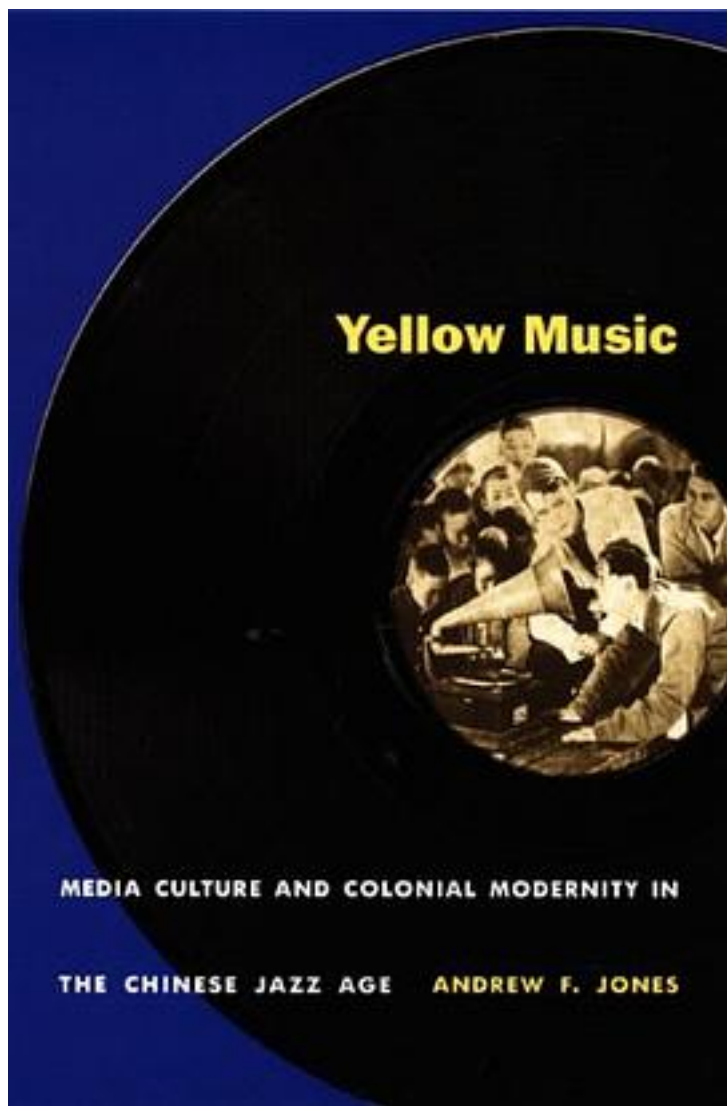


Yellow Music



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著者:Andrew F. Jones

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"Yellow Music" is the first history of the emergence of Chinese popular music and the larger urban media culture with which it was closely associated in early twentieth-century China. Centring his study around an account of the affinities between the genre derisively referred to by critics of the time as 'yellow' or 'pornographic' music - a 'decadent' fusion of American jazz, Hollywood film music, and Chinese folk forms - and the anti-colonial mass music that challenged yellow music's commercial and ideological dominance, Andrew F. Jones radically revises previous understandings of race, politics, popular culture, and technology in the making of modern Chinese culture. The personal and professional histories of three musicians in particular are the focus of Jones' discussions of shifting gender roles, class inequality, the politics of national salvation, and emerging media technologies: the American jazz musician Buck Clayton; Li Jinhui, the creator of 'yellow music'; and, leftist Nie Er, a former student of Li's whose musical idiom grew out of virulent opposition to this sinified jazz. In contemplating the emergence of global media cultures in the postcolonial world, Jones aims to undermine the parochialism of media studies in the West. He teaches us to hear not only the American influence in Chinese popular music but also the Chinese influence on American music and, in so doing, illuminates the ways in which both cultures were implicated in the unfolding of colonial modernity in the twentieth century. Students and scholars of modern China, twentieth-century history, media studies, and jazz history will be informed and engaged by "Yellow Music". "Yellow Music" is a fantastic, one-of-a-kind read: a beautifully written, theoretically rich, and empirically grounded story about the relationship between American jazz music and the politics of colonialism and modernity in China during the interwar years. Andrew F. Jones puts the question of music at the center of debates about the role of the popular in the making of modern China' - Ralph Litzinger, author of "Other Chinas: The Yao and the Politics of National Belonging".

