

MUSICAL PERFORMANCE

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Editor in Chief: Basil Tschaikov

Issue Editor: Tsao Penyeh

Tradition and change in the performance of Chinese Music



**Tradition and Change
in the Performance of
Chinese Music**

Part I

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MUSICAL PERFORMANCE

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Musical Performance is international in scope, wide-ranging in content, and wholly non-commercial in approach. It deals with matters of concern to performers and their audiences. Each topic is considered seriously and in depth, in a style suitable for professional musicians, academics and music lovers.

The journal concerns all aspects of music and provides information, discussion and research from around the world. Individual issues consider concert music, opera, ballet, theatre, dance, ceremonial, jazz and popular music – folk and commercial, the interactions between performers and audiences, and their respective needs.

The journal occasionally features accompanying video or audio material.

Notes for contributors can be found at the back of the journal.

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Preface

Tsao Penyeh

As a cultural entity of over five thousand years of history, Chinese music is a multi-faced phenomenon consisting of diverse regional and trans-regional traditions. Two large categories of Chinese music can be distinguished: music(s) of the Han nationality and music(s) of the ethnic nationalities. The music(s) of the Han (majority of the Chinese population) is further divided into folk song, narrative music, instrumental music, music of the traditional theatres, and ritual music. The same divisions cannot always be applied to the music(s) of the 55 minority ethnic nationalities, whose music-making, mostly communal-occasion oriented, often intermixes vocal and instrumental music with dance.

There has been a long tradition of native scholarship in the study of Chinese music, which, however, is little known to the West due to linguistic and cultural barriers. The present volume brings together ten articles written largely by native scholars, with the general aim of presenting a dialogue about Chinese music from 'insider's' view points. These articles bring together divergent interests in the overall context of traditional music in today's world of change. The articles encompass a wide cross-section of a variety of Chinese music and are arranged under the following topics:

1. Tradition, change, and preservation of musics of the Han nationality in mainland China;
2. Tradition, change, and preservation of musics of the Chinese ethnic nationalities in mainland China;
3. Contemporary development of Chinese music in mainland China; and
4. Chinese music outside Mainland China

Under the first topic, Wu Ben's description of the history and classification of traditional *qiyue* (instrumental music), their performance and transmission, and recent development provides an overview of Chinese instrumental music. Xue Yibing and Stephen Jones present a case study of the performance practice, organization, instrumentation and repertory of the amateur village 'music associations' (wind and percussion instrumental ensembles) in the Hebei province of northern China. Dealing with another area under the same topic, Qiao Jianzhong provides a brief

discussion of the tradition of *minge* (folk song) and the general styles of its various song categories – *haozi* (work song), *shangge* (mountain song), *xiaodiao* (popular/small song), and *tiange* (rice-field song). Deng Guanghua presents a general description of the very ancient and still existing ritual-theatrical tradition of *nuo*, in terms of *nuoyi* (*nuo* ritual), *nuowu* (*nuo* dance), and *nuoxi* (*nuo* theatre). Also dealing with ritual music, Tsao Penyeh's article delineates the history of religious Taoism and discusses the use of vocal and instrumental music in Taoist rituals.

Tian Liantao's article is an introduction to the musical styles of the Chinese ethnic nationalities.

The influence of Western educational philosophy in recent history of music education in China is addressed by Xiu Hailin in his article on Cai Yuanpei, a pioneer music educator of the first half of the twentieth century. Also focusing on recent developments of Chinese music, Tsui Yingfai examines the emergence of the modern Chinese 'folk' orchestra.

The last two articles in this volume deal with Chinese music outside mainland China. Ruth Yee discusses the basic elements in *yueju* (Cantonese opera) performance and its 'hybridization' in the context of colonial Hong Kong, and compares it with the *yueju* in mainland China. Wang Yaohua, on the other hand, compares, from a historical perspective, the interrelationship between Chinese and Japanese Ryukyū music in terms of the Chinese *sanxian* (three-string plucked lute), its tuning system and notation.

I would like to thank first of all the authors of these articles for their outstanding cooperation in putting together this volume. Although the language of this volume is English, it is not the native tongue of the contributors, Stephen Jones being the only exception. In most cases, contributors wrote their articles in Chinese first, and then sought translators to translate their articles into English. Unable to read the English translation themselves, revision of the articles proved to be doubly difficult both for the contributors and the editor. Here, I would like to express my deep appreciation to the hard work and patience of the contributors.

Language requirement has precluded many other potential submissions from the native scholars; in some cases, authors who had completed their articles in Chinese had to withdraw their submission at a later stage due to language difficulties. To them, I would like to express my gratitude for their support.

Special thanks are due to Basil Tschaiikov, the Chief Editor of *Musical Performance*, for his support and generous guidance in making this publication possible.

Romanization and Pronunciation

The *pinyin* romanization system is used for all Chinese names and terms in this volume. *Pinyin* is the official romanization adopted by the People's Republic of China.

The consonants *b, d, f, g, h, j, k, l, m, n, p, r, s, t, w,* and *y* and *ch* are pronounced in the same way as in English. Other pronunciations that are not usually found in English are listed below:

<i>c</i>	aspirated, as <i>t</i> 's in <i>it</i> 's
<i>e</i>	as <i>e</i> in <i>yet</i>
<i>j</i>	as <i>tch</i>
<i>uo</i>	as <i>a</i> in <i>wall</i>
<i>q</i>	as <i>ch</i>
<i>x</i>	between <i>see</i> and <i>she</i>
<i>z</i>	as unaspirated <i>t</i> 's
<i>zh</i>	as unaspirated <i>ch</i> , with the tongue rolled back
<i>i, o, u</i>	as in English pronunciation