor harmonic triad on re, can also be found in the nominally fa-modes of the ‘Minor Elegance’ Poetry Classic songs (e.g. Huánghuáng zhē Hài) transmitted by Zhū Xi (c.1200) which were claimed to be of classic Tàng period origin. (Picken 1956: 154 et passim)

We know that ‘invasion of modes’ (fàndíào), a kind of modulation, to produce ‘new sounds’ (xínsìtāng) from existing tunes became very popular in the Tàng. Since re is clearly the fundamental, both from the tuning of the open strings and from the structure of the tune, the fa ending might be considered a modal-shift from a minor-third triad (re-fa-la) to a major-third triad (fa-la-do). In the Tàng 7-note system fa was equivalent to gōng (the ‘do’ of the ancient 5-note system) and re to yǔ (the ‘la’ of the 5-note system).

Is it possible that this ‘invasion’, by a fa-mode ending to an otherwise re-mode tune, was what was described as a ‘side-invasion’ (cāfān) said to occur when ‘gōng invades yǔ’? (compare: shift of C major to A minor) Jiāng Kūi cites the Tàng system of four types of ‘invasion’ (Báishī Dàorén Geqü: Qíliàng Fān) but seems to understand ‘invasion’ as change of mode by use of accidentals yet keeping the same final pitch (e.g. C major to C minor).

This is surely what in Tàng times was meant by ‘keynote invading keynote’ (gōng fān gōng). Perhaps Jiāng could not understand this term because he failed to see the other three types as simple shifts without accidentals. Shēn Yuē of the Northern Sòng was
clearly referring to finals when he spoke of ‘side-final’ (cèshà). (Bûbû; c.f. Mèngqì Bûn V.)

SETTING LYRICS TO THE MUSIC
The first thing to decide about setting lyrics to music is: how many words per note? If we apply 1 word = 1 note, as in surviving Sòng scores, we have almost double the required notes. If we take the first half of the score (48 notes) for both stanzas of lyrics (50 words), we are two notes short.

Furthermore several notes are successive repeats in unison or octave. One could prepare a vocal-part (for which we have no Tâng scores) that only uses one note for two of the instrumental score (e.g. Picken 1985:19). Yet why should the vocal part always be simpler?

We may try then to fit one quatrain stanza to eight measures (‘bars’) of the pîpá melody which form couplets, marked off by one doubled la, and by heavy accents (hollow squares) on the 2nd, 4th and 6th lines on re or la. The 8th couplet being the final presumably did not require this kind of delineation. This then would appear to call for one verse-line per two measures. The same type of two measures per verse-line form has been noted by Lee Hye-ku while studying the settings of one lyric of Treading the Void (Bohoaja / Bûxuz), and restoring a second (Nag’yang Chunch), which appear to be of Sòng origin, in probable 15th century Korean scores (Lee 1986: 71).

The crucial light which Lee’s work sheds is on the function of the caesura or point at which a verse-line may be broken comfortably between two measures. Thus, Chinese 7-word lines commonly split into 4-3; or 5-word lines into 2-3. What about 6-word? 3-3 goes against the semantic 2-2-2 pairing of the lyrics in West River Moon. Fortunately the Yüan tune-title ‘Drunken Loud Singing’ has identically lengthed lines to West River Moon, and scores with rhythm marked are found in the Nine Keys’ Great Completion. From these it is plain that the first four words receive virtually identical time to the last two. Therefore the caesura (/) should break the 6 into: 4-2 words. This at the same time thereby solving the problem of how to give extra time at the end of lines with even-numbered totals of word-syllables (x):

xxx-x- / x- --X--; or xxx-x- / x- --X-- .

Speech-tones, high (‘level’, pîng) and low (‘inclined’, zë), being an essential element in Chinese prosody, must be considered in any musical setting. Here we will mark high-tones by: ‘o’ and low by: ‘x’, with capitalization for rhymes: ‘O’ and ‘X’. For an analysis of lyric settings to a Yüan tune-title melody (Gold-Lettered Sutra) with regard to speech-tonal pattern in asymmetric rhythm, see: Wells 1991–135ff.

A general note on speech-tones in Chinese. Speech-tones are divided in prosody into two types. a) high: the level (pîng) tones: high-level (‘) yînpîng indicated below by absence of marking; rising (’) yàngpîng; and the obsolete entering, rû; tone; and b) low: the oblique (zë) tones: rising-falling (”) shàng and falling (”) qiù. Speech-tones vary by locality and historical period yet the standard modern pîtônghuá tones given below, in the vast majority of cases, fit the prosodic pattern of highs and lows as evidenced from Kangxi’s Cîpu (1715). Tonal changes (‘sandhi’) may occur: as when two falling tones in succession convert to a rising followed by a falling tone.

To illustrate prosodic tone patterns in our examples below, we will use these formulae:
o = high tone (level); x = low tone (oblique). Capitalization (O; X) indicates a line-end rhyming word. (For an explanation of the other markers used, see below.)
WEST RIVER MOON

The lyrics of S.2607 set to the music of P.3808. The text parts a) and b) are given here in the original order (in contrast to the transcription shown on p. 61). The music is shown in number notation.

(a)

(b)

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N.B. The falling-tone on bù (of bù jiăo in line 6) should go to rising-tone in this position, but is left at falling-tone here because the prosodic pattern requires it. (see pattern analysis below). Furthermore, zhī in the final line (in zhēng zhī yuè...) is written with a character read with falling-tone which would better fit the tonal pattern.

Key to markers used

- 0 = high speech-tone (píng), in uppercase for end-rhymes, matching melody.
- x = low speech-tone (zé), in uppercase for end-rhymes, matching melody.
- - = speech-tones not matching melody.
- * = hollow squares in the original, understood here as heavy down-strokes marking the main stress of each measure.
- ** = hollow-square on open-string, apparently for emphasis.
- ' = comma-like dots, interpreted here as up-strokes.
- {} = continuous notes on the same string.
- @ = strings in order superior (bass) to inferior (treble).
- 8 = each of 8 points where "8" follows move from inferior string.
- ....... = melody repeated in a non-matching position.
- numbers in bold type indicate open-string (as opposed to stopped-string) notes. When a note is immediately repeated here a different string is always indicated, usually contrasting timbres of an open- and stopped-string. This is a favourite technique on the 7-string qin and is normally used for line-endings (e.g. Jìng Kūi: Gǔ Yuăn), not rapid 1/16th notes as Yē renders them. It would seem natural for fast notes (excluding sweeps) to be executed on the same string (c.f. No. 12. Upturned Cups Rejoicing: 'fire') yet Chén here makes 7 cases of 1/8th note-pairs spanning different strings.

p? = pull-up (dāqi, in qin terminology): the stopping finger of the left-hand plucks and releases to generate the open-string's note (without right-hand stroke). The score shows only a smaller note slightly to the right of the preceding note. It appears also to indicate tempo rubato (i.e. a dotted note followed by a halved note) where half a note’s time-value is added to the immediately preceding note, since the temporal length of the measure seems unaffected. The same method is employed in the Nine Keys’ Great Completion scores published under Emperor Qianlong in 1744! Here it is always used with adjacent notes, often first fret and open string, as here. Therefore it would be most naturally executed by a pull-up.

t? = tap-down (dā in qin tablature): the ring-finger taps the fret to produce a note without right-hand stroke. Pull-up and tap-down are often used together on the qin (and other traditional strings) to vary the timbre of notes produced in succession on the same string.

sweeps = a slash-mark, probably indicating a sweep over two or all strings, usually with a double note, octave or fifth interval.

rests: ' - ' = these are shown in the original score by a T-shaped symbol, probably an abbreviation for 'zhù' or 'tēng' meaning stop or extend one beat (quarter-note).

Y: = Yē Dōng’s setting of 'Yánsān'.
C: = Chén Yingshí’s setting of 'Níbān'.
' , = halved time-values.
' = quartered time-values.
! = grace-note.
() = notes omitted in Chén’s vocal part.

ORIGIN OF LYRIC-TITLE ‘WEST RIVER MOON’

A note on translation and terminology (in the text examples below): translations are generally as literal as possible and endeavour to preserve the word order. For lyrics capital letters in the translation are used to correspond to each Chinese ideograph (zi) since Chinese verse is constructed on the basis of the number of them per line. They may be termed ‘word-syllables’ though they are not always exactly either. For the sake of simplicity we will normally refer to them as ‘words’, e.g. as in ‘five-word line’.
In the late Táng source “Jiaofáng Ji” – a description of the school for palace entertainer Cuí Lingqin included a list of titles of musical pieces supposedly performed in AD 722 at birthday celebrations for Emperor Minghuang. ‘West River Moon’ is included in this list, but the authenticity of the list has been disputed. No lyrics under the title ‘West River Moon’ are known from this period but the scholar Yang Shen found the phrase ‘West River Moon’ in a version of a song-poem (gēshi) of Li Bai (701–762), musings over the ruins of King Hélu’s palace near Sūzhōu (Sútái Láŋ’guó), ancient capital of the Wú kingdom:

Old Park, Deserted Terrace, Poplars and Willows New:

Caltrop Songs in Spring are Sung but Cannot Outlast Spring.

Just Now we Only Have the West River Moon

that Ever Shone on Wú Royal Palace Interiors’ People.

Yáng Shèn (1488–1559: Cípǐn) traces the lyric-title to this poem simply on the basis of this phrase of its title. Yet the poem’s regular 7–7–7–7 word prosody, with high-tone AABA speech-tone pattern (after the caesura: oXO, oXO, oXO, oXO) and rhyme scheme differ totally from the ‘West River Moon’ song-form current from the 10th century, with its low-tone ABBA or ABBB rhyme-scheme and 6–6–7–6 word stanzas. It was in that song-form that lyrics with the title West River Moon were written over the next thousand years. An accredited pioneer of this West River Moon ‘lyric-title’ (cí pái) song-form was Ōuyáng Jiōng. This poet, notorious for erotic verse, was active under the Southern Táng dynasty (936–975) whose capital at Jīnlíng (Nanking) lay east of the Yangtze river. It may be in this connection that the Yangtze is sometimes known as ‘West River’. Lì Hóuzhù, last emperor of this ephemeral dynasty, lived allegedly for wine, women and song, and left a name as one of China’s most poignant lyric poets. Ōuyáng Jiōng wrote one poem to the tunc-pattern of West River Moon which refers to both moon and river which he calls the ‘Long River’, i.e. Yangtze. Three songs to West River Moon from Dúnhuáng (British Museum: Stein 2607) are so close to that of Ōuyáng Jiōng in content, prosody and wording that they are surely contemporaneous or even by the same hand (see below).

All four songs describe a moonlight outing by boat on the Yangtze, very probably at the Autumn Festival (15th of the 10th month) when moon-viewing is traditional. The mention of ‘woman companions’ in the Dúnhuáng examples is remarkably frank. There is a touch of humour in describing how the boat ends up in the smart-weeds. The ABBA ABBA rhyme-scheme (and tonal pattern), shared by the three Dúnhuáng examples, mirrors the octave of a Petrarchan sonnet and is most unusual in China. They also exhibit rare double-syllable rhymes.

There is a Daoist dimension to many of the lyrics set to West River Moon. The Qíng compendium of Complete Táng Poems (Quán Táng Shī juàn 986) gives two examples of West River Moon by Lǚ Yán, better known as Lǚ Dōngbīn the legendary Daoist saint and one of the Eight Immortals. Lǚ served as an official in the late ninth century before retiring to a hermitage in Zhòngnán Mountain near Cháng’ān (Xiàn). Both of his songs are Daoist homilies with an mystic alchemic flavour but their ABBA rhyme
scheme differs from the ABBA rhymes of Öuyáng Jiōng and the three Dûnhuáng lyrics. The same collection (jiàn 990) gives 'Treading the Void Lyric' (Bùxù Cì), as an alternative name to Öuyáng Jiōng's West River Moon. The origin of 'Treading Void Sounds' is ascribed (in a source from the Liù Sòng dynasty: Liù Jīngshū's Yīyuàn) to Cào Zī (192–232) who had a musician take down sounds he heard 'in the air' when travelling in the mountain of Yú Shān, Shândōng. Perhaps these sounds were wafted from an unseen temple, nestled among the slopes, where Buddhist monks were chanting sutras to foreign tunes. If so, Treading the Void could have Indian, or at least non-Chinese ancestry.

In the 6th century court lyrics were composed to the title 'Treading the Void Lyric'. Yet their lines are 5- or 7-word, not the 6–6–7–6 word stanza characteristic of West River Moon as we know it. 'Treading the Void' is a title still used for diverse invocatory hymns in the rites of Daoism. A version (Boheoja) praying for the king's longevity, thought to originate from Northern Sòng China is preserved with musical scores, in the format of the 15th century, in Korea. Its first line has rising major triads do–mi–sol in quadruple time (Wells 1989: 44) instead of the rising minor re–fa–la of the Dûnhuáng score.

The Daoist cult of the moon and fairy-immortals, with which Emperor Minghuáng is closely linked, is not incompatible in mood with what we know of West River Moon, but the relationship may have been poetical rather than musical. Southern Sòng poet Zhâng Bi (Mingshu Cì) wrote examples in the same form under both titles: Treading the Void and West River Moon. Interestingly both songs sing of the moon and fairies, even sharing the phrase 'a Group of Fairies Clap their Hands...' (Qūnxīn pâishōu) in their third lines.

Further alternative titles recorded for West River Moon are White Water-cress Fragrance (Bâipîn Xiāng, echoing the last line of Öuyâng's poem), Flask-Heaven Dawn (Hûtin Xi̇do), River Moon Ditty (Jiângyuâ Lîng), Drunken Loud Singing (Zui Gâogê) and the Most High Tower (Zuiguî Lôu, whose first two words are homophones of the preceding). All of these examples follow the basic 6–6–7–6 = 25 words per stanza profile.

The most divergent in prosody is probably the West River Moon Adagio (Mân) of possible Sòng origin preserved in the Koryeo History (Chong 1454: LXXI–27) of Korea. This has double the standard 50 words total for two stanzas, and totals 106 words. It could reflect the insertion of additional words to cover all the notes of our score, as well as embellishments (huânpêl) West River Moon's standard 6–6–7–6 word form has remained a favourite in popular balladry, in which it frequently served as prelude, declaimed or sung, until modern times. (Li 1933:142)

**SENSE AND CONTENT OF THE LYRICS**
The scene described by all three is a moon-lit night outing by boat on the Yangtze River, also known as the 'West River' possibly because it flows past the west side of Nanking (it also approaches the rich Jiangsu delta area from the west). The season is identified as autumn in i) and ii), suggesting perhaps the time of the Mid-Autumn Moon Festival (15th night of 8th month). Öuyâng Jiōng refers to hearing flute and fishermen's songs from somewhere across the water; the two anonymous Dûnhuáng songs refer less discreetly to 'woman-companions' (sing-song girls?) and Chû songs. One can picture a scene in which songs to the tune 'West River Moon' are sung and lyrics improvised around the pattern using different rhymes in a game of bantering repartee.
i) Øuyáng Jiǒng (c. 950 AD):

a) Moon reflected in the Long Yangtze’s Autumn Waters:

"Yàoyìng Chángjiāng qìshū:"

in Distinct Brilliance a Chill Permeates the Star River.

"Fénìng lèngjìn xīnhé."

Shallow Sandy Islets Over White Clouds are Many:

"Qúshānhú tíngshāng bǎi (*)& yǐn duō:"

Snow is Scattered on Several Clumps of Reed-Rushes.

"Xiànwùn jì-còng liúwěi."

b) Flat Skiff’s Reversed Image in Cold Pool Midst:

"Pínzhàn dàoyìng hánrén-lǐ."

Misty Light Afar Covers the Clear Waves.

"Yáŋ’suǐguāng yuánzháohuò yìng."

Flute Sounds from What Place Resound to Fishermen’s Songs?

"Dí (*&) shēng hēchú xiāngyìge?"

from Both Banks Watercress Fragrance Invisibly Rises.

"Líáng–án pǔxìng āngqǐ."

(*) = zēshēng (Käng’ ī Cǐqǐ: viii–19. 1705)

ii) Dünhuáng manuscript (Stein 2607):

a) Clouds Scatter, the Gold Crow is First Spat out. (i.e. sunrise)

"Yánsūn jiǔwù chūtǔ."

in Mist Lost, Sandy Isles Sink-Sinking

"Yánlǐ shāzhī chénchén."

Rowing Songs Scare Up in Confusion Roasting Fowls,

"Zhàogē jiāngqí luán xūqín."

Women Companions Each Return to the South Haven.

"Nǚbìn gēguī nànqín."

b) The Boat Presses down the Waves Light as we Wag the Scull,

"Chūn yá bōguāng yǎolǐ."

Eager for Fun, we Don’t Realize the Watch is Deep. (i.e. hour is late)

"Tānhuán bìjiù fēngshēn."

Chu Songs in Grievous Lament come Out of the River’s Heart,

"Chúgē niányuán chū jīùzhōng."

Just As the moon is At its Southern Zenith.

"Zhèngzhī yùè* dāng nánwú."

*zhǐ in the last line is written with a character read with falling-tone which would better fit the tonal pattern. Manuscript has mìngyuè (bright moon) for yùè in final line of stanza b.
iii) Dùnhuáng manuscript (Stein 2607):

a) Women Companions With us Seek Misty Waters,
   "Nǐbàn tóng xún yānshī,"
   To-Night the River Moon has Distinct Brilliance.
   "Jīnxīn jiāng yue fánmíng."
   the Tiller-Head having No Strength the Whole Boat goes Athwart,
   "Dūduò wú lì yì-chuán hēng."
   on the Waves Face a Slight Breeze Invisibly Rises.
   "Bōmiàn wēifēng ān qǐ."

b) Lazy to row, we Punt the Boat Without Stop,
   "Lān zhāo chēngchùn wú dīngchī,"
   of Chu Lyrics in Each Place we Hear Sounds.
   "Chīcī chū-chū wèn shēng."
   Contiguous with the Sky, River Waves Permeate Autumn Stars,
   "Lìmiàn jiāngláng jìn qiānxīng,"
   Mistakenly we Enter a Smart-Weed Thicket’s Midst!
   "Wūrì liǎo-huái cōng-lǐ!"

N.B. Original has něn, ‘tender’ instead of lān, chéng for chēng; and a supernumerary dīng before zhǐ in the first line of stanza b.

iv) Dùnhuáng manuscript (Stein 2607):

a) Vast and Vague the Sky’s Edge Without a Crossing
   "Hàomíáo tiānyà wéi jí,"
   The Traveller’s Boat Brushes a Lone Skiff.
   "Lǚchuán bō kǎizhōu."
   in Round Reunion the Bright Moon Shines on the Yangtze Tower,
   "Tuāntuān míngyuè zhào Jiānglóu."
   Far Gazing at Autumn Flowers, the Wind Rises.
   "Yùmiàn wúng qiūhuā fēngqǐ."

b) Eastward Going Not Turning-back A Million Miles,
   "Děngqiū būhūn qīnwàn-lǐ."
   Riding the Boat Just At High Autumn.
   "Chéngchùn zhēngzhī gāo qì."
   This Time Changes Into Gazing-Home Sorrow,
   "Cūli bānzǔ wǎngxiāng chóu."
   All Night Bitter Moaning Clouds and Waters.
   "Yī yè kǒngyín yānshī."

zhǐ (second line stanza b) is written with a character read with falling-tone which would better fit the tonal pattern; yì (final line stanza b) changes to rising-tone before following falling-tone, but is left at falling-tone for reasons of prosody; shǔi (final line stanza b) is conjectural as the last character is obliterated.
The content of these four early versions of 'West River Moon' strictly accords with the title. (By Sōng times this was usually not the case.) All four examples even use four identical words (*): wave, river – in i) explicitly the Yangtze, in ii) and iii) implicitly by the reference to Chu –, mist and moon. These are common poetical words. More remarkable is the shared use of identical colloquial phrases which are by no means poetical cliches (+); "imperceptibly rises", "distinct and bright" and, especially "woman companion". This is surely explicable only by mutual borrowing, either from a common model or from each other:

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oar, rowing
just as

**PROSODIC ANALYSIS OF THE LYRICS**

The tables below show tonal and rhyme patterns, compared (---, ~) line by line:

---

<table>
<thead>
<tr>
<th>i) Yuèyìng</th>
<th>ii) Yān Sān</th>
<th>iii) Nībān</th>
<th>iv) Háomiāo</th>
</tr>
</thead>
<tbody>
<tr>
<td>x x o o o X</td>
<td>o x o o o X</td>
<td>x x o o o X</td>
<td>x x o o o X</td>
</tr>
<tr>
<td>o o x o o</td>
<td>o o o o o</td>
<td>o o o o o</td>
<td>x o o o o o</td>
</tr>
<tr>
<td>x o o x x o O</td>
<td>x o o x x o O</td>
<td>x o o x x o O</td>
<td>o o o x x x O</td>
</tr>
<tr>
<td>x x x o o</td>
<td>x x x o o</td>
<td>o o o x X</td>
<td>x x o o o X</td>
</tr>
<tr>
<td>o o o x o O</td>
<td>o o o x o O</td>
<td>x o o o o</td>
<td>o o x x O O</td>
</tr>
<tr>
<td>x o o x x x O</td>
<td>x o o x x x O</td>
<td>o o x x o O</td>
<td>x o x x x O</td>
</tr>
<tr>
<td>x x o x X</td>
<td>x x o o o X</td>
<td>x x o o o X</td>
<td>x x x o o X</td>
</tr>
</tbody>
</table>

75
Resolution: a), b)
A  o  x  o  o  o  X
---------
B  o  o  x  o  O
---------
B  x  o  o  x  o  O
---------
A  x  x  o  o  o  X
---------

The above transliterations are into standard modern Mandarin (pǔtōnghuà). i) has been checked against Cìpū (viii) and two tones which differ from modern usage have been corrected (*). I propose to read zhèngzhí as two falling tones, as explained above (@). It is possible further corrections need to be made, but judging by their remarkable overall conformity of pattern, these would probably be minor.

Cross-rhyme. An unusual feature for Chinese verse in the prosody is the 2 x ABBA rhyme scheme like the octave of a Petrarchan sonnet. Cìpū viii, in a note to an example of this lyric-title by Üyānq Jiōnq, calls this the Tāng ‘cross-rhyme method’ (jiānyā jū). Baxter (1953) calls attention to use of such cross-rhyme in a 10th century lyric (‘Settling the Western Tibetans’: Dīng Xīfān). In later examples of the same lyric-title the cross-rhyme disappears.

The A-rhymes have low-pitched or ‘inclined’ (zé) tones (X), while the B-rhymes have high-pitched or ‘level’ (pǐng) tones (O). It is interesting that while the untypically Chinese ABBA rhyme scheme is replaced after the Tāng by ABBB forms, the 6–6–7–6-word stanzas and basic tonal pattern are retained.

Two of the above examples have 7–6–7–6-word second stanzas which are atypical of the tradition. We can further see from the above examples and resolution that the internal tonal pattern of the lines, in addition to their end-rhymes, also follows an ABBA sandwich pattern: the first and last (---); second and third (---) lines almost duplicating each other.

Internal rhymes. The nasals: ‘-an’ and ‘-ang’ are featured in i) with 16; ii) 13; iii) 12; and iv) 13 usages. This is over 25% of all words and averages over one and up to two uses per line. The quatrain of Drunken Loud Singing, to be examined for possible relationship to West River Moon, has the ‘-an’ rhyme for all four line-endings, with 13 ‘-an/-ang’ usages in one quatrain, i.e. 50% of all words making an average of 3 per line.

Double-syllable rhymes. This is not a standard feature of Chinese prosody. As shown in the table below, the four examples of West River Moon, surprisingly, exhibit eight pairs of double-syllable rhymes, either intra- (marked ‘*’) or inter- (‘#’) stanza. By contrast our example of Drunken Loud Singing is more conventional in having no double-syllable rhymes. Üyānq Jiōnq’s example (i) has no less than four pairs of double-syllable rhymes, two in each stanza (intra) and two spanning the stanzas (inter).

(N.B. The table below shows that ‘-e’ and ‘-o’; ‘-eng’ and ‘-ing’ were evidently rhymes.)

<table>
<thead>
<tr>
<th></th>
<th>-ang</th>
<th>-en</th>
<th>-ing</th>
<th>-ü</th>
<th>-u</th>
</tr>
</thead>
<tbody>
<tr>
<td>i)</td>
<td>tān-lí</td>
<td>xíngbéè</td>
<td>yúnduòè</td>
<td>qūshīòu=</td>
<td>liuwèi,ò</td>
</tr>
<tr>
<td></td>
<td>ànqì.è</td>
<td>qīnggěè</td>
<td>yugèè</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ii)</td>
<td>nán pó. #</td>
<td>fèn méngèè</td>
<td>wēnshèng.è</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>nánwù. #</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii)</td>
<td>yānshìè=</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ànqì.è</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iv)</td>
<td>jiānglóuè #</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>xiāngchóu.è</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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The question now arising is: how does this prosody relate to the music of the Đünsthuông Melody, if at all? In i) 19 out of 25 and in ii) 23 out of 25 speech-tones can be reconciled with the movement of the melody as shown above. These are extremely high percentages: 76% and 92% respectively. The figure for the received setting Drunken Loud Singing is only 13 out of 25 i.e. 52%, applying the same yardstick. This would support the idea that tonal pattern was closely linked to melody in lyric-title music from its inception.

‘DRUNKEN LOUD SINGING’ (Zŭi Gāo Ge)
The line lengths of this Yuán tune-title (6–6–7–6) quattrain match those of the lyric-title West River Moon. Tune-title songs may have only one stanza, unlike lyric-title songs which normally have two. Nevertheless, one Yuán example in Kāngxi’s Cípù (viii) has two stanzas.
The following quatrains on the theme of evening by the Yangtze by (Yuán) Gǔ Děrūn is close in theme to the West River Moon of Ouyáng Jìng of the tenth century. It is set to heptatonic northern music, preserved in Nine Keys’ Great Completion of 1744 (Jū-Gōng Dāchéngh Xīlǐ: Zhōnglù Dīāo Zhīqǔ has this and two others; XV: Tàoqǔ has one):

Long Yangtze Distant Reflects Green Mountains,
Turn your Head: it is Hard to Exhaust with Gazing Eyes.
Flat Skiffs Come and Go by Rush Reeded Banks,
Mist Locks Cloudy Forests in Another Dusk.

The rhythmic interest lies in its consistent splitting of the three-bar 6-word lines into almost equal musical halves of 1 1/2 bars (or 1 3/4 + 1 1/4 = 3 bars) and 4–2 or 4–3 words. The first 4 words of each line before the caesura (‘;’) occupy the same time, or only slightly more, as the following 2 or 3 words.

Here we will present the Nine Keys’ score together with the melody of the Đünsthuông West River Moon score (WRM) shown underneath. There are considerable melodic discrepancies of scale and mode, yet about 50% of the Đünsthuông score can be reconciled with the present score. Both open with a minor third jump. Most striking is the la–sol–fa cadence in the first line of each, and in each case with a dotted note (the only such in either score!) on the sol, as if this were its signature. The four verse-lines in the Nine Keys’ score end on mi–sol–do–mi, in other words the major harmonic triad do–mi–sol, cadencing on mi. It is a seven-tone ‘northern’ scale but fa only occurs twice and ti once as passing notes, making it essentially five-note. The Đünsthuông score on the other hand cadences on fa and ends its lines: la–la–re–fa. It is built on the minor harmonic triad: re–fa–la. If we are to look for a possible link between these two scores, we should expect to see the fa of the Đünsthuông score raised (’†’, in the following score) to sol, or lowered (’@’) to re to conform with a predominantly five-note scale. Similarly one would expect ti to assimilate either to do or la.

‘Drunken Loud Singing’
(Nine Keys’ Great Completion XIII).
**Wells: West River Moon**

<table>
<thead>
<tr>
<th>Zhōnglǐ Đǐào</th>
<th>(xiǎoqīng diǎo)</th>
<th>5671234561 4/4</th>
</tr>
</thead>
<tbody>
<tr>
<td>长江 Cháng jiāng</td>
<td>远足 yuǎn 5</td>
<td>唤 qín 1 56</td>
</tr>
<tr>
<td>WRN: 2^ 4^</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>回首 Huí shǒu</td>
<td></td>
<td>望 yǎn 3</td>
</tr>
<tr>
<td>WRN: 6 5 (4)</td>
<td>5 (3 2)</td>
<td>5</td>
</tr>
<tr>
<td>烟锁云林</td>
<td>烟锁</td>
<td>6</td>
</tr>
<tr>
<td>WRN: 3 (466)</td>
<td>5</td>
<td>3 2</td>
</tr>
<tr>
<td>o = high level/rising speech-tone matching melodic movement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>x = low rising-falling/ falling speech-tone matching melodic movement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O/X = match of rhyme-word and melodic movement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>= non-match of speech-tone and melodic movement.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** the original score does not specify exact relative time-values smaller than a quarter-note. Therefore the eighths and sixteenth notes above are extrapolations. The dotted note is shown in the original by slight displacement to the right.

**Tone pattern:**

A \( o o x o o O \)

B \( o x o o x X \)

Bl \( o o o x o o X \)

B \( o x o o x X \)

12 words – including 2 out of 4 rhyming finals – out of a total of 25 words follow the tone pattern in their melodic setting (\(^-\)). This is only 50% conformity. Nevertheless the greater conformity in lines 2 and 4, which close the couplets, should perhaps be given added weight. There overall conformity approaches 70% (8/12 words; 4/6 bars).

**Rhythmic analysis of setting of words in bars (divided by heavy-beats i.e. bǐn):**

| o o | x- x- | o- O- |
| o x | o- o- | x- X- |
| o o | o- x- | o- o- | X- |
| o x | o- o- | x- - | X- |
Rhythmic analysis of melody by time-values:

<table>
<thead>
<tr>
<th>Note Duration</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 three-quarter notes</td>
<td>6</td>
<td>13%</td>
</tr>
<tr>
<td>5 half-notes</td>
<td>10</td>
<td>21%</td>
</tr>
<tr>
<td>24 quarter-notes</td>
<td>24</td>
<td>50%</td>
</tr>
<tr>
<td>15.5 eighth-notes (one dotted)</td>
<td>7.75</td>
<td>16%</td>
</tr>
<tr>
<td>1 sixteenth-note</td>
<td>0.25</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

Total 12 x 4/4 = 48 quarter-notes

Rhythmic analysis of setting in quarter-notes:

<table>
<thead>
<tr>
<th>Phrase Structure</th>
<th>Per Word</th>
<th>Per Phrase</th>
<th>Per Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–1–2–2</td>
<td>2–3</td>
<td>6:5</td>
<td>11</td>
</tr>
<tr>
<td>2–1–2–2</td>
<td>2–3</td>
<td>7:5</td>
<td>12</td>
</tr>
<tr>
<td>2.5–5–1–3</td>
<td>2–2–2</td>
<td>7:6</td>
<td>13</td>
</tr>
<tr>
<td>1–1–2–2</td>
<td>4–2</td>
<td>6:6</td>
<td>12</td>
</tr>
</tbody>
</table>

Total = 25 words; 48 quarter-notes per stanza

Average: 1.92 per word = av. 6:9.5:5.5 per phrase = av. 12 per line.

Melodic analysis of setting in pitches:

<table>
<thead>
<tr>
<th>Phrase Structure</th>
<th>Per Word</th>
<th>Per Phrase</th>
<th>Per Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–1–2–3</td>
<td>4–1</td>
<td>7:5</td>
<td>12</td>
</tr>
<tr>
<td>1–2–2–1</td>
<td>3–1</td>
<td>6:4</td>
<td>10</td>
</tr>
<tr>
<td>2–1–1–2</td>
<td>2–3–2</td>
<td>6:7</td>
<td>13</td>
</tr>
<tr>
<td>1–2–2–2</td>
<td>3–2</td>
<td>7:5</td>
<td>12</td>
</tr>
</tbody>
</table>

Total = 25 words; 47 pitches per stanza

Average: 1.88 per word = av. 6:5.5:5.25 per phrase = av. 11.75 per line.

**Internal Evaluation.** The overall variation between rhythmic (quarter-note) and melodic (pitch) pattern is minimal. There are 24 standard-length (1/4) notes i.e. 50% of the duration; 5 (1/2) and 2 (3/4) long notes i.e. 33%; and 16 short notes (1/8: ignoring the dotted note) i.e. 17%.

The ratio in terms of total duration between standard:long:short is 1:2:1:3:1:6. Yet the overall totals of quarter-notes (48) and pitches (47) are virtually identical (98%). The pitch totals per half verse-line ('phrase') ranging from a minimum of 4 and a maximum of 7 are within a maximum divergence of 32% of the average (5.9).

**External Evaluation.** The above Yuan lyric, which we will call here Yuan for short, has a pitch total of 47 which bears a striking resemblance to the 48 of the first section of the Dinhuang score, which we will call 'Tang' for short. Yuan has a total of 12 bars (av. 3.92 pitches per bar); Tang has 8 'bars' (6 pitches per bar). Yuan has an average 11.75 pitches per line; Tang has 12. Yuan has 3 bars per verse-line; Tang must average 2 'bars' per verse-line if likewise paired to one quatrain stanza.

**Rhythmic Theorem.** Let us symbolize Yuan by 'x', and Tang by 'y' and its unknown relative time-values by 'n'.

1 verse-line = 3 x-bars (11.75 pitches; 12 quarter-notes)
1 verse-line = 2 y-bars (12 pitches; n quarter-notes)

Assumption: 1 verse-line is constant. Then: 3 x-bars = 2 y-bars (n quarter-notes). Therefore: n = 12. Therefore: 3 bars of 4/4 (Yuan) = 2 bars of 6/4 (Tang).

