CHIME

Newsletter of the
European Foundation for Chinese Music Research

No.1, Spring 1990
Published in Leiden, The Netherlands
Contents

From the Editor
A Well-kept Secret

Frank Kouwenhoven
Chinese Music Research in Europe: West meets West

Rembrandt F. Wolpert
A Talk at The Kingston Seminar: “Student of Chinese Music?”

Antoinet Schimmelpenningck
Report on Fieldwork - Jiangsu Folk Song

Helena Rees
Report on Fieldwork - Music in Northern Yunnan

Frank Kouwenhoven
Chinese Music Organizations in China and Abroad

Lorette van Heteren
A Foreign Student of Peking Opera in Shanghai

Frank Kouwenhoven
Music Research in China - Signs of Change

News, Announcements

People & Projects
Publications
Meetings
Journals
Concerts & Festivals
Sound Recordings
Charter of the Foundation
For our Chinese Readers
CHINESE MUSIC RESEARCH EUROPE (CHIME)

Major aims
CHIME is a foundation for the promotion of Chinese music research in Europe. Its major function is to create a European network of scholars of Chinese music who will meet regularly to discuss their work in progress. The Foundation takes an interest in Han Chinese music, but also in other native music traditions within the current geographical borders of China, and even in musical cultures of areas bordering China, if their traditions are closely related to those inside China and allow comparative study.

Meetings, in conjunction with ESEM
CHIME co-operates closely with the European Seminar in Ethnomusicology (ESEM), and its annual meetings are held in conjunction with those of the ESEM.

Biannual Newsletter
CHIME publishes a Newsletter, which appears twice a year, supplemented with extra news bulletins if necessary. It contains articles about fieldwork and study experiences in China, information on books, records, scientific journals, concerts, seminars and meetings, current research projects, university programs and possibilities for scholarships. The newsletter functions as a platform for the exchange of ideas, news and information. It is not intended as a scientific journal on Chinese music. Readers' contributions are welcomed.

Documentation Centre & Publishing activities
CHIME has started a documentation centre at its office in Leiden, Holland. It serves as a library and a depository for offprints of articles, papers, theses and dissertations on Chinese music. The documentation centre includes a sound archive of commercial and field recordings.

Support for research
CHIME is financed mainly by private funds and by the contributions of subscribers to the Newsletter of the foundation. Donations by organizations or by private persons are welcomed. The foundation in turn can provide limited support for research projects on Chinese music carried out within Europe or by European based researchers in China. Priority is given to projects which are the result of some form of co-operation between various academic disciplines, such as musicology, sinology and anthropology.

Executive Board
CHIME was founded early in 1990 by European music scholars from four different countries. At present, its Board consists of Stephen Jones (London, UK), Frank Kouwenhoven (Leiden, Holland), Marlies Nuttebaum (Hagen, Germany), François Picard (Musicology, Sorbonne, Paris, France), and Helen Rees (Ethnomusicology, Pittsburgh University, USA).

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ACKNOWLEDGEMENTS
The first volume of our newsletter could not have been published without the help of a great number of people. We like to thank here in particular Ms. Pauline Millington-Ward Goodbody, Dr. Lloyd Haft, Ms Helen Rees, Dr. William T. Hart, Professor James Liang, Zhang Qinghui, Gao Ying and Zeng Yinyin for their assistance.

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FROM THE EDITOR

A WELL-KEPT SECRET

Is it not about time for Europe to discover and explore one of the world’s biggest and most fascinating music cultures? That of China, a country with one billion people, one fifth of the world’s population. China has not just one type of music, or one kind of musical system, as many people think. In fact, it is the home of hundreds of different styles and genres of music, belonging to a great many different cultures. Even today, a considerable part of China’s musical heritage remains a well-kept secret from Westerners.

CHIME, the European Foundation for Chinese Music Research, has now started a regular publication which pays ample attention to the subject of Chinese Music. It will be called CHIME, like the Foundation, (the abbreviation stands for “Chinese Music Europe”). By way of introduction, we have sent our first issue free of charge to 500 readers in Europe and elsewhere.

If we succeed in our purpose, CHIME will be more than just a newsletter on Chinese music. It will contain readable contributions on a wide variety of subjects, with major emphasis on the practical aspects of music research in China and related parts of Asia. The reader will find reports on fieldwork, introductory papers on major genres of Chinese music, useful reading lists on special topics, interviews with scholars and musicians, letters, polemics and, of course, news about concerts and meetings. In this way, we hope to please scholars and general lovers of Chinese and/or Asian music alike.

It should be noted that one of our most important aims is to publish the practical experiences of those who have followed music courses, or carried out research in China (or in bordering countries, under comparable circumstances). CHIME is not meant as a specialized scientific journal. It is not primarily concerned with e.g. detailed problems of Chinese music theory. There are already many journals in the world which include scholarly papers on that topic.

The European Foundation for Chinese Music Research started early this year, as the initiative of a group of young European researchers. We hope everyone with an interest in little explored areas of Asian musical culture will support the Foundation through a subscription to our newsletter. In the future, our initiative may perhaps give an extra stimulus to Western musicology: China is not a different world, but it is most certainly an amazing one, with many new possibilities for research.

Starting from now, CHIME will appear twice yearly. Subscriptions run from autumn to summer. Those who subscribe to the newsletter will receive both issue No.2 (Winter 1990) and No.3 (Spring 1991). From 1991 onwards, CHIME will also organize an annual meeting for its subscribers, which will take place in conjunction with the annual meeting of the European Seminar in Ethnomusicology. We hope we can meet you there, too!
WHAT'S IN A CHINESE NAME?

The “dancing” character on the cover of this newsletter was painted by the 25-year old Suzhou painter Zhang Qinghui. He is currently studying oil painting in Holland. At our request, he took up the calligrapher's brush to write the Chinese word *qing* ("chime") in such a way as to bring out its musical implications. Pleading artistic freedom, Qinghui produced a character which even a seasoned sinologist would not easily decipher as *qing* but which is, indeed, very lively and elegant. A more recognizable version of the same character, also painted by Zhang Qinghui, is shown above. The various meanings of "chime" need little explanation: the word may refer to bell ringing, clear and resonant sounds, clarity, harmony, a spirit of agreement, or, in its specific sense of a Chinese musical instrument, to the L-shaped sonorous stones which were used in the Confucian court music of ancient China. (The character *qing* actually contains, in its lower part, a pictograph of a stone).

The European Foundation for Chinese Music Research has adopted CHIME (the abbreviation standing for “Chinese Music Europe”) as its official name.
CHINESE MUSIC RESEARCH IN EUROPE

West meets West

FRANK KOUWENHOVEN
Private scholar, Leiden, Netherlands

Early this year, CHIME (Chinese Music Europe), an organization for the promotion of Chinese music research in Europe, was founded by music scholars from Great Britain, France, Germany, and The Netherlands. Frank Kouwenhoven traces the origins of the initiative. The major function of CHIME is to create a European network of scholars of Chinese music who will meet regularly to discuss their work in progress. Fieldwork in China is of great importance, of course, but so is contact between scholars in Europe. The time is long overdue for a platform where, finally, West meets West.

One day, when I asked a Dutch sinologist whether he thought Chinese music was an interesting field of study, he replied that it did not appeal to him, because it would chiefly mean studying old manuscripts and descriptions of "dead" music. Even if the negative attitude towards historical musicology implied in this statement is wisely ignored, it remains curiously at odds with the facts. Chinese music in the 20th century comprises the immensely varied and living musical heritage of one billion people, indeed one fifth of the earth’s population. It includes not only the ancient court and ceremonial music, which survives in a limited number of scores in approximate notations, but also the more than 350 closely related styles of Chinese opera and music drama, the Buddhist and Taoist music of temples and monasteries all over the country, as well as a tremendous variety of folk music, many 20th century genres of semi-traditional music, the whole range of modern Chinese symphonic and chamber music (from Western-inspired romanticism to avant-garde experiments) and the current trends in Chinese light and popular music.

Looking a bit further, outside the boundaries of Han Chinese culture, one finds a host of other native music traditions within the current geographical borders of China, traditions upheld by at least fifty different ethnic minorities - more than sixty-seven million people of widely different origins. Their music is not necessarily Chinese in style and character, but quite often it can only be studied through the medium of Chinese culture and Chinese language. Geographically the minority cultures must be regarded as part of present-day China, but a European listener to e.g. Uigur music will be reminded of Mongolian, Turkish or Arab rather than Chinese music, and those who listen to the polyphonic songs of the Dong and Zhuang minorities, will find striking, perhaps not quite coincidental resemblances with, for example, Bulgarian vocal harmony. However, even a Western listener confronted with Chinese peasant songs, or with some regional type of Chinese percussion music, might sooner associate that music with Africa.
than with China. The fact is that many genres of Chinese music are still virtually unheard of in the West, and very few field recordings are commercially available.

NO STANDARD WORK
How is it possible that such a vast field of musical traditions, spanning a history of over four thousand years, and covering an area larger than Europe, has been grossly overlooked by so many researchers and students of Chinese culture? Why did so few scholars, sinologists in particular, publish on Chinese music?
China’s cultural and political isolation throughout the ages and its tendencies towards secretiveness did not prevent scholars in the West from carrying out detailed research on the literature, science, philosophy, history, religion and visual arts of China. The enormous production in those fields contrasts sharply with the little that was achieved in the field of music research. To date, not even an acceptable, general standard work on Chinese music has appeared in the West. In contrast, various good surveys of, for example, Japanese music have been available since the 1960s.
Doubtful sources, such as J.A. van Aalst’s Chinese Music (Shanghai, 1884, but reprinted many times, in Taipei as late as 1965!), or Kurt Reinhard’s Chinesische Musik (Kassel, 1956) have long been left unchallenged. Not even Liang Mingyue’s Music of the Billion (Wilhelmshaven, 1985) can satisfy the need for a modern standard work; although, among more recent publications, it is certainly a respectable attempt to offer a broad outline of China’s musical culture.
Newcomers to the field who wish to acquaint themselves with at least the most important facts about Chinese music, and acquire some elementary knowledge of Chinese musical instruments may still have to resort to the elaborate entry on China in the New Grove Dictionary of Music and Musicians (latest edition 1980), of which a new edition is now in preparation.

GROWING POSSIBILITIES
Of course, all this is not to say that Western research into Chinese music has been without merits. The studies on musico-historical, theoretical and technical topics by Laurence Picken, Rulan Chao Pian, Fritz Kuttner, Walter Kaufmann, Martin Gimm, Joseph Needham and others, Robert van Gulik’s classical monograph on the guqin ⃣, Fritz Kornfeld’s study of tonal structure in Chinese music ⃣, or Gerd Schönfelder’s book on Peking opera music ⃣ (to mention only some names and examples that come readily to mind!), have set new standards and paved the way for a host of new contributors to the field.
If one endeavours to make a reading list of older Western sources on any particular genre of Chinese music, the results may be surprising. It turns out that a great many subjects have been touched upon, if not always in a scholarly manner, or with the same background knowledge and accessibility to Chinese live music that we have today. It will take some time to trace these writings, since not all of them are readily available, but it may occasionally lead to a precious catch. Fredric Liebermann’s annotated bibliography of Chinese music was of major importance in bringing to light a great number of these hidden, or nearly forgotten, sources, and one could easily imagine that other manuscripts, especially on music research carried out by missionaries in the early part of this century, are still awaiting discovery. Admittedly, most early Western writings on Chinese music are slight, speculative, of a journalistic or literary rather than scientific nature.

The past fifteen years have shown great advance in Chinese music studies in the West. Series like Musica Asiatica (published in Oxford and Cambridge), and American based journals like Asian Music and Chinopearl Papers, and the organizations behind them, have facilitated the exchange of information and accessibility of existing sources, and stimulated a great many new research initiatives. University centres for Chinese music
studies have sprung up in the United States and in Hong Kong. The number of dissertations and other writings on specific genres and specific topics is growing rapidly, especially since the early 1980s. A book like Pen-yeh Tsao’s The Music of Su-chou T’an-te’u (Hong Kong, 1988) fills an important gap in the scarce literature in Western languages on this subject. Bell Yung’s Cantonese Opera (Cambridge, 1989) may soon stand out as a classical study of the genre. Similar monographs on a number of other music genres have now appeared or are expected to be published soon.

In past decades, most fieldwork on Chinese music was carried out in Hong Kong and Taiwan, often on music that was, in fact, not native to those regions. Since 1978, the opening up of mainland China to the outside world has enormously increased possibilities for studying live music and local music traditions in mainland China through fieldwork. Many remote and extremely poor regions are still not open to foreign exploration, and fieldwork even in the most advanced and easily accessible rural areas of eastern China can sometimes be paralyzed through lack of co-operation or downright hostility on the part of local officials. In some areas, scholars may even meet with antagonism from the local inhabitants, although, in general, contacts with the rural population are quite good. In spite of many difficulties connected with field work in China, it has now become possible to study minority music or religious music in places where no outsiders (sometimes not even Chinese researchers!) were previously permitted to go. In recent years, Western researchers have returned home with photographs, descriptions, videotapes and sound recordings of unfamiliar or newly discovered genres or local varieties of Chinese music. Only a fraction of the sound material has become publicly available, but at least it has been preserved (unlike most earlier Western recordings from the 1920s to 1940s), is of good quality, and can be studied in detail.

One is easily reminded of Curt Sachs’ surprise and admiration, when he was confronted, in the early 1950s, with a rare live recording of native Taiwanese polyphonic chant, with its ever changing thick layers of harmony. How surprised Sachs would have been at the wealth of recordings of traditional Asian music available today, and at the growth of our knowledge in this field!

INTELLECTUAL CHALLENGE
In spite of all the new possibilities, and the increased activities of Western scholars, Chinese music remains an underestimated field and, in Europe, the domain of only a small group of fans and freaks.

It is not at all surprising, given the vast geographical dimensions of China and its enormous ethnic and regional cultural variations, that Western scholars have been dissuaded from trying to write a general book about Chinese music. A single author could hardly succeed in such an undertaking, as all our information is so dispersed, and so many gaps in our knowledge still have to be filled. Closer co-operation between Western and Chinese experts, with their much greater affinity with the native traditions of China, is certainly needed. To this date, surprisingly few Western publications on Chinese music have been the product of joint efforts. In their own right, Chinese scholars have written numerous valuable, indeed indispensable monographs on local or specific genres. Admittedly, their approach and methods differ greatly from those in the West, but isn’t that exactly what makes the prospects of co-operation so challenging and intellectually worthwhile? One should not expect miracles, but neither should one relegate the idea of co-operation with Chinese scholars to the realm of myth. A little more patience and respect, more frequent mutual contacts and a greater interest in each other’s achievements could certainly open new vistas.

The same requirements, (more contact, a greater interest), apply even more strongly to the home front, where many Western scholars have, for too long, wandered along solitary
tracks, taking relatively little notice of their colleagues in neighbouring countries, or in neighbouring disciplines.

How can the field of Chinese music research in the West be strengthened and further developed? Co-operation between scholars from different nationalities and various academic fields and backgrounds may very well prove an intellectual challenge of equally ‘mythical’ proportions. We are far from unified, certainly not in present-day Europe, in spite of all the fashionable political rhetoric. In the words of Professor Chou Wen-chung (Columbia University, USA):

"Research in Chinese music has remained lost among the various allied fields where it finds neither a sound awareness of its problems nor an appropriate methodology for its tasks. The historical musicologist regards the field as out of bounds, the ethnomusicologist is not equipped in historiography to the extent required by the study of Chinese music, and the sinologist fails to treat music with seriousness, despite its unusual prominence in the cultural history of China."

This issue is discussed by Professor Rembrandt Wolpert, in a separate paper, so I will not expand on it here. At least, it provides us with one of the main reasons why the development of Chinese music research into a full-blown science has been such a slow affair. In Europe, Chinese music is still largely disregarded at sinological institutes, hardly taught at music departments, and the amount of attention it receives in different European countries varies greatly. There are some hopeful signs, though. In recent years, several promising researchers of Chinese music have emerged in France. Chinese music is now a regular subject in the music departments of both the Sorbonne and Université de Paris in France. In Germany, where ethnomusicology generally tends to focus on broad areas, many researchers have, at some time in their career, dabbled in Chinese music, but few can call themselves experts. However, a small number of young music researchers in Germany are now specializing in Chinese music. In Holland, researchers from the Department of Musicology (Amsterdam), the Centre for Non Western Studies and the Sinological Institute (Leiden) are preparing a lecture series on Chinese music for students of both music and Chinese, to be held in the course of next year.

THE KINGSTON MEETING

An important initiative was the international seminar on Chinese music, held in Kingston (UK), from 11 to 15 April 1988. It was probably the first seminar of its kind in Europe, designed to provide a forum for an exchange of ideas between academics, performers and composers, both from China and from the West. A small and heterogeneous audience of scholars, musicians and students (fifty people in all) from the United Kingdom, Germany, Japan, China, Canada, Korea, Taiwan, the United States, and other countries attended the conference, which was bilingual (Chinese/English). The programme offered a remarkable variety of subjects, and was tightly planned. Those who endeavoured to follow it all were, within the space of a single day, confronted with, for example, lectures on folk music and Buddhist chant, practical demonstrations of Chinese ocarinas, bells and chime stones, an engaging historical talk on juggling dwarfs and hunchbacked musicians at the Han court, video performances of the Hong Kong Chinese Orchestra, and live concerts of pipa and guqin music.

The initiators of the seminar, among whom were Dr. Edward Ho, Head of the Kingston School of Music, Dr. Rembrandt Wolpert, and the Chinese pipa-player Wong Ching-Ping, aimed at more than “just a conference in which research papers would be read”. The whole meeting was designed “to promote an active dialogue between musicians and musicologists, to explore the common ground between the researching performer and the performing researcher, and to define the link between traditional practices and contemporary developments in Chinese music.” To achieve this aim, lectures were alternated with workshops, lecture-recitals, concert performances and discussion sessions. “Just a conference” might have been an ambitious enough undertaking, in view of the fact
that it was probably the very first large scale meeting in Europe on the subject of Chinese music research.

The organizers had to contend with a great many difficulties. A number of speakers did not turn up, some sessions were badly prepared due to lack of time, and the suggested "active dialogue" proved hard to establish, especially when it came to such subjects as musical aesthetics, research methodology, or an estimation of, for example, Western influences in contemporary Chinese music. Allthough the seminar was marked by a friendly atmosphere, cultural gaps and differences of opinion seemed hard to bridge. Also, discussion sessions occasionally lacked coherence because of language problems. As was rightly observed by Professor Alan Thrasher (Canada) and others towards the end of the seminar, there was also an apparent gap between musicians on the one hand and musicologists on the other. The conference could only give momentary impulses to the suggested "dialogue".

Its chief importance lay in the opportunity offered for researchers and performers to meet each other, to get acquainted with each other's activities, and to make plans for future cooperation. As such, the Kingston conference was certainly a success. At the final session the participants unanimously expressed the hope that the initiative would be continued, for example in the form of a biennial meeting.

CHIME

Shortly after the Kingston seminar, Antoinet Schimmelpenninck (Leiden University) and the author of this article decided to organize a similar international meeting in Holland in 1990. We planned to invite at least ten researchers from mainland China, and a host of speakers from other parts of the world. Preparations were well under way when, in June 1989, the Beijing massacre took place. Shocked by the events, we were unable to continue our initiative, and at first postponed it for an indefinite time. Later, for practical reasons, we decided to concentrate our efforts on Europe. We felt that, to start with, a binding force was needed, perhaps an organization similar to Chinopera! or the ACMR in the United States, to guarantee future continuation of meetings like the one in Kingston. Part of the funds collected for the conference in Holland were, therefore, trusted to a European organization for Chinese music research, which we founded together with colleagues from France, Germany and England. It was named CHIME (Chinese Music Europe).

Annual meetings of the organization, from 1991 onwards, will be held in conjunction with those of the much bigger and broader orientated European Seminar in Ethnomusicology (ESEM). We feel it is important not to lose contact with mainstream European (ethno)musicology. Evidently, that is the field where most future researchers of Chinese music can be recruited.

But of course, we also hope to bring musicologists together with orientalists, and perhaps tempt them to the ultimate honeymoon: shared field trips and shared research projects on Chinese music. CHIME is not only an abbreviation of Chinese Music Europe, but also a notion implying harmony and clarity - the lucky stars under which we now hope to bring together a number of enthusiastic people from different fields.

NOTES

5 Chou Wen-chung, Chinese Historiography and Music: Some Observations. In: Musical Quarterly, April 1976, p. 219. The article was a revised version of a paper read at the Western Conference of the Association for Asian Studies, held in Arizona, December 1974.
A TALK AT THE KINGSTON SEMINAR, ENGLAND

Student of Chinese music?

REMBRANDT F. WOLPERT
University of Amsterdam, Netherlands

Western studies of Chinese music are usually carried out either by sinologists or by musicologists, each of whom have only part of the background which is needed to succeed in research on Chinese music. Is a combined training in both fields possible and desirable for future students of Chinese music? Rembrandt Wolfert posed this question during the First International London Seminar on Chinese Music at the Kingston Polytechnic, Kingston, England in 1988, when he was Lecturer in Ethnomusicology at The Queen's University of Belfast, Ireland. His talk is reprinted here without alterations.

When Edward Ho invited me to participate in this seminar, and when it came to discuss a possible topic for a talk, he had only one condition, namely, that I would not speak about Tang music - and you will all be glad to know, that I shall not speak about Tang music. However, the topic of Tang music safely out of the way, we actually never discussed about what I should speak: my topic and talk may indeed come to our host as a surprise, and it may need a little explanation - or a preface, as an ancient Chinese scholar - or dare I say, as a Tang scholar would label it.

The theme of the conference, "Musicians versus Musicologists - an active dialogue?" fits neatly with another bit of information given on the first announcement of this event: the intention to establish a centre for the study of Chinese music here at Kingston Polytechnic. Musicianship and Musicology are surely two vital aspects in the training of young people in our subject. My talk, then, arises out of genuine concern for what I see happening, or more correctly, until now not happening in this country.

My intention, and certainly my position, is neither to map out a plan for how a centre for the study of Chinese music might be structured, nor to criticize existing institutions for their approaches to Chinese music. I am merely interested in provoking ideas, suggestions, and perhaps warnings from such a distinguished gathering of musicians and scholars. These ideas might well spill over into tomorrows open forum, for which Edward Ho has posed the leading questions: What next? Where do we go from here?

