



The Antiquity Of Jazz In China: From Yellow Music To A Jazz Revival In China

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Abstract

This Research Investigates The Origins, Development, And Current Revival Of Jazz In China, With A Particular Emphasis On The Evolution Of Yellow Music And The Impact Of The Historical Context Of Jazz On This Development. Yellow Music Evolved From Jazz, Brought To Shanghai At The Beginning Of The 20th Century, But Reconstituted As Hybrid Styles That Incorporated Western Rhythms With Chinese Melodies And Cultural Themes. Moral Censure, State Repression, And Gendered Societal Restriction Moulded Both Remembrance Of The Genre And Public Opinion, As Much As Its Reflection Of Global Modernity. This Work Synthesised Historical, Social, Educational, And Ethnomusicological Perspectives To Shed Light On The Similarities And Differences In The Profession. Formal Educational Strategies, Cross-Cultural Involvement, And Educational Initiatives Are Cited As The Sources Of The Revival Of Jazz; However, Social And Political Conditions Have Always Served As Middlemen In Influencing Individuals' Capacity To Enjoy And Access The Music. This Synthesis Explains The Development Of Jazz From Its Origins In Yellow Music To Contemporary Jazz Practice, Depicting Its Antiquity As A Site Of Cultural Sentimentality, Historical Consideration, And Artistic Possibility. This Article Contends That The Revival Of Jazz In China Is Not Merely A Musical Phenomenon, But A Historically Mediated Process Of Interaction Among History, Social Convention, And Artistic Creativity. The Study Offers A Sweeping Overview Of The Intersection Between Historical And Modern Musical Identities, Tying Together Historical Repression And Contemporary Reinterpretation To Make Yellow Music The Foundation Stone And Driver Of China's Jazz Revival.

Keywords: Yellow Music, Jazz Music, Jazz Revival, Chinese Music, China

Introduction

During The Early 1900s, Jazz Brought About The Birth Of Yellow Music In China, A Fusion Genre That Blended Western Beats With Chinese Melodies And Rhythms. Jazz Has, After All Its Enduring Popularity, Experienced Periods Of Marginalisation And Oppression. Present Trends Indicate A Revival Of The Genre, Fuelled By Renewed Interest, Cultural Awareness, And Creative Reinterpretation. Western Musical Genre Jazz Had Its Origins In Shanghai In Early 20th-Century China. The Research Looks At Shanghai As A Crossroads Between Chinese And Global Influences, Where "Sinicisation" (The Domestication Of Jazz) Has Been Emphasised (Chaichana, 2024). Wang (2022) Investigated The Development Of Jazz Education In Mainland China And Looked At How Educational Institutions And Musicians Have Gone About Westernising The Origins Of The Genre. As Stated By Wang (2022), Chinese Jazz Education Is Framed By The Country's Cultural Policy And Globalisation. Yuan And Chareawrum (2024) Carried Out Research On The Historical And Cultural Importance Of Shanghai Music During The 1920s-1940s, Which Combined Chinese Folk Heritage With Western Popular And Jazz Elements. This Piece Played An Important Role In Chinese Cultural Identity Over Time And Led To Subsequent Jazz Renaissances (Yuan & Chareawrum, 2024). Zhang (2021) Saw Challenges In Chinese Music Such As Integrating Western Genres Such As Jazz With Local Customs And Corresponding Political Realities. Apart From Entertainment, Music, According To Research, Represents Power Relationships, Cultural Identity, And Social Transformation (Zhang, 2021). Yuhan (2024) Discussed How Female Jazz Singers In China Face Challenges, Explaining How Gender Expectations, Institutional Bias, And Past Views Of



Jazz Have Influenced Present Chances. Jazz Is A Social And Musical Phenomenon That Reflects Broader Tendencies Of Inequality (Yuhan, 2024).

Euprasert (2025) Explored How Cultural Forces Are Incorporated Into Contemporary Chinese Jazz Pieces Using "Spring Is Back" As An Example. The Article Cites The Blending Of Western Jazz Styles With Traditional Chinese Musical Components As Evidence Of Innovation Research And Cross-Cultural Exchange (Euprasert, 2025). Nathaus And Nott Explored The Development And Cultural Heritage Of Shanghai's Chinese Taxi-Dancers In The Interwar Period In Their 2022 Study. The Ability Of Women To Balance Intricate Social Relations In Bringing About A New Form Of Entertainment Through The Fusion Of Western Dance And Chinese Cultural Heritage (Nathaus & Nott, 2022).

