

# Musical Creativity in Twentieth-Century China

Abing, His Music, and  
His Changing Meanings

阿炳  
的音乐与意义

Jonathan F. J. Stock

# Musical Creativity In Twentieth Century China Abing His Music And Its Changing Meanings

**Helen Rees**



## **Musical Creativity In Twentieth Century China Abing His Music And Its Changing Meanings:**

**Musical Creativity in Twentieth-century China** Jonathan P. J. Stock, 1996 A study of the life and music of the blind Chinese folk musician Abing 1893 1950 with accompanying CD

**Musical Creativity in Twentieth-century China** Jonathan P. J. Stock, 1996-01-01 This work examines the multiple and conflicting interpretations created around the life and music of the blind folk musician Abing 1893 1950 Abing is a household name in China but despite the central place he holds in Chinese music he is little known and his music rarely heard abroad This detailed study of Abing and the accompanying CD compilation of his most well known works reveal much both about this unjustly neglected composer and about the recreation of traditional music in contemporary China Particular attention is given to the problematic category of the musical work in a tradition which relies heavily on improvisation and creative reworking of material Abing's music has also taken strikingly different shapes since his death notably in arrangements some involving Western instruments which have adapted his music to changing tastes and ideological trends both in mainland China and in Taiwan and overseas Dr Jonathan P J Stock is Lecturer in Music at the University of Durham Contains audio CD

*The Art of Musical Phrasing in the Eighteenth Century* Stephanie Vial, 2008 This book is the collection of papers that came out of an interdisciplinary symposium held in the spring of 1991 in the Republic of San Marino The conference Effects of War on Society was planned as the first in a series aimed ultimately at placing in perspective the sociocultural variables that make outbreaks of war probable and delineating for researchers and policy makers alike some important steps that can be taken to control these variables This is Volume 1 of a series entitled Studies on the Nature of War which the University of Rochester Press has been publishing from Volume 2 War and Ethnicity Global Connections and Local Violence 1997 after much demand we are now distributing this book on behalf of the conference organizers The Center for Interdisciplinary Research on Social Stress in San Marino

**Music around the World** Andrew R. Martin, Matthew Mihalka Ph.D., 2020-09-08 With entries on topics ranging from non Western instruments to distinctive rhythms of music from various countries this one stop resource on global music also promotes appreciation of other countries and cultural groups A perfect resource for students and music enthusiasts alike this expansive three volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe Students will find Music around the World A Global Encyclopedia accessible and useful in their research not only for music history and music appreciation classes but also for geography social studies language studies and anthropology Additionally general readers will find the books appealing and an invaluable general reference on world music The volumes cover all world regions including the Americas Europe Africa and the Middle East and Asia and the Pacific promoting a geographic understanding and appreciation of global music Entries are arranged alphabetically A preface explains the scope of the set as well as how to use the encyclopedia followed by a brief history of traditional music and important current influences of music in each particular world region

**Analyzing Atonal Music** Michiel Schuijjer, 2008 For the past 40 years pitch class set

theory has served as a frame of reference for the study of atonal music through the efforts of Allan Forte Milton Babbitt and others This text combines thorough discussions of musical concepts with an historical narrative     Singing the Village Rachel Harris,2004-12-23 This is a highly readable account of the musical and ritual life of the Sibe people who have lived in the remote desert region of Chinese Central Asia since the eighteenth century Descendants of the military garrisons of Imperial China they remember their heritage through song and through song they communicate with their ancestors aided by their powerful shamans The book describes contemporary musical life in the Sibe villages and discusses the impact of fifty years of Communism on their unique culture Samples of the music appear both in the book and on the free audio CD     The Pleasure of Modernist Music Arved Mark Ashby,2004 The debate over modernist music has continued for almost a century from Berg s Wozzeck and Webern s Symphony Op 21 to John Cage s renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick s use of Ligeti s Lux Aeterna in the epic film 2001 The composers discussed in these pages including Bart k Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University     Presence Through Sound Keith Howard,Catherine Ingram,2020-07-23 Presence Through Sound narrates and analyses through a range of case studies on selected musics of China Japan Korea Taiwan and Tibet some of the many ways in which music and place intersect and are interwoven with meaning in East Asia It explores how place is significant to the many contexts in which music is made and experienced especially in contemporary forms of longstanding traditions but also in other landscapes such as popular music and in the design of performance spaces It shows how music creates and challenges borders giving significance to

geographical and cartographic spaces at local national and international levels and illustrates how music is used to interpret relationships with ecology and environment spirituality and community and state and nation The volume brings together scholars from Australia China Denmark Japan Korea Taiwan and the UK each of whom explores a specific genre or topic in depth Each nuanced account finds distinct and at times different aspects to be significant but in demonstrating the ability of music to mediate the construction of place and by showing how those who create and consume music use it to inhabit the intimate and to project themselves out into their surroundings each points to interconnections across the region and beyond with respect to perception conception expression and interpretation In *Presence Through Sound* ethnomusicology meets anthropology literature linguistics area studies and particularly pertinent to East Asia in the twenty first century local musicologies The volume serves a broad academic readership and provides an essential resource for all those interested in East Asia