Objection: how could 2 x 6/4 have become 3 x 4/4? Given the duple propensity of the Chinese language and the absence of a generally accepted triple-time bar in traditional Chinese music this is the type of transition one might expect. Bearing in mind the strong foreign musical influences China was absorbing in the Tang period, they must have had to deal with triple metres. A 6-beat measure permits a of accent probably permitted a hemiola cross-rhythm of 3:3 and 2–2–2 as is found in traditional 6-beat or
12-beat cycles (e.g. Korean *chungmori*, Flamenco *soleares*, Indian dhadra tāl, Notre Dame rhythmic modes, Palestina etc. going back perhaps to Homeric hexameter or earlier).

Yet when, apparently in the 12th century perhaps under Jurchen influence, a pulse-beat bar rhythm became popular, the old measures of 6- and 8-beat with *jiégu* or *zhànggu* lost ground to bars of 2- and 4-beat with clapper alone and flat drum. Lyric-title (cǐpái) music gave way to tune-title (qüpái) music in suites called *Zhuàn* (Li Yuanjing) with a faster pulse-beat (bān) and strictly duple sub-divisions (yān). 6/4 had to become 3 x 2/4 or 4/4 in order to survive. 3/4 just did not fit in.

Objection: how could there be more than one note per word? Sòng scores whether of 7-string zither songs, lyric-titles (Jiàng Kuí c.1200) or even the new tune-titles (Chén Yuānjìng c. 1250) are based on one-word-per-note. Two Sòng dynasty lyrics: Luòyáng Springtime (*Nāg’yang Chun*) and Treading the Void (*Bohejia*) are preserved in Korean scores which specify exact time-values and regular measures (16 ‘bars’) per verse-line with individual words taking up to four notes, though more often one or two.

It may be argued that these scores which are in a 15th century Korean format have been embellished. This is possibly though not necessarily so. On the other hand they may be more accurate because they are full musicians’ scores giving percussion and time-values. The Sòng dynasty scores surviving in China are scores appended by poets as settings to their verse and/or are in outline form only. In the case of scholars’ seven-string zither and ritual scores it is possible that no additional notes were added in performance. Yet scores of this nature could hardly reflect popular and imported melodies. Indeed the challenge of fitting ‘mono-syllabic’ Chinese to music originally made for polysyllabic Indian or Turkic languages may have given Chinese music an impetus to new types of melismatic setting.

It is thought that the impetus in phonetics which led to Shēn Yuē’s identification (AD 450) of the 4 speech-tones of Chinese arose from contacts with non-Chinese languages through the introduction of Buddhist writings. The importance given to setting speech-tones to congruent melodic phrases in the tune-title tradition is well documented in *Kāngū* only from the 16th century. Nevertheless it is difficult to understand the importance given to tonal pattern in the prosody of lyric-title verse exemplified in the West River Moon samples of Dūnhuáng and Ọuyáng Jiǒng unless it had some relationship to the music.

The Dūnhuáng score of West River Moon, as interpreted here, does seem to fit very readily into the speech-tone pattern of the contemporary lyrics. In particular the ABBA rhyme and tone scheme conforms with a low–high–high–low melodic profile of line-endings. It is difficult to see how this could be achieved by mere coincidence.

**YE DONG’S SETTING OF WEST RIVER MOON**

Rhythmic analysis of first stanza by setting of words in bars with time signatures:

| 3/4: | ox | o o o | X |
| 3/4: | oo | o x o | O |
| 4/4: | xo | o x x o | O |
| 3/4: | xx | x o o | X |

Ye’s setting is very regular and fits the ends of the lines to the heavy emphasis given by the open-strings to the even-numbered bars. Yet it may be wrong to place the last
words directly on each heavy accent. Furthermore breaking the 6-word lines into 2–3–1 does violence to the 2–2–2 groupings of the sense. Furthermore its 2–4–1 treatment of the standard 7-word line found here ignores its innate bias to have a caesura, splitting its sense into 4–3 words.

Rhythmic analysis of melody by time-values:

11 quarter-notes = 11 quarter-notes 44%
20 eighth-notes (including 2 dotted) = 10 quarter-notes 40%
16 sixteenth-notes = 4 quarter-notes 16%
1 ornamental = 0 quarter-notes 0%
7 x 3/4 + 1 x 4/4 = 25 quarter-notes

This glove fit of 25 quarter-notes for 25 words per stanza is strange. Does this mean the music would have to be extended by one quarter-note to accommodate a 26 word stanza, as the other two examples have? The interpretation of one note as grace-note of no appreciable time-value stretches the credulity. Not even 19th century pi-pa scores have the means to specify acciaccatura.

Rhythmic analysis of setting in quarter-notes:

0.5–1–1–1: 1–1
per word = 3.5:2
per phrase = 5.5
per line
1–1–1–1: 1–1
per word = 4:2
per phrase = 6
per line
1–1–1–1: 1–1–1
per word = 4:3
per phrase = 7
per line
1–1–1–1:1–1–1.5
per word = 4:2.5
per phrase = 6.5
per line
Total = 25 words; 25 quarter-notes per stanza
av. 1 per word = av. 3.75:2.38 per phrase = av. 6.25 per line

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Melodic analysis of setting in pitches:

| 1–1–1–4: 1–1 | per word = 7 :2 | per phrase = 9 per line |
| 3–2–2–3: 1–2 | per word = 10 :2 | per phrase = 13 per line |
| 3–1–1–2: 2–1–2 | per word = 7 :5 | per phrase = 12 per line |
| 3–1–2–1: 3–3 | per word = 7 :6 | per phrase = 13 per line |

Total = 25 words; 47 pitches per stanza

av. 1.88 per word = av. 7.75:4 per phrase = av. 11.75 per line

**External Evaluation.** This setting of each word and accompanying note-cluster to an identical time-value has few, if any, parallels in known Chinese secular music. Where one-note = one-beat prevails, as in Confucian ritual (though a pause tends to be observed at the end of each line), only one note is scored per word. Yê’s combination of syllabic-isorhythm with melismatic-melody resembles an accelerated liturgic chant!

The change of time signature in the third line of each stanza is hard to reconcile with an established beat. The tempo of one quarter-beat per word is too fast. This song is entitled ‘adagio’, but if we allow one second per quarter-note (60 per minute) one stanza will take only 25 seconds!

The ratio of Yê’s apportionment of quarter-notes and pitches between the first four words and final two or three words is: 1.58 for quarter-notes and 1.94 for pitches in favour of the first ‘phrase’. This compares with 1.18 for quarter-notes and 1.24 for pitches in favour of the first ‘phrase’ from Drunken Loud Singing. In other words when measured against this yardstick, Yê is over by 0.5 (31.65%) on quarter-notes and 0.70 (36.08%) in pitches in favour of the first ‘phrase’.

**Internal Evaluation.** Yê puts the third and final word of each line on a measure-beat (bar-line), thus accenting one odd- and one even-numbered word: namely the 3rd and 6th. This violates the semantic duple 2–2–2 word pairing of the 6-word lines which would tend to be split by Yê’s rhythmic setting into 3–3 words. Drunken Loud Singing, by contrast, allots three down-beats per line which it places on the 3rd and 5th and 6th words. This allows a caesura, without splitting up the natural word-pairs, by dividing the 2–2–2 into 4–2 words of approximately 1.5 bars each. Thus the last two words of each line, which include the rhyme, receive more time and attention, as is normal in the world of song.

Yê’s setting ends its lines plausibly enough on la–re–re–fa (minor harmonic triad on re), but unfortunately his method of bar divisions requires the re to be followed by mi in the first case, and with a six-tone jump to ti in the second case within the same quarter-note time bracket. This creates a problem. Both mi and ti function as semi-tonal auxiliaries hardly fitting line-endings in a tune which is basically whole-tone pentatonic on fa! Furthermore one might expect a line ending to have slightly more than average time value. According to Yê’s theory these endings should be: 23 (67 in Yê’s values) and 27 (6#4 in Yê’s values).

To shift more emphasis onto the re, Yê supplies an ad hoc dotted note (without any license from the original score) to make: 2:3 (6,7), and 2:7 (6,6#4) a jarring 6th leap on one word.

The immediate reason for Yê’s above problem is his determination to read the hollow-squares as bar-lines and the commas as regular sub-dividers. He seems to accept the 6-note groupings call for triple rhythm bars (hence his 3/4 time signature), except for the fifth bar (which he labels 4/4). Unfortunately, in the first stanza each of his bars contains only one comma, except for the first which contains none and the fifth which contains three, in the original score. Yê might have been tempted to switch to 2/4 time but in the second stanza two bars contain two commas which fit his 3/4 prescription.
Undismayed, Yè makes up for any supposed deficiency by making up his own subdivisions wherever the required number of commas is 'missing'. On the other hand, the fifth bar, having 3 commas, Yè is forced by his theory to make common-time. This conveniently fits the one 7-word line which is the third line of the stanza! Yet, if Yè’s equation of words and beats (1/4ths) applied in Tâng music, one would expect lines of 5- and 7-beat to be the dominant rhythms. There is no known evidence for this.

CHEN YINGSHI’S SETTING OF WEST RIVER MOON
Chén allows from one to four quarter notes per word (unlike Yè who allows only one) but only one to two ‘vocal’ pitches (unlike Yè who allows from one to four). In terms of the pīpā instrumental line Chén actually allots up to four pitches per word, but he kindly allows his vocalist to ride smoothly over the bumps by ignoring any awkward extra pitches that often occur near the conclusions of his instrumental lines.
Rhythmic analysis by setting of words in bars with time signatures (first stanza):

\[
\begin{align*}
6/4: & \quad x \mid x \ o \ o \ o \ X - \mid - \\
5/4: & \quad o \ o \ o \ o \mid x \ o \ O - - \mid - \\
5/4, 3/4: & \quad x \ o \ o \ o \mid x \ x \ o \ O \\
5/4, 4/4: & \quad o \ x \ o \ x \mid o \ x \ X - - \mid - (-) \\
\end{align*}
\]

Rhythmic analysis of melody by time-values:

- 22.5 quarter-notes (1 dotted) = 25.5 quarter-notes 69%
- 23 eighth-notes = 11.5 quarter-notes 31%
- \[1 \times 6/4 + 4 \times 5/4 + 1 \times 3/4 + 2 \times 4/4 = 37 \text{ quarter-notes}\]
WELLS: West River Moon

Rhythmic analysis of setting in quarter-notes:

1–1.5–5: 1–3 per word = 4:4 per phrase = 8 per line
1–2–1: 1–4 per word = 5:5 per phrase = 10 per line
1–2–2–1: 1–1–1 per word = 5:3 per phrase = 8 per line
1–1–1–1: 1–6 per word = 4:7 per phrase = 11 per line

Total = 25 words; 37 quarter-notes per stanza
av. 1.48 per word = av. 4.5:4.75 per phrase = av. 9.25 per line

Melodic analysis of setting in pitches (instrumental):

2–1–2–1: 1–4 per word = 5:5 per phrase = 10 per line
1–2–2–1: 1–4 per word = 5:6 per phrase = 11 per line
2–1–2–1: 2–2–1 per word = 7:5 per phrase = 12 per line
2–1–2–1: 1–2 per word = 6:9 per phrase = 15 per line

Total = 25 words; 48 pitches per stanza
av. 1.92 per word = av. 5.75:6.25 per phrase = av. 12 per line

External Evaluation. Chén balances his lines with almost equal amount of time and notes for each half. This is much closer to Drunken Loud Singing than Yè. The main problem is that Chén’s extraordinary mixture of time-signatures: 5/4, 6/4, 5/4, 3/4, 4/4, 5/4, and back to 4/4 in a section of only 9 bars makes this in effect unmeasured music since there can hardly be any feeling of regular beat. This kind of free rhythm is more suited to ritual chant rather than popular song and dance as appears to be the case here. Chén’s rhythmic ‘deconstructuralism’ lacks support from traditional theoretical literature or scores.

Line endings in Chén’s instrumental stave are: ti–re–fa. The use of the final ti (equivalent to sharp-fa, if fa is taken as do) which is introduced at this point as a passing note strikes a false note. Chén covers it up with a drawn-out la in his ‘reconstructed’ vocal line. Yet there is no particular reason to suppose that an instrumentalist would introduce a discordant semi-tone to end a line in a clash with the singer. Nor that a singer would necessarily sing a greatly simplified version of the instrumental line to gloss over awkward jumps without any clear function. Chén perhaps wishes to conform to the theory that melisma was not found in Táng vocal rendition. (c.f. Picken 1981: 53–77; 1983: 17–19)

Internal Evaluation. Chén’s novel idea is to take the comma as a division sign dividing the previous one or two notes’ time value by two. Notes two or more before the sign are exempt. This means one would need to read ahead in the original score to know how much time to give a note preceding the sign. Surely there can be few notational systems in the world which require one to read backwards and forwards simultaneously!

In No. 2 when faced with the combination ‘note–comma, note–comma, rest’, one might sense a small problem. No, says Chén: simply read: ‘grace-note (negligible time-value), quarter-note’ i.e. the plus of the ‘rest’ cancels out the minus of the ‘comma’ on the preceding note but the retrospective effect of the second ‘comma’ combines with the first to turn that note into a grace-note (why not a semi-quaver?).

A little further on Chén reads: ‘note, rest, note–comma’ as ‘dotted quarter-note followed by an eighth’. Yet in West River Moon, Chén reads: ‘note, indented small note’ (as also in No. 12). Why two notational methods to show the same thing?

In No. 12: Upturned Cup Music (Qíngbēi Yùè) Chén acknowledges the sign ‘fire’ means fast i.e. halved time-values for four consecutive notes. But why did they need a ‘fire’ sign if two commas (as Chén claims) would achieve the same purpose? If commas are equivalent to ‘fire’ in having the opposite meaning to ‘rest’ (i.e. doubling time value), why, for example, are there 21 commas to only 3 rests in West River
Moon? Why was ‘fire’ not used more often if so many quick notes were required as Chén, and Yè, suppose.

Chén cites the chêzi of the Sòng, which seems to function as the Táng ‘fire’ sign. The Dûnhuang commas bear no resemblance to the chêzi sign as given by Zhâng Yân (b. 1248; Chuâiân) nor is there any hint that it operated backwards, as Chén requires, to halve the duration of the preceding note as well as the note marked.

One is tempted to ask what would happen if one wished to halve just the duration of a single note, or halve a group of three notes. But such divisions don’t occur in Chén’s transcriptions. In sum, Chén’s attempted decipherment poses more questions than it answers.

**ANALYSIS OF 6-BEAT SETTING & CONCLUSION**

Here is the proposed rhythmic setting of words for the first stanza of the Dûnhuang score West River Moon in 6-beat measures with ‘*’ accents (2nd, 4th, 6th accents on open-string are doubled: ‘**’ to show emphasis):

```
| ox  oo-- | o-- X-- |
  |   |     |
  | oo ox-- | o-- O-- |
  |     |     |
  | xo o--x | x-- o--O |
  |     |     |
  | xx x-- o | o-- X-- |
  |     |     |
```

This is its rhythmic equivalent in 4/4 bars, after the model of Drunken Loud Singing. Only the first bar-beat of each line coincides with the position of the Dûnhuang score ‘*’ accents:

```
| ox | oo-- | o-- X |
| oo | ox-- | o-- O |
| xo | o--x | x-- o |
| xx | x-- o | o-- x |
```

Rhythmic analysis of melody by time-values:

48 quarter-notes (1 dotted) = 48 quarter-notes 100%
8 x 6/4 = 48 x 1/4.

Rhythmic analysis of setting in quarter-notes:

```
1-1-1-3:  3-3  per word = 6:6  per phrase = 12  per line
1-1-1-3:  3-3  per word = 6:6  per phrase = 12  per line
1-1-2-1 :3-2-1  per word = 6:6  per phrase = 12  per line
1-1-3-1:  3-3  per word = 6:6  per phrase = 12  per line
```

Total = 25 words; 48 quarter-notes per stanza
av. 1.92 per word = av. 5.75; 6.25 per phrase = av. 12 per line

Melodic analysis of setting in pitches: same as above (i.e. 1 quarter-note per pitch).

There are only 3 indisputable examples of time-modifiers in this tune. These are all extension signs (zhû), and they occur, following slashes that are generally agreed to represent sweeps of rapid arpeggios, in the last two lines of what we take to be the second stanza.

At first sight Yè and Chén’s interpretations, which assign multiple time-values, may appear to be closer to Drunken Loud Singing. Yet in the first stanza Yè and Chén show
only divided notes and not a single extended note. Thus to compare: Drunken Loud Singing uses 7 long; 24 standard; 16 short notes. Chên uses 0 long; 25 standard; 23 short notes. Yè uses 0 long; 11 standard; 36 short notes.

These proportions bear no mutual resemblance. Chên has almost as many shorts (1/8ths) as standards (1/4th) but no longs. Yè has more than three times as many shorts (1/8ths and 1/16ths) as standards but no longs. It is surely more credible that West River Moon would consist only of standard-length notes (as its constant numbers of notes per measure suggest) than that it would have such huge imbalances of shortened notes.

It is natural to feel, as Yè and Chên appear to do, that more variety of time-values is needed to save the tune from monotony. Yet there are other ways to produce rhythms apart from note-length. Accent and phrasing can form rhythms of stress expressed through timbre of stroke and the degree of staccato/legato which is closely linked to placing of the lyrics.

Sometimes notes repeated at the unison or octave can have the function of a long-note. We find in our proposed setting of West River Moon that six out of eight lines end on such repeat notes.

Furthermore all and none but the even-numbered lines, except the concluding lines, have a measure-beat on open-strings (which provide maximum resonance). Each line concludes on a note of the minor triad: re–fa–la. Surely this is confirmation enough that the structure of the music conforms to the lyrics on the basis of two measures per verse-line. External confirmation of the basic soundness of this equation is provided by the example of Boheojja from Korea, and the examples of Drunken Loud Singing (which has exactly the same prosodic outline as West River Moon) from the Nine Keys’ Great Completion.

There is an important difference between the melodic phrasing in these scores of West River Moon and Drunken Loud Singing. The notes of the latter tend to fall into groups of 2–2–2 beats, while those of the former fall into groups of 3–3 like the Indian  

There are two notes as follows:

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<tr>
<td>(minor triad up)</td>
<td>(broken run)</td>
<td>(sandwich)</td>
<td>(repeat)</td>
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<tbody>
<tr>
<td>(run down)</td>
<td>(run down)</td>
<td>(repeat)</td>
<td>(run up)</td>
</tr>
</tbody>
</table>

These structures have the strength to stand on their own: they are not enhanced by stretching or fore-shortening. If, as appears plausible, Drunken Loud Singing as we have it represents an evolution of this same score, it is remarkable that the number of notes and outline rhythm has remained essentially constant. The mode has changed and the accents have shifted, yet 50% of the tune is still in quarter-notes. Such a change is understandable after a few hundred years of absorption of a foreign triple rhythm into the prevailing Chinese duple metre. It is probable that a degree of latitude existed in performance which permitted a degree of tempo rubato.

The common flaw in Yè’s and Chên’s interpretations is that their time-values are so finely defined that they leave no room for oral teacher-student transmission or extempore embellishments (jixing jiåihud) which are deeply embedded features of traditional Chinese music.

Chinese musicians did not perform from scores. Scores usually recorded just the outline of the music, just as artists kept pinholed tracings to help them in painting frescos on temple walls. Scores such as those of Xi’an’s Chénghuàng Miao shrine are marked with signs ‘xià’ and ‘wéi’ apparently to show (e.g. Chédiào Shuāngyǎnuó
Bā-pái Zúyùè: Qīngtiān Cí) where to rest and where to ornament. In 1795 Yè Táng (Yè 1795: Zīxiū) in his introduction to the libretto and sānxiān score for West Chamber Story complains, in reaction to a modern demand for notation of off-beats, that ‘melody has fixed beats but no fixed off-beats’ (qū yōu yìdīng-zhī bān ěr wú yìdīng-zhī yǎn) and such detailed specifications in the score will cause ‘living arias to be as dead when sung’ (huògīdāng sīchāng).

As to the practice in Táng we have the notes appended to the tuning instructions and modal preludes received from Lián Chéngwū in 838. The opening remark explains: ‘The general outline is like this. The details are orally transmitted only.’ (Dàluè rúshí. Wéiqì yǒng kǒuchuán ěr). (Wolpert 1977: 115; my translation) A final note states (Wolpert’s translation): ‘For oral transmission only... according to the Tang notation, one presses only at one fret and plays it; according to the teachings of the Master, one strikes, adding many strings, and plays it. Again in Tang notations, there are few ornamental notes; in the Teachings of the Master, there are many ornamental notes.’

Wolpert comments: ‘The statement on playing practice (translated above) indicates the first Japanese changes in the repertory imported from China, namely, the addition of open-string chords and ornamental notes.’ (op cit:150) The statement was written by a Japanese pupil, but the original ‘Master’ was clearly Lián Chéngwū. Is there any reason to doubt that this oral transmission of unwritten ornamentation started in China?

[Editor’s note: On the explicit request of the author we have included speech-tone markings in the Chinese terms.]

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CHANGE AND CONTINUITY IN

Qing Court Music

KEITH PRATT
University of Durham, England

What was the fate of Chinese court music after Manchurian tribes conquered China in the 18th century? And was there any influence from early Western scholars on the tradition? The Manchus, interested though some may have been in Western music, and emotionally inclined as they must have been towards their native songs, nevertheless adopted Chinese ritual court music as their own practice. Like the Chinese, they attributed tremendous power to it, trusting that it would secure the cooperation both of Chinese bureaucrats and of the gods in heaven. But in the course of many centuries, ritual court music gradually lost its charismatic power and became a matter for theorists rather than musicians. Conservatism ossified the ritual performances to such an extent that, eventually, the music sounded strange even to those who heard and played it in court. The author traces signs of musical change and continuity in various historical sources on Qing court music.

The long reign of the Qianlong Emperor (1736–95), like that of his brilliant grandfather Kangxi, witnessed notable imperial intervention in the arts. Despite the whiff of control and censorship, the recognition of the power of the brush was epitomized by the compilation of the 36,000 volume *Siku Quanshu* series completed under the auspices of the Imperial Household Department (*Neiwufu*) in 1782. Containing the texts of some 3,450 books it was a feat that even exceeded the great encyclopaedic project of the Ming Yongle Emperor, and was an ostentatious example of the efforts by the early Manchu Emperors to prove, ironically through the imitation of Ming patterns and deeds, their right and capacity to govern the Chinese people in time-honoured Confucian ways.

**TWO REVEALING SOURCES**

Included in the *Siku Quanshu* were the five volumes (*juan*) of the musical work *Lüli Zhengyi*, commissioned by Kangxi in 1693 and completed in 1713, and the 120 volumes of its expanded revision *Lüli Zhengyi Houbian*, initiated by Qianlong in 1741 and completed five years later. The contents of these two works – and what they omit – are revealing.

The first one, the *Lüli Zhengyi*, part of a trilogy that also covered mathematics and the calendar, represented the combined knowledge of Chinese and Jesuit scholars working together in the Meng Yang Zhai (‘Studio for Receiving Cultivation’) under the direction of Kangxi’s third son Yin Zhi. Its fifth and final volume, contributed by P. Thomas
Pereira, provided an outline and illustration of western staff notation and bore witness to the interest personally shown by the Emperor in this particular example of what had once been called huyue, ‘barbarian music’. But the other four volumes, two on pitch and its implications and two on instruments (the ‘bayin’), comprised a synthesis of standard Chinese views and descriptions of music largely as inherited from the Ming court, and so orthodox as to omit any mention of Prince Zhu Zaiyu’s discovery of equal temperament tuning.

Its length alone shows that the Lülü Zhengyi Houbian was far more than simply a revision or an addendum to its parent work, and it became the standard work on music for the later Qing dynasty. It begins by reporting in its Introduction the acknowledgement by the Qianlong Emperor that some of the reforms initiated by his ancestor Kangxi had not succeeded in getting ritual music right, and relating the discussions which took place at Qianlong’s command between 1741 and 1746, especially on the problem of the relationship between the lengths of textual and musical lines (see below). It then goes on to describe sacrificial music (juan 1–37), court occasion music (chaohui, juan 38–44), banquet music (juan 45–56), processional and entertainment music (juan 57–61), instruments (juan 62–77), musical systems (juan 78–92), songs used in court music (juan 93–112), measurements (juan 113–6), and four chapters of ‘musical questions’ (juan 117–120). The principal compilers of the Houbian were Zhang Zhao (1691–1745), He Guozong (d.1766), Prince Yin Lu (1695–1767), and Peng Weixin, heading a team of forty-six officials concerned in the project. Despite the fact that He Guozong was associated with Jesuit missionaries in the fields of music, mathematics, and fieldwork for cartographic surveying, the declining status of western experts at Qianlong’s court meant that the description of foreign notation was dropped, and in general the effect of both works – the Houbian and its predecessor – was almost entirely ‘orthodox’ and reflected the style and content of earlier musical encyclopedias such as Chen Yang’s Yueshu (A.D. 1104) and the Korean Akhak Kweibom (late 15th century). Moreover, despite the growing popularity at court of contemporary songs and music, especially those associated with the current growth of operatic forms kunqu, gaoqiang and later luantan and jingju (Peking opera), there is no recognition of this in the Houbian. However, this work, together with the Daging Wenxian Tongkao, does indicate more of Qianlong’s own views than are revealed in the standard dynastic histories, and I hope to present an analysis of their contents in a future article.

The opportunity for a radical re-think of intellectual standards presented by the occasion of a new dynasty with a background of its own [shamanistic] tradition of rites and religion, served by generally sympathetic western scholars bringing new and often interesting scientific and cultural experiences, was lost and the musical reforms of the early Qing, culminating in those of 1742, acknowledged a need but only succeeded in
reinforcing an ancient and antiquated system which was then to remain virtually unchanged until 1911.

**Ancient Belief in the Super-Power of Music**

This article will explain the awesome power attributed to ritual court music and the effects that this view had on the nature of this sort of music as performed at the middle and later Qing courts. The idea of music as an instrument of ritual power has been disparaged by eminent modern historians such as Yang Yinliu for its outdatedness, irrelevance and social divisiveness, yet the more recent commentaries by Wan Yi, whilst admitting its anachronistic nature and lack of artistic quality, nevertheless admit the intrinsic historical importance of the link maintained between modern court music and that of pre-Han times. Wan Yi works on Qing court music in the National Palace Museum in Beijing, within the walls of the Forbidden City, where the concept of continuity was one that was understood and accepted as axiomatic by his predecessors, the music theorists of the Qing Dynasty.

Qing state music was based on that of the Ming, the Ming on that of the Yuan and Song; Yuan used Southern Song forms, Jin Northern Song, while despite the confusion over the pitch of the key-note huangzhong which bedevilled eleventh century attempts to create ‘new music’ it was the style of Wang Po, of the tenth century Later Zhou dynasty, that formed the basis of Northern Song efforts.

The significance of music and dance to the ruling of the Empire had been codified and given canonical status early in the Han dynasty in the compilation of the Yueji, and even if this text did exalt the role of the performed arts by virtue of their association with rites, which had been accorded quasi-supernatural power by Xunzi and others, there is no doubt that music and dance had already played a meaningful part in court affairs for many centuries.

Thus when chapter 78 of the Houbian begins its dynastic survey with the Yellow Emperor — a central hero in Chinese myths about antiquity — it is making a point of some historical validity, however limited the likelihood of its factual accuracy. Through the long centuries of the Sandai (the Xia, Shang and Zhou dynasties) the nature, quality and appreciation of court music developed. The range of instruments expanded so greatly that even in the 18th century most instruments could be traced back to their pre-Qin origins; the scale of ensemble performance grew and the visual and aural impact of music was greatly enriched; and by the time the Office of Music (Yuefu) was established by Han Wudi in 114 B.C. the perceptive ruler could see with good cause how music could be used to unite the hearts and minds of the people of the still recently created Empire, especially those of the leaders in the local officialdom, and how ‘deviant’ regional tunes from borderlands or potential trouble spots might encourage dissidence. So the Office of Music had important work to get on with, and the

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2. 《唐中和樂考略》. 故宮博物院院刊, 1992 pt.3.
hyperbole of the Yueji, even attributing power over natural events like the appearance of spring shoots to the proper performance of ritual music, backed it up and justified the glamour that undoubtedly attended musically accompanied events at court.

A GROWING VISION OF 'ELEGANT MUSIC'
The Han Office of Music itself fell prey to contemporary political intrigue and became simply one chapter in the long story of the organization and reorganization of government departments concerned with rites and music which continued well into the Qing dynasty. Nevertheless, the size of court orchestras grew to a peak in the Tang and then declined, albeit to a scale in the 17th century which far outmatched contemporary European court bands. But musically speaking the Han witnessed the appearance of something more worthwhile than simply an artistic bureaucracy. As Kenneth deWoskin has described, it was from this time onwards that scholars began to find that the solo, meditative playing of instruments like the guqin could lead them personally to glimpse that bridge linking man to heaven that the Yueji said that music could build. If it may be unfair to earlier music lovers to say that this was the birth

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6 DeWoskin, *op.cit.*, ch.VII.
of a genuinely aesthetic appreciation of music in China, it was certainly the opening up of a deeper understanding of the spiritual power of music, one which perhaps more rightly deserved the title already attributed to court music, yaue, 'elegant'. In early imperial times yaue meant a specialized and refined body of music, to be heard only at court. It included music played at court sacrifices, and was contrasted with suyue, 'popular music', and huyue, 'barbarian or foreign music'. These too might also be enjoyed within court walls but received no formal recognition and were sometimes accused of infiltrating and debasing yaue. It was yaue that was believed to influence heaven and so had to be maintained and played as perfectly as possible in accordance with styles and standards believed to be inherited from ancient times, ideally the Golden Age of early Zhou. Thus, whilst different forms and tastes in popular music could come and go and be enjoyed both in and out of the court, filial respect for past dynasties as well as an eye to possible political expediency meant that the yaue had best be preserved with as little change as possible. Of course some modifications might be called for now and again as a means of improving circumstances, the deterioration of which, culminating in extremis in the ousting of one regime and its replacement by another, perhaps indicated inaccuracies in pitch, tuning or performance.

The determination of changes appropriate at such times was a matter for scholars rather than musicians and the accompanying arguments academic rather than practical, with the result that as the centuries went by and changes took place in other branches of music, caution and conservatism preserved and gradually ossified yaue so that it sounded strange even to those who heard and played it at court, and who probably had long since ceased to think of it as live music so much as a ritual part of the acts it accompanied. Whilst many official books were written about it, such as Lüli Zhengyi, they did little more than restate old history and ignored genuine musicological developments.

THE MANCHUS' ADOPTION OF CHINESE MUSICAL RITES
One might wonder what the Manchu conquerors thought of it all, coming from a very different steppe background so totally out of keeping with the slow stateliness of the Chinese rites required of a Son of Heaven and his attendants, and their 'unmusical' musical accompaniment. Indeed, although the Song Emperor Huizong had tried to use yaue for political advantage in 1114 and 1116 and the Ming Emperor Hongwu had also sent promissory gifts of musical instruments to his vassal King Kongmin in 1370, we may doubt whether the Chinese themselves in later dynasties really believed any longer in the magical effects claimed for music in government. Whether they did or not, China was not yet ready for the sort of self-doubting arguments of the May Fourth period, and it would obviously have been impolitic for the Manchus to query an important political tenet of their new state: they had, after all, to satisfy its scholars that they were not just militarily powerful but also morally fit to rule over them. Therefore, from the very beginning of the Qing the importance of rites and music was acknowledged. The Kangxi Emperor said, 'Music has the virtue to calm the heart, and for that the wise man loves it. Besides, in diverting himself with it he may exercise himself in governing well, by an easy and just application of the government in music.' The Manchus had shown their readiness to adopt Chinese rites and ceremonies even before before they took the imperial throne in Peking in 1644. 

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proclaimed himself heir to the throne of Manchuria in 1636 as a successor to the
last Jin Khan he performed the rite of displaying imperial regalia (lubu), accom-
panied by a retinue of 84 musicians playing on fifteen instruments: luo (gongs),
gu (drums), huajiao (horns), xiao (flutes), tanban (clappers), dagu (drums), xiao
tongtuo (small brass gongs), da tongtuo (large brass gongs), yunluo (gong sets),
and suona (shawms).9 The term lubu refers to a name and tradition going back
to Han times, and its music was associated with the renowned military genres
of guchu, ‘banging and blowing’, and naogeyue, ‘bells and singing music’.
It was processional music, its prime intention generally being not so much
the peaceful showing of imperial insignia to acquiescent courtiers as the rais-
ing of soldiers’ morale on the march, clearing the way of bystanders and
intimidating the enemy.
In the early Qing many of its tunes were of popular origin. The songs
praised the successes of the Emperor and extolled the prospects and
pleasures of peace, and the instruments employed by 48 musicians
were strongly percussive, including 22 horns as well as suona, sheng,
yunluo, di, gongs and cymbals. Three classes of procession were
defined in 1646 and names given to the appropriate music, daqia lubu
in conjunction with court sacrifices, xingjia yizhang for progress around the imperial
City, and xingxing yizhang for provincial journeys. Houbian lists five kinds of pro-
cessional music under the headings daoyingyue and xingxingyue, namely qianbu dayue,
naoge dayue, naoge guchu, naoge qingyue and daoyingyue.
Zhang Dongsheng has drawn special attention to the music performed on the Eastern
Procession initiated by the Kangxi Emperor in 1672 to the former capital of the
Manchu homeland, Shengjing (Shenyang), and for the rites conducted there in the Hall
of Lofty Government and the subsequent receptions and banquets.10 Kangxi made the
journey twice more, in 1682 and 1698, and his grandson Qianlong four times, in
1743, 1754, 1778 and 1783. The first of Qianlong’s visits had been preceded by the
announcement of reforms to both the processional music en route to Shengjing and the
rites to be carried out one to three days after arrival there. Included in the upgraded
ceremonials was the first performance outside the capital of the most exclusive and
important forms of imperial court music, Zhonghe Shaoyue and Danbi Dayue. Great
trouble had been taken over transporting to Shengjing a set of the heavy and exclusive
instruments necessary to play the music, albeit slightly smaller than those used in the
Imperial City just as everything at the subsidiary court was naturally on a smaller scale
than in Beijing. They included the splendid ‘frame’ instruments, the sets of sixteen
brass bells and stone chimes (bianzhong, bianqing) and the iron slabs (fangxiang).
However, officials complained at the need to double up for the two types of music on
instruments from a single set, so following his return to the capital Qianlong ordered a
second set to be sent to Shengjing.

