

ABOUT THE AUTHORS

Paul Clark is Professor of Chinese in the School of Cultures, Languages, and Linguistics at the University of Auckland, New Zealand. His latest book, *Youth Culture in China: From Red Guards to Netizens* (Cambridge UP, 2012), focuses on 1968, 1988, and 2008. His *The Chinese Cultural Revolution: A History* (Cambridge, 2008) marked an effort to insert consideration of culture into the study of the Cultural Revolution. *Reinventing China: A Generation and Its Films* (Chinese UP, 2005) is a study of the Fifth-Generation filmmakers who grew up during the Cultural Revolution. His *Chinese Cinema: Culture and Politics since 1949* (Cambridge, 1987) helped pioneer the international, academic study of Chinese films. Clark's first book was in Maori history. He studied at the University of Auckland, Peking University, and Harvard University. His current book project is a study of leisure in Beijing since 1949.

Laurence Coderre is a postdoctoral fellow in the study of China at the University of Michigan's Lieberthal-Rogel Center for Chinese Studies. She received a PhD in Modern Chinese Literature from the University of California, Berkeley, in 2015. She is currently revising a book manuscript on remediation and socialist commodity production in the Cultural Revolution (1966–1976). Her recent articles have appeared in *Modern Chinese Literature and Culture* and *Journal of Chinese Cinemas*. Additional research interests include socialist realism, postsocialism, and disability studies.

Dai Jiafang is Professor and Head of Institute of Musicology at Central Conservatory of Music. He is one of China's leading researchers on the Cultural Revolution era, particularly its musical culture. Professor Dai is the author of *Going to Ruin: Biography of Minister of Culture Yu Hui Yong in Cultural Revolution* (in Chinese, 1994), *The Brief History of Chinese Music* (in Chinese, 1993), *The Ups and Downs of Yangbanxi: Jiang Qing, Yangbanxi and Inside Story* (in Chinese, 1995).

Lau Sze Wing graduated from the Chinese University of Hong Kong with an MPhil and a BA in Music. Her master dissertation discusses cantorate, the vocation of cantor/song leader in religious services, in the only Reform Jewish congregation in Hong Kong. In addition to doing

ethnomusicology studies, she has great passion for music education and keyboard music performance. Lau holds the Licentiate Diploma in organ recital awarded by Trinity College, London. She is currently doing a post-graduate diploma program in music education at the Chinese University of Hong Kong.

Barbara Mittler holds a Chair in Chinese Studies at the Institute of Chinese Studies, University of Heidelberg and is Director of the Cluster of Excellence at the University of Heidelberg entitled “Asia and Europe in a Global Context.” Mittler has published monographs on Chinese avant-garde music, *Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan and the People’s Republic of China since 1949* (Harrassowitz 1997) and the early Chinese press, *A Newspaper for China? Power, Identity and Change in China’s News-Media, 1872–1912* (Harvard UP, Asia Center Series, 2004). Her third book-length study on cultural and artistic production during the Cultural Revolution, which approaches this complex period making use of methods from cultural studies and oral history, *A Continuous Revolution: Making Sense of Cultural Revolution Culture*, was published in Harvard University Press’s Asia Center Series in 2012. She is currently completing a manuscript on gender tropes and new women (and men) in women’s journals from China’s long twentieth century.

Laikwan Pang teaches in the Department of Cultural and Religious Studies at The Chinese University of Hong Kong. She is the author of *Building a New China in Cinema: The Chinese Left-wing Cinema Movement, 1932–37* (Rowman and Littlefield, 2002), *Cultural Control and Globalization in Asia: Copyright, Piracy, and Cinema* (Routledge, 2006), *The Distorting Mirror: Visual Modernity in China* (University of Hawaii Press, 2007), and *Creativity and Its Discontents: China’s Creative Industries and Intellectual Property Rights Offenses* (Duke UP, 2012).

Rowan Pease is editorial manager of *The China Quarterly*. She completed her PhD, on songs of the ethnic Koreans living in northeast China, in 2001, and she has since published several book chapters on Chinese–Korean music and the Korean pop wave in China. Her research is based on extensive fieldwork in China, particularly in the Korean autonomous areas of the northeast. She is coeditor, with Rachel Harris and Shzr Ee Tan, of *Gender in China Music* (University of Rochester Press, 2013) and of *Pieces of the Musical World: Sounds and Cultures*, with Rachel Harris (Routledge, 2015).