ACADEMIC WANDERINGS
The kick-off for what I hope to become a discussion among all participants rather than a discussion between this place here, and the rest of the seats in front of me, is simply my own experience, based first on a university education in two countries, Germany and England, and secondly on the experience of working on Chinese music with sinologists,
musicologists, ethnomusicologists, and anthropologists - as well as with students in these different subjects. These academic wanderings have led to an increasing uneasiness that instead of all contributing to a coherent picture of Chinese music, the different approaches are tending to continue as individual lines on different planes. Surely, the remedy must lie in a new concept for the training of students of Chinese music in our Colleges, Polytechnics and Universities.

Who are our likely students in Chinese music? Excluding for the moment as a special case the small, but growing number of Chinese students coming to the West to work on Chinese music, our students seem to fall into four main groups: sinologists, music students (who may have done some ethnomusicology), ethnomusicology and anthropology students, and quite a number from related or unrelated fields, who, after having spent some time in China or in a Chinese community, have developed a love for Chinese music; the last group is usually substantially older.

Until now, Western research in Chinese music has been mainly carried out under the umbrellas of sinology, and of ethnomusicology. And here we stumble upon what is in fact my main concern, namely the danger that the scholars from the two fields are by-passing each other, and that students are also slotted into one or the other pigeon-hole.

TYPICALLY TEUTONIC

A sinologist works usually with written sources, and our sinology student is presumably reasonably equipped to begin dealing with Chinese musical texts. He is confronted with Chinese music as seen through the eyes of Chinese historiography, through the eyes of Chinese scholars past and present. Of course, he brings to the enquiry his own, Western way of looking at things - but in the end he is always obliged to match this up with the Chinese sources.

Studies of Chinese music by Western Orientalists usually reflect and acknowledge the huge amount of primary and secondary Chinese sources in an at times forbidding apparatus of footnotes: perhaps the best, and at the same time most extreme example for this approach is the excellent study by the German sinologist Martin Gimm on the yuefu zalu, written by the - dare I say it - Tang author Duan Anjie. Gimm’s translation of the short entry on the pipa covers a mere 8 pages, but is accompanied by an apparatus of 286 notes over 98 pages. And although some of my British colleagues may regard this as typically teutonic, and definitely overdone - I assure you, none of the notes, none of the 98 pages is superfluous. Apart from clarifying the translation, the notes also reflect the knowledge of the original Chinese author in an “attempt to determine what an ancient text meant at the time it was written”, to quote a well-known statement by Laurence Picken. Without reflecting the Tang Chinese author’s knowledge the translation may have been little more than a linguistic exercise.

In my experience of working at times in the world of the ethnomusicologist, I was not only frequently, but unfortunately usually confronted with the view that this type of sinological approach and the results thereof are at best of peripheral relevance for ethnomusicology, and at worst ‘frankly obscure’, to quote one of my ethnomusicological colleagues. Terrified cold sweat on the foreheads of those who know what has been and is being written by Chinese musicologists past and present.

Let us leave the sinologically stamped research and teaching of Chinese music for the moment, and look at the second group of likely students of Chinese music, the music students.

REMARKABLE PHENOMENON

In dealing with music students, we are faced with a most remarkable phenomenon. Music students need very little time indeed to make sense of many aspects of Chinese music. It seems that the previous training in a subject like musicology makes a student capable of dealing in a relatively short time with new musical questions, and to have good,
sometimes outstanding insights into the working of Chinese music. Is it that the outsider - as compared with the sinologically trained student as a type of insider - well trained in the discipline of musicology approaches musical questions unblinkered; that he has an advantage over the orientalist through being not yet ingrained in the standard views a society has of herself. To my mind at least, some of the most exciting research work by students of Oriental music in the last few years has come from those primarily musicologically trained. From students who started out with detailed studies of Far Eastern music conducted from purely musical and musicological aspects.

However, this refreshing, logical approach to the music of a culture other than the students own is also vulnerable to harsh criticism not only from the Western Orientalist, but also from some of our Oriental colleagues. Is such criticism perhaps based on the wish to retain Far Eastern musicology as an elitarian field of study? And why is this usually coupled with the worrying attitude that the music of certain cultures is only really understandable to the native scholar, and maybe to those “outsiders” who have gained the blessing of the native scholar. Surely, the work of musicologists, trained in the rigorous methods of Western musicology has its place in forming a picture of Chinese music and musicology that is understandable for a non-Chinese audience and readership. The need to attract thoroughly trained musicologists into our field cannot be stressed enough.

“LAST HAVEN”
Our student of ethnomusicology usually arrives with a broad knowledge of several musical cultures, and with either a musical or an anthropological bias, depending on the school of ethnomusicology in which he has been trained. Ethnomusicology students tend to be well equipped to deal with, for example, the aural aspects of musical traditions - areas which are normally outside the training of the standard musicologists. Especially in the case of the anthropological ethnomusicologist, a formidable body of theoretical writings supports his choice of approaches to highly specialized jargon, that they become understandable only to the few initiated. Furthermore, ethnomusicology students are on the whole not trained to operate with written musical sources, or with written treatises on music, and easily underestimate their integral importance for Chinese music. In fact, ethnomusicology has even been termed “the last haven of the unmusical”, a field entered only by musicologists not good enough to make a living out of Western musicology. It is easy to push remarks like these to the side, and to ignore - but by doing so, we are not helping our subject.

FRUSTRATION
Of students who embark on a study of Oriental music after a thorough musicological or ethnomusicological training one can say that this training usually enables them to make quick progress in their analytical work, for example, and that outstanding, original work can result quite speedily. This may be rather upsetting for students of Oriental languages, who have spent many years learning language and studying the culture. They easily disregard or underestimate the fact that four years training in musical analyses etc. bring as much specialized knowledge as does a four-year training in an Orientalist subject. However, for the musicologist and ethnomusicologist the steps immediately following his first research are those that seem to cause the main problem. I am referring to the frustrating experience of discovering that one could do even more with the musical material, if one could only deal with the written sources, and have the contents of these sources at one’s fingertips. At first, these students see what they regard as useful time for musicological work “wasted” on the tedious, time-consuming working through Chinese sources. Ultimately, this feeling may develop to deep frustration at not being able to work on without understanding the Chinese sources and secondary material. They start learning the language only to realize that this is quite an undertaking. In 10 hours per academic year one can just about learn how to use a dictionary, and not much more -
whatever may be maintained to the contrary. Frustration is soon coupled with a feeling of intimidation, on the one side from Orientalist co-students, who can cope with the texts, on the other from those Far Eastern colleagues who express their disapproval at the lack of the Orientalist trimmings in the first publications. The easy-going approach to Chinese music often adopted by students from anthropology or from the anthropologically biased ethnomusicology, adds to the bewilderment of our music-students.

The expertise brought to Chinese music by students of an academic discipline other than Chinese studies is badly needed; this expertise will allow the students to handle material from the very beginning, will allow them to make quick progress. We as teachers have to prevent them stumbling when it comes not only to learning Chinese as a language, but also to learning how to deal with Sinology. China boasts perhaps more strongly than any other culture in the world an unbroken tradition of written sources from antiquity on. And the Chinese people live in an ever-present awareness that their actions stand in relation to their own past, however the past may be interpreted at any given time, or in any given place. Even those students who are studying present day performance need more than language training alone, to avoid serious misrepresentation.

OLDER GROUP
One group of students not yet mentioned are those who come to study Chinese music after spending some time in China or in a Chinese community, an important phase in their lives, during which they were confronted with the ever-present sound of music. This group of students, as already mentioned, is usually substantially older than the average student, and is also usually very devoted to the subject. They may have acquired a good knowledge of spoken Chinese, and they seem to present us with a solution to our problem of who is the ideal student for Chinese music. However, this is frequently not the case. The seasons are many, but perhaps the most significant reason for my reservation is that they are nearly always so to speak “illiterate” in Chinese - that is, they are not able to read Chinese musicalogical texts. The ability to speak but not read Chinese seems to cause the student more problems in his first research than does the other way round. And an ability to speak a foreign language does not yet make a scholar, although this simplistic attitude is to be found among students of anthropology and ethnomusicology.

PROBLEM
Do we then face an insurmountable problem in the study of Chinese music? Have we on the one hand Orientalists, who may be perfect in the language and in the command of sources, but whose translations may well by gobbledygook, because of their lack of musical and musicalogical understanding, and on the other hand musicologists and ethnomusicologists who can deal very well with the music and with musicalogical questions, but whose lack of understanding of Chinese concepts, of the background and content of the sources on which Chinese music is based may well result in just another version of gobbledygook? I am convinced that the situation is not that bad.

Having so far brought forward my points about the lack of coordination in the training of students of Chinese music - at least in this country - I should like to offer an extensive extract from a lecture given in 1961 by Denis Twitchett, then Professor of Chinese at London. The reason for this quotation is twofold: one, the political situation for academic work was then threatened as I see it now threatened, with an official drive for more interpreters, businessman and engineers to sell European goods in hopeful Far Eastern markets, at the expense of real scholarship; and two, Professor Twitchett saw the only hope for producing first class scholars in an extension of the time of study for students in Oriental subjects (and he would include Chinese music in this bracket). We in Britain however, are faced with having to drastically shorten our degree-structures... from four years down to three for the first degree, and with pressure being exerted for completion of doctorates within three years. Professor Twitchett said:

13
"British scholarship in the Chinese field is now an integral part of a world-wide effort to understand and to analyze Chinese culture and society. This effort is no longer, as it was forty years ago, a haphazard and random assemblage by antiquarians of fragments of knowledge about the past, without direction or conscious motivation. It is a closely integrated and cumulative pursuit of knowledge in a field which has the widest possible implications for comparative history, literature, philosophy, and for all of the social sciences. If we continue to pursue the study of both traditional and modern China as aspects of a single historical and cultural continuum and maintain the most rigorous standards of scholarly integrity, we have it within our power to make a contribution.... to world scholarship...."

Professor Twitchett then continues:

"Not only are we advised to concentrate all our energies on studies of modern China: at the same time we are also urged to reduce to the minimum the linguistic training given to historians and scholars from the other social sciences who wish to specialize in the Chinese field. The recent report of the Hayter Sub-Committee of the University Grants Committee appears to consider that it is possible to train a historian to the level where he can proceed with independent research in one year."

"...All future progress in Chinese studies depends upon adequate linguistic training. Literary texts of considerable intrinsic difficulty are the fundamental sources for any research, not only in history, but also in economic and social history, law, philosophy, religion, art, and literature. Even for work on the twentieth century, save for the last decade, a thorough grasp of both the classical and colloquial languages is essential. But the need for the specialist to be able to read and fully understand his primary sources is only the beginning. The Chinese and Japanese universities are very lively centres of research, producing annually a formidable mass of scholarship... and if we are to contribute anything useful in the field we must keep abreast of what they write. This means that our students must be thoroughly familiar with both modern Chinese and Japanese.

These are not counsels of perfection. They are the bare skills required in our field, as basic as is some knowledge of the rudiments of mathematics to the economist. Without such thorough training people holding posts in Chinese history will be unable to keep up with the developments in our studies, and will fail to measure up to the generally accepted international standards in our field.

Our studies as a whole have but recently emerged from the amateur stage. The Hayter Sub-Committee's preoccupation with short-term and fundamentally unacademic expedients threatens, if their outlook is widely adopted by British universities, to perpetuate the tradition that the field of modern Chinese studies at least is one for the amateur and the journalist rather than for the serious scholar. If Chinese studies are to be expanded in newly established centres, as we all hope will be the case, it is essential that they should be in the hands of properly trained specialists. The training of such specialists cannot be accomplished in a few months. It may indeed in some special fields take seven, eight, or even ten years before a man becomes fully productive..."

So much from Professor Twitchett's lecture from 1961. Much sounds familiar in the year 1988, and the Hayter Sub-Committee could easily be renamed.

THOROUGH TRAINING

Absolutely necessary for a student of Chinese music is a thorough training in music and musicology. Equally necessary, however, is a training not only in Chinese language, but also in sinology: for example, how to trace the background of a term used today in the drum-dances of Anhui province requires much more than a character-by-character
dictionary translation of Chinese ideographs; such a “translation” may well be absolutely correct on the surface - and at the same time missing the point completely. For the initial training of students in Chinese music regardless of whether they wish to concentrate later on more historically biased research, or on a more performance oriented topic, or to work from an anthropological angle, the backbones of the subject, that is musicology, music - preferably couples with a basic training in playing a Chinese musical instrument - and sinology must stand equally beside each other. For our Western students, the training in Western musicology is vital. Apart from leading sometimes to new, unexpected insights, Western musicology enables the Western scholar to present what is so fascinating in Chinese in a format understandable to the Westerner. At the same time the students should be trained in how to deal with the modern language, as well as with texts as sources of Chinese concepts and records. After all, China is seen as the original inventor of modern bureaucracy, and the accumulated textual material on Chinese music is correspondingly great.

I should like to pose the question whether simultaneous, equally weighted education in the two main pillars of (1) musicology, including ethnomusicology and practical music making, and (2) Sinology, incorporating Chinese language, and the specialized training in Chinese musicological texts and methods is possible, and if so, given the time restrictions imposed by government, whether this would then form an adequate basic training for Western students in Chinese music and musicology.

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REPORT ON FIELDWORK IN THE WU AREA

Jiangsu folk song

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This report on folk song collecting in Jiangsu Province, particularly in the northern part of the Wu dialect area, may serve to illustrate some of the problems with which sinologists and folklore specialists are confronted when carrying out folk song field studies in the People's Republic of China. Antoinet Schimmelpenninck and Frank Kouwenhoven visited the Wu dialect area in southern Jiangsu Province from September 1988 to March 1989, to collect folk songs among the peasant population. Some of their experiences will be recognizable to those familiar with any kind of field work in China. This goes for communication and transport problems, entanglements with government officials, the discomforts of bad food or bad weather, and the general difficulty in obtaining reliable information. However, the search for folk singers and folk songs in the Chinese countryside is also an adventure with problems and challenges of its own. Recording circumstances, specific reactions of singers and the general conditions of local Chinese folk song culture have not been described very satisfactorily or in much detail, before. In this short report, written in co-operation with Frank Kouwenhoven, the author hopes to offer a modest and tentative contribution to the scarce literature on this subject.

The specific purposes of our own fieldwork may need some explanation. One of our aims is to define more clearly the nature of so-called shan'ge, a specific type of folk song widely known and sung, not only in Jiangsu, but in many other provinces in China. Some folk singers of the Wu dialect area regard their native soil as the cradle of shan'ge singing, but there is nothing to support their assumption. In Chinese musicalological sources, shan'ge are never clearly defined, and music theorists and folk singers disagree on their actual characteristics. Therefore, the notion of shan'ge is one of the subjects of our present study.

In addition, we are collecting material to throw light upon the relation between language and music in Chinese folk song. For obvious reasons we had to restrict our study to a limited area. The Wu dialect area (or, as we will call it hereafter in shortened form, the Wu area) was chosen at random. We went there in the autumn of 1988 without really knowing what to expect. In the intervals between periods of field work we stayed at the Shanghai Conservatory of Music, where we attended courses on folk song singing and folk music theory. Before discussing our field work experiences, we will first give a general description of the Wu area.
THE WU AREA

The "Wu dialect" is actually a group of closely related dialects which are spoken in a large area south of the Yangzi. The Nanjing district in southern Jiangsu does not belong to the Wu area, but the Shanghai district does. Most of Zhejiang Province is also part of it. The centre of the area where we carried out our research is the town of Suzhou (ca. 3 million inhabitants) and the region surrounding Lake Tai (Taihu).

At first glance, one might almost believe the landscape to be Dutch: large, flat fields, busy rivers and canals (including the Grand Canal, which traverses the whole area), scattered farm buildings and clusters of villages all within walking distance, and new, whitewashed houses with two or even three storeys, shooting up like mushrooms everywhere. But here the comparison stops, as most of the fields are used for rice cultivation and there are mainly cargo boats made of concrete and Chinese junks on the canals, and at certain points on the horizon cone-shaped hills arise like solitary lumps in the landscape.

The countryside here is one of the most densely populated and best developed agricultural areas of China. Next to rice (but far less important), wheat, barley, rye, rapeseed and various vegetables are grown. The rivers and lakes provide fish, shrimps, crabs and different kinds of water plants which are all used locally as food. Many farmers raise pigs, sheep and poultry and some have started raising rabbits as a profitable sideline occupation. Rural industry is well developed, ranging from handicrafts and silk worm breeding to the manufacturing of textiles and building materials. Communications are good. There is a network of asphalted roads and a railway (linking the biggest cities, such as Wuxi, Suzhou, Shanghai, Jiaxing and Hangzhou), in addition to the many canals and canalized streams all of which are extensively used for intra-regional communication.

The standard of living in the whole area, like in many other parts of China, has improved considerably during the past ten years. The rapid growth of free markets and free enterprise has resulted in a considerable increase in income for most of the population. Newly acquired savings have been invested on a large scale in the improvement of
"People would laugh at us, they would think us mad"

Young street musicians with Chinese mouth organs in Changzhou.
housing. Especially in the last two years, the face of many Wu villages has changed dramatically. Old shacks and dilapidated houses have been torn down and replaced by spacious two-storeyed houses. Everywhere in built-up areas, piles of bricks for future building projects can be seen. Food is abundant in this relatively rich area of China, and in general the quality of the food in the countryside surpasses that of the food offered at markets and restaurants in Shanghai.

Most peasant houses in Southern Jiangsu have electricity, although sometimes electric power is only available at certain hours of the day. In the early 1980s a Wu village would, at the utmost, own five or ten television sets for communal use. Now, however, many farmers have their own television set, even if they have little else. The interior of most peasant houses is quite bare: floors are made of concrete or pounded earth, and the sole furniture consists of some wooden chairs, a table, a bed, and (in nearly every house) a house altar.

Religious customs are widely practiced, although most temples in the small villages have been destroyed in the past forty years. The local government still seems to discourage religious activities. As late as 1987, local temples in several villages in the Wu area were closed because they were alleged to propagate superstitious beliefs and to deceive the worshippers. People from one village north of Suzhou meet regularly at a bare spot in the countryside which was formerly the site of a temple. There is no money or even permission to erect a new temple, so religious services are now held in the open. In a small township in the south, we discovered torn red paper, candle ends and other signs of a recent assembly at an arched stone bridge from the Song dynasty, one of the very few old monuments in that town to have escaped destruction and survived into the present age. In general, there is little left in the villages to remind one of life in former centuries. The few sites and buildings which do recall the past seem to inspire acts of worship.

Cultural life in the villages of the Wu area is confined to teahouses and mah jong for the elderly, and snooker, television and cinema for the younger generation. Most small towns have libraries (attached to local schools or to the governmental bureaux of culture), but illiteracy is a major problem; a large part of the peasant population cannot read or write. Many places have a theatre or (more often) a cinema with a narrow repertoire of Chinese films. Local opera is seldom heard in the village areas we visited, instrumental folk music is found sporadically as a part of burial rituals, but we did not witness any live performances during our six months of field work. In one village we watched a performance by a Red Army theatre group, featuring a brass band, patriotic and communist songs in Western operetta style, pantomime and modern dance performances and pop songs, all within a single programme. The event attracted an audience of mainly teenagers. There is considerable boredom among the younger generation in the villages. The remnants of traditional culture, like folk songs and folk stories, offer them little or no distraction.

WU FOLK SONG CULTURE

During our stay we visited ten different village regions in the Wu area (with an average of 40,000 inhabitants per region) and had interviews and singing sessions with nineteen singers. These sessions, together with the talks we had with local investigators of folk song and with music researchers in Shanghai, provided us with an overall picture of Wu folk song culture. Most of the singers were from 60 to 80 years old. There is no doubt that the song tradition in the Wu area has been on the decline since the early 1950s, and may disappear completely within twenty or thirty more years. With the exception of the Jiashan region, where the songs are still passed on to the younger generations, the village regions we visited had only a handful of old men and women left who could perform the songs of past generations.

Until the 1950s, folk song singing was a normal part of peasant life, inextricably bound up with the work in the fields, and a popular pastime during summer evenings, when people would gather at the threshold of a local singer’s house to enjoy the breeze and listen
to his songs and stories. The songs are no longer performed in this way: they are now only sung on special occasions, such as recording sessions, or at the annual meetings of the Wu Folk Song Research Society, which was founded officially in 1985. In this respect, the Wu area contrasts remarkably with e.g. the neighbouring Nantong region in the north. There too, folk songs have lost much of their original function, but they may still be heard accompanying outdoor work, and in every small Nantong village of thirty or forty families, several capable singers can be found, both among young and old people. The present scarcity of singers in the Wu area may be attributed partly to its rapid industrialization and close vicinity to Shanghai, one of the fountainheads of the Cultural Revolution. During the Cultural Revolution the singing of folk songs in China was forbidden; many talented singers were maltreated and persecuted by Red Guards, and song books and other written sources were burnt in large quantities. We noticed that in the Wu area many people are still afraid because of their past experiences and do not want to sing any more, certainly not in front of a microphone. Amateur collectors of the Wu Folk Song Research Society, who started visiting local peasants from 1979 onwards, took, in certain cases, two or three years to convince singers that their art was no longer a dangerous or counterrevolutionary activity and that the government now even supports scientific research on, and preservation of, folk songs, including songs about love.

The Wu Folk Song Research Society has some two hundred members, who include both singers and collectors, both literate and illiterate men and women who sympathize with the local folk song tradition and have a special interest in the texts of the songs, and to a lesser extent, in the music. The Society publishes song anthologies and contributes to several journals of folk literature published in Shanghai and elsewhere. Its present headquarters are the Suzhou Folklore Museum (Suzhou Minsu Bowuguan). Nevertheless, after many years of compulsory silence, it seems impossible to bridge the gap; the younger generation has missed the link with the old tradition, and their musical attention focusses on the popular radio repertoire (mainly pop music). The Government’s interest in the folk songs as a means of propaganda has also waned. Big events like the annual mid-autumn song festival at Baimaotang River, which, between 1949 and 1972, attracted thousands of people, are no longer held. The few people among the younger generation in the Wu area who still show an interest in folk songs, study them at conservatories or art schools, where an operatic and polished style of singing is taught (usually to the accompaniment of modern instruments) which has little in common with the peasant styles of singing.

How rapidly attitudes towards the folk song tradition in the Wu area have changed may also be deduced from a remark often made by elderly singers when asked why they no longer perform their songs in the fields: “We cannot do that. People would laugh at us, they would think us mad”. It should be realized that the nineteen singers whom we recorded in 1988-89 are the core of what is left of a rich song tradition, which was known and shared by tens of thousands of people in the Wu area up to the 1950s.

