When a Great Nation Emerges

Chinese Music in the World

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In April 2001, *New York Times* music critic James Oestreich boldly declared that "the sound of new music is often Chinese."[1] His observation was no doubt a reaction to the increasing number of Chinese-inspired new compositions circulating in the West in recent years. He was referring to a new contingent of Chinese-born American composers who, since settling down in the United States, have established a "major and diversified presence" on the American and international musical scenes by receiving commissions from prestigious performing groups such as the New York Philharmonic and the Metropolitan Opera. According to Oestreich, composers such as TAN Dun (谭盾; b. 1957), CHEN Yi (陈怡; b. 1953), Bright Sheng (盛宗亮; b. 1955), ZHOU Long (周龙; b. 1953), and GE Ganru (葛甘孺; b. 1954) are synonymous with the musical style of composition generally known as East-West fusion or East-West composition. This type of music usually relies on the direct or indirect use of Chinese materials to evoke a specific kind of "Chinese" sentiment or accent. While this practice recalls the eighteenth-century artistic practice of chinoiserie in its reliance on Chinese motives as the main feature (e.g., see fig. 1), the content, nature, intention, and perception of current East-West compositions have all changed drastically.[2]

The timing and implication of this unique East-West cultural phenomenon suggest a number of questions. Why has the use of Chinese musical elements recently become so attractive and even fashionable in the West, particularly when the older chinoiserie has long been in decline? How does this current style differ from its predecessors? How do we grasp the meaning of the current style's emergence and its popularity in the age of globalism

Fig. 1: A seventeenth-century chinoiserie delft plaque

and cosmopolitanism? To answer these questions, it is instructive to begin with a brief history of musical encounters between China and the West.

Sino-Western musical relations have attracted considerable scholarly attention in the decades shortly before and after the turn of the twenty-first century.[3] These relations began in an era long before issues of acculturation, appropriation, hybridity, fusion, musical borrowing, musical synthesis, and bricolage came into vogue. Despite their long and illustrious history and their impact especially on Chinese music, these musical crosscurrents have often been overlooked in the study of music by cultural insiders and outsiders, because they were considered marginal and cursory to the understanding of Chinese and Western music in national terms.[4] This historical oversight has been further entrenched by scholarly quests for cultural authenticity and purity, approaches that have tended to regard any foreign elements as tainting the integrity of national cultures.

In truth, the Sino-Western musical relationship has spawned many amazing and provocative creations that have enriched the content of national music on both sides. As John Hutnyk points out, we have entered a paradoxical moment characterized simultaneously by the celebration of ap-

propriation and the defensiveness of authenticity.[5] In the realm of appropriation, he explains, "people rejoice in a phantasmagoric fascination with the East: George Harrison . . . Kula Shaker, and Madonna; . . . within the narrative of cultural authenticity, we have Ravi Shanker, Nusrat Fateh Ali Khan."[6] In the age of globalism, an age inseparable from what Thomas Turino defined as modernist-capitalist formations and hybrid culture,[7] is it sufficient simply to talk about the music of a country or region in nationalist terms? If it is not, what are the reasons? In this essay, I scrutinize the nature of Sino-Western musical relationship both by taking stock of lessons learned from the past and by asking how we can best understand the underlying forces that have influenced this relationship and the overlaps between the competing narratives. To accomplish this goal, I examine how differences are being conceived, received, negotiated, contested, and represented today both inside and outside the musical realm.

Because of the geopolitical distance and cultural autonomy that divides the regions stereotypically called "East" and "West," contacts between these musical cultures have been sporadic and have surged only in critical historical moments of expansionism and empire building. I am speaking specifically of China and Europe. The unintended consequences of these musical encounters have created a space in which the "enduring effects of a racial imagination" are negotiated and being felt.[8] In other words, musical exchanges manifest Sino-Western racializations of ideologies, cultural differences, and perceptions. There are many examples throughout the shared history that illustrate how China and the West have confronted each other musically.

