

Association for Chinese Music Research Bibliography 2020

Compiled by Alec McLane

Books:

Witzleben, J. Lawrence, and Mei Xiao, eds. 2019. *Plucked Lutes of the Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance* = 丝绸之路上的抱弹类鲁特 : 理论与实践的互动, 从古代到当代表演. Shanghai: Shanghai Conservatory of Music Press. ISBN: 978755660366.

Book chapters:

Horlor, Samuel. 2020. "A Social Aesthetics of Imperfection: Spontaneity and Meaning in Pop on the Streets of China." *The Aesthetics of Imperfection in Music and the Arts: Spontaneity, Flaws and the Unfinished*. Eds. Hamilton, Andy and Lara Pearson. London: Bloomsbury. 73–85. ISBN: 9781350106055.

Post, Jennifer. 2019. "Tonewood, Skin, and Bone: Lutes and Local Ecologies Along Eurasian Trading Routes." *Plucked Lutes of the Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance* = 丝绸之路上的抱弹类鲁特 : 理论与实践的互动, 从古代到当代表演. Eds. Witzleben, J. Lawrence and Mei Xiao. 24th ICTM Colloquium. Shanghai: Shanghai Conservatory of Music Press. 3-21. ISBN: 978755660366.

Wen, He. 2019. "The Practice of Transition on the Silk Road: Notated Music from the Tang Court Written for a Historical Plucked Lute." *Plucked Lutes of the Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance* = 丝绸之路上的抱弹类鲁特 : 理论与实践的互动, 从古代到当代表演. Eds. Witzleben, J. Lawrence and Mei Xiao. 24th ICTM Colloquium. Shanghai: Shanghai Conservatory of Music Press. 109-26. ISBN: 978755660366.

Xiao, Mei, Chongjing Kong, and Zhenrui Zhang. 2019. "Shaanbei Pipa Shuoshu (Pipa Storytelling of Shanbei) from the Perspective of Inner Asia." *Plucked Lutes of the Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance* = 丝绸之路上的抱弹类鲁特 : 理论与实践的互动, 从古代到当代表演. Eds. Witzleben, J. Lawrence and Mei Xiao. 24th ICTM Colloquium. Shanghai: Shanghai Conservatory of Music Press. 22-48. ISBN: 978755660366.

Zhang, Xiaodong. 2019. "Researching the Ruanxian on the Silk Road." *Plucked Lutes of the Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance = 丝绸之路上的抱弹类鲁特：理论与实践的互动，从古代到当代表演*. Eds. Witzleben, J. Lawrence and Mei Xiao. 24th ICTM Colloquium. Shanghai: Shanghai Conservatory of Music Press. 218-26. ISBN: 978755660366.

Journal articles:

- Amar, Nathanel. 2019. "Including Music in the Sinophone, Provincializing Chinese Music." *China Perspectives*. 2019(3): 3-6.
- . 2020. "Contesting and Appropriating Chineseness in Sinophone Music." *China Perspectives*. 2020(2): 3-6.
- . 2020. "Navigating and Circumventing (Self)Censorship in the Chinese Music Scene." *China Perspectives*. 2020(2): 25-33.
- Byler, Darren. 2019. "'Eating Hanness': Uyghur Musical Tradition in a Time of Re-Education." *China Perspectives*. 2019(3): 17-25.
- Grenier Borel, Eugénie. 2019. "The Shanghai Conservatory of Music and Its Rhetoric: Building a World Class Musical Institution with Chinese Characteristics." *China Perspectives*. 2019(3): 27-35.
- Horlor, Samuel. 2019. "Chinese Street Pop and Performing with the Urban Environment." *Etnografie Sonore / Sound Ethnographies* 2(1): 39-68.
- . 2019. "Neutralizing Temporary Inequities in Moral Status: Chinese Street Singers and the Gift Economy." *Asian Music*. 50(2): 3-32.
- . 2019. "Permeable Frames: Intersections of the Performance, the Everyday, and the Ethical in Chinese Street Singing." *Ethnomusicology Forum*. 28(1): 3-25.
- . 2019. "Popular Song Afterlives: Oral Transmission and Mundane Creativity in Street Performances of Chinese Pop Classics." *Journal of World Popular Music*. 6(1): 10-31.
- Lam, Nga Li. 2019. "The Song of Selling Olives: Acoustic Experience and Cantonese Identity in Canton, Hong Kong, and Macau across the Great Divide of 1949." *China Perspectives*. 2019(3): 9-16.
- Lau, Frederick. 2020. "'Listening to China: Sonic Articulations of a Nation': An Introduction." *International Communication of Chinese Culture*. 7(2): 79-84.
- Li, Tian. 2019. "Bang Bang Bang: Nonsense or an Alternative Language?—the Lingualscape in the Chinese Remake of I Am a Singer." *China Perspectives*. 2019(3): 37-45.
- Lin, Chen-yu. 2020. "Relocating the Functions of Chineseness in Chinese Popular Music after the China Wind." *China Perspectives*. 2020(2): 7-14.
- Tse, Priscilla. 2020. "Masculinity and Chineseness in Post-1950s Hong Kong Cantonese Opera." *International Communication of Chinese Culture*. 7(2): 231-50.

Wang, Yiwen. 2020. "Homoeroticising Archaic Wind Music: A Rhizomatic Return to Ancient China." *China Perspectives*. 2020(2): 15-23.

Zhang, Ge, and Jian Xu. 2019. "A Brief Genealogy of Hanmai." *China Perspectives*. 2019(3): 63-68.

Theses/Dissertations:

Blake, Corey Michael. 2019. "Diaspora and Belonging in Panama: Cultural Performance and National Identity for Panamanians of Chinese Descent." Ph.D. Dissertation. University of California, Riverside.

Deng, Haiqiong. 2020. "Making the Intangible Tangible: Rediscovering Music and Wellbeing through the Guqin Culture of Modern China." Ph.D. Dissertation. The Florida State University.

Kuan, Yuan-Yu. 2019. "Musical Navigation: Cultural Hybridity and Indigeneity among Islands of the Ryukyus and Taiwan." Ph.D. Dissertation. University of Hawai'i at Manoa.

Mu, Qian. 2018. "Experiencing God in Sound: Music and Meaning in Uyghur Sufism." Ph.D. Dissertation. University of London, School of Oriental and African Studies. (Embargoed by the author until May 31, 2022)