Peng And Kaosawang (2023) Examined The Development Of Popular Music In China And Incorporating It Into Traditional Education. Research Confirms That Globalisation And Cultural Changes At The Local Level Have Influenced Both Popular Music Production And Pedagogy (Peng & Kaosawang, 2023). Tan (2021) Investigated The Decolonisation Of Ethnomusicology In The Transnational Chinese Context. Global-Local Tensions In Music Research Are Explored In This Study By Challenging The Authenticity Of Musical Tales And Tackling The Role Of Privilege, Power, And Cultural Hierarchies (Tan, 2021). Musical Performance, Cooperation, And Political And Ethical Dilemmas Encountered By Musicians In Occupied Japanese Beijing. The Research Revealed That Music Played A Two-Way Role As Both Cultural Expression And A Space Of Negotiation Throughout The Occupation (Schröder, 2022).

1. Background Of The Study

Chaichana (2024) Said That Jazz Initially Came To Shanghai In The 1920s Through Colonial Clubs With International Musicians. The Hasty Integration Into Local Culture Created Li Jinhui's Yellow Music, Which Blends Jazz With Chinese Elements. Between 1949, When Communist Ideology Labelled Jazz As Bourgeois Culture, It Was Condemned As Decadent, Though Initially Adopted As New And Fashionable. Following The 1978 Reforms, Jazz Experienced A Revival And Regained Its Position As An Integral Part Of Shanghai's Cultural Heritage And Global Identity (Chaichana, 2024).

Since 1949, Jazz Has Been Considered A Western Bourgeois Taste And Has Been Shut Out Of China. A Revival Of Jazz Within China's Educational And Cultural Circles Was Experienced During The 1980s Due To The Liberalised Policies In The Country. Jazz Studies Were Becoming Prominent In Conservatories And Universities, But There Remained A Tension Between Indigenous Practice And Western Theory. Jazz Developed From An Immoral Political Tool Into A Way Of Cultural Modernisation (Wang, 2022). Yuan & Chareawrum (2024) Explained That The Conventional Music Of Shanghai Developed Through Urban Modernisation By Combining Western Elements With Local Creative Traditions. Li Jinhui Was The Originator Of Yellow Music, Which Combined Jazz Rhythms With Chinese Songs. This Hybrid Version Was Debated And Met By Later Generations After Being Banned In 1949 When Political Leaders Disapproved Of It As Decadent. Shanghai Has Emerged As A Hub For Cross-Cultural Experimentation Because Of Its Entertainment Industry And Cosmopolitan Nightlife (Yuan & Chareawrum, 2024). Zhang (2021) Analysed The Impact Of Political Ideology On Cultural Production By Following The Development Of Chinese Music Across Regimes. Shanghai Was In The 1900s A Melting Pot Of Hybrid Music With Jazz, Chinese Folk Music, And City Sounds Mixing. Art Forms Such As Jazz Have Been Excluded Since 1949 Because Music Has Been Regulated As A Means Of Communist Ideology. Jazz Was Described As Modern And Cosmopolitan Because Due To Cultural Exchanges That Took



Place During China's Reform And Openness (Zhang, 2021). Yuhan (2024) Charted The Evolution Of Jazz In China, Tracing Its Inception In Shanghai Through To Its Modern Revival. Jazz Was Initially Linked To City Entertainment And High-End Nightlife But Eventually Symbolized International Modernism. For This Purpose, Female Singers Tended To Walk The Tightrope Between Musical Aspirations And Cultural Expectations. Institutional Obstacles Remained To Limit Access To Performance Venues, Training, And Professional Networks Even In The Wake Of The 1978 Revival (Yuhan, 2024). Euprasert (2025) Placed Contemporary Jazz In The Context Of China's Continued Cultural Hybridisation. Since 1978, When The Reform Era Began, Chinese Musicians And Artists Started Creating New Music That Drew International Audiences Through Combining Jazz With Indigenous Chinese Music Forms. This Blending Is An Epitome Of Musical Innovation And Testifies To Wider Social And Cultural Change In Modern China (Euprasert, 2025).

