

Incorporating Asian Music Characteristics: A Variation on the Theme Music History from a Hermeneutic Perspective

Gisa Jähnichen

Universiti Putra Malaysia

Abstract

Reading the introduction into the International Conference John Cage 101 held in August 2013 in Tanjung Malim, Malaysia, the following two sentences caught my attention: “Cage was an early proponent of the need for Western music to incorporate Asian music characteristics. He studied Zen and I Ching, both philosophies having a powerful impact on his music, writings and art.”¹ This paper examines the essence of this statement that seems to commend openness and at the same time points towards a globally dominating perception of musical intellectuality rooted in the West, a place that John Cage to some extent intended to leave. He studied what many studied before him, the I Ching [Yi Jing]. By doing so, how much could he contribute to the world of composition? Methodologically, this paper will focus on the hermeneutic perspective in discussing Asian music characteristics that are incorporated into contemporary music compositions. Taking further some teaching texts on John Cage to illustrate various viewpoints on what music history may encompass if seen as an open system of events and doings that are positioned according to actual needs, the paper serves to summarise a few findings from recent observations in discussing musical and historical terminology in and outside Asia.

Keywords Music history, hermeneutics, I Ching [Yi Jing], composition, improvisation, postcolonial education, academic individuation

Nylan (2001) stated 12 years ago in his comprehensive comments “*The Five Confucian ‘Classics’*” (pp. 204, 206) that “Outside China, *the Changes* is without doubt the best-known Chinese book, in addition to being the most familiar of the five classics. Beginning with Gottfried Wilhelm von Leibniz (1646–1716) and continuing through to Carl Jung (1875–1961) and Joseph Needham (1900–1995), the work has had considerable influence on intellectuals in Europe and America, who have mined it for alternate theories of structural change in the natural world”.

However, does it mean that the *I Ching’s* importance has been well understood? How much misinterpretation is still practiced after considering all excuses such as the historical, social and ethnic conditions under which the *I Ching* [Yi Jing] was discovered by scholars and artists that were no longer content to work within the

¹ Official website of the International Conference John Cage 101 <http://fmsp.upsi.edu.my/cage101/>

conventional framework of Western musical thought? John Cage was one of those who tried a musical escape. Was he a true pioneer? If so, why are so many Chinese musicians who tried to apply principles of the *I Ching* forgotten?

In the course of a hermeneutic analysis considering mainly texts of contemporary composers, statements of John Cage and personal findings from long-term observations of a de-centralised academic discourse on music history, this paper may reveal some questions of importance to Asians that are supposedly musically characterised.

First Idea

In the novel ‘Stone Raft’, Jose Saramago describes the Iberian peninsula breaking off the European continent from synchronically arranged perspectives of single, successively getting connected individuals: Five people and one dog. Looking into the concept of the story, a lot of cross references may be found to some core ideas of the *I Ching* in terms of connectivity through chance and a holistic projection of seemingly loose events. The writer, however, did not intend it. Only the observer from outside, looking into that piece of fiction and knowing something about the *I Ching* may get an impression of paralleled ideas. Saramago, though intentionally in his own way but disconnected to the *I Ching*, says at one point in a philosophical review of human life: “We are probably incapable of filling emptiness, and what we call meaning is no more than a fleeting collection of images that once seemed harmonious, images on which the intelligence tried in panic to introduce reason, order, coherence.” (Saramago, 1995). This citation looks like a relativisation of the *I Ching* and as such it shares some joint features.

Another case is the production of a piece of music that purposely uses the *I Ching* as a tool of generating sound events by chance of which one has been discussed here as John Cage’s incorporation of Asian music characteristics.² The tool used implies, so to say, an external identity, which is alien to the given normative space in which the process of composing music is possibly located: The West.

I am curious about what might make music characteristics being “Asian”. Is there any Asian-ness we could reliably draw on? And if so, in which musical dimension or in which academic field we may find clear evidence of what are Asian music characteristics. In an indirect way, the *I Ching*’s world of interpretative truth could help to sort this out, because the *I Ching* does not claim any Asian-ness.