RITUAL MUSIC VERSUS ENTERTAINMENT
By virtue of its function and nature, which rendered it less refined and more
susceptible to external musical influences than the ‘higher’ forms of court music, lubu
was not strictly speaking yayue, despite the fact that it was performed at imperial
entries and departures. In fact, no precise definition of the parameters of yayue was
made and modern historians have not found it easy to devise a classification scheme
which takes into account and explains all the variations in musical terminology and
practice at court throughout the 17th and 18th centuries.11 Whilst the early Manchu

9 Wan, 满代宫廷音乐, Zhonghua Shuju, Hong Kong 1985.
11 See for example Chen F.Y., Confucian Ceremonial Music in Taiwan with Comparative References
to its Sources, PhD thesis, Wesleyan University, 1976; Courant, M., Essai historique sur la musique
rulers retained much of the yayue of the Ming court, Kangxi was the first to experiment with reforms; the completion of Liliu Zhengyi late in his reign made revisions to instruments and tuning systems inevitable; and with a final round of changes in 1742 the Qianlong emperor fixed a system that prevailed for the remainder of the dynasty and imperial era. What follows is a generalized description of the main features of Qing court music.

Music fell into sacrificial, special occasion (chaohui), banquet, procession and entertainment categories. The first two were the most formal, the last three less so although even here the rules governing usage and performance were strict and the presence of imperial personages so awe-inspiring that no relaxation could have been tolerated. True entertainment, in the form of music, dance, acrobatics and especially theatricals, did take place in the palace gardens where stages were erected for the purpose, and the Qianlong Emperor enjoyed and actively promoted this kind of music. At the beginning of his reign he ordered Zhang Zhao and Prince Yin Lu to revise and produce some traditional plays for the court, for which a special troupe of actors was recruited. He also so much enjoyed a comic opera, Cecchina, produced at court by his two western musical advisers, PP Jean Walter and Florian Bahr, that he had eighteen students put to work learning the instruments to form a western orchestra. Two agencies which were charged with the entertainment of the Inner Court were the Nanfu and Jingshan, later (1827) united as the Shengpingshui (‘Department of Tranquility’). These took charge of the court theatre kunqu. According to Mackerras well over a thousand actors provided entertainment for the royal family, some of whom were no doubt students of the arts from the Liyuan at Suzhou for whom a special residence was opened in Jingshan Garden. As residents of the Inner Court all were eunuchs. The irony of the situation was that Peking opera increased in popularity and has subsequently achieved lasting world-wide recognition but was not deemed worthy by scholars of inclusion in books such as the Houbian, while the yayue to which they attached such high hopes failed to fulfil its trusted function of preserving the empire and dwindled in both aesthetic and artistic appeal. Part of the reason for this is that its control lay in the hands of bureaucrats who were not musicians, who wrote a lot about it but did not write it down or take an interest in it for its aesthetic sake, whilst it was played by musicians who were of low social status and incapable of or unauthorized to transcribe tunes even if such a custom had been prevalent.

THE VARIOUS TYPES OF RITUAL MUSIC
The pieces played for the five purposes referred to above fell into eleven named types, most of which were specified as being played for more than one purpose. The number, orchestration and stylistic variety of the pieces in each of the eleven differed, but in general the scope for variation in the music heard around the court, year in year out, was very limited. The texts sung to the tunes were more numerous and indeed were regarded as having much greater importance than the tunes themselves, thus completing the double irony that despite the respect nominally accorded to music it was actually outweighed by consideration for the poetry to which it was an accompaniment.

classique des Chinois, Paris 1924; Wan op.cit. (1985); Yang op.cit. The most successful account is by Wan, who divides his treatment into the music of the Inner and Outer Courts, although he admits that there was no such hard and fast division either in terms of the musical repertoire or of the participating musicians themselves.

14 Mackerras, C., op.cit.
and for the ritual forms of which it was no more than an audible part. In their
determination to see things from an orthodox Chinese viewpoint the early Manchus
firmly agreed with the prominent role attributed to rites by Xunzi. It is the texts of ritual
songs, not their tunes, that comprise juan 93–112 of Houbian.\textsuperscript{16}

The most important rites were the regular sacrifices, divided into Upper, Middle and
Lower classes. The first two classes, which included sacrifices to Heaven, Earth, Con-
fucius and the Imperial Ancestors, were accompanied by the most elevated and exclu-
sive type of yue, known as Zhonghe Shaoyue (‘The Well-balanced Shao Music’).
This was also to be heard at court occasions and banquets, when the ensembles playing
it were smaller as they were too at the Shengjing rites, but performances at major
sacrifices constituted the largest and most symbolic demonstrations of the acme of
the musical repertoire. Played, sung and danced by up to 250 or more men (the numbers
of each type of instrumentalist and performer being carefully defined according to the
nature of the sacrifice and now to be found listed in, \textit{inter alia}, Qing Shigao), these
choreographed, stage–managed, strictly regulated events permitted no variation for
artistic or emotional feeling, although it would be presumptuous to deny that the overall
effect even of such a mechanical, predictable display could be rich, colourful and even
moving. The composition of the greatest Zhonghe Shaoyue orchestra included ancient
and respected instruments that were truly magnificent in appearance and sound, and
which were not to be seen or heard in any other context. These included the ranks of
bells and chimes and the enormous double-headed \textit{jian’gu} drum. The total complement
of sixteen instruments, representing all eight of the \textit{bayin} categories on which the
traditional Chinese categorization of the instrumentarium was based, was as follows.
Percussion was prominent at key points in the sacrificial rites, marking moments of
particular spiritual activity.\textsuperscript{17}

Metal: \textit{tezhong} (single bell), \textit{bianzhong} (ranked bells)
Stone: \textit{leqing} (single stone chime), \textit{biqing} (ranked chimes)
Silk: \textit{qin} (7–stringed zither), \textit{se} (25–stringed zither)
Bamboo: \textit{paixiao}, \textit{xiao}, \textit{chi}, \textit{di} (flutes)
Gourd: \textit{sheng} (mouth-organ)
Earth: \textit{xun} (ocarina)
Skin: \textit{jian’gu}, \textit{bofu} (drums)
Wood: \textit{zhu} (tub), \textit{yu} (tiger)\textsuperscript{18}

At the principal sacrifice, to Heaven, Zhonghe Shaoyue singers performed nine verses,
eight at the Sacrifice to Earth, seven for the protective deities and six for the imperial
ancestors. Texts were appropriately laudatory as well as honouring the role and deeds
of the Emperor and his ancestors. More than 280 songs are recorded in the Houbian,
many of them being traceable back to Tang, Song and Ming times. At the beginning of
Shunzhi’s reign the suffix \textit{–ping}, ‘peace’, was added to the titles of all ritual songs.\textsuperscript{19}
The music was pentatonic, slow, containing one word to one note, and the number of
notes to the line again determined according to the type and level of music. Early in the
dynasty the Qing preserved the Ming style of long-short (7–5) lines, reminiscent of
Song \textit{ci} format, until in 1684 Kangxi ordered Chen Tingjing (1639–1712) to revise the
songs into more elegant, and more ancient, verses of four words to the line. Nobody,
however, bothered to have complementary alterations made to the music, and though
the Emperor tried to have the consequently unpleasant mis-match put right in 1715, the
result was still unsatisfactory, and in 1741 Qianlong commanded the enquiry headed
by Zhang Zhao and Yin Lu referred to above. They were given five years to come up

\textsuperscript{16} For an edited reconstruction of tunes see Wan, \textit{op.cit.} (1985).
\textsuperscript{17} Compare the ringing of the Sanctus bell at the elevation of the Host at the Christian Mass.
\textsuperscript{18} Wan Yi, \textit{op.cit.} (1992), p.69.
\textsuperscript{19} 清史稿, \textit{juan} 94, p.2733.
with new versions, and some of their discussions are recorded in the introduction to the Houbiyian.

Zhonghe Shaoyue was not used at the lower class sacrifices (e.g. that to the Fire Spirits), but was to be heard at appropriate stages of court occasion ceremonies, for example at the time of New Year, Winter Solstice and the Emperor’s birthday celebrations, and also at banquets. The size and composition of the orchestras and the tunes that were played (no hymns being sung on these occasions) varied accordingly.

Lubu music announced the arrival and departure of the Emperor and Empress; Zhonghe Shaoyue was played as they ascended and descended from their thrones and at the bringing in of food; Danbi dayue (‘Great Music for Imperial Occasions’) accompanied the performance of the officials’ rites and the bringing in and taking away of tea and wine. It is on the grounds of its use at ‘reserved’ times like these that Zhang Dongsheng is prepared to accord the accolade of yayue to Lubuyue. Some banquets were formal occasions but others, such as those at New Year, could be less so and the later stages of their proceedings lightened by dances and music of non-Chinese peoples, including the Manchu banners, the Mongols, Hui, Tibetans, Gurkhas, Koreans, Burmese (from 1789) and Annamese (from 1790). Even on these occasions the number of players and their instruments were officially prescribed and were generally quite small. The Korean band, for example, consisted only of eighteen people playing three instruments, the di flute, the guan pipe, and a drum paigu. Frustratingly, the titles of the tunes they played are not given. Shengjing banquet rites then allowed for dances and games reflecting the nomadic and military Manchu background.

TONES TO SATISFY HEAVEN

As far as scholars were concerned the most important matter to be regulated, dynasty by dynasty, in order to effect a proper balance between heaven and earth was the level of the basic pitch, huangzhong (middle C), and its relationship with the remaining eleven. This was the question of lüli which had been experimented with and argued over since time immemorial, and which, in thoroughly traditional style and as the title indicates, formed the subject of the first half of the Lüli Zhengyi. Wan Yi’s summary of the characteristics of Zhonghe Shaoyue draws attention to the dependence of yayue upon the ‘true sounds’ of properly balanced lüli. The argument over whether or not the set of pitches, as provided for example on the ranks of bells and chimes, should comprise twelve notes or sixteen (the basic twelve semitones plus the first four an octave higher) had been fierce back in the eleventh century. The Ming had used twelve, but in the 18th century the decision was finally taken in favour of the larger number. Moreover in 1762, following the discovery of a number of single bells bo in Jiangxi Province, it was decided to restore to the Zhonghe Shaoyue ensemble the single bells and chimes (tezhong, teqing) that had been absent during the Ming. New versions were made according to Tang and Song patterns, thus bringing the number of instruments up to sixteen.

The ostensive purpose of yayue was to satisfy Heaven. An ancillary but powerful consideration was to overawe courtiers and visiting embassies with the exclusive nature of a refined style of music and dance that demonstrated the Emperor’s links with the rulers of antiquity. As the Jesuit historian Joachim Bonnet wrote in his Histoire de la Musique (1715):

Mongol wrestling and music depicted in a Qianlong period illustration.

'C'est par cette science que plusieurs de leurs Empereurs, Mandarins et Philosophes ont fort perfectionné l'Art de la Musique depuis leur premier Empereur, laquelle est de si grande veneration parmi eux, que tous les preceptes pour le gouvernement de l'Empire sont en Vers, et notez en belle Musique, pour apprendre aux Princes du Sang l'Art de regner en les chantant, et pour les mieux insinuer dans leur memoire; outre que l'étimologie de la Musique signifie dans les familles Imperiales et Royales de la Chine, la science des Loix civiles et politiques, sans laquelle un Prince aurait peine à parvenir à l'Empire; et généralement parlant, ce sont les Sciences qui tiennent encore aujourd'hui chez les Chinois le premier rang de gloire et de perfection; ceux qui possèdent les premiers emplois de l'Empire, sont d'une profonde érudition, et se servent des règles de la Musique, comme de la clef du gouvernement... Confucius... disait qu'on ne la pouvait alterer sans faire tort au gouvernement.'

Herein lay the justification for the preservation and restoration of ancient music, and the explanation of how something that should basically have been an art form could be exploited as a means of constraining scholarly independence. It would have been nothing less than a gesture of revolution to suggest that yayue should be abandoned or radically changed. Even the much vaunted introduction of 'new' yayue known as Dashengyue ('Great brightness music') at Song Huizong's court in 1105 can only be seen as the climax to repeated efforts to tinker around with pitch and instruments in an
attempt to recreate ‘old’ music. The Manchus, interested though some may personally have been in staff notation, equal temperament, the dulcimer, the clavichord, and even the western pipe organ built in the Catholic church in Beijing by P Thomas Pereira and destroyed by fire in 1769, and racially and emotionally inclined as all must have been towards the songs of the steppes, nevertheless accepted that the musical basis for achieving cooperation from Chinese bureaucrats on whom they depended, no less than the pleasing of Heaven, consisted of maintaining the traditions of yue. Chinese officials understood that possession and direction of the imperial orchestra and the pieces it performed reflected the hierarchical structure of bureaucracy and society and demanded their allegiance. No foreign dynasty could ignore such a political control system.

LIMITED MUSICAL REFORMS
In turning to summarize the nature of the limited musical reforms of the early Qing period, it is appropriate to focus upon the persons at court who were involved with it, either as players or organizers. As we have seen, the music itself — whether the sacrificial, ceremonial or banqueting classes inherited from the Ming or the processional and entertainment category added by Qing scholars — followed earlier precedents as closely as possible. Other than edicts already mentioned concerning the length of song lines and the regulation of lit, and apart from modifications to the corpus of sacrificial song texts (e.g. in 1742), so-called reforms were more to do with people and their duties or with nomenclature than with the music itself.

For instance, in 1748 Qianlong had lubyue re-classified into fajia-, luanjia- and qijia lubyu. The performing musicians, singers and dancers were looked down on by the scholars who directed them. Despite the centuries-old tradition of using female musicians at court they had not been used by the Ming, and after Nurhaci had restored them at his ceremonials in 1636 the Shunzhi Emperor had them replaced again by eunuchs in 1652 and 1656. Until 1723 both male and the earlier female musicians who provided occasion, banquet and processional music were recruited from provincial hereditary musical households. Musical household registers were done away with in 1723 and the occupation supposedly became one for langmin, ‘gentlemen’, although it continued to be mainly the sons of formerly registered households that provided the still despised bardsmen. Throughout the first three Qing reigns the principle was maintained that all male musicians playing at imperial sacrifices should be Daoists.

The size of the musical establishment, providing music for rites and events in both Outer and Inner Courts, could not match the thousands of the Tang musical body at its peak but was large nevertheless. The Shenyouguan (‘Religious Music Inspectorate’) had a staff of 180 musicians, 390 dancers and nearly 60 officials. The largest Zhenghe Shaoyue ensemble called for 63 players and a further 204 singers and dancers. Around 140 might be called for to play a piece of qingyue, ‘light music’, of whom only a couple of dozen were instrumentalists, again drawing attention to the relative unimportance of the purely melodic part of an overall performance. The comparatively large number of dancers was in accordance with the Zhou dynasty precedent of arranging them in teams of either 64 (eight rows of eight) or 36 (six rows of six) and of reduplicating these teams for civil and military categories of dance. Danbi Dayue also required the modest number of 24 instrumentalists but lubyue could use as many

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27 古今图书集成,乐律, juan 35
28 Yang, op.cit., p.1006.
as 116 players and singers. Following the reform of 1748 the fifty instrumentalists who accompanied the singers of naoge dayé (28 verses) and naoge qingyue (27 verses) were joined by a rear band of a further forty players. On this occasion also the name of the hao horn was changed to jiao.  

A COMPREHENSIVE BUREAUCRATIC SYSTEM
Although there were important occasions when yayue was required for sacrifices and ceremonial occasions in the Inner Court (Neiting), the predominant form of music there was for entertainment, and was not mentioned either in the Houbian or in Qingchao Wenxian Tongkao’s description of the duties of the Zhangyisi (‘Ceremonial Management Department’), in charge of Inner Court music after 1677. Wan Yi has surveyed early references to the Nanfu, which according to Qing Huidian supervised the training of boys in the arts within the Inner Court, but its organization and duties remain shadowy. Possibly a descendent of the Ming Zhonggusi, and according to one source known earlier in the Qing as the Nanhuayuan, it seems to have been known as Nanfu by 1693, and to have survived until reorganization into the Shengpingshu in 1827. As a eunuch-run organization of the Neiting it lay outside the formal control of Outer Court administration although it was supervised by officials of the Shenyoushu (‘Religious Music Office’) and from 1729 to 1742 the Heshengshu (‘Office of Harmonious Sounds’). It had a number of sections responsible for plays, entertainment and music, the latter including the Zhongyue which was in charge of Zhonghe Shaoyue and Danbi Dayue and the Shifanxue which provided chuidayue. At the beginning of the Daoquang period, when the Nanfu moved into the Yuan Ming Yuan, 57 men worked in the Zhongyue and 21 in the Shifanxue.

The Zhangyisi, renamed from the Liyiyuan in 1677, could also trace its line of decent back to the Ming Zhonggusi. The Liyiyuan, ‘Rites and Ceremonies Courtyard’, formed part of the Shisan Yamen which in 1662 became the Neiwufu, ‘Imperial Household Department’. By the end of Qianlong’s reign this comprehensive bureaucratic system numbered around 1600 officials, the object of their employment being the management of the Emperor’s personal business and the private entertainment of the Neiting. One of its achievements was the preparation and publication of the Siku Quanshu. Large and artistically concerned as it might have been, however, it was unnecessary for it to reduplicate all the musical structures which had to be provided within the Outer Court.

In the Ming Outer Court musical affairs came under the Taichangsi, ‘Grand Ministry of Ceremonies’, and the early Qing preserved this department until it was absorbed by the Board of Rites (Libu). Within it the Shenyeguan was responsible for sacrificial music while the Jiaofangsi (‘Training Quarter Office’) oversaw Zhonghe Shaoyue, Danbiyue and other forms of music at special occasions and banquets, with a total complement of several hundred musicians and dancers. When in 1742 the Yuebu, ‘Music Department’, was established it took over all the duties of these offices, as well as the libu music formerly handled by the Luanyiwei (‘Imperial Ceremonial Post’), and assumed overall charge of the administration of all Outer and Inner Court music previously looked after by the Heshengshu and Zhangyisi. Yin Lu and Zhang Zhao, who had already been instructed by the emperor to revise the Liuli Zhengyi, were put in charge of the Yuebu with a total staff of 1038. Although some of these concurrently held other government appointments, this marked the peak of the Qing dynasty’s musical establishment and appeared to confirm that the Qianlong Emperor,

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29 Zhang, op.cit., p.241.
like his grandfather, understood and paid proper attention to the importance of music in government.

AN INVISIBLE NEBUCHADNEZZAR
The above discussion of the nature of music at court and the generally rather cosmetic changes that were made to its more formal and traditional elements in the 17th and 18th centuries suggest, however, that political conservatism weighed more heavily than true musicality, which was more to be found among people outside the court than within it. Forms had to be preserved and were so until the end of the dynasty, but the deteriorating fortunes of the dynasty showed how ineffectual yuehe had become. Even its power to overawe the barbarians, so long trusted, seemed to have failed. Lord Macartney, at least, was singularly unmoved by the performance of occasion music which he observed at Jehol on 1 September 1793:

'The Emperor did not show himself, but remained concealed behind a screen, from whence, I presume, he could see and enjoy the ceremonies without inconvenience or interruption. Slow, solemn music, muffled drums, and deep-toned bells were heard at a distance. On a sudden, the sound ceased and all was still; again it was renewed, and then intermitted with short pauses, during which several persons passed backwards and forwards, in the prosenium or foreground of the tent, as if preparing some grand coup de theatre. At length the great band both vocal and instrumental struck up with all their powers of harmony, and instantly the whole Court fell flat upon their faces before this invisible Nebuchadnezzar. The music was a sort of birthday ode or state anthem, the burden of which was 'Bow down your heads, all ye dwellers upon earth, bow down your heads before the great Qianlong, the great Qianlong.' And then all the dwellers upon China earth there present, except ourselves, bowed down their heads, and prostrated themselves upon the ground at every renewal of the chorus. Indeed, in no religion either ancient or modern, has the Divinity ever been addressed, I believe, with stronger exterior marks of worship and adoration than was this morning paid to the phantom of his Chinese Majesty. Such is the mode of celebrating the Emperor's anniversary festival according to the Chinese ritual.'

GLOSSARY

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**INSTRUMENTS**

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GROUP TAKES EUROPEAN AUDIENCES BY SURPRISE

The Tianjin Buddhist Music Ensemble’s European tour

FRANK KOUWENHOVEN
CHIME Foundation, The Netherlands

In October and November 1993, the Buddhist Music Ensemble of Tianjin (northern China) visited Europe for a concert tour arranged by the Asian Music Circuit (London) and the CHIME Foundation. The visit was a major event, not only for the six members of the ensemble, who had never been abroad before, but also for general audiences and for scholars of Buddhism in Europe, who were confronted for the very first time with a fascinating and unexpectedly vivid world of Chinese ritual music. Music critics praised the ensemble for its ‘swinging’ sound and even noted sporadic relationships with free jazz and the orchestrations of pop singer Kate Bush! The group had some extraordinary experiences in a Buddhist monastery in Scotland and attracted full houses in London, The Hague and Amsterdam.

The Tianjin Buddhist Music Ensemble’s visit to Great Britain and Holland late last year was a major cultural and scholarly event. It led to a series of radio broadcasts, lectures and publications and was documented on CD by Nimbus records. A special series of lectures was presented by China’s foremost scholar in the field of Buddhist musical ritual, Dr. Tian Qing of the Music Research Institute in Beijing – he visited several of Britain’s leading universities (Oxford, Cambridge, Leeds, Edinburgh, SOAS London) and contacted colleagues at the Sorbonne University in Paris – while the members of the group, some of whom were in their seventies, were interviewed by various Western researchers. (For Tian Qing, see also the news section in this journal, on p.122).

LIMITED ACCESS TO RECORDINGS
Until recently, it was very difficult for Westerners to obtain recorded materials of Chinese Buddhist music. Since John Levy’s recordings of the 1960s, sinologists in the West had to wait until the late 1980s before new materials were released. In recent years, various tapes and CDs have been published in China and Taiwan, but very few are available in Europe. In 1989, Francois Picard issued a CD recording on the label Ocora (in France) of a complete ritual session from the Kaiyuan temple in Quanzhou, Fujian. Perhaps this document and the materials released in China have opened the road to further Western explorations in this field.1

1 For a brief survey of foreign and Chinese commercial recordings of liturgical and paraliturgical music in China, see F. Picard’s report on ‘Buddhist (and Daoist) Music’ in CHIME 5, Spring 1992, p.166. A
So far, music as a major component of Chinese Buddhist ritual has been given far too little attention in Western publications on Chinese Buddhism, perhaps mainly because of limited access to China and because of the decline of temple traditions in the country itself. Due to the scarcity of recordings, many people were not even aware of any continuity of the tradition, let alone of the actual sounds of the music. At present, many established experts on Chinese Buddhism in the West are unable to distinguish Buddhist music from other liturgical traditions in China, if they are able to recognize it at all. The opportunity, late last year, to hear and watch a group of folk musicians perform authentic Buddhist chants and instrumental music on a Western stage was welcomed not only by students and scholars of Buddhism, but also by many European practitioners of Buddhism and music lovers in general. The group from Tianjin attracted major attention, particularly in London and Amsterdam.

The music of the ensemble from Tianjin is the result of an extraordinary feat of memory. The traditions of Buddhist music in China were hampered for many years by political developments and social disturbances. After the Cultural Revolution, many of the ancient ritual traditions were revived – and in some cases carefully reconstructed – by aging monks and folk musicians. On the whole, ritual music has survived the upheavals of the last century tenaciously, but it has survived much better in the villages than in the towns. The spontaneous ovations after some of the concerts in Europe must have taken the musicians from Tianjin by surprise. Not even in China had they met with such elated

major series of audio-cassettes of Chinese Buddhist music in the ‘Audio and Video Encyclopaedia of China’ series, edited by the scholar Tian Qing, includes music from Wutai shan and Tianjin.
responses to their performances. In turn, the listeners who came to the concerts were struck by the unexpected vitality and sturdiness of the music. The ensemble, playing reed pipes, bamboo flute, Chinese mouth organs and a variety of percussion instruments, performed not only calm and contemplative pieces, but also some very wild ones which must have led some people to reconsider their notions of the spirit of Buddhist rituals in China.

RITUAL MUSIC IN TIANJIN
For many centuries, Buddhists and Daoists in the temples of Tianjin, a town southeast of Beijing, performed lengthy rituals, including vocal liturgy accompanied by ritual percussion, and exquisite melodic instrumental music. Archaeological finds, including a big bronze statue of Sakyamuni, witness to the important role that Buddhism and Buddhist ceremonies played in Tianjin from the earliest days of the city’s recorded history, well over seven hundred years ago. When China began to modernize along Western lines, from the 19th century onwards, these ceremonies and temple traditions were gradually abandoned. Secularization became one of the aims of official attempts of Chinese government attempts to advance society. In Tianjin, the lengthy Imperial Assembly (Huang hui) for the seafarers’ goddess Mazu was last held in 1936. The city served as a special area for government experiments in modernization. After 1908, many of its more than 130 temples were converted into schools. Buddhist properties were confiscated and hundreds of monks chased away. Having to move into rented rooms, many of the monks were forced to make a living by performing folk rituals for a fee. For those who stayed on in the remaining temples – mostly on the outskirts of the city – life became increasingly difficult. Policies of secularization in China continued after the country became a republic in 1911 and after the Communists rose to power in 1949. Only a few small and insignificant buildings remained in use as temples in the Tianjin area, with little or no money left to maintain the buildings or to support those who dwelt in them.

From the beginning of this century, the continuing life of ritual music passed into the hands of lay practitioners and ordinary folk musicians, who lived among the people and performed folk ritual music. They continued to do so even in the Communist era, when there was growing criticism of folk religion and so many other elements of popular culture which were considered backward or politically threatening. During the Cultural Revolution (in the 1960s and 70s) virtually all traditional music making was forbidden. Some of the remaining temples were destroyed, and people who persisted in worshipping were persecuted. Since 1980, more liberal policies have allowed tradition to revive in Tianjin and in many other towns and rural areas of China. Some of the temples have been rebuilt, a few restored to their former splendour, while new generations of Buddhists have taken up a monastic life. Folk musicians have gradually returned to their old instruments or had new instruments made. In Tianjin today, folk musicians once again play a wide

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2 The ensemble plays a distinctive form of instrumental ensemble music which normally accompanies rituals in northern China. Guanzi (reed pipe) and sheng (mouth organ) are the most prominent instruments. The genre is perhaps best known by the musicians of the Zhiliu si temple in Beijing, arguably the most illustrious representative of this music. Several of their recordings are commercially available. Many villages near Beijing and Tianjin have ritual ‘Music Associations’ which play the same genre. Sheng-guan music first made an impression on Western audiences when an ensemble from the Buddhist mountains of Wutai shan performed at the Spirit of the Earth Festival in Great Britain in July 1992 (see a report in CHIME 5, Spring 1992, pp.140-141). For a further discussion of sheng-guan ensembles, see Stephen Jones & Xue Yibing - ‘The Music Associations of Hebei Province, China’, in Ethnomusicology, 35, 1, 1991, pp. 1-29, and S. Jones et al – ‘Funeral Music in Shanxi’, CHIME 5, Spring 1992, pp.4-28.
variety of traditional genres, including both Jingyun dagu ballad-singing, a very popular urban secular entertainment and less well-known genres like ‘dharma-drumming’ (fagu) and Shifan percussion ensemble music, which have revived in the villages to some extent. From the mid-1980s, ritual groups in villages and townships all over China have re-emerged again. The Tianjin musicians form one such group. Their personal background reflects the chequered history of Chinese ritual culture. Some members of the ensemble became monks before they were ten, and while they left the clergy in the 1950s, have continued practising ritual folk music. Others have always lived in their village of Xinzhuang, on the outskirts of Tianjin, working closely with ritual specialists for occasions such as funerals or gods’ birthdays. (They do not perform for weddings.) Indeed, the mutual influence between temple and folk music has long been a feature of Chinese culture.\(^3\)

**A NEW CAREER FOR LI JINWEN**

The story of Li Jinwen (70), the present leader of the ensemble, is a typical one. Li started his religious career in Dezhou in Shandong Province in the early 1930s, at a time when Chinese temple life was already in decline. He became a monk at the age of 7 and within a few years surprised his fellow apprentices and teachers with his extraordinary musical abilities. From the age of eleven, he was a prolific player of the leading instrument of Buddhist ensemble music, the guanzi, a pipe with a double reed, rather like an oboe. The piercing qualities of the guanzi are partly reminiscent of those of a trumpet and make the instrument perfectly suited to its leading melodic role – it can be heard even when the noise of the accompanying

![](image)

\(^3\) For much information contained in this article I am indebted to Stephen Jones. Parts of his programme notes for the concerts of the Tianjin Buddhist Music Ensemble are quoted verbatim here. In addition to this, I have consulted Zhang Sheng-Lu’s ‘Outline of Tianjin Buddhist Music’, in a booklet accompanying 2 cassettes of the Tianjin Ensemble published by the Shanghai Audio and Video Co. in 1988.
percussion in the instrumental ensemble becomes quite deafening.
When Li Jinwen came to Tianjin as a young man in 1942, accompanied by his senior friend Li Lanting, his talents and those of his friend were soon recognized, and they became prominent musicians in the local community. The continuing decline of religious practice eventually caused Li Jinwen to return to lay life. Having taught himself to play a variety of Chinese instruments, he became a fiddle player in a local theatre company in 1949, and earned his living as a Chinese opera accompanist until his retirement in 1987. Thus Li did not touch the guanzi again for thirty-seven years. It looked as if Buddhist music had ceased to exist for him.

One day, shortly after Li’s retirement, Zhang Shenglu, a musical cadre in the local Office of Culture, knocked on his door and began to enquire about his knowledge of Buddhist music. Li was reluctant to take up the guanzi again, and even declared that he would never play Buddhist music again. But he did agree to accompany Zhang Shenglu on a visit to some folk musicians. When Li heard them play fragments of the old hymns and instrumental pieces which he had learned in the old days, and when he noticed how many mistakes they made, he could not help but take up the guanzi and suddenly found himself correcting the others. To his own surprise, he was able to remember entire sequences of music which he had not thought about for nearly four decades.4

Li Jinwen and his colleague in the musical arts Li Lanting were among those who helped to recover a fascinating repertoire of ritual folk music which might have vanished completely if they had not undertaken action. Others contributed whatever they knew. Sheng (mouth-organ) player Chen Wenzheng recovered music pieces which he had written down in traditional Chinese gongche notation in the mid-1930s. These scores now turned out to be invaluable. Li Jinwen, Li Lanting, Chen Wenzheng and some twelve other musicians – the majority of them in their sixties and seventies – joined forces in what became the ‘Tianjin Buddhist Music Ensemble’. It seemed that the members of this group started out on a new career. The ensemble soon found itself participating in local rituals again. Moreover, the group was invited to give concerts for interested audiences in Tianjin and even toured some other parts of China. Perhaps nobody anticipated a tour abroad, but contacts with the British researcher Stephen Jones eventually resulted in last year’s journey to Europe.
Unfortunately, Li Lanting was too old to come on this tour. He is a leading light in the group, a magnificent dizi player and a fine singer of the vocal liturgical hymns. During

4 For the information in this paragraph I am indebted to Barend ter Haar and Antoinet Schimmelpenninck, who had a long interview with Li Jinwen, 4 November 1993 in Leiden.
the European tour, Zhang Shenglu, a musicologist from Tianjin, deputized on the 
dizi flute for Li Lanting.

FLAMING MOUTHS
At present, Tianjin has two large temples and several smaller ones. The big temples are used for official services and offer permanent living quarters to some thirty monks. The number of lay ritual monks in the countryside around Tianjin is much larger and has strongly increased in recent years. The Tianjin Buddhist Music Ensemble rarely performs in temples. True enough, part of their repertoire consists of ritual percussion music and vocal liturgical music which belongs to traditional temple services of the past. But the melodic instrumental music which they play is not explicitly liturgical and is normally played in folk rituals such as funerals and name days of gods. The repertoire of the group is a mixture of the solemn music of the traditional temples and the more earthy style of the local folk music. Clear distinctions cannot always be made, but the slow hymns which Li Jinwen sang to percussion accompaniment in the concerts in Europe definitely belong to the solemn world of the Buddhist ceremonies of imperial Tianjin. These hymns were traditionally part of 'Releasing the flaming mouths', a nocturnal ritual for feeding the hungry ghosts and releasing them from torment in hell. By contrast, there was the more exuberant folk style of percussive music like Elangzi, a piece which is often used as the loud and energetic climax of long instrumental suites. Elangzi is often played when Buddhists gather for ritual celebrations alongside the river on the 15th day of the 7th month in the traditional calendar. On this particular day, Buddhists reputedly buy live fish in huge quantities on the market and return them to the river, in an act of compassion for the animals. Both the solemn Buddhist scripture recitations and the more lively folk-style instrumental pieces such as Elangzi are regarded by the musicians as pure offerings to the gods.

