

Questionnaire Prepared by Professors Pian and Stevens

Professors Pian and Stevens have prepared the following questionnaire for a preliminary survey of source materials of interest to CHINOPERL. We would like to see answers to this questionnaire along these lines from as many sources as possible. Naturally, few or none of us will have the time to make complete and detailed listings of all our personal or institutional holdings. Nothing like this can honestly be expected until funds are available for catalogers and bibliographers. Until then, however, it should be possible to get survey descriptions of holdings around the country and abroad. These surveys will then help us direct our attention to the most fruitful spots when it is time to do so. Also, even before funds are available, these general descriptions can help any of us plan our own library visits and searches in a way to produce maximum return.

Appended to the questionnaire are some suggestions about categories which Professors Pian and Stevens have made in the hopes of stimulating thought and comment on this vital matter.

Questionnaire for Survey of Source Material on Oral and Performing Literature

(If any of these suggested categories don't fit, please add descriptions in your own terms.)

This questionnaire is being filled out for

myself \_\_\_\_\_  
name

my institution \_\_\_\_\_  
name

\_\_\_\_\_ address

\_\_\_\_\_ department holding  
material

I. Sound Recordings: Do you have any recordings of materials on Chinese Oral and Performing Literature? A detailed list should wait on Alan Kagan's forms; we are trying here to get some idea of the broad outlines: who has roughly how much of what. Refer to our list of categories, or make up your own.

A. Tapes

Category or Genre	# of reels	size of reels (5", 7")	# of tracks (1, 2, 4, etc.)	speed (7-1/2 ips, etc.)	hours of playing time	era (post 1949, 1930's, etc.)
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Individual Items you feel might be of particular interest:

B. Disks

Category or Genre	# of records	size of disks (10", 12")	speed (78, 45)	material (plastic, breakable,..)	era
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Individual Items you feel might be of particular interest:

C. Other

Do you have any other forms of recordings, such as magnetic wire, wax cylinder? Please specify:

D. Provenance

How were your recordings collected:  Personal field trip  
 Purchased commercially  
 Dubbed from other recordings

Please specify when the collection was made, where, and by whom:

E. Use

Are these recordings currently being studied? By whom? For what purpose (thesis, paper, book, course, etc.)?

F. Back-up Material

Do you have musical scores for these recordings? Are there texts to go along with these recordings?

II. Other Written Material

A. Do you have any additional written documents on Oral and Performing Literature (such as texts) that are not necessarily related to the recordings above?

How many pages or volumes?

Are they transcriptions from actual performances?

Are they commercial editions?

Are they manuscripts?

Any photostat, microfilm, or Xerox forms of the above?

B. If there are music scores are they Genre (if known)

- in Western staff notation
  - in gongcheh notation ( 工工四尺上合 )
  - in tonic solfa system ( 3 3 6 2    1    5.    6 )
  - other:

C. What other kinds of documents (films, taped interviews, etc.) do you have in this field?

### III. The Broader Outlook

A. What kind of assistance (financial and otherwise) did you have in making your collection in the past?

B. Are you planning to collect more materials in the future? Any specific kind? When?

C. Is it permissible to let another institution or a member of CHINOPERL make duplicates of your material? Do you think the arrangements as described by the Folklore Archives of Indiana suitable for your materials? What other suggestions do you have?

D. Do you know any performers or other practical experts on Chinese Oral and Performing Literature?

**Genre**                    **Name**                    **Address**

E. Are there still other scholars who might share our interest but who were not either present or mentioned at the first meeting?

F. Do you know of any personal or institutional collections in Chinese oral and performing literature besides those of members of CHINOPERL?

## List of Categories

### I. With fixed-pitch melodic elements

- A. Those in which music is practically independent of text; Strophic, Refrain; Nonsense syllables.

Mainly Folksongs. Some names: 山歌, 小調, 民歌, 雜曲.  
(used indiscriminately)

- B. Those that contain songs with adjustable but independent melody-types (each with its own name).

Mainly Drama (these are of course usually mixed with other types as well). Representative genres: K'un-chü, Peking Opera, Puppet theatre, Regional drama.

- C. Those with semi-dependence upon speech; having own melodic characteristic. Some in free rhythm; mostly unaccompanied.

Mainly Poetry chanting, Religious chanting, Workmen's Songs, Vendors' Cries.

- D. Those which depend heavily upon speech; in singsong style; often with musical accompaniment.

Mainly the Narratives. E.g.: Northern Drumsinging 大鼓, Southern Storysinging 弹詞, Seven-syllable Singing 七字唱兒.

### II. Without fixed-pitch melodic elements

- A. Rhythmic speech; can have percussive accompaniment.

Mainly types of Jingles. Example: Beggar's Art 數來寶, Children's Jingles 童謡, 兒歌. (sometimes also singsong-ish. See I.D.)

- B. Natural speech

Mainly Story Telling and Comedians. E.g.: Northern Story Telling 話書 or 說書, Northern Comedians 相聲, Southern Comedians 南方滑稽.