• Gesture and interaction in Suzhou storytelling
• Dongjing performance in Datun
• The ‘Torch Troupes’ of Sichuan Opera
• Folk songs of the Dong (Kam) people
• Shanghai Conservatory New Music Week
CHIME, journal of the European Foundation for Chinese Music Research, is a peer-refereed journal which appears once a year. For subscription details and back orders, contact the CHIME Office:
P.O.Box 11092, 2301 EB Leiden, The Netherlands. 
Tel (+31–71) 5133974 or 5133.123 
Fax (+31–71) 5123.183. 
E-mail: chime@wxs.nl 
Website: www.chimemusic.nl 
Giro: 6255037, c/o Chime, Leiden. 
Bankers: MeesPierson, Postbox 749, Rotterdam, Holland, no. 25.75.19.262.

GENERAL BOARD
Rachel Harris, SOAS London, UK
David Hughes, Durham, UK
Stephen Jones, London, UK
Frank Kouwenhoven, Leiden, Holland
Barbara Mittler, Univ. of Heidelberg, Germany
François Picard, Paris IV Sorbonne, France
Helen Rees, UCLA, USA
Tan Hwee San, SOAS London, UK

LIAISON OFFICERS
Wang Hong, San Jose, USA
Li Shuqin, Central Conservatory, Beijing, PRC
Dai Xiaolian, Shanghai Conservatory, PRC
Liu Hongchi, Shanghai Conservatory, PRC

HONORARY MEMBERS
Laurence Picken, Cambridge, UK
Barbara Mittler, Univ. of Heidelberg, Germany

EDITORIAL BOARD
Giovanni Giuriati, Cambodian Studies, Rome
Georges Goormaghtigh, Sinology, Geneva
Barend ter Haar, Sinology, Univ. of Oxford
David Hughes, Durham, UK
Stephen Jones, London, UK
Xiao Mei, Shanghai Conservatory of Music
Ulrike Middendorf, Sinology, Univ. of Heidelberg
Barbara Mittler, Sinology, Univ. of Heidelberg
Jonathan Stock, Ethnomusicology, Univ. of Cork
Dai Xiaolian, Shanghai Conservatory of Music

BOOK REVIEW EDITOR
Books for review should be sent to: 
Professor Helen Rees 
Department of Ethnomusicology 
2539 Schoenberg Music Building 
445 Charles E. Young Drive East 
University of California, Los Angeles 
Los Angeles, CA 90095-1657, USA 
Please also alert her by email (hrees@ucla.edu).

CD & DVD REVIEW EDITOR
CDs and DVDs for review should be sent to:
Dr Shzr Ee Tan
17A Pemberton Gardens
London N19 5RR, England
Email: shzree@gmail.com

PROOFREADING
Rita DeCoursey, Leiden
Bi Yifei, Leiden
Lorin Zhang, The Hague

COVER DESIGN & LAY OUT
Klaus Kuiper

WEBMASTER
Yung Lie

EDITOR CHIME JOURNAL
Frank Kouwenhoven

ISSN 0926-7263

PHOTO CREDITS
Allegri Scheffer (Sichuan opera star Zhu Qi) 68, 206
Catherine Capdeville 73, 74, 75, 76, 82
CHIME Archive 9, 10, 191, 194, 201, 203, 207
Shi Yinyun 12, 19, 20, 21, 22, 24, 27
Marnix Wells 86, 100
Yang Xiao 106, 107, 113, 117, 120, 121
Zhang Boyu 41, 42, 44, 45, 46, 48, 49

Front cover: Performer of Kam (Dong) ethnic songs, Guizhou, Southern China. 
(Photo: Yang Xiao).
### Table of Contents

**From the Editor**  
The new Beethovens.  

**Shi Yinyun**  
Interconnectedness in the Story House: Gesture and Interaction in Live Suzhou Ping-tan Performance  

**Zhang Boyu**  
Inheritance of Faith: Yunnan Dongjing (religious scripture) performance in Datun  

**C.Capdeville-Zeng**  
A Chengdu Field Research Report: The Lively ‘Torch Troupes’ of Sichuan Opera  

**Marnix Wells**  
The Drunken Dotard Refrain – A rhythmic Rosetta Stone  

**Yang Xiao**  
*Dòngzú shèhuì jiégòu biànqīān yǔ gā lǎo gēchàng chuántǒng de bǎohù kùnjìng* [Structural Changes in Dong Ethnic Society and the Preservation of Ga Lao (Kgal Laox) traditional songs] (*in Chinese*)  

**Li Pengcheng & Lu Yao**  

### BOOK REVIEWS

**Levi S. Gibbs**  
Keith Howard, ed. – *Music as Intangible Cultural Heritage: Policy, Ideology and Practice in the Preservation of East Asian Traditions*.  

**Beth Szczepanski**  
Stephen Jones – *In Search of the Folk Daoists of North China*.  

**Tanya Merchant**  
Rachel Harris, Rowan Pease, and Shzr Ee Tan, eds. *Gender in Chinese Music*.  

Bell Yung  
Lu Hsin-chun (Hsin-chun Tasaw Lu) – Wèi tuìshǎi de jīnbīhuīhuáng – miǎndiàn gǔdiǎn yīnyuè chuántǒng de zàixiàn yǔ xiàndài xìng. ['Unfaded Splendour: Representation and Modernity of the Burmese Classical Music Tradition']. 150

Hong-yu Gong  

Yuanzheng Yang  
Koo Siu-sun and Diana Yue – Writings on the Theory of Kun Qu Singing. 158

Hyun Kyong  
Hannah Chang  
Donna Lee Kwon – Music in Korea: Experiencing Music, Expressing Culture. 159

Amy Catlin-Jairazbhoy  
Frank Kouwenhoven and James Kippen, eds. – Music, Dance and the Art of Seduction. 162

Tan Hwee San  
Helen Rees ed. – Lives in Chinese Music 167

Yao Hui  
Tian Qing – Chán yǔ lè [Zen and Music]. (in Chinese) 170

CD & Media reviews 177

Announcements 183

About the authors 213
In the late 1980s, socialist China suddenly found itself at the heart of the international avant-garde music circuit. Young composers discovered Western avant-garde and quickly caught up with it. They began to write new pieces combining traditional Chinese and contemporary Western sounds, and conquered audiences at home and abroad with their fresh, original and provocative works. A number of these artists quickly earned international fame, and were even hailed as ‘Chinese Beethovens’.

So what has been happening to the realm of new music in China since that time? How are composers of new music in China coping today, thirty years later? What sort of music does one hear in concert halls, and how is it received by the public, and by the country’s authorities?

On the positive side, new music is no longer viewed as a decadent, hostile genre imported from the West, or as a threat to social and political stability. It has become a respected part of China’s music scene, and there are now more venues and more concerts of new music in the country than ever, and also more professional orchestras and ensembles; music education has proliferated, levels of training in composition have sky-rocketed, there is much more money for supporting creative work, and the number of artists involved in writing new music has exploded: in the 1980s a mere handful of youngsters found inspiration in rural village music or local opera for writing new works; now, there are thousands who do this. Most of them follow the model of the pioneer generation, blending Chinese traditional sounds with Western contemporary idioms.

But have cultural policy makers in China begun to actually appreciate this new music, or have they merely made peace with it as a harmless urban phenomenon, or as a potential source of ‘soft power’ and cultural influence abroad? The plain fact is that, at present, no concerts of new music are ever broadcast on Chinese television, no radio programmes or special channels are devoted to it, no newspapers include regular reviews of new music concerts, and only very few composers are known by name among the general concert-going public. The unspoken assumption is that this kind of music could never win the hearts of the ‘masses’, and should therefore, with few exceptions, be kept out of popular media.

The works of young-generation artists often lack the flair and excitement of new pieces written only two or three decades ago. Even diehard fans of avant-garde will often have a lukewarm response to the pieces of today’s newcomers. New names of composers pop up in the concert programmes all the time, but most new works tend to be played only once, composers’ names are quickly forgotten, and the technical level of new works (and of the performances) is not always high. There is also deep uncertainty among young artists about what stylistical directions to take. Many seem afraid to imbue their works with genuine emotion, to invest something personal in their music, to reflect critically on established conventions or to take genuine risks.
Given the enormous investments in concert life and in music education in China in the last few decades, and given the sheer numbers of people involved in academic music making and composing, one might have expected a very different outcome. There is no lack of creative talent in this vast country, and at least in theory the People’s Republic could become one of the world’s leading nations in new music. But this has not happened. Chinese works retain a presence in the avant-garde circuit abroad, but nowadays they rarely create much of a stir. Expressions of surprise or indignation of the kind that new Chinese compositions still triggered in the 1980s have mostly vanished, and so has the excitement over the ‘new Beethovens’. The cultural boom once set in motion by pioneers like Tan Dun, Guo Wenjing, Chen Qigang, Xu Shuya and others was certainly no mere ‘fad’; these composers still manage to impress and enthuse audiences today. But younger-generation artists, with some exceptions, do not really seem to be following suit.

In retrospect, the 1980s stand out as a brief but remarkable era of openness, cross-cultural exploration and adventurous soul-searching. Only a handful of artists today carry on in the spirit of the pioneers; many others have lost heart, or are content to write works mainly for domestic consumption; they won’t attract much attention abroad, and most of their pieces are shelved soon after they have received their first performance; this is also because concert venues in China, if at all interested in new music, seem to be a bit obsessed with programming premiere works.

So what has gone wrong? Why has new music, in spite of the thousands of creative artists now involved in it, remained so marginal in China, neglected by most media, ignored by most Chinese players of Western instruments, and sometimes despised even by some of the avant-garde artists who partake in it?

For tentative answers, one must briefly return to the beginnings of new music in China. Composers of Tan Dun’s generation, who grew up during the turbulent period of the Cultural Revolution (1966–1976), lived for years on a spartan musical diet of communist propaganda music, but when the country went back to normal in the 1970s and 80s and re-opened its doors to foreign culture, they were quick to catch up with Western avant-garde. The contrast with their own musical world gave them a shock which unleashed in many of them an unprecedented creative flow.

In the 1990s, a growing number of these composers – partly self-taught, partly trained by visiting composition teachers from abroad – migrated to the West, to pursue their studies and to seek more opportunities to have their music performed. Some settled in the United States and adopted American manners. Others went to France, and picked up French refined timbral colours and sophisticated instrumentation. Still others went to Germany, and found inspiration in German ‘serious music’. Like veritable chameleons, these artists took on on the musical colours and habits of their new environments, and in this way created an increasingly ‘multicultural’ repertoire of new Chinese musical works.

Some composers accepted positions at conservatories and music schools in Europe, the United States or Australia, and settled abroad permanently. Others only spent a few years or a few months abroad, but all of them, in the course of their foreign adventures, strengthened their ties with Chinese tradition. They began to quote or imitate, in their own music, the mountain songs of Chinese farmers, the deep humming and bell ringing
of Buddhist worshippers, the battering on gongs and drums of village bands, and the intricate rhythms hidden beneath the deafening surface of that music, the special vocal colours of southern dialects, the vocal acrobatics of Sichuan opera... In all sorts of ways, Chinese native elements were incorporated in new compositions so that they became at once recognizably ‘Chinese’ and – in their synthesis with French, German or American avant-garde techniques – unique.

Much of this took place at a time when the People’s Republic was reverting to capitalism. The reaffirmation of China’s ‘open door policy’ in the 1990s and the massive turn to commerce were to have major consequences for China’s economy and cultural life. China became a much more pragmatic, more dynamic society, with avant-garde music gradually developing into an accepted part of urban musical high-brow culture. This, and the improvement of living standards in China, made a number of artists eventually decide to return home. Some became teachers at the conservatories where they had studied one or two decades earlier. Others, like Guo Wenjing and He Xuntian, never left China. And they, too, became teachers, and as creative artists, continued to compose for a growing native market for new music, as well as for new music concerts abroad.

All these pioneers worked hard to raise the level of composition teaching in China. They soon saw the size of their classes grow beyond expectation, and colleagues in other music departments witnessed the same: there was a general boom in music education at this time, caused by economic progress and an increasing demand for high-level education. People from many middle-class families were eager to improve their own or their children’s musical knowledge and skills. Teaching music suddenly became a lucrative business, and prices for professional musical instruction soared sky-high. There were good and bad sides to all this, but one major impact on new music was the massive increase in the number of aspiring composers. Performance facilities and concerts, too, increased greatly in quantity in the 1990s, and these trends were to continue into the 21st century.

In Beijing alone, an estimated three hundred students are currently specializing in contemporary composition at the two music conservatories and in universities with music departments. Places like Shanghai and Chengdu have fewer students, but the total number of Chinese now receiving solid training in composition runs to several thousand. Their levels of technical accomplishment are higher, much higher than those of their predecessors when they first embarked on the path of modernity. There has also been a major growth of concerts and platforms of new music, and of festivals, such as the Beijing Modern Music Festival (since 2004), the New Music Week in Shanghai (since 2008), both held annually in May, and the China-ASEAN Music Festival (every summer since 2012). There is more international exchange than at any time in the past, more money to fund events, and young composers get ample chances to hear their works played in concerts. For a good many years already, electronic music is promoted and taught at a specialized department at the Central Conservatory in Beijing, headed by composer Zhang Xiaofu 张小夫. Voices calling for a rejection of avant-garde music (or of rock music) as politically or socially ‘unsuitable’ imported culture from a decadent West, sometimes still heard in the 1990s, have largely fallen silent since the turn of the century.
At a first glance, new music now appears to flourish as never before. Leading composers gladly emphasize all the positive developments: ‘We are doing fine in practically every kind of genre’, says Guo Wenjing, head of the Central Conservatory composition department in Beijing since 2001. ‘Opera, symphonic music, chamber music, for Chinese or for mixed Chinese-Western instruments, all these genres are blooming. The future of Chinese new music will only get better. One major change since 2000 is that composers have become less keen to study and imitate Western music. They now pay more attention to Chinese styles, and focus more on native audiences. They make certain to establish a good relationship with society and with the public.’

Statements like these are echoed by the heads of other composition departments. But some of them will be aware that there is also a different and less positive side to all these developments, though perhaps this is too sensitive a topic to be very vocal about in public.

China is currently more geared towards money-making and individual material gain than at any time in the past; it is a country very different from the one the pioneer avant-gardists grew up in, economically more secure, but not necessarily more stable or more self-confident. The People’s Republic continues to suffer from the typical ailments of communism: lack of transparency, widespread corruption and incompetent management on many levels, and sometimes poor motivation among qualified staff members in music departments (who may be bogged down with paperwork and endless meetings, and may not always feel sufficiently respected for their specialist knowledge).

There is also the continued impact of state ideology. The old habit of mobilizing musicians and composers for propaganda purposes is today as strong as ever; politics pervade the entire spectrum of Chinese culture.

In a bid to oppose the increasingly materialist views of many Chinese people today, the government and leading Chinese intellectuals have repeatedly called for a return to ‘Confucian’ (or more broadly, Chinese native) values. The state is currently raising the country’s native cultural treasures and traditional values to the level of sacred truths and models for emulation. The aim is to strengthen nationalistic sentiments, and to unify the nation, culturally as well as politically. At times, anti-Western sentiments are openly encouraged. The powerful Ministry of Education (in charge of all educational institutions, now including music conservatories) has forbidden the use of textbooks that ‘spread Western values’, and has tightened its censorship of the internet. Confucian and Chinese socialist values are to be promoted, in teaching materials as well as in broad social campaigns and community projects.

Where does this leave Chinese composers? New music is still a relatively unfettered corner of urban musical life, reaching only a limited audience, and (probably for that reason) less useful as a tool for influencing public opinion. Nevertheless, composers of new music are encouraged, as much as anyone else, to contribute to socialist art. Considerable amounts of money are invested in this. Key events in recent history, from the birth of the People’s Republic to the Japanese invasion, were commemorated and commented upon in concerts and elaborate music spectacles. Earlier this year, several concerts and composition contests of new music were devoted to the theme of the ‘Silk Road’ or ‘One belt, one

---

1 Statements made by the composer when interviewed for a documentary on his life and music by Dutch film director Frank Scheffer in Beijing, 2014.
From the Editor

road’ – topics which refer to the new economic development plans launched by China in cooperation with a ‘belt’ of Central Asian states.

One could list further examples. Naturally, professional musicians in any kind of society are sometimes recruited for state purposes, but in China (and in various other Asian countries) this happens more often, and on a larger scale; a basic assumption behind this is that the primarily role of artists is not to be critical, independent observers of their own society, but to be loyal supporters of state doctrine.

Composers of repute are unable to escape from performing ‘state duties’ from time to time. There is less pressure on younger composers, they can perhaps stick more to their own artistic agendas, but they may occasionally be tempted to join composition competitions which focus on political themes. More generally speaking, it is a difficult challenge for everyone to dodge cultural conventions and explore genuinely untrodden paths.

Today’s artists may feel every bit as curious as their predecessors about little known rural music traditions, and how they could be incorporated in new compositions. Nevertheless, the familiar urge to take cues from traditional music now lacks the strong immediacy which it had in the 1980s. At that time, memories of the Cultural Revolution and of massive destruction of cultural heritage by Red Guards were still fresh: composers of Tan Dun’s and Guo Wenjing’s generation became fascinated by rural music mainly for musical reasons; the performances they heard in the countryside were vibrant and catchy, and were intimately and mysteriously linked with a remote, ritual past. Many of these ‘feudal’ types of music fell victim to violent political rejection during the Maoist years. There had been so much destruction, so much lack of understanding, that perhaps the time was now ripe for a reappraisal of all these traditions: one needed to understand them on their own terms, before one could hope to explore their musical potential for possible use in new compositions. Tan Dun and many of his contemporaries were able to gain first-hand experience with rural village music: they could work directly, and for extended periods, with the villagers who produced it.

But such experiences are not so readily available any more to young composers who study at today’s conservatories. If they employ traditional elements in their music, it may not be so much in defiance of state propaganda, but (more often than not) in support of it. Traditional culture has become a political commodity, a tool in the state’s attempts to secure cultural and political unification, intended to rally people massively behind the Chinese nationalist cause. ‘Intangible Cultural Heritage’ projects are now massively promoted, so much so that almost every adult in the People’s Republic knows the meaning of this term – a triumph of state propaganda.

But the vast majority of China’s traditional music genres function meaningfully only within a regional context, and are wholly unsuitable as ‘national music’. They are rarely shown on television, because TV directors see little credit in them, except perhaps as occasional ‘colourful oddities’ in song competitions. How could this music ever serve to unite the nation? Any ‘national music’ derived from such regional genres would need to be a newly invented tradition, something shaped by urban composers; it would have to be fairly plain and straightforward, and pop-like, so that today’s ‘masses’ would be able to memorize and appreciate it right away. Indeed, propaganda music of this kind can sometimes be heard in amusement programmes, such as Chinese State Television’s ubiquitous New Year’s show.
The idea of ‘songs for the masses’ evidently runs counter to any notion of avant-garde. Taken to extremes, the dissemination of propaganda music in China could herald a return to the impoverished art and empty rhetoric of the Cultural Revolution.

For the time being, this seems an unlikely prospect; it is not what most composers (or indeed, most people) would welcome. But the brand of nationalist socialism which some of China’s current leaders promote as the ideal road to the future does carry the risk of leading to yet another cultural doom scenario. Anti-Western sentiments and fears of ‘cultural contamination’ will do little to improve the situation. There is no such thing as a ‘pure’ culture. The only way for traditions to survive is to change. The only way forward in culture is engagement in meaningful dialogue with other traditions. It was hard enough for artists from Tan Dun’s generation to escape political pressures and to achieve something meaningful and unique, it seems to be no less hard for young composers in the PRC today, who grow up in a different country, dominated by hardboiled capitalism, public indifference, and tightened political censorship.

After a period of cultural liberalization and openness to the outside world, the People’s Republic presently appears to be caving in again. The current cultural paralysis in new music is one consequence of this, and it is hardly an isolated phenomenon: so many other realms of art and culture appear to be equally affected by the sterner climate. There are also related factors which hamper a free creative flow: the cutthroat competitiveness of China’s educational system, for example, or the country’s hardboiled consumerism.

So, once again, where does this leave Chinese composers? Paying lip service to the political call for ‘more emphasis on native culture’ will not likely result in many new musical masterpieces. What artists need, primarily, is sufficient peace of mind, and some more public trust. They should be trusted to be capable of making their own choices. Traditional Chinese sounds will certainly not vanish from contemporary music, but the aim should not be to make overt demonstrations for the sake of patriotism. Some traditional musical elements employed in new music may actually have begun to show signs of wear, and there is the danger of new pieces becoming repetitive or complacent.

Composers can only hope to win over new audiences if what they write comes straight from their heart. In their quest for new sound worlds, they deserve to get sufficient trust, support and understanding from cultural policy makers, media bosses, music critics, directors of concert venues and others involved in the new music scene.

But are they getting it? Yes and no. So far, media coverage of new music in China remains sadly limited. Metro stations in Beijing occasionally broadcast avant-garde sounds to crowds hurrying home from work, on the classical music channel of the National Centre for the Performing Arts, but this is hardly a suitable environment for digesting contemporary music! There is no cultural TV channel in China to present new trends in literature, art or music, or to offer in-depth perspectives on other cultural or historical topics; there is nothing remotely comparable to what the BBC, WDR, Arte, TV5 and several other broadcasting platforms in Europe are offering their spectators, because the idea in China is that the masses don’t need this, and wouldn’t know how to appreciate it.2 Independent art criticism

---

2 Over the years I have talked about this with people involved in broadcasting, with representatives of the Ministry of Culture, and with artists in the fields of literature and music: the argumentation for not paying much attention to these fields has not changed.
in China is rare, although last year’s initiative of a summer course on music criticism, carried out at the Central Conservatory in Beijing, has led to some lively discussion and to an increasing number of critical reviews appearing in music journals and on the internet.

There are few ensembles in China which specialize in contemporary music (even the respected Ensemble Eclipse, founded by Ye Xiaogang in Beijing, only plays during festivals and special projects), and established composers need to rely on foreign publishers, such as Schirmer, Billaudot, Ricordi or Sikorski, to print and distribute their music. Chinese conservatories have their own publishing facilities, but take on too little newly composed music. Concert rehearsals in China frequently turn into struggle sessions, since academically trained musicians – though highly skilled, technically probably even better equipped than the previous generation – tend to be put off by very complex rhythms and other demanding aspects of contemporary scores. Most conservatory musicians in the PRC still get only a very limited exposure to new music, and spend too little time rehearsing and playing it. The vast majority of new pieces are premiered during competitions; virtually every established Chinese composer now hosts a competition of his own; the music conservatories are the most active concert locations, but new music gets limited exposure outside these places. Even within conservatory circles, many people show a surprising lack of affinity for contemporary music.

But after all these gloomy facts, let’s return to the bright side of things. Music groups such as Jia Guoping’s Ensemble Contempo and Liu Shun’s Forbidden City Chamber Orchestra sometimes work miracles, offering concerts of high quality, and presenting works of genuine interest. The modern music festivals in Beijing and Shanghai sometimes present splendid programmes, with both foreign and Chinese performers and new repertoire. And admittedly there is now something of an expert audience for new Chinese music, although the public of the 1980s and 90s in China tended to be more curious – probably also more likely to get surprises – than their counterparts today. Concerts of xinchaos music (‘new wave music’, as it is called in China) have become a respectable habit, albeit without the risks and the tension – including political tension – of fifteen or twenty years ago. Even highly complex and cacophonous pieces, which make great demands on listeners, though not exactly popular, can now reckon with polite applause; of creative newcomers listed in concert programmes, a handful have managed to carve out national or international careers of any stature. They help to keep new Chinese music vibrant and strong, and may yet set in motion a second ‘new wave’.

Jia Guoping 贾国平 (b.1963) and Qin Wenchen 秦文琛 (b.1966, of Korean descent) are among these composers. Both were among the first artists to follow in the path of Tan Dun’s generation and to make, with technically sophisticated works, a more lasting impact in China and abroad. Both studied in Germany (with Nicolaus Huber and with Helmut Lachenmann, respectively) and then returned to China. In a way, their position is little enviable, because they had to try hard to emerge from the pioneers’ shadows, and could not reckon with the element of surprise which gave their predecessors such quick recognition. If they had been born a decade earlier, they would clearly have been counted among the frontrunners of new Chinese music, sharing their distinction and fame. But the quality of their works is consistent, and certainly high enough to win them great esteem among
present-day audiences.

Of younger artists, Chen Musheng 陈牧声 (b.1971), Zou Hang 邹航 (b.1975) and Du Wei 杜薇 (b.1978) won international prizes and likewise embarked on successful careers, both internationally and at home. Other younger talents thought it more advantageous to seek permanent residence in the West. Tian Leilei 田蕾蕾 (b.1971) left Beijing to continue her studies in Sweden and at IRCAM in Paris. Her delicate works are now performed by major orchestras and ensembles in Europe and beyond. Wang Feinan 王斐南, (b.1986, currently studying in Boston) and Huang Ruo 黄若 (b.1976) are among the very few Chinese composers who carry out cross-over experiments with rock and jazz. Huang Ruo and Liang Lei 梁雷 (Lei Liang) (b.1972) are among those who appear to have settled permanently in the United States. Both earned considerable success with their sophisticated works in the West as well as in Asia. The music of all these composers is well worth exploring.

Many have had a similar experience of (re-)discovering Chinese culture only after they went abroad and began to look back at their native land from some distance; they created an oeuvre that became something of a spiritual refuge: ‘I actually don’t feel at home either in America or in China,’ says Lei Liang, who also spent time in Europe before settling in the USA. ‘I did love to traverse all three of these cultural landscapes, China, the USA and Europe, but it is important to establish an artistic territory of your own.’

At the age of 18, after being raised in an intellectual environment in Beijing, he decided to leave China, mainly ‘to escape from a narrow nationalistic agenda’.

Undoubtedly, the drive for nationalism and the pressures to ‘serve society’ are among the factors which have caused a once blooming musical fountain inside the PRC to sparkle less brightly than before. But interesting musical pieces do still emerge from China.

As I observed before, lack of talent is certainly not the problem, there is no shortage of truly fine musicians or of young, aspiring creators. The 1980s were a great period for the creation of innovative pieces for solo instruments such as pipa, zheng, qin and erhu; the musicians who played such instruments managed to expand their own repertoires at that time with many new gems. The 1990s witnessed a gradual drying up of this kind of solo works, but in the past few years, there has been a cautious revival of inventive solo repertoire. Take the Shanghai-based composer Han Wenhe 韩闻赫, whose recent compositions for guqin demonstrate genuine originality and daring, or take a pipa piece like Written in Water by female Sichuanese composer Xu Zhengtong 徐铮彤 (b.1993), which has just won her a prize in the Leibniz’ Harmonien composition competition (2016), a joint Sino-German initiative. I could list many furtherr examples. Cooperative events such as composer competitions jointly organized by China and foreign countries are currently on the increase, and they – like the pieces I just cited – offer true rays of light for the future of Chinese new music.

New creative talents need to be given enough room and liberty to realize their own ideas. This is all the more important because Chinese avant-garde composers belong to the few genuinely successful export-products of Chinese music. China cannot (like Africa) boast of a broad contingent of pop and world music artists of international fame. Senior composer Chen Xiaoyong 陈晓勇 (b.1955), who has been living in Hamburg since 1985, travels to China frequently to give composition courses and to participate in music projects.

---

3 From a telephone conversation I had with Lei Liang in the Fall of 2015.
He detects ‘gradual progress’ in art and culture in China, but also signals major problems: ‘The very notion of ‘art’ is actually an alien concept in Chinese culture. Art with a critical function towards society remains difficult. There is also a lack of self-criticism among Chinese artists: many are too afraid of what others will say, and too keen to earn public approval.’

This problem is also recognized by critical minds inside China. During a recent composition competition – as witnessed by Dutch composer Joel Bons, who was in the jury – Chinese jury member Guo Wenjing reproved some of the finalists: ‘Don’t imitate us! Follow your own way!’

Some young composers do, and under the present circumstances, it is no less than a miracle that they manage to accomplish it. Some turn to music at a precocious age, and no longer necessarily rely on classical Chinese literary or philosophical themes for their inspiration. For example, Wang Erqing 王尔清 (b.1999) recently won first prize at the Fifth River Awards Composition Competition in Shanghai for his piece Paradise Drowned (2014). This work, performed in Europe this spring by the Dutch Nieuw Ensemble, reflects on the effects of global warming. The 15-year-old composer wrote it after a blissful holiday in Tahiti as a requiem ‘for the countries which may well disappear from our planet’.

A further prize-winner at Leibniz’ Harmonien 2016 was 29-year-old Wang Ruiqi 王瑞奇, who studied composition in Beijing and in Hamburg. She wrote A House without

---

4 From a conversation I had with Chen Xiaoyong I had in the spring of 2015.
Windows (2016), a brilliant and suitably mysterious-sounding ensemble piece which combines instruments like piano, clarinet, accordion and Western bowed strings with pipa, erhu, zheng and sheng. The piece commemorates the forced displacement of people who are pushed off their land, or out of their houses, for example when dams are built and former living areas are deliberately flooded, with little compassion or compensation for the people who are told to leave. The composer points out that this kind of disgrace occurs in many countries, not just in China. Nevertheless – after thousands of musical works which mainly evoked ‘moons reflected in nightly ponds’, or propagated dao or other classical philosophical concepts – do we finally detect here a genuinely fresh wind, blowing through the bamboo leaves?

Frank Kouwenhoven
Shi Yinyun: Gesture and Interaction in Suzhou Ping-tan Performance

Every afternoon, an audience of aficionados of narrative performance, mainly people of senior age, flock together in the story houses 书场 (shu chang) in the city of Suzhou in southeastern China to sip tea and attend performances of Suzhou ping-tan 苏州评弹 (storytelling and story singing). In addition to speech and instrumentally accompanied song, gesture is one of the major tools of the performers. With vivid facial expressions, hand gestures and other physical expressive means storytellers enhance the impact of their performance, and bring alive the numerous (historical or classical) ping-tan tales about love, romance and heroism. This article explores – via analysis of film images and other data – how gesture in particular strengthens the art of ping-tan. It also looks at the nature of the audience’s involvement, and at how storytellers constantly take cues from listeners’ vocal and physical responses to increase their impact. With more than 14000 performances per year in Suzhou alone, ping-tan is a vibrant and popular genre in the lower Yangzi delta region. It will be argued that much of ping-tan’s on-going appeal is due to the lively performer-audience interaction.

Suzhou, a city of gardens, canals and classical architecture, traditionally one of the major political, economic and cultural centres in the lower Yangzi region, is generally viewed as the cradle of the vivid and distinguished art of Suzhou ping-tan, story-telling and -singing. Most of the performers are professional artists who have received years of training from master performers of a prior generation before they became full-fledged masters themselves. Dressed up in long gowns, and seated at a table, they entertain audiences in daily sessions with episodes from stories which typically continue for two weeks, in former times even up to several months. The traditional performance venues, shu chang, double-up as tea-houses outside performance hours.

Ping-tan is an umbrella term for two different styles of narrative performance: pinghua 评话 (storytelling without music) and tanci 弹词 (storytelling which incorporates ballad singing, in which the performers accompany themselves on a three-stringed banjo 三弦 (sanxian) and four-stringed pear-shaped lute 琵琶 (pipa). Each of these two forms have their own specialists, their own lines of teaching and transmission, perhaps even to some extent their own audiences, but they share the same performance venues, and
the performers are known and addressed in both cases as shuoshu xiansheng (‘storytelling master’). Pinghua artists normally operate as solo performers, whereas tanci performers may appear on stage either alone or in a duet formation (or, less frequently, with three or four people). The art of the storyteller – whether of pinghua or tanci – is impressively diverse and very demanding in terms of skills. Many a storyteller is, at the same time, a performer, narrator, storyteller, music adapter or composer, and teacher, and needs to be equally at home in the realms of folklore, history, literature, customs, and – most importantly – local life and culture. The storyteller may use a fan and handkerchief as props, and a woodblock for occasional punctuation as sound effects. The narration of storytelling is either in verse or in prose.

Ping-tan is performed in many cities and villages of southern Jiangsu and northern Zhejiang provinces; it also gained major popularity in Shanghai, particularly in the 1930s and -40s, but Suzhou – which currently boasts more than one hundred storytelling venues – is very much at the heart of the ping-tan traditions, the stories are invariably performed in Suzhou dialect, and ping-tan as performed in Suzhou is the specific realm studied in this article.

The main data here are ethnographic resources collected during fieldwork between 2010 to 2013 in Suzhou, especially recorded live ping-tan performances and interviews. This study also draws on materials from the archived video collection of the Suzhou Broadcasting Bureau, the Suzhou Ping-tan Troupe and interviewees’ personal collections. One aim of the research was to capture the gestures of both performer and audience simultaneously. This was done by sitting in the audience and erecting two cameras which could take in a broader scope of the scene: one camera filmed the storyteller’s performances; another was facing the audience members. Illustration 1 shows the scene of how the cameras were placed in the Guangyu story house in Suzhou.
This is a method widely adopted by ethnomusicologists who want to study performer-audience interaction. The present article derives many of its ideas for analysis of the data from Martin Clayton’s studies (2005, 2007a) of the multiple interpretations and engagements among performance participants in North India. Clayton strongly relies on ethnographic film data to explore inter-personal communication, integrating the empirical study of nonverbal behaviour in musical performance (see also Clayton, Dueck and Leante 2013, 2, 12-14). He and others have shown just how vital gesture can be as a tool for establishing interconnectedness between performers and listeners. This is perhaps nowhere more evident than in theatrical types of performance, where numerous tools of communication, including gesture or body movement critically inform the delivery and reception of narrative and dramatic information. Visual aspects are extensively utilised in Suzhou ping-tan, and they constantly underlie the relationship between the storyteller and the audience. The storyteller’s gestures support and enhance his words and add layers of meaning. Meanwhile, the audience’s own vocal and (conscious or unconscious) gestural responses show, with great immediacy, their approval, disapproval, or other responses. In fact, many people are eager to share their judgments and preferences with surrounding audience members. By monitoring and responding to such signals, performers can better control the progress of their performances and deal more effectively with the audience’s needs.
The specific meanings of gesture in the context of ping-tan performances and the performer-audience interaction will be examined here at close hold. After first providing some more background on the history and performance habits of ping-tan, this article will briefly examine what performers themselves have to say on the subject of gesture as a major performance tool, and will then focus on a series of examples encountered and analysed in fieldwork. In the concluding discussion on audience participation, it will be argued that the relationship between performers and audiences in live ping-tan performances is characterised by a constant ‘feedback loop’ of interconnectedness which transforms the performance from an aural-oral form of communication into a multi-sensory holistic experience.

On the history and performance of Suzhou ping-tan

Ever since antiquity, teahouses, traditional theatres, public markets, elegant gardens, and other indoor or outdoor spaces in China have set the stage for regional storytelling and story singing; wider terms to refer to the totality of these genres are quyi 話藝 ‘art of melodies’ and shuochang 告訴 ‘tell/sing’. Local storytelling traditions that are still alive in China in oral transmission are traceable to the 16th century. More importantly, the tradition-bearers of Chinese storytelling/singing are still among us, and we may hear or study their living performances even today. Concepts like shuochang are broad in the sense that they include professional, semi-professional and non-professional forms of verbal art, and embrace full-fledged artistic performance traditions along with ballad-singing, folksongs, nursery rhymes, jingles and ditties of all kinds. Shuochang encompasses artists who primarily offer public entertainment as well as ritual and religious specialists whose narrative performances cater to very specific needs. Language is a major dividing criterion: the oral arts are intimately bound to the local dialects of the regions where they prevail. Suzhou ping-tan is performed in the mellifluous Suzhou dialect, widely viewed as one of China’s most elegant, most ‘feminine’ languages; it is a branch of the Wu dialects more widely spoken in the southern parts of the lower Yangzi delta.

Ping-tan may have had fairly humble origins, as genres of beggars’ performance, but certainly in the course of the 18th century it came to be recognised as a sophisticated performing realm, with artists who formed guilds and passed on their mastery to elected pupils in rigorous training. This radical change in status took place after one well-known storyteller, Wang Zhoushi 王周士, performed tanci for the emperor Qianglong 乾隆. This led to a remarkable upsurge in the appreciation and esteem of ping-tan, and Wang Zhoushi was the first performer to establish a storytellers’ guild in in 1776. This guild, called Guangyu she 光裕社, which incorporated both tanci and pinghua performers, became the most prestigious domestic guild of Suzhou. By 1927 – according to a statistic provided by the Suzhou Ping-tan Troupe – it had more than two hundred registered members as practitioners, with more than two thousand freelance storytellers involved in the business at that time. It still exists today, and the majority of storytellers active at present still belong to this or to other local ping-tan guilds, maintaining a historical tradition.

But the origins of Suzhou ping-tan can be traced further back than the 18th century, when the first guilds were established. Historically it is often thought to be a conflation of storytelling pinghua of the Song Dynasty (960-1276), and story singing tanci of the
Ming Dynasty (1368-1644) (Zhou Liang, 1988: 5), and it is widely thought to have been popular already by the mid-sixteenth century. The term ping-tan – as a compound word highlighting the use of either speech or song in performance – sprang to life only in the 1930s, and became widely accepted as an umbrella term for pinghua and tanci by the 1950s.

The existence and development of the storytelling arts can be traced in a number of travelogues and other documents. One 16th century author, Tian Rucheng, listed tanci among various forms of entertainment and ritual: in volume 20 of his travel notes Xihu youlan zhiyu 西湖游览志馀 he described an occasion in August 1547 when people came together to view the tide in Hangzhou:

> At that time, actors and actresses performed baixi 百戏 (acrobatics) to amuse the people, engaged in jiqiu 击球 (battling), guanpu 关扑 (a game of throwing hoops for prizes), yugu 渔鼓 (storytelling or story singing to the accompaniment of a bamboo-made drum) and tanci (quoted in: Tan Zhenbi and Tan Xuan, 1985: 435; Zhou Liang, 1988: 7).

Both classical literature and oral narrative served as basic resources for the tales of Suzhou ping-tan. The transmission of ping-tan stories and of performative techniques is (and, in the past, very likely was) primarily oral, but written versions of the tales already circulated widely in the mid-17th century. Tao Zhenhui 陶贞怀, one author of the early Qing, attested in 1651 to the existing wealth of tanci stories during her lifetime. And there was, probably from the earliest times, a wealth of variant versions of tales to choose from: the early transcript of Tao Zhenhui’s version of the tanci story Tian yu hua 天雨花 (1651) exists in two different versions: a twenty-six episode handwritten transcript; and a thirty episode block-printed edition (Tao, 1984). Most of the stories still performed today date from the 18th century or later.

Whether in solo or duet settings, ping-tan was primarily a male occupation for much of its documented history. It was only by the late 1920s that female assistants who were guild members formally began to appear on stage in tanci. Once the male-female tanci duet had firmly established itself, it became the audience’s favourite format and basic performance stereotype for tanci, and remained so right up to the present; it probably contributed not a little to the rising popularity and ‘heyday’ of the genre in the 1930s and 1940s, particularly in Shanghai. Tanci and pinghua received another boost – but also faced considerable political censorship – when they were taken up as a communist propaganda means in the 1950s.

Following a period of destruction and neglect during the Cultural Revolution, ping-tan resurfaced and experienced a revival during the 1980s. Radio and television have contributed considerably to the popularity and dissemination of ping-tan. In fact, many storytelling performances already began to be broadcast directly to people’s homes in the early 20th century. But the arrival of new media and new technology has not superseded traditional ways of appreciating ping-tan as live performance arts. Most lovers of ping-tan attach great value to listening to the stories in the ambiance of a story house. Table 1 presents statistics on the daily performances held in Suzhou city, including those taking place in professional story houses and in informal venues such as community centres. These figures indicate a steady rise of numbers of new story houses and performance rates
from 2009 to 2011. The Suzhou Ping-tan Troupe – the leading ping-tan troupe in the area – provided these data. In today’s practice, people attend story houses to appreciate daily performance regularly from 1:30pm to 3:30pm, enjoying successive instalments of lengthy narratives over 15 day periods.

### Table 1. Daily ping-tan performances in Suzhou

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of story houses in Suzhou city (including community centers)</td>
<td>135</td>
<td>145</td>
<td>150</td>
</tr>
<tr>
<td>Number of daily performances per year</td>
<td>43200</td>
<td>43900</td>
<td>44000</td>
</tr>
<tr>
<td>Number of audience members per year</td>
<td>4039000</td>
<td>4049000</td>
<td>4050000</td>
</tr>
<tr>
<td>Number of active storytellers</td>
<td>240</td>
<td>250</td>
<td>260</td>
</tr>
</tbody>
</table>

Although Table 1 hints at a growing interest in ping-tan, Suzhou storytelling is not nearly as popular now as it was in the first half of the twentieth century, or even during the 1980s. Some of today’s young performers look back with nostalgia at the time when they first began to train their skills, as children or youths, and when famous ping-tan performers still tended to be treated like pop stars. Most younger-generation ping-tan artists don’t believe that their art will ever regain that level of popularity. Present-day storytellers actually face quite a challenge to keep the banners their art flying. In the very competitive world of ping-tan, they need to work hard to keep their employment and maintain a loyal following. Nevertheless, Suzhou storytelling continues to draw considerable audiences, and it is definitely more widely appreciated than a good many other traditional genres, such as kunqu (Kun Opera), which is also performed in Suzhou. Kun Opera is an elitist art, which employs an artificial stage language, and is favoured by a minority of aficionados who feel drawn to the genre’s high status. Ping-tan, though equally viewed as a sophisticated art, is performed in the local Suzhou dialect, and appeals to a much broader segment of the general populace.

**Suzhou ping-tan and gesture**

Zhou Liang, a leading scholar of ping-tan research, has pointed at significant differences between ping-tan and kunqu performance: ping-tan requires the performer to ‘engage in acting out multiple characters’; while the latter typically involves one performer for each dramatic character (1988: 37). Thus, telling a story to an audience in ping-tan goes beyond mere narration and description; rather, the storyteller alternates between providing commentary on the action and enacting the dramatic plot; making the characters’ personalities and their behaviour explicit; and speaking and expressing themselves through mimicry, with varying degrees of immersion in the character acting. For achieving all this, storytellers possess an impressive array of performance techniques: speech, humour-

---

1 The number of active performers includes the professional and freelance storytellers from Jiangsu province, Zhejiang province and Shanghai. The number of frequently performed ping-tan repertoire is based on the stories told by these storytellers.
insertion, instrumental plucking, singing and acting. In fact, these are viewed as the formal components of ping-tan: performers theorize on them and use them as the main criteria to judge their artistry by, reflecting Finnegan’s observation (2003: 85) that, in addition to ‘words’, other factors such as ‘auditory, kinesics, visual, spatial, material, tactile, somatic and olfactory’ dimensions are also paid enhanced attention. So what specific role does gesture play in delivering the stories and establishing an empathetic bridge between the storyteller and his audience?

Gestures in Suzhou ping-tan are customarily divided into mianfeng 面风, literally ‘facial wind’, denoting facial expressions, and shoumian 手面, literally translated as ‘face of the hand’, indicating all other gestures. Zhou Liang (1988: 84) has identified seven different objectives underlying the use of gesture:
- to express a positive or negative attitude;
- to indicate spatial orientation;
- to signify particular attributes such as up and down, big and small, tall and short, far and near, and so on;
- to outline the shape of objects, for example circular or square;
- to describe degrees of movement, like fast or slow; to indicate numbers;
- to express complimentary or derogatory sentiments.

Evidently, in Suzhou ping-tan, a great many gestures are used, and many of these happen to be symbolic in nature. For example, when a storyteller starts acting out a character, instead of making a real bow to the audience, he or she would knock on the table with a fist to symbolize the action. Zhou Liang also emphasizes the use of eye gestures to augment the storyteller’s narration, stating that skilled use of facial expressions centred specifically on the eyes is indispensable to effectively portraying a character’s feeling and emotions. A broad and varied employment of gestures enables a storyteller to visualize the action in a story in complex ways.

For example, it might help him simultaneously to embody a character who carries out a certain action and to provide comment on this as a narrator. The master storyteller Xu Yunzhi 徐云志 demonstrated how this worked in one episode called xie chunlian 写春联 ‘writing Spring Festival couplets’, where he impersonates Zhu Zhishan 祝枝山, a character engaged in the action of writing some couplets. He ends by writing his signature as ‘Gwu Zhu Yunming ti’ 古吴祝允明题 (written by Zhu Yunming, Suzhou2). This is how Xu Yunzhi performs this little moment on stage:

When I recite the word ‘guwu’, I mumble it under my breath, adopting the character of Zhu Zhishan who is talking to himself as he is writing, an act that I portray through raising my right hand and mimicking the way of writing. Then, immediately afterwards, I say ‘jiushi Suzhou’ (‘this means Suzhou city’), to explain the word Guwu [an ancient term for Suzhou which some listeners may not be familiar with], so I ‘jump out’ from the acting and temporarily put my hand down. Then, when I recite the following ‘Zhu Yunming ti’, it is again the character who is mumbling this, so I’m again adopting his role, continuing with the writing behaviour. I change my facial expression, gesture, and vocal register three times just for these ten words of narrative. (Zhou, 1988: 86)

---

2 Guwu is an alternative and elegant given name for ‘the ancient city of Suzhou’.
Bodily actions of eye contact, head movement, stretching of the little finger, pointing in a specific direction, can all be used to deliver a complex narrative content. But it is one thing to master all these techniques and skills individually, and quite another to control these means effectively to make sure that a proper balance is maintained: if a storyteller fails to restrain his own acting and becomes overwhelmed by it, this is called – in storytellers’ jargon – being sa gouxue 撒狗血, ‘sprinkled with dog’s blood’. Exaggerated performances are abhorred by the audience (ibid., 84-86). Moments of imbalance certainly occur from time to time, even with well-trained and experienced masters. For example, if a narrator expresses a brief moment of surprise or anger by opening his eyes very wide and maintains his stare just a fraction too long or too emphatically, or if he brings his woodblock down a bit too loudly to express excitement, all this may be perceived as exaggeration. Employing gesture in ping-tan is not merely a matter of putting into practice a set of standard techniques, but – at all times – of finding the right measure in employing them, of staying connected with the audience and closely monitoring and responding to their signals. More generally, storytellers have a constant awareness of the need to keep their audience entrained and involved, by whatever means. A good storyteller will use more refined language if the audience is highly educated. Or he will insert a humorous episode if people appear to be bored or tired. As the storyteller Hui Zhongqiu 惠中秋 explained on 23rd January 2012 in an interview:

You always have to be very sensitive to the audience’s reaction when you are performing. It’s like you are operating a marionette. A good storyteller should be able to re-attract your attention if you are just about to get up to leave. If a storyteller loses control of the audience, then sometimes people might indeed leave before the performance has even finished.

So how can gesture be employed in the service of keeping listeners alert and involved?

**Gesture and interconnectedness in Suzhou ping-tan performance**

Various performance fragments of ping-tan on film will now be discussed and analysed in some detail. A number of writings on audience-performer communication, on the uses of multiple complementary modes of communication, and on the use of physical gestures in music performance serve as a background to these analyses, notably Leman and Godøy 2010, Gritten and King 2006, Clayton 2005, Davidson and Correia, 2002. These scholars in turn have built on pioneering work on gesture in verbal communication by Kendon, McNeill and others (Kendon 2004, McNeill 1992, 2005).

Among these researchers, Godøy and Leman (2010, xiv) emphasize the combination of sound and movement within music, stressing that gesture is an intrinsic part of music-making in any genre (ibid., 12). In tanci duo performances, there is certainly a close report between the two storytellers. They have normally spent a long time rehearsing their cooperation before they start to perform together on stage. Both the spoken and sung parts of the performance require a meticulous timing, which needs to be carefully prepared and rehearsed. Performers may exchange occasional glances or head movements to ascertain that they start a musical phrase together, but this is not very conspicuously done; more generally speaking, the requirement is that they keep their eyes mostly on the
audience, not on their partner. It actually makes the sparse moments that they do exchange glances – usually when they are engaged in actual dialogue or in acting the roles of two antagonists in a story – more noticeable. Such action can take place with or without musical accompaniment, but music is obviously capable of enhancing the emotional impact of such moments.

Clearly, music and gesture are intricately intertwined in Suzhou ping-tan. A good example of this is the beginning phrase of ‘Yingying shao yexiang’ 莹莹烧夜香, (‘Yingying burns incense at night’), an acknowledged tanci opening ballad, as performed by female singer Sheng Xiaoyun 盛小云 (playing pipa) with additional sanxian accompaniment from her male assistant Yuan Xiaoliang 衣小良 at the Shanghai Tianchan Yifu Wutai 天蟾逸夫舞台 around 2004. A full video of this ballad singing can be found on Youtube. The first phrase takes a mere twenty seconds to perform, but the density of events is high: singing, pipa accompaniment and gesture all come together to elucidate and reinforce the meaning of the lyrics; there is also room for a spontaneous reaction from the audience and the singer’s response to that, and towards the end the music subtly enhances the dramatic effect of the gesture and the narration. The ballad starts with the following lines: 玉宇无尘月一轮，俏红娘相请女东名 A moon shining in the beautiful and dust free universe / The pretty servant Hong niang comes to invite the lady [to go downstairs]. The analysis focuses only on the first seven syllables, yu yu wu chen yue yi lun, literally ‘jade universe without dust - moon shining’.

Before Sheng Xiaoyun begins to sing, she takes a two seconds long deep inhalation. Then she gently exhales the first four syllables [a] of the first line. This part lasts for eleven

---

3 The ‘Opening ballad’ 开篇 is a complete ballad sung at the very start of a performance session, serving as a warm-up for the performers and a mood-setter for the audience members. Many opening ballads also provide a helpful summary of a selected episode from the story. The majority of opening ballads are composed in seven-syllable verse form in which all lines consistently end up with a rhyme. As this prosodic principle is similar to that employed in Tang poetry, opening ballads are also called tangshi kaipian 唐诗开篇, ‘Tang poetry opening ballads’. However, some of the more recently composed, modern-themed opening ballads are written with lines of irregular length and in a colloquial style.

4 See http://www.youtube.com/watch?v=pJECi_NNcxM. The section analysed begins with the singing at 0:15 and ends at 00:35.
Example 2

seconds. It is sung in a mellow vocal register, but it starts at the high-pitched $e^4$ (the highest pitch in the entire piece being $f^2$) and then gently meanders downward, a broad-sweeping vocal gesture which gets free reign in this performance: both plucked instruments stop playing and – so to speak – hold their breath for several seconds while the ‘the beautiful and dust free universe’ is evoked in this expansive vocal line. It earns her immediate cheers and applause from the audience. As a response to this, while resuming her pipa plucking, she slightly bows to the audience to express her thanks [b]. When singing the final three syllables of the line (‘moon shining’), the plucking accompaniment is once again interrupted. It enables the singer to rest her left hand on the pipa fingerboard, to slightly tilt her body to the left side, and make a brief pointing gesture with her right hand whilst simultaneously moving her gaze outward to indicate the moon hanging in the sky [c]. The importance of this moment is enhanced by the accompanying music once again ‘holding its breath’.

Such dramatic musical tools are obviously not available to pinghua storytellers who have to rely entirely on speech and bodily movement, but the fact that they don’t have to hold instruments considerably increases their freedom of movement and enhances the theatrical potential of the gestures. An apt illustration of this is a segment from the classical story Yue’s Legend 月传, as performed by seventy-two year-old storyteller Chen
Chen describes in great detail the majestic appearance of a famous warrior, General Yue Fei, at the same time impersonating the general’s character and elaborately mimicking his movements. His hands and his body are almost never at rest; he gesticulates very energetically during much of this performance and highlights numerous details in the general’s attire and behaviour.

This is how Chen Jingsheng narrates this part of the story; [letters have again been inserted here to correlate this text to the pictures and the analysis]:

The main character of this story is Yue Fei, wearing: a silver helmet encrusted with jewels; three prongs attached on the top [a]; tightly tied beneath his chin [b]; chain-mail with nine locks and eighteen knots [c]; his chest-protecting mirror is shining and splendid [d]; a lion-headed belt and rib-protector; a metal skirt [e] and golden waist-band [f]; and covering armour with smock and gown [g]. At his back, four flags are waving in the wind. He steadily steps down the hall, and settles down in the middle [h].

From the storyteller’s motions and gestures, the audience can more easily imagine the warrior’s appearance and manners: first he lifts his arms to indicate the size of the helmet and then uses numeral gesticulation to indicate the number of prongs on the helmet [a];

---

5 This appears in a video that was provided by the Suzhou Ping-tan Troupe. It was produced to celebrate the Troupe’s sixtieth anniversary, which took place at the Guangyu story house in 2011.
his energetic motion during ‘tightly tying’ [b], ‘splendidly flashing’ [c], ‘steadily stepping’ and ‘settling down’ [h] portrays the young general’s outwardly sophisticated behaviour and inwardly steady character. At one point he turns his back to the audience [e, f], lifts his robe and strikes a pose [f], and it’s almost as if the real general Yue Fei here materializes on stage. He lifts up his arm and briefly shakes his body to indicate the virtual flags on his back ‘flying in the wind’. When the general is described as stepping down the hall and taking a seat in the middle, this action is carried out by the storyteller (he moves over to the table and sits down behind it) [h]. His bodily movements during this entire sequence closely mimic the typical movements of a warrior character in Chinese opera. His final pose is a ‘freeze’ of the kind that occurs frequently in Chinese opera at salient moments. When the audience members show their approval via applause and cheers he relaxes his body (briefly becoming himself, Chen Jingshen, summarily acknowledging the listeners’ approval) and then resumes a more active pose to continue his narration.

In this entire performance, Chen almost effortlessly shifts to and fro between his various roles, as the narrator, as a performer impersonating a general, and as Chen Jingshen, the artist. Storytellers in ping-tan (much like performers in so many other narrative traditions in the world) continuously shift their perspective in this way, portraying different characters in turn, freely inserting comments (as narrators or as presumed spectators) about the characters, and involving – directly reflecting on – their own position as storytellers. How this is realized in ping-tan can be seen in the continuation of Chen Jingshen’s story, where
he starts describing a military officer, Gao Chong 高宠, who receives an order and mounts his horse. Chen portrays this action by stepping onto a chair, even putting one foot on the storyteller’s table, which clearly surprises his audience: it’s an action rather beyond the normal scope of a ping-tan performer’s behaviour. Chen cleverly jumps on this opportunity and confronts his audience’s amazement by briefly commenting on himself, Chen Jingshen, as a storyteller and praising – with a keen sense of humour and self-mockery – his skills as a narrator before resuming his tale. What follows here is the text he speaks in this particular excerpt:

One officer brings a signal flag. The military officer Gao Chong steps on the ‘white dragon’ horse, holding an iron pike in his hand [a]. You might well ask why Chen Jingsheng is stepping onto a chair today? To judge someone’s role play (jiao se 角色) properly, you should observe their feet (jiao 腳) [b]. Taking advantage of my ability to perform, I demonstrate: Chen Jingsheng’s artistic life is not over yet [c]! And I’m also testing if my body still works. So that’s one reason for doing it. The other is: Chen Jingsheng is very excited today! As I already told you, I learnt from Mr. Cao Hanchang all that I have learnt, and made no personal alterations and added no improvisations of my own, but adhered to the correct inheritance of tradition. I am doing my best to demonstrate to you, audience members, you habitués, as you listen and watch, what pinghua [storytelling] really should be like [d]! Thank you all!

It is very common for ping-tan storytellers to shift their third person narrative to the first person at many points throughout a story, a phenomenon which Mark Bender, in his book Plum and Bamboo, refers to as the ‘story road’ (translating from the Chinese shulu 书路). In artists’ jargon, this type of role-play, with frequent shifts of perspective, is called qi jiaose 起角色, or ‘bringing out characters’ (Bender, 2003: 87), and it is a crucial component of the acting skill. As Bender (ibid.) suggests, ‘the narrative mode can be evoked momentarily at will to comment on the character’s thoughts, words, and actions.’

In this excerpt, Chen clearly starts out acting the part of the military officer Gao Chong. The fan in his right hand, in combination with left hand gesticulations, is used as a representation of a pike. What follows is the rare act of stepping onto the chair to depict Gao mounting a horse [a], an action which triggers some anxiety and surprise on the part of the audience. When Chen strikes his pose he earns his spectators’ respect and praise, but he turns this moment into gold by changing perspective, beginning to speak as the artist Chen Jingshen. He explains his over-the-top stage behaviour by making a wise joke based on a homonym about role playing skill: ‘To judge someone’s role play, you should look at their feet’. Here he points his right foot to the audiences [b]. Then he basically mocks himself by saying that this performance is evidence of his continued abilities as a professional storyteller [c] – his turn of phrase suggesting that he is getting old and that not everyone may have continued faith in his talents. Yet at the same time he hints at still having enough energy to tell a story convincingly and creatively, with full employment of his bodily skills. But then there is further abrupt shift, with Chen moving from triumph to sudden introspection: he exposes his ‘inner voice’ – his true feelings – when he says that his excitement derives not only from the demonstration of his abilities at an advanced age, but also from being given an opportunity to perform, in pure and authentic ways, what he has
learnt from his teacher, master Cao Hanchang 曹汉昌. With the accompanying ‘thumbs up’ gesture [d] he pays homage to his teacher and to the important idea of continuity in tradition and raises the performance to its peak before seamlessly resuming his narrative. He knows the process will bring approval and may make his audience think even more highly of him.

The entire sequence is a fine example of intricate shifts of perspective and also of how simple props such as a fan or a chair are used to enhance dramatic impact. The sequence is also a splendid demonstration of effective timing and how a skilful narrator may manage to anticipate the audience’s response, always staying one step ahead of his spectators. This brings up the question of the audience members’ behaviour and gestural feedback during the performance time. To illustrate precisely, Example 4 shows some of the ways in which audience members typically register their involvement through gesture during story singing episodes. I took these pictures during Sima Wei 司马伟 and Cheng Yanqiu’s 程艳秋 performance at the Guangyu story house on 3rd October 2012.

Example 4

It is common for audience members to drink tea while watching live performances, placing a thermos by their side on the small table typically located between chairs (c). They can sip the tea whenever they want during the performance. Although the story house provides a cup of tea and thermos at the door, some attendees prefer to bring their own. In summer time, people also bring fans to help them cool down.

In photos (a) and (b) in Example 4, it can be observed that an old man is using his right hand to mark out the music’s beats, employing gesture to demarcate aspects of musical rhythmic structure – a commonly observed form of gestural contribution identified by Clayton (2007b: 75). Meanwhile, in contrast, the performers on the stage are never allowed to mark beats during ballad singing. Some attendees also subtly tap out beats using their fingers. These possibly unwitting gestures not only indicate a level of engagement with the music; they also serve as an active means of promoting further deeper involvement. When the ballad singing finishes, the audience members may raise their arms to register their approval in a more conspicuous manner, both visibly and audibly, through applause.

The unique experience of appreciating ping-tan in the story house: exploring the ‘feedback loop’

Advances in broadcasting technology and changes in modern life have resulted in a considerable decrease in live ping-tan performance at the story house – certainly far fewer than were taking place in Suzhou city during the genre’s heyday periods in the first half of
20th century and the 1980s, when there were also far more story houses in operation. For a large number of listeners, mass media has taken over the role of forging tight connections between people within this classical tradition. At the same time, however, Suzhou ping-tan and the lifestyle it typically represented – in which ping-tan followers regularly go to the story house, watch performances and socialise with others in the audience – are consistently recognised as a traditional defining characteristic of local culture. This is partly due to the fact that, within the traditional live performance context, a ‘feedback loop’ is built up between performers and audience members, which cannot be so replicated in the more recently established contexts that involve mediation by radio or television.

In order to gain the audience members’ full attention and warm up before embarking on the ensuing narrative episode, storytellers always sing an opening ballad. In very rare cases, the audience members’ vigorous applause successfully encourages the performer to sing a second opening ballad. During my fieldwork, filming the popular duet Xu Huixin and Zhou Hong’s telling of the story Qiu Haitang at Meizhu story house on 9th September 2013, after Zhou Hong had finished singing her first opening ballad, the audience members exploded into rapturous applause. Xu Huixin and Zhou Hong then whispered to each other and agreed to perform one more ballad to reward the audience.

Storytellers learn from prescribed written texts, but there are numerous unwritten rules regarding effective interpretation that they must come to understand from oral transmission and through their own trial and error. Constantly holding the audience’s attention throughout live performances is always a challenge, and yet is essential to achieve success in the business. In the live performance, unexpected accidents or interruptions can sometimes benefit the live atmosphere if the storyteller is able to handle the emergency effectively, swiftly and creatively. During my interview with the husband-and-wife couple Ma Zhiwei and Zhang Jianzheng, they told me that once, when Ma Zhiwei was describing a certain character’s sudden shock, the audience members were concentrating on his narrative so intently that someone broke his glass of tea, producing a vivid sound that frightened everyone else. Ma Zhiwei took advantage of the incident, explicitly alluding to the breakage during his narrative commentary: ‘…just like this old gentleman who carelessly broke his glass’. This additional utterance not only evoked grins and chuckles but also alleviated the old man’s embarrassment.