SCOTTISH BUDDHISTS ARE DIFFERENT
The Tianjin Buddhist Music Ensemble arrived in England on 20 October 1993 and gave its first concert in Oakwell Hall in Kirklees two days later. They shared the stage with the utterly meditative Zen shakuhachi playing of Yoshikazu Iwamoto, which led to a remarkable contrast. That two styles of Buddhist music could be so totally different! The enthusiastic reception of the full house came as a great relief to the musicians, who had no idea if Western audiences could appreciate their music. They were a lot more relaxed after this! During their visit to Europe, the ensemble was accompanied by two representants of the Tianjin Bureau of Culture, Wang Yi and Zhang Zhiming. Touring Britain proved to be very tiring for everyone, but especially for the oldest member of the ensemble, Pan Zhihong (76). The youngest member of the group, Wang Fengrui (34), supported and
helped Pan and was constantly in his presence to assist him if needed. It was a moving experience to see these two walk hand in hand wherever the group went! The ensemble made firm friends with Jiang Anxi, a Chinese musician living in London, who looked after them during their stay in that city.

To make sure that there was always Chinese food near at hand during the tour, the organizers took along a rice cooker. The members of the ensemble were not particularly keen on Western food but managed to do justice to the full English fried breakfast.

For one of their concerts, the ensemble travelled to the Samye Ling Tibetan Centre in Eskdalemuir, not far from Lockerbie, in the southern part of Scotland. The Samye Ling Temple, beautifully situated on the banks of the River Esk, currently hosts a group of forty-five British civilians who have withdrawn from public life for a period of several years of meditation and asceticism. They have vowed to abstain from meat, alcohol, garlic, television, entertainment, tobacco and sex. This kind of austerity is quite unfamiliar to the Tianjin musicians. Though dressed in Buddhist garments, they are no longer (or have not been) practising monks. All of them are married, live in private houses and do not fast, except on particular ritual occasions. The discovery that there would be no meat for dinner in Eskdalemuir caused something of a stir among the members of the ensemble! On the second night of their stay they sneaked out for a Chinese take-away in Langholm and a trip to the pub for some whisky and cigarettes.

A call was put out in the area for some Scottish musicians to come and play in the pub, and the Buddhist Ensemble also took their instruments and gave a short impromptu performance. Given such short notice, the locals had managed only to rustle up a few tin whistles and a South American flute. The Chinese contingent proved quite adept at these, and with much swapping of instruments a Sino-Scottish ensemble was soon attempting a collaboration on Chinese favourites like Nanni Wan and Huanle Ge.

On the whole, the British tour went according to plan, and most concerts – including one in a twelfth century castle in Wales – worked out very well. The organizational talents of Rowan Pease of the Asian Music Circuit worked wonders. The youngest member of the group, Wang Fengrui – who was perhaps the most ascetic and monk-like person in the ensemble – had problems getting used to his Western surroundings, more so than his aged colleagues, who found the whole experience ‘very interesting’. Nevertheless, it was young Wang who, speaking to Rowan, made a vow to return one day to the United Kingdom, with a Buddhist ensemble of his own!

PRACTISING THE WAY

Three concerts were planned in Holland for the first week of November. The group was accommodated in a building in Leiden which was recently purchased for the CHIME Foundation. This building is designated as future library and office centre of the foundation. It was an honour for CHIME to host the Buddhists here. Since the house is about to undergo substantial renovation there was probably no better way to ensure the future protection of the gods for this location than by offering hospitality to the Buddhists!

Beds, tables and stoves had to be improvised, but everything was settled by the time the musicians arrived in Holland. They clearly enjoyed the privacy of the house: they were able to prepare their favourite meals, and could practice music whenever they liked without disturbing anyone. They used their free time for reading and resting.

Most of them had an occasional stroll in the neighbourhood, except Wang Fengrui, who lived very much in his own, peaceful world. All of them made good friends with Gao Ying, a Chinese living in Leiden, who showed them the way in Leiden and prepared some truly gorgeous Chinese breakfasts for the group.

People in the front rows of the intimate RASA theatre in Utrecht jumped to their feet.
when the ensemble – seated behind a table and looking so very solemn and contemplative – began their concert with Kaitan bo, ‘cymbals to inaugurate the altar’. If the noise of the very large cymbals nao and bo did not arouse the attention of the gods, it was certainly loud enough to startle the audience and alert them that something unusual was about to happen. Both the Korzo Theatre in The Hague and the Tropical Institute in Amsterdam booked full houses for the ensemble, with audiences of up to 300, and Dutch radio, television and newspapers reported on the event.

No doubt one of the most impressive pieces on the programme was Xing Dao zhang (‘Music for practising the Way’), with its haunting slow introductory section. The piece can be viewed as a characterization in sound of the Buddhist vision of life: a slow and difficult journey from darkness to light, from suffering to salvation and enlightenment. The music ends in a climax, but the piece is long enough to give an impression of perpetuation, of something continuing beyond any measurable levels of perception: Buddhism as a process of becoming, which admits no conceivable end.

Li Jinwen excelled as the guanzi soloist, and those who attended all the Dutch concerts will probably remember Li’s truly magnificent solo in Amsterdam in the final performance of Lan hua mei. This piece, as well as Xing Dao zhang, were issued earlier on a commercial recording by the Shanghai Audio and Video Company, with Li as the soloist, but the inspired and heart-felt performances in Amsterdam easily surpassed that of the commercial recording. Hopefully, the CD planned by Nimbus records will match this level of inspiration! Afterwards, Li’s face was beaming with pride.

Music critics saw Xing Dao zhang as one obvious highlight of the concerts. But there was more to come. The musicians frequently changed seats and played on each other’s
instruments, taking solos in turn. The only exception was Pan Shizhong, the oldest performer, who kept to his seat most of the time, playing the yunluo, a framed set of gongs, because he did not feel strong enough to play the guanzi. However, he surprised the audience with one remarkable solo on the big guanzi, in Dao Ti jin deng, and was rewarded with a standing ovation.

The press was unanimous in its praise of the ensemble: 'Unexpected swinging qualities, age-old music which has stood the test of time' (Peter van Amstel in De Volkskrant). 'Impressive, admirable, remarkably vital', (Anton van der Kolk in Utrechts Nieuwsblad). Frans van Leeuwen, music critic of the prestigious NRC Handelsblad, praised the music for its freshness and unique timbral effects. 'All these instruments created a unique ensemble sound, which is only sporadically reminiscent of something familiar, such as, for example, the 'screams' of free-jazz saxophone player Albert Ayler - when the guanzi freely rockets into the stratosphere -and sometimes even the orchestrations on some records of pop singer Kate Bush.' The idea of such music being played at funerals clearly appealed to this critic: 'Perhaps an idea for Westerners who keep an open ear for music until the very last: to be laid to rest to the sounds of this music!'

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ASSOCIATION FOR CHINESE MUSIC RESEARCH
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Nanguan ballads and the musical culture of Fujian – the Ocora series of recordings

Nanguan: Musique et chant courtois de la Chine du Sud. Sung by Tsai Hsiao-yüeh, with the Ensemble Nansheng she. Series of six CDs, recorded in France under supervision of K. Schipper and F. Picard.

BY STEPHEN JONES

Nanguan is an exquisite form of chamber music performed in southern Fujian, in Taiwan, and by overseas migrants from southern Fujian. Its haunting ballads are performed by a singer accompanied by four instrumentalists. My own fieldwork has focused mostly on northern Chinese musical traditions, not on Nanguan. Nevertheless, these recordings from Taiwan deeply make me miss Quanzhou. Not in the sort of masochistic love-hate way that I miss northern China, but because in these ballads one really feels the depth of the culture of southern Fujian: alongside the economic boom, tradition is everywhere, it is a beautiful place, the food is great, the people are laidback and civilized. All this is reflected in the sensuous art of Nanguan. I’m not going to attempt an art-music kind of review of the music on the lines of critics exhaustively reviewing early Busch quartet 78s. In a way, though, Nanguan is a tradition which could take such an approach, and these recordings provide a standard with which to acquire such refined sensibilities. But I am strictly an amateur, no expert in the field of Nanguan music. For these recordings I look forward to reviews by Nanguan experts such as Kyle Heide, Nora Yeh or Wang Ying-fen. Meanwhile, here are a few random ideas from an outsider.

The first commercial recording in the West of Nanguan music was the 1971 LP ‘Anthology of the world’s music: musical anthology of the Orient 3, Music of China II, Traditional music of Amoy’, AST-4002, recorded by Liang Tsai-ping and well documented (except for the lack of background on the musicians) by Fredric Lieberman.
Then in 1983 the Ocora LP of the wondrous female singer Tsai Hsiao-yueh and the Nansheng she in Tainan, the leading Nanguan group in Taiwan, gained an (OK minor!) cult following. This has now become the first volume of an excellent and comprehensive series from Ocora. The remaining music was recorded in Paris in 1991, designed to document Tsai Hsiao-yueh’s complete repertory. These recordings are the
result of the cooperation between the Nansheng she, the Council for Cultural Planning and Development, Executive Yuan, ROC, and on the French side Kristofer Schipper and François Picard at Ocora Radio France.

Given that vast areas of Chinese music remain completely undocumented in the West, and with two fine recordings of Nanguan already available, one might find it something of a luxury to have five further CDs, but I am certainly not complaining! I am delighted that the whole set is selling like hot cakes in France, at least.

Nanguan is sung on both sides of the strait. Until the 1980s its reputation abroad was earned in Taiwan. As Professor Schipper points out, it has been in decline in Taiwan in recent decades. However, several groups there have maintained the tradition continuously to a high standard, and Tsai Hsiao-yueh is still a magnificent singer. In mainland China, however, since the end of the Cultural Revolution, it has been thriving once again, like other aspects of traditional culture, in its birthplace of southern Fujian (Minnan), in the area around Quanzhou and Xiamen, in both towns and villages. While you might easily not suspect the continuing existence of folk music in most towns in China, several clubs practise regularly in Quanzhou and Xiamen, for their own self-cultivation and for the many calendrical and life-cycle ceremonies, and recordings, scores, and instruments are easily available.

There are also Nanguan clubs in Hokkien communities in southeast Asia, including Hong Kong. Nanguan today is partly (but only partly) a political-economic tool in the rapprochement between the PRC and Taiwan. Music along the southeast coast of China (including Chaozhou and Hakka music) is subject to the special circumstances of rapid economic development and contact with southeast Asia. (Incidentally, there is an interesting collection of LPs, mainly of southern Chinese music, including many of Nanguan, in the Oriental Faculty of Cambridge University, collected by Piet van der Loon in the 1950s.)

Below, let me sketch some of the background of musical culture in Fujian itself, to supplement the information in this series of recordings. It is worth reminding ourselves that Nanguan, far from surviving marginally in Taiwan, is only one aspect of a complex and still lively traditional Hokkien culture, let alone Chinese culture as a whole. It may seem unlikely, but the culture of southern Fujian, and especially Nanguan, are becoming almost oversubscribed. To get a perspective, Nanguan occupies just 22 out of 610 pages of the useful 1986 Fujian minjian yinyue jianlu [Survey of folk music in Fujian] by Liu Chunshu and Wang Yaohua, among the pioneers of folk music research in Fujian, themselves keen proponents and scholars of Nanguan. Meanwhile, other genres inland in Fujian, and indeed throughout the rest of China, languish in obscurity.

« Tsai Hsiao-yueh
RELIGIOUS & MUSICAL CULTURE OF FUJIAN

Foreign scholars of Daoist ritual have done excellent fieldwork in Taiwan, notably Kristofer Schipper, whose enthusiasm for Nanguan is behind these recordings, and Michael Saso. More recently, Ken Dean and John Lagerwey have used their experience in Taiwan to pursue Daoist ritual in Fujian and further afield (see e.g. the late Anna Seidel’s ‘Chronicle of Daoist studies’ in Cahiers d’Extreme-Azie 5 (1989-90) 265-9 and bibliography). As rapprochement grows with the PRC, research now needs to be conducted both on the mainland, in Taiwan, and elsewhere in southeast Asia; this is true both for ritual and music.

Incidentally, Buddhism is less important in southern Fujian, but still deserves attention: Cai Junchoa is doing good work in Quanzhou. François Picard has released a CD, also on Ocora, of the evening service in the Kaiyuan si temple of Quanzhou. Other major Buddhist temples in southern Fujian include the Nan Putuo si in Xiamen, the Guanghua si in Putian, and the Nanshan si in Zhangzhou. From there, indeed, it is but a short, if chaotic, ride to the Kaiyuan si temple in Chaozhou in eastern Guangdong, and to the whole world of Chaozhou-Hakka musical culture. Not to mention folk Buddhism (Xianghua, ‘Incense and flowers’) in the villages.

Just as the southern coastal area of Fujian dominates research on Fujian culture, so does Nanguan dominate research on the music of that area. Let us not forget opera, the classical drama now commonly known as Liyuan xi, and the more youthful Gaojia xi and Gezai xi; and puppetry (on which see the ongoing work of Robin Kuizendaal). One important theme of basic relevance for Hokkien (and indeed Chinese) culture, that of Mullan rescuing his mother from torment in hell, is well introduced in English in Ritual opera, operatic ritual, edited by David Johnson (University of California, Chinese Popular Culture Project, 1989).

As to instrumental music in the Quanzhou area, shawm bands are popular, notably the genre sometimes called Longchui (featured on yet another recording by Picard, ‘Chuida wind and percussive instrumental ensembles’, UNESCO Auvidis D 8209); and a mixed ensemble called ‘Ten tones’ (Shiyn).

Some other major genres in Fujian include the Shiyn bayue of Putian, Beiguan (still performed in villages in Hui’an county, for instance, but apparently a pale reflection of its counterpart in Taiwan, on which, see e.g. Chu Kun-liang’s Les aspects rituels de theatre chinois, 1991, and Li Ping-hui’s recent PhD from Pittsburgh), and jin’ge ballads in the Zhangzhou region (see report of a recent conference, Chine 6: p. 134).

And what of instrumental genres in northern and western Fujian, the riches of Putian and Xianyou (including wonderful and ancient opera), the Shifan instrumental music and ritual Doutang and Chanhe music around Fuzhou, and Hui’an county, still mainly known for the costumes and customs of its women? Not to mention folk-song! And always one must bear in mind the ceremonial contexts for most of this music.

NANGUAN & NANGUAN RESEARCH IN FUJIAN & ABROAD

The album-notes comprise well-informed essays by Kristofer Schipper and François Picard. Schipper’s notes are a passionate tribute to the art of Nanguan – note especially his essay in the final volume.

Admittedly, there are a few alarming passages which I hope no-one translates into Chinese! It is extraordinary to claim that Nanguan ‘is almost forgotten in its own country’ (vol. 1, p.6; cf. French original ‘en voie de disparition en Chine’, p. 1). If it was still possible, from a great distance, to suppose this when it was written in 1982, it certainly should not have been remained uncorrected in the new edition. Again, in vols. 4-5-6, p. 14 (where the first sentence of the first new paragraph in English should read ‘Besides the associations’ members and some musicologists, in China [sic] at the time, no-one was interested in Nan-kuan’). I do not know if both passages refer to Taiwan, and if so, I cannot judge; and anyway, why refer only to Taiwan?
Again, 'the positive reception of the European public led to regained esteem in China. Nan-kuan was authorized on the continent once more.' (vols. 4-5-6, p.16). This is worthy of Tintin! The revival of Nanguan in Fujian in the 1980s came about largely because liberalization after the end of the Cultural Revolution allowed people's innate devotion to the music to express itself again. Whatever the reasons for the revival, I doubt if even Madonna-sized audiences and adulation in the West would butter any parsnips in the villages of southern Fujian. Are we to believe that the 139 village Nanguan societies in 1986 in the single county of Nan'an (to give just one example) were spurred into action by a concert in Paris?

Certainly if any of Schipper's remarks refer to mainland China, then they are true for neither performance tradition nor research. Nanguan may be undervalued by some ignorant Party cadres, I do not know. However, the (albeit desperately underfunded) Quanzhou and Xiamen cultural authorities are fully aware of its value. Of course, part (but only part) of official attention is an awareness of its diplomatic value in relations with overseas Hokkien communities.

There is considerable energy and devotion on the part of local researchers, and Nanguan's status as one of the great classical genres is recognized nationally by many articles in musicological periodicals. Schipper's notes (vols. 4-5-6, p.16) show little awareness of the state of research on Nanguan in either East or West. Senior scholars like Wang Aichun (d. 1989), and younger scholars like Wu Shizhong (doing outstanding music-educational work in the Sixth Secondary School of Quanzhou), have published excellent articles. Based in the provincial capital Fuzhou, Liu Chunshu and Wang Yaohua have published a useful book Fujian Nanyin chutan [Preliminary study of Nanguan in Fujian], based on their articles since 1980. Many articles have appeared in the bulletin of the lively and cultured Quanzhou lishi wenhua zhongxin, in the periodical Fujian minjian yinyue yanjiu, and in national journals. Chinese outsiders such as Huang Xiugang and He Changlin have also published stimulating articles. (Chinese outsiders were perhaps slow to appreciate Nanguan in the 1950s - particularly if one compares the many articles on the scales of the string music of nearby Chaozhou. The Music Research Institute in Beijing sent Li Quanmin on a field trip to Fujian in 1960, and the resulting mimeograph 'Fujian minjian yinyue caifang baogao' (1963) includes some material on Nanguan. On the other hand, while Yang Yinli was aware of its importance - witness the reproduction of a piece as pl. 22 (notes and transcription in booklet pp. 27-28) in vol 4 of Zhongguo yinyue shi cankao tupian (1956) - Nanguan is strangely absent from his seminal Zhongguo gudai yinyue shi gao (1981). However, since the end of the Cultural Revolution, Nanguan has had a daunting reputation in the Chinese musical community.)

In Taiwan, Lü Ch'ui-k'uan (now also doing valuable work on Daoist ritual), who has also continued a long tradition of editing scores (Lin Jiqiu early in the 20th century, and more recently Lao Hongkio in the Philippines, Chang Tsai-hsing in Taiwan, etc.), and Wang Ying-fen, author of a recent PhD from Pittsburgh, are fine scholars. In the USA, Nora Yeh and Kyle Heide are doing detailed research on Nanguan. Despite Laurence Picken's long enthusiasm for Nanguan and appreciation of its great importance - he has often encouraged pupils to study it - apart from the related work of the Daoist scholars Piet van der Loon (note his recent book The classical theatre and art song of southern Fukien, Taiwan: SMC, 1992) and Schipper, Europe still has no comparable Nanguan specialists.

But quite aside from research, and most importantly of all, Nanguan continues to have a major popular base of performers and aficionados in the towns and villages of southern Fujian. Musicians in Xiamen, Quanzhou, and the villages kept Nanguan alive through the 1950s into the early 60s, and revived it gratefully soon after the liberalization of the late 1970s. Great Nanguan teachers such as Ji Jingmou (1901-1992) in Xiamen deserve to be recognized.
A THRIVING ART
I quite share Schipper's enthusiasm for Nanguan, and it is indeed a remarkably wells-
 preserved genre. It is a relief to see him tracing the music back only as far as the mid-
 Ming dynasty, rather than the inadequately argued links with the Tang which have be-
 come fashionable in China recently.
But Nanguan is far from the only such 'classical' genre still alive and well in China.
Schipper's notes at the end of vols.4-5-6 (pp. 17-18) are somewhat misleading: it is in-
 deed worth asking how Nanguan has been so well preserved, but many other, and
 most diverse, genres all over China (such as ritual drama, folk-song, vocal liturgy,
 instrumental music transmitted from temples to folk ritual specialists, etc.) have also
 maintained their traditions tenaciously, despite the appalling upheavals of the last few
 centuries.
Moreover, Nanguan, like other genres, has not stood still: it is conservative but not
 unchanging, and there are several documented instances of change in the Nanguan
 tradition since the Ming, and indeed in modern times, as Picard observes (2-3, pp. 19-
 2: on p. 19, 5 lines up, the English text should read 'which I did not find elsewhere'),
 and as Piet van der Loon shows in his recent book. The idea of 'living fossils' has
 become a tedious cliché in China in recent years, and we can do without it in the West
too. Nanguan, at least in southern Fujian, is anything but a museum-piece; and
 however cognoscenti may lament its 'decline' (which one could surely trace back
 several centuries, not just over the last fifty years), today in southern Fujian it is a
 living, indeed thriving, art.

There are too few recordings in the West of Chinese narrative-singing genres. Indeed,
 there are many other such genres even in the province of Fujian, without denying the
 beauty of Nanguan. Incidentally, rather than lumping Nanguan in with other genres of
 narrative-singing (so-called quyi or shuochang), the traditional description 'pure
 singing' (qingsang), like Kunqu, may be useful: unstagd Kunqu performances are
 another fine example, of which some recordings would be welcome.
(Was Kunqu popular in southern Fujian in the Qing dynasty? On the topic of musical
 migration, Lü Ch'ui-k'uan (Quanzhou xian'guan, Nanguan zhipu congbian (Taipei,
 1987) xia 438-83) has given a fascinating musical clue showing contact between
 Nanguan and the 'Thirteen suites for strings' (Xiansuo shisan tao) played at the
 mansions of nobles of Beijing in the Qing, surely a corroboration of the famous story
 (e.g. Lieberman 1971 LP, booklet p.1) of Nanguan musicians performing for the
 Kangxi emperor in Beijing.)

THE MUSIC
There can be no doubt that Tsai Hsiao-yueh is an outstanding Nanguan singer of
 modern times, and these recordings are a fine achievement. (Ironic that her mother-in-
 law stopped her singing from 1964-79 at precisely the period when the Red Guards
 were having a similar effect on her mainland colleagues!) The nobility, intensity, and
 variety of her voice, and the heterophonic accompaniments of the four melodic
 instruments, are wonderful. The pipa and xiao dominate over the sanxian and erxian,
as requested by the performers; I might have liked to hear rather more of the latter, with
 its nasal glissandos.
The sound of the clappers is sometimes rather too restrained for my taste; they seem
 more forthcoming on the first disc. Still, there is dynamic variety: on some pieces the
 clappers seem to match the passion of the text, as in the erotic Kang kun kiat thok
 (2/5). I have noticed that the clappers are often deafening when played by old men,
 while young ladies tend to be more genteel! Schipper, in a fine passage (4-5-6 pp. 2-3,
 less effective in the English translation, p.14) reminds us aptly that not all amateurs are
 musically gifted...
One might compare locally-made recordings, such as those of the respected singer Su Shilyong, now practising as an amateur in Quanzhou, or of a young Nangan star like Wang Axin, until recently in the Quanzhou state-supported Nanyin troupe, but currently in Taiwan. Indeed, one could easily compare different interpretations of the same pieces: many recordings are available in Quanzhou, Xiamen, and Hokkien centres throughout southeast Asia. It is probably too early to hope that the Ocora recordings will be widely studied by Nangan singers in Fujian, but they should be. Suffering is plainly required to make a fine singer: the texts require a depth of feeling rare in the younger generation, although as Schipper says, Tsai Hsiao-yueh was already outstanding in her teens. (I have not heard it suggested that the Hokkien children of the Cultural Revolution may have a special rapport with Nangan, just as the pain and madness of that period gave rise to some inspired avant-garde artists in Beijing in the 1980s.) As Schipper points out in vol. 1, in content, instrumentation, and even singing style, this music may indeed remind us of the more plangent of European medieval ballads. (I wish the Chinese would get into our medieval music, by the way; Clayderman and Pavarotti are all very well.)

THE TEXTS
The texts of the ballads are given in Chinese, with translations into French and English. The translations of this highly idiosyncratic and often obscure dialect must count as a substantial achievement of Schipper, reflecting his deep knowledge of Hokkien, and bringing the whole world of Nangan and Hokkien culture to life. (The English versions are perhaps less idiomatic, and also prone to misprints; the Spanish and German texts include only summaries of the texts.) The romanizations of the titles are given in Hokkien dialect. Perhaps they could also have been given in pinyin for good measure; local terms such as names of gunmen and keys are given in pinyin. Do listen with the texts. They are in a local vernacular, and while seldom of great refinement, they are invariably touching. Their major subjects are the sufferings and (less often) joys of love, declaimed passionately by Tsai Hsiao-yueh. I still love the 1982 recording, which includes two long ballads Hong-loh ngo-tong and Kho too-lang, and shorter pieces like the exquisite Kang-kun toan-iok. The latter is an instance of tragic dialogue, always sung by the same singer; another is Kam-sia kong-tsu (5/5). The longest ballads run to nearly twenty minutes. As with other Chinese genres, the Nangan repertory is becoming smaller, but Tsai’s repertory includes both well-known pieces such as In-sang ko-so and Am-siu am-chhai (3/4 and 5), and rarely heard ballads.

As Schipper observes, the story of Chen San and Wuniang, a major repository for Hokkien drama, derived from the romance Lijing ji, is distinctive to the Quanzhou cultural region. Nearly half of Nangan ballads are derived from this story, and are well represented on these CDs (1/2 and 3; 2/2; 3/4, 6, 7 and 8; 4/1 and 6; 6/1, 3, and 7).

Other subjects are common to other areas of China. Several texts are from the Xixiang ji: a fine example is Hoe-siong tong-jit (3/3), a really magnificent composition, twenty minutes of erotic dialogue, sung with intoxicating passion. Another long ballad, the moving Soa hiam-tsun (5/2), concerns the ubiquitous theme of Wang Zhaojun’s banishment. By contrast, the text of Khin-khin-kia (4/3) is a catalogue, a mnemonic of the forty-five suites in the former repertory, which still makes up a beautiful piece!

THE ALBUM-NOTES
The album-notes contain much useful basic information, including summaries of important dramatic plots, closely related to Hokkien drama (again, a subject on which local scholars in Fujian, as well as Piet van der Loon, have done important work). François Picard’s notes attempt to explain some difficult issues in Nangan musicology. I rather doubt if his explanations of the important topics of gunmen and scales
(going beyond his introduction to Nanguan in his La Musique Chinoise, Paris: Minerve, 1991, pp. 62-67) will be readily intelligible to the casual world music fan who might buy the CDs, yet space does not allow him to put his original arguments in enough detail to contribute to academic debate. These issues are indeed also being discussed in considerable detail by scholars in China, Taiwan, and the USA. While the album notes discuss the issue of 'repertory', the outsider is left rather ignorant of basic issues. Apart from the ballads, what about the two other categories in Nanguan, the zhi suites and pu instrumental pieces? While the idea of recording Tsai Hsiao-yueh's complete repertory is a sound one, perhaps a couple of pieces from the zhi and pu would have rounded out the picture, and made for more variety. Indeed, some of the zhi are still sung. They employ the augmented ensemble with 'lower four' percussion and small shawm (the photo on p. 11 of vols 2-3 arouses expectations). Does Tsai Hsiao-yueh sing any zhi suites in full?

In the English translation, the terms 'viola' and 'recorder' are quaintly reminiscent of the school orchestra: the Adam Carse school of Nanguan perhaps, 'with an easy lilt'... Vielle, perhaps, but rather two-stringed bowed lute, even fiddle; and xiao is end-blown flute. Schipper's 'metric tablets' is a bizarre rendition of paiban, clappers. I do not know if it works better in French, but I fear that Picard's imaginative 'timbre' as a French/English rendition of qupai (melodic label, labelled melody) may only confuse (vols. 2-3, p.20).

Still, these are minor details, and like the performances, the album-notes of both Schipper and Picard are altogether on a higher plane than one has come to expect from world music recordings.

These recordings embody the elusive classical refinement that outsiders often seek in vain in China, apart from the music of the qin seven-string zither. The refined passion of Nanguan inhabits its own exquisite world. This series offers fine consolation for the music-lover temporarily unable to get to Fujian or Taiwan! Do go there: sit with the old musicians, learn the music with them, and immerse yourself in Hokkien culture...
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NEWS & ANNOUNCEMENTS

The editors of the CHIME Journal encourage all readers to submit news about their own research projects and fieldwork trips, announcements of meetings, notices of recent publications, abstracts of papers, theses and dissertations, and news about performance activities in the field of Chinese music. For the announcements below, we gratefully acknowledge the assistance of Alan Thrasher (AT), Barend ter Haar (BH), Bernard Kleikamp (BH), Zhang Boyu (BZ), Chen Gigang (CC), Chen Xiaoyong (CX), Chen Yi (CY), Dai Xiaolian (DX), Helen Rees (HR), Jia Daqun (JD), Jonathan Stock (JS), Liu Hong (LH), Lu Pei (LP), Qu Xiaosong (QX), Stephen Jones (SJ), Su dowen Zheng (SSZ), Suzanne Ziegler (SZ), Tan Dong (TD), Terry Liu (TL), Xu Shuyu (XS), Zhang Haofu (ZH), Zhou Long (ZL).

These announcements were compiled by Antoniet Schimmelpenning (AS) and F. Kouwenhoven (FK).

PEOPLE & PROJECTS

IN MEMORIAM HELMUT SCHAFRATH

We mourn the death of our esteemed colleague and friend Helmut Schaffrath (University of Essen), who died at the age of 51 in March 1994. Helmut Schaffrath, who was born in 1942 in Aachen, was a man of many gifts. The fields in which he excelled included music sociology, computer analysis of music, organ building, musical education on middle schools, and English language & literature. He worked as a music teacher in a great many different types of German schools and spent part of his life as a professional oboe player in the Berlin Symphony Orchestra and various other ensembles. In 1977 he obtained a PhD degree in the fields of comparative music studies, sociology and psychology (Berlin/Gießen). He was a guest lecturer in the universities of Berlin and Osnabrück before obtaining a post as Professor of Music at the University of Essen in 1983. His many publications include Sociokulturelle Zusammenhänge im Bereich außereuropäischer Musik (Berlin, 1979), Musik aktuell: Musik in Asien II (Kassel, 1985), Computer in der Musik (Stuttgart, 1991) and Einhundert Chinesische Volkslieder (Bern 1993). Over the past few years, his research focused on computer analysis of folk melodies. Professor Schaffrath was buried on 29 March in his native town Verfuhlenhöfe (Aachen). He was not only a fine scholar but also a warm-hearted, friendly, very helpful and considerate human being. (FK)

RESEARCH FELLOWSHIP S. JONES (SOAS)

Stephen Jones has a four-year research fellowship at SOAS supported by the Leverhulme Foundation, in order to study the ritual music associations (yi nev hu) of villages in Henan on the plain just south of Beijing. On this he continues to work closely with the Music Research Institute (MRI) of the Chinese Academy of Arts in Beijing, collaborating with Xue Yibing, the Deputy Director of the Institute. With Xue Yibing, Steve wrote a preliminary article on the associations in Ethnomusicology Vol.38 no.1, 1991; in Zhongguo yinyue xue, 1987, no.1, Xue Yibing and Wu Ben have also written an excellent article on the most celebrated association, of Quha ying village. The MRI and Steve did extensive fieldwork in the area from July to September 1993; apart from Xue Yibing, other keen participants were Qiao Jianzhong (Director of the MRI), and, a new recruit, Zhang Zhentao, a research student at the MRI. They visited several dozen villages, making audio and video recordings, photos, copying scores and ritual manuals, and making voluminous fieldnotes. Back in Beijing, the staff of the MRI sprang into action as a fine support team.

Previous study had concentrated on the magnificent sheng-guan music transmitted from the temples of Beijing and Tianjin. Steve seeks to gain an integrated picture of this music as part of the fabric of village ritual life, including vocal liturgy, studying local cults, White Lotus teachings, the living performance of baqian 'precious scrolls', and the survival of village associations and ritual specialists over the last century and more. Regular fieldwork is the basis of the study, besides library work on the history of village society. (SJ)

TIAN QING VISITS ENGLAND

Dr. Tian Qing, of the Music Research Institute of the Chinese Academy of Arts, visited Britain in October-November 1993, on the initiative of Stephen Jones. The leading expert on Chinese Buddhist music, Tian Qing's visit was in conjunction with the Tianjin Buddhist Music Ensemble (see main article in this issue of CHIME), with which he has worked closely since its founding in 1986. Apart from presenting some lively workshops with the ensemble at York University and SOAS, Tian Qing also gave lectures at the universities of Oxford, Cambridge, Leeds, and Edinburgh, all to packed and enthusiastic houses, with support from the Great Britain China Centre. Tian Qing has written several major articles on Buddhist music in China, and is editor of the Buddhist music cassettes in the China Audio and Video Encyclopaedia series. He has also recently published the first volume of articles and transcripts based on the recordings in that series. He is editor-

BELL YUNG PROFESSOR OF MUSIC

Dr. Bell Yung has been promoted to Professor of Music at the University of Pittsburgh. He currently has eight postgraduate students specializing in Chinese music. (HR)
in-chief of a forthcoming manual for Buddhist vocal liturgy to be used in temples and Buddhist academies throughout China, and is currently preparing a magnum opus on Buddhist music in China. (SJ)

HELEN REES MOVES TO FLORIDA
In May 1994, Helen Rees (University of Pittsburgh) will defend her Ph.D. dissertation on Dongjing music. Subject to approval from US Immigration authorities, she will take up a tenure-track position at the New College of the University of South Florida in August 1994. (HR)

SU ZHENG AT WESLEYAN
Su de San Zheng has been appointed Assistant Professor of Music in the ethnomusicology program at Wesleyan University, America. A native of China, Su Zheng received her undergraduate training in musicology at the Central Conservatory of Music, Beijing. She holds an M.A. in musicology from New York University, and completed her Ph.D. in ethnomusicology in August 1993 at Wesleyan University. She has carried out fieldwork and research both in China and in America. Her main research interests are contemporary Chinese-American music and music from the Tang dynasty. (SSZ)

ZHANG BOYU IN FINLAND
Since 1991, Zhang Boyu is a doctoral student in the Musicology Department of Turku University in Finland. Zhang graduated from the Beijing Central Conservatory with a M.A. in Chinese Musicology in 1989. From 1989 to 1991, he taught Chinese instrumental and opera music at the conservatory. He wrote articles and books on instrumental music and on computer aided research. Zhang is a member of the Traditional Music Group of the Chinese Musicicians' Association, and of the Study Group on Computer Aided Research of the International Council for Traditional Music. In Finland, part of his study focuses on relationships between rhythmic patterns in Shifan luqu (southern percussion music) and Chinese traditional philosophy. Zhang Boyu can be contacted at: Yo-Kylä 29 A 5, 20540 Turku, Finland. (BZ)

XUAN KE IN BEIJING
From 6 to 14 June 1993, musicologist Xuan Ke from Lijiang County, Yunnan Province, presented a series of lectures on 'The Origins of Music and Naxi Culture' in Beijing. Xuan Ke himself is of Naxi nationality. In one of his lectures, Xuan introduced Dongjing music, a genre of (mainly instrumental) ensemble music which can be found in Lijiang and other parts of Yunnan. Plans were made to invite a Dongjing Music Ensemble from Lijiang over to Bei-jing for some concerts and for scholarly exchange. Xuan Ke's lectures were organized by the Chinese Musicians' Association, the two music conservatories in the capital and various other institutions. (Source: Renmin yinyue 1993/7, p. 45.)

