

Empire of Emotion:

Musical Sentiment and Modern Chinese Politics from the Republican Era to the Cultural Revolution

Although significant research in the past 15 years has addressed the social and political role of the arts in Republican-era and Mao-era China, (e.g., Clark 2008; DeMare 2015; Lee 2014; Mittler 2012; Perry 2012), it remains unclear how music in China came to become such a crucial political tool for successive Chinese governments during the 20th century.

Drawing on research in progress from my dissertation project, “Echoes across the Water: Musical Pedagogies of Citizenship in Modern Taiwan and China,” this presentation sheds light on music’s role in 20th-century China’s political and nationalist thought. I begin by examining the writings of music educators such as Xiao Youmei 蕭友梅 and Huang Zi 黃自, whose writings help uncover the political and nationalist impulses that shaped Republican-era China’s public music education. In the latter half of this presentation, I offer detailed case studies of multiple arias drawn from the so-called model works (*yangbanxi* 樣板戲), where I suggest that musical epistemologies widely inculcated through state-sponsored universal education programs came to shape some of the most fraught political and social events of China’s turbulent 20th century.

情緒的帝國：

音樂情感與現代中國政治之間的關係

從中國民國時期至文化大革命

雖然最近十幾年的研究，逐漸注意到音樂從民國至毛澤東時期所扮演的社會及政治角色（例如 Clark 2008; DeMare 2015; Lee 2014; Mittler 2012; Perry 2012），但我們仍不清楚音樂如何成為中國接續政權的主要政治工具。

此演講以正在進行的研究來探索音樂對二十世紀中國政治及民族主義思想的影響，該研究源自筆者名為「兩岸間的回音——論音樂教學法如何影響當代台灣和中國之公民意識」的論文。演講前半段探討諸如蕭友梅及黃自音樂教師的文章、演講等材料，藉此揭開

形塑民國時期公立學校音樂教育中的政治及民族主義思想。演講後半段則以一些中國文化大革命時期所謂的樣板戲獨唱為例，將中國 30、40 年代由國家發起的普及音樂教育，連接到二十世紀中國最動亂的政治及社會事件。

Bio:

David Wilson is a Ph.D. candidate in ethnomusicology at the University of Chicago. His dissertation focuses on the ways in which transnational circulations of music and media affect music's potential as a site for political discourse in modern China and Taiwan. He has written and presented on diverse topics such as the construction of gender in Chinese model operas, vocalism in Gustav Mahler's orchestral songs, and the racial imaginary constructed by the musical playlist for Donald Trump's 2016 presidential campaign and inauguration.

From 2022-2023, David's research was supported by a Fulbright-Hays DDRA grant. He has previously been awarded a Blakemore-Freeman Fellowship for Advanced Study of East Asian Languages, a Center for Chinese Studies grant at the National Central Library of Taiwan, and multiple FLAS grants from the US Department of Education.

David also holds a Doctor of Musical Arts in Voice from the University of Southern California Thornton School of Music, where he was named the outstanding vocal arts graduate in 2016. He has previously served as an instructor of voice at institutions such as Stanford University, New York University, and Middlebury College.

衛大偉 (David Wilson) 是芝加哥大學民族音樂學系的博士候選人。其論文探討台灣和中國間跨國流通的音樂對音樂的政治話語功能的影響。他的文章及演講主題多元，包含討論中國樣板戲的性別概念、馬勒管弦樂歌曲中的唱法及聲樂美學、以及川普 2016 年競選活動和就職典禮音樂播放曲目造成的種族想像思維。

2022 年衛大偉獲選為美國教育部 Fulbright-Hays DDRA 獎學金學者。他也曾獲頒 Blakemore-Freeman 高級東亞語言學程獎學金、台灣國家圖書館漢學研究中心獎學金、以及多項美國教育部外語和區域研究 (FLAS) 獎學金。

衛大偉擁有南加州大學 Thornton 音樂學院的聲樂博士學位（DMA），並在畢業禮中獲得「2016 年最優秀聲樂碩博畢業生獎」。他也是聲樂教師，曾任教於諸如史丹佛大學、紐約大學以及美國佛蒙特州的明德等大學。