Unexpected emergency situations also occur during musical performance. During my fieldwork, the following incident occurred in the Wuyuan shenchu story house, located in the Suzhou Ping-tan Museum, during the storyteller Hui Zhongqiu’s performance with his assistant storyteller Dai Xiaoli. The day’s session began with Hui Zhongqiu singing an opening ballad, Baoyu Yetan (‘Baoyu’s night visiting’), and at first everything was all right, with audience members closing their eyes to enjoy the music. Suddenly, however, one of the strings on Hui Zhongqiu’s sanxian banjo snapped, surprising the audience members into opening their eyes and whispering to one another: ‘Hui Zhongqiu’s sanxian string has snapped!’ But as an experienced storyteller, Hui Zhongqiu accomplished the session’s remaining sung narrative sections using only

6 30th August 2013.
7 5th February 2012.
the remaining two strings. Although some pitches were not ideal, the audience members displayed their tolerance as well as their admiration for Hui Zhongqiu’s professional endurance.

There is evidently a degree of expectation, held by all present, that the audience members will become visibly and audibly involved in the unfolding of the performance, rather than remaining wholly passive recipients. This echoes Clayton’s observations about the roles played by audience members in traditional Classical Indian musical performance (2007b: 82-83), where it is similarly apparent that the guise of ‘audience member’ holds certain performative responsibilities. In the story house, certain audience seating positions come with greater expectations for more pronounced involvement. For example, in a traditional-style story house with square tables for eight people each, the table just opposite the stage in the middle of the first row is called ‘zhuangyuan zhuo’ 状元桌; while ‘zhuangyuan’ refers to those people who achieved the highest results in the civil service exams in the past, in the ping-tan context, ‘zhuangyuan zhuo’ refers to the fact that the individuals sitting at that table (zhuo) have particularly extensive knowledge, being true connoisseurs of the art. Traditionally, less experienced audience members would not dare sit on that table. In my interview with storyteller Zhou Hong,8 she explained further about the importance of reading and responding to gestures within the performer-audience two-way feedback loop, particularly alluding to the input of the zhuangyuan zhuo experts:

Storytellers pay great attention to peoples’ reactions, especially the reactions of those sitting around the zhuangyuan zhuo, as well as other recognised experienced audience members. Sometimes, just from glimpsing the way they send a subtle glance in your direction, you can immediately intuit their judgement of your performance. The audience members are like a mirror: all your merits and faults will be reflected immediately through their physical movements.

The performers’ intensive and continuous scrutiny of the audience members’ non-verbal reactions stimulates and sustains a productive and engaging feedback loop throughout the performance time within the story house context. Accordingly, ping-tan storytellers tend to prefer the live experience over the audience-less recording studio rendition. In my interview with Hui Zhongqiu,9 he told me: ‘the bigger the audience, the better I perform’. Describing his experience of recording for the television programme ‘Kongzhong shuchang’ 空中书场 (‘Story house in the Air’), which does not involve a live audience, he said:

I am facing three cameras and I feel like I am reciting the story rather than telling it. Because the listeners aren’t right there, I can’t see their facial expressions, make eye contact, and feel the interaction! Rather, I have to keep my eye on the time limit.

My fieldwork observation revealed a wide range of unwitting gestures employed by story house audience members: foot tapping, finger tapping, tut-tutting, nodding, cheering, laughing, weeping, applause, various facial responses, moving fans in time with the music,

8 1st September, 2013.
and changes of bodily posture indicating excitement, surprise, expectation, puzzlement, and so on. While these actions indicate engagement and display approval, disapproval or other responses with the utmost immediacy to the performers, they also serve to communicate judgments and preferences with surrounding audience members. Nowadays, the exclusivity of the zhuangyuan zhuo position has been somewhat eroded; sometimes, those seats are occupied by people who are not recognised as experts but who are willing to pay the extra cost in order to get a premium view of the stage and receive a special covered teacup.

From the audience’s perspective, the live performance provides quite a different experience from the broadcast performance. I attended a performance at Wuyuan shenchu story house on 23rd January 2012 – the first day of Chinese lunar calendar. Although I initially did not expect there to be a large audience due to the various festivities, I found that the story house was in fact full of listeners, with some even having to use additional chairs. After the performance, an anonymous audience member Mr. Gao told me why he still preferred to watch ping-tan at the story house, rather than experience it through television or radio:

Watching ping-tan live in the story house is much more fun. You can share your opinions with others right away. But if you are listening to the radio, you can’t see the storyteller’s gestures. Sometimes, the storyteller’s facial expressions and body movements are brilliant and unforgettable! When you keenly watch the storyteller’s performance, you can really connect with him; and, at the same time, when the storyteller can see that the audience is interacting with him, he naturally becomes more involved in his performance and full of enthusiasm.
Conclusion: the vitality of interconnectedness in the ping-tan story house

In the visible live presentation of the traditional ping-tan story house, the two-way gestural communication between performer and audience ensures a mutually beneficial positive rapport. It is a type of performer-audience relationship that I characterise as a ‘feedback loop’ of interconnectedness. In this article, through an examination of the gestural behaviour of both performer and audience, I have attempted to elucidate the ways in which gestures assist expression and experience of story content, as well as how the audience and performers interact through gestures. Clearly, gestures play a crucial role in transforming the performance from an aural-oral form of communication into a multi-sensory holistic experience.

The storyteller’s artful use of gesture is vital to producing an interactive audience-storyteller dynamic and a performance space that is truly ‘alive’, infused by a vibrant interconnectedness. Song and spoken narration are given life and become performance through the addition of gesture, enabling subtle units of meaning to be conveyed effectively and fluently through verbal and non-verbal channels. Therein, gestures are used to convey a huge wealth of additional information about character, place, emotion, motion, and more. The audiences’ interplay is an instant reference for the storytellers, enabling them to witness audience response and sustain their performance. So, to some extent, one might even say that a storyteller’s skill at engaging with audience can be his ability to enact gesture to effectively communicate with the audience.

To acquire such talents is no mean feat: it can only be achieved through many years of training and performance, overcoming the challenges met during face-to-face performance so that storyteller and audience can enjoy an interactive and dynamic rapport. Consequently, the live ping-tan performance in the story house constitutes much more than mere entertainment and social communication. As such, the performance space serves an essential role in providing the roots from which to express an interconnectedness that cannot be interpreted as effectively via media broadcasting. The art form’s survival, though remarkable, can be explained by its facilitating of interconnectedness between storytellers and audience members, providing the latter with a forum for social interaction, and a focus for their thoughts and conversations.
BIBLIOGRAPHY

BENDER, Mark 2003 Plum and Bamboo. University of Illinois Press


FINNEGAN, Ruth 2003 “‘Oral tradition”: weasel words or transdisciplinary door to multiplexity?”, Oral Tradition 18, 1, pp. 84-86.


McNEILL, David 2005 Gesture and thought. Chicago; Bristol: University of Chicago Press


TAN Zhenbi and TAN Xuan 1985 Pingtan tongkao (Documents on Pingtan). Beijing: Zhongguo Quyi Chubanshe

TAO Zhenhuai 1984 Tian yu hua. Henan: Zhongchuan Guji Chubanshe, originally published in 1651

ZHOU Liang 1988 Introduction of Suzhou Ping-tan Art (Suzhou Pingtan Yishu Chutan). Chinese Quyi Chubanshe, Beijing
Yunnan Dongjing (religious scripture) performance in Datun

Zhang Boyu
(Central Conservatory of Music, Beijing)

Dongjing music is found throughout Yunnan Province, and particularly in Kunming, Chuxiong, Honghe, Dali, and Lijiang districts. By nature, Dongjing is a highly religious process of performing scriptures. It primarily takes place in temples and in private family settings. Music, which includes instrumental music performance during the scripture reciting process, serves as an integral part of the entire activity; the primary purpose is the ‘singing’ of religious scriptures, and it is scripture, rather than music, which forms the key element of this activity. This article focuses on the music, but also looks at the wider ritual and ceremonial makeup of Dongjing performances. And it seeks to answer the question why Dongjing musical rituals have survived so remarkably well, in spite of the often near-total absence of any listeners.

The research into music and musical culture in the history of ethnomusicology has long been the focus of public debate. The subject matter studied by scholars often focuses chiefly on analysis or practical description of the music, even though the issues to be studied in many folk traditions are cultural. To deepen one’s understanding of cultural phenomena in which music plays a role, one needs to look beyond the music itself. Some researchers involved in ethnomusicology will limit themselves to musical matters because they see it as their sole expertise. Others tend to opt for a broader approach: they look at musical culture, and will refer to their field of research as ‘music anthropology’, i.e. they inherit the Merriam model. In practice, which of these two approaches works best does not depend so so much on one’s own preferences for certain theories or methods, but on research characteristics indicated by the subject matter to be researched.

I have personally long been involved in research which focuses on music. In the initial period of learning about Dongjing culture, I showed tremendous interest in and a passion for its musical aspects; it took me a while to discover the full meaning of scripture and the process of scripture reciting. It then became inevitable to expand the scope of study, and to co-involve these topics, because otherwise it would never be possible to acquire a really comprehensive and deep understanding of the nature of Dongjing. Fair enough, Dongjing scripture reciting and performing have a note of musicality; investigation and

1 Dongjing 洞经.
compilation of the music are required. But at the same time, *Dongjing* performance is primarily a process of religious and ceremonial rituals, informed by scripture reciting and performing. This has reminded me of what I was told by Min Shoushu², the director of the *Dongjing* Association of *Huashan*³ Altar in the town of Datun⁴: ‘I can only show you the musical part; there are far more complicated ceremonies that have yet to be revealed.’ (Personal interview during field research.)

I. *Dongjing* in Datun

1. Datun

Heading southwards along the Kunming-Mengzi Highway via Yuxi, Tonghai, and Jianshui for approximately 270 kilometers, one arrives in Datun Town, Gejiu City in Honghe Prefecture. Another thirty kilometers to the east lies Mengzi, capital of Honghe Prefecture. 17 kilometers to the southwest one finds the old Industrial Base in Yunnan – the famous tin mine region in Gejiu City; 200 kilometers to the southeast lies Hekou, situated along the China-Vietnam border. Yunnan Province is mountainous and somewhat inaccessible. Now, modern transportation is rapidly being established, forming a complex network of highways and secondary road systems spanning the entire province, considerably supplementing the relatively inferior aviation and railway systems.

Map of Yunnan; one can see Gejiu on this map and Datun lies approximately 17 kilometers to the east of Gejiu.

2 Min Shoushu闵守书.
3 *Huashan*化善坛．
4 Datun 大屯．
nearly two thousand years and a significant proportion of miners here are from Datun.

Datun Town, on the other hand, is much more rudimentary and simple. There are a few streets, undecorated houses, and bumpy roads – one might think it’s a typical country town. However, there are many visible signs that suggest otherwise. Plenty of luxury cars race along the streets; huge yards are scattered throughout the villages, and in particular, there are some inconspicuous looking restaurants in the farming fields that can readily serve a feast of roasted lamb. Datun Town covers a total area of 132.81 square kilometers, including nine clusters and forty-six villages. These nine clusters are Datun, Xiaozhai, Daijiazhuang, Tuanjie Village, Yangjiazhai, Hongtupo, Loufangzai, Longjing Village, and Xinwafang Village. The entire area is inhabited by people of twelve nationalities, including Han, Yi, Zhuang, Miao, Hui, Bai, and Hani. The total population is over 86,000 people, of which 35,000 are from an agricultural background, and the rest are teachers, workers, and business people. Datun is where the town municipal government lies. Ever since the beginning of the 21st century, the Datun Town Party Committee and Town Municipal Government have emphasized the notions that ‘agriculture is the foundation of town development; industry serves to further boost the economic growth of the town; culture is central to the town development and harmony acts as a stimulus to town development.’ It is thus obvious that culture is a top priority in town development.

The place has a significant and richly varied ethnic population. Certain heritages of minority groups are featured such as ‘Huashan Street of the Miao People’, ‘Bull-Fighting of the Miao People’, ‘Dragon-Head-Raising Street on the second day of the second month of the Lunar Calendar of the Yi People’, and ‘Torch Festival of the Yi People on the 24th day of the sixth month of the Lunar Calendar’. Mengzi is home to Honghe Prefecture Singing and Dancing Troupe; Gejiu City to the Gejiu Cultural Troupe and Yunnan Opera Troupe. Datun Town has no professional art troupes, but there are 158 amateur art troupes, including six ‘Dragon Light’ (Longdeng, a kind of local dance) troupes, 15 Lion Dancing (Shizi Wu, another kind of local dance) troupes, and more importantly, six Dongjing Associations - the focus of this research. (Culture Station of Datun County 2009). Among the six Dongjing Associations, ‘Huashan Altar’ is the most exemplary. Although Dongjing performance is a Han Chinese tradition, some ethnic minorities in Yunnan also partake in it. Shuining village in Mengzi, which is inhabited by Yi ethnic people, also features a Dongjing group. They have even translated several song texts into their own language.

2. ‘Huashan Altar’ - Dongjing Association in Datun

The Huashan Altar Dongjing Association has many positions, such as the director, vice director, and supervisor, who are in charge of coordinating scripture reciting activities and taking care of property (including scripture books, musical instruments, and other items) belonging to the Association. The Dongjing Associations have two main groups:

---

5 Xiaozhai 小寨, Daijiazhuang 代家庄, Tuanjie Village 团结村, Yangjiazhai 杨家寨, Hongtupo 红土坡, Loufangzai 楼坊寨, Longjing Village 龙井村, Xinwafang Village 新瓦房村.
6 Longdeng 龙灯.
7 Shizi Wu 狮子舞.
one is *jingsheng* (lit. text members),\(^8\) which refers to the members in charge of reciting scripture, all of whom are female, and the other is *yuesheng* (music members),\(^9\) referring to those who perform musical instruments, most of whom are male. Some members can switch between the *jingsheng* and *yuesheng* groups. These two groups of people are chiefly members who recite *Dongjing*, accounting for over 90% of all those who recite scriptures. Apart from these two groups, there are also other members who play indispensable roles. Only the important members who are well aware of the procedures of reciting *Dongjing* can undertake such tasks. These members include:

- *Wensheng*\(^10\) (lit. educated member): one to two people, who are in charge of copying by hand a wide range of books.
- *Dujiangsheng*\(^11\) (lit. superintendent member): the person who oversees the rituals and procedures and is usually well versed in *Dongjing* proceedings, and a highly respected member of the *Dongjing* Association.
- *Tongzan* and *Yinzan*\(^12\) (lit. leading members): two people who play the role of guiding the process of rituals and ceremonies. The person standing on the left is referred to as *tongzan*, representing heaven; the person on the right is referred to as *yinzan*, representing earth. These two people are in charge of ritual procedures involved in the scripture reciting process, as well as the reciting. Judging from on-site observation, there is no clear distinction between the two and the terms are often used interchangeably.
- *Peizan*\(^13\) refers to people who are required to help the *tongzan* in guiding the ceremonial process; this post is usually done together with the *yinzan*.
- *Liqingsheng*\(^14\) (invitees): people who are required to kneel before the memorial tablet of the deity during the reciting process of the ceremony and while kneeling, they light incense, and listen to the scripture chanting as guided by *dujiangsheng* (superintendent member). In times when many people are offering incense, they will often serve the role of *Liqingsheng*; when there is no one to offer incense, two of those assigned to scripture chanting in the *Dongjing* Association will undertake this role.
- *Shouzuo*\(^15\) (lit. primary seat) refers to the person sitting on the extreme left of the *jingsheng*, and who performs the drum and *yin* gong (a small gong).
- *Fuzuo*\(^16\) (lit. secondary seat) refers to the person sitting on the extreme right of the *jingsheng*, and who performs both the large gong and *yin* gong.

‘Others’ refer to a wide range of ceremonies and actions in the process of scripture chanting. The performer of each ceremony has a specific title. For instance, the person who purifies water is called *jingshuisheng* (water purification member) and those who read scriptures are referred to as *dushusheng* (Book-reading member).

---

8 *Jingsheng* 经生.
9 *Yuesheng* 乐生.
10 *Wensheng* 文生.
11 *Dujiangsheng* 督讲生.
12 *Tongzan* 通赞; *Yinzan* 引赞.
13 *Peizan* 陪赞.
14 *Liqingsheng* 礼请生.
15 *Shouzuo* 首座.
16 *Fuzuo* 副座.
The majority of members in the Datun Dongjing Association are elderly people over the age of sixty, if not seventy. Some of them used to be farmers, workers, and high-school and primary-school teachers. Most of them are now retired and stay at home. Among them, most of them are from superior family backgrounds, if not wealthy families. Many of them are miners and business people. However, Dongjing has become a special pursuit for them, helping them to construct a spiritual world.

3. Datun Dongjing Music

The Datun Town Dongjing Associations performs two types of music, instrumental and vocal. On the basis of its sounds, the instrumental music can be divided into 1) wind-and-percussion music (played on suona (shawm) and percussion instruments); 2) silk-and-bamboo music (by an ensemble of melodic instruments plus a limited number of less loud percussion instruments); and 3) music for percussion instruments only. Such a division would appear to make sense to most music scholars. However, the members of Datun Dongjing Associations often categorize music by the functions of pieces, i.e. pieces which serve similar purposes are grouped together in one category, and the instruments in different categories also vary.

Essentially, the performers distinguish four categories: 1) ‘opening music’, i.e. pieces performed at the beginning of the ceremony, which are largely comprised of a big drum solo and suona (shawm) music; 2) ‘Dayue’ (great music), primarily referring to pieces performed on suona (shawm) accompanied by percussion, and intended for serious moments, such as burning the elegiac and eulogy addresses. The pieces in this category include Huang Yinger17 (Yellow Oriole), Jiangjun Ling18 (General’s Orders), Banzhuang Tai19 (Dressing Table), Yunsheng Zan20 (Praises from All), and Liqing Zan21 (Welcome Praise); 3) ‘Xiyue’22 (refined music), referring to pieces performed on di (bamboo flutes) and stringed instruments, such as erhu (two-stringed fiddle with a wooden sound box), jinghu (two-stringed fiddle with a bamboo sound box), ruan (four-stringed plucked lute), dihu (low pitched fiddle), etc. The category of Xiyue includes the pieces Wanhua Deng23 (Ten Thousand Lanterns), Nao Yuanxiao24 (Celebrate the Lantern Festival), Shanpo Yang25 (Goat on Mountain Slope), Nanqing Gong26 (Southern Pure Palace), Lang Taosha27 (Waves Wash the Sand), and Liuye Qing28 (Willow Leaves). Xiyue is played when preparing the offerings; 4) There are also three percussion pieces, namely Touzi29 (The Head), Pu Dang Cha30 (onomatopoeic syllables), and Yi Cha Guan31 (onomatopoeic syllables).

17 Huang Yinger 黄莺儿.
18 Jiangjun Ling 将军令.
19 Banzhuang Tai 批妆台.
20 Yunsheng Zan 云升赞.
21 Liqing Zan 礼请赞.
22 ‘Xiyue’ 细乐.
23 Wanhua Deng 万花灯.
24 Nao Yuanxiao 阙元宵.
25 Shanpo Yang 山坡羊.
26 Nanqing Gong 南清宫.
27 Lang Taosha 浪涛沙.
28 Liuye Qing 柳叶青.
29 Touzi 筒子.
30 Pu Dang Cha 朴铛查.
31 Yi Cha Guan 一查管.
The vocal music refers to pieces intended for the purpose of reciting and singing scriptures, and such pieces are appropriately called ‘Jingpai’ (‘Scripture labeled piece’). Although the Dongjing Association of Huashan Altar in Datun Town uses a total of 11 volumes of scripture books for their performances, there are only eleven music tunes for setting all the words in those books. Eight of those tunes are viewed as Xiyue (refined) reciting and singing music, and they are accompanied by a silk-and-bamboo ensemble. Of these eight pieces, five and a half are most frequently used; they are Longzhong Zhen (including ‘Full Longzhong Zhen’ and ‘Variation of Longzhong Zhen’), Shang Gonghua (Appreciating Palace Flowers), Yidi Xiao (One Flute), Hewu Yuan (Crane Dance), Tianren Le (Happiness of Heaven and People), and Meinv Tu (Picture of Pretty Girls). Since Meinv Tu is comprised of four lyrical lines and each lyrical line consists of four words, it is merely half the length of the other tunes. Members of Dongjing associations see it as half of a tune, which is why there are ‘five and a half tunes.’ In addition to this, there are three other long suites, which are respectively Guangming Da Shenzhou (Big Amulet of Brightness), Lingtong Da Shenzhou (Big Amulet of Information), and Ershiba Xiu (Twenty-eight Constellations). These three musical suites are long and are classified as composite pieces. Additionally, there are two other vocal tunes accompanied on wind instruments, chiefly on suona (shawn), namely Yunsheng Zan (Praises from All) and Liqing Zan (Welcome Praise). Since these two pieces are also recognized as ‘Dayue’ (Great Music), they are listed in the Dayue category. There are also some vocal music tunes which I believe should be considered as ‘Sanyue’ (tunes, a term which I present here for musical phrases without titles. (The members of the Datun Dongjing Association do not allot a specific title to this type of music.) Sanyue involves rhythmic humming in some verses during the process of reciting scripture. However, the musical structure is incomplete, and the musical titles are missing. The rhythm in the singing of Ban Chan, for instance, is an example of Sanyue.

32 ‘Jingpai’ 经牌.
33 Longzhong Zhen 龙钟震.
34 Shang Gonghua 赏宫花.
35 Yidi Xiao 雅笛萧.
36 Hewu Yuan 鸿舞圆.
37 Tianren Le 天人乐.
38 Meinv Tu 美女图.
39 Guangming Da Shenzhou 光明大神咒.
40 Lingtong Da Shenzhou 灵通大神咒.
41 Ershiba Xiu 二十八宿.
42 ‘Dayue’ 大乐.
43 ‘Sanyue’ 散乐.
Diagram of Song Classification for the Huashan Altar Dongjing Association in Datun Town

**Instrumental music**

*Dayue (Great music)*
- Yellow Oriole
- General orders
- Ban Zhuang Tai

*Xiyue (Refined music)*
- Ten-thousand-lanterns
- Celebrating Lantern Festival
- Southern Qing Palace
- Lang Taosha
- Willow Leave Qing
- Goat on slope
- Water-dropping sound

*Percussion music*
- Tou Zi
- Pu Dang Cha
- Yi Cha Guan

**Vocal music**

*Xiyue Labeled Pieces*
- Longzhong Zhen
- Appreciating Palace Flower
- One Flute
- Crane Dance Ensemble
- Music of Heaven and People
- Picture of Pretty Girls
- Big Amulet of Brightness
- Big Amulet of Information
- 28 Constellations

*Dayue Labeled Pieces*
- Yunsheng Zan
- Li Qing Zan

*Sanyue music*
- Yuju Xinchan

Given the musical titles, the majority of songs fall into the category of musical tunes. In light of titles for musical tunes, musical style, structural and rhythmic characteristics, one can sense a close association between Yunnan Dongjing musical tunes and China’s northern and southern musical tunes *(Nanbei Qu)*. Musical tunes, such as ‘Goat on Mountain Slope’ and ‘Lang Taosha’, enjoy widespread popularity in Dongjing associations all over Yunnan Province and they share identical rhythmic structures. Among all types of instrumental music and vocal music, ‘Big Amulet of Brightness’, ‘Big Amulet of Information’, and ‘Twenty-eight Constellations’ with their long structures constitute the most typical songs.

---

44 Nanbei Qu 南北曲.
II. Social Value System of Dongjing Reciting and Performing

Chinese traditional music is not only an historical heritage from the past, but also a living reality. Since the 20th century, traditional music has experienced two entirely disparate realities: one is a slow decline into obscurity, which is evident in many types of traditional music. The other is increasing modernization, which is particularly pronounced in China’s traditional instrumental music. Hence, localization and globalization are issues that are fiercely discussed by ethnomusicologists. Localization chiefly refers to the continuation of traditional music within a regional style, whereas globalization refers to the modification of Chinese traditional music in a Western fashion, including musical instrument instrumentation, orchestration, occasions for stage performances, and performance techniques, thus forming a new frontier of Chinese music.

An interesting recent phenomenon in light of the concept of ‘intangible cultural heritage’ is that traditional genres of music are being rejuvenated. Regardless of the question of authenticity, many of them are recognized as intangible cultural heritages and have been heavily invested in to be promoted as unique regional products (Rees 2012). Furthermore, all in an effort to boost economic gains, they are used to promote local culture and are viewed as potential sources of tourist revenue. However, despite the predominant concept of intangible cultural heritage, these particular kinds of traditional music have few audience members and fail to generate any economic returns for local governments (Zhang, Yao and Schippers 2015).

The Chinese national government has endeavoured tremendously to preserve traditional music. The nomination of traditional forms of music as ‘intangible cultural heritages’ objectively promotes the understanding of such music, and in turn serves as an impetus for the uncovering, restoration and exploitation of a diverse range of local music forms. In the process of achieving a socialist society, traditional music is often deemed as a viable path in establishing a socialist culture.

Hence, in many regions of China, folk music organizations, music types and activities have already started to show signs of recovery. However, many of these situations also face a paradox. In building a new socialist culture, such traditions reflect, on the one hand, regional cultural characteristics and the properties of intangible cultural heritages, but on the other hand they embody concepts which run contrary to modern civilization and have long been considered feudal and backward traditions, worthy only of abandonment.

So, how is that such heritages still manage to survive, and to attract sizeable audiences? The remainder of this essay will discuss this question in greater detail.

---

45 In 2004, China officially joined the UNESCO Convention on Safeguarding of the Intangible Cultural Heritage. Since then, the State Council and local governments have paid a great effort to China’s intangible cultural heritage protection work. As Helen Rees said, ‘an avalanche of policies, procedures, regulations, projects, and concepts […] have poured forth since China dived head-first into intangible cultural heritage protection around the year 2000’ (Rees 2012:35).
A. Who are the listeners? A discussion on the three-layered relationship of Dongjing reciting and performing

In general, there are two types of music: the first is art music, in which composers, performers, and audiences are involved. It is generally viewed as high entertainment. The other type of music usually does not rely on academic musical training, and involves performers, audiences, and specific performance occasions which are mostly not geared solely towards entertainment. For this type of music, artistic value is one method of evaluation, but the music’s social significance and social value are more important, and we will often ask: Who are the listeners? If there are only a few listeners, this will normally poses a tremendous challenge to the inheritance of such music. But there are some exceptions. In fact, there may be cases where one listener is powerful enough to sustain a particular type of music. How can this be? It is possible because even though there is only one listener, he or she is believed to have supernatural capabilities. The performance of Yunnan Dongjing music is a perfect illustration of this situation.

1. A description of three scenarios based on the field trips in 2007 and 2011

(1) The Foguangsi Temple

In a relatively open space dotted with a few houses and surrounded by farmland lies a large yard in a typical cluster of villages. The yard is enclosed by a red brick wall and faces north. Upon entering the front gate the visitor is met with the Heavenly King Palace (Tianwang Dian)\(^46\) within which are the statues of the Four Heavenly Kings. After passing through the palace, one reaches a small bridge over a stream where fish scurry back and forth. Over the bridge, is a big yard with three large halls in front. The one on the east is the Avalokitesvara Hall; the one in the middle is the Mahavira Hall, and the one on the west is the Lord of Heaven Emperor Hall (Yuhuang Dian).\(^47\) There is a two-store structure on the east side of the yard: the first floor is a kitchen and restroom and the second floor, the ‘Jieyin (lit. reception) Palace’,\(^48\) is used as a residence. The extreme east of the yard is enclosed by the wall, at the foot of which lies the spot for burning incense (all of the tall incense sticks are stuck in this spot). A gate lies in the northeastern corner, allowing the passage of vehicles. Below is a diagram of the layout:

It is evident that the Foguangsi Temple is a private temple. The founder’s original name is Sun Ziming, and he was later given the Buddhist name of Haicheng. He has three siblings and the family thrived after they started to mine tin ore in Gejiu a few years ago. Recently, Haicheng started to believe in Buddhism. In a casual conversation with him, he recounted how one day he had met Avalokitesvara who told him to

---

\(^{46}\) Tianwang Dian 天王殿.

\(^{47}\) Yuhuang Dian 玉皇殿.

\(^{48}\) Jieyin (lit. reception) Palace 接引殿.
stop mining and suggested that he build temples. Since then, he left his family business, constructed this temple on his own family land, and began to greet worshippers. His wife and son continued to stay at home and would sometimes help with the affairs of the temple. When I asked him if he had really met Avalokitesvara, he responded with an affirmative nod, adding that it was merely a matter of time before everyone could meet Avalokitesvara. Currently, Master Haicheng’s brother is simultaneously taking care of the mining business and temple affairs. This temple is by no means exclusively the concern of Haicheng, but rather, the entire family shares in this aspiration.

I took part in the scripture reciting ceremonies at Huashan Altar in March of 2007 and March of 2011. During the first visit, the purpose was to consecrate the statue of the Jade Emperor (the Supreme Deity of Daoism) and the scripture used was ‘Dadong Xianjing Scripture’ (Great Enlightening Immortal Scripture, one of the most important Daoist scriptures); during the second visit, the purpose was for a pilgrimage of commoners called ‘Chao Shiwang’ (worshipping the Ten Kings, in which the fourteen deities of the underworld are worshipped). During the Chao Shiwang ceremony, the ‘Jueshi Jing (Enlightening the World) Scripture’ and ‘Mingsheng Jing (Bright and Holy) Scripture’ were used, and the ritual lasted for five days. The reciting and performing was done in the Jade Emperor Palace.

**a. The Altar settings in March 2011**

There are six statues in the front of the large palace; the two statues in the middle are of the Jade Emperor and Jade Empress. The statues on the right are Taishang Laojun (one of the three Daoist Grand Supreme Lords) and the Dragon King; the statues on the left are Gong God (God of Tin Ore - a local deity) and the God of Wealth. The statues are painted entirely in gold and surrounded by flowers. The memorial tablets in-between the Jade Emperor and Jade Empress read ‘Tablet of the Ancient Sage Buddha of the Celestial Sphere’,49 ‘Henghou God’ and ‘Jiantan Earth God’.50 Beneath the statues is a square table, namely the ‘Main Altar’. The table is surrounded by embroidered and brocade draperies, on which is embroidered ‘Prayers will be answered’.51 A diverse range of offerings are placed on the table, including incense, candles, rice, apples, oranges, candies, and tea, which are placed approximately in the following orders: incense, flowers, candle, wine, fruit, tea, staple food, gold, pearls, and then clothes (ten offerings). What is particularly worth mentioning is the fact that apart from the ten offerings that are fixed for the purpose of scripture reciting, the remaining offerings are never the same. Apart from incense and candles, the selection of fruit, candy, food and vegetables constantly varies.

On either side of the square table is a long table, also draped on all sides with dragon embroidered cloth on which are sown the characters ‘Bo Wenxue’,52 literally meaning ‘knowledgeable society’, which indicates that the group respects Confucianism. A piece of red table cloth is laid on the table and musical instruments and volumes of scriptures are placed on top of it. Four female jingsheng (those who recite the scriptures) sit behind each

---

49 ‘盖天古佛武圣帝君神位’.
50 ‘恒侯大帝’和‘监坛土地’神位。
51 ‘有求必应’。
52 ‘博文学’.
table. On the left table are three percussion instruments: a large *muyu* (fish-shaped wooden knocker), small gong, and *dangluo* (‘clank’ gong). On the right table are three more musical instruments: a large chime stone, *dangluo*, and a *yunluo* (three gongs in a set). On the left table is a large drum and on the right is a large gong. Many musical instruments are behind the left table and fewer musical instruments are behind the right table.

‘The Nether World Altar’ is placed under the main altar (the square table), on which are placed several smaller statues, an incense burner, oil lantern, candies and fruits.

In between the two long tables are several round-shaped cushions for worshippers to kneel upon. A square-shaped table is placed at the entrance to the hall and a ‘sermon label’ and a memorial tablet are placed on the table. The front of the tablet (facing the main hall) states: ‘Memorial Tablet of the Accomplished Sage and Master, Confucius’; on the back (facing outwards) is written vertically ‘Yicheng Kege’ (your wholeheartedness can be seen), which refers to the Confucius Altar. This particular altar has embroidered...
cloth hanging from all four sides on which is written ‘bathed in sunlight’. On the altar are arranged three plates of candies, three plates of fruits, three cups of tea, three bowls of rice, candles, and an incense burner.

The Confucius Altar is located at the front entrance of the hall and a small table is set on either side of the entrance, on which are labels. The one on the left (when you are facing them) is the yuesheng label, referring to those who play the musical instruments, whereas the one on the right is the jingsheng label, referring to those who recite the scriptures. This small table can also be used for writing biaowen (messages of praise for gods to be burned as offerings), if needed.

There is a banner hung on the front of the hall, which states ‘Humanity, Justice, Propriety, Wisdom, and Trust’, or sometimes it also states ‘Dongjing Musical Band in Datun Town of Gejiu City’. Four more banners hang, two on either side; the ones on the left state ‘Happiness and Harmony’ and ‘Majesty and Dignity’ and the ones on the right read ‘Seriousness’ and ‘Etiquette’.

**b. Altar Settings during the field trip of 2007**

Some differences from the altar settings described above are as follows: Firstly, in 2007, there was only one main god worshipped at the main altar. The two accompanying gods, Henghou God and Jiantan Earth God, were placed on the altar at the front entrance to the main hall. According to the explanation of Huashan worshippers, such an arrangement was nothing out of the ordinary. This particular altar was the ‘Heaven and Earth Altar’, i.e. the memorial tablets for the God of Heaven, Henghou God, and the God of Earth, namely Jiantan Earth God. The arrangement in 2011 was a variation to this norm. Secondly, in 2007, the Jieyin Palace in the temple had yet to be built; it was merely an enclosure. When facing the front of the enclosure with one’s back to the large hall, one could see a small table on which offerings were placed: three cups of alcohol and tea, three plates of candies and fruits, three bowls of rice, two candles, one incense burner, and one box of incense, which at the time were made of small wooden sticks. The memorial tablets which were written on yellow paper on the small tablets for Zhen Lifan Bianzhe Zhaogao God.

56 ‘乐和’和‘威仪’。
57 ‘严肃’和‘礼节’。
table read ‘Tablet for Powerful Presence God’ (A large flag erected to scare away ghosts).\(^{58}\) \(Lifan\)\(^{59}\) is known as a Chinese tradition that means ‘calling back the spirit of the dead’ or ‘scaring and intimidating the spirit of the deceased’. Back then, there was a \(lingqi\),\(^{60}\) which is an order to perform a task from a higher power, along the side of the altar.

Thirdly, in 2007, the banner hanging over the large hall read ‘\(Dongjing\) Musical Band at \(Huashan\) Altar in Datun Town of Gejiu City, Yunnan Province’, rather than ‘Humanity, Justice, Propriety, Wisdom, Trust’.

(2) Tangdian in 2007

There is a small temple in Tangdian, approximately 20 kilometers from Datun Town, which is known as ‘New Tangdian Temple’. According to an informal, oral investigation, this temple was built by four local elderly women over the age of sixty. They jointly requested the village to assign a small plot of land to them and then raised funds to build this temple. It consists of two rows of brick-and-mortar houses; each row is comprised of three houses, with a kitchen in the middle. The one on the right is the lounge (female members of \(Dongjing\) Associations live in this house) and the one on the left is the Ksitigarbha. The other row is the Temple of Guan Yu, in which there is a statue of Guan Yu, along with other statues of Zhou Cang, Guan Ping, God of Fortune,\(^{61}\) Samantabhadra, and Avalokitesvara Sender of Children.\(^{62}\) Up above the front entrance hang two boards that read ‘Bathed in Godly Light’\(^{63}\) and ‘Bathed in Buddhist Light’.\(^{64}\) There is a small house next to the Temple of Guan Yu where male members of \(Dongjing\) Associations stay. The floor is covered with straw mats on which they can sleep.

There are two stone tablets right in front of the Temple of Guan Yu on which the donors for building the statue of Guan Yu are carved. Behind the row of houses (the one with a kitchen in the middle) lies a small yard with a well dug deep into the ground. The four elderly people once towed a truck full of many dishes and unloaded them in the yard for worshippers of \(Dongjing\) Associations to eat.

There is a main altar in front of the statue of Guan Yu, where Avalokitesvara of the South Sea is worshipped and the four sides of the table are draped with cloth on which is embroidered ‘\(Dongjing\) Musical Band of Gejiu’. A wide range of offerings are placed on the table. Due to the limited space inside the hall, the ‘Heaven and Earth Altar’ is placed outside the gate, where ‘Skanda’ (Weituo in Chinese) and ‘samghārama ‘(Qielan in Chinese) reside. To both sides of the ‘Heaven and Earth Altar’ are the specifically designated tables for labels that assign the task for each member, and a pair of scrolls containing a poetic couplet is hung on the walls outside the gate, as well as a banner that reads ‘\(Dongjing\) Musical Band in Datun Town of Gejiu City.’

---

58 鎮立幡使者昭告大神神位。
59 立幡。
60 令牌。
61 財神。
62 送子觀音。
63 神光普照。
64 佛星高照。
Group photo with members of Huashan Altar

The front gate leading up to the Heaven and Earth Altar
One of the four hosts preparing the feast

Trucks are hired to carry vegetables

Main Altar

Worshipping during scripture reciting
Offerings placed at the Main Altar

A small pathway in front of the New Tangdian Temple
(3) Private household (Industrial rural areas of Datun Town)

There is a large compound next to a typical village street and its high and lofty gate indicates the level of family wealth. Such compounds are actually common in Datun Town. As one enters, one sees automobiles, motorcycles, and tricycles parked in the yard. On the left to the front rises a two-store house. Upon entering the house, there is a large foyer, and beyond it lies a small living room, with no partition between the two spaces. However, there are three steps and to the left are the stairs leading up to the second floor.

The main altar is set against the wall within the small living room, and upon it is written ‘Tablet of the Ancient Military Sage Buddha of the Celestial Sphere’,\(^6\) the left and right sides are in tern designated as ‘Memorial Tablet of Sacred Gods of the Right Shrine’\(^6\) and ‘Memorial Tablet of Sacred Gods of the Left Shrine’.\(^5\) The main altar is placed beneath the main god, and is flanked by desks on either side that are to be used by jingsheng (those who recite the scriptures). The yuesheng (those who play the musical instruments) sit in two rows in the foyer. The Heaven and Earth Altar and the table of labels (which assign the task for each member) are set up outside the foyer. The front of the Heaven and Earth Altar reads ‘Henghou God’ and ‘Jiantan Earth God’ and the back reads ‘Yicheng Kege’ (Gain everything through honesty, a Confucian principle). On the wall opposite the foyer is pasted: (1) a list of ancestors: a red piece of paper on which Chinese characters are written with brush pens, acting as a notice for ancestors to guide their spirits to the right place; (2) the incense spot for ancestors: black Chinese characters on red paper that lists the ancestors’ names. There is also a table for offerings known as the Altar for Ancestors; (3) the incense spot for the masters of Huashan Altar. Black Chinese characters on yellow paper, which indicates all members of the Huashan Dongjing Association who have passed away, without listing all of their names. A table for offerings is set up, which is known as Altar for Members; (4) ‘First List of Lonely Spirits’,\(^8\) black Chinese characters on white paper as a notice for lonely spirits (those spirits that are neglected by their living relatives) in order to include them; (5) the incense spot hanlin (lit. frigid forest, indicate those spirits that have not released),\(^9\) i.e. another tablet for lonely spirits, which is known as the Altar for Lonely Spirits; (6) the incense spot for Zhang Qinghe,\(^7\) the government official exclusively in charge of the netherworld. Lonely spirits are approved by him before they are able to listen to Dongjing reciting; (7) Zhen Altar Immortal Notice, i.e. the notice to Zhen Altar Immortal that informs lonely spirits of the benefits of listening to Dongjing reciting.

The seven items mentioned above are exclusively employed when private families are reciting and performing Dongjing; they are not intended for scripture reciting in temples, and this is why it can be called ‘Altar for the Netherworld’\(^7\).

\(^6\) ‘盖天古佛武圣帝君神位’。
\(^6\) ‘右金列圣群真神位’。
\(^6\) ‘左金列圣群真神位’。
\(^5\) ‘孤魂榜一’。
\(^8\) 寒林香位。
\(^7\) 张清河。
\(^7\) ‘地府灵坛’。

Location of Main Altar, jingsheng, and yuesheng

Heaven and Earth Altar
Paper money and yellow box prepared by families

Altar for the Netherworld used when private families are performing Dongjing
2. Thoughts on the ‘Three-layered Relationship’ in Dongjing Reciting and Performing

Given the description above, Dongjing reciting and performing are chiefly held in temples or as private family occasions. A day before the event is to start, Dongjing members are expected to head to the spot where scripture reciting is conducted and ‘set up the altar.’ On the first morning of scripture reciting, one is expected to perform rituals including ‘inviting the gods’\(^{72}\) and ‘getting ready to perform’\(^{73}\) before the scripture reciting begins. One session lasts for half a day. The beginning and end of each session are marked with ‘getting ready to perform’ and ‘ceremony to end the performance’\(^{74}\) and the last day of the session concludes with ‘sending off the gods.’\(^{75}\) Throughout the entire process, there are very few listeners, if any at all, except during the temple fair. The president of the temple or family members will submit offerings for deities and gods during the meal time; or sometimes, they kneel before the statue of gods and listen to one or two chapters of scripture. Who are the listeners then?

My first instinct is to answer that they are the ‘gods’. Normally, at least three gods are invited to each scripture reciting event: one major god and two accompanying gods. If the focus of reciting is ‘Chao Shiwang’ (ceremony in which the fourteen palaces of the underworld are honored), one is required to invite fourteen gods, bringing the total number of gods to sixteen including the major and accompanying gods. Before the reciting commences, one is required to invite these gods in a process known as ‘rituals for inviting gods.’ After the ritual is completed, one is expected to send these gods off in a process known as ‘rituals for sending off gods.’ Hence, throughout the entire scripture reciting process all of the invited gods are present. It is particularly mentioned in the scripture used for the rituals for sending off gods that mistakes may arise in the process of scripture reciting and that it is hoped the gods will be forgiving. Obviously, in the minds of those carrying out the scripture reciting, it is intended to be received by the gods.

However, upon a careful analysis of the contents of scripture, it is evident that all passages quote one particular god who urges all gods to enlighten human beings. For example, it is documented in Chapter 7 of the First Volume of Jueshi (Enlightening the World) Scripture:

Chinese:

人生惟有弟兄亲，自小同胞若一人。
伯仲之间通以性，埙篪共奏合如神。
不尽祗营在世，常行悔慢必忘亲。
入门时念生先我，骨肉欢娱万象春。

\(^{72}\) ‘请神’。
\(^{73}\) ‘上座’。
\(^{74}\) ‘下座’。
\(^{75}\) ‘送神’。
Zhang Boyu: Yunnan Dongjing Performance in Datun

Chinese Romanization (Pinyin):

Ren Sheng Wei You Di Xiong Qin, Zi Xiao Tong Bao Ruo Yi Ren.
Bo Zhong Zhi Jian Tong Yi Xing, Xun Chi Gong Zou He Ru Shen.
Bu Jin Zhi Gong Kong Zai Shi, Chang Xing Hui Man Bi Wang Qin.
Ru Men Shi Nian Sheng Xian Wo, Gu Nei Huan Yu Wan Xiang Chun.

English translation:

_Zongsheng Zengdi_ (Holy Pure Origin of Ancestors God) said:
Humans have brothers, who were like one when they were children.
Both sides understand each other, like the xun (clay flute) and chi (bamboo flute)
played together harmonically.
If they don’t respect each other, there is no meaning in their lives.
If they only think of themselves, they will forget others.
The brothers always feel that others come before them, and so their whole lives are
like the spring season.

Above are what _Zongsheng Zengdi_ states to all human beings that their relationship
must be as brothers and sisters of one family. So, since the scripture reciting conveys the
messages of gods, who are these messages intended for then? Obviously, there are two
types of audience: one is living people and the other is various departed spirits. When the
souls of ancestors are guided to the right place, the scriptures are for the benefit of departed
souls. This is why scripture reciting must include _liqingsheng_ (invitees) who invite the
members of _Dongjing_ Association to recite scripture. The _liqingsheng_ must listen to at
least one segment of the entire scripture reciting process (thus playing the role of the living
audience). They have three required tasks: lighting the incense, presenting the offerings,
and listening to the scripture reciting. They are required to hold offerings in their hands
and kneel down on both knees while listening to the reciting. One segment normally last
for half an hour. When it occurs at the temple, some volunteers who light the incense will
play the role of _liqingsheng_; or sometimes members invite their own relatives to the temple
to play the role of _liqingsheng_.

Even though the gods are present, they are unable to speak. Their words have to be
relayed by the _jingsheng_ members of the _Dongjing_ Association. In this sense, the _jingsheng_
takes on the role of spokesperson for the gods. Such a phenomenon is quite commonplace
all over China. Sometimes, it contradicts local government administrations or regulations.
For instance, of the seventeen temples constructed in Datun region, only three have won
governmental approval. Specific standards and rules must be met for government approval
of temples. For instance, there must be full-time specially approved ‘religious posts’ rules
and regulations regarding temple management, and a corresponding financial system. If
these requirements are not met, the temple cannot be approved. The _Haichao_ Temple in
Datun Town was demolished during the construction of the Honghe (Red River) Avenue (a
route to Mengzi County). The government provided a compensation package worth over
RMB 900,000 and a new _Haichao_ Temple was constructed to the side of Honghe Avenue.
The Cultural Centre of Datun Town plans to build a ‘Dongjing Musical Band of Datun’ to be located at this very site. However, this magnificent temple has yet to win official approval.

Even though these folk religious posts may give rise to problems of social identity, the roles they play in people’s lives are irreplaceable, which is a primary reason for the widespread popularity of Dongjing in Yunnan.

In sum, throughout much of the process of Dongjing reciting and performing, there are no listeners. Hence, on the surface, it appears precisely like other types of ceremonial music: the performance is intended for gods. However, a closer analysis suggests otherwise. First of all, the primary purpose is chiefly for gods to educate people. Secondly, Dongjing members act as the spokesmen for gods, akin to the role of clergy in some religions. Although all clergy serve to relay the messages of the gods, what is different about Dongjing reciting and performing is that Dongjing performers represent gods by directly speaking their words. Thirdly, during the process of reciting and performing, gods are present and can hear and see everything during the process. Hence, no mistakes are allowed under the supervision of gods. Fourthly, the liqingsheng (the invited worshippers) are the real audience. During the process of reciting and performing, they are required to show their utmost respect for the gods and deities, kneeling before them as a gesture of respect; they light incense for the gods to show submission; they listen to the scriptures to demonstrate that the message and teachings imparted by gods have been well-received. When private families are conducting scripture reciting, the main family members take up the roles of liqingsheng whereas in temples, those in charge of lighting and offering incense take on this part. Unfortunately, given the limited number of incense givers, the members of the Dongjing Association are often required to play the role of liqingsheng. The presence of gods and people is supposed to be the natural state of Dongjing reciting and performing. The absence of people has made Dongjing a process of reciting for the sake of reciting. But the fact clearly indicates the nature of the religious faith of the Datun people, and demonstrates their belief in the actual presence of gods and deities. They manage to inspire a sense of comfort and consolation after scripture reciting even though there is no audience.

B. Comprehensive Characteristics of Folk Beliefs

1. The Gods in Guanyin Jing (Avalokitesvara Scripture)

Like all the Dongjing in Yunnan, Datun Dongjing involves plenty of godly figures. Zhang Xingrong (1998) characterized Yunnan Dongjing as a perfect blend of Confucianism, Buddhism, and Daoism, whereas Gan Shaocheng (1999) puts more emphasis on the relationship between Dongjing and Daoism. I have compiled relevant statistics in this aspect, i.e. categorizing the gods and deities as Buddhist, Daoist, or Confucian. In this way, one can gain a better and deeper understanding of the comprehensive characteristics of the beliefs in association with the categories of gods worshipped in the volume of scriptures of Datun Dongjing. I realize that the system of Daoist gods is rather complex, and shares a close association with Buddhism, Confucianism, and many folk religious faiths, thus making further sub-classification quite impossible. Hence, the following is a general classification and not a formal academic classification of Daoist gods.
There are nearly 200 names and titles of gods that appear in ‘Guanyin Jing’, (Avalokitesvara Scripture) among which 33 names and titles are Buddhist gods, 141 are Daoist divine titles, and 18 are famous Confucian people. (For all these names and title, please see the Appendix.)

2. Folk beliefs are the internal driving force in the maintenance and inheritance of Dongjing reciting and performing

The purpose of compiling the statistics mentioned above is not to enumerate the incredible number of gods and deities mentioned in a scripture, but rather to illustrate the significance of the religious nature of Dongjing reciting and performing. Dongjing is a religious activity that involves regional religious thinking; Dongjing is also a cultural activity characterized by a long history and customs. In terms of religious belief, we can view the religious beliefs shared among the people as the internal driving force behind the maintenance and inheritance of Dongjing reciting and performing.

Dongjing music is a part of Dongjing reciting and performing, which is a regional religious activity that primarily involves reciting ordinary scriptures, such as ‘Dadong Xianjing Scripture’ (Great Enlightening Immortal Scripture), ‘Guandi Jueshi Zhenjing’ (Scripture of Lord Guan Yu), ‘Dacheng Miaofa Lianhua Tanjing’ (Mahayana Padma Scripture), and ‘Guanyin Jing’ (Avalokitesvara Scripture). The scriptures reflect the comprehensive nature and characteristics of Buddhism, Daoism, Confucianism and other folk religious beliefs. Many scholars and intellectuals have already pointed out the characteristics of integrating Confucianism, Buddhism, and Daoism of Yunnan Dongjing in their research. The subheading of ‘Yunnan Dongjing Culture’ by Zhang Xingrong (1998) is ‘complex culture of the integration of Confucianism, Buddhism, and Daoism.’ Huang Lin and Wu Xueyuan (1992) in ‘Discussing the Social Attributes of Yunnan Dongjing Musical Organizations’ summarized it as follows: ‘We believe the beliefs of the Dongjing Associations are derived from religious beliefs, which are alive at both a relatively high cultural level and among common people. They do not belong to the scope of religious faith.’ (Huang Lin and Wu Xueyuan 1992:31). Huang and Wu’s opinion reflects the general classifications of religion systems in China by Chinese ethnomusicologists: Chinese scholars distinguish sharply between formally recognized religious creeds, usually based on some widely accepted official written canon, such as Buddhism, Taoism, and multifarious forms of ‘folk belief’, frequently viewed only as local or regional manifestations of ‘superstition’ or cultural phenomena, and not as religion. I will come back this issue at the end of this paper. Dongjing Associations are by no means regarded as religious organizations by the general public. However, since they are derived from religious beliefs and are rooted in the ‘integrated three religions’ cultural environment characteristic of the end of feudalistic society, it inevitably involves certain feudalistic and religious aspects. From this conclusion, I was able to recognize the complicated religious characteristics inherent in Yunnan Dongjing.

76 《大洞仙经》。
77 《关帝觉世真经》。
78 《大乘妙法莲华读经》。
79 《观音经》。
The Yunnan Honghe region is unique in China in that it is dominated by Buddhism, Daoism, and Islam. In addition, there are traces of Western Catholicism and Christianity. However, the religious belief shared among Chinese people has an unusual characteristic in that the majority of people believe in a folk religious system, which venerates any ‘god’, ‘person’, or even ‘natural object’ that possesses supernatural power. Traditionally, the gods and spirits worshiped by Chinese people are closely tied to their everyday lives. For instance, the ‘God of Fire’ reflects people’s fear of fire and their desire to control it. The worshiping of the God of Wealth reflects people’s yearning for wealth. In the minds of Chinese people, apart from Sakyamuni, there are also Laozi the Grand Supreme Elder Lord and the Queen Mother of the West, as well as many gods in both heaven and hell. The deification of Guan Yu and Bao Zheng also reflects the desire of Chinese people for social justice. The Chinese people who burn incense in Buddhist monasteries, will also kowtow in Taoist monasteries. However, the supernatural ‘gods’ in the minds of the Chinese people extend far beyond this to include our ancestors, the foremost protective Gods in our lives, which gave rise to the tradition of ancestor worship. The Chinese believe that the ancestors in the other world can assist and bless them.

This is precisely how Dongjing music manages to survive; in other words, people’s need for religious belief requires a comprehensive religious system, encompassing everything from Buddhism to Daoism, ancestors, nature, a wide range of protector deities and any famous person adored by commoners. The so-called ‘comprehensiveness’ refers to the integration of many religious and non-religious factors that constitute the primary characteristics of the Dongjing religious belief. This particular characteristic is what sets it apart from other religions, for it can only materialize in such semi-religious, semi-folk Dongjing activities, and thus becomes the key foothold on which Dongjing is established. Dongjing is not accepted by any Buddhist or Daoist monasteries, meaning that it is not performed by them. So how is it still performed in temple contexts? Common people have successfully met this purpose by constructing their own temples. In Datun Town, there are 14 temples which have not gained official approval, and which people built on their own. Despite the lack of official recognition, these temples are very active.

The Foguang Temple is a perfect example, and it has become an important venue for the Huashan Altar Dongjing Association. Sun Ziming comes from a wealthy family with their own mining business, which enabled them to abandon farming. Instead, they build temples on their land, including the Heavenly King Palace (Tianwang Dian), The Lord of Heaven Emperor Hall (Yuhuang Dian), Avalokitesvara Hall, Mahavira Hall and Reception Palace. The deities worshipped here include the Four Lords of Heaven, Avalokitesvara, Sakyamuni, the Lord of Heaven Emperor, the Queen Mother of the West, Dragon King, God of Wealth, and the God of Tin Ore. Each year on the birthday (9th of the first Month) of the Yuhuang Dadi (The Lord of Heaven Emperor), Huashan Altar comes to recite scriptures. This celebration known as ‘Shangjiu Huang’ is organized in temples and monasteries. Each village in the region has a Lantern Festival team, and a singing and dancing troupe, who are all required to sing, dance, and perform in the temples, integrating religion, belief, folk customs, and entertainment. It is much the same at the

---

80 关公、包公。
81 上九皇。
Zhang Boyu: Yunnan Dongjing Performance in Datun

*Tangdian* New Temple. The four old ladies aged over sixty put together a temple fair (See the section on ‘*Tangdian* in 2007’ above). They raise funds, organize food purchases, rent trucks to transport vegetables, invite *Huashan* to recite *Dongjing*, and become personally involved in dinner-making in the kitchen so that every worshipper is offered a free lunch. In conclusion, the names of gods that appear in the ‘*Guanynin Jing* (Avalokitesvara) Scripture’ illustrate the comprehensive factor of folk religious beliefs. These deities are significant to Chinese people, and they are in charge of the current and afterlife of people, and in protecting people’s peace and happiness.

**Conclusion**

1. The Folk Tradition of ‘*Chao Shiwang*’

Huang Lin and Wu Xueyuan used folk religious beliefs to explain the social characteristics of *Dongjing* reciting and performing (Huang Lin and Wu Xueyuan 1992), emphasizing the dual properties of religious belief and folk customs. So, the fact that *Dongjing* incorporates folk customs constitutes another factor in its continued survival in Yunnan Province. Chen Fusheng (1985) explained that ‘*Dongjing* music is music for religious worship, but at the same time it is also one form of cultural entertainment. It is a peculiar form of fun encapsulated within religion that is found in our feudalistic society’ (p.47). There is an actual example that explains this phenomenon. According to the Buddhist *Shousheng Jing* (Scripture of Longevity), people are indebted the moment that they are born; and in order to avoid potential disaster and rebirth, they are required to pay back this debt during their life. The amount of debt a particular individual owes is according to their date of birth. The people of Datun believe that a wide range of folk ceremonies were formed as a result of this. There are two ways to pay back the debt: one is burning paper money in the form of ‘ingots’. Each ingot is about 10 centimeters long and 5 centimeters wide and is yellow (representing gold) or gray/silver (representing silver).

The paper ingots are then packed into a box made of yellow paper, about 40 centimeters long, 20 centimeters wide, and 20 centimeters high. Red paper is cut into shapes of box locks, corners, and hinges. ‘Red cards’ on which are written the names of worshippers are stuck on the box. The prepared gold and silver ingots are then packed into the paper box. One box of ingots is believed to be worth approximately RMB 1000 and the number of boxes burnt depends on the amount of debt owed. A piece of red paper is pasted on the box, on which is written the amount of money a particular individual is expected to pay back and on what date.

The other way to pay back the debt is to chant scriptures. The reading of each scripture is considered to be worth about RMB 3,000. In other words, the amount of money burnt in three boxes is worth about the same as one scripture. *Dongjing* reciting and performing is thus able to generate its social value and the foundation on which its survival depends. When the burning of paper ingots is used to repay debts, one is required to prepare a small cloth pouch, which is known as the ‘incense pouch’. It is a small yellow cloth bag about ten centimeters long and eight centimeters wide.

82《寿生经》。
On the incense bag is written the name of the prayer and there is the official stamp of Huashan Altar. There are three documents in the incense pouch, which are also called Wenping (certificate), on which texts are written complimenting deities, the identity of the people and their debt situation. This incense pouch is taken back home and kept by the prayer. Once he (she) dies, his or her relatives are required to place it in the pocket of the deceased. People believe that when people die, they will need to prove that they have already repaid all of their debts.

Debt repayments are held at homes and also in temples. In either case, the Dongjing Association is the major executor of the ceremony. On March 10, 2011, I was personally involved in the ceremony called ‘Chao Shiwang’ held in the Foguang Temple by Huashan Altar. ‘Chao Shiwang’ refers to the religious activity of presenting gifts to the fourteen palaces of the underworld. The ‘Scripture of Dongyue (Mt. Tai) Jing’ was used for this ceremony. When local villagers put in requests for ceremonies to the temples (the number of people may differ per time), temples will invite the Dongjing Association to recite scriptures and host the ceremonies. Major preparations include making paper boxes, packing paper ingots, writing different paper works such as certificate, elegiac and eulogy addresses, and sowing incense pouches. Since each of the ‘fourteen palaces’ need to be worshiped, a paper box is required to be burned for each one, and so each person needs to prepare fourteen paper boxes. If there are thirty people involved, this will mean a total of 420 boxes, and if each box contains 30 paper ingots, a total of 12,600 ingots will be needed. In addition to this, one type of sheets called the box sheet (Xiangdan) will be placed in each box to indicate who is offering the box. Also, each person is required to make one incense pouch and place three sheets of certificate inside. Sixty-nine people were involved in this particular ceremony, suggesting the significant amount of work involved in the preparation.

The procedure for these rituals and ceremonies are according to the sequence of scriptures. If worshipping one god, one chapter of a scripture must be read, then one box is burned at the end of each chapter. During the scripture reciting, ‘Huafu’ (drawing of blessings) is required to be performed on the incense pouch. This means that the Dongjing Association host of the ceremony lights a stick of incense and all of the invitees (i.e. worshippers of ‘Chao Shiwang’) place their incense pouches on a large tray for the host to draw the blessing signs by the Dongjing Association on the incense pouches. The host has to chant blessings and incantations during the drawing of blessings, the mean of the incantations is roughly as follows:

We need to remove all the dirtiness in the world and all the sadness in the heart, so as to absorb fresh air from outside.
The principle of nature is unfathomable, and everything is related to everything else.
The power of divinities is endless and we need to find peace in nature.
The divinities are trying their best to bring happiness to human beings, and save them from sins.
All members need to recite this prayer, so as to get rid of disease and remain in good health.

---

83 箱单。
84 画符。
While the rituals are in progress, others prepare paper boxes in another room; once the paper boxes (which contain paper ingots) are done, they are moved to the yard of the temple. 69 people means 69 boxes at a time (for each underworld king). The prepared boxes are placed together, and after the scripture reciting is finished, the invitees (Datun residents) are ushered to the yard. They are led by a Dongjing Association member carrying a banner, who is directly followed by other members playing gongs and other musical instruments. Finally comes the long line of invitees. The yuesheng (music members) of the Association perform music, chiefly dayue (great music), to the side. The main instrument is the suona (shawm), accompanied by large drums. The long line circles the boxes twice before burning them.

Afterwards, they return to the house to start the second chapter, meaning the worshipping of another ‘King’; (a total of fourteen Kings are in charge of the underworld). The entire procedure is then repeated. Normally, five Kings are worshipped on the morning of the first day and an additional five in the afternoon; The final four are worshipped in the morning of the second day followed by ‘Banchan’ (half confession that indicates two rows of people formed by the members of the Dongjing Association, each of them confess only half phrase, followed by another half by another row)\textsuperscript{85} in the afternoon. The entire ceremony lasts for two days.

As mentioned above, the members of the Dongjing Association are usually the only listeners of the Dongjing performance. However, during the ‘Chao Shiwang’ ceremony, invitees will come to the temple for a while. They light incense and present gifts as invitees while kneeling before the statue of a deity for one or two hours, and additionally, they take part in the ceremony of burning boxes of paper ingots.

