

**A Performance Guide to Mandarin-Chinese Art Songs Reflecting  
the Second Sino-Japanese War (1931-1945)**

**by**

**Jing Liu**

**A written project submitted in partial fulfillment of  
the requirements for the degree of**

**Doctor of Musical Arts  
(Music Performance)**

**at the**

**UNIVERSITY OF WISCONSIN-MADISON**

**2021**

Date of final oral examination: 04/28/2021

The written project is approved by the following members of the Final Oral Committee:  
James Doing, Professor of Voice  
Baron Kelly, Professor of Theatre  
Teryl Dobbs, Professor and Chair, Music Education  
Mimmi Fulmer, Professor of Voice and Opera

## Table of Contents

<b>Chapter One Introduction.....</b>	<b>1</b>
<b>1.1. Prototype of Mandarin-Chinese Art Song in the Beginning of the 20th Century.....</b>	<b>2</b>
<b>1.2. Emergence of Mandarin-Chinese Art Song in the 1920s.....</b>	<b>4</b>
<b>1.3. Development of Mandarin-Chinese Art Song during the Second Sino-Japanese War (1931-1945).....</b>	<b>6</b>
<b>1.4. Literature Review.....</b>	<b>11</b>
<b>1.5. Methodology.....</b>	<b>15</b>
<b>Chapter Two The Development of Chinese Phonetics Spelling Systems.....</b>	<b>16</b>
<b>2.1. Vowels and Glides.....</b>	<b>21</b>
<b>2.2. Consonants.....</b>	<b>25</b>
<b>Chapter Three Nine Mandarin-Chinese Art Songs.....</b>	<b>30</b>
<b>3.1. 《春恨》 <i>Spring Hatred</i>.....</b>	<b>30</b>
<b>3.2. 《杜鹃花》 <i>The Azalea</i>.....</b>	<b>47</b>
<b>3.3. 《故乡》 <i>Hometown</i>.....</b>	<b>56</b>
<b>3.4. 《怀念曲》 <i>The Yearning Song</i>.....</b>	<b>66</b>
<b>3.5. 《嘉陵江上》 <i>On the Jialing River</i>.....</b>	<b>77</b>
<b>3.6. 《梅娘曲》 <i>Wong Of Mei Niang</i>.....</b>	<b>85</b>
<b>3.7. 《松花江上》 <i>On the Songhua River</i>.....</b>	<b>94</b>
<b>3.8. 《铁蹄下的歌女》 <i>Downtrodden Singing Girl</i>.....</b>	<b>104</b>
<b>3.9. 《五月的鲜花》 <i>Flowers in May</i>.....</b>	<b>112</b>
<b>Bibliography.....</b>	<b>122</b>

## Chapter One

### Introduction

This dissertation is a performance guide for nine representative Mandarin-Chinese art songs from the Second Sino-Japanese War<sup>1</sup> (1931-1945) for the pedagogical and research needs of musicians and scholars. It is gratifying to find more scholars and singers publishing works, theses, and books promoting Mandarin-Chinese art songs to the English-speaking world. However, compared to the mainstream repertoire of French, German, English, Italian, and American art songs, Mandarin-Chinese art song is still a rare genre for the public and infrequently performed in the United States by singers who are not native Chinese speakers. This may be due to any of the following factors: language difficulty, unfamiliarity with the subject matter, lack of availability of the repertoire, and lack of knowledge of Chinese style and literature. In addition, the music from this particular period of war has an intrinsic connection with difficult subjects such as military aggression and mass murder, which may cause reservations in performers. However, these works are historically significant and are still relevant today. Not only are they fine examples of art song, but they also demonstrate the strength of the human spirit and artistic beauty.

Music cannot be separated from the social and political environment, which is in turn connected to people's lived experiences. The Second Sino-Japanese War (1931-1945) stimulated Chinese people's ethnic consciousness, the idea of national salvation, and their fighting spirit. More than five hundred musicians and poets participated in the musical movement, writing thousands of songs during this time.<sup>2</sup> Songs of resistance were sung

---

<sup>1</sup> The war began with the September 18 Incident in 1931 that Japan occupied northeast China, and Japan's full invasion of China was after July 7th Incident in 1937 (Lugou Bridge Incident/ Marco Polo Bridge Incident). The Second Sino-Japanese War ended in 1945 when Japan surrendered unconditionally to the Allies.

<sup>2</sup> Xiaoyang Xuan. *Min Zu Jiu Wang De Li Shi Hou Sheng —— Kang Ri Zhan Zheng Shi Qi De Kang Zhan Ge Qu* (《民族救亡的历史吼声——抗日战争时期的抗战歌曲》 *The Historical roar of national Salvation -- Second Sino-Japanese War songs during the Japanese War of Aggression against China*). Journal of Liaoning University (Philosophy and Social Sciences), vol. 43, no. 5, 2015 (09): 60.

everywhere by soldiers and civilians, whether they were marching to battle or working the land. Mandarin-Chinese art songs were deeply rooted in the everyday lives of people at this time. The songs of this period are vivid, highly expressive, broadly appealing, and inspired artistic unity and popularity. The songs resonated widely because they expressed common aspirations of Chinese people experiencing oppression. At the same time that Chinese composers learned Western music compositional techniques, they also incorporated many aspects of folk music and eventually developed what could be called a nationalized mode of music creation.

The vocal works from this period are of landmark significance in the history of modern Chinese music. They are a record of the deep emotion and strong will of the Chinese people to defend their country in its hour of danger. The painstaking efforts made by musicians to develop the nationalization and popularization of music laid the foundation for Chinese music in the time that followed.

### **1.1. Prototype of Mandarin-Chinese Art Song in the Beginning of the 20th Century**

The genesis and formation of Mandarin-Chinese art song can be traced back to the rise of the Westernization Movement and the expansion of the Reform Movement at the end of the 19th century. The introduction of Western politics, ideas, culture, and traditions established the new culture of Chinese bourgeoisie, thereby providing a necessary foundation for the development of new musical culture in modern China. Reformists Kang Youwei (康有为, 1858-1927), Liang Qichao (梁启超, 1873-1929), and others emphasized the great role of music in enlightening ideology by spreading advanced ideas to remodel Chinese national character. They put forward the strategy of learning from Western culture to carry out music education in schools. In the context of abolishing the imperial examination system<sup>3</sup> and establishing new

---

<sup>3</sup> “The imperial examination system was the system by which the state selected officials through examinations...The main examinations were held regularly...There were once a year, once two year, or once three year in different dynasties. The imperial examinations were usually divided into local, provincial and palace examinations. The township examination for the first named “Jie Yuan”, the central provincial examination for the “Sheng Yuan”, the palace examination for the first named

schools in 1902, a group of intellectuals including Shen Xingong (沈心工, 1870-1947) and Li Shutong (李叔同, 1880-1942) returned from studying abroad and made extensive use of contrafactum<sup>4</sup>. These contrafacta to be taught and sung in schools, which were widely promoted as Xue Tang Ge (学堂歌, School Song), became the prototype of the earliest art songs in China. The songs are short, simple, and feature appealing melodies. Two examples of these songs are: 1) “Zhong Guo Nan Er” (《中国男儿》, “The Chinese man”) with text by Yang Du (杨度, 1875-1931), adapted from the Japanese song “Old Bucket in the Student dormitory,” and; 2) “Song Bie” (《送别》, “Farewell”), text by Li Shutong, adapted from the American song “Dreaming of Home and Mother.”

The rapid popularization of school songs led to more diverse subjects, colloquial language, and a more natural and closely integrated combination of text and music. No longer satisfied with the convention of writing new words for existing tunes, the Chinese composed their own melodies, some of them with accompaniments. Typical works are Shen Xingong’s “Huang He” (《黄河》, “The Yellow River”), “Cai Lian Qu” (《采莲曲》, “Gathering Lotus Seeds”), Li Shutong’s “Chun You” (《春游》, “Spring Outing”), “Zao Qiu” (《早秋》, “Early Autumn”), among others. The compilation and wide dissemination of school songs represent a watershed event in the history of Chinese music. Before this time, there were a vast number of folk songs, but only a few art songs. School Song greatly popularized the knowledge of Western music, reserved talents for China’s future professional music composition, and contributed greatly to ideological and cultural education. This development indicates a change from traditional music aesthetics to more specialization.

---

“Zhuang Yuan”. The system lasted over 1200 years.” Zheng Jin. *Ke Ju Zhi Du Yu Zhong Guo Wen Hua* (《科举制度与中国文化》 *The Imperial Examination System and Chinese Culture*). Shanghai People’s Publishing House, 1990: 51, 99, 234.

<sup>4</sup> “A lesser-known musical term, contrafactum (pl. contrafacta), refers to a song in which the melody is similar or even identical to another song yet contains different lyrics.” Site address: <https://www.musicnotes.com/blog/2016/07/26/contrafactum-whats-that/>

## 1.2. Emergence of Mandarin-Chinese Art Song in the 1920s

The failure of China's diplomacy in the Paris Peace Conference in 1919<sup>5</sup> spurred a patriotic movement on May 4th, which was carried out in Beijing through demonstrations, petitions, strikes, and confrontations with the government, some of them violent. The participants were mainly young students, citizens, businessmen, and others from different strata of society. The patriotic movement was the Chinese people's strong stance against imperialism and feudalism. They called for democracy and science, opposed the old feudal system, advocated the humanist spirit of democracy and freedom, and emphasized individual liberation.<sup>6</sup> The movement also drove the trend of going abroad to study advanced science, technology, ideology, culture, and music of Western countries for self-improvement.

The intellectual landscape was profoundly changed, and the movement brought about a cultural, social, and political environment that opened up space for developing new, progressive music. Composers such as Xiao Youmei (萧友梅, 1884-1940), Zhao Yuanren (赵元任, 1892-1982), Qing Zhu (青主, 1893-1959), and Li Jinhui (黎锦晖, 1891-1967) broke through the traditional musical forms characterized by monophony. They explored incorporating the Chinese pentatonic mode (do-re-mi-sol-la five scale) with major and minor modes, and moved towards the Western manner of composition with harmony, polyphony, and counterpoint. Thus, a new practice of applying Western composition techniques emerged for creating songs representing a national style.

Mandarin-Chinese art songs in a true sense developed at this time, which is marked by the birth of the first generation of Chinese composers engaged in professional music writing.

---

<sup>5</sup> "Paris Peace Conference (01/18/1919), was an international post-World War I treaty meeting convened at Versailles just outside Paris... Because the conference transferred prewar German privileges in Shandong to Japan, which seriously damaged China's interests, representatives of the Beiyang government (representatives of the Chinese government at that time) refused to sign the Treaty of Versailles." People's Daily online data, "Li Shi Shang De Jin Tian" (《历史上的今天》History on Today). Site address: [https://baike.baidu.com/reference/280824/bdb21Zt1eu\\_7yuPmuBxtes68OYpsMwbQ\\_JD\\_BpNj0jCYyl-z2wzRoB-V1qYAfpvx9MgH9Wo6R7K14R19iDRPSXZCnGTy9t6PILkQWL6SqA](https://baike.baidu.com/reference/280824/bdb21Zt1eu_7yuPmuBxtes68OYpsMwbQ_JD_BpNj0jCYyl-z2wzRoB-V1qYAfpvx9MgH9Wo6R7K14R19iDRPSXZCnGTy9t6PILkQWL6SqA)

<sup>6</sup> Wei Wang. *Bai Nian Zhong Guo Yi Shu Ge Qu De Fa Zhan Mai Luo* (《百年中国艺术歌曲的发展脉络》), *The Development of Chinese Art Songs in the Past Century*. Jin Ri Ke Yuan, no.2 (2009): 26.