EXPLANATIONS FOR THE DECLINE OF FOLK SONG

The process of industrialization and the disastrous influence of the Cultural Revolution are certainly not the only causes of the rapid decline of Wu folk song culture. Some of the singers told us that they had not sung for a period of nearly forty years, because they had refused to take part in the communist propaganda song campaigns of the early 1950s. At that time, folk songs were misused on a large scale for political purposes. Peasants were discouraged from singing their traditional texts, which were alleged to contain ‘elements of superstition’ or ‘vestiges of a feudal slave mentality’. Instead, they were urged to compose new words, new texts to the old tunes: patriotic messages, realistic reflections of progress under communist rule, songs of praise to the Party etc. Undoubtedly, not everyone was enthusiastic about this development.

Complicated changes in the organization of Chinese agriculture were another factor
which decided the fate of folk song in the area. Until the 1930s, work in the fields was often accompanied by special groups of four to twelve singers, the so-called shan’ge ban. They were usually paid by the landlords in money or food for their singing services and took part in the actual harvesting or rice planting work. They also performed at temple fairs and parties, as private entertainers for the rich. In the course of years, the shan’ge ban even acquired a semi-professional status, and some of their lead singers developed amazing vocal soloist skills. After the communist redistribution of land, the shan’ge ban gradually disbanded. The agricultural collectivization campaigns, from 1958 onwards, did not restore them to their old glory. At present, one can only have a faint idea of what their music must have sounded like, through the intricate group singing that is still found in e.g. the Jiashan region.

Another aspect of the Wu songs should be taken into consideration here: the songs were traditionally passed on as an oral tradition, but southern Jiangsu also has a long history as a centre of literary activities. It is not surprising, therefore, to discover that many of the songs have, at some time, appeared in printed form, and that literary elements have crept into the peasant texts. Thus the famous Jiangsu song Meng Jiangnü was, at one time, part of the repertoire of the educated middle class, but found its way back (or continued to be sung) in peasant circles.

Also, particularly in the 20th century, oral and written transmission were frequently mixed up. Although most of the singers we recorded in 1988-89 were illiterate, at least one of them originally learned the songs from a peasant who could read and who had taught himself songs from a book. Two other singers actually owned handwritten sources, which had miraculously survived both the Japanese invasion of the late 1930s (in which innumerable documents were destroyed) and the turmoil of the Cultural Revolution.

At several points in history the possession of a booklet of folk songs (especially if they were love songs, as most Wu songs are) might have endangered the life of the owner, for the era of communism was certainly not the only period in which the folk texts of the Wu area were severely censored by government officials. In 1868, a high official in the Jiangnan area compiled a list of “immoral” songs and books which were consequently forbidden. Those who violated the law and sold or purchased these banned texts could be imprisoned.

At present, many of the love songs which were on that special list, still circulate in the Wu area, apparently having escaped official attention; but many other texts, to a greater
extent dependant on written record, may have disappeared forever. The list of the imperial censor has had at least one positive consequence. It adds, if only a little, to our knowledge of the age of the songs. The history of a number of Wu songs can be traced back, with certainty, more than a hundred years. This is not at all surprising, but in a peasant society where so few documents and records on “lower” culture have survived, any evidence as to the age or origin of folk texts is of utmost importance. At least one folk song text, which was already mentioned by Feng Menglong in the 17th century, is still sung at present in the Wu area. 7 One researcher of the Shanghai Conservatory of Music is convinced of close relationships between certain Yuefu songs of the Han dynasty and Wu folk song texts of the present century, but we have not been able to confirm this through our own observation.

LONG NARRATIVE SONGS
One particular feature of Wu folk song culture should be mentioned here: a special type of very long song has become popular in the Wu area. These long songs (up to 3000 lines of text) were first discovered in the 1930s and rediscovered in the 1980s, and caused somewhat of a sensation among folklorists. They bear no resemblance to the (more literary) long songs from Hubei province. There is no doubt about their peasant origin. It may take several days to make a recording of them, or even several months, as some researchers experienced. There are only a few elderly singers who still remember the long texts of these songs, and it takes them considerable effort to recollect and perform them after having been condemned to silence for many years. It is a great achievement of local folklorists and folk literature enthusiasts, like Wang Wenhua, Jiang Bin (both from Shanghai) and others, that in the past few years the texts of some thirty long Wu songs have been rediscovered and that some of them have been published. 8 Yet much work remains to be done to achieve more faithful renderings of the texts in print and to make
scholarly comparisons between different versions. Also, attention must be paid to other long songs which have not yet been printed or collected in full. It seems to us that this task is best undertaken through international co-operation. We believe that folklorists and anthropologists from outside China should contribute their special knowledge and methodological skills to investigate and to help preserve what may well be regarded as the most important and fascinating part of the Wu folk song culture.

HOW TO FIND SINGERS?
We will now proceed to discuss the practical side of our research. How did we find the singers? How did we organize our sessions and approach the participants? What difficulties did we meet during our field work in the villages?
Our first step was to contact the Wu Folk Song Research Society in Suzhou, because it has ample experience with local song collecting and counts a number of excellent singers amongst its members. The Society provided us with many names and addresses of singers, and even gave us some valuable tape recordings of a selection of locally recorded songs. This proved a more successful way of finding singers than just roaming the countryside, as we did for a week (by bicycle) in the Dongdongtingshan area in November 1988. Although we visited all the villages on the Dongshan Peninsula and Xishan Island, and asked for singers in every local teahouse or at every crossroads, no one presented himself, not even when we performed a generous selection from our own folk song repertoire and offered free drinks to our audience. This joviality may produce excellent results in a café or village community centre in the Balkans, but it does not work in Jiangsu Province. The peasants amused themselves, but would not sing in return. The visits to Dongshan and Xishan were useful for other reasons. We took the opportunity to observe the process of harvesting (which is so often referred to in song texts) and made field recordings of (a.o.) rice carriers uttering working cries. These cries cannot be regarded

*The recording sessions always attracted many curious onlookers.*
as songs, but they are certainly interesting as beginnings and rudiments of musical folklore.

Officially, the most likely place to go for information about folk singers is the local bureau of culture. At any level, from big cities to small townships and local village units, the Chinese government has established bureaus of culture. They were founded by, and put under supervision of, the newly established Ministry of Culture in 1950. At all levels contact is maintained with corresponding branches of the Chinese Musicians’ Association. The collecting of folk songs is one task, but by no means the only or primary task of the bureaus of culture. They carry out political propaganda, make posters about family planning or about the punishment of local criminals, organize dance parties, stage plays and children’s games for local entertainment, run libraries, and execute various administrative tasks which help the provincial government. The collecting, editing and rewriting of folk songs was an important task of the cultural bureaux during the period of intense communist propaganda under Mao Zedong, and the work of collecting became important again in the last few years when it was realized that the folk song culture of the Wu area (and many other parts of Jiangsu) could die out completely within the next twenty or thirty years. However, it is not, at present, one of the specific tasks of the cultural bureaux of the Wu area to collect folk songs. Many cultural bureaux have other priorities; for example, we visited one wenhua zhan (village cultural post) which was mainly engaged in printing labels for jam jars and other consumer goods.

The culture bureaux, at village level, are usually able to provide a foreign visitor with information about local singers. It can be very helpful to know the names of the singers beforehand. A letter of introduction (from a Chinese institution of higher learning, such as a conservatory or university) can be convenient, but we hardly ever needed to make use of one. In general, the “officials” of a wenhua zhan are peasants themselves, and are proud of any interest shown in local folklore. They are extremely hospitable. Our impression is, that the bureaux of culture at higher levels, such as the wenhua ju (in towns and urban regions) are seriously hampered by bureaucracy and disorganization and, as a rule, are more of an obstacle than a help. We paid two visits to the wenhua ju of Changshu to ask for permission to carry out folk song research in the vicinity of that large town, and brought with us several official letters of introduction, but were not allowed to visit the peasant singers, although our research project was officially acknowledged by the Chinese State Education Commission. Our letters of introduction were regarded as “inadequate”. Actually, Chinese researchers also encounter this problem when they wish to collect folk songs in the countryside: they, too, are sometimes refused. A practical solution is to avoid such problems by always contacting the village cultural posts (wenhua zhan) directly, and, if possible, visit the villages without official preannouncement, as we did several times. Recording folk songs is not illegal, nor is travelling in the Wu area or paying visits to local inhabitants. In the end, the success of the work always depends on establishing good guanxi (relations) with the people at village level. The word guanxi should not be understood here in any negative sense. We feel that one should try to create a situation in which all participants feel confident and relaxed. This is more dependent on sensitivity to local conditions than on formal letters of recommendation.

ARRANGEMENT OF PERFORMANCES

The wenhua zhan always received us politely and offered any help required, from arranging accommodation for a short stay (usually at a local zhaodaisuo, a simple traveller’s dormitory) to an official police escort, if this was considered necessary. Local police were kind and helpful. Sometimes (but not always) the registration of our presence in a village was needed - a mere formality. In one case, a policeman offered us unexpected help as an interpreter and translator. We had no negative experiences with police authorities during our field work in Jiangsu, but we know this may vary, depending i.a., on the specific subject of research. Some field researchers of local Taoist and Buddhist
music (both foreign and Chinese musicologists) have met with resistance or even flat refusals from village police in Hebei province when they tried to make tape recordings of religious services. Again, official letters of introduction were of no avail in this situation. It can only be regretted that there are, apparently, considerable problems of communication between the Ministry of Culture and the Ministry of Public Security.

A further problem in collecting instrumental music may be the traditional secrecy that envelops certain kinds of village music. Thus, in more than thirty years, few people from China or abroad have succeeded in tape recording Zhoushan luogu, a genre of heavy percussion folk music from Zhoushan Island which lies off the northern coast of Zhejiang Province (the eastern part of the Wu dialect area). Those who have heard it find it fascinating, but the musicians refuse to have themselves recorded, or ask astronomical sums of money for a recording, knowing that no one can afford to pay them. It seems that they are influenced by professional pride and prefer to conceal the technique of their unique art from the outside world. The reasons for this secrecy are not entirely clear, but “secret” folk music is found in many parts of the world, and its secrecy may also relate to certain magical functions of the music. The folk singers of the Wu area are by no means secretive about their music, and in general do not expect payment for their performances, though there are exceptions. Early this century, the great lead singers of shan’geban occasionally received money for their services. At present, street singers and certain special singers such as those at wedding ceremonies still expect payment. Besides, in recent years some local folk song collectors have started paying singers for their co-operation. Often the performance is hardly more than a pretext to give them financial support. Some of the elderly peasants are extremely poor and need all the possible help they can get. Usually we did not pay our singers, but we made some exceptions where we felt this was appropriate. An excellent alternative way of “payment” is sending the singers (and their neighbours) portrait photographs. This is probably the most suitable and acceptable way of thanking the villagers for their co-operation. At least, one should offer both singers and audience an opportunity to listen to newly recorded performances. The singers and other villagers set great store on this, and their comments on the music may be of interest to the researcher.

Most of our singing sessions were organized by a wenhua zhan and some of them took place at the local culture office rather than in the homes of the singers. In many cases we had to make clear that conditions of domestic poverty would not put us off, and that we considered it very important to record the singers, when possible, in their natural surroundings. Generally this was accepted by the officials, but in one case a singer literally begged us not to visit his home because he would not even be able to offer us a chair to sit upon.
In general only a few (one to three) singers would participate in a session, and the best sessions were those in which we could concentrate on only one singer. But before discussing the actual course of events during the recording sessions, we would like to mention some specific limitations on our mobility in the field.

TRANSPORT, COMMUNICATION & WEATHER CONDITIONS
It is never sufficient to hear or record a folk singer only once. If there is an opportunity, one should record the same songs and stories again and again, and go over the same questions as many times as possible to find out what varies and what is consistent in the performances and recollections of a singer. Every researcher, in adhering to this principle, will of course meet with material limitations and restrictions of time and unexpected difficulties.
Postal services in China are slow and unreliable and some of our official contacts at wenhua zhan in the villages had no telephone, with the result that many of our messages and questions from Shanghai never arrived. It was often hard to establish whether our next visit would be at a convenient time, and in several instances we travelled over a hundred miles for nothing, because the most important singers turned out to be absent or ill. Sending a telegram worked miracles in a few cases. In general, however, there was little we could do about the existing communication problems in the countryside except take them into account. The same goes for the traffic situation and public transport. Our average travelling speed in the Wu area (no matter whether we went by bus, boat, lorry, taxi, cycle rickshaw or bicycle) was ten miles per hour. If any location had to be reached by a combination of several means of transport, it could easily take all day to get there. Cycling in the Wu area was possible, but we found it an unpleasant experience because of air pollution and dust.
There were problems in our field work which we could have avoided. The middle of winter and the hot summer period are both unsuitable for protracted field research in Jiangsu. It was a definite mistake to carry out our work in the Wu area mainly during the winter period. From October 1988 to February 1989, Shanghai County experienced its worst drought for more than a hundred years. This was combined with an unusually severe period of frost in December and January. There is no heating anywhere in the Chinese countryside south of the Yangzi, and although we were dressed appropriately, we clearly underestimated the bad effects continuous freezing cold would have on our physical condition and energy. The severe winter also influenced the general condition of our singers, most of whose voices were affected. There was yet another weather problem: heavy rainfall (in the last days of February 1989) was taken by certain wenhua zhan officials as a signal for a general cessation of all outdoor activities. We had difficulty in arranging a boat for a trip to one of the villages during the rains, but our efforts were well rewarded. The singers of the Wu area are always prepared to sing, and the elderly ones have plenty of time, except during the harvest and planting periods (i.e. late in October, early in November and May/June), when they are expected to assist their families in the fields.

RECORDING SESSIONS
The fact that most of our singers were aged people clearly limited the duration of recording sessions and interviews. We took the utmost care not to exhaust our participants, but all the same, in a few instances, we underestimated the degree of excitement our visits would cause. Two singers suffered from over-fatigue and fell ill after we left. It should be a task of the people from the cultural bureaux to take account of the physical condition of the singers, too, but they quite often seemed unaware of the central role that the singers took in our recording sessions. This was indeed the main difficulty during the interviews. For example, many officials, instead of translating our questions to singers, would provide us with their own answers, probably reasoning that their life-long experience

26
with local song culture justified this, and that they would be able to phrase their views better than the illiterate peasants. This attitude lead to frequent arguments between singers and officials.

On a number of field trips we were accompanied by a folk song specialist from the Shanghai Conservatory of Music, who acted as an interpreter for the several dialects within the Wu area, but in many other cases, we had to rely on the services of the people from the cultural bureaux, which was not an ideal situation.

The only way to establish direct contact with the singers is to learn their dialect. This is very time-consuming; as a rule a researcher will not have the opportunity to achieve fluent speech in the strongly varying village dialects, but we feel that at least the characteristic rudiments of a local dialect or group of dialects should be studied. This is not only imperative if a researcher is concerned with the texts of songs, but also if music is the primary subject of study, because the comments and reflections of singers and musicians are of great importance.

The necessity to communicate directly with our participants became even more obvious as a result of the many misunderstandings which arose during the interviews. Even if we could talk with the singers directly, it was sometimes extremely difficult to explain our intentions or to obtain reliable information. The peasants will not lie, but they are eager to provide the answers which they think are expected, and in many instances they are indeed unable to express a clear opinion, or they speak sheer nonsense. All interviews and sessions were recorded on tape. This gave us the opportunity to listen to the talks again in the presence of a second interpreter, to check the translations of previous interpreters and to fill in the untranslated parts. Here is an excerpt from one of our notebooks, to illustrate what kind of comments we received. We had asked a singer what he thought a shan'ge was.

A: “One should always distinguish between folk songs and love songs. The love songs are longer than the folk songs (...) Love songs, as I remember them from my own youth, were sung softly by young girls during the evening time, behind closed doors, at home. They would only sing in secret... [Hums a short line to demonstrate a girl’s shyness]. Girls behave differently now. Sometimes they even wear dresses! Two days ago a girl was getting married in the village. She did not wear trousers, she wore a dress. Well that set people talking! Brides should wear long trousers and a cotton padded jacket, no matter whether it is cold or hot!”

Q: “But how would you describe shan’ge?”

A: “They are folk songs, sung in local dialect. Every region has its own shan’ge. They
usually have four lines. You very seldom find shan'ge with eight or twelve lines. Yes, the longer ones are also called shan'ge, but if you were to categorize them, then the long songs are actually love songs."(...) 
[He sings a song about local food products but interrupts himself:] "Songs like these won't interest you, for they are not about love, and they are not folk songs."

Q:"Why do you say they are not folk songs?"
A:"Well, yes, they are folk songs too, but they aren't love songs."

Q:"Are they also called shan'ge?"
A:"Yes, they are also called shan'ge. But sometimes they are categorized as local opera songs."

It needs some experience to interpret such contradicting statements and to find out what is valuable and what is nonsense. One has to repeat interviews, and a questionnaire should always be at hand. We never used our list of questions conspicuously, to avoid giving the idea of an "interrogation". This might well have reminded some singers of the cross-examinations and sessions of criticism which they had had to go through during the Cultural Revolution.

We had some trouble in convincing the wenhua zhan officials that we were not only interested in the best singers of their villages, but in all singers. They could not always be persuaded to introduce us to the "lesser" ones, but the recording sessions always attracted a large audience and sometimes brought to light other folk singers among the listeners, usually singers with a limited repertoire. Of course, the interviews were best held without any audience other than a few close relatives of the singer, but this was not always possible. A clear disadvantage of too many onlookers was the amount of background noise during the recording, especially from small children. There was also much noise from outside. The countryside of the Wu area is far from quiet, and heavy traffic spoiled several of our recordings.

FINDING SECONDARY MATERIALS

The Wu Folk Song Research Society provided us with several anthologies of Wu songs and drew our attention to the existence of such excellent folk literature periodicals as Shanghai Minjian Wenyi Jikan (Shanghai Folk Literature and Folk Art Quarterly). It was, in fact, easier to find studies on the texts and social background to the folk songs than studies of their music. Not much valuable ethnomusicological research has been carried out in the field of Wu songs, even though the material was (and still is) within close reach of researchers in Nanjing and Shanghai. At the Shanghai Conservatory of Music it proved extremely difficult to find historical tape recordings of folk songs from the Wu area. The conservatory has a music library, but not all recordings are publicly available, and there is no catalogue of field recordings made by students and teachers of the institute. Many of the best recordings are, in fact, privately owned by teachers. In the past twenty-five years much recorded material has apparently been badly looked after and a great deal of it has been destroyed. Understandably, many researchers are therefore reluctant to place their own material at the disposal of colleagues. Nevertheless, some teachers and students provided us with interesting recordings of Wu songs from the 1950s, which at least permits us to compare different versions of a song spanning a period of more than thirty years.

Chinese folk song anthologies are always interesting as reference material, but they should be used or cited with caution, because, in general, the texts are edited and re-arranged rather freely, and sources are seldom mentioned. In most anthologies, only one version of every song is included, there is hardly any annotation, and music transcriptions
(if any) show only the general outline of the tunes, no precise ornaments or variations. Thus, much of the original material is presented in a mutilated or incomplete form. The most important anthology of Chinese folk songs will be, without doubt, the national series projected by the Chinese Musicians’ Association in Beijing. For every province in China at least four different books are planned: a volume on folk songs, one on local opera, one on guyi (story telling music), and one on instrumental folk music. The series should not be regarded as a final anthology but as a starting point for future, in-depth research in the field of Chinese folk songs. 12

We hope that our present work in the Wu area will inspire others from Europe and abroad to contribute to the cause of Chinese folk song, and that the political climate in China will permit its further development.

NOTES

1 Shan’ge are commonly described as lyrical songs dealing with an emotion, mostly with love. They are usually performed outdoors, and sung in an expressive manner and loud voice. They are nearly always unaccompanied solo songs in free rhythm, and the texts often have four-line verses with seven characters per line. These features, however, apply only to shan’ge but to the greater part of Chinese folk song. The word Shan’ge is often translated as ‘mountain songs’, but there is no apparent relation with mountains; the songs do not necessarily originate in mountainous regions as is sometimes asserted. The word shan’ge was used as far back as the Tang dynasty, but its original meaning is unclear.

2 These singing contests took place in 1949, 1957, 1965 and 1972. At Baimao, groups of singers gathered on boats in the middle of the river and engaged in singing dialogues. Thousands of people lined up along the shores to listen and to encourage the singers. The first festival was held more or less spontaneously, as a harvest celebration. Later gatherings were organized by the governmental Bureaus of Culture. In 1972, the meeting was purely political in character, with songs of criticism directed against private persons. By then it had entirely lost its former character of a folklore festival. We were told this by local folk song collectors from the Baimao region. A recent attempt at revival, in April 1988, attracted approximately a thousand spectators. Similar festivals have been held in other village regions in the Wu area.

3 This was related to us by Jiang Bin, researcher of the Shanghai Academy of Social Sciences and editor-in-chief of the periodical Shanghai minjian wenyi jikan (Shanghai Folk Literature and Folk Art Quarterly). He is a renowned specialist in the field of Wu songs.


5 Taken from Jiang Mingdu, Hanzi min’ge gaihui (‘An Introduction to Han Folk Song’), Shanghai, 1982, p.223. Feng Menglong, in his collection of tales Jingshi tong yan (1627), asserts that the text of the song actually dates from the 12th century.

6 The Shanghai Literature and Art Publishing House has published ten such songs in an anthology called Jiangnan shi da minjian xushi shi (‘Ten long narrative folk poems of Jiangnan’), June 1989. Several songs have already been published separately, most of them in unofficial (maibu) editions.

7 There is indeed international interest for the long Wu texts, notably in Japan. In Europe, the sinologist Jörg Bäcker (University of Bonn) has translated the text of Shen Qihe, one of the long Wu songs, into German, and is now preparing to publish it. He is especially interested in the mythological aspects of the Wu song texts.


10 Reported to us by Li Hongyi, research fellow of the Shanghai Conservatory and native of Zoushan


12 The folk song series is being issued under the title Zhongguo minjian geng ji (‘Anthology of Chinese folk songs’) and can be ordered from the Renmin yinyue chubanshe (People’s Music Publishing House), Beijing. More information on the project can be obtained from the Chinese Musicians’ Association (Zhongguo yinyuejia xiehui), 203 Chao nei da jie, Beijing.
REPORT ON A FIELD TRIP, APRIL-MAY 1989

Music in Northern Yunnan

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One frequently hears that Yunnan is a rich repository of traditional music, both of national minorities and of the Han, yet there is little readily available in the way of recordings or written documentation. Consequently, towards the end of her time as a "general advanced student" at the Shanghai Conservatory of Music, Helen Rees left for a three week investigatory trip to N. Yunnan. What follows is a report on this trip, emphasizing how she came to hear and record what she did.

