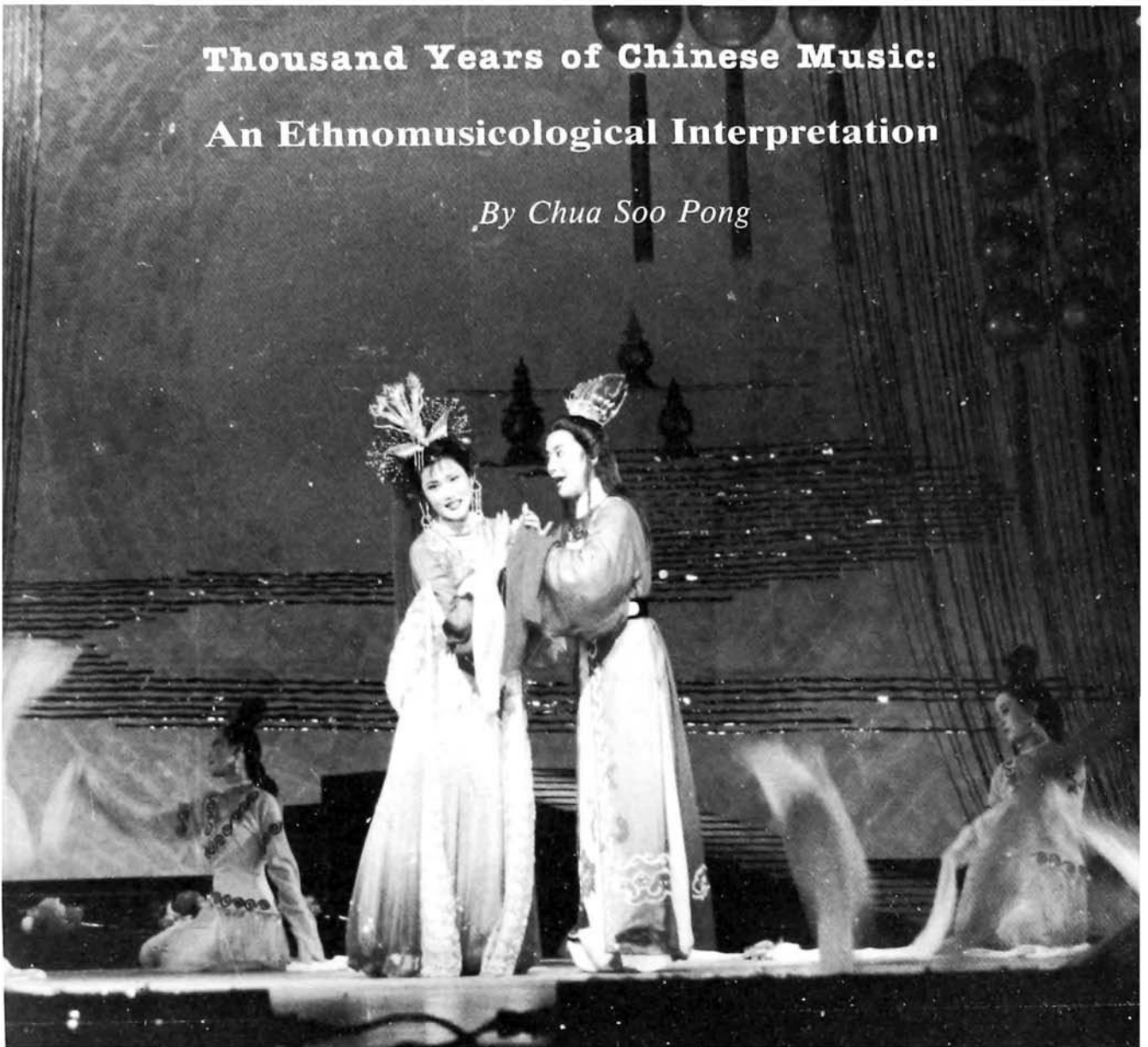


Thousand Years of Chinese Music: An Ethnomusicological Interpretation

By Chua Soo Pong



In our society, many tend to think of music as a fairly well defined group of activities, usually carried out by specialists. In some other cultures, especially those that lack a high degree of specialization of labour, it is often difficult to make the same kind of distinction.