Their initial creation of the first batch of Chinese art songs was influential and had high artistic value. The period from the 1920s to the eve of the Second Sino-Japanese War in 1931 marks the beginning stage of Mandarin-Chinese art songs. Whether they used classical Chinese poetry or modern Chinese poetry (new vernacular poetry)<sup>7</sup>, composers mostly chose works with high literary value, profound meaning, fresh and free from vulgarity. For example, “Da Jiang Dong Qu” (《大江东去》, “The Mighty River Flows Eastward,” 1920) by Qing Zhu uses text from the masterpiece of Soong Dynasty poet Su Shi (苏轼, 1037-1101) “Nian Nu Jiao · Chi bi Huai Gu” (《念奴娇·赤壁怀古》, “To the tune of Niannujiao: Reflections on the Ancient Red Cliff”) is the earliest example of classical Chinese poetry art song in modern China.<sup>8</sup> This poem merges the feelings of past and present, and combines imagery of majestic mountains and rivers with heroic feats. Zhu structures the song with styles of dramatic recitative and lyrical aria to display the psychology and emotion arc of the character.

This period of composition stresses the use of music to depict the artistic conception of the poem, with particular attention to Chinese speech tonal arrangement and musical structure. The four tones of Chinese speech have their own pitch values. The relationship between text and melody is built on the basis of the characteristics of Chinese tone, stress, and rhythm, which intertwines the language and music. Additionally, the role of piano accompaniment is emphasized. All these characteristics combined achieve the height of poetic and musical nature of Mandarin-Chinese art song. Some well-known works that are representative of this period include: “Wo Zhu Chang Jiang Tou” (《我住长江头》, “My Sentiment to the Yangtze River”), another famous song by Qing Zhu, “Wen” (《问》, “Ask”) and “Xing Kong” (《星空》),

---

<sup>7</sup> “Classical Chinese” (文言文, Wen Yan Wen) is a kind of written language in ancient China. With the historical changes and the evolution of spoken language, the differences between classical Chinese and spoken Chinese have gradually widened. After the May Fourth Movement, “vernacular Chinese” (白话文, Bai Hua Wen) refers to the expression form of daily life language compared to classical Chinese.

<sup>8</sup> Yuhe Wang. *Zhong Guo Jin Xian Dai Yin Yue Shi* (《中国近现代音乐史》, *The history of Modern Chinese Music*). Beijing: Higher Education Press, 2006: 121.

“Starry Sky”) by Ziao Youmei, and “Jiao Wo Ru He Bu Xiang Ta” (《叫我如何不想他》), “How Can I Not Miss Her”) and “Ye Shi Wei Yun” (《也是微云》, “Thin Clouds Again”) by Zhao Yuanren.

### 1.3. Development of Mandarin-Chinese Art Song during the Second Sino-Japanese War (1931-1945)

By the 1930s, there were significant contributions to art song repertoire from academically trained composers and those who had returned from Germany, France, and the United States. Some composers explored styles outside the romantic tradition. For example, Huang Zi (黄自, 1904-1938) drew lessons from harmonic techniques of French impressionists in the piece “Bu Suan Zi · Huang Zhou Ding Hui Yuan Yu Ju Zuo” (《卜算子·黄州定慧院寓居作》, “Divination Operator: Residence of Dinghui Courtyard in Huangzhou”). Chen Gexin (陈歌辛, 1914-1961) used twelve-tone technique in “Yu Mei Ren · Chun Hua Qiu Yue He Shi Liao” (《虞美人·春花秋月何时了》, “To the Tune of Yumeiren: Spring Flower and Autumn Moon”).<sup>9</sup> During this period, Mandarin-Chinese art song matured and developed in quantity, quality, breadth of materials, depth of contents, and self-consciousness in pursuit of artistic personality and unique ethnic style.

Some classical Chinese poetry art songs narrated anecdotes of the past to allude to the present. One example is “Zheng Qi Ge” (《正气歌》, “Song of Righteousness”) by Tan Xiaolin’s (谭小麟, 1912-1948). The song is based on the famous poem of Wen Tianxiang (文天祥, 1236-1283), a national hero from the Song Dynasty who wrote about his experience as a prisoner of war. He was defeated and imprisoned, but calmly faced his fate, and his righteous

---

<sup>9</sup> Rui Yang, Shaoyong Huang. *Zhong Guo Yi Shu Ge Qu De Fa Zhan Mai Luo* (《中国艺术歌曲的发展脉络》), *The Development of Chinese Art Songs*. Journal of Shandong Administration Institute & Shandong Economic Management Personnel Institute, no.2 Ser. no.60 (March 2004): 127.

spirit protected him from evil spirits and disease. Other Chinese poetry art songs mirrored the composers' emotions. Two examples are: 1) Ying Shangneng (应尚能, 1902-1973), who selected "Wo Nong Ci"<sup>10</sup> (《我侬词》, "Parting") by the Yuan Dynasty painter and calligrapher Guan Daosheng (管道升, 1262-1319) and; 2) Huang Zi, who selected "Dian Jiang Chun: Fu Deng Lou"<sup>11</sup> (《点绛唇·赋登楼》, To the Tune of Rouged Lips: Up the Castle) by the Song Dynasty poet Wang Zhuo's (王卓, 1081-1160).

With the popularization of vernacular Chinese, art songs based on modern Chinese poetry<sup>12</sup>(or new style poetry) emerged even in larger numbers. They broke the bonds of the old poetic rhyme and were flexible and free in form, so they presented new opportunities for composers to explore. They reflected the scientific and democratic content of the new era, which were closer to the themes of daily life, time, scenery, emotions, and society at that time. Some representative examples are: "Shan Zhong" (《山中》, "In the Mountains" ) by Chen Tianhe (陈田鹤, 1911-1955), "Sui Yue You You" (《岁月悠悠》, "Infinite Time" ) by Jiang Dingxian (江定仙, 1912-2000), "Hua Fei Hua" (《花非花》, "Flowers Yet Not Flowers" ) by Huang Zi, "Ye Ban Ge Sheng" (《夜半歌声》, "Song at Midnight" ) by Xian Xinghai (冼星海, 1905-1945), and so on.

In 1931, as a result of the "September 18th Incident,"<sup>13</sup> Japan launched a war of aggression against China. The subject of "national calamity" entered the field of art song

---

<sup>10</sup> This poem was her express to her husband who wanted to take a concubine that both husband and wife are responsible for their fidelity to each other. She compared the husband and wife to clay figures, and delivered the wish of a long life together to her husband, which the concubine could not give.

<sup>11</sup> This poem expresses the poet's attachment to the natural scene in spring and his hope that spring will be permanent. At the same time, he took advantage of the scene to express his frustration about the bad luck of his official career, and the infinite yearning for a better life.

<sup>12</sup> Modern Chinese poetry's characteristic is to use the vernacular language to write.

<sup>13</sup> "On September 18, 1931, the Japanese Kwantung Army stationed in the northeast China region suddenly attacked Shenyang and militarily occupied northeast China. The September 18th Incident was the beginning of the Japanese imperialists' attempt

composition in a direct way. Chinese people experienced deep trauma and misery. They lost friends, families, and homeland, and they endured hunger, disease, wounds, and death of loved ones. Art songs based on modern Chinese poetry reflected the reality of these difficult conditions. Many songs based on modern Chinese poetry expressed love, parting, longing, the sufferings of life, and the sympathy and indignation of the composers themselves, including five of the art songs that I chose for this project:

1. Yan Shushi (阎述诗, 1905-1963) composed the song “Wu Yue De Xian Hua” (《五月的鲜花》, “Flowers in May,” 1936) after he came across this poem written by Guang Weiran (光未然, 1913-2002) in a newspaper and was deeply impressed. The poem eulogizes people of resistance, is highly critical of surrender and treason, and calls on thousands of hot-blooded youngsters to rise up and embrace optimism.
2. “Gu Xiang” (《故乡》, “Hometown,” 1937) was composed by Lu Huabai (陆华柏, 1914-1994), after the “Marco Polo Bridge Incident”<sup>14</sup> (also called July 7th Incident). The piece depicts the peaceful homeland turned into the “the slaughterhouse of the beast” (lyrics: Ye Shou De Tu Zai Chang, 野兽的屠宰场).
3. “Chun Hen” (《春恨》, “Spring Hatred”), composed by Zhang Yuanji (张沅吉, 1908-1986) and published in “Companion Pictorial” in March 1940, no. 152<sup>15</sup>, is an art song reflecting on the “Nanjing Massacre<sup>16</sup>” (1937). The song expresses the tearless indignation of looking at a garden covered in bloom on the ruins of the massacre site.

---

to conquer China by force of arms.” Xiaojian Li. “‘Jiu Yi Ba’ Shi Bian” (《“九一八”事变》, “September 18th incident”). Beijing: the Xinhua News Agency, Sep. 18, 2010. Site address: [http://www.gov.cn/lssdj/content\\_1705080.htm](http://www.gov.cn/lssdj/content_1705080.htm)

<sup>14</sup> “Marco Polo Bridge Incident, (July 7, 1937), conflict between Chinese and Japanese troops near the Marco Polo Bridge (Chinese: Lugouqiao) outside Beijing (now Beijing), which developed into the warfare between the two countries that was the prelude to the Pacific side of World War II.” *Marco Polo Bridge Incident*. Encyclopaedia Britannica, June 30, 2020. Site address: <https://www.britannica.com/event/Marco-Polo-Bridge-Incident>

<sup>15</sup> Jingwei Zhang. “Wo Xin Tou Chong Chong De Hei Ying” — Fan Ying “Nan Jing Da Tu Sha” De Yi Shou Yi Shu Ge Qu. (《“我心头重重的黑影”——反映“南京大屠杀”的一首艺术歌曲》“Dark Shadow on my Heart” -- an Artistic Song Reflecting the “Nanjing Massacre”). Journal of Nanjing Arts Institute (Music & Performance), 2012 (04): 13-21.

<sup>16</sup> “Nanjing Massacre, conventional Nanking Massacre, also called Rape of Nanjing, (December 1937–January 1938), mass killing and ravaging of Chinese citizens and capitulated soldiers by soldiers of the Japanese Imperial Army after its seizure

4. “Jia Ling Jiang Shang” (《嘉陵江上》, “On the Jialing River,” 1939) is a prose poem written by Duanmu Hongliang (端木蕻良, 1912-1996) in Chongqing in 1939. Later, He Lüting (贺绿汀, 1903-1999) set the poem to music, and it soon became a well-known anti-Japanese and national salvation song, expressing the infinite nostalgia for home, the determination to fight against Japanese aggression, and the faith to win.
5. “Huai Nian Qu” (《怀念曲》, “The Yearning Song”) by Huang Yongxi (黄永熙, 1917-2003) and composed in the 1940s, conveys the feeling of people in a foreign land missing their loved ones far away.

The creation of art songs based on modern Chinese poetry has a distinct time brand mark, closely related to the social phenomenon at that time. During this period a large number of outstanding art songs emerged and have remained in the repertoire.

The war inspired another new style: patriotic art songs. Musicians at this time were actively engaged in the anti-Japanese revolutionary cause and created many musical works reflecting patriotism and national spirit. The texts are usually colloquial, straightforward, and easy to understand. The remaining four songs I chose for this project are in this canon:

1. Nie Er (聂耳, 1912-1935), called “the People’s Musician,” was representative of the Left-wing Music Movement. He composed many art songs centered on the lives and emotions of women, who were particularly vulnerable to oppression and exploitation during the war. I have chosen two of these songs: “Mei Niang Qu” (《梅娘曲》, “Wong Of Mei Niang,” 1934) and “Tie Ti Xia De Ge Nü” (《铁蹄下的歌女》, “Downtrodden Singing Girl,” 1935).