2. Folk Traditions as the Fabric that Maintains Dongjing

The ‘Chao Shiwang’ folk tradition of Datun is described above. In this region, there are many other traditions that are related to Dongjing. For instance, scripture reciting is done on the birthdays of elderly people. Daughters and sons will invite the Dongjing Association to recite and perform to show their filial piety; families will invite the Dongjing Association to recite scripture when they lay the foundation for a new house. During the Spring Festival, a village will collectively raise funds to set up an altar and invite a Dongjing Association to recite scriptures and pray for blessings for the entire village. These folk traditions are of paramount importance to Datun residents for it is a source of spiritual comfort. But, how can this spiritual comfort be fulfilled? Neither Buddhist monasteries nor Daoist temples undertake such activities. Only the Dongjing Associations can meet the requirements of folk traditions. Even though such traditions encapsulate elements of religious belief, they are distinct from religious belief.

Religious beliefs are chiefly embodied in people’s minds and have individual characteristics. On the other hand, folk beliefs are chiefly embodied in the social behaviors and have communal properties. Dongjing reciting and performing are a blend of the two. In this blend, the behavioral aspects of traditions play an important role. Whether one ‘believes’ is not important; rather what is more important is what one ‘does’. Everyone believes that
doing is better than not doing, particularly people of the older generation. Of course, an element of faith is involved. Actually, it costs a great deal to invite a Dongjing Association to recite and perform. According to Chinese traditions, meals, cigarettes, and tea are required for receiving guests and paper, candles, and incense also need to be prepared. All of this leads to significant expenses for the families who organize such activities. If a temple is requested to organize a ‘Chao Shiwang’ ceremony, each person involved is required to pay the temple a fee of RMB 150-200. However, temples by no means rely on this to make money. They invite a Dongjing Association to recite scriptures, and normally about twenty people are needed for the activity.

The meals for twenty people can take up a significant portion of the total budget, as well as the RMB 20 daily fee for each member of the Dongjing Association. For these members, apart from the two free meals each day, the RMB 20 daily allowance only suffices to cover their travelling costs. While reciting scriptures, they spend half of the time standing. These elderly people, all over 60, appear to have endless energy to recite scripture. But to what end? Under the materialism of the dominant ideology in China, this is particularly perplexing, especially when considering that some of them are financially more well off than the average national level. This leaves us with only one explanation: the power of folk traditions. There is an element of faith in folk traditions, such as the pasting of images of door gods in central regions of China during the Chinese New Year. There is also an element of happiness in folk traditions, which are a source of entertainment in one’s life and also a means of social communication. People are able to integrate with one another, which gives rise to unique regional cultures. It is precisely such a culture that allows the necessary space for the survival of Dongjing Associations. ‘Humanity, justice, propriety, wisdom, and trust’ is a tenet of Huashan Altar, which not only encapsulates the entire spiritual world of Dongjing Association members, but also reflects the ideals the people of Datun strive for in Dongjing.
REFERENCES:


APPENDIX:
The names and titles of the Gods appeared in Guanyin Jing (Avalokitesvara Scripture)

(1) Buddhism

Main God: Avalokitesvara of the South Sea: one of the four Bodhisattvas of Buddhism whose titles include: ‘Heavenly Honored Benevolent Salvation’, ‘Heavenly Honored Compassionate Salvation’, ‘Auspiciousness Avalokitesvara’, and ‘Natural Avalokitesvara’.  

Accompanying gods: Qielan God of Land, an abbreviation of Samgharama (Sanskrit), who is also called ‘Seng Qielan’. Samgharama originally refers to gardens where monks reside, namely temples and monasteries.

Accompanying gods: Weituo the Heavenly Honored (Skanda in Sanskrit): the leader of the thirty-two generals under the Four Heavenly Kings, and a Buddhist protector deity. In Chinese Buddhist temples, the statue of Weituo Bodhisattva is located in the Shitennou Palace, facing the temple to protect Qielan (religious rites).

Buddha: i.e. Sakyamuni, the founder of Buddhism, who is also called by the title, ‘Shijia Wenfo’ (lit. 'capable and intellectual Buddha').


In addition to the gods mentioned above, there are also: Baochuang Buddha (one of the Buddhas in the Western Paradise or Sukhavati in Sanskrit); Daming Buddha (i.e. Peacock Daming Buddha); Randeng Gufo, or the Light Bearer Past Buddha i.e. Dipankara (also ‘Dingguang Buddha’ in Chinese, one of the Buddhas of the Past); Pindola, the Tiger-taming Arhat (the eighteenth Arhat under Sakyamuni); Nantimitolo, the Dragon-taming Arhat (the seventeenth Arhat under Sakyamuni); Jieyin, (Receiver) Buddha of the Past (also Amitabha, the central figure of Pure Land Buddhism whose responsibility it is to receive Buddhist followers to the Pure Land of the west—Sukhavati); Wujinzang (Inexhaustible treasure) Bodhisattva (one of the Bodhisattvas of Buddhism); the Five-hundred Arhats of Buddhism; Eight Tianlong (Heavenly dragons), or Devas and Nagas; Dharma Master (or Honored Dharma) whose full name is Bodhidharma, which is translated to Juefa (knowing the laws). He was of Indian origin and is the founder of Zen Buddhism in China); the Warrior Attendants of the Eight Bodhisattvas; Warrior Attendant of Vajragarbha Bodhisattva (Jingang Zang Pusa in Chinese; one of the 16 bodhisattvas of esoteric Buddhism); Warrior Attendant of Chi Buddha (Main Buddha of the Kagyu Sect); Warrior Attendant of Vajrapani Bodhisattva (namely the bodhisattva who holds the vajra); Honored Arhat (god created out of five hundred Buddhist Arhats with supernatural power); Warrior Attendant of the Past Buddha; Secret Buddha; Sariputra; Shengguang Buddha; Sumeru Buddha; Prabhutaratna (Duobao Buddha); all the Buddhas and Bodhisattvas at the assembly on Lingshan (Vulture Peak); Kumara Sudhana (Shancai, attendant on the left of Avalokitesvara); Taming-Devil Warrior Attendant; Buttocho; Fahai Zen Master (his surname is Zhang, he comes from Runzhou, and he is referred to by others as ‘A Lohan - Arhat’); etc. There are a total of 33 names and titles of gods, many of which are titles that contain many gods, such as ‘Five-hundred Arhats’.

86 ‘慈悲救世天尊’、’慈悲普渡天尊’、’妙吉祥观音’、’自然观世音’。
87 ‘释迦文佛’
(2) Daoism

Taiyuan Shilao: the mother of the God of the Immortals (King of the East) and Queen Mother of the West.88

Renhuang (Emperor of Humans): one of the three emperors, i.e. Shennong (patron of agriculture); the other two emperors are Fuxi (Emperor of Heaven) and the Yellow Emperor (Emperor of Earth).89

San Qing (Three Pure Ones): i.e. Yuanshi Tianzun (Venerable Lord of Heaven), Taishang Laojun (Grand Supreme Elder Lord, or Senior moral), and Taibai Jinxing (sole student of Laolao).90

Three Great Emperor Officials: Heaven Official, Earth Official, and Water Official.91

The Shitennou (Four Heavenly Warriors): Warrior Zengzhang, Warrior Chiguo, Warrior Duowen, and Warrior Guangmu.92

One of the Five Sacred Mountains: High moral scholar of Huashan (Hua Mountain, one of the five mountains in China).93

Six Defenders: five godly figures appeared, namely (1) God of Heaven, i.e. the Jade Emperor; (2) gods from all four directions, which include Beiji Zhongtian Ziwei Dadi (God of the North Pole Purple Star of Subtlety); (3) Nanji Changsheng Dadi (Southern Longevity God of the South Pole); (4) Dongji Qinghua Dadi Taiyi Jiuku Tianzun (Blue Essence Lord of Salvation God of the East Pole); (5) Taiji Tianhuang Dadi (Western Heavenly Emperor of Supreme Ultimate).94

Kunning Houtuyuan Lord: Mother of land.95

The Lords of Ten Directions: heaven (up), earth (down), east, south, west, north, the gate of life, place of death, past, and future.96

Heavenly Kings: Chanjiaoa Tianzun; Duren Wuliang Tianzun; Fqiao Duee Tianzun; Fufiao Xianhua Tianzun; Fusheng Dijun Feiluan Xianhua Tianzun; Gengsheng Yongming Tianzun (i.e. Wenchang Tianzun); Qingwei Huafa Tianzun; Shenwei Yuanzhen Tianzun (God of Guan Yu); the Jade Emperor Great Tianzun (one of the six defenders); Yunming Daomu Tianzun; Chuanjing Yanzhou Tianzun; Duofa Tianzun; Zhutian Xiangjian Tianzun.97

Emperors: Emperor Yuanyang; Emperor Yuanhuang; Emperor Yuhuan (also known as: Yuhuan Lord, Lingbao Buddha, residing along the border of Shangqing, and is also called Lord Lingbao); Emperor Wantian Chuanzhu Huimin; Emperor Fumo Zhang Henghou; Emperor Pingyang; Emperor Hengyang; Emperor Huying; Emperor Huimin; Emperor Zhengyang (also known as Zhengyang Immortal, or Zhong Liqian. He was born in the Han dynasty and thus is also named Han Zhongli); Emperor Yiyang; Emperor Shaoyang (also known as Shaoyang Immortal, the founder of the Shaoyang Sect, Wang Xuanfu, is referred to as ‘Shaoyang Emperor’ in Daoism).98

Gods of Heaven: Jinmen Churuwen God (Daoist God of Thunder); Jinxian Bodhisattva (the
highest realm of attainment in Daoism; immortal and free from rebirth); Feitian God (Shifang Wuji Feitian Shen - Ten directions everlasting Feitian God, also known as ‘Shifang Zhizhen Feitian Shenwang Changsheng Wuliang Dashen’ - Ten directions Flying Longevity Limitless God); Shiji God (Ten-directions Limitless God); God of Heaven.99

The God of plague: Lvdongtian Lord (as also called Lord Yuetian, or Lv Yue).100

The God of Increased Wealth: the God of Wealth.101

The God of City: it originally indicated the city, but later evolved to be the Protector God of the City.102

The Gods of Trees: Daoist deities.

Wudian Senluo: one of the Yamas (Kings of Hell).103

Two Yaos and Nine Stars: the two Yaos refer to the Sun and the Moon: the nine stars refer to gold, wood, water, fire, earth, Yuebei (the God of Moon), Ziqi (purple cloud), Rahu, and Kedu (both indicate ecliptic of the Moon but different parts).104

28 Mansions (Constellations): The 28 constellations worshipped in Daoism

Daoist Zhenren (Perfected People/Masters/ Immortals): 33 in total, the famous ones include:

Chunfeng Li Perfected Person (i.e. Li Chunfeng: a well-renowned astronomer and mathematician in the Tang Dynasty; his famous works are Tuibeitu - Diagram of Back Massage, and Zhaijing - Classic of Residence);

Danyang Perfected Person (His real name is Ma Jue, his style name was Xuan Bao and his assumed name was Dan Yangzi. He was born in 1123. His mother dreamed that the immortal Magu gave her a pill, after which she became pregnant and gave birth to Danyang. At the age of forty-five, he apprenticed under Master Chongyang and established the ‘Quanzhen Dao’ Sect - Path of Complete Reality;

Huolong Perfected Person (the master of Zhang Sanfeng, who holds the Huolong alchemy equipment);

Taiyi Immortal (he has other aliases and he is one of the twelve Golden Immortals);

Changchunqiu Perfected Person: Born in Bindu Village of Xixia County, Dengzhou City, Shandong Province in 1148. After he became a Buddhist, he gained the name of Chuji; his style name was Tongmi and his assumed name was Changchunzi);

Geda Perfected Person (a Daoist in the Jin dynasty and a famous alchemist whose full name was Ge Gong);

Huayang Perfected Person: a monk in the Tang dynasty. His style name was Xisheng and his assumed name was Xizhenzi, and was also referred to as Huayang Immortal by the Chinese people. His famous writings include Taibai Jing (Taibai - Great White - Scripture), Huangdi Yinfu Jingjie (Interpretation of Yellow Emperor’s Hidden Talisman Classic), and Zhong Lü Chuandao Ji (Anthology of Transmission of Scriptures from Zhong to Lü);

Qing Xu Zhenren Guan Lu (Clear Emptiness Perfected Person Guan Lu): His name was Wang Bao and he was also referred to by his style name, Zideng. He was born in Xiangping of Fanyang in 35 B.C. His father was appointed as an important official in the Han dynasty government;

99 天神: 金门出入温天君（道教雷神）; 金仙菩萨（道教神仙的最高境界，可不生不灭、永不轮回）; 飞天神王（十方无极飞天神王，又称‘十方至真飞天神王长生无量大神’）; 十极神王; 天王君。

100 颊神: 吕洞天君（或称‘岳天君’即吕岳）。

101 增福财神，财神爷。

102 城皇：原指城市，后演化为保护城市的神。

103 五殿森罗：阎王之一。

104 二曜九星：二曜即日月；九星：金、木、水、火、土、月孛、紫气、罗候、计都。

二十八宿：即道教所尊二十八星宿。
Sanmao Lords: The three brothers (Mao Ying, Mao Gu, and Mao Zhong) who became Daoist immortals in the Han Dynasty, and founded the Maoshan Sect of Daoism;

Shenda Perfected Person: also known as Shenweng Perfected Person, i.e. Shen Taizhi, whose style name was Yuan Zhi. He was born in Luoyang in the Tang dynasty;

Ziyang Perfected Person: His name was Zhang Borui, and his style name was Pingshu. Later used his assumed name, Ziyang. He was born in 944 in Tiantai of Jianjiang and he wrote Wuzhen Pian (Awakening to Reality);

Boyang Wei Perfected Person: His full name was Wei Boyang and he was an alchemy theorist in the Eastern Han dynasty. He wrote Cantong Qi (The Kinship of the Three) and Wu Xianglei (Five Categories);

Sada Perfected Person: Also known as Lord Chong’en, he was a monk in the Song dynasty, whose name was Sa Shoujian, and whose assumed name was Quan Yangzi;

Tianguan Yuan Perfected Person: He was an expert in Yi (Yijing, The Book of Change) studies in the Tang dynasty, and a hermit whose full name was Yuan Tiangang;

A Daoist priest in the Eastern Jin dynasty whose full name was Xu Mi (305H376). He has a Buddhist name Mu Sixuan.

Eight Immortals: Four of the Eight Famous Immortals mentioned, including: Lord Chunyang (also called ‘Chunyang Dongghin’, ‘Chunyang Perfected Person’ and ‘Dongyang Perfected’). He is in fact Lv Dongbin; Maternal Uncle Cao Xian (i.e. Cao Guojiu); Tieguai Li (also known as Lord Chunyang). Also known as Lord Chong’en, he was a monk in the Song dynasty, whose name was Sa Shoujian, and whose assumed name was Quan Yangzi (Lord Chong’en).

Immortals: 29 Immortals mentioned including:
The Eight Diagrams Immortal Liu Tianjun (one of the Daoist heavenly beings, who is in the Ministry of Thunder. During the Eastern Jin Dynasty, the emperor bestowed on him the title ‘Lord Lihua Ciji’);

Land Spirit Official (Sprit officials are Daoist protection deities, and the Land Spirit Official protects the land);

Baiyun Immortal Ancestor (the God of Baiyun Mountain in folk legends); Baizu Immortal Master;

Long Eyebrow Immortal (Daoist immortal by the name of Li Hui, with the style name Li Changgeng. He was so named because his eyebrows were over thirty meters long and his beard was over ten meters long. He attained the status of immortal after practicing in Baobao Yunguang Cave of the Daoist Zuting Tiecha Mountain in northeast China);

Chisong (Red Pine) Immortal (i.e. Master Wong. His common name is Wong Tai Sin) etc.

Theater God: Stellar Lord Dou Kou (of the Southern Heavenly Gates. His name was Wang Chan and he is the protector deity of Liyuan disciples - Chinese opera performers).

God of medicine: Heavenly Lord Hua (actually Hua Tuuo, a doctor from the Han dynasty).

All gods in fairytales and myths: Primordial Lord Luo Fei (the legendary goddess Luoshui MiFei); Primordial Lord Ma Zu (also referred to as Heavenly Lord Ma Zhu, the daughter of Pangu and the ancestor of Chinese civilization); Old Master of the South Pole (also known as Laoren Xing - Old master star, another name for the god of longevity); Immortal Sage of the South Pole (the god of longevity, who is also called True King of the South Pole or Emperor of Longevity); Pengzu the Ancient One (his name was Keng and he was a descendant of Royal family. He died at the age of 800 and is a famous ancient god of longevity in China).

Wuyue (Five Sacred Mountains) and Sidu (Four Sacred Marshes): Daoist Stellar Lords, including the 28 constellations, 9 stellar officials, Wufang Jiedi (protective gods of the five directions), Sizhi gongcao (Four Meritorious Officers Guarding Time), East and West Stars, North and South Gods, Wuyue Sidu (Five Sacred Mountains and Four Sacred Marshes), and Astrology.

God of Fire: Zhurong Emperor (God of Fire in the South).

Famous scholars: 15 famous scholars mentioned including:

Boyi and Shuqi (Boyi and Shuqi are the sons of the ruler of the Guzhu State and lived towards the end of the Shang Dynasty. Neither of them were interested in succeeding to the throne and they fled to the Zhou Kingdom. After King Wu of the Zhou Kingdom overtook and destroyed the Shang Kingdom, both brothers refused to eat grain of the Zhou Kingdom and starved to death on Shouyang Mountain);

Fanwen Zhenggong (i.e. Fan Zhongyan, a politician in the Song Dynasty);

Fengbo Yushi - Lord of Wind and Master of Rain (he is also known as Fengshi, Jibo, and

---

107 神仙：八卦洞神刘天君（道教天神之一，属雷部。东晋时人，皇帝敕命其为‘立化慈济真君’）；土地灵官（灵官是道教的护法天神，土地灵官维土之神）；白云仙祖（民间传说中的白云山之仙）；白祖仙师；长眉大仙（道教神仙，姓李，名辉，字长庚，因眉毛有九丈九，胡须有三丈三，故称长眉大仙。在东北道教祖庭铁山八宝云光洞修炼成仙）；赤松大仙（即黄大仙，俗名黄初平（约328年——约386年），著名道教神仙，常年隐居於赤松山，故称为赤松黄大仙）。

108 戏神：斗口星君（南天门的斗口星君，名叫玉禅，也是梨园弟子的守护神）。

109 神医：华天君（即华佗）。

110  神话诸神：洛妃元君（传说中的洛水女神宓妃）；娲祖元君（或称‘马主天君’，盘古王的女儿，中华祖先）；南极老人（南极老人即老人星，是寿星的代名词）；南极仙翁（老寿星，又称南极真王、长生大帝）；影祖古老（名怪，是皇帝的后裔。他活了八百岁，是我国古代有名的寿星）。

111 五欲四清：道教星君，含二十八宿、九曜星官、十二元辰、五方揭谛、四值功曹、东西星斗、南北二神、五欲四渎、普天星相。

112 火神：祝融大帝（南方火神）。

-
Feilian. He was a young disciple of Chi You, creator of metal weapons. They were both were followers of Daoist Master Yizhen and practiced Daoist austerities on Qi Mountain; **Liaofan Great Immortal** (Yuan (Huang) Liaofan, a famous scholar in Chinese Culture south of the Yangtze River during the Ming Dynasty; he wrote *Liaofan Xixun* - Four Lessons of Liaofan); **White Crane Immortal Xu Yuanzhi** (Xu Shu, or style name Yuanzhi. He was born in the end of the Han Dynasty and he was friend to hermit Master Sima Hui and the strategist, Zhuge Liang. He is known for recommending Zhuge Liang to the warlord Liu Bei); **Primordial Lord Luo Zu** (Luo Qing (1442-1527). He was born in the Ming Dynasty and he was also called Yin or Menghong. His Daoist name was Puren. Later generations of followers refer to him as Luo Zu or Luo Dashi, Wuwei Daoren - Founder of Inaction Doctrine); **Mr. Shuijing** (i.e. Sima Hui. He was a hermit who lived at the end of the Eastern Han Dynasty and was bestowed with the Daoist title of Mr. Shuijing - Water Mirror); **Heavenly Lord Mi Heng** (A scholar from Hebei province who lived at the end of the Eastern Han Dynasty); **Heavenly Lord Yang Jiaoshan** (his original name was Yang Jisheng and his assumed name was Jiaoshan. His first post was as the Chief of Affairs at the Li Bu—Ministry of Personnel— in Nanjing and he was later reassigned to the post of Vice Director of Bing Bu—Ministry of War); **Heavenly Lord Tie Xuan** (the Secretary of Bing Bu—Ministry of War in the Ming Dynasty. He was responsible for defending the city of Jinan against the King of the Yan State. Later, his army was defeated and he was killed for he refused to surrender); **Loyal soldier Wu Mu** (a military strategist in the Southern Song Dynasty and a famous general in the fight against the Jin State. His style name was Peng Ju and Wu Mu is his posthumous title); **Master Ziyang** (i.e. the Confucian scholar, Zhu Xi). There are a total of 141 Daoism godly titles.

113 名士：伯夷叔齐（伯夷、叔齐是商末孤竹君的两个儿子。两人不愿意继承王位，逃到周四国。武王灭商后二人不食周粟，饿死于首阳山）；
范文正公（即范仲淹）；
凤伯雨师（又称凤师、凤伯，名飞廉，蚩尤的师弟。曾与蚩尤一起拜一真道人作为师傅，在祁山修炼）；
了凡大仙（明代江南文化名士袁了凡的了了子，著有《了凡四训》）；
白鹤仙人徐元直（徐庶，字元直，颍川（今河南许州）人，汉末三国时期人物，与司马徽、诸葛亮等人为友，曾向刘备推荐诸葛亮）；
罗祖无君（罗清[1442-1527]，明代人，又名因，亦名梦鸿，法名普仁。后世门徒称他为‘罗祖’、‘罗大士’、‘无为道人’或‘无为教主’）；
水镜先生（即司马徽，中国东汉末年名士，人送称号‘水镜先生’）；
天君弥衡（东汉末年，河北名士弥衡）；
天君杨牧子（原名杨继盛，号牧子。初任南京吏部主事，后任兵部员外郎）；
天君铁铉（明代兵部尚书铁铉，他曾固守济南，抵抗燕王，后兵败不屈被杀）；
武穆精忠（南宋军事家，抗金名将，字鹏举，谥武穆）；
紫阳夫子（即张英）。
114 孝王：孝王闵子，闵子名损字子骞，春秋鲁国人氏，以孝名天下。
(3) Confucianism

**Bu Zixia:** He was also called Bu Shang and he was born in the Jin State in the Spring and Autumn Period. He was one of the seventy-two students of Confucius.\(^{115}\)

**Chen Ziqin:** He was also called Chen Kang and his style name was Qizin. He was born in the Chen State and was one of the students of Confucius.\(^{116}\)

**Fusheng Yanzil:** Also Yan Hui. He was born in the Lu State and his style name was Zi Yuan. His hair turned grey at the age of 29 and he passed away at the age of 31. He was described by Confucius as ren (benevolent).\(^{117}\)

**Gong Xi Chil:** he was born in the Lu State at the end of the Spring and Autumn Period and he was a disciple of Confucius. He was adept in rituals and ceremonies, courteous to guests and good at communicating. He once rode on a fat horse dressed in light silk to take part in activities in the Qi State.\(^{118}\)

**Gongzhi Chang:** his other names include Zichang and Zizhi. He was disputably born in either the Qi State or Lu State in the Spring and Autumn Period. He was the son-in-law of Confucius and ranked 20th among the 72 students of Confucius. He swore not to go into politics, and to dedicate his life to education.\(^{119}\)

**Kangxi Benevolent Master:** i.e. Emperor Kangxi.\(^{120}\)

**Kong Boyu:** the son of Confucius.\(^{121}\)

**Qingwei Confucius sage and other sages:** Confucian masters of virtue.\(^{122}\)

**Zan Dacheng Zhisheng Master:** i.e. Confucius.\(^{123}\)

**Master Zigong:** i.e. Zigong, one of Confucius’ disciples.\(^{124}\)

**Senior governmental official of the Lu State:** Zhongsun Mengyi.\(^{125}\)

**Mingdao Chengzi:** his name was Cheng Yi and his style name was Zhengshu. He was a younger brother of Cheng Hao, and was also called Mr. Yichuan. He was born in Luoyang in the Northern Song Dynasty and was a famous educator.\(^{126}\)

**Duanmu Zigong:** His name was Duanmu Ci and his style name was Zigong. He was born in the Wei State at the end of the Spring and Autumn Period. He was one of the 72 students of Confucius and is also one of the ten wise disciples of Confucius.\(^{127}\)

**Zongsheng Zengzi:** Zeng Can or Zeng Ziyu. He was born in Weizhuang Village, Pingyi County in Linyi City. He was the major inheritor and propagator of Confucianism.\(^{128}\)

**Wenxuan Zhisheng:** i.e. Confucius.\(^{129}\)

**You Zi:** His name was Ruo or Ziyu. He was born in Feichang City of Shandong Province and was one of the ‘72 students’ of Confucius.\(^{130}\)

**Ranyong Zhonggongyong:** Ran Yong or Ran Zhonggong. He was a student of Confucius.\(^{131}\)

There are a total of 18 famous Confucian people.

115 卜子夏：姓卜名商，春秋时晋国人，孔子的学生，七十二贤之一。
116 陈子禽：陈亢，字子禽，陈国人，孔子弟子。
117 复圣颜子：即颜回，鲁人，字子渊，年二十九而发白，三十一离世，孔子称其为’仁’。
118 公西赤：公西赤春秋末年鲁国人。曾’乘肥马，衣轻裘’，到齐国活动。
119 公冶长：公冶氏，名长，字子长、子芝。
120 康熙仁圣：即康熙皇帝。
121 康熙仁圣：即康熙皇帝。
122 轻微孔圣等圣贤。
123 赞大成至圣先师：即孔子。
124 子贡夫子：即子贡。
125 鲁大夫仲孙孟懿：即鲁国大夫仲孙氏，孟懿。
126 明道程子，即程颐，字正叔，程颢之胞弟，人称伊川先生。
127 端木子贡：即端赐，姓端木，名赐，字子贡，春秋末期卫国人，是孔子门生’七十二贤’之一，也是’孔门十哲’之一。
128 宗圣曾子：姓曾，名参，字子舆，今临沂市平邑县魏庄乡人。
129 文宣至圣：即孔子。
130 有子：名若，字子有，山东肥城市人，孔子弟子中的’七十二贤人’之一。
131 冉雍仲弓雍：姓冉，名雍，字仲弓。孔子的学生。
The Lively ‘Torch Troupes’ of Sichuan Opera

Catherine Capdeville-Zeng
(INALCO, Paris)

Sichuan opera, although relatively ‘young’, is widely viewed as one of China’s most prominent theatre traditions. A lively genre with a lot of on-stage improvisation, it employs a small chorus, and an impressive battery of percussion instruments. The author repeatedly visited Chengdu (the capital of Sichuan Province) in 2001 and 2002, and was struck by the contrast between the existing official opera troupes, who were little active at the time, and a number of independently operating, far more successful companies, who called themselves ‘torch troupes’ (huoba jujuan). The name designates underground troupes of that name which secretly performed traditional plays during the Cultural Revolution. The present report describes one of the torch troupes visited in 2001-2002, the Wangjiang troupe, in some detail. This study was carried out more than a decade ago, but it provides telling snapshots of Sichuan opera in recent history.

After I had completed my PHD on Chinese Rock Music, I was looking for a new area of study. Since I wanted this new domain still to be related to music, my interest turned very naturally toward the study of Chinese popular theatre or opera by focusing on the ‘popular space’ minjian understanding of ordinary Chinese people, and to get deeper insights into their cultural traditions. I did not know much about this new field, so I decided first to make a tour of China to learn where the theatrical tradition was still most vibrant. That is how, in

---

1 This paper was presented at the 9th international CHIME meeting, held in Paris in July 2004.
2 Published in French: Rites et Rock à Pékin – Tradition et Modernité de la musique rock dans la société chinoise (2001).
3 The Chinese words xiju and xiqu are usually translated either by ‘theatre’ or by ‘opera’. However, neither of these words in our occidental languages adequately describe the particular features of this Chinese art. As most analysts like to say, it is a ‘synthetical art’ which includes music, singing, dancing, acting, martial arts, mime, speech, literature and poetry, etc. As it is very different from what we call ‘opera’ in the West, I prefer to use the more general term ‘theatre’, with the understanding that it is a form of theatre which is sung, not spoken. Traditionally, occidental authors have widely used the word ‘opera’ to designate the various Chinese theatre genres, as for instance ‘Peking opera’ or ‘Sichuan opera’, so I will keep using the word ‘opera’ when talking about these specific genres, but will use the word ‘theatre’ when speaking more generally.
2001, I arrived in Chengdu for Chinese New Year, with a few addresses which my French 
teacher had given me of actors and musicians who worked in official troupes. However, 
when I contacted these people, they told me that the Chengdu world of theatre was totally 
paralysed at that time. No new performances were being put on, and they didn’t see any 
point in receiving me for discussions. So, I decided to see if I could trace, on my own 
account, other theatrical activities in Chengdu. Soon, with the help of Chinese friends, I 
came across the city’s rich, lively, and independently operating ‘torch troupes’. I spent a 
month with the Wangjiang torch troupe, arriving every morning to screen their activities, 
and staying all day. I also contacted some other torch troupes, and had extensive talks with 
actors and musicians of other institutions. In the summer of 2002, I returned to Chengdu 
once more; I came armed with new questions and stayed for a few weeks. This article is 
based principally on the field research which I made at that time. Unfortunately, I have not 
had the chance to return to Chengdu since then.

The local theatre genre most commonly played in Chengdu is called chuanju ‘Sichuan 
opera’. One actor described it as one of the five most important opera genres in China. 
He did not name the other four, but Sichuan opera is indeed quite well-known and hardly a 
minor or very local genre: it is performed throughout Sichuan (one of China’s largest and 
most populated provinces) as well as in neighbouring Yunnan and Guizhou. Sichuan opera 
took shape as a combination of five different regional operatic styles, each with their own 
distinctive musical rhyme patterns: gaoqiang (from Jiangxi geyangxi opera), kunqiang 
(from Jiangsu), huqinqiang (from the hui (Anhui) and han (Hubei) modes), tanqiang 
(originating from the northern style called bangzi) and dengqiang (the only one of these 
five styles which actually originates from Sichuan). Consequently, Sichuan opera has a 
unique flavour among Chinese opera genres, because it is yifangduomin, i.e. a genre of 
‘one place (but including) many different people’, combining both northern and southern 
musical elements. This is due to its specific history and especially to the arrival in Sichuan, 
at the beginning of the Qing dynasty, of many refugees and merchants grouped in guilds. 
They came from other parts of China and brought their local music with them. By the end 
of the nineteenth century and at the beginning of the twentieth, these several styles were 
brought together to form chuanju, which acquired its official name at that time.

Sichuan opera is a very lively genre, and it offers room for a lot of on-stage 
improvisation by the actors. The gaoqiang sections of the music co-feature a chorus of 
a handful of singers seated inside the orchestra (rather than on the stage). This chorus 
expresses certain feelings of the actor on stage which he or she should not convey directly, 
and it can also give the public the point of view of a third person of the action on the stage. 
The orchestra is composed of the percussion ensemble made up of three or four different 
percussion instruments of which the sigu drum player is the director of the spectacle during 
the show, and of a melodic ensemble composed mostly of violins and oboes (suona). 
Surprisingly, Sichuan opera seems not to have been the subject of a lot of research by 
anthropologists or ethnomusicologists. I will list here below the most interesting references 
which I came across.

4 A full account of my research in Chengdu is included in chapter 3 of my book Le theatre dans 
5 Cui Longpeng (2007).
In his article ‘Theatre in China’s Sichuan Province’ published in 1987, Colin Mackerras presented the poor situation of Sichuan opera in the middle of the eighties: even though Sichuan opera remained the most popular form of theatre then, its audiences were often ‘embarrassingly small’ in urban centres (1987: 192).


In 1999 the Chinese researcher Hu Tiancheng wrote an extensive 1434-page study called (in its English title) *Folk Sacrifice and Ceremony Drama*, dedicated to the ritual theatre in the Sichuanese region of Chongqing city. He shows how all kinds of ritual theatres and Sichuan opera are deeply related, ritual being an important ingredient in all of them, but that, nevertheless, these theatre genres are viewed by many as mere entertainment.

In *The Sounds of Nature - Chengdu Taoist Music* (2009, English title), Liu Hong also mentions the close links existing between Sichuan opera and Daoist music, and notably the fact that Daoists priests used to play in *chuanju* troupes.

Sichuan opera has always been very close to ritual forms of theatre, be it Daoist, Buddhist, or other popular forms. This situation totally changed due to the communist revolution: all ritual activities by Sichuan opera troupes were prohibited, and henceforth these troupes, as theatre groups elsewhere in the country, were made to perform plays in support of the revolution. Sichuan opera troupes were reorganized as official artistic units, with the status of either state-run or collectively owned troupes, and their actors and musicians became state officials or employees. During the Cultural Revolution, most of these troupes were expected to perform the eight so-called ‘model operas’ (*yangbanxi*), under the guidance of Qiang Qing, Mao’s wife. All traditional pieces were forbidden. It was not until the end of the 1970’s that such plays were permitted again, in the period (after 1978) when Deng Xiaoping introduced his substantial social and political reforms. At the beginning of the eighties, this led to a quick revival of tradition in theatres all around the country, especially in Sichuan, where the public was now allowed to watch the traditional *chuanju* plays again. But state interference with cultural activities soon became strongly reduced, and all theatre troupes in Sichuan were no longer supported by the government. Colin Mackerras (1987) reports a number of 130 *chuanju* troupes in 1983 in the entire province. My informants told me there were as many as 180 *chuanju* troupes during the 1980s, but that only about thirty of them still remained by the end of the 1990s. By 2002, the last five official *chuanju* troupes of Chengdu were reportedly going to be amalgamated into just one. Middle-aged actors were forced to retire; younger ones were put on the unemployment roll. These unemployed actors and musicians then started to reorganize themselves independently of state or collectively owned units, and they created what they decided to call ‘torch troupes’.

6 ‘(Many of the Taoists priests) during the busy agricultural period worked at home as peasants, and during slow agricultural periods, worked in Sichuan opera troupes during the first, second and third months of the lunar year; then on the eight, ninth, tenth and last months of the lunar year, they resumed Taoist activities on the Taoists scenes (2009: 384)’. 
This article presents these newly shaped torch troupes, first and foremost by focusing on their internal organization through a case study of the Wangjiang troupe. I will then analyze the question of the flexible structure of their performances and the importance of improvisation in their shows. In my conclusion, I will compare the torch groups with the remaining official troupes.

1. The organization of torch troupes and the Wangjiang troupe

Actors of the Wangjiang troupe explained the name ‘torch troupe’ huoba jujuan to me with reference to the Cultural Revolution. During that time, when the performance of traditional pieces was forbidden, some actors decided to organize themselves independently into autonomous troupes, which would perform traditional plays secretly, meaning that they would play only at night, and mostly in the more remote places of the countryside. They would light the stage with torches, and this was how the term ‘torch troupes’ came into use. As one actor told me: ‘Because the State unlit the culture, the people lit torches’, and ‘torches stood up and shone’. These underground troupes were obviously not under any political surveillance, and operated independently. Just how many of them existed is hard to know, but the fact that, in recent decades, people began to remember them again and revived their name attests to the special importance, in quality if not quantity, of these troupes during the darkest period of the Cultural Revolution.

Today’s torch troupes differ from the ones in the past in the sense that they do no longer operate as dissident troupes and are no longer the sole promoters of traditional repertoire. The State has relaxed its grip on cultural activities to that extent that all theatre troupes, including official reforms opera companies, can now play traditional pieces if they wish, and are expected to govern their own finance and run their own business. The new torch troupes’ ‘independence’ is not so much political as economical and administrative: as long as they get a license from the cultural bureau, these groups are free to perform, and are expected to to vie for themselves. If they are itinerant, as many are, they do not even need the government license. They receive no financial support from the state and must take care of their own affairs, it is up to them to earn profits or cover deficits. In 2001 and 2002, about ten torch troupes were active in the wider Chengdu region. The city alone had four torch troupes, each based in its own theatre, but these troupes would not merely cater to city dwellers: they would often tour the countryside near Chengdu as well, especially during summer. Perhaps the total number of torch troupes is not impressive, certainly not compared to the much bigger quantity of opera troupes active in Sichuan in the past. But it is still significantly larger than the number of official troupes active in Sichuan today, and it shows the continued relevance and persistence of this genre for ordinary people in this province.

All torch troupes share a similar organization: they offer shows every afternoon, from two to five, with no day off. The price of the tickets is three yuan, a price which also includes a cup of tea and a free fill-up of hot water. A big torch troupe may include some twenty actors and ten musicians, whereas smaller troupes have seven or eight actors and three or four musicians. Every troupe is directed by a ‘boss’ laoban, a word that designates the person in charge of financial matters.
The Wangjiang troupe (wang means ‘to look at’ and jiang is ‘river’) gets its name from the quarter of Chengdu where it is located (near the town’s east gate) and from the Wangjiang theatre where it is based. When I was there last in 2002, I was told that the theatre was soon going to be destroyed. (Below I continue to write in the present tense, although my research is now some years old.)

The Wangjiang theatre is on a small street, inside a compound, hidden behind another building. The theatre has about 350 seats, separated in two rows in the stalls and a few rows on the balcony. The stage is about five metres deep and a dozen metres wide. A light blue curtain hangs at the back of the stage. For New Year 2001, a huge red and white drawing of a head of a character with a painted face was hung in the middle of the background curtain. The orchestra sits on the right side of the stage, in full view. On stage, left, is an altar for the theatre god: it is a small rectangular table beneath an inscription in Chinese characters that reads ‘peach garden grand-father ancestor-master’ liyuan zushiye. An incense burner has been placed on the table, together with two candleholders, a pot of wilted flowers, and a plate of apples. Built around the time of Liberation (1949), this theatre was one of the five districts’ theatres of Chengdu. It is old, dirty, and run down. One feels it has never been properly maintained, and never restored. Even though the floor is swept every day, it is black with dirt. Several seats are broken. There is no heating and in winter it is very cold. The place looks miserable. However, the actors, musicians and public seem to be quite at ease and accustomed to these hard conditions.
The Wangjiang troupe is composed of sixteen actors and six musicians (plus one singer who, together with the drummer, makes up the chorus). One person is in charge of costumes, and there is a female cook and a girl in charge of tea for the public. The actors, most of them from distant places, live in rooms situated behind the stage, at the rear of the theatre. Those who live in Chengdu only appear for the afternoon show, and sometimes they come in the morning for short rehearsals. The actors and musicians living in the theatre spend most of their time together, not only as colleagues but also as neighbours and friends. In the morning, they are continuously visiting each other, watching TV, talking or playing cards or mah-jong. They also eat lunches and dinners together.

At noon, the first members of the public start to arrive; they may eat some hot doufu jelly or bowls of noodles sold by the cook. Some will sit in the theatre, with some mah-jong players sitting in groups of four around mah-jong tables in the front of the theatre. Everybody will have a cup of tea. At two o’clock, the drum and gongs will clang loudly, announcing the actors. The afternoon’s show is usually composed of three or four short pieces. Unoccupied actors will stay backstage, talking quietly together. The public is composed mostly of old people, both men and women. They do not pay very much attention to the show. They will come and go, sometimes leave the hall to eat some noodles, and will talk together, eat watermelons seeds. Some of the women knit. The tea girl passes down the rows filling the cups of tea with hot water. The characteristic sound of mah-jong dominos being shuffled will sometimes drown a part of the music performed on stage.

Nevertheless, at times the public may get genuinely and visibly moved by the show. Sometimes, usually in the middle of the afternoon, people can show strong emotion in response to an actor’s well-made movement or a particularly beautiful song. Then they
may shout ‘good!’ hao, fairly loudly, and may applaud. At the end of scenes which meet with a lot of approval, members of the public, and especially the mah-jong players, may buy bunches of paper flowers from the tea girl and offer them to their favorite actors. A bunch of flowers costs five yuan, and the customary habit is that one always offers at least two bunches at a time. Actors are honoured by the number of flowers they receive: it also earns them substantial amounts of extra money, for after the performance they will exchange their bunches of flowers for cash with the tea girl.

The audience will start to leave before the end of the show. At the end, there is never any applause, nor any further flower giving. The last actors on the stage have barely made their exit, when the public will already get up and quickly leave as well. Actors will obviously go backstage first to take off their costumes and make-up. Those living in Chengdu will leave, those who stay at the theatre might still get together for a quick rehearsal for the following day’s performance: the director will distribute the roles and explain the scenario. Then, at six, the actors will eat dinner together. The evening is spent by learning the next day’s part, playing mah-jong or watching TV. The atmosphere is usually very convivial, I have heard a lot of laughter on many occasions.

‘Teacher’ laoshi Wan, called so respectfully to acknowledge his theatrical skills by people exterior to the troupe, but called ‘boss laoban Wan’ by the actors, was directing the Wangjiang troupe in 2001, but he had passed on the job to someone else by the time I returned in 2002. Some of the actors had joined the troupe before he did, and stayed on after he had left. Other actors joined the group for shorter periods and then left again. There was clearly a certain mobility among the actors and musicians of torch troupes.

Teacher Wan was originally an actor of an official state troupe which was dismantled in 1986; he had been sent into early retirement. He was a good actor, specialized in martial arts, but when he was in his thirties a nose cancer had made it impossible for him to continue singing on stage. After his retirement he wanted to promote Sichuan opera in a different manner, and began to organize torch troupes. His primary motive in doing so was not financial, since the revenues from performances were quite low, as they had been for several decades already. He was motivated, first and foremost, by love for his art.

From 2002 onwards, Teacher Wan was only taking care of the troupe’s finance and business matters, leaving artistic affairs to the troupe’s new director. It was the new director’s task to plan the scenarios, assign actors to characters and direct the short rehearsals. However, once a performance was on its way, it would be the drummer’s task...
to leads the show. These three men – the financial manager, the director and the drummer – essentially share the responsibilities of the troupe’s leadership, dividing tasks. Under their joint guidance, the musicians and actors play and act quite freely, according to the tunes and lyrics as they have learned to perform them during their training.

A theatre ‘director’ is normally referred to in Mandarin as *daoyan*, but is called *zhangjiaoshi* in Sichuan dialect, ‘the master who controls the teaching (education/morale)’. The director told me he had been taught this role as part of a family tradition: it was his father who educated him to be a *zhangjiaoshi*, after having learnt it in turn from his father. Traditionally it was the only way for a person to aspire to this job: the function was hereditary, as it is also the case for Daoist civil priests. The title of *zhangjiaoshi* actually closely resembles that of *zhangtanshi*, the formal name for leaders of exorcist *nuo* theatre *tiyangxi* troupes in northern Sichuan, as reported by Riley et al (1991). *Zhangtanshi* means ‘the master who controls the altar’. The word ‘altar’ was apparently used in the past to designate a group of shamans, before it began to be used in connection with *nuo* theatre troupes. The *nuo* troupes were invited to help a family or a community which faced difficulties, for example natural calamities, illness or sterility. *Nuo* theatre, led by the *zhangtanshi*, was meant to appease or drive away any evil forces, and to help solve such problems. The function of the *zhangtanshi* was transmitted down the (male) family line, and the *zhangtangshi* was habitually the keeper of the genealogy of ancestors initiated in this ‘kind of religion’, *tiyangjiao* (Riley 1991: 8).

The similarity of the terms *zhangjiaoshi* and *zhangtanshi* is remarkable. The word *tan* ‘altar’ is more directly related to ritual than the word *jiao*, which the director of the
Wang jiang troupe translated to me as ‘education jiaoyu and morale daode’. The hereditary leadership function in Sichuan torch troupes and its resemblance to a similar function in ritual nuo theatre hint at a close and continuing relationship between ritual and theatre in the case of local Sichuan opera troupes. And the Wangjiang troupe clearly emphasises ritual activities. Its director regularly leads a ceremonial cult for the god of theatre; furthermore, he took the step to organise the ritual play Wang Lingguan pacifies the scene on the first day of the new lunar year of 2001. I think that the director’s authority is defined by the ritual obligations which he has to carry out, and by his deep knowledge of written books and scripts. He is also the only member of the troupe who never seems to stop working the whole day long, always thinking of the plays to be performed, of the actors to be designated, of the links between the different plays, etc. He told me that he is often nervous, since the troupe does not really have enough actors to make all the performances run smoothly, and because the solving of nearly all organizational matters comes down on his shoulders.

2. The flexible and adaptable structure of the shows

In many genres of Chinese opera, a pupil, in the course of long and arduous years of training, will learn from his master to play many roles in different plays (cf. Danny Yung, 2006). I was aware of this fact, but still I found it difficult to understand how actors actually managed to appear in new and different plays every day, and to know all their parts by heart, and perform them on the spot without any need for rehearsal. When I asked them how they did this, they explained that they grew up ‘naturally’ ziran with theatre: ‘We know everything by heart because we’ve heard it so many times’. So it is not as if they would really stage new plays every day. Most of the time, they would already have had opportunities to perform them before, or they might have heard them previously played by others. Clearly, Sichuan opera actors have a deep familiarity with the traditional plays that feature actively in their repertoire. They know all the different stories and are familiar with the characters. They usually also know the songs of the plays, either from their own practical experience or from having heard them many times in the past. Precisely because of this familiarity they are capable of adjusting to new roles every day.

The practice of changing plays on a daily basis may echo an old practice of Sichuan opera, as reported by the famous actor of female roles Yang Youhe in his memoirs (1993:7): in the past, before the revolution, members of the public could ‘choose’ a play of their own liking – the process was called dianxi – and the actors then had to perform that play. Regardless of whether they knew the play well or not, they had to stage it right away, with

7 For a detailed description of this event, see my book Le theatre dans l’espace du people – une équête de terrain en Chine (2012).
8 Danny Yung (2006: 35) says: ‘The traditional Chinese musical theatre does not know the stage director. A master transmits the art of performance orally, and the apprentice is initiated by his master in the interpretation of each piece. Finally, after decades of experience on stage the actor will have memorized dozens of pieces, so that he can show them on stage anytime without the need for rehearsal – an achievement which seems almost impossible to an outsider. An actor is more or less his or her own stage director, and has enough experience for the stage’s layout and the timing. The fact that the actor is capable of showing his art anytime and everywhere, quasi ad hoc, is due to their rigorous training during apprenticeship and the accumulation of experience of performing.’
very little time to prepare. The practice was a source of anxiety for many actors, especially
good ones who had reputations to keep up. Acting in plays one did not know well was a
risky enterprise, but Yang Youhe said he always managed to bring it off (1993:7).

It shows how flexible Sichuan opera actors were expected to be. Another fact that
underpins this flexibility is the absence in Sichuan opera of written texts, be it scripts
or musical scores. At least this was the normal situation before the revolution. Elsa Lee
(1997:1) states that ‘Chuanju drumming was traditionally an oral tradition, therefore
there is a distinct absence of teaching aids or any lengthy written documents on Chuanju
drumming, percussion and performance practices.’ Yang Youhe (1993), in the detailed
account of his traditional training in Sichuan opera, never makes reference to the reading
of any written text. Instead, he overwhelmingly emphasizes the master’s practical teaching
and the student’s practical exercising. Once, when asked to play a part he did not know at
all, he states that it was with the sole aid of his teacher that he managed to learn the play
in just one night.

In 2001, the Wangjiang troupe possessed only a few copies of libretti, which were owned
by the director. Most of them were handwritten; there were a few published copies but they
were in a very bad shape, basically illegible, and books were an even rarer commodity in
the Wangjiang troupe. However, one actor offered me his copy of the Dictionary of Sichuan
opera (1987). To my surprise, I discovered that most young actors in torch troupes could
only write and read with difficulty, and some could hardly read at all. These were young
people who came from peasant families. They had left school at 15 or 16, or even earlier,
and were then accepted by the opera troupes, where they began to practice performing
skills on the spot. In the troupes, they were trained by elderly actors, who would teach
them orally. Only once did I see an actress copy her part for her next day’s role. Sichuan
opera is sung in Sichuan dialect, which might explain why written texts are dispensable. I
never saw the Chinese characters of a play being projected on the side of the stage, as it is
now often done in (for example) urban professional Beijing opera. The scarcity of scripts
seems to have been a common situation for local theatre groups, not just in Sichuan. During
fieldwork in Hebei province, Chinese shadow theatre players told me that in the past they
were compared to Buddhists priests because of their ability to read their songbooks, which
were actually called ‘sutras’, like Buddhist texts. It gave them a higher social status than
other local theatre actors, who were not required to be able to read.

I once saw the play Bajiuzhai (the name of a place) played by a famous actor, Mr.
Xiao, who worked in the Sichuan opera Experimental Troupe. On this occasion he came
especially to act with the Wangjiang troupe. He told me that the play Bajiuzhai had no
written script at all, and that he had learned it from his teacher. But he did not transmit it to
anyone, so he feared that it would die out, or survive only in recorded form. I saw Mr. Xiao
ten minutes before the performance began, explaining the scenario to the Wangjiang actors
who were to act with him immediately afterwards. The story was about a conflict between
two master crooks whose sons had had a fight. One of them had died. The two families got
entangled in a vendetta. The two main bandits got together to try to persuade the others to
stop the violence and, in doing this, used the very specific and humoristic jargon of bandits.
An agreement was finally reached, and the dispute was resolved without the help of a judge.
The public generally loved to hear this piece and they would always laugh a lot. Under the pretext of speaking of a distant past, the play would target the corruption of contemporary society - be it the society of pre-Liberation days, or of China under communism.

The absence of a written script does not imply that the words in Sichuan opera plays are totally free. They are subject to precise structural rules; actors operate within a fairly fixed structural framework, which retains room for flexibility. As one actress told me, if she forgot some words on stage, it wouldn’t really matter so long as she stuck to the general framework. Lapses and mistakes seem to occur quite frequently, as is corroborated by Elsa Lee (1993:14/15). Lee explains that the drummer has a role of ‘prompter’ and that he has to ‘rescue stage or scene’ if an actor happens to make a mistake: the drummer will then play music employed exclusively to cover mistakes. There is no fixed method for doing this, every drummer will perform it according to his own experience and skill. In turn, this music might trigger an actor to draw out his solo into a long concluding melismatic passage (1993:15). I watched the drummer of the Wangjiang’s troupe closely: his eyes were always on the beat.

Are the actors allowed to ‘improvise’? As the show goes on, actors and musicians are constantly adapting to each other. Actors say that they usually follow tradition and that they act and sing in the way they were taught by their teachers. If they forget a word in a song, they replace it by another one and try to come back to the original text as soon as they can. However, they admit that they sometimes ‘expand’ or ‘express’ fā, which may be understood in this context to mean ‘improvising’. For instance, an actor once inserted a totally improvised speech in a play, complaining that he did not have a dageda ‘mobile phone’ because it was too expensive, and he was too poor to purchase one… The mobile phone was of course unknown in traditional plays, but the idea to make reference to it suddenly crossed the actor’s mind. As a result, the public laughed and responded very positively, maybe also because the joke hinted, in a direct and humorous way, to actual poverty and people’s daily struggles to survive.

Even though the texts and music of plays are largely fixed, actors are allowed considerable freedom in modifying and manipulating different elements in a play. This freedom, as demonstrated by the Wangjiang troupe, allows the actors in Sichuan opera plays to avoid too much routine, to renew and surpass themselves in performance, and to bring out their emotions on stage in the best and most effective ways. An actor can cover a mistake by adding some words of his own invention, or by embarking on a full and deliberate improvisation; he may also lengthen his solos, creatively adding parts of his own. As Yang Youhe explains, in the past it always used to be an actor’s unique capacities to innovate which triggered the public’s enthusiasm and would make the actor famous: ‘After I added several martial elements to the play Jinshansi (The Temple of the Gold Mountain), I got a lot of approval from the public (1993:7)’. The same still applies to acting in today’s Wangjiang troupe: whenever an actor or actress surpasses all expectations, creating something out of the ordinary, the public will notice it right away, and will acknowledge his or her achievement by shouting loudly, applauding and offering flowers.
When actors improvise on stage, the emotions which they express will often concern today’s social problems like corruption and poverty. Such shows of emotion remain embedded within the overall framework of the performance; they are mere fleeting moments within the totality of a play, embedded in, and surrounded by, the traditional story and music. The shows will never present a political challenge to the authorities, because actors refrain from direct and strong criticism of contemporary public affairs and social conflicts.

The aspect of improvisation and the overall flexibility in Chinese theatrical music-making and play-acting has already attracted the attention of several western analysts. For instance, Georges Soulié de Morant (1926:108) said about Peking opera in the old days: ‘At (Chinese) theatre shows, everybody plays by heart. Every interpreter, according to his mood, improvises with more or less success on different themes.’

More recently, Elizabeth Wichmann (1991:175) reported the following in her study of Beijing opera: ‘The flexibility of melodic passage composition permits carefully composed melodic passages to be adapted to performance conditions, allowing the performer to make the best possible display of his or her songs skills under less than ideal circumstances’. In his extensive study about improvisation in Cantonese opera, Sau Y. Chan (1991) mentions that troupes very seldom have rehearsals because it is usually not necessary. Very likely, Chinese plays have always included some kind of theatrical fluidity, be it in the music, the songs or the the spoken parts. However, the degree of improvisation as it survives today seems to stay within narrow limits determined by modern Chinese society; it may be far less explicit than what Occidental people might generally have in mind when thinking of the word ‘improvisation’. As Sau Y. Chan (1991:90) puts it: ‘The concept of originality certainly exists… but it has not been emphasized…’

The actors of the Wangjiang troupe primarily try to follow the lines which were taught to them, and only occasionally ‘express’ or ‘expand’ fa on purpose. The word does not so much imply that they improvise in bold innovative ways, adding new personal creative elements. What they do, essentially, is deepen or extend the sentiments conveyed by a song within the play’s framework. It may be difficult to draw hard lines between individual creative innovation and mere enhancement of emotion, but I had a clear impression that the actors of the Wangjiang troupe did not attempt to exceed any conventional limits in this respect, not in their actual performances, and not in rehearsals either. In fact, I noted that, apart from the afternoon shows, they were not much engaged in work at all: most of the time they would watch TV or play mah-jong, and I very seldom caught them rehearse their theatrical skills. They seemed very relaxed, never under any pressure, often laughing together; their mutual relationships seemed to matter more to them than any training or developing of acting skills.

A major reason for this may be their poor salaries, a mere few hundred yuan a month, depending on each actor’s visibility within the troupe. Such fees will not encourage them to invest more energy in their performances than is strictly necessary to keep the theatre going. As one actor told me: ‘with theatre, we can always eat, but we can never become rich’. Admittedly the audience’s practice of donating flowers would generate some extra income. A few actors of the troupe regularly managed to earn substantial amounts in this way, a few tens of yuan, or even one hundred yuan per succesful show. But this only happened at
certain times, and it was the privilege of a small number of actors. So the flower money, no matter how welcome, would hardly affect the troupe’s essential motivation. Ultimately, in terms of its earnings, the Wangjiang troupe ranks at a rather low level, it is a ‘popular’ group with a low status, which distinguishes it from any official troupes of Sichuan opera. To conclude this report, I will briefly address the differences between these two types of theatre groups.

**Conclusion: comparison with official troupes**

I did not succeed in making a thorough investigation of official troupes, but I still gained some insights, via the frequent comparisons which Wangjiang actors made between their torch troupe and the official troupes. The first aspect which they stressed, as I already mentioned in my introduction, was their independence: they were running their own business, organising their own affairs, in relative freedom. It is probably what helped to sustain the liveliness and flexibility of the torch troupe shows: keeping matters in their own hands enables these groups to steer and consolidate their success, to make sure that the public keeps coming. Indeed, in the case of the Wangjiang troupe, some diehard fans come back every afternoon. It clearly distinguishes this torch troupe from any of the official troupes, which are currently totally paralyzed.

Their independence must also be understood in financial terms. In explaining the difficulties of the official troupes to me, actors would always refer to money: because of modern China’s economic development, the costs of organizing shows had risen so high for the official troupes that, as one informant told me: ‘big concerts represent big losses, small shows represent small losses, so it is better not to play at all.’

Admittedly all troupes, official or torch, face the same economic conditions, but torch troupes seem better equipped to cope with the new, much more competitive market conditions. Their organizational flexibility and their modest economic standards (limited expenses, low salaries, small revenues) help them to adapt and to keep afloat. But this very aspect is also what limits the torch troupes: for instance, Teacher Wan told me that he could absolutely not raise the low ticket price of three yuan, not even by a few cents, for then many people in the public would no longer be able to attend several shows in a row. At least this indicates that the organization of the torch troupes is really tailor-made for the economic and social environment in which they operate.

A final point worth discussing is the question of the torch troupes’ quality. Many professional people from the official troupes tend to mock or despise the quality of torch troupes, comparing them to ‘low level troupes’, similar to rural peasant troupes. Actors in torch troupes are well aware of this, and they frequently stress the fact. But the situation is not entirely black-and-white. On two occasions I met very good actors from official Chengdu troupes (such as Mr. Xiao, mentioned above) who were by no means averse to coming to the Wangjiang theatre and sharing the stage with Wangjiang actors: they obviously did not have such poor opinions of the Wangjiang troupe. I asked one of them what he thought about the question. He answered that, from his point of view, some of the Wangjiang actors were ‘good’ but that none of them were ‘extremely good’. Some were quite capable singers, but their martial skills generally could not match those of official
actors who had received formal training in opera schools. Clearly, there are different sets of criteria for judging the quality of theatre troupes and of their actors. The contrasting fate of torch troupes and official troupes in Chengdu echoes a somewhat similar situation in Cantonese opera of the 1980s and 90s as observed by Daniel Ferguson (2005): theatre groups in the city of Guangzhou and in smaller cities were then facing a major crisis; at the same time, many rural troupes of Cantonese opera were riding the waves, traveling extensively from village to village, and performing plays everywhere. Something similar happened in Chengdu in the early 2000’s, when the official troupes were paralyzed, whereas the torch troupes remained active, and were actually the only ones to succeed in bringing a taste of ‘rural liveliness’ to the city. Torch troupes also share with Cantonese rural troupes a strong interest in ritual: both of them maintain many ritual activities, either by observing the regular cult of the god of theatre, or by carrying out exceptional ritual sequences on specific occasions.

Nevertheless, it remains to be seen if torch troupes can maintain their liveliness, and succeed in surviving. What will happen once the elderly people who make up most of their audience are gone? Will there be a new audience for torch troupes in the future? To answer such questions, I would first need to travel to Chengdu once again, to see what is going on right now, some ten years after my first study.

An actress holding flowers; in the rear, the big make-up face for New Year.
REFERENCES IN OCCIDENTAL LANGUAGES


REFERENCES IN CHINESE


HU Tiancheng, 1999, Folk Sacrifice and Ceremony Drama, Guizhou Minzu chubanshe.


Glossary of Chinese terms

<table>
<thead>
<tr>
<th>Chinese Term</th>
<th>Pinyin</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>bajiuzhai</td>
<td>阿九寨</td>
<td>Bajiuzhai</td>
</tr>
<tr>
<td>chuanju</td>
<td>川剧</td>
<td>Sichuan opera</td>
</tr>
<tr>
<td>daode</td>
<td>道德</td>
<td>morale</td>
</tr>
<tr>
<td>daoyan</td>
<td>导演</td>
<td>director</td>
</tr>
<tr>
<td>dengqiang</td>
<td>灯腔</td>
<td>name of regional opera style</td>
</tr>
<tr>
<td>dianxi</td>
<td>点戏</td>
<td>ask an actor to play a role</td>
</tr>
<tr>
<td>fa</td>
<td>发</td>
<td>express, expand</td>
</tr>
<tr>
<td>gaoqiang</td>
<td>高腔</td>
<td>name of regional opera style</td>
</tr>
<tr>
<td>hao</td>
<td>好</td>
<td>good</td>
</tr>
<tr>
<td>huobajutuan</td>
<td>火把剧团</td>
<td>torch troupe</td>
</tr>
<tr>
<td>huqinjiang</td>
<td>胡琴腔</td>
<td>name of regional opera style</td>
</tr>
<tr>
<td>jiang</td>
<td>江</td>
<td>river</td>
</tr>
<tr>
<td>jiaoyu</td>
<td>教育</td>
<td>education</td>
</tr>
<tr>
<td>kunqiang</td>
<td>昆腔</td>
<td>name of regional opera style</td>
</tr>
<tr>
<td>laoban</td>
<td>老板</td>
<td>boss</td>
</tr>
<tr>
<td>laoshi</td>
<td>老师</td>
<td>teacher</td>
</tr>
<tr>
<td>liyuan zushiye</td>
<td>荔园祖师爷</td>
<td>peach garden grand-father ancestor-master</td>
</tr>
<tr>
<td>minjian</td>
<td>民间</td>
<td>popular</td>
</tr>
<tr>
<td>nuo</td>
<td>革</td>
<td>nuo theatre</td>
</tr>
<tr>
<td>suona</td>
<td>喷呐</td>
<td>oboe</td>
</tr>
<tr>
<td>tanqiang</td>
<td>弹腔</td>
<td>name of regional opera style</td>
</tr>
<tr>
<td>wang</td>
<td>望</td>
<td>to look at</td>
</tr>
<tr>
<td>wangjiang</td>
<td>望江</td>
<td>Wangjiang (troop, theatre)</td>
</tr>
<tr>
<td>yifangduomin</td>
<td>一方多民</td>
<td>one place, many people</td>
</tr>
<tr>
<td>zhangjiaoshi</td>
<td>掌教师</td>
<td>the master who controls education and morale</td>
</tr>
<tr>
<td>zhangtanshi</td>
<td>掌坛师</td>
<td>the master who controls the altar</td>
</tr>
<tr>
<td>ziran</td>
<td>自然</td>
<td>natural</td>
</tr>
</tbody>
</table>
The Drunken Dotard Refrain

Marnix Wells
(London, UK)

Tablatures of ancient Chinese vocal music usually provide very little concrete information on rhythm, and few ancient Chinese writings on rhythms and time values in musical performance survive. One fortunate exception is the perceptive scholarly work of the 11th century Buddhist monk Master Yihài. He was the only known person from early China ever to explain musical rhythm using a concrete example from qín (seven-stringed zither) music: he analyzed a famous musical setting of Su Dongpo’s poem Drunken Dotard Refrain, and his viewpoints about this qín song were recorded for posterity by his disciple Zéquán. The earliest surviving musical notation of Drunken Dotard Refrain dates from several centuries later; whether that tablature of 1539 actually preserves the music as discussed by Yihài cannot be determined with full certainty. But there is indirect evidence to support an early date for the music. In this article, the author tentatively links Yihài’s observations with the 1539 qín score, and offers a rhythmical interpretation of the piece that hints at the presence of richly varied musical rhythms in Sòng dynasty lyrics.