The Cosmopolitanism Of Shanghai During The Early 20th Century Allowed For The Infusion Of Western-Style Social Dance, As Demonstrated By Nathaus & Nott (2022). The Idea Of Taxi-Dancing, Where Customers Buy Dance Tickets To Dance With Hostesses, Was Borrowed From Western Practice. During The Late 1920s, There Was A Significant Rise In Hiring Chinese Women As Wunü Or Dancing Ladies Because Of Changing Gender Roles And Cultural Norms In Chinese Urban Areas (Nathaus & Nott, 2022). Western Music Forms, Particularly Jazz, Rock, And Pop, Have Made An Immense Impact On China's Popular Music For A Long Time. In The Reform Era Of The 1980s, These Genres—Once Viewed Sceptically In Communist Ideology—Gained Greater Popularity. In This Context, Popular Music Is Rightfully Being Studied In Schools And Conservatories Alongside Traditional Chinese Music (Peng & Kaosawang, 2023). Tan (2021) Research Was Placed Within Prevailing Discourses On Cultural Representation And Authority. Doubtful Authenticities Of Combined Musical Styles Resulted From China's Adaptation And Assimilation Of Western Musical Practices, Such As Jazz. The Study Observed That In Discussions Of Decolonisation, Non-Western Players, Such As Chinese Intellectuals And Musicians, Get Overlooked (Tan, 2021). Schröder (2022) States That Beijing Musicians Were Subject To Such Strict Indoctrination And Censorship Policies Between 1937 And 1945. Political Activism And A Sense Of Progressiveness Characterized Genres Such As Jazz And Western Swing. The Musicians Had To Maintain Vigilance Regarding The Presence Of Invading Troops While At The Same Time Focusing On Their Musical Output And Public Image (Schröder, 2022).

2. The Purpose Of The Research

This Research Investigated The Process Of The Shift From Yellow Music To Contemporary Jazz In China, With A Focus On The Mediating Role Of Jazz's Longevity. The Overall Goal Of The Study Is To Research The Development Of Jazz From Earlier Music Genres And How Its Revival Was Influenced By Educational, Social, And Historical Forces. The Study Assessed Gender Roles, Political Movements, And Teaching Practices As Social And Institutional Concerns. This Research Examined How The Antiquity Of Jazz—Its Historical Connotations Of Nostalgia, Repression, And Cultural Memory—Serves As A Catalyst For Contemporary Innovation And Re-Evaluation. The Study Aims To Provide A Comprehensive And Contextualised Analysis Of China's Jazz Comeback, Highlighting How Creativity, Cultural Change, And Historical Legacies Converge To Shape The Contemporary Development Of This Distinctive Musical Genre.

3. Literature Review

Using Nicholson's Concept Of Globalisation, Chaichana (2024) Demonstrates Its Use In Whitey Smith's I Didn't Make A Million And Buck Clayton's Jazz World. The Works Describe



The Waves Of Cultural Acceptance And Repression, Chronicling The Import And Assimilation Of Jazz Within The Particular Social And Political Context Of Shanghai (Chaichana, 2024). Wang's (2022) Critical Review Of The Literature On Global Jazz Pedagogy, Cultural Hybridity, And Music Education Development In China. Whereas Western Jazz Schools Focus On Creativity And Improvisation, Their Chinese Equivalents Tend To Incorporate These With More Structured Methods Based On Conservatory Training (Wang, 2022). Yuan And Chareawrum's (2024) Study Includes Academic Assessments Of Cultural Hybridity, Popular Music Studies, And Shanghai's Influence On Global Cultural Exchange. Historical Shanghai Music Mirrored Extensive Cultural Changes, Such As Urbanisation, Changing Gender Roles During Performance, And Increasing National Identity, In Addition To Influencing Musical Tastes (Yuan & Chareawrum, 2024). Jazz Has Never Been Disconnected From Shanghai's Cosmopolitan Elite, And This Concert Illustrated How Musical Tastes Mirror Social Status And Cultural Capital. The Conversation Also Touched On How Communist China Employed Music For Political Purposes While Silencing Alternative Genres Such As Jazz. Yellow Music And Existing Jazz-Fusion Are Classic Examples Of Hybrid Styles That Arise From The Overlap Of Western And Chinese Musical Styles.