*The Oxford Handbook of Music Revival* Caroline Bithell,Juniper Hill,2014 Why is music from the past significant today and how has it been transformed to suit new values and agendas This volume examines the globally recurrent cultural processes of revival resurgence restoration and renewal Interdisciplinary perspectives shed new light on authenticity recontextualization transmission institutionalization globalization and post revival legacies [Encyclopedia of Contemporary Chinese Culture](#) Edward Lawrence Davis,2005 First Published in 2009 Routledge is an imprint of Taylor Francis an informa company

**Modeling Ethnomusicology** Timothy Rice,2017 Thirty years of thinking and theorizing about the field come together in *Modeling Ethnomusicology* a collection of essays by one of its leading figures Author Timothy Rice weaves together his most important work about music and the way ethnomusicologists study it and from this work he proposes a new model for constructing how ethnomusicologists theorize as they conduct research

**Lives in Chinese Music** Helen Rees,2010-10-01 Until recently most scholarly work on Chinese music in both Chinese and Western languages has focused on genres musical structure and general history and concepts rather than on the musicians themselves This volume breaks new ground by focusing on individual musicians active in different amateur and professional music scenes in mainland China Hong Kong and Chinese communities in Europe Using biography to deepen understanding of Chinese music contributors present richly contextualized portraits of rural folk singers urban opera singers literati and musicians on both geographic and cultural frontiers The topics investigated by these authors provide fresh insights into issues such as the urban rural divide the position of ethnic minorities within the People s Republic of China the adaptation of performing arts to modernizing trends of the twentieth century and the use of the arts for propaganda and commercial purposes The social and political history of China serves as a backdrop to these discussions of music and culture as the lives chronicled here illuminate experiences from the pre Communist period through the Cultural Revolution to the present Showcasing multiple facets of Chinese musical life this collection is especially effective in taking advantage of the liberalization of mainland China that has permitted researchers to work closely with artists and to discuss the interactions of

life and local and national histories in musicians experiences Contributors are Nimrod Baranovitch Rachel Harris Frank Kouwenhoven Tong Soon Lee Peter Micic Helen Rees Antoinet Schimmelpenninck Shao Binsun Jonathan P J Stock and Bell Yung

**Echoes of History** Helen Rees, 2010-04-13 Based on extensive fieldwork and documentary research in China this book is a chronicle of the musical history of Lijiang County in China's southern Yunnan Province It focuses on Dongjing music a repertoire borrowed from China's Han ethnic majority by the indigenous Naxi inhabitants of Lijiang County Used in Confucian worship as well as in secular entertainment Dongjing music played a key role the Naxi minority's assimilation of Han culture over the last 200 years Prized for its complexity and elegance which set it apart from rough or simpler indigenous Naxi music Dongjing played an important role in defining social relationships since proficiency in the music and membership in the Dongjing associations signified high social status and cultural refinement In addition there is a strong political component in its examination of the role of indigenous music in the relation of a socialist state to its ethnic minorities The first in English on this rich musical tradition this book is also unique in providing a complete history of the music in a single region in China over the twentieth century It integrates individual local and national histories with musical experience and musical change Ethnic music in China provides a vivid example of the tremendous cultural changes over the past century and the tradition continues to evolve as China encourages ethnic diversity within a unified socialist nation The book includes a case study of China's tourist trade and its policies toward minorities

"Claude Debussy as I Knew Him" and Other Writings of Arthur Hartmann Arthur Hartmann, 2003 Arthur Hartmann 1881 1956 a celebrated violinist who performed over a thousand recitals throughout Europe and the United States met Claude Debussy in 1908 after he had transcribed *Il pleure dans mon coeur* for violin and piano Their relationship developed into friendship and in February 1914 Debussy accompanied Hartmann in a performance of three of Hartmann's transcriptions of Debussy's works The two friends saw each other for the last time on the composer's birthday 22 August 1914 shortly before Hartmann and his family fled Europe to escape the Great War With the publication of Hartmann's memoir *Claude Debussy as I Knew Him* along with the twenty two known letters from Claude Debussy and the thirty nine letters from Emma Debussy to Hartmann and his wife the richness and importance of their relationship can be appreciated for the first time The memoir covers the years 1908 1918 Debussy's letters to Hartmann span the years 1908 1916 and Emma Mme Debussy's letters span the years 1910 1932 Also included are the facsimile of Debussy's *Minstrels* manuscript transcription for violin and piano three previously unpublished letters from Debussy to Pierre Lou's and correspondence between Hartmann and B la Bart k Nina Grieg Alexandre Guilmant Charles Martin Loeffler Marian MacDowell Hans Richter and Anton Webern along with Hartmann's memoirs on Loeffler Ysa e Joachim and Grieg Samuel Hsu is a pianist and Professor of Music at Philadelphia Biblical University He completed his Ph D in Historical Musicology at the University of California at Santa Barbara in 1972 with a dissertation on Debussy Sidney Grolnic has been a librarian in the Music Department of the Free Library of Philadelphia for over twenty years and serves as

