

## Reading List for Taiwan's Popular Music

- Chang, S. (2010). The face of independence? A visual record of Taiwanese indie music scene. *Inter-Asia Cultural Studies*, 11(1), 89–99.
- Chow, Y. F., & de Kloet, J. (2011). Blowing in the China wind: Engagements with Chineseness in Hong Kong's zhongguofeng music videos. *Visual Anthropology*, 24(1), 59–76. <https://doi.org/10.1080/08949468.2011.525492>
- Chua, B. H. (2001). Pop Culture China. *Singapore Journal of Tropical Geography*, 22(2), 113–121.
- Chun, A., Rossiter, N., & Shoesmith, B. (2004). *Refashioning Pop Music in Asia*.
- Flower, A., & Guy, N. (2008). Feeling a Shared History through Song: “A Flower in the Rainy Night” as a Key Cultural Symbol in Taiwan. *DTR*, 52(4), 64–81.
- Fung, A. (2008). Western Style, Chinese Pop : Jay Chou 's Rap and Hip-Hop in China. *Asian Music*, 39(1), 69–80.
- Guy, N. (1999). Governing the arts, governing the state: Peking opera and political authority in Taiwan. *Ethnomusicology*, 43(3), 508 -526.
- Ho, T. (2003). *The social formation of Taiwan's Mandarin popular music industry*. Lancaster University. <https://doi.org/10.1002/ejoc.201200111>
- Jian, M.-J. (2017). The legendary venues and the live music scenes in Taipei and Beijing: Underworld and D22. In K. Iwabuchi, E. Tsai, & C. Berry (Eds.), *Routledge Handbook of East Asian Popular Culture* (pp. 124–134). London and New York: Routledge.
- Lin, C.-Y., & Um, H. K. (2017). From “Blue and White Porcelain” to “Island” s Sunrise’: Young audience perceptions of Chineseness and Taiwaneseeness in Taiwan's popular music. *East Asian Journal of Popular Culture*, 3(2), 153–167.
- Moskowitz, M. L. (2009). Mandopop under siege: culturally bound criticisms of Taiwan's pop music. *Popular Music*, 28(1), 69–83.
- Moskowitz, M. L. (2010). *Cries of joy, songs of sorrow: Chinese pop music and its cultural connotations*. Honolulu: University of Hawai'i Press.
- Tan, S. E. (2012). *Beyond 'innocence' : Amis aboriginal song in Taiwan as an ecosystem*. Surrey: Ashgate.
- Tsai, E., & Shin, H. (2013). Strumming a place of one's own: gender, independence and the East Asian pop-rock screen. *Popular Music*, 32(1), 7–22.
- Wang, G. (2012). The ABCs of Chinese Pop: Wang Leehom and the Marketing of a Global Chinese Celebrity. *Journal of Transnational American Studies*, 4(1), 21.

Ying-yu, W. (1999). Transnationalizing the local: The rock records story. *Asian Journal of Communication*, 9(2).