and the Barbara Barnard Smith Student Paper Prize. The newsletter also features reports on two recent and ongoing exhibitions that will no doubt be of interest to members.

We look forward to our upcoming meeting in New Orleans in conjunction with the AMS/SEM/SMT joint meeting as a unique opportunity for dialogue with scholars from across all three organizations. We will be co-sponsoring a symposium, “Decolonizing East Asia in Music Research and Pedagogy” in collaboration with the AMS Global East Asian Music Research Study Group, SMT Global Interculturalism and Music Peripheries Interest Group, SEM Association for Korean Music Research, and SEM Japanese Performing Arts Special Interest Group, and our meeting will feature paper presentations affiliated with the symposium.

With fingers crossed that the pandemic situation improves and travel becomes less inconvenient, I look forward to seeing many of you in the fall in New Orleans for our first in-person meeting in three years!

Our newly-invigorated editorial team has produced a rich newsletter filled with exciting and noteworthy news and updates from our members. A highlight of this issue is abstracts of a total of four prizewinning papers recognized at our last meeting—two awardees each of the Rulan Chao Pian Publication Prize

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**MESSAGE FROM THE PRESIDENT**

I am very pleased to welcome several new members to the ACMR board. Eva (Yi) Yang and Chen Chen have come aboard as Bibliography Editors, joining Alec McLane, who is now also serving as Treasurer. Samuel Chan has joined as Student Representative, and Bernice Hoi Ching Cheung as Newsletter Editor. I express my deep gratitude to outgoing Bibliography Editor Aimei Luo and outgoing Student Representative Wenzhao Zhang. Special thanks are due to outgoing Treasurer Alan Kagan for his long service to this Association.

Our newly-invigorated editorial team has produced a rich newsletter filled with exciting and noteworthy news and updates from our members. A highlight of this issue is abstracts of a total of four prizewinning papers recognized at our last meeting—two awardees each of the Rulan Chao Pian Publication Prize

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**Recent Releases**

**Album: Songs of the Naxi of Southwest China**

*Songs of the Naxi (2022)* is part of a larger effort by Naxi culture-bearers, scholars, and officials to revive and preserve local performing arts, spearheaded and performed by national first-level artist He Jinhua. The daughter of farmers, He was invited to the county seat to perform in the professional government-supported county song and dance troupe in 1986, and has never left since.

Amongst her many accomplishments, she has achieved the rare distinction of the title of Chinese National First-grade Performer, received a silver medal in the 2008 Chinese Central Television Young Singers Competition, and was awarded a gold medal at the 2010 China Arts Festival. Drawing inspiration from her childhood and stories passed down by family members and other people in her village, He created *Songs of the Naxi* to “preserve the longstanding culture I have studied all these years, as the elders who can still sing these songs are already leaving us.”

The Naxi heartland is located in Lijiang, China, surrounded by snow-clad mountains, rushing rivers, and spring flowers. Traditional Naxi music encapsulates the Naxi people's surroundings, and day-to-day activities. The songs speak of daily life - of agricultural labor, or the sorrow of a bride's mother at her daughter's departure, but also of the joy of communal celebrations, and the fun that children can find in everyday activities - and reflect the uniqueness of the community. The Naxi live close to other ethnic groups, such as Tibetans, Lisu, Yi, Bai, and Han Chinese (China’s ethnic majority), and have fostered a specific yet intermingled, intermarried, and mixed-religion culture that has endured in part due to the rural lifestyle in the region and, until the 1990s, its geographical isolation.

**People and Places**

- **Mercedes Dujunco** will join the Division of Humanities of the Hong Kong University of Science and Technology as Senior Lecturer this coming August. Last year, Professor Dujunco was a recipient, together with Professor May Bo-ching of the City University of Hong Kong, of a three-year grant from the Hong Kong Research Grants Council for their proposed research project, “‘Cantonizing’ the Violin, Hawaiian Slide Guitar, and Banjo: The Adaptation of Western Instruments in the Cantonese Opera Ensemble.”

- **Professor Bell Yung** gave two Zoom lectures on Chinese traditional music at Xinghai Conservatory in Guangzhou on October 14th and 28th 2021, respectively:
  
  "Exploring Creativity in Traditional Music: The Blind Singer Du Huan’s Autobiographical Song”
  
  “Discussion session on the article by Bell Yung “Cognitive Analysis of the Expressivity of Qin Music by the Literati: A New Definition of Music, Parts 1 and 2””

- **He Jinhua**

  "Songs of the Naxi of Southwest China"

  "Exploring Creativity in Traditional Music: The Blind Singer Du Huan’s Autobiographical Song”

  "Cogn"
Recent Publications

Music as Mao’s Weapon: Remembering the Cultural Revolution by Lei X. Ouyang

China’s Cultural Revolution (1966-1976) produced propaganda music that still stirs unease and, at times, evokes nostalgia. Lei X. Ouyang uses selections from revolutionary songbooks to untangle the complex interactions between memory, trauma, and generational imprinting among those who survived the period of extremes. Interviews combine with ethnographic fieldwork and surveys to explore both the Cultural Revolution’s effect on those who lived through it as children and contemporary remembrance of the music created to serve the Maoist regime. As Ouyang shows, the weaponization of music served an ideological revolution but also revolutionized the senses. She examines essential questions raised by this phenomenon: What did the revolutionization look, sound, and feel like? What does it take for individuals and groups to engage with such music? And what is the impact of such an experience over time?