---

of Nanjing, China, on December 13, 1937, during the Sino-Japanese War that preceded World War II. The number of Chinese killed in the massacre has been subject to much debate, with most estimates ranging from 100,000 to more than 300,000.” Site address: <https://www.britannica.com/event/Nanjing-Massacre>

2. “Du Juan Hua” (《杜鹃花》, “The Azalea,” 1941) by Huang Youdi (黄友棣, 1912-2010) expresses the emotions of a young woman missing her lover who has gone to the battlefield.
3. The song “Song Hua Jiang Shang” (《松花江上》, “On the Songhua River,” 1936) by Zhang Hanhui (张寒晖, 1902-1946) shares a similar theme with “On the Jialing River.”

Below are excerpts of the text from each song:

*松花江上 (“On the Songhua River”): Which year, which month, can I return to my lovely hometown? Which year, which month, can we recover that endless treasure? !;*

*嘉陵江上 (“On the Jialing River”): I must go back, through enemies’ bayonets. Place my victorious sword and spear where I was born.*

Works of this period are indispensable to the development of Chinese music for two primary reasons. First, the songs demonstrate compositional techniques that integrate both Chinese folk music and Western music. Second, they provide a wealth of material for enriching the vocal repertoire, help singers master different singing styles, and improve their singing skills from different difficulty levels, emotions, and expressive means.

For this performance guide, the nine songs I chose represent a variety of styles. They carry forward Western composition techniques and integrate them with Chinese musical elements, which can be lyrical, recitative or dramatic. They deserve to be included in the classical vocal canon worldwide. Some of the songs I found have been lost in the stream of time, and the other songs are considered classic examples of the most representative composers of that time. The main purpose of this guide is to provide a resource to any vocal performers who are looking to expand their repertoire to include the Chinese language. This guide is especially relevant for those who wish to focus on subjects of war, separation from the beloved, the human spirit, and nostalgia. I gathered nine songs for this project, but there are certainly many more Chinese art songs from this period that are high quality and deserve more attention. Other existing or newly discovered vocal works may be added to this performance guide in the future.

#### 1.4. Literature Review

Only two anthologies of Chinese Art Song are accessible in the United States. Both were compiled by Dr. Mei Zhong, soprano and Professor of Voice at Ball State University. The first one, *Traditional and Modern Chinese Art Songs*, contains 26 settings of classical Chinese poetry, mainly from the Tang and Song dynasties (618-1279 A.D.).<sup>17</sup> The second, *Contemporary Chinese Art Songs*, has two volumes; Book 1 includes 17 songs and Book 2 has 12 songs.<sup>18</sup> Both anthologies are presented in Chinese and in IPA transliterations, including a pronunciation guide, and are available for both medium-low voice and medium-high voice. None of the songs I have chosen are found in Professor Zhong's works.

Seven dissertations explore the topic of Chinese art song. The earliest resource, dating back to 1973, was Dr. Schuman Chuo Yang's *20th Century Chinese Solo Songs: A Historical and Analytical Study of Selected Chinese Solo Songs Composed and Arranged by Chinese Composers*.<sup>19</sup> Dr. Yang introduces the history and current status (as of 1973) of Chinese art songs, and covers folk song, children's songs, and hymns as well. The composers included are from mainland China, Taiwan, and Hong Kong.

In 1995, Dr. Nancy Hao-Ming Chao wrote *Twentieth Century Chinese Vocal Music with Particular Reference to its Development and Nationalistic Characteristics from the May Fourth Movement (1919) to 1945*, which expounded on the influence of social, historical, and political phenomena on Chinese vocal music.<sup>20</sup> She provides a comprehensive introduction to three composers, their works, and their musical styles: Zhao Yuanren (1892-1982), Huangzi (1904-1938), and Xian Xinghai (1905-1945). Dr. Chao discusses the two different singing

---

<sup>17</sup> Mei Zhong. *Traditional And Modern Chinese Art Songs*. v.1, v.2. Geneseo, N.Y.: Leyerle Pub., 2009.

<sup>18</sup> Mei Zhong. *Contemporary Chinese Art Songs*. Book 1, Book 2. Fayetteville, A.R: Classical Vocal Reprints, 2018.

<sup>19</sup> Schuman Chuo Yang. *20th Century Chinese Solo Songs: A Historical and Analytical Study of Selected Chinese Solo Songs Composed and Arranged by Chinese Composers*. (PhD diss., George Peabody College for Teachers, Vanderbilt University, 1973).

<sup>20</sup> Nancy Hao-Ming Chao. *Twentieth Century Chinese Vocal Music with Particular Reference to its Development and Nationalistic Characteristics from the May Fourth Movement (1919) to 1945*. (PhD diss., University of California, Los Angeles, 1995).

styles, Chinese folk song singing and Bel Canto, and includes music scores and recordings for some of the songs.

In *Chinese Art Song from 1912-1949* (1995), Dr. Xiang Chen Hallis analyzes twelve songs by eleven leading composers in three stages of development of this period, focusing on elaborating on the lyric styles and musical characteristics.<sup>21</sup> Dr Hallis offers a pronunciation guide and the music score with word-for-word translation for each song in the appendices.

In *A Performer's Guide to Selected Chinese Art Songs by Twentieth-Century Chinese Composers* (2003), Dr. Jaan-Ay Tyan presents the history of Chinese art song in three stages: before 1920, from 1920 to 1949, and after 1949.<sup>22</sup> Fifteen art songs are selected for analysis, including information about the poet and the composer, as well as a pronunciation guide for Mandarin based on the International Phonetic Alphabet. This study is similar to the previous dissertation in that the number of songs is small.

In *A Performance Guide to Mandarin-Chinese Diction and Selected Art Songs by Yiu-Kwong Chung* (2012), Dr. Yung Wei Sun focused her study on Mandarin-Chinese Art Songs in Taiwan.<sup>23</sup> The author introduces the beginning and development of Mandarin-Chinese Art Song, and incorporated Zhuyin Fuhao (注音符号, Phonetic Symbols) and Zhuyin Zimu (注音字母, Phonetic Alphabet) with the International Phonetic Alphabet to illustrate Chinese pronunciation. In this guide, Dr. Sun analyzes three sets of Mandarin-Chinese art songs by Yiu-Kwong Chung. Her study offers a different approach for non-native Chinese speakers to access Chinese pronunciation.

In his thesis *The First Generation of Chinese Art Song* (2019), Dr. Tieyi Zhang introduces listeners to a compact disc recording of twenty-four Chinese art songs from the

---

<sup>21</sup> Xiang Chen Hallis. *Chinese Art Song from 1912-1949*. (D.M.A. diss., The University of Texas at Austin, 1995).

<sup>22</sup> Jann-Ay Tyan. *A Performer's Guide to Selected Chinese Art Songs by Twentieth-century Chinese Composers*. (D.A. diss., The Southern Baptist Theological Seminary, 2003).

<sup>23</sup> Sun Yung Wei. *A Performance Guide to Mandarin-Chinese Diction and Selected Art Songs by Yiu-Kwong Chung*. (D.M.A. diss., The Ohio State University, 2012).

1920s to the 1950s by eight prominent early composers.<sup>24</sup> Zhang's thesis provides historical information about the composers and songs, and includes appendices outlining keys, vocal ranges, level of difficulty, and poetic symbolism. This resource gives people who are interested in Chinese art song a practical tool for appreciation and selection.

*A Survey of Selected Classical Chinese Art Songs for Solo Voice and Piano from 1920 to 1950* (2020) by Tingting Chang introduces the development of Chinese art song from 1920-1950 with arrangements of over sixty musical works in alphabetical order by composers' last names. Dr. Chang clearly and comprehensively organizes information about composer, piano arrangement, title, title translation, publisher (in the appendix, the publisher information is provided), poet, poem style, difficulty level (beginning/intermediate/advanced), duration (length of piece), voice type (gender/classifications), tessitura, voice characteristics, piano accompaniment, and brief comments (songs style, musical style if applicable).<sup>25</sup> Text in Chinese characters and Pinyin<sup>26</sup> and English translation, as well as two tables listing composers and songs in order respectively, are included in appendices. Her study provides a helpful index for singers and scholars when they need information and basic knowledge for specific songs. Six of the songs selected in my project were also discussed by Dr. Chang. They are: "Gu Xiang" (《故乡》, Hometown); "Huai Nian Qu" (《怀念曲》, The Yearning Song)' "Du Juan Hua" (《杜鹃花》, The Rhododendron); "Mei Niang Qu" (《梅娘曲》, Wong Of Mei Niang); "Tie Ti Xia De Ge Nü" (《铁蹄下的孤女, Downtrodden Singing Girl), and; "Jia Ling Jiang Shang" (《嘉陵江上》, On the Jialing River).

---

<sup>24</sup> Tieyi Zhang. *The First Generation of Chinese Art Song*. (D.M.A. diss., The University of Iowa, 2019).

<sup>25</sup> Tingting Chang. *A Survey of Selected Classical Chinese Art Songs for Solo Voice and Piano from 1920 to 1950*. (D.M.A. diss., West Virginia University, 2020): 9.

<sup>26</sup> Pinyin is the Latinized Chinese phonetic system issued by the People's Republic of China. We use the alphabet and spelling prescribed in the "Chinese Phonetic System" (Hanyu Pinyin Fang'an, 《汉语拼音方案》) to form a standard pronunciation of modern Chinese, namely the phonetic syllables of Mandarin.

Though other scholars have studied Chinese art song, there lacks a comprehensive and in-depth study about songs composed during the period of the War of Aggression. My project focuses on presenting nine selected pieces with condensed information about Chinese diction, literature, and an analysis of the songs. The guide is a resource for singers, and makes these nine pieces in the repertoire available and accessible to non-Chinese speakers.

## 1.5. Methodology

I carried out my online English research at the University of Wisconsin–Madison library using RILM Abstracts of Musical Literature, ProQuest Dissertations & Theses Global, and Library of Congress. Chinese online research resources are from CNKI (China National Knowledge Infrastructure) and Chinese People’s War of Resistance against Japanese Aggression Memorial Hall ([www.1937China.com](http://www.1937China.com)). Some of the music scores are excerpted from the second volume of *Xin Bian Zhong Guo Sheng Yue Zuo Pin Xuan* (《新编中国声乐作品选》, *New Selection of Chinese Vocal Music Works*). Several are from China Music Score Network ([www.qupu123.com](http://www.qupu123.com)). The recently recovered piece “Chun Hen” (Spring Grief), is provided in the published journals.

The study begins with an introduction of the development of Chinese language phonics spelling. I then explain the pronunciation and spelling rules of the *Pinyin* system (Chinese Phonetic Alphabet) and incorporate it with the International Phonetic Alphabet (IPA) to facilitate singers’ Mandarin diction. For analysis, I refer to Carol Kimball’s *Song: A Guide to Art Song Style and Literature* as my framework and include the biographical information of the composers and poets. The songs are arranged in alphabetical order. Each song is introduced, followed by transcription in the following order: Pinyin, Chinese characters, IPA, a word-for-word translation, and idiomatic translation. I will also intone (slowly sing on a single pitch) the text while observing the song’s rhythms and attach the video link to each song, followed by the music score.

## Chapter Two

### The Development of Chinese Phonetics Spelling Systems

The basic elements of any language are vowels and consonants, and Mandarin-Chinese is no exception. However, the Chinese language, as an ideographical writing system, had no phonetic alphabet when its spelling system was first developed. There were two traditional methods of indicating the pronunciation of a Chinese character in ancient China. One is called *Zhi Yin* (直音), which cites another character with the same pronunciation.<sup>27</sup> However, if the homophones used are also rare characters that are unfamiliar, the phonetic transcription is impossible to read. The other method is called *Fan Qie* (反切). This method uses two other Chinese characters, the first having the same consonant as the given character and the second having the same vowel (with or without final nasal) and tone. For example, the pronunciation of ‘同’ *tóng* is indicated as ‘徒红切,’ meaning a combination of the consonant *t* from ‘徒’ *tú* and the vowel plus nasal *óng* from ‘红’ *hóng*.<sup>28</sup> This method is too cumbersome to read accurately. In fact, both of the methods are inconvenient to use.