² Outside China, the Book of Changes (*I Ching*) is interestingly rarely used to explain changes. On the contrary, it is used to fix decisions in a quite static way without contributing actively to the process or even being aware of the process that is described through the *I Ching*. Chen gives a concise introduction to the meaning of lines within the 64 hexagrams, the core of the *I Ching*: “The ‘six empty places’ refer to the six lines (yao) of a hexagram, which stipulate the patterns, directions, and principles of change. The movement from the bottom line up to the top line symbolizes the change of a specific situation. *I Ching* proposes 64 hexagrams, in which each contains six lines with a total of 384 representing all the possible situations of the universe. The first or the bottom line indicates the foundation of change; the second line is the sprouting period, which indicates the formation of a change of things; the third line is the embodiment indicating the concretizing stage of change; the fourth line is like the leaves of a tree, indicating the strong growth of change; the fifth line is the blooming period, indicating the flourishing of change; and the sixth or top line is the fruit, indicating the fullness of change, which implies a stage of transformation to another cycle.” (Chen, 2008:8).

The ‘West’ as well as ‘Asia’, seen from the perspective of the 21st century, relate to nearly undefined spaces in the broadest sense. They barely imply hegemonic directions of thoughts, practices, and behaviours, however, there is no definite West or Asia. Yet, the lack of conceptual clarity is the strength of these rather non-academic terms. John Cage, i.e., set into the context of the mentioned conference, is one of the suitable examples that the ‘West’ and Asia are well understood in the concrete light of an acting personality. The authentic definition evolves only in the framework of individualised meanings relevant to these terms. Deriving from these thoughts, I suggest that Asian-ness as expressed in this context can be applied only on cultural non-Asians. Asian-ness as seen in its abstract dimension would not work when used for any Asian-rooted or –grown composer, musician, performer or researcher dealing with manifold music cultures within the geographic space of Asia including culturally reconstructed spaces within Asian diasporas.

Second Idea

In China, many composers were using at least ideas from the *I Ching* in their compositions but they were never being mentioned as musical pioneers (Wang Yehu, 1984; Yu Siu Wah, 2013).

Some of them should be named here: Zhao Yuanren 趙元任 (Chao Yuen Ren, 1892-1982), for example in his *The ornamented Baban and the Waves of the Xiang River* (Hua baban yu xiangjiang lang, 花八板與湘江浪), which are two pieces for the organ composed around 1913; or Huang Zi 黃自 (1904–1934), for example in his 10-movement cantata *Song of Everlasting Sorrow* (*Changhen ge*, 長恨歌, movements IV, VII and IX unfinished), written in approximately 1932. There are many younger composers devoted more or less to Chinese philosophical roots such as Chen Gang and He Zhanhao (The Butterfly Lovers Violin Concert, 1959); Wen Deqing especially in his chamber music from the 1990s onwards; Lin Hua in his *The Wind and Rain*, composed in 1991; to name only a few out of a quite big number. The main connection between these composers that are trained in Western composition techniques and the use of the *I Ching*, is the imaginative impulse drawing back on its metaphors and predictions that underlie many of their compositions. In this context the piece *Tai Chi* by Zhao Xiaosheng might be interesting, in which the composer created a tai chi compositional system based on the 64 divine Tai Chi symbols.

However, being recognised as masters of Western composition they attribute themselves as rather less distinct or so to say equal with Western composers despite their Chinese origin. A young lecturer from the Shanghai Conservatory of Music said recently that it is very difficult to find out what is a Chinese, Japanese, Korean, or Western composition. They may all use the same methods thus being just Eastern, oriental composers. Though all of them were giving up traditional ways of perceiving musical life, producing musical works and participating in culture, they are considered as less outstanding, because they follow the ruling standards in their cultural and social setting that are defined by the normative space in an Asian society. Not being bored by their composition principles, they continue to create works that try to ‘find a Chinese answer to Western seriousness’ (Tang Junjie, 2013).