This report on my field trip to northern Yunnan does not pretend to be a detailed examination of any of the music concerned: I went to find out what was there, partly with a view to making an assessment of the possibilities for future in-depth fieldwork. Obviously, only the shallowest impression could be gained in such a short space of time, especially considering the fact that in that period I encountered music from four different nationalities. My preparations for the trip were rather limited. Unlike research students, general advanced students are supposed to attend classes constantly during term, so it was difficult enough to disappear in the middle of a term for a month; I did not wish to complicate matters by requesting official letters of introduction, since these had been refused once previously for a similar journey to Fujian. In the end, I took a single letter from a Shanghainese friend to an acquaintance of his at the Yunnan Arts Institute. Apart from this, I filled my backpack with high quality cassette tapes bought in Hong Kong and spare batteries and film from foreign hotel stores. A further item essential for any trip to less developed areas is a small medical store.

KUNMING
The first port of call was Kunming, capital of Yunnan Province and the only place in Yunnan accessible by train. Through my letter of introduction I met a specialist in the instrumental music of the minorities, Mr Zhang Xingrong. He gave me an overview of the music of these groups in N. Yunnan and also directed me to the Cuihu Park in Kunming itself, where there are numerous amateur musical activities on Sunday afternoons. I was able to go on two consecutive Sundays and record what was going on. Broadly speaking the activities broke down into three main types:
1) Duige: a man and a woman sing alternate responses to each other, using the same basic melody all the time, but improvising the words as they go along. I was unable to understand the words, but judging from the amusement manifest in the faces of the onlookers, much of it was racy. There were several different pairs singing, keeping it up
Folk musician from the Yi minority, playing on a home-made yueqin ("moon lute").

for up to two hours. Most of the pairs were middle-aged and elderly Han Chinese, and crowds of up to eighty onlookers would gather round the most popular singers. I noticed the pairings stayed pretty constant over the two weeks I attended. According to Mr Zhang, people from the same village on the suburban fringe of the city tend to come to hear singers from their own villages, and despite what seem to be sexual innuendos, it need not be a husband and wife making up a pair. There were also one or two teenage couples trying to sing, and unlike their elders, they did not seem to relish a large audience. Mr Zhang thought they were national minority youngsters quite possibly genuinely "talking love" rather than singing obviously for amusement as with the older people.

2) Dianju: Local Yunnan opera, accompanied by dianhu (similar to jinghu), yueqin and percussion. Again there were several groups involved in this, of which one was performing in costume and collecting small donations from the crowd of around a hundred which watched them. The other six or so groups performed in plain clothes. Most of the performers were middle-aged to elderly.

3) Dancing by young people of the Yi nationality: approximately fifteen young people of both sexes in their teens and early twenties held hands in a chain and performed simple, repeated dance steps to the accompaniment of three or four instruments resembling small and highly decorated yueqin, played exclusively by the men and providing a rhythmic strumming. Both men and women also sang, with the pitch rising very high in thin falsetto voices from the women. According to Mr Zhang, the dancers are workers assigned to Kunming who gather at the park every Sunday.

While very spectacular, the activities in the Cuihu Park are far from being the only evidence of traditional music-making in Kunming. Near the People's Square there was often amateur opera being performed in small open spaces during the evening, and once or twice there were buskers in the underpasses. What did seem to be absent was any local
quyi: I met a former performer of Kunming yangqin, who said that her state troupe had been disbanded owing to lack of audience interest, and its members assigned jobs elsewhere. She did not know of any performers still active on an amateur or freelance basis.

LUNAN COUNTY
The Lunan Yi Nationality Autonomous County is situated about 120 km and four hours by bus southeast of Kunming City. The county town is approximately 12 km from the main section of the Stone Forest open to foreign tourists, and the most conspicuous presence is that of the Sani branch of the Yi. Fortunately Mr Zhang had fieldwork he wished to do, and was happy to take me with him. It would not have been possible to find as much music as we did without his knowledge and connections. So poor are the communications in that part of China that, even given his acquaintance of over twenty years with the people and music of that area, he could not be sure what, if anything, we would encounter.

The first day, after arrival at the Stone Forest, we went to view an evening performance for foreign tourists at the Shilin Hotel by local Sani youngsters. Despite the addition of electric organ and the substitution of some Han instruments for Sani ones, basic features of the music still came through, such as the predominantly 3/4 metre, the reliance on what to western ears is remarkably close to a major triad for melodic material, and the prominence in ensembles of the enormous Sani sanxian. The next morning, before leaving the Stone Forest, we visited a Sani village nearby to look for musicians, but drew a blank, and the few inhabitants at home were reluctant to speak to us. We had better luck, however, with the Sani-run Yunlin hotel: through questioning the gate-guard, Mr Zhang ascertained that this hotel too put on performances for foreign tourists, and that in this case the performers were in fact the hotel personnel, young Sani from villages in the area who were capable of playing their traditional instruments. Soon we were ushered into a large reception room which served as their concert hall, and two young men emerged with two instruments Mr Zhang identified as typically Sani: a sanhu, three-stringed relative of the Han two-stringed erhu, and a flute with equidistant holes. They played several pieces for us on each and happily answered a few questions Mr Zhang posed. It appeared that they had learned these instruments aurally as children from older people of their village, and only turned them to profitable account with the opening of this hotel. Before we left, one of the men produced a third instrument, the large Sani sanxian, and proceeded to demonstrate it and to dance as he did so. Since the use of this sanxian is in music during which the whole band dances while playing, he could not easily isolate the movements from the music he was producing. The function of the sanxian is largely rhythmic.

Given Mr Zhang's long association with the music of this area, his comments were very useful. He was pleased to find a tune among those played for us on the flute that he had never heard before, and made some interesting observations on the adaptation for tourist performance of the traditional music and instruments. In particular, he noted that the Shilin Hotel performance we witnessed on the first evening employed a bastardized version of the large sanxian, shorn of one of its strings, smaller than the traditional variety and painted a strange shade of green. The Han erhu took the place of the Sani sanhu, and a Han yangqin was added, as well as the now ubiquitous electric organ.

Later that day we visited a former classmate of Mr Zhang's, now head of the Cultural Bureau in the town of Lunan. He kindly arranged a vehicle to take us to a village 45 km outside the town, where we were able to record and interview a handicapped musician whom Mr Zhang knew from previous visits; he said he had not touched his instruments for two years since the death of a friend with whom he was accustomed to play, but he repaired his sanhu, small sanxian, yueqin and banhu (a Han borrowing), and played and talked for over an hour. Despite his relative youth - he was only 48 - he was plainly in poor
health, and we did not wish to tire him. Sadly, he is the only person in his village left capable of playing the instruments, and despite deformed hands, is a marvellous musician. Apparently during the Cultural Revolution there was repression of much Sani culture, including everything connected with courtship rituals, deemed immoral by the Han. Before 1966, according to this musician, a boy and girl would “talk love” by the boy playing a yueqin and the girl responding on a jew’s harp, but now no-one is capable of this and the impression we gained was that there is little traditional musical activity left in this particular village.

The Sani driver of our vehicle informed us of a wrestling match to be held the next day up a mountain near another village approximately 15 km from the town centre. This too was inaccessible by public transport, so we piled into a getihu small van to go there, and after an uphill march of another 2 km or so reached a large natural arena, the slopes surrounding which were covered with thousands of people from different branches of the Yi nationality; some Miao were also present. Before the wrestling started, orchestras from each of the participating villages paraded round the arena. Most consisted of Sani traditional instruments, but there were a few groups with western brass band instruments. During the matches, Mr Zhang and the Sani official from the Cultural Bureau who accompanied us managed to persuade the orchestra from one of these villages to play for us for about 45 minutes. Mostly they played dance music in 5/4 time with flutes, suona...
and sanxian, but one elderly man did demonstrate a tune on a jew’s harp. He confirmed the statement by the handicapped musician of the previous day that the jew’s harp is a girl’s instrument, and flatly refused to have his photograph taken playing it. This session was particularly chaotic both because the musicians were somewhat inebricated and because there was a strong wind and a dust storm for the entire time we were there.

SUMMARY OF PROBLEMS
In general, the problems peculiar to this brief investigation of Sani music can be summarized as follows:
1) Linguistic: some of the Sani we met spoke no Chinese at all; the younger people, for instance at the Yunlin Hotel, spoke it very well. In some cases - at the village 45 km outside Lunan, and at the wrestling match - we had people with us who could function as interpreters.
2) Payment to musicians: I followed Mr Zhang’s lead in this respect. The handicapped musician was so poor that we gave him some money as well as a supply of his favourite luxury, cigarettes. As for the personnel of the Yunlin Hotel, who so kindly took time off to play for us, we made them a present of some cakes and biscuits. The willingness of the last village orchestra to play on request was a surprise to my escorts, since apparently they are so used to payment from Chinese government ethnomusicologists that they are now reluctant to play for free. On this occasion they seemed more than happy with our heartfelt expressions of thanks, and indeed to regard the situation as a huge joke. After 45 minutes they suddenly picked up their instruments and disappeared back down the hill.
3) Transport: many Sani villages are accessible only by private vehicle or on foot, so the help of local officials or other guides in locating the places and means to get there is essential.
4) The whole area tends to be very arid and dusty, so plenty of drinking water must be carried and special care taken with delicate recording and photographic equipment.

DALI
About 300 km and ten hours westnorthwest of Kunming by bus is Dali Gucheng, situated in the Dali Bai Autonomous District and inhabited principally by Bai people, with an admixture of Zhuang, Yi and Han. Although I had a letter of introduction to the Cultural Bureau at nearby Xiaguan, I did not use it, because through good luck I stumbled upon a religious festival outside the city walls with several different kinds of music in progress. These included a blind musician who played suona, erhu and flute solos in quick succession, as well as performing a kind of queyi, singing and accompanying himself on a large sanxian; old ladies chanting with bell accompaniment; lively duige; and an elderly man playing guanzi of his own making, which Mr Zhang identified on my return to Kunming as Yi.
Apart from this, I was told by bystanders that it was a Bai festival with largely Bai participants. There were sufficient language problems that I could not ascertain the exact nature of the festival. However, everyone was more than happy to let me record; I also made a donation to the hat in front of the blind musician and bought ten guanzi from the elderly Yi man, who had a bag of them ready for that purpose. Since my return, I have sent copies of the tapes to the blind musician, whose address his helper was able to write for me. It was originally my intention to return in the summer to Dali to find out more about the music he played, but the events of June resulted in my premature departure from China.

It did not prove possible to hear the dongjing music reportedly played by a group of farmers from the area, although a local restaurant entrepreneur was selling home-made, rather over-modulated tapes of their playing.
LIJIANG
The Lijiang Naxi Autonomous County is around 200 km and eleven hours by bus due north of Dali Gucheng, and is as far north towards the Tibetan border as foreigners are currently permitted to go. The inhabitants are mainly Naxi, with some Tibetans and some Han. The scenery is spectacularly mountainous.

Once again, through sheer good fortune it was unnecessary to use the letter of introduction I had acquired from Kunming, since in Dali I had bumped into an American filmmaker who knew an active musician in Lijiang and was happy to introduce me and have me assist with interpreting. Lijiang possesses a striking orchestra of instruments many of which are not current elsewhere in China, and which are used to play what is known as Naxi guyue, a kind of dongjing music said to have been imported from the Han in the Ming dynasty. It seems that this music was suppressed during the Cultural Revolution; however, now this orchestra of about sixteen middle-aged and elderly men plays a few times a month, largely for foreign tourists. One member of the group who speaks good English, Mr Xuan Ke, provides a helpful introduction and explanation of the roles of the different instruments at each performance. It was possible to record, take photographs and to do some interviewing afterwards. According to Mr Xuan, the original uses of the music were at Taoist festivals, funeral ceremonies and private parties among the well-to-do. Since 1949 these uses have ceased to exist, so he feels that the interest of foreigners is one factor which keeps the music alive. Very recently there is an attempt to train Naxi children in the music, since most of the practitioners are elderly.

The last remaining maker of jew's harps in Lijiang came to the performance described above, and I arranged to meet him at his shop to discuss the instruments. He said that both men and women used to use the harps to "talk love", and that different tunes were used to express different sentiments. Once again, this seems to have been something that has been in decline since the Cultural Revolution, but he said that he has several customers who still play. In this case too, the interest of foreign tourists appears to be helping to keep him in business, as he sells a few instruments at each guyue performance; his other work is the making of wreaths. He was able to demonstrate a few tunes, but was unable to contact his more competent customers in time for a fuller discussion. Finally in Lijiang the American filmmaker and I visited the Dongba Research Institute, which is currently engaged in the salvage of dongba knowledge, one more aspect of traditional culture suppressed after 1949. One of the researchers was willing to answer questions about the Naxi dongba shamans and persuaded a resident dongba under investigation to chant a few lines of the Naxi creation myth for us.

IN CONCLUSION
In the space of three weeks I was able to hear and record a huge range of different musics from four nationalities resident in N. Yunnan, and to find out at least something about some of them. Much of this was simply a matter of serendipity; some of it required perseverance in chasing up promising leads; but above all one is dependent on the goodwill and help of people familiar with the geography and culture of the relevant areas. Without the assistance of Mr Zhang of the Yunnan Arts Institute I would never have been able to hear any Sani music, and he was extremely generous with his time in explaining much about the other musics I encountered. As for expressing appreciation for help given, it tends to depend on individual circumstances. Physically, travel in Yunnan can be tiring and also rather wearing on recording and photographic equipment, and the poor communications mean that an element of surprise when engaged on any kind of fieldwork is inevitable. What was impressive was the sheer quantity of traditional music still extant even in the areas open to foreigners, which are necessarily those with relatively high levels of development and sinicization. Despite the suppression during the Cultural Revolution, a surprising number of middle-aged and young people take part in some of the activities described above.
ORGANIZATIONS IN CHINA & ABROAD

A bird’s eye view

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Since the 1950s, many societies and institutions for the promotion of Chinese or Asian music research have emerged both in China and the rest of the world, which have brought together a growing number of dedicated researchers and lovers of Chinese music from widely different backgrounds. Here, we briefly explore some main developments in China, Taiwan and Hong Kong (which we hope to discuss more extensively in later articles), and the United States. Chinese music research in America is now almost unthinkable without journals like Asian Music and Chinoperl Papers, or such annually re-occurring phenomena as the “Chinoperl Frolic”.

Nowhere is the need to bring together scholars of Chinese music more urgently felt than in China itself. Communication is often difficult, possibilities to travel are limited, and many researchers work on specific subjects without perhaps being aware of colleagues in other parts of the country who study the same subject, or lack the opportunity to contact them. In the past ten years, several musicological societies have been founded, all with the aim to stimulate co-operation and exchange of information on a national level.

To be sure, a very big, national organization has been active in this field in China since 1949: the Chinese Musician’s Association (CMA, Zhongguo yinyuejia xiehui). The CMA is closely tied to the Chinese Ministry of Culture and may almost be regarded as a cultural ministry of its own. It has a large, national budget, organizes meetings, concerts and festivals, and includes virtually every individual in the country who is somehow involved professionally in Chinese music (performers, composers, researchers, stage managers, dancers alike). Not surprisingly, the aims and tasks of the CMA are rather broad; it even functions as a sort of trade union for people in the field of music. Although the CMA stimulates research, and provides funds to publish, for example, anthologies of Chinese music on a truly national scale, it is certainly not exclusively a research body. Moreover, its co-ordinating activities, on a national level, are limited. Provincial and local branches of the CMA all work quite independently and differ enormously in size, resources and local research priorities.

ETHNOMUSICOCOLOGICAL SOCIETY (BEIJING)

Obviously, ethnomusicologists in China have felt the need to combine their forces in more specific organizations. The existence of the Eastern Music Association of Shanghai (EMAS) has already been referred to elsewhere. It now organizes an international meeting in Shanghai every two years. In Beijing, there is another, much bigger society
for Chinese music, the Traditional Folk Music Society (Chuantong minzu yinyue xuehui). It was officially founded in 1982 in Nanjing as The Ethnomusicological Society (Minzu yinyue xuehui), but recently changed its name. Its meetings take place every two years in different locations in China, sometimes simultaneously, and the proceedings of every meeting are published in full. The Society and its counterpart in Shanghai are, no doubt, the most important assemblies of music scholars in the People's Republic.

In addition, many national and regional societies with more specific musical interests have emerged in the course of time, such as the Academy for Chinese Opera Research (Zhongguo xiqu yanjiu yuan), the Society for guqin research (Guqin yanjiu hui) etc., all of which organize their own annual meetings.

BEIJING MUSIC RESEARCH INSTITUTE
The principle (and most privileged) music research body in China must be mentioned here, because of its international contacts: the Chinese Music Research Institute (Zhongguo yinyue yanjiu suo) in Beijing, founded in 1954. It consists of approximately eighty people, who are engaged full-time in specific areas of Chinese music research. Their budget enables every single scholar of this institute to carry out some fieldwork in one of China's provinces at least once a year. (It should be kept in mind that most other music researchers in China have less opportunity to do field studies, or none at all. They frequently pay the costs of their own research projects themselves, and even have to carry out much of their work as a spare time occupation, because they are overloaded with administrative and political tasks).

HONG KONG AND TAIWAN
The Society of Ethnomusicological Research in Hong Kong (Xianggang minzu yinyue yanjiuhui), which assisted in organizing the recent Hong Kong colloquium on Chinese music, is an offshoot of the HK Society of Ethnomusicology (Minzu yinyue xuehui), founded by the Taiwanese researcher Lü Bingchuan. After Lü died, a few years ago, this society split into two separate organizations: one, the Society of Ethnomusicological Research (Chinese University of Hong Kong), focuses entirely on Asian music, whereas the other Society (Hong Kong University) studies Western music as well. The heart of all Chinese music research in Hong Kong is, no doubt, the Chinese Music Archive (Chinese University, Music department), currently under the supervision of Professor Tsao Pen-yeh.

The most important arts organization in Taiwan in the field is the Chinese Folk Arts Foundation (Zhonghua minzu yishu jijin hui) in Taipei.

CHINOPERL (USA)
In the United States there are at least four different organizations which are active in the field of Chinese music research. Two of them, the Society for Asian Music and Chinoperl, have their office at Cornell University in Ithaca (New York). Both started their activities about twenty years ago, organize annual meetings and issue their own journal (Asian Music appears twice and Chinoperl Papers once a year).

Chinoperl started in 1969 as an initiative of scholars who felt that oral performance was of unique importance to Chinese literature and had been sadly neglected. The name Chinoperl stands for Conference on Chinese Oral and Performing Literature. Scholars in many fields (language, literature, linguistics, theater, dance, music, folklore, anthropology and sociology) have found a common interest in this organization, which, in recent years, saw its membership grow to approximately 300 people. The organization of the Conference comprises a President (currently Rulan Chao, Harvard University), a Secretary-Treasurer (Edward Gunn, Cornell University) and a Board of Directors. A two- or three-day meeting is held every year, in conjunction with the meeting of the
Association for Asian Studies with which the Conference is affiliated. The annual number of participants varies from thirty to fifty people. An increasingly popular feature of the meeting is a subscription dinner at a Chinese restaurant, followed by the animated ‘Chinoperl Frolic’, at which members perform, and in which visiting Chinese professional artists also participate. Here, scholars and students of Chinese music may sometimes reveal unexpected sides of themselves, demonstrating e.g. their qualities as singers of folk songs, or as genuine operatic performers.

Since 1982, Chinoperl has paid attention not only to traditional oral forms of Chinese literature, such as story telling, opera and folk song, but also to modern forms like spoken drama, cinema, and television and radio as media for the promulgation of oral literature. The 1984 meeting, for example, featured four papers on the Chinese cinema, which were later published in No.39 of the Cornell East Asia Papers Series.

Most contributions to the meetings, however, are published in the annual journal, Chinoperl Papers, of which, up to now, fifteen issues have been published. Recently, it has become a refereed journal. Chinoperl Papers is edited by Samuel Cheung (University of California, Berkeley) and Lindy Li Mark (California State University, Hayward), assisted by an editorial board. Annual membership fees for Chinoperl are $25.00 for institutions, and $15.00 for individual members ($10.00 for students). This includes subscription to Chinoperl Papers.

SOCIETY FOR ASIAN MUSIC (USA)
Like Chinoperl, the Society for Asian Music has its office at Cornell University. Since 1969, it has published Asian Music, a biannual journal covering not only Chinese music but that of many other countries as well, spanning a large area from the Middle-East to the Pacific. The Society has a Board of Directors whose present Chairman is Mark Slobin (Wesleyan University, Middletown).

Martin Hatcher (Cornell) and Terry E. Miller (Kent State University) are the present editors of Asian Music. A recent issue (XIX-2) contains the first part of an elaborate subject, author and title index for the entire twenty-year run of the journal. The index shows that Chinese music has been an often re-occurring subject, or even the main subject of several issues of Asian Music. Thus, No. XX-2 (Spring/Summer 1989) entirely focuses on Chinese music theory. The Society has an annual business meeting, but in recent years its members have begun to suggest that occasional scientific meetings or symposia should be organized as well, preferably in conjunction with other scholarly societies. Annual membership rates for the Society are $25.00 (institutions), $20.00 (individuals) or $10.00 (students), including subscription to the journal.

ASSOCIATION FOR CHINESE MUSIC RESEARCH (ACMR)
The Association for Chinese Music Research (ACMR) had its first meeting in the Fall of 1987 in Rochester, New York, with twelve people attending, and now enters its fourth year of existence, with a membership of one hundred people. The ACMR is open to anyone with an interest in the scholarly study of Chinese music, and provides a forum for exchange of ideas and information. Catering mainly to those living in the United States and Canada, the Association meets twice a year, in March-April (in conjunction with the annual meetings of Chinoperl and the Association for Asian Studies) and in October-November (in conjunction with the annual meeting of the Society for Ethnomusicology, SEM). Two newsletters are published annually to establish a wider network. Its latest meeting (10 November 1989 in Cambridge, Massachusetts) was attended by 35 people, and featured a.o. a field report on Nanguan music, a paper on Cantonese opera, and various music performances.

Until 1988, the ACMR Newsletter was edited by Fredric Liebermann. After a short lapse, it has now resumed publication under the editorship of Bell Yung (Pittsburgh University). Its most recent issue (Winter 1990) contains 13 pages with useful information on recent
publications, meetings, performances etc. Minimum fee for annual membership of the ACMR (for residents in North America) is $5.00.