Nancy Yunhwa Rao has a degree in Music Performance from National Taiwan Normal University (BA) and degrees in Music Theory from the University of Michigan (MM and PhD). Her research interests include

the music of Ruth Crawford, Henry Cowell, and Elliott Carter; Chinese opera, Chinese contemporary compositions, early Chinese American music, and theories and analyses of cultural fusion in music. Her essay “Ruth Crawford’s Imprint on Contemporary Composition” won the Irving Lowens Article Award from the Society for American Music in 2009 for its outstanding contribution to scholarship in American music. Rao served as chair of the Diversity Committee for the Society for Music Theory and organized special sessions that integrated non-Western musical perspectives. One such session was “Cultures Eliding, Cultures Colliding: Postcolonialism, Globalism, and the Analysis of Music” at its 2002 annual meeting. Rao is active at the Society for Music Theory and Society for American Music. She is Associate Professor in Mason Gross School of the Arts at Rutgers University.

Tsan-Huang Tsai is a senior lecturer at Australian National University. Having studied ethnomusicology (MMus) at Sheffield and anthropology (MPhil and DPhil) at Oxford, he taught three years at Nanhua University in Taiwan and six years at the Chinese University of Hong Kong. His research covers a wide range of disciplines, including ethnomusicology, organology, anthropology, and Chinese/Taiwanese studies. He is the author of an upcoming monograph, one edited book, and more than 20 articles published in both Chinese and English languages examining the Chinese seven-stringed zither, Buddhist music, music and politics of Taiwan, and theoretical/methodological issues of organology. His scholarly awards include, a postdoctoral research fellowship (Australian Center on China in the World), an affiliated fellowship (International Institute for Asian Studies), an endeavor fellowship (Australian Government), a visiting fellowship (ANU’s Humanities Research Center), a PhD fellowship (Chiang Ching-kuo Foundation), and the Gribbon award (American Musical Instrumental Society).

Ban Wang is the William Haas Professor in Chinese Studies and the Chair of the Department of Asian Languages and Cultures at Stanford University. He is also the Yangtze River Chair Professor at East China Normal University. His major publications include *The Sublime Figure of History: Aesthetics and Politics in Twentieth-Century China* (Stanford UP, 1997), *Illuminations from the Past* (Stanford UP, 2004), and *History and Memory* (in Chinese, Oxford UP, 2004). He edited *Words and Their Stories: Essays on the Language of the Chinese Revolution* (Brill, 2010), and coedited *Trauma and Cinema* (Hong Kong UP, 2004), *The Image of China in the American Classroom* (Nanjing UP, 2005), *China and New Left Visions* (Lexington, 2012), and *Debating Socialist Legacy in China* (Palgrave Macmillan, 2014). He was a research fellow with the National Endowment for the Humanities in 2000 and with

the Institute for Advanced Study at Princeton in 2007. He has taught at Beijing Foreign Studies University, SUNY-Stony Brook, Harvard, Rutgers, Seoul National University, and E. China Normal University. Working with Russell Berman of Stanford, he coedited the issue of *Telos* (summer 2010) *China: Critical Theory, Market Society, and Culture* and co-taught the National Endowment for the Humanities summer seminar “Shanghai and Berlin: Urban Modernism” in 2010 and 2011.

John Winzenburg is an associate professor of music at Hong Kong Baptist University, where he conducts the Cantoría Hong Kong and the HKBU Choir. He also appears regularly with the Hong Kong New Music Ensemble. Winzenburg’s research focuses on Chinese–Western “fusion concertos,” musical experimentation by Aaron Avshalomov in pre-1949 Shanghai, and new Chinese choral music, and his current research is funded by the General Research Fund (GRF) of the Hong Kong Research Grants Council. His international publications include articles in *Asian Music* (2014), *Perspectives of New Music* (2013), *CHIME* (2013), *Twentieth-Century China* (2012), and *The Journal of the Central Conservatory of Music* (2011–2012), as well as chapters in books by Palgrave Macmillan (2015) and University of Michigan Press (2015). Winzenburg is also the compiler and editor of the Edition Peters anthology *Half Moon Rising: Choral Music from Mainland China, Hong Kong, Singapore and Taiwan* (2015). The Cantoría successfully presented a Weekend Concert “New Choral Sounds of China and the World” at the Concert Hall, National Centre for Performing Arts in Beijing on 10 June, 2012.