The Revival Of Shanghai's Jazz Heritage In Modern Times Is Based On The Rich Jazz Past Of The City, And Such Literature Highlights The Strength Of Nostalgia In Reviving Long-Standing Musical Tastes. This Project Combines Various Perspectives In Order To Situate Jazz In Relation To China's Urbanisation, Political Climate, And Changing Cultural Values, As Opposed To Isolating It As An Independent Genre (Zhang, 2021). Yuhan (2024) Analysed Chinese Jazz In The Cultural And Historical Context By Highlighting Its Western Roots, Grafting Onto Chinese Music, And Then Reviving. There Is Little Research On Chinese Female Jazz Singers, Even Though Gender And Music Studies Emphasize Structural Injustices. This Article Discusses How Women Musicians Balance The Conflicting Pressures Of Remaining Faithful To Their Work, Acting In Accord With Society's Expectations, And Performing In Commercialized Environments, Through Jazz History, Performance Studies, And Gender In Music. It Employed Western Jazz Literature For Comparative Purposes And Observes That Though Women Worldwide Have Similar Structural Problems, The Chinese Case Introduces Additional Complicating Cultural, Institutional, And Political Factors. The Study Of Literature Explained How Gendered Experiences Influence The Appreciation And Perception Of Jazz In China, As Well As Revealing The Work Of Institutional Culture, Cultural Mindset, And Historical Stigmatisation In The Revival Of The Genre (Yuhan, 2024).

Few Studies Have Been Conducted On Contemporary Cross-Cultural Jazz Composition; However, Euprasert (2025) Reported The Introduction Of Jazz Into China, Its Transformation Into Yellow Music, Repression That Followed, And Later Rediscovery Of Popularity. Application Of Western Improvisational Techniques On Chinese Tonalties And Instruments By Composers Was Investigated Through Ethnomusicology, Musicology, And Theory Of Cultural Hybridity. Historical Evidence Attests To The Fact That This Type Of Convergence Plays A Range Of Functions, Such As The Safeguarding Of Cultural Memory, Boosting Creativity, And Internationalising Chinese Jazz. This Work Represents The Continued Tension Between Local Identity And Global Trends, Modernity And Tradition, And Musical Fusion, Which Have Social And Cultural Relevance. "Spring Is Back" Brings These Viewpoints Within The Broader Context Of Jazz's Revitalization In China, As It Shows Re-Contextualisation Of Past Influences In The Present Works (Euprasert, 2025). Nathaus And Nott (2022) Explained That Western Modernism And Shanghai's Position As A Melting Pot Of Cultures Are Prevailing Paradigms In The Dance Culture Of The City. Scholars Have Explored The Social Impact Of Promotion On Gender And Class. This Work Added To The



Discussion By Underscoring The Agency Of Chinese Taxi-Dancers, Who, Within A Commercialised Environment, Applied Their Artistic Platform To Achieve Economic Independence And Social Mobility, Ultimately Yielding Music Culture. Women Reshaped Modern Femininity In Shanghai's Metropolitan Landscape (Nathaus & Nott, 2022). Peng & Kaosawang (2023) Placed Chinese Popular Music Within Cultural Adaptation And Globalisation. Historical Records Indicate That Western Music Was Brought Into China, But With Modifications To Suit The Country's Aesthetic Sensibilities And Political Requirements. Standardisation Attempts, Formal Curriculum Formulation, And Professional Musicianship Are Also Researched By Researchers. The Research Broadened The Discussion By Highlighting New Pedagogy, Which Incorporates Scholarly Cognitions, Manual Skills, And Cultural Context. The Narrowing Of The Gap Between Earlier Influences And Contemporary Teaching Practices Draws Attention To The Ways In Which Popular Music Education Has Led To The Resurgence Of Genres Like Jazz And Other Hybrids (Peng & Kaosawang, 2023).