Perceptive and provocative, Music as Mao’s Weapon is an insightful look at the exploitation and manipulation of the arts under authoritarianism.

When ordering from University of Illinois Press website, use the promo code F21UIP to receive 30% off up until 31st December 2022!


2020-2021 Prize Winners

Rulan Chao Pian Publication Prize


Kai Tang, Peking University
Published in *Ethnomusicology Forum* 29(2) (2020), 187-212.

Centring on the imaginary, this article examines the multi-layered interactions between music, collective consciousness and social actions in mainland China. I note that behind the prejudice against “floating” migrants and a collective ignorance of their suffering lies the Chinese imaginary, or a set of common-sense understandings and expectations based on normative and emotionally appealing images. I argue that the power of Chinese propaganda music can be understood as deriving from its ability to supply and conjure up such images, which serve the state’s evolving strategic needs and promote the three fundamental beliefs by (re)interpreting past or fictional actions and their outcomes. Naturally growing within certain ‘moulds’, Chinese musicians do not challenge these images in public performances, but some of them are positioned as musical rebels to maintain the illusion of autonomy.

“Masculinity and Chineseness in Post-1950s Hong Kong Cantonese Opera”

Priscilla Tse, Hong Kong Academy for Performing Arts

This paper examines the dynamics between cultural ideals and political powers enacted in women’s cross-dressing performance in Cantonese opera, a regional operatic form that has been shared by Cantonese speakers in Hong Kong and Guangdong in mainland China since the early twentieth century. Despite their popularity in Hong Kong, cross-dressing actresses are sometimes viewed as “fake men” or only substitutes for male actors. Contextualizing this stigma within Hong Kong’s colonial history and the cultural inferiority complex deeply rooted among Hongkongers, I investigate how the discourse of gender authenticity intersects with that of the cultural authenticity of Chineseness. This paper shows that the female cross-dressing body in Cantonese opera is not an appropriation of privileged masculinity or Chineseness. Rather, it is a performative means for problematizing orthodox and peripheral Chineseness.
Questions regarding what Beijing opera is or should be reveal the genre as a contested site of authority that scholars have actively participated in and shaped. Scholars’ contributions to these questions typically result in privileging a given style of performance as authentic by appealing to historical precedence. Although there is disagreement concerning what style should be privileged, the regular invocation of history as a source of authority constructs the genre as a narrow field of criteria which limits performer creativity to a binary standard of conformity or deviation. By exploring how authority is established, I argue that the study of Beijing opera as a genre should also take into account the ways in which the opera is locally constructed through a multitude of amateur and professional performance strategies and philosophies that signify various alternative patterns of meaning and relevance. Acknowledging Beijing opera as a site of multiplicity has several implications. Firstly, scholars can acquire a more nuanced understanding of genre generally as this example demonstrates the importance of navigating the agency of performers and how they understand the historical, political and aesthetic parameters of their genre. Secondly, the authority of performers and scholars is integrated in a way that enables a more reflexive negotiation of our expectations and understandings regarding the framework of a genre. Finally, the resulting discourse of this more comprehensive examination of genre can help further motivate the agency of performers rather than risk constraining it in a restrictive dichotomy.

“Foxi (Buddhist Outlook), Post-90s Chinese Youth, and Urban Folk”
Wenzhao Zhang, Chinese University of Hong Kong