Drunken Dotard Refrain (醉翁吟 Zuìwēng yín), which dates from the Northern Sòng dynasty, is arguably one of the most celebrated qín songs of all times. The poem by Su Dongpo 蘇東坡 (1037-1101) – set to music by Shên Zun 沈遜, a court musician – was an immediate literary sensation at the time when it was created. The lyrics evoke a remote mountain gully in Anhui, where Buddhists built a spiritual retreat, and where man and nature can be at peace. The story behind this song, and how it came into being, is a complex one, which involves not one but several poets, and which starts off, not with a poem, but with a descriptive essay by the Sòng Dynasty statesman and historian Ouyáng Xiu 歐陽修 (1007-1072). How the essay (about the abovementioned beautiful scenic spot) triggered an entire string of poems by various artists, and how this culminated in Su Dongpo’s famous poem, will be explored in some detail below. A more specific aim of this paper will be to look into the use of musical rhythm in this song.

Drunken Dotard offers unique insights into the creative process of interactive composition, musical and poetic, by some of the leading masters of the Northern Sòng dynasty at its height a thousand years ago. It is perhaps the only qín song known to have entered the wider popular repertory, and there is no other piece of music or even verse in Chinese history for which we have such intimate and detailed documentation at the time and place of its inception from the mouths of those involved.
Rhythm in ancient Chinese music and lyric settings has been something of an open question. In this respect, *Drunken Dotard* clearly provides us with major cues, the piece may perhaps even serve as a kind of rhythmic Rosetta Stone.

Generally speaking, we have ample information on ancient modes and tunings in Chinese music, and even tablatures, but few writings on the rhythms and time values of those tablatures in performance survive. For the golden ages of Táng and Sòng, and the earlier classical times, in which poetry was sung, we have no concrete examples from which to ascertain the rhythmic conventions that governed their musical performance.

Fortunately, two manuscript copies, both dated 1518, of the teachings on this subject of Master Yìhâi (fl. ca. 1100) survive in China’s National Library. Yìhâi was a Buddhist monk and acknowledged leading qín player of Northern Sòng, who retired into the mountains of Zhèjiang. His disciple the reverend Zéquán (fl. c.1119-1125) recorded his master’s methods, including a short section on rhythm (jíezòu). (Fig.6)

To my knowledge, Zéquán’s work has never been published in full. Yìhâi’s unique gift to musicologists consists not only in general theory but above all in his rhythmic analysis of one concrete musical example in sufficient detail to elucidate precisely its relative time values. The chosen example is Su Dongpo’s *Drunken Dotard Refrain*, of which a 1539 qín tablature survives (Fig.4).

Below, we will first trace the overall history of the poem and the music. We will then take a brief look at instrumental tablatures used for notating court music in the Táng dynasty, and at the distinct patterns and tunes for song lyrics which were used during the Sòng dynasty. Sòng period classifications of song lyrics will be compared with Yìhâi’s own analytical comments on the qín setting of *Drunken Dotard Refrain*. Then, finally, we can turn to a detailed analysis of the piece, and will offer a detailed rhythmical interpretation of the words and the music.

### Qín Songs in a Mountain Paradise

The poem *Drunken Dotard* evokes the gorgeous scenery of Chúzhou in Anhui. The lyrics contain references to gently whispering springs, to immortality of the spirit, and to a veritable mountain paradise of bliss and tranquility. But the world in which such lines came

---


2 *Drunken Dotard Refrain*, the subject of this paper, matched the ‘Town and Country’ theme of the 1999 CHIME conference at Prague, 15-19 September, where I first presented it, and introduced it to qín expert John Thompson of New York. He subsequently posted the subject extensively on the internet.
into being was not nearly as pleasing and peaceful. In eleventh century China, invasion by Khitan Mongols from the northeast was a constant threat to the government. This insecurity stimulated a growing movement to re-nationalise culture, and to reject or absorb the Indian and other foreign influences, which had so strongly marked the Táng dynasty. The indigenised culture of the scholar-official now reached a peak with the four gentlemanly arts, codified as qín zither, brush calligraphy, poetry and wéiqí ‘chess’ (Japanese ‘i-go’). Chán Buddhism became a scholarly vogue.

Chúzhou in Anhui was a sidelines posting, a mild banishment three hundred miles south of Biànliáng (Kaifeng), the bustling capital on the Yellow River. A secluded gully of Chúzhou’s Mount Lángyé 琅琊 provided an idyllic escape from politics and a Buddhist retreat where Monk Zhìqìan built a pavilion. (Figs. 1-3) This was the locus for the birth Drunken Dotard Refrain. However, long before Su Dongpo wrote his famous poem, there were others who eulogized this scenic spot and captured it in words. One of the first ones to do so was the progressive statesman and historian, Ouyáng Xiu, who devoted an essay to it.

At one point during his career, Ouyáng, originally the ‘Six-One Layman’ of Jiangxi, was accused of misconduct; he was demoted to the prefectship of Chúzhou in Anhui during 1041-1048, where he became enchanted by Chúzhou’s sparkling springs. In 1046 he wrote Drunken Dotard Pavilion Record to be inscribed on a rock there. Could it be that Ouyáng intended a sly pun on ‘drunken’ and unjustly ‘condemned’ (zuì)? Hard for us to know, but in any event his poetic essay sparked off various lyrical outpourings on Mount Lángyé and its Buddhist pavilion by other authors. As early as 1047 Ouyáng’s close friend Méi Yáo-chén 梅堯臣 (1002-1060) wrote a poem in five-word lines on the Drunken Dotard’s Pavillion. As Jonathan Chaves informs us, Southern Sòng critic Gé Lifang (d.1164) became a great admirer of that poem.

Classical poems in China were intended to be sung rather than just read, and fixed melodies (matching the structure of the lyrics) were employed in performance. The singing could be accompanied by musical instruments such as the qín, the classical seven-stringed zither. This instrument emerges early in our genesis tale of Drunken Dotard, though not yet in direct relation to the poem: Ouyáng himself took qín lessons in 1047. He later commented on a poem by Méi: ‘Music is what communicates the harmony of Heaven and Earth…

Is not poetry therefore a shoot that grows from music? This comment is important because it shows that Ouyáng placed music before verse, in accord with the fashion of composing lyrics to fit the music of popular songs (tiānèi). But there is no indication that Méi or Ouyáng ever ventured to compose any music themselves.

Back at the capital, state doctor of ritual Shên Zun, heard of Ouyang’s essay, visited the site and was inspired to compose a piece for qín. In 1055 Shên played his Drunken Dotard Refrain at a banquet on the eve of the author’s diplomatic mission to the Khitans. So here we have the qín melody emerging, well before the actual famous lyrics by Su Dongpo, which will be born later on in this tale.

But Ouyáng was so touched when he heard Shên Zun’s music that he wrote a poem in gratitude, describing how the circulation of wine came to a halt

These lines helped further immortalise the rare scene of perfect harmony between man and nature, humans and animals that Ouyáng had experienced at Chúzhou.

When Méi heard Shên perform the qín piece he wrote ecstatically of its crisp articulation: 'Its sound was like icy hail falling on a rocky beach, chewing up shattered jade around teeth cold.'

Next, Ouyáng felt inspired to adapt his essay and compose a lyric in archaic ballad style for Shên’s music. Yet the words and the tune did not seem to fit. Ouyáng and Mei composed a further Drunken Dotard Refrain lyric in 1056 with the remark: ‘This qín tune is in two to seven word-syllables, increasing and decreasing.’ Colin Hawes assumes that use of such a metre was just a game and ‘not based on an existing zither tune.’ This is hardly likely given that Shên’s tune with the same title of the previous year was so much admired by both men. It has close to the same number of words as Ouyáng’s original lyric and likewise concludes with a tribute to the ‘Professor’ Shên’s music. Its asymmetry in phrasing is quite

5 Wàng Jì 53/2a-b Sòng Jiàzhou Tongpàn Shèn Táibó: ‘Shèng -rú bǐngsi xià shìtān, jiāoniè suǐyù ràočí hán.’
7 Colin S.C. Hawes 2005: The Social Circulation of Poetry in the Mid-Northern Song, SUNY, 39: ‘According to a colophon by Ouyang Xiu, he and Mei Yaochen composed it [Zuìwèng Yín] together in 1056. However the text… survives only in one edition of Mei’s poetry… A note to the title makes
Wells: The Drunken Dotard Refrain

compatible with symmetry of musical framing, somewhat in the manner of Indian tāla cross-rhythms reconciling at the last beat. (see Examples II, III)

The story of Drunken Dotard had not yet reached its end. Over thirty years later, Cui Xián 崔闲, a Daoist hermit and qín critic from Jiangxi, persuaded Su Dongpo (Fig.5) to create new lyrics for Shēn’s tune. Su’s setting, to a metre as irregular as Méi’s, was acclaimed by Dhyāna master Bēnjué Zhen, the son of Shēn Zun himself, to be as perfect a blend as his father’s music to the fountain spring. This became the definitive version. In the Southern Sòng, Xin Qijí 辛弃疾 (1140-1207) took it as a lyric-title (cípái), and wrote lyrics to its prosodic model.

**Words and music – the development of Drunken Dotard over nine centuries**

So far, the only references to music in the Drunken Dotard story have been descriptive and indirect; no music score dating from the Sòng dynasty has survived.

The earliest qín tablature that we have of Drunken Dotard Refrain is that printed in the Sòng dynasty by Prince Zhu Hōujué in his 1539 Fengxuan Xuànpin. We cannot know whether the 1539 edition preserves Shēn Zun’s original music, but its heptatonic scale, unlike the pentatonic prevalent in Míng, and its adherence to Su’s lyrics, support an early date. Su’s text call for the first stanza to be repeated in harmonics (fānsēng tóngsè), while the 1539 score simply has ‘repeat’ (yòu) without harmonics. At any rate it is a perfect fit for Su’s lyrics and Yǐhâi’s rhythmic instructions. Shí Guózhen’s 1570 ‘Dragon Lake’ (Lónghâ) tablature has different music, no repeat, but harmonics just for the second stanza’s first seven and last eight words.

Both tablatures have the same variants to Su’s text. They omit ‘said’ (yue) in the first stanza and have ‘morning fowls and night gibbons’ (zhāoqín yèyuán 翁禽夜猿) for ‘morning moans and night plaints’ (zhāoyīn yèyuàn 朝吟夜怨). The 1570 version has further variants (omits yè in yèzài; běngqian for tóngqian, huiyín for huīwài). Other late Míng and Qing qín tablatures with the same title carry different music and even unrelated

---


lyrics. It was transmitted to Edo Japan. A voice-part setting of Su Dongpo’s original lyrics, in gongchè ‘solfa’ notation with beats marked, was engraved in the repertoire of operatic tune-title scores, under Qing Emperor Qianlóng in 1746. As we already observed, it is perhaps the only qín song known to have entered the wider popular repertory, though there are many instances of the reverse process of borrowing from fashionable lyrics to qín.

We may summarise the genesis and development of Drunken Dotard Refrain’s through uniquely full documentation over nine centuries, in distinctly identifiable stages:

1. an essay by Ouyáng Xiu, a rusticated minister, inspired by
2. a secluded mountain
3. beauty spot;
4. a qín melody, inspired by the essay, composed by Shên Zun,
5. a court ceremonialist;
6. lyrics, composed by the original essayist for the qín melody;
7. a qín tablature transcribed by Daoist hermit Cui Xián, who was dissatisfied with the lyrics;
8. new lyrics composed by the Buddhist Su Dongpo to fit the transcribed qín melody;
9. these lyrics cited by doyen qín player Yihái as a model of ‘Adagio musical rhythm’ (see further down below for explanation);
10. qín interpretations and variants survive into late Ming, while it becomes a lyric-title model, and a tune-title with ‘solfa’ score into the eighteenth century.
11. Rediscovery and publication in the late twentieth century by Xû Jiàn and others.

Rhythm and tune patterns in the Táng and Sòng

Before examining Drunken Dotard Refrain in detail, let us briefly examine some general features of rhythm and tune patterns in the Táng and Sòng periods. The Táng dynasty (618-907) had a highly developed system of instrumental tablatures which was used to record the music of courtly entertainments, much of which was transmitted to Japan where it survives in ritualised Gagaku. This music was for the most part strictly measured, in regular measures marked by drumbeats. Three basic types of time, namely quick, medium and slow, were used: ‘four-beat’ sí-pai, ‘six-beat’ liù-pai, and ‘eight-beat’ ba-pai. The 933

---

10 John Thompson’s website, citing Zha Fuxi (1898-1976), lists six versions. There is the 1590 Qìnshù Dàquán V 497, and early Qing’s Chéng Xióng (of Huizhou, Anhui) 1677/82: Songfenggé Qínpu: XII 347, with his Shuhuáicáo and Songshengcáo XII 383. In Japan there is: Wabun Chu’in Kínpu 1678 XII 186 and Tôkô Kínpu XII 273 which basically follow Su Dongpo’s lyrics but distinct music.


12 L.E.R. Picken 1981: Music from the Tang Court, ‘The Emperor Breaks the Formations’ 65ff,
Dunhuang Cave pipá tablatures, first deciphered by Hayashi Kenzô, essentially conform to these three types of measure.\textsuperscript{13}

These measures functioned as progressive phases in the performance of the Táng dynasty balletic cantata, ‘Great Melody’ (dàqû 大曲). They relate to distinct forms of lyric (cípâi 詞牌), each having its characteristic patterns and tunes, which reached their height in the Sòng dynasty.\textsuperscript{14} (Yuán) Zhang Yán 張炎 (1248-1314+): *Lyrics’ Origin (Cíyuán 詞源) explained the classification of these lyrics into: 8-beat ‘Adagio’ (màn 慢); 6-beat ‘Broaching’ (pò 近 / jìn 近); and 4-beat ‘Ditty’ (pìn 令 / ling 令).

In Korea Lee Hye-ku has made promising attempts to reconstruct Sòng rhythms using early scores of two Ditties, *Treading the Void*, and *Löyang Springtime* by Ouyâng Xiú 歐陽修 (1007-1072), probably sent in 1116 with a gift of instruments to the Goryeo court by Emperor Huizong’s diplomatic mission.\textsuperscript{15}

Yihái equates qín ‘Modal Prelude’ (diàoz’ 調子) to Adagio (mànqû 慢曲), and ‘Composition’ (caonòng 操弄) or ‘Melody’ (qû 曲) to Broaching (rûpò 入破).\textsuperscript{16} Qin critic Chêng Yûjan 程友業 (fl. ca. 1111-1117) further compared Modal Prelude, which invites comparisons with Indian alâp, to five-word-line verse ‘prized for being bland yet tasty, like chewing a Chinese olive’; and Composition to narrative balladry.\textsuperscript{17} Chêng gave highest praise to the Zhîjiáng style of qín playing headed by Yihái: ‘solid but not boorish, cultured yet not pedantic.’\textsuperscript{18}

<table>
<thead>
<tr>
<th>Collation of Terms</th>
<th>4-beat measures</th>
<th>6-beat measures</th>
<th>8-beat measures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Court music</strong></td>
<td>Pín 品, Ling 令</td>
<td>Pò 近, Jìn 近,  Rûpò 入破</td>
<td>Mànqû 慢曲</td>
</tr>
<tr>
<td><strong>Qín music</strong></td>
<td>Xiâoqû 小曲, Yì 意</td>
<td>Caonòng 操弄, Qû 曲</td>
<td>Diàoz’ 調子</td>
</tr>
<tr>
<td><strong>English (ad hoc)</strong></td>
<td>Ditty, Small Tune, Idea</td>
<td>Broaching, Approach, Composition, Melody</td>
<td>Modal Prelude</td>
</tr>
</tbody>
</table>

Yihái is the only known writer to explain qín rhythm by example. While time values are indicated by signs, such as ‘fast’ (jì) or ‘short pause’ (shàoxi) on individual fingering clusters, in many qín tablatures, their precise function is never elucidated. Set patterns

---


\textsuperscript{16} Xû Jián 1982: 113.

\textsuperscript{17} Xû Jián 1982: 113.

\textsuperscript{18} Xû Jián 1982: 120.
of ‘slow two’ (màn’èr) and ‘fast three’ (jīsān), such as mentioned in Zéquán’s account, also figure prominently in tenth century ‘choreographs’ (wùpū) which encode the dance moves of Lyric-title songs. Thes

These only survive thanks to their fortuitous preservation in the Dunhuáng Cave archive and await further study. Clearly much rhythmic information has been lost of which early painting and sculpture afford us but momentary glimpses of orchestral music and swirling dance locked in frozen silence.

‘Double Start, Single Finish’
As we have said, Yīhǎi describes the rhythm of three types of song, Ditty, Melody and Adagio. Ditties are fast. Melodies are moderate and its lines starts with one slow and end with two slow notes (danqì shuāngsha 單起雙殺). Adagios are slow and its lines start with two slow and end with one slow note (shuāngqì shānsa 雙起單殺). Fortunately Yīhǎi elucidates this with an example of Adagio from Drunken Dotard lyrics. He takes its first musical line (jù ǔ) as thirteen words, and notes assuming one word/syllable per note, as customary. This produces a line of sixteen beats (pai 笏), or a couplet of eight-beat measures. This would fit Zhang Yán’s rule that Adagio are in eight-beat.

Such regularity of measure does not coincide with the cí verse-lines, which are irregular in length as typical of Sòng cípái verse, as indeed of later operatic qùpái arias. The resulting overlaps produce an interplay between the musical measures of regular length and the asymmetrically lengthed verse-lines. Drunken Dotard lyrics, performed to Yīhǎi’s template, reconcile precisely with the musical rhythm at the conclusion of each section whose word totals are both divisible by thirteen (3 x 13 = 39; 4 x 13 = 52). Here is Su Dongpo’s first line with time-values apportioned as Yīhǎi prescribes, which I thus transcribe as two eight-beat measures: (see Example I)

<table>
<thead>
<tr>
<th>Crystal - like,</th>
<th>clear and rounded,</th>
<th>who is playing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Làng-</td>
<td>rán, qìng</td>
<td>yuán, shuǐ</td>
</tr>
<tr>
<td>Minim, Minim</td>
<td>quaver quaver, quaver</td>
<td>quaver</td>
</tr>
</tbody>
</table>

Echoing through the empty mountain, without words? Just a dotard…

<table>
<thead>
<tr>
<th>xiāng</th>
<th>kōng</th>
<th>shān</th>
<th>wú</th>
<th>yán?</th>
<th>Wéi</th>
<th>wèng…</th>
</tr>
</thead>
<tbody>
<tr>
<td>响</td>
<td>空</td>
<td>山</td>
<td>无</td>
<td>言</td>
<td>惟</td>
<td>翁…</td>
</tr>
<tr>
<td>quaver</td>
<td>quaver</td>
<td>quaver, Minim</td>
<td>quaver quaver quaver quaver…</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If we look at the placing of long notes (‘xB’), we see that the first measure divides into 4+4 beats, while the second has a long note in the middle, starting on an even numbered weak beat, producing 3+2+3 (or 3-3-2) phrasing. If following Chéng Yùjiàn’s linkage of

19 Xi Zhènguàni 1992: Gāsílù Yìnyuējī: Dunhuáng Wùpū yanjiù, Dunhuáng Wényì. 67. British Mu-

seum ms. Stein 5643.
five-word verse to Modal Prelude in feeling and ‘Composition’ to balladry, normally of
seven-word lines in classic Táng form, we might conjecturally apply Yìhâi’s formulae to
them. The result appears not unlike the declamatory style used in the introductory couplet
dingchâng shì of Peking opera, would be as follows:

Five-word line: in ‘double-start, single finish’, as an 8-beat line, or eight bars of 2/4:

<table>
<thead>
<tr>
<th>Semibreve</th>
<th>Semibreve</th>
<th>minim</th>
<th>Semibreve</th>
<th>minim.</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Yellow’ - -</td>
<td>‘River’ - -</td>
<td>lînò</td>
<td>‘Ocean’ - -</td>
<td>lîfòw -…’</td>
</tr>
<tr>
<td>‘Huáng’ - -</td>
<td>‘Hé’ - -</td>
<td>lîrù</td>
<td>‘Hâi’ - -</td>
<td>lìlú -…</td>
</tr>
</tbody>
</table>

Seven-word line: in ‘single-start, double-finish’, as 6-beat line, or six bars of 2/4:

<table>
<thead>
<tr>
<th>Dotted-minim</th>
<th>quaver</th>
<th>quaver</th>
<th>quaver, quaver</th>
<th>Dotted-minim</th>
<th>Minim.</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g. ‘Hàn’s -</td>
<td>l-emperor</td>
<td>l-valued</td>
<td>l-valued for a</td>
<td>‘Fatale’</td>
<td>l -</td>
</tr>
<tr>
<td>‘Hàn’ -</td>
<td>huáng</td>
<td>zhòngsè</td>
<td>‘Guó’</td>
<td>l - -…</td>
<td></td>
</tr>
<tr>
<td>汉-</td>
<td>皇</td>
<td>重</td>
<td>想</td>
<td>倾</td>
<td></td>
</tr>
</tbody>
</table>

A quite different example of thirteen word phrasing, also in eight-beat metre, in the writings
of Míng dynasty Prince Zhu Zàiyù (1536-c.1610), of equal temperament calculation fame.
He describes an Thirteen Word Jingle (shísàn-zì caomàn) used in qín tuning, in whose
rhythm he discovered an eight-beat 3+2+3 pattern with three long notes, distributed as
follows: díngdâng dâlî dîng-, dâlî dîng-, díngdâng dâlî dîng-, i.e.: xxxx-, xx-, xxxx-
with end rhymes. It echoes the thirteen-word metre of the old qín song, attributed to
legendary emperor Shùn:²¹

South Wind’s freshness, oh!
Nánfēng-zhī xún -xi! 南風之薰兮
may help relieve
kê -yî jiê 可以解
my people’s hardships, oh!
-wú mín-zhī yùn -xi! 吾民之愠兮

²⁰ For example, in Ruse of the Empty City (Kongchéng Ji: Shi Jiàitíng), Zhugé Liáng: ‘Bíng zha
Qīshān di, Yào qín Simà Yì’ 兵紫祁山地, 要擒司马懿.
‘Rhythm and Phrasing in Chinese Tune-Title Lyrics (Qupai)’, Asian Music XXIII-1, 150, Cornell,
New York.
Yet both patterns structurally share in the number ‘thirteen’, the one named, the other unspoken. In ‘South Wind’ the word pattern is balanced: 5+3+5, and follows the poetic sense. In Drunken Dotard, the word pattern of the opening musical line is: 2+2, 2+3+2; 2, which may be interpreted as 4+5+4.

**Enjambment spanning Musical Measures**

In Yìhâi’s rhythmic paradigm, none of the musical lines exactly corresponds with the rhyming verse-lines, which are of irregular length, and possessed of numerous internal rhymes. The musical measures of the ‘Adagio’ form, on the contrary, are regular and balanced. Antoinet Schimmelpenninck 1997, in a thesis on the ‘Mountain-songs’ shan’ge of Southern Jiangsu, identifies a phenomenon of ‘bridge motifs’ or musical phrases sung ‘ahead of their text’. Schimmelpenninck describes a technique, whereby a singer starts a new line of verse within the preceding musical line, whereby:22 ‘The ‘interlocking’ of textual and musical phrases occurs only after lines 1 and 3 of text stanzas.’ Thus, there are resolutions at the end of each couplet, i.e. lines 2 and 4 of a quatrain.

Yìhâi explicitly addresses the art of syncopation ‘before the beat take the breath, after the beat connect’ (pai-qìán qù, pai-hòu –xiàngjié 拍前取气拍后相接), and ‘connect to the following line’ (jie xiàjiù 接下句), at the end of the musical line, for ‘Only the dotard...’ which belong to the next verse-line.

Yìhâi’s analysis poses further questions, such as: when and how did these isorhythmic patterns originate? How long and widely did or their use persist? These rhythmic modes may help illuminate survivals of Sòng lyric-title music, such as the compositions of Jiang Kui marked ‘Adagaio’ or ‘Approach’. Yâng Zân of Southern Sòng in his mammoth Purple Nimbus Cavern (Zixiadòng) qín compendium, now lost, classified pieces into three types: Modal Preludes (diào 调), Ditties (‘idea’ yì 意) and Compositions (cao 操). Traces of this system survive in individual qín pieces of ‘Purple Nimbus’ volumes of Míng prince Zhu Quán’s 1425 Shènqí Mípù, and his Tàiyîn Dàquàn, edited from (Sòng) Tián Zhiweng’s Tàigù Yîyín, which sign off with the abbreviation for ‘Modal Preface ends’ (diàozhòng) after the Prelude (Kâïzhì) of Guânglíng Sàn section or ‘Composition ends’ (caozhòng) after Dùnshì Cao, or ‘Melody ends’ (qūzhòng).23

**Melodic Modes and Speech-Tones**

Ouyáng Xiu refers to the piece’s ‘thrice reprises in gong’ mode’ (san-dié gongsheng).24 This fits its three sections, if we include repetition of the first stanza. His reference to the fundamental gong mode could refer to the conclusion of this stanza on ‘do’ of E major in the tuning: C,D,E,F♯,G,C,D. On the other hand, our 1539 tablature classes Drunken Dotard

---

as shang mode. The traditional qín system called the first string C gong, and the second string D shang. The long final section actually concludes on D, so it could by that system perhaps be considered shang-mode.

The fingering above the studs on the first two strings, and the designation of an approximate point to be determined by ear between studs 8 and 9 as ‘8’ (not ‘8.9’), are characteristic of Sòng tablatures (cf. Jiang Kūi: Gùyuàn). Its use of the seven-tone diatonic scale agrees with the Sòng dynasty seven-note style, rather than the Míng pentatonic. Su Dongpo refers to ‘outside the studs, three or two sounds’ which match the two such bass sounds at the start and finish of the second stanza, played above the thirteenth stud of the second (ti = 7) and first strings (La = 6) respectively.

Xin Qíjí, leading lyricist of Southern Sòng, adopted Su Dongpo’s Drunken Dotard Lay as a cí lyric pattern of 91 words, and himself composed a lyric to its speech-tonal pattern. Emperor Kangxi’s 1715 Cípú gives Su Dongpo’s version under Shuangdiào mode-key. It is there analysed by rhymes, line breaks, and speech-tones. It gives numerous examples of Adagio lyric types, generally totalling between 100 and 103 words, in two sections. This confirms the essential viability of our Drunken Dotard model to the musical rhythm of other known Adagio lyrics, including those of Jiang Kūi for which we have the melodies.

(Sòng) Chéng Yújiān records another Drunken Dotard lyric, of similar length, by poet Zhang Mǐnhú, ‘emulating Su Dongpo’s ‘level’ (píng) and ‘oblique’ (zé) speech-tones.’ This calls our attention to the importance of speech-tones in lyric settings. Unlike common prosodic patterns of alternating high level and low oblique tones, Su Dongpo’s first six words, strikingly in quasi-cantillation, are all in level tone.

Indeed his first thirteen words have only one oblique tone, impressively placed right in the middle on ‘resounds’ (X, xiâng) after the third rhyme (O, yùn) and at the start of the second 8-beat measure:

Lángrán qingyuán, shuí tán? xiâng kongshan, wúyán? Wéi weng

Oblique tones in this piece thus serve to accentuate the start of major phrases. The next tone after this line, at the start of the third 8-beat measure is also oblique. If we examine the final line of the piece, in the graph diagram below, we see three low ‘oblique’ tones introducing, following ‘immortal’ from the preceding line, the phrase ‘This idea remains among men’ (xián. Chì zài rénjiān o. xxx oo,) and the concluding 8-beat measure and phrase: ‘Just listen beyond the stops to three or two strings.’ (Shì ting huìwài san-liàngxián. X oox oox)

Melodically, there is an interesting figure: ‘1 6 43’ (F D B A, do la mi), ‘zúi-zhong zhí -qí’ (xoo). cf. Jiang Kūi: Níshāng ‘6143’, ‘dǐ lá guānshān’ (oxoo). This figure expands, opening to a rising sixth interval, and then contracts, falling to fill its centre with a minor

---

25 Kangxi 1715: Cípú XXX 27 Shànglín Chun, Mán, 102 words, the first section has eleven phrases (jù), the second nine, but each has the same nuber of words (51), almost the same as Drunken Dotard’s second stanza (52) which can likewise fit four musical lines of two eight-beat measures with comparable enjambment.

second. It may be explained as a broken chord, a major chord on D (F-D-A), developing into a minor chord on B (F-D-B). This then develops into the sequential cadence: 6-6 43 3-1- ‘juan, juan, rén -wèi mián. Hè’.

Several passages show a marked correspondence between melodic movement up and down and speech tones high (o) and low (x). For example, the final line I calculate there is over seventy percent match (7/9), excluding neutral passages without any rising or falling motion, as illustrated in the table below. Contrastively, the final word is a dramatic example of converse motion ‘strings’ (O, xián) a high ‘level’ tone is place on the lowest bass note (D=6) in the whole piece:

<table>
<thead>
<tr>
<th>c=5</th>
<th></th>
<th></th>
<th></th>
<th>徵</th>
<th>hui o</th>
</tr>
</thead>
<tbody>
<tr>
<td>b=4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a=3</td>
<td>仙</td>
<td>Xian</td>
<td></td>
<td>人</td>
<td>rén o</td>
</tr>
<tr>
<td></td>
<td>Xian</td>
<td>O</td>
<td></td>
<td>間</td>
<td>jian O</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>聽</td>
<td>ting o</td>
</tr>
<tr>
<td>g=2</td>
<td></td>
<td></td>
<td>意</td>
<td>yì x</td>
<td>在</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>試</td>
<td>Shì x</td>
</tr>
<tr>
<td>f=1</td>
<td></td>
<td></td>
<td>此</td>
<td>Cǐ x</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>外</td>
<td>wài x</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>雨</td>
</tr>
<tr>
<td>E=7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D=6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Results:</td>
<td>-</td>
<td>yes</td>
<td>no</td>
<td>-</td>
<td>yes</td>
</tr>
</tbody>
</table>

Matching movements: 7; contrary: 2; movements 9; neutral 4; total 13 words.
Additive Patterns of Phrasing

There has been speculation that the complex irregularity of line lengths in Sòng lyrics (cí) reflected a similar structure in their musical rhythms. Rulan Chao Pian remarked in 1966: ‘the typical features of the tsyr... are really suggestive of the additive rhythm of the Near East, which is also characterised by prescribed rhythmic formulas of non-symmetrical patterns...’ 27 Yuán Jingfang in 1982 sought to discern the musical rhythms behind Sòng lyric prosody from the patterns of Jiangsu drum and gong musical phrasing.28 Unfortunately no direct evidentiary link survives.

Yet since no conclusive evidence survived of the structure of Sòng musical time values, such hypotheses and reconstructions remained unproven. Now, thanks to Yihāi and Zéquán’s elucidation of Drunken Dotard’s rhythmic setting, further light can be shed on the rhythmic settings of lyrics of that period, and probably of Táng also. This shows us that in early Sòng times, the old Táng system of regular measures was still respected, and that even lyrics with lines as asymmetrically lengthed as Drunken Dotard could still be reconciled exactly to a whole number of eight-beat measures. They did this not by making each verse-line conform to a musical measure, but by allowing a considerable degree of enjambment within each stanza, and different numbers of measures within each.

(6 x 8-beat = 48 beats; 8 x 8-beat = 64 beats)

Within the symmetrical framework of the regular octuple beat measures, the sophistication of the lyric patterns in terms of their verbal rhyme, speech-tone and semantic rhythms can be seen are fully matched and interactively complemented by the rich fugues of musical rhythms. These are presented below in visual form as balanced ‘pagoda’ structures in rhythmic counterpoint, in accordance with the objective criteria of the documentary sources:

a) first stanza beat phrasing of lyrics: $2+2+3; + 5; + 3+ 2; + 3+4 = 24$ beats:

|Crystal-like, |
|Láng- lý-rán,| 理然 |
|Pure, Rounded, |Whoose Playing |
|ǐngyúán lshuítán,| 清圓誰彈 |
|Resounds in Empty |Mountains Without- a Word? |
|xiǎngkonglshan wú-l-yán?| 衛空山無言 |
|Just a Dotard, |Drunken |Midst, |Knows Its |Heaven, |
|Weìwēng |izuī- lzhong- |lzhíqíltian,| 惟翁醉中知其天 |
|Moon |Lit, Wind |Dew Spark!-Ling. |
|Yuèméng fengllù juanl-juan,| 月明風露娟娟 |
|The man is still Not |Asleep. |
|írnwèi lmián-.| 人未眠 |
|Basket-|Carrier, Passing |the Mountain Front, |
|Hē-]kuí guǒshànqián,| 荷裘過山前 |
|Says: he Has |Heart In-Deed! |This Worthy. |
|lyùè: yóu(txin yè-zai| 童有心也哉此賢 |

b) second stanza: \[2^b + 3; +3^a + 4; +3^a + 3 + 4 = 32 \text{ beats:}\]

**|Drunkend-|Dotard’s-|**
|Zuìw-|weng-|醉翁 |

**|Whistled Chant |Sounds Harmonised |Flowing Springs. |**
|lxiaoyong|sheng|he|liuuquan. 嘯詠聲和流泉 |

**|Drunked Dotard has Gone Away, |**
|Zuiweng-|quihou,|醉翁去後 |

Vain |Are |Morning |Moans, Nightly |Plaints. 

konglyou-|zhao-lyin,|yeleyuan. 空朝吟夜怨 |

Mountains |At Times |Also Topple Over; 

Shanlyou|shi‘|ler|tongl-|dian,|山有時而童顚 |

Waters At |Times |Also |Reverse Course. 

Ishuiyou|lishi‘-|l|ruichuan. 水有時而回川 |

**|Think of the Dotard |Without Years |Ageing: |**
|Siweng|iwusuihian. 思翁無歲年 |

Dotard Now |Is a Flying |Immortal! 

Weng-|jinwei|feilxian-. 翁今為飛仙 |

**|This |Idea Remains in the |Human World. |**
|Ci-lyi|zuirenjian,|此意在人間 |

**|Just Listen |Beyond the Stolps on Third or |Second String. |**
|Shiting|huwiail-.|試聽徵外三兩絃 |

**Example I: Master Yihai on Qin Rhythm |**

*Qínyuàn Yàolu: Zéquán héshàng: Jiézòu (Fig.6)*

**Rhythm**

... To play ‘Ditties’ *pín* is entirely different from ‘Modal Preludes’ *diàoz*: they must rise and fall rapidly. Nowadays men play Modal Preludes as ‘Compositions’ *caonòng*. This is because they do not know rhythm. All playing of Modal Preludes is like singing ‘Adagios’ *màngqù*. Always, before the beat take breath and after the beat connect. When playing Modal Preludes, in every line the first two sounds are slow. Continue, making several sounds. Slightly pause, and save one sound to connect to the next line. This is called ‘double start, single finish’ (*shuangqi dansha*). For example, in [Su Dongpo’s] *Drunken Dotard Refrain*:

**Crystal-like,**

Lángrán 琅然 
is two sounds slow. [IX-IX-] 

**Pure, Rounded, Whose Playing Resounds in Empty Mountains, Without**

qingyuán, shuí tán, xiāng kongshan, wú 清圓誰彈響空山 

At this point, make a slight rest. [lx x lx lx XI-]

**Words? Just a Dotard...**

yán? Wéi weng 言惟翁 

This connects to the following line [x lx]. The rest all imitates this.

---

29 Xù Jiàn 1982: 113 quotes from this passage, but omits the vital example from the first line of *Drunken Dotard Refrain*. 
When playing caomông, in each line emphasise the first word at its start. On reaching the end (of the line), slightly pause, saving two sounds to connect the next line. It is opposite to diào'. If students can comprehend these three forms, then Ditties (pin 故), Modal Preludes (diào 韻), and Melodies (qǔ 謠) can naturally be distinguished.

Example II: Ouyáng Xiu and Méi Yáochén’s Drunken Dotard Refrains
Su Dongpo's text and the 1539 tablature indicate a repeat for the first stanza. This common device is also used in West River Moon (pípá tablature no. 13 from Dunhuáng c.933 AD), and in Jiang Kúi’s ‘Ancient Plaint’ Gìyuàn (c. 1200). The ‘Three Reprises’ mentioned by Shèn Zūn’s original title to his musical composition can be thus created by repeating the opening section of 39 notes.

1. Ouyáng Xiu’s 1055 lyrics can fit the received 1539 tablature, if its first stanza melody is repeated, and if an extra note is allowed for the final word of the piece (otherwise, there is one word short). Ouyáng Xiu’s lyrics’ sense and prosody splits: 4 + 2.5 + 3.5 lines (52 + 40 + 37 = 129 words), not as Su Dongpo’s lyrics: 3 + 4 lines (39 + 52 = 91 words + 39 harmonics = 130 notes). Ouyáng could have fitted his words to the same notes by starting with the music from Su’s longer second stanza to match the 52 words of his own long opening stanza.

[Ouyáng Xiu’s preface:]

I composed the essay Drunken Dotard Pavilion at Chúzhou [on Mt Lángyé, eastern Anhui]. The Professor of Ceremony (Tāicháng Bóshí), Shēn Zūn, is a scholar fond of curiosities. He heard of it and made a trip there. He loved its mountains and waters. On his return he took up his qín and depicted it, composing ‘Drunken Dotard Refrain, in Three Reprises’ Zuiwēng Yīn, san-dìé. Last autumn, I was sent on a mission to the Khitans. Shēn Zūn met me at the border of Shandong and Hēběi. When the night was advanced, and the wine half-finished, he took up his qín and performed it. He had the sound, but lacked lyrics. So I created lyrics and presented them to him. The lyrics say:
Wells: The Drunken Dotard Refrain

i. 4 x 13 = 52 words and notes
At first when Dotard came, beasts saw and deep hid, birds saw and high
flew. Dotard sober went out oh! drunk returned. At dawn sober, at dusk drunk
oh! without four seasons. Bird calling rejoice in their forest, beasts go out to roam
In their tracks: calling ‘yiying zhouzhé’ at dotard’s front oh! Drunk he was unaware.

ii. 3 x 13 = 39 words and notes
Sentient beings cannot be without feelings, oh! Meetings must have partings.
Waters trickle on oh! Dotard suddenly is gone oh! and does not look back. Mountains
Oh! Dotard will come again but when? Wind whispers oh! mountain trees
Oh! Dotard will come again but when? Wind whispers oh! mountain trees

iii. 2 x 13 = 26 + 12 = 38 words and notes
fall. In Spring year by year oh! mountain grasses are fragrant. Alas! I have no virtue
among
These men oh! I have feelings for mountain birds and wild deer. Worthy indeed is
Master Shên oh! He can depict my mind and soothe its longings.

1. 2. Ouyáng and Méi Yáochén’s collaborative version was written in 1056 AD. It
totals 134 words which I here divide by sense into three sections (42 + 52 + 40 words).
The second section count of 52 words is an exact match of Su’s version and Ouyáng’s
original first section. A note remarks: ‘This qín tune (phrasing) goes from two to
seven words, increasing and decreasing.’

i. 3 + (3 x 13) = 42 words and notes
Dotard is coming, dotard is
Dotard is coming, dotard rides a horse. What do I mean by ‘drunken’? Below the spring
Dotard is coming, dotard rides a horse. What do I mean by ‘drunken’? Below the spring

---

31 Ouyáng 540; Méi 882. Hawes 2005: 39 translates only the first two sections, of 23 line-phrases
which can be divided into 9 plus 14. Their metre by word-syllable is: (2x2)+3+4+5+6+(2x7)+6 = 42;
5+7+(10x4) = 52; 6+8+(5x4)+6 = 40.
ii. $4 \times 13 = 52$ words and notes

The wine starts to wear off. Still not sober, he again pulls a jar to him and drains it. Dotard is really drunk! Mountain flowers are blazing oh! Mountain trees tower oh! Dotard is reeling oh! Birds cry to the left oh! Beasts cry to the right oh! Dotard is in a stupor oh! Cicadas screech oh! The rock spring gurgles oh! Dotard is roaring drunk oh! Oh! In the woods it is quiet oh! Drunken Dotard then roars oh! Screeches oh! The rock spring gurgles oh! Dotard is roaring drunk oh! Dotard is roaring drunk oh! dotard was stumbling oh! Birds sang to the left oh! Beasts sang to the right oh! Dotard was roaring drunk oh! oh! Cicadas screeched oh! The rock spring gurgled oh! Dotard was roaring drunk oh! Oh! In the woods it was quiet oh! Drunken Dotard then roared oh! Screeched oh! The rock spring gurgled oh! Dotard was roaring drunk oh!

iii. $1 + (3 \times 13) = 40$ word and notes

Dotard at dawn comes and at dusk departs. Peasants and rustics just lean and stare oh! Dotard doesn’t bother me. Dotard is just intoxicated. Dotard leaves me for home. My heart still dwells on him. The Professor consoles me, expressing my mind’s secrets. Heart still dwells on him. The Professor consoles me, expressing my mind’s secrets.

Example III: Su Dongpo: (Qíncao, one piece): Drunken Dotard, with introduction

Su Dongpo’s preface and original lyrics is taken from his complete works. The qín tablature with his setting is transcribed from 1593 Fengxuan Xúnpín compiled by Prince Zhu Hòujué. (Fig.4) I follow the complete works text, I choose the latter.

I underline the two tones in which Cípù differs from current standard intonation: in a), x marks yuè ‘says’ (normally high-level tone); in b) O marks yuán ‘plaint’ (normally falling tone). Strike-throughs (e.g. o, x) show where mark Cípù indicates tonal variables to Su Dongpo’s pattern. These are where the words of Xin Qiji’s lyric diverge in speech-tone from Su Dongpo’s schema. Rhymes, all on level tones (including the altered yuán), are marked by capital letters. Semi-colons mark ‘lines’ jù, with full stops at the ends of stanzas. Vertical lines mark my proposed regular 8-beat musical lines, which overlap the asymmetrical verse lines.

[Su Dongpo’s preface]

In Lányé [north-east Anhui, across the border from Jinlíngh/Nanking to the east, on the far side of the Yangtse in Jiangsu]’s remote valleys, the mountains and waters are remarkably beautiful. A spring sings in an empty gully as if, attuned to middle C, it were a symphony. Drunken Dotard (Ouyáng Xiu) delighted in it, brought wine to listen, and frequently joyfully forgot to go home.

Over ten years after he had gone away, some one who loved curiosities, a scholar named Shèn Zūn heard of it and went there on a trip. Using his qín, he depicted its sound, calling it ‘Drunken Dotard’. Its rhythm is vibrant, the notes and fingerling rich. Connoisseurs of qín consider it outstanding. Yet it had sound, but no words.

33 Shèn Zūn also composed ‘Dawn Oriole’s Call’ Xiàoyìng Tì, and ‘The Hermit’s Travels’ Yǐnshí Yóu for qín. Xù Jiàn 1982: 86, citing Qíntí.
Although the Dotard made a song for it, yet the qín sounds did not match. Again, on the [archaic] model of Chû Lyrics, he wrote ‘Drunken Dotard Prelude’ Zuîwêng Yîn.\(^{34}\) [sic; cf. Ouyâng Xuî: ‘Refrain’ Yîn] Lovers of trouble also to these lyrics composed a tune which, though rough, accorded to modal measures. Yet the qín sounds were by the lyrics constrained. They were not Heaven-made.

Over thirty years later, the Dotard has given up his lodge, and Shên Zûn disappeared long ago. There is, in (Jiangxi) Mt. Lû’s Jade Gully, a Daoist, Cui Xián, who is exceptionally wonderful on the qín. Resenting this tune lacked lyrics, he transcribed its sounds, and requested me, ‘Eastern Slope Layman’ Dongpo jushî, to remedy it, thus:\(^{35}\)

Note: The first stanza of three musical lines has ten rhymes, while the second of four has eight. I have set the text to match the musical lines as defined by Yîhâî for Su Dongpo’s verses. Great importance was attached in the verse to the speech-tone pattern, into low (oblique) and high (level) tones, marked below by ‘x’ and ‘o’. Rhymes are all on high tones, shown by capitals (O).

The final line flourishes on the long notes spanning the fourth and fifth beats of the second eight-beat measures, marked by ‘*’ of up-down slides (shàngxià) are followed by simultaneous lefthand slide-up to ‘2’ and righthand stroke on the fourth string on the same note.

I take couplets of eight beat lines, shown here for convenience as eight bars of 2/4. Stanzas end on a) major keynote (1 = F) and b) minor keynote (6 = D). Lower octave notes are in heavy type (e.g. 6, 7), upper octave in italics (e.g. 1)

a) Crystal-like, pure and rounded, whose playing
resounds in empty mountains without a word? Just a dotard,

Drunk midst, knows his heaven. In the moon-
light, windswept dew sparkles. The man has still not \(^{36}\)

---

\(^{34}\) (Sông) Jiâng Kuî’s famous qín song Ancient Lament is also modelled on ‘Chû Lyrics’. cf. Qu Yuán c.BC 300.

\(^{35}\) Cui Xián had a passion for setting words to qín compositions, and marked speech-tones in his tablatures. Xu Jiàn: 87.

\(^{36}\) Cîpû 1715 has hè 和 ‘harmonise’, instead of zhi 知 ‘know’ here. I follow Su Dongpo Quánjî.
Slept. A basket bearer, passing by the mountain front, says: He has heart indeed! This worthy.\(^{37}\)

Note: Su Dongpo’s original lyrics text has a note at this point: ‘The harmonic sounds are the same as this.’ (Fānshēng tóngcì 泛聲同此) (Sòng) Wáng Pizhi remarks at this same point: ‘The Second Reprise harmonic sounds are the same as this.’\(^{38}\) The meaning must of both be that the first stanza is to be repeated in harmonics. Repeat of the first stanza, with or without harmonics, is not in the 1539 qín tablature, but is a common feature of lyric-title music, cf. Jiang Kuí: ‘Ancient Plaint’ Gùyuàn harmonic interlude which is essentially a repeat of the opening stanza. Repeat of the first stanza is also seen in Dunhuáng pipá tablature no. 13 ‘West River Moon’ Xījiāng Yùè.

b) The Drunken Dotard’s whistling and chanting sounds harmonised with the flowing springs. After the dotard had gone away, in vain

Were morning moans and nightly plaints. Mountains some times even topple over; Waters some

\(^{37}\) cf. Lúnyú: 14 Xiànwèn. Confucius, playing on a chime in Wèi, was overheard by a basket-carrier who passed by his gate. First he praised the feeling in Confucius’ playing, but out of earshot ridiculed the sound: ‘keng-keng’ as indicative of Confucius’ stubborn outdatedness. Commentators identify the anonymous basket-carrier as a hermit incognito.


\(^{39}\) The 1539 tablature has the corruption “youths laugh” (tóng xiào) for “topple over” (tóngdiàn) here.
times even reverse course. I think of Dotard
without years’ aging. Dotard now is a flying

immortal. This idea remains in men’s world.

Just listen beyond the stops on three or two strings.
侗族社会结构变迁
与嘎老歌唱传统的保护困境

杨 晓
（四川音乐学院音乐系）

嘎老，是中国南方少数民族侗族的一种歌唱传统。围绕1990年前后嘎老传统的变迁，以中国农村社会结构整体转型为背景，本文主要讨论侗族社会结构变迁如何影响到嘎老歌唱传统的当代延续。同时，在非物质文化遗产运动的大环境中，目前所提出的若干嘎老保护政策如何且为何存在着两难困境。

1950年春，新成立的中央政府在毛泽东建议下组建了“中央民族访问团”。夏天，访问团被派遣到中国各民族地区展开实地考察，这项工作的结果之一，是帮助新政府于1954年确认了包括侗族在内的38个少数民族。在被赋予新的汉语族称——“侗族”之前，生活在贵州、湖南和广西三省交界区域的这个族群自称为[Gaeml]¹，英语常译为“kam”。到2010年，侗族人口已经达到287万，成为中国第十大小数民族。

歌唱，是侗族民间音乐的主要载体。嘎老[kgal laox]，是侗族复杂歌唱体系中的一种，在汉语中常被译为“大歌”或“侗族大歌”²。作为一种典型的大声部歌唱，嘎老流布于侗族南部方言区两省四县的侗人生活中。贵州省从江县和黎平县是嘎老传唱的中心区域，广西省三江县和贵州省榕江县则是嘎老

¹本文[ ]号之内的拉丁字母均为侗文，所采用文字读写方案均参见欧亨元：《侗汉词典》，北京：民族出版社，2004年。
²1950年代开始，中文学术界习惯使用嘎老的汉语称谓“大歌”或“侗族大歌”来作为研究对象的称谓方式。
流行的边缘地区。对于嘎老歌唱来说，侗人传统的乡土生活与稳定的社会结构民间生长的生态基础，因此本文以“嘎老传统”这一概念来表述歌唱与侗人乡土生活间密不可分的关系。

1990年后，中国乡村社会结构发生整体变迁，世代务农的侗人不可避免的卷入这场乡村革命，侗人稳定的传统生活方式与社会结构发生了前所未有的巨变，这种变化深刻影响到嘎老歌唱传统的延续。2005年，中国社会开启了一场以“保护非物质文化遗产”为名的文化运动，2009年嘎老入选联合国“人类非物质文化遗产代表作名录”，成为这场运动的焦点之一。如何传承并保护嘎老传统，成为中国各级文化部门与学术界的共同话题。

围绕1990年前后嘎老传统的变迁，以中国农村社会结构整体转型为背景，本文关注如下三个问题：第一，嘎老传统与侗族传统社会结构之关系；第二，乡村社会结构变迁如何影响到嘎老传统的延续；第三，在非物质文化遗产运动的大环境中，目前所提出的若干嘎老保护政策如何且为何存在着两难困境。本文的写作建立在作者对嘎老传统长期田野工作的基础上，并以从江黎平两县交汇的六洞地区为主要田野现场。作者从1999年开始参与观察侗人日常生活与歌唱习俗，并以嘎老传统作为硕士论文与博士论文的选题。

3 参见张勇：“侗族音乐史”载于袁炳昌、冯光钰主编：《中国少数民族音乐史》第505－573页，北京：中央民族大学出版社，1998年。
一、侗人传统社会结构与嘎老传统的运行机制

侗家村落错落分布于高低山麓坝间，土壤肥沃、气候温和、降水充沛为水稻生长提供了良好的自然条件。在“万物起源”的歌谣中，“谷物来源”和天地起源，人类起源、祖公迁徙一起成为侗人最关心的根本问题。以稻为生，以土为养，侗人的日常生活安排与水稻的生长周期息息相关，并由此形成一套以“农事—农时”为核心的传统社会风习与民俗事项。农人们在农忙时插秧打谷忙着做活，在农闲时社交联姻赶着为人，生产与生活张弛有序、交相继替。在古节律中，作为生活、交往、娱乐与休闲的嘎老展演多安排在农闲的日子，与农事的忙碌形成此消彼长的衔接局面。

1.亲缘与地缘：侗人传统社会结构的核心


以村落为基本单位，以婚姻圈和结盟圈为参照，笔者认为侗人的地缘关系可以分为“同地缘”、“近地缘”与“远地缘”三个层次。简而言之，近地缘村落是指那些发生长期、稳定婚姻交换关系的村落；同地缘村落则是指近地缘范围之内因家屋聚居地不同而被划分开的若干小型地缘单位；远地缘这一概念并非指两个村落之间地理距离的远近，而是指那些彼此之间没有建立稳定的婚姻交换，但又通过村落结盟方式长期互通来往的侗寨。从自然空间来看，一般而言远地缘

4 关于侗族传统社会结构与嘎老传统之间关系的详细论述，参见杨晓，《亲缘与地缘：侗族大歌与南侗传统社会结构研究》，载于《中央音乐学院学报》，2011年第1期、第2期。
村落间的距离要大于近地缘村落之间。

与三种地缘关系相伴随的，是每一种地缘关系都有相应的地缘组织和组织内部周期性且仪式化的互动方式。如果说近地缘关系主要建立在异斗人群的婚姻交换之上，那么“高伴” [gaos banl] (直译：一帮朋友) 既是同地缘内部的基础组织，

图示一：以亲缘-地缘关系为基础的侗族传统社会结构示意

也是近地缘人群互动的基本单位。在嘎老流行的中心区域，“高伴”又称“高嘎” [gaos al] (直译：歌班)，侗人常以唱歌 [dos al] 来强化这一同地缘组织内部彼此的认同。建国以前，远地缘的村落关系维系于以立誓结盟、自卫自治为基础“款组织” [kuangt]。这一组织在当代被部分取消或取代，村落之间的关系的维系转而依托于定期的集体寨际互访。侗人将两个村寨之间长期稳定的大型集体互访称为“为也” [weex yeek] (直译：做客)，因此当地人又将这种关系的村落群称为“做客圈”。

由图示一可鉴，“亲缘”和“地缘”为侗人传统社群最重要结构脉络。这条脉络以“核心家庭－歌班”为内核，以“同斗家族”和“远地缘关系村落”为边界，透过“近地缘异斗内婚制”将亲缘与地缘紧紧捆绑在一起，形成传统侗人超稳定的社群格局。在此格局中的嘎老传统，其传承、展演、传播均双向依附于亲缘与地缘人群结构，并反之成为侗人维系、强化与重建社群结构不可或缺的符号。
2. 歌唱制度与侗人传统社会结构之关系

对于一种“全民参与”的歌唱风习来说，嘎老传统得以展开并延续的基础是“全民习得”。所谓“全民”，是指嘎老流行中心区域的侗寨中，每个人都被鼓励通过制度化的传承，习得并展演嘎老。从社会关系角度来看，这个传承与习得的过程很大程度上依赖于“血缘与同地缘”关系。

事实上，侗人传统社交方式大多数以“群体”为基本单位展开，“个体”的绝大多数社会活动都需要依托于“有组织的群体”方能进行。侗人一生中的大部分时光，都同时属于某个家庭和某个朋友帮/歌班。个人必须同时拥有亲缘与地缘两种社会身份，才有可能正常地融入到以群体为单位的社会结构与社群交往之中。（如图示二）

作为地缘单位，歌班组织建构在三个同等重要的原则之上，强调参与者在“地缘”、“性别”、“年龄/辈分”上的同一性。“同地缘同性做伴”是歌班形成的基础，未婚女性歌班多以同龄或近龄（年龄差距3－4岁以内）为组织依据，而男性和已婚女性的“辈分”则成为歌班构成的主要条件。

在嘎老流行区域，歌班组织除了牵涉到嘎老的传承与展演，同时也以群体的方式全面渗透在侗家生活的各种细节中。在农忙的日子，歌班成员彼此交换劳动力；在农闲生活中，则相互作伴并参与群体性与仪式化的社会交往。歌唱，是这种群体社交方式中重要的一种。

图示二：以家庭-歌班为核心的个人归属模式
通过同地缘歌师[sangh al] 与父母对歌班制度化的培养，大约在10岁左右（男性歌班更早一些），歌班开始独立参与侗寨的社交活动，“嘎老对唱”成为歌班最重要的社交方式之一。在嘎老流行的中心区域，嘎老的正式展演建立在四种基本规则之上。

第一，歌唱过程的仪式化。以歌班为单位的嘎老演唱并不是一个单纯的歌唱行为，它往往只是某种大型民俗活动的一环，其前后伴随着一系列程序井然的仪式化的过程。在南侗地区，与歌班嘎老对唱相伴随的民俗仪式主要是两种，一为两个近地缘歌班之间的『相度』仪式[xeegnl dul]，一为两个远地缘村落之间的周期性的集体互访活动『为也』仪式[weex yeek]。这两种仪式主要发生于农闲，尤其是“过年”与“吃新”这样的重要节日中。

第二，歌唱展演的制度化。嘎老的正式歌唱伴随着民俗仪式，其自身也有一整套制度化的规则体现在展演的各个细节中。展演的“空间”大多发生于村落的核心区域——鼓楼。对于南侗来说，鼓楼不仅是男性聚会共商要事的地方，也是族性与村落的象征。展演的“参与者”必须是来自两个不同地缘或血缘单位的异性歌班，而其基本“方式”为异性歌班坐鼓楼内，向对方及全寨村民的公开化的集体对唱。

第三，歌唱方式的仪式化。就嘎老对唱本身而言，其歌唱的进行蕴含在一整套严格的程序中，这套程序既牵涉的歌词的内容、歌调的样式，也包括了各种对歌中的灵活的应变。双方歌班对程序的把握与操演程度，决定了谁在对歌中更显露才能。从嘎老对唱所处的整体民俗仪式来看，嘎老的展演实际上是整个仪式各环节所呈现的各种歌调（如拦路歌、耶歌、酒歌、牛腿歌等）中的一种。因此所谓“体系”化的歌唱，更体现在嘎老对唱中，更体现在嘎老对唱所处的整体歌唱环境中。

第四，参与人群关系的明确化。嘎老歌唱的“参与人群”可以分为直接参与歌唱的异性歌班，也指向那些以各种方式间接参与歌唱的人们。直接参与歌唱的两个歌班一定来自不同的地缘或血缘单位。对于近地缘关系未婚歌班来说，鼓楼下嘎老的公开对唱，意味着对男女之间婚姻关系的促成；而对于远地缘关系的歌班对唱来说，则代表着两个村落人群之间的互动、认同乃至结盟。

透过上述嘎老展演的四种基本规则，不难发现，嘎老的歌唱与侗人的社会生活相交融，为其整体社会民俗中的一部分，侗人通过歌唱的组织、学习、表演与互动，不断强化传统的人群结构关系。仪式化且制度化歌唱，由此和其他社会民俗形式一样，成为维系并延续传统社会结构的周期性符号。
二、社会结构变迁与嘎老生存样态

伴随着中国的整体经济结构调整，一种新的社会关系“业缘关系”全面介入到侗人传统的社会结构中。在社会学的解释中，业缘关系是在广泛社会分工基础上形成的，由职业活动而结成的人际关系。传统侗人的基本社会身份几乎全是农民，他们世代务农很少有人外出务工或远离乡村去接受小学以上的教育。而90年代之后，随着学校教育的普及和经济结构的调整，6到16岁的未成年人基本上都在学校上学，而17岁到50岁的成年人大多都在城市里打工。他们远离侗寨，其社会身份从农民变为“学生”和“农民工”。业缘关系的介入，迫使传统的血缘关系和地缘关系发生前所未有的松动，人口流动骤然加剧。

图示二：南侗传统社会结构的当代变迁

到2000年，侗人聚居的黔东南州全州二级以上公路只有27公里，80%的县未通柏油路，基本属于沙石泥土路面，12个乡镇中65%的村没有通公路。仅6、7年的时间，黎平已经实现70%共283个村修通公路，从江这个贵州通车最晚县的村通路率已经达到49%。2006年，黔东南首个机场落户黎平，目标直指促进侗乡旅游业的发展。2007年10月，黔东南州3178个村实现村村通电，先行通电十年左右的榕江、从江、黎平等三江侗族农民的生活方式早因通电已经发生了巨大的变化。除固定电话的普遍安装使用外，2004年黔东南州移动电话村村通工程开始，到2007年移动信号已经覆盖全州3384个行政村完成了移动信号覆盖率100%。