CHINESE MUSIC SOCIETY
To conclude this short survey, the Chinese Music Society of North America should be mentioned. It pays attention to Chinese music in a privately published quarterly called "Chinese Music", which was first published in 1978 as "Chinese Music General Newsletter". Unfortunately, the quarterly contains neither information about its editors, nor about the initiators or aims and activities of the organization behind it. As far as we know, the Society organizes concerts, and has a Chinese orchestra of its own. It is not affiliated to a university or other academic institution.

SELECTIVE LIST OF ADDRESSES

Eastern Music Association Shanghai
Shanghai Conservatory of Music
c/o Professor Jiang Mingdun
20 Fenyang lu, Shanghai, China

Trad. Folk Music Research Society
Beijing Central Conservatory of Music
c/o Professor Yuan Jingfang
North Building, 1-401, 43 Baojia Street,
Beijing, China

Chinese Musicians' Association
203 Chao nei da jie
Beijing, China

Society of Ethnomus. Research HK
Chinese University of Hong Kong
Chinese Music Archive, Dept. of Music
Shatin N.T., Hong Kong

HK Society of Ethnomusicology
Music Department, University of HK
Pok Fulam Road, HK Island, Hong Kong

Chinoperl
Cornell University
East Asia Program
140 Uris Hall
Ithaca,
New York 14853, USA

Society for Asian Music
Department of Asian Studies
388 Rockefeller Hall
Ithaca
New York 14853, USA

Assoc. for Chinese Mus. Research
University of Pittsburgh
Prof. Bell Yung
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Pittsburgh, PA 15260, USA

Chinese Music Soc. of N. America
National Headquarters
2329 Charmingfare
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Beijing opera: a happily married couple.
A STUDENT OF BEIJING OPERA IN SHANGHAI

Traditional Opera School

LORETTE VAN HETEREN
Nederlands Theater Instituut, Amsterdam

Lorette van Heteren, aged 33, a student at the Netherlands Theatre Institute in Amsterdam, developed a deep affinity for Chinese theatre during her years in Hong Kong. In 1987, she accepted an invitation to go and study at the Shanghai Traditional Opera School. As the first foreign pupil of this school, she followed intensive courses in face painting and opera performance techniques, and, experienced at close range the daily life of her teenage Chinese classmates. These young opera actors to-be not only study at the opera school, but actually live there, and are subjected to many years of hard training. Their life unfolds against that remarkable backdrop of ancient stories, legends and fairytales which make up Chinese opera. Lorette has now returned to the Netherlands. In this report, she sums up the experiences of her years in Shanghai.

Only after coming to the People’s Republic did I realize how much Chinese traditional opera is integrated into the daily life of the Chinese. Both radio and television broadcast a great many traditional operas from all different provinces. The music can easily be heard live, performed by amateurs and semi-professionals from all strata of society: every day, sometimes as early as 7:00 AM, in parks or teahouses, groups of people gather to sing the songs (usually accompanied by gestures) and play the music of their favourite operas. The widespread interest in opera is reflected also in many commercial products used in daily life which are decorated with themes and images from Jing ju (Beijing opera), such as match-boxes and playing-cards with face-painting on them, pencil-sharpener of characters from traditional opera stories, etc.

In this report, I have tried to describe the birth of my own fascination with Chinese theatre, and my experiences while studying Beijing opera at the Shanghai xiqu xuexiao (Shanghai Traditional Opera School). I stayed in Shanghai from March 1987 to July 1989, with financial support from the Theatre Department of the Dutch Ministry of Culture.

MEETING A LOCAL OPERA TROUPE
On the 16th July 1983, I arrived in Hong Kong as a member of a professional theatre company from Europe to take part in performances there. I had also planned a holiday in China. In the mountainous area of Guilin, in a little village called Yang Shuo, a travelling theatre troupe passed by to give a performance in the village community hall. For some reason, the show was cancelled. I expressed my disappointment to another traveller in the village who spoke very good Chinese. As he himself was interested in the company, he arranged a meeting with the people of the troupe. We all met for dinner. These people
seemed to be much livelier than most Chinese I had met so far. After dinner we all went to the theatre to see some of the instruments and to drink tea. Suddenly I found myself in the midst of “If you sing a song for me, I’ll sing one for you”. I wonder if they still remember this stranger who sang foreign songs for them and played the ocarina (an Italian stone flute) in exchange for some of their local opera songs and music. The experience was, for all of us, so exciting that the female leader of the troupe invited me to travel with them to the mountain villages to see them performing. Language did not seem to be a problem, as we had found other means of communication. However, the local police thought differently. At 6:00 AM the following morning, just as I was getting on the local bus, an old vehicle which was ready to fall apart at any moment, a policeman prevented me from going. At that time, many places in China were still closed to foreigners, and I knew I really could not go.

I do not know if I will ever meet these people again. In those days, I did not have a clue about the huge variety of local operas in China. This troupe could have been performing Guiju. At any rate, it was the beginning of my fascination with Chinese traditional opera. After this, I went to as many theatres as possible on my journey. I was amazed by the simplicity of the acting style, made possible through the highly developed body technique of the actors. I was also intrigued by the use of a minimal set, the combination of singing, acting, mime, acrobatics, movement and music, but above all, by the strong communication and interaction the actors seem to have with their audiences. I decided I wanted to know more about this theatre.

MY FIRST TEACHER
As an actress, I had been performing in a solo play, based on Franz Kafka, in which the chief character is a monkey. I thought that if I focussed on the well-known Monkey King character of the Chinese legend Pilgrimage to the West, it would enable me to know more about Chinese traditional theatre and at the same time give me the opportunity to use its style in the Kafka production.

I was told that it could take years of persistence and patience before a teacher of Chinese opera would accept me as his or her student. However, it did not take me quite so long. After I returned from China to Hong Kong, there was for months a picture above my bed of a Jing ju monkey king actor whom I didn’t know. One day I met him, his name was Wai Shui Kwan, and he became my first teacher. He liked to experiment, and the idea of teaching the role of Monkey King to a foreign woman appealed to him. He accepted me straight away, and never took any money for his classes. We could not communicate in any language so all I could do was to imitate his movements. I didn’t realize then that I did not have any of the basic training for this character. As I discovered much later, the physical training this role requires is one of the most demanding.

Wai Shui Kwan had many commitments, so my classes were irregular. In 1985, I accepted the challenge to put on the Kafka production again, for the Fringe Festival in Hong Kong, and in it I combined a few of the techniques I had learned from Wai Shui Kwan. After this festival, the Fringe Club set up work shops. Another Jing ju actor, a friend of my teacher, called Luo Choi Yi, started giving classes in basic training, acting and face painting, all of which I attended. In addition, I also took acrobatics. For singing classes, I went to a small Cantonese opera school. There are, in fact, no official schools for the training of professional opera singers in Hong Kong, people can only learn in their spare time. I got to know Luo Choi Yi well, as I attended all of his classes and spent many hours practising. Later, I accompanied him as his assistant when he participated in a series of Beijing opera workshops, called Jing Ju Explorations, which were held in Cardiff in Great Britain, 1986.

In January 1987, I returned with Luo Choi Yi to Hong Kong, where a letter from the Shanghai Traditional Opera School was waiting for me. The school had agreed to accept me as a student. In March 1987, I started my training, and soon realized how ignorant I was about the culture to which this theatre belongs.
THE SHANGHAI SCHOOL
Located in Shanghai’s Luwan district, situated in a big square on the corner of Fuxing zhong street and Shanxi street, is the Shanghai Traditional Opera School. Behind the school is an enormous hall, where exhibitions, meetings and pop concerts are held. Before the assumption of power by the Communists in 1949, this was the dog-racing track. The school building was formerly the Jockey Club; on the first floor is a big hall which, in those days, served as a ballroom. Nowadays, the students of the opera school receive their training in this hall, but at the weekends it is still used as a dance-hall and a teahouse for the Luwan district community.
The school is an old five-storey building with a maze of corridors and rooms of many different sizes; all available space is used. By Western standards, the facilities of the school may be regarded as inadequate, but by local standards the school has everything it needs. There are classrooms, offices, a research centre, a library, dormitories, canteen, kitchen, music room, prop room, and a sewing room, all as one might expect to find at a theatre school. The remaining rooms are used as living areas, and they are evidence of the low standard of living in China. Some rooms are only one and a half by two and a half metres. Even after having stayed at the school for more than two years, I still discovered people hidden away in some tiny corner which served as their home.
One day I was let into an old, delapidated room which obviously had not been painted for years, with a table and a bed in the corner. In this bed lay a girl, about 16 years old. The first thing I noticed were two crutches against the wall. I was very much taken aback: it felt almost as if I were stepping into a book by Dickens. The girl greeted me in English. When I came nearer, I saw that one of her legs was in splints. She was called Qing Qing, was the daughter of one of the administrators and had broken her leg.
Qing Qing spoke beautiful English and that was the reason I was called in to chat with her. I would have felt miserable in her situation, but she, on the contrary, seemed to be very content. Her parents, who were both working, had decided that she could only be looked after properly if she stayed at our school, in a room next to her father’s office. The walls were so thin that it was, in fact, easy to talk with her from the next room.
Later during my stay at the school, Qing Qing sometimes interpreted for me from her bed in some of the face-painting classes I attended, and which were also held next door.
I soon found my school very sociable in this respect. It is true that I was the only one who was not allowed to live in the school, because I was a foreigner. However, I was given a studio on the fifth floor, away from everybody else, a room which used to be a dormitory for at least ten people. On the other hand, the studio was not only offered to me for hospitality’s sake, but also because the school tried to give me only private classes, and wanted to keep me as far away as possible from the real life of the school.
It took a lot of hard work to make my teachers accept me. After half a year I finally convinced the school authorities that I would learn faster if I did my basic training together with the other students in the big hall. Permission was then granted for me to take part in the group training, but only for classes held by teachers already appointed to me. So, after half a year, I entered the big hall on the first floor, where all basic training classes were given simultaneously to different groups of students. It was an important step towards really becoming a part of the school.

ABOUT TRADITIONAL THEATRE
During my stay at the Shanghai Traditional Opera School, I took many different classes to learn to understand what is necessary to become a traditional opera actor.
Among the first things one learns, is that, in the traditional theatre, there may be thousands of different plays (of which, to be sure, many have become lost, or have not been performed owing to Chinese political history), but there are only a few role-categories. The main categories in Beijing opera are sheng (male actors), dan (female actors), jing (face-painted actors) and chou (comic actors). Each of these have separate subdivisions again. The categories are distinctly different from each other in gestures, movements,
A “castle”. The set in traditional opera is simple.

does one see an actor perform two different role types. There was, however, one female student at the Shanghai Opera School who performed in different plays a lao dan (a woman of advanced age), a lao sheng (a dignified scholar or official) and a wu dan (a female warrior). She started off as a wu dan, but later this part seemed to be physically too heavy for her. She then also learned the lao dan role, as her voice was most appropriate for this part. Because there was a shortage of lao sheng actors, (some boys were not suitable for the lao sheng role after their voices had broken), she was also cast as a lao sheng in some plays. The vocal qualities of the lao dan and the lao sheng are close enough for this. Obviously, her being cast in three different role categories had more to do with the specific circumstances than with her talent.

The set in the traditional opera is very simple. Cloth is used for backdrop scenery. A fortress, for example, is indicated by the use of cloth with a grey brick wall and a door painted on it. Cloth curtains on bamboo poles are used for beds and temple shrines. Tables and chairs are used extensively, either as real objects or as an extension of the imagination, within the boundaries of the Beijing opera stage conventions. When a chair is placed behind a table, it could be the emperor’s seat, a court magistrate’s desk or simply a study desk. As soon as the curtain is raised, by looking at the objects on the table, the audience will immediately understand in which location the scene takes place.

Because there is little scenery and only a few props, time and place, emotions and actions have to be portrayed mainly through singing and pantomime. To be able to do this, the students must have an extensive training of what their teachers call Si gong and Wu fa, the Four Skills and the Five Ways, respectively. The Four Skills refer to singing, acting, declamation and fighting skills. The Five Ways refer to extensive training of the hands, the eyes, the body, the steps and the mouth, respectively. During the movements, the actor often sets a tableau. The facial expression intensifies, which means there is a strong expression in the eyes to give the impression of a strong presence. The face and the body pose like this for a few seconds. The actor also shows that he or she is in control of his/her body, that he can keep his balance in the tableau and does not need to move after a series of complicated and demanding actions. It goes without saying that years of hard training are needed to achieve a highly skilled performance. It is of utmost importance in Chinese traditional opera that whatever is shown on the stage is aesthetically attractive and appealing, be it a violent murder or a passionate love scene.
COSTUME & MAKE-UP
In Beijing opera, more emphasis is put on costume and make-up than on the lighting. The original lighting system of two lanterns was later replaced by one spotlight which lit the entire stage. At present, with the advances in techniques, a greater variety of light effects can be used, but there is still mainly a general lighting plan covering the whole stage. Costumes and make-up are more important, they identify the characters, extend the performing skills and beautify the stage. The costume shows the social status and the personality of each character, and the colours of the costumes dominate the stage. Contrasting colours are used for contrasting characters; generally, there are more than ten colours on the stage at one time.

The make-up of the Beijing opera actors is also important. It can be divided into hua zhua, "make-up", and hua lian pu, "face-painting". Face-painting is an important aspect of the jing role category. Chou actors also have painted faces, although not as elaborate. All other role categories have a set make-up design which is a stylistic and beautified exaggeration of the natural face. The women's make up is brighter than that of the men and includes the hairdo and its ornamentation.

The first two friends I made at the Shanghai Traditional Opera School were Mr Ong and Mr Pang, as they introduced themselves to me. Both were trained for the face-painting role and about seventeen years old when we first met. Mr Ong liked to practise his English with me, while Mr Pang became a close friend. He found pleasure in putting me through some painful physical exercises to which he too had been subjected when he first entered the school. One day, during the morning exercises, Mr Ong announced that he would leave me for a few minutes and call me when he was "ready". Not knowing what he was up to, I just nodded. Indeed, a few minutes later, I heard my name called out from right above me. There, leaning over the balustrade on the second floor which surrounds the training hall, was Mr Ong, with not a single hair left on his head and a big grin on his face. His teacher, who had most probably been the "hairdresser", patted and stroked Mr Ong's bald head with great satisfaction!

All face-painted opera actors must have shaved heads, because their faces are painted half way over their heads. This is to enlarge and make more distinct the patterns on their faces. Sometimes actors will use cloth to cover their heads, over which they paint, but usually the jing actors have to live with a shaved head and a fancy cap. It suddenly dawned upon me that this was indeed an exciting moment for Mr Ong, because it meant he was going to perform a play on which he had been working for quite a long time.

THE STUDENTS' CURRICULUM
The Shanghai Traditional Opera School was established in 1954. It offers many professional courses, not only in Jing ju (Beijing opera), but in many other genres as well, e.g., Kun ju (Kun Shan opera), Yue ju (Shaoxing opera), Hu ju (Shanghai opera), Huai ju (northern Jiangsu opera) and Ping tan (Suzhou story-telling). Students of the Jing ju, Kun ju and Huai ju style enter the school at the age of ten to twelve. For the other genres,
students are accepted after high school graduation, because the physical training is not as important for them as for the Jing ju and Kun ju students. The students’ audition consists of body and vocal exercises to test them on flexibility and co-ordination of the body and on musical capabilities. The teachers can already see from the build of the body and the child’s face which role category he or she will suit best. The school has to make predictions as to the number and kind of actors needed for future productions.

In the first year, all students undergo the same basic training, and only in the second year are they divided into special groups. Over the next six years, the mornings are spent on basic training movement combinations and fighting skills, and the afternoons are used for working on plays. Individual students may be called out to practise their songs to the accompaniment of the jinghu (a two-stringed Chinese violin which accompanies Beijing opera).

Before, between and after these classes they follow a normal Chinese middle school curriculum, with the exception of arts and sports classes. Their classes start at 8:00 AM. At 10:00 AM, the physical training begins, which includes body-training, acrobatics and the use of stage weapons. Those who are chosen for particular acrobatic roles will go on for an extra half an hour if necessary. Then it is time for lunch and a rest. At 2:00 PM, the classes continue. The students attend different classes, according to their individual training schedule. At 5:00 PM there is a dinner break and in the evening the students have to practise on their own. All students live at the school and they usually go to sleep around 9:00 PM or 9:30 PM. Their training schedule may change according to the seasons and to what is most important at the time. Together with the new students of traditional opera, young student musicians are trained.

Every half year, the students are examined on basic skills and plays and their educational classes. By the third year, however, the students may already be performing regularly before audiences. Usually, this takes place in the school’s small theatre and the audience consists mainly of retired people of the neighbourhood and relatives with their friends. The plays will be improved over the years, and new plays will also be added. Every actor works on an individual repertoire, which will be performed over and over again until the end of his or her career. Usually it takes half a year to put a play together. When the students graduate, they are expected, in addition to their exams, to write an essay about their views on the kind of opera they have been studying.

ENDING UP AS BUS CONDUCTORS?

Nowadays, there is not a new course starting every year, because there is no longer a demand for so many actors. As a matter of fact, since a group of Jing ju students graduated in 1988, no new course has started. A new Kun ju course started only in 1986. There is no place for the young actors yet, so the school has created its own company for the time being. This was done with success, as some of the students have already toured in the USA and Australia, and all graduates have performed in Hong Kong. Not all graduates stay at the school. Some apply to the China Jing Ju Institute in Beijing, where the level is higher. Some have left the country in search of another future. Last year, the rumour went around that the government would seek jobs for the unemployed actors, and some students told me they might have to become bus conductors. In view of the state of the old and overcrowded buses in Shanghai, this was not exactly something to look forward to.

With the exception of holidays, a student has to eat, sleep and study for seven years with the same students and teachers. There is not much time for outside experiences, and one’s whole life is taken up by “school”, with the teachers becoming surrogate parents. Life is filled with ancient stories, legends and fairytales, often with strong moralistic overtones, and these form one’s teenage experiences. I found, therefore, my classmates to be the most innocent and honest people I had ever come across.
A young warrior who has been taken captive.
FORMER TIMES
Schools like the one in Shanghai have only come into being in recent times. Life did not use to be so protected for the student actors in former periods. Even when the first kind of training school started in 1903, under the leadership of the actor Ye Chunshan, most students came from very poor families who gave their children away in order to ensure that they had at least something to eat. The training was severe. Before any school existed, children were trained by private groups and teachers, and they were subjected to a lot of abuse. No pay was given to the child actors for at least seven years and their teachers would try to keep them in debt even after that. Unlike some other masters, Ye Chunshan was reputed to give the children food everyday.
The training at that time was much harder and, no doubt, more painful than it is nowadays. In China, it is generally believed that the quality of the teaching was also much higher in those days, although this is open to debate.
Actors were the outcasts of society and suffered a lot of bad treatment and physical and mental abuse; survival was a constant struggle. When a number of Chinese artists who had returned from the West opened the first official Jingju school in 1930, it included, for the first time, the training of girls for female parts. The children of this school also attended educational classes; opera actors elsewhere were totally illiterate. In fact, the audiences preferred them to the more educated young actors of the school. Because the treatment of the children at the school was better, the standard of their performing was probably lower. Of course, if a student is not required to study reading and writing, he will have more time to stretch his legs, bend his back and practise formations and fighting skills.
However, is it really possible that the skills of former actors were, in general, so much higher than they are nowadays, bearing in mind that their training included working to the point of exhaustion and maltreatment? Or were there perhaps different levels of dedication? If an actor's next meal depends on his performance and he can step right into a world of imagination and receive recognition for his talents from an enthusiastic audience, and if that same actor knows that a poor performance will adversely affect his material welfare, it is easy to imagine that the spirit of performances in those days was more intense.

PSYCHOLOGY & POETRY
Children in former times lacked any form of protection and were frequently confronted with human behaviour at its worst; perhaps unconsciously the young actors of the early part of this century had a better understanding of the psychology of the characters in the opera stories. It is certainly true that if one watches a school performance these days, despite the fact that one is charmed by the skill of the students when they portray their characters, with the stylistic conventions of the acting and the music making their performances even more convincing, nevertheless there is still a definite lack of depth, the quality which can sometimes make a performance by an older actor so outstanding. The science of psychology is not given much consideration in present-day China. However, from the extraordinary development of the archetypal role-categories of the traditional operas and their interactions, it becomes clear that the former creators of Chinese opera were, in fact, sharp observers of human behaviour. Of course, they dealt with each character according to the conventions of their own time, and they made complicated situations look clear and simple to suit the needs of the stage. Eventually, they developed a language so universal that, during many years, the style of the plays hardly demanded any adaptations, and nowadays even people with foreign cultural backgrounds and without a knowledge of Chinese language, are able to understand quite well the conflicts between the characters of the stories.
Of course, there is much more to the traditional operas than the stories, which by now are often out-dated, or may seem boring to a young audience. Indeed, the qualities of singing, the skills of body movements, fighting techniques and acrobatics of the actors, and the
achievements of the accompanying musicians are highly important, not forgetting the skill of those who write scores and texts.
The skill of playwriting reached its most sophisticated form in the development of Kun ju. The language is of high poetic quality and eventually was only appreciated by the literati. Playwrights still adhere to the old format for a play, similar to that of the early times. The only big changes in scriptwriting and in musical scores occurred during the Cultural Revolution, when Jiang Qing, the wife of Mao Zedong, banned all traditional operas because she considered them feudal and bourgeois, as most characters portrayed were emperors, princes, generals, ministers, fairies and ghosts. Jiang Qing replaced the traditional opera repertoire with a small number of so-called “model operas” which dealt with modern revolutionary themes, like The Red Lantern, Raid on the White Tiger Regiment, and Taking Tiger Mountain by Strategy. The characters portrayed in them were workers, peasants and soldiers. In fact, some of these operas had already come into being in the 1940s and 1950s. Because of their strong association with the rigid political climate of the Cultural Revolution, however, they have been little performed in recent years. Maybe they will be revived in the future, or new plays in a similar style may be created, as a lot of people enjoyed the music of these operas, which is still broadcast on the radio.

CHANGES IN MOTIVATION
It is true that the techniques of traditional opera are very important, and it is quite possible that today’s newly trained actors are not as good as their predecessors were, ninety years ago. Nevertheless, with the development of the professional schools and the improvements in reputation and status, in the course of this century some great actors of Chinese opera have emerged, who developed their own styles and won world fame. Other actors continue to study their styles and refer to these as “schools”. If there has been a drop in standard recently, I think it is mainly due to the general changes that Chinese society is undergoing. No doubt, the “iron rice bowl” system, the rigid propagation of social equality, and the small amount of freedom granted to the individual have led to a growing dissatisfaction among the younger generation. Moreover, Chinese youths show a growing affinity with a “Western” style of life. The training at opera schools is still hard and painful and demands a lot of physical and mental stamina. At all times, it has been necessary to have a rewarding outcome, whether a meal in the 19th century, or prestige and fame in the early 20th century, or money to buy stereo-equipment for listening to pop music in today’s society.