Third Idea

Since 1983, I have travelled back and forth to Southeast Asia and observed the obstacles connected to the creation of a Southeast-Asian-ness in performance practice, as well as in musicological academia. Further, there are some attempts to divide this Sub-Asian region into insular and mainland traits or religiously varying sections. Though all these efforts are possibly well reasoned, they imply a claim for distinctiveness which cannot easily be established through an individuation of performance or its analysis.

Witzleben, who in 1997 wrote an important article on *Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music* states clearly that he uses the term Asian considering that his observations apply to many parts of Asia and not only to China (Witzleben, 1997, p.222). However, he focuses mainly on those cultures with long-standing written traditions of music scholarship and does not subsume Asian-ness as featuring typical musical characteristics in answering the question of whose ethnomusicology is looked at.

As an indirect obligation towards his attachment to Chinese philosophy, however, he also states that “if so-called “musicology” had treated Western art music as one musical system among equals rather than as the primary focus of the study of “music,” there would have been less need to develop a “comparative musicology” or “ethnomusicology” to deal with all the musics excluded from the “mainstream of musicology” (Witzleben 1997, pp. 226-227).

A similar perspective might be usefully applied on music practiced and performed, which would read like that: If so called Western art music would have been perceived as one musical culture among equals rather than as the primary culture to be practiced and performed, there would have been less need to talk about Asian music characteristics that were eventually incorporated somewhere else, thus making it distinct from the mainstream of music performed.

Writing Music History

That leads to the forces of history. Music history as any other part of history is actually an abbreviation of ‘writing music history’. While history, once happened, will never change, the perception and description which again causes modified perceptions will possibly change continuously and depending on the particular level of knowledge on key events, everyday life and the evolution of technology. Writing on music history as well as discussing various stages of music theories as observed or perceived through participation started in 19th century Europe, home to most of the colonial powers that stretched their influence over Asia. Further, Euro-centric approaches were dominating all early efforts to establish social sciences in general. The world was as small as one could travel, which, in turn, should not be an excuse to ignore cultures beyond that world. The main point is, however, the then unknown type of musicology as well as unknown music practiced and performed was spread through colonial infrastructure and focused on the centre of power in each place of the world. This quite general observation may be in agreement with many progressive ethnomusicologists since the 1990s such as Rice (1987), Nettl and Bohlman (1991), Racy (1991), Quereshi

(1995), Rees (1995), or Witzleben (1997). In mainstream music history, this obvious phenomenon was given little attention (Born & Hesmondhalgh, 2000).

Chinese, Western trained composers evolved at nearly the same time as John Cage was born. They 'entered the music history (Yu, 2001), on which was recognisably written' not through being present at the same time, but through admitting to the music system given through the dominating power centres in and around China - mainly Hong Kong and Shanghai - where European music became a standard status symbol promising wealth, progress and attachment to an imagined cultural authority regardless of one's own actual social position. The latter made possibly a big part of its appeal.

Developed as an independent discipline, musicology which comprises mainly up-to-date writing on music history is supporting the world view of the powerful explorers rather than it is equally looking at any music practiced and performed in different places. Therefore there is still a need for an extended and compensating musicology we may call ethnomusicology or comparative musicology. The terminological example of 'Chinese music characteristics' we can find in some 'compositions' points toward a need of improving a historical view on the development within this academic field.

Cultural Understanding

Cage said justifying his idea about the piece *The Prepared Piano*: "I couldn't find an African twelve tone row" (Cage, 1991). To me, the effort and the mindset behind this effort is telling a lot about how John Cage approached cultural differences. The sentence implies that he expected to find an African twelve tone row. Further, the sentence implies that using twelve tone rows would have been widely known throughout the world, at least among the musical elite. Keeping to this reflective style, he also might have understood the *I Ching* as just a tool that eases, in a way, compositional decisions. Insofar, any other tool that is able to generate events by chance would have made it. His reading on Buddhism may surely have helped him to find productive ideas on emptiness, nothingness or indetermination, however, it can become difficult to state that he entirely understood interrelated meanings within Buddhist teachings. Even devoted Buddhist monks would not dare to suggest a full understanding of meanings given through Buddhist texts.