5 相关数据参见中共黔东南州委党史研究室、黔东南日报社：《六十年件历史大事见证黔东
尽管农业依然是侗家生活的根本，但土地与农人的关系、物质和文化生活方式以及社群内部与外部关系结构却发生了明显改变，半世纪以来的侗乡经济格局从自给自足的自然经济向商品化的市场经济不断转型。侗乡的产业结构调整，典型地体现在第三产业的发展上，以侗族传统文化为基础的旅游业成为第三产业的经济支柱。号称“侗都”的黎平县从2002年到2006年共接待海内外游客125.7万人（次），实现综合旅游收入2.25亿元。如果说旅游业以“引进来”的方式为侗乡创造了异军突起的经济奇迹，那么外出打工则以“走出去”的方式成为个体家庭增收的重要手段。2005年从江县小黄村500多名左右青壮年外出打工，人均年收入为3000元左右，2006年黎平县农民外出务工实现整体劳务收入3.5亿元。概而言之，侗乡的第一产业与第三产业已经进入平分秋色的经济格局，以黎平为例三种产业比例在2006年表现为41.69:17.88:40.43。

随着地方经济收入的增长，以及国家对农业的投入，侗人的物质生活条件在近年得到了显著改善。到2010年，侗族农村基本实现了村村通电、通路和通电话，随着电话的开通，不少村落的希望小学也开始实现计算机网络的连接和使用。电线、公路、电话与网络，将四面八方的农民与遥远外部世界密切联系起来，传统的生活方式和观念发生着前所未有的急速转变。尽管侗族人口在10年间(1990-2000)增长了45.17万人，但走进侗乡却并不见人群熙攘，大部分青壮年侗人常年在外打工，17岁以下的青少年则多在遥远乡村的学校上学，村落内往往只剩中老年、老年和幼儿留守。人口流动的加剧和经济生活方式的调整，使得侗乡传统的“近地缘内婚”制度明显松散起来，远嫁/娶他乡的情况比比皆是，侗人婚恋观念和风俗对年轻人的约束力正日益失效。

从歌唱角度来看，业缘关系的介入使嘎老传统发生了根本性变迁。随着侗族村落人群的剧烈流动，近二十年来嘎老流行区域明显萎缩。
缩，歌班几乎完全解体，嘎老传唱区域仅在不足10万侗人之间。因为获得了学生、农民工等新的社会身份并依附于新的人群结构，对于侗人来说，歌班不再是必要的社群群体，歌唱也不再是婚恋关系与社交关系建立的必然前提。伴随着歌班的解体，嘎老的本土传统机制被日益废弃，歌唱的传播在民间几近断流，而学校化、舞台化与媒体化的传承方式渐而取代了原有以地缘为单位的传统方式。传统上，嘎老的正式展示总是发生在特定的侗人民俗节日中，随着旅游业的兴起，嘎老成为侗乡旅游业的重要支柱，追随着旅游业所带来的新的要求，嘎老的传承与表演日渐形成了新的原则，为了迎合游客们的审美趣味，对“多声部”和“旋律性”的强调成为嘎老舞台化后其音乐形式的重要特征。

图示四： 嘎老“传统”与“当代”生存样态比较

<table>
<thead>
<tr>
<th>影响方式</th>
<th>传统与当代之比较</th>
</tr>
</thead>
</table>
| 嘎老的组织基础 | • 传统：以歌班为核心组织
  • 当代：传统歌班组织基本解体                                                |
| 嘎老的传承方式 | • 传统：以歌唱为基础的同地缘同性别传承
  • 当代：学校、媒体、舞台为主要传承途径                                        |
| 嘎老的展演模式 | • 传统：特定仪式中，异地异性歌班鼓楼公开对唱
  • 当代：各种形式的舞台成为嘎老展演的主要场所                                |
| 嘎老的形态特征 | • 传统：因循南侗歌谣体系特有语言法则
  • 当代：强调声部多样性与歌唱的旋律性                                          |
| 嘎老的功能目标 | • 传统：内向型的自娱，人际交往的重要管道
  • 当代：外向型的娱他，经济发展的主要手段                                        |

在侗族传统社会格局中，嘎老的组织、传承和展演均发生于特定的亲缘关系与地缘关系，并透过仪式化的展演反向强化这种人群关系的稳定延续。也就是说，在传统生态环境中，嘎老歌唱所带动的是一种社会内部的人群交往，而在新的社会格局中，通过各种舞台化的形
式，嘎老成为连接侗人与外部社会的重要纽带，其社会功能从强化内部人群结构转向沟通内外人群关系。发展经济生活，成为当代侗人歌唱嘎老最重要的驱动力。

三、嘎老传统的保护及其困境

与嘎老传统在侗族民间日益低迷局面相反的是，随着嘎老学术研究的深入和舞台表演的推广，嘎老的艺术价值和文化价值被越来越多的局外人认识并关注。2010年侗族嘎老进入第一批国家级非物质文化遗产，2009年被列入联合国非物质文化遗产名录。在当地民众和地方政府面前的一道难题，是如何在守护传统独特性的同时顺应文化发展的多样性和经济增长的持续性。

2002年7月，贵州省第九届人大会议审议通过了《贵州省民族民间文化保护条例》，为嘎老的保护酝酿出利好的政策环境。对嘎老的针对性保护，起于2003年中国科学院、中国社会科学院联合发起，并在黎平县正式启动的《侗族嘎老保护、抢救与发展》行动计划。这一计划为之后嘎老申请非物质文化遗产创造了良好的政治、学术、社会与舆论条件。2008年2月，贵州省人大会议通过《黔东南苗族侗族自治州民族民间文化保护条例》，将嘎老传统的保护与整体文化生态空间的保护联系在一起，将所谓“活态保护”提升到法律监督层面。

但愈演愈烈的现实是，侗乡传统社会结构的当代变迁，已在根本上动摇了嘎老传统生存方式的底线，也为嘎老保护策略的制定与实施带来多种两难的困境。透过对侗族民众、相关政府部门和社会知识分子多角度的访问，本文尤其关心嘎老传统当代境遇中的三种困境：其一，为“保护传统”与“发展经济”之间的两难；其二，为嘎老传统的“原真性”与“多样性”之间的两难；其三，为嘎老保护政策中“个体性”与“群体性”之间的两难。

1. “保护传统”与“发展经济”之间的两难

在嘎老保护中一对最显眼的矛盾来自于“民众诉求”与“政府诉求”的不完全统一。作为嘎老传统的持有者，侗族农民将发展经济视为当下的第一诉求。“像城里人一样生活”，成为中青年侗人普遍的期待。随着社会结构的变化和封闭农耕生活的打破，个体可以不再依赖歌班来体现自身价值，对歌也不再是侗族人社交的主要内容。对于穿梭于城市与乡村之间的年轻侗人来说，是否且如何获取更多的经济利益，打工与上学生活中的所见所闻，成为他们闲聊中最重要的
的话题。2000年以来，中央政府愈加强化“非物质文化遗产”这一概念，而各地方政府则将非遗运动与发展地方第三产业更密切的结合起来。在这种氛围之下，当代侗人继续学歌唱歌的重要动力，不再指向族群内部人群之间亲密关系的建构，他们更多的期待，是可以通过歌唱带来不菲的经济利益或个体/集体荣誉。对于当代侗族农民主，尤其是年轻的农民工来说，一旦年老不能给他们带来实际的经济效益，便会将之视为生活中一种可有可无的娱乐，没有谁愿意为了保护年老传统而刻意的保存原有的生活方式，用伦洞村26岁石开的话来说：祖上传下来的歌还是很有意思的，但这是什么时代了，要是唱歌能赚钱大家都会好好学歌。但是从目前的情况来看，来看我们唱歌的游客并不多，学歌太耽误时间了，和姑娘对歌还要花很多钱去招待她们。原来我们父母谈恋爱是要唱歌的，我们现在谈恋爱就是自由的，姑娘们也是要看你混社会的能力，挣钱越多就越有能力\(^7\)。”

相形之下，学者、媒体和各级政府，这些与年老传统当代命运息息相关相关的局外人，则对年老传统的保护表现相当积极的态度。一方面，他们期望当地农民过上更好的生活，另一方面他们又不希望在发展经济的同时破坏了年老原有的生存空间。从2000年开始，年老流行区域的的江与黎平县政府发布了若干法令政策，希望通过村落规划、侗歌进课堂、鼓励传统民俗等等方式向老百姓传达出明确的信息——保护传统其实是发展经济的一种方式\(^8\)。但是从目前的情况来看，地方政府并没有找到一种有效的方法来真正平衡“保护－发展”之间的关系。作为联合国非物质文化遗产，年老的保护已经成为当地政府、中央政府与联合国教科文组织之间具有公约性质的协议。迫于这种协议的压力，地方政府在通过歌唱发展村落经济与真正保护年老传统之间陷入极大的两难。一方面他们没有权力让农民遵循旧有的生活方式，另一方面他们尚无能力将年老传统有效地纳入到第三产业之中。

到目前为止，地方政府认为以年老作为地方文化特点来发展旅游，是最好的平衡模式。于是，在地方政府与文艺团体的主导下，一种新的年老展演模式正在形成。这种展演模式在根本上改变了年老传统作为局内人建构传统人际关系的根本性质，将“局内－局外”之间的沟通视为歌唱的重要目标。打破传统上以地缘、性別和辈分为边界的行为模式，构建起我们常常在舞台和电视上见到的各地男女老

---

\(^7\)参见2011年笔者在伦洞村调查年老传统之田野笔记。

\(^8\)这些政策包括2002年颁布的《贵州省民族民间文化保护条例》，2008年颁布的《黔东南苗族侗族自治州民族文化存在保护条例》，2010年颁布的《黎平县侗族大歌保护办法》等等，详情参见《侗族大歌》编委会 编委：《侗族大歌》，贵阳：贵州大学出版社，2013年版。
2. “原真性”与“多样性”之间的两难

在嘎老保护这个论域中，迄今为止被讨论最多的问题是“如何保护”，而将“保护对象——嘎老”视为一种指涉清晰的存在。但实际情况是，无论是局内人还是局外人，其观念中的“嘎老”分别指向了形式不同的若干歌种或演唱形式，其复杂性至少表现在“四种形式”与“四种变体”之间。50年代开始，汉族学者开始以汉语“大歌”指称嘎老，90年代之后，这个汉语称谓在侗人中与嘎老一起被普遍使用。2000年以后，嘎老以“大歌”之名在各种媒体中得以广泛宣传，更多的中国人知道“大歌”而不知道“嘎老”，而侗族人也渐渐接受大歌这个称谓方式，并顺应形势，为这个词语赋予新的音乐内涵。所谓“四种形式”即指局内人对“嘎老—大歌”的四种理解方式。

简而言之，当一个侗人在说到“大歌”这一概念时，因为说话场景的不同，可能会指向四种不同且相关的音乐形式。第一种指向是侗语中嘎老的本意，即鼓楼异性歌班对唱中多声部歌谣中的一种；第二种含义是指鼓楼对歌中所有的多声部歌谣；第三种含义更加广泛，将所有以多声部形式演唱的侗族歌谣都称为“大歌”；第四种含义则囊括了几乎所有侗族南部方言区的歌唱形式。前两种情况在民国时期的侗寨便常见，后两种情况则发生于90年代之后。伴随着嘎老被越来越
广泛的传播，在侗人与地方政府的心目中，它已然是整个侗族音乐的代表，所以当他们使用汉语大歌时，便跟倾向于后两种情况。经由近十年的时空旅行，在局内人与局外人的观念中，“侗族大歌”这一概念已然成为侗人音乐乃至整个侗人文化的象征。

图示五：“侗族大歌”一词的四种内涵指向

与此同时，唔老或大歌这个概念在当下还存在着“四种变体”。自上世纪50年代唔老登上各种类型的舞台以来，便被不断探索并发掘其“舞台化”之方式。不夸张的说，民间唔老舞台化的过程，在中国已经历经半个世纪持续不断的过程。甚至在澳洲学者凯瑟琳・英格兰姆(Catherine Ingram)看来，唔老在侗乡实际上已经形成了“村落传统”(village tradition)与“舞台传统”(stage tradition)两条并行且互相影响的传承脉络。笔者认为，实际上唔老在当代的传承变迁远不止舞台这一种形式——学校化、商业化和媒体化也同时作用于唔老的传播过程，并因此形成了唔老在当代的不同变体形式。“侗歌进课堂”是唔老学校化的主要形式，以贵州省为例，从八十年代开始唔老就进入当地小学课堂，进而延伸进入中学音乐教育，最终成为贵州大学

艺术学院音乐系的特色专业。与侗乡旅游业发展相伴随的是疍老的“商业化”，以旅游表演为基础的疍老商业化一方面与疍老舞台化发生直接关联，一方面形成了以经济为目标的各种新型展演方式。疍老的“媒体化”尤其是网络化为局外人认知疍老提供了新的可能性，同时大量的音像光盘制品也为疍老的局内传承传播在形式与内容上带来巨大影响。

图示六：当代并存的四种疍老传播传承方式

作者在此简要指出侗族疍老的“四种层次与四种变体”，目的在于强调“疍老——大歌”这一概念在当代侗乡所呈现的复杂样态，并进一步呈现疍老保护对象的“多样性”本质。我们在非物质文化遗产保护的讨论中，常常强调保护对象的“原真性”。但面对疍老在当代侗乡呈现的“多样性”特征，我们的保护工作是否也应该采取一种“多样性”的策略。在甄辨疍老的不同层次和不同变体的同时，针对不同意义的疍老制定相应的保护方案。事实上在疍老的原生形式和众多变体中，有些是需要积极保护的濒危对象（如原生形态），有些在本质上已经演变为保护方式本身（如学校传承），还有一些则需要与原生形态在学理上做出清醒辨析（如舞台化、商业化与媒体化）以提出不同的应对策略。
从江县侗族大歌节上的千人大歌表演

3.

非物质文化遗产节上的侗族大歌

“个体”
性”与“群体性”之间的两难

“传承人制度”是联合国非物质文化遗产保护工作中重要的保障性制度。从2007年开始，我国文化部先后公布了3488位国家级项目非物质文化遗产传承人，各地各级政府（省、区、市）也先后颁布了6332名地方项目传承人。这项政策的初衷，是设定那些被指认的传承人将会成为各项非物质文化遗产得以活态长存的关键。在第二批和第三批名单中，有5位嘎老歌师成为国家级非物质文化遗产传承人，嘎老分布区域的贵州省和广西省也先后确认一批嘎老歌师作为省级、市级与县级非物质文化遗产传承人，在整个嘎老保护体系中“歌师”个体成为核心人物。

在侗语中，将擅长歌唱、爱好教歌且具有编歌能力的人称为“歌师傅”，在上述三种能力缺一不可，且尤其强调歌师的“编歌”能力。在嘎老流行区域，每个人都会唱嘎老，每个人都要教自己的儿女或朋友唱歌，只是程度不同而已。但是，大多数人并不具备编创侗歌歌词的能力，因此那些具有编歌能力且热衷教歌传歌的人，被尊为歌师。 “歌师”这个称谓在当地是一种尊称，侗族人将歌师视为一种个人的荣耀，但个人并不会因为被称为歌师而得
到物质上的利益，也没有人因为这种特殊的能力去刻意的换取经济利益或社会身份。

在中央政府制定的非遗保护政策中，对于不同等级的传承人，国家会定期支付不菲的奖金，激励他们传承自己的民族文化。这一政策，对不少濒临灭绝的文化起到了非常好的作用，但在嘎老传统中，“传承人”制度的设立却带来了一系列需要解决的困境。用金土寨党支部书记的话来说：“我实在没有体会到传承人制度给侗族大歌带来的好处。以前我们这里大家都教歌，有了传承人之后很多歌师都不教了，谁领了政府的钱谁就去教歌。实际上，传承人本身压力也很大，本来和大家关系很好，因为领了钱反而和大家关系疏远了^{12}。”因为这一政策的实施，“歌师”在民间成为了一种特殊的身份，使得成为传承人的歌师获取了与众不同的经济利益。

对于嘎老传统来说，决定谁是传承人，是一件相当复杂且困难的事情。在当地民众看来，主要的决定权并没有掌握在自己的手中，村级、乡级领导在这问题上拥有相当的话语权。同时，在评价嘎老传承人的标准上，不少村民认为，与歌唱的声音能力相比，编歌、对歌与记忆嘎老这些在当地人看来最重要的歌唱能力，似乎都被忽略了。这些做法在民间引起了三种反应。第一，所有人都争先强调自己才是真正的歌师，并用各种方式证明自己的歌唱才能，而民间传统上真正重视的编歌的才能被漠视了。第二，那些没有被选为歌师的人，其教歌和唱歌的积极性受到严重打击。认为唱歌是传承人的事儿，自己没有责任和义务唱嘎老；第三，嘎老在传统上非常重视群体的力量，而传承人制度却更强调个人的音乐能力，这在根本上违背了嘎老传统的初衷，即通过歌唱建构群体性人际关系。因此，目前这种以“歌师个体”为保护对象的政策方式，不得不面对是否有效或在什么意义上有效的诘问。

从整体上看，嘎老的传承体系以歌师、歌班与歌俗三者构成、缺一不可。歌班群体有组织的跟随歌师学歌，并在歌俗仪式中有规律的展演，是嘎老在南侗民间生活中得以代际相传的基本方式。这种传统生存样态与以“歌师个体”为核心的保护方式已形成悖论，其问题在于：如何在保护歌师个体的同时，重视并还原嘎老传统的群体性本质。

^{12} 源自2012年金土侗寨田野调查笔记。
余言

以“亲缘”与“地缘”为核心的俚族传统社会结构，为嘎老的传统生存方式提供了环环相扣的整体文化生态空间和传承传播机制。这一机制以以师为灵魂、歌班为基础、歌俗为条件活态运作至今，与俚人的农耕定居生活方式、亲属制度、地缘关系、口头文化体系融为一体。二十世纪八十年代之后，随着农村经济体制改革与产业结构调整，“业缘”关系介入俚族传统人群结构之中，在根本上改变了嘎老的生存场景，并形成了嘎老传统在当代最大规模的一次整体转型。这次转型对嘎老的组织基础、传承方式、展演模式、形态特征以及各种功能均产生根本影响，其结果是到本世纪初，师歌断代、歌班解体、歌俗消失已成为普遍现象。

在笔者的考察中，俚族嘎老在当代内外俱变的文化处境，为嘎老的保护工作带来种种复杂困境。本文从保护与发展、原真性与多样性、群体性与个体性三种视角论述了嘎老保护工作所面临的多重两难困局。在2010年最新颁布的《黎平县俚族大歌保护办法》（2010年4月开始试行）中，黎平县率先以地方立法的形式确定了嘎老保护的若干具体举措。在这些行政条令中，可以清晰地见到由当地群众、地方文人、地方政府共同构成的保护主体，已经在很大程度上意识到本文所触及的嘎老保护中的多种两难问题，并尽量在保护条令中体现出一种折中且灵活的政令姿态。例如在关于“保护对象”的描述中，嘎老的传承人、传承村寨和传承单位；嘎老的传统曲目、歌词、曲调；嘎老的各种类型的档案；嘎老的演唱方式、表现形态与传习方式；嘎老传统的生态环境、演唱场所、相关节日活动与传统习俗——均在保护范畴之中。

在俚族社会结构整体转型的大背景下，本文再强调嘎老保护的两难困境，这并不意味着笔者忽视或轻视了保护本身的重要价值。事实上，在大多数嘎老局内人与学者的经验中，如果没有1980年代起步的俚歌进课堂计划，没有本世纪初就鲜明提出的嘎老保护策略，没有从国家到地方越来越明确的非物质文化保护意识与行动，今天的俚族民间生活中可能早已听不到嘎老声声。
上海音乐学院“当代音乐周”
(2008~2014)

李鹏程 鲁瑶
上海音乐学院音乐学系

上海音乐学院当代音乐周自2008年创立，至今已举办了六届。在这六年的过程中，音乐周规模从小到大，内容也愈加多元，其独具特色的建制有力带动了中国当代音乐创作、演奏和评论事业。本篇综述通过梳理当代音乐周的发展历程，从一个侧面观察中国当代音乐文化的现状，以及西方当代音乐在中国的接受情况。

引言

1978年10月，一部声讨“四人帮”的话剧《于无声处》在《文汇报》连载，并由上海工人文化宫业余话剧队首演。11月14日，剧组被请进北京的同一天，北京市委通过了为1976年天安门事件平反的决定。12月，中共十一届三中全会拉开了改革开放的序幕。

“于无声处”四字出自鲁迅1934年写下的《无题》：“万家墨面没蒿莱，敢有歌咏动地哀。心事浩茫连广宇，于无声处听惊雷。”改革开发初期，闭塞已久的中国人得以接触到同时代西方艺术思潮，中国大陆的现代音乐实际上从此时才开始集体发声，一批年轻的中国作曲家远赴欧美学习西方现代音乐技术。1995年，荷兰人拍摄了一部弥足珍贵的纪录片《惊雷》(De oogst van de stilte)，记下了初出茅庐的莫上平、陈其钢、谭盾、瞿小松、郭文景在西方的创作和生活。从《于无声处》到《惊雷》，鲁迅诗句在当代艺术作品中得以完形。“惊雷”

在此语境中指中国作曲家初识西方现代音乐的震撼，也是西方人对中国第五代作曲家作品的概括。新音乐在历史中的每一次前进总是得益于不同群体间的交流碰撞，即使在冷战时期，达姆施塔特现代音乐暑期班尚可将序列音乐推向至尊地位，“华沙之秋现代国际音乐节”更是催生了波兰乐派的“音响主义”音乐。生于红色中国的作曲家们深知“根据地”的重要性，建立现代音乐节对中国当代音乐发展的意义已无需赘言。2004年，中央音乐学院发起了“北京现代音乐节”，持续至今。2007年，武汉音乐学院亦发起了“武汉国际新音乐
节”，可惜至今仅举办两届。作为中国当代音乐的一大重镇，上海在音乐创作和理论研究都极为活跃的局面下，亟需建立起属于自己的现代音乐节。

2008年，“于无声处”三十年后，还是在金秋十月，第一届上海音乐学院当代音乐周开幕。出品人是时任上海音乐学院院长杨立青，他也是改革开放后第一位走出国门并将西方现代音乐介绍到国内的作曲家。艺术总监温德青回国后致力于现代音乐事业，他于2007年在上海音乐学院开设“现代音乐演唱演奏课”，并组织师生举办多场汇报音乐会，以极富创意的形式促使多部中外当代作品在中国首演，这可以说是当代音乐周的雏形。在第一届当代音乐节目册的前言中，温德青指明了这项活动的目标：“音乐周的目的在于宣传与保护当代具有前沿性和实验性的新作品，展示新音乐的新成果。让国际上最新的音乐、最新的著名的大师级的作品于上海的听众直接见面，让我们共享人类创造的新文明，也让本院作曲家的新作品直接面对听众。”立足于上海音乐学院的当代音乐周，成为了一个向国内听众介绍西方
现代音乐，向世界展现中国新音乐创作成果的开放平台，由于自身具有的普及教育性质，创办六届以来一直坚持着高水准、低票价的原则。依托于基金会和学院项目资助的音乐周，随着自身品牌形象的建立，也从最初的资金不足、捉襟见肘，发展到现在可充分利用各方面资金委约作品、设置比赛以及邀请国外著名作曲家和演奏团体，客观地说，短短六届当代音乐周有力推动了中国当代音乐创作、演奏、评论事业，与创办时间更早的北京现代音乐节相比，当代音乐周以更为多元的内容和良好的制度发挥了更大的影响力，成为中国当代音乐的一块重要阵地。

一、起点：于无声处
第一届当代音乐周举办于2008年10月16日至10月20日，以“没有当代，就没有未来”为口号，呈现了7场音乐会、7场讲座、4场大师班、1场研讨会、1个视频装置。可以看出，在音乐周建立伊始便形成了以音乐会、讲座、大师班为基础，以驻节作曲家为中心的“三位一体”建制。

翟小松作为这届音乐周唯一的驻节作曲家是合理的，他是改革开放后蜚声国际乐坛的第五代作曲家之一，也是中央音乐学院77级作曲家群体中的年长者。此时的翟小松已结束十年的旅美生活，任教于上海音乐学院作曲系，不过他开设的课程是解读《金刚经》、阐释老庄哲学。他在音乐周的讲座题目为《向传统致敬》，强调中国传统文化和智慧的珍贵，中国音乐作为世界音乐的一部分，要走出西方的阴影。翟小松的专场音乐会10月20日在上海音乐厅举办，上演了《寂5》(1995)、《寂4》(2003)、《定风波》(2000)、《幻》(2003) 及其早年的成名作《Mong Dong》(1985) 沪上听众得以近距离感受这位“寂静的大师”，以及他集乡土气息之粗犷和文人雅士之静谧于一体的独特音响。

任何以“当代”为旗帜的音乐节，都要通过上演大量当代音乐作品对本地音乐景观进行“补白”。现代音乐作品对演奏团体水准要求颇高，而中国的音乐院校对于现代音乐演奏的教学和实践和远远不够，这使得邀请国外新音乐团体前来举办音乐会乃至进行教学交流成为必然。第一届当代音乐周请来了“无疆界”新音乐团(Grenzenlos)、他们连续举办两场现代室内乐音乐会，上演作品的创作时间均在半个世纪之内。第一场是10月16日晚的开幕式，上演了梁雷的《潇湘记忆》(Memories of Xiaoxiang, 2003)、潘德列茨基(Krzysztof Penderecki)的《单簧管四重奏》(1993)、多纳托尼(Franco Donatoni)的《三重奏》(Triplum 1995)、温德青的《草原的颤音》(The Trill of Steppe, 1997)
以及格里塞(Gérard Grisey)的《时间的漩涡》(Vortex Temporum, 1996)。
第二场名为“中提与大提的当代对话”，集中展现了中提琴和大提
琴的当代作品，有拉亨曼 (Helmut Lachenmann) 的《压力》(Pression, 1970)、西亚里诺 (Salvatore Sciarrino) 的《三首闪光的夜曲》(Tre Notturni Brillian, 1975)、贝里奥 (Luciano Berio) 的《横进VI》(Sequenza VI, 1967) 等。除了音乐外，还将有音乐家的个展和作曲家专业的同学开办了大师班，主题为“独奏乐器和电子音乐：困
难和实践”，上音师生在这次演奏交流中获得了前所未有的体验。

对中国作曲家新作的呈现是音乐周的重头戏，这一届集中展示了
上音作曲家群体的创作成果。10月19日晚“丝竹引：中国民族的内
乐会”上演的均为中国民族器乐新作，杨立青的《思》、陆培 的
《丝竹引》、王建民 的《阿哩哩》等，由上音民乐系和上音打击乐
团的师生担当演奏重任。另一场“现代音乐演唱演奏课音乐会
(十)”以上音作曲家作品为主体，如今回顾这场音乐会的演奏者
可以发现，当年在这门课程中进行演奏实践的学生，后来成为了当
代音乐周每年的演奏主力。

10月18日晚的“中外作曲家电子作品音乐会”呈现了一场传统
乐器与电子音响、中国与西方音乐的对话，如奥拉雷的《胭脂上
海》(Rouge Shanghai，为二胡和计算机而作)、哈金斯的《僧伽花》
(Sangha Flower，为萧和计算机而作)、李嘉的《舞动》(Twinkling light over Water，为古筝和四声道电声装置而作)、罗加的《二重
奏》(Duo，为板鼓与计算机而作)、吴嘉北 的《道冲》(Tao，Empty，
为七件乐器与电子乐而作) 等。上海音乐学院自2006年便创办了“国
际电子音乐周”，无论硬件设施还是创作教学都有了一定积累，这
场音乐会展示了电子音乐在中国土壤上生根发芽的成果。关于中国传统音
乐如何与西方现代技术融合、当代音乐又该如何在中国发展的问题一
直是人们讨论的焦点，10月20日由何训田主持的全体作曲家研讨会上
再次深入探讨了这一永恒命题。种种问题不会有标准答案，唯有在一次
次创作和表演中寻求突破、创造新音乐的历史。

二．承接：以主题架构音乐会

第二届当代音乐周于2009年10月14日拉开帷幕，“有了当代，就
有未来”这个简短的口号似乎只是很普通的一句话，却表达了音乐
周不情将自身仅作为一个当代艺术博物馆，而是希望承载起培育当
代音乐新生力量的重任。在第一届音乐周成功试水后，众人对这项
活动也抱有了更多的信任和期待，除上海音乐学院各系部门和诸多师
生组成的志愿者团队给予的无私支持外，“胡景敏当代音乐基金”亦
开始连续资助音乐周的活动，如温德青所说，若不是这些援手及时相助，“‘当代音乐周’只能改名为‘当代乌托邦周’。”


一系列主题音乐会是本届音乐周的亮点：“‘阉人歌手’与竖笛音乐会”、“现代长笛独奏音乐会”、“帕斯卡尔·谢尔 (Pascal Schaer) 国际爵士乐团现代音乐会”、“蓝汉成中提琴独奏音乐会”等专场从不同角度展现了国内外新作。值得一提的是由谢亚鸥和谢亚双子姊妹二人带来的“乔治·克拉姆与中国作曲家们”专场音乐会，除克拉姆的《大宇宙》第一册和第二册的部分曲目外，她们还演奏了梁雷的《我的窗》(1996~2004)、陈晓勇的《日记之三》(2004)、高平的《山》(2004)、陈怡的《中国西部组曲》(2007) 等。谢亚鸥和谢亚双子这两位上海音乐学院培养出来的钢琴家，近年来致力于现代钢琴音乐的传播，对中西方音乐文化的交流做出来突出贡献。

开幕式“民族管弦乐队现代作品专场”同样主题鲜明，由上海音乐学院民族管弦乐团和上海音乐学院青年合唱团担任表演重任。本场音乐会创作年代最早的作品当属何训田1982年为民族管弦乐队与合唱队而作的《大河随想曲》，作为一部融合印象派技法和民族旋律的尽善尽美的杰作，至今常演不衰。杨立青的《悲歌》是基于传统二胡独奏曲《江河水》的配器扩展，这部作品与其另一部改编曲《一枝花》的创作路数如出一辙，这两部作品并没有太多原创性，但杨立青作为中国首屈一指的配器法专家，对民乐如何移植到管弦乐队这一难题作出了可贵的尝试。徐辉的《古筝协奏曲》亦被移植为民族管弦乐版本在本场音乐会上演，改编者是杨立青的爱徒沈叶。另外两首重量
级作品分别是郭文景的《悲空山》（为竹笛与民族管弦乐队而作的协奏曲）和王建民的《第三二胡狂想曲》(2003)。民族管弦乐这一形式自20世纪创立至今，就因自身的种种问题而饱受争议，而这场音乐会上演的五部作品却能够以不同的方式扬长避短，它们的一个共同点是在民族乐队之外突出另一音色，并充分发挥不同组别民乐器的独特性能，强调异质音色的对比，这些经验值得民族管弦乐作曲家们借鉴。

本届音乐周建立起了两个看似不起眼、实则影响深远的活动。一是“国际学生作品音乐会”，上演来自不同国家的作曲专业学生的作品，并由驻节作曲家现场点评，这项活动在其后几届音乐周一直延续下去。二是“中国当代音乐作品研讨会”，选出10篇针对中国当代音乐作品的研究论文，促使音乐理论家和作曲家展开对话。这项活动在下一届音乐周演变为“中国当代音乐评论比赛”，明确要求参赛文章必须是音乐评论，而非音乐分析论文，这项活动的建立对于中国当代音乐作品的传播和中国音乐评论的发展都是至关重要的。

三、再续：以作曲家专场为中心

以“传统带来当代，当代揭示未来”作为宣传语，当代音乐周风尘仆仆走入第三年，在传统、当代与未来之间寻觅自己的位置，也愈发游刃有余。开幕式“传统与当代的对话”(2010/11/2) 使很好诠释了本届主旨，六部作品两两一对分为三组：浙江昆曲十番《闹花台》和《徐孟东》据此创作的《相生·弦管之乐》；湖北锣鼓《草草花花行不齐》、《五干子》和叶国辉的《徒歌II》；蒙古呼麦《四季》和许舒亚的《草原晨曦》。一古一新的呼应，尝试建立起对话感，令人耳目一新。除意图在时间上建立关联，空间的纵深也被关照：《东方与西方——日本作曲家细川俊夫与芬兰当代室内乐作品》是为一例。

与第一、二界设定主题不同，从第三届音乐周开始，音乐会的组织形式改为以作曲家专场为核心。温德青说：“我们希望能够让听众在比较和纵深感中，深入的了解一个作曲家的创作历程。”在这种理念的依托下，第三届当代音乐周带来了五场作曲家专场音乐会：“许舒亚室内乐作品音乐会”、“贾达群昆曲风新歌剧音乐会版《梦蝶》”、“法国著名乐谱作曲家米赫也作品专场音乐会”、“里盖蒂电影+钢琴曲独奏音乐会”和“斯托克豪森与他的瑞士高徒打击乐作品音乐会”。

时任上海音乐学院院长的许舒亚临法归来，西式思维较为浓厚，其作品具有法国民乐中对音色的追求，且不失大气。他的音乐会上演了组合各不相同的室内乐作品，如《散》（为11件乐器而作，1995）、《题献II》（为笙与弦乐四重奏而作，2006）、《虚实》（为琵琶、

外国驻节作曲家米赫也作为法国频谱学派的代表人物之一，在以《从声音到作曲》为题的讲座中向大家详细展示了频谱音乐的基本方法，并且介绍近来新研制的软件，讲座内学术气氛浓厚。当晚音乐会上演了他的五部作品，包括《落日的十三种颜色》(1978)、《穿过钟声的叶子》(1998)等，在频谱这一非常科学化的现代技法中，保存了法国音乐传统对音色、意境的追求，这对当代作曲家在技术和精神的取舍、传统和当代的贯通中，具有很高的参考价值。

“台湾作曲家音乐会”和“上音作曲家民乐新作首演专场音乐会”似乎是对以上“取舍”与“贯通”之问题的回应。前者集中上演了八部台湾作曲家作品，但似还停留在技法的求新上——比如使用手拍琵琶、用弓子拉古筝等；后者则汇集了上海音乐学院八位作曲家的新作品，其中七部是音乐周的委约作品。作品有许多可圈可点之处，但是尤为值得一提的是朱世瑞的《水之影》II，为古筝和二胡两件乐器而作，灵感源自老上善若水中的“水之随想，因势而流，随物赋形；着意对水的思绪、想象和情感”。内中意蕴非古非今，看似单纯但又流动出极丰富的变化。音乐周每年委约的新作品，极少数能够真正留下来，但哪怕只有一部、两部，也是她作为见证者的价值所在。

四、转折：复杂、简约与多元

在“当代汇集多元 多元丰富当代”的宣告中，音乐周四岁了。这一年，她经历了许多重要的转折。前三届的良好口碑已经积攒起来，圈内人慢慢将音乐周每年一次的出现视做节日般的盛会，而音乐作品的高演率也持续刷新着中国当下的音乐生活。本届活动集聚了13个国家和地区的26位中外作曲家，上演58部音乐作品。


勾陈出他们二人之间，似有似无的师承关系。除了大家熟知的《4'33''》，《为预置钢琴而作的奏鸣曲与间奏曲》展现出凯奇所独有的创意和灵动。与凯奇这个前辈相比，谭盾江湖气更重些。

至此，音乐周驻节作曲家同时举办讲座与音乐会的建制已经勾连的非常紧密，而观众参与度可谓热情高涨、盛况空前，这令“引入新知”的宗旨得到更加通畅的贯彻。不仅如此，音乐周还通过复杂与简约、理性与直觉之间的张力，尝试梳理当代音乐上下文的脉络，呈现独特而丰富的声音景观。

从第四届音乐周开始，“多元”正式作为旗帜性口号，并且在全球几届中持续扮演重要角色。从20世纪开始，世界音乐以其丰富的地域和文化特征逐渐得到重视，当代音乐周也紧跟这一潮流：尼泊尔唱咏者琼英·卓玛的《心与灵——梵呗与古琴音乐会》(9/26) 以特殊的宗教性和虔诚，带来音乐触及生命本源的感动和沉静之力量。主办方还邀请著名古琴演奏家成公亮、打击乐演奏家霍永刚作为嘉宾，在即兴演奏中追求三者对话，尽管最后的合作略显仓促，但依然是富有意义的尝试。闭幕式《肢体与表现——金星现代舞作品专场》(9/29) 触及了现代舞这一当代艺术的新领域，是为“多元”的又一佐证。所涉音乐既有当下温德青《一石二鸟》(2011) 首演，又有古老的琴歌《归去来辞》，当音乐与自由的肢体语言相碰撞，别有一番风味。

“多元”在本届音乐周的另一发声，来自与《人民音乐》杂志、上海音乐学院音乐学系联合主办的“首届中国当代音乐评论比赛”。在往届“中国当代音乐作品研讨会”的基础上，为当代音乐评论这一重要、特殊的领域提供平台。比赛凸显了中国相关领域的认知缺乏，并在热烈的讨论中触及了以下问题：音乐评论和作品分析之间的界限、评论所面对的读者群等。

此外，第四届当代音乐周还上演了极富温情的一幕。9月29号，音乐周最后一天。下午3:00荷兰新音乐团在上音北楼报告厅带来《中、日、荷当代音乐会》。荷兰新音乐团团长特意将作曲家莫五平的《凡 II》(1992) 调至压轴，起音便将时空凝固，极富才华、敏锐和独特的气息，令人想起芬宁豪、凯奇或琼英·卓玛，他们或复杂、或简约、或充满直觉，但优秀的音乐始终有深刻的自我，又深刻的关照听者，同时在两者间架起桥梁，超越隔阂。遗憾是，国内听众至今对这作英年早逝的作曲家知之甚少。演出结束后，乐团负责人歇尔·邦斯起身回忆莫五平，回忆乐团与那一批海外中国作曲家之间的深刻友谊，当天他还佩戴着莫五平送给他的领带，在场人无不唏嘘感慨。

意味深长的是，音乐周节目册上刊印着1991年莫五平、谭盾、何训田、瞿小松和郭文景五人的照片，彼时他们风华正茂，在阿姆斯特丹
的大街上骑着自行车轻松前行，而拍摄者正是歇尔·邦斯。荷兰新音乐团自那时起就通过向中国作曲家委约并演奏他们的作品，中国新音乐的崛起与他们的努力密不可分，这场跨世纪的音乐情谊在本届音乐周被深深纪念。

五、成熟：求同存异、激励新人

当《江南style》像网络病毒般在全球传开时，上海各大音乐节也在遍地开花，爵士、摇滚、世界音乐一个不少，只是由于商业气息愈加浓厚、演出质量参差不齐而日渐疲惫。与此同时，当代音乐周的时长首次从5天拉长至6天，以“时代的声音 灵魂的回响”为口号，2012年10月14日至19日举办11场音乐会、5场讲座、1场乐评比赛。从苏联先锋派代表人物古拜杜丽娜（Sofia Gubaidulina），到与她同时代的美国先锋派作曲家克拉姆（George Crumb）；从天空合唱团带来的现代合唱作品，到珊蔻（Sainkho Namtchylak）现场即兴的另类嗓音。愈加成熟的音乐周秉承了上海这座城市海纳百川的开放理念，以多元并蓄的包容态度，将当代各派声音熔于一炉。

10月14日下午，“中法作曲家音乐会”为音乐周“热身”，法国时代乐团演奏。陈牧声的《旋律之二》在一片漆黑中鸣响终始，乐曲以《黄河大合唱》中《船夫号子》主题进行“线条变奏”，由长笛、竖琴、大提琴三件乐器铺陈出纷繁色彩，点线交错的乐思展开极富动感。朱世瑞的《诗意幻想曲三首》受李白的诗篇《月夜独酌》启发，根据诗句的形、声、韵、象、境设定材料、音色、音响、织体、结构，突出“举杯邀明月，对影成三人”一句，三件乐器、三首小曲、三种律制融为一炉，由此生成的乐曲已然一首格调高雅的诗歌。陈牧声是旅法归国的70后作曲家，他的作品一贯有极其精致的斑斓色彩，深受法国乐派影响；朱世瑞则是旅德归国的60后作曲家，作为一位学者型作曲家，他有深厚的文字造诣，时常在作品中展现出绝妙的诗乐结构。受不同文化影响的两代作曲家在作品中所体现的诸多差异，一听便知。一场音乐会的对比缩影亦可折射出当前中国当代音乐创作的差异性，它受个人性格、文化经历、时代思想等多方面影响，正因如此，中国当代音乐才展现出如此丰富而有趣的面貌。

开幕式“当代交响音乐会”由上海爱乐团演奏，亨佩尔（Jurjen Hempel）指挥，在上海音乐厅演出。温德青为大型交响乐队而作的《听花的声音》材料单调，却铺展得极为庞大；错落有致的织体层次中动态万千，而整体结构则静如花朵绽放；乐曲音响温润，听者无不感叹这位坚定的现代主义者变得愈加温和，似乎筹办当代音乐周的
经历对其创作态度也产生了不少影响。叶小纲的新作《悲欣之歌》由沈洋演唱，这部作品基于李叔同的诗词，音乐风格融合宋代词调音乐和晚期浪漫主义音质于一体，若论及音乐与诗词的契合度、技法之纯熟度，此曲堪比马勒的《大地之歌》；由于弦乐与木管的主体地位，因此在开幕式的四部中国作曲家作品中，唯独这部《悲欣之歌》被上海爱乐演奏的还算精彩。许琼瑶的《涅槃》是其十年前的作品，材料简约、发展复杂，展示出来的音响却浑然天成，可惜当晚的演奏并未达到乐曲本应达到的高度。叶国辉的《曲水流觞》取王羲之的《兰亭集序》为歌词首尾，中间则摘取自吴高增的《兰亭图说》和桑世昌的《兰亭考》，曲调行云流水，乐队华丽至极。音乐会的重头戏还是古拜杜丽娜的小提琴协奏曲《奉献》，从巴赫《音乐的奉献》主题出发，历经半个多小时的变奏历程，升华至最后的救赎，担任小提琴独奏的王之灵技惊四座，全场掌声雷动。

10月16日上午，近两个小时的古拜杜丽娜讲座，上音最大的一间教室也被上百位师生挤得满满当当。这位年届八十的泰斗老太太对头晚音乐会上中国同行的作品赞赏有加，同时直言不讳地指出乐团的乐器质量太差，导致音响效果大打折扣。当晚贺绿汀音乐厅，古拜杜丽娜专场音乐会座无虚席。由于一位演奏家的缺席，曲目单上的《近乎打嗝》(Quasi Hoquetus) 被取消，替换曲目是库塔克的《迹象、游戏与
信息》(Jelek, játékok és üzenetek)。这个看似不得已而为之的替换其实
是相当妥帖的——东欧作曲家群体中，库塔克和古拜杜丽娜的风格
技法颇为相像，两人也相互欣立，此外本届音乐周还有一场库塔克
的专场音乐会。这不由让人想起纪录片《远离家园——20世纪管弦
音乐之旅》的最后一集《线索》，就是用古拜杜丽娜和库塔克这两位东
欧作曲家作模式，来说明从共产主义集权中走出的多元音乐景象。音
乐会展现的其它几部作品《第三弦乐四重奏》、《钢索上的舞者》(Der
Seiltanzer)、《三重奏》被日内瓦反潮流乐团的三位演奏家精准地诠释
出来，听众们曲终后近乎疯狂的喝彩声是对这场音乐会最好的
评论。

10月17日上午，叶小纲讲座，题目是《我的音乐创作》。在随心
所欲的漫谈和问答中，叶小纲一遍遍重复着‘Struggle’这个词，讲述
着如何在学院站稳脚跟、如何名垂青史、如何与他人相处的道理。
于是，我们有幸听到了一位来自体制内成功作曲家最真诚的自白，
不过此时讲座主题似乎已变成《我的奋斗》。晚上的音乐会集中了叶
小纲最近20年间的室内乐作品，其中《林泉》、《芙蓉》、《十二月
菊花》已由国内演奏家录制，收入2008年发行的《叶小纲室内乐作品
集》(CNC210800190)。《马九匹》(1993) 也曾被德国Wergo唱片公司作
为专辑《马九匹-中国新音乐》(WER6299-2)的主打曲目发行。室内乐
是叶小纲耕种想象力的试验田，但国内听众更熟悉的是其极富宗教感
染力的交响作品，此番室内乐专场对听众的耳朵是一次考验。上半场
曲目是《马九匹》(1993)、《林泉》(2001)、《钢琴三重奏》(2008)，
下半场是《芙蓉》(2005)、《十二月菊花》(2006)、《巴松错》(2012)，
这种安排顺序一方面出于乐器摆放需要，另一方面也照顾了听众的心
理接受度。当晚最给力的，恐怕还是担负演奏重任的法国时代乐团。
这几位实力派演奏家向我证明，叶小纲的室内乐并非我之前听到的那
般轻浮，这是一种华丽至冰冷的纯音乐，此类纯净写作在中国音乐界
一直匮乏。因此，无论它能否打动我们，请向它的坚持鼓掌。

10月19日是珊寇专场。这位来自图瓦的另类歌者长年探索喉音唱
法与其它音乐风格融合，今年巡演在世界各地的她，是欧洲即兴乐界
的当红人物。她的讲座以《喉音唱法——过去与现在》为题，系统介
绍了萨满教音乐、喉音唱法、咽音唱法与佛教声乐的关系。珊寇的专
场音乐会作为闭幕式在贺绿汀音乐厅举行，舞台上除了马头琴和几幅
画作外，还有一个调音台。珊寇浅吟低唱，漫不经心地，开启了万般
动感节奏、百种色彩声音，全凭一张嗓子。《即兴二》加上吴巍的马
头琴，长调飘渺，呼麦重叠，从静谧到奔放，二人的配合天衣无缝。
《即兴三》再加入李劲松的电子音响，吴巍的笙如影随形，三人的声
音原本来自三个遥远时空，却在这里奇妙地并置。直至最后一曲，珊。

除驻节音乐家的专场音乐会外，其它5场音乐会同样引人注目。10月15日，凭借《<br>月15日晚，何璐音乐厅，天空合唱团带来了一场现代合唱音乐会，陆培的《夕阳萧瑟》，徐孟东的《海子的歌·月光》，温德青的《童年四季》、徐坚强的《春之声》、曹光平的《天湖·纳木措》等诸多富有现代气息的中国合唱新作上演。10月16日下午的克拉姆专场音乐会由法国时代乐团演奏，从爆燃的音乐厅盛况可以看出中国听众对克拉姆的喜爱，其神秘的音响效果也确实引得听众们陶醉其中，回味无穷。《圣诞奇谈》、《秋天的十一个回声》、《四首夜曲（夜乐II）》、《鲸之歌》四部作品演奏下来，克拉姆的新人声主义和室内乐风格已让人有所领略。此外，还有瑞士作曲家霍利格（Heinz Holliger）、匈牙利作曲家塔托克、英国作曲家伯特威斯尔（Harrison Birtwistle）的三场音乐会，其中附带演出梅西安（Olivier Messiaen）和西亚里诺等作曲家的著名作品，其中大部分作品是中国首演。

为推动当代音乐创作、演奏、评论事业，当代音乐周一如既往地在音乐会之外设立专门奖项鼓励年轻一代。10月15日，“第二届中国当代音乐作品评论比赛”如期举办，从26篇稿件中脱颖而出的5篇乐评作者依次宣讲文章。本届乐评比赛的参赛文章在整体数量和质量上明显高于上一届比赛，难能可贵的是文章中出现的批评观点，这在以往的中国音乐评论界是鲜有见到的，这与中国传统的人情世故有关，更缘于中国音乐评论体制的严重不健全。同日下午，国际学生作品音乐会在北楼报告厅举办，由日内瓦反潮流乐团演奏。在演出学生作品过程中，大屏幕上同步展示乐谱，使得听众能更直观地看到作品本体。按规定，每首作品演奏完毕后，古拜杜丽娜和叶小纲会对作曲者进行点评，但由于叶小纲忙于排练作品，只抽空过来点评了柳鸣的钢琴组曲《山》。他苦口婆心地反复强调“前人用过太多的手法我们不用，因为现在作曲家之间的竞争很激烈，这个谱子如果拿去参赛就会被评委扔到一边。”而古拜杜丽娜的点评还是以鼓励为主：“其实所有的和声都被前人用过了，但我觉得这不重要，重要的是她有没有做到她要表现的意境。”来自不同国家的学生和老师，展示不同的创作理念和音乐风格，这不正是此类音乐会所要达到的交流目的吗？历经前几届的摸索与努力，当代音乐周的建制已趋于成熟。她作为中国新音乐的一个重要基地，吸引着越来越多的音乐家和听众前来，随着影响力的扩大，音乐周可支配的资金也愈加充足，以至于可以大量
向国内外知名作曲家约请作品。而在节目的设置上，不同当代和文化背景的音乐家总能在同一个舞台上碰撞出火花，这是当今多元音乐世界的应有的面貌。求同存异的精神在中国大陆尤为难得。与此同时，学生作品音乐会和乐评比赛也推动了年轻一代音乐家的成长，对于尚在起步阶段的中国音乐市场而言，青一代专业素养的提升至关重要，音乐周不仅让他们现场感受到最新的音乐信息，并且激励他们深度参与到中国当代音乐发展的进程中来。

六、纪念：蓦然回首

2013年10月11日至16日，以“回顾20世纪辉煌，弘扬21世纪新声”为口号的第六届上海音乐学院当代音乐周如期举办。此届音乐周的驻节作曲家分别是罗忠铭、秦文琛、戚德曼（Jörg Widmann）。此外，还有周云蓬和陈丹青凸显另类声音，以多元文化吸引眼球。除当代与多元以外，本届活动还蕴含多重纪念意义——上海音乐学院前院长、当代音乐周的创始人之一杨立青的绝笔之作《末卡姆印象》新鲜开幕，上海小交响乐团成立音乐会标志着一支由中国年轻一代演奏家组成的现代音乐演奏团体正式建立，中国现代音乐开拓者罗忠铭的四部弦乐四重奏首次在专场音乐会全部上演——无不是中国当代音乐画卷中的浓墨一笔。


罗忠铭是当代音乐周历届驻节作曲家中年龄最大的，年近鲐背依然兴致勃勃，一家四口相互搀扶的场景令人动容。《罗铮画意》
(2000)首次在国内演出，看到李定光地聆听受自己创作启发的音乐作品，再次被这对艺坛父子的心声交流所感动。罗志明的专场音乐会集中上演了他的四部弦乐四重奏，无论是传统技法变奏云南民歌的《第一弦乐四重奏》，还是不断完善“五声性十二音集合”的第二、三、四弦乐四重奏，毫无大喜大悲之色，雅量高致，堪称当代中国文人音乐的典范。这位经历了中国新音乐几乎所有历程的“元老”值得此时纪念，无论动荡或安稳，罗志明从未停止对现代音乐的理论探索和创作实践，在其讲座最后，他如此总结：“我的创作分两个阶段，第一个阶段是政治性，很多时候考虑到后果，必须写不想写的东西；第二个阶段是80年代以后为兴趣写。现在特别幸福，想写什么就写什么都可以。在座的年轻人在这个幸福的时期要好好发挥自己的才华。”

德国作曲家威德曼近年来在创作、演出、指挥等领域均取得了令人瞩目的成就，可惜国内乐界对他还知之甚少。我们对西方当代作曲家的了解滞后近三十年，不仅在乐迷百姓间，哪怕是以追逐现代潮流著称的学院里也是如此。当代音乐周为了留住听众必须多元，但若想让“当代”这个旗帜屹立，则必须保留最纯粹、最有价值的这部分。令人意想不到的是，我们从这位最具当代意味的作曲家那里听到了大量传统经典的遗韵。他的讲座大半时间在弹奏莫扎特、舒伯特、舒曼、勃拉姆斯等德奥作曲家的作品片段，指出里面有哪些元素是超越于那个时代的。音乐周还趁机请这位当今顶级的单簧管演奏家开了独奏会，门德尔松、舒曼、贝尔格以及威德曼自己的作品都在其中。作为职业演奏家，这些经典作品不可避免地渗入他自己的音乐语言中，甚至有片段的调性旋律出现，但其中最精妙之处是以灵敏的乐感将迥异的元素结构在一起，并爆发出最震撼的舞台效果。在专场音乐会中，他指挥奥地利20世纪乐团将这些奇思妙想展露无疑，大量现代演奏法迸发出极致音彩暗含着舒曼式的神经悸动，他的音乐将德奥艺术音乐最理性和最感性的两端拉到一起，要做到这点必须基于对传统经典的熟知与经验。讲座最后有人问他，如果你在演奏、作曲、指挥三者中只能选择一个，你会选择做哪件事？威德曼的回答简单而精彩：“音乐。”

“维也纳·上海新天赋作曲家音乐会”上演的都是80后作曲家的新作，六位上音学生的作品各有特点：张士超的《红线》、依克山的《三色调制》、朱一清的《夜曲》、钱慎瀛的《安晚册——二十幅音响缩影》、霍震的《星尘》、梁楠的《遥远的回声》，这批学生对于新技法和音色的运用已不仅是图个新鲜，在短小的结构中凝聚了不少具有个人特色的语汇。可以预见，这六位中必有人会成为中国新一
代作曲家的中坚力量。音乐周最后一天的“国际学生大师班作品音乐会”是当代音乐周的常规项目，由技术高超的美国Mivos四重奏团演奏来自世界各地的学生作品，和驻节作曲家共同提出了不少宝贵建议。这种作曲者、演奏者、评委老师、听众面对面交流的方式非常好，但由于语言沟通问题常常出现尴尬，且在缺乏奖励措施的情况下难以调动参与积极性，本次就有国外作曲者因买不起机票而缺席。相比之下，“第三届中国当代音乐作品评论比赛”则渐渐因制度完善和奖金提高获得积极响应。获奖乐评分别涉及音乐作品、音乐会现场和音乐创作观念，视野的拓展以及具有个人立场的批评意见，是中国当代音乐评论中难能可贵的点滴进步。

“走向现代之路：上海小交响乐团成立音乐会”历史意义非凡。一方面是乐团的成立填补了国内缺乏小交响乐团的空白——这种在20世纪初应运而生的乐团编制对于现代音乐会是必不可少的，前几届音乐周都能看到国外小交响乐团的身影，这也反映出国内表演团体落后于现代音乐创作的现状。另一方面是指挥郁飞为音乐会安排的曲目暗含着一条现代音乐从西方走向今日中国的历史线索：欣德米特《室内乐》、谭小麟《弦乐三重奏》、桑桐《夜景》、普朗克《假面舞会》、许舒亚《散》、勋伯格弦乐六重奏《升华之夜》，其中的师承关系一目了然。当晚，以上音师生为主的上海小交响乐团的处于秀可圈可点，黄蒙拉、谢亚双子、唐瑾等演奏家的表现也极为精彩。

邀请陈丹青来，本想听听这位画家讲一讲“我画画时为什么要听音乐”，但这位如今的意见领袖不想局限于此，他以上海人特有的嘲讽口吻，将青歌赛、超女、艺术市场、连带他天晚上听到的秦文琛一块调侃了一番。讲座最后有位来自新疆的音乐史老师问：“我这几天听了音乐周的无调性音乐，有些我是听不懂的，我相信很多人也听不懂，但在一种感觉自卑心理的作怪下很多人不愿承认这个事，是不是听不懂的就把它归类为当代音乐？”陈丹青答的好：“当代艺术和当代音乐在西方是小众的，而中国在做当代艺术时会有一个错位，即把它弄成政治正确——当代艺术就是最好的，你不懂当代艺术就是不懂艺术，但在西方一切艺术都在发生，其中有一小块叫当代艺术，是最有才华、最有胆量的一群人在做，有很小的一群听众，绝大部分人在听别的东西。中国人把西方的东西拿过来总会教条化，你只需要相信你自己的眼睛和心灵。

周云蓬的民谣专场音乐会出现在当代音乐周是出人意料的，毕竟中国的学院派音乐和流行音乐界一向井水不犯河水。不过这位拥有众多歌迷的盲人歌手又确实是中国当代音乐的一部分，他甚至一度成为了中国当代民谣和诗歌的新生代人物。《沉默如谜的呼吸》、《盲人影院》、《买房子》、《关山月》……相比学院的严肃音乐，民谣往往是轻松的，可周云蓬的歌总让人笑中有泪，他看不见这个世界，
却用诗和歌清楚地记下了今日中国各个角落的悲与喜。我问温德青怎么想到请他来，温德青说：“我们音乐周要接地气，吸引更多的听众。他是中国当代作曲家、思想家。”周云蓬是公认的民谣歌手、诗人，但“作曲家”的头衔估计是头一次被戴上。

闭幕式音乐会《交响牡丹亭——天地人和》是由陈牧声、陆培、叶国辉、温德青分别创作天、地、人、和四个篇章，由张国勇指挥上海歌剧院交响乐团演奏；三段《牡丹亭》的曲牌插入其间，由昆曲演员上台唱出，中国传统戏曲和西方交响语汇以直接并置的方式时空对话。四位作曲家曾在2011年合作过一部大型交响乐作品《辛亥交响》，在各自的篇章里尽显各自绚丽的笔法，可惜，这种长期团队合作的模式并非以音乐为出发点，而是源自具有中国特色的项目委约制度，以此为导引的创作模式如今在国内已屡见不鲜，从长远看，它对作曲家音乐创作的独立性会有所损伤。

蓦然回首，当代音乐周已走过了六个春秋，从时间上来看她尚处于起步阶段，但她已在这短短六年内激起了大批音乐家和听众对当代音乐的热情，其对创作、教学乃至整个中国的演出市场都产生了巨大影响力。在第六届音乐周纪念过去和开创未来之时，人们突然意识到中国当代音乐的开拓者们正在渐渐逝去，诞生于上个世纪的那批“新音乐”已成为过去一个时代的经典，而当下，我们必须通过自己的创作、演出和推广来孕育这一代的经典。

结语

就在这篇综述落笔之际，第七届当代音乐周还有10天即将开幕。第七届音乐周有着浓厚的法国色彩——三位驻节作曲家分别是旅法作曲家陈其钢、法国作曲家曼托瓦尼（Bruno Mantovani）、瑞士作曲家布朗（William Blank），陈其钢的专场音乐会由上海小交响乐团演奏，曼托瓦尼和布朗的专场音乐会由瑞-法现代乐团演奏。此外，著名法国钢琴家埃玛尔（Pierre-Laurent Aimard）还将献演一场利盖蒂钢琴作品音乐会，这位新音乐的使者将带来最原汁原味的利盖蒂。法国长期主演着现代音乐的中心角色，吸引了许多作曲家前来取经，上音的许多作曲教授曾留学法国。随着陈其钢的到来，纪录片《惊雷》中的四位在世作曲家已悉数到场——若非英年早逝，想必也一定会被邀请过来。中国当代音乐从当年的个别作曲家走出去，到现在将最优秀的当代资源引进来，经历了沧海桑田的变化。相信在当代音乐周这样的稳固平台上，会推出更多中国作曲家更优秀的新作品，而这项活动自身的影响力也会越来越大，不仅作为展现当代声音的博物馆，更是孕育中国新一代作曲家和作品的重要基地。
**Book Reviews**


*Musica Intangible Cultural Heritage* provides an important introduction to the policies and critical issues involved in recent efforts to preserve intangible cultural heritage (ICH) in East Asia. This well-structured volume contains eleven chapters by experts in a variety of East Asian performance traditions. Stemming from a symposium held at the Sydney Conservatorium of Music, University of Sydney, in April 2010, these chapters provide helpful historical accounts of large-scale preservation efforts in mainland China (Chapters 2-5), South Korea (Chapters 6-7), Taiwan (Chapter 8), and Japan (Chapters 9-11), before narrowing in on tensions involved in particular case studies.

In his introduction, the editor, Keith Howard, clearly outlines the historical development of UNESCO policy and how it relates to preservation agendas in East Asia. Chapter 2, in turn, will serve as an essential reference for all readers of *CHIME* - Helen Rees’s ‘Intangible Cultural Heritage in China Today: Policy and Practice in the Early Twenty-First Century’, a version of which served as the keynote presentation of the 2010 symposium. After contextualizing the P.R.C.’s preservation efforts with regard to earlier East Asian precedents and showing how its attitudes toward local folk music genres have evolved during the past few decades, Rees outlines the history of China’s engagement with UNESCO, including national, provincial and local initiatives, documentation, eco-cultural protection zones and ecomuseums, and the appointment of ‘representative transmitters’ (*daibiaoxing chuanchengren*). She then turns to specific case studies involving ritual music, musics of the Naxi ethnic group, and the seven-string zither *qin*. Two questions that drive Rees’s chapter are why this trend towards ICH preservation is happening in China now and where these efforts are headed in the years to come. With regard to the historical circumstances precipitating the rise of ICH preservation, she points to such factors as nationalism and competitiveness on the global
stage, regional competition within China, and the escalation of the market economy, as well as a link between environmental protection and ICH preservation movements. As for the future of preservation efforts, Rees suggests that ‘[f]actors involved in the continuation of these genres all seem likely to hold for the foreseeable future’ (p.52). Far from preservation efforts necessarily freezing particular traditions in time, Rees pragmatically notes two circumstances conducive to the continuity of traditions: efforts to maintain the ‘natural environment’ (p.52) for genres (implied in the term ‘original ecology’ [yuanshengtai] folksongs) and evidence of traditions adapting to new contexts.