RESEARCH PROJECTS

ETHNICITY AMONG SOUTHERN MINORITIES
At the Institute of East Asian Studies, University of Aarhus, Denmark, Mette Halskov Hansen is conducting a PhD research project entitled 'Ethnicity among Three National Minorities in Southwest China'. The project concentrates on the different roles ethnic identity is playing among the Naxi, Dai and Hui minorities within the Province of Yunnan today. Ethnic identity in its different forms and expressions will be investigated as well as the influence of ethnicity on these minorities' relations to other minorities, to the majority Han and to the state. The project will discuss why a number of 'traditional' cultural and religious expressions are being revived and renewed today. It will attempt to demonstrate how and when ethnicity results in more direct political demands, and, finally, at what point the political limits of tolerating expressions of ethnicity are reached. An article by Hansen on neo-traditionalism among the Naxi has been published in the Danish ethnographical magazine Jordens Folk in Autumn 1992. Mette Halskov Hansen can be reached at the Institute of East Asian Studies, University of Aarhus Nørrebrogade byg. 322, DK-8000 Aarhus C, Denmark. Tel: +45-86136711, Fax: +45-86124230. (Source: Göran Åjmer Newsletter No. 3, June 1993.)

DIASPORA OF THE ZHUANG
Mr. Nong Bingzhen of the 'Language Research Office of Nationalities Affairs Commission of Wenshan Prefecture, Yunnan Province, China' is currently researching the diaspora of the Zhuang (formerly called Nong), one of China's ethnic minorities. He would like to get in touch with descendants of the Zhuang living outside China. Mr. Nong can be contacted at the above address. He can read both Chinese and English. People who know descendants of the Zhuang who live outside China are kindly requested to inform them of Mr. Nong's project and to pass on his address. (HR)

PEASANT MATERIAL CULTURE IN LIAONING
A large international collaborative research project on pre-industrial traditional material culture among Chinese speaking peasants of Liaoning province was started in 1989 by Prof. E. von Mende (Sinologie, Freie Universität Berlin) together with Prof. Wu...
Bing'an of the Folklore Research Institute of Liaoning University. Principle aims are to collect, catalogue, describe and videotape items of material culture among the Han speaking peasants of Liaoning, and to research terminology in connection with the manufacturing, use, storage, and social significance of these items. The influence of minority vocabulary will also be studied.

One concrete aim was to compile a manual providing specialists in all fields with adequate German translations and descriptions for items of traditional material culture. In 1991, participants in the project translated important works connected with the topic from Japanese, Russian and Chinese into German. In the same year, fieldwork was carried out by a group of Chinese and German scientists in different geographical and dialect areas of Liaoning Province. In 1992, the collected data were compared with the translated material. The material culture fields 'agriculture' and 'housing' were chosen as special focus topics to be dealt with first. By the end of 1993, the Illustrated Manual of Traditional Material Culture of Chinese-speaking Peasants of Liaoning Province was finished.

From 5–9 February 1994 an international conference on Chinese material culture and technology was held in the Helmholtzschule Jagdschloß Glienicker, Berlin. At this conference, the results of this on-going research project were presented, and future plans for research on Chinese material culture were developed.

The conference papers included one presentation on Chinese folk song; Jang Fan's "Jianfang xige "Luck-bringing House-Construction songs" in Liaoning Province Folk Literature". Contact adress: VW-Project Traditionelle materielle Kultur der Bauern Liaonings, c/o Ostasiatisches Seminar der Freie Universität Berlin, Prof. E. von Mende, Podbielskiallee 42, 14195 Berlin, Germany. Tel: +49.30.8326459 / 8583113. (Source: Göran Ajmär Newsletter Issue no. 3, June 1993.)

ETHNOGRAPHIC FILMS ON CHINA

Karsten Krüger (Göttingen) is conducting a research project re-editing and publishing ethnographic documentary films from the PRC. This is a joint project with the Institute of Nationality Studies in Beijing. Krüger presented his on-going research at the Göran Ajmär European China Anthropology Network meeting in Zürich, December 9-11 1993, where he gave a video presentation and an open screening session on historical Chinese ethnographic films. For more information, contact Karsten Krüger, Institut für den Wissenschaftlichen Film, Nonnenstieg 72, Postfach 2351, 3400 Göttingen, Germany. Tel: +49-551-202020; fax: +49-551-202200. (Source: Göran Ajmär Newsletter Issue no. 3, June 1993.)

OLD CYLINDER RECORDINGS IN BERLIN

Since January 1991, after a 47-year odyssey, the collection of cylinder recordings from the former Berlin Phonogram Archive is back in its former place and is finally complete again. It has been relocated to the Department of Ethnomusicology at the Museum for Ethnography in Berlin. This precious collection of historical sound recordings of traditional music – including early recordings made in China – had been dispersed at the end of World War II. Part of the collection was taken to countries behind the Iron Curtain, but all has now been returned.

At the end of last year, a temporary project was started with the aim to document, identify and catalogue the cylinders as much as possible. A preliminary listing resulted in 1,200 original wax cylinders, 14,000 wax copies and 13,500 copper galvanos (negatives). Many of the phonograms are in very poor condition and urgently need attention.

By the summer of 1993, about 800 boxes had been listed, which is approximately half of the whole stock deposited in disorder in the cellar of the museum. Preliminary results of the ongoing project were presented at the 9th European Seminar in Ethnomusicology (ESEM) held in Barcelona, Spain, 10—15 September 1993. The Museum has issued a provisional list of recorded collections, including names of collectors, and locations and dates of recordings. So far, 333 collections recorded by 209 collectors have been registered. These include several collections from China, Japan, and other parts of Southeast Asia, dating from the early part of this century. Unfortunately, the list contains certain gaps: sometimes, it was not possible to retrieve information about the collector or the year of the recording. For certain recordings, there is no documentation at all. The list does not give an estimate of the technical quality of the recordings, which varies greatly.

There are plans to publish a catalogue of all the cylinder recordings and to copy them all on DAT. After restoring the recordings, they can be issued in CD form and made accessible to a wider public. For the completion of the documentation and for the technical restoration of the recordings, the Museum appeals to ethnomusicologists for help. The assistance of scholars who may already have had experience in related projects will be particularly appreciated. For more information, contact: Musikethnologische Abteilung, Museum für Völkerkunde, z.f.v. Dr. Susanne Ziegler, Arnimallee 27, 14195 Berlin, Germany. (SZ/AS)

ETHNOMUSICOLOGY ON E-MAIL

EthnoFORUM is an electronic mail network in the domain of ethnomusicology, associated with the Society for Ethnomusicology (SEM) in the USA. EthnoFORUM invites ethnomusicologists to join its global electronic forum. More than three hundred subscribers in 25 countries post queries, disserta-
tion abstracts, job openings, articles-in-progress, news, software, and discussion in EthnoFORUM. In cooperation with the Society for Ethnomusicology, EthnoFORUM offers online access to Current Bibliography, SEM Newsletter, and abstracts of annual meeting papers. For a free subscription, send an e-mail message to LISTSERV@UMDD [Bitnet] or LISTSERV@UMDD.UMD.EDU [Internet]. No subject necessary. Text of your message: SUBSCRIBE ETHMUS-L [i.e. your name]. LISTSERV will send you an application, which you will edit and return. Send questions to Kari Signell, SIG- NELL@UMDD.UMF.EDU. (Source: Bulletin of the International Council for Traditional Music, no. LXXXIII, October 1993.)

COMPUTERIZATION ORIENTAL MANUSCRIPTS
During a meeting of the International Congress of Asian and North African Studies (ICANAS) held in Hong Kong in August 1993, the initiative was taken to start an interest group on the multi-lingual computerization of oriental manuscripts. The aims of the group are to set up an information network; to inform all relevant interested individuals or organizations of the existence of the group; to collect and disseminate information on these individuals or organizations; their projects and expertise; and to meet periodically to discuss the information collected to date. An e-mail noticeboard has been opened on ASIANDOC@magnus.acs.ohio-state.edu. Mail can also be sent to Maureen Donovan at ASIANDOCRequest@magnus.acs.ohio-state.edu, or to Susan Whitfield by post to: OIOC, The British Library, 197 Blackfriars Rd, London SE1, UK. (Source: Britain-China, Magazine of the Great Britain-China Centre, No. 53, 1993.3.)

CONTEMPORARY ASIAN MUSIC NETWORK
Eric C. Lai, who is currently working in Bloomington (Indiana) on a dissertation on the music of Chou Wen-chung, and Kenneth Kwan of the State University of New York at Buffalo have plans to start an electronic discussion network on contemporary Asian music (ACTMUS-L). The network should go on-line soon. Anyone with access to internet or bitnet can subscribe to this discussion group. Send your messages to Eric Lai via e-mail: ELAI@UCS.INDIA-NA.EDU [Internet] or ELAI@IUBACS.BITNET.

DATABASE CHINESE STUDIES IN UK
The Great-Britain-China Centre is currently compiling a database of scholars and institutions in the UK involved in research on China. The purpose of the database is to facilitate contacts and disseminate information. It is planned to publish regular short reports on current research in the magazine and to notify people on the database about visits to Britain of Chinese scholars in their fields. The database is primarily intended as a useful tool for scholars of China in the UK. For copies of the questionnaire, or more information on the project, contact the Centre by phone: +44.71.2356696. (Source: Britain-China, Magazine of the Great Britain-China Centre, No. 53, 1993.3.)

ARCHIVE RECORDINGS CHINESE MUSIC
As a fine antidote to the commercial dominance of conservatoire-style urban professional recordings of Chinese music, copies of recordings of some genuine Chinese folk music can now be heard at the National Sound Archive. They were copied in 1992 from originals of the Music Research Institute of the Chinese Academy of Arts, Beijing. You can arrange to listen by contacting The National Sound Archive, 29 Exhibition Road, London SW7 2AS, England UK, telephone (071) 412 7427 / 7440. The curator of the International Music Collection is Marie-Laure Manigand.

The recordings feature some of the great instrumental musicians of the 1950s, as well as some folk-song and narrative-singing. Such recordings are of course of great significance, since the energy in collecting folk music in the 1950s was stifled by the early 60s, and very few further recordings were then made until the 1980s. Note, for instance, the 'eight great suites' of Wucai, the 1961 Xi'an recording, the Zuahu shi temple, Suzhou Daisageshi and Shitan music, Li Quamin's 1981 Fujian recordings, and Chaozhou music: celebrated musicians include Luo Juxiang, Cao Dongfu, Yang Yuansheng, Abuig, and Fan Shoyun. Several of the original recordings were made by Yang Yinfu and Cao Anhe. (SJ)

CHINESE MUSIC STUDIES IN CANADA
The Chinese Music Programme at the University of British Columbia, directed by Prof. Alan R. Thrasher, includes upper-level undergraduate survey courses, graduate seminars (mostly on theoretical aspects) and a regular instrumental ensemble. The ensemble, which draws teaching assistance from Vancouver's large Chinese community, performs music from the Jiangnan, Guangdong, Hainan and Minnan repertoires, occasionally including guoqiu compositions as well. At present Huang Jinde (visiting professor from the Xinghai Conservatory of Music, Guangzhou) is in residence - his third term in Vancouver since 1986-7. Other supporting faculty members are drawn from the UBC departments of Asian Studies and Anthropology. Students recently completing MA degrees with a focus on Chinese music include Zhou Li ("Liangshan Yi Folk Song", 1992) and Eliza Ip ("Embellishment and Mood in Cantonese Guqin", 1993). Professor Huang Jinde welcomes contact with North American Scholars and students doing

ASIAN STUDIES IN LEIDEN
The International Institute for Asian Studies (IIAS) was recently founded in Leiden, and was officially opened in October 1993. IIAS is a post-doctoral institute under the aegis of the University of Amsterdam, the Free University, Leiden University and the Royal Netherlands Academy of Arts and Sciences. The Institute’s aim is to encourage Asian studies in the humanities and social sciences and to set up scientific programmes in these fields of study, both for Dutch and foreign researchers, to strengthen interdisciplinary cooperation among the disciplines, to mediate on behalf of Asian studies in the Netherlands and to promote international cooperation. A budget of approximately US$3 million has been approved by the Netherlands Ministry of Education for the period 1992-95. Additional funding is expected. For further information, contact Paul van der Veide, editor IIAS Newsletter, c/o Prof. W.A.L. Stokhof, IIAS, P.O. Box 9515, 2300 RA Leiden, Holland.

MUSICOCOLOGY PROGRAMMES IN TAIWAN
Two universities in Taiwan, Central (Zhongyang) University and Soochow (Tungwu) University, started graduate programmes in musicology in the fall of 1993. At Central University, the musicology programme is part of the Yishhuxue Yanjiusuo Graduate Institute, which includes both the study of art history and of musicology. At Soochow University, musicology is part of the Graduate Programme of Music, which consists of several divisions, including musicology, composition, performance, and (in the near future) theory. The musicology programme at Central University emphasizes historical musicology while that at Soochow University emphasizes systematic musicology. In addition to these two universities, the National Institute of Arts (Yishu Xueyuan) has started a graduate program called Graduate School for Traditional Arts. Headed by Prof. Han Kuo-Huang, this program provides training in four areas of specialization, namely, music, arts, drama and museum science. Finally, a graduate program in music will be started this coming fall at Zhongzheng University in Kaohsiung in the southern part of Taiwan. (Source: ACMR Newsletter 7/1, 1994.)

FUJIAN STARTS A MUSIC CONSERVATORY
As of 30 July 1993, Fujian Province in the People’s Republic has a music conservatory of its own. The opening ceremony of the institute took place in Fuzhou in the summer of last year. The conservatory will have two branches: one in Fuzhou and one in Xiamen. The Fujian Conservatory of Music (Fujian yinyue xueyuan) is an upgrading of the former Fujian music training school, headed by Professor Cai Jikun. Its foundation was made possible by private donations and logistic support from overseas Chinese from the Philippines, music teachers, composers and conductors in Fujian Province and elsewhere in China. In the near future, the school will consist of a building for teaching, a specialist’s building, a students’ building, an ensemble rehearsal room, music study rooms and other facilities. The conservatory hopes to publish a music journal of its own and to found a symphony orchestra. Initial investments amounted to six million yuan (ca. $750,000 US$). (Source: Renmin yinyue, no.9, 1993.)

MRI 40TH ANNIVERSARY
The Music Research Institute (MRI) of the Chinese Academy of Arts in Beijing celebrated its fortieth anniversary on 28 March 1994. The Institute was established in 1954 in affiliation with the Central Conservatory of Music. In 1984, the Institute celebrated its thirtieth anniversary and published a two-volume ‘Collection of Studies in Music’ contributed by its members. This year, a similar collection, which includes new studies by its members in the last ten years, will be published for the celebration. (Source: ACMR Newsletter, 7/1, 1994.)

DAOIST MUSIC RESEARCH IN WUHAN
The Daoist Music Research Department of the Wuhan Conservatory (Wuhan yinyue xueyuan Daqiao yinyue yanjiu shi) is the first institution in mainland China to specialize in the collection and research of Daoist music. The Department began work in 1988, and was formally established in 1990, with 5 researchers, as well as part-time researchers and specially invited experts from abroad. From the start, the group has had the full support of the Chinese Daoist Association and the various regional Daoist Associations, and has been guided in particular by the outstanding Daoist master Min Zhiling, Abbot of the Baiyun guan temple in Beijing. So far, the group has published four volumes: Zhongguo Wudang shan Daqiao yinyue (1987), Quanzhen zhengyun pu ji Daqiao yinyue (1991), Zhongguo Longshu shan Tianshi dao yinyue (1993) and Daqiao yinyue (1993). In 1990 and 1991 they published two special issues on Daoist music in the journal of the Wuhan conservatory, Huang zhong, with over twenty articles. In addition to this, they have made many video recordings. Among those published or soon to be published are recordings from Wudang shan, Longshu shan and the Quanzhen vocal liturgy of Min Zhiling. In 1993, they collaborated with the Hong Kong Chinese University to establish a Research Centre for Traditional Chinese Ritual Music (Zhongguo
COLLECTIONS OF CHINESE INSTRUMENTS
As part of his contribution to the New Grove Handbook in Ethnomusicology, Professor Alan Thrasher (University of British Columbia, Vancouver) prepared a brief and highly selective list of museums in China and Taiwan with important collections of musical instruments. As a result of editorial oversight, the list was not included in Professor Thrasher’s chapter on China. Below, we publish the list with permission from the author.

Zhongguo yinyue yanjiusuo (Chinese Music Research Institute), Beijing: both Han Chinese and minority instruments.

Gugong bowuyuan (Palace Museum), Beijing: historic instruments mainly.

Hubeisheng bowuguan (Hubei Provincial Museum), Wuhan: treasure-chest of late-Zhou period instruments from the tomb of Zeng Houyi.

Hunan sheng bowuguan (Hunan Provincial Museum), Changsha: several Han-period instruments from the tomb of Mawangdui.

Yunnan sheng bowuguan (Yunnan Provincial Museum), Kunming: especially large collection of minority instruments both historic and contemporary.

Zhongyang yanjiu yuan (Academica Sinica), Taipei, Taiwan: several ancient instruments and recent minority instruments from the Chinese mainland.

Guoli gugong bowuyuan (National Palace Museum), Taipei, Taiwan: historic instruments, primarily qin zithers and bronze bells.

It should be said that Beijing, Shanghai, Taipei, and other cities have several smaller museums and special collections. Furthermore, the shosoin Repository in Japan is of enormous importance for the preservation of 8th century instruments. Western museums with precious holdings of Chinese instruments include the Horniman, Brussels, Metropolitan Museum of Art, Boston, and others (most with a few rare items). (AT)

CHIANG CHING-KUO GRANTS
In 1992-3, a total of NT $167,961,707 (an equivalent of US $6,345,000) has been awarded by the Chiang Ching-Kuo Foundation for International Scholarly Exchange. From a total of 327, the applications of more than 70 institutes and 62 individuals have been approved. Amongst the recipients there were several researchers/ projects dealing with Chinese music or related fields: A Pre-doctoral Fellowship was given to Antoinet Schimmelpenning (Leiden University, the Netherlands); a Ph.D. Dissertation Fellowship was given to Kathryn Ann Lowry (Harvard Univ.); Post-doctoral Fellowships were given to Katherine Carllitz (University of Pittsburgh), David Johnson (Univ. of California, Berkeley) and Isabelle Duchesne (Musee de l’Homme, Paris); research grants were given for the project "Studies on Musics of the Hakka in Taiwan and in China", conducted by the Centre National de la Recherche Scientifique (France) and for the collaborative research project "Chinese Regional Theatre in its Social and Ritual Contexts", conducted by the Graduate Institute of History, National Tsing Hua University (Taiwan). For more information, or free copies of the C.C.K. Newsletter, write to: The Chiang Ching-Kuo Foundation for International Scholarly Exchange, 14F/A 106, Hoping East Road, Section II, Taipei, Taiwan 10636, ROC. (Source: C.C.K. Newsletter 21/2, June 1993)

AMERICAN AWARDS FOR CHINESE MUSICIANS
In 1992 and 1993, National Heritage Awards were presented to two Chinese musicians who live in New York, folk singer Ng Sheung-chi and pipa player Tang Liangxing. National Heritage Fellowships are one-time-only grants for US $10,000, awarded to exemplary master folk artists and artisans in the United States who have been nominated by their peers. The nomination criteria are authenticity, excellence, and significance within a particular artistic tradition. Those nominated should be actively participating in their art form, have a record of ongoing artistic accomplishment and be worthy of national recognition.

Ng Sheung-chi was the first Chinese-American ever to receive the award, in recognition for his talents as a singer of Muk’yu, a genre of unaccompanied song. Ng was born in 1910 in a small village in Taishan county (Guangzhou). Since 1979 he has lived in New York Chinatown, where he can be found singing Muk’yu every day in parks and along busy narrow streets. The lyrics of his songs speak of the joys and vicissitudes of everyday Chinese life, and embody the experiences of both the Chinese who emigrated to the US and those who stayed at home. Together with other National Heritage Fellows, Ng Sheung-chi went to Washington in September 1992 to receive his award at Congress. He visited President Bush at the White House and performed at an evening concert ceremony. He also sang for a senior citizens hot lunch program in Washington’s Chinatown.

In September 1993, Tang Liangxing, a pipa virtuoso from Shanghai, was the second Chinese to receive a National Heritage Fellowship. A former member of the Shanghai Traditional Ensemble, Tang performs and teaches in the New York Chinese community and has given hundreds of concerts, including many at colleges and universities at the invitation of ethnomusicologists. The National Heritage Fellowships...
of the Folk Arts Program are the only national awards for traditional artists in the USA. Consequently, the recognition of these two Chinese traditional musicians is an important event for Chinese communities in the US. (TL)

CHINESE MUSIC IN RMA
Four papers on Chinese music were read during the 28th annual conference of the Royal Musical Association, held in conjunction with the 5th British Music Analysis Conference (SotoMAC) at the University of Southampton, 26-28 March 1993. The authors were Lulu Huang Chang (Vancouver), Joyce Lindorf (Baptist College, Hong Kong), Robert Provine (University of Durham UK) and Helen Rees (University of Pittsburgh USA). Ms. Chang was not present in person but had her paper read by someone else. Below we give the abstracts of these four papers, reprinted from the conference proceedings with permission from the organizers, Professor Nicholas Cook and Dr. Mark Everist.

1) Lulu Huang Chang (Vancouver) - 'Cross-Cultural Musical Processes in the Yueju Operatic Traditions: The Post World War II period of the 1950s and 60s to the Revival period of the 1980s and 90s'. This paper presented a new analytical approach to the development of Yueju in Hong Kong and was based on an examination of the power structures, environment and music cultures of the colony. More than any other form of Chinese operatic tradition, Yueju in Hong Kong has been influenced by a mixture of cultures since the post World War II period. Theatergoers have left written anecdotes, memoirs and collected quotations relating to actors, actresses, musicians and their activities became part of the unique social history of Hong Kong. From the folk tale element which presented basic allegories in the early stages of its history, the post-war period (50s and 60s) and the period of revival (from the late 70s) produced prominent actors, actresses and choreographers who gradually developed a distinct interpretation and identity by adapting the techniques of other forms of Chinese operas as well as those of the western performing arts. To many Hong Kong people, the Yueju is not merely a form of entertainment, but a part of musical theatrical production in which its mood and style are moulded by the dynamic growth of Hong Kong.

2) Joyce Lindorf (Hong Kong Baptist College) - 'Chinoiserie: The Harpsichord and Clavichord in China during the Ming and Qing Dynasties'. In 1601 Matteo Ricci (Chinese name: Li Madou) brought the first clavichord to China. It found favour with the emperor, and contemporary references mention at least four western keyboard instruments in China during the Ming dynasty. In 1640 a German priest, Schall von Bell, was asked to make a new one, but the results are not known. Strings were being made, known as 'silver silk'. In 1656 a harpsichord was brought from the Netherlands. Many other harpsichords were in use in China during the Qing dynasty, most likely gifts from European visitors who knew of the emperor's love for the instrument. Theodorico Pedrini (Chinese name: De Lige) (1670-1745), taught, wrote, composed, performed and maintained the harpsichords in the court of the emperor Kangxi (who enjoyed playing Chinese music on the harpsichord), and his successor, Qianlong. Pedrini's 12 Sonate a violino solo col basso are included in his treatise, The Meaning of Music, the manuscript of which is housed in the Beijing National Library.

Other European musician priests brought harpsichords and music to China during this time. Ms. Lindorf's paper explored the cross-cultural implications of this activity through the music and writing, both Chinese and western, of the time.

3) Robert Provine (University of Durham) - 'The Music Theorists Take Revenge: a Twentieth-Century Chinese Musical Ceremony down the Ages'. Music originally associated with an early 12th-century governmental institution in China, the Dashangfu, has survived to the present in Seoul and Taipei. In his paper, Dr. Provine examined the relevance of traditional Chinese music theory in sixteen notated tunes associated with the Dashangfu and told what happened with the tunes at the hands of theorists in later centuries.

Chinese modal theory is concerned mainly with scale, finals and compass, together with philosophical thoughts about non-musical associations of degrees of the scale. This particular body of ritual music itself, however, embodies additional modal concerns unaccounted for by theory, such as habits roughly comparable to authentic and plagal in the West. Analysis of the original music may thus beg the question about the extent to which the composer may have been influenced by pre-existing theory. The music was exported to Korea, where 15th-century theorists got their revenge by modifying the original tunes. The Korean modification to the repertory was threefold: selection (only certain tunes deemed acceptable for use), revision (making the tunes fit the theory), and transposition (different keys needed for different ceremonies). Late 14th-century Chinese music theorists similarly modified this repertory by transforming heptatonic tunes to pentatonic.

Two of the 12th-century tunes may still be heard today, in Korean modified versions, in the semiannual Sacrifice to Confucius in Seoul. One of those two tunes has also found its way into the corresponding ceremony in Taipei in the Chinese pentatonic version.

4) Helen Rees (University of Pittsburgh) - 'How much Use is the Score? Transmission in Musically
A ten-year-old girl from Shanghai playing the 'electro-qin'.

Literate Chinese Society'. In China's south-western province of Yunnan, there have existed for around 200 years dozens of amateur 'Taoist scripture associations' (dongjinghui). Mainly the preserve of the literati, these associations are famed for the distinctive music which is an integral part of their ceremonies. Ms. Rees' paper, based on fieldwork carried out in 12 cities and counties of Yunnan in 1991-92, examined how the practitioners learn and transmit their music. The associations in most areas use a traditional notation called gongche. This indicates pitch and elementary rhythmic structures, but lacks the precision of Western staff notation; two players will play the same line of music quite differently. Nevertheless, for many groups, memorizing the score is the first conscious step in the learning process. Equally important is semi-conscious osmosis and deliberate aural imitation: indeed, in areas whose associations lack scores, this is the only way to learn. The role of the individual teacher is also variable: modes of instruction within the association range from completely informal osmosis-through-participation to a hierarchical and well-organized class setting. Case histories reveal an intricate pattern of transmission were one association had taught another from scratch, and some novel methods of overcoming practical difficulties. (JS)

EXPERIMENT 'ELECTRO-QIN' SHORT-LIVED
In early part 1993, qin player and researcher Dai Xiaolian (Shanghai) experimented for some time with lessons on 'electro-qin'. The electronically amplified guqin was used for teaching purposes only, with the hope that it would attract a new generation of qin players and enthusiasts. The guqin is a seven-stringed Chinese zither, which was originally played and treasured mainly by a small elite of learned Chinese. It never became quite as popular as other Chinese plucked string instruments, such as the guzheng (a bridged zither). Dai Xiaolian said she stopped working with the electro-qin because she was not satisfied with its sound nor with the feeling it produced in the lessons. 'But in principle I am not against the idea of using such an instrument for teaching. It can help to popularize the traditional guqin. Most Chinese people are hardly familiar with guqin music, but they show a clear predilection for electronic instruments. Parents often make their children take lessons on such instruments. So why not create an electronic guqin? Pupils can switch to the softer-toned traditional instrument once they have mastered basic techniques on the amplified version.'

The ten-year-old girl shown in the picture playing electro-qin at Shanghai's Changning district Children's Cultural Palace indeed switched to the traditional instrument soon after this picture was taken. She now prefers the 'real' guqin and has become an ardent admirer of the instrument. (JS/DX)

THE FUTURE OF CHINESE MUSIC
'A Seminar on the Development of Chinese Music in China' was held at the University of Hong Kong from
16 to 19 February 1993. The Chinese title of the Conference was *Erahi shiji guoyue sixiang yanyaochu* (Seminar on Ideas about National Music in the 20th Century). The conference was organized by Liu Ching-chih and Wu Ganbo of the Centre of Asian Studies at the University of Hong Kong. Some thirty-five papers were presented by scholars from China, Taiwan and Hong Kong. Shen Qia’s keynote speech ‘*Women zai nai?*’ (‘Where are we now?’) provided a suitable framework for the entire conference, and many presentations were followed by lively discussions. A frequently recurring problem was the use of Western models for the development of Chinese music and musicology in the twentieth century. The proceedings of the conference (including the discussions) will be published by the Centre of Asian Studies. For more information: Liu Ching-chih, Centre of Asian Studies, University of Hong Kong, Pok Fulam Road, Hong Kong. Tel: 852 - 8168218, Fax: 852 - 8550345. (Source: ACMR Newsletter Volume 6, No. 2, Summer 1993.)

**ICTM: ‘ALL VOICES SHOULD BE HEARD’**

During its meeting in July 1993 in Berlin, the General Assembly of the International Council for Traditional Music (ICTM) passed the following resolution: ‘The 32nd World Conference of the ICTM, held in Berlin, June 16-22, 1993, wishes to draw attention of all those in positions of authority at UNESCO and otherwise to the multiple threats confronting traditional cultures. There are many power structures that are negatively affecting cultural heritage. We consider it a basic human right for people to express themselves according to their own culture, including by means of music, dance, and other performing arts. In the ‘International Year of the World’s Indigenous Peoples’ we would like to stress that all voices should be heard. The cultural diversity of the World is a treasure to be safeguarded for the future and necessary for the quality of human life. The conference would like to support UNESCO’s programme to safeguard intangible cultural heritage.’ (Source: Bulletin of the International Council for Traditional Music, no. LXXXIII, October 1993.)

**SUZHOU DAOISTS IN EUROPE**

Daoist percussionists from Suzhou (eastern China) gave a series of concerts in England and Belgium in March 1994. Suzhou is an ancient centre for Daoism and Chinese culture, also famous for its gardens and canals. The great Daoist temple of Suzhou, the *Xuanmiao guan* (Temple of sublime mysteries) has transmitted Daoist ritual and music for many centuries. Nearby is the great Daoist mountain of *Mao-shan*.

Daoism is the indigenous religion of China. It goes back to the mystical writings of Laozi and Zhuangzi, around the 4th century BC. In later times it developed complex systems of meditation, breath control and alchemy, competing with Buddhism for popular devotion. Like Buddhism, with which it competes, it also has elaborate rituals for gods’ namedays and community festivals of purification. Music is a major part of these rituals. Apart from the vocal music of the liturgy, sung and chanted by Daoist priests, instrumental music is also important. Ritual percussion accompanies and punctuates the liturgy. In every region of China, Daoist priests have also adapted local folk music: some of the most exciting traditions of instrumental music for melodic and percussion instruments in China today are passed down by Daoists.

The group of Daoist priests who came to Europe this spring consisted of six elderly musicians, led by senior priest Zhou Zufu. The oldest member of the group was 77. The ensemble performed a remarkable type of music called *Shifan*, ‘multiple variations’, in which percussion dominates. In *Shifan*, the drum master is the leader, directing the whole ensemble, and playing complex patterns in solo sections on a large bass drum and a smaller, more brittle-sounding drum. Other percussion instruments

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*Zhou Zufu (drums), leader of the Suzhou Daoist Music Ensemble.*
include different sizes of gongs and cymbals; the 'flying cymbals' technique is particularly spectacular. In ensemble, the percussionists use additive, geometric patterns alternating solo and ensemble phrases, combining phrases of one, two, three and four beats.

The percussion sections sometimes alternate with melodic movements, played by the same musicians, on Chinese flute, fiddle and 'three-string' plucked lute. These melodies, in the style of the classic opera Kunqu, now rare, are also many hundreds of years old. They exemplify the refinement of classical Chinese culture. By contrast, the percussion sections are exciting, sometimes even violent. The distinguished elderly musicians from Suzhou offered audiences in Europe a rare opportunity to enjoy music from this authentic tradition, which had never before been heard in the West. (SJ)

MUSIC IN CHINESE RITUAL

A conference entitled 'Music in Chinese Ritual: Expressions of Authority and Power' was held at the University of Pittsburgh from 5 to 9 May 1993. The conference was planned by Bell Yung (Music Department, University of Pittsburgh), Evely S. Rawski (History Department, University of Pittsburgh) and Rubie S. Watson (Anthropology Department, Harvard University), and funded by the National Endowment for the Humanities. The interdisciplinary nature as well as the format were unique for this conference, and could well serve as a useful model for future conferences. The conference papers were distributed one month beforehand to all participants; a respondent was assigned to each paper. During the conference sessions, every presentation started with a five to ten minutes summary of the paper, followed by ten to fifteen minutes of discussion by the respondent. After this, there was room for at least forty-five minutes of open discussion.