Premodern China, for instance, was a powerful center of politics and culture. European music, in the form of Christian hymns, first arrived there in the eighth century CE, during the Tang dynasty, but it left little impact then on Chinese musical culture, except for a monument commemorating the arrival of Nestorian Christians (see fig. 2). Marco Polo's sixteen years of service at the Yuan court during the thirteenth century CE contributed significantly to demystifying the culture of this distant country for Europeans, by introducing Chinese music to Europe and setting in motion waves of missionaries and adventurers traveling to China. Christian hymnody was again introduced to China, and, in turn, Chinese music and musical theory were brought back to Europe. The arrival in China of Jesuit priest Matteo Ricci (1552–1610) in 1582 CE and his subsequent trips there further cultivated this relationship by bringing European music and instruments to Chi-

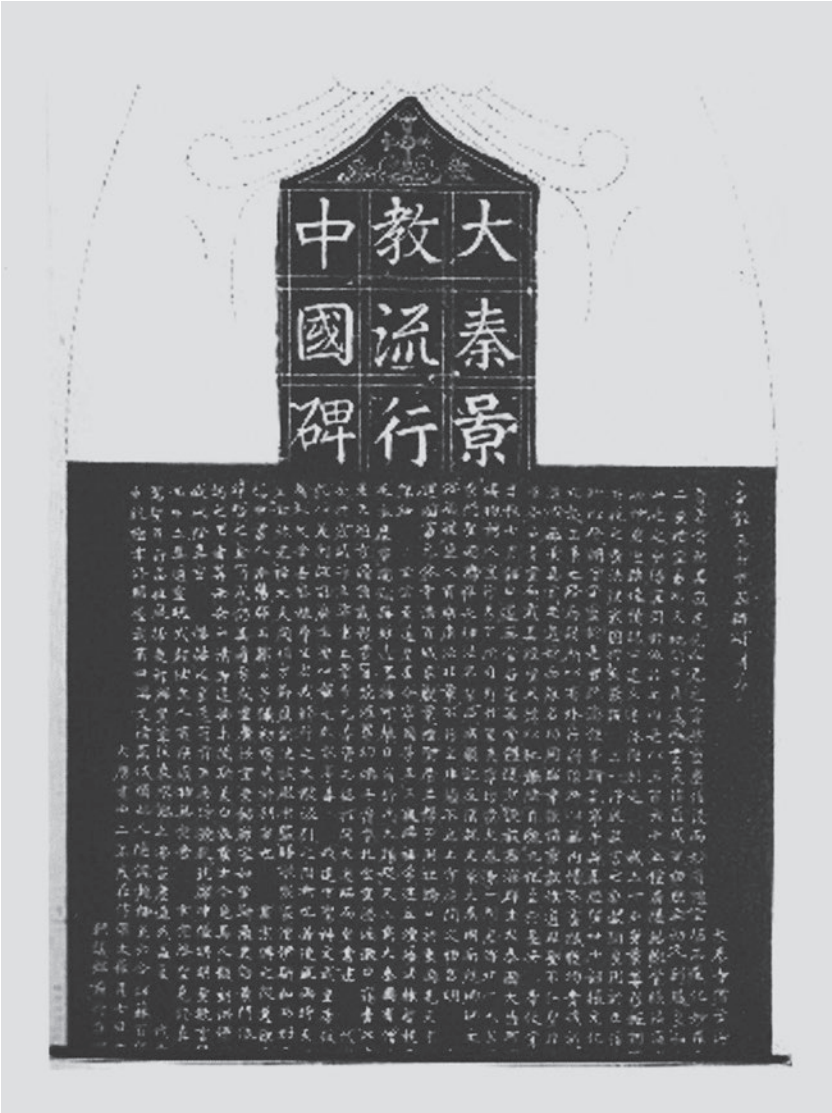

Fig. 2: A Nestorian stela erected in China in 781 CE

Fig. 3: The opening measures of "Les Chinois" from François Couperin's *Pièces de clavecin* (1728)