WHY SHANGHAI?
People have often asked me, “Why Shanghai? You should have been in Beijing.” In 1987, I had indeed inquired about the possibilities of studying in Beijing, but at that time it was impossible. One could study the theories of traditional opera at the Drama Institute and engage private teachers, but not actually enter a traditional opera school. So to go to a school in Shanghai where I would be able to attend classes and observe the training of the actors at close range was a chance not be missed.
Today, in Beijing, the China Central Academy also accepts foreigners. This happened after the Vice President of the school, Ma Ming Qun, had taken part in the aforementioned Jing ju Explorations project in Cardiff as a teacher and lecturer. In retrospect, I realize that Shanghai was the best choice for me. The school had had no experience with foreigners; I was their first and only foreign student. In many respects it enabled me to make my own rules. At the same time, I realized that if I did not work very hard, the people of the school would not accept me. In China, there are many situations in which a foreigner is basically welcomed only to bring in foreign currency. Also, I have learned from various other foreign students at Chinese universities how bad the teaching can be. The old master-pupil relationship, which has always played a crucial role in Chinese tradition, is still valid today. If one learns to be a “pupil”, however, willing to learn from
the 'master', one may find special doors opening. Any foreigner coming to China to study or to do research should observe that rule, be persistent, have enormous will-power, and almost demand to be taught. Otherwise, even if one is enrolled in an official educational institution, there is no guarantee of being treated as a serious student.
At the Shanghai Traditional Opera School, I was lucky enough to find teachers who took a genuine interest in what I was trying to achieve, and helped me tremendously throughout the years of my stay there. It was a most rewarding experience.
MUSIC RESEARCH IN CHINA

Signs of change

FRANK KOUWENHOVEN
Private scholar, Leiden, Netherlands

Two important international colloquia, which were held recently in Hong Kong and Shanghai, underlined a gradual shift of attention among Chinese scholars from historical and theoretical subjects towards practical research of China's living music and towards a reconsideration of those Chinese musical traditions which have survived into the present age. Furthermore, for the first time in China a special symposium (in Beijing) was devoted entirely to Chinese pop music. The country's more "open policy" and the increasing tolerance in the field of culture and religion have paved the way for Chinese researchers to take more interest in many previously unexplored genres, from Taoist and Buddhist music to the experimental art music of the youngest generation. It is still uncertain whether these positive developments can be carried through in the present climate of political oppression. Nevertheless, the author feels the need to pay more attention here to the new tendencies in music research, hoping for a future continuation of what seemed promising signs of change.

Several musicologists in China plead the necessity of improving methodology and carrying out more micro-oriented research in the field of Chinese music. Their critical opinions were heard during the second international meeting of the Eastern Music Association of Shanghai (EMAS, Dongfang yinyue xiehui), held in that city from 5 to 8 January 1989. The Eastern Music Association was founded in 1986 by Shanghai members of the Chinese Musicians' Association. The 85-year old composer He Luding was appointed an honorary member of the association. Its aims are improving contacts and exchanges between researchers in several parts of Asia and propagating a more objective scientific approach to Chinese music. This is put succinctly in the words of the present chairman of the Association, Professor Jiang Mingdun of the Shanghai Conservatory of Music: "Up till now, we have studied our music much too much from an isolated angle, not only nationally, but also at a provincial level. When I, for example, carried out field research on folk songs in Sichuan Province, and asked an expert to introduce me to the specific musical styles of the area, he mentioned some typical local characteristics, but also many general ones which in fact could apply to the music of many other provinces. This shows our present lack of objectivity. Foreigners who engage in Chinese music research may not so much be hampered by a lack of objectivity, but they have other problems; it takes them considerable time to come to terms with the language and to grasp the spirit of Chinese music". For this reason, Jiang advocates national and international co-operation, and foreign scholars have been asked to participate in activities of the EMAS. Moreover, a large number of theorists on minority music were
invited to take part in the meetings. Although co-operation and scientific exchanges in the field of musical theory were the initial objectives, several Chinese composers, practical musicians and students of history have now also become members of the Association. Furthermore, the meaning of the word “Eastern” has been extended: some scholars argue that it should include West Asia, the Pacific, or even Africa, Australia and South America, which would permit a comparison of Asian music with other traditional music, and an estimation of its specific position in the music cultures of the world.

At present, the EMAS has approximately eighty Chinese and twenty foreign members. The foreign participants are mainly Japanese, or Chinese who live and work permanently in the United States. The four-day conference, held in January 1989, on the premises of the Shanghai Conservatory of Music, was attended by a hundred people. The main theme of the meeting, “Eastern Musical Style”, was elegantly attacked by the Shanghai-born composer and scholar Professor Zhao Xiaosheng, who argued that general lectures on the subject could only be superficial. He accused his fellow researchers of “mistaking musicology for cosmology”. Zhao’s viewpoints were shared by colleagues like Chen Lingqun and Jin Jianmin. The latter complained that in Chinese musicology, microresearch was often seriously neglected in favour of endless theorizing on such unwieldy subjects as “national style”. Chen Lingqun said that, in general, too little attention was paid to living music. Until recently, China’s ancient musical history (which comes to life primarily through the study of excavated objects and descriptions in classical texts) has often received more scholarly attention than the living music of the twentieth century. Chen appealed to the audience for a wider interest in China’s present musical traditions and he emphasized the need for a more critical and open-minded approach to musicological problems. He questioned, for example, the many attempts at a geographical division of Chinese folk song styles into so-called “colour areas” (i.e. areas which represent a specific regional style) and wondered why the same division, if it were valid, had not been applied to local opera. Other scholars repeated the call for more micro-research. However, the Japanese ethnomusicologist Osamu Yamaguti (Osaka University) successfully demonstrated that detailed structural analysis does not necessarily lead to abandoning broad conceptions. At the conference, Yamaguti theorized on time and spacial structure in Asian music, taking as his point of departure a graphical representation of only one (very carefully studied) Japanese folk song.

RELIGIOUS AND MINORITY MUSIC
At the Shanghai meeting, a total of more than thirty lectures were delivered on a wide range of subjects. Many of the contributions dealt with minority music and Taoist and Buddhist music. The researcher Lin Pe’ian showed a video of a grand occasion in memory of the dead held at the Jade Buddha Temple in Shanghai. Other participants discussed and presented videos of Taoist rites. Many of the religious services shown were resumed only two or three years ago.

Research into Taoist and Buddhist music has flourished rapidly. There is now also a growing awareness of the possibilities for commercial exploitation of religious music. The Shanghai Conservatory presented the premiere of a commercial video of Taoist music, and Buddhist groups from several monasteries in China have recently made their debut on tapes or records issued by the Chinese Record Company. One such group made a concert-tour to Hong Kong in December 1988.

At the Shanghai meeting, a video of a Manchu minority ritual in the Maodai area in North West China (presented by Shi Guangwei and other researchers from Changchun, Jilin Province) was received particularly well. It showed a set of ritual dances to heavy percussion accompaniment, with some of the dancers running around barefoot on a bed of glowing coals. The Manchu film was remarkable for its authentic flavour, and offered a remarkable contrast with the professionally staged dance shows which are sometimes presented as “minority tradition” on Chinese television. The film hints at the rich musical heritage of minorities in the Chinese border areas, much of which remains virtually
After the Shanghai Meeting: John Myers and Liang Mingyue (Univ. of Maryland).

Researchers Zhao Shaosheng (Shanghai) and Han Kuo-Huang (Illinois Univ.) exchange cards.
unexplored. Indigenous music of the Dong minority (in the area where the provinces of Guangxi, Guizhou and Hunan meet) was discussed by Professor Yang Xizhao of Guangxi Arts College in Nanning. The Dong, like their neighbours the Zhuang, are famous for their vocal two- or even three-part polyphony, which is reminiscent of the music of Balkan peoples. Several other Chinese minorities in provinces south of the Yangtze also have some primitive form of vocal harmony, notably the Yao and Miao, but it is far less distinguished. The video films shown of Dong music were technically poor in quality, but at least they gave an idea of the rich variety of instruments and ensembles which are part of Dong musical culture.

A particularly impressive example of vocal polyphony was heard at the Hong Kong Conference, where prof. Hsu Tsang-houei, from Taipei Teachers’ College in Taiwan, introduced his audience to the eerie choral music of the Taiwanese Bulong minority, which consists of slowly rising chains of widening and ever different intervals, sung as an organ-like drone. Music of this type was first discovered in Taiwan in the 1930s, and described by scholars from Japan. Later, its existence was noticed by eminent western musicologists like Jaap Kunst, Constantin Brailoiu and Curt Sachs, but, as with most other minority musics in China and Taiwan, it has as yet received relatively little attention from scholars in the west.

RESEARCH ON FOREIGN MUSIC
Most Chinese musicologists (usually graduates from music conservatories, since China has no special academic training in this field) carry out research on either Asian or Western art music. There are very few books available in Chinese on modern Western composers, and although some Chinese conservatory libraries have an excellent foreign language section, the majority of the musicologists cannot make use of it, because their level of Russian or English is poor. On the other hand, many libraries offer an ample
choice of scores, tapes and records of Western music which are more easily accessible, and not only classical composers like Beethoven or the Russian romantics, but also 20th century musicians, from Webern to Stockhausen, are represented. Studying Western music in China is not necessarily a problem, but the situation is far more difficult for Chinese musicologists who wish to engage in research on foreign traditional music. They are hardly able to obtain materials, and their opportunities to travel abroad are almost non-existent. At the Shanghai meeting, professor Chen Ziming, Chairman of the Central Conservatory of Beijing, who teaches on African, South American and Indian music, spoke about his recent visits to Ghana, Liberia and Somalia. He said that he received most of his music tapes and video recordings through foreign embassies or foreign friends. He also said that he experienced great difficulties in obtaining permission from his own conservatory for fieldwork abroad, even if the government agreed to pay for his expenses.

Chinese literature on Western ethnomusicology is not readily available. Those who wish to acquaint themselves with the work of e.g. Curt Sachs or Bruno Nettl must generally make use of Taiwanese translations, which somehow reach the mainland. Quite recently, however, some modern standard works of Western ethnomusicology (amongst which Alan Lomax’ Cantometrics) have appeared in Chinese, and further translations are in preparation.

NEW MUSIC
Neither in Shanghai, nor at the Hong Kong Conference, was much attention paid to developments in Chinese avant garde music, which is felt to be an entirely separate issue. The Shanghai Society for Contemporary Music had planned a national conference on the subject from 24 to 28 May 1989, but the meeting was cancelled because of the widespread political unrest in the country. The Shanghai Society for Contemporary Music co-
operates closely with the Chinese Musicians' Association. It has had two previous meetings in 1987 and 1988, with talks, discussions and concerts of Chinese avant garde music.

From these meetings a general picture has emerged of the life and achievements of modern composers in the People's Republic. In most cases, the works that are produced form a hybrid of Chinese and Western elements. One group of conservative composers concentrates mainly on classical Chinese music, and writes either for traditional solo instruments such as *pipa*, *guqin*, *zheng* or *erhu*, or for opera ensembles. Their style is more or less traditional, but many instruments have been adapted to Western standards to allow for smoother ensemble playing, and some of the music asks for virtuoso techniques which have been developed along Western lines.

A second group of composers takes its departure mainly from the Western classical romantic repertoire, which was introduced in China by Russian and Western teachers in the early part of this century. From the 1930s onwards Chinese music has seen a steady outpour of symphonic poems, string quartets and choral cantatas in Russian "revolutionary" style, with added shades of Chinese folk flavour.

A third category of composers (almost without exception people in their twenties and thirties, now graduating from Chinese conservatories) seeks major inspiration in 20th century Western composers such as Bartok, Stravinsky, Shostakovich, Britten, Ligeti and Penderecki. Their works usually display a strong sense of formal balance and a skillful handling of individual parts. Their music, too, incorporates Chinese traditional elements, but less obviously than that of the older generation.

Last but not least, there is a small group of young composers who have taken a critical stance both on Western and on native influences in their music. They have not adopted Western musical concepts indiscriminately, nor tried to saturate their music at all costs with "Chinese flavour". Some of them do aim at a fusion of East and West, but only along gradual lines, delicately maintaining at least two major characteristics which have marked Chinese traditional music throughout the ages: one is a major emphasis on timbre (the "harmony" of the materials of which the musical instruments are made), the other is that all parts in a Chinese piece of music basically follow the contour of a given melody, without much chordal progression or counterpoint, yet often with various degrees of individuality for the players, which results in subconscious or deliberate forms of heterophony. Although, on the surface, heterophony may appear to be a "primitive" aspect of Chinese music, to some composers this very aspect proves of vital importance even in their newest and boldest musical experiments.  

Interesting works have been produced in almost all categories, but it is very difficult, especially for young composers, to have works published and performed. There is hardly any audience for Chinese avant garde, and even the most gifted composers can only hope to survive if the present cultural and political climate changes radically. It is a poor consolation that Chinese musicologists are now tending to pay more attention now to modern trends in Chinese music, and that they discuss and analyse modern works at length in scientific journals such as *Zhongguo yinyue xue* (Chinese Musicology, Beijing). Since 1986, several series of cassette tapes with works of Chinese avant garde composers have been issued by the Chinese Record Company.

**POP MUSIC**

Pop music is not yet an official subject for study at music schools and conservatories, and Chinese pop music does not seem to invoke much enthusiasm among music researchers in China. It is highly imitative of conservative trends in Western pop music, and differs from it mainly in its frequent absorption of Chinese folk tunes and the use of pentatonic scales. It has, however, acquired an immense popularity among the younger generation in China. The latest fashion is "Northwest Wind" pop songs, based on folk tunes from
China's northwest. The first China Break Dance and Disco Dance Competition was held in Xi'an in Shaanxi in November 1988. In January 1989, a national conference on Chinese pop music took place in Beijing, organized by a section of the Chinese Musicians' Association, the overseas edition of the People's Daily and a sports equipment firm. It was attended by Vice Minister of the Ministry of Culture Gao Zhanxiang and other high officials. Some forty musicologists, young composers, singers and performers of pop music discussed the future of pop music in China, without arriving at any substantial conclusions. Presumably, the importance of the conference lies not in its achievements, but in the mere fact that it was held.

THE HONG KONG COLLOQUIUM
Like the meeting in Shanghai, the Hong Kong "International Colloquium on Chinese Music", held from 28 to 30 December 1988, was marked by an open and friendly atmosphere. It was organized by Sau-yam Chan, Joseph Lam, Pen-yeh Tsao and Larry Wittigen from the Music Department of the Chinese University of Hong Kong, in cooperation with the HK Society of Ethnomusicological Research. About thirty people, most of them Chinese, attended the meeting, where, not surprisingly, all the papers were presented in the Chinese language. Some of the participants were researchers from Taiwan, who complained of the near impossibility of keeping up normal contacts with their colleagues on the mainland.

A central topic like that in Shanghai was missing, but there were various sessions on specific topics like music analysis and minority music. Valuable contributions to the program came from, amongst others, Yuan Jingfang of the Central Conservatory of Beijing (an inquiry into the history of a Chinese tune), Professor Rulin Chao Pian of Harvard University, USA (a vivid account of her fieldwork experiences with hua'er, a folk song genre in Northern China), and Professor Chen Yingshi of the Shanghai Conservatory of Music (a fresh inquiry into the Dunhuang manuscripts of Tang dynasty music). Unfortunately, professor Chen's colleague and to some extent "opponent" in the field of Tang period music, the late Professor Ye Dong of Shanghai, could not visit the meeting in Hong Kong because he was already seriously ill at that time.

Another speaker, Professor Bell Yung of the University of Pittsburgh, USA, sketched a lively portrait of the late Yao Bingyan, a guqin specialist who became famous for his transcriptions of guqin scores such as Jiu kuang ("Wine-Drunkenness"). Later on, in Shanghai, Bell Yung would present an analysis of a guqin piece edited and performed by Yao Bingyan.

At the Hong Kong meeting there were some animated discussions on fundamental issues of Chinese music research. Amongst others, Professor David Liang Ming Yueh (Maryland, USA) strongly criticized amateurism and lack of method and purpose in the work of some of his Chinese colleagues. He lashed out against those who equated musicology with aesthetics and who did not seem to draw any clear line between theories and facts.

On the last day of the conference, every researcher was invited to give a short account of his own background and achievements. It might have been more practical to include curricula vitae in the abstracts of the lectures, but in fact this last round of talking turned out to be one of the most informative sessions of the whole meeting. Many researchers of Chinese music work in quite isolated conditions, with little knowledge of each other's activities or special areas of interest. Thus, the opportunities offered by international conferences to meet each other personally, and to exchange facts and viewpoints on the spot, are of great importance to them. If China continues its policy of opening up to the outside world and further reveals the musical treasures of its hinterland, a rapid growth of international interest among musicologists, anthropologists and sinologists can surely
be expected. It is an important task for the several international societies for Chinese music in the world to prepare for that development, and to take a leading and co-ordinating part in it.

This article was written in co-operation with Antoinet Schimmelpenninck. It was previously published in China Information (published by The Documentation and Research Centre for Contemporary China, Leiden), Vol.IV, No.1, Summer 1989.

NOTES

1 From the period before the Tang dynasty no music scores have survived. Recent attempts at 'reviving Tang music' have resulted in entirely new compositions rather than 'reconstructions', as they are often called. The record 'To the chime of Bells' performed by the Hubel Song and Dance Troupe (China Record Comp. 1985) is a case in point.

2 The most prolific exponent of this category of musicians may very well be the young composer Tan Dun, who at present lives in America. He successfully blends elements of Chinese opera with western-inspired excursions into new areas of tone colour and tonal or atonal counterpoint. For the West, with its strong insistence on both originality and adherence to tradition as the basic conditions of great art, Tan Dun's works may prove to be of prolonged interest.

3 A series of six tapes, each one dedicated to one particular composer, was issued in 1986, featuring works of Qu Xiaosong, Tan Dun, Ye Xinogang, Chen Yi, Guo Wenyi and Zhang Qianyi. Moreover, several tapes with price-winning symphonic and chamber works of young Chinese composers have been issued, and yet another tape with (chamber-)works of Tan Dun. Music of Tan Dun has also appeared on Chinese gramophone records.
PEOPLE & PROJECTS

ETHNOMUSICOCOLOGY AMSTERDAM

Rembrandt F. Wolpert (41) has been appointed as Professor of Musicology at the University of Amsterdam. Professor Wolpert, originally from the German Federal Republic, previously worked at Cambridge University, and from 1986 onwards, at The Queen’s University, Belfast. Wolpert has achieved international recognition for his studies in Japanese and Chinese music. He has carried out fieldwork and music research both in Japan and China and took up his appointment at the Ethnomusicology Centre “Jaap Kunst” of the University of Amsterdam on the 1st of February of this year.

PROJECT ‘FOLKS SONGS OF THE HAN’

Helmut Schaffrath (47), Professor of Musicology at the University of Essen, West-Germany, is currently working on a project called “Folk Songs of the Han Chinese”. Together with a group of Chinese researchers, Professor Schaffrath has collected sound documents of well over fifteen hundred Chinese folk songs (both field recordings and recorded performances by Chinese music researchers) for melodic analysis. The general aim of his project is to compare a body of Chinese folk songs with European folk songs. More specific aims are the preparation of an edition of a hundred of the best known Chinese folk songs in Western music notation (including Chinese texts in characters and pinyin, plus a German translation), and an examination of the songs with the help of analytical methods previously developed with a body of 6000 German folk tunes. The project may also shed light on differences of regional style and musical differences in various functional genres of Chinese folk song.

The project is financially supported by the Volkswagen Foundation and includes the cooperation of three Chinese researchers, each for a period of five months: Ms Huang Yongzhen from the Shanghai Conservatory of Music (till 10 June 1990), Mr Wang Sen from the Central Conservatory of Music in Beijing (all year), and Mr Han Baoqiang from the Music Research Institute in Beijing (from June to December 1990). A student from the Shanghai University of Pedagogy, Ms Zhang Zuozi, also co-operates in the research.

GUQIN PLAYER IN LONDON

Li Xiangting, celebrated guqin player from Beijing, is currently staying in London with Ray Man, a specialist of Eastern musical instruments. Mr Li’s main activities are performing and teaching guqin music. The guqin, a seven-stringed Chinese zither, is regarded as one of the most distinguished instruments of far-eastern classical music. Li has given several recitals and assisted Dr. Edward Ho, Head of the School of Music of Kingston Polytechnic, in a series of lectures on Chinese music. BBC 3 producer William Robson has recorded a series of programmes with Li Xiangting for future broadcasting. Li has also visited to Paris, on the invitation of Mr François Picard, to produce a compact disc with guqin music for the French label Ocora; it will be published later this year.

RADIO PROGRAMME

Dr. François Picard (36) of the Sorbonne, Paris, has since 1987 produced many radio programmes on Chinese music for Radio France Musique and Radio France Culture. In recent features he paid attention to a.o. minority music, Nanguan (ballads from South China), Buddhist and Taoist music, and guqin music. Last month, Chen Leiji, a promising young guqin player from Shanghai, was his guest. Dr. Picard presents a weekly programme on traditional music from all parts of the world on Radio France Musique (satellite programme Victor). It is called Memoirs vives, and it is transmitted every Wednesday from 14:00 to 15:00 h. PM.

MODERN CHINESE MUSIC

Four Dutch devotees of avant garde music have set up a documentation project for modern Chinese music, under the auspices of the CHIME Foundation. They are Joël Bons, Dutch composer and director of the “Nieuw Ensemble”, (he visited China in 1988 and established contacts with a number of young Chinese composers), pianist Klaus Bakker, double bass player Arneke Hogestijn and researcher of Chinese music Frank Kouwenhoven. The latter is secretary of the CHIME Foundation, and is currently working on a book about the new generation of mainland Chinese composers since 1978. The four met each other in the autumn of 1989, shortly after the latest Festival of the International Society of Contemporary Music (ISCM) in Amsterdam, which featured successful performances of works by Tan Dun and Mo Wuping.

