

Gender in Chinese Music

Village ritualists, international classical pianists, pop idols, and professional mourners -- whether they perform in temples, on concert stages, or in TV shows, Chinese musicians continually express and negotiate their gendered identities. *Gender in Chinese Music* brings together contributions from ethnomusicologists, anthropologists, and literary scholars to explore how gender is not only manifested in the diverse musical traditions of Chinese culture but also constructed through performing and observing these traditions. Individual chapters examine unique music cultures ranging from those of courting couples in China's heartlands to ethnic minority singers in the borderlands, and from Ming-period courtesans to contemporary karaoke hostesses. The book also features interviews with musicians, music industry workers, and fans talking about gender. With its wide-ranging subject matter and interdisciplinary approach, this volume will be an important resource for researchers and students interested in how music is implicated in the changing notions of masculinity, femininity, and genders "in between." Contributors: Ruard Absaroka, Rachel Harris, Stephen Jones, Frank Kouwenhoven, Olivia Kraef, Joseph Lam, Rowan Pease, Antoinet Schimmelpenninck, Hwee-San Tan, Shzr Ee Tan, Xiao Mei, Judith Zeitlin, Tiantian Zheng. Rachel Harris is a Senior Lecturer in Ethnomusicology at SOAS, University of London. Rowan Pease is a Senior Teaching Fellow at SOAS, University of London. Shzr Ee Tan is Senior Lecturer in Music at Royal Holloway, University of London.



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