Chuen-Fung Wong is presently Associate Professor of Music at Hong Kong Baptist University, where he teaches courses in world music, ethnomusicology, and Chinese music. His primary research concerns Uyghur music in northwest China and addresses issues of musical modernity and minority nationalism. He is recipient of a National Endowment for the Humanities fellowship in 2009 and the Rulan Chao Pian Prize for the best Chinese music publication in 2013. He currently serves as President of the Association for Chinese Music Research (2014–2017).

INDEX

- amateur performance
 encouragement of, 3, 67–8
 Yimin Factory, 67, 68
- Amin, Samir, 96
- An Kungmin, 181
- Arirang*, 182
- Aron, Raymond, 94
- Audio-Visual Recording Committee,
 38, 43, 44, 50–1, 52, 53, 54
 see also seven-stringed zither
- Avshalomov, Aaron, 190, 191, 192,
 194, 201, 204, 205–7
 see also The Great Wall
- Azalea Mountain*, 12, 29, 253
 adaptations of, 137
 Cantonese opera version, 142–3
 development as model opera,
 29–34
 Korean minority version, 174
 film of, 115
 orchestration, 224
- Baimao Nü*. *See The White
 Haired Girl*
- Bakhtin, Mikhail, 190
- ballet
 role of Western instrumental
 music, 112
 yangbanxi works, 114
- Ban Wang, 71–2, 213, 216
- banghuang* songs, 135
- Bao Kun, 218
- Barat, Ghiyasidin, 149, 151
- Beijing Film Studio, 110, 116
- Beijing Peking Opera Troupe,
 11, 12
- Better and Better*, 112
- Bieber, Justin, 243, 246, 248,
 249, 256
- “Boat Song of the Three
 Gorges,” 47
- Bolter, Jay David, 69
- Bombard the Headquarters, 92
- Boulder Bay*, 12, 29
- Breaking with Old Ideas*, 86–7
- Bright Shen, 215
- Butterfly (Lovers) Violin
 Concerto*, 251
- Calhoun, Craig, 93
- Cantonese Opera
 adapting *yangbanxi* to, 6–7, 116,
 129–43
 dialect issues, 140, 142
 inclusiveness, 140
 phases of revolutionary
 development, 131–2
 response of artists, 130
 symphonic music, 140–1
- Cao Xueqing, 191
- capitalist roader, 91
- CCTV, 121
- Central Art Troupe, 117
- Central Conservatory of
 Drama, 153
- Changchun Film Studio, 109,
 111, 113
- Chen Chong, 121
- Chen Danqing, 220
- Chen Fumin, 1
- Chen Gang, 251
- Chen Yi, 215, 227, 231, 233

- Chen Yiyang, 143
 Cheng Shaoyu, 191
 Chiang Kai-shek, 205
 China Arts Troupe, 44
 China Peking Opera Company, 11, 12
 China Record Company, 178
 China Welfare Fund, 205
 Chinese Ballet and Musical Drama Association, 191, 205, 206
 Ch'ön Hwaja, 179
 Chǒng Chungap, 175
 Chu Tökhæ, 170–1
 Chunfang, Jiang, 205
 Clark, Paul, 85, 175, 181, 208
 class enemies, 77–8, 80
 Class of 1978, 215, 216, 231, 232
 classical music
 Cantonese opera, 140–1
 role in *yangbanxi*, 2–3, 7, 19, 189–209
 “Clouds over the Xiao and Xiang Rivers,” 48
 Cold War, 89, 90, 91
 Criticize Lin Biao and Confucius campaign, 80, 180
 cultural adherence, 1
 cultural remembrance, 1
 Cultural Revolution, 88
 aesthetic repackaging, 94–5
 censorship of discussion, 4–5
 clandestine listening, 251
 collective aesthetic memory, 214
 continuing presence, 239–40
 geopolitics, 90–6
 global dimension, 93–4
 influence on post-revolutionary sonic imagery, 213–36
 meanings of, 2
 musical experience, 3
 musical soundscape, 250–9
 new propaganda cult, 259
 sonic dimension, 4
 see also Third World internationalism
 Culture Group of the State Council, 44, 54
 Dai Jiafang, 51
Daughter of the Party, 112
 Deng Lijun, 121
 Deng Xiaoping, 80
 Ding Lin, 74–5
 “The East is Red,” 27, 160, 170, 177, 213, 240, 258
 Eight Model Performances, 12, 114
 Éliyop Tèyipjan, 149
 Ellul, Jacques, 258
 Elpetta, Zikri, 149
Every Flower Faces the Sun, 110
 Ezizi, Seypidin, 149–50
 Feng Zhicheng, 120
Fighting North and South, 117, 118
Fighting on the Plain, 12, 29
 film music
 concert films, 109–10
 legacy, 120–2
 post-1973 feature films, 117–20
 pre-revolution, 108–12
 revolutionary musical culture, 107–22
 role of Western instrumental music, 112
 vehicle for propaganda, 108–9
 films
 foreign, 110–11, 119
 model works, 2, 6, 12, 107, 113–17
 North Korean, 101
 opera films, 111–12
 role in cultural revolution, 85–105
 Russian, 110–11
 Third World internationalism, 85, 97–101
 see also film music; *On the Docks*
The First Emperor, 213, 234–5
 First Military Company of Guangzhou Opera, 132
 First Xinjiang Drama Troupe, 153
Five Golden Flowers, 111
Flower Seller, The, 119
 Four Olds, 42, 44, 172