Participants included specialists in Chinese history, music, ritual, literature and art as well as ethnomusicologists and anthropologists specializing in other world areas. This interdisciplinary and cross-cultural dialogue enabled participants to address the relationship between music and ritual in China more fully than has ever been done previously. The conference began with a keynote lecture by David McAlister in which he examined structural features of music and ritual among Navaho in terms of authority.

During the regular sessions, the following papers were presented and discussed: Bell Yung - 'Music in Chinese Ritual and Theater: Towards a Comparative Research Methodology'; Ellen Judd (Anthropology, Manitoba) - 'Ritual Opera and the Bonds of Authority' (on transformation and transcendence in the Story of Mullan, central to popular ritual opera in south China); Joseph Lam (Music Dept., California, Santa Barbara) - 'State Ritual, Music, and Power in the Mid-sixteenth Century Chinese Court of Emperor Shizong'; Evelyn Rawski - 'Imperial Music
and Rulership in Qing Accession Rites during the Seventeenth and Eighteenth Centuries' (focused on the symbolic construction (and deconstruction) of Manchu identity); Robert Provine (Music Dept., Durham UK) - 'Chinese Sacrificial Rites and Music in Korea: Symbols of Subordination' (a discussion of Korean selections, interpretations and performances of Chinese ritual music); Helen Rees (Music Dept. Pittsburgh) - 'Music in Dongjing Ritual as Expression of Power'; Ruby Watson - 'Lamenting the Future, Lamenting the Past: Bridal and Funeral Songs in Chinese Ritual'; Ping-hui Li (Music Dept., Puerto Rico) - 'Processional Music in Traditional Taiwanese Funerals' Judith Boltz (Religious Studies, Seattle) - 'Releasing the Unknown Dead: A Taoist Ritual of Salvation and Its Antecedents' (discussing ritual codification and authority through semantic and performative features of Taoist ritual text).

Main discussants for papers included Victor Mair (Literature, Pennsylvania), Rulan Chao Pian (Music, Harvard) and Anthony Seeger (Ethnomusicology, Smithsonian). Invited observers participating in the discussions included Katherine Carlitz (Literature, Pittsburgh), Scott Cook (Literature, Michigan), Brian Dott (History, Pittsburgh), Kim Falk (Anthropology, Pittsburgh), Shek-kam Lee (Music, Pittsburgh), Kathryn Lynduff (Art History, Pittsburgh), Nadine Saada (Music, Pittsburgh), Margaret Sarkissian (Music, Illinois), Andrew Strathern (Anthropology, Pittsburgh), Ying-fai Tsui (Music, Pittsburgh), Sue Tuohy (Ethnomusicology, Indiana), and Wei-hua Zhang (Ethnomusicology, UCLA).

The proceedings of the conference will be published in an edited volume within the coming two years. Ultimate goal of the conference was to stimulate collaborative and interdisciplinary research on Chinese music and ritual. (Source: Sue Tuohy - 'Music in Chinese Ritual: Expressions of Authority and Power: A Conference Report', in: ACMR Newsletter Volume 6, No. 2, Summer 1993, pp. 7-8.)

ICTM IN BERLIN 1993
The 32nd World Conference of the International Council for Traditional Music was held in Berlin from 16 to 22 June 1993 at the Museum für Volkerkunde. Over 300 scholars attended the conference. The main themes were: 1) Ethnomusicology and Society Today; Power Structures, Environments, Technologies, 2) Ethnomusicology at Home, and 3) Music and Dance in a Changing Europe. The following papers related to Chinese music were presented: David Hughes - 'Aboriginal Taiwan: A Laboratory for the Study of Vocal Polyphony', Helen Rees - 'The Individual Factor: The Perceived Importance of the Individual in the Maintenance and Development of a Chinese Ensemble Tradition' (delivered by Steve Knopoff), Antoinet Schimmelpenninck and Frank Kouwenhoven - 'Formulism and Scales in Chinese Folk Songs', Tian Lian-Tao - 'An Investigation of the Folk Music of Tibetans in China', J. Lawrence Witzleben - 'Ethnomusicology in Hong Kong or A Hong Kong Ethnomusicology? The Challenges of an "Ethnomusicology at Home", Yang Mu - 'Introduction to Chinese Musical Instruments: A Video Film Designed for Teaching Western Students' and (same speaker) 'Research into the hua'er Songs of North-Western China'. At the time of the conference, several concerts of Indonesian music took place in the Haus der Kulturen der Welt. (AS)

TEACHING WORLD MUSIC
The 2nd International Symposium on Teaching Musics of the World was held from 14 to 17 October, 1993, in Basel, Switzerland. It was hosted by the Studio für aussereuropäische Musik of the Musikhochschule Basel. More than one hundred representatives from the USA, UK, Switzerland, Germany, France, the Netherlands, Norway, Sweden, Malaysia and India attended. The participants were involved with teaching on various levels of music education, from primary schools to conservatories. This led to a great diversity in approaches. Main themes of the symposium were 1) Introductory Courses in Colleges and Conservatories, 2) Teaching Musics of the World in General Education, and 3) Training of Musicians and Teachers. Scholarly presentations and discussions of the central themes, chaired by William P. Malm (Univ. of Michigan), Keith Howard (SOAS), Robert Brown (UCLA) and Hub Schippers (LOKV, Utrecht), were combined with practical demonstrations, workshops and concerts. One of the workshops, on "Chinese Music in the classroom", was led by Jennifer Walden (International School, Kuala Lumpur). The concerts - which had various conference participants amongst the performers - featured a great variety of world music genres, including Balinese gamelan, music from Azerbaijan, Baluchistan, Romances from Ecuador, Tango from Argentina, and several genres of Indian music. At the end of the conference, Hub Schippers (Holland) offered to produce a quarterly newsletter, which will document further developments in the field of world music education. Subsequently, the first issue of the International Newsletter on Education in Non-Western Music in the West was published by LOKV, Netherlands Institute for Arts Education, P.O. Box 805, 3500 AV Utrecht, the Netherlands. For information, contact Hub Schippers, world music projects, or Lia Pot, project assistant, at this address. Tel: +31.30.332328, fax: +31.30.334018.

In a report on the symposium, published in this newsletter, Andreas Gutzwiller concludes: 'For all the diversity of the presentations and discussions, it was felt by all that teaching musics of the world can no longer be considered a fringe phenomenon. The presence of music from other cultures at all levels of
education in the western world, be it schools, music schools, conservatories or universities, is a social and artistic reality in the 1990s. And the exchange of views and ideas in Basel was another step towards further recognition and maturity of teaching modern and traditional musics of the world in Western institutions of education.

The papers and results of the 2nd International Symposium on Teaching Musics of the World will be published by Philipp Verlag. More information on this publication can be obtained from Margot Lieb-Philipp, Dorfwiesen 22, 71583 Affalterbach, Germany. Fax: +49 71 44 33 15 81.

The proceedings of the first symposium (1992), with articles by Peter van Amstel, Laurent Aubert, Jean Blanchard, Andreas Gutzwiller, George Ruckert, Hub Schippers and Trevor Wiggins, is still available at DFL 17,50 + postage from: VKV, Lucasboelwerk 11, 3512 EH Utrecht, the Netherlands. Tel: +31.30.313424, fax: +31.30.322950. (AS)

CHINESE MUSIC AT SEM '93
The Society for Ethnomusicology held its 38th Annual Meeting on 28-31 October 1993 at the University of Mississippi, Oxford, Mississippi, USA. There were six papers on Chinese music topics given at this meeting. René Lysloff, University of Pittsburgh, chaired a panel entitled 'Music as Identity in China.' The papers were: 'To be, or not to be, an Ethnic Image? An Identity Problem in Southwestern China.' (Helen Rees, University of Pittsburgh), 'What's in a Name? Peking Opera as National Opera in Taiwan.' (Nancy Guy, University of Pittsburgh), 'Ethnicity, Aesthetics, and Identity in Amateur Music Organizations in Hong Kong.' (J. Lawrence Witzel, Chinese University of Hong Kong). The other three papers, split among three separate panels, were: 'Musical Context: Cultural Polyphony in Contemporary China.' (Sue Tsohby, Indiana University), 'American Christian Hymnody in China: The Legacy of Shenzhao Shige (1923) in Southern Gansu.' (Joanna Lee, Columbia University), and 'Multilocality and Imagination in Chinese Diaspora Music.' (Su De San Zheng, Wesleyan University). (HR)

RHYTHM STUDIES IN JAPAN
On September 27, 1992, a workshop on rhythm was held at Tokyo Gakugei University as the first meeting of an association for the study of rhythm. According to Toshihiko Oka, a composer teacher, and author of rhythmic theory studies, the function of the association is to provide an 'open place' for international dialogues on ideas and information concerning concepts of rhythm. Rhythm has been defined in many ways. The association applies the term not only to music cultures throughout the world but also to each society's view of life and culture in general. Those wishing to participate in this interdisciplinary study are asked to write to: The Japan Association of Rhythm Studies, 4-37-12 Yamanoto-cho, Nakano-ku, Tokyo 165 Japan. (Source: William Malm, SEM Newsletter Vol. 28 no.1, January 1994).

ACMR MEETING IN MISSISSIPPI
The 15th semi-annual meeting of the Association for Chinese Music Research was held in conjunction with the 38th annual meeting of the Society for Ethnomusicology at the University of Mississippi on Thursday 28 October 1993. The following reports on recent fieldwork were presented: Helen Rees (Univ. of Pittsburgh) – 'Dongjing Associations of Yunnan Province, Summer 1993'; Lum Man-yee (Chinese Univ. of Hong Kong) – 'Cantonesse Operatic Activities at Temple Street, Kowloon', Reports on Research projects were given by: Barbara Smith (Univ. of Hawaii) – 'Research Project in Okinawa'; and Terry Liu (Folk Arts Program, NEA) – 'Research of Chinese Music in the USA'.

KOREAN PERFORMING ARTS INSTITUTE
In the summer of 1993, the Korean Traditional Arts Center (USA) inaugurated the Korean Performing Arts Institute, a six-week study institute for foreign scholar/performers. The goal of the Institute is to familiarize non-Koreans with Korean traditional music and dance and to encourage collaborations between Korean and non-Korean performers. The scholar/performers, chosen by audition and scholarship, participated in an intensive program that included traditional theory, philosophy, private instrumental lessons, master classes, percussion and voice. They attended traditional concerts, open rehearsals, and shrine and temple performances, and met Korean performing arts specialists. Contact: Joseph Celli, Korean Performing Arts Institute, 378 State Street, Brooklyn, New York 11217-1707, telephone (718) 802-0523. (Source: Alan C.Heyman, SEM Newsletter Vol. 28 no.1, January 1994).

GÖRAN AJMER NETWORK MEETING
The Second Annual Meeting of the Göran Ajmer European China Anthropology Network was held at the Völkerkundemuseum in Zürich, 9-11 December 1993. Local organizer was Elisabeth Hsu, of the Ethnologisches Seminar, Universität Zürich). The meeting consisted of three panels: 1) The Anthropology of Southwest China, 2) Chinese theatre as magic or ritual, and 3) Modernization in Taiwan. As part of the second panel, the following presentations were given: Barend ter Haar (Sinology, Leiden Univ, Holland) – 'Guan Yu as a demon queller'; David Liang (Leeds Univ. UK) – Report on the present situation of the Chinese theatre in the PRC; Robin Ruijendaal (Centre of Non-Western Studies, Leiden Univ, Holland) – 'Zhong Kui xoxorcism' (video presentation introduced by Barend ter Haar), Maria-Claire Kuo-Quiquemelle (Paris) 'Dancing the gods'
(video presentation about the Dixi theatre of Anshun district in Guizhou), Karten Krüger (Göttingen): "Historical Chinese ethnographic film series (paper and sample video presentation, followed later by a public session during which one ethnographic film was shown). The seminar was attended by 20 people. More information on the seminar, the Network and the Görän Ajmer Newsletter can be obtained from: Frank Pieke, Sinological Institute, P.O. Box 9515, 2300 RA Leiden, Holland. Tel: 31-71-272530; fax: 31-71-272615; E-mail: PIEKE@RULLET.Leiden.Univ.NL. (GH)

EAST & WEST — MISCELLANEOUS
A conference on "East & West – A Cultural Comparison" took place in Vienna, Austria, from 25 to 30 July, 1993. For further details contact: Dr Hui-wen von Groeling, Konstanzerstr. 63, 1000 Berlin 15, Germany. Tel: 30 8816709; Fax: 30 8839997. The 34th International Congress of Asian and North American Studies (ICANAS) was held in Hong Kong from 22 to 28 August, 1993. It was hosted by the University of Hong Kong. Several hundred delegates from Mainland China attended the meeting. For a brief review of the Congress, see Britain-China, Magazine of the Great Britain-China Centre (London) No. 53, 1993-3.
A meeting was held on "Conservation of Ancient Sites on the Silk Road – Dunhuang" from 3 to 8 October, 1993 in Marina del Rey, USA. For further details contact: The Getty Conservation Institute, attn. Neville Agnew, Dunhuang Conference, 4503 Glencoe Avenue, Marina del Rey, CA 90292, USA.
A meeting was held about "Islamic Cultural Contributions to the Maritime Silk Route" in Quanzhou from 22 to 26 February, 1994. For further details contact the China Maritime Silk Route Studies Centre, Fujian Academy of Social Sciences, Fuzhou, 350001, P.R. China. Fax: 86-591-559371.

NEW CHINESE CINEMA (1)
A major retrospective of the new Chinese cinema of the 1980s and 1990s was held at the National Film Theatre, London in July 1993. The season included old favourites such as Hibiscus Town and Sacrificed Youth as well as leading international successes by Zhang Yimou (Ju Dou, Raise the Red Lantern) and Chen Kaige (including Farewell My Concubine which won the Palme d’Or at Cannes in 1993). Films new to Britain included a version of One and Eight (1984), rescued by its director Zhang Junzhao from heavy censoring. This story of prisoners during the anti-Japanese war who reveal themselves to be true patriots was one of the first films to challenge the rigid portrayal of characters as all black or all white in official cinema. Highlights were Tian Zhuangzhuang’s On the Hunting Ground (Liechang zhasha, 1985), a poetic depiction of life on the Mongolian steppes, and Li Shao Hong’s moving chronicle of a death foretold: Bloody Morning (Xue se qing chen, 1990-92). (Source: Britain-China, Magazine of the Great Britain-China Centre 52, Spring 1993.)

CHINESE CINEMA (2)
The continuing climate of political and cultural confusion in mainland China could hardly have escaped the attention of those who attended the 23rd edition of the Rotterdam Film Festival, 26 January to 6 February 1994 in Holland. One of its major focuses was Chinese cinema (including Taiwan and Hong Kong) and the mainland 6th generation of Chinese filmmakers in particular. Some 36 Chinese films, produced over the past two years, were screened. The Film Bureau in Beijing was unhappy with the selection and sent a formal letter of protest to Rotterdam. There were direct objections to at least six of the Chinese films planned for screening. According to the Bureau, these films were exported from China without formal permission of the Chinese government. The showing of 'non-authorized' films would seriously affect the relations between the Festival and the government in Beijing. In reaction to this letter, the festival organizers consulted the Chinese directors of the films in question – several directors involved were actually present at the Festival. Should the screening of the films be stopped? The decision was left to the filmmakers themselves. Unanimously, they decided to accept a certain risk. The government threats were dismissed as 'indecent nonsense'. The young filmmakers felt that they could not afford to miss a major chance of screening their latest films abroad.
In the international press, the actions of the Chinese Film Bureau were shrugged off. Curiously, one of the films on the list, Clara Law's 'Temptations of a Monk', was financed and produced in Hong Kong without any participation from mainland Chinese. The other 'forbidden' films that were shown were Zhang Yuan's 'Beijing Bastards', Tian Zhuangzhuang's 'The Blue Kite', Wu Wenguang's documentary '1986, My Time in the Red Guards', Wang Xiaoshuai's 'The Days', He Yi's 'Self-portrait' and Ning Dai's 'Discussion Caused by a Film’s Filming Being Stopped'. 'The Blue Kite' was acclaimed as one of the best films of the Festival (audience’s choice), while He Yi’s ‘Red Beads’ was awarded the Prize of the International Press Jury.

The newly-won importance of the Chinese cinema was a major reason for Rotterdam to pay special attention to Chinese films. Over the past few years, many ‘forbidden’ or ‘unauthorized’ Chinese films have been exported or smuggled out of mainland China. They have reached the hearts and minds of both Chinese and Western audiences and elicited enthusiastic responses. (Audiences could get ac-
Film actress Zhang Hong as a member of an Army Song and Dance Troupe in 'The Blue Kite'.

Quintessence of some of the films through unofficial screenings or private distribution of video copies.) Chinese film directors have won major film competitions at Cannes, Venice and Berlin. Zhang Yimou, Chen Kaige and Gong Li are celebrated names in the international film world. Co-productions and joint ventures between Chinese from Taiwan, Hong Kong and China are now commonplace.

To all appearances, money speaks louder than ethics, in spite of the obligatory rhetoric of officials at the China Film Bureau and the China Film Co-production Corporation. During its quarrels with London about the status of Hong Kong after 1997, the government of the People's Republic has never hindered the export by the Hong Kong Film Industry to China of films propagating primitive capitalist consumerism with plenty of sex and harsh violence. Certainly in the southern part of the Chinese mainland, cinemas screen hardly anything else. By contrast, the Chinese censors seem to be over-concerned about mainland Chinese art films which – if ever so fleetingly – touch upon poverty, illness, street youth culture, mental retardation or other aspects of society which apparently should not be advertised abroad. They are quick to prohibit the production or the export of such films.

Kung fu films and thrillers, but also art films of considerable quality are often co-produced between the mainland and film companies from Taipei and Hong Kong. These co-productions sometimes find their way to the West more easily than some of the art films produced by mainland companies alone. Some of the best products of the so-called Fifth Generation of film directors – who graduated from the Peking film academy in 1982 – indeed would not have materialized without money from Taipei and Hong Kong. This includes Zhang Yimou's 'The Story of Qiu Ju', Chen Kaige's 'Farewell to My Concubine' and Tian Zhuangzhuang's 'The Blue Kite'. In spite of their international reputation, these major ambassadors of Chinese culture abroad remain subject to the inconsistent and exasperating policies of Chinese censors. On the whole, the dealings of Chinese censors only encourage insecurity and an atmosphere of intimidation.

The fifth generation produced its first films in the relatively relaxed period of the early 1980s, when there was growing cultural freedom in China. It was difficult for them to go against the stream, but for the young and relatively inexperienced film-makers of the present generation it seems even more difficult to get some of their projects approved. They have no protective shield abroad. The so-called sixth generation of film-makers graduated in 1989, the year of the violent crackdown on the pro-democracy movement in China. They were silent for most of 1990, but soon began to provoke the authorities by producing films without permission and outside the control of the recognized film studios. For them, it was the only way to develop their ideas freely and to make films...
with a personal style and content. Some young film-makers avoided the censors by smuggling their cans of film abroad to finish the films in Tokyo, Paris or Amsterdam and to screen the end product at foreign festivals without consultation. This has lead to furious counter-attacks by Chinese film officials, but also to criticisms from established directors from the fifth generation like Zhang Yimou. Young directors not only endanger their own low-budget projects if they antagonize the authorities, says Zhang, but they also potentially undermine the realization of international co-productions where great financial risks are involved.

It appears that young film-makers are hardly left with any choice. If they have to work under continuous censorship, they are unable to make the films that they want to make. Among recent victims is the young cineast Zhang Yuan, who is threatened with prosecution in his homeland after unauthorized screenings of his 'Beijing Bastards' at international festivals. Zhang Yuan first won a reputation abroad with his powerful semi-documentary film 'Mama' (1991), which addresses the problems of mentally deficient children in China. This film, too, had to be smuggled out of China. It is extremely hard to understand why the export of this beautiful and heartfelt portrait of an autistic child and its mother was prohibited in China. The film won several prizes in Europe. Zhang has confirmed his talent with 'Beijing Bastards' (1993), a portrait of youth culture in Beijing. The film revolves around the Chinese rock star Cui Jian, who also acted as a co-producer. 'Beijing Bastards' was another obvious success at the 1994 Film Festival in Rotterdam.

In spite of great difficulties with the authorities at home, Zhang Yuan tries to continue his path as an independent film-maker. Last year, he was forced to stop his work on a new film, 'Chicken Feathers on the Ground'. His friend Ning Dai made the actions of Chinese censors the subject of a separate documentary, 'Discussions Caused by a Film's Filming Being Stopped', which was shown in Rotterdam. It is unlikely that young Chinese film-makers can protect themselves from further censorship by confronting international audiences with their problems, but it is only natural that they give vent to their anger and frustrations. Zhang Yuan really seems indefatigable and unflappable: in his next film he hopes to address the problems of homosexuals in China – problems that do not exist, according to the authorities. The Chinese government denies the existence of large homosexual communities in big cities like Beijing and Shanghai – and en passant ignores a richly documented tradition of (male) homosexuality in China dating from remote antiquity. While many ordinary Chinese are starting to recognize a broad variety of social dimensions to such topics as homosexuality or the identity crisis of urban Chinese youth, this is still too much to be expected from Chinese film censors, unfortunately.

Several films from the Chinese mainland found their way to large and broadly sympathetic audiences in Rotterdam. These included Han Gang's poetic and humoristic 'Grandpa Ge', Wu Wenguang's impressive three-hour documentary film about Red Guards, and Ning Ying's 'For Fun', a warm and at times hilarious portrayal of a Peking opera club of old people, with really fantastic (amateur) actors. It was interesting to re-encounter Xie Yuan, the main actor of Chen Kaige's beautiful and serious masterpiece 'The King of Children' in a popular film of a totally different signature, Xia Gang's 'No More Applause'. This sober big-city comedy, although not a great film in any sense, was interesting for its attention to such current problems as the housing shortage. After their divorce, a young Chinese couple are forced to stay in the same house. Complications arise when both of them take new lovers home, mainly to provoke each other.

Other films of interest included He Yi's 'Red Beads' (which was awarded a prize by film critics but did not make much of an impression on most festival visi-
Film director Zhang Yuan.

The editors or other Chinese film directors, who judged the story and the characters as 'too vague'. Clara Law's 'Temptation of a Monk', announced with much aplomb as a film in grand epic style, was disappointing in many respects, but several other films from Hong Kong and Taiwan attracted much attention. Alex Law's 1981 version of 'Bawang bie ji' (Hong Kong) was of interest only because it was based on the same story as Chen Kaige's 'Fanwenn to My Concubine'. One of the most impressive Chinese films at the Rotterdam Festival came from Taiwan: Hou Hsiao Hsien's 'The Puppetmaster', which captures the life story of the famous 84-year-old puppeteer Li Tien Lu in semi-documentary form. In this film, Hou once again confirmed his reputation as one of the greatest masters of Asian contemporary cinema. For full details on all the films shown, order a catalogue from the 23rd International Film Festival Rotterdam, P.O.Box 21696, 3001 AR Rotterdam, The Netherlands, telephone +31.10. 411.8980, fax +31.10.413.5132.

A number of films which were shown in Rotterdam also featured in the London Film Festival which took place in the UK in November 1993. For a report, see Bruno Roubléck – 'London Film Festival', in: Britain-China, Magazine of the Great Britain-China Centre, No.54, 1994,1. (FK)

EDUCATION FOR THE MASSES
The Shanghai Conservatory has started activities to popularize art music and the study of music by giving public seminars in Shanghai. The conservatory's Department of Ethnomusiciology founded a special society for this purpose. From May onwards, citizens of Shanghai can freely attend seminars on topics like 'Knowledge and appreciation of classical music' and 'Knowledge and appreciation of folk music'. Special lectures will deal with famous musicians and will be held on occasions like their birthdays. (Source: Renmin yinyue, no.8, 1993.)

GUANGXI FOLK SONG
A festival of folk songs in Guangxi took place in Nanning on 15 March 1994, in conjunction with a seminar on national folk culture and art. Nanning is the capital of the Autonomous Region of the Zhuang national minority. The meeting was considered an important occasion for scholarly and artistic exchange in the field of folk culture and art. The festival and seminar were run by the Guangxi People’s Broadcasting Station in conjunction with several other institutions. (Source: Renmin yinyue, 1993/5.)

CONTEST FOR FOLK SINGERS
A contest for folk singers from the countryside around Shanghai was held in that city on 2 September 1993. The event was broadcast on local television. Talented singers from ten local counties participated in the competition. Two female folk singers from the Baoshan District in Shanghai, Li Kunji and Ya Qunfang, won the golden 'Hundred Ghosts' medal, while Shanghai Nanhu County won the first prize for groups. (Source: Renmin Yinyue 1993/11.)

HOW TO IMPROVE CHINESE INSTRUMENTS?
From 5 to 7 March 1993 the Chinese Ministry of Culture (and other government institutions) held a conference in Beijing on the improvement of national musical instruments. Chinese scholars, acousticians, and instrument makers were invited to participate. The meeting was intended to survey both the accomplishments and the mistakes made during the past four decades. The participants pleaded for more guidance from the Ministry of Culture with respect to future improvements of traditional Chinese instruments. These should be dealt with on a national level. Major attention should be given to common instruments of the so-called national orchestras and measures should be taken to ensure that traditional musical qualities of these instruments are not lost in the process of innovation. Chinese traditional tunings should be respected. During the conference, the Ministry of Culture invited eleven experts to form a 'National Musical Instruments Renovation Committee'. (Source: Chinese Music 16/2, June 1993.)

SINOLOGICAL BOOKSHOPS IN TOKYO
Lilian Pudels has compiled an annotated list of specialist sinological bookshops in Tokyo. For a photocopy of the list, contact Georges Métailié at the Association Française d’Etudes Chinoises, 54 bd
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Raspail, 75006 Paris, France. (Source: EACS Newsletter #1, December 1993.)

ERRATUM CHIME 6
In Jonathan Stock's annotated translation of Qiao Jianzhong's paper 'The Teaching of Ethnomusicology in China' (Chime 6, pp. 104-107), a number of additional sources were added to the list of references at the editorial stage. Reference to these papers, Jin 1989, Kouwenhoven 1990 (two articles) and Wong 1991, should have been added to the final sentence of footnote 1, p. 104.

MEETINGS

CHINOPERL, 24-26 MARCH, USA
The Conference on Chinese Oral and Performing Literature (Chinoperl) will hold its 26th annual meeting from 24 to 26 March 1994, in conjunction with the annual meeting of the Association for Asian Studies. Paper sessions will be held at The Commons Room, Harvard Yenching Library, Harvard University, Cambridge, Massachusetts. The following presentations are scheduled: Jo Humphrey (Gold Mountain Institute NY) - 'Illustrated Report Comparing Two Chinese Shadow Theatres'; Richard Van Ness Simmons (utgers University) - 'A Note on the Oral Transmission of a Late 19th Century Harngou Lyric'; Joseph S.C.K. Lam (Univ. of California Santa Barbara) - 'Creativity within Bounds: the Application of a Theory'; Peter Li (Rutgers University) - 'Life of a Drum Singer as Portrayed by Lao She'; Lindi Li Mark (Calif. State Univ.) - 'Political Satire in the Rehearsed Mullan Ritual Drama: Symposium Report'. AAS Panels of interest include: Isabelle Duchesne (CNRS) - 'Performance on the Record: Studio Recordings of Jingxi in the Republican Period'; Sally K. Church (Univ. of Cambridge) - 'Ripples in the Mirror: Jin Shengtan's Adaptation of the Xixiang Ji'; Catherine Swetek (Univ. of British Columbia, Vancouver) - 'Two Ming Revisions of the Peony Pavilion: Text for the Reading Table or Text for the Stage'; Kathryn Lowry (Harvard Univ) - 'Reinscribing Late Ming Popular Songs: Feng Menglong's Tong chi', and Yasushi Oki (Tokyo University) - 'On Readership and Audience in the Late Ming Dynasty.' For further information, contact Professor Lindy L. Mark, Program Chair, Department of Anthropology, California State University, Hayward, CA 94542; Tel: (H) 510-530-3770; Fax: 510-727-2276.

GUQIN MUSIC, 1-5 APRIL, BEIJING
Chinese scholars of the guqin – a classical Chinese zither – will hold a meeting in April to discuss precious antique specimens of guqin which have been preserved in China. Some of these instruments are so rare or so beautiful that they have acquired national fame. The 'International Meeting of Famous Guqin and Guqin Pieces' will be held in Beijing, China from 1 to 5 April 1994. It is sponsored by the Music Research Institute of the Chinese Academy of Arts, the Beijing Guqin Society, and the Beijing Xichuan Cultural Advisers' Service. A book entitled 'Collection of Famous Guqin in China' and new recordings of guqin music will be published after the meeting. For further information, contact Mr. Qiao Jianzhong or Ms. Xia Mingzhu, Music Research Institute, West Building No. 1, Dong Zhi Men Wai Xin Yuan Li, Beijing 100027, P.R. China. (Source: AGCM Newsletter; vol.7, no.1, 1994.)

EAST ASIAN STUDIES 6-8 APRIL, UK
For the first time, the British Associations for Chinese, Japanese and Korean Studies will hold a joint East Asian Studies Conference. It will take place from 6 to 8 April 1994 at Leeds University. Papers on any subject relating to these countries (and including Mongolia, Tibet and Chinese Central Asia) are welcome. Panels will be divided into three disciplinary strands: Social Sciences; Language and Literature; and History and Foreign Relations. For information, contact Laura Rivkin, Great Britain-China Centre, 15 Belgrave Square, London SW1X 8PS, UK, Tel: +44.71.2356696.

CONTEMPORARY BUDDHISM, APRIL, UK
Immediately following the Joint East Asian Studies Conference, Leeds University will host a conference entitled Contemporary Buddhism: Text and Context. The conference will represent an important first attempt to define the character and status of Buddhism in the contemporary world, and should be of interest to all scholars of Buddhism, and to students of contemporary religion in general. For further details, contact CBTC Office, c/o Ingrid Lawrie, Department of Theology and Religious Studies, Leeds University, Leeds LS2 9JT, tel: +44.532.333640.

CHINESE MUSIC, 26-29 MAY, BEIJING
The Third 'Chinese Music International Conference' will be held from 26 to 29 May 1994 in Beijing. The meeting is organized by the Chinese Music Society of North America and marks the 18th Anniversary of this society. The themes are: 'Music of the 21st Century', 'Progress in Music Research Methods', 'The Use of Computers in Musical Research', and 'Musiconology: Preparing for the 21st Century?'. The conference coincides with the American Culture Festival and various other events in Beijing. For further information, contact the Chinese Music International Conference, Chinese Music Society of North America, 7501 Lemont Road, Woodridge IL 60517-2651. Tel: +708.910.1551, Fax: +708.910.1561.
VIETNAMESE MUSIC, 14-16 JUNE, HANOI
The International Association for Research in Vietnamese Music organizes its first ethnomusicological conference in Hanoi, 14 to 16 June, followed by a 7-day field research trip. The theme of the conference is "Tradition versus Modernization." There will be a number of concerts and demonstrations by National Heritage Artists of Vietnam. For further information, contact Mr. Phong Nguyen, Mind-Full Exp. P.O.Box 734, Hudson, Ohio 44236-0734, telephone (600) 269-1082, fax (216) 677-1485, e-mail tmlier@kentvm.

ARTS OF TIBET, 13-17 JUNE, LONDON
An international Conference 'Towards a Definition of Style: The Arts of Tibet' will be held from 13 to 17 June 1994 in London. It will be hosted by the Department of Art and Archaeology at the School of Oriental and African Studies (SOAS), in association with the Victoria and Albert Museum. Major themes will be 'Architecture', 'Painting, Sculpture and Textiles', 'Textual Sources for Style', 'Sites: Central and Western Tibet' and 'Style and Taxonomy'.

There will be an opportunity to see exhibitions of rare examples of Tibetan art, specially conceived to coincide with the conference in galleries and museums in and around London.

Over thirty of the world's leading scholars of Tibetan art will convene to examine and discuss the issues of style, schools, individual artists, textual sources etc. There are 180 seats available to the public for this event, which will take place at the Victoria and Albert Museum. The fee for the week's conference is £ 80 (students and Senior Citizens £ 50) and includes lunch and refreshments. Please send cheques of bankers drafts, payable to the School of Oriental and African Studies to: Ms. Clare Harris, Dept. of Art and Archaeology, School of Oriental and African Studies, Thomsona Street, Russell Square, London WC1H OXG. Tel: +44.71.6376192, fax: +44.71.4383844. (If seats are still available, registration will also be possible at the door.)

MUSIC EDUCATION, 18-25 JULY, USA
The International Society for Music Education (ISME) is planning its 14th conference in Tampa, Florida, from 18 to 25 July, 1994. Main topics include 'Threats to traditional musics of the world', 'Authentic experiences of music from foreign cultures', and 'Implications of teaching music indigenous to various cultures'.

For further information, contact: ISME Conference 1994, Dr John W. Richmond, Conference Director, University of South Florida, School of Music FAH 110, 4202 E. Fowler Avenue, Tampa, Florida FL 33620-7250, USA. Tel: +1.813.9742311. Fax: +1.813 9742901.

ANTHROPOLOGY & THE ARTS (22-27 AUGUST)
The International Society for the Study of European Ideas meets from 22 to 27 August, 1994, in Graz, Austria. Theme: Anthropological Thinking in the Arts, in the Humanities, and in the Natural Sciences -- a 'Reparaturphänomen'. For information, contact Wolfgang Suppan, University for Music and Theatre Arts, Department of Ethnomusicology, Leonhardstrasse 16, A-8010, Graz, Austria, telephone 0516-3891123, fax 0516-32504.

