

Music History and Cosmopolitanism / abstract & bio
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The Cosmopolitan Archive: Jurisdictions and Local Sound Worlds of Shanghai, 1930–1950

Studies of 1930s and 1940s Shanghai abound: examples include *Shanghai Modern* (Lee, 1999) and *Shanghai's Dancing World* (Field, 2011), to name but a few. These contributions have largely focused on the city as a cosmopolis. Given Shanghai's multinational demographic, cosmopolitanism is an ever-pertinent frame of inquiry. Yet it also produces a 'broadstroke' music history centered on nightlife and cultural discourse, and falls short of hearing the various local sound worlds that emerged from a fissured as well as shifting urban geography. In two decades alone the city witnessed foreign-and-Chinese areas, Japanese military occupation, Chinese Nationalist sovereignty after the Second World War and the Communist takeover in 1949.

Proposing a new twist, this paper taps into the 'cosmopolitan archive'—by which I refer to surviving and multi-lingual documents from Shanghai's cross-cultural and pre-Communist past. Drawing on this archive, I hope to offer a sense of the different local sound worlds in jurisdictional context. First, I consider the 'discordant' sound world of the French Concession, evaluating French materials on municipal regulation and musical entertainment in a supposedly exclusive district. Second, I examine the perplexing sound world of 'Little Vienna' in wartime Shanghai, cross-analysing German musical advertisements with Japanese records to understand how and why refugee cafés flourished in a zone in which European Jewish refugees were confined. Third, I explore the purportedly distinct sound world of cafés in post-war Shanghai, discussing Nationalist administrative papers and cafés' attempts to differentiate themselves from dance halls. Finally, I ponder how these multi-/jurisdictional sounds, coupled with the cosmopolitan archive, point to a social history of live music—one that complements but also nuances the global metropolis narrative associated with 1930s and 1940s Shanghai.

Yvonne Liao is a final-year PhD candidate at King's College London. Her project is provisionally titled 'Texted Sound, Unwritten Past: Western Music and Municipality in Shanghai, c.1930–1950'. Her interests revolve around popular music history and western soundscapes in Chinese treaty ports. Yvonne has a forthcoming article in *The Musical Quarterly*. She holds degrees from Oxford, SOAS and Columbia, and worked at Naxos and Universal Music Hong Kong prior to the PhD.