Of all the arts, music perhaps best illustrates the effect of cultural tradition in determining both social

and individual standards of what is desirable and approved. The influence of the cultural tradition on standards of musical appreciation results often in a kind of physiological conditioning. This is to the extent that what music is pleasing to members of one society may be a physically painful experience to those of another.

This is a fact that interests anthropologists. Anthropologists study

the physical and social variation of human beings. Anthropologists in the earlier history of their discipline, almost always included music in their ethnographies. The tradition has become steadily less practiced, particularly in the post-war decade. This decline in attention to music has been due to the fact that anthropologists have, in the last few decades felt a need to emphasize the science in their discipline. They have thus, come to

Musical and Cultural Types

Ethnomusicologists must be engaged in field research in order to gather information. Fieldwork in a culture outside a researcher's own culture gives him some insights of other cultures as well as an understanding of the music within the cultural context of the society.

Ethnomusicologists agree, on the whole, that music can be written down and analyzed from a visible format. Although *western culture* is visually oriented, it would not retain music without the intervention of music writing. This type of notation has often been found inadequate for ethnomusocological purposes. From the beginning of its history, ethnomusicologists have found various means of transcribing non-western music into a notation of some sort. However, one must note that in many non-western cultures, music is taught orally and not based on notation.

There have been efforts to show correlations between musical types and cultural types. To single out the cultural determinants of music, would mean that certain types of culture inevitably produce particular kinds of musical style. Many studies done by ethnomusicologist show that certain aspects of human experience and behaviour, types of early childhood training, kinds of relationships among social and economic classes and between sexes and the relative freedom of movement or restriction thereof are particularly important in determining the type of music that a culture produces.

Music in Traditional Chinese Society

Whether or not they really con-



Music is an important component of Chinese opera.

deal more with the social rather than the cultural factors of man's existence. The result is an enormous amount of attention given to studies of social structure couched in terms of science, economic and political studies. In the process, some anthropologists seem to have forgotten that the discipline has a foot in two camps- the social and humanistic.

As a result of this, a new discipline - ethnomusicology emerged to cope with the need to study the different musical systems of the world.

Ethnomusicologists are aware that the musical phenomena in differ-

ent cultures seem identical to an outsider. But the musical phenomenon could be interpreted quite differently by the different members of these cultures. For instance, surface similarities between the African and East Indian rhythms may obscure the totally different ways in which these structures are perceived in their cultural contexts. But ethnomusicologists are beginning to feel that there is a kind of basic structure that identifies the phenomenon of music. At the same time, ethnomusicologists are also interested in presenting the vast diversity of musical sounds and modes of musical behaviour.

sider themselves historians, ethnomusicologists are always interested in the processes through which music changes, remains stable, develops or disappears. They have this interest for a culture as a whole, in an individual song or piece, and in the life of an individual group. Understanding music requires an understanding of some of these processes and using the concept of history, especially cultural history, very broadly. It is fair to say that ethnomusicologists, generally, speaking, are interested in history.

A study of music in relation to social process could profitably be carried out in many parts of the world. China seems, however, especially fit for such study since it appears that Chinese musical performances have an unusual and intimate connection with their traditional society.

In traditional China, music was embedded in social and ideological contexts. Music was mostly programmatic or symbolically programmatic. It evoked other sensory forms, symbolic in the sense that it expressed philosophical ideas, ritual and social behaviour. The notation of "absolute music" created and performed explicitly and purely for the aesthetic enjoyment of tone, patterning, rhythm, timbre and dynamics did not exist.

In describing Chinese music in traditional Chinese society, it is important to emphasize the integration of music with the social and cultural life of the people.

When looking at the long history of Chinese music, one can easily notice its generic diversity and dynamic change over the centuries.

The Two Kinds of Conflict

Ethnomusicologists generally agree that the evolution of Chinese music resulted from two kinds of conflicts: between popular and ritual music, between musicians and politicians.

Varied social contexts and functional demands generated diverse musical styles. These styles, in time, interpenetrated and created new styles. Music that lost appeal to popular taste and was not used in specific functions became extinct. Foreign music and instruments were assimilated or modified to suit the native appetites of the Chinese.

