

missionaries – pay attention to the cultural environment in which you seek to communicate. The German Lutherans' colonial approach resulted in a "one size fits all" that strongly impacted their influence (cf. C. Keysser, *A People Reborn*. Transl. from German by A. Allin and J. Kuder. Pasadena 1980 [Orig. ed. 1929, "Eine Papuagemeinde"]). While espousing Eugene A. Nida's "dynamic equivalent" translation approach based on a version of "functional substitutes" (*Toward a Science of Translating. With Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden 1964), Richert, and others of his ilk, searched for cultural symbols that reflected Christian themes. For Richert, the men's house was such a symbol. The Lutherans tried to move people away from men's houses with their connection to pagan spirituality. By using this imagery, Richert unwittingly tapped into a deeply rooted cultural theme that subsumed a conceptual tension between matrilineal genealogies and contemporary villages. Had Richert understood this anthropological conundrum, Handman would not have had a story to tell. As it was, the New Testament translation provided the impetus for Guhu-Samane critique of spirituality that emerged from the 1977 revival. And that leads to the message of this book for anthropologists – pay attention of the way people respond to Christianity in the context in which you do research.

Sadly, the University of California Press has discontinued the *Anthropology of Christianity* series edited by Joel Robbins. This important series acknowledges that Christianity has strongly affected many contexts where anthropologists currently study (J. Robbins and N. Haynes [guest eds.], *The Anthropology of Christianity. Unity, Diversity, New Directions. Current Anthropology* 55.2014 [Supplement 10]). Bob Priest has put the classic *Anthropology/Christianity* debate in perspective (*Missionary Positions. Current Anthropology* 42.2001.1: 29–68) and Joel Robbins has clearly noted that Christianity must be part of cultural research in our contemporary world (*Continuity Thinking and the Problem of Christian Culture. Belief, Time, and the Anthropology of Christianity. Current Anthropology* 48.2007.1: 5–38). This being the case, the time may have come for anthropologists to pay attention to the spiritual issues missionaries have long focused on and people have long assumed. The reality of the spiritual world, either as studied by anthropologists or which missionaries seek to transform, must, in and of itself, be taken seriously by both. To be studied as objects of interest, on the one hand, or as something to be changed, on the other, reduces people to mere objects rather than human beings created in the image of God. To interact with real people who live out their longings and ways of living socially, economically, politically, and spiritually provides learning opportunities while also appreciating the rationale for their values. Doing so will raise awareness of anthropologist and missionary alike who, together with the people we love, are all part of God's family.

R. Daniel Shaw

Hanneken, Bernhard, and Tiago de Oliveira Pinto (eds.): *Music in China Today. Ancient Traditions, Contemporary Trends*. Berlin: Verlag für Wissenschaft und Bildung, 2017. 256 pp. + Audio CD. ISBN 978-3-86135-652-3. (Intercultural Music Studies, 21) Price: € 46,00

This volume of twelve collected essays arose from the 2012 TFF Rudolstadt conference in Germany, and probes the transformation of musical traditions in modern China. It forms the twenty-first volume of the *Intercultural Music Studies* series published by the Department of Ethnomusicology, Institute for Music Research, Julius-Maximilian University of Würzburg and edited by Max Peter Baumann. Bringing these twelve chapters together is no easy task because one of the many challenges in writing about music in China is the massive scope and diversity in terms of China's rich traditions, long history, and vast geographical region. This book covers such diverse music genres as instrumental *qin* music, folk songs, Chinese shadow plays, the folk dance genre *yang'ge*, Naxi and Uyghur minority ethnic music, ritual music, urban pop music, and the children's operas from the 1920s, which are also audibly represented by an 80-minute CD with 17 musical examples. It will be an extremely useful introduction for both scholars and students who do not specialize in Chinese music. Each chapter includes good quality black-and-white reproductions of historical images and fieldwork photos. Readers fluent in Chinese will enjoy reading the titles, abstracts, and so on in both English and Chinese. It is certainly a valuable contribution to current Chinese music studies, both inside and outside the Euro-American scholarly world.

Recent political and economic successes are transforming China into a global superpower, and this radical change challenges the continuation of local musical traditions. Helen Rees depicts different stages of the official attitude towards traditional performing arts in China from the late 1980s to the 2000s. Influenced by the Soviet Union, Chinese authorities in the late 1980s believed that "the Europeanized sound and modern staging of professional song and dance troupes would show the country in a better light" (11), rather than unmodernized, indigenous Chinese music. But in 2001 and 2003, *kunqu* and *qin* became UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity, and this endowed a sense of national pride to both the Chinese government and population. Rees uses her personal encounters and various case studies from different regions, ethnic groups, and genres, to demonstrate the interwoven relationships between governmental cultural policies and actual practice; especially the impact at all levels of government policy to preserve tradition, the tourism industry, and urbanisation. This thoughtful writing will help readers to understand the contemporary Chinese music scene. Similarly, Chuen-fung Wong discusses the influence of the current Intangible Cultural Heritage Project and its associated "original ecology" movement on Uyghur music, but also presents audience

expectations and the intercultural encounters ensuing from the position of Uygur music in the global world music market. The chapter by Omid Bürgin about representations of *qin* in China today supports Rees' discussion concerning the influential impact of UNESCO's recognition of *qin* music as a Masterpiece of the Oral and Intangible Heritage of Humanity in China. The author's personal experience in the Fuzhou *qin* Association demonstrates the recent revival of *qin* amongst enthusiastic young amateur players. The argument based on Baudrillard's simulacrum framework, that different embodiments of *qin* are being copied in current Chinese society to create new realities, is convincing.