na. The number of missionaries arriving in China began to rise during the seventeenth century.[9] The consequences of these musical encounters were multidimensional and mutually influential, although they long remained at an abstract, theoretical, and nonsonic level. The European attitude toward Chinese music was not always positive, despite the emergence of eighteenth-century chinoiserie. The famous keyboard composition "Les Chinois" (1728) from François Couperin's *Pièces de clavecin* (book 4, Ordre 27, in B minor) was written in the Baroque idiom and contains entirely perceived or imagined Chinese sentiments, with virtually no actual Chinese musical elements (see fig. 3). For the most part, the adoption of European music did not take root as a practice in China until the turn of the twentieth century, when China came face-to-face with European military threats.

In terms of actual musical sounds, East and West remained drastically different and divided in aesthetics and characteristics. From European perspectives, differences in terms of textures and timbres were measured against the standard practice in European music and, through circular argu-

ments, reaffirmed the complexity of European music as ideal, progressive, and superior. According to Western evolutionary notions of music, China's monophonic and heterophonic styles still had a long way to go before arriving at the higher end of cultural and aesthetic scales. Ricci's earlier impression of Chinese music is a perfect example of the European reaction to the sound of Chinese music.

> Music instruments are common and of many varieties, but [they] possess no instrument of the keyboard type. . . . The whole art of Chinese music seems to consist in producing a monotonous rhythmic beat, as they know nothing of the variations and harmony that can be produced by combining different musical notes. However, they themselves are highly flattered by their own music, which to the ears of a stranger represents nothing but a discordant jangle.[10]

These attitudes continued well into the nineteenth century, when Europeans began visiting China more frequently. J. A. van Aalst, a Belgian who worked as a custom and postal officer for the imperial Qing court in Beijing during the late nineteenth century, concluded that Chinese music left a bad impression on European ears because Chinese scales were not tempered, Chinese instruments were not precisely tuned, and Chinese music, often performed in unison, did not conform to either major or minor scales.[11] Europeans did not understand the musical differences and perceived them in terms of simple good/bad and beautiful/ugly binaries, according to what was and was not European.

When European sounds began to reach the average Chinese around the middle of the nineteenth century, China was in political turmoil, and its own value system was being questioned. Whether Western knowledge could be used to recalibrate perceived backwardness in Chinese culture became a pressing issue. Amid this crisis of national ideology and encroaching foreign military threats, Chinese men and women became increasingly familiar with European music through church hymns, military bands, organs, school songs, and violins.[12] Chinese brass bands had become popular in the military. This was also the time when many books on Chinese instrument methods were widely circulated. Rather than receiving imported music and instruments as strange, which Europeans mostly did when they heard Chinese music, many Chinese experienced European music as a new "matrix of ideological consciousness of difference"—that is, as an embodiment of modernity, progress, optimism, and prestige.[13] If Sino-Western musical dif-

ferences of the early period were shaped by intense interactions between peoples, contexts, and perceptions, it is not surprising that these differences have since become the foundation of modern Chinese music and continue to be reinterpreted and imagined in the ever-changing social contexts and cultural climate of our global age.

OF EAST AND WEST

Given the tumultuous history of this mutual musical encounter, the question is, how should we talk about a body of work that has been generally called "East-West" composition? "East meets West" is a neologism popularized in the twentieth century to describe cultural works that amalgamate especially Chinese and Western elements, broadly defined. In Anglo-American musical discourse, this term points to the musical phenomenon of incorporating Asian musical elements in Western compositions.[14] In the most general way, any use of Asian melodies or indigenous instruments and any emulations of Asian scales, melodic contours, timbres, textures, structures, meters, sonorities, titles, and other musical parameters qualify for this label. The motivation for this form of hybridity, however, is precisely what makes appropriation difficult to pin down. This form of musical fusion is often understood as having injected new impulses and strategies into a musical tradition whose creative ideals are in pursuit of the "new" and "transcendence." Nevertheless, despite the label's usefulness and popularity, the use of "East meets West" as a discursive frame deserves further scrutiny and problematization.