The earliest appearance of the Latin alphabet for phonetic annotation of Chinese characters occurred when Western missionaries came to China to learn the Chinese language in the late Ming Dynasty. In 1605, Matteo Ricci (1552-1610), an Italian Jesuit missionary, published *Xi Zi Qi Ji* (《西字奇迹》), *Wonder of Western Writing* in Beijing, in which four Chinese articles were annotated with the Latin alphabet. This was the first publication to annotate Chinese characters with the Latin alphabet. In 1626, with the help of Han Yun (韩

---

<sup>27</sup> “直音.” New Century Chinese- English Dictionary. Beijing: Foreign Language Teaching and Research Press, 2016. Dictionray.com. Web. 28 December, 2020.

<sup>28</sup> “反切.” New Century Chinese- English Dictionary. Beijing: Foreign Language Teaching and Research Press, 2016. Dictionray.com. Web. 28 December, 2020.

云)<sup>29</sup>, Wang Zheng(王征)<sup>30</sup> and others, the French Jesuit missionary Nicolas Trigault (1577-1628) published *Xi Ru Er Mu Zi* (《西儒耳目资》, *A Help to Western Scholars*) in Hangzhou. Modified on the basis of Ricci's *Wonder of Western Writing*, it was the first Latin phonetic alphabet vocabulary in China. Both Ricci and Trigault's system are based on the standard of "Guan Hua Du Shu Yin"<sup>31</sup> (官话读书音, Reading Pronunciation in Mandarin), which is suitable for the Beijing dialect. This novel phonics spelling method greatly inspired Chinese scholars, but although it was mainly used by foreign missionaries, it was not used widely among the Chinese.

The Chinese people's own phonics spelling movement began at the end of the Qing Dynasty, which lasted from 1644-1912. After the Opium War<sup>32</sup>, China was reduced to a semi-colonial and semi-feudal society. The desire to revitalize the Chinese nation inspired some patriotic intellectuals to put forward the idea of saving the country through education. Liang Qichao (梁启超), Lu Zhuangzhang (卢懋章, 1854-1928), and Wang Zhao (王照, 1859-1933) all argued that the difficulty of Chinese characters was the reason why education could not be popularized. As a result, the Chinese Alphabet Campaign<sup>33</sup> was launched. During this period, a total of 23 people formally proposed 28 approaches to Chinese phonics spelling. The alphabet

---

<sup>29</sup> Han Yun. Birth and Death are unknown. He was born into a family of scholars and officials for generations. The Han family was one of the families that converted collectively to Catholicism in the late Ming Dynasty. This kind of collective conversion behavior, coupled with the Han family's religious piety and positive attitude towards religion, greatly promoted the spread of Catholicism in the local area.

<sup>30</sup> Wang Zheng (1577-1644) was one of the first scholars in Chinese history to pay attention to learning and promoting Western science and technology, and thus became acquainted with many missionaries.

<sup>31</sup> In ancient times, there was a special standard for the correct pronunciation of official expressions, which was the "Du Shu Yin" (读书音, Reading pronunciation). "Guan Hua" (官话, Mandarin) derives from the calling of the official standard language of Chinese in ancient China. Successive dynasties had their own common "Mandarin," just called by different names. In the Qin Dynasty, it was called "Ya Yan" (雅言). Later, it was called "Zheng Yin" (正音). In the Ming Dynasty, it was called "Guan Hua." In 1909, it was designated as "Guo Yu" (国语). In 1956, it was renamed "Pu Tong Hua" in mainland China, which is what we name "mandarin" now for the standard Chinese. It is also used to indicate the primary level of Chinese dialect with the largest population and the widest distribution. Mandarin can be generally divided into eight sub-dialects: Northeast Mandarin, Jiaoliao Mandarin, Beijing Mandarin, Jilu Mandarin, Central Plains Mandarin, Jianghuai Mandarin, Lanyin Mandarin and Southwest Mandarin, among which the most native speakers are Southwest Mandarin.

<sup>32</sup> It was an unjust war of aggression waged by Britain against China from 1840 to 1842, and also the beginning of China's modern history of humiliation.

<sup>33</sup> From 1892 to 1910, the last 18 years of the Qing Dynasty, there was a series of Chinese characters reformation and campaigns to promote Chinese phonics spelling schemes.

symbols of these systems include Latin alphabet and its variants, Chinese strokes and unique ancient Chinese characters, shorthand symbols, numerical code, and self-made symbols.

The first formal phonics spelling system promoted nationwide was *Zhu Yin Fu Hao* (注音符号, the Chinese Phonetic Symbol), also known as *Zhu Yin Zi Mu* (注音字母, the Phonetic Alphabet). The system is based on the pronunciation of Standard Chinese (Mandarin, Beijing Dialect). The symbols are adopted from the characters that form phonetic complements of ancient Chinese fragments or hieroglyphics, which have the fewest strokes. It was formulated by the Committee for Standardizing Pronunciation<sup>34</sup> in 1913 and formally promulgated by the Ministry of Education, the Beiyang Government during the Republic of China in 1918. The four characters “注音符号” (zhù yīn fú hào, phonetic notation) (see Fig.1) are an example of how characters are annotated in the style of writing for the Chinese Phonetic Symbol. The first symbol is a consonant, the second symbol is a vowel, and the four tones are indicated by no mark, rising mark “ ´ ”, rising-falling mark “ ˇ ”, or falling mark “ ` .” More illustrations of tones are provided with discussion of the *Pinyin* system later in this paper.

注	音	符	号
ㄗ	ㄩ	ㄘ	ㄩˊ

*Fig. 1: example of phonetic symbols*

A new method of romanizing the Chinese language called *Guo Yu Luo Ma Zi* (国语罗马字, Gwoyeu Romatzyh) appeared later, but it never went beyond the circle of the intellectual class, nor was it widely applied in society. Its influence was far less than that of the Chinese Phonetic Symbol. The Chinese Phonetic Symbol has contributed to well-rounded education and phonetic unity throughout China. While the Chinese Phonetic Symbol functions as a

<sup>34</sup> An important academic working conference with the main topic of examining and approving the spelling of the Chinese phonetic alphabet and studying the methods for implementing the Chinese phonetic system.

common basis for ethnic minorities and a tool for promoting international cultural exchange, it is generally considered inferior to the Chinese Phonetic Alphabet based on the Latin alphabet.

The Pinyin system (the Chinese Phonetic Alphabet) is the Official Latinization system of Chinese characters issued by the People's Republic of China, also based on the pronunciation of Standard Chinese. It was developed by the former Committee for Reforming the Chinese Written Language (now called the State Language Work Committee) during the Chinese character reform from 1955 to 1957. The National People's Congress approved and promulgated the plan on February 11, 1958. Since then, *Zhu Yin Fu Hao* (the Chinese Phonetic Symbol) lost its popularity in mainland China, though there are still marks on the phonetic annotation of Chinese characters in Chinese dictionaries and other basic reference books<sup>35</sup>. The Chinese Phonetic Alphabet is recognized as the most effective alphabetic system, and is widely used in a variety of occasions for phonetic annotation of Chinese Characters: textbooks, dictionaries, literacy books, book and journal titles, trademarks and packaging, and the names of stations, cities, and streets. The Chinese Phonetic Alphabet has greatly promoted the popularization of Mandarin by compiling Mandarin teaching and reading materials; is one of the most widespread input methods for Chinese characters; provides the basis for the formulation of Braille and sign language for the deaf and and hard of hearing; is used for flag communication and light communication to transmit information when Chinese characters are less convenient, and; became the international standard in 1977 when United Nations Conferences on the Standardization of Geographical Names decided to adopt the scheme of Chinese Phonetic Alphabet for spelling Chinese place names.

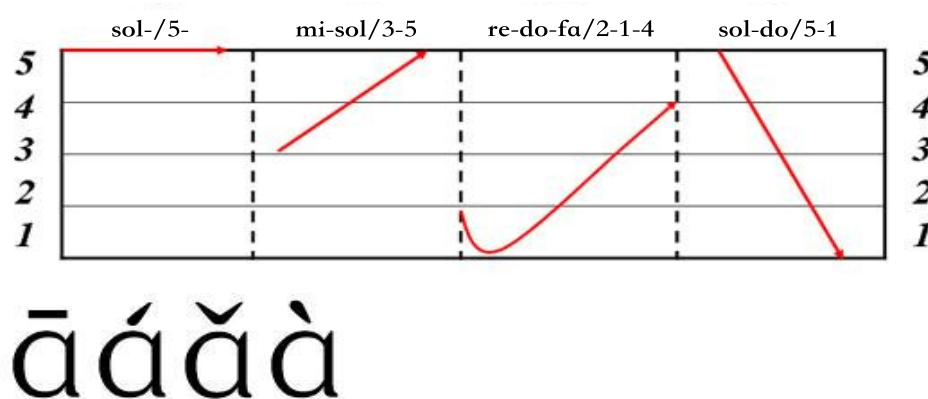
I have determined that the characteristics of the Chinese Phonetic Alphabet integrated with international phonetic alphabet (IPA) are the best way to explain Chinese diction for this

---

<sup>35</sup> *Zhu Yin Fu Hao* (the Chinese Phonetic Symbols) is still widely used in Taiwan. In Taiwan, students are required to be proficient in using Chinese Phonetic Symbols, and it is also a common Chinese character input method for typing on a keyboard.

study. The Chinese Phonetic Alphabet was developed on the basis of improving on past various phonics spelling systems. For classical singers who are accustomed to Latin letters, the *Pinyin* system is easier to understand. It uses the common alphabetical order of the Latin alphabet with 26 letters. Additionally, there are three double letters representing three consonants: zh, ch, sh. Only two additional symbols are used: the letter ü and tone marks (ˉ ˊ ˋ ˋˊ).

To understand Chinese tones, one can use the first five solfège symbols (do-re-mi-fa-sol) or the corresponding numbers of 1-2-3-4-5. The first tone is a high level tone with an extended pitch value of sol-/5- (see Fig.2) and its tone mark is “ˉ.” The second tone is a rising tone with a pitch value of mi-sol/3-5 and its tone mark is “ˊ.” The third tone is a falling-rising tone with a pitch value of re-do-fa/2-1-4 and its tone mark is “ˋˊ.” The fourth tone is a falling tone with a pitch value of sol-do/5-1 and its tone mark is “ˋˋ.” In addition to the four tones, there is a neutral tone without a tone mark in Mandarin, which is unaccented and appears in the last character of compound words.



*Fig. 2: the four Chinese tones*

Tones are very important in spoken Chinese because the same syllable with different tones can indicate different meanings. However, singing in Mandarin is less troublesome, as pitch values and pitch contours are covered by musical tones in the song. I will not discuss tones any further, but all texts in this study include the tone marks annotations for those who

desire to know the sounds of the language. It is also helpful for singers to see the consideration composers take when they set tonal text to music.

## 2.1. Vowels and Glides

### Monophthong (simple finals)

A monophthong is made up of one syllable which has the sound feature of keeping the shape all the way down. There are six monophthongs in the Chinese Phonetic Alphabet (see Fig. 3, below).

Pinyin	a	o	e	i	u	ü
IPA	[a]	[ɔ]	[ɤ] / [ə] / [ə̣] / [ɛ]	[i] / [ɨ] / [ɯ]	[u]	[y]

*Fig. 3: chart of monophthongs in the Chinese Phonetic Alphabet*

**a** is an unrounded front open vowel. Lips and cheeks are relaxed. The tongue stays flat. The sound is the same as the IPA bright [a], such as the English [a] in *Yahoo*, the Italian [a] in *ragazzo* (boy), the German [a] in *das* (the), and the French [a] in *partout* (everywhere).