- Gang of Four, 72, 80
 Gao Mobo, 218
 Gao Shuangqing, 42
geming gequ. See revolutionary songs
 Goher, Alexander, 232
 Goldstein, Joshua, 192
 Gong Linna, 243
 Gong Yi, 44, 52
 Great Leap Forward, 88, 109
The Great Wall, 189–209
 class consciousness, 203
 comparison with *yangbanxi*, 191,
 196–202, 208–9
 cultural and generic blending,
 191–6
 factionalism, 205–8
 main features, 192–3, 194–6
 nationalism in, 202–5
 use of Western orchestra, 193–4
Great Wall on the Southern Seas, 121
Green Pine Ridge, 118
 group singing, 108, 119–20, 172–3
 Grusin, Richard, 69
 Guan Pinghu, 42
 Guangdong Cantonese Opera
 Theater, 132, 134, 141, 143
 “Guangling Melody,” 48
 Guangzhou Cantonese Opera
 Revolution Committee,
 131–2
 Guangzhou City Cantonese Opera
 Company, 132
 guerilla organizations, 92
 Guo Junming, 50
 Guo Muoro, 192
 Guo Wei, 138
 Guo Wenjing, 215, 232, 233

 Hart, Michael, 90, 92–3
 He Yonghua, 74
 He Zhanhao, 251
 heroes in *yangbanxi*, 6, 65–80
 real-life heroes, 67–8
Heroic Sons and Daughters, 120
 Hō Wōnsik, 169, 175
 Hobsbawm, Eric, 92–3, 94, 95

 Hoja, Abdukérim, 149
 homogenization of culture, 3
 Hon See Wah, 44, 48–9
Hongse Niangzijingun. See *Red
 Detachment of Women*
 Hon-lun Yang, 202
 Huang Zhuangmou, 139
 Huang Zuolin, 208
*Hundred Flowers Contend in
 Beauty*, A, 117
 Hüseyin, Héytem, 151, 153,
 154, 160
 Hwang Sangnyong, 180

 Ibrahim, Qurban, 151
In the Heat of the Sun, 98
 instrumental music
 Four Major Instruments, 22–3
 mixed orchestra, 22–6, 33–4,
 147, 220–2, 222–5
 percussion, 23, 225–30, 233–4
 role of violin, 221–2
 Three Major Instruments, 22–4
 see also classical music; seven-
 stringed zither
 instrumentalism, 213
 “Internationale,” 115
 Isha, Pasha, 151

 Jackson, Michael, 242, 243–6,
 248, 249, 259
 Jami, Hüsenjan, 149, 151
 Jiang Chunfang, 192
 Jiang Qing, 34, 45, 49, 51, 53, 54,
 55, 72, 74, 131, 133–4, 137,
 150, 174, 182, 203, 214
 Jiang Wen, 95, 247
jingju yangbanxi. See Peking opera

 Kang, Party Secretary, 177–9
 Kang Mianzong, 44, 45, 49, 50, 54
 Kim Il Sung, 54
 Kim Pongho, 180–1
 Kim Rongsok, 180
 Kim Sōnok, 179–80, 181
 Klein, Michael, 190