There is a growing international interest for Chinese avant garde music. Since the mid-1980s, orchestral and chamber works of Tan Dun, Qu Xiaosong, He Xuntian, Guo Wenyong, Ye Xiaogang, Chen Qigang and various others have been performed at international Festivals both in Europe and the United States, and received much praise from music critics. An opera by Tan Dun, called Nine Songs, was staged in June 1989 in New York. Chinese composer Chen Qigang, a pupil of Olivier Messiaen in Paris, is working at the Sorbonne on a dissertation about the backgrounds of Chinese experimental music.
The Contemporary Music Section of CHIME has sent a circular letter to a large number of young Chinese composers, both in mainland China and abroad, asking for biographies, sound recordings, music scores and lists of works specifying date of composition, instrumentation and duration. The group wants to set up a documentation centre for modern Chinese music, possibly in co-operation with the Gaudeamus Foundation in Amsterdam. Another aim is to investigate the possibilities for a large-scale project involving contemporary Chinese music in Holland in the near future. To set the pace, Joël Bons' Nieuw Ensemble invited six Chinese composers to write new works especially for them. These works will be premiered in April 1991, in Amsterdam, in the presence of the composers.

For further information, please contact: CHIME Contemporary Music Section, Weesperzijde 24, 1091 EC Amsterdam, Holland. Telephone: 3120.6630909 or 3120.926336. Telefax: 3120.6654955.

RESEARCH ON ‘SHAN’GE’
Antoinet Schimmelpenningh (27) works at the Centre for Non-Western Studies (CNWS), Leiden, The Netherlands, on a dissertation about the shan’ge of southern Jiangsu Province. Shan’ge are one of the major genres of Chinese folk song. During fieldwork in 1986-1989, she collected over three hundred folk songs from local peasants (mainly in the Wu dialect area) and analyzed their melodic and textual contents. She will go to China again from April to July this year to continue her field work. She is carrying out her research in close co-operation with Frank Kouwenhoven (33), also from Leiden.

STUDY OF GUZHENG
Lucie Rault Leyrat (45) is a sinologist and doctor in ethnology and oriental studies working in Paris. She has carried out research in Taiwan and in Japan on the construction of zithers of the guzheng type (a plucked half-tube zither with moveable bridges). In Taiwan, she also made sound recordings of music of the aborigines (currently kept at the Musée de l'Homme), and attended courses on Chinese calligraphy and painting at the Taipei School of Fine Arts. Ms. Rault Leyrat is now in charge of courses on Chinese traditional music at Paris University No.10, Nauterre, and is continuing her research into musical concepts and instruments of ancient China. In 1987, she published a book in French on the guzheng: La citare chinoise sheng, un vol d'ete sauvages sur les cordes de soie, Ed. Léopard d’Or. (See section on 'Publications').

FIELD WORK IN CHINA
Marlies Nuttebaum (24), sinologist and Jens Ferber (27), musicologist, both from Ruhr University in Bochum, West Germany, will visit China from July to September this year to carry out fieldwork. They have planned to investigate vocal music traditions in an area still to be determined. Jens Ferber, a student of Professor C. Ahrens, concluded his MA studies at the Musikwissenschaftliches Institut of Ruhr University with a thesis called Der Reisebericht als musikethnologische Quelle zur Musik des türkischen Grossreiches.

PEASANT INSTRUMENTAL TRADITIONS
Stephen Jones (36), sinologist from London, has just returned from a two months' period of fieldwork in Shandong and Fujian Provinces. Mr Jones has been collecting and investigating Chinese peasant instrumental music for a number of years, and is preparing a book on the subject.

THESIS ON GUZHENG MUSIC
Udo Will is a lecturer and researcher of both neurobiology and musicology at the University of Bielefeld, West Germany. Six years ago, during visits to South-East Asia, his interest in Asian music was aroused. First, he studied Thai music, later Chinese music. He learned to play both the guzheng (plucked zither) and the pipa (four-string lute). In the summer of 1989 he completed a thesis called The destruction of the Tiao, an analysis of stylistic, technical and social changes in the art and repertoire of the guzheng over the last two or three decades. The work is based on extensive research of both sound recordings and written sources of zheng music over that period. In this study, changes in tuning and intonation, intervals, scales, mode and notation, but also in the theory and performance context of the music are described in detail and viewed against the dramatic social changes that have taken place in China under the influence of Western imperialism since the mid-19th century. (The ‘tiao’ in the title of the work refers to the Chinese philosophical and aesthetic concept of harmony, which is now in danger of being lost). Mr Will is currently translating his thesis into English and preparing it for publication. He hopes to visit South-East Asia again from next August onwards to continue his research, a.o. in the field of semantic relations between music and language in Asian music.

LECTURE SERIES IN HOLLAND
Researchers of the Musicology Institute of the University of Amsterdam, the Sinological Institute and the Centre of Non-Western Studies of Leiden University, Holland, are preparing a joint lecture series on Chinese music, to be held in the first half of 1991 (starting in February). The course will be open to students of sinology, anthropology and musicology. It will offer a broad introduction to the various genres of (living) Chinese music, and will also provide insights into current (ethno)musical and anthropological research in the field. The course will consist of 13 weekly lectures of 2 hours each, and the subjects and genres discussed will be (in arbitrary order): Beijing opera, folk opera, Chinese music history, court music, guqin music, Taoist and Buddhist music, qin, instrumental folk music, folk song, minority music. Westernized “traditional” music, Chinese avant
garde, pop music and jazz. For a number of topics, specialists on Chinese music from abroad will be invited. The whole series will be supervised by Ms A. Schimmeltennick (Centre for Non Western Studies, Leiden) and Professor R.F. Wolpert (Dept. of Musicology, Amsterdam). It is the first time for Holland that such an initiative for a joint sinological/musicalological project has been taken.

UIGUR MUSIC
Sabine Trebinjac (26), sinologist and ethnomusicologist, is preparing a dissertation on Ugur music at Paris University No.10, Nanterre. Her work is guided by Professor Jean Daurong. Ms Trebinjac has visited China several times from 1982 onwards. She studied History at the University of Beijing (1983-85) and in Paris at the Sorbonne. In 1988-89 she carried out fieldwork in Kashgar (Xinjiang Province). Together with Professor Daurong, she prepared a paper on Ugur Maqam music, to be published in the forthcoming edition of Musica Asiatica (see section on ‘Journals’) and a set of two records with music from Western China on the label Ocora (see section on ‘Sound recordings’).

CHINESE MUSIC ARCHIVE AUSTRALIA
Peter Micic (25), orientalist from Victoria, Australia, is in charge of an Archive of Chinese Music which was founded last year at Monash University, Melbourne. Mr Micic previously studied Chinese and Japanese, attended language courses at Liaoning University in China from 1985 to 1987, and took lessons on the ditzi (transverse bamboo flute) at the Shenyang Conservatory of Music. In 1988-89 he worked in Beijing. He combines his present work at the archive (annotating scores, translating materials and feeding information into the computer) with lecturing and research activities in the field of sinology. He is an active organizer of concerts of Chinese music in Australia.

FOLK & POPULAR LITERATURE
Professor Victor H. Mair of the Dept. of Oriental Studies, University of Pennsylvania, USA, plans to compile a Reader of Chinese Folk and Popular Literature. In the course of 1989, he sent a circular letter to members of Chino-perl (Conference on Chinese Oral and Performing Literature), asking for materials. Contributions by non-members are also welcome. Professor Mair is particularly interested in dialectical oral texts recorded during fieldwork and translated directly into English without having been first passed through a Modern Standard Mandarin filter. The old, traditional standards that have come to be written down are certainly welcome, but genuine oral literature from various regions of China is especially requested, because it is so seldom made available to students in spite of the fact that it is truly the literature of the vast majority of the Chinese people. For further information, write to Professor V.H. Mair, University of Pennsylvania, Department of Oriental Studies, 847 Williams Hall, Philadelphia, PA 19104-6305, USA.

STORY-SINGING
Helen Rees (26), sinologist and music student from London, is currently studying musicology at Pittsburgh University, USA. She stayed in China for several years, where she studied the ditzi (transverse bamboo flute) and other Chinese instruments, and carried out field research on various genres of traditional music in Shandong, Jiangsu, Yunnan and other provinces. She followed courses in o.a. folk song, quyi and traditional instrumental music at the Shanghai Conservatory of Music. She hopes to focus her future research on quyi in particular, a lively and popular traditional entertainment of narration and song found in many parts of China. Up to now, this genre (and its many regional varieties) received only limited attention from Western researchers.

PUBLICATIONS

BUDDHIST MUSIC
Mr. François Picard from Paris graduated in January 1990 at the Sorbonne with a dissertation about Chinese Buddhist music. It is called L'Harmonie universelle. Les avatars du syllabaire sanskrit dans la musique bouddhique chinoise. His supervisor was Professor Iannis Xenakis, and the external advisors were Professor Kristofer Schipper and Dr. Mireille Helffer. The text will be published in French, but Dr. Picard also considers publication of a translation into English.

L'ART DU QIN
Mr. Georges Goormaghtigh from Dardagny (Switzerland) studied sinology, lived in China for three years, and learned to play the guqin (the Chinese seven-string zither) from the Vietnamese musicologist Tran Van Khe in Paris, and in Hong Kong from Cai De-Yun, a female guqin player of the so-called Fanchuan tradition.

Ms Cai called him ‘the most Chinese non-Chinese’ among all her pupils. In 1989, Mr. Goormaghtigh finished a thesis on guqin music which is shortly to be published. It is called L'Art du qin - deux textes d'esthétique musicale chinoise, traduits et commentés par G. Goormaghtigh, and it will appear in the series "Mélanges chinois et bouddhiques" of the Institut Belge des Hautes Etudes Chinoises, (10, Parc du Cinquantenaire, Bruxelles 1040, Belgium). It has approximately 170 pages and 1 illustration. Mr. Goormaghtigh’s research was subsidized partially by the Fonds National Suisse de la Recherche Scientifique and by the Fondation Schmidheiny (Geneva).
SU-CHOU T'AN-TZ'U
The Music of Su-chou T'an-tzu, Elements of the Chinese Southern Singing-Narrative, by Professor Pen-yeh Tseko, was published in the autumn of 1988 by The Chinese University Press, Hong Kong. It is the only monograph in English on Suzhou tanci, a local variety of Chinese "story-singing", based on a detailed study of secondary sources and recordings. It was originally an M.A. thesis. It documents the history of Suzhou tanci, components of performance and singers' training, and includes transcriptions of texts and music of twelve tanci pieces. The book focuses mainly on a comparative analysis of speech tones in Suzhou dialect and tone pitch and direction in the tunes of the tanci pieces. It has 398 pages and contains 6 photos, a bibliography and a glossary of characters.

CANTONESE OPERA
Cantonese Opera. Performance as creative process, by Professor Bell Yung (University of Pittsburgh) was published in 1989 in the Cambridge Studies in Ethnomusicology series (Cambridge University Press, Great Britain). Cantonese opera is one of the grandest of the traditional musical theatres in China, in which as many as fifty or sixty singers/actors/dancers and a dozen or more instrumentalists take part. With the guidance of only a written script and an extensive repertory of preexisting tunes, operas are staged as a rule without rehearsal or reference to any musical notation. The few lead singers often sing as many as six or seven different operas in as many consecutive days, each one lasting about four hours. Bell Yung's book, which investigates this extraordinary performance, is based on fieldwork conducted in Hong Kong and upon transcription and analysis of the music from live performances. The author suggests a model of creative process that involves a set of rules according to which singers operate, improvise, and interact.

It is, no doubt, the best study in the English language on Cantonese Opera, and contains, amongst others, a thorough investigation of various factors that influence the (variety in) shape of Cantonese opera tunes, notably the speech tones of Cantonese dialect. It provides the reader with helpful introductions to Chinese and to Cantonese Opera, and pays attention in separate chapters to the musical instruments, the social context, the opera script, speech types and aria types. The book has 220 pages and contains numerous transcriptions, text and music examples, as well as a bibliography, a glossary of characters and various photographs and graphic illustrations. A cassette illustrating the music discussed in the book is also available.

PIANOS & POLITICS
Richard Curt Kraus teaches Chinese politics at the University of Oregon, USA. His latest book, Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music (Oxford UP, New York, 1989) traces the story of the piano in Chinese music culture and society, from the early beginnings (the missionaries who brought a Jesuit harpsichord for the Emperor in 1601) to the massive destruction of pianos and other instruments by Red Guards during the Cultural Revolution, and well beyond that, to the piano boom of the early 1980s, fueled by respectability and parental devotion to the single child.

No doubt, the piano provides an apt metaphor for Western cultural influence in China. Its frequent repudiation and rehabilitation reflect the many (sometimes confounding) fluctuations in Chinese foreign and cultural politics. The Chinese urban middle class - prosperous, intellectual, and removed from traditional culture - is the main proponent of pianos and Western music in China. But the vast peasantry of the country has often been puzzled by the piano and sometimes hostile to it. During the Cultural Revolution, the piano was likened to a coffin, in which notes rattled about like the bones of the bourgeoisie. It was the object of hostile attention because it was symbolic of the capitalist West. In 1949, Mao Zedong hinted at the imminent rise in the status of Western culture when he employed piano playing as a metaphor for dealing with problems of Party administration. He advised party officials to 'play the piano well, conjuring melody from the right number of fingers'.

Today, the piano is looked upon in China as an emblem of modernization, and like the middle class, is alternatively admired and resented, reflecting the politically sensitive issue of Chinese participation in an international culture born in Europe.

Richard Kraus presents the story of China's urban middle class and its music through biographies of four Chinese musicians, composer Xian Xinghai and virtuoso pianists Fou T'ong, Yin Chengzong and Liu Shikun, whose careers embody the many contradictions of China's response to Western culture. The book contains 19 photographs, including one of Xian Xinghai on a 1985 postage stamp in young Beethoven pose. In China, Xian is still hailed as 'one of the most famous composers of our century'. Kraus does not investigate or analyze stylistic changes in Chinese music under Western influence, his book focuses entirely on the political, historical and social aspects of the subject. 288 pages, (with 50 pages of notes and references, but no separate bibliography and no glossary of characters).

CHECKLIST HAAGS GEMEENEMUSEUM
Mr. Paul Wolff has compiled a checklist of Musical Instruments from the East and South-East Asian mainland, instruments in possession of the Haags Gemeenemuseum in the Netherlands. It contains photographs and short descriptions of 195 instruments from Korea, China, Vietnam, Laos, Cambodia, Thailand, and Burma, of which only a limited number are on permanent display in the Museum. It is part of a series of checklists of musical instruments of the Museum. (The previous volume dealt with instruments from Japan). The book has 230 pages and a short index of instrument names. Published in The Hague, 1989.
LA CITHARE CHINOISE ZHENG

The guzheng is one variety of the many zithers of the Far East. Its origins go back to the period of the Warring States or even earlier. The instrument has traditionally been used for personal and popular entertainment, rather than for rituals. Chinese literature associates it with romantic subjects such as beautiful maidens, love, the beauty of nature and sad memories. Lucie Rault-Leyrat's *La cithare chinoise Zheng, un vol d'oise sauvages sur les cordes de soie* (Paris, Ed. Le Léopard d'Or, 1987) is a well-documented study which traces the origins and development of the instrument, mainly through quotations and lengthy excerpts from a great many Chinese classical sources. The book contains excellent chapters on the construction, the notation and the playing techniques of the instrument, and on other varieties of the Asian zither family, notably the Korean kayagum, the Japanese koto, the Mongolian jaduya and the Vietnamese dan tranh.

Chinese terms are given in the main text both in pinyin and in characters. The author has paid some attention to modes and scales, but not to analysis of the music; no transcriptions of guzheng music have been included. 318 pages, 32 pages of photographs, a bibliograph activity, a list of sound recordings and a list of titles of music pieces. The book can be obtained from Le Léopard d'Or, 8 rue Daunouée, 75014 Paris; price: FF 200,- plus FF 50,- for postage.

PICTORIAL GUIDE

The Research Institute of Music of the Chinese Academy of Arts in Beijing has published *A Pictorial Guide to the History of Chinese Music* (People’s Music Publishing House, Beijing, 1988). The text is in Chinese (apart from the title and an English table of contents), but since it is a pictorial book, most of its 186 pages are filled with pictures and photographs, illustrating Chinese musical history from remote antiquity up to the Sui, Tang and the Five Dynasties. The work was compiled mainly by Liu Dongsheng and Yuan Quanrou. It has 504 pictures, of which 158 are in full colour. The quality of the printing is good, the pictures were carefully selected. The book is presented in a protective hard case. With a preface, a list of plates, and a postscript. Unfortunately, the book contains no bibliography, nor any source references.

ANTHOLOGY OF CHINESE MUSIC

A very important and prestigious anthology of Chinese music will be, without doubt, the national series projected by the Chinese Musicians’ Association in Beijing. For every province in China at least four different books are planned: a volume on folk songs, one on local opera, one on *qiuyi* (story telling music), and one on instrumental folk music. For purely economical reasons, Buddhist and Taoist music will be excluded in the categories of folk song and instrumental music. The first two volumes, over fifteen hundred pages of Hubei folk songs, are expected to be published shortly. These books contain music transcriptions of the songs (in number notation) and the song texts, as well as maps, photographs, names of singers and locations, several registers etc. They definitely belong to the most complete regional song anthology that has ever appeared in China. Recordings of all the folk songs are reputed to be kept at the central archive of the Chinese Musicians’ Association. The whole project (including the books on local opera, *qiuyi* and instrumental folk music) will not be completed before the beginning of the next century, and several publishers are co-operating in it. The folk song series will be issued under the title *Zhongguo minjian gequ jicheng* (*Anthology of Chinese Folk Songs*) and can be ordered from the *Renmin yinyue chubanshe* (People’s Music Publishing House) in Beijing. More information on the project can be obtained from the Chinese Musicians’ Association (*Zhongguo yinyuejia xiehui*), 203 Chao nei da jie, Beijing, China.

DISSECTIONS IN THE USA

The latest issue of the Newsletter of the American Association for Chinese Music Research (Vol.3, No.1, Winter 1990) contains a list of doctoral dissertations on Chinese music from United States Institutions since 1985. It was compiled by Professor Han Kuo-Huang (Northern Illinois University) and is reprinted here with permission of the editor of the ACMR Newsletter, Professor Bell Yung from Pittsburgh.

- J. Lawrence Witzleben, "Silk and Bamboo: Jiangnan Sizhu Instrumental Ensemble Music in
CHIME NEWSLETTER, NO. 1, SPRING, 1990

- Sue Tuohy, "Imagining the Chinese Tradition - The Case of Huai'er songs, Festivals and scholarship "Ph.D., Folklore, Indiana Univ., 1988 (Advisor: Ruth Stone).

MEETINGS

CHINOPERL 5-7 APRIL, 1990
The 22nd meeting of the Conference on Chinese Oral and Performing Literature (Chinoperl) will be held from 5 to 7 April, 1990, at the University of Illinois, Chicago. General theme of the meeting will be "Tradition and its Future in Chinese Oral and Performing Literature". The following contributions are scheduled:
A. Reports of Field Activities, (chairperson: Alan Kagan, University of Minnesota): 1. 'Traditional music of Northern Yunnan: a preliminary report', Helen Rees (University of Pittsburgh); 2. 'Taiwan's Infernal General's Performance; Their Iconography, Cosmology and Evolution', Donald S. Sutton (Carnegie Mellon University); 3. 'The Rite of Qingming at the Huangdi Ling (Mound of Huangdi); a 'pot-pouri' of folk and bureaucratic traditions', Chin-jo Liu (University of Minnesota); 4. 'A Reader of Chinese Folk and Popular Literature', Victor H. Mair (University of Pennsylvania).
B. Panel on Rhythmic Patterns in Performances, (chairperson: Bell Young, University of Pittsburgh): 1. 'Yu Zhenfei: Theory and Practice of kunqu Notation and its Realization', Mei-ling Li (University of Maryland, Baltimore County); 2. 'A Criticism of Songs: Some Reflections on the Written Texts of the ShiJing', Meng Meng (Rutgers University); 3. 'Classical Poetry as a Performing Art: Past, Present and Future', Joseph J. Lee (Michigan State University); 4. 'An Aesthetic Field of Chi Hsiens Oral Performance of Contemporary Chinese Poetry', Y.H. Peter Chen (UC Davis); 5. 'Qi and Tai Chi Chuan', Barbara Davis (University of Minnesota).
C. Panel on 'Texts and Sub-texts of theatrical performances: Language Sources and Themes, (chairperson: Lindy Li Mark, California State University): 1. 'Brotherhood, Heroism and the Expression of Ambition in The Peach Orchard Pledge ', Kimberly Bescio (University of Minnesota); 2. 'With This Door Between Us: Language, Mise-en-scene, and Pathos in Rain on the Hisiao-Isoiang, Acts II & IV', Ching-hsi Lung (National Taiwan University); 3. 'Sources and Tradition of Drama on Yang Kuei-fei', Fan Pen Chen (University of Calgary); 4. 'Some Remarks on the Use of Proverbs in Chinese Operas', Bronislaw Kordas (National Central University). The Chinoperl meeting is concluded with a business meeting, a dinner and the traditional 'Frollic' on 7 April.

ACMR, 6 APRIL, 1990
The eighth semi-annual meeting of the American Association for Chinese Music Research (ACMR) is held in conjunction with the Chinoperl meeting in Chicago on 6 April, 1990. The following reports will be presented: 1. 'Modal features of state sacrificial music from the Southern Song dynasty', Joseph Lam (The Chinese University of Hong Kong); 2. 'Changing influences on traditional Chinese music', Marjorie Ann Ciarillo (The China Music Project, Cleveland); 3. 'The current status of Chinese minorities research', Han Kuo-huang (Northern Illinois University). In conjunction with his talk, Professor Han will display books, periodicals, photographs and small instruments. Special guest of the meeting is Professor Wu Zhao (Research Institute of Music, Beijing).

ICEC, 16-21 APRIL, 1990
The Fourth International Chinese Ethnomusicological Conference (ICEC), organized by the Graduate Institute of Music, National Taiwan Normal University, under the sponsorship of the Government Council for Cultural Planning and Development, will be held from 16 to 21 April, 1990, in Taipei. The main theme of the conference is 'The Music of China and Asia', with the sub-theme of 'The stability and adaptability of traditional music'. For information, write to the vice-chairman of the conference, Prof. Hau Tsung-hou, No. 63, Lane 26, Chung-Shiow E Rd., Sec. 4, Taipei, Taiwan, ROC.