Rather than taking "East" and "West" as essentialized and unproblematic givens, a more productive way of approaching cultural exchange is to examine how musical differences are manifested and represented. The notion of Chineseness in music is manifested in a network of ideological constructions that often involve language and other signifying practices rooted in history, musical practices, and sonic references and preferences. In other words, Chineseness is performed and reified by human actors through combinations of sounds and languages.

OF SOUND AND MAN

If "East meets West" is a story about agency, the focus should be placed on who is doing what to whom and why. Who is the composer? What is his or

her relationship to one or more traditions? How is he or she perceived in different cultural environments? What are the consequences of his or her musical decisions? These are perplexing (and intriguing) questions and cannot be answered easily. As Tan Dun put it, "In Europe and even Japan, everyone thinks I'm an American composer. . . . But in America, I'm a Chinese composer." The critic James Oestreich reported that Bright Sheng "echoed" Tan's sentiment in a separate conversation.[15] Issues of identity and perception, often disregarded in the name of creativity and composers' claims of autonomy, are important to discussions of music. They are clues to explain the power of individual agency; at the same time, they allow us to see how composers take advantage of the market, audiences' expectations, and the cultural demand for personal gain and recognition, while tacitly challenging the status quo and cultural racism.

Listening to many musical examples that are labeled "East-West" will prove my point that music alone is unable to offer simple answers to the question of inherent Chineseness(es) in sound. Pieces such as Bright Sheng's *H'un* (Lacerations) and *3 Fantasies: Dream Song*, Ge Ganru's *Four Studies of Peking Opera*, Chen Yi's *As in a Dream*, and Zhou Long's *Out of Tang Court* rely on Chinese musical elements in one way or another. All these compositions are fundamentally Western and are scored for Western instruments; at the same time, they are adorned with "Chinese" musical gestures or inspired by their composers' understanding and interpretation of Chinese culture and history. Regardless of the composers' intentions, the works themselves are enhanced or further complicated by networks of multiple significations, such as titles, program notes, and audience perceptions. Some sections of these crossover pieces contain virtually no audible or recognizable Chinese musical gestures and characteristics. Nevertheless, they were inspired by or claim to invoke a sense of Chineseness. The so-called Chinese references in these compositions range from explicit to abstract references as they invoke Chinese sentiments.

My point here is that there is no automatic inherent connection between one's ethnicity and one's music. Hong Kong composer LAW Wing Fai once told me that one difference between himself and composers in China is that he does not feel the weight of Chinese traditions bearing down on him. Instead, he sees himself as standing outside the center of Chinese culture and does not burden himself with appropriating Chinese musical elements. The use of Chinese tunes or timbres or other relevant musical devices is, for him,

simply a matter of choice, convenience, and familiarity, as well as aesthetic and artistic preference.[16] Law's comments are insightful in that they reveal the ways in which individuals shape their own identities vis-à-vis ethnicity. In the following pages, I concentrate on several selected titles, program notes, and reviews that show how music is further racialized and how its meaning is being fixed.

PROGRAM NOTES

Traditional Chinese music is mostly programmatic. The tradition of assigning program to Chinese music began around the second century CE.[17] It is not clear whether contemporary Chinese composers are simply adhering to this age-old tradition or following the modern concert practice of providing program notes, but these composers invariably provide program notes for their compositions. Unlike traditional pieces that reference nature or scenery, program notes often reveal composers' intentions and notions of Chineseness. In the following selection of program notes, references to China and Chinese rituals, instruments, and ideology clearly link works by Bright Sheng and Tan Dun to a sense of sonic Chineseness.