- K'naan, 243
 Korean minority
 adaptation of *Song of the Dragon River*, 167
 ch'anggük sung drama, 167, 168, 171–2, 175
 Chinese-Korean culture, 169–72
 Cultural Revolution aims, 169–70
 productions of *yangbanxi*, 167, 172–82
 yangbanxi study groups, 173
 Korean War, 90
 Kraus, Richard, 129, 190
 Kuang Bin, 141
 Kungmin, An, 177
 Kuomintang, 205
Küresh Yoli, 148–9
- Lady Gaga, 243, 244, 246, 248, 249, 256, 257
 leaning to one side, 90
Legend of the Red Lantern. See *The Red Lantern*
- Li Delun, 220
 Li Guyi, 121
Li Sao, 232, 233
 Li Shaochun, 14
 Li Xi'an, 232
 Li Xiangting, 38, 42, 44, 46, 50, 51, 52
 Li Yizhe, 143
 Li Yuhe, 14
 Li Zhengtian, 143
 Liang Runtian, 141
 Liang Tingduo, 115–16
 Lin Biao, 77–8, 168
 Lin Yu, 134, 137
 Linux 2000 advertisement, 240–1, 260
Little Flower, 120–1
 Liu Shaoqi, 80
 Liu Xiaoqing, 120
 Long March, 116, 258
Long March Suite, 116, 242–9, 253, 254, 258, 259, 262
 Long River of Music History
 project, 44, 45
- Lü Ji, 232
- Ma Ziyuan, 67
 Mackerras, Colin, 208
 Mao Zedong, 3, 6, 53, 54, 55, 93, 109, 148, 150, 172, 180, 245, 257
 as rock star, 95, 245
 Marcuse, Herbert, 93
 Mei Lanfang, 192
 Mei Yueqiang, 43
 Meng Fanhua, 1
Meng Jiang Nü. See *The Great Wall Mine Warfare*, 117
 Mittler, Barbara, 3, 85–6, 181
 model performances. See *yangbanxi*
 Modern Peking Opera Festival, 11, 13
 “Moscow Nights,” 110–11, 119–20
 music
 impact of cultural revolution, 7, 213–36
 remediating propaganda music, 239–62
 see also classical music; film music; group singing; instrumental music; orchestral music; revolutionary songs
- Negri, Antonio, 90, 92–3
 New Ch'anggük Experimental Troupe, 171–2
New Worker at the Coal Depot, The, 110
 Nie Er, 192
 Nightwish, 243
 Nixon, Richard M., 43, 252
 North Korea, films from, 101–5
 Northeast Film Studio, 112
- On the Docks*, 6, 20–9, 30, 32
 Cantonese Opera version, 139
 film version, 98–101, 105
 at Modern Peking Opera Festival, 12
 role in international relations, 6
 Uyghur version of, 152
 villain in, 76, 77

- One Hundred Flowers movement, 111
- opening up of China, 120
- opera troupes, 2
- Oshshaq Muqam, 149
- Pang Yönsuk, 181
- Pearl River Film Studio, 116, 134, 138
- Peking opera, 11–34
- arias, 29–34
 - artistic features, 12–13
 - development of characters’ thinking, 16–18
 - development of model operas, 11–12
 - early stage of development, 12–19
 - instrumental music design, 19, 22–6 (*see also* classical music; instrumental music)
 - late stage of development, 29–34
 - Li style, 14
 - Ma (Lianliang) style, 14
 - middle stage of development, 20–9
 - motto themes, 26–9, 31
 - new metric types, 30–1
 - orchestra, 22–6, 222–5
 - Sun (Huisheng) style, 13–14
 - vernacular language, 15
 - vocal design, 14, 19, 20–2
 - yumbai* (heightened speech), 32–3
- People’s Musical Instrument Factory of Beijing, 42
- performance as technology of transformation, 72
- Ping Pong Diplomacy, 252
- Pioneers, The*, 86–7, 88
- precedence, 190
- Qiao Jianzhong, 232
- qin*. *See* seven-stringed zither
- Qiu Yucheng, 191
- Qizil Chiragh*. *See The Red Lantern*
- Qu Bo, 74, 113
- Qu Xiaosong, 215
- Queen, 243
- Rahman, Haji, 151
- Raid on the White Tiger Regiment*, 11, 14
- at Modern Peking Opera Festival, 11
 - North Korean musical features
 - villain in, 76
- Rancière, Jacques, 89
- Red Cloud Ridge*, 12
- Red Crag*, 115
- Red Detachment of Women, The*, 12, 29, 85, 189, 191, 256
- adaptations of, 137
 - film of, 111, 113, 114
 - Uyghur version of, 153
 - villain in, 76
- Red Guards, 3, 43, 55, 172
- in Xinjiang, 150, 151
- Red Lantern, The*, 56, 242, 253
- development as model opera, 12–19, 29
 - film of, 113, 114, 116
 - Kazakh version, 153
 - Korean minority version, 173, 174
 - at Modern Peking Opera Festival, 11
 - orchestration, 224
 - Uyghur production of *Qizil Chiragh*, 7, 116, 147, 152–61
 - villain in, 75–6
- Red Sorghum*, 121
- Red Sun Songs, 240, 256, 258
- reform policy, 120
- remediation of Cultural Revolution music, 69–73, 239–49
- Red Army cover versions of songs, 243, 245, 248
- Revolution has Successors*, 113
- revolutionary songs, 3, 108–9
- campaigns to popularize, 109
- Ri Hwanghun, 175