curator of the library's Hartmann Collection Mark Peters has recently received his Ph D in Historical Musicology at the University of Pittsburgh his dissertation was on J S Bach's sacred cantatas to texts by Mariana von Ziegler Schumann's Piano Cycles and the Novels of Jean Paul Erika Reiman, 2004 A study on the influence which the German novelist Jean Paul Friedrich Richter had upon Robert Schumann's music Robert Schumann frequently expressed his deep admiration for the novels of Jean Paul Friedrich Richter the late eighteenth century German novelist essayist and satirist Schumann imitated Jean Paul's prose style in his own fiction and music criticism and said once that he learned more counterpoint from Jean Paul than from my music teacher Drawing on the recent groundbreaking work in musico literary analysis of scholars such as Anthony Newcomb John Daverio and Lawrence Kramer Erika Reiman embarks on a comparative study of Jean Paul's five major novels and Schumann's piano cycles of the 1830s many of which are staples in the repertoire of concert pianists today The present study begins with a thorough review of Jean Paul's literary style emphasizing the digressions intertextuality self reflexivity and otherworldliness that distinguish it The similarly digressive style that Schumann developed is then examined in his earliest works including the enduring and highly original *Carnaval* 1835 and in cycles of the later 1830s notably *David's Bndlert nze* and *Faschingsschwank aus Wien* Finally an analysis of three one movement works from 1838-39 reveals links with Jean Paul's exploration of the idyll an ancient genre that had experienced an eighteenth century revival Throughout the author attempts to keep in mind the actual sound and performed experience of the works and suggests ways in which an awareness of Jean Paul's style might change the performance and hearing of the cycles Erika Reiman received her Ph D in Musicology from the University of Toronto 1999 and has taught at Brock University Wilfrid Laurier University the University of Guelph and the University of Toronto she is also active as a pianist and chamber musician Schubert in the European Imagination Scott Messing, 2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others Analysing East Asian music. Patterns of rhythm and melody. Con DVD Simon Mills, 2008 Book *Living Early Composition An Appreciation of Chinese Shown Melody* Stephen Jones *An Analysis of the Uyghur on Ikki Muqam Aspects of Melody Playful Patterns of Freedom Hand Gong Performance in Korean Shaman Ritual* Simon Mills Irony and Sound Stephen Zank, 2009 An insightful and exquisitely written reconsideration of Ravel's modernity his teaching and his place in twentieth century music and culture What is it about *Bolero* *Gaspard de la nuit* and *Daphnis et Chloé* that makes musicians and listeners alike love them so Stephen Zank here illuminates these and other works of Maurice Ravel through several of the composer's fascinations dynamic intensification counterpoint orchestration exotic influences on Western music and an interest in multisensorial perception Connecting all these fascinations Zank argues is irony His book offers an appreciation of Ravel's musical irony that is grounded in the vocabularies and criticism of the time and in two early attempts at writing up a Ravel

Aesthetic by intimates of Ravel Thomas Mann called irony the phenomenon that is beyond compare the most profound and most alluring in the world Irony and Sound written with insight and flair provides a long needed reconsideration of Ravel's modernity his teaching and his place in twentieth century music and culture Musicologist Stephen Zank has taught at University of Illinois University of North Texas and University of Rochester He is the author of Maurice Ravel A Guide to Research     The Garland Encyclopedia of World Music Ruth M. Stone, 2017-09-25 The Garland Encyclopedia of World Music is a ten volume reference work organized geographically by continent to represent the musics of the world in nine volumes The tenth volume houses reference tools and descriptive information about the encyclopedia's structure criteria for inclusion and other information specific to the field of ethnomusicology An award winning reference its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology GEWM has become a familiar acronym and it remains highly revered for its scholarship uncontested in being the sole encompassing reference work with a broad survey of world music More than 9 000 pages with musical illustrations photographs and drawings it is accompanied by 300 audio examples     *Music Speaks* Daniel Albright, 2009 Albright presents a collection of essays on the history of music probing the problems of articulating the meaning of music and exploring the larger question of how music interacts with language and image to create the full artistic spectrum afforded in media such as opera



## **Musical Creativity In Twentieth Century China Abing His Music And Its Changing Meanings** Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Musical Creativity In Twentieth Century China Abing His Music And Its Changing Meanings**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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### **Musical Creativity In Twentieth Century China Abing His Music And Its Changing Meanings Introduction**

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