On *The Stream Flows*, Sheng wrote,

> The first part of "The Stream Flows" is based on a famous Chinese folk song from the southern part of China. The freshness and the richness of the tune deeply touched me when I first heard it. Since then I have used it as basic material in several of my works. Here I hope that the resemblance of the timbre and the tone quality of a female folk singer is evoked by the solo violin. The second part is a fast country-dance based on a three-note motive.[18]

Sheng's piece is based on a famous folk song. In this case, China—the place, country, and cultural entity—is highlighted, and there is a direct relationship drawn between sound and place, quite apart from timbres and tone qualities.

In the program notes for three pieces composed since he arrived in the United States, Tan Dun has clearly explained his intentions and how his music references China, Chinese culture, and Chineseness.

On Taoism

This piece was written on the death of my grandmother, after I went back to Hunan [Province] to take part in her funeral in the village where I grew up. This Taoist ritual brought back to me the sounds, the movement, the spiritual vibrations from my childhood, forgotten in the many years I was dedicated to learning western music. I used both instruments and voice to break the artificial law that music must be made of tonal and atonal scales. I wanted to explore sound in many dimensions: microtonal, swimming among frequencies, expanding timbres as the ink of calligraphy spreads in rice paper.[19]

Out of Peking Opera for violin and orchestra

"What is *Out of Peking Opera*?

1. The first three measures of this piece are a direct quotation from the "jing hu" [a two-stringed bowed lute with a small body that provides the main accompaniment to the voice] fiddling of Peking Opera. This is the seed—it unfolds, becomes increasingly abstract, expressionistic, developing power, beauty, and longing.

2. I began this piece when I first came to New York and left behind the ancient continuity of Chinese society. I saw new things, and began to make connections between my own thoughts and the rest of the world. I felt refreshed, lamenting. I started to see my past more clearly. But I'm still not sure if "out of" means farther away, or closer?

In 1987, *Out of Peking Opera* was written in ambivalence, confronting serialism, being attracted yet doubting that it was the way for me. A second operation was necessary, and finally in 1994 it was completed and out of my mind.[20]

In Distance

I called this piece "In Distance" because it was a kind of questioning of myself. On the simplest level, there is a wide distance between each of the instruments in register, timbre, and dynamics. Then, even though I used three western instruments, the music is often very far from the way

> these instruments might usually sound. The piccolo is treated more like the Chinese bamboo flute, the harp is treated like the koto, and the bass drum is made to sound like Indian drums, played only with palms and fingers. A third meaning can be heard in the texture of the music, which is very open with lots of space, as I began to use rests as a kind of musical language. Finally, I explored the distance, even the conflict between atonal writing and folk materials. Writing just after I arrived in New York, I began to see myself within the clarity of distance.[21]

Any audience would have "heard" China and Chineseness in Tan's music merely by reading his program notes. In this sense, program notes are an important means and strategy of clarifying ideas associated with music and of assigning concrete meaning to sounds.

TITLES

Titles are part of the signification packages that provide other clues about musical references to China. By looking at the following titles, it is difficult to miss the suggested links between music and China.

Nanking! Nanking! (2000)
H'un [Lacerations]: *In Memoriam 1966–1976* (1988)
Tibetan Swing (2002)
China Dream (1995)
Shanghai Overture (2007)
Silk Road (1989)
Peony Pavilion (1998)
Out of Peking Opera (Violin Concerto No. 1) (1987, rev. 1994)
Spring Dream (1997)
Chinese Rhapsody (1992)
Chinese Fables for Erhu, Pipa, Cello and Percussion (2002)
Song of the Great Wall for Eight French Horns (1999)
Tibetan Tunes (2007)
Out of Tang Court (2002)
At the Kansas City Chinese New Year Concert (2002)
Song of the Ch'in (1982)

Most of these titles are based on images or historical events familiar to Western as well as Chinese listeners. As if this were not enough, the addition of Chinese instruments completes the sonic indexing of Chineseness. The titles further illustrate the function of language in compensating for the lack of referential quality of musical sound.