Music is a social fact but it is not necessarily like any other set of social facts. On the other hand, the operation of purely musical socio-cultural processes cannot be explained completely by the various activities and artistic products in different societies. This is because what is described as musical or music by the people and their association with the special uses of rhythm, tonality, melody and timbre of sound are different from society to society. Their symbolic meanings in communication are also different.

Music is culturally universal. Every society, simple or complex, has some form of musical activity. Some of the complex civilizations, such as the Chinese civilization, developed metaphysical notions about the relationship between music and the cosmos. In some cases, this led to mathematical computations of acoustics.

Music and Politics

In ancient China, music was,

from the beginning, linked to politics. This linkage is the most consistent theme in the history of Chinese music.

Useful information about ancient Chinese music can be obtained from the classics. These literary works constitute the only extensive source of materials and may provide some information about musical matters of the period prior to the Zhou Dynasty. The musical references in the classics can be grouped into two categories: the philosophical and the factual. The facts provided in these classics are particularly useful. They include names and types of instruments, musicians, singers, performance, practice, etc.

Based on these sources, it is possible to obtain some idea of the musical life of ancient China. Musical instruments such as pottery, ocarinas, tuned sets of stoned chimes, and tuned sets of bronze bells were used in the Shang Dynasty. By the third century B.C., instruments had been classified into eight categories, according to the materials from which they were made:

- | | |
|-----------|------------|
| 1. Metal | 5. Gourd |
| 2. Stone | 6. Pottery |
| 3. Silk | 7. Leather |
| 4. Bamboo | 8. Wood |

Each instrument category was associated with the seasons, months and metaphysical substances.

During the sixth century B.C., music was divided into many functional categories as well. There was music for the chanting of poetry, worshipping ancestors, worshipping heaven and earth, royal banquets, rural feast, archery contests, and battles. The art of music was a necessary

part of the education of a gentleman, for he had to participate properly in all these functions. Moreover, music was thought to be an instrument of the government. According to the *Li Chi* (Book of Rites):

“We must discriminate sounds in order to know the airs; the airs in order to know the music; and the music in order to know the character of the government. Having attained this, we are fully provided with methods of goods order.”

For political reasons, chronicles of the period contain many references to folk songs and festivals, and many of the ruling princes apparently favoured secular music and popular entertainment. Confucius alone lamented the decline of ceremonial music and the neglect of ritual. It is reported that in the Zhou Dynasty, the court had a highly specialized department called *Da Si Yue*. The grand music department was assigned to administer the music activities and the music training programmes of the court. Such a department employs as many as 1,463 staffs in those days.

Undoubtedly the most significant type of ancient Chinese music is *Ya Yue*, the pure and noble music of the temple and the palace. *Ya Yue* meaning “elegant” or “refined music,” was considered as the oldest traditional music. Pure and gentle sounds are held in highest esteem in Confucian philosophy.

However, *Ya Yue* musicians tended to conform to the old composition but were very innovative in their presentations. Perhaps that is why *Ya Yue* lost its popularity and was gradually forgotten later.

During the empire of the Han Dynasty from 206 B.C. to 220 A.D.

the establishment of a ministry of music, *Yue Fu*, indicates government emphasis on music. This agency was responsible for recruiting and training over a thousand dancers and musicians for state functions. Standard pitch was enforced, at least in court music. Three major divisions of music were recognized: ritual music, *Ya Yue*, secular music *Su Yue*, and regional or folk music of the minority ethnic groups. The popularity of musical entertainment was evidenced in several archaeological finds unearthed in the recent years. These finds depict singing minstrels and acrobatic performances with musical accompaniments.

Intercultural Reception of Music

Music from Central Asia began to penetrate China during the Han Dynasty. But from the sixth century A.D. on, the popularity of foreign music engulfed China. The pear-shaped lute, *pipa*, the harp, cymbals, horns, and oboes were introduced to the Chinese. Later, all these were assimilated into Chinese instrumental ensembles. Trade and cultural exchanges seemed to stimulate Chinese appetite for exotic clothing, goods, religion, music, dance, and art. During the Sui and Tang Dynasties the court maintained nine or ten ensembles, including ensembles from India, Turkestan, Turfan, Samarkand and Bukhara.

