

Producing Worlds in Southern China: A Journey Through Sound, Place, and Imagination

In the vibrant and diverse region of southern China, music is not merely an art form—it is a way of life. From the haunting melodies of the Hakka people to the energetic rhythms of the Cantonese opera, the musical traditions of this region are as varied as the landscape itself.



Sonic Mobilities: Producing Worlds in Southern China (Chicago Studies in Ethnomusicology) by Adam Kielman

★★★★☆ 4 out of 5

Language : English
File size : 18493 KB
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Screen Reader : Supported
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 208 pages
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X-Ray for textbooks : Enabled



In *Producing Worlds in Southern China*, ethnomusicologist David W. P. Wong takes readers on a journey through these rich musical traditions, exploring the ways in which they shape and are shaped by the people and places of southern China.

Through vivid descriptions and insightful analysis, Wong reveals the complex relationship between sound, place, and imagination. He shows how music can create a sense of place, evoke memories, and even shape the way we think about the world.

Producing Worlds in Southern China is a must-read for anyone interested in ethnomusicology, Chinese culture, or the power of music to shape our world.

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In this opening chapter, Wong introduces the reader to the diverse musical traditions of southern China and provides an overview of the book's main themes. He discusses the importance of music in southern Chinese culture and the ways in which it has been used to create a sense of place and community.

Chapter 1: The Hakka People and Their Music

The Hakka people are an ethnic group who have lived in southern China for centuries. Their music is unique and distinctive, and it reflects the Hakka people's history and culture. In this chapter, Wong explores the various

genres of Hakka music, including the Hakka folk song, the Hakka opera, and the Hakka instrumental music.

Chapter 2: The Cantonese Opera

The Cantonese opera is one of the most popular forms of Chinese opera. It is known for its elaborate costumes, makeup, and music. In this chapter, Wong explores the history and development of the Cantonese opera, and he analyzes the various musical elements that make it unique.

Chapter 3: The Music of the Pearl River Delta

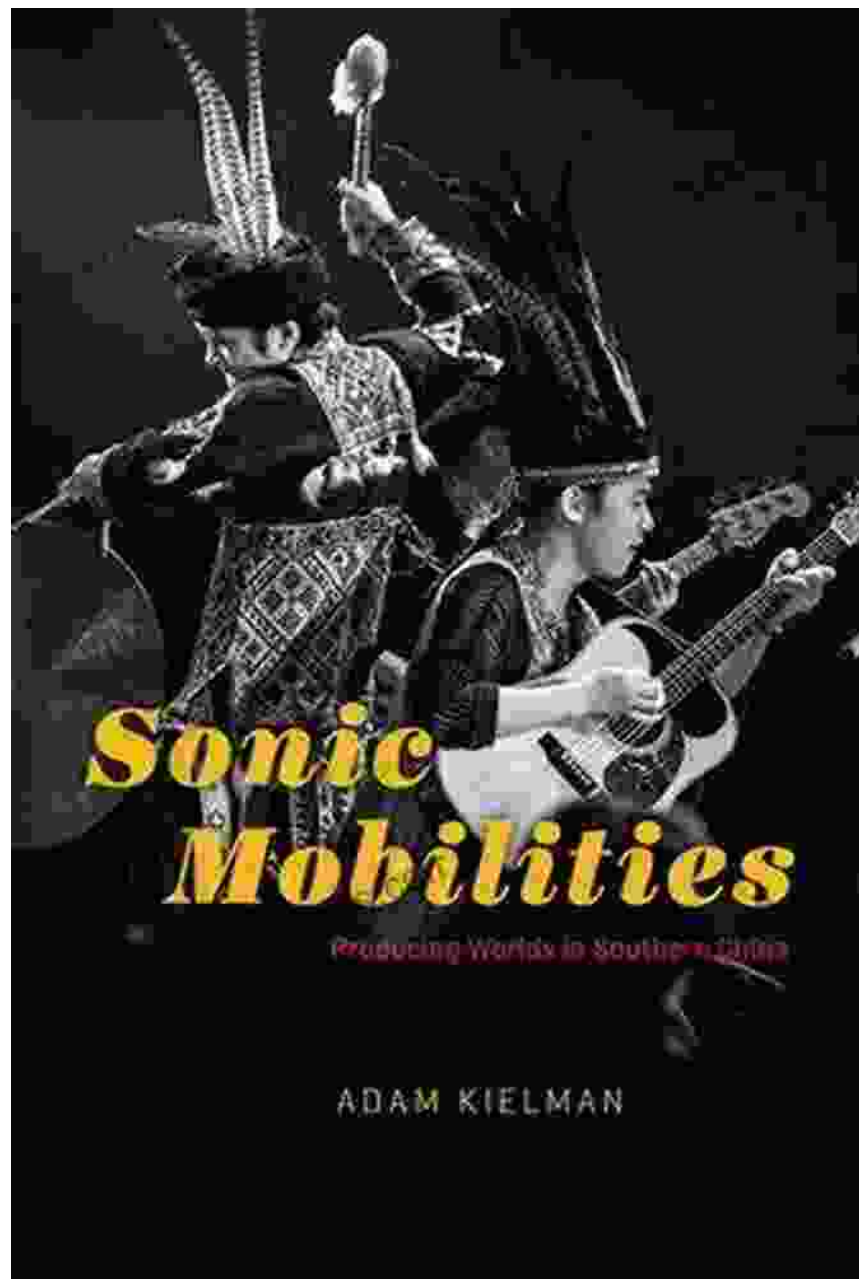
The Pearl River Delta is a region of southern China that is home to a diverse population of people. The music of this region is equally diverse, and it reflects the different cultures that have influenced the area. In this chapter, Wong explores the various genres of music that are found in the Pearl River Delta, including the Cantonese pop music, the Hong Kong pop music, and the Macau pop music.

Chapter 4: The Music of the Hakka Diaspora

The Hakka people have a long history of migration, and they have carried their music with them to their new homes. In this chapter, Wong explores the music of the Hakka diaspora, and he examines the ways in which it has been adapted and changed to reflect the new cultures that the Hakka people have encountered.

In this concluding chapter, Wong summarizes the main themes of the book and discusses the implications of his research for the study of ethnomusicology and Chinese culture. He argues that music is a powerful force that can shape our world, and he calls for further research into the relationship between sound, place, and imagination.

Producing Worlds in Southern China is a groundbreaking work that sheds new light on the diverse musical traditions of southern China. It is a valuable resource for anyone interested in ethnomusicology, Chinese culture, or the power of music to shape our world.



David W. P. Wong is an associate professor of ethnomusicology at the University of California, Berkeley. He is the author of several books and

articles on Chinese music, including *Sounding the Center: Hokkien Opera and Cultural Identity in Southeast Asia*.

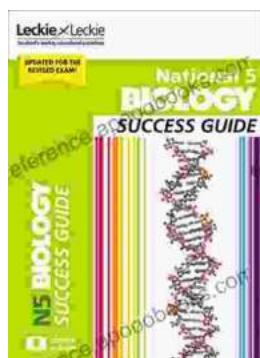
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