Titles suggest ways of hearing pieces with references to—or as—"Chinese" music. Their effectiveness also depends on audiences' cultural knowledge and understanding about China. Unlike musical clichés used during the chinoiserie era, contemporary Chinese sentiments may not always be easily audible in new compositions. Leading Chinese-American composer Chou Wen-Chung sees no virtue in combining cultural artifacts in a superficial way, without a deep understanding of the legacies involved. He finds "slim improvement in some of the work of his former students over the musical *chinoiserie* of a century ago."[22] Obviously, Chou's opinion is based on a sense of his own Chineseness in locating these works along a historical trajectory.

IN THE EYES AND EARS OF THE CRITICS

In *Free Press Music* in 2008, Mark Stryker wrote of Bright Sheng's "searing" *Nanking! Nanking!*,

> The music's indivisible fusion of Chinese and Western idioms defines the composer's aesthetic at its most profound. . . . Like Béla Bartók . . . Sheng does the same with Chinese sources—without resorting to chinoiserie clichés or denying the raw beauty and emotion of the original. In "Nanking! Nanking!" (2000), the melodic colors and intervals are redolent of China but full of mystery, perhaps alluding to folk song without direct quotation. The harmony is modal, the orchestration tangy and fresh, with the solo pipa (Chinese lute) often sharing a song with a single instrument or two (flute, contrabassoon, violin, a pair of piccolos).[23]

The descriptions of Sheng's music and its relationship to China are suggestive. By developing an analogy between Bartók's European compositions and Sheng's use of Chinese resources, Stryker "locates" the presence of Chinese elements within a modernist Western tradition of classicizing "authenticity." In terms of timbre, the only instrument that signifies China

in Sheng's composition is the *pipa*. The use of its strumming chords and signature tremolo is reminiscent of famous passages from such familiar works as *Ambush from All Sides* (*Shimian maifu*) or *The Tyrant Removes His Armor* (*Bawang Xiejia*). Apart from that, the audible signifiers of Chineseness are left to the imaginations of Sheng's listeners. By avoiding the use of unmistakably Chinese melodies, Sheng has prompted Stryker to compliment him for his compositional skill in not "resorting to chinoiserie clichés."

A review of Chen Yi's *West Lake* reveals how her vocal work was received by one Western critic, M. L. Rantala of the *Hyde Park Herald*.

> The highlight was Chen Yi's "The West Lake." . . . Chen's modern techniques and complex tonal palette serve as a bridge between the musical sounds of East and West. Writing different parts for each of the ensemble's nine voices, the composer has created a delicately layered work. . . . She treats voices like orchestral instruments and this yields wonderful results. At times the voices sound like strings, later like brass, and most strikingly, something like bells, putting you in mind of ripples created by small stones dropped in clear water. The singers embraced the music beautifully.[24]

About other works by Chen, Joshua Kosman of the *San Francisco Chronicle* said,

> There are a number of composers these days trying to forge a musical link between China and the West, but few who bring as much exuberant pizzazz to the task as Chen Yi. This magnificent new CD [*The Music of Chen Yi*, New Albion NA-090] documents a concert last June devoted to her orchestral music, and it makes the point with splendid force. The Chinese-born composer spent three years in San Francisco as composer-in-residence for the Women's Philharmonic and the men's chorus Chanticleer, in the course of which she created several exciting works for each ensemble. This disc includes three of the orchestral pieces and culminates with the vastly ambitious *Chinese Myths Cantata*. What is so thrilling about all of these pieces is the brilliant vitality with which Chen Yi dresses the strains of Chinese music in Western orchestral garb. In the pictorial, all-too-brief *Ge Xu* (Antiphony), for example, she recreates the mountain top calls of a Chinese ethnic minority, the Zhuang; the sliding string melodies and thwacking percussion seem to shimmer