Secular music all but eclipsed ritual music in the literature of the Tang times. In 714 the emperor, Tang Min Huang, established an academy, the Pear Garden, *Li Yuan*. The academy trained musicians and dancers. Court performers numbered 11,307 at one time. Orchestras were divided into standing and sitting en-

sembles, possibly analogous to present day marching and concert bands. The liveliness of the musical performance of the Tang Dynasty has been preserved in a number of paintings in which a dozen or more ladies in flowing gowns, play various instruments.

It can be assumed that the changing trend of music appreciation did not begin with imported foreign melodies and the adoption of foreign scales, but with the use of foreign instruments. It is obvious that the folk musicians entertaining the masses were using new instruments from foreign countries during this period. They were therefore able to produce a greater number of notes than were officially permitted to be used in the old *Ya Yue* in the court. Therefore, they used the foreign notes and probably in various types of ornamentation. About 50 *Da Qu*, or long compositions of the Tang Dynasty were described in historical documents.

During the Song Dynasty (960-1279) unexpected changes occurred. Neo-Confucianism gained court support and scholars attempted to expunge foreign elements from Chinese music.

Three major developments took place during this period: the revival of Confucian musicology after the Tang Dynasty, the rise of musical dramas, and the popularization of regional dramas.

Encyclopedia of Music

Court music naturally had declined; as the empirical scholars advocated the staging of ancient music. There were less memorable grand composition created during this peri-



Zhuqin, an ancient Chinese instrument, became popular again in the last decade.

ed but a scholar by the name of Chen Yang compiled an impressive encyclopedia of music, which became the first of its kind in Chinese history. Another notable development of the Song Dynasty was the popularization of solo instrumental music, especially *Zhuqin* and *Pipa*.

During this period, many venues for amusements were available in the cities. Thus storytellers, acrobats, musicians and singers were able to perform easily to large groups of audiences. The musicians, either grouped together as an ensemble or became soloists mainly playing *Zhuqin* and *Pipa*.

Zhuqin music probably appealed only to a relatively small circle of urban elite. This is because the *Zhuqin* is a very soft and contemplative instrument, comparable in sonority to the clavichord. The *Pipa*, with its greater dynamic range and ver-

satility, appealed to a much wider popular audience.

The Song Dynasty also saw the beginning of musical dramas, *Xi Wen*, which rose to great literary high during the ensuing Yuan and Ming Dynasties (1260-1644). The theatre has not been an important form of entertainment for the Chinese people but a powerful educational tool used by the government.

Chinese drama always included musical areas, spoken dialogue, dance and mime, and instrumental accompaniments. Yuan drama consisted of two styles. In the northern style, *Bei Qu*, the *Pipa* was the main accompanying instrument and there were seven-tone modes. The singing was done by one central character. In the southern style, almost all characters sang. *Nan Qu*, the transverse flute *ti*



Malaysia's top pipa player, Xu Cheng Jiu.

was the main accompanying instrument; it has five-tone scales.

The descendant of the Yuan drama is the *Kun Ju* (Kun opera) which evolved in Jiang Su Province, Central China. In the old days the seven-and five-tone modes were used in different acts of the same play. The major accompanying instrument was the transverse flute, but *pipa* was also sometimes used. The elegant poetic texts, the complex plot sometimes running to 40 acts and highly melliferous style of singing made Kun opera an elitist art form.

Although the Ming Dynasty was a period of much contact with Europe, the influence of western music would not be felt until a later period.

Music in the Qing Court

During the Qing Dynasty (1644-1911), ancient court music was revived for a time under Emperor Kang Xi (1662-1722). It was decreed that only pre-Han instruments were to be used and that writings on music and literature were to be collected. The Qing government was energetic in promoting traditional Chinese learning of the arts and crafts despite the fact that the ruling dynasty was non-Han. The ruling dynasty was from the Man minority nationality, originating from the Liao Ning Province in Northeastern China. Musically speaking, the introduction of regional theatres to the court, and the royal patronage they enjoyed, were by far the most important developments. The undisputed favourite among all classes during the 19th century was the Peking opera, a refined version of regional operas from Northern Central China. By the first decades of the 20th century it had been vigorously promoted to become

the national drama. However, localized traditions such as the narrative song, minstrel music, and folk songs developed alongside the great tradition of the court and urban music.