**o** is a rounded back vowel and less open than **a**. Raise the arch of the tongue a little in the middle back position. The corresponding sound in IPA is the open [ɔ], as in English *storm*, in Italian *notte* (night), in German *Wonne* (joy), and in French *cloche* (bell). In Mandarin, **o** always appears as a glide [wɔ], written as **uo**. When “o” follows the bilabial and labio-dental consonants [b] [p] [m] [f], it omits the letter **u** but is still the glide sound [wɔ].

**e** is an unrounded open-mid central vowel. It may be helpful to start with the pronunciation “o” with the tongue and lips in position, and then relax the lips to an unrounded position. The IPA of the sound is [ɤ]. When the “e” vowel is in a light neutral tone, mostly in the case of auxiliary words, such as the character 了 (le), it becomes the sound [ə], similar to the [ə] in English *handsome*. The only situation in which the sound [ə̣] happens is when e precedes the consonant r, like the character 二 (er). This retroflex vowel sound [ə̣] can be found in the English words *better*, *master*, *heater* and so on. Finally, the sound [ɛ] can only exist in

the glide [jɛ]. It is spelled ye (也), or ie; for example, xie (谢) in the *Pinyin* system, and has a sound in English similar to yes and yellow. When simple finals or compound finals beginning with **i** or **u** form syllables independently, the vowels **i** and **u** are rewritten as **y** and **w**.

**i** is an unrounded closed front vowel. The tip of the tongue is against the lower front teeth and the arch of the tongue is high and toward the alveolar ridge. The corresponding IPA symbol is [i], which is close to the English word *sleep*, the French word *ville* (city), the Italian word *io* (I), and the German word *sieben* (seven). Besides the [i] sound, **i** also represents two apical vowels. They are fricative sounds that form the nucleus of a syllable. When **i** follows **z** [ts], **c** [ts<sup>h</sup>], **s** [s], it is a front apical vowel (in IPA: [ʅ] (also seen as [ɿ])). When **i** follows **zh** [tʂ], **ch** [tʂ<sup>h</sup>], **sh** [ʂ], **r** [ʒ], it is a back apical vowel (in IPA: [ɻ] (also seen as [ʁ])). One way to practice is to prolong the sound of these consonants and add a buzz like the final sound in the English word *horseʂ*. The rule is that when the simple final **i**, and the compound finals starting with **i** (in, ing) have no initial consonant, a **y** is written as the initial consonant, which are spelled *yi*, *yin*, *ying*.

**u** is a rounded closed back vowel, in IPA: [u]. The tongue is retracted to raise high at the back toward the soft palate while the tip of the tongue attaches to the lower front teeth. The similar sound in English can be found in the words *zoo*, and *blue*, or in the Italian words *uno* (one), and *subito* (immediately).

**ü** is a rounded closed front vowel, in IPA: [y]. To pronounce [y], the tongue position is placed as in [i] with rounded lips. This sound is the same as the French [y] in *lune* (moon) and the German [y] in *süßer* (sweet). The spelling rule is that if there is no initial consonant before **ü**, add a **y** and drop the umlaut: *yu*, *yuan*, *yue*, *yun*.

### Diphthongs and glides (compound finals)

Compound finals are formed by two or three monophonic finals, which can be divided into three groups according to the positions of a syllable mainly bearing stress and duration.

Pinyin	ai	ei	ao	ou
IPA	[aɪ]	[eɪ]	[ɑʊ]	[oʊ]

*Fig. 4: four compound finals*

Each of the four diphthongs (see Fig. 4, above) consist of an emphasis on the initial vowel and short final vowel. The common feature of pronunciation is that the tongue position slides from low to high. There are some similar pronunciations in English words corresponding to these four diphthongs: [aɪ] *hi*, [eɪ] *say*, [ɑʊ] *hour*, [oʊ] *cold*.

Pinyin	ia	ie	ua	uo	üe
IPA	[ja]	[jɛ]	[wa]	[wɔ]	[ɥɛ]

*Fig. 5: five compound finals*

There are five glides (Fig. 5, above) that feature the tongue sliding from high to low. This time, the final vowel is emphasized, while the initial vowel at the beginning is short and light. Because i, u, ü are transitional sounds, singers can practice on this group of compound finals as glides. Examples of similar sounds in English can be found in the words *yard* [ja] and *water* [wɔ], or in French [wa] of *croire* (believe). As for the sound [ɥɛ], French has a similar sound [ɥ] in the glide of [ɥi], as in the word *fuir* (flee). Singers can practice this pronunciation by going from **i** to **ɛ**.

Pinyin	iao	iou	uai	uei
IPA	[jɑʊ]	[jou]	[waɪ]	[weɪ]

*Fig. 6: four compound finals*

The last group of four compound finals (Fig. 6, above) emphasize the middle vowel. The tongue position slides from high to low and then from low to high, and the beginning and

final vowels are fast and light. There is a special rule for the main vowel **o** and **e**; the spelling of the final **iu** (iu=iou) will omit **o** and the spelling of the final **ui** (ui=uei) will omit **e** only when they are not the independent syllables of **you** and **wei**. When pronouncing i(o)u and u(e)i, the vowels must not be omitted.

### Nasal finals

Nasal finals are one or two vowels followed by one or two nasal consonants at the end of a word. When the nasal finals end with **n**, they are called front nasals. When they end with **ng**, they are called back nasals.

Pinyin	an	ian	uan	üan	en	in	uen	ün
IPA	[an]	[jæn]	[wan]	[ɥæn]	[ən]	[ɪn]	[wən]	[yn]

*Fig. 7: front nasals*

Front nasals (Fig. 7, above) require the tip of tongue to move quickly against alveolar ridge after pronouncing the main vowel in order to let air pass through the nose. One practice technique is to start with the sound [ən] that closes to the German [ən] in *Sehnen* (yearning), then change to other front nasals. There is a spelling rule that the main vowel **e** is omitted in **un** (un=uen), except when the compound final itself is an independent syllable, in which case it is written **wen**.

Pinyin	ang	eng	ong	iang	ing	iong	uang	ueng
IPA	[aŋ]	[ɤŋ]	[oŋ]	[jaŋ]	[ɪŋ]	[ɥoŋ]	[waŋ]	[wɤŋ]

*Fig. 8: back nasals*

To pronounce back nasals (Fig. 8, above), raise the back of the tongue against the soft palate after the main vowel, and continue sending air through the nose. It is better to practice with familiar words. The English sound [ʌŋ] in *lung* is close to the sound [aŋ]; make the [a] a little brighter and more forward than [ʌ] to adjust. The English sound [ɔŋ] in word *song* is

similar to [ʊŋ]; change the [ɔ] to [ʊ], which is the same vowel sound in the English word *book* [ʊ].

## 2.2. Consonants

In Mandarin, there are twenty-one consonants. Additionally, the plosive consonants and affricative consonants have a very different feature from their counterparts in other languages. This is an important distinction. The plosive **b**, **d**, **g** and affricative **j**, **zh**, **z** are not voiced. Their corresponding IPA symbols are [p], [t], [k], [tʃ], [tʂ], [ʈ], and the vocal cords do not vibrate and are unaspirated. A good example of unvoiced and unaspirated sound is the “p” in the English words *speak* and *spoon*, which is very similar to the sound **b**. To differentiate **b**, **d**, **g**, **j**, **zh**, **z** from unvoiced **p**, **t**, **k**, **q**, **ch**, **c** depends on whether air is sent through or not. **p**, **t**, **k**, **q**, **ch**, and **c** are aspirated and pronounced with a strong puff of breath. They are given the symbols [p<sup>h</sup>], [t<sup>h</sup>], [k<sup>h</sup>], [tʃ<sup>h</sup>], [tʂ<sup>h</sup>], [ʈ<sup>h</sup>], and the “h” above the IPA is marked to the right to indicate the aspirated sound. The Mandarin **p** is also similar to the English sound “p” in *park* and *pay*. In Mandarin, consonants are mostly unvoiced, and only four are voiced: **m**[m], **n**[n], **l**[l], **r**[ʐ].

Here, consonants are divided into six categories.

Pinyin	b	p	m	f
IPA	[p]	[p <sup>h</sup> ]	[m]	[f]

*Fig. 9: labial consonants*

The first category (Fig. 9, above) is the labial sound, which adds the vowel **o** [wɔ] as the pronounced sound<sup>36</sup>. **b**, **p**, **m** are bilabial consonants requiring both lips to touch each other. **b** is unvoiced and unaspirated. **p** is unvoiced but aspirated. **m** and **f** are pronounced in the same manner as you would in English. **b**, **p**, **m** can be followed by **a**, **o**, **i**, and **u** simple finals, as well

<sup>36</sup> In order to address the needs of pronunciation and teaching, Pinyin system adds a vowel to the consonant according to the traditional pronunciation of phonetic alphabet to pronounce the consonant, and this pronounced sound is called Hu Du Yin (呼读音).

as compound finals beginning with them; **f** can only be combined with simple or compound finals of initial **a**, **o**, and **u**.

Pinyin	d	t	n	l
IPA	[t]	[tʰ]	[n]/[ŋ]	[l]

Fig. 10: blade-alveolar consonants

These four consonants in Fig. 10 (above) are blade-alveolar, which means the tip of the tongue goes up against the upper alveolar ridge to form different kinds of obstruction of the air flow. They all take the vowel **e** [ɤ] as the pronounced sound. Compared with their English counterparts, the tongue is raised more to the back. To pronounce **l**, take care not to touch the tip of the tongue to the upper teeth but instead the palate, so that the air flows out through the space between the tongue and the inside of the cheeks. **d** and **t** are both unvoiced, but **d** is an unaspirated stop and **t** is an aspirated stop. **d** sounds similar to the Italian “t” in *progetto* (project). **t** is closer to the English “t” in *tell*. **n** is nasal as it would be pronounced in English, but when followed by simple final **i**, compound finals starting with **i**, or simple **ü**, the sound becomes [ŋ], which is the same as the Italian [ŋ] *signore* (gentleman). **d**, **t**, **n**, and **l** can precede simple or compound finals of initial **a**, **e**, **i**, and **u**; **n** and **l** can also be combined with simple final **ü** and compound finals starting with **ü**.

Pinyin	g	k	h
IPA	[k]	[kʰ]	[x]

Fig. 11: unvoiced velar stop consonants

The three unvoiced velar stop consonants **g**, **k**, and **h** are made when the back of the tongue is raised to touch the soft palate, and they also take the vowel **e** [ɤ] as the pronounced sound. **g** is unaspirated and very similar to the sound “k” in English *ski*. **k** is aspirated and the

sound is close to the English “k” in *kite*. **h** is not the same as the glottal fricative [h] in English. The friction is at the soft palate rather than at the glottal when it is exhaled. Thus, it is the velar fricative [x], and the friction is noticeable. These three consonants can only be followed by simple or compound finals of initial **a**, **e**, and **u**.

Pinyin	j	q	x
IPA	[tɕ]	[tɕʰ]	[ɕ]

*Fig. 12: unvoiced palate-alveolar consonants*

**j**, **q**, and **x** belong to the unvoiced palato-alveolar sounds and the vowel **i** [i] is taken as their pronounced sound. **j** and **q** are affricative, and **x** is fricative. To make the three sounds, raise the blade of the tongue toward the hard palate, then rest the tip of the tongue behind the lower incisors, and squeeze the air out through the channel thus made. **j** is close to the English “j” in *jeep* [dʒ], but it is voiceless and loosens the tip of the tongue. **q** is pronounced in the same manner as **j**, but it is aspirated. It sounds close to the English “ch” in *cheese* [tʃ], except it requires the tip of the tongue to be positioned behind the lower teeth. **x** is close to the French [ʃ] as in *chaque* (each), without protruding the lips but pulling the corners of the mouth upward, and also keeping the tip of the tongue forward and down as for **j** and **q**. For this category, the finals that can be combined with **j**, **q**, and **x** are the simple and compound finals of initial **i** and **ü**. In addition, when the simple final **ü** or a compound starting with **ü** precedes **j**, **q**, or **x**, the umlaut is omitted and the **ü** appears as **u**.