Tan (2021) Critically Assessed Decolonising Literature, Cultural Hybridity, And International Music Studies. Historically, Chinese Jazz Has Largely Been Studied Through A Western Or Hybrid Perspective, With The Structural Power Dynamics Underlying This Interpretation Largely Overlooked. This Research Uses Intersectional Studies, Institutional Gatekeeping Studies, And Studies Of Academic Privilege To Illustrate Local Voice Exclusion From Academic Discourse. Acknowledge These Intricate Power Relations—The Colonial And Postcolonial Reception Of Western Music, The Local Transformation Into Genres Such As Yellow Music, And The Scholarly Discourse That Sketches Its Perceived Authenticity—Is Crucial To Understanding Jazz In China, As Shown By The Literature. This Article Underscored The Role Of Educational, Political, And Cultural Systems In The Revivification And Reinterpretation Of Musical Forms By Synthesizing Chinese Jazz Into The Discourse (Tan, 2021). Schröder (2022) Located The Research Within The Literature Concerning Music In Colonized And Authoritarian Regimes. The Previous Research Established That Music In China Under Occupation Was A Means Of Reconciling People's Expression Of Their Cultural Identity With Obedience To Government Decrees. Jazz, Traditionally Associated With Western Modernism, Was A Controversial Genre, As Listeners Questioned The Intellectual Integrity Of Every Performance. This Research Analyses How Artists Modified Their Repertoire, Performance, And Presentation To Suit The Needs Of Both Native And Global Audiences Based On Research In Ethical Challenges In Performance, Transnational Musical Exchange, And Cultural Politics Of War. Schröder (2022) Proved That The Political Needs Of The Time Limited The "Oldness" And Perpetuation Of Jazz And Other Hybrid Styles In China, Showing That Preservation And Revivification Of Music Were Contingent On Factors Outside Mere Cultural Taste (Schröder, 2022).

4. Research Question

- How Yellow Music Has Helped To Keep The Antiquity Factor Of Jazz In China?

5. Methodology

This Article Has Included 10 Journal Articles That Are Related To The Context Of The Research I.E. Jazz Revival In China With Yellow Music. The Inclusion Criteria For Choosing The Articles Were That The Articles Were Published In Last 5 Years, Have Free Text Pdfs Available In Google Scholar As Well As Are Available By Searching By The Major Variables Of The Study Are Included For Data Collection. On The Other Hand, The Exclusion Criteria For Not Including Other Articles Are The Articles That Were Published Prior To 2021, Do Not Have Free Text Pdfs Available For Free On Google Scholar And Are Not Identified By Searching Through The Primary Keywords Of The Study Were Excluded From This Research. For Instance, The Chosen Article By Chaichana (2024) Applied A Historical-Cultural



Approach, Examining Travelogues, Archival Papers, And Secondary Sources. The Approach Emphasizes Reconsidering The Representation Of Jazz Through Various Political Periods, From Colonialism To Communism (Chaichana, 2024). Wang (2022) Employed A Mixed Qualitative Approach That Involved Historical Education Policy Studies, Chinese Jazz Musicians And Educators' Interviews, And Curriculum Studies. The Following Study Provides An In-Depth Discussion Of Learning And Understanding Jazz In China (Wang, 2022). Yuan And Chareawrum (2024) Employed Textual And Historical Analysis, Examining Archival Documents, Musical Scores, And Current Scholarly Writings. This Method Maps The Intersection Of Society, Politics, And Music In Creating The Historical Narrative Of Old Shanghai Soundscape (Yuan & Chareawrum, 2024). Zhang (2021) Employed A Sociological Perspective, Employing Secondary Literature, Policy Analysis, And A Case Study Of Chinese Music Practice. It Moves Beyond Performance Boundaries, Highlighting More General Social Processes (Zhang, 2021).

Yuhan (2024) Had Qualitative Interviews With Contemporary Female Jazz Singers, Complemented With A Historical Contextualisation Of Shanghai's Jazz History. This Research Combination Allows The Study To Connect Historical Trends With Present-Day Problems, Highlighting Structural Inequalities Within The Music Industry (Yuhan, 2024). Euprasert (2025) Undertook A Musical Analysis Of "Spring Is Back," Such As Melody, Harmony, Rhythm, And Instrumentation. The Composer And Performers Were Interviewed By The Author To Contextualise The Creative Decisions And Identify Cultural Meaning (Euprasert, 2025). Nathaus & Nott (2022) Applied A Historical-Ethnographic Method To Examine Archive Material, Such As Newspapers, Advertisements, And Personal Narratives. This Approach Helped Reconstruct The Taxi Dancers' Lives And Understanding Of Their Role Within Shanghai's Social Environment (Nathaus & Nott, 2022). Peng And Kaosawang (2023) Applied A Descriptive-Analytical Method To Study Educational Curricula, Policy Documents, And The Music Course's Historical Background. This Approach Offers Insights Into The Institutionalisation And Formalisation Of Popular Music In China (Peng & Kaosawang, 2023). Tan (2021) Applied A Critical-Theoretical Methodology, Examining Scholarly Literature, Ethnomusicological Accounts, And Organizational Practice To Explore Power Relations In Shaping Musical Knowledge (Tan, 2021). Schröder (2022) Applied Historical-Archival Methods, Examining Concert Programs, Newspaper Reports, And Memoirs. This Study Examines Musical Networks, Repertoire Choice, And Performance Practice During Occupation To See How Musicians Negotiated Political And Social Constraints (Schröder, 2022).