Köchler (1997) analyses in a comparable context cultural self-comprehension versus the paradigm of civilisational conflict. He concludes that interpretation and explanation of a text or an event are basically different in nature and often contradictory. Applied to the situation between the West and China, this problem that became obvious not later than at the end of the 19th century (Nadler, 2012) sustains until today. Yu reviews in his teaching material that he uses at the Chinese University of Hong Kong the recent movement of non-Chinese composers getting in closer contact with China: "Chinese sounds, musical forms and theatrical gestures are now, for better or worse, widely disseminated: they may even be absorbed into the creative language of non-Chinese composers. The use of traditional Chinese materials has its pitfalls, however, for many of these carry deeply ingrained connotations which the composer ignores at his peril. What is at stake, perhaps, is whether the use of any idiom is based on thorough understanding and empathy, or it is simply an application of Chinoiserie"

(Yu, 2001, 'Western Idioms').

So, John Cage unavoidably had to de-root and fragment his understanding of Buddhist matters based on his previous cultural knowledge and individual interpretation as Adler confirms "...whenever people try to establish a certain reading of a text or expression, they allege other readings as the ground for their reading" (Adler, 1997, p.321). Gadamer (1976), however, includes prejudice as pre-knowledge used in gaining understanding (Salling Olesen, 2013). John Cage may possibly have found the condition of 'not being familiar with something' very appealing. The fact that he could not fully understand Asian philosophies helped to sustain his interest in it over a long period of time; it was something he tried to really understand. Insofar, we could consider his long lasting curiosity as pioneering in an ideological dimension that may have been alien to contemporaries in his immediate environment.

Improvisation

One common pre-knowledge discussed regarding Asian music characteristics seems to be the nature of 'improvisation' that is often used as opposing the understanding of composition. Looking deeper into it, applications of Asian-like improvisation can be found throughout the small world of contemporary experimental music. Edwards tries to describe his experiences with group improvisation as the following: "One of the most exciting yet possibly troublesome aspects of group improvisation is that, rather than a single-person-led evolvement, ideas may be put forward by any agent present" (Edwards, 2010, p.54). Weinberg develops an individual type of communicating musical meanings by simultaneously avoiding word meanings and is fascinated by its result. He says that, "By sending a motif to a co-player who can transform it and send it back to the group, participants can combine their musical ideas into a constantly evolving collaborative musical outcome." (Weinberg, 2005, p.23)

This kind of exchanging of musical ideas is traditionally practiced and performed in many cultures apart from the musicological mainstream, among them Asian cultures. Its discovery through contemporary experimental music caricatures the gap in musical understanding that is at best filled with pre-knowledge. However, Hayes and Michalakos relativise in their observation the potential of group improvisation as following: "... after performing together for a significant amount of time, performers begin to predict or expect what their well-known partners might contribute in any given situation. On one hand, this is of course an advantage in long-term collaborations, as players become familiar with the sonic worlds of their peers; but, in some cases, it can also lead to a lack of spontaneity, or at least spark a desire for a freshness of sorts" (Hayes & Michalakos, 2012, p.38). Kim-Boyle, commenting from another perspective about his experiences with the Radio Net project he started, speaks about a new role of the composer in an interdependent setting that "include the role of the agency of others in conditioning the play of participants, the degree to which dialogs are mediated by the mechanisms of the network, the public versus private space of performance, the degree to which the dialogs enabled represent truly unique ways of communicating, and the new role of the composer as a designer of a musical environment rather than a creator of self-contained musical work" (Kim-Boyle, 2009, p.365).

I am tempted to agree with him when applied to some music practice and performances in Asia. To take one example that is relatively widespread and well-known throughout the Buddhist-Daoist cultural space, I may introduce one piece of music that exists in many different shapes, arrangements and local dialects. Its integrity derives from the metaphor Liu Shui or Luu Thuy (Flowing Water).