EACS, 27-30 AUGUST, 1990
The XXXIIth Conference of the European Association of Chinese Studies (EACS) will be held in Leiden, Holland, on the premises of the Faculty of Letters of Leiden University, from Monday 27 (arrival on Sunday 26) to Thursday 30 August, 1990. The general theme of the Conference will be 'China and the Outside World' (in the broadest sense, including Chinese civilization in its Asian context). The plenary sessions will be devoted to the general theme. Apart from the general theme, ten sections will be organized: 1. Political and legal institutions - political thought; 2. The Chinese expansion - military history and organization; 3. Economic aspects; 4. Local history - local traditions; 5. Religion and ritual; 6. Intellectual history; 7. Literature; 8. Linguistics; 9. Art and material culture; 10. Democracy in China. The themes are not confined to any period of Chinese history, and will cover both pre-modern and modern or contemporary developments. For further information, contact the organizing committee, c/o The Sinological Institute, PO.0.Box 9515, 2300 RA Leiden, The Netherlands.

JIANG WENYE, 10-15 SEPTEMBER, 1990
The Centre for Asian Studies of the University of Hong Kong organizes a joint conference on the life and music of Chinese composer Jiang Wenye (1910-1983) and on the history of Chinese 20th century music. The meeting will be held from 10 to 15
September, 1990 at the University of Hong Kong. Jiang Wenye was born in June, 1910, in the Danshui area of Taiwan. At the age of thirteen he went to Japan and after secondary school entered university as a student of science and engineering. He later embarked on the study of music, specializing in composition. His first important work for orchestra, Taiwan Dances, was completed in 1934, and won a prize in the eleventh Olympic Games Music Competition in Berlin two years later. It was this award that led to his growing reputation in China, since he was the first Chinese composer to win such an honour. In 1938, Jiang joined the staff of the Beijing Normal University and the Music Department of the Beijing Arts School. During the Japanese invasion of China he continued to work as a composer, producing orchestral works, piano and chamber music and vocal works in romantic style. In the 1950s, he became a teacher at the Central Conservatory of Music. During the Cultural Revolution his physical and mental health deteriorated, and he died in 1983. His music was virtually forgotten during the ten years of the Cultural Revolution, but in recent years it has been brought to public notice again, both in Taiwan and in mainland China. For information about the conference, write to Liu Jingzhi, Centre for Asian Studies, University of Hong Kong, Hong Kong.

ESEM, 1-6 OCTOBER, 1990
The seventh European Seminar in Ethnomusicology (ESEM) will be held in Berlin, from 1 to 6 October, 1990. Approximately sixty papers will be presented. The International Institute for Comparative Music Studies and Documentation (IICMDS) and the Abteilung Musikethnologie, Museum für Völkerkunde will act as hosts of the meeting. Contributions on the subject of Chinese music are expected from Professor Alan Thrasher (University of British Columbia, Vancouver), Antoinet Schimmelpenninck (Centre for Non-Western Studies, Leiden) and Frank Kouwenhoven (Leiden). For further information concerning the Berlin meeting, please contact the Organizing Committee, IICMDS, Winklerstrasse 20, D-1000 Berlin 33 (Telephone (030) 8 26 28 53, Telex 18 28 75 icms d, Telefax (030) 8 25 99 91). For general information about ESEM, contact ESEM, Mr Peter Crowe, acting treasurer, Boite Postale 1, 31150 Foenouillet, France.

SEM, 7-10 NOVEMBER, 1990
Oakland, California (USA) will be the site of the joint annual meetings of the American Musicological Society, the Society for Ethnomusicology (SEM), and the Society for Music Theory, from 7 to 10 November, 1990. Hosts will be the University of California, Berkeley, the University of California, Davis, and Stanford University. A special committee under the chairmanship of Bruno Nettl has been working for several months to stimulate the generation of two to four relevant joint sessions on each day of the meetings. The plenary lecture to the three societies will be delivered by Harold Powers of Princeton University. Major topics of the meetings are Music and Power Relations, Music in Immigrant Communities, Music Industry Appropriation, Feminist Scholarship in Ethnomusicology, Music as Construct of Identity, and Ethnoaesthetics and Music. Papers on various other topics are also included.

The American Association for Chinese Music Research (ACMR) will hold its ninth semi-annual meeting in conjunction with the SEM meeting. For further information about the ACMR meeting, contact Professor Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260, USA.

For further information concerning the SEM meeting, contact Mr Gerard Béhague, Department of Music, University of Texas at Austin, Austin, Texas 78712, USA.

ICTM, MID-DECEMBER, 1990
The Society of Chinese Traditional Music (Chuan tong minzu yinyue xuehui) will hold its sixth annual meeting during the second half of December, 1990, at the Shanghai Conservatory of Music. Its major topics are: 1) The role and effect Chinese traditional music should have in Chinese music education and how it should be taught; 2) The study of gongdiao (scale and mode) in the current practice of Chinese traditional music. For information, write to the Organizing Committee, Shanghai Conservatory of Music, 20 Fen yang Road, Shanghai, China.

ICTM, JUNE, 1990
The 31st World Conference of the International Council for Traditional Music (ICTM) will be held during the first half of June, 1991, in Hong Kong. The main theme of the conference will be Current Research in Chinese Music. Additional themes such as Hong Kong's Role in the Innovation and Modernization of Chinese Music, The Role of Great Religions in the Music and Dance Traditions of Asia, and European Music in Asia: Reception and Transformations are currently under consideration. The Programme Committee under the chairmanship of Professor Bell Yung (University of Pittsburgh) invites suggestions for the scholarly program. Dr. Tsoo Pen-yeh and a representative of the Hong Kong Academy of Performing Arts are jointly heading a consortium of Hong Kong Institutions in charge of local organization. For further information, write to: The International Council for Traditional Music, Department of Music, Columbia University, New York, New York.
share of the editing and wrote an introduction to the volume. The contributions are by Gao Houyong ("On Qpua"), Stephen Jones ("The Golden-Character Scripture: Perspectives on Chinese Melody"), Alan Thrasher ("Structural Continuity in Chinese Shi'hu: the Baban Model"), Han Kuo-Huang ("Folk Songs of the Han Chinese: Characteristics and Classifications"), Tsao Pen-Yeh ("Structural Elements in the Music of Chinese Story-Telling"), and Huang Jinpei ("Xipi and Erhuang of Beijing and Guangdong Operas"), as well as a book review by Han Kuo-Huang of A Pictorial Guide to the History of Chinese Music. The journal can be obtained from the Society for Asian Music, Department of Asian Studies, 388 Rockefeller Hall, Cornell University, Ithaca, New York 14853-2502, USA.

CHINOPERL PAPERS

The journal can be ordered from Karen Smith, East Asia Program, Cornell University, 140 Uris Hall, Ithaca, NY 14853-7601, USA.

CAH. DE MUSIQUE TRADITIONELLES


CONCERTS & FESTIVALS

RELIGIOUS MUSIC

The BBC Radio is planning a Festival of World Religious Music in July, 1991. It is likely to include Buddhist and Taoist music groups from China. At this moment, no more detailed information is available about the programme of the festival.

SOUND RECYCORDINGS

HAN ZHENG MUSIC

Well-known pieces from the Zheng (Chinese zither) repertoire such as Zhou Jun in Mourning, The Jade Bracelet and Remembering Old Friends are performed by Rao Ning-Xin on Hugo HRRP cassettes 704-4 Vol.1 and 2. The cassettes are titled Han Zheng Music, referring to a style of performing popular in large parts of Guangdong Province.

GUANGDONG FOLK TUNES

Guangdong Folk Tunes (compact disc, Hugo Productions Stereo/Digital HRP 706-4) contains instrumental arrangements of fifteen folk songs from Guangdong Province (Canton) in southern China. They are played by a string ensemble led by Su Wen-Bing. The music was recorded in 1987 in Guangzhou.

CHINESE ORCHESTRA

Song of the Consorts (compact disc, Hugo Production Stereo/Digital HRP 711-4) contains four orchestral compositions in romantic style, partly based on folk tunes from Sichuan Province. Recorded in 1988 in Hong Kong, it is available on cassette.

GUQIN MUSIC

Several recordings of guqin music have become available in the past two years. Hugo Productions issued a series of cassettes: "Women qin music", Vol. 1 and 2 (HRP 712-4 and 713-4, also released on compact disc as HRP 712-2), performed by Wu Zaoji; "Guangling qin music" Vol. 1 (HRP 701-4) with Zhang Zhijian, guqin and Dai Shihong, xiao, and "Guangling qin music" Vol. 2 (HRP 702-4) and Vol. 3 (HRP 703-4), performed by Cheng Geng-liang and Dai Xiaoliang respectively. A compilation of the series on "Guangling qin music" is contained on cassette HRP 718-4 (an on compact disc, HRP 718-2). The recordings were made in Hong Kong and in mainland China in 1987 and 1988. The French label Ocora is preparing L’Art du guqin: Li Xiangting, a compact disc expected to be released later this year.

INSTRUMENTAL MUSIC

Chine: musique classique (produced 1988) and Chine: Musique classique vivante (C 559 049, produced 1989) are compact discs produced by Ocora (Radio France) in a series edited by Mr Pierre Tourelle. They contain a variety of Chinese instrumental pieces, both solo pieces for guqin, zheng, and pipa, and ensemble pieces. Some of the recordings on the former disc were previously released in 1977 as a gramophone record: Chine populaire musique classique, which is still available (latest re-issue 1984, No. 558 519 Ocora/Harmonia Mundi). The music was selected by Professor Jacques Pimpanne and Dr. François Picard.
UIGUR MUSIC
Turkestan chinois, Musique savante des muqam (Vol.1), Tradition populaire des Ouigours (Vol.2) is a set of two compact discs compiled by Sabine Trébinjac and Jean Durand, to be published this year by Radio France Ocora (Paris) in co-operation with AIMP Musée d'Ethnographie (Genève).

TAIWAN ABORIGINAL MUSIC
In the past five years, several recordings with vocal music of the aborigines of Taiwan have been published in France. Peuples aborigènes de Taiwan, Chants de Travail et d'Amour is a collection of work songs and love songs, edited by Professor Hsu Tsang Houei from Taiwan. It was released in 1985 as a gramophone record of the label Arion (ARN 33785) and is still available. Audivis/Maison des Cultures du Monde produced a compact disc Polyphonies vocales des aborigènes de Taiwan (Audivis W 260011, 1989) with recordings from a collection of archives made in the 1960s by Dr Lu Pin-Chuan in Taiwan, and recordings made at the Maison des Cultures du Monde (Paris) during the Festival of the Pacific in May, 1988. Another compact disc was released by Arion last year, titled Musique des Peuples Minoritaires de Taiwan. It was compiled by Professor Cheng Shui-cheng.

BUDDHIST MUSIC
Fanbai, Chant Liturgique Bouddhique, Leçon du Soir au Temple de Quanzhou is a compact disc with Buddhist music from Fujian Province. It was recorded in 1987 by François Picard in the Kaiyuan Temple in Quanzhou. Ocora, Radio France C 559 080.
EUROPEAN FOUNDATION FOR CHINESE MUSIC RESEARCH ("CHIME")

§ 1. Aims

1. The European Foundation for Chinese Music Research is an organization for the promotion of Chinese music research. Its name is abbreviated CHIME (Chinese Music Europe).

2. The term Chinese music refers to Han Chinese music, but the Foundation is also interested in other native music traditions within the current geographical borders of China, and even to a limited extent in musical cultures of areas bordering with China, if their traditions are very closely related to those inside China and allow comparative research.

3. The Foundation aims at promoting a greater European interest in this broad field of (ethno-) musicology, and at stimulating contacts and exchanges between European researchers who work in this field or are interested in it.

4. The Foundation also serves to promote close co-operation between European and Chinese researchers with an interest in Chinese music.

5. The Foundation provides limited support for research projects on Chinese music carried out within Europe or by European based researchers in China. One of its major aims is to promote fieldwork in China.

6. The Foundation is further intended to co-ordinate European research on Chinese music and to create a European network of scholars of Chinese music who meet regularly to discuss their work in progress.

7. The Foundation co-operates closely with the European Seminar in Ethnomusicology.

8. The Foundation is registered at the "Kamer van Koophandel en Fabrieken voor Rijnland" in Leiden (The Netherlands) as "Stichting voor Onderzoek naar Chinese Muziek, Europa".

§ 2. Activities

1. The Foundation organizes a number of activities to achieve its aims. a. It offers financial support to research projects on Chinese music carried out by European based researchers. b. The members of the board of the Foundation meet at least once a year to discuss applications for support. c. Each member is also personally entitled to make propositions for projects to be considered for support. d. Priority is given to projects for which no financial means or not sufficient financial means are available through other academic support programs or regular scholarships. e. Furthermore, priority is given to projects which are the result of some form of co-operation between various academic disciplines, such as musicology, sinology and anthropology. f. The proposed projects should always meet high quality standards and match the aims of the Foundation. g. They may be carried out by scholars or by students. h. In principle, financial or material support can be provided for a wide range of activities, including documentation projects, practical music courses, participation in seminars, travel or accommodation expenses during fieldwork, invitation of Chinese scholars to Europe, purchase or loan of recording equipment or other materials, or the publication of catalogues, books, articles, scores, sound recordings, videotapes and films.

2. The Foundation organizes small scale meetings on specific subjects, drawing together experts on Chinese music both from Europe and other parts of the world. An annual meeting takes place as part of (and will be embedded in) the yearly European Seminar in Ethnomusicology. Members of the European Seminar can attend that meeting free of charge.

3. a. The Foundation publishes a regular newsletter, called Chime (like the Foundation), which appears twice a year, supplemented with extra news bulletins if necessary. b. The newsletter contains practical information on all matters of concern to researchers of Chinese music, such as articles about fieldwork and study experiences in China, information on books, records, scientific journals, concerts, seminars and meetings, current research projects, university programs and possibilities for scholarships, and aims and activities of other organizations with an interest in Chinese music. c. The newsletter functions as a platform for the exchange of ideas, news and information. It is not intended as a scientific journal on Chinese music. d. Readers' contributions to the newsletter are welcomed. e. Subscribers to Chime can
attend all scholarly meetings organized by the Foundation free of charge, but they will have to pay the normal charges for any activities of the European Seminar in Ethnomusicology they wish to take part in.

4. The Foundation will occasionally organize or lend support to the organization of special lecture series at university institutes or music conservatories on the subject of Chinese music. Priority is given to educational activities in which various academic disciplines, such as musicology, sinology and anthropology participate and work together.

5. The Foundation will serve as a depository for off-prints of articles, papers, theses and dissertations on Chinese music. It will offer limited publishing facilities for theses and other writings on Chinese music.

§ 3. Financial means & responsibilities of the Executive Board

1. The Foundation is financed mainly by private funds and by the contributions of subscribers to Chime. Donations by state or private organizations or by private persons are welcomed.

2. The Foundation is managed by an Executive Board, of which the rights and duties are set down in a legally produced charter of foundation.

3. The Executive Board always consists of five members of at least three different nationalities.

4. The members of the board are all researchers of Chinese music.

5.a. For the first time, the Board will consist of the five founders of the organization. b. They participate in the Board for at least the period of one calendar year. c. They can only leave the Board at the end of the calendar year, and subject to three months’ notice. d. At the end of each year the composition of the Board may be re-evaluated, and must be re-evaluated if any one member asks for it. e. A member can be expelled, and may be expelled only, if he is found guilty of serious mismanagement or of actions harmful to the Foundation. f. Both for the dismissal of a member and for admission of a new member the consent of at least three of the incumbents of the Executive Board is needed. g. In case of death, a new member must be elected immediately by the remaining members of the board.

6.a. The five members of the executive board are entrusted with, and share full responsibility for, the management of the Foundation. b. They have an equal vote in decisions on the allocation of the funds of the foundation. c. In all cases of disagreement on expenditure, however, a majority of at least three votes is needed to ratify a decision.

7.a. In principle, only the annual interest of the capital of the foundation can be used for the aims and activities as described in the previous paragraph. b. If, during the financial year, no research or documentation project is found worthy of support by the Foundation, the interest surplus may be saved up for projects in the following year or later.

8.a. An expenditure exceeding the annual interest should be an exception. b. It should never exceed fifteen percent of the total capital of the Foundation, and is only possible with the full consent of all five members of the board, and on the condition that the loss of fixed capital is made up for within three years after the money has been allocated.

9.a. For special projects, which can not be covered, or not fully covered, by the annual interest of the Foundation, sponsors and donators may be approached. b. In case the Foundation itself carries full responsibility for such a big project, both an event insurance and a cancellation insurance (if applicable) should be taken into consideration.

10. Both the regular funds of the Foundation and the funds acquired for special projects can only be used for activities which correspond with the aims of the Foundation, as described in paragraphs §1 and §2.

11.a. One member of the Executive Board is assigned the task of bookkeeping. He or she will serve as treasurer of the Foundation, for a period of at least one year, after which the function must be reassigned to the same person or to another member by general vote. b. A treasurer can only be appointed with full consent of all members of the Board. c. The treasurer is obliged to send a full survey of receipts and expenditure at the end of every financial year to the members of the Executive Board, and to the supervisor of the Foundation (see §4). d. The financial year corresponds to the calendar year.
12. The members of the Board have, at all times, right of access to all the books, accounts, correspondence and other documents of the Foundation.

13. a. One member of the Executive Board is assigned the task of secretary. He will serve in this function for a period of at least a year, after which the function must be reassigned to the same person or to another member by general vote. b. A secretary can only be appointed with full consent of all members of the board. c. The secretary will take care of the formal correspondence of the Board. d. He will see to it that the members of the Board are periodically and sufficiently informed about all ongoing correspondence. e. He will see to it that minutes are made up of every meeting of the Board, and that these are sent to the members.

14. a. One member of the Executive Board is assigned the task of chairman. He will serve in this function for a period of at least a year, after which the function must be reassigned to the same person or to another member by general vote. b. A chairman can only be appointed with full consent of all members of the board. c. The chairman will preside all meetings of the Board. d. He will serve as a mediator in any conflicts that may arise within the Board. e. He will, as much as possible, represent the Foundation at official occasions.

15. Any amendment to the articles of the Foundation, or dissolution of the Foundation, is only possible with the full consent of all five members of the board. Dissolution, however, will also be a natural consequence if all members of the board die or if they are no longer capable of correctly fulfilling their duties and obligations towards the Foundation.

16. In case of dissolution, the board will decide upon the allocation of a possibly remaining balance.

17. No member of the board can make private claims on money of the Foundation.

§ 4. Supervision

1. The management and administration of the Foundation are under supervision of a supervisor, who is not a member of the Executive Board. His supervision is limited to the task of annually checking whether the Executive Board functions correctly and in full accordance with the articles of the Foundation.

2. The supervisor has, at all times, right of access to all the books, accounts and other documents of the Foundation.

3. a. The supervisor has no share in, nor any co-responsibility for, the management of the funds of the Foundation. b. He cannot claim any financial support from the Foundation.

4. The supervisor will be appointed by the members of the Executive Board. He can, at any given time, propose a successor.

5. If the function of supervisor becomes vacant through death, a successor must be appointed immediately by the members of the Executive Board.
CALL FOR PAPERS AND WRITINGS

CHIME has started a Documentation Centre at its office in Leiden, Holland. The Centre serves as a library and a depository for offprints of articles, papers, theses and dissertations on Chinese music. CHIME offers limited publishing facilities, and welcomes all theses and other writings on Chinese music. Only manuscripts in English, French or German can be considered for publication. We appeal to (ex-)students of sinology, musicology, history, anthropology or other fields to send us offprints or copies of any papers they have produced on Chinese music which are no longer available in print or were never published. Office: Vleut 35, 2311 RD Leiden, Holland, Europe. Tel.: 31(0)71 - 133123.
目录

编者按 — “一个保存得很好的秘密” .......................... 3

在欧洲的中国音乐研究 — 高文厚 (Frank Kouwenhoven) .................. 5

“中国音乐的研究者” — 吴任帆 (Rembrandt F. Wolpert) ................. 10

采风报告：江苏民歌 — 施基娜 (Antoinet Schimmelpenninck) ............. 16

采风报告：云南北部民间音乐 — 李海伦 (Helen Rees) .................... 30

中国音乐机构和团体 — 高文厚 ................................ 36

在上海学京剧的外国留学生 — 罗莲 (Lorette van Heteren) ................ 41

在中国境内的中国音乐研究：变化的征兆 — 高文厚 ......................... 51

信息、报告 .................................................................. 59

学者, 学术动态 .......................................................... 59

新书 .......................................................................... 61

会议 .......................................................................... 64

杂志 .......................................................................... 65

音乐会, 音乐节 .......................................................... 66

新音像介绍 ............................................................... 66

中国音乐研究欧洲基金会的章程 ........................................... 68

72
中国音乐研究欧洲基金会 "CHIME" ("馨")

主要目的和范围:

CHIME 是一个促进和发展欧洲研究中国音乐的基金会。它的主要作用是在欧洲建立一个联络网，以便在欧洲从事研究中国音乐的专家、学者能定期地探讨他们的工作。基金会的研究范围包括在中国境内所有的汉族以及其他民族的音乐，而且还包括接近中国音乐的邻国地区的音乐文化，以便比较及研究。

和 "ESEM" 联合召开的会议

CHIME 将密切地与欧洲民间音乐学会 (ESEM) 合作，每年在 ESEM 召开会议期间，本会将同时召集欧洲以及世界各地的中国音乐专家。

信息通讯

CHIME 将每年两次发行信息通讯。内容包括有关在中国实地研究的报告和关于图书、音像、杂志、演唱会、集会，正在进行中的研究工作，大学课程以及奖学金提供的消息。这份信息通讯是提供交流意见和消息的场所，不刊登长篇科学文章。欢迎读者投稿。

资料中心和出版工作

CHIME 在荷兰莱顿的办公处建立了中国音乐资料中心。它既收藏图书，又收集和存放有关中国音乐的报告、文章、论文。CHIME 将有选择地提供发表机会。所有未出版的有关中国音乐的文章都将受到欢迎。资料中心也收集音响、录象资料。

对研究的支持

CHIME 的经济来源主要是私人提供资金和会员所交的年费。欢迎团体和私人的捐赠。基金会将有选择地支持在欧洲进行的中国音乐研究工作和欧洲的中国音乐专家在中国进行的研究工作等。

组织者

CHIME 在 1990 年初由欧洲不同国家的音乐工作者组成的。现有领导者为 Stephen Jones（钟思第, 英国伦敦), Frank Kouwenhoven (高文厚, 荷兰莱顿), Marlies Nutteibaum (德国哈根), Dr. Francois Picard (皮卡尔博士, 法国巴黎大学), Helen Rees (李海伦, 美国匹兹堡大学) 五人。信息通讯的编辑为 Frank Kouwenhoven 和 Antoinet Schimmelpenninck (施莎姐, 荷兰莱顿大学)。

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