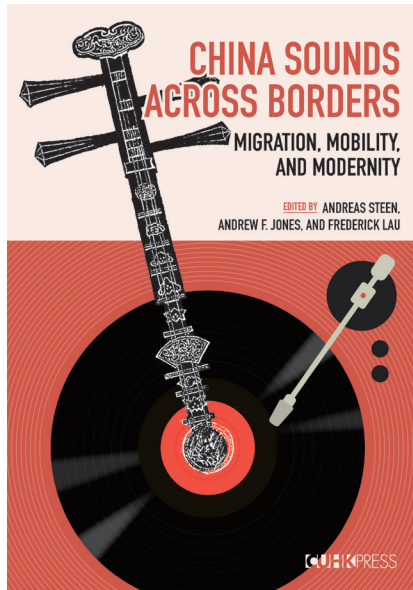




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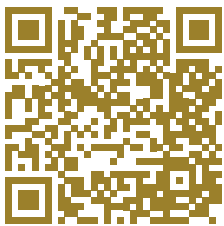
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# China Sounds Across Borders

## Migration, Mobility, and Modernity

Edited by Andreas Steen, Andrew F. Jones, and Frederick Lau

Tracing the global echoes of China sounds, mapping a new auditory history of migration, diaspora, and modernity.

Tracing the global journeys of Chinese sounds from the nineteenth century to the present, this volume charts a vast sonic territory: from Cantonese opera arias in San Francisco to the “Far East sound” that shaped Jamaican reggae, and from the melodies of pigeon whistles over Germany to the revolutionary anthems of Cold War Italy... How have these sounds—traveling via migration, media, and diplomacy—been heard, adapted, or even rejected in disparate cultural landscapes?

Through seventeen case studies spanning Asia, the Americas, and Europe, the book uncovers the myriad ways sounds interpreted as “Chinese” are transformed, contested, and imbued with new meanings as they reverberate across geopolitical and cultural borders. This collection provides a novel auditory history of China’s global entanglements, offering a comparative lens to understand the dynamic role of sound in transnational exchange and the negotiation of cultural identity.

**Andreas Steen**, professor of modern Chinese history and culture at Aarhus University, combines research interests that focus on China’s recording industry, popular music, Shanghai history, and Sino-foreign interaction.

**Andrew F. Jones** teaches modern Chinese literature and media culture at the University of California, Berkeley. He is the author of three landmark studies on modern Chinese music—*Like a Knife*, *Yellow Music*, and *Circuit Listening*.

**Frederick Lau** is an ethnomusicologist, flutist, and conductor whose work centers on Chinese, Western, and Asian music and cultures. He is the author of *Music in China* and co-editor of *Making Waves*.



Most of the stories here, all of them compelling micro-histories that nonetheless hang together as a whole, are being told for the first time in English.

— Thomas Irvine

Professor and Head of Music, University of Southampton