When flowing water ... meets with obstacles on its path, a blockage in its journey, it pauses. It increases in volume and strength, filling up in front of the obstacle and eventually spilling past it ... (*I Ching*, transl. by Wilhelm, 1950)

As instrumental ensemble music in China and Vietnam, both being related to the Mahayana branch of Buddhism, the piece is equipped with a loose framework of rules determining phrase, final pitches, tempo, interval relationships and some melodic sequences. The piece, in whatever shape, depends largely on 'group improvisation'.

The traditional Vietnamese Luu Thuy circulates in Hue, the old city of the Emperor, as the head piece of a suite consisting of five pieces, namely Luu Thuy, Kim Tien, Xuan Phong, Long Ho and Tau Ma. All titles are metaphors drawing back on I Ching literature.

A derivation of the Luu Thuy played in Hue is practiced in the South of Vietnam as the head piece in a set of six pieces in three different extensions, one with 16 phrases of two measures each, one with 16 phrases of four measures each, and one with 32 phrases of four measures each, called Luu Thuy Tau Ma, Luu Thuy Doan, and Luu Thuy Truong.

Here are the four first final phrase pitches of each of these pieces:

Table 1 The four first final phrase pitches of Luu Thuy Tau Ma, Luu Thuy Doan, and Luu Thuy Truong.

	Luu Thuy Tau Ma 16 [2]	Luu Thuy Doan 16 [4]	Luu Thuy Truong 32 [4]
1	→XU	HÒ →XU	HÒ XANG - →XU
2	→XÊ	XU →XÊ	XÊ XU - →XÊ
3	→LIU	CÔNG →LIU	LIU CÔNG - →LIU
4	→XÁNG	CÔNG →XÁNG	Ū CÔNG Ū →XANG

If set into relation to varying pitch characteristics, the evolving extensions show some further rules such as the distribution of hovering tones carrying an obligatory vibrato – in this mode the final pitches XU, Ú and CỘNG – that appear alternatively in final or in internal phrase position. Also, we will rarely find repetitive sequences. The space between the final pitches has to be filled individually by all participating musicians. They strongly depend on each other in their performing manners (Jähnichen,

2012) due to the rule that paralleling melodic lines or internal rhythmic accents in unison have to be avoided (music examples 1, 2 and 3). Traditionally, the entire rule set is demanding and represents the design of the musical environment for an individual piece, what is to Kim-Boyle in the context of contemporary experimental music ‘the new role of the composer’ (Kim-Boyle, 2009, p.365).

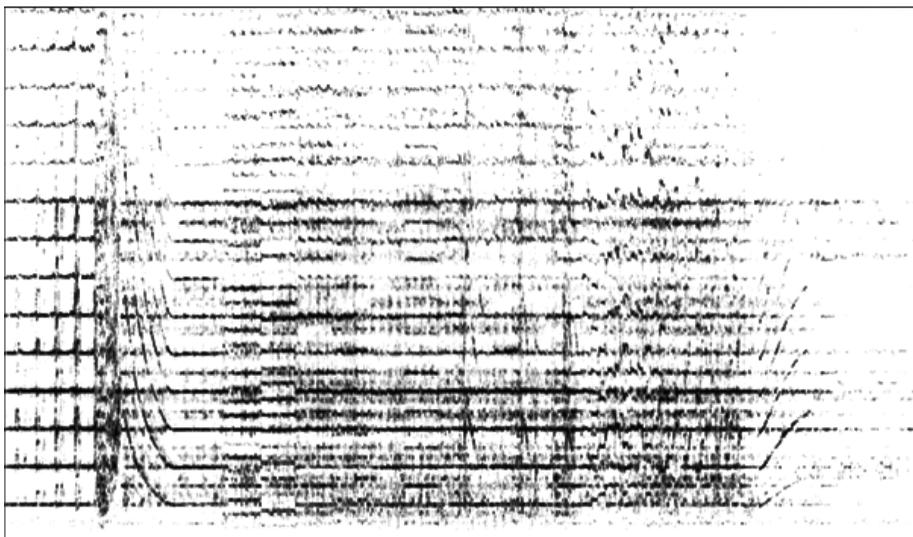


Figure 1 Spectrogram of the climax in the piece Liu Shui for 2 guqins ‘overcoming the blockage’ (Music example 4). Rhythmic accents, depicted as vertical strokes, are followed by declining and blurring rhythmic structures, being taken up again in the last third of this section and reaching a section with strongly accentuated multiple glissandi marking fluidity.