Tang Lijiang and Du Yongfei investigate two other forms of intangible cultural heritage supported by the Chinese government – Chinese shadow play and *yang'ge*. Similarly to Bürgin's introduction to *qin*, Tang's introduction and literature review about Chinese shadow play and improvisation theory, and Du Yongfei's description of the origin and historical development of *yang'ge* are very informative and will benefit readers who are unfamiliar with these genres. It is clear that both authors have done intensive fieldwork. Tang analyses her fieldwork materials in comparison with other musical traditions, while Du's article is illustrated with photographs of her recent fieldwork. However, the reader may have expected more discussion about recent developments in *yang'ge*, which have not been paid too much attention. Unfortunately, the reference list of Tang's seems missing.

In contrast, Frederick Lau and Ning Er turn their eyes to the urban music scene in mainland China, while Chung Shefong examines different groups of migrants and aborigines in order to explore Taiwanese identity in relation to Chinese and other cultures. Lau examines new folk music (*xinminyue*) which is mainly represented by female ensembles. By comparative study of the Twelve Girls Band and the Oriental Angels, Lau argues that the success of these groups is consistent with the development of Chinese society in the new millennium, but also presents us with the dilemmas encountered by Chinese traditional musicians. The chapter by journalist Ning Er is a good introduction to the recent Chinese urban popular music scene for someone who is unfamiliar with Chinese popular music. But for many Chinese popular music researchers, the content may be just a little brief. The English title "China's Folk Singer/Songwriters in the Last Decade" may mislead, as "China's Folk Singers" sounds as if it might refer to those folk singers of the countryside.

Chinese music was considered "unbearable" by prejudiced foreigners in the past. Babara Mittler considers the tight link between music and power in China. No matter whether political music is proudly advocated by the Chinese or abominated by foreigners, new works by the young generation of Chinese composers require a re-evaluation of Chinese music. Based on his personal engagement with Chinese music, and firsthand experience organising festivals and concerts, Frank Kouwen-

hoven's writing will be of benefit for promoters of Chinese music as it brings us several practical methods for presenting Chinese traditional music to Western audiences. It is interesting to read how he treats the Silk-bamboo ensemble differently from Chinese opera. As he suggests, "every Chinese genre requires its own ambiance, and its own solutions in terms of the ways in which it can be introduced to outsiders" (144).

Beside ethnomusicological research, this book contains two pieces of historical research. Alexander Rehding examines the musical transformation of Chinese folk song "*Moo-Lee-Chwa*" in the late 18th century in the West, and Johannes Sturm writes about the rise and fall of Li Jinhui's children's operas in the 1920s in China.

The editors Bernhard Hanneken and Tiago de Oliveira Pinto have brought together some of the leading scholars on Chinese music for a rich and substantial contribution to the field of ethnomusicology. Many of them are active in Chinese and English-language scholarship and have impressive fieldwork experience. Together, they produce the effect of an extensive reader in Chinese music. This is a welcome collection for ethnomusicologists, scholars of Chinese music, and related disciplines. Some individual chapters, as mentioned earlier, are also accessible to non-specialists.

Shu Jiang

Hannerz, Ulf, and Andre Gingrich (eds.): *Small Countries. Structures and Sensibilities*. Philadelphia: University of Pennsylvania Press, 2017. 346 pp. ISBN 978-0-8122-4893-7. Price: £ 56.00

Social and cultural anthropology have increasingly wrestled with the issue of their own relevance, in matters related to the people they study and to others, most notably political and economic policy-makers. One of the thornier points in this self-assessment by anthropologists is anthropology's insistence on the advantages of its primary methodology, ethnography, which among other attributes provides a wealth of data on local society and culture. This methodology still relies to a great degree on long-term immersion in the quotidian life of the people who host ethnographers. But anthropological ethnographers also often deal with charges that the people they most often study are marginal, and, although worthy of interest, not particularly relevant to important events in the life of their nations and beyond.

Not surprisingly, as a result of transformations in the field globally, and in efforts to be more relevant, there has been an increasing dependence in anthropology on so-called ethnographic studies that are based on little more than culturally sensitive formal interviews, often with elites with great awareness of and experience in how to control the information imparted to interviewers. But despite changes in the ways that anthropologists do ethnography, the methodology in general focuses on local social life, in what may be seen as small-scale studies of issues important in wider social domains. How-