Impacts of the West

Since the 1840s, China had been transformed drastically from a feudal society, ruled by a corrupt imperial court, to an independent country governed by the Communist Party in 1949. Such great changes in social political system had undoubtedly exerted enormous impact on the development of music. Traditional music, no longer restricted to the market for the imperial court's consumption, was further developed. Ritual music, Chinese opera and classical orchestral music, all became secularized and popularized. As the society changed, these music responded to the social changes and demands of the masses and changed accordingly in forms and contents.

Before long, western music became a fashion among the young intellectuals; traditional music and instruments were denigrated as old-fashioned and primitive.

During the late 19th century, the system of western education, western music, forms of musical activities as well as theory of western music were imported through Japan or directly brought in by European missionary school teachers.

Worth highlighting is a new genre music: *Syoka* or Japanese school songs. They were introduced to the modernized Chinese schools in the cities. It was mainly introduced by Chinese pioneer students who had just returned from Japan and believed that such 'modern' songs

would help to instill the idea of modernization among the youth of Chian. Naturally, such cultural borrowing would change in its form and usage. So *Syoka* was modified and given a new term called *Xue tang le ge*, or song of the school. The leading intellect of the time Liang Qi Chao, urged the music teachers to propagandize patriotism and revolutionism in this new musical form. It was during this period that Japanese or European songs with new Chinese text were written. New titles of these songs such as 'Yellow River', 'Yang River', 'Song of Motherland', 'Freedom', 'Revolutionary Army', and 'Women's Rights' indicated clearly the trend of these acculturated musical products in China at the turn of the century.

These imported cultural products soon found thousands of buyers. They were mainly intellectuals who were tired of their familiar traditional music and were ready to associate themselves with the imported alien musical activities. They used western music as a cultural expression against the feudal system.

It is important to note that since the 1840s, the collapse of the traditional agriculture economy in the rural areas had caused the mass movement towards the cities. Thus the folk music of the peasants were brought into cities with them. To survive, the practitioners of Chinese opera, folk singers and musicians had to find new audiences and venues for their performances. In so doing they adjusted their forms of presentation and styles accordingly.

However, more importantly was the movement of new music, initiated during the 'May Fourth movement,' in 1919. The May Fourth



Amateur musicians and singers performing in a concert in the 80s.

Movement started as a student protest movement against the invasion of western economic and political powers. The angry students who saw in the failures of their elders, the corruption and weakness of the Confucian cultural heritage, were searching for a new world outlook. Later the 'May Fourth Movement' became a patriotic movement of a national scale, calling for the dissolution of corrupted government, the innovation in science and technology, the practice of democracy, educational reforms, anti-Confucianism and the creation of a new Chinese culture. During this period of cultural challenge, music educators, musicians and composers were inevitably involved in such a national movement.

Two decades later, the internal wars between the Chinese Com-

munist Party and the ruling Nationalist Party, *Koumintang*, had produced a sharp division between people of contrasting political orientations. Music, like other art forms, was thus used as a useful political tool to win supporters.

However, the Chinese Communist Party, under the leadership of Mao Ze Dong, was quick to effectively use issues like the Japanese invasion and injustices of rural life. They took advantage of the social dislocation in tapping personal motives of resentment, which were the driving force of revolution. The political context of the war against the Japanese invaders produced a more complete convergence of interests among the peoples of different social backgrounds. Numerous song writers, music educators and musicians throughout the country were thus supportive of the call of Mao.

They became involved in the mass patriotic movements to resisting the Japanese.

By the time the war was over in 1945, the Chinese Communist Party had successfully formed an alliance of performing artists, writers and painters who were ready to use their arts for social and political reform, or in their own words, for 'building a new China'.

Since 1949, the People's Republic of China, governed by the Chinese Communist Party, had experienced enormous changes in her cultural life. The changes have been radical, unprecedented and of unmeasurable scale. Her living patterns, religious and beliefs system, social and political organizations were transformed. A national organization called the Chinese Musicians Association was formed in July 1949, with leading composer and conductor, Ma Si Cong, as its first chairman. It coordinated music education reforms and promotional activities, guided by the ideology of the Chinese Communist Party. The following year, the Central Conservatory of Music was formed with two campuses: Shanghai and Tianjin. In 1958, new campuses were added in Beijing and Shenyang. Sichuan and Xian set up their conservatories of music in 1959 and 1960.