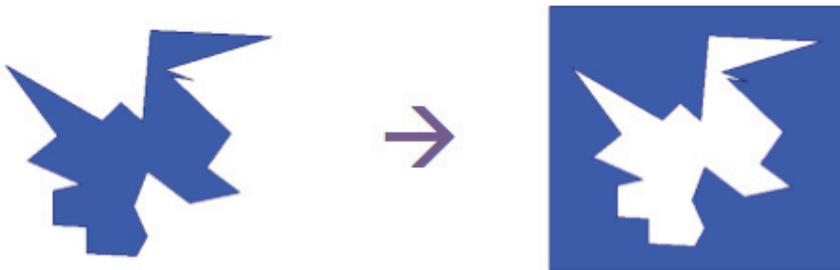
Another piece composed, *Liu Shui*, from 2007 might help to clarify the force of history. Dai Xiaolian and Lu Xiaozi, both specialists in traditional Chinese music at the Shanghai Conservatory of Music, perform in an arrangement by Ly Huang the piece *Liu Shui* for two guqins. The piece is set into a ‘dialogue field’. Changes within the flow of the music are mutually caused by both guqin players. However, the whole arrangement is fixed and allows only for slight differences in interpretation. The composition is so to say already ‘explained’. The well-planned imagination of flowing water is even detectable in a spectrogram.

Being part of the cultural elite within an educational unit that draws essentially on a history in Western composition, creative work calls for precise pre-decisions which were traditionally made on stage following the framework of rules and the musical behaviour of one’s peers. At best, making a reference to traditions, the performers try to let the music sound spontaneous and free in moving their melodic lines towards a joint final phrase pitch. However, there is little space for giving chances an opportunity to creatively interfere.

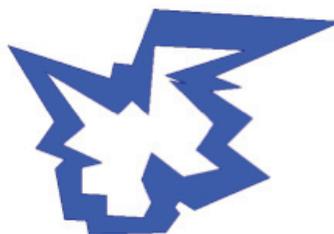
Last: Chance

Goldsmith, an American writer and relative of John Cage in his professional heart, elaborates on works with chance as a creative tool that generates possibly boring outcomes “I think that there were a handful of artists in the 20th century who intentionally made boring work, but didn’t expect their audiences to fully engage with it in a durational sense. It’s these artists, I feel, who predicted the sort of unboring boredom that we’re so fond of today.” (Goldsmith, 2004, p.2)

Using chance as a principle means the negligence of intention, rational content, purpose and all rules applied on musical works that the ‘composer’ knows. It is that latter implication that makes chance as a principle questionable. Neglecting rule sets requires their precise knowledge. John Cage, who absorbed more or less willingly different composition techniques, which he finally tried to neglect in his own works, must have felt this disappointing effect (Cage, 1991). Put into symbolic pictures, a summary of ‘known’ rule sets may look like the figure on the left (Figure 2a). While neglecting these rule sets, the following figure may appear as a rule of negligence (Figure 2b):



The figure on the right side (Figure 2b) is still idealising avoidance and seems to be historically untrue. In result of what the composer knows in the sum of all his experiences, the actual figure corresponding to negligence of rule sets might rather look like this figure (Figure 3):



Figures 2a, 2b and 3 Demonstrating the imagination of rule sets and their negligence.

Though chance is the declared principle, the outcome is still set into a performance context facing an audience to be surprised, bored or excited. By not doing something, he makes that something even more prominent. The rule set of avoidance finally shows an augmented shape of the avoided features and – from a distance – becomes

alarming similar to them. To really neglect everything known about composition schemes one must probably not compose at all.