> through the autumn air. *Duo Ye No. 2* sounds as if the Stravinsky of the early ballets had looked far to the East and plundered what he found there, sprinkling it with pugnacious orchestration and a dash of knowing wit. And the *Symphony No. 2* stands as a dark, haunting cenotaph to the composer's late father. The 35-minute *Chinese Myths Cantata*, which joins orchestra, men's chorus and a quartet of traditional Chinese instruments, still sounds a little diffuse, . . . But the musical riches are all there, especially in the choral passages, and in the high-relief solos for the pipa, the erhu and other Chinese instruments . . . the colorful genius of Chen Yi's writing shines through.[25]

The language used by Kosman, Rantala, and Stryker is revealing. All of them complimented the works they reviewed, using established standards of East-West hybrid musical practice. The words *China* and *Chinese* appear frequently in their reviews. They were clearly impressed with the skills and talent used by Sheng and Yi to infuse their compositions with Chinese sounds or sentiments. These critics' emphasis, however, is on creativity, rather than on the political implications of Chineseness within the uneasy history of Sino-European cultural exchange. Any composer, though, might be happy to be complimented for "dress[ing] the strains of Chinese music in Western orchestral garb."[26] Ironically, in the eyes of the composers' former teacher Chou Wen-chung, some of these compositions are "slim improvement . . . over the musical chinoiserie of a century ago," because Chou does not think that they are result of "spiritual digestion of one's legacies."[27]

CONCLUSION

The tendency to produce "flavored" classical music has been on the rise in recent decades. One needs only look at albums with titles such as *The Enchanted Forest: Melodies of Japan for Flute*, *Soul of Tango: The Music of Astor Piazzalla*, *Obrigado Brazil: Live in Concert*, *Appalachian Journey*, *Dim Sum*, *Pieces of Africa*, *Silkroad Journey*, or *Oriental Landscapes*. In the process of creating niche markets for classical music, the global recording industry has begun using ethnic categories as selling points. Whether a matter of organizational convenience or deliberate market strategy, labels of these kinds have become commonplace, suggesting that classical music has turned folksy and that the consumption of ethnic musical products as well as ethnic foods,

clothing, and other cultural products reaffirms one's place in the globalized and cosmopolitan world, fulfilling Frederic Jameson's dictum that "the production of difference is inherent in the logic of capitalism itself."[28]

In our age of global connections and interdependencies, perhaps it is inevitable that multiple forces have exerted influences on cultural practices and creativity. Given the interpenetration of Chinese music in Europe and vice versa, a simplistic East/West binary is no longer analytically adequate. The world's understanding of Chinese and European music has come a long way. To insist on using outdated categories forces us into essentialized notions of difference and distinction based primarily, if not exclusively, on race and nation. Furthermore, such categories privilege the hegemonic power of global marketing, at the expense of human agency and its creative power.

To comprehend the nature of today's Sino-Western fusion compositions, we must remember that China is a major player in today's global economy, a nation that has finally emerged as a "great" power. According to an article in the March 2009 issue of the *Economist*, Fred Bergsten of the Institute for International Economics observed that the world's economic problems lie essentially in the hands of two powers, China and America—what some call "the G2."[29] Hosting the 2008 Olympics, staging Puccini's operas at the Forbidden City, and producing award-winning film directors as well as a Nobel laureate are all signs of greatness. The timing of China's emerging prowess and the increasing popularity of Sino-Western compositions are no coincidence: they owe much to China's new global status and the changing geopolitical context.

I do not mean to criticize composers for doing what they do in their music. After all, composers must produce new pieces to further their careers. Instead, I am trying to raise questions about multilayered intercultural syntheses, human agency, and emerging contexts. One way to make sense of individual composers confronted by a globalized system of musical production, consumption, and dissemination is understanding more completely the multiple levels of signification associated with their works as well as the geopolitical and cultural circumstances in which they operate.