Apart from the above mentioned institutes of higher learning for music, the Chinese government had also, since 1949, set up the Department of Music, covering 45 teachers' training colleges to train music specialists for secondary and primary schools.

The Chinese government had also, since 1949, built numerous arts

centres and 'Cultural Palaces for the Workers' to promote music among the masses. In the mid-50s, the government also formed and funded orchestras playing western music, thus, the Central Philharmonic Society, the Shanghai Symphony Orchestra, and the Military Band of the Chinese People's Liberation Army. Equally important were the establishment of the Shanghai National Music Orchestra and the China Broadcast Traditional Orchestra to promote Chinese music. The Chinese government lost no time in engaging musicians of minority ethnic groups in researches, presentations and the promotions of the music of the minority nationalities. Regional Chinese opera companies also received much financial support from the government, until the abruptive launching of the disastrous Cultural Revolution.

Since the late 50s, the Chinese Communist Party has been uncertain in its cultural policy. At times it even forcefully used music as a political tool. Such orientation swung to its height during the Cultural Revolution when the party was dominated by radicals led by Madame Jiang Qing, wife of the late Mao Ze Dong. The ultra-leftist government of China then had given a marxist interpretation to all music 'folk, popular traditional and western. Through its numerous organizations the government directed and controlled the forms, events, style and function of music. All music, like theatrical performances, carried political messages. Songs, with explicit text, provided an effective medium of political influence. Revolutionary operas were created and performed

throughout the country while traditional, western, or religious music as well as the many forms of music of the minority groups were condemned and banned. Numerous musicians, musicologists, composers, conductors, who did not conform to the radical ideology, were prosecuted.

The 'Dark Decade' had finally ended in 1974, when the radical 'Gang of Four' led by Madame Jiang was disgraced and the reformists gained total political control. Since then, the government of the People's Republic of China appeared to adopt a more open minded cultural policy. The many dissolved music organizations and banned publications were revitalized.

Music academies and high schools of performing arts were reopened. Folk festivals, religious music and songs of the minority ethnic groups were, once again, permitted.

Having suffered from such unmeasurable loss in time as well as the loss of resources and talents during the traumatic 'Cultural Revolution', it would be difficult for the Chinese people to accept the explicit political usage of music by politicians in the future. The relatively liberal cultural policy adopted by the Chinese government in the last decade has undoubtedly been affecting the thinking of the dominant institutions of cultural production and distributions. Academies, high schools of performing arts, publishers, concert administrators, and music publishers broadcasting cooperations are all conditioned by the funding and censoring from the government as well as the support or rejection of the general public. The development of

the music scene is a historical interplay of the many social, cultural and political factors.