6. Result

Chaichana (2024) Demonstrated How Jazz Transformed From An Emblem Of Cosmopolitanism To Yellow Music, Was Repressed During Communist Rule, And Finally Experienced Revival After Liberalisation. This Study Proved That, Under Sinicization, Jazz Incorporated Into Chinese History And Culture, Provoking A Feeling Of "Antiquity" And "Revitalisation" (Chaichana, 2024), Instead Of Being Simply A Foreign Musical Genre. While Jazz Education In China Is Emerging, Wang (2022) States, Cultural Biases And Institutional Limitations Are Prevalent Issues Determining Its Development. Formal Institutions, Unlike The Modern And Common View Of Artists And Students, Tend To Try To Standardise Jazz, Hence Limiting The Freedom Of Improvisation. The Incorporation Of Jazz Into College Courses Marks Its Revival And Acceptance As A Component Of China's Cultural Modernization. This Establishes The Point By Demonstrating How The Antiquity Of Jazz Is Reinterpreted In Schools To Preserve The Viability Of The Genre Within China's Music Industry (Wang, 2022). The Initial Shanghai Music Laid The Foundation For The Eventual



Revival Of Jazz In China. Its Hybrid Nature Enabled It To Impact Dramatically On Culture During The Reform Era And Today's Jazz Resurgence. They Argue That Jazz Is Capable Of Resurgence Today In China, As, In Spite Of Repression, The Period Of The Style Has Become A Reservoir Of Imagination And Nostalgia. This Directly Refers To The Subject, Creating A Link Between Yellow Music And The Modern Jazz Renaissance (Yuan & Chareawrum, 2024).

Zhang (2021) Argued That Hybrid Genres Such As Jazz Exhibit The Dynamics Of State Power, Cultural Memory, And Globalisation In Chinese Music History. The Rise And Fall Of Jazz In China Mirror The Country's Wider Musical Sociology, Where The Age Of A Genre Becomes The Trigger For Novel Forms Of Culture (Zhang, 2021). Yuhan (2024) Described Short Educational Programs, Biased Performance Assessments, And Public Criticism As Long-Term Institutional And Cultural Barriers For Female Singers. Despite These Barriers, Women Have Been Persistent And Have Shaped The Modern Nature Of Jazz In China Towards Its Comeback. This Largely Corresponds With The Idea Of "Oldness" Giving Way To Rebirth, Illustrating How Social And Historical Factors Design The Modern Jazz Setting (Yuhan, 2024). Euprasert (2025) Believes That The Setup Effectively Combines Western Jazz Elements With Chinese Musicianship, Such That The Resulting Sound Is A Hybrid One That Is Accessible To Contemporary Listeners And Yet Connected To The Historical Roots Of Jazz. This Shows How Chinese Jazz Continuously Evolves, Such That Its "Antiquity" Becomes A Driver For Cultural Rejuvenation And Creative Renewal (Euprasert, 2025). According To The Research Conducted By Nathaus And Nott (2022), Chinese Taxi-Dancers Significantly Contributed To The Proliferation Of Social Dancing In Shanghai. They Deconstructed Gendered Boundaries And Facilitated The Global Dissemination Of Dance Genres, Simultaneously Establishing The Foundation For The City's Entertainment Culture. Their Work Clarifies The Entanglements Of Cultural Transmission And How Local Actors Adopt And Modify At The Same Time Behaviours Learned From Outside Sources (Nathaus & Nott, 2022).

Professionalisation And Longevity Of Contemporary Chinese Music Can Be Largely Credited To Popular Music Education. Jazz And Other Western-Derived Styles Are Helped By Formal Education, Whereas Classical Traditions Such As Yellow Music Gain New Followers. The Impact Of Old Musical Forms On Modern Music Is A Typical Example Of The Eternal Struggle Between Modernity And Tradition (Peng & Kaosawang, 2023). Tan (2021) Argues That Intellectual And Structural Power Relationships Are Fundamental In Comprehending The Reception And Revival Of Jazz In China. The Research On "Oldness" And Rebirth In Chinese Music Culture Is Enriched By The Statement In The Work That These Features Need To Be Examined To Promote A More Subtle Understanding Of The Redefinition Of Such Early Classics As Yellow Music And Early Jazz Today (Tan, 2021). As Schröder (2022) Suggests, Jazz And Other Western-Influenced Music Survived During The Occupation Due To The Survival Tactics Employed By Musicians. Despite Official Coercion, Musicians Continued To Play Traditions, Setting Up For Future Revivals. This Theoretically Supports The Study's Main Argument By Showing How Social Negotiation And Historical Context Aided Survival And The Eventual Reinterpretation Of Jazz In China (Schröder, 2022).