- rise of China, 89
- Ryonggangson. See *Song of the Dragon River*
- “Sailing the Seas Depends on the Helmsman,” 170
- Scouting Across the Yangzi*, 118
- Season of the Apple Harvest, The*, 101–5
- Second Forum of Amateur Art Troupes (Yanbian), 173
- Second Military Company of Guangzhou Opera, 132
- seven-stringed zither (*qin*), 6, 37–58
- during Cultural Revolution, 42–4
 - golden era, 39–42
 - identity of players, 40
 - as Maoist revolutionary weapon, 52–5
 - modification, 42, 45–6
 - new compositions, 46–7
 - overseas tours, 44
 - professionalization, 52–3
 - revolutionary performance contexts, 54
 - revolutionary repertoire, 47–8
 - transformation of music, 41–2
- Seypulla, Iskender, 149, 151
- Shajiabang*, 1, 131, 192, 242
- adaptations of, 137
 - Cantonese Opera version, 138–9, 220
 - comparison with *The Great Wall*, 196–202
 - development as model opera, 12–19, 29
 - at Modern Peking Opera Festival, 11
 - orchestration, 224, 225
 - see also *Shajiabang Symphony*
- Shajiabang Symphony*, 116, 192, 242
- comparison with *The Great Wall*, 196–202
- Shandong Peking Opera Troupe, 11, 12
- Shanghai Film Studio, 113
- Shanghai Municipal Orchestra, 191
- Shanghai Peking Opera Company, 11, 12
- Shen Zhibai, 192
- Shi Ning, 66
- Sichuan Opera
- adapting *yangbanxi* to, 116
- Silvio, Teri, 69
- social imperialism, 90
- Socialist Education Campaign, 88, 109
- Song and Dance*, 117
- Song of the Dragon River*, 12, 66, 115
- development as model opera, 29–34
 - Korean minority production of *Ryonggangson*, 167–82
 - villain in, 76
- Sons and Daughters of the Grasslands*, 256
- Soong Ching-Ling, 205
- Soong Mei-Ling, 205
- Soviet Union, 90
- Sino-Soviet friendship, 111
- Sparkling Red Star*, 118, 122
- Spring Festival galas, 121
- The Spring River Flows East*, 108
- Spring Sprouts*, 86, 87–8
- Storm in the Countryside*, 131, 132–7, 138, 140
- ban on, 133–4
 - success with Cantonese audiences, 134–5
- Street Angel*, 108
- structuralism, 213
- Sun Qingtang, 46
- Super Junior, 243
- Suspended Ancient Coffins on the Cliffs in Sichuan*, 232, 233
- Taiwan, US policy towards, 90
- Taking Tiger Mountain by Strategy*, 11–12, 20–9, 74, 222–4
- film of, 12, 113
 - at Modern Peking Opera Festival, 11
 - percussion, 225, 227–30