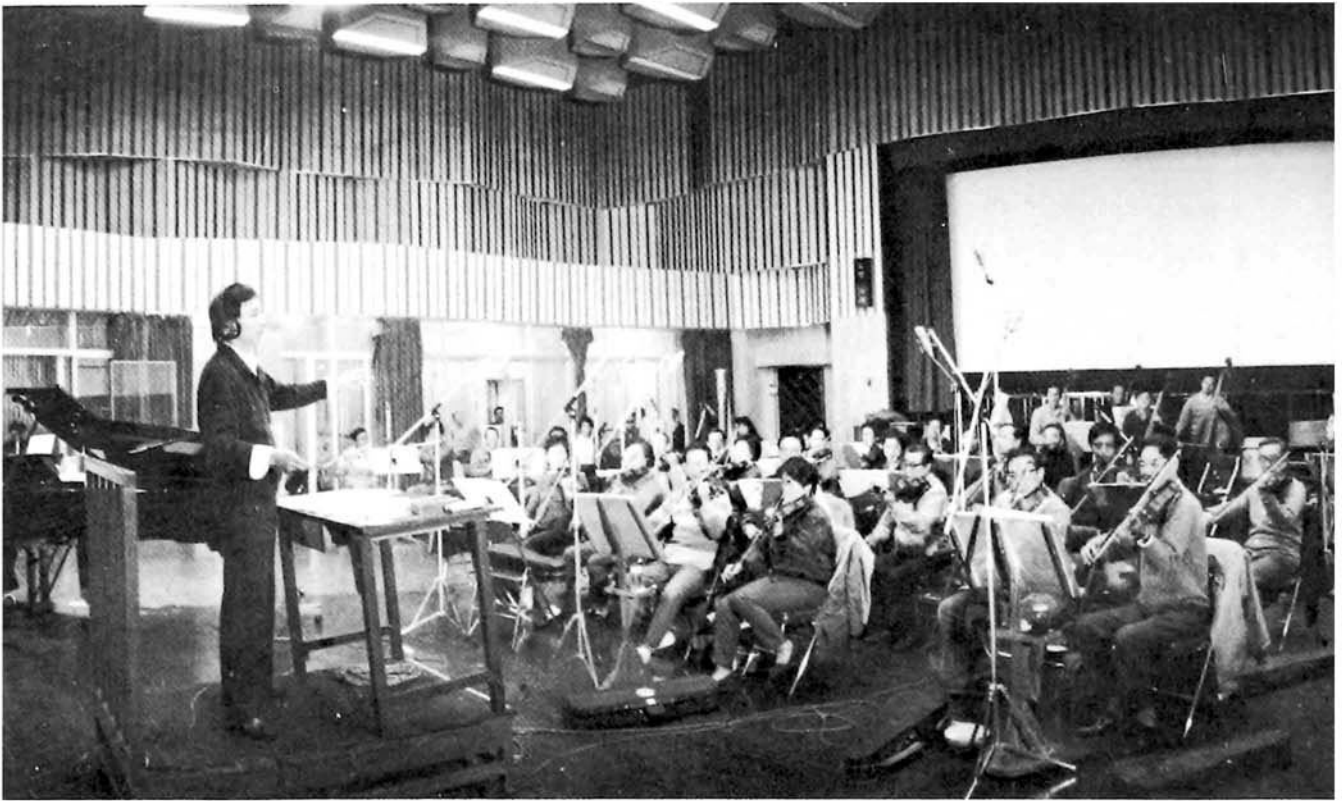
In the 80s, two more conservatories of music were added in Canton and Wuhan respectively. These institutions, funded by the government, gathered the leading music educators of the country and had produced numerous excellent instrumentalists, who specialized in Chinese or western music. The teaching staff of these conservatories are engaged in research, composition and the compilation of textbooks as well as editing music journals and magazines. They are indeed the 'think tank' of music in China and have exerted tremendous influence through their teaching, research and publications.

Today, in the People's Republic of China four trends are apparent :

1. The current social environment in China nurtures diversified music cultures, where traditional Chinese music, folk music, music of the minorities, imported western classical music, contemporary Chinese music, and overseas Chinese music, all competing for a bigger market.

2. Reduced state funding had changed the strategies of all performing groups, individual musicians and academies in finding new audiences, students and researchers.

3. The search for a synthesis in musical expression, between the west and China, became the major concern of the composers. Since many teachers are western-trained Chinese or visiting foreign teachers, the corporation of western instruments into traditional ensembles and the employment of western compositional techniques such as counterpoint, bass



The newly – built recording studio for dubbing film background music in Shanghai Film Studio.

lines, triadic arpeggios, and sequential motifs were the inevitable results.

Besides, in the traditional Chinese music there is no standard scale, no standard pitch and no standard music composition. Some seem to believe that these problems, can be solved by borrowing all these things from foreign sources.

In Taiwan, Hong Kong, Singapore and other Chinese communities overseas, Chinese composers and musicians are more easily influenced by international trends. Classical western music and popular music are widely cultivated. Many composers are writing and modernizing pieces while selectively using Chinese stylistic elements. Some of their successful examples had thus encouraged the composers in China to attempt the

same style of composition.

4. Due to rapid changes in society, many are concerned with the predicament faced by traditional music.

During the Symposium of International Musicological Society held in Osaka, Zheng Qian and Shen Qia, both musicologists from China, voiced their concern for the future of traditional music. But they also admitted that in the age of information, mutual reception between cultures is bound to be widened and deepened. Zhang Qian expressed that the music of the world could become monotonous as traditional music of all regions gradually lose their musical characteristics.

Shen Qia, asserted that in the current music education system in

China, not enough emphasis is given to traditional Chinese music. He also expressed his admiration of the way Japan separated the education system of the national music and western music. The Japanese are convinced of the value of preserving their cultural legacy.