In the past two years, foxi (“Buddhist outlook”) has become a buzzword on Chinese social media platforms used to refer to a particular attitude toward the world associated with post-90s urban youth. The term itself is controversial: The staterun newspaper People's Daily has characterized foxi youth as layabout, while foxi youth themselves promote an unambitious lifestyle as a passive resistance to contemporary mainstream Chinese culture driven by materialism. Meanwhile, chengshi minyao (“urban folk”) music, a seemingly less rebellious genre, has reached a large audience and become a more mainstream musical genre. Many urban folk artists, described as “foxi singers”, incorporate sonic elements drawn from Buddhist practices and sing about themes related to the sensibilities embodied by foxi. This paper examines the connections between foxi mentality, urban folk, and contemporary youth culture in urban China. I explore musical expressions of foxi through analysis of lyrics, sound, images, online discussions, and ethnographic interviews with fans and gatekeepers. I assert that for the foxi post-90s generation, urban folk is not only a genre, but is a cultural medium that enacts the ideals prized by foxi youth, and offers an outlet for emotional expression which contrasts with their lived realities. Rather than being apolitical, I argue that the production and consumption of this musical form is a form of political engagement under the shifting cultural politics of the P.R.C.
Harvard University’s Eda Kuhn Loeb Music Library is pleased to announce “Sweet Sounds of Rulan Chao Pian,” an exhibition honoring the life and work of Rulan Chao Pian (April 20, 1922 - November 30, 2013), professor, scholar, and ethnomusicologist. She was born into a family of Chinese scholars and musicians, studying both in China and in the United States. She received her B.A. and M.A. in Western music history from Radcliffe College in the 1940s, and a Ph.D. from Harvard in 1960 in East Asian Languages and Music. She taught both Chinese language and music at Harvard, and in 1974 she was named tenured Professor, one of the first women to attain this rank and the very first woman professor of Chinese heritage at the university. The exhibit will open on April 20, 2022, the centenary anniversary of Rulan Chao Pian’s birth, and will be on view until the end of August 2022. It will feature material she collected throughout her life and donated to the music library after her retirement in 1992. The exhibit includes photographs, rare books and recordings, original ethnographic field recordings, and other material from her life, research and teaching.

Prof. Pian is a founding member of the Conference on Chinese Oral and Performing Literature (CHINOPERL) in 1969 and of the Association for Chinese Music Research in 1986, and served until the end of her life as an anchor for both organizations.

Exhibition is co-curated by Peter Laurence and Lingwei Qiu.
Sweet Sounds from Rulan Chao Pian (cont.)
On April 2nd 2022, Shelley Zhang produced a symposium, pop-up photo exhibition, and recital that explored photographs of Chinese conductor, Li Delun 李德伦, with the Philadelphia Orchestra during their 1973 visit to the PRC. This interdisciplinary multimedia event brought together scholars in 6 different fields and included Lei X. Ouyang, Nancy Rao, Emily Wilcox, Chi-ming Yang, Shelley Zhang, and Chenshu Zhou, as well as the filmmaker Jennifer Lin, novelist Madeleine Thien, and Li Delun’s granddaughter Rosalind Zhang. Zhang performed on the cello in a string quartet with Jonathan Beiler, Davyd Booth, and Booker Rowe, musicians of the Philadelphia Orchestra. Booth and Rowe were part of the original 1973 tour. Through these intergenerational and interdisciplinary collaborations, the event explored the many ways to pursue research on China's twentieth century and to incorporate the scholarly with music performance and creative writing. It also addressed historic censorship, as the string quartet performed, "Reflections of the Moon on the Second Fountain," which Li Delun had performed with the Central Orchestra for Eugene Ormandy and the Philadelphia Orchestra in 1973, after which Jiang Qing censored the piece. It was deeply meaningful to have Li’s granddaughter perform it with musicians from 1973 in Philadelphia today.

The symposium and recital were paired with a pop-up photo exhibition that showed items from the University of Pennsylvania’s Kislak Center for Special Collections, Rare Books and Manuscripts, Ms. Coll. 330, "Eugene Ormandy Photographs." Booker Rowe, who played Violin I during the recital, also contributed items from his personal collection. Other luminaries in attendance were Li Delun's daughter, Li Yan 李燕, and her family (husband Zhang Taining 张泰宁, daughter Rosalind Zhang, son Kemin Zhang); and Ma Sicong’s niece, Wang Zhen-Mei 汪镇美, and her husband, Yu Guang 于光. In the bottom-right photo below, Li Yan, Yu, and Booker Rowe (with Shelley Zhang) are looking through archival photographs that they have never seen before and identifying Chinese and American musicians who are unnamed in the collection. In the coming months, Shelley Zhang will continue working with the musicians to identify more individuals in this archive, many of whom are unnamed.

Throughout the planning of this event, which took place from 2021-2022, Shelley Zhang has shared these images with Li’s surviving family, who did not know of the photographs’ existence, corrected the spelling of Li’s name in the online Finding Aid, and worked with Kislak archivists to make these archival materials more accessible.
About ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR’s online discussion group is hosted by the University of Hawai‘i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to Ted Kwok at tedk@hawaii.edu.

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to ACMRnewsletter@gmail.com. Back issues are available at http://acmr.info/.

Membership Reminder

We encourage your new membership and renewal for the 2022-23 period. Annual membership is $10 for student members and $15 for all others. Payment is accepted through PayPal, Venmo, or personal check. Cash payments can also be made when joining or renewing at our annual meeting at SEM.

Please send an email to Alec McLane (amclane@wesleyan.edu) with your name, preferred email address, and any academic or organizational affiliation you may have, and indicate how you wish to pay. Include your Venmo or PayPal account name if you’d like to get a request for payment that way.

Also please let us know if you require an invoice for record-keeping or reimbursement, indicating the appropriate currency type (e.g. Hong Kong Dollars).