Music history, to conclude, takes place everywhere in the world and is the result of manifold creativity, even its avoidance suggest some sort of creativity. However, if talking of incorporating Asian music characteristics, the main part has to be done probably within Asian cultures and from a perspective of critical historical awareness. Considering this aspect, John Cage is a little star far from rushing realities in Asia. His personal importance is culturally patterned as well as the importance of anything he incorporated into his works.

References

- Adler, E. (1997). Seizing the middle ground: Constructivism in world politics. *European Journal of International Relations* 3, 321–322
- Born, G. & Hesmondhalgh, D. (2000). *Western music and its others: Difference, representation and appropriation in music*. Berkeley, Los Angeles, CA: University of California Press.
- Cage, John M (1990). *An autobiographical statement*. Speech given at Southern Methodist University on 17 April 1990 as part of the year-long celebration of the Aljur H. Meadows award for excellence in the arts given to Robert Rauschenberg. Retrieved 2 August, 2013 from <http://www.newalbion.com/artists/cagej/autobiog.html>
- Edwards, M. (2010). Electric cowboy cacophony: A project for cross-genre free improvisation. *The International Journal of the Arts in Society* 4(5): 51–60.
- Gadamer, H. (1976). *Philosophical hermeneutics*. Berkeley, CA: University of California Press.
- Goldsmith, K. (2004). *Being boring*. Public Speech being presented at ‘The First Seance for Experimental Literature’, Disney REDCAT Theatre, Los Angeles, CA, November, 2004.
- Guo-Ming Chen (2008). *Bian (Change): A perpetual discourse of I Ching*. *Intercultural Communication Studies* 17 (4), 7-16.
- Hayes, L. & Christos M. (2012). Imposing a networked Vibrotactile Communication System for improvisational suggestion. *Organised Sound*, 17: 36-44.
- Jähnichen, G. (2012). *Âm nhạc tài tu Nam Bộ: A southern way of musical thinking: The art of Don Ca Tai Tu and styles of improvisation*. Vietnamese Institute for Musicology (Ed.). Hanoi: Vietnamese Institute for Musicology, 163-179.
- Kim-Boyle, D. (2009) Network musics: Play, engagement and the democratization of performance. *Contemporary Music Review* 28(4), 363-375.
- Köchler, H. (1997). Philosophical foundations of civilizational dialogue. The hermeneutics of cultural self-comprehension versus the paradigm of civilizational conflict. *International Seminar on Civilizational Dialogue (3rd: 15–17 September 1997: Kuala Lumpur)*, BP171.5 ISCD. Kertas kerja persidangan/conference papers. Kuala Lumpur: University of Malaya Library.
- Nadler, K. (2012). Some thoughts on the dichotomies of audience and performers, place and event in early urban music theatre. (*Music Dance) Environment*. G. Jähnichen & Chinthaka Meddegoda (Eds). Serdang: UPM Press, 95-104.
- Nettl, B. & Bohlman, P. V. Eds. (1991). *Comparative musicology and the anthropology of music: Essays on the history of ethnomusicology*. Chicago, IL: University of Chicago Press.
- Nylan, M. (2001). *The five “Confucian” classics*. New Haven, CT: Yale University Press.
- Qureshi, R. B. (1995). Music anthropologies and music histories: A preface and an agenda. *Journal of the American Musicological Society* 28(3):331-42.