Today the wider varieties of creative processes available to the Chinese will provide a greater variety of music, as one of the many tools for moral edification. Music, no matter what form it changes into, is likely to continue to play an important role in the transmission of cultural elements for the patterns of thoughts and social interactions in the Chinese society in China.

REFERENCES

- Aalst, J.A. Van. **Chinese music**. Shanghai : Shanghai government Print, 1884.
- Barbara, E. Ward. **Through Other Eyes**. Hong Kong : The Chinese University Press, 1983.
- Baxter, Glen William. **Hua-Chien Chi : Songs of 10th century China**. A study of the first Tz'u Anthology. Harvard. Ph.D. thesis, 1952.
- Blacking, John. **How Music is Man?** Seattle : University of Washington Press, 1973.
- Chua, Soo Pong. "Preliminary Studies of Chinese dance through the ages." **Asian Culture**, Singapore. No. 2, 70-82.
- Chao, Mei Pa. **The Yellow Eell : a brief sketch of the history of Chinese music**. New York : Gordon Press, 1974.
- Chuang, Pen-li "Chinese traditional music for birthday celebration" **Asian Music**, New York. 6 (1-2) : 7-12, 1975.
- Fang, Hsu. "Home of folk-songs." **Chinese Literature**, Beijing. no. 6 : 90-94, 1973.
- Francis, L. K. Hsu. **Exorcising The Trouble Makers Magic, Science, and Culture**. Greenwood Press, 1982.
- Hawayasi, Kenzo. **Study on explication of ancient musical score of pipa discovered by Tun-Huang, China**. Nara : Gakugei University. 1955.
- Kuo, Chang-yang. **Chinese Art Song : A melodic analysis**. Taipei : Hwa Kang Press, 1972.
- K.C. Ohang, **Arts, Myth and Ritual : The path to Political Authority in Ancient China**. Harvard : Harvard University Press, 1979.
- Kutter, Fritz A. "The Music of China : A short historical Synopsis incorporating the results of the recent musicological investigations." **Ethnomusicology**, Michigan : The Society of Ethnomusicology, 1964. Vol. VIII no. 2.
- Lenherr, S. M. B. Fr. Joseph. "The musical instruments of the Taiwan aborigines." **Bulletin of the Institute of Ethnology**, Nankang, Taipei, 23 : 109-28, Spring, 1967.

- Lieberman, Frederic. **Chinese music : An annotated bibliography.** Society for Asian Music, New York : Asian Music, Publications, Series A no, 1., 1970.
- Loeb, David. **Chinese and Japanese musical instruments and their notation.** Long Island, New York : Harold Branch, 1972.
- Mason, Eric. "Music in modern China." **London Contemporary Review**, 223 (1295) : 295-99, December 1973.
- Perris, arnold. "Music as Propaganda : Art at the Command of Doctrine in the People's Republic of China" **Ethnomusicology**. Michigan : The society of Ethnomusicology. 1983, Vol. XXVII. No. 1. pp. 1-28.
- Picken, L. E. R. "A twelfth-century secular Chinese song in zither tablature." **Asia Major**, London. 16 (1-2): 102-20, 1971
- Snow, Lois Wheeler. **China on stage : An American actress in the People's Republic.** New York : Random House, 1972.
- Wiant, Bliss. **The Character and function of music in Chinese Culture.** Ph.D. thesis, Department of musicology, George Peabody College for Teachers, 1946.
- Wiant, Bliss, **The Music of China.** Hong Kong : Chinese University of Hong Kong, 1968.
- Wu, Chuo-Kuang. "The erh-hu and pi-pa". **Chinese Literature**. Beijing, no. 1 : 100-105, 1975.
- Yang, Daniel S.P. "Staging a traditional Peking opera with American actors and musicians". **Educational Theater Journal** 23 (3) : 307-16, October 1971.
- Yang, Schuman Chuo. **Twentieth Century Chinese solo songs : a historical and analytical study of selected Chinese solo songs composed and arranged by Chinese composers from the 1920s to the present.** Ph. D. thesis, Department of musicology, George Peabody College for Teachers, 1973.
- Yin, Cheng-Chung. "How the piano concerto 'Yellow River' was composed". **Chinese Literature**, Beijing, on. 11 : 97-102, 1974.