The chapters by Catherine Ingram and Lauren Gorfinkel show how adapting local traditions to broader audiences involves performance style choices that carry with them deeper implications of representation. Ingram looks at the relationship between two performance contexts for Kam big song—what she refers to as the ‘village tradition’ and the stage. In adapting the village tradition to large-scale stage performances (including those that are televised), the newer ‘artistically processed’ big songs tend to be shorter, often involve altering melodies to combine elements from various local repertoires, and forgo content seen as locally significant. The success of the stage tradition in recent years has, in turn, influenced the village tradition. As Ingram notes, ‘[m]any younger singers now prefer those songs with greater melodic interest that usually feature in staged performances, rather than those songs with less melodic variety but deeper or more meaningful lyrics that are more highly regarded within the village context’ (p.69). Gorfinkel, in turn, examines elements of multi-ethnic unity as presented in Chinese televised musical performances. She outlines two styles of song performance as presented on CCTV (China Central Television), which she refers to as ‘orthodox’ and yuanshengtai, arguing that ‘the style of performance presented on CCTV at different moments is often affected by the perceived political importance of the event’ (p.100). In Gorfinkel’s analysis, the two categories imply different attitudes towards the preservation and presentation of local performance genres via large-scale national broadcasts. Whereas the ‘orthodox’ performance style ‘overly asserts a collective identity wherein all Chinese, no matter what ethnicity (minzu), strive together towards the future, under the leadership of the Chinese Communist Party’, the yuanshengtai style (which she translates as ‘original ecology’) ‘stresses the need to preserve the folk musics of minority nationalities . . . in order to save the essence of Chinese culture and identity as a whole in the face of globalization and rapid domestic development’ (pp.99-100).

Both Olivia Kraef and Ying-fen Wang look at particular traditions that have become symbols of cultural and/or political identities, often taking on new meanings that are widely divergent from their earlier significance. In ‘Strumming the “Lost Mouth Chord”: Discourses of Preserving the Nuosu-Yi Mouth Harp’, Kraef argues that ‘the mouth harp is an important metaphor and catalyst in the promotion of the protection of Liangshan Nuosu cultural heritage’ (p.78), referring to a subgroup of the Yi ethnic group living in southwestern Sichuan province. While she sees the case of the mouth harp (hxohxo) as an example of situations where a tradition’s cultural protection is connected to local tourism and economic development, as well as ‘a way for minority nationalities . . . to develop a national and international platform increasingly made up of their own cultural vocabulary’, she is wary of changing meanings brought to the tradition by such ‘top-down approaches
to the development of local culture’ (p.78). Ying-fen Wang’s ‘Lessons from the Past: Nanguan/Nanyin and the Preservation of Intangible Cultural Heritage in Taiwan’ focuses on the history of state support for nanguan groups in Taiwan and the reasons for its failure. Wang is critical of the professionalization and commodification affecting what she sees as an amateur tradition—stripping it of a sense of moral integrity—and of the state’s use of nanguan as a tool for soft diplomacy, for promoting cultural tourism and the heritage industry, and as a way to prove itself as part of the international community by responding to UNESCO’s call for the preservation of heritage’ (p.178). The issues that Wang addresses with regard to adapting performance genres to the stage—specifically, a stage on which they are consciously portrayed as intangible cultural heritage—affect many traditions, as discussed in the chapters by Ingram and Gorfinkel, among others. Furthermore, Wang’s chapter provides a valuable history of preservation policy in Taiwan, which can serve as a comparative point of reference vis-à-vis Rees’s chapter on mainland China’s policies.

The two chapters on South Korea touch on issues of permanence and impermanence—what Barre Toelken in The Dynamics of Folklore (Logan, Utah: Utah State University Press, 1996) refers to as ‘conservative’ and ‘dynamic’ elements—which are inherent to preservation efforts. In ‘Authenticity and Authority: Conflicting Agendas in the Preservation of Music and Dance at Korea’s State Sacrificial Rituals’, Keith Howard highlights the tension between appointed intangible property being regarded as an archetype and later research that might suggest the need for alterations in the way a particular tradition is presented (pp.118, 133). Essentially, Howard is pointing out the inherent contradiction between fixity and fluidity in the term ‘intangible heritage’. Whereas heritage suggests a sense of permanence and continuity, the intangible nature of performance is inherently fluid and resistant to such permanence. ‘Intangible heritage differs from tangible heritage because it requires promotion through performance and creation as a lived experience. If it were possible to posit an authentic archetype of the intangible, to maintain an original form would still require imagining permanence where there is none. Permanence comes with the display of a museum artefact, leaving a tangible object that, while observable, requires neither performance nor creation. Permanence makes the intangible tangible, but snuffs out its life’ (p.139).

This tension between permanence, which implies a sense of timelessness, and dynamism, which suggests a flexible adaptation to contemporary situations, is particularly evident in attempts to preserve folksong traditions. Roald Maliangkay’s ‘A Tradition of Adaptation: Preserving the Ritual for Paebaengi’ raises the question of ‘whether holders should perform their art as they did at the time of their appointment, or should be asked to go back in time and perform according to what they, and what performers or scholars, think the art used to be’ (p.158). In the particular performance tradition he explores, the concept of ‘going back in time’ relates to several factors that potentially create distance from contemporary audiences: dialect, thematic content, and changing religious beliefs. With regard to the subject matter, Maliangkay notes a pressure felt to present ‘timeless’ folksong lyrics, writing, ‘whereas interpretation and confabulation were originally commonplace, in order to successfully preserve folksongs (and for them to represent the rich heritage), lyrics should ideally relate only to unique cultural and historical aspects, not to contemporary matters. Although there is a risk that traditions lose relevance today, variations must be
controlled while connotations or references to present-day life are minimized’ (p.142). As portrayed by Maliangay, this tension is partly between scholars, who reject elements of variation in the pursuit of a sense of authentic tradition, and performers, such as the main holder of this tradition, who felt that ‘propagation is more important than preservation’ (p.158).

Turning to Japan, Shino Arisawa examines the binary division of intangible cultural properties into the categories of ‘classical’ (those which receive more consistent funding as well as the recognition of individual artists as Living National Treasures) and ‘folk’ (which is conceptualized in terms of groups, with less emphasis on and support for individuals). While she suggests that the classical/folk distinction in ‘conceptualizing intangible properties appears to be unique to Japan’ (p.182), one might note that similar issues have been found in Western scholarship—in his 2001 article ‘Toward an Ethnomusicology of the Individual, or Biographical Writing in Ethnomusicology’ (World of Music 43.1:5-19), Jonathan P. J. Stock notes a bifurcation in the focus on individuals in musicology (which has tended to emphasize hero-worship biographies) and ethnomusicology (which has tended to focus more on shared musical activities at the expense of individuals). In the following chapter, Jane Alaszewska touches on similarly contentious issues pertaining to the relationship between individuals and traditions in the case study of the Chichibu Night Festival—conflicting paradigms of transmission vis-à-vis individual holders and custodial groups. Lastly, in the final chapter, Matt Gillan traces the history of attempts to preserve and promote elements of traditional Okinawan performing arts, which in turn reflect ambivalent desires to both assert a local cultural history and connect Okinawa to the broader Japanese nation.

In sum, this volume is not only useful for providing broader historical and geographical contexts for recent local and regional preservation efforts, but also highlights an illuminating diversity of tensions involved in the efforts to preserve particular traditions. When the traditions discussed in the book are seen in relation to each other, as well as to other traditions familiar to the reader, they provide a better context within which to understand contemporary processes of continuity and change. While the focus of this volume is on official preservation efforts, I was pleased that the authors included mention of other factors influencing individual performers and the traditions they represent, including commercialization, media channels, political agendas, and sponsorship. A focus on individual performers and their social networks often reveals an intricate web of sponsorship and involvements, into which ICH preservation efforts factor as one force among several. In this sense, I think that this volume could be fruitfully read together with such works as Richard Curt Kraus’s The Party and the Arty in China: The New Politics of Culture (Lanham, MD: Rowman and Littlefield, 2005), which looks at the impact of the market on state patronage of the arts in the People’s Republic of China. Howard’s Music as Intangible Cultural Heritage provides a crucial update and will serve as an important reference in the years to come.

Levi S. Gibbs

This text introduces ritual practice by lay Daoists in north China, an area generally underrepresented in scholarly examinations of Daoist ritual practice. Jones opens his preface with the self-deprecating and characteristically grumpy statement ‘I may not be the person to write this book, but it doesn’t look as if anyone else is going to, and it needs writing’ (xi). I would argue that Jones is, in fact, exactly the person to write this book, since this volume is preceded by nearly twenty years of field research on religious and musical practice in north China. In addition, Jones’s deep immersion in Chinese and other scholarship on the topic of music and ritual in China and his extensive network of informants make it difficult to imagine a better qualified author to bring this topic to the attention of an English-language readership. The result is a valuable addition to the literature on ritual practice in rural north China.

Jones divides this book into three main geographical and thematic sections. Part 1, entitled ‘Singing from a different hymn-sheet: north and central Shanxi’, discusses lay Daoist calendrical and life-cycle rituals in Yanggao, the Datong area, Yangyuan (in Hebei Province), Hunyuan, Xinzhou, and the Wutai area. Part 2, ‘Temple-lay connections: south Shanxi and south Hebei, Shaanxi and Gansu’, questions the standard scholarly distinction between north Shanxi lay Zhengyi Daoists and south Shanxi temple-dwelling Quanzhen Daoists. Jones documents cases of temple-lay transmission and lay-temple transmission of ritual practices, undermining this tidy north-south distinction. Part three, ‘Just can’t get the staff: the central Hebei plain’, is the longest section, and discusses the great diversity of ritual practice among ritual associations across a wide area of central Hebei Province. In each section, Jones provides extensive chronological lists and tables of ritual components for funerals, *jiao* offering ceremonies, temple fairs, and other rites carried out by folk Daoists (and Buddhists), offering a valuable opportunity to compare the details of these activities across a large section of north China. As usual in Jones’s writing, all of these practices are presented along with rich historical and ethnographic context.
Three appendices are included at the end of this volume. The first, entitled ‘Ritual practice in Beijing and Tianjin cities’, gives a brief overview of urban ritual practices, which focus more on scripture recitation than do folk practices of the rural areas discussed in the main body of the text. Jones warns that even this rural-urban distinction obscures the true complexity of the situation, writing, ‘We have seen how monks and priests, as well as lay ritual specialists, from the countryside just south might take part in rituals in Beijing and Tianjin; and they apparently learnt their rituals not from the large elite folk temples there, but from the many smaller folk temples there, but from the many smaller folk temples’ (231). Appendix two, ‘Some ritual songs in central Hebei’, briefly discusses some of the musical repertoire used in ritual in Hebei, but without any notated examples. Appendix three, ‘Precious scrolls of central Hebei’, discusses precious scrolls (baojuan) that survive in this region not only as texts, but as bases for performance. These appendices provide valuable insight into the complexity of the ritual landscape of north China.

Speaking of that complexity, Jones’s conclusion notes the difficulty, and indeed the questionable utility, of distilling patterns from ethnographic data about folk and Daoist ritual across the Chinese landscape. Jones writes, ‘For now I am content just to give some fuzzy snapshots of north Chinese Daoists, and to note some of their vocabulary, even if I can’t always make sense of it... Unable to provide answers, I am seeking to open up a forum for discussion’ (215). Indeed, while this book offers a rich array of information about ritual practices in north China, it will take concerted, collaborative efforts by many researchers to gather sufficient information in order to begin to distinguish patterns of transmission and innovation in the particular forms of local ritual/musical practices.

One area that cries out for additional research and discussion is the deeply syncretic nature of the practices Jones describes. While the title of this book and most of the descriptions within it emphasize Daoism, many of the rituals, tunes, and texts Jones describes spring from non-Daoist sources. For example, the ubiquitous yankou ceremony (and the Five-Buddha Crown worn by its leading officiant) is quite obviously adapted from Tantric Buddhism, but Buddhist monks also include passages based on Daoist texts in yankou. While Jones does briefly note the porous boundary between Buddhist, Daoist, and sectarian identification among north Chinese ritual specialists, texts, and practices, more research is needed to work toward understanding the vastly varied ways that practices related to these philosophies have been combined.

Jones writes in a clear and engaging fashion, making this very dense and informative book as accessible as it could reasonably be. I would not suggest this book for a reader with little background in the subject of Chinese ritual practices, though. Indeed, this text functions something like a large-scale appendix to Jones’s earlier works on music and ritual in Hebei, Shanxi, and Shaanxi provinces (Plucking the Winds: Lives of Village Musicians in Old and New China [Leiden: CHIME Foundation, 2004]; Ritual and Music of North China: Sharm Bands in Shanxi [Farnham, Surrey: Ashgate, 2007]; Ritual and Music of North China: Volume 2, Shaanbei [Farnham, Surrey: Ashgate, 2009]). Readers familiar with those works, or who have other background in Chinese music and ritual, will be best able to make use of the dense detail in this volume. Passages from the DVDs that accompany the latter two books will also be a very useful companion to this text, which does not include recorded examples.

Beth Szczepanski

Harris, Pease, and Tan’s recent edited volume provides an interesting collection of scholarly essays and interviews on the subject of gender within Chinese music. As it is a topic not often addressed in the study of Chinese music, this contribution to larger discussions of music as a gendered practice is very welcome. The volume contains twelve academic essays by scholars primarily located in institutions in the U.K. and Europe, as well as seven interviews with Chinese musicians, scholars, fans, and music businesspeople. Many of the essays and interviews focus on women’s music making across a range of genres and regions, though representations of masculinity do receive some attention, most notably in the essays by Joseph Lam (on masculinity in Kunqu) and Stephen Jones (on shawm bands in North China), as well as in Shzr Ee Tan’s interviews with pianists Lang Lang and Li Yundi and karoke bar manager Zhang Han. Gender in this volume generally maps onto the sex binary; though there are nuanced discussions of the performance of femininity and masculinity in specific contexts, transgender issues and/or constructions of a third/alternate gender are missing, presumably because they are not present (or, at any rate, not common) in the contexts that are treated by the scholars. In general, the work this volume presents stems from ethnographic material gathered in the late 20th and 21st centuries, the single exception being Judith T. Zeitlin’s archival research featured in her essay on late Ming era song books.

The essays included in the volume are clearly written with well-supported arguments about the various ways in which gender figures into Chinese musical cultures. Rachel Harris’s essay begins with a discussion of how her research focus and perspective changed through time as her social status changed, especially upon marrying a Uyghur man. The essay blends reflexive discussion of Harris’ parallel roles as in-law and researcher with rigorous discussion of women’s ritual practices in rural Xinjiang, along with a survey on the ethnomusicological literature discussing the politics of modesty practices across various Islamic cultures. It provides helpful insights into the important role that ritual recitation has for rural Uyghur women seeking socially acceptable ways to sing publically.
Tiantian Zheng’s essay discusses the suspect femininity performed by karaoke hostesses and how that links to the lineage of courtesan activities in China, with both carrying associations with prostitution. Although somewhat brief, it provides useful insights into how karaoke boxes encourage the performance of gender norms (both masculine and feminine) that support a notion of entrepreneurial masculinity.

In her essay about the feminine associations with Korean singers in China and the notion of ethnic singing as a female gendered activity, Rowan Pease makes an interesting argument about the naturalization of the voice and how it is experienced as less performed and more biologically determined than other musical activities. Within that discussion, she frames the strained vocal timbre of p’ansori within Simon Frith’s and Suzanne Cusick’s treatment of (markedly male) vocality in rock music.

Joseph Lam’s essay on the performance of masculinity in Kunqu argues that through interaction with traditional roles and norms, contemporary Kunqu performers are able to engage nuanced negotiations of contemporary masculinity. In his argument, the importance of fictionalized histories and the overlapping between ‘theatrical and actual realities’ implies that both actors and audience members experience Kunqu as a constitutive practice (p.91).

Tan’s interviews provide useful individual perspectives from Chinese scholars and musicians. They are interspersed between the scholarly essays and provide personal stories and insights as they allow Chinese voices to be heard clearly. The interviews are edited to read smoothly as prose and are highly approachable. They could be pulled out to provide a very helpful set of readings that could contribute a diversity of perspectives on Chinese musical culture for undergraduate courses on Asian music.

In sum, this book covers much ground and presents readers with a wealth of nuanced material about the ways in which gender is understood and performed in Chinese contexts. It goes a long way toward addressing the significant lack of scholarly discussion of gender in East Asian artistic practices. The essays and interviews within it should be of interest to scholars and students across the fields of ethnomusicology, gender studies, and East Asian area studies.

Tanya Merchant


Burma (now Myanmar) has been embroiled for many decades in political chaos, and largely closed off from the outside world. Consequently there have been few scholarly studies of its music by either native scholars or outsiders. Lu’s pioneering study is an exception that lights up this dark corner of musicological literature, breaking new paths for future researchers.
Basing this work on her doctoral dissertation, which was written in English, the author
nevertheless chose to publish her book in Chinese. To this reviewer, this is a significant
decision, for the subject matter will have a greater impact in the Chinese-speaking world
than in the English-speaking one. Furthermore, the book is a welcome and effective vehicle
to inform the Chinese-speaking readership of the many theoretical concepts currently in
use in Western ethnomusicology. It is a challenging book to write because it involves three
languages: the Burmese of the subject matter, the English of the many theoretical concepts,
and the Chinese as the medium of communication.

Even though the subject matter is narrowly focused on Burma’s ‘classical music’
tradition, yet because of the music’s central role in Burma’s history, the discussion raises
broad historical, political, economic and social issues. The author invokes many theoretical
concepts that are not unusual in Western ethnomusicological literature, though the fact
that it is published in Chinese poses a challenge in terms of coming up with Chinese
terminological equivalents.

The book is organized into seven chapters. The first three lay the
groundwork: briefly, an introduction to concepts and methodologies; the
historical context of ‘classical music’ (in Burmese, thachin gyi); and the
structure, style, and other factual matters relating to this musical genre.
Chapters four to six are the core of the
research, with the chapter headings neatly summarizing their contents: the
politicization and commercialization of music under autocratic rule, the
art of survival and resistance, and the global phenomenon of exile and
return. Each of these chapters focuses
on one or a few individual musicians,
such as Kyauk Sein in chapter four, U
Thein Aun in chapter five, and Kyaw
Kyaw Naing in chapter six. The last
chapter summarizes the many ideas and
expounds on the paradox of tradition and
modernity.

The author outlines her methodologies in the first chapter, followed in subsequent chapters
with concrete examples. Some of them include subalterm studies (底層研究), border-
crossing studies (跨境研究), locational analysis and multi-sited studies (區位分析與
多點域研究), situated knowledge and authorial positionality (知識落置與作者置位),
etc. Furthermore, she calls upon many ethnomusicological concepts such as ‘alternate
modernity’ (他類現代性), ‘politics of location’ (多元區位政治), ‘reflexive anthropology’
(反身人類學), ‘liminality’ (閔境), ‘intermusability’ (相互音樂能立), ‘enculturation’ (文
化化), and ‘individual variation and agency’ (個體變異與能動性). With various degrees
of success, the author comes up with appropriate translations that succinctly capture the original meanings. A few problematic ones are translating ‘musicking’ as 玩音樂 and ‘agency’ as 能動性. But I believe these problems are due to the incompatibility of languages rather than the author’s misplaced interpretation of the original meaning. With concrete examples illustrating these concepts in later chapters, one hopes that the Chinese reader will at least get the gist of the concepts despite the awkwardly and artificially made up terms. It is a successful attempt, even a breakthrough, in intercultural communication.

The book’s rich content is in part built upon the author’s extraordinary fieldwork, which is clearly reflected in the narrative. She established close relationships with the musicians: they not only accepted her as their devoted disciple, but came to consider her as a family member, even a daughter. Such deep trust opened them up to her not only on musical matters, but also on their personal lives, past experiences, political and social views, and aspirations – material that is critical to her discussion of theoretical concepts. Some of them had faced or were at the time facing difficult career and life choices, which they unreservedly shared with her. The book’s narrative, which often references such valuable data from her field notes, comes to life because of the genuine and moving friendships. This is particularly vivid in her discussion of U Thein Aun and Kyaw Kyaw Naing in chapters five and six respectively. Young scholars who plan to do ethnographic fieldwork should emulate Lu’s approach.

In the first and last chapters, the author formulates half a dozen or so broad research goals; a few examples include how autocratic rule has affected musical life, so that under political pressure musicians strive to survive by adopting flexible alternatives from the tradition, thus displaying what she calls post-tradition (後傳統) and modernity (現代性) (p.3); how, in transforming from tradition to modernity, the individual musicians seek alternative paths and new contents for their art, in part as resistance and rebellion (p.6); and how individual musicians negotiate among the forces of government control, market demand, and their own survival (p.183).

The author goes beyond the academic value of her book and expresses hope for its applied political relevance, particularly to Taiwan, where she is from and where she now works. For example, she states that her book offers Taiwan an ethnomusicological study that is directed by theoretical issues and focuses on individual musicians, to alleviate the lack of such interest and studies there. Second, she observes that, after Taiwan lifted martial law, an awareness of Taiwanese native identity rose sharply. Artists who sought local identity thus faced more choices; conflicting values and views between the government and the ordinary citizenry resulted in new forms of Taiwanese music, changes that bear some similarity to the development of Burmese music under similar kinds of political and social upheavals. Third, part of the book is on the pan-Asian context of Burmese classical music, in the discussion of ‘exile and return’: the author covers its current situation, its historical strands, and the modernity of its development. Her hope is that the book will inspire the Chinese diaspora – many Taiwan residents are uprooted exiles from the Mainland at the periphery – to pro-actively shape the future of their music.

To this reviewer, the last point is particularly important, for the book’s value is not limited to Chinese-speaking Taiwan – it is also relevant to readers on the Mainland and in Hong Kong, Singapore, and Chinese communities elsewhere. For example, there are quite
a few Chinese musicians living and working overseas to whom the discussion of Kyaw Kyaw Naing in chapter six should be quite relevant.

The book comes with a compact disk with twelve musical excerpts. Not only do these illustrate well the descriptions of musical characteristics in the text, they in and of themselves provide a comprehensive overview of the music the book discusses. They indeed fit the description of ‘unfaded splendor’.

As is common with most Chinese writing that is translated from the English, the grammar, flow, and general literary style are occasionally awkward, and some passages require repeated reading. This is amplified by the awkward wording of technical terms as mentioned above. There are also a few rather trivial and amusing mis-translations that might mystify Chinese readers, such as translating ‘specialists in Asian American studies’ as ‘亞裔美國學者’, and implying that Duke Ellington is actually a duke, and Count Basie a count. Nevertheless, the exceptional value of the book – academically and politically – is hardly marred by these flaws.

Bell Yung


The study of the Shanghai Municipal Orchestra (SMO), an institution initiated by foreigners for the service of the foreign communities in Shanghai’s International Settlement and the French Concession, has become something of a phenomenon over the past couple of decades. Known initially as the Shanghai Public Band or the Town Band in the late 1870s, it later, in 1907, developed into an orchestra of 33 European and Filipino players. The orchestra’s history from its inception in 1879 up until 1946 has been studied by a multi-national cast of scholars: Han Kuo-huang 韩国璜 (1995), Robert Bickers (2001), Sheila Melvin and Jindong Cai 蔡金东 (2004), Enomoto Yasuko 根本泰子 (2005/2009) and a number of China-based scholars. A quick Baidu, Google and CNKI search reveals that in addition to a staggering number of papers and MA dissertations, at least two PhD theses have been written about the subject. Given this kind of keen scholarly attention, the immediate question I had upon being presented with an advance copy of *Diguo feisan bianzouqu – Shanghai Gongbuju yuedui shi*, or to quote the author’s own English title, *Variations of Imperial Diasporas – A History of Shanghai Municipal Orchestra*, was: ‘Why the Shanghai Municipal Orchestra again?’ My initial incomprehension was quickly quelled once I started reading the monograph. Rather than a rehashing of old and often-used materials, as most of the recent Chinese publications on the subject are, this is a timely, thoroughly researched addition not only to the scholarship on the SMO itself but also to the burgeoning body of literature examining cultural life in pre-Communist
Shanghai. The author, Tang Yating 汤亚汀, who teaches ethnomusicology and translation studies at the Shanghai Conservatory of Music, and is himself a Shanghainese, can point to a near-lifetime of intimate engagement with the city on different levels. Prior to the current book, he has already contributed a number of publications that have become standard works, at least in China, on subjects as wide-ranging as musical manifestations of Western colonialism in China, Jewish liturgical music in Kaifeng, music in the life of Jewish refugees in Shanghai during the interwar years, anthropology of music, and the urban soundscape. He, along with Xu Buzheng 許步曾 of the Shanghai Academy of Social Sciences, is particularly well known as a specialist on the vibrant and diverse musical life of Shanghai’s Jewish communities during the 1920s-1940s, publishing a book in 2007 on the subject. His ‘Reconstructing the Vanished Musical Life of the Shanghai Jewish Diaspora’, a report written in collaboration with Kay Dreyfus (Ethnomusicology Forum 13.1[2004]), and Xu Buzeng’s ‘Jews and the Musical Life of Shanghai’, published in Jonathan Goldstein’s widely circulated edited volume The Jews of China: Historical and Comparative Perspectives (Armonk, N.Y.: M. E. Sharpe, 1999), are among the works most often consulted by Western scholars of Jewish migration to China. In a sense, the present book can be read as an erudite summation of decades of patient distillation in the fields of Jewish diaspora and Shanghai studies.

Tang’s solidly researched new study of the Shanghai Municipal Orchestra is valuable in that it not only keeps up the very high standard set by Han Kuo-huang, Robert Bickers, and Enomoto Yasuko but also makes a new contribution by covering an enormous range of areas on which, up to now, little work had been done. It illuminates with extraordinary depth the complex and diverse forces at work in the history of the orchestra. In meticulously describing its seventy-year developmental trajectory, Tang has done a splendid job exploring how the meanings, practices and functions surrounding the orchestra have been conditioned by a variety of racial, political, economic, social and cultural forces.

Tang’s methodology is based largely on analysing and presenting published documentary evidence (e.g. primary English, German and Chinese sources, such as the Annual Reports of the British-dominated Shanghai Municipal Council and the Minutes of its meetings, minutes of the Town Band committee, Municipal Gazette of the Council for the Foreign Settlement of Shanghai, programme notes, contemporary concert reviews, and recollections of conductor Mario Paci’s daughter). He also draws on
the substantial literature that already exists in Chinese, English and Japanese (the latter albeit in Chinese translation). Theoretically, he sets out to test the ideas and theories of Robin Cohen, Robert Bickers, Philip V. Bohlman, Arjun Appadurai, Timothy Rice, Martin Stokes, Thomas Turino, Kay Kaufman Shelemay, and Su Zheng. Adopting a multidisciplinary approach, Tang utilises Robin Cohen’s concept of ‘imperial diaspora’ to focus on the various foreign communities that were crucial to the initiation, maintenance and transformation of the orchestra. He also cites Giddens, Habermas, Anderson, and Said as guides that informed his analyses of data. However, in his narrative, especially the first five chapters of the book, he leans more heavily on the models developed by Marcia Herndon (‘Cultural Engagement: The Case of the Oakland Symphony Orchestra’, Yearbook for Traditional Music 20 [1988]) and Margaret Myers (‘Searching for Data about European Ladies’ Orchestras, 1870-1950’, in Beverley Diamond, Pirkko Moisala and Ellen Koskoff, eds., Music and Gender [Urbana: University of Illinois Press, 2000] to elucidate the various real and symbolic values ascribed to the orchestra. He uses Herndon’s notion of ‘cultural engagement’ in particular to delineate how the orchestra, as a site of political, economic, racial and cultural tension, shapes networks of social and racial relations, through the production and consumption processes that define the history of this multi-ethnic and multi-cultural organisation.

Arranged in chronological order, the book includes an introduction, eight chapters (divided into two parts), several dozen illustrations, and four appendices. Similar to Edward Said’s use of the music compositional device counterpoint in his Culture and Imperialism (New York: Alfred A. Knopf, 1993), Tang adopts the device of ‘Themes and Variations’ to organise his narrative. In his introduction, Tang brings a considerable amount of scholarship to bear to develop his argument and outlines the rationales underpinning the book’s focus. Some of this discussion reappears in Chapter 8 and the reprinted paper in the appendices.

Part One, ‘Period of the Shanghai Municipal Council’ (this English heading and the following chapter titles are Tang’s own), consists of five chapters, covering the period from 1843 to 1942. Chapter 1, ‘Overture: Far East “Enclave” of European Empire and Its Musical Life (1864-1878)’, opens with a brief description of the forced opening of Shanghai as a treaty port in the wake of the Opium War. This is followed by a brief survey of foreign theatre and musical activities in the life of foreign residents in Shanghai’s International Settlement and the French Concession. Relying on careful examination of such documentary sources as the Minutes of Shanghai Municipal Council, the Shanghai Municipal Council’s Annual Reports and the North China Herald, Tang also provides a well constructed account of bands that existed before the formation of the Shanghai Municipal Band in 1879.

Although Tang engages with many aspects of the orchestra, he arranges his narrative around the management of individual conductors. Chapter 2, ‘Theme One: Flying European Bandmasters and Manilamen, 1879-1906’, covers in some detail the development of the orchestra under the first three conductors: Jean Rémusat (1879-1880), Melchior Vela (1881-1899) and M. A. Valenza (1900-1906). Chapter 3, ‘Theme Two: Prof. Buck and His Diaspora Musicians from [the] German Empire, 1907-1918’, focuses on the recruitment of Rudolf Buck (1866-1952) and six musicians whose ranks included several string players,
and chronicles the changes that took place under Buck’s leadership. Chapters 4 and 5 are dominated by the Florentine Mario Paci (1878-1946), who, directing the orchestra from 1919 until its dissolution in May 1942, is widely credited with being responsible for turning an ordinary town band into ‘the best orchestra in the Far East’. Like Sheila Melvin, Jindong Cai and Enomoto before him, Tang relies on the recollections of Paci’s daughter, Floria Paci Zaharoff, to provide a nuanced account of this colourful person (curiously, Melvin and Cai’s book is not listed in the bibliography). While Tang has mustered considerable evidence to show how Paci played a big role in both having Chinese musicians playing in the SMO and performing China-related works by Chinese and European composers – a theme which has been covered in some detail by Melvin and Cai – one wishes he had probed a little deeper in his analysis of the anti-colonial climate of the 1920s and 1930s and taken into consideration the rising tide of nationalist sentiment as a crucial factor motivating Paci’s decision.

Part Two, ‘Period of the Post-Municipal Council’, comprises three chapters covering the period from 1942, when the Japanese took full control of the International Settlement, up through 24 April 1949, the day when the last scheduled symphonic concert of the season was performed by the orchestra, now renamed the ‘Shanghai Municipal Symphony Orchestra’ by the Nationalist-controlled Shanghai municipal government. Of these, the excellently researched sixth chapter, ‘Variation Two: Japanese Empire’s “Joint Prosperity Circle of the [sic] East Asia” and the Jewish Musical Kingdom, 1942-1945’, fills a scholarly lacuna through documenting the changes that took place after the Japanese takeover in 1942 through to 1945. Unlike previous chapters, this chapter is based mainly on previously little used documentary materials. These include the concert programmes preserved by Yoshio Kusakari 草刈義夫, formerly secretary of the Japanese-controlled Philharmonic Society of Shanghai, and reports and concert reviews published in the Shanghai Almanac, Shanghai Jewish Chronicle, and Ostasiatische Lloyd by Jewish exiles such as the music educator and historian Erwin Felber and the pianist and conductor Henry Margolinsky. It is thanks to these and later writings by Alfred Dreifuss that Tang is able to provide a fairly detailed account of the concert series given by the orchestra under the batons of Arrigo Foà, A. Slovtsky, Henry Margolinsky, and Takashi Asahina 朝比奈隆 (1908-2001). Despite the enormous wealth of material examined here, one criticism arises with regard to the overall picture, namely that there are not many interpretative passages as opposed to descriptions of concert activities. This may be partly because this is a period that has not been studied in any depth previously. A partial exception is the concluding section of the chapter. However, even this tends to be a summary rather than truly interpretive.

Chapter 7, ‘Variation Three and Coda: End of Imperial Diasporas and Post-Colonial Complex [sic] of Shanghai Civil Society, 1945-1949’, takes the story from 1945 up to 1949 and includes a blow-by-blow account of concert activities under a series of Chinese, Jewish and American guest conductors. Without a doubt, one major merit of this chapter is that it shows, using precise and documented examples, the inter-penetration of the Chinese and Western musical scenes, and the reciprocity of influences. The concluding chapter, ‘Shanghai International Settlement and Its Musical Culture in the Perspective of Modernity’, recaptures the main themes proposed in the Introduction and offers ‘Post-Colonial Reflections on Its Institution, Public Sphere, and Cultural Representation’.
One of the many strengths of Tang’s monograph – by far the most comprehensive treatment of the subject in terms of new data presented – is its scope. Tang’s extensive archival work and his familiarity with existing scholarship have enabled him to identify and unlock new areas of inquiry. Current scholarship on the orchestra, for example, has tended to focus on the historical narrative of how it developed into an orchestra of international standing under the conductorship of Rudolf Buck and Mario Paci. With the exception of Enomoto’s work, current literature covers the orchestra’s history from either 1879 or 1881 up until 1942. But one of the clearly stated aims of Tang’s book is to cover the two periods before 1879 and after 1942 (p.16).

Other strengths of this book include the excellent chronology of the orchestra; seven full lists of musicians who played in the orchestra during the years 1912, 1930, 1936, 1939, 1941, 1942 and 1946; numerous photographs (although some of them are not of good quality, especially the one on p.241); tables of income and expenditure; detailed lists of orchestral works performed; and concert programmes. A minor quibble is the use of the figures: there are numbered black-and-white photographs throughout the book, but they are not referenced in the text itself. Judicious placement of references to these figures would have complemented the detailed descriptions of contexts.

Despite Tang’s stated aim to apply the ideas and theories developed in the fields of diaspora studies, urban soundscape, ethnomusicology, historical musicology, migration and transnational studies, his forte is his microscopic analysis of source materials. But this is a problem as well, for the text is often overloaded with information and loses its sense of proportion as the author piles quotation upon quotation. Some would have been better left to the notes or appendices. The book would also have benefited from more careful editing. There are quite a few mistakes, both factual and stylistic, throughout the book, betraying a degree of academic sloppiness and lack of attention to detail. The bibliography is especially problematic, as it is riddled with spelling mistakes and omissions (for example, on p.311, ‘Counin’ should be ‘Kounin’; ‘Auckland’ should be ‘Oakland’; ‘Curt Kraus’ should be ‘Richard Curt Kraus’). It also suffers from a total absence of any discernible system in presenting reference materials. An index would have been useful to help the reader navigate the book, though its omission is a characteristic feature of many works published in the People’s Republic of China.

These shortcomings aside, Variations of Imperial Diasporas is a truly important work contributing more than any previous writings to our knowledge and understanding of the SMO. It is innovative in interpretation, extremely rich in detail, and grounded in copious readings of primary materials. The use of sources in particular shows not only a surprising variety but also a very fine critical sense. It is a welcome addition to the growing body of research examining the intricate relationship between the spread of Western music in East Asia and global imperial expansion, as well as the role of music in the construction of identities and relationships. It complements, rather than supersedes, another recent book, Xifang yinyuejia de Shanghai meng: Gongbuju yuedui chapuqi [The Shanghai Dream of Western Musicians: Legend of the Shanghai Municipal Orchestra] (Shanghai: Shanghai cishu chubanshe, 2009) by Enomoto Yasuko. Because Tang consults and translates significant archival materials as well as the contemporary German, Jewish, English and Chinese press, his book can serve as a useful resource as well.

Hong-yu Gong

Kunqu opera is a major theatrical form widely believed to have developed under the Ming dynasty (1368-1644) in the city of Kunshan, situated in the lower Yangtze region of southeast China. In terms of historical longevity, Kunqu is China’s foremost operatic genre. Being one of the world’s longest living operatic traditions, Kunqu has had a considerable influence on more recent forms of Chinese opera, such as Sichuan or Peking (Beijing) opera. Since the eighteenth century, it has suffered a gradual decline. Of the four hundred arias frequently sung in opera performances in the mid-twentieth century, only a few dozen continue to be performed. In 2001, the selection of ‘Kunqu Opera’ by UNESCO as one of its Masterpieces of the Oral and Intangible Heritage of Humanity was a source of great national pride, and a number of important studies exploring gender in Kunqu, its history and performing elements have since been published in the West. In terms of source materials, however, although many Kunqu scripts have been translated into Western languages, translations of theoretical treatises are relatively rare.

Analogous to the rich aesthetic and theoretical writings associated with qin music, many primary sources on Kunqu survive. The existence of the huge bulk of literature makes it possible to integrate a significant historical dimension into ethnomusicological research on the present performance practice of this art form. However, modern editions of pre-modern theoretical treatises on Chinese opera, such as *Gudian Xiqu Shengyue Lunzhu Congbian* (1957), *Zhongguo Gudai Xiqu Lunzhu Jicheng* (1959), and the latter’s most recent enlarged edition, entitled *Lidai Quhua Huibian* (2006-2009), are all presented in classical Chinese, a language that is not easy reading even for native Chinese speakers.

To begin to fill this lacuna, *Writings on the Theory of Kun Qu Singing* was published by Oxford University Press in 2006. As the result of four years’ collaboration between two veteran scholars affiliated with the University of Hong Kong, Koo Siu-sun and Diana Yue, this publication aims to provide a concrete tri-textual foundation for the study of the theoretical treatises of this operatic genre. Diana Yue, who was formerly translation editor of *Renditions*, a leading journal of Chinese literature in English translation based in Hong Kong, launched the research project on classical Kunqu writings to make theoretical treatises more accessible to international readers.
Yue worked together with Koo Siu-sun, one of the most enthusiastic advocates of Kunqu in Hong Kong. In the last two decades, Koo has been concentrating on the study and promotion of this operatic genre. He has worked with the Zhejiang and Shanghai Kunqu opera troupes to produce stage scripts for the performance of *Peony Pavilion, The Hidden Arrow Conspiracy*, and *The Butterfly Dream*. Koo and Yue decided to compile a selection of the most representative theoretical treatises on Kunqu opera written in the Ming and Qing dynasties (1368-1911) with their annotations, and to present two translations side by side with the classical Chinese original: a modern Chinese translation and an English translation.

This unique idea embodied in *Writings on the Theory of Kun Qu Singing* makes it the most accessible source so far of classical treatises on Chinese opera singing for international scholars. It allows the reader to explore the development of the artistic principles of Kunqu through trilingual texts. The book is divided into four volumes according to the four different treatises presented, that is, Wei Liangfu’s *Rules of Singing Qu*, Wang Jide’s *Rules of Qu From Bronze Mirror Studio*, Shen Chongsui’s *Handbook for Qu-Singing*, and Xu Dachun’s *The Tradition of Sung Poetry*. Each treatise — in Wang, Shen, and Xu’s cases, the abridged version of each treatise — occupies one volume. Together they represent some of the finest discourses on Chinese vocal music from the mid-sixteenth century to the mid-eighteenth century. Each volume consists of a bilingual introduction, the original classical Chinese text with annotations, an annotated modern Chinese translation, an annotated English translation, a Chinese-English glossary of special terms, and a bibliography. Last but not least, a lengthy preambule of forty pages written by Koo Siu-sun on the aesthetics of singing this particular operatic genre can be found at the beginning of volume one. This book is suitable for scholars and practitioners of Chinese opera, as well as students of Chinese music.

Yuanzheng Yang


Donna Lee Kwon’s *Music in Korea* is part of the Global Music Series (OUP), a set of nation- and region-focused volumes published under the editorship of Bonnie Wade and Patricia Shehan Campbell and aimed primarily at undergraduate-level teaching in world music. Kwon’s book includes a framing chapter at the beginning, three middle chapters on traditional Korean music, and two final ones on twentieth-century music cultures in Korea. *Music in Korea* is a very welcome textbook for instructors, particularly non-specialist instructors. The book has many strengths, but perhaps the most remarkable one is its overarching conceptual framework. It utilizes three themes—transnationalism, cultural continuity, and cultural politics—as gateways to a range of music practiced in Korea, from court repertory to *p’ansori*, *trot*, and *K-pop* (see pp.11-12). As such Kwon’s approach
departs from the more strictly genre- and style-centric approaches that have characterized older survey books on traditional Korean music, which tend to be rarefied and technical in tone. Instead, it moves in the direction of humanistic inquiry. Genres do inform the book’s organization, but having a larger framework affords the author ways to introduce and situate these genres integrally in the context of Korea’s complex transnational and national history (in one instance going back to as early as the Three Kingdoms period; see pp.23-24). *Music in Korea* thus does a great deal to minimize what I see as a persistent and vexing problem of survey-style monographs on traditional Korean music: a synchronic tenor that tends to erase ‘the contemporary musical situation’ (p.x). Kwon’s fluid writing style reinforces the book’s currently relevant tone.

Kwon’s emphasis on the social and political dimensions of music does not come at the expense of the music itself—and this brings me to what I see as another major accomplishment of Kwon’s book. *Music in Korea* is sincere, compelling, and articulate when walking readers through the musical excerpts representative of the selected genres, especially traditional genres. Aided by the thoughtfully planned audio CD, the book does an outstanding job of teaching them how to understand and appreciate these genres’ aesthetic aspects. Highlights in this respect include Kwon’s discussions of *mummyo cheryeak* and *chongmyo cheryeak* (pp.35-47), *p’ungmul* (pp.74-78), and *sijo-ch’ang* (pp.96-102). To the extent that such appreciation informs one of the core purposes of world music courses, the book succeeds. In addition, Kwon’s book contains many excellent suggestions for activities that engage the students in hands-on, experiential learning. These boxed sections have the students listen closely to the CD tracks, grapple with translated lyrics, conduct internet research, and execute fun musical exercises.

Another interesting aspect of *Music in Korea* is the author’s conscious choice to increase the coverage of North Korean expressive culture. The first chapter begins with the author’s ethnographic account of her 2007 visit to Pyongyang, where she met and listened to a young North Korean ensemble perform ‘a combination of old and new songs’ (p.5). Kwon also explains her choice to include music cultures of the DPRK in the Preface: ‘North Koreans . . . are usually portrayed in negative and dehumanizing ways, and part of what I seek to do here is to provide a more balanced view of North Korean expressive culture’ (p.xii). However, this seems to be an ambitious statement, especially in light of the fact that it is difficult to get past the state-guided routes of cultural exchange with North Korea. While the book provides insights into the fascinating soundscapes of North Korean expressive culture, one gets the sense that the overriding point is this culture’s subjugation to the North Korean state’s cultural politics. One also gets the impression that the theme of cultural politics is applied more sparingly to music in South Korea. To be sure, the state’s capacity to dictate music cultures is demonstrably weaker in the South Korean case, but I would suggest that traditional and popular music there has been reinforced by political ideologies that support the state’s goals in more ways than suggested in the book (such ideologies may include, for example, anticommunist nationalism, cosmopolitanism, and neoliberalism). An in-depth discussion on South Korean cultural politics may be outside the scope of a broad survey-style book, but an extended summary of critical views would have contributed to a more balanced outlook.

The three chapters that follow the introductory framing chapter address traditional
Korean music. Chapter Two, ‘The Court as Cultural Conduit’, focuses on three categories of music associated with the Korean court (aak, hyangak, and tangak). The way that Kwon discusses these categories exemplifies the excellent integrative approach of this book. Rather than presenting them as fixed repertories, Kwon introduces them in the context of the broader history of intra- and inter-regional cultural exchange and (proto-)nationalism. This historical discussion then transitions into a multilayered comparison of Chinese-derived Korean ritual court music (aak) and native court music (hyangak), as they are performed today in South Korea.

Chapter Three, ‘The Politics of Preservation and Revival in Instrumental Music’, focuses on a number of representative traditional instrumental genres in divided Korea. The discussion of the different paths that instrumental music has taken in the North and the South is reinforced by the well-chosen audio tracks (compare, for example, the North Korean kayagūm piece on track 16 and the South Korean kayagūm sanjo on track 12); and this insightful analysis advances the important point that music is thoroughly contingent on its social context. For the most part, the chapter is rich in detail, but it might have benefitted from a more rigorous contextualization of sanjo in South Korea, especially given that other instrumental music included in this chapter, for example, North Korean mixed-instrument orchestral music and South Korean folk-revivalist ensembles, are situated in their social environments more tightly. The relatively thin contextualization of sanjo is warranted to some degree as it is a music genre that fits an ‘art-for-art’s sake’ model of music performance; perhaps stressing this very point would have enriched the discussion of ‘the politics of preservation and revival’—the topic of the chapter as suggested by its title. In particular, such a discussion would engender critical reflections on the problem of audience in South Korea’s cultural preservation system.

Chapter Four, ‘The Singing Voice’, provides an overview of selected traditional vocal music: folksongs, sijo-ch’ang (a lyric art song tradition), and p’ansori (an oral narrative genre), as well as more hybrid and recent forms of vocal arts in the North and the South. Kwon’s integrative approach really glows in this chapter. Particularly noteworthy are the discussion of cross-class mobility of sijo-ch’ang and p’ansori since the eighteenth century and the virtuosic analysis of sijo text-setting.

The last two chapters deal with twentieth-century music that may be characterized as ‘vernacular’ (Chapter Five) and ‘popular’ (Chapter Six). They present a view of musical life that may be intimately recognizable to South Koreans and diasporic
Koreans across the twentieth century—and this is a point that I thought could be stressed more in Chapter Five. Kwon deserves praise for marching into musical domains that are trickier to make sense of (as well as for not ending the book with a subsection on ch’angjak kugak, or ‘creative national music’). Chapter Five, ‘Colonial Legacies in Korea’, deals with music that developed in close dialogue with colonial influence: ch’angga (Western-style songs), sin minyo (‘new folksongs’), trot, and Western concert music (hybrid compositions in particular) in South Korea; North Korean ‘people’s music’; and national anthems in the North and the South. Chapter Six, ‘Negotiating Transnational Flow of Culture’, addresses a diverse range of South Korean popular music cultures of transnational import, including the Korean Wave, hip hop, and the song movement, as well as state-sanctioned popular music in North Korea. These popular music cultures are not presented within a chronologically ordered structure but glued together rather loosely with the thematic frames. In this sense the chapter can be a bit jarring to read at times, but it is also this non-chronological approach that helps to highlight the contingent and dynamic nature of popular music. Chapter Six is also full of fascinating facts about post-Korean War South Korean popular music—for example, its early connection to the American Armed Forces in South Korea. And it also contains excellent suggestions for activities: imagine your students watching a youtube clip of Kim Sisters’ astounding performance on the Ed Sullivan show as part of their homework assignment!

Overall, Music in Korea is an excellent textbook, but there is one final issue that I think is worth commenting on: Kwon’s book tends to underemphasize the cultural tension and the identity crisis that have pervaded South Korean musical life during the twentieth century. I would also suggest that cultural continuity, one of the book’s themes, is somewhat overstated (sometimes for the sake of narrative coherence, it seems), and that it is just as easy and interesting to stress divergences, interruptions, and contentions when telling the story of music in Korea from today’s perspective. Yet the author’s perspectives are certainly valid ones, and the fact is that Music in Korea is the best book of its kind available currently. It does a great deal to advance and stimulate the teaching of Korean music and sets the standards very high for future publications of its kind.

Hyun Kyong Hannah Chang


This handsome and far-reaching volume of eighteen chapters spans many continents, civilizations and methodologies, all stemming from papers presented at an international seminar conducted by the Bake Society for the Study of Performing Arts Worldwide, held in Amsterdam’s Royal Tropical Institute (KIT) in 2005. The editors begin their Introduction (i-xix) by addressing the volume’s fundamental questions and diverse theoretical approaches to music, dance and courtship within musical, biological and psychological
contexts, in order to investigate ‘music’s power to establish sexual rapport’. They note the surprising lack of any monograph on the use of music in human courtship, despite the preoccupation with love and romance found in songs worldwide (iii). The contributors consider animal and human courtship, the latter sometimes leading to marriage, sometimes to divorce, or to flirting, sexual encounters, and sometimes even to socially sanctioned extramarital procreation. The salient points and methodologies of each chapter are then summarized amply by the editors in this comprehensive introductory essay.

Part I, ‘The Biology of Music Courtship’, contains Chapters 1 to 4, the first two relating animal to human practices, and the latter two intertwining human and divine realms in India.

Chapter 1, ‘Why Not Just Copulate? Reflections on the Aesthetic Trappings of Animal and Human Courtship Displays’, by psychologist and neurologist Bjorn Merker, explores the question of functionality of rituals and displays, including music, in the evolution of species and during courtship.

From Japan’s RIKEN Brain Science Institute, cognitive scientist Kazuo Okanoya and animal language expert Miki Takahasi collaborate in Chapter 2, ‘Song Complexity in a Species of Songbird, the Bengalese Finch: A Tool for Seduction or a Byproduct of Domestication?’ Using sonograms, they show song and dance to be reliable markers for identifying suitable mates among domesticated finches, and employ diagrams to compare their song syntax with nightingales, starlings, and willow warblers.

Composer and musicologist Rokus de Groot’s Chapter 3, ‘Musical Seducers and Music as Seduction’, finds surprising musical and psychological parallels among the seducers and suenees of Mozart’s Don Giovanni and Mirabai’s bhajans to Lord Krishna.

Chapter 4, ‘Enchanting Voices’, by musicologist and South Asian music specialist Wim van der Meer, offers profound and complex anthropological insights, invoking Dawkins’ memetics and the importance of the voice in evolutionary terms, drawing parallels between ‘Barthes’ views on the erotics of the voice and Schopenhauer’s assessment of physical beauty as a biological phenomenon’ (vii). He ends by discussing the sacred devadāsī and secular tawā’if courtesan traditions of India, their use of dance and the voice, and the enormous yet ironic erotic appeal of the voice of Lata Mangeshkar, the ‘Nightingale of India’. These two essays provide perspectives from India’s vast musical heritage, foreshadowing the extensive treatment of North and South India’s erotica in tawā’if and devadāsī traditions in the volume’s concluding Part III, ‘Focus India’.

Part II, ‘Case Studies’ (Chapters 5-12, pp.71-233), contains the volume’s lengthiest and most diverse chapters, whose authors provide insight into musical and danced seduction from their recent fieldwork in traditional cultures of French Polynesia, central Africa, Native America and northwest and southwest China, as well as in Luso-Hispanic and Sephardic song texts, and among twentieth-century exotic dancers and gay and lesbian choruses in the United States of America.

In Chapter 5, ‘The Marks of a Sensual Person: Music and Dance Performance in the Marquesas Islands, French Polynesia’, Jane Freeman Moulin’s prose is redolent of the islands’ sensorium in which sight, sound, and especially smell contribute to sexual seduction, whether in public performance or intimate erotic acts. Being a scholar-performer of both
dance and music, Moulin’s 1991 survey of music in the South Marquesas Islands provides deep ethnographic experience for her holistic understandings. She refers to living memories of the use of musical instruments as speech surrogates for seduction, as well as lyrics and translations of communally remembered infamous seduction tales told in highly suggestive narratives from the orally transmitted archives of memory.

Chapter 6, ‘Sexual Education through Singing and Dancing in S.E. Cameroon’, is based on ethnomusicologist Susanne Fürniss’ pioneering study of Baka ‘Pygmy’ music, where women’s powerful contrapuntal sounds dominate the important role played by music in Baka society. Although not primarily a tool for seduction, this genre of women’s choral danced ‘play songs’, performed in two lines opposite each other, instructs prepubescent girls in the physical and social attributes required of married women. The article is based on a corpus of fourteen such play songs, accessible online not through the volume’s website, but through the video library of the Muséum National d’Histoire Naturelle: *Jeux chantés des filles baka (Cameroun)*.

Ethnomusicologist Paula Conlon’s ‘Courtship Rituals and the Native American Flute’ (Chapter 7) delineates the pre-and post-contact history of the flute as a seductive tool used by men to attract women within various tribes of the Plains, Plateau, and Eastern Woodlands. The decline and rejuvenation of the flute in the last two decades of the twentieth century has led from near-extinction to global presence, with cross-gender and inter-ethnic performance leaving the flute’s ‘seductive power intact’ (p.113).

Chapter 8, ‘Love Songs and Temple Festivals in Northwest China: Musical Laughter in the Face of Adversity’, lies virtually at the centre of the entire corpus of essays, and is the longest (42 pages) and most comprehensive chapter in the volume (an earlier version, using only the first part of the title, was published in 2006 in the International Institute for Asian Studies Newsletter [University of Leiden] 40[7]). Author and volume co-editor Frank Kouwenhoven’s ‘musical laughter’ in the title refers to the ‘loud laughter that celebrates love and beauty, defies death, and challenges the gods to respond’ in times of adversity (p.162). This essay is a fascinating and insightful ramble through decades of fieldwork and cross-regional observations; the field and historical research was conducted in collaboration with his life partner, the late Antoinet Schimmelpenninck, whose existence was tragically cut short in 2012. Eight rare field video clips of love song duets, some with English subtitles, show *shan’ge* ‘mountain/wild song’ singing festivals in various locations,
including the desolate hills and caves of Bingling, where singing voices echo within and outside the caves, in Ivesian polymusical overlapping. An explanation for the prevalence of umbrellas was sought without success, but is reminiscent of the more decorous Hmong and Hmong-American courtship ballgame dialogue songs sung, sometimes polymusically, across parallel lines of suitors and unmarried girls, often also with parasols. The final clip also includes the voice and animated facial expressions of the late Antoinet Schimmelpenninck in the field context as the couple records and interviews a bashful woman and her male singing partner, both married to other people, but who meet regularly at festivals to sing the raucous love poetry _shan’ge_ described in this splendid chapter. Kouvenhoven’s is as yet the only essay to include live video footage on the volume’s associated website and blog, although additional audio and video materials are planned (bakesociety.net/seduction).

Following with the rarely tapped richness of East Asia’s minorities, Chapter 9, Han Mei’s ‘Al Bic Bac and the Marriage Customs of the Dong’, speaks of courtship songs of the Dong (Kam) of southeast Guizhou Province. Variants of *nyaoh wungh* courtship and love songs are sung in small gatherings by the hearth in homes, accompanied by various versions of the lute _bic bac_, performed in formats noticeably distinct from their Miao (Hmong) neighbors in the same autonomous region. Along with astute observations, a map, photographs, musical transcriptions and transliterations, as well as translations in both English and Chinese, amply illustrate the author’s findings.

The titles of the last three ‘Case Studies’ continue to bear witness to the volume’s richness and diversity of content and methodologies, beginning with two urban genres found in the United States. Pamela Moro’s ‘There She Was: Love, Courtship, and Marriage in Performances by Gay and Lesbian Choruses’ (Chapter 10) investigates GALA (gay and lesbian-identified) groups, whose repertoire often explores social issues of same-sex love. In these and popular music renditions, issues of race, power and gender are engaged using choreography and drag-costuming in a music of resistance to stereotyping and homophobia. Judith Lynn Hanna’s ‘Empowerment: The Art of Seduction in Adult Entertainment Dance’ (Chapter 11) offers prolific and meticulous data and analysis of strategies used by contemporary women dance fantasy performers expert in the art of seduction for profit, attributed by the editors to the practice of ‘ocular penetration’ (x). Judith Cohen’s ‘*Con el guelindon – a tocar es xoriguer* [With the penis – beat the drumhead]: Subtle and Unsubtle Seduction and Courtship in Luso-Hispanic and Sephardic Song’ (Chapter 12) is based upon manuscript sources as well as oral tradition, collected from medieval Iberia’s confluence of three faiths. The scholar-singer-instrumentalist author has scrutinized the materials as only a seasoned bimusical Performer-Scholar could do.

Part III, ‘Focus India’, is a magnificent contribution to current scholarship concerning the renowned and complex history of India’s courtesan and temple dancer traditions. The subject continues to fascinate historians, dance ethnologists, psychologists and anthropologists, and the outstanding authors make many significant advances on this topic. This final section was edited by the volume co-editor James Kippen, a scholar, fieldworker and performer of India’s _tablā_, a musical tradition that is integrally tied to the subject of _tawā’if/tavāyaf_ courtesans of North India. This section of the book fulfills the promise of the Introduction, and responds eloquently to recent essays by Regula Qureshi and

Chapter 13, ‘On the Dancers or *Devadāsī*’ Jacob Haafner’s Accounts of the Eighteenth-Century Indian Temple Dancers’, was crafted by Dutch Indo-musicologist Joep Bor, expert scholar of rāga and sāraṅgī, the instrument most closely connected to North India’s courtesans. After contextualizing the Haafner materials and their profound influence on European thought concerning *devadāsī*, Bor also provides a complete translation of Haafner’s Dutch memoires relating his fascinating life among *devadāsī* in South India, which he first published in 1808. Orphaned at the age of twelve en route to South Asia, Haafner was initially leery of the community of entertainers but later fell deeply in love with a young *devadāsī*, Mamia, who had been accepted by a sūtradhār community of entertainers hailing from Gujarat but working in Tamilnadu, after she had been orphaned and widowed at fifteen. Haafner thus became an advocate among Europeans for the *devadāsī* community, countering prevailing Protestant abhorrence for their moral standards, as Haafner found the entertainers to be much more humane and in tune with ‘Christian’ values and than the hypocritical Christians themselves. After Mamia perished from injuries sustained while saving Haafner’s life at sea, he lit her funeral pyre, returned to Europe, and wrote. Thus Mamia became the model for the ideal self-sacrificing *devadāsī* that permeated Europe’s romantic representations of temple dancers that followed, in print and on stage.

Chapter 14, ‘Between Seduction and Redemption – The European Perception of India’s Temple Dancers in Travel Accounts and Stage Productions from the Thirteenth to the Nineteenth Century’, is Italian scholar-dancer Tiziana Leucci’s elucidation of the vast corpus of travel sources preceding, and indeed often used by, Haafner, as well as reports and representations that succeeded him in Europe. Leucci delineates the perception of allure and amorosity of the *devadāsī* temple dancer, often conflated with horror, fascination, and compassion for widows’ fidelity, expressed or forced, through the act of satī, immolation on the husband’s funeral pyre. These European writings begin with Marco Polo, the Italian merchant of Venice, and his thirteenth-century admiration of India’s young dancing girls, and proceed with lesser-known Italian, Portuguese, Dutch, British and French accounts from the fourteenth to nineteenth centuries.

Saskia Kersenboom, Indologist, dancer, and choreographer of South India’s dance, delivers ‘Śrīṅgāranta [the end of romantic love]: Eros Fragmented’ (Chapter 15), a historicized, philosophical and dramatic polemic on the destruction of the erotics and social structure of South India’s hereditary temple dancers and musicians.’Wounded with the Arrow of her Eyelashes: Seduction and Sensuality in North Indian Music’ (Chapter 16) is offered by ethnomusicologist and *kathak* dancer Margaret Walker, who locates the balance point between confident accessibility and veiled shyness in *kathak* gestural vocabulary. Based on descriptions in travelers’ writings and nineteenth-century Urdu treatises on music, as well as her own participation in the *kathak* world, the author explains how the dance formerly functioned as a subtle court or salon dance of seduction, closely tied to its vocal expression. In the twentieth and present centuries, however, the singing role was
separated from dance and gesture, yet the kathak world retained its romantic powers during transmission, but became distanciated from functional eroticism onstage.

In Chapter 17, ‘The Language of Seduction in Courtesan Performance’, linguist and religious studies expert Lalita du Perron offers exquisite translations of thumri texts, with insights into the poetry’s formerly intimate performative contexts. Such functional settings for seduction are now largely replaced by impersonal public settings, just as the more explicit erotic lyrics have been euphemistically transformed into sacred devotional expressions of piety for the deity Krishna.

The finale, ‘Eros and Shame in North Indian Art Music’ (Chapter 18), by scholar, sāraṅgī artist and psychoanalyst Nicolas Magriel, problematizes the ironic ambivalence toward the sāraṅgī, at once eulogized as the signature sound of India’s classical music yet condemned for its association with the erotic. Magriel’s doctoral dissertation research, out of which this essay comes, involved over a hundred sāraṅgī artists and collaboration with Lalita du Perron in the transcription, translation and analysis of 492 thumri texts and related performances, sometimes sanitized, through which he applied his psychoanalytic mind to India’s postcolonial inheritance of shame associated with sexuality, and the resultant dwindling of the sāraṅgī’s sensual voice to a small percentage of India’s pantheon of classical musicians.

Thus concludes the third section’s admirable treatment of the seductive devadāsī and tawa’if worlds, preparing a pathway for contemplating the associated non-elite goddess traditions of jogtīs and jogtas of Karnātaka. These social and artistic practices remain of great importance among millions in the Deccan, as well as being significant for their relation to non-elite regional, rural, and increasingly urbanizing and globalizing erotic genres throughout the world (see, for example, the DVD Music for a Goddess, by Amy Catlin-Jairazbhoy and Nazir Jairazbhoy [Apsara Media for Intercultural Education, 2007]). As promised, the volume as a whole forms an indispensable addition to our understanding of the roles of music and dance in the biological features and cultural arts of seduction, and provides a foundation for further inquiry within the many disciplines it represents.