7. Discussion

Jazz Came Into Being In China Through A Complicated Process Of Cultural Adaptability, Social Norms, And Shared Memory. Yuan And Chareawrum (2024) Highlight The Lasting Heritage Of Old Shanghai Music As Evidence Of The Survival Of Hybrid Types In The Collective Memory, Whereas Chaichana (2024) Highlights The Sinicization Of Jazz In Shanghai And The Reception Of Western Genres To Domestic Tastes. While All Three Historians Deal With Historical Continuity, Chaichana Stresses Adaptability Of Style, While



Yuan And Chareawrum Are More Concerned With Cultural Influence And Nostalgia. Nathaus And Nott (2022) Demonstrate How Shanghai Taxi-Dancers Managed Modernity And Exerted Control In Commodified Spaces, Juxtaposing With The Prevailing Emphasis Of Historical Histories On Musical Structures. This Is At Variance With Earlier Researches That Dealt Exclusively With Musical Structures. Though Wang (2022) Finds Schools To Be Sites Of Regeneration, Where A Struggle Between Social Constraint And Organised Education Is Evident, Yuhan (2024) Documents The Institutionalised Shortcomings Faced By Women Jazz Vocalists, Highlighting Challenges That Wang Neglected. The Difference Between Experimental And Formal Methods Is Illustrated By Euprasert's (2025) Study Of Cross-Cultural Jazz Composition, Where Creative Innovation Is The Primary Concern, And By Peng & Kaosawang's (2023) Teaching Approaches, Which Focus On Preservation And Consistency. Schröder (2022) Is Depicting The Effect Of Political Pressures Within Occupied Positions On Repertoire And Performance, Whereas Tan (2021) Interrogates The Scholarship And Transnational Power Relations Informing Music Discussion; These Two Approaches Are Similar But Distinct Methods For Understanding Structural Mediation. This Pairing Indicates That The Antiquity Of Jazz Is Both A Repository Of The Past And A Launch-Pad Into The Present. Early Jazz And Yellow Music, Conditioned By Social Repression, Gendered Performance, And Social Constraint, Form A Rich Cultural Heritage That Allows Modern-Day Musicians, Teachers, And Composers To Reinterpret The Genre, Respecting Its History While Embracing New Ideas. This Study Situates Yellow Music As An Intermediary Foundation Between Authentic Jazz And Its Current Re-Emergence In China, Highlighting The Co-Extensive Functions Of Education, Culture, And Social Negotiation.

8. Conclusion

In Conclusion, Chinese Jazz Is More Than Just Music; It's The Product Of Where Social Processes, Culture, And History Converge. The Development Of Yellow Music To Present Jazz Is A Multi-Staged Process That's Marked By Adaptability, Suppression, And Recovery. Further Research Shows That Social Organisation, Gender Relations, And Institutional Structures Heavily Influence The Continuation And Reception Of Jazz, As Compared To Previous Studies On Cultural Heritage And Creative Hybridity. Differences In How Scholars Rank Innovation, Conservation, Or Social Context Point To The Contrasts Between Creative Innovation, Formal Instruction, And Social Constraint. The Main Contribution Of This Article Is Its Understanding Of Jazz's Antiquity As A Mediating Force; Jazz Involves Structural Limitation, Cultural Reminiscence, And Historical Remembrance And So Becomes A Bank Of Resurrection Available In Contemporary Contexts. This Study Offers An In-Depth Examination Of The Influence Of Past Musical Genres On Modern Jazz Activities In China, Positioning Yellow Music As Both Historical Foundation And Source Of Artistic Reinterpretation. The Revival Of Jazz Must Be Regarded As A Culturally Mediated Process, In Which The Repression Of History, Gendered Lives, And Pedagogic Routines Converge To Resuscitate Jazz And Link China's Musical Past To Its Present-Day Culture Of Innovation.

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