Pinyin	z	c	s
IPA	[ts]	[tsʰ]	[s]

*Fig. 13: dental consonants*

**z**, **c**, and **s** are dental consonants made by pulling the upper and lower incisors very close together, and then pressing the tip of the tongue against the back of the upper incisors. When articulating the affricative **z**, **c**, and fricative **s**, a slice of air comes through the tiny space

between the upper and lower teeth. The front apical vowel **i** is added to these consonants as their pronounced sound. The unaspirated **z** is similar to the English “ds” in *goods* [dz], but it is unvoiced. The aspirated **c** is similar to the English “ts” in *tsunami* [ts]. **s** is close to the English “s” in *speak* [s]. However, because the English [s] is alveolar fricative, singers must move the tongue forward from the alveolar to the back of the upper teeth to pronounce the Mandarin **s** correctly. **z**, **c**, and **s** can be combined with simple finals of **a**, **e**, **u**, and the apical vowel **i**, and compound finals starting with **a**, **e**, and **u**.

Pinyin	zh	ch	sh	r
IPA	[tʂ]	[tʂʰ]	[ʂ]	[ʐ]

*Fig. 14: blade-palatal consonants*

The last category of consonants is called blade-palatal, which is formed by curling the tip of the tongue to contact the hard palate, then loosening it a bit to squeeze the air out. These consonants also take the back apical vowel **i** as their pronounced sound. Singers are familiar with the palatal alveolar sounds [tʃ], [ʃ], and [ʒ]. They sound similar to the blade-palatal; begin with the palatal alveolar consonant and then move the tongue to the right place of the blade-palatal consonant. To pronounce the unaspirated affricative **zh**, start from its close sound position “j” in English *jazz* [dʒ] and then raise the tip of the tongue to touch the hard palate. **ch** is articulated the same manner as **zh**, while it is aspirated. Its corresponding sound in English is “ch” as in *church* [tʃ]. Turn up the tip of the tongue against the hard palate and squeeze a puff of the air out to make the sound [tʂʰ]. The fricative **sh** sounds very close to the English “sh” in *sharp* [ʃ] except that it requires the tip of the tongue to actively curl up toward (not touching) the hard palate. **r** is the voiced fricative, pronounced in the same manner as **sh**, but the only difference is that the vocal cords vibrate. This category’s phonics rules are the same as **z**, **c**,

and **s**, which can be combined with simple finals of **a**, **e**, **u**, and the apical vowel **i**, and compound finals starting with **a**, **e**, and **u**.

## Chapter Three Nine Mandarin-Chinese Art Songs

### 3.1. 《春恨》 “Spring Hatred”

Zhang Yuanji (张沅吉, 1908-1986) was born in a large, famous family in Shanghai and had four brothers and four sisters. A fortune-teller foretold that his fate would clash with his father's, and so he was unpopular with his parents. They sent him early to boarding school, after which he had to make a living by himself. Though Zhang did not have much higher education, he was intelligent and had versatile talents. In his early years, he studied at the Xinhua Art School in Shanghai. Later, he audited painting classes for two years in the Art Department of Central University and became a student of Xu Beihong (1895-1953), the Chinese famous modern painter and art educator. In 1929, he joined the “White Goose Painting Association”<sup>37</sup> and was active in Shanghai painting circles in the 1930s. Zhang's second brother Zhang Yuanheng (张沅恒) was a photojournalist and chief editor of *Companion Pictorial*<sup>38</sup>. Zhang Yuanji studied photography with his second brother, and then joined *Companion Pictorial*. He edited the 172<sup>nd</sup> and final issue of *Companion Pictorial* in October 1945. Painting was his hobby, and photography was his profession, but music was his favorite. He learned the violin and music theory under a Belarusian violinist, and later taught himself to play the viola, the piano, and the flute. He adapted a large number of chamber music works of European classical masters to play with ensembles made up of several of his friends. “Spring Hatred” is the only known vocal work of his.

---

<sup>37</sup> In 1928, Pan Sidong (潘思同, 1903-1980), Chen Qiucuo (陈秋草 1906-1988) and others founded the “White Goose Painting Institute” in Shanghai, also known as the “White Goose Painting Association,” which was the forerunner of China's amateur art education. The institute lasted until 1936, when it was destroyed by Japanese artillery fire.

<sup>38</sup> *Companion Pictorial* is the first large-scale comprehensive news pictorial in the history of modern press and publication in China. It was founded in 1926 by Wu Liande, and ceased publication in October 1945. Over the 20 years, it published 172 issues in total. *Companion Pictorial* contains more than 400 color pictures and more than 32,000 photos, recording in detail the development and changes of modern Chinese society, the turbulence of the world situation, the influential figures of Chinese military, political science and business circles, social scenes, culture and art, dramas and movies, historical sites and so on. It can be called an encyclopedic large pictorial.

The text of “Spring Hatred” is a poem by Luo Jialun (罗家伦, 1897-1969), a famous educator, ideologist, and social activist in modern China. He was also the husband of Zhang Weizhen (张维祯), Zhang Yuanji’s eldest sister. Born into a well-established family, Luo received advanced education. He studied at Fudan Academy in Shanghai and Peking University and was one of the student leaders of the May 4th Movement. He drafted the only printed leaflet of the movement, “Declaration of the Whole Beijing Academic Circle,” and put forward the slogan “strive for the sovereignty outside, eliminate traitors inside.” In 1920, he left to study in the United States, first at Princeton University, and then Columbia University Graduate School. Later he traveled to Europe to study at the University of London, Berlin University, and Paris University, specializing in history and philosophy. Seven years later, Luo returned to China and taught at the High School Affiliated in the Department of History, National Southeast University. In 1928, he became the first president of “National Tsing Hua University.”

In 1931, when the Japanese army invaded China, National Central University in Nanjing was in a state of turmoil from frequent changes in executive leadership. Luo took charge of the position and recruited famous teachers, optimized disciplines, built school buildings, and carried out radical reform. In September 1937, as gunfire approached Nanjing, he chartered Minsheng Ship Company to send all teachers, students, their families, and all the school’s equipment to Chongqing, and continued to pursue the development of the university under these difficult conditions. The university became the most prestigious institution of higher learning in China during the period of the Republic of China, with the most diverse fields of study and the largest scale among the national universities. In 1941, Luo resigned his post as president and pivoted to political work. He served as the Nationalist government's first ambassador to India in 1947. After returning to Taiwan in 1951, he successively served as the national policy adviser of the Chiang Kai-shek Government,

commentator of the Kuomintang Central Committee, chairman of the Kuomintang Party History Committee, and so on.

The poem “Spring Hatred” includes a brief preface:

二十七年三月得读南京美国华女士函，叙述南京金陵女子文理学院内所收容中国女难民惨状，不胜悲恸，回想该美丽的风景，更加伤感，乃成此诗，以代哀音！<sup>39</sup>

In March 1938, I got to read a letter from Ms. Hua in Nanjing, describing the tragic situation of Chinese female refugees in Nanjing Jinling College of Women's Arts and Sciences. I was overwhelmed with grief. I recalled the beautiful scenery and felt even more sad. I wrote this poem to represent the sound of sorrow.

Ms. Hua was the American missionary Minnie Vautrin (1886-1941). She and two other Chinese women Cheng Ruifang (程瑞芳, 1875-1869) and Chen Feiran (陈斐然), formed an emergency committee to remain at the school and set up house for refugees at Jinling College. From August 12, 1937 to April 1940, Vautrin kept a diary almost every day and mailed letters to her friends in the United States every month so that they could better understand the current affairs in China. The “tragic situation of Chinese female refugees” in the letter probably refers to the middle and late period of the Nanjing Massacre, which lasted over a month. “To represent the sound of sorrow” infers that many people were killed.

Although Luo had no official background as a poet, as a righteous intellectual, he wrote his inner monologue in the face of such cruelty and catastrophic reality. The poem is as follows:

忽惊看篱边开着迎春，合欢吐出成双的嫩叶，半红半白的碧桃，带露方新。海棠照着半亩的方塘，可怜的春风，吹皱塘里的水纹，却吹不皱我心中的古井!

---

<sup>39</sup> Jingwei Zhang. “*Wo Xin Tou Chong Chong De Hei Ying*” — *Fan Ying “Nan Jing Da Tu Sha” De Yi Shou Yi Shu Ge Qu*. (《“我心头重重的黑影”——反映“南京大屠杀”的一首艺术歌曲》“*Dark Shadow on my Heart*” -- *an Artistic Song Reflecting the “Nanjing Massacre”*). *Journal of Nanjing Arts Institute (Music & Performance)*, 2012 (04): 15.

珍珠梅满身如雪，垂杨拂地。娇嫩又是轻盈；正拂扫着地上的芳草野花，好像织成的蜀锦，茶糜花真似新酒般的醉人，花架树荫中啼着黄莺。莺儿，你错了，你以为唤得醒春光，你哪知道不再到我心头的，是那旧日微笑的青春!

昨夜的春雨，不断的在鸳鸯瓦上飘零。料峭的春寒，偏透入不能御寒的薄衾，千行洗面的眼泪，任你流吧，我早已没有妆痕。滴滴的檐溜，纵然滴得穿阶前的砌石，也滴不穿我心头的积痕!

今早的春风，哪里有情，吹入我去秋来仅仅留下的单衣，哪抵得过三月催花冷;春阳普遍在不能用的地上锦茵，不能披的花间绣巾，阳光，你透得过春云，你照不到我心头重重的黑影!

何处是我当年甜蜜的家庭，何处是我心爱的人们，生离死别，饮泪吞声，孱魂留喘息，哪更能禁得，听着围墙外，敌马，骄嘶，兽军传令，一阵阵使我肉颤心惊，天呀!千古年来女儿，哪有过我这般沥血的春心!

This modern Chinese poem has five stanzas. The first four stanzas depict scenes of spring, which include flowers, trees, grass, birds, spring rain, spring wind, and sunshine. In the last sentence of each of these four stanzas, the poet describes his anger and tearless grief, because these spring sights only remind him of indelible scars. The last stanza is an emotional outburst calling for his beloved and harkening back to a scene of carnage.

The song is through-composed and divided into three different parts, separated by distinct modulation and interludes between each section. Dramatic emotional changes are depicted with a variety of musical textures that highly integrate the text and music. The first two stanzas are part one, the third and fourth stanzas are part two, and the last stanza is part three. The whole piece is in pentatonic mode, which reflects a strong sense of national style. Parts one and three are in Gong-mode<sup>40</sup> (宫调, C). Part two is in Yu-mode (羽调, A).

---

<sup>40</sup> Pentatonic mode, arranged by perfect fifth interval relationship, is composed of five tones of the mode. As this mode is unique to our country, it can also be called the national mode. The names of these five notes and their corresponding tones are Gong (宫) - C (do), Shang (商) - D (re), Jue (角) - E (mi), Zhi (徵) - G (Sol), Yu (羽) - A (la). To determine the mode of a piece of music, it is usually the last note at the end of the same key.