Final note: James Kippen provides a candid account of the genesis of this volume in the online newsletter Ethnotes (‘Reflections on Co-editing’, http://ethnotestoronto.tumblr.com). This offers a rare glimpse into the processes of selecting, co-editing, and publishing the papers presented here, as well as the organization of the original conference.

Amy Catlin-Jairazbhoy


Lives in Chinese Music brings together seven biographical portraits of individual Chinese musicians, amateur and professional. By putting these stories in the foreground, this volume indeed breaks new ground for writings on Chinese music. As editor Helen Rees discusses in her introduction, lives of composers, conductors and performers loom large in writings
on Western art music and popular music traditions, whilst ethnomusicological writings on this front were slow to emerge. This is not surprising as our discipline is a victim of its own success, upholding its foci on musics as social phenomena and the oral/aural and collective nature of folk music in particular. Rees notes that “a parallel rise in the social sciences of theoretical interest to the importance of agency in society and culture” (p.2) has led to a growing focus from the 1980s on individuals in Western-language ethnographies, and that the individual’s role and contribution are rarely taken for granted today.

As Rees points out, there is no lack of biographical writings on Chinese music, but more often than not, it is nationally renowned figures such as Beijing opera performer Mei Lanfang or prominent artists of other genres who are written about; at the height of Communist rule, poor, destitute folk artists (such as Abing or blind storyteller Han Qixiang) made ideologically suitable subjects of biographies as well. Useful sources regarding local musicians include local and regional publications and the national anthology Zhongguo minzu minjian yinyue jicheng compiled in the 1990s; though criticised for their brevity and blandness, Rees has found these short biographical sketches in local scholarly publications a “useful jumping-off point for interviews and further research” (p.7). Rees notes that with the more open political climate, there is an increasing awareness of this matter among mainland-based Chinese scholars in recent years. Similarly, Western-language writings on Chinese music giving attention to the contributions of individual tradition-bearers are also growing. This volume is thus a timely publication giving voice to the diverse musicians who have contributed to the richness and diversity in the world of Chinese music.

Given that the protagonists of this volume include individuals hailing from different musical traditions, social strata and geographical locations, Rees’s organisation of the seven biographies into three major headings – Part I, Regional Focus: the Yangtze River Delta; Part II, The Literati; Part III, Music on the Cultural Frontiers – works well.

The first article in Part I by Schimmelpenninck and Kouwenhoven is an engaging snapshot of Zhao Yongming, a folk singer from a village in Wujiang county in Zhejiang province. Born to a poor family in 1919, Zhao began to sing shan’ge mountain songs from the age of thirteen as a cowherd. His life story was one closely intertwined with the political changes that swept China, from singing about heroes, love and courtship in his youth to being made to sing revolutionary texts in the 1960s and ‘fake’ narrative songs in the 1980s. Through deep ethnographic research, Schimmelpenninck and Kouwenhoven helped Zhao find the voice of his youth, songs that would have been forgotten and discarded as they were deemed ‘unhealthy’. Their portrayal of Zhao provides an emic view of folk song singing and aesthetics.

The accounts of two operatic performers in this volume could not be more different in terms of experiences and personal journeys, yet at the same time, we can also say that their “experiences are highly representative of the time, ideas and places through which [they have] moved personally and professionally” (p.60). Jonathan Stock, through the words of Shao Binsun, a performer of the huju Shanghai opera, provides, in chapter 2 of Part I,
not only a fascinating narrative of the rise of Shao as a hujу artist but also an eye-opening exposé of the continuing innovation and change in the hujу tradition since the early 20th century: urbanisation, commodification of the music, fierce competition among opera troupes and indeed individual creativity of performers encouraged hujу practitioners to incorporate the “Chinese, foreign, old and new” (Zhong-wai-gu-jin)” (p.53) to innovate their operatic tradition. In more recent times, creativity has lost its edge as performers rely more on notation, composed scores and elaborate staging. In contrast, Tong Soon Lee’s chapter in the Music on the Cultural Frontiers section (Part III) takes the readers through the journey of Cantonese opera singer Grace Liu. As a first-generation Hong Kong immigrant to Liverpool, England, Grace Liu began learning Cantonese opera about 20 years after she migrated to England, and only because she wanted to expose her British-born children to Chinese culture. Today she is an established entrepreneur, local leader and a competent Cantonese opera performer. Grace Liu’s musical life is therefore a story of how Cantonese opera opens up a space that marks her Chineseness in the diaspora, allowing her to “not be limited by any absolute norms of ‘where she’s from’” (p.136) in the more openly multicultural British society. For the many who are involved, Cantonese opera societies function as an extension of the basic family unit and forge kinship solidarity among those who attend.

The ‘Cultural Frontiers’ theme in part III continues with a focus on two ethnic minority musicians: the Uyghur musicologist and musician Abdulla Mājnun and the Chinese-Mongolian popstar/composer Teng Ge’er. Rachel Harris delves into the life of Mājnun in chapter 6 whilst Nimrod Baranovitch investigates Teng Ge’er’s position as a ‘state artist’ (Chapter 7). Through learning to play the dutar, two-stringed, long-necked fiddle with Mājnun over a number of years, Harris unveiled “The whole complex of problems concerning prestige, local style, and ownership of music” (p.159) that is played out in the politics of the creation of national culture. Harris’s account of Mājnun’s segue from being a local musician in Khotan into employment by the Xinjiang Muqam Ensemble in the 1980s to work on the project of reestablishing the Twelve Muqam (thought to be a complete set of suites that existed in the historical past) is a fascinating rendering of the paradoxes in how Uyghur music is represented. The controversial Abdulla Mājnun is the perfect protagonist to unmask the “disreputable, uncontrolled the aspects of music and creativity in Uyghur tradition that sits uncomfortably with the notion of ‘national traditions,’ especially in a context where representation of minority music (song and dance) are so strongly emphasized in the wider context of the PRC” (pp.168-9). In quite an opposite vein, Baranovitch’s biographical account of Teng Ge’er shows how a ‘state artist’ of the prestigious Central Nationalities Song and Dance Troupe of China (Zhongguo Zhongyang Minzu Gewutuan) negotiates a complex web of relationships with the state to break out of the ethnic minority mould and exert individuality. Yet in doing so, Teng succeeds in becoming a voice of the Mongolians in China, challenging the orthodox representation of Mongolian identity in the PRC.

Part II of the volume focuses on the qin player Tsar Teh-yun (chapter 3) and that of China’s father of musicology Yang Yinliu (chapter 4). Tsar was a teacher of Bell Yung, author
of this chapter. Through Yung’s account we see the remarkable life of a female literatus
who not only shone through as a qin player but whose long life (she passed away in 2007
at the age of 102) was an embodiment of the essence of qin philosophy. Born in 1905 in
Zhejiang province, Tsar Teh-yun grew up in Shanghai and moved to Hong Kong in 1950.
Through her teaching and her involvement in the yaji (elegant musical gatherings), she
became a well-known figure in Hong Kong intellectual circles. A stoic defender of the qin
tradition of old, she truly represents the last of the great figures of this literati tradition.
The colossal influence of Yang Yinliu’s work in Chinese music research and his place
in Chinese musicology make his inclusion in such a volume not inappropriate. Although
Peter Micic’s chapter is based mainly on archival research and critical study of Yang’s
own writings rather than through personal contact with the great man himself, this is an
invaluable Western language narrative regarding the man who played such a mammoth
role in shaping much of 20th-century musicology in China. Micic examines the influences
throughout Yang’s life, giving us an interesting insight into the making of this towering
literary figure.

The seven life stories in this volume make a fascinating read as each of the protagonists’
musical peregrinations unfold before our eyes. It is well edited, each chapter splendidly
written by the contributors. But this is more than a bedtime read: the extensive ethnographic
research behind these chapters provides us with an understanding of Chinese music from
a kaledioscopic perspective, and these stories serve to remind us that more often than not,
individual agency is at work in the shaping of musical traditions. It is highly recommended
not only for students and specialists of Chinese/Asian studies but also to those in other
fields.

Tan Hwee San

田青，《禅与乐》，北京：文化艺术出版社，2012年，253页

在《三国演义》“舌战群儒”之篇中，诸葛亮曾有这样一段话：“我
从不做那种寻章摘句、引经据典的学问，那是迂腐书呆子们的事情，
与兴邦立业毫无关系，自古以来的大贤们也未必治什么经典，商汤的
宰相伊尹当初不过是个耕田的奴隶，兴周的姜子牙曾作渭水垂钓之渔
夫，至于后世张良、陈平之辈皆有匡扶宇宙之才，也没听说他们治什
么经典，可叹如今书生们张口经典，闭口古训，整日忙碌于笔砚之
间，我看这些人恐怕只会数黑论黄，舞文弄墨而已!既然说起儒者，
可知道儒者有君子、小人之别否？君子之儒，忠君爱国，守公正，斥
邪恶，既能恩泽于当世，又可流芳于后世。而小人之儒则不同，专攻
笔墨文章，只会雕虫小技；可谓青春作赋，皓首穷经，笔下虽有千言
而胸中实无一策。”

我不敢说，田青是孔明所指之“君子之儒”，更不敢称他可堪比
商汤之伊尹，兴周之姜子牙，但至少他在关着门作自己的学问与投身
社会实践之间，执着地选择了后者。他不满足于做一“舞文弄墨、
摘章引句”的纯学者，而是在“守公正，斥邪恶”中始终将目光投入社会，投向现实。《禅与乐》虽然看似品禅论乐，但作者却在“禅与乐”的娓娓道来与酣畅淋漓的激情论述中，引出了其背后关乎一个民族传统音乐，抑或是一个民族文化命运，甚至是民族文化复兴的诘问。

自田青的《禅与乐》出版至今，不仅第一版均已售罄，而且陆续已有七、八篇书评问世，不同学术背景的学者都在未约稿的前提下，兴致勃勃、不约而同地在为同一本书作评，我想这已足可以证明此书的价值所在。

田青秉承先师杨荫浏先生的“音乐理论要服务于实践”的学术理念，始终在以清醒冷静的头脑思忖着中国传统音乐及传统文化的未来，为它们的复兴与重建寻找着出路，而《禅与乐》正是他苦心孤诣、为之努力的见证与成果。在书名的引导下，粗拿到此书之人，大概都会认为，它不过是一本论述“禅”与“乐”关系的音乐学著作，可当读者步入其具体论述的曲径通幽之处时，大概方能领略到作者蕴含于全书上下对中国文化的民族性、中国传统音乐特性的深邃睿智的思索。它超越了“禅与乐”之形式本身，间接表达了田青对今日之中国文化、传统、社会、历史和未来的一种意义理解和价值期待，使读者能够在禅与乐的净心品咂、用心体悟之中感受到禅、乐之外的一个现代音乐知识分子对本民族文化自觉与自信，以及那份更加厚重的、沉甸甸的为中国传统音乐命运前途苦心探索的担当与责任，虽然他的一己之力终究会被历史的大潮大浪所淹没，也许一个知识分子的绵薄之力并不足以改变或撼动中国传统文化或传统音乐的当下与未来，但他仍然这样做了，并且决绝执着、义无反顾，心甘情愿。

《禅与乐》全书以郭沫若先生的“中国为何没有产生宗教”的问题开篇，引出作者对中国人的民族性及以此为积淀的宗教观的阐释：“我们必须承认，在中国人的民族性里，有着根深蒂固的执着于生命的迷恋于生命的文化传统。当然，不带贬义的‘贪生怕死’，是一切有意识的生物的本能，也是人的本能。但是，中国人的这种民族性却不仅仅是一种脱离文化背景的本能，中国固有的哲学在对待生命和灵魂的态度上，曾极大地影响了中国民众的生命观和生死观。”（第5页）在总结了传统中国人宗教精神的“中国特色”后，他指出只有这样的民族，才能产生“好死不如歹活着”的格言；而产生了这种格言的民族，则很难自发产生真正意义上的宗教。可以说，这是作者下文一系列阐述的根基，正是中国这样的民族性为两个伟大的文明创造了不期而遇的殊胜因缘；正是这样的民族性，禅宗的一花五叶才能够在中国广袤的土地上生根发芽、开花结果，并最终完成自身的中国化改造；正是这样的民族性才可以使禅宗或禅如此深刻、如此不露痕
迹地影响着中国的传统文化、各种艺术形式及中国文人的审美观、价值观。而只有当禅宗思想进入中国后，中国音乐也才从礼的熏陶中挣脱出来，找到了自己的灵魂——韵。

在我看来，《禅与乐》之最大特色在于，作者在中西音乐文化的比较中，将出路的寻找与哲思贯穿于“禅”、“乐”之中，以禅、乐之论来思考中国音乐的前生与今生，从而找到中国音乐未来的文化位置。

具体来讲，此书在层层递进、条分缕析的分析论述基础上，始终以“禅”与“乐”为横截面来思索和揭示中国音乐不同于西方音乐的特质，从而探寻中国文化与西方文化不同文化体系构建下的两种不同的思维方式。这样的例子在此书中随处可见，俯拾即是，几乎分布于全书的各个章节之中。譬如，“西方音乐多无标题音乐，强调音乐的本体性和独立性，以有意味的音的运动形式作为最终的音乐审美法则；中国音乐多标题音乐，强调音乐的多种功能尤其是心理指向性，以载道、净意、明心作为音乐艺术的最高理想。为此，西方音乐竭力使音乐托付对其他艺术形式的依赖和联系，以‘纯音乐’的姿态卓然独立于艺术之林；中国音乐则以虚怀若谷的雍容涵括了一些其他艺术形式，甚至以另外一种艺术形式——‘诗’的标准来表达自己的追求。对中国人来说，‘诗意’，意味着音乐以及其他一切艺术的最高层次。因此，中国传统音乐才可能接受禅宗的理念与精神，在成为诗意盎然的音乐的同时，也成为禅意悠然的音乐。”（第67页）

又如，“在西方古典音乐中，一般来说，一首没有固定节奏节拍的乐曲是无法演奏的。但在中国音乐中，这种靠‘心’来体悟的，无法言说、无法用节奏符号表明节拍的‘无’节奏的节奏，却充分释放着中国音乐家们出众的音乐才华和表现力。毋庸置疑，只有在产生了思想上无比自由的、脱却了一切外部形式束缚的禅的民族，才可能产生出同样如此自由的、脱却了节奏束缚的、在空灵散漫的音的流动中体现美的音乐。”（第93页）

再如，“中国音乐重韵味、轻技术的倾向，可以视为禅宗‘顿门’影响下的结果。受西方音乐教育的人可能会认为只有复杂的、多声的、交响性的音乐才有丰富的表现力。但是，受禅思想影响的中国音乐家们却在诞生音乐的基础上充分强调了‘韵’的表现力，使中国音乐成为一种以最少的音符表达了最丰富内容的音乐。”（第97页）

之所以不厌其烦地列举这么多中西文化比较的实例，是试图以此用大线条来勾勒出作者的研究方法。细心的读者可能已经察觉，作者就是在这样的中西文化和音乐的比较中，找到中国音乐与禅思想的内在联系，在比较中既看到了中国音乐背后深刻的禅意，也让人感受到中国文化艺术独到的智慧和深厚的文化底蕴，而更重要的是在为广大读者搭建一个中西文化、中西音乐平等对话的平台，而他们之不同在于思维，在于各自的传与与先进和落后无必然之联系。

这种主张文化多样性的思想理念，田青在20世纪80年代末、在“非物质文化遗产”概念还没有被广泛接受之前，就已经旗帜鲜明地
提了出来。如果说，在音乐学界，从乐器改革到非物质文化遗产保护，说明的是音乐学者的文化自觉已经开始，是两个时代的交接的话，那么田青可以说是后-时代音乐学者中文化自觉的先行者。也正是受着这种理念的指引，虽然他以具体的音乐论述为主要的分析手段，但他却不仅限于此，而是将文化的思考贯穿全文，开篇就抛出了一个未解的文化问题，继而再逐层递进地解开这个文化之谜，而读者就在他的带领下，推开这一扇扇玄妙之门，流连忘返于禅、乐构拟的音乐文化空间之中，最后到达这次文化之旅的彼岸，即将“禅与乐”放置在非物质文化遗产保护的视野中，将中国音乐的出路和复兴之路归于“禅”。因“禅”影响了“乐”，故要在“禅”中找“乐”。

作者也在全书的背后，一语道破了《禅与乐》写作的本初之心，即“我希望能我们的音乐家们，能够超越近代中华民族的屈辱史，穿越‘五四’反传统的传统，找回淹没在西方强势文化语境中的属于我们自己的语系系统，找回那些当我们的父兄在和我们一起热火腾腾的年纪里被他们和洗澡水一起泼出去的孩子，并把他养大。新古典主义所追求的，是中华传统文化在新世界中的重现、再生；新古典主义的核心，应该即是中国传统文化的高峰和最具东方特色的神气表现——禅”（第250页）在后记中，作者曾说这本15万字的小书自己居然写了十多年！他以一位成熟学者独具匠心的思维方法和别具一格，甚至是令人拍案叫绝的文字语言，从音乐研究开始，到禅与乐的学术研究，再到跳出“禅、乐”之外的文化研究，深入浅出地将他十多年来的所思所想熔铸在这本“小书”之中。作者之用心着意让我们看到的是他多年思想的一脉相承，而他之所以能够在禅与乐和非物质文化遗产保护之间搭建起一座贯通之桥也并非偶然，是他个人学术积淀的成果。因此，正是这本举十年之力完成的“小书”却可以圈点出田青学术思想的发展轨迹，他眼中的“新古典主义”实则是中国传统文化的重建与复兴，而他将其核心定位在“禅”上，也实现了其自身学术思想从宗教音乐到非物质文化遗产保护的再一次整合与超越。

我曾以“书呆子”式的迂腐之见质疑过这本书的价值，因为如果单从材料上说，此书之新意似乎略显不足，已知知识在书中占有一定比重，如中国音乐史的礼乐之事、神秀与慧能的偈语比拼、渐悟与顿悟、禅宗的明心见性等等。但我在我第二次拿起此书静心研读之时，似乎才理解了作者之深意，即这本书的写作不仅仅是一次学术的创作，更在以“布道”之途为国人开启文化启蒙之门。作者所以用这样既饱含般若智慧，又不乏激情的语文文字，所以将每一个知识点都作深入浅出、具体详实的解释，是因为此书不仅仅只为学者而写，为学术而写，而是希望将这种文化的责任和担当传达给更多的人，哪怕是不懂所谓学术的普通人，唤醒国人对民族传统文化的自觉意识。而这些“并不怎么新”的材料也在作者的手里被赋予了第二次生命，起到了意想不到的效果，不得不说是，这是成熟学者才具备的处理材料、整合材料、赋予材料新生命的能力。如果本书还有可以讨论的地方，那

---

1 田青：《中国音乐的线性思维》，《中国音乐学》1986年第4期。
就是结论的处理似乎略显仓促。如能对其作进一步阐发，相信更会为其理论的提升拓展新的空间。

由最初保守的抢护和保护，到现在积极提倡“生产性保护”，再到《中华人民共和国非物质文化遗产法》和七届六中全会鼓励利用非物质文化遗产进行文化发展与利用，中国的非物质文化遗产保护事业正在经历着一次重大转向。虽然这个转变悄无声息，似乎不太容易被人察觉，但它却在一点点地发生着、经历着。而其中有些学者从一开始便反对非物质文化遗产的开发与利用，有些学者开始提倡抢救和保护，后来也积极投入到倡导产业化的行列中，认为这是大势所趋。而田青却一直执着地充当着“保守派”的先锋。在其他学者努力研究如何开发利用，如何与产业相结合之时，田青却执拗地将苏州昆曲搬进北京，目的在于让年轻人知道什么是真正的传统昆曲；在大家都提倡非遗要适应现代社会、迎合观众之时，田青却毅然决然地发出“昆曲等了你六百年，不在乎再等你30年的”“异论”；在大家都在为基层非遗的发展和产业化开发绞尽脑汁、冥思苦想之时，田青却在演讲中又一次摇旗呐喊“为什么非遗一定要发展？”在宗教日益世俗化的今天，田青却提出要回归禅意。从青年歌手大奖赛，总打最低分开始，田青似乎始终特立独行、不走寻常路。从青歌赛到非遗保护的具体工作和学术研究，这些年来他虽然似乎在做不同的事，但他始终不变的，也是导致这种特立独行的根本正是他身上的知识分子的责任使然。可能有人会说，这些年田青的工作经历顺理成章地造就了他对于非物质文化遗保保护、文化多样性问题的思考。而在我看来，事实却正相反，应该说田青对中国文化的思索与探析从青年歌手大奖赛和《净土天音》起就已经开始，非物质文化遗产保护只是给了他这样一个可以将多年的思考付诸于实践的机会，给了他一个能够将一个现代音乐知识分子的担当与责任转化为实际行动的机会。《禅与乐》正是他从思索到实践，从实践再回归理论的学理性思考的总结与见证。

余英时先生曾言：“中国传统的士大夫（或‘士’）今天叫做知识分子。但这不仅是名称的改变，而是实质的改变。这一改变其实便是知识分子从中心向边缘移动。在中国传统社会结构中，‘士’号称‘四民之首’，确是占据着中心的位置。荀子所谓‘儒者在本朝则美政，在下位则美俗’大致点破了‘士’的政治的和社会文化的功能。秦汉统一帝国以后，在比较安定的时期，政治秩序和文化秩序的维持都落在‘士’的身上；在比较黑暗或混乱的时期，‘士’往往担负起政治批评或社会批评的任务。”而现代知识分子被边缘化后，一些学者主动选择认同并接受这种被边缘化的“无力感”，主动选择做一个“旁观者”，将自己置身事外站在一旁观望，他们在知识分子不再拥有“士”之权利的现代，也自然而然地选择卸掉“士”应该具有的担当与责任。而田青，之所以称其为现代音乐“知识分子”，就是因为作为一位有志于保护和弘扬中国传统文化的非物质文化遗产专家，虽然他没有“士”之权利和中心地位，但他在一定程度
上却延续着传统社会“士”之血脉与精神，怀着对传统文化之深厚感情，用心呵护着祖宗留下来的这些无价之宝，心甘情愿、不辞辛劳地承担着这份责任与担当。诚如星云大师之言：“田教授所做的一切，在个人，是专业的领域，但这已不只是他小我的成就，而是对于整个社会、国家、民族、人类大我的贡献。”

姚 慧

[This review was published originally in the 2013 October issue of《文化月刊》 (Cultural Monthly).]
Songs from The Righteous Mind: A Hakka Music Theatre (義民禮讚—客家歌舞劇演唱專輯), 2014. Taiwan Hakka Folk Song Chorus (臺灣客家山歌團), Taiwan Hakka Folk Song Chorus, acyun@ms45.hinet.net CD, 11 tracks.

Folksong clubs have become a prominent organizational format for traditional musical practice in Taiwanese Hakka communities since the turn of the 1980s. Alongside the rapid increase of Hakka singing clubs in the 1990s and 2000s, scholars have formed complex attitudes to such modes of music-making and their impacts. While encyclopedia articles describe Hakka singing clubs as enabling the making of ‘civil society for learning traditional Hakka folksongs’ (Cheng, 2008, 391), Hakka music scholars such as Wu Rong-Shun (吳榮順) lament that members of such clubs ‘usually are not able to understand the performing context and aesthetics of traditional Hakka folksongs and thus almost always only follow rules; accordingly their music sounds banal.’ (Wu 2010). My fieldwork shows that many singing clubs are not satisfied with learning old repertoire and singing styles that have been gradually typified through the canonization of certain performance practices in their everyday life. They are also enthusiastic about adapting old tunes and composing new pieces through which participants negotiate personal aspirations, group identity, and aesthetic habitus with individuals’ socio-cultural resources at hand in changing performing contexts.

The Righteous Mind, exemplifies the result of such negotiation that takes place in weekly rehearsals of many Hakka folksong clubs. The work is a studio recording of songs composed for a Hakka music theatre project of the same name. Completed in 2013, the show has not been premiered yet, but individual songs have been presented at concerts of the Taiwan Hakka Folk Song Chorus since 2005. Sheet music of the songs was published in 2013, and this studio recording is an interpretation of the texts. Performed by the Taiwan Hakka Folk Song Chorus, the 11 tunes in the album are in either choral, solo, or duet forms and are largely accompanied by the piano. A timpani imitates the military drum, and the gong symbolizes the heroic sacrifice in tune six.

According to Lu Chin-Ming (呂錦明), composer and conductor of the Taiwan Hakka Folk Song Chorus, the sheet music and album production results from an ambition of calling for attention to the deeds of the Yimin Ye (義民爺, literally the Lord of the Righteous). Yimin is a major deity in the popular belief of Taiwanese Hakka people. The
‘righteous people’ named here are unknown soldiers who fought against the ‘rebels’ of the Qing regime during the late 18th-the mid 19th century. They were later designated by the regime and worshiped in Taiwanese Hakka communities as homeland safeguards. Via this performance, Lu’s goal is to promote YiMin’s spirit of devoting oneself to the public good.

Description of the album and lyrics of the 11 ‘movements’, written by Hakka poet Yeh Jih-Sung (葉日松), construct an YiMin legend of fighting for community and memorialization by descendants. Several movements sound like intentional adaptations of famous Hakka folksongs and use symbolic objects prominently represented in Hakka literary works. For example, the fourth movement uses the verse form of a famous Hakka nursery rhyme on moonlight to express a soldier’s longing for his family and hometown at night. The seventh movement adapts a famous Hakka folk tune on farewell to depict a scene in which deceased soldiers’ spirits become fireflies which have returned to their hometowns and families. Because fireflies are a prominent theme widely represented in Hakka nursery rhymes and literature, this portrait evokes another intentional move to build relations between prior and new texts. Musical forms here play an important role in the symbolic expression of several tunes. For example, the third movement presents villagers’ dilemmas and hesitancy to send their men to war, using the call-and-response form between solo and choir singers. It also depicts the belief of sacrificing private interest for public happiness through a unification of all voices.

Even though plot arrangements and some movements of the music risk reinforcing ethnic and gender stereotypes, the album clearly demonstrates the ambition and creativity of a Hakka folksong club. A unique production that engages the construction of ethnic imagination through artistic expression, this album will be of interest to people working on issues of ethnicity, intertextuality, and the continuation of musical traditions.

Hsin-Wen Hsu

REFERENCES


This CD, recently published by the label VDE-GALLO in Switzerland, has been awarded the Académie Charles Cros prize ‘Coup de coeur Musiques du monde 2015’ in the category
Mémoire vivante (living memory). This double album of qin (classical Chinese zither) music is a tribute to traditional qin master Mrs. Tsar Teh-yun (1905-2007) from Hong Kong. The recordings were mostly privately produced (in 1956 and between 1966-’89) but their sound quality is surprisingly good. Tsar Teh-yun, who single-handedly raised several generations of qin players in Hong Kong and lived to be nearly one hundred, gets the best out of the soft-toned qin, an instrument closely associated with Chinese traditional painting, poetry and calligraphy. She produces clear bell-like tones, delicate harmonics, and plays in an unadorned and straightforward style that comes as a positive relief after the highstrung, speedy and unidiomatic recordings of some younger players released in the People’s Republic. Young talents often take more inspiration from western virtuoso piano playing than from the restrained meditative qin style represented by the likes of Mrs. Tsar. She studied with Shen Caonong in Shanghai from 1934 onwards, and learned things the old way before moving to Hong Kong in 1950. A fine set for connoisseurs, with 134 minutes of exquisite music, and – apart from one cd published in Hong Kong in 2000 and some hard-to-find gramophone records from the 1970s –the only commercially issued collection we have of Tsar Teh-yun. For further information on the album, and for ordering, see www.vdegallo.ch.

Frank Kouwenhoven


Korean traditional music (kugak or ‘national music’) suffered a period of great decline through the first half of the twentieth century. Subsequently, the government instituted a system of preservation through the 1962 Cultural Property Protection Law. The system, including both folk and aristocratic genres, appoints selected genres for protection and specific artists as carriers of the tradition. Complimenting the preservation of kugak is the practice of changjak kugak (newly-created traditional music) that aims to create a contemporary traditional music that engages with global influences and technological modernity.
Hyelim Kim’s album places the concepts kugak and changjak kugak in direct comparison. The first piece ‘Ch’ŏngsŏnggok’ (court style) is followed by a new composition ‘Ch’ŏng’ for taegŭm and piano; the third piece ‘Taegŭm Sanjo’ (folk style) is followed by the contemporary version ‘Scattering Rhythms’ for taegŭm and percussion. Kim, with her extensive international experience, uses her debut album as a platform to promote the taegŭm, and by proxy, Korean traditional music internationally. Her collaboration with the new composers and employment of such instruments as the shakuhachi, drum-set, string quartet (for the title track ‘Nim’), and piano, Kim aims to legitimize the taegŭm for the global stage. The sixth track, ‘Param’, directly compares the taegŭm and shakuhachi – the more widely recognized Japanese flute – through the sound exploration of an improvisation. Kim’s final composition, ‘Pochagi’ (a traditional patchwork wrapping cloth), combines the modern and contemporary Korea through an electroacoustic work.

This album can be summed up with the word ‘duality’. The concept of yin and yang can be seen through Kim’s exploration of old vs. new, preservation vs. innovation. This is most clear when comparing two of Kim’s own works, ‘Scattering Rhythms’ (the physical embodiment of a jazz-inspired collaboration) and ‘Pochagi’ (the intellectual disembodiment of the technological). Each takes a journey from stillness to chaos with a climax just before the solo flute ending; however, the playing styles are disparate. ‘Scattering Rhythms’ has a very exposed flute sound where Kim’s breath is clearly audible (and at times includes intentional unpitched blowing), giving a sense of the body, while the drum is earthy, repeating steadily an almost heartbeat rhythm present through the piece. ‘Pochagi’ doesn’t have his audible breathing, but is a collection of distorted, unnatural sounds woven together by the clear, exploratory sounds of Kim’s skilful taegŭm.

Kim explores the many expressive voices of the taegŭm, showing the instrument as an appropriate vehicle on the global stage. While the aims of this album are ambitious, the result is a cohesive work relatable to both knowledgeable and casual listeners alike. The extensive and visually pleasing booklet (Korean and trans. English) provides history and context, guiding the listener through each of the works.

Ruth Mueller
Chick Chick, Rollin Wang. 2014. Private label; single released as an internet MV.

Before her music video Chick Chick gained international media attention as an attempt to beat Korean Psy’s 2012 ‘Gangnam Style’ that recorded a historic viewership of more than a billion views on Youtube, Rollin Wang (王菲) was just a b-grade pop singer in Mainland China. At around eleven million views two months after its release on 22 October 2014, her MV, known also as the ‘Chicken song’ has yet to be global phenomenon. Yet with the mishmash of dance and fashion styles quoting pop icons Psy and Lady Gaga, Wang and her crew of women in chicken costumes and bare-chested male counterparts in white shorts and masks have caused a stir. With no pretense of any lyrical structure, the Chinese words for ‘hen’ and ‘chick’ fill the entire song. Devoid of specific references and meanings, Chick Chick can be held as a joy to theorists of postmodernism as another case of an ‘empty signifier’. In fact, known for consciously changing her name from Wang Fei to Wang Rong to avoid clashing with that of another famous Chinese pop singer, Wang’s adoption of a new stage moniker after a female protagonist from a martial arts novel reflects the irony of her desire for authenticity in the bubble-gum pop industry.

Techno-pop beats are one of the distinctive characteristics of urban streetscapes from Seoul to Singapore. Accompanying the material clutter of plastic merchandise at perpetually discounted rates, repetitive electronic beats from speakers blast from departmental stores and shops. Occasionally, skimpily clad female dancers are employed to jive along with such tunes against the backdrop of decorative balloons and inflated rubber tubes. Aside from variations of Beethoven’s 5th Symphony, ‘techno’ and ‘dance’ versions of the latest pop hits dominate the soundscape of the marketplace. Making a big splash into the Japanese and Taiwan-Hong Kong dominated East Asian market more than a decade ago, the mechanistic synchronized choreographies of lookalike boy and girl groups dancing to templated Euro-disco tunes of Korean pop or Kpop have become favourites of hair salons, electrical stores, supermarkets and restaurants.

Gangnam Style has also been played in these venues. However, rather than just being plainly absorbed into the soundscape, what with its easily replicable irreverent ‘horse riding’ style infused with sexual innuendo, popular re-performances of Gangnam style have become liberating experiences. They release repressed and hierarchized social norms. The unashamedly noticeable use of heavy techno music becomes a critique and parody of sonically inane daily exposure to sounds churned out by the regional pop industry.

In both musical and choreographical terms, Wang’s Chick Chick pales in contrast to that of Gangnam Style. To begin with unlike Psy, the Chinese singer is not known as an ‘alternative’ artiste; most of her earlier productions were aimed at the mainstream Mainland Chinese pop music industry. The absence of such experience is also reflected in the lack of nuance and depth in Chick Chick. Beyond appropriating the template of a ‘viral’ subversive music video, there seems to be little critical substance in contextualizing her presentation. As bubblegum pop, because of its connotation of chickens with prostitution, it is unlikely that shops, even those in the Food and Beverage businesses in East Asia will be enthusiastically blasting this song. 2014 is not the year of the Rooster.

Liew Kai Khiun
The editor of the CHIME Journal encourages readers to submit news about their own research projects and fieldwork trips, announcements of meetings, notices of recent publications, abstracts of papers, theses and dissertations, and news about performance activities, commercial recordings and new compositions in the field of Chinese music. This edition of the announcements was compiled by Frank Kouwenhoven, together with Bi Yifei, Xavier Bouvier, Jiang Shan, Li Huaqi, Liu Hongchi, Liu Jialong, Yang Yiran, Yung Lie, Zhang Mingming and Zhang Ting.

In memoriam Kate Stevens (1927-2016)
The internationally respected sinologist Dr. Kate Stevens, one of the founding members of CHINOPERL, and a major scholar in the field of traditional Chinese performance arts and storytelling, passed away quietly on April 30, 2016. She was not only a scholar but also an extremely skilled storyteller and performer herself. She will be dearly missed by her many colleagues and friends, by the wider scholarly community in the realm of Chinese studies, and by all who have had the pleasure to see her perform or teach.

Kate Stevens was born on 4 August 1927 in Boston, and grew up in Brookline Massachusetts. Two Ford Foundation Grants enabled her to go to Taiwan to study traditional Chinese performance art and storytelling, and she became perfectly fluent in Chinese. She received her PhD in Chinese Studies at Harvard and became a professor of Chinese Literature at the University of Toronto in 1966. There she taught and inspired many students, made several research trips to China to study with and record some of China’s superb singer-tellers. She also studied at the Storytellers School of Toronto. Upon retirement in 1986, she moved to Victoria. Kate Stevens became one of Victoria’s best-known storytellers. She was the first to receive a Lifetime Membership in the Victoria Storytellers Guild. Her Chinese clapper tales were described as ‘mesmerizing’ and she is credited with expanding the group’s storytelling horizons by bringing fascinating national and international story-tellers to Victoria to give workshops and performances. also had a national reputation as a storyteller and was the first to be chosen for the Storytellers of Canada/Conteurs du Canada StorySave project, which records the stories of Canada’s elders. For tributes to Kate Stevens, you can check: http://obits.dignitymemorial.com/dignity-memorial/obituary.aspx?n=Kate-Stevens&lc=3812&pid=179872980&mid=6914406

In memoriam Wang Jiangzhong (1933-2016)
The Chinese composer, pianist and educator Wang Jianzhong (王建中) from Shanghai passed away at the age of 83 on the 11th of February 2016. His works, many of which were composed during the Cultural Revolution, bridge Chines folk music and Western classical piano idioms, and have made him an household name in his own country. Wang was born in 1933 and graduated in composition and piano from the Shanghai Conservatory. In 1958 he
became a professor at this Conservatory. During the 1970s he served as composer in residence for the Central Philharmonic Orchestra in Beijing. In the 1980s he returned to the Shanghai Conservatory. Among his students were the pianists Gong Pengpeng and Jenny Q. Zhai and the composer Bright Sheng. His compositions include the Piano Concerto Red Flag Road, and numerous well-known solo pieces for piano, such as A Hundred Birds Paying Respect to the Phoenix (百鸟朝凤) Silver Clouds Chasing the Moon (彩云追月), which was taken up by the Chinese pianist Lang Lang), Flute and Drum at Sunset (夕阳箫鼓) and Autumn Moon on a Calm Lake (平湖秋月).

One of his final works was Evening Song of a Fishing Boat, which received its world premiere in 2013 during a concert at Carnegie Hall by pianist Yao Lin.

**In memoriam Jin Xiang (1935-2015)**

The Chinese composer and conductor Jin Xiang (金湘) passed away at the age of 80 on 24 December, 2015. He was widely known as the author of several operas in a grand romantic style with some modernist influences. Arguably his best-known opera is The Savage Land (原野 Yuanye, 1987), after Cao Yu’s play The Wilderness from 1937. His other operas include Beautiful Warrior (2001, written with Barbara Zinn Krieger), Yang Guifei (2004) and Eight Women Jump Into the River (2005). He also wrote orchestral music, piano solo and chamber works, songs, choral pieces and music for films and television.

Jin Xiang studied composition at the China Central Conservatory under Chen Peixun and graduated in 1959. Soon after, he was labelled a rightist and sent to work in Tibet, leading a folk musical ensemble, and then on to Ürümqi in Xinjiang Province for twenty years doing farm labour. After the Cultural Revolution he returned to Beijing and was conductor and composer in residence of the Beijing Symphony Orchestra from 1979 to 1984. Jin Xiang came to the United States in 1988 and was a visiting scholar at the Juilliard School in 1998 and at the University of Washington, and the composer-in-residence at the Washington National Opera. From 1994-1995 he was the Art Director of the China Performing Administration Centre of the Chinese Ministry of Culture. In 1996, he founded and was the president of the East-West Music Exchange Association, a non-profit organization for eastern-western music exchange.
**In memoriam Yu Runyang (1932-2015)**
The distinguished musicologist Professor Yu Runyang (于润洋), long-time Editor of the music journal *Yinyue yanjiu* (Music Study) and former president of the Central Conservatory of Music (in the period 1988-1992) died from illness on 23 September 2015. Yu started off as a composition student at the Central Conservatory in 1952, and continued studying Musicology at the University of Warsaw in Poland from 1956 onwards. He returned to Beijing in 1960, and was active as an editor and leader at the Central Conservatory. He taught numerous courses in Universities all over China. As a scholar his focus was on the history of Western music and on music aesthetics, and he travelled extensively in wider Asia, Europe and the United States. He published numerous articles and monographs in Chinese, including *Historiographical Essays of Music Aesthetics* (1986), Study on Music Historiography (1997), *An Introduction to Modern Western Music Philosophy* (2000), and *New Approaches to Music Aesthetics* (1994). He was one of the chief editors of a *General History of Western Music* (also in Chinese, 2001), and was awarded several state prizes for his academic activities.

**Yu Runyang**

---

**In memoriam Cheng Gongliang (1940-2015)**
Cheng Gongliang (成公亮), one of the ‘grand old men’ of *guqin* (seven string zither) playing in China, died in mid-July 2015 after a protracted illness. He will be remembered as a truly fine musician, a master of deceleration and acceleration, with breathtaking playing techniques and a rich poetic vein, and also as a very kind, gentle and modest personality and inspiring music teacher. Cheng Gongliang remained active giving concerts until 2014.

In Shanghai, Cheng studied with great masters like Liu Jingshao and Zhang Ziqian. He never felt obliged to pay homage only to ‘historical’ ways of playing (e.g. by following the relatively steady tempi or rigid rhythms of the older generation), but also generously invested his own creativity in the art of the *qin*. Born in 1940 in Yixing, in Jiangsu Province, he represents both the heart of the old *qin* tradition and the spirit of musical innovation and pioneering. From 1956 onwards, he studied the *qin* at the Shanghai Conservatory, but also took lessons in modern composition and in Chinese traditional folk music. After his graduation in 1956, he developed a talent for improvising, and did not mind cooperating with (for example) contemporary composer Karlheinz Stockhausen, or sharing the stage with musicians like flutist Chris Hinze, Indian drummer Ramesh Sbotham or soprano Claron McFadden. Cheng greatly appreciated musical border crossings, and felt equally at home on concert stages in Munich, Hong Kong and Tokyo or in the intimacy of his private dwelling in Nanjing. As a young man he was firmly anchored in the history and political upheavals of his own native country. During the Cultural Revolution (1966-76) he stayed in Jinan, the capital of Shandong Province, where he was involved in the composition of one of the revolutionary model operas, *The Red Lantern*. Later on he began to teach at the Nanjing Arts Institute, and invested a lot of time in reconstructing early *qin* pieces from manuscript scores. Cheng Gongliang gave numerous concerts, both in China and in Europe, and published a number of fine CDs, not least the double album *Sound of Autumn*, which
Cheng Gongliang

In memoriam Jack Body (1944-2015)
New Zealand composer Jack Body died after a long battle with cancer on 10 May 2015 at the Mary Potter hospice in his hometown Wellington. He was 70. The news did not come as a surprise, people knew that Jack was very ill. But all the same it was extremely unsettling news, because Jack Body was such a marvellous man, an artist of many gifts and a tireless music and art organizer, but also a wonderful friend and colleague, a man of exceptional warmth.

Jack Body was not only a composer, but also an ethnomusicologist, photographer, university teacher and arts producer. Many people in the field of Asian music knew him because of his lifelong fascination with the music and cultures of South and East Asia, particularly Indonesia, but also China, and his tireless activities as a promoter of both avant-garde and traditional music in a wide range of countries along the Pacific. His own compositions were audibly influenced and inspired by this interest in Asian sounds and instruments.

Jack will be remembered, by most of those who knew him, as a remarkable artist, but what shone through in his music, and what captivated so many who had the pleasure to meet him in person, was his warm and generous personality, his extraordinary charm, his sense of humour, his endearing wisdom, which existed alongside a strong sense of commitment – to life, to art, and to his fellow human beings.

As an organizer, Jack had a significant impact on the promotion of Asian music in New Zealand, and on the promotion of New Zealand music both at home and abroad. As an ethnomusicologist, he published a number of CDs of traditional Asian music, including South of the Clouds, a 4-CD set released on Ode Records, documented rare field recordings of Chinese ethnomusicologist Zhang Xingrong.

Among his finest achievements as a composer was undoubtedly his opera Alley, based on the life of Rewi Alley, a well-known New Zealand-born writer and political activist who spent much of his life in China. The opera was premiered to wide acclaim at the 1998 NZ International Festival of the Arts. It featured two huá’ér (regional folk song) singers from Gansu, as well as Beijing’s Huaxia Chamber Ensemble and a small orchestra of New Zealand musicians. Anyone familiar with Jack Body’s music would be able to list other outstanding pieces as fine samples of his art, not least the famous Three Transcriptions for string quartet which he wrote for the Kronos Quartet in 1988. They were based on transcriptions of Chinese minority...

Jiang Zemin, during his period as Head of State, brought as a gift on visits to other Asian states. In official Chinese media and in music journals, Cheng Gongliang’s lifetime achievements as a qin performer, composer and promoter have been amply commemorated in the months following his death. Cheng Gongliang possessed various precious qin, first and foremost a thousand-year old instrument of the Tang dynasty called Qiu lai (‘Autumn aria’), which was made in AD 715, and also a fine bright-sounding qin from the Ming period (1368-1644), which he had named Wang you (‘forgetting sorrow’). Recordings of his music can be purchased via Amazon, iTunes and several other providers on internet.
songs. Many of Jack’s works incorporated such references to Asian music, or directly employed Asian instruments, from gamelan to sheng and gangsa. Field recordings of traditional music often served as source material for his electronic works, or as an inspiration for the sound and shape of his compositions. In some instances, his idea was to transcribe the essence of a non-western musical source in such a way that it would become playable for western musicians.

Several of Jack’s works explicitly engaged with his socio-political views and ideas on personal freedom, a recurring theme in his work being that of homosexuality. The Indonesian linguist Yono Soekarno was his partner for life.

Body was also active as a university teacher, and as an art photographer whose work was shown in New Zealand galleries. He received many awards and honours. In the spring of 2015, shortly before his death, he was named a New Zealand Icon, the highest award given by the New Zealand Arts Foundation, in recognition for all he had done and given for New Zealand. He was the first composer to be so honoured. He lived to his 70th birthday and was able to see the completion of a wonderful book called Jack! Celebrating Jack Body, composer, which was meant as a tribute to a wholly loveable man. It’s a book full of stories and reminiscences and many wonderful photographs, that will help to keep his memory alive for future generations. And then there is also his official website, where friends and colleagues can now pay him tributes (www.jackbody.com/pages/tributes.htm) There’s a 70th year birthday greeting on video from composer Tan Dun, and a moving written tribute from his student Chris Bourke.

Han Mei new Director of Center for Chinese Music in Tennessee

Dr. Mei Han (Ph.D. University of British Columbia) has been appointed as the founding Director of the Center for Chinese Music and Culture at Middle Tennessee State University in Murfreesboro, Tennessee. Dr. Han will create and oversee a new museum of Chinese musical instruments, library, concert series and lecture series with a focus on intercultural education and understanding. She will also teach Ethnomusicology and direct a Chinese Music Ensemble as a tenured Associate Professor at the MTSU School of Music. Dr. Han Ph.D. is also widely known as a concert performer on the Chinese zheng.

Han Mei
Lin Zaiyong new Director of the Shanghai Conservatory

Lin Zaiyong (林在勇) has been formally appointed as the new Director of the Shanghai Conservatory of Music. Mr Lin, a native of Shanghai, was already acting as the institute’s interim Head and – since 2013 – as the Conservatory’s Secretary of the Party Committee. These functions are normally separate, but after protracted problems in finding an appropriate replacement candidate for Lin’s predecessor Xu Shuya, Mr Lin was chosen to fulfill both functions. Mr Xu Shuya, an internationally acclaimed composer of contemporary Chinese music, stepped down already some time ago. The 50-year old Lin forms a notable contrast to his predecessor: he studied Chinese Language and Literature as well as Philosophy at East China Normal University and is probably more at home in ancient Chinese culture than in (new) Chinese music. He was previously active as an Associate Professor of the Department of Chinese Language and Literature at East China Normal University (1994-97) and gained leadership experience as Deputy Dean of The School of Humanities and Social Sciences (1997-2001) and as Vice President of East China Normal University (from 2007). He has been active as a (Deputy) Party Secretary in various institutions since 2004.

Uyghur singer Perhat Khaliq wins Prins Claus Award

This autumn, the 33-year old Uyghur singer, guitar player and band leader Perhat Khaliq from Urumqi was one of the 2015 laureates of the Dutch Prince Claus Foundation. He received the award for ‘breathing new life into traditional Uyghur forms.’ Perhat Khaliq performs a mix of traditional mukam tunes, rock and blues, and counts Bob Dylan among his major inspirations. His gravelly, deeply passionate voice perfectly suits the melancholy songs for which he is best known. Perhat lost both his parents and brother through illnesses, and his lyrics tell stories of heartbreak, perseverance and longing for freedom.

Only a few years ago, he was performing mainly in the smoky interiors of local bars in his hometown Urumqi, the capital city of Xinjiang. After being invited to perform at a festival in Osnabrück in 2010, his career skyrocketed, not just in Europe but also at home. He received invitations to perform in Turkey, The Netherlands and elsewhere, his first CD album was released in 2013 (Qetic: Rock from the Taklamakan Desert), and German producer Michael Dreyer managed, after long deliberations, to persuade Perhat to join the popular Chinese TV contest ‘The Voice of China’ in 2014, in which he gained the 2nd Prize. Contrary to his own expectations,

Perhat Khaliq

Lin Zaiyong
it made him a star in China, although Perhat hardly lives up to the standard image of happy harmonious Uyghurs promoted by the Chinese authorities. The online video of his audition in the show (where, a typically, he sang a song in Chinese) was watched by netizens more than 415 million times. (See: http://v.qq.com/cover/j/fql2a8u30ashzo5/g00149mx345.html)

Perhat generally has to walk a fine line to be allowed to travel abroad and to continue performing in his own unique style. Amongst other things, he must refrain from any political statements while touring abroad. He recently initiated a rock festival in Urumqi which features rock from Xinjiang, Kazakhstan and China. Last winter, the police in Urumqi invited him to visit a jail and to play for the inmates. He wrote a special song for that occasion, and according to Perhat half of the inmates were in tears when he sang it.

**North Korean music groups call off three concerts in Beijing**

Two North Korean music ensembles called off a series of concerts in Beijing just hours before they were expected to go on stage on 12 December. The musicians abruptly returned home the same day. The incident hints at ongoing diplomatic tensions between North Korea and China. China’s relations with North Korea have deteriorated in the past five years, notably in the wake of that country’s third nuclear tests of 2013 and ensuing threats of war with South Korea.

The two music groups – which were caught sneaking out of Beijing by Voice of America reporters – were the 18-member female pop band Moranbong (Mudanfeng 杜丹峰) and the Merit (Gongxun 功勋) National Choir. The groups cancelled a series of three joint concerts in Beijing just three hours before their first show was scheduled to begin. The musicians had only arrived at Beijing’s International Airport a few hours earlier, and they returned home, dressed in North Korean military garb, on a North Korean plane the same day.

Videos of their music have been uploaded on Youtube, and have now become a focus of widespread interest, although the groups can hardly lay claims to being Asian pop sensations. Their repertoire consists of propaganda songs like ‘Let’s support our Supreme Commander with Arms’ or ‘Our Dear Leader’, and they dance to their songs with rigidly synchronized body movements which even die-hard fans of China’s New Year TV shows will define as ‘typically North Korean’. Nevertheless, there is an elder generation audience in China which appreciates some of the songs: they will remember the tunes and some of the words, which evoke the elated and defiant mood of the early 1950s, when China and North Korea were firmly united in their fight against South Korea and the United States.

The women of Moranbong may well have been hand-picked for their beauty by Kim Jong-Un, the North Korean leader who took power in late 2011. According to Reuters Press Agency, Moranbong is one of his pet projects, founded in 2012 as part of an ambition to put his personal stamp on North Korean Arts; the short haircuts of the performers are apparently trendsetting in Pyonyang. The shows in China would have been their first overseas outing.

An unnamed source quoted by Reuters stated that Beijing had invited the two groups to thank North Korea for hosting senior Chinese official Liu Yunshan at a military parade marking the 70th anniversary of the ruling Workers’ Party in Pyonyang. The Chinese authorities paid for the groups’ plane tickets and accommodation. There is widespread speculation about the exact reasons for the sudden departure of the musicians. Problems apparently ensued
when Chinese censors disapproved of some of the lyrics to be sung in the concert, which glorified the Korean War of 1950-53 too much and criticized the joint enemy of that time, the United States, calling the USA an ‘ambitious wolf’. The Koreans, on their side, complained that their shows were going to be attended only by low-level Chinese officials, and reportedly decided, after having consulting Kim, to return home. North Korea has not commented on the event. China’s Xinhua News agency reported merely that ‘communication issues at working level’ had led to the cancellation of the shows.

**Stars from China lining up in western classical music**

We may be mistaken, but 28-year old pianist Wang Yuja appears to be surpassing Lang Lang’s superstatus as China’s finest classical pianist of the moment. Her touring schedule and partners are constantly impressive, the ecstatic reviews in the international press even more so, with the Los Angeles Times recently observing (after a concert she gave at the Hollywood Bowl) that ‘her nonchalant, brilliant keyboard virtuosity would have made both Prokofiev and even the fabled Horowitz jealous.’

Wang Yuja will tour with the Royal Concertgebouw Orchestra in Asia (Tchaikovsky Second Piano Concerto, in Taipei and Japan) later this month and in the first half of November, with more concerts coming up in Los Angeles and with the Moscow Philharmonic and St Petersburg Philharmonic in Russia, then on to Florence to play Beethoven, Brahms and Mozart under the baton of Zubin Mehta, and to Barcelona for a sturdy bout of Messiah, much of this within the span of one month, an incredible schedule. Quite regardless of her short and provocative dresses, which are hotly debated on the internet, and attract as much excitement as her playing – we feel that she comes out an absolute winner, simply one of the world’s finest classical pianists of today.

Meanwhile, still younger Chinese stars are lining up to climb the Everest of bravura playing and heart-melting lyricism in western classical music. What to think of the electrifying art of pianist Zhang Zuo, finalist in the 2013 Queen Elizabeth Competition, and now in the final season of her two-year residency with the BBC’S Flagship New Generation Artists program? She may think that a great career needs a suitable artist’s name, and promotes herself as Zee Zee, quasi-turning herself into a female equivalent of Lang Lang. But indeed, her technique and sense of drama sometimes hardly fall short of Lang Lang’s: she plays like a tiger, and draws her listeners into the music with violence if needs be. Her greatest weapon is brilliant timing. Beethoven and Schubert sonatas may sometimes come out a bit heavy-handed, but in pieces like Liszt’s Feux follets Zhang Zuo can conjure up tremendous power and fairytale-like lightness. Concert Hall De Doelen in Rotterdam invited her in May this year to replace Li Yundi in a concert, and Zee Zee’s star is now rising very rapidly. She has concerts ahead at the Beijing Music Festival, and with the Warsaw Philharmonic under Yu Long, the BBC Symphony Orchestra under Andrew Litton and the Shanghai Symphony Orchestra. For more on Zhang Zuo you can visit her site (www.zhang-zuo.com) or watch her on Youtube in Beethoven and Tchaikovsky during the 2013 Queen Elizabeth Competition.
Call for (written) papers from the CHIME conference in Geneva
Participants in the Geneva meeting interested in offering their presentations for possible publication in the CHIME journal are kindly requested to submit an edited version of their paper in electronic form to Frank Kouwenhoven at chime@wxs.nl. All papers will be judged by the Editorial Board and by two peer referees within three months after submission. Please provide tables, illustrations and glossaries in separate files, not as part of your main text document. For the style and length of Chime contributions, you can consult back issues of the journal, e.g.: http://www.youblisher.com/p/1080868-Chime-Journal-18-19-2013/.

Storysinging / storytelling in China
The planned volume of the CHIME journal on Chinese storytelling and storysinging is shaping up nicely, and will be issued towards the end of 2016. We are still happy to invite extra papers on such topics as local and regional storysinging genres, xiangsheng (cabaret in dialogue form), biographical sketches of storysingers and -tellers in China, ritual forms of the Chinese narrative arts, and any other topic related to the main theme. Articles should not exceed 8,000 words in length, and should reach us within the next two months! Tables, illustrations and music samples should be sent as separate files, not as part of the main text document. For further editorial guidelines, please check the Chime website. You can send contributions to (or get in touch for more information with) the Editor of CHIME, Frank Kouwenhoven, at chime@wxs.nl.

The bulk of this volume will be based on papers presented during the CHIME workshop in Venice of 2014. A marvellous occasion, that many of us will remember fondly. For a lovely video impression of some of the performances which we hosted during that meeting, you can check: https://www.youtube.com/watch?v=8FwMeEAQtJQ

There’s also a separate video of Dai Xiaolian’s qin performance during the Venice meeting.
More will be coming up on the Chime website soon! (The plan is to publish full-length videos of a number of performances which we recorded in Venice on the internet, with English subtitling, via the websites of CHIME and of Fondazione Cini.)

**CHIME conference volume on ‘Soundscape in China’ in the making**

The overwhelming response to the 2014 CHIME conference on ‘Sound, Noise and the Everyday – Soundscape in Contemporary China’, in Aarhus, Denmark, has led the organizers to prepare a publication of a selection of papers presented during this meeting. Andreas Steen and Frank Kouwenhoven act as the book’s editors, and are currently preparing the volume for publication.

**Central Conservatory of Music celebrates 75th Anniversary in grand style**

The Central Conservatory of Music (CCOM) in Beijing currently commemorates its 75th anniversary. The Conservatory was founded in 1950, and held a large scale celebration from 1–10 November, featuring an academic forum, masterclasses, an exhibition and many musical events featuring prestigious teachers and alumni of the institution, including two gala concerts in Beijing’s National Centre for the Performing Arts (NCPA). The entire programme was extremely well-organized, refreshing, audacious in its approach, showing CCOM at its very best. And this at politically conservative times, and under the gloomy sky of Beijing’s smog... The Conservatory is widely regarded as the number one top-level music educational institute in China, and it easily lives up to this reputation. It certainly did so during the celebrations, as CCOM managed to create a relaxed and truly festive atmosphere, and offered a remarkably powerful programme. Native and foreign visitors alike were duly impressed!

Sister institutions from around the world joined the commemoration and participated in the specially organized **Academic Forum on Music Education for the 21st Century**. Since the opening up of China in the 1980s, international relations have become increasingly important for Chinese academic institution such as CCOM. The Conservatory now benefits from a large network of partners in Europe, the USA and the adjacent Pacific area, promoting collaborations and enhancing mutual understanding.

Many institutions participated in the **Academic Forum**, making it a quite unique event in the annals of tertiary music education. The list of participants illustrates just how prestigious CCOM’s international educational cooperation has become. Presidents of several major schools were invited as keynote speakers, including President Joseph W. Polisi from Juilliard School, Dean Robert Blocker from Yale University, Gretchen Amussen from the Paris Conservatoire, Rector Ulrike Syeh from the Universität für Musik und darstellende Kunst in Vienna, as well as many others. Delegations from European institutions further included representatives from the Akademia Muzyczna w Krakowie, Conservatorio Giuseppe Verdi di Milano, the Hochschule für Musik und Theater Hamburg, Det Kongelige Danske Musikkonservatorium in Copenhagen, the Grieg akademiet in Bergen, the Geneva Haute école de musique; the Cleveland Institute of Music, the Eastman School of Music, the New England Conservatory, the Peabody Institute, the University of British Columbia and the Universidad Nacional Autonoma de Mexico. A formidable line-up.

It is also striking to see how North-East Asian countries, whose political relations remain rather cold, have developed strong ties in the field of academic exchange. In the region, tertiary music education is now federated through the **Pacific Alliance of Music Schools**, which had its second meeting in Beijing in April 2015. Major players of the area were present at CCOM’s anniversary commemoration, such as Seoul National University, Tokyo University of the Arts, Singapore Yong Siew Toh Conservatory of Music, as well as institutions from Taiwan, such as Taipei University of the Arts and Tainan
University of the Arts.
Presentations and discussions during the Forum focused on cooperation patterns. Some speakers (notably from the US) clearly had rather conventional collaboration models in mind, more or less viewing (western) music education as a business product to be marketed. But there were some refreshing exceptions, speakers who advocated new collaboration models which would take into account the cultural dimension and promote genuine bilateral cooperation and cultural exchanges. President Joel Smirnoff from the Cleveland Institute (former first violinist of the Juilliard Quartet) was among them. He explaining why, if he were a young student again, he would choose to study at CCOM.

Many partners of CCOM displayed a commitment to bilateral exchanges, such as the Royal Danish Academy of Music in Copenhagen, which now hosts a Confucius Institute for Music, the Hochschule fur Musik und Theater Hamburg, which developed classes for intercultural composition, and the Geneva Haute école de musique, which is pursuing several research projects related to China.

Two truly fine concerts were presented in the magnificent National Centre for the Performing Arts as part of the celebrations. The first one featured a Chinese Orchestra (see photo with suona (shawm) soloist Guo Yazhi), the second one the China Youth Symphony Orchestra. Top class soloists from among teachers and alumni of the institution featured in these invents. They included pianist Lang Lang, violinist Lü Siqing, clarinetist Fan Lei, and conductors Yang Yang and Li Xincao. Gorgeous music could be heard in both concerts, and the atmosphere of the celebrations was very warm, touching and moving (which cannot always be automatically taken for granted during formal grand occasions!) Many would agree that the excellence attained by Central Conservatory graduates in recent decades is quite amazing. The only slight shadow over the festivities was the forced stepping down of the Conservatory’s president Wang Cizhao, following accusations of corruption. But Wang has been able to continue his teaching and research activities at the Conservatory, and the incident – for several weeks a much debated item on internet fora – has not in any way diminished the memory of CCOM’s truly impressive anniversary festivities.

Unique event: a seminar for music critics at the Central Conservatory
Throughout July 2015, the Central Conservatory in Beijing hosted an educational seminar for music critics in China. It was the first event of this kind ever to take place in China. Chinese and foreign music experts (composers, performers, researchers, and writers on music) met for a series of talks, workshops and concerts, with the aim of reflecting on a field that is widely recognized to be weak or even almost non-existent in China: that of music criticism. For this fact alone, it must be marked as an event of tremendous importance. The seminar was initiated by project leader Jia Guoping, composer and leader of the Conservatory’s Research Institute for Contemporary Music. It was very well organized, and well-attended.