- revision of, 113–14
 Uyghur version of, 152, 153, 155
 “Talk with Music Workers,” 148
 Tan Dun, 215, 221, 231, 232, 233, 234
 Tang Jiang, 116
 Tao Youzhi, 75–6, 77, 80
 Tatliq, Memet, 151
 Teng, Teresa. *See* Den Lijun
 Third World internationalism, 85–96
 film as reflection of, 97
 “Three battles” films, 117
 Three Little Red Flowers, 110
 Three Prominences, 213
 Tian Han, 192
 Tian Hao-Jiang, 213, 214
 Tian Shuangkun, 46
 Tiananmen Square incident, 94
 Tracks in the Snowy Forest, 74–5, 113
 traditional instruments, 37–58
 transplantation of *yangbanxi*, 2, 129–43
 faithfulness to original, 137
 fears for regionalism, 131–7
 rigid model for, 137
 visual versus aural adaptation, 137–43
 Tunnel Warfare, 117
 Uyghur music
 adaptation of *The Red Lantern*, 148
 Cultural Revolution, 148–54
 mixed orchestra, 147
 muqam songs, 149–50, 154–6
 problems with adaptation, 154–61
 productions of *yangbanxi*, 7, 116, 147–62
 Valley Stream, 232
 villains in *yangbanxi*, 6, 65
 as saboteurs, 73–80
 Visitor on Ice Mountain, 111
 Wang Chaoge, 213
 Wang Enmao, 151–2
 Wang Guotong, 50
 Wang Hui, 86–7
 Wang Shuren, 50
 Wang Xizhe, 143
 Wangqing County Cultural Work Troupe, 174
 Wasserstrom, Jeffrey, 93
 We are All Sunflowers, 117
 Wedemeyer, Lieutenant-General A. C., 205
 Wei Zhongle, 40, 192
 The White Haired Girl, 2, 189, 190, 191, 192, 205
 adaptations of, 137
 comparison with *The Great Wall*, 196–202
 film of, 113, 114
 Korean minority version, 173
 percussion, 225
 villain in, 76
 Workers, Peasants and Soldiers Musical Instrument Factory, 42
 Wu Jinglüe, 42
 Wu Wenguang, 43, 44, 51, 52
 Wu Youheng, 132
 Wu Zuqiang, 232
 Xelq Kommunisti Yaxshi, 149
 Xian Xinghai, 192
 Xiang Sihua. *See* Hon See Wah
 Xianjiang Revolutionary Committee, 151
 Xiao Hua, 242
 Xie Jin, 113, 115–16
 Xinjiang Cultural Bureau, 150
 Xu Jian, 37, 42
 Yan Weicai, 14
 Yan’an, 108
 Yan’an Talks, 257
 Yanbian Prefectural Song-and-Dance Troupe, 169, 173, 178, 182
 Yanbian School of Arts, 171, 179
 Yang Ban Xi (Model Works), 239, 255, 256

- Yang Jian, 3
- Yangbanxi*
- backbone of revolutionary culture, 1–2
 - body of works, 2–3, 11
 - development of, 5, 11–34
 - embodied experience, 217
 - everyday cultural practices, 217–18
 - films of model works, 2, 6, 12, 107–22
 - impact on contemporary composers, 216, 231–6
 - impact on national sonic memory, 215, 231–6
 - musical-dramatic experimentation, 189–209
 - original stories, 2
 - percussion pattern, 225–30
 - performativity, 217
 - popularization campaign, 65
 - post-revolution influence, 213–36, 239–62
 - quest for perfection, 5–6
 - regionalization and transplantation of, 127–82, 153, 154–60
 - sculpture metaphor, 69–72
 - sense of community, 218–20
 - social practice of an era, 213–14
 - use of percussion, 216
 - see also* Cantonese Opera; classical music; Cultural Revolution; Eight Model Performances; heroes in *yangbanxi*; instrumental music; Peking opera; transplanted dramas; Uyghur music; villains in *yangbanxi*
- Yanji County Cultural Work Troupe, 174
- Yao Bingyan, 40–1, 43
- Yao Gongbai, 43
- Ye Jianying, 45, 49, 54
- Yellow Earth, The*, 121
- Yellow River Concerto*, 85, 116, 122
- Ying Yunci, 113–14
- The Young People of Our Village*, 102, 109, 112
- Yu De, 40
- Yu Lan, 115
- Yuan Shihai, 75–6, 78
- Yung, Bell, 221, 231
- Yurchak, Alexei, 73
- Zha Fuxi, 41
- Zhang Yimou, 121, 213
- Zhang Ziqian, 39–40, 43
- Zhao Dadi, 240, 260
- Zhao Jiping, 121
- Zheng Peiyong, 141
- Zhou Enlai, 174, 180
- Zhou Long, 215, 232
- Zhou Xinfang, 192, 208
- Zhou Xuan, 108
- Zhu Wei, 247
- Zither Reform Committee, 38, 43, 44–50, 52, 53, 54, 55, 56–7, 58
- altered program notes, 48–50, 53
 - see also* seven-stringed zither
- Zunun, Memet, 155–6