

## Introducing Professor Chen Yingshi

Tsuge Gen'ichi

I am extremely happy that Professor Chen Yingshi receives the 26<sup>th</sup> annual (2014) Koizumi Fumio Prize today. He is a professor of musicology at Shanghai Conservatory of Music, and he is one of the China's leading musicologists. He is the third Chinese musicologist who is awarded this prize (the late Prof. Huang Xiangpeng being the recipient of the 7<sup>th</sup> annual prize, and Prof. Shen Qia being the recipient of the 22<sup>nd</sup> annual prize).

Professor Chen was born in 1933. He passed the examination to enter the junior high school attached to Shanghai Conservatory of Music in 1956, and in 1959 he was admitted into the musicology course at the conservatory without examination. He specialized in theoretical study of traditional Chinese music, and studied with distinguished composers and theorists such as Shen Zhibai, Yu Huiyong, Xia Ye. Upon graduation from Shanghai Conservatory of Music in July 1964, he was invited to teach at the alma mater. Thus, Professor Chen has been teaching musicology at Shanghai Conservatory of Music for the past half a century.

Meanwhile he was invited as a visiting researcher at the Queen's University Belfast, and at the Chinese University of Hong Kong (Institute of Chinese Studies). He also taught as a visiting professor at the University of Cambridge (Gonville & Caius College) and at the University of Arkansas (Department of Music). Professor Chen served the Academy of Chinese Musical History of the People's Republic of China and the Academy of Chinese Musical Temperament of the PRC as a vice-president.

In 1986, Professor Chen was awarded a Shanghai City Prize (1979-1985) for the excellent articles in the field of philosophical study and social science. In 1987, he was awarded a Ministry of Culture of the PRC Prize for Science and Technology. In 1992, his research was recognized as an outstanding contribution to the development of cultural enterprise of the PRC, and awarded an incentive bonus of the State Council.

I have to mention of Professor Chen's previous visit to Japan (September 28-October 15, 1994). He was invited by the Japan Foundation and Kunitachi College of Music. He gave lectures at Kunitachi College of Music, Osaka University, Keio University, Musashino Academia Musicae, Tokyo University of the Arts, and at a joint meeting of the Musicological Society of Japan and the Society for Research in Asiatic Music. Professor Chen's lectures were later (1996) published in Japanese in the book entitled *Ongaku no Minamoto e---Chūgoku dentō-ongaku kenkyū* (Coauthored with

Tōkawa Seiichi; translated by Murakoshi Kiyoko). Therefore, part of Professor Chen's research work is well-known to Japanese readers.

In 1994, the State Education Commission of the PRC awarded Professor Chen the second prize (without first-prize winner) in the category of art history recognizing his research as an outstanding achievement of humanities and social sciences. In 2007, his book *Dunhunag yuepu jieshi banshu* (Critical commentary on interpretations of the Dunhuang musical manuscripts) won the first Golden Bell Award (the first prize) of the Chinese Musicians' Association in the category of theory and criticism.

Professor Chen's seminal publications include the following books and articles:

[Books]

*Zhongguo minzu yinyue daxi*, Gudai juan (Coauthored with Xia Ye, Qian Renkang, Luo Qin, and Gong Lin), Shanghai: Shanghai Yinyue Chubanshe, 1989

*Ongaku no Minamoto e---Chūgoku dentō-ongaku kenkyū* (Coauthored with Tōkawa Seiichi; translated by Murakoshi Kiyoko), Tokyo: Shunjūsha, 1996

*Zhongguo xueshu mingzhu tiyao—Yishu juan* (Coeditor), Shanghai: Fudan Daxue Chubanshe, 1996

*Yinyue baike cidian* (Coeditor), Beijing: Renmin Yinyue Chubanshe, 1998

*Zhongguo yinyue jianshi* (Coauthored with Chen Lingqun *et al.*), Beijing: Gaodeng jiaoyu Chubanshe, 2006

[Articles]

“Lunzheng zhongguo gudaide chunlü lilun,” in *Zhongyang yinyuexueyuan xuebao*. 1983-I: pp.34-39

“Tensen, tenkin, tensenkin---Tōkawa Seiichi ronbun wo yonde” (translated by Chen Yingling, Murakoshi Kiyomi, and Kōfuku Kaori), in *Ongaku geijutsu*, July 1983: pp.70-72

“Tensenkin, tōdai hanchō, Nippon onkai” (translated by Matsuoka Eishi), in *Ongaku geijutsu*, September 1984: pp.88-96

“Temperamentology in ancient Chinese written records” (translated by Michael Sawyer and Coralie Rockwell), in *Musicology Australia*, XI-XII (1988-89): pp.44-64

“Zhong-Ri yuelü erti,” in *Xinghai yinyuexueyuan xuebao*. 1994-II: pp.6-15

“Dunhunag yuepu xinjie,” in *Yinyue yishu (Journal of the Shanghai Conservatory of Music)*, 1988-I: pp.10-17

“Dunhunag yuepu xinjie (continued),” in *Yinyue yishu*, 1988-II: pp.11-22

- “Zhongguo chuantong yinyue jiben lilun,” in *Yinyue yishu*, 1995-I: pp.1-8
- “Theory and Notation in China” (translated by C. Evans) in *The Garland Encyclopedia of World Music*, vol.7 (East Asia: China, Japan and Korea) edited by R. C. Provine, Y. Tokumaru and J. L. Witzleben. New York and London: Routledge, 2002: pp.115-126
- “Zenghou Yi zhong qing mingwen yinanzi shiyi shuping,” in *Yinyue yishu*, 2002-III: pp.6-12
- “Ribei pingjunlü lilunde youlai,” in *Yinyue yanjiu*, 2005-II: pp.17-21
- “Yi zhong tixi, liangge xitong: Lun Zhongguo chuantong yinyue lilun zhongde ‘gong diao’,” in *Zhongguo yinyuexue*, 2002-IV: pp.109-116
- “Gudai zhongguo he chaoxiande lülü, gong diao tujie,” in *Zhongguo yinyuexue*, 2006-II: pp.84-93
- “Du chaoxian shidai ‘Shi yue he sheng’ zhong de ‘xuan gong ben yuan tu’,” in *Renmin yinyue*, 2012-X: pp.55-57
- “Qiuci wuxian-pipa dong chuan riben kao,” *Sichou zhi lu*, 2013-IV: pp.34-37
- “Song dai qin lü lilun zhong de ‘Ziran zhi jie’ lun,” in *Yinyue yishu*, 2014-II