Some 100 musicologists, composition students, performers and journalists from all over China joined a dense programme of presentations, performances and debates, and the atmosphere was generally congenial and
constructive. The idea was to find meaningful links between such fields as modern composition, music psychology, music aesthetics and music sociology. Contributions were offered by composers Gao Weijie, Jia Daqun, Jia Guoping, Tang Jianping, Dieter Mack (from Lübeck, Germany), Hao Weiya, Mo Fan, Li Binyang, Lin Fangyi (from Taiwan), Xiang Min, and Qin Wenchen, musicologists and music historians like Wang Cizhao, Ju Qihong, Song Jing, Luo Qin, Ke Yang, Qian Renping, Zhang Huaying, Joseph Lam (from Michigan University USA), Dai Jiafeng, Hai Zhen, Ming Yan, Frank Kounenhoen (Chime Foundation, Leiden, The Netherlands), Torsten Müller (Folkwang Art University, Essen), performers like Lan Weiwei (pipa), the Contempo Ensemble from Beijing, pianists Xie Ya Ou and Xie Ya Shuangzi, and music journalists and critics like Frank Hilberg (Germany), Yang Yandi (Shanghai Conservatory), Zhang Meng, editor of the journal Renmin Yinyue (People’s Music), Wen Yonghong and Gao Fuxiao, vice-editors of the Zhongyang yinyue xuexuan xuebao, music journal of the Central Conservatory, Chen Quanyou, vice-editor of the journal (Music Study) in Beijing and many others. The project was generously supported by the China National Arts Fund and the Goethe Institute in Beijing. It is to be expected and hoped that proceedings from the seminar will be published eventually, and that this initiative will get a committed follow-up in the near future.

**Major archeological musical finds near Nanchang**

Archaeologists in Jiangxi Province in China have unearthed a 2,000-year old burial site in a village near Jiangxi’s capital city Nanchang, and reported the retrieval of some 10,000 pieces of relics. Objects discovered at Guanxi village (观西村) include five painted chariots, scattered remains of the skeletons of twenty horses, hundreds of thousands of strips of bamboo and wood with ancient writings, lacquerware, a huge amount of coins, two fine sets of bronze chime bells, a set of iron chimes – unique since all other chime-stone sets unearthed in China so far were of clay or stone – as well as flutes, pipes, a qin zither, a harp, numerous sculpted figurines of musicians – which evoke a lively image of musical rituals during the Western Han Dynasty – and numerous other objects.

Some experts claim that the site is a more spectacular evocation of aristocratic life during the Western Han Dynasty (206 BCE – 9 CE) than the famous Mawangdui tombs of Changsha in Hunan Province which date from the same period and which were excavated in 1972-1974.

Excavations at Guanxi village started five years ago, in 2011. They brought to the light a trapezoid-shaped burial field of 40,000 square
meeters, with graves of both noblemen and commoners. It is by far China’s best preserved, most comprehensive and most clearly structured grave site from the Western Han, and also the biggest in size, surrounded by a wall that is still relatively intact (with 868 meters of the wall still standing). The Institute of Cultural Relics and Archaeology of Jiangxi Province issued a preliminary report on their research last month. They are expected to follow this up with a press conference by 25 December to report on the latest discoveries. Team leaders Yang Jun, Zhang Zhongli (of the Shaanxi Provincial Institute of Archaeology) and their colleagues hope to present cultural relics from the main tomb on that occasion.

The burial site, known as the Hai Hun Hou (海昏侯) tombs, lies at the heart of a wider area of 3.6 square kilometers, which once harboured an ancient city of which remains have also survived. Some excavation work has been carried out in this wider area, but the most spectacular finds stem from the cemetery itself, notably its ancestor worship site and chariot pit, which is 18 m long, 4 m wide and 2.5 m deep.

Main tomb excavation work is currently being undertaken and will hopefully help to determine the identity of the owner. The bronze bells found at the cemetery were originally suspended in a three-tier structure, which may indicate that the main tomb once belonged to a king or other ruler of high stature. Thieves will have made repeated attempts to open the huge and extremely heavy main coffin, but the tomb was filled for centuries up to its vaults with water, making it very difficult for intruders to get to it. The water probably also protected the cultural relics inside from corrosion, as it did in other ancient graves such as that of the famous Zeng Hou Yi in Hubei. This is not to say that the main tomb of Hai Hun Hou must have survived entirely intact. Several large earthquakes were reported in the history of Jiangxi, and due to the impact of the water, wall parts of the central chamber have collapsed.

There is considerable excitement over the find of thousands of bamboo strips, which may open up new chapters in Western Han history. But the strips were found as one package, in rotting condition, attached to the soil and amidst layers of debris, including numerous scraps of jade (some of which also contain graphs and writing). Deciphering all this material and making sense of it will be a formidable challenge and a time-consuming task.

For more on the excavations, you can check (site in Chinese): http://www.thepaper.cn/newsDetail_forward_1395463

**New concert hall and facelift for the Shanghai Symphony Orchestra**

The Shanghai Symphony Orchestra, under the baton of conductor Yu Long (not to be confused with the Shanghai Philharmonic conducted by Tang Muhai), opened its 2014-15 season on 6 September 2014 in a brand-new 1,200-seat symphony hall, designed by Isozaki Arata and Yasushiya Toyota. This venue is extraordinary not only for its wave-shaped roofs, but also for its elegant interior, with long bright corridors (mostly underground), interactive displays and multiple lush garden atriums. The internal centerpieces of the complex are two music halls: one an orchestral stadium seating 1200 in vineyard style, with clusters of terraced seating which allow the entire audience to be close to the orchestra, and an additional 400-seat chamber music/recording/rehearsal hall in ‘courtyard style’.

The arena-like interior of the main performance hall is a bit reminiscent of the Berlin Philharmonic, but more intimate. Woodmade structures and nutbrown colours dominating the areas for seating as well the stage and create a warm atmosphere. Acoustic designer Yasuhisa Toyota has layered both performance halls with wooden poles and panels modeled by computer. The wood of the floors, walls and stage has been left unpainted and unvarnished for its sound reflecting and absorbing properties. Architect Arata Isozaki continued Toyota’s themes with an incorporation of nature, from the halls’ layouts to the subdued color scheme to the garden atriums which interrupt and illuminate the mostly underground structure, and of waves throughout the building.

The smaller concert hall is box-shaped,
with a straight stand for the audience at one end, and a big empty floor space. It doubles for rehearsals and recording activities. The sound of both spaces, particularly that of the orchestral atrium, is excellent. The new building, located on Fuxing street, at a stone’s throw from the city’s Music Conservatory, is now probably one of the best symphony concert halls available in China. More than 100 concerts have already been performed in this new venue, a big step up for the Shanghai Symphony Orchestra, which performed only 30 concerts a year in the past, in the old venues (primarily the Shanghai Oriental Art Center and Shanghai Grand Theatre).

During its first season in the new hall, the full orchestra played 35 times, and its smaller chamber orchestra and other sub-groups gave additional performances. Responses to the new venue were highly positive. Well-known conductors like Zubin Mehta, Charles Dutoit, Vladimir Ashkenazy and Krzysztof Penderecki and top visiting orchestras such as the Wiener Philharmoniker, Orchestre de Paris, London Philharmonic Orchestra, Munchener Philharmoniker and NDR Sinfonierorchester already tested the new hall, and were duly impressed. The only setback: the interior of the big hall was not entirely finished in 2014 yet, and SSO had to use the summer period of 2015 to do extra panelling and carry out some final construction work.

According to SSO’s vice president Zhou Ping, the Shanghai Symphony Orchestra plans to perform about one-third of all the events at the symphony hall and to organize another one-third under SSO auspices. Remaining concerts will be produced by others who rent the facility. Pianist Lang Lang served as artist in residence during the first season. The orchestra’s current artistic director and principal conductor, Yu Long, also acts as leader of the China Philharmonic Orchestra in Beijing, and as artistic advisor of the Guangzhou Symphony Orchestra. Meanwhile, SSO also adopted a new logo to underpin the new era which this hall heralds for the orchestra: the logo consists of interlocking circles which shape up to the letters SSO.

The show time at Shanghai Symphony Hall has been moved from 19.00 PM to one hour later, in consideration of downtown traffic. With the new schedule, spectators will be able to take their time and have dinner before reaching the concert, and then still take public transport home when concerts end around 21.30 PM. For more information (in English) about the concert hall you can consult: http://www.shsymphony.com/news-detail-id-8.html

Field recordings of music in China by Tash Music & Archives (Beijing) Ethnomusicologist Xiaoshi Andrew Wei and five colleagues at Tash Music & Archives in Beijing have initiated a fine series of carefully documented CD sound recordings and videos of traditional and ethnic music in China. The Tash archives were established in 2012 in Beijing with the aim of creating high quality and well documented recordings in this realm. Tash also wants to focus on the music of Turkish groups in China, archival recordings, oral narratives and language recordings. Amongst others, they have
issued CDs with Quarry ballads from Sichuan stone workers, music of the Tibetan Community at Deqen County, as well as folksongs of the Uzbek Communities of Xinjiang. Further projects, such as albums of boatmen songs and local folk songs from Sichuan are currently being prepared. Tash cooperates with prominent ethnomusicologists and cultural experts inside China and internationally, but also with committed local collectors in the field. For more on Tash (塔石) and for ordering their products, please check their website: www.tm-archives.com

Chinese music at the OAI in Bonn
The East Asia Institute (Ost-Asien-Institut, OAI) in Bonn has initiated the founding of a Kuratorium to promote and enhance its on-going musical and musicological exchange with mainland China and Taiwan. The Kuratorium will serve as the OAI’s Advisory Board for activities in realm. Its members will include Drs Huang Chun-Zen (Taipei), Frank Kouwenhoven (Leiden), Barbara Mittler (Heidelberg), and François Picard (Paris). The Board will be formally established on 11 November 2016 in conjunction with a musicological workshop and concert of Chinese music. Further announcements will follow.

Music Conservatory Websites in China
(and an impressive site on Chinese instruments)
China currently has eleven music conservatories. Two of these are located in Beijing (The Central and the China Conservatories), the other institutions are in Shanghai, Wuhan, Chengdu (Sichuan Conservatory), Tianjin, Xi’an, Guanzhou (Xinghai Conservatory), and Shenyang. The conservatories in Harbin and in Hangzhou (Zhejiang Conservatory) are recent additions which started out as music academies and acquired ‘conservatory’ status. Apart from the conservatories, there are hundreds of music academies, urban art institutes and universities with extended music departments in China. For the conservatories, we list the official websites here, and some information on what they offer. Most of the Conservatory websites mainly provide brief factual information on departments, study fields and study regulations, and are in Chinese only; some have a few sections in English (if the button is working).

The Shanghai site is exceptional in that it links to an archive of historical Chinese and Asian instruments, including music instruments of regional minorities. It’s possible to take a virtual tour of the Eastern Instruments Museum (Dongfang yueqi bowoguan), which is affiliated with the Conservatory and is also located in Shanghai (on Gao An street, no.18 lane). If you click on the icon, you can move to target points in the floor plan of the museum, and zoom in on instruments and explanations. It’s then also possible to look at threedimensional displays of individual instruments: objects in photo still begin to spin around if you click the spin button. No musical sounds yet, but we can only assume that that will be a matter of time...

Apart from this, the Shanghai Conservatory is planning a future substantial online archive of field recordings, under the auspices of the Conservatory’s Centre for Ritual Music Studies. The archive is currently still under construction, and not yet available on the internet yet. More generally, we expect these and the other Conservatory sites to gain growing relevance over time, so here’s a preliminary list:

The Central Conservatory of Music in Beijing provides news in both English and Chinese on conservatory concerts, competitions and prize-winning student performances and more on: http://www.ccom.edu.cn/news/

The Shanghai Conservatory of Music’s website can be visited at http://www.shcmusic.edu.cn/ It has sections in English, but its language button currently seems to be disfunctioning, or perhaps the English parts are still under construction. For a virtual tour of the Eastern Instruments Museum, you can go to http://210.13.117.39:8002/Museum/Antique There, if you click on 全景漫游 you will get to see an animation film with music which you can skip, after which a floorplan of the museum appears. Click on any of the blue target points to enter the museum and take a look around. If you
click on the icon of any individual instrument, that instrument will pop up in a separate window with extra information, and you can make it spin and examine it from all angles.

The China Music Conservatory in Beijing can be found at http://www.ccmusic.edu.cn/ccmusic/mainweb/index.html, the Wuhan Conservatory of Music at http://www.whcm.edu.cn/ and the Sichuan Conservatory of Music at http://www.sccm.cn/. All three have English language sections which appear to be outdated.

The websites of the other conservatories (in Chinese only) are:
- Tianjin Conservatory: http://www.tjcm.edu.cn/
- Xi’an Conservatory: http://www.xacom.edu.cn/
- Xinghai Conservatory: http://www.xhcom.edu.cn/
- Shenyang Conservatory: http://www.sycm.com.cn/
- Harbin Conservatory: http://www.hrbcmu.edu.cn/

Silk Road currently a ‘hot’ issue in China, fosters many music projects
In 2014, the Chinese government announced plans for elaborate economic, cultural and touristic development of what was formally dubbed the ‘Silk Road Economic Belt’ (Sichouzhilu jinjidai). The idea is to promote the territories of the celebrious ancient trade route(s) between Central Asia, India and China as areas for economic and cultural development. As one consequence of this policy, music departments in various conservatories have recently initiated research or artistic performance and research projects in connection with Silk Road music. One of the most prestigious ones, ‘丝绸之路’文化遗产保护与创作 Sichouzhilu wenhua yichan baohu yu chuangzuo (Silk Road Cultural Heritage and Musical Creation) was set up by the Central Conservatory in Beijing, in close cooperation with the capital’s National Traditional Instruments Orchestra. Composers like Tang Jianping, Guo Wenjing and Jia Guoping are involved in promoting and researching resources of traditional Silk Road Music (from historical genres to present-day narrative, theatre and religious music) to be used by present-day composers. Music scholars at the Conservatory’s Intangible Cultural Heritage Centre (中央音乐学院非物质文化遗产中心), under the leadership of its director Zhang Boyu (张伯瑜), have set up research projects involving both students and teachers in on-the-spot fieldwork in Xinjiang and elsewhere.

A first concert with new music inspired by the Silk Road took place on 8 January 2015 at the Central Conservatory’s concert hall. Works by Wang Danhong (王丹红), Zhou Juan (周娟), Zhang Shuai (张帅), Zhu He (朱赫), Chen Xinruo (陈欣若) and Chang Ping (常平) were performed by leading traditional instrumentalists of the Conservatory, led by conductor Xia Xiaotang (夏小汤). Several departments of the Conservatory are involved in the entire project, co-including the Composition, Musicology, Traditional Instruments and Conducting Departments.

Meetings
5th MEA Symposium, 25–27 Aug 2016, Taipei on ‘East Asian Musicologies’
2016 marks the 10th anniversary of the founding of the ICTM Musics of East Asia Study Group, which took place in August 2006 in Ilan, Taiwan. Coming full circle to Taiwan again, this meeting provides a forum to look back on 10 years of the MEA Study Group’s development from a fledgling research group to an important and diverse community that is itself disciplining music research in different ways, and through different voices. As such, the overlying theme of East Asian Ethnomusicologies – understood in the plural – seeks to be as inclusive as possible, while encouraging reflexivity of approach and understanding. A revisit of Witzleben 1997’s article Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music provides a useful starting point for re-interrogating issues that continue to concern East Asian musical academia, interpreted today not simply against the proverbial and amorphous ‘Western’ musical academia in a stereotypical
binary reading. But fault lines continue to be drawn intra-discipline, even as new bridges span the boundaries of different kinds of academic intersectionality.

The 5th Symposium of the Musics of East Asia Study Group will be held from 25 – 27 August 2016, in Taipei. It is organized by the Academia Sinica and the Taipei National University of the Arts.

The deadline for submission of abstracts has passed (20 January), but anyone interested in attending the meeting can contact the organizers via the Programme Committee Shzr Ee TAN [shzr.ee.tan@rhul.ac.uk]. Please note that attending the symposium is only possible for registered members of the International Council of Traditional Music (ICTM). For becoming an ICTM member, you can contact the ICTM Secretariat via secretariat@ictmusic.org Students will have a special registration fee for both ICTM as well as the conference.

24th ICTM Colloquium: ‘Plucked Lutes of the Silk Road’, Shanghai
20-23 October 2016

Religious, literary, and artistic studies about the Great Silk Road in the past usually focused on its history and archaeology, including decorative patterns of bronze, inlaid jade, frescoes and coloured paintings, grottoes, carvings, and Bianwen scriptures (Buddhist ‘transformation texts’). In terms of music and dance, relevant studies are mainly about the restoration of dancing accompanied by music, adaptations of ancient melodies, and images of musical instruments; these studies have become an important basis for research on ancient Chinese music history and music exchange history. However, is there a possibility that we can put documentary conclusions aside and stress the concrete cultural performances from nations along the Great Silk Road by relating the macroscopic properties of culture to the live details? This question will be addressed at an ICTM Colloquium scheduled to take place from 20 to 23 October 2016 in Shanghai. The event is titled ‘Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, From Antiquity to Contemporary Performance’. Plucked lutes, of which the East Asian pipa (biwa in Japan) is a notable example, have been chosen as an original and charming motif of the Great Silk Road in this seminar.

As an instrument played while being held in the hands, is the lute’s widespread development related to the singing and playing traditions of nations along the Great Silk Road? In the road of exchange that includes grasslands, deserts, and oases, how did the features of the lutes of different nations evolve? Was the process of indigenization completed by just one generation or over several generations? It seems difficult to trace back the answers to such questions, but it is worth imagining these through historic literature and iconology. The organizers invite scholars from different regions and nations to discuss these issues. The colloquium will include live music performances featuring lutes from different regions, nations, and periods.

The organizers explicitly stress the music and playing of the lute, exchanges and interactions between the subject and the music itself, and features found in studies of contemporary performance practice. In accordance with ICTM’s guidelines for Colloquia, all participants in this seminar will be invited. Participants will be scholars whose research focus and specialization relate to lutes of the Great Silk Road, as well as performers of various lute types from the region. Scholars from different countries and from different disciplines will present their respective studies together and share them with performers; this will enable the colloquium to develop a unique framework with great potential for academic importance. Those who are interested in attending the Colloquium as observers should contact Professor Xiao Mei 萧梅 at the Shanghai Conservatory via email: e_xiaomei@126.com

The colloquium site is the Shanghai Conservatory of Music, the language is English, with Chinese and Russian as auxiliary languages. Simultaneous interpretation will be provided by the LAC. The Programme Committee consists of Stephen Blum (Professor Emeritus, City University of New York), Virginia Danielson
(New York University, Abu Dhabi), John Morgan O’Connell (Cardiff University), Svanibor Petan, ICTM Secretary General (University of Ljubljana), Anne Rasmussen (College of William and Mary), Razia Sultanova (Cambridge University), J. Lawrence Witzleben, Programme Chair (University of Maryland), Richard Wolf (Harvard University), Xiao Mei, Local Arrangements Co-Chair (Shanghai Conservatory of Music), and Zhao Weiping (Shanghai Conservatory of Music).

**CHIME Workshop on Music Education in China, Hamburg (Germany)**

**17-20 November 2016**

From 17 to 20 November 2016, the Confucius Institute at the University of Hamburg and other educational institutes in that city will join forces with CHIME and the CCOM Institute of Musicology (Beijing) to launch a workshop on *Music Education in China*. The idea is a three-day workshop in which a limited number of invited presenters will contribute papers and performances. Most participants will be self-paid or will need to apply for grants from their own institutions, as with the annual bigger CHIME conferences. However, since we are at the initial stage of preparing this meeting, we explicitly wish to encourage scholars or musicians who are interested in joining this meeting (and in presenting a contribution) to contact us and to tell us informally about their own projects and ideas. (You can get in touch with Frank Kouwenhoven at *chime@wxs.nl*, or with Carsten Krause at *carsten.krause@konfuzius-institut-hamburg.de*).

Hamburg seems an eminent location for tackling this topic, due to the concentration of Chinese music students, and the presence of several academic institutions with close links with China.

The workshop will coincide with CHINA TIME 2016, a biennial festival initiated by the City Government of Hamburg. This festival is going to take place from 7 to 25 November 2016 in Hamburg and will focus specifically on Chinese music. Further partners in the CHIME workshop initiative include the Hamburg Academy for Music and Theatre (*Hochschule für Musik und Theater* and the Hamburg Conservatory (*Hamburger Konservatorium*). These institutions harbour substantial numbers of Chinese students and have established long-term links with institutions in China.

Our idea is a workshop of limited proportions – about 40 participants, with some presenting papers on research, and others giving practical musical demonstrations, discussing Chinese music teaching methods, concepts and problems. We will look into modern conservatory-style music training (Western as well as Chinese instruments and voice training), but also at musical training in more traditional frameworks such as opera troupes, traditional master-pupil relationships, and music training in history. The focus will range from high-level professional training to music teaching in elementary or middle schools, or in private musical enterprise and amateur circles.

Music education is a rapidly growing territory, certainly in the People’s Republic. Music departments in universities are increasingly productive, new conservatories are being founded, and many harbour staggering numbers of students. Tens of thousands of young musicians receive professional training, graduation exams have been upgraded to match international standards, new concert venues and music festivals are popping up by the dozens, which provide potential future public platforms for young talents. But not all is well. Future professional prospects for most young musicians in China are hardly enticing. The quality and long-term stability of the educational...
system is endangered by commercial incentives, the teaching itself can be overtly technical and void of artistic substance, and there are still other problems, not least the question of how to deal with the country’s vast traditional musical heritage. This remains a hotly debated issue and, quite often, a minefield of misconceptions and conflicting ideological viewpoints. We look forward to a meeting where Western and Chinese scholars and musicians join forces and will exchange expertise in this realm, and will attempt to put all the issues more clearly on the map.

Call for papers: 20th CHIME on ‘Festivals’ Los Angeles, 29 March-2 April 2017

For the 20th anniversary of the annual international CHIME Conference we have chosen a festive theme and a festive season – Spring 2017 – and been offered a wonderful venue to match the occasion: the University of California, Los Angeles. The 20th CHIME meeting will take place there from Wednesday 29 March to Sunday 2 April 2017, under the auspices of the Department of Ethnomusicology. We invite (and we will give preference to) papers, panels and posters on the main theme of the meeting, ‘Chinese and East Asian music in Festivals’. Additionally, we will invite presentations about on-going research on other aspects of Chinese and East Asian music.

Coastal California, with its local Chinese communities, Mediterranean climate and abundance of regional art festivals, seems a fitting environment for a celebratory CHIME conference on the topic of ‘Chinese and East Asian music in Festivals’. Festivals are a major framework for a good deal of ceremonial, ritual and calendrical music making in rural traditional China, and also in China’s neighbouring countries. But that is not all. Music festivals – of a different, more modern signature – have become an important part of present-day urban culture in East Asia; and the success of a lot of Chinese and East Asian music on international stages largely depends on performances in the framework of foreign art festivals. All these facts have incited us to take up the topic and to examine in more detail the role of Chinese and East Asian music in festival contexts. We invite papers on any aspect of this theme, and would also like to invite other suitable proposals and suggestions which could turn this special edition of the annual international CHIME meeting into a festive and worthy occasion! We look forward to a good cooperation with UCLA’s Confucius Institute, and we have a fine team on the ground to prepare this meeting.

Abstracts of around 300 words are invited for twenty-minute presentations on the conference theme. Proposers may also submit panel sessions of a maximum of 120 minutes (including discussion). In this case, an abstract of around 300 words should detail the focus of the panel as a whole, with abstracts of 100-200 words for each contribution.

We also explicitly invite proposals for presentations in poster format. We view these as a full-fledged alternative to panels and individual speeches, and a very effective format to introduce research topics in more depth. The poster session works a bit like an exhibition or a ‘market’, with a crowd moving around freely and individually, and presenters introducing their research on posters (with photos, graphs, music notations etc), and with the help of music and film samples on laptops, and with individual explanations at greater length than one could manage within the standard 20-minute spoken paper format. We expect to reserve a generous timeslot for the poster session (several hours or one entire afternoon), with no parallel activities taking place. With the number of presenters that may be coming to this special edition of Chime for Los Angeles, it may also be the only way to ensure that everyone with interesting data and
viewpoints can be accommodated!
The deadline for submission of abstracts is 1 October, 2016. An early acceptance policy will be implemented for those in need of conference confirmation for grant or visa applications. Papers and (especially) panels addressing the theme of the conference (while referring to sufficiently specific research) are explicitly encouraged. All abstracts should be forwarded to the Programme Committee of the 20th Chime meeting, c/o Professor Helen Rees, Department of Ethnomusicology at UCLA, Email: hrees@ucla.edu

Forum on ‘Chinese music’ in Lisbon (May 2016) was well-attended
The Macau Scientific and Cultural Centre (CCCM) in Lisbon, Portugal hosted a two-day forum on Chinese music and musical instruments on 23 and 24 May 2016 in Lisbon. The event was organized in cooperation with the Chime Foundation, with support from Fundação Jorge Álvares, and the Confucius Institute of the University of Lisbon.

Over the past five centuries, Portugal has maintained strong diplomatic, cultural and trade relations with China, but so far Portugal’s universities with music departments (there are three of such institutions) did not pay much attention to Chinese music or musical instruments, nor had this field been tackled in any of the Portuguese music conservatories and academies. Enio de Souza and his colleagues of CCCM wanted to make a case for Chinese music by setting up some small introductory forums on this topic, and by investigating possibilities for one or more long-term academic lecture series. The event in May was attended by some one hundred participants and was felt to be a success. Scholars invited from abroad who gave presentations were Claire Chantrenne (Music Instruments Museum, Brussels), François Picard (Sorbonne University, Paris), Shi Yinyun (Durham University, UK), Min Yen Ong (SOAS, London), Helen Rees (UCLA) and Frank Kouwenhoven (Chime Foundation, Leiden, The Netherlands). A similar event can hopefully be hosted in 2017, as the upbeat to a full-fledged CHIME conference, to take place at CCM in Lisbon in the summer of 2018.

Raucous shawms, wistful love songs, bold avant-garde sounds: looking back at the 19th Chime meeting in Geneva (October 2015)
Unexpected encounters, cheerful memories, remarkable new insights – many of us had something to cherish after this autumn’s Chime meeting in Geneva on ‘The New Face of Chinese Music’. Roughly one hundred scholars, musicians and aficionados of Chinese music gathered in the prestigious concert hall of the Haute Ecole de Musique on Wednesday 21 October 2015 for a four-day conference on new developments in Chinese music. They joined panels, discussions, paper sessions or concerts devoted to the topic of ‘where is Chinese music going’. They argued about the fine dividing lines between Kunst and Kitsch, between ‘genuine’ tradition and commercial entertainment, between yesterday and tomorrow. Naturally no absolute answers emerged from this meeting, but the paper sessions, debates and films offered plenty of food for thought. Fifteen brief film clips with statements by prominent composers, musicians and music scholars from China which served as interesting eye-openers during the meeting can be watched on the Chime website. There is also a generous selection of photos of the conference (mostly taken by Liu Qian) (www.chimemusic.nl).

In their opening speeches on Wednesday, Conservatory Director Philippe Dinkel and Vice Rector of the University of Geneva Micheline
Louis-Courvoisier stressed the international prestige of Geneva, a city that serves as a major platform for the United Nations and numerous other international political bodies. It seemed a good environment for a discussion on Chinese music in international perspective.

As Frank Kouwenhoven, Director of CHIME, argued in his speech, China is, for most westerners, no longer a mere exotic, remote and isolated realm in far-away Asia; it has become a major player in world politics, an economic power to be reckoned with, and the question is why, culturally speaking, a country of such dimensions has not been able to assert itself in equal measure on the international stage. Pianists like Lang Lang and Wang Yuja may have put China musically on the map, but they did so in the realm of western classical music, not with repertoires that sprouted from Chinese soil. So why is it that westerners are hardly familiar with any pop or jazz or world artists from China? Why can a country that so generously promotes its own major opera troupes abroad not boast of any Chinese opera artists who have risen to international fame?

Paradoxically, the only musical realm where China does manage to assert itself internationally is that of avant-garde compositions, with composers like Tan Dun, Guo Wenjing, Chen Qiang, Chen Yi, Zhou Long, Xu Shuyu, Jia Guoping and others attracting worldwide attention among aficionados of new music. However, these artists operate in a musical realm once again rooted primarily in idioms of western art music. New compositions from China may borrow amply from Chinese tradition, but they cannot claim to take a central place within China’s own cultural life. There is a sizeable pop music scene in China, but its mainstream performers seem to have little or no impact abroad, not even within wider Asia. By contrast, the pop music of some of the country’s smaller East Asian neighbours, notably South Korea, is having a considerable impact on Chinese listeners. So what is it that accounts for this remarkable imbalance?

Certainly not any lack of talent, or inability on the Chinese side to innovate or to engage in interesting fusions with other cultures. In her presentation on Chinese music overseas, Helen Rees (UCLA) pointed at the remarkable cultural flexibility and cross-cultural entrepreneurship of diasporic communities from China in the USA and Europe in recent decades, with the Chinese making their presence felt far more clearly than in the past.

The ins and outs of such contrasts, between ‘now’ and ‘then’, or between ‘inside’ and ‘outside’ China, were debated at length in this year’s edition of the annual Chime conference. Naturally there was room to explore the ongoing exchange between East and West (as in fine presentations by Barbara Mittler, Hon-Lun Yang and Robert Zollitsch), and there were in-depth explorations of numerous urban and rural, modern and ancient, rural and ritual traditions, not least a wonderful film portrait by Stephen Jones of Folk Daoist Li Manshan. The film shows how folk Daoist rituals in a village in north Shanxi have changed meaning and shape over a period of more than two decades. At times hillarious, at times shocking, the film documents the daily concerns of a man committed to serving his community in magnificent local funeral rituals. Quite regardless of the major social and cultural shifts which utterly transform the village world around him, Li Mansha plods on and sticks to the traditions of his ancestors, in so far as the villagers are willing to continue their support for these time-honoured rituals. The camera registers Li’s actions objectively, yet compassionate, and entirely sympathetic to
the man.

A similarly powerful analytical film shown at Chime Geneva was Frank Scheffer’s *The Inner Landscape*, a portrait of composer Guo Wenjing, a native of Sichuan Province. Guo is teaching contemporary music in Beijing. In the film we see him revisiting his native province, and cooperating with local Sichuan opera artists, trying to find a new format for his favourite traditional opera style, so that he can present and convey the qualities of hardcore *chuangju* to audiences of new music in China and abroad. The film gives ample room to traditional Sichuan opera actors to tell about the difficulties they face in keeping their old art alive. Rural troupes barely manage to find enough funds and public interest to sustain their repertoire and art, and their efforts to make both ends meet are endearing and, at times, heartbreaking.

It would hardly be possible to list in a short report on the Geneva meeting all the panels and presentations of interest. With nearly seventy (!) speakers, ten discussion panels, twenty short and long films, and seven concert recitals and workshops, there was simply too much to chew on, and this was probably one of the finest and richest editions of ‘Chime’ so far. The topical scope ranged from village music to music of the ancient court, from conservatory style ‘classical’ compositions to jazz and rock. Nimrod Baranovitch (University of Haifa) presented an intriguing portrait of ethnic pop musicians who earn success with critical songs about environmental problems. This issue was neatly echoed in a presentation by Cheng Zhiyi (Shanghai Conservatory) on concerts in Shanghai by Mongolian artists touching on the same theme. Environmental issues are a major cause for concern in China, and artistically a new window of opportunity, perhaps, since the territory is still open to public criticism, and also a possible way for artists to assert their individuality in strong and appealing ways.

Remarkably, the number of papers touching on Chinese opera—except one fine panel on Chinese and Vietnamese theatre, led by Catherine Capdeville-Zeng — was surprisingly small. Is this cornerstone of Chinese music no longer ‘en vogue’? By contrast, pop music and avant-garde were amply represented, with many analytical papers, and several prominent Chinese composers introducing their own works or joining a discussion panel. Kansas City-based composer Zhou Long delivered a keynote on his artistic path to the Pulitzer-prize winning opera Madame White Snake (2011), of which excerpts were shown. Wen Deqing, Wang Ying (both from Shanghai) and Lam Bun-ching (New York/Paris) discussed the many different paths open to contemporary composers with a native Chinese background. Ulrich Mosch asked pertinent questions about the need (or absence of a need) to create ‘Chinese’ sounds. A revealing comment came from Lam Bun-ching, who stated her readiness to follow different impulses at different times, as she felt no urge be rigid on the topic of Chinese identity: ‘I am a woman, so should my music sound like a woman?’

Participants in the Chime meeting had ample opportunity to test the composers’ viewpoints. There were fine performances of music for string quartet by Zhou Long, by the young and vigorous Geneva Conservatory String Quartet, who managed to get to the very heart of this music. Further excellent contributions were offered by pipa player Yu Lingling (equally at home in traditional pieces and in modern works by Zhou Long, Lam Bunching and Johannes Gross), and pianist François Xavier Poizat (who delivered a truly unforgettable interpretation of Chen Peixun’s over-familiar ‘Autumn moon on a calm lake’). There was more new music during relaxed qin recitals by Tse Chun-yan (Hong Kong), Dai Xiaolian and two of her best students, Lu Xiaoz and Simon Debierrre, from Shanghai. A lovely film by Mariam Goormagthigh of qin players in Hong Kong added an extra dimension to this. Cai Yayi and her colleagues from Quanzhou played delicate nanyin, and, on the other (very loud) end of the spectrum, the members of the rural band Yi Jia Ren played rowdy shawn tunes which must have shaken the very foundations of the Conservatory’s old concert hall, once a venue for the likes of Richard Wagner and Franz Liszt... Roaring
music, entertaining and amusing to some, but perhaps too close to mainstream conservatory-style polished ‘folk music’ in the ears of others. Maybe the point to make is that these musicians were not raised in any conservatory system. They arrived at this style entirely on their own account, and ‘polished’ their local traditions in their own, inimitable ways, also adding – but unfortunately this was not available in their Geneva concert – instruments like synthesizer, trombone and saxophone.

There was peace of mind during a lovely gala dinner at Geneva University’s Confucius Institute, wonderfully positioned on the edge of Lac Leman, facing Mont Blanc in the distance. The stars and moon in the sky were reflected in the lake, and there was yet more music – sweet Italian early baroque songs this time, from Rhaissa Cerquiera and her partner. Rhaissa had been supervising the administration of the conference, but this was an unexpected surprise from what turned out to be a wonderful vocalist. Very inspiring, all these chance encounters between lofty southern Chinese balladry, rowdy peasant shawms, Italian baroque, and more! We really wish to thank organizers Xavier Bouvier, Rhaissa Cerquiera, Lee Huaqi and their excellent team for the smooth organization, the inspiring ambiance and what has turned out to be a strong and genuinely heartwarming conference. Plans for further cooperation with Geneva in the realm of Chinese music continue, and the Institute also continues its own exchanges with performers and institutes of higher music education. We will keep everyone posted!

Meeting took place in honour of Yuan Jinfang, Beijing, May 2016

From 6 to 8 May 2016, the Music Department of the Central Conservatory of Music organized a three-day symposium in honour of the well-known musicologist, educator, senior professor of the Music Department, and former Dean of the Conservatory, Professor Yuan Jinfang (袁静芳), who celebrated her 80th birthday in 2016. Professor Yuan carried out extensive research on traditional Chinese music and produced a substantial body of writings in the realm of Chinese traditional music theory. She also trained and guided an entire generation of younger scholars in this field in China. Not surprisingly, the realm of Chinese folk music theory research was the focus of this well-attended symposium. The three-day meeting was sponsored and jointly hosted by the Central Conservatory of Music and various Departments within the Conservatory, including the Buddhist Music Culture Research Centre. Conference topics were the current heritage of traditional Chinese music theory, new developments in this realm, and Professor Yuan Jinfang’s own contributions in this realm, as captured in her major publications such as National Instrumental Music (1987), Chinese instruments (for which she acted as chief editor, 1991), The Chinese Buddhist Music of Beijing (1997), The Daoist ritual music of Julu (Hebei) (1998), and other writings.

Venues

Teahouses in Chengdu (Sichuan) with traditional music events

In forthcoming editions of the Chime Journal we hope to bring to your attention interesting venues in China which offer traditional music. For a start, we recommend two teahouses in Chengdu which are not to be missed by anyone interested in either traditional string instruments or local Sichuan opera.

The Yayun Xuetang, besides serving as a teahouse, is also a kind of privately run cultural heritage centre for the Sichuanese yangqin
Chime 20 (2015)

206

(dulcimer). Every Thursday afternoon it hosts performances by locally prominent musicians of Sichuanese yangqin, jinqianban, qingyin, zhuqin, and similar traditions. There is no entrance fee, you only pay 10 RMB for a pot of tea in a congenial and lively environment. Address: Dongshuncheng south road 51, Jinjiang, Chengdu.

The Yuelai Chaguan is yet another teahouse in Chengdu. Every Friday afternoon it features performances of Sichuan Opera by traditional style actors and actresses of the Sichuan Opera Troupe. Again, no entrance fee, just pay 30 RMB for your pot of tea, sit back and enjoy. Address: Huaxing Road 54, Jinjiang, Chengdu, Sichuan.

Composers

Guo Wenjing’s opera Si Fan premiered at Holland Festival, June 2015

A new opera by Chinese composer Guo Wenjing, Si Fan, was premiered during the Holland Festival in Amsterdam in the Netherlands, on 16 June 2015. The performance was set up as a cooperation between Sichuan opera singer Shen Tiemei, members of the Sichuan opera institute in Chengdu, the Dutch Nieuw Ensemble (for contemporary music) and film maker Frank Scheffer. Scheffer made a documentary about Guo Wenjing which served as an introduction to the performance, but also (once the music starts) as a filmic backdrop and poetic commentary to the stage drama. Guo Wenjing took a traditional Chinese opera story as his point of departure and combined Sichuan opera music with Western instruments and contemporary compositional techniques. The story of Si Fan is about a nun who longs to escape the narrow confines of the monastery in which she lives; she plans an escape, hoping to find love and fulfilment in the outside world. The joint opera/film-project was given the umbrella title The inner landscape.

Publications

Book on Qupai (melodic models) in Chinese music


Presenting the latest research in the area, this volume explores the fundamental concept of qupai 曲牌, melodic models upon which most traditional Chinese instrumental music (and some vocal music) is based. The greater part of the traditional instrumental repertoire has emerged from qupai models by way of well-established ‘variation’ techniques. These melodies and techniques are alive today and still performed in ‘silk-bamboo’ types of ensemble music, zheng 箜篌, pipa 琵琶 and other solo traditions, all opera types, narrative songs, and Buddhist and Daoist ritual music.

With a view toward explaining qupai as a musical system, contributors explore the concept from multiple directions, notably its historic development, patterns of structural organization, compositional usage in Kunqu classical opera, influence on the growth of traditional ensemble and solo repertoires, and indeed on 19th-century European music as well. Related essays examine the use of shan’ge 山歌 folksongs as qupai models in one local opera tradition and the controversial relationship between qupai forms and the metrically-organized banqiang 板腔 forms of organization in Beijing opera. The

Sichuan opera singer Zhu Qi features in Frank Scheffer’s film (Photo: Allegri Scheffer).
Recording and video project brings music cultures of the Loess Plateau alive

Four eminent Chinese scholars and music lovers have joined forces in a recording project which they baptized ‘Chinese National Music Geography’. Regretting the lack of (commercially available) high quality audio and video recordings of rural traditional music in China, and the deficiency of such materials in music education – even in the most prominent music institutes and academies in the country – the four have initiated a series of book, cd and dvd publications in order to change this. During the last few years, musicologist Qiao Jianzhong (乔建中), composer Liu Xing (刘星), music producer Xiao Cao (小草) and young scholar Huang Hu (黄虎) have issued the first products in this series. This includes a 195-page paperback called 中国音乐地理晋陕黄土高原区 (‘Chinese National Music Geography of the Jin Shaan Region on the Loess Plateau’), issued in 2014 by the Jiangsu Literature and Art Publishing House. The book was preceded by an earlier paperback on the same region in 2012, plus three CDs (totalling 205 minutes of recordings) and two DVDs (with 213 minutes of footage), which we have not been able to inspect yet. Planned by-products are various travelling (photo) exhibitions. The recordings and field data were collected by three teams of scholars and technicians in the period of July to August 2011. They travelled more than 6,000 kilometers across cities and counties in Shanxi Province, Shaanxi Province and the Inner Mongolia Autonomous Region. The abovementioned book is illustrated with numerous photographs in colour and in black and white, and provides glimpses of a great many different genres and musical traditions in the region.

Book on Christian ritual music among minorities in Yunnan

This book reviews the history and socio-cultural backgrounds of Christianity and Christian music in Yunnan Province, as well as cross-cultural relationships in this realm between Yunnan and adjacent cultures, such as those of Thailand, Myanmar and other nearby countries and regions. The book focuses in particular on the two themes of ‘localization’ and ‘modernity’.

After an introductory chapter, which discusses the cultural significance of the book’s topic, the second chapter offers a chronological survey of the beginnings and historical development of Christian music in Yunnan. The third chapter analyzes relations between Christian music and aboriginal music cultures in Yunnan.

The fourth chapter describes the inheritance and dissemination of various specific types of Christian music in Yunnan in more detail, while the fifth chapter focuses specifically on ritual music. Two further chapters are devoted to Christian hymns, offering musical analysis, and classification and discussion of genres, structures and patterns. Chapters eight to thirteen discuss the nature of regional Christian music cultures in Yunnan’s minority settlements, and the last chapter offers a summary and a discussion on the two topics, ‘localization’ and ‘globalization’, and ponder the situation of Christian music culture during contemporary era.

Village ceremonial music regaining its voice after the Cultural Revolution

This book is an oral history of Lin Zhongshu, a 74-year old farmer and vice head of Qujiaying Village, Rangdian Town, Guan County, Langfang City, Hebei Province, who in the 1980s, following the terror of the Cultural Revolution, went to great lengths to help revive the ceremonial music of the local village association, at a time when it was far from clear if this would not lead once again to violent repression.

In the autumn of 1985, several members of the local village association were eager to restore the ceremonial music they had learned from earlier generations. But fearful of new repression, following the recent terrors of the Cultural Revolution, they turned to Lin Zhongshu for help. Could they be allowed to play again? If not, they would smash their instruments and sell them as scrap copper. If yes, they would resume their old practice. Lin did not dare to give an answer, but went to the county and even national governments to find out more. Through interviews, and a close examination of hundreds of local newspaper writings, inscriptions, name cards and other sources and documents (many of them reproduced in the book), the eminent ethnomusicologist Qiao Jianzhong has traced the story of Lin’s efforts to get the ceremonial music of Qujiaying village going again. He reports on how this farmer ultimately managed to guard and promote the interests of his village musicians over a period of 28 years. Qiao Jianzhong produced a moving and important testimony of rural music life in times of social upheaval and political uncertainty.

Books on the semantics and esthetics of Chinese music

Two independent academic publications dealing in detail with the semantics and esthetics of Chinese music have appeared almost simultaneously this year. One is Adrien Tien’s The Semantics of Chinese Music; issued by John Benjamin’s Publishing Company, Amsterdam/Philadelphia, 2015, 303 pp. It has Chinese characters in the main text; appendices, a bibliography, and a brief index. It can be ordered via https://benjamins.com The other book is

Both publications cover a lot of new ground for western readers and to tackle a much underestimated realm of interest. We expect to review these books in the CHIME Journal.

Major survey of storysinging and -telling in China
Quyi yinyue gailun 曲艺音乐概论 (‘Introduction to Chinese professional storysinging’), was written by Yu Huiyong and published by the Central Conservatory of Music Press (Zhongyang yinyuexueyuan chubanshe) in 2012. The book is based on a manuscript by Yu Huiyong (1925-1977) which he completed in 1957. It was initially intended as a textbook for graduates of the Music Theory Department of the Shanghai Conservatory. The content, which is of considerable academic interest, is mostly based on the author’s own fieldwork experiences and interviews. In the first part of the book, the author outlines his definition of folk art narrative forms (quyi 曲艺), and discusses a classification of the many different regional genres.

He theorizes on quyi to some extent. In the second part of the book, he presents thirteen representative genres of local storysinging and -telling, namely jingyun dagu 京韵大鼓 (Beijing drum songs), meihua dagu 梅花大鼓 (Plum Blossom Drum Songs), xihe dagu 西河大鼓 (West River Drum Songs), Jiaodong dagu 胶东大鼓 (Drum Songs from Jiaodong), Beijing qinshu 北京琴书 (Beijing story-telling), Shandong qinshu 山东琴书 (story-telling from Shandong), Henan zhuizi 河南坠子 (a type of storysinging from Henan accompanied by zhuizi 二胡 fiddle plus foot percussion), Chaju 唱曲 (another type of storysinging from Beijing, employing an eight-cornered framedrum), danxian pai ziqu 单弦牌子曲 (storysinging from Beijing,
Tianjin and other parts of northern China, also employing an eight-cornered framedrum, and making use of qupai, fixed labelled melodies) *Hebei shidiao* 河北时调 and xiaodiao pai ziqu 小调牌子曲 (story singing genres from Hebei), *Sichuan qingyin* 四川清音, (storysinging from Sichuan), *Yulin xiaoqu* (榆林小曲) (narrative songs from Yulin in Shaanxi), and *tanci* 弹词 (narrative ballads from Suzhou and Shanghai). Yu Huiyong analyzes these genres, with detailed attention for differences in musical structure. He also discusses their sources, performance structures, accompanying instruments, tunings and the kind of scores (quben 曲本) used. The book includes 22 excerpts of narrative songs in music notation to introduce differences in style, idioms and form. above. The author intended this book as a useful reference source for both students and scholars at professional music schools, for composers and music theorists, for folk music researchers, and also for more general use in music education.

**An oral history of qin (zither) players in Sichuan**

*Shuzhong qinren koushu shi* 蜀中琴人口述史 (‘An oral history of qin players in central Sichuan’) is an anthology of interviews and data compiled by musicologist Yang Xiao (杨晓) and published by the Joint Publishing Co, (Xinzi sanlian shudian 新知三联书店) in Chengdu, 2013. It is the first oral history book of its kind devoted to a group of Chinese traditional qin players, well-written and of major significance, since human documents of this kind are still relatively rare in the realm of Chinese musicology. The book consists of two parts, the first one an oral record of twenty players’ reminiscences from Sichuan province, the second one a set of memorial writings by five players. The book traces the history of qin playing in Sichuan (‘Shu’ in literary language) from the late Qing dynasty onwards, and throughout the political and social upheavals of the twentieth century. In-between the lines of the personal stories we can read much about the transformation of Chinese culture from a rural or classical culture to a modern society, and what pains and efforts it took on the part of the musicians. Naturally we also learn a great deal about qin music as a shared spiritual homeland and potential refuge for many of these performers.

**Book on music, trance and altered states in China**

Scholars at the Research Institute of Ritual Music of the Shanghai Conservatory have compiled 中国民间信仰仪式中的音乐与迷幻 (Zhongguo minjian xinyang yishi zhong de yinyue yu mihuan) ‘Music and trance in Chinese folk religious ceremonies’, a substantial anthology (418 pp) of research papers on trance and altered states of consciousness in musical and ritual ceremonial contexts. The authors, Mei Xiao, Hang Sun and Yu Kun, conducted a three-year research programme which led to this book, which features music notations, photographs, tables, annotation and an elaborate bibliography and index. Published by the Culture and Art Publishing House in Beijing in 2014, this is the first monograph on this topic to appear in China, and in many ways a landmark publication and a model of excellent research. The book’s first part addresses theoretical issues, and includes a comparative study of shamanic music traditions, as well as a biographical review of previous articles in Chinese on trance, possession and healing in connection with Chinese music and folk customs. The second part consists of case studies among different ethnic groups such as the Yi, Zhuang, Yao, and Miao. The authors stress the complexity of relationships between trance and music, as reflected in the wider social and historical frameworks of many phenomena of trance and altered states, and in the many intricate links with such fields as acoustics and behavioural psychology. ISBN 978-7-5039-5856-4.

**Art of Music goes electronic with sound and video samples**

In April 2015, the Shanghai Conservatory of music launched the first electronic version of its quarterly journal *Yinyue yishu* (音乐艺术 Art of Music) including audio and video samples.
The journal has been accessible on internet as an electronic publication since 1999, but this is the first time it appears with added audiovisual components. It is in fact the first Chinese music journal to be issued in this extended format. The written content of the April 2015 electronic issue matches that of the fourth printed issue of 2014. The journal, which began to appear in 1979, will also continue as a printed publication, in addition to the electronic version, which can be accessed via http://musicology.cn/temp/art_of_music. Future printed issues of the journal will have a CD inserted with the electronic version of the previous issue.

Some other recent publications of interest include:

Altenburger, Ronald, with Margaret B. Wan and Vibeke Bordahl – Yangzhou. A Place in Literature, The Local in Chinese Cultural History. University of Hawaii Press, Honolulu, 2015, 510 pp Hardback, ISBN 978-0-8248-3988-8. Index, glossary, references. This volume is the most recent material result of the cooperation of an international group of scholars that calls itself ‘The Yangzhou Club’, and whose research deals with the cultural history of the city of Yangzhou. An earlier volume was published with NIAS Press in 2009. The present book includes substantial chapters on local storytelling, popular theatre, village theatre and related topics. Highly recommended!

Winzenburg, John (compiler/editor) – Half Moon Rising. Choral Music from Mainland China, Hong Kong, Singapore and Taiwan. An anthology of choral pieces for SATB chorus and piano, published with 1 CD by Edition Peters, London 2015, 234 pp. ISMN 979-0-57700-908-7. The scores are in Western staff notation, lyrics in pinyin (with a pronunciation guide) and in English translation, with elaborate introductions in English to every one of the 24 songs contained in the book.


Michael Church (ed.) – The Other Classical Musics. Fifteen Great Traditions. The Boydell Press, Woodbridge, 2015, hardback, 404 pp. Amply illustrated (colour and b/w photos), music examples, references, index, suggestions for recommended reading and further listening.

This book positions great musical traditions from the Middle East, the Indian subcontinent, the Far East, and Southeast Asia next to Western classical music and addresses the pertinent question ‘What is classical music?’ Fifteen chapters offer broad introductions for a non-expert audience into a range of important regional music traditions. These include two chapters on Chinese music (guqin and Chinese opera). There are explorations into a wealth of other musical realms, from North American jazz to Turkish or Iranian music, from Thailand to North India and beyond.
About the Authors

Catherine Capdeville-Zeng, Professor of social anthropology at the Chinese Studies department of INALCO, Paris, is specialised in the study of Chinese contemporary society. Her PhD thesis analysed the world of rock music in China at the end of the 1980s and beginning of the 1990s. A revised version in French (Rites et Rock à Pékin – tradition et modernité de la musique rock dans la société chinoise) was published by les Indes savantes in Paris in 2001. This was followed by extensive fieldwork on China’s popular theatre in rural and urban contexts, culminating in a comparative study of three operatic forms, Le théâtre dans l’espace du peuple, une enquête de terrain en Chine (2012, les Indes savantes, Paris). She did extensive fieldwork in some rural parts of Jiangxi Province. In addition to Chinese theatre – notably nuo theatre – her domains of research include China’s kinship system, rural social relations and structures, rituals in village society, distinctions of power and authority in rural society, relations of men and women in China, and more.
Email: catherine.capdeville@gmail.com

Email: acatlin@ucla.edu

Hyun Kyong Hannah Chang is a lecturer in musicology at UCLA. Her research explores the intersection of vocal music, intercultural encounters and transnational politics along the Pacific Rim, with an emphasis on twentieth-century Korea and the Korean diaspora. Her current book project traces an alternative history of Korean Christian vocal music, anchored in the fraught and multilayered relationship between the U.S. and Korea across the twentieth century. Her article ‘Exilic Suffering: Music, Nation, and Protestantism in Cold War South Korea’, which examines the politics of musical voice and music style in South Korea in the wake of the Korean War, was recently published in Music & Politics.

Levi S. Gibbs is Assistant Professor of Chinese in the Department of Asian and Middle Eastern Languages and Literatures at Dartmouth College, where he teaches Chinese language, folklore, and modern literature. He is the Associate Editor and Book Review Editor for CHINOPERL: Journal of Chinese Oral and Performing Literature, as well as the current Senior Convener for the Transnational Asia/Pacific Section of the American Folklore Society, and recently co-wrote the entry on “Folklore and Popular Culture” (2014) in Oxford Bibliographies in Chinese Studies. His research focuses on the history and dynamics of Chinese folksong performance and collection; his current book project explores the life and songs of the ‘Folksong King of Western China’, Wang Xiangrong, examining the role of ‘song kings’ in connecting people, places, past and present.
E-mail: levi.s.gibbs@dartmouth.edu

Gong Hong-yu 官宏宇 is Senior Lecturer at the Department of Language Studies at Unitec Institute of Technology, New Zealand and Senior Researcher at Fujian Normal University. He studied Ethnomusicology, Sinology, and Asian Studies at the Wuhan Conservatory of Music, Victoria University of Wellington and the University of Auckland. His publications have appeared in New Zealand Journal of Asian Studies, CHIME, The Art of Music, Music Research, Stagecraft, Musicology in China, Journal of the Central Conservatory of Music, Exploration in Music, and Huangzhong.
Email: hgong@unitec.ac.nz
Hsu Hsin-Wen 許馨文, received his Ph.D. in Ethnomusicology at Indiana University in 2014. He was an adjunct faculty member at the National Taiwan Normal University and the University of Taipei, and is now employed as an Assistant Professor at the Wenzao Ursuline University of Languages. He has done research on social organization of music and analyzed the institutionalization of Taiwanese Hakka and Finnish pelimanni music. Currently he is involved in research projects on sound studies and applied ethnomusicology. Email: hsinwen@gmail.com

Frank Kouwenhoven is a music researcher from Leiden, The Netherlands. Since 1986, he has been visiting China regularly to carry out fieldwork on Chinese music. He has published widely on Chinese music, cooperating extensively with his partner and fellow-scholar Antoinet Schimmelpenninck. In 1989, he co-founded CHIME. He is main editor of the CHIME journal. He has produced films and CDs. He has organized exhibitions on Chinese music, as well as Western concert tours for Chinese musicians. Email: chime@wxs.nl

Li Pengcheng 李鵬程, born in 1989, is a Phd candidate at the Music Dept of the Shanghai Conservatory of Music since 2012. Email: 364567438@qq.com

Liew Kai Khiun is an Assistant Professor at the Wee Kim Wee School of Communication and Information at the Nanyang Technological University. His research interests includes popular culture and media flows in East and Southeast Asia.

Lu Yao 魯瑤, born in 1990, is a fifth grade student of the Music Dept of the Shanghai Conservatory of Music. Address: Fenyang Road, Xuhui District, Shanghai on the 20th, zip code 200031. Email: luyao727@126.com

Tanya Merchant is an ethnomusicologist on the faculty of the University of California, Santa Cruz whose research interests include music’s intersection with issues of nationalism, gender, and the post-colonial situation. She has conducted fieldwork in Uzbekistan, Tajikistan, Russia, Bosnia and Herzegovina, and the United States. Her recent publications appear in journals such as Popular Music in Society, Cahiers de Musiques Traditionnelles, and Image and Narrative. Her book Women Musicians of Uzbekistan: From Courtyard to Conservatory is due out in August 2015 from the University of Illinois Press.

Ruth Mueller has a Ph.D. in Ethnomusicology from The University of Sheffield, UK. Her specialty is in the area of South Korean traditional music and female participation from the Late Choseon Dynasty to Present. She currently holds a lectureship in Ethnomusicology at Saint Louis University, USA.

Shi Yinyun 施吟云 has a Ph.D. in Ethnomusicology (2016) from the Department of Music of Durham University, UK. Her doctoral research focused on the traditional oral performance of Suzhou ping-tan (genres of storytelling) in urban Suzhou, China. The project built on fieldwork in China since 2011. Shi Yinyun received a BA in Musicology from the Shanghai Conservatory of Music in 2011. She has published articles both in English and Chinese. Email: yinyun.shi@durham.ac.uk

Beth Szczepanski is a visiting assistant professor of ethnomusicology at Lewis & Clark College in Portland, Oregon. Her research focuses on musical practices of Chinese Buddhism, particularly at Wutaishan and, more recently, in Buddhist institutions in California. She keeps herself busy by teaching classes ranging from Music of Latin America and the Caribbean to Music and Chinese Philosophy, playing trombone in local orchestras, and by reading Captain Underpants and other such fine literature to her children. Email: beths@lclark.edu
Marnix Wells graduated in classical Chinese at Oxford in 1967, under David Hawkes and Glen Dudbridge. He fell in love with Chinese music after hearing the Columbia recording (33CX3) of the Peking Opera Company’s performance at Paris. He worked in container shipping for twenty years, mainly in Taiwan and Korea. In his spare time he studied qin, pipa, suona and the Korean janggo drum. He became intrigued by problems of rhythmic structure and interpretation and received particular encouragement from veteran musicologists Lee-Hye-ku at Seoul and Lawrence Picken at Cambridge. He finished a PhD study on pre-Qin philosophy at London (SOAS) under Paul Thompson. He published articles in journals like Asian Music, Chime and the Bulletin of the Korean Musicological Society. Marnix is Vice-President of the Tai Chi Union of Great Britain. He is the author of Scholar Boxer (North Atlantic Press 2005) on the evolution of Chinese martial arts and of Pheasant Cap Master and the End of History (Three Pines Press 2013) which include his pioneering translations of classical Chinese texts. He is currently researching Daoist temple murals. He lives in London. Email: marnixwells@hotmail.com

Yang Xiao 杨晓, born in 1973, is currently Associate Professor at the Music Department of the Sichuan Conservatory of Music in Chengdu. She finished a Phd in the realm of Chinese minority music at the Chinese University of Hong Kong. She is a council member of the China National Minority Music Study Association and of the Chinese Tradional Music Study Association. Since 2000, she published three books and a great many academic articles, translations of texts and research interviews.

Yang Yuanzheng 楊元錚 is Assistant Professor of Music at The University of Hong Kong. His research interests include history and theory of East Asian music, art history and archaeology. Yang is currently working on projects relating to the appropriation of Chinese qin music in Tokugawa Japan (1615-1868) and the music œuvre of Jiang Kui (c.1155-c.1221).

Yao Hui 姚慧 is an Assistant Research fellow at the Institute of Ethnic Literature of the Chinese Academy of Social Sciences. She received her master’s degree in musicology in 2008 and in 2011 her PhD in Art from the Chinese National Academy of Arts. She worked on postdoctoral fellow at the Institute of Ethnic Literature of the Chinese Academy of Social Sciences in 2012 to 2015. She has published over 20 essays on such journals such as, Musicology in China, National Arts, and so on. Moreover, she presided over the project, Comparative Study on the Music Pattern of Epic Gesar/ Geser--Focusing on Tibetan, Mongolian, and Monguor Gesar/Geser, which has gained financial support for the 54th general programme of the China Postdoctoral Science Foundation. In addition, she participated in the National Social Science Foundation project regarding Comparative Research on Mongolian and Tibetan Chanting, as well as other projects. She was awarded the Outstanding PhD Dissertation of Chinese National Academy of Arts.

Bell Yung is Professor Emeritus of Music at the University of Pittsburgh. He is the recipient of numerous honors and fellowships including the Guggenheim, Mellon, Ford, ACLS, NEH and Fulbright awards, and most recently an Honorary Doctorate from the Chinese University of Hong Kong. A specialist on the music of China, he has published ten books, over sixty scholarly articles, a DVD, five CDs, and two museum catalogues.

Zhang Boyu 张伯瑜 is Professor of Ethnomusicology at the Central Conservatory of Music (CCOM), head of the CCOM Press, Director of the CCOM Intangible Cultural Heritage Research Centre, and current Vice-Chairman of the Chinese Traditional Music Association and China’s World Music Association. He received research funds from Ford Foundation in 2000 and Fulbright Foundation in 2005. He published extensively on his research, including five theoretical books and over ninety articles. His research is cross-cultural and interdisciplinary, focusing mainly on the meanings of traditional music in various societies.
目录

作者按

高文厚 (Frank Kouwenhoven) 1

书场中的互联性：苏州评弹现场的体势与交流
施吟云 (Shi Yinyun) 11

信仰中的传承---云南澜沧藏族舞蹈分析
张伯瑜 (Zhang Boyu) 31

成都田野调查报告：活跃的川剧火把剧团
庄雪婵 (Catherine Capdeville-Zeng) 69

‘醉翁吟’古琴曲的节奏破译
卫满易 (Marnix Wells) 85

侗族社会结构变迁与嘎老歌唱传统的保护困境
杨晓 (Yang Xiao) 106

上海音乐学院“当代音乐周” (2008-2014) 李鹏程 (Li Pengcheng), 鲁瑶 (Lu Yao) 125

新书评论

143

CD 评论

177

信息、报告

183

本刊文章作者简介

213
European Foundation for Chinese music Research

P.O.Box 11092,
2301 EB Leiden,
The Netherlands

Tel +31-71-5133.974
or 5133.123
E-mail: chime@wxs.nl
Website: www.chimemusic.nl

ISSN: 0926-7263