It is ironic that the evocative sound of Chinese music, dissonant and undesirable to Europeans of a century ago, has become part of an emerging Western aesthetic preference. Perhaps East-meets-West composers are capitalizing on their aesthetic legitimacy and ethnic status in order to break new creative ground and advance their careers. Of course, not every Chinese composer is highlighting Chineseness in his or her music, and I do not mean

to imply that all Chinese composers have to add "real" and "authentic" Chinese touches to their compositions. Instead, I want to suggest that we need to factor into our analyses what Timothy Taylor identifies as the "complicated subject positions that the international music industry has constructed and imposed" on what it means to incorporate Chinese elements vis-à-vis other non-Western elements in classical music.[30] Chinese composers and artists are visible in the global cultural marketplace. Their rising prominence is not unlike what Sanjay Sharma maintains when he says that "coolie has become cool."[31]

As Daniel Chua eloquently argues in his study of absolute music, no composition or sound is "too transcendent to be soiled by the muck of contextualization."[32] Chua is absolutely right. Attention to multiple interdependencies between history, praxis, human agency, production, consumption, and networks of ideological constructions is a must if we are to make sense of musical and cultural production in the twenty-first century and the Sino-Western relationship.[33]

Notes

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3. See, for example, Eric Hung, "Performing 'Chineseness' on the Western Concert Stage," *Asian Music* 40, no. 1 (2009): 131–48; Frederick Lau, "Fusion or Fission: The Paradox and Politics of Contemporary Chinese Avant-garde Music," in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 22–39; John Winzenburg, "Aaron Avshalomov and New Chinese Music in Shanghai, 1931–1847," *Twentieth-Century China* 37, no. 1 (2012): 50–72; Hon-Lun Yang, "The Shanghai Conservatory, Chinese Musical Life, and the Russian Diaspora, 1927–1949," *Twentieth-Century China* 37, no. 1 (2012): 73–95; Siu Wah Yu, "Two Practices Confused in One Composition: Tan Dun's *Symphony 1997: Heaven, Earth, Man*," in Everett and Lau, *Locating East Asia in Western Art Music*, 57–71.

4. See Stephen Blum, "Analysis of Musical Styles," in *Ethnomusicology: An Introduction*, ed. H. Myers (London: Macmillan, 1992), 165.

5. John Hutnyk, "Hybridity Saves? Authenticity and/or the Critique of Appropriation," *Amerasia Journal* 25, no. 3 (2000): 41.

6. Ibid.

7. Thomas Turino, *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe* (Chicago: University of Chicago Press, 2000), 7.

8. Philip Vilas Bohlman and Ronald Michael Radano, *Music and the Racial Imagination* (Chicago: University of Chicago Press, 2000), 2.

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10. Matteo Ricci, Nicholas Trigault, and Louis J. Gallagher, *China in the Sixteenth Century: The Journals of Matthew Ricci, 1583–1610* (New York: Random House, 1853), 22.

11. J. A. Van Aalst, *Chinese Music* (Shanghai: Statistical Department of the Inspectorate General of Customs, 1884; repr., New York: Paragon, 1964), 84.

12. See Yabing Tao, *Mingqing jian de zhongxi yinyue jia liu* [Sino-Western Musical Exchange in the Ming and Qing Dynasty] (Beijing: Oriental Publishing House, 2001), 198.

13. Bohlman and Radano, *Music and the Racial Imagination*, 8.

14. See Everett and Lau, *Locating East Asia in Western Art Music*.

15. Quoted in Oestreich, "Sound of New Music."

16. See Lau, "Context, Agency, and Chineseness: The Music of Law Wing Fai," *Contemporary Music Review* 26, nos. 5–6 (2007): 585–603.

17. See Kuohuang Han, "The Chinese Concept of Program Music," *Asian Music* 10, no. 1 (1978): 17–38.

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