ESEM, SEPT, UK
The European Seminar in Ethnomusicology (ESEM) will hold its 10th meeting at the Faculty of Music, University of Oxford, UK, from 29 August to 2 September, 1994. Themes include 'Musical instruments and the Human Body', 'Vocal Music and its Social Contexts', and 'Emotional Expression: From the tingle factor to possession'. Each theme has a named Convener who will provide a framework to contextualize the various presentations. The three themes are inter-related and certain presenters may want to develop these areas. The programme committee has provided the following comments concerning the three themes:

1) Musical instruments and the human body; (Convener: John Baily). Since the conference is in Oxford, home of two major collections of musical instruments, the committee wanted to have a theme which embraces some theoretical aspects of organology. It was decided to focus on musical instruments as extensions of the human body. One way into this is through consideration of Baily's theories regarding the ergonomics of the 'man/instrument interface', with a study of relationships between the spatio-motor characteristics of the human body, the morphology of musical instrument, and musical structure. Baily's ideas were developed around long- and short-necked lutes in Afghanistan. Various other authors, such as Stokes, Stock and During, have applied some of these ideas to other bowed and plucked lutes. It would be of interest to see how these relationships work out with other instruments. The theme can also be interpreted in other ways, e.g. with emphasis on terminologies derived from the body for instruments, or by looking at the way certain instruments represent the body in their morphology.

2) Vocal performance and its social contexts; (Convener: Peter Cooke). The central topic of concern here is an examination of the "song session" in terms of dynamic process. A number of studies have shown that vocal performance is highly sensitive to context. Songs may be directly addressed to individuals present in the "song session", an obvious manifestation of social discourse and interaction. We invite papers on this topic to give a broader view of what happens when people sing together. Of particular interest will be studies that demonstrate...
context sensitivity in non-verbal terms, i.e. in musical parameters. There is also an opportunity to discuss other topics in the field of vocal performance, e.g. the physiology of vocal production for specific genres, the singer’s cognitive representation of melody, and the old idea that vocal and instrumental music are different in origin and conceptualization.

3) Emotional expression, affective impression: From the tinge factor to possession; (convener: Irén Kenéz Wilkinson). If themes 1 and 2 can be seen as inter-connected, theme 3 straddles both. The question of music and emotion remains a central problem in ethnomusicology, perhaps because emotion itself is so poorly understood in scientific terms. We simply cannot explain why music, both instrumental and vocal, is so bound up with the communication of affect, from performer to listener. It seems extraordinary that this most abstract of symbol systems should have the power to move people in the way it does, from the most gentle of responses (the tinge factor, an awareness of autonomic response) to the to the experience of overwhelming emotion. The role of music in stimulating trance and possession remains controversial. Most ethnomusicologists have some research data addressing these issues, from folk views about affect and its terminology, to analytical statements about the role of musically transmitted emotion in the society with which they have worked. Psycho-analytic approaches to the question of affect are especially welcome.

The Programme Committee is considering the possibility of devoting a day to each of these themes. Papers planned for 30, 20, and 10 minutes will be considered. Abstracts for papers should be sent to the Programme Committee Chair, John Baily, at Music Department, Goldsmith’s College, New Cross, London SE14 6NW, United Kingdom (tel: +44 81.692.7171 ext. 2269) before 14 March 1994. For further information about the conference, please contact: Jeremy Montagu, chairman ESEM 1994, Curator Bate Collection, Faculty of Music, St. Aldate’s, Oxford OX1 1DB, England UK, tel: +44.865.276139/276125, fax: +44.865.276126, or: Peter Crowe, Secretary-General ESEM, 29 Rue Roquelaine, 31000 Toulouse, France, tel: +33.61623507.

CHINESE STUDIES, SEPT, PRAGUE
The 10th Conference of the European Association of Chinese Studies (EACS) will be held from 29 August to 1 September in Prague. It will be hosted by the Institute of Far Eastern Studies, Seminar for Chinese and Japanese Studies, Philosophy Faculty, Charles University. The general topic will be “Genius Loci: Place, Region and Chinese Regionalism.” For information, write to EACS, P.O. Box 234, 110 01 Praha 01, Czech Republic.

SOCIETY F. ETHNOMUSICOLOGY (20-23 OCT)
The 39th Annual Meeting of the Society for Ethnomusicology (SEM) will take place from 20 to 23 October, 1994, at the Hyatt Regency Hotel in Milwaukee, USA. It is a joint meeting with the American Folklore Society (AFS). The conference will feature various plenary forums which focus on the notion of ‘region’ (understood in the broad sense of conceptual area or category). Separate conference themes for SEM are 1) the ethnomusicologist as (trans-regional) performer, 2) synaesthesia as a goal in performing and representing traditional music, 3) discourse and dialogism as analytical strategies in ethnomusicology, and 4) the hermeneutics and practice of non-human music (i.e. that of Gods or animals). Other aspects of the program will emphasize the musics of the Upper Midwest America and the musics of persecuted minorities. Panels on new technologies in field research and pedagogy and roundtables in which the emphasis is on the exchange of views are also welcome, provided they are carefully organized and effectively chaired. Abstract proposals for single papers (20 minutes plus 10 minutes for discussion), paper or forum panels on one topic (up to two hours, groups of up to six participants) should be sent before 15 March 1994. There should be at least two abstracts for every proposal: a long abstract of 250 words that will be used for evaluation and a short abstract of 75-100 words that will appear in the conference program. Send your abstracts to: James Porter, Program Chair SEM, Department of Ethnomusicology & Systematic Musicology, Schoenberg Hall, University of California, Los Angeles, LA, California 90024-1857. Presenters must be members of the SEM. Among the other conference events planned are a show-case featuring performing representatives representing a variety of ethnic musical traditions in the Milwaukee area, a full-evening performance of the Ko-Thi Dance Company (USA), demonstrations and concerts by local American Indian performers and a South Side polka bar crawl. Ethnic tours of Milwaukee and tours of local breweries will be made available to conference attendees. Tours are being planned to various museums, including the Milwaukee Public Museum, which opened a splendid new permanent exhibit featuring North American Indian history and culture late last year. The pre-conference symposium (Wednesday, 19 October) will focus on ‘Music and Gender’ (Contact: Jane Bowers, Dept. of Music, University of Wisconsin-Milwaukee, P.O.Box 413, Milwaukee, Wisconsin 53201.)

ICTM, 5-11 JAN. 1995, AUSTRALIA
The 33rd Word Conference of the International Council for Traditional Music (ICTM) will be held from 5 to 11 January, 1995 in Canberra, Australia, by invitation of the Musicological Society of Australia (MSA). The Organising Committee is chaired by Dr.
Stephen Wild, and includes Ms Robyn Holmes, Mr Peter Campbell, Ms Grace Koch and Dr Hazel Hall. The Programme Committee consists of Prof. Dieter Christensen (New York, chair), Dr Linda Banwick (Sydney), Dr Adrienne Kaempfer (Washington), Prof. Ricardo Trinillos (Honolulu) and Dr Stephen Wild (Canberra). The Australian Convention and Travel Services (ACTS) has been appointed as the secretariat for the conference. Enquiries, general correspondence, registration forms and fees should be sent to: ICTM World Conference, ACTS, GPO Box 2200, Canberra ACT 2601, Australia. Tel: 61 (0)6 2573299, fax: 61 (0)6 2573266. Registration and accommodation forms will be available from January 1994 on request.

The following themes have been chosen for this conference: 1) Spirituality, ecology and performance, 2) New directions in music cognition, 3) Music histories in Asian and Pacific regions, 4) Music, dance and migration, 5) Indigenous traditions and the State, 6) Music, ownership, and rights, 7) Archives: purposes and technologies. ICTM members who wish to present a paper should send their proposal in the form of an abstract before 30 April 1994 to Prof. Dieter Christensen, Center for Ethnomusicology, Columbia University, New York, NY 10029, USA. Tel: 0212.378.0332, fax: 0212/866. 9006 or /54.1309. email: ictm@woof.mus. columbia.edu; dc22@columbia.edu. The abstract (no more than one typewritten page) should include the title of the paper, an outline of its contents, and the type(s) of illustration to be used. It is expected that all papers will present new insights. Papers which have been previously presented in print or otherwise will be rejected. In order to assure opportunity for discussion, each presentation will be allowed a maximum of twenty minutes. Students are encouraged to submit their proposals. The days of the conference are Thursday to Wednesday, with Sunday as a rest day. It is suggested that delegates arrive on Wednesday 4 January, since the opening session will be on Thursday morning. The closing session will be on the afternoon of Wednesday 11 January.

A number of performances and exhibitions are being planned in association with the conference. Music and dance performances will emphasise the indigenous traditions of the region (Australia, SW Pacific and SE Asia) and Australian immigrant traditions. Of particular note will be an exhibition of paintings and photographs on an Aboriginal theme being mounted jointly by the National Library of Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies and the National Museum of Australia. This exhibition will be held in the National Library Gallery and the opening will be combined with the ICTM Opening Reception. On Sunday there will be an Australian Bush Dance and barbeque organised by the Australian Folk Trust.

A series of tours is being arranged to introduce aspects of Australia. Overseas delegates may consider visiting some of Australia's natural wonders such as the Great Barrier Reef (World Heritage List) off the north-east coast, Ayers Rock (or Uluru to use its Aboriginal name) in central Australia, and Kakadu National Park (World Heritage List) in the north. Australia is also a convenient point of departure for tours to Southeast Asia, Papua New Guinea, the Southwest Pacific, and New Zealand with its spectacular scenery. (Source: Bulletin of the International Council for Traditional Music, no. LXXXIII, October 1993)

PACIFIC SCIENCE, JUNE 1995
The XVIIIth Pacific Science Congress will be held at the International Convention Center in Beijing from 5 to 12 June 1995. The central theme is 'Population, Resources and Environment'. One of the themes proposed for a session on ethnomusicology is 'Chinese and Chinese-Derived Musics in the Pacific and Pacific Rim'. A congress Circular will soon be available with more information on program content and the call for papers. The mailing address for information on membership in the Association is: Pacific Science Association, P.O. Box 17801, Honolulu, Hawaii 96817, USA. The mailing address for the 1995 Congress is: XVIIIth Pacific Science Congress Secretariat, c/o Institute of Atmospheric Physics, Chinese Academy of Sciences, P.O Box 2718, Beijing 100080, P.R. China. (Source: ACMR Newsletter, vol.7, no.1, 1994.)

'EAST ASIAN VOICES', SEPT 1995
The 2nd International Chime Conference, originally intended to take place in London in September 1994, has been postponed to September 1995. It will now take place in Amsterdam, in conjunction with the Xth European Seminar in Ethnomusicology (ESEM). The theme of the conference ('East Asian Voices - living folk traditions in eastern Asia') remains the same. The meeting was postponed primarily for organizational reasons, but Holland as a location also offers opportunities for participants from Europe and the United States to visit the new library and music centre of the Chime Foundation in Leiden. The new date also makes it possible for a number of important fieldwork projects which are currently being undertaken to be included for presentation and discussion. Scholars or students of East Asian vocal folk music and others with a professional interest in folk vocal music and living folk-musicology in eastern Asia who wish to participate are invited to contact the programme committee (P.O.Box 11092, 2301 EB Leiden, The Netherlands). Details about dates, location, accommodation, conference fees and submission of paper abstracts will be announced in a special Chime bulletin in the course of May 1994.
LETTERS TO THE EDITOR

MYSTERIOUS LIGHT
I was sorry to see your reviewer’s otherwise valuable remarks on the CD “Mysterious Light” spoiled by a gratuitous slur aimed at the engineer responsible for its recording. No-one could object to your views on the need to protect performers’ rights in China, but this cannot justify your implication that the engineer has defrauded musicians for his own personal gain.

The rule in China appears to be that copyright in recordings belongs to the owner of the recording equipment, and that performers, if they are paid at all, receive only a performance fee but not royalties on sales. Many, though not all, performers object to this, but object or no, they have no alternative but to accept the practice.

In the case of “Mysterious Light” copyright would, one imagines, have belonged to the Shanghai Conservatory, which owns the equipment and employs the engineer. The engineer is under pressure from the Conservatory to arrange sales of copyright, to cash foreign currency for his employers. In the absence of clear evidence otherwise, this seems a far more likely scenario in the present case, than that implied in your reviewer’s somewhat libellous remarks.

Christopher Evans,
Shanghai

(Editors’ reply:) You are perfectly right, and we apologize to the sound engineer for this faux pas. There should have been no reference in the review to any particular person cooperating in the production of the CD. Our intention was primarily to deplore the absence of copyright rules in China and to signal the fact that the musicians who contributed to this CD were neither paid for their recordings nor informed about the production of a CD for sale abroad.

PUBLICATIONS

EACS NEWSLETTER
The European Association of Chinese Studies has started a newsletter. It is intended to appear on a quarterly or thrice-yearly basis, and will serve as an information link between colleagues in the field of Chinese studies throughout Europe. The newsletter will carry information on new research projects, grants, fellowships, jobs, conferences, newly available materials and library acquisitions, special programmes, long-term visiting professors, museum exhibition news and any business or scholarly contributions. Membership of EACS is 30 Deutsche Mark per year and includes the Newsletter. Applications for membership should include two signatures of EACS members, and should be sent to the Secretary-General of EACS, Prof. Rudolf Wagner, Sinologisches Seminar, Universität Heidelberg, Sandgasse 7, Heidelberg 69117, Germany. For contributions to, or information on, the newsletter, contact: Ms Laura Rivkin, editor EACS Newsletter, c/o Great Britain-China Centre, 15 Belgrave Square, London SW1X 8PS, UK. Tel: 00-44-71-235.6866. Fax: 00-44-71-245.6885.

NORTON/GROVE HANDBOOK SERIES
Two volumes have now appeared in the Norton/ Grove Handbook series Ethnomusicology: An Introduction (1992) and Ethnomusicology: Historical and Regional Studies (1993). Together with one or more volumes still in preparation, this series will be counted as one of the most useful (if not comprehensive) to be assembled since Grove 6. Professor Alan R. Thrasher (University of British Columbia, Vancouver, Canada) was asked to write the China entry for the volume on historical and regional studies. In the ACMR Newsletter 6/2, 1993, Thrasher reflected on certain editorial limitations and other problems which he was confronted with, while writing the China entry, and which affected the final result.

The ethnomusicological developments of China were to be dealt with in 2000 words, a limitation which was virtually impossible to put into practice, says Thrasher. The holistic approach in which he included ancient and contemporary writings, local and foreign publications, state dogma and empirical research took the London editors by surprise. It was their position that ‘ethnomusicology’ is an exclusively Western approach (primarily of scholars studying other traditions), contemporary rather than historic, and based upon the anthropologically-defined canon. Finally they were persuaded that, for the big Asian civilizations in particular, a broader and more comprehensive definition would be more appropriate. The China section was given more words (though still not enough) and greater flexibility, resulting in a (still highly selective) outline of research trends and collection activity.

The initial deadline was January 1987. For almost six years there was virtually no movement from the side of the publishers, whereas the outpouring of scholarship on aspects of Chinese music grew as never before, necessitating revisions and additions annually. The last revision allowed was in 1990. At the request of the editors, an updated list of Chinese music societies, research institutes and museums was added, in which Thrasher mentioned the Zhongguo Yinyue Yanjiusuo (Chinese Music Research Institute), six major Chinese music societies in China, and several others in Taiwan and Hong Kong, as well as the Association for Chinese Music Research (ACMR) in America and the European
FESTSCHRIFT FOR GÖRAN MALMQVIST
In connection with Profesor Göran Malmqvist's 70th birthday on 6 June 1994 a Festschrift was published by the Association of Oriental Studies. The book contains articles by Göran Malmqvist's students in Sweden, Australia and the United States, and also contributions by Nordic colleagues. These include Vibeke Berdahl ('Digressions of a Yangzhou Storyteller'), Chen Maiqing ('China's Cultural Landscape after Mao'), Marja Kaikkonen ('Ballads and Storytelling – A Withering Tradition in Taiwan'), Collin Mackerras ('Drama Among China's Southwestern Minorities before 1949') and David W. Pankener ('Wang Su's Illustrations of the Begging Professions'). The Festschrift (350 pages, hard-bound) can be ordered from Joakim Enwall, Orientaliska Studier, Stockholm University, S-106 91 Stockholm, Sweden. Subscription price 200 SEK, shipping included.

MISCELLANEOUS


BRANDON, James R. (Ed.) – *The Cambridge Guide to Asian Theatre*. Cambridge UP, Great Britain, 1993, 253 pp., illustrations in black & white. Broad survey of theatrical arts in the Far East, with 21 contributions (by various authors) arranged alphabetically by country. Covers approximately hundred of the most important theatre genres found in countries like Bangladesh, Burma, Cambodia, Korea, the Philippines, Thailand, Vietnam, China etc. The situation in every country is discussed in general terms and every chapter is concluded with a select bibliography. The section on China (33 pages) was written by Collin Mackerras. Separate sections on Hong Kong (4 pp) and Taiwan (4 pp) were written by Daniel S.P. Yang (University of Colorado, Boulder, USA). A useful and handsomely produced reference book, though rather expensive.


CHANG Hwei-Lan (Ed.), J.Stanley-Baker, V.Mair, Yeh Li-Yun (trans) – *Folk Traditions of Guizhou: Batiks and Earth-Opera Masks (Guizhou Laran Ji Dixi Mianju)*. National Tsing Hua University Arts Center, Taiwan, 1993, ISBN 957-8593-01-X, 80 pp. Publication in Chinese and English accompanying an exhibition at the Center. Colour photographs. For more information, contact: National Tsing Hua University Arts Center, 101, Sec.2, Kuang Fu Rd Hsin-Chu., 300, Taiwan ROC. Tel: +886.35.716544, fax: +886.35.726819.


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35 (1), 1993, pp. 115-120.

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ROUBICEK, Bruno - "London Film Festival", in: Britain-China, Magazine of the Great Britain-China Centre, No.54, 1994,1.

SAKAKIBARA, Klitsu - *Dances of Asia*. Abhished Publications, Chandigarh. 218 pp., illus.


SHEN Sih-yan - 'Qin Competition in Honor of Xu Yuan-bai.' In: *Chinese Music* Vol. 16 no. 1, March 1993, pp. 4-5.


YANG Mu - *Chinese Musical Instruments: An Introduction*. Canberra: Caralie Rockwell Foundation, Australian National University, 1993. viii, 85 pp., drawings, photos, bibliography, audio cassettes. Designed mainly as a textbook for Western tertiary
students and as a reference handbook for Western scholars. Systematically introduces all Chinese instruments which are currently popular nationwide in China, as well as some regional ones. The descriptions of each instrument and explanations of the playing techniques are given with drawings and photos. Includes background information on classifications, history and performance contexts, and two separate chapters on orchestras and ensembles. The book is accompanied by two audio cassettes. Way of ordering: send a cheque, bank draft, or credit card details to: Reply paid 440, Bibliotheca, Australian National University, GPO Box 4, Canberra ACT 2601, Australia. Tel: 61-6-249-2479. Fax: 61-6-257-5088. Prices (excluding postage): Book plus cassette: A $32.50. Book only: A $19.50. Cassette only: A $16.50. Postage outside Australia: A $7.00.


-------- 'Garland Encyclopedia of World Music: Inner East Asia Volume.' A brief description of this planned publication, in: ACMS Newsletter Volume 6, No. 2, Summer 1993, pp. 21-23.

ZHANG Wei-hua - 'Notes on the Kunqu Society Inc.' of New York City.' In: ACMS Newsletter Volume 6, No. 2, Summer 1993, pp. 16-18.


DISSERTATIONS AND THESIS
The following list includes theses and dissertations related to Chinese music written since 1990, which were not yet mentioned in previous issues of Chime. Most of the information is taken from Theodore Kwok's 'Chinese Music Theses and Dissertations. A Preliminary List', in: ACMS Newsletter Vol. 7, no. 1 (Winter 1994), pp. 15-33.

BRACE, Timothy Lane - Modernization and Music in Contemporary China: Crisis, Identity, and the Politics of Style. Ph.D., University of Texas at Austin, 1992.


FAN, Ming-Ju - Gender and Literary Voices in the 'Shan-Ko'. M.A., California State University, 1990.


GOLDBLATT, Elizabeth Ann - Vajrayana Buddhism as Viewed Through a Tibetan Ritual, the Padmasambhava Ceremony. Ph.D., University of California at Los Angeles, 1993.


LIANG, Erhei – A Perspective on Selected Compositions by Tong Sang and Mingzhi Chen and an Original Composition: ‘Sinfonietta’. D.M.A., Louisiana State University and Agricultural and Mechanical College, 1992.


WANG, Linda Greenhouse – A Study of Ma Chih-Yuan’s San Ch’u and Ts’u Ch’u Lyrics. Ph.D., University of California at Berkeley, 1992.

WANG, Min – Continuity and Change in Cantonese Musical Organizations In Honolulu, Hawaii. M.A., University of Hawaii at Manoa, 1993.


ZHENG, Su – Immigrant Music and Transnational


CHINESE PUBLICATIONS

NEW CHINESE JOURNAL ON MUSIC
A new journal 'Comparative Music Research' (Yinyue bijiao yanjiu) has been published in Fuzhou, Fujian Province. It is edited by the Fujian Teachers' University, and the Editor-in-Chief is Professor Wang Yaohua. It publishes comparative studies not only of Chinese and foreign music, but also of music of different genres or ethnic groups within China. For further information, contact Prof. Wang Yaohua, Music Dept., Fujian Teachers' Univ., 6-3-1 Shi Pu Qian Lu, Cang Qian San, Fuzhou, Fujian, P.R.China. (Sources: ACMR Newsletter 1994, 7/1, and Renmin yinyue 1993/3.)

TAIWAN CONFERENCE PAPERS
Since 1983, an International Conference on Ethnomusicology is held in Taiwan every two years. The conferences are sponsored by the Council for Cultural Planning and Development, Executive Yuan, and administered by the Graduate Institute of Music, National Taiwan Normal University. Some time ago, the papers of the fourth and fifth conference were published in well-prepared volumes. The texts of the papers are given both in Chinese and in English. Especially in the volume on the fifth conference, the English translations of Chinese papers are well done, thanks to the assistance of Wang Ying-fen and Kyle Heide. (But not every part of the conference is given in both languages.) The final discussion is only given in Chinese, for example.) The fifth has a photo of the author at the head of every paper. The volumes can be ordered from the address below.


The Chinese Society for Ethnomusicology held its first national conference from 7 to 8 September 1991 at the Graduate Institute of Music of National Taiwan Normal University. The papers of that conference have been published (in Chinese) under the title Zhongguo minzu yinyue xuehui di yi zhou xueshu yanjiaoliunwenji, edited by Xu Rukun. Published by the Council for Cultural Planning and Development, Executive Yuan, Taipehi, 1991, 114 pp. A copy can be ordered from the above-mentioned address.

NUO CULTURE
Wang Chiu-kui et al. (Ed) - Zhongguo Nuoxi, Nuowenhua yanjiu tongxun ['Research on Chinese Nuo theatre and Nuo culture] is an annual publication, produced under supervision of the History Research Institute of National Tsing Hua University, Taiwan, and supported by the Chiang Ching-kuo Foundation as part of a three-year project of documentation and research on ritual theatre. In addition to Wang Chiu-kui, Li Feng-mao and Ch'iu Kun-liang, all of whom are distinguished scholars from Taiwan, the editorial board includes Chan Sau Yan (Hong Kong), David Johnson (USA), Piet van der Loon (UK), Jacques Pimpanneau (France) and Tuo Xiiming (Guilin, PRC). The first issue (March 1992) has 248 pages. No.2 (June 1993) has 441 pages. Both issues contain a wealth of information on other publications (with summaries), as well as on research projects, conferences, organizations and research news in the field of Nuo Culture. The journals can be ordered from 'Zhongguo Nuoxi, Nuowenhua yanjiu tongxun' biaojibu, Xinzhushi 30043 Guangfu, Qihua daxue lishi yanjiusuo. "《中国傩戏研究通讯》编辑部, 新竹市 30043 光复路清华大学历史研究所.

Furthermore, nos. 82 to 85 of the Taiwanese bimonthly Minsu qiyi, edited by Wang Ch'iu-kui, are also dedicated to Nuo Culture. Issues 82 and 83 are subtitled Zhongguo Nuoxi wenhua yuan xinjian xinyang ['Chinese Nuo culture and folk religion']. No. 82 appeared in March 1993 and has 307 pages, no. 83 appeared in May 1993 and has 261 pages. Issues 84 and 85 are subtitled Zhongguo Nuoxi, Nuowenhua guoji yanjiushe lunwenji ['Collected papers of the International Conference on Chinese Nuo Theatre and Nuo Culture']. They include the papers presented during this conference held at the Hong Kong Chinese University from 27 to 29 January 1993. No. 84 appeared in July 1993 (283 pp) and no. 85 in September 1993 (307 pp). The annual subscription fee for Minsu qiyi is US$ 55 per year. The journal can be ordered from Caltuan faren Shi Hesheng minzu wenhua jihui, Xining beiliu 62 no.3, building 3, Taipehi, Taiwan ROC. Tel: 552.3973 / 552.1910. "《民俗曲艺》财团法人联合邦民俗文化基金会, 台北市西宁北路 62 3 号 3 楼.

JOURNAL ON BUDDHIST CULTURE
Fojiao wenhua (Buddhist Culture') is the only publicly available Chinese periodical which focuses on
NEWSLETTER ON KUNJU

‘Friends of Kunju’ (Kunju zhi you), a quarterly newsletter devoted to researching the traditional performing art of Kunju (Kunqu opera), was founded at Suzhou University in 1990. The newsletter, sponsored by the Japanese ‘Friends of Kunju Association’, contains notes on recent publications of Kunju texts, brief scholarly articles, sample musical texts, notes on performers and recent performances, and occasional reports on other regional performance genres such as Suzhou pingtan storytelling. The editor, Shi Haiqing (Ishii Nozomu), studies Kunju in the Chinese department at the university. In order to help the financially troubled Suzhou Kunju Troupe, Shi has arranged sponsorship of several Kunju performances for tourists. For information or subscription, contact: Shi Haiqing, Foreign Expert Building, Suzhou University, 215006 Suzhou, Jiangsu Province, P.R. China. (Source: ACMR Newsletter Volume 6, No. 2, Summer 1993)

SPECIAL ISSUE QIAN RENKANG

Vol. 4 (1993) of Yinyue yishu (Art of Music), journal of the Shanghai Conservatory of Music, is devoted entirely to Professor Qian Renkang, on the occasion of his 80th anniversary. The issue contains five articles and translations by this distinguished scholar and composer, a comprehensive bibliography of his books, articles, lectures and translations and a list of his compositions.

PICTORIAL GUIDE TO CHINESE INSTRUMENTS


This is a lavishly illustrated volume with hundreds of colour photographs, a fine companion to the Music Research Institute’s Zhongguo yinyue shi tujian (Pictorial history of Chinese music), published at an earlier date. The new pictorial guide will surely become a standard work, replacing earlier volumes such as the MRI’s Zhongguo yueqi tuzhi (1987). The text sums up previous research rather than offering new insights. The 1991 UNESCO Zhongguo yueqi is inferior in its illustrations, but the text (by Yuan Jingfeng) still supplements the new volume. Watch out for the MRI’s forthcoming mangnum opus on Chinese instruments, still more comprehensive, which will be published in several volumes.

The volume includes ancient instruments (excavated or handed down), folk, and modern/modernized instruments. Of the ancient instruments, bells (pp. 62-79) and the qin (pp. 180-195) are particularly well illustrated. There are some illustrations of instruments of the ethnic ‘minorities’, but this subject is better covered by the 1987 Zhongguo shaoshu minzu yueqi zhi. The technical quality of the photos is excellent, another triumph of the collaboration of the MRI and the Shandong Jiaoyu chubanshe.

One reservation: while modern improved instruments are obviously an important part of the spectrum of folk music in China, the ratio in this book appears to favour them unduly, with too great emphasis on professional conservatory-style instruments, and many posed photos of smiling young women in flowing gowns on stage, How sad to illustrate the shawm (suona, but commonly known as laba by folk musicians) with a professional player on p. 144: a folk shawm player would have served much better! And why not show a folk faltist on pp. 122-123? It would anyway have been useful if the musicians shown in the photos had been named. The book concludes with brief but useful introductions to traditional instrumental ensembles (finally showing some real folk musicians!), modern professional folk-music orchestras, instrument factories and makers, and sites where major finds of ancient instruments and musical iconography have been made. There is a modest four-page bibliography and a concise pinyin index of names of instruments, but no English translations have been attempted. In all, a valuable reference work. (SJ)

SLIDE SERIES

The 'Beijing Slide Studio' has published several series of colour slides on music and on cultural anthropology, with brief explanatory notes in English. The following series are available: ‘Chinese folk customs; people and their costumes’ (two sets of 24 colour slides each) ‘Customs of the Miao and Dong nationalities of southeast Guizhou Province’ (18 slides), ‘Types of facial make-up in Beijing Opera’ (24 slides) and ‘Tibet religious art’ (two sets of 24 slides each). (BK)

MISCELLANEOUS (CHINESE)

FANG Jilin et al., ed. – Zhongyang yinyue xueyuan jian yuan sishi zhou nian ji qian Guoli yinyueyuan chengli wushi zhou nian. Central Conservatory of
Music, Beijing, China, 1990, 76 pp. Special compilation of articles in commemoration of the 40th anniversary of the founding of the Central Conservatory of music and the 50th anniversary of the establishment of the former National Conservatory of Music.


TIAN Qing et al. – Zhongguo Fojiiao yinyue xuancui (English title: The selected Chinese Buddhist music), Shanghai yinyue chubanshe, 1993, 296 pp., price hardback: 20 RMB. ISBN 7-80552-448-9/U.383. The first volume of articles and transcriptions from the ongoing series of audio cassettes of Chinese Buddhist music, also edited by Tian Qing, on the Audio and Video Encyclopaedia of China label. Contains material from Tianjin, Chongqing, the Tianning si temple in Chanzhou, Chaozhou, Jiuhua shan, and Wutai shan, as well as an introductory article by Tian Qing. While the articles are largely reprinted from the cassettes, with whimsical English translations, the transcriptions into stave notation may be useful. Appropriately, vocal liturgical music predominates, but examples of para-liturgical melodic instrumental music from Tianjin and Wutai shan are also included. We look forward to a major volume of scores of Buddhist vocal liturgy, to be used to train priests throughout China, again edited by Tian Qing. (SJ)

XU Changhui (publ.) – Zhongguo yinyuexue yidai zongshi: Yang Yiniu [Jinianji] [An outstanding master of Chinese Musicology: Yang Yiniu – a collection of essays in memory of this scholar]. Taipei, 1992, 156 pp. With essays, photos, autographs, a chronology of Yang Yiniu’s life and a full bibliography of his writings. It can be ordered from the Chinese Society for Ethnomusicology, Graduate Institute of Music, Taiwan Normal University, Heping donglu yi dian 162 hao, Taipei, Taiwan ROC. Tel: (02) 382-5101 ext. 362-5197 (Musicology Department).


PERFORMERS

DANCER MA SHOUE IN UK

Following on from a visit of Yang Meiqi, director of the Guangdong Contemporary Dance Company last year, an accomplished dancer and choreographer from the company, Ma Shouze is currently on a one year scholarship at the Laban Centre in London, assisted with funding from the Great Britain-China Centre and Educational Trust. Anyone wishing to contact Mr Ma, please contact Catherine Barber at the Great-Britain-China Centre, 15 Belgrave Square, London SW1X 9PS, UK. Tel: +44.71.2356696, fax: +44.71.2465888. (Source: Britain-China, Magazine of the Great Britain-China Centre, No. 53, 1993.3.)

DANCE THEATRE GROUP

In 1993, dancers and choreographers Michael Ho and Hi Ching founded ‘Dance Continuum’. The aim of this company is to present innovative works of dance theatre. Michael Ho and Hi Ching both are of Singaporean descent, and their work draws on their experience of dance in many cultures. Dancers for the company are drawn from similarly cosmopolitan backgrounds, with training in classical and contemporary styles. This is reflected in ‘Taiwan Connecting’, which was their programme during the summer and autumn of 1993. The music for this production included Gershwin as well as Chinese traditional folk songs and cross-cultural experiments from the 1930s. Dancers, singers and instrumentals explored themes of identity, relationships, and Yin and Yang. For further information, contact Julia Williams, tel #44 - (0)71 - 538 5422. (Source: Britain-China, Magazine of the Great Britain-China Centre, No. 52, Spring 1993)

INTER ARTES

Inter Artes, an arts organization registered as a charity to promote cross-cultural and combined-arts events recently toured the UK with its production ‘The World of Lu Hsun – paying tribute to the work of the great Chinese writer using an array of Western and Chinese instruments, dance, mime and song’. Music for this event was commissioned from two leading Chinese contemporary composers, Zhou Long and Chen Yi (with funds from the Festival of Chinese Arts). Other Chinese and British artists who participated included Li Xiangling (guzheng), Julia Usher (composer), Ho Wai-on (composer/Artistic Director), Maxine Bamford (choreographer). In conjunction with the performances, displays were mounted at the Midlands Art Centre and QEH on the South Bank. Ho Wai-on and Li Xiangling led a workshop on ‘The Sound World of Chinese Music’ at the British Music Information Centre.

This programme forms part of Inter Artes’ Anglo Chinese Understanding project, which has been organized to promote greater cross-cultural knowledge through historical, literary, social and artistic stimuli. As Artistic Director of Inter Artes, Ho Wai-on is currently assisting Kingston University in their Music and Art project. Forthcoming activities include:
Hwa-yuan (flower garden) Journeys – a ‘live art project created on the principles of Chinese landscape gardening’, and Acis and Galatea – a ‘combined-arts project with Handel’s music, modern dance, theatre and visual arts’. In addition to this, there will be various small-scale performances and community activities as well as cross-cultural educational work for schools in deprived areas. For further information, contact Inter Artes, 25 Wellignton Road, Warrington, London E11 2AS. Tel: #44 - (0)81 - 530 9997. (Source: Britain-China, Magazine of the Great Britain-China Centre 52, Spring 1993.)