作者介绍:

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标签

音乐

海外中国研究

文化研究

流行音乐

流行文化

历史

媒介

城市

评论

很精巧的一本小书，从媒介技术／机构和国族意识形态的角度考察了2、30年代的流行音乐（集中在上海）。挑战了一些传统观念，比如殖民地对于西方技术接受的“延后性”，Jones以上海录音产业发展为例，力证西方媒介技术的跨国／全球影响近乎同步，且这种跨国交流性是产业发展的重要因素。此外，在考察萧友梅、黎锦晖、聂耳等中国早期流行音乐的关键人物时，Jones也充分关注了被其分裂的政治立场以及左翼批评建立的典范印象（比如黎的音乐被斥为“黄色音乐”）遮蔽的内在联系和复杂性。Jones指出黎的“靡靡之音”在上海的商业文化中延续了五四以来的国族建构计划，而聂耳等左翼音乐人的现实主义创作也和他们批判的半殖民上海的商业媒介文化间具有深刻关联（这部分结合了左翼电影一起谈）。

tired of reading books that aim at "complicating our understanding of xx." Are historians good for only complicating things?

翻过

总结：黎锦晖被批是因为：不左就不积极，不洋就不先进。所以我国到现在为止唯一的音乐 " 正典类型 " 还是交响红歌么？

中国的第一台留声机，时代曲，以及 “现代化启蒙 “时期的流行音乐

偶像啊..

Despite his adherence to a postcolonial framework, Jones' very readable and succinct book is a solid blend of cultural history and criticism that gives modern popular media culture and its inherent transnational nature the serious attention it deserves.

于黎锦辉先生42周年祭日，正式读完。

大众文化可以很明显的是殖民与反殖民的战场，不过留声机科技的作用还可以有别的故事说吧？

这本比Barlow好读好多（并不是因为标题的关系！），不过其实也是一个分支而已。很喜欢Jones引用的references，还有critical analysis，很有趣。

全靠你了。。

Skimming

Jazz in Chinese society

再读，本对Jazz一无所知，不想看这本，但是重读发现，有很多插科打诨的音乐发展史还蛮有意思的。

三星半吧 算是文化研究方面的标准类作品 提出的问题也多于给出的答案
methodology方面也是中规中矩 偶有闪光点
如果纯当民国音乐历史简介来看其实也不错

其实读到结尾略略失望啊

写的比较精练的一本书。挑战了左派音乐与大众流行音乐的两级对立的分类方法。

原来是刘禾的高徒，为啥人家的选题都这么有趣呢……

其实本书与性解放和女性运动有关联，卫道士们看到女人们在大荧幕唱歌跳舞感觉世界末日就要来了哈哈哈哈哈；
黎锦晖“中国流行音乐之父”（这个头衔讽刺）惨死文革，受到不公正的批评就是不够民族主义，也不够西化；
这点真的很值得深思，中国目前为止艺术还是与政治联系紧密，西化或者不西化都可以成为攻击的点，这就是政治，永远都要分个敌我双方；“beautiful people”还要与民族气节联系一下，两个问题来了：为什么beauty不是民族气节？为什么一定要联系起来？
限制个人自由和性别歧视（气质歧视）还是很盛行的，现在依旧如此；
最搞笑的是那时候的“广电”和现在的广电出台规则差不多一样，估计肯定参考了

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书评

文—李如一

原文标题“靡靡之音”（YellowMu-sic）被改头换面变成了这个不痛不痒的“留声中国”，不知是何道理。而原文副题“中国爵士时代的传媒文化与殖民现代性”也被换成了“摩登音乐文化的形成”。自然，这书原本是加州大学柏克莱分校东亚语言文化系副教授安德...

對中國現代“聽覺文化”研究具有開拓性的一本書。
書中對於留聲機進入中國的歷史脈絡以及黑人爵士與上海流行歌曲的關係敘述十分有趣，主要論點即左翼音樂和上海以黎錦暉代表的靡靡之音之間關係彼此互涉而不是傳統認為的涇渭分明。其中對黎靡靡之音的翻案有一定道理，但簡單將...

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