- Racy, A. J. (1991). Historical worldviews of early ethnomusicologists: An East-West encounter in Cairo, 1932. In S. Blum, P. V. Bohlman, & D. M. Neuman (Eds), *Ethnomusicology and Modern Music History* (pp. 68-91). Urbana & Chicago, IL: University of Illinois Press.
- Rees, H. 1995. *Domestic orientalism: The motif of the music-making minority in China*. Paper presented at the 40th Annual Meeting of the Society for Ethnomusicology, Los Angeles, CA, October 19.
- Rice, T. 1987. Toward the remodeling of ethnomusicology. *Ethnomusicology* 31(3), 469-88.
- Salling Olesen, H. (Ed). (2013). Cultural analysis & in-depth hermeneutics: Psycho-societal analysis of everyday life culture, interaction, and learning. 38 (2).
- Saramago, J. (1995). *The stone raft*. Boston, MA & New York, NY: Harcourt Brace.
- Tang Junjie (2013). Personal communication. 29 July, 2013, Shanghai Conservatory of Music.
- Wang, Yehu (1984). *Zhongguo jinxiandai yinyueshe* 中國近現代音樂史 [Music History of Modern China]. Beijing: Renmin yinyue chubanshe.
- Weinberg, G. (2005). Interconnected musical networks: Toward a theoretical framework. *Computer Music Journal*. Summer 2005, 29 (2), 23-39.
- Wilhelm, R. (1950). *The I Ching or Book of Changes*. Princeton, NJ: Princeton University Press.
- Witzleben, J. L. (1997). Whose ethnomusicology? Western ethnomusicology and the study of Asian music. *Ethnomusicology*, 41(2), Special Issue: Issues in Ethnomusicology (Spring-Summer, 1997), 220-242.
- Yu Siu Wah (2001). *Chinese music: World music CD-Rom for undergraduate teaching*. Hong Kong: Chinese University of Hong Kong.
- Yu Siu Wah (2013). Personal communication during the 42th World Conference of the ICTM, Shanghai. 13 July, 2013, Shanghai Conservatory of Music.

Sources of Music Examples

1-3

Am Nhạc Tai Tu Nam Bo – Complete Recordings and Preservation Project Report (1998: 4, 9, 19-20). Recorded by Gisa Jähnichen, assisted by Kieu Van Tan and Vuy Cho. Ho Chi Minh City: Hoi Nhạc Sĩ Thanh Phố.

- **Luu Thuy Tau Ma** (Thap bat thu; nhip doi, song lang chiec)
Recording date: 9 March, 1998
Instruments and musicians: tranh – Vuy Cho, kim – Ba Tu, co – Ut Ty
Orig. Code-No.: VN98-master-10-03
- **Luu Thuy Doan** (Thap bat thu; nhip tu, song lang doi “3-4”)
Recording date: 9 March, 1998
Instruments and musicians: tranh – Vuy Cho, kim – Ba Tu, co – Ut Ty
Orig. Code-No.: VN98-master-10-10
- **Luu Thuy Truong** (Thap bat thu; nhip tu, song lang doi “3-4”)
Recording date: 10 March, 1998
Instruments and musicians: tranh – Vuy Cho, kim – Ba Tu, co – Ut Ty
Orig. Code-No.: VN98-master-10-16

4

Liu Shiu (Flowing Water) Guqin Duet (2007). ISRC CN E04-13-00173. Harmonies – Guqin by Dai Xiaolian. No. 6. Arranged by Ly Huang. Guqin – Dai Xiaolian and Lu Xiaozhi.

Biography

Professor Dr Gisa Jähnichen is professor at Universiti Putra Malaysia. Born in Halle (Saale), Germany, she working in musicology, anthropology, and audiovisual archiving, and has conducted research for more than 25 years in South East Asia. She obtained her Magister (Bachelor & Master) in Musicology and Regional Studies on South East Asia from Charles University Prague (Czech Republic), PhD in Musicology/Ethnomusicology from Humboldt University Berlin (Germany); University lecturer thesis (Habilitation) in Comparative Musicology from University Vienna (Austria). Extensive field research lead her to Southeast Asia, East Africa, Southwest and Southeast Europe. In co-operation with the Berlin Phonogramm-Archiv she built up the Media Section of the National Library in Laos. She was teaching at various universities in Europe and Asia before coming to Universiti Putra Malaysia. Additionally, she is regularly teaching at Humboldt University, Research Centre for Popular Music. Being author and editor of many internationally discussed publications, she is an active member of the International Council for Traditional Music (ICTM) and its Study Groups on “Maqam”, “Folk Musical Instruments”, “Music and Minorities” and “Performing Arts of South East Asia”; International Association of Sound and Audiovisual Archives (IASA); Society for Ethnomusicology (SEM); and European Foundation for Chinese Music Research (CHIME).
Email: gisajaehnichen@web.de