A soft prelude begins with the main melody in the left hand and proceeds slowly accompanied by silvery chords in the right hand. A picture of spring is unfolding. The left-hand melody doubles the voice line until the first stanza ends. An interlude of triplet chords leads to the second stanza and arpeggios slightly animate the music. At the phrase “nightingale you are wrong” (莺儿, 你错了) the piano stops abruptly. The accompaniment restarts with heavy triplet chords depicting sobs in fitful descent. The last sentence of the second stanza is accompanied by a marching two-hand melodic sequence ending low on the piano to echo the “smiling youth of old days” (旧日微笑的青春) no longer there.

An interlude leads into the second section, with the key changing from D $\flat$  major to g minor. The meter also changes from quadruple time to triple time. The steady quavers repeated in the left hand are like the steady raindrops forshadowing the first line of stanza three: “Spring rain of last night” (昨夜的春雨). This same melody is shared with the first line of stanza four, “Spring breeze of this morning” (今早的春风), though it continues in a different direction. The final phrase is structured like a recitative; the accompaniment pauses as the text expresses grief of the heart, and two heavy arpeggiated chords punctuate the last two words, “dark shadows” (黑影).

The climax occurs in the third section. After six bars of interlude, the tonality shifts to b $\flat$  minor. The emotional weight of the music accumulates as the music reflects the drama of the text. The words “part forever, weep silent tears” (生离死别, 饮泪吞声) are accompanied by heavy tenuto chords, which are sonorous and powerful. Next is a short, frightening scene when a sudden octave jump depicts a desperate exclamation. Another recitative-like phrase without accompaniment expresses the heaviness of endless grief, followed by a short postlude of long tenuto chords as the heart sinks deeper and deeper.

chūn hèn  
春 恨  
tʂʰwən xən  
Spring Hatred

hū jīng kàn lí biān kāi zhe yíng chūn  
忽 惊 看 篱 边 开 着 迎 春 ,  
xu tɕiŋ kʰan li pjæn kʰai tʂə iŋ tʂʰwən  
Suddenly surprised to see over-the-hedge blooming winter jasmine

hé huān tǔ chū chéng shuāng de nèn yè  
合 欢 吐 出 成 双 的\* 嫩 叶 ,  
xɿ xwan tʰu tʂʰu tʂʰɿŋ ʂwɑŋ tə nən jɛ  
albizia flowers sprouted paired tender leaves

bàn hóng bàn bái de bì táo dài lù fāng xīn  
半 红 半 白 的 碧 桃 , 带 露 方 新 。  
pan xɿŋ pan pai tə pi tʰɑʊ tai lu fɑŋ ɕin  
half-red half-white flowering peach, with-the-dew just new

hǎi táng zhào zhe bàn mǔ de fāng táng  
海 棠 照 着 半 亩 的 方 塘 ,  
xai tʰɑŋ tʂɑʊ tʂə pan mu tə fɑŋ tʰɑŋ  
Chinese flowering crabapple cast shadows half-an-acre square pool

kě lián de chūn fēng chuī zhòu táng lǐ de shuǐ wén  
可 怜 的 春 风 , 吹 皱 塘 里 的 水 纹 ,  
kʰɿ ljæn tə tʂʰwən fɿŋ tʂʰwei tʂ ɔʊ tʰɑŋ li tə ʂwei wən  
poor spring breeze wrinkled in-the-pool ripples

què chuī bù zhòu wǒ xīn zhōng de gǔ jǐng  
却 吹 不 皱 我 心 中 的 古 井 !  
tɕʰɥɛ tʂʰwei pu tʂɔʊ wɔ ɕin tʂɔŋ tə ku tɕiŋ  
but couldn't-wrinkle in my heart the ancient well

zhēn zhū méi mǎn shēn rú xuě chuí yáng fú dì  
珍 珠 梅 满 身 如 雪 , 垂 杨 拂 地 。  
tʂən tʂu mei man ʂən zu ɕɥɛ tʂʰwei jaŋ fu ti  
Sorbaria sorbifolia is-covered with-snow, willows flick the ground

jiāo nèn yòu shì qīng yíng  
 娇嫩 又是 轻盈；  
 teǰɑu nən jow ʃɿ te<sup>h</sup>ɿŋ ɿŋ  
 Delicate and light

zhèng fú sǎo zhe dì shàng de fāng cǎo yě huā  
 正拂扫着地上的芳草野花，  
 tʃɿŋ fu sau tʃə ti ʃɑŋ tə faŋ ts<sup>h</sup>ɑu jɛ xwa  
 flicking (over) on-the-ground green grass wild flowers,

hǎo xiàng zhī chéng de shǔ jǐn  
 好像织成的蜀锦，  
 xɑu ɛjaŋ tʃɿ tʃ<sup>h</sup>ɿŋ tə ʃu teɿŋ  
 looks like the-woven Sichuan figured satin

chá mí huā zhēn sì xīn jiǔ bān de zuì rén  
 茶靡花真似新酒般的醉人，  
 tʃ<sup>h</sup>a mi xwa tʃən ʃɿ ɛin teǰɑu pan tə tswei zən  
 rosa rubus is like green wine intoxicating

huā jià shù yīn zhōng tí zhe huáng yīng  
 花架树荫中啼着黄莺。  
 xwa teǰa ʃu ɿn tʃɿŋ thi tʃə xwaŋ ɿŋ  
 pergola tree shade in-the is-singing a nightingale

yīng ér nǐ cuò le nǐ yǐ wéi huàn dé xǐng chūn guāng  
 莺儿，你错了\*\*，你以为唤得醒春光，  
 ɿŋ ə ni ts<sup>h</sup>wɑ lə ni i wei xwan tɿ ɛɿŋ ts<sup>h</sup>wən kwɑŋ  
 Nightingale you are wrong you think can wake-up the spring

nǐ nǎ zhī dào bú zài dào wǒ xīn tóu de  
 你哪知道不再到我心头的  
 ni na tʃɿ tɑu pu tsai tɑu wɑ ɛin t<sup>h</sup>ou tə  
 you what to-know no more to my heart

shì nà jiù rì wēi xiào de qīng chūn  
 是那旧日微笑的青春！  
 ʃɿ na teǰɑu zɿ wei ɛǰɑu tə te<sup>h</sup>ɿŋ tʃ<sup>h</sup>wən  
 is that old days smiling youth

zuó yè de chūn yǔ      bú duàn de zài yuān yāng wǎ shàng piāo líng  
 昨夜的春雨，      不断的在鸳鸯瓦上飘零。  
 tswɔ̌ jɛ̌ tə̌ tʂʰwəň y      pu twaň tə̌ tsaǐ jwaň jɔŋ̌ wǎ ʂɔŋ̌ pʰjɔǔ lɿŋ̌  
 Last-night the spring rain unceasingly on-the-roof-tiles-in-pairs (was) falling

liào qiào de chūn hán piān tòu rù      bù néng yù hán de bó qīn  
 料峭的春寒，偏透入不能御寒的薄衾，  
 lʂɔǔ tɛ̌jɔǔ tə̌ tʂʰwəň xaň pʰjæň tʰoǔ zǔ      pu nɿŋ̌ y xaň tə̌ pwǒ tɛ̌ɿň  
 Chilly      spring just soaked-into incapable winterized light clothes

qiān háng      xǐ miàn      de yǎn lèi      rèn nǐ liú ba  
 千行      洗面      的眼泪，      任你流吧，  
 tɛ̌jæň xɔŋ̌      ɛ̌i mjæň tə̌      jæň leǐ      zəň nǐ lʂɔǔ pa  
 thousand-lines washing face of-tears      allowing you to cry

wǒ zǎo yǐ      méi yǒu      zhuāng hén  
 我早已      没有      妆痕。  
 wɔ̌ tsɔǔ ǐ      meǐ jɔǔ      tʂwɔŋ̌ xəň  
 I long ago didn't-have make-up traces

dī dī de      yán liù      zòng rán      dī dé chuān jiē qián de qì shí  
 滴滴的      檐溜      纵然      滴得穿阶前的砌石，  
 tǐ tǐ tə̌      jæň lʂɔǔ      sɔŋ̌ zaň      tǐ tɿ̌ tʂʰwaň tɛ̌jɛ̌ tɛ̌jæň tə̌ tɛ̌hǐ ʂɿ̌  
 dripping water from-the-gutter even though can-hollow front-steps stone-laying

yě      dī bù chuān      wǒ xīn tóu de jī hén  
 也      滴不穿      我心头的积痕！  
 jɛ̌      tǐ pǔ tʂʰwaň      wɔ̌ ɛ̌ɿň tʰoǔ tə̌ tɛ̌i xəň  
 neither cannot wear-away my heart's      scars

jīn zǎo de      chūn fēng      nǎ li      yǒu qíng  
 今早的      春风，      哪里      有情，  
 tɛ̌ɿň tsɔǔ tə̌      tʂʰwəň fɿŋ̌      na lǐ      jɔǔ tɛ̌hɿŋ̌  
 This morning's spring breeze where was the-affection

chuī rù wǒ qù qiū lái      jǐn jǐn liú xià de dān yī  
 吹入我去秋来      仅仅留下的单衣，  
 tʂʰweǐ zǔ wɔ̌ tɛ̌hy̌ tɛ̌jɔǔ laǐ      tɛ̌ɿň tɛ̌ɿň lʂɔǔ ɛ̌jǎ tə̌ taň ǐ  
 blew-in my coming-and-going-autumn only left behind the single layer

nǎ dǐ dé guò            sān yuè      cuī huā      lěng  
 哪 抵 得 过            三 月      催 花      冷 ；  
 na ti tɿ kwə            san ɥɛ      ts<sup>h</sup>wei xwa      lɿŋ  
 how-to-live-through the March    deflowering      cold

chūn yáng      pǔ biàn zài      bù néng yòng de      dì shàng      jǐn yīn  
 春 阳      普 遍 在      不 能 用 的      地 上      锦 茵 ，  
 tɕ<sup>h</sup>wən jɑŋ      p<sup>h</sup>u pjæn tsai      pu nɿŋ ɥoŋ tə      ti ʂɑŋ      tɛm in  
 spring sunshine    illuminates      unusable                      on-the-ground fragrant-grass

bù néng pī de huā jiān xiù jīn  
 不 能 披 的 花 间 绣 巾 ，  
 pu nɿŋ p<sup>h</sup>i tə xwa tɛjæn ɛc tɛm  
 not-wearable    embroidered-scarf-of-flowers

yáng guāng      nǐ tòu dé guò      chūn yún  
 阳 光 ， 你 透 得 过      春 云 ，  
 jɑŋ kwɑŋ      ni t<sup>h</sup>ou tɿ kwə      tɕ<sup>h</sup>wən yn  
 sunshine      you can-penetrate      the-spring-clouds

nǐ zhào bù dào      wǒ xīn tóu      chóng chóng de      hēi yǐng  
 你 照 不 到      我 心 头      重 重 的      黑 影 ！  
 ni tɕɑu pu tau      wə ɛm t<sup>h</sup>ou      ts<sup>h</sup>oŋ ts<sup>h</sup>oŋ tə      xei iŋ  
 you can't-illuminate    upon-my-heart      layer-upon-layer      shadow

hé chù shì wǒ dāng nián tián mì de jiā tíng  
 何 处 是 我 当 年 甜 蜜 的 家 庭 ，  
 xɿ tɕ<sup>h</sup>u ʂɿ wə      tɑŋ njæn t<sup>h</sup>jæn mi tə      tɛja t<sup>h</sup>iŋ  
 Where was my    those-years      sweet      home

hé chù shì wǒ xīn ài de rén men  
 何 处 是 我 心 爱 的 人 们 ，  
 xɿ tɕ<sup>h</sup>u ʂɿ wə ɛm ai tə zən mən  
 where were my beloved    people

shēng lí sǐ bié      yǐn lèi tūn shēng  
 生 离 死 别 ， 饮 泪 吞 声 ，  
 ʂɿŋ li sɿ pje      in lei t<sup>h</sup>wən ʂɿŋ  
 part forever      weep silent tears

chán hún            liú    chuǎn xī    nǎ gèng néng jìn dé  
 孱 魂            留    喘 息, 哪 更 能 禁 得,  
 tʂʰan xwən        ljou    tʂʰwan ɛi    na    kɤŋ    nɤŋ    tɛin tɤ  
 a-weakened-soul    saved breathing

tīng zhe    wéi qiáng wài            dí mǎ            jiāo sī  
 听 着 围 墙 外,            敌 马,            骄 嘶,  
 tʰiŋ tʂə    wei tɕʰjaŋ wai        ti ma            tɕjɑu sɿ  
 listen    outside-the-walls    the-enemies'-horses    braying

shòu jūn            chuán lìng  
 兽 军            传 令,  
 ʂou tɕyn            tʂʰwan liŋ  
 monster-officers    transmitting-orders

yí zhèn zhèn shǐ wǒ        ròu chàn xīn jīng            tiān ya  
 一 阵 阵 使 我        肉 颤 心 惊,            天 呀!  
 i    tʂən    tʂən    ʂ    wə        zou tʂʰan ɛin tɛiŋ        tʰjæn ja  
 repeatedly    made me    feel-nervous-and-afraid    oh dear!