JUNIOR PUPPET THEATRE TAIWAN
From 4 to 12 February 1994, two juvenile puppet theatre groups from Taiwan performed shadow and hand-puppet plays in Holland. They were accompanied by an ensemble of young musicians, the China Found Music Workshop, and gave performances in The Hague, Amsterdam, Rotterdam and Utrecht. The shadow-puppet plays were performed by the Hwa Cho Yuan group from Taipei, by puppeteers ranging in age from 16 to 19. Their teacher, master Lin Cheng-Sheng, demonstrated how the flat leather puppets are constructed, and gave an introduction on the history of this 200-year-old tradition. He also talked about his experiences with shadow-puppet theatre and about the differences between this genre in Taiwan and in mainland China. The group had been preparing for this performance for two years. The programme featured various traditional Chinese tales.

The hand-puppet group, called Junior Hsiao Hsi Yuan, was composed of children from the highest classes of the primary school of Hsin Chuang, the artists’ quarter in Taipei, and was led by master Hsu Wang. Each year a group of about 27 children is selected to perform a new production. The group that visited Holland performed the story of the Blue Dragon pass. The ensemble that accompanied the performances also gave separate concerts of Taiwanese Nanguan music, Cantonese Silk Road music and instrumental pieces from Taiwanese opera.

COMPOSERS

IN MEMORIAM MO WUPING
Chinese composer Mo Wuping died of liver cancer in his home in Beijing on 2 June 1993. He was 34. The chamber works which Mo Wuping wrote during his final years in Europe show a sophistication and powerfulness of expression that earn him a place on the rostrum of true innovators of Chinese music. The present generation of Chinese composers from the People’s Republic has lost one of its most promising young voices.

Mo was born in 1959 in Beijing and studied composition with the elder composer Luo Zhongrong. He was a student at the Central Conservatory from 1983 to 1986. He came to Europe in 1989 and studied in Paris. His string quartet ‘Sacrificial Rite in Village’ (1987) won a prize at the World Music Days in Hong Kong in 1988, and was later performed in Tokyo and in Amsterdam by the Arditti Quartet. ‘Fan I’, for male voice and ensemble (1991) won a prize at the Asian Festival of the Arts in June 1991. ‘Fan II’ for instrumental ensemble (1992) was commissioned and premiered by the Nieuw Ensemble (Amsterdam) and written with support from the Chime Foundation. His other works include a Piece for Violin Solo (1991) and Ac, for bassoon, harp, percussion and double bass (1992). His music has also been performed in France, Germany, Italy and several other countries.

Mo Wuping loved music in many ways. He was not only a promising composer, but also a prolific pianist with a special reputation as a Bach-performer, as well as a splendid singer. He will be remembered by many as a convincing vocal soloist in his own works ‘Overture for voice and orchestra’ (1988) and ‘Fan I’. In his music he mixed elements of Chinese folk song with a contemporary orchestral idiom which was sometimes reminiscent of Ligeti but was nevertheless very personal in style.

After his first successes in China, Japan and Europe, Mo had plans for compositions on a fairly ambitious scale, including a Chinese opera, but illness intervened. Early last year he was compelled to return to Beijing, where he was treated in hospital. Though extremely weak and tired and faced with the darkest possible prospects, Mo did not give up hope. He struggled against his illness for several months, and kept up his spirits in an admirable way. He spent the final weeks of his life at home, in a room at the Central Conservatory, in the presence of his wife Li Shuqin and his 2-year-old son Mo Mo. Mo was an amicable and good-natured person with a strong sense of humour. Those who knew him personally will forever miss his gentle, unmistakable presence. His early death is too sad for words. Our present thoughts are with his wife and child who live in Beijing. (FK)

TAN DUN IN CHINA
Chinese composer Tan Dun visited his home country for a concert tour from December 1993 to early February 1994. It was the first time that Tan Dun was involved in concert performances of his own music in China since his farewell concert in Beijing late in 1985. There were concerts of Tan’s music in Guangzhou (4 December), Hong Kong (9-10 December), Shanghai (18 December) and Beijing (8 January). The Hong Kong Central Philharmonic Orchestra gave the Asian premiere of Tan’s ‘Death and Fire’ Symphony (1992), and the Guangzhou Music and Dance Company presented the first performance in China of Tan’s ritual opera ‘Nine
Composer Mo Wuping, who died at the age of 34 in Beijing in June 1993.

Songs' (1989). The Shanghai Philharmonic Orchestra and the Beijing Central Philharmonic Orchestra, conducted by Tan Dun, performed a programme consisting of 'Orchestral Theatre I' (1950), 'Orchestral Theatre II' (1992), 'On Taoism' and the 'Death and Fire' Symphony. Except for 'On Taoism', all these works were heard for the first time on the Mainland. Tan's music was widely acclaimed in the Chinese press. For Chinese reports on the tour, see Yinyue shixiaohe ('Music Lover'), 1993 no.6 pp.2-4 and Renmin yinyue ('People's Music'), 1994 no.1 pp.13-16. The composer is currently working on a new opera about the travels of Marco Polo. The libretto for this work was written by the distinguished British writer and musicologist Paul Griffiths. The opera will be premiered in Europe in 1995 or possibly 1996. Tan Dun finished a doctoral dissertation in composition at Columbia University in New York in 1993 under the guidance of Professors Chou Wen-chung and Mario Davidovsky. (TD)

ZHANG HAOFU WRITES FOR IRCAM
Chinese composer Zhang Haozu (34) returned to Brussels (Belgium) in November last year, after finishing his studies at the IRCAM Institute in Paris. He is currently working on a piece for violin and electronic equipment which will be premiered at IRCAM in Paris in the course of 1994. He also wrote a Duo for Two Planos which will be premiered later this year. Other recent works include 'Esprit de la Montagne' for soprano and 2 pianos (1991), 'Deuil National' for large orchestra and five percussionists (1991), 'Ciel et Cent Reponses' for soprano, percussion instruments and tape (1992), and 'Su Wu' for orchestra (1992). Zhang was born in Jilin in 1959 and was a student of Wu Zuqiang at the Central Conservatory of Music in Beijing from 1978 to 1983. He taught composition at this conservatory from 1983 to 1988. In 1989, he continued his career as a research student at the Ecole Normale de Musique and the National Conservatory of Music in Paris. His teachers there included Yoshihisa Taira, Ivo Malec, Gérard Grisey and Jean Schwarz. Furthermore, Zhang participated in workshops and courses on composition by George Benjamin, Magnus Lindberg, Tristan Murail and Philip Manoury. (ZH)

CHEN QIANG IN CANNES
Composer Chen Qiang (39), who has lived in France since 1984, spent the final months of 1993 at the Château de La Napoule, an artists' residence near Cannes (France) owned by a French-American Art Association. Here he finished his latest composition 'Une Goutte de Lumiére - Hommage à Messiaen' for flute and orchestra. This work was commissioned by the French Ministry of Culture and was premiered in February of this year by flutist Pierre-Yves Arlaud and the Orchestre de Bretagne in Rennes. At present, Chen is working on a piece for chorus and orchestra commissioned by Radio

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France. Several of Chen Qigang’s works will be performed in the forthcoming Holland Festival in Amsterdam in June 1994, including ‘Rêve d’un solitaire’ for tape, synthesizer and orchestra, which was premiered in Paris by the Ensemble Intercontemporain in April 1993. (CQ)

SUCCESS FOR ZHOU LONG AND CHEN YI
Composers Chen Yi and Zhou Long finished their doctoral dissertations in composition at Columbia University in New York in May 1993 under the guidance of Professors George Edwards and Mario Davidovsky. Their dissertation works were Chen Yi’s Piano Concerto and Zhou Long’s “Da Qu” for percussion and orchestra. Chen Yi moved to San Francisco in August last 1993 to become a composer-in-residence of the Women’s Philharmonic and of Chanticleer and Atops Middle School for a three-year period. The Women’s Philharmonic, conducted by JoAnn Falletta, premiered Chen Yi’s Second Symphony (1993) on 29 January 1994. This work, a single weighty Largo running 18 minutes, was praised by the press for its ‘rhetorical force and dark beauty’. Chen Yi’s Piano Concerto will be premiered by the Brooklyn Philharmonic in New York in October this year. Chen is currently working on a set of Chinese Folk Songs for Chanticleer (to be premiered in May). Other recent commissions include two overtures, one for the Women’s Philharmonic and one for the San Jose Chamber Orchestra (to be premiered in early 1995) as well as a Cantata for Bradley University’s Festival. Zhou Long visited mainland China in the summer of last year to attend the Chinese premiere of his Percussion Concerto (25 July 1993). Central Chinese Television produced a one-hour documentary about his music, as part of the 45th anniversary celebrations of the National Broadcast Symphony Orchestra. Zhou returned to New York in August to start work on a mixed ensemble piece for the New Music Consort and the ‘Music From China’ Ensemble, with a commission award from the Koussevitzky Music Foundation. This piece, a sextet, will be premiered in June in New York. Zhou Long also won a Fromm Foundation commission award and a Guggenheim Fellowship, as well as a composer fellowship from NEA and two major ‘Meet The Composer’ grants in April 1994. Zhou Long will visit Taiwan for a dance production based on his music. (CY/ZL)

CHEN XIAOYONG RECEIVES AWARD
Chen Xiaoyong (37) arrived in Hamburg in 1985 and has been living there ever since. Performances of his works in 1993 include ‘Dyeh’ for large orchestra (1992), played in Seoul, and his String Trio (1998), played in Hong Kong. As a one-time student of Ligeti, he received part of the Kaske Prize 1993 in München, which was awarded to György Ligeti and his students. Chen Xiaoyong wrote his first solo piece for guqin (Chinese zither) to celebrate the occasion. A ‘Composer’s Portrait’ of Chen Xiaoyong was broadcast in December 1993 by the Norddeutsche Rundfunk and the Saarländische Rundfunk. Chen recently finished ‘Lichtknoten’, a Trio for oboe, viola and harp (1994) and another work for eleven musicians, commissioned by the Deutsche Kammerphilharmonie (which will presumably be played at the forthcoming Holland Festival in Amsterdam). He is currently working on a commissioned piece for computer (to be performed in Hamburg at the end of this year) and several pieces for piano solo and for violin solo. (CX)

LU PEI WRITES CONCERTO
Lu Pei (born in 1956 in Guangxi) studied composition at the Shanghai Conservatory and went to America in 1991. At present, he is a composition student at the School of Music of Louisville University. He works for a music publishing company in Louisville. Recently, Lu Pei was joined by his wife Xu Jixing from Shanghai, who is also a composer. Several of Lu’s recent works have been performed in the United States, including ‘Yi’ for flute, clarinet, violin, percussion and piano (1992) and ‘Fantasy’ for oboe, saxophone, doublebass, harp, piano and celesta. Yi will be premiered by the Nieuw Ensemble during the 1994 Holland Festival. Lu Pei’s latest work is a 50-minute Violin Concerto (1993). (LP)
OPERA QU XIAOSONG IN SWEDEN
Composer Qu Xiaosong's first full-blown opera 'Oedipus' (1993) was premiered at the People's Opera (Folkopera) in Stockholm on 18 November 1993. The Swedish press hailed the two-and-a-half-hour performance as a triumph for both the composer and for the opera company. Subsequently, 'Oedipus' had some forty performances during the 1993-94 theatre season in Stockholm.

The music which Qu Xiaosong wrote for his highly personal interpretation of Sophocles' tragedy blends elements of Chinese traditional music (especially folk song and ritual percussion) with modern Western idioms — the influences ranging from Stravinsky to Alban Berg and beyond. In spite of a fairly economical orchestration — most of the time we hear long-spun vocal lines accompanied only by sustained chords in the strings or accentuated by sparse drum or bell strokes — the total effect of the music is dramatic and massive. This is mainly due to the dominant part and frequent 'percussive' outbursts of the chorus. The chorus — mainly acting as shocked spectators — frantically roam the stage. Its members cling to each other like frightened children and often move around like a single black-clad organism.

Another centre of musical gravity and tremendous vocal energy is Oedipus himself, whose part is extremely demanding and strenuous. The Swedish baritone Olle Persson performed miracles, both as an actor and as a singer, although one cannot help wondering whether his voice has stood the strain of many successive performances. Oedipus frequently switches from whispering to talking, from hissing to shouting, from bellowing to singing and vice versa, and sometimes has to overpower three drummers. He is on stage most of the time.

The accompanying chamber orchestra (some 40 members) is situated backstage and is involved both instrumentally and vocally. Next to Oedipus, there are important vocal solo parts for Oedipus' parents, his uncle Creon, the blind prophet Thebrosillas, the Sphinx and a number of lesser characters. »
In their treatment of the story, Qu Xiaoosong and librettist Claes Feltborn have moved away from a psychoanalytical approach. The central issues of guilt and innocence are retained but are shown in a somewhat unusual light. The story of Oedipus who, without knowing it, kills his father and marries his mother, in this opera virtually assumes the character of a fantastic Chinese folk-tale, rather in the style of Pu Songling. The supernatural element is much emphasized — the figure of the sphinx achieves central importance in the story. She is a mixture of innocent girl, femme fatale and evil spirit, with a combined thirst for love and for blood. Her musical part, although limited to two major scenes, is almost as excessive as that of Oedipus. Swedish soprano Tua Åberg played and sang her role most admiringly, switching frequently from high and crystal clear coloratura to a naive bird twitter, personifying the different sides of her character. Her appearance on the stage as a bald-headed girl equipped with very long veils to strangle her victim was just one example of imaginative staging, of which there were many in 'Oedipus'. Qu Xiaoosong has written a compact — almost too compact — tragedy. The tension in the first act is so strenuous that the music loses some of its momentum in the second half.

In the winter of 1993-94, Qu Xiaoosong worked on his second opera, 'The Death of Oedipus', which is intended as a sequel to 'Oedipus'. It is a one-hour chamber opera which will be premiered in the Holland Festival in June 1994 in Amsterdam. (FK)

XU SHUYA WINS PRIZE
Xu Shuya (33), who has lived in Paris since 1988, was awarded the first prize of the 5th International Competition of Besançon in 1992 for his orchestral work 'Cristal au Soleil Couchant'. The jury was headed by Luciano Berio. The work received several concert performances in France in 1993. Another work by Xu Shuya, 'Taiyi II' for flute and tape (1992), was awarded second prize in the International Competition for Electronic Music in Bourges, 1993. (No first prize was awarded that year.) The work has been recorded on CD in the series Chant du Monde with support from Unesco. Over the past year, Xu Shuya worked on a contract for the Ensemble intercontemporain, while his works were played in Milan, Rome, Triest, Zürich and Paris. Recently, Xu finished a new piece for 15 instruments and tape. (XS)

NEW MUSIC SOCIETY IN SICHUAN
Together with colleagues, Jia Daqun (37), a staff member of the composition department of the Sichuan Conservatory of Music in Chengdu, has founded a new society to promote contemporary Chinese music. It is called "Bashu Society of New Music" (BSNM) and its activities will consist of concerts and annual scholarly meetings of composers and researchers of new music in Sichuan and other parts of southern China. The first meeting is expected to take place in Chengdu towards the end of this year. As for his private plans, Jia Daqun hopes to attend the forthcoming Chinese Composers' Conference in April in Taiwan. He will spend the rest of the summer working on several new compositions, including 'Calligraphy, Paintings and Poetry', a work for chamber orchestra which is now well under way. (JD)

ACL FESTIVAL 1993
The Asian Contemporary Music Festival 1993 took place from 17 to 24 October last year in Seoul and in Taegon in Southern Korea. It was held under the auspices of the Asian Composers' League (ACL). The Music Research Center of Hanyang University in Seoul acted as host organization. The eight-day festival consisted of a conference, a number of workshops and an impressive series of Asian concerts of traditional music, modern chamber and orchestral music and recent works for computer. Participating ensembles included the Seoul Philharmonic Orchestra, the University of Illinois Contemporary Chamber Players (USA), the CNMAT Ensemble of the University of California at Berkeley (USA) and various smaller Korean ensembles. Chinese music in the festival included various performances of nanguan (Chinese vocal ballads with instrumental ensemble), as well as chamber and orchestral works by Richard Tsang (HK), Victor Chan (HK), Pan Hwang-Long (Taiwan), Julian Yu (Australia), Tsang Yin Kwan (HK), Chen Shih-Hui (Taiwan) and Chen Xiaoyong (Hamburg). Composers from abroad who acted as guest speakers included Franco Donatoni (Italy), Edison Denisov (Commonwealth of Independent States) and various others.

For further information, contact ACMF '93, Music Research Center, Hanyang University, Hangdong-dong, Sundong-gu, Seoul 133-791, Korea, tel. +82 2.290.1253, fax: +82 2.299.3159.

CONCERTS & FESTIVALS

CHINESE PERFORMING ARTS IN BRUSSELS
The First International Arts Festival — a festival of contemporary arts with special attention for the performing arts — will take place in Brussels in May 1994. "China" will feature as a major topic of the 1994 programme, which includes theatre, dance, film, literature and visual arts. The festival will spotlight three Chinese cities in particular: Beijing, Taipei, and Hong Kong. Cultural similarities and differences between these cities will be examined. The programme includes a photo exhibition and sage per-
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formances by the I Wan Jan Puppet Troupe from Taiwan (directed by Li Tien-kung), the Zuni Looseheadron Theatre Company (Hong Kong), the Critical Point Theater Phenomenon from Taiwan (with a performance of 'The White Snake'), the experimental theatre group XJ Ju Che Jian ('Garage Theatre') from Beijing, in Yu Jian's play 'File 0', directed by Mou Sen, and dancer Mui Cheuk Yin (Hong Kong) in a solo programme. For further details, contact the organizers in Brussels. Phone +32.2.2190707, fax: +32.2.2187453. (AS)

CHINESE MUSIC AT THE HOLLAND FESTIVAL

The 47th Holland Festival focuses on opera and music theatre and has a special section which spotlights the work of young Chinese composers. The festival will be held from 1 to 30 June 1994 in Amsterdam. In the field of music theatre, there will be premieres of two chamber operas by Guo Wenjing and Qu Xiaosong. Guo Wenjing's 'Wolf Cub Village' is a free adaptation of 'Diary of a Madman' (Kuangren riji) from Lu Xun's collection of stories 'Call to Arms' (Nahan). In this epoch-making story, written in 1918, Lu Xun characterized Chinese society as cannibalistic in its lust for violence and destruction. It seems that its famous final outcry ('Save the children!') has never lost its validity in the violent history of 20th century China.

'Wolf Cub Village' was written by Guo Wenjing in early 1994 and will be performed on 24, 25 and 26 June in the Westergbakker in Amsterdam, by the Nieuw Ensemble led by Ed Spanjaard. The same programme includes the premiere of Qu Xiaosong's chamber opera 'The Death of Oedipus', based on Sophocles' classical tragedy 'Oedipus at Colonus'. It is a sequel to Qu's opera 'Oedipus' which was premiered in November last year in Stockholm. 'The Death of Oedipus' deals with the final quest of the blind Oedipus. Qu Xiaosong does not depict his search for a quiet place to die as a dark tragedy but rather as a Buddhist journey towards enlightenment and spiritual liberation. In addition to the chamber operas, the New Ensemble will give a separate concert of instrumental works by Chinese compo-seurs, including the European premiere of a work by Lu Pei and reprises of works by Mo Wuping, Guo Wenjing, Chen Qigang and others.

The Radio Chamber Orchestra, conducted by Mark Foster, will give a concert of Chinese orchestral works in the Beurs van Berlage on 12 June. The programme includes Tan Dun's 'On Taoism', Qu Xiaosong's 'Mong Dong' and Chen Qigang's 'Rêve d'un solitaire'. The Deutsche Kammerphilharmonie, conducted by Mu Haitang, will play Chinese works for chamber ensemble in the Beurs van Berlage on 6 June, including Zhou Long's Li Sao Cantata, Chen Qigang's 'Lumières de Guangling', Julian Yu's 'Scintillations II' and a new work by Chen Xiaoyong, commissioned by the Kammerphilharmonie. In addition to these events, there may be one or more concerts of Chinese chamber music (for which no programme was available at the time of writing).

Other activities in the Holland Festival include operas by Chausson, Mozart (Don Giovanni), Monteverdi (Orfeo), Verdi (Falstaff), Max Brand and Rob Zuidam, concerts by the Netherlands Chamber Choir (Orlando di Lasso), Asko Ensemble (Rihm, Varèse, Stravinsky and Francesconi) and Klangforum Wien, as well as new theatre productions by Peter Brook (The Man Who), based on Oliver Sacks), Peter Zadek (Shakespeare's 'Anthony and Cleopatra') and dance performances by the Merce Cunningham Dance Company, the Nederlands Dans Theater and the Dutch Royal Ballet.

For further details and for booking information, contact the Netherlands Reservations Centre, P.O.Box 404, NL-2260 AK Leidschendam, telephone 31-70.320.2500, fax 31-70.320.2611.

MINORITY MUSIC, SUMMER 1994

Two European concert tours with Chinese Minority music will take place in the summer of 1994. From 15 June to 10 July the Traditional Ensemble of the Zhuxiong Yi Autonomous Prefecture, with 25 dancers, singers and musicians from Yunnan Province, will tour the Netherlands, Belgium and Germany. From 15 June to 17 July the Traditional Ensemble from Huhehot, Inner Mongolia, with 5 musicians and singers, will tour the Netherlands, Germany, Norway and Sweden.

Following their visit to Europe, the Mongolian group will visit Canada from 18 July to 8 August. For more information, contact Bernard Kielkamp, Paradox Theater Agency, P.O.Box 155, 2300 AD Laken, the Netherlands. Tel: 31.71.219479, fax: 31.71.226869. (BK)

VIDEO & FILM

'FROZEN BRASS' ON FILM & RECORDS


In spite of his reputation as the enfant terrible of the Anthropology Department of the University of Amsterdam, Rob Boonzaier Flaes remains one of the most original minds in Dutch ethnomusicology, and one of the few music researchers from Holland to be noticed abroad. His film 'Brass Unbound' (1993), produced together with cineast Johan van der Keuken, is a masterpiece, a beautiful film about a marvellous subject. The film is part of a wider research project which traces the impact of brass orchestras of colonial powers in countries where such orchestras were eventually adopted by local musicians and absorbed in local music traditions. Over the past few centuries, when European soldiers, traders and missionaries set out to occupy foreign continents, they were frequently accompanied by brass bands. With their martial appearance, strict musical discipline and frightening loud sounds, these bands served as an apt symbol of power – the power and supposed cultural and overall dominance of the new conquerors. Westernization was forced upon the colonized. As part of this, local musicians were trained to play on Western brass instruments. Initially, they were required to play in church, in school or at public events, but in the course of time, some of these musicians began to enjoy the instruments in a different way, playing their own native tunes on them. It resulted in a number of very interesting hybrid traditions. Boonzaier captured a wide variety of brass ensemble traditions in different parts of the world, including Nepal, India, Sumatra, Java, the Moluccas, Sulawesi, the Philippines, Ghana, Surinam, Bolivia and Peru.

India now has its 'band parties' and they are big business. Nepal has special wedding bands which invariably consist of eleven musicians and play a mixed repertory of Nepali folk tunes and Hindi film music. In Sumatra brass bands are required for funeral services. The music is absolutely danceable and does not sound like funeral music in any Western sense, but apparently it serves its purpose well! Boonzaier started a unique project to document this music on film and CD. Two marvellous CDs published by PAN Records in Leiden now capture examples of brass bands from many parts of the world. This includes 'bamboo' and 'ziro' versions of wind bands: if no original Western instruments were available to local musicians, they had to be inventive! The CDs contain recordings made by Boonzaier Flaes and by a number of colleagues and students. There are no examples from China, although it would have been possible to find them: Western-style brass bands are widely used in the Chinese countryside to accompany funeral rituals. Sometimes they replace the traditional Buddhist or Daoist wind and percussion bands, or act as an additional ensemble in a funeral procession which also includes a traditional band. Chinese village brass bands play Western marches, frequently without the functional harmony that can be heard in Western music.

The two CDs, published under the title 'Frozen Brass', are absolutely worthwhile, from a musical as well as from a historical point of view. They are revealing documents of one particular aspect of the Western colonial impact. What an incredible mixture of music, and what sincere musicianship! Much of the music is simply hilarious and great fun, but some of it is also deeply moving. There are waltzes and marches, slow processional music and swinging dance music, nearly always for a lovably mixture of indigenous and Western instruments. 'Frozen Brass' was the title of the original project, which includes the publication of the CDs and a popular book on the subject, but film-maker Johan van der Keuken decided to change the title of the film to 'Brass Unbound'. The film focuses on Nepal, Celebes, Surinam and Ghana. The beautiful images and the music soundtrack tell the story of brass music in these parts of the world more tellingly and more vividly than any commentator's voice could have done. There are some interviews with musicians, but the music itself is central in the film. Johan van der Keuken is a great artist of documentary
cinema and ‘Brass Unbound’ is one of his best achievements. Towards the end, four brass orchestras from different parts of the world can be seen playing together, without actually meeting physically. On the whole, their repertoires are very different, but they happen to share a single piece: ‘It’s a long way to Tipperary’. If there is any symbolism in this final scene, it must be a reference to what these different societies share: a tragic and wonderful fascination with brass bands. Tragic, because it was originally the music of their oppressors, and wonderful because these musicians have created a new life out of the old sounds. There should be no mistake about the all-too-familiar tune – what these people play is their own music. In all probability, this is how we should interpret the film’s title. (FK)

**FILMS – MISCELLANEOUS**

Recently, the following two anthropological films were produced in the United States.


*Love Songs of the Miao in China*. 1992. Film-makers Library, 124 East 40th Street, New York, NY 10016, USA. Video, 45 minutes. Captures the life and traditions of a southern mountain people of China, the Miao, by following a seventeen-year-old girl during the courtship ritual.

**SOUND RECORDINGS**

**MONGOLIAN MUSIC**

Recently, the following CDs with traditional music from Mongolia were published.


NEW RECORDINGS OF PIQA MUSIC


The pipa is a pear-shaped lute of Central Asian origin. Recently a wealth of new recordings of pipa solo music have appeared on Western labels, most of which are available in Europe and in the United States. Potential favourites are Wu Man’s selection of solo pieces published by Nimbus Records in the UK, and Lin Shicheng’s album recorded for Ocora. Another CD that appeared in the UK features pipa music played by Cheng Yu.

Cheng Yu was born in Beijing and studied the pipa with her father. She later extended her musical studies to the Chinese classical zither guqin. She was a student of the Xi’an Conservatory of music before coming to Britain in 1988. Her recent album of pipa music on ARC includes only two genuine solo pieces for the pipa and is hardly as ‘classical’ as its title suggests. The CD contains several 20th century arrangements of Chinese tunes for pipa and ensemble (which are not among the most inspired items), a number of duets for pipa and zheng (bridged zither), and two pieces for guqin and vertical bamboo flute. (For some reason, guqin is consistently misspelled ‘guqin’ in the accompanying booklet.)

Cheng Yu should not pose as a guqin player. We have excellent commercial recordings by her current teacher Li Xiangling and by many other real master performers of that instrument. She is clearly more at home in pipa music, as the CD shows.

Cheng Yu is at her best in some of the duets and in a spirited and lively pipa solo piece like ‘Snow in Early Spring’, which is well done. ‘Ambush on All Sides’ – a classical tour de force for pipa performers – has all the turmoil of the famous historical battle, but very little of the inner tension that one expects from such an event. There is more inner conviction in a contemplative piece like ‘The Awakening Lotus Flower’, although I would easily prefer Lin Shicheng’s version of that piece, recorded on Ocora.

Lin Shicheng is now in his early seventies and is one of China’s leading pipa players. His recent visits to Paris resulted in the beautiful Ocora CD ‘Chine – l’Art du pipa’. Born in the Shanghai region in 1922, Lin is currently his generation’s sole representative of the Pudong ‘school’, one of the four major styles of pipa playing that dominated pipa music until recent times. Lin’s teacher was Shen Hacchu (1889-1953), a celebrated representative of the Pudong style.

One does not have to be a specialist in pipa music to admire Lin’s great qualities as a musician. His ‘Awakening Lotus Flower’ is touchingly simple on the surface, but with a remarkable power underneath which governs this music and gives it life. This is true for most of the pieces on Lin’s CD. On the whole, his performances seem less ‘polished’ – less superficial – than those of many younger generation players, although his great technical abilities are fully displayed in a glowing piece like ‘The King Takes off His Armour’ – it is the same battle as the one fought by Cheng Yu, but with different notes, and with much more vigour and energy! What one admires most in Lin Shicheng’s performances is his tremendous restraint and his ability to give an inner life to virtually every note. Listening to Lin Shicheng, one cannot help feeling that pipa playing must be the most simple and most natural thing in the world to do – if only one knows how.

The plainness of his playing is deceptive. Lin’s great talents and his capacities to invigorate even the simplest phrase were somehow transmitted from the master to one of his most promising young students, Wu Man.

Born in 1963 to an artistic family in the southern city of Hangzhou, Wu Man has already become one of
the greatest new talents of her generation. Wu Man studied with Lin Shicheng (and with Liu Dohai and other well-known pipa masters) in Beijing from 1977 until her departure for the United States in the mid-1990s. One reason to be jealous of New York is that they’ve now got her! Wu Man is an all-round musician, who combines great technical perfection and virtuosity with absolute artistic integrity and deep expressive power. Wu Man is not afraid to try new ways in pipa music, but she differs from many other young pipa players in that she makes clear distinctions and knows how to respect classical traditions. The items on her CD mark several stages in 20th century Chinese pipa music, from classical tradition to Liu Tianhua’s experimental arrangements from the 1930s and beyond. Wu Man has a reputation as a champion of contemporary Chinese music, playing together with such groups as the Kronos Quartet and the New York New Music Consort. With Kronos, she gave fine performances of Zhou Long’s latest chamber piece ‘Soul’. Her CD for Nimbus – definitely one of the finest recordings of pipa music to emerge in recent years – includes a performance of Chen Yi’s ‘The Points’ (1991). She plays this new music – but is it really so very ‘new’? – with the same musical sincerity and full dedication that mark her performances of traditional pieces. Wu Man changes every piece of music merely by touching it. Just listen to the very beginning of ‘Lanterns and moon competing in brilliance’ – a little upward gesture that immediately sets the whole piece – if not the whole CD – in a bright and joyful light. Her deeply felt performance of ‘Ancient Melodies of Wulin’ shows that the pipa can match the guqin in spiritual depth, although the instrument lacks the deep sonorities and timbral potential of the qin zither. ‘The Tyrant Takes off His Armour’ is the same martial piece that is found on the CD by Lin Shicheng, but the stature of this battle is unmistakable! It seems an impossible task to depict a massive clash between two armies on an ancient lute with four strings and a shallow soundbox, but Wu Man successfully transcends the limitations of her instrument and creates a memorable event. Buy this CD and judge for yourself. (FK)

‘EAST ASIAN VOICES’ POSTPONED

The 2nd International Chime Conference, originally intended to take place in London in September 1994, has been postponed to September 1995. It will now take place in Amsterdam, in conjunction with the XIth European Seminar in Ethnomusicology (ESEM). The theme of the conference (‘East Asian Voices – living folk traditions in eastern Asia’) remains the same. Scholars or students of East Asian vocal folk music and others with a professional interest in vocal folk music and living folk-mythology in eastern Asia who wish to participate are invited to contact the programme committee (P.O.Box 11092, 2301 EB Leiden, The Netherlands). Details about dates, location, accommodation, conference fees and submission of paper abstracts will be announced in a special Chime bulletin in the course of May 1994.

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GUIDELINES FOR CONTRIBUTORS

1. The CHIME Journal welcomes for consideration scholarly articles in English addressing theoretical and practical (performance) aspects of traditional, folk and popular music of China and adjacent countries, from historical, analytic and critical points of view. Contributions will be judged not only for quality of contents, but also for originality and pioneer spirit.

2. Authors are requested to submit two copies of their article and of all related materials. This should include brief biographical data on the author and an abstract of no more than 150 words, indicating major conclusions and general (musicological, anthropological) relevance of the topic or study discussed. All materials must be submitted on A4 paper, used on one side only, double-spaced throughout, with ample margins.

3. Tables, maps, musical transcriptions and other illustrative materials should have captions and should be presented on separate sheets. Indicate exactly the location of each illustration or example in the main text. The CHIME Journal encourages the submission of suitable photographs. Photocopies of photographs are acceptable for first review, but high-quality prints must accompany the final manuscript.

4. Authors employing an Apple Macintosh word-processor are invited to supply a disk copy of their contribution, in Microsoft Word, in addition to the printouts. We prefer 'clean' versions of articles without elaborate pre-programmed lay-out instructions.

5. Full details of references cited should be given in footnotes. If necessary, add a bibliography at the end of the article, arranged alphabetically by author. Chinese glossaries are appreciated.

6. Manuscripts must be in English and observe British conventions of usage and spelling. Only manuscripts that have not been published in English elsewhere are considered for publication. We cannot consider articles that are currently submitted for possible publication elsewhere. The editors reserve the right to edit contributions before publication.

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8. Authors with a writing knowledge of Chinese are kindly requested to suggest a Chinese translation for the title of their article (for our page of contents in Chinese). Western authors should also give us a Chinese translation of their name if they have one.

9. Authors of articles published will receive three copies of the journal free of charge.