qiān gǔ nián lái            nǚ ér  
 千 古 年 来            女 儿,  
 tɕʰjæn ku    njæn lai            ny ə  
 Through-thousan years'    girls

nǎ yǒu guò    wǒ zhè bān            lì xuè de            chūn xīn  
 哪 有 过 我 这 般            沥 血 的            春 心!  
 na jou kwə    wə tʂɤ pan            li ɕyɛ tə            tʂʰwən ɛin  
 who-had        my-kind-of        dripping-blood    mood-of-spring-scenery

\* The correct pronunciation of auxiliary word “的” in singing, whether it should be “de” [tə] or “di” [ti], has always been a controversial issue. A common saying is that when the word “的” is preceded by open finals, it is preferable to use [ti], and if preceded by closed finals, it is usually pronounced [tə]. From the perspective of expressing deep emotion, [tə] better conveys a dark and deep feeling, while [ti] is bright and cheerful. Most often, the choice is about a singer’s overall grasp and interpretation of the song. For Chinese classical singing and folk style singing, singers mostly choose to sing [ti] for better resonance. No matter which sound is chosen should be uniform throughout the song. In this song, I chose [tə] because of the heavy content and dismal melody of the piece, as well

as the fact that the composer gave the “的” very short and unstressed notes when he set the text. For the rest of the songs I annotate “的” with [ti].

\*\* The auxiliary word “了” has two pronunciations: “le’ [lə] and “liǎo” [ljǎu].

In Chinese classical singing and folk style singing, most often it is sung as [ljǎu] for better resonance, but if the given note is very short and fast, it can be sung as [lə].

*Idiomatic translation:*

Suddenly surprised to see winter jasmine blooming over the hedge,  
 albizia flowers sprouted, tender leaves in pairs,  
 Peach blossoms half-red, half-white, covered in fresh dew.  
 Chinese crabapple flowers cast shadows over the half-acre pool of water.  
 The poor spring breeze makes wrinkled ripples in the pool  
 but couldn’t wrinkle the ancient well in my heart.

Sorbaria sorbifolia is covered with snow, willows flick the ground  
 delicate and light;  
 Flickering over green grass and wildflowers  
 like the embroidery on Sichuan figured satin.  
 Rosa rubus is intoxicating like green wine.  
 A nightingale is singing in the shade of a pergola tree.  
 Nightingale, you are wrong. You think you can wake up the spring.  
 But you don’t know that the old days of smiling youth are gone from my heart  
 and won’t come back.

Last night the spring rain was falling unceasingly on the pairs of roof tiles,  
 chilly spring rain soaking into light clothes,  
 a thousand lines of water and tears washing over your face and allowing you to cry.  
 Long ago I wore no make-up, not a trace.  
 Water dripping from the gutter can even hollow out the stone in the front steps,  
 but cannot wear away the scars on my heart.

Where is the tenderness in this morning’s breeze?  
 It blew through my single layer of clothing from last autumn.  
 How can I live through this March when the flowers are dying of cold?  
 Cold spring sunshine illuminates fragrant grass, useless, on the ground,  
 like an unwearable scarf embroidered with flowers.  
 Sunshine, you can penetrate the spring clouds,  
 but you can’t pierce through the layers of shadows upon my heart.

Where are my sweet years of being home?  
 Where are my beloved people?

We have parted forever and weep silent tears,  
weakened souls saving their breath.  
Listen. Outside the walls, hear the enemy's horses braying,  
monster-officers transmitting orders  
over and over. Oh! I feel nervous and afraid.  
Of all the girls through the ages,  
none of them experienced this painful spring as I am, dripping with blood.

*Video link:* <https://youtu.be/0N1YFYg75Wc>

# 春恨

## Spring Hatred

text by Luo Jialiang  
music by Zhang Yanji

Adagio

8va-----

*p*

忽 惊 看 篱 边 开 着 迎 春， 合 欢 吐 出 成 双 的

*mf*

rit. dim. *mf*

*cresc.*

嫩 叶， 半 红 半 白 的 碧 桃， 带 露 方 新。 海 棠 照 着 半 亩 的

*cresc.*

方 塘， 可 怜 的 春 风， 吹 皱 塘 里 的 水 纹， 却 吹 不 皱 我 心 中 的

rit.

古 井！

*rit.* *più mosso*

L.H.

珍珍梅 满身如 雪， 垂 杨

拂地。 娇嫩 又是 轻 盈； 正 拂扫着地上的芳草 野花， 好

像 织 成 的 蜀 锦， 茶 糜 花 真 似 新 酒 般 的 醉 人， 花

架 树 荫 中 啼 着 黄 莺。 莺 儿， 你 错 了， 你 以 为 唤 得 醒

春 光， 你 哪 知 道 不 再 到 我 心 头 的， 是 那 旧 日 微 笑 的

青春。

**Andante**

昨夜的春雨，不断的在鸳鸯瓦上飘零。

*mp*

料峭的春寒，偏透入不能御寒的薄衾，千行洗面的眼泪，任

*poco rit.*

你流吧，我早已没有妆痕。滴滴的檐溜，纵然滴得穿阶

*a tempo*

*rit-----*

前的砌石，也滴不穿我心头的积痕！今早的春风，哪里有

情，吹入，我去秋来仅仅留下的单衣，哪抵得过

三月催花冷；春阳普遍在不能用的地上锦茵，不能披的

花间绣巾，阳光，你透得过春云，你照不到我心头重重的黑影

L.H L.H

*a tempo*

**Largo** *lento con tristezza*

何处是我当年甜蜜的家庭，

*mp*

*a tempo*

何处是我心爱的人们, 生离死别, 饮泪吞声

孱魂留喘息, 哪更能禁得, 听着围墙外, 敌马, 骄嘶,

*cresc.*

兽军传令, 一阵阵使我肉颤心惊, 天呀! 千古年来

女儿, 哪有过我这般沥血的春心!

### 3.2. 《杜鹃花》 “The Azalea”

Huang Youdi (黄友棣, 1912-2010) was a composer, performer, conductor, educator and writer, and versatile musician. He wrote nearly two thousand works during his lifetime. His art songs are narratives with diverse styles and wide themes. Huang began to study music at the age of eleven and entered the Department of Education, National Sun Yat-sen University in Guangzhou in 1931, where he studied violin, theory, and composition. After graduation in 1934, he worked as a music teacher for a while, and soon went to Hong Kong for further study to obtain an advanced degree in violin from the Trinity College of Music. During the War, he was engaged in anti-Japanese singing activities and music teaching in Guangdong province. “The Azalea” is a representative piece of this period. In 1949, Huang moved to Hong Kong and taught at Deming Middle School, Datong Middle School and Zhuhai Academy. Huang continued to improve and refine his musical ability, and in 1955 received a degree in violin from the Royal College of Music. Two years later, he went on to study music for six years at the Composition Department of the Mandel Academy of Arts in Rome, Italy, and graduated with a diploma in composition. After returning to Hong Kong in 1963, he devoted himself to composition, music education, and music promotion. He composed many songs for schools in Hong Kong, including primary schools, secondary schools, and tertiary institutions. After retiring from Zhuhai Academy in 1987, he moved to Kaohsiung, Taiwan. While there, Huang remained active in the promotion of community music activities and guided various music groups. In his testament, he stated that when he died, all his music should be freely printed, sung, played, produced, recorded, videotaped and used as background music with no limitations.

Not much information about the poet Wu Jun (芜军, unknown-1944) is available. Formerly known as Fang Jianpeng (方建鹏), Wu was born in Chaoshan, Guangdong province, and graduated from the School of Literature, Sun Yat-sen University. After the fall of

Guangzhou, Wu went to Heyuan county to carry out anti-Japanese and national salvation activities. In 1943, he compiled “Poetry Station” in Pingshi, and went to teach in Xijiang Normal School in Liuzhou, Guangxi the same year. Unfortunately, Wu drowned in May 1944. Many of his works were published in periodicals such as *China Poetry Circle* and *Poetry Station*. He compiled a volume of poems by himself, but it has not yet been published.

“The Azalea” describes the sweetness of a young couple before the war, but early on in the relationship, the lover leaves for battle. The woman is waiting for him, and prefers to put the azalea flower on the chest of her lover rather than on her hair when he returns home triumphantly. Much as the rose is a symbol of love in the West, in China, the azalea flower is a symbol of love, and represents enthusiasm, innocence, auspiciousness, and beauty. The story and emotional content in “The Azalea” are the emblematic of that era. The music has a simple structure, distinct emotional levels, and an appealing melody, so it was very popular and widely known in South China during the war.

The song is in ternary form (ABA), and the overall mood of the music is positive with lilting rhythm. A brief prelude opens the song with agile staccato notes and simple chords that set a relaxed tone. Section A features syncopations in the voice line with piano doubling the main melody and interspersed with arpeggios; together the voice and piano express the joy of the intoxication of young love. The B section takes the listener through three distinct emotions. First, the scene is reminiscent of a former happy time the lovers spent together, and the music bounces enthusiastically with staccato notes accompanying the vocal line. Next, the scene returns to the young woman’s present reality of loneliness. Though the music uses the same rhythmic pattern as at first, the pitches are lower, the tempo slows down, and an octave leap jumps from high to low. Finally, the music again returns to its original tempo, and the accompaniment is flowing instead of the repeating monotonous chords from before. The emotional roller coaster reflects the young woman’s hope that her lover will return from battle

and she can put the azalea on his chest. Section A returns as the emotional distillation of the whole song. It is the common aspiration of all people, believing in the victory of the war and the hope of returning to the serene and peaceful life of before

dù juān huā

杜 鹃 花

tu tɕɤən xwa

The Azalea

dàn dàn de sān yuè tiān dù juān huā kāi zài shān pō shàng  
淡 淡 的 三 月 天 ， 杜 鹃 花 开 在 山 坡 上 ，  
tan tan ti san ɥɛ tʰjæn tu tɕɤən xwa kʰai tsai ʂan pʰwə ʂɔŋ  
Gentle March-days azaleas blossom on-the hillside

dù juān huā kāi zài xiǎo xī pàn duō měi lì ā  
杜 鹃 花 开 在 小 溪 畔 ， 多 美 丽 啊 。  
tu tɕɤən xwa kʰai tsai ɛjɔɔ ɛi pʰan twə mei li a  
azaleas blossom by-the-brook how beautiful

xiàng cūn jiā de xiǎo gū niáng  
像 村 家 的 小 姑 娘 。  
ɛjɔŋ tsʰwən tɕja ti ɛjɔɔ ku nɔŋ  
is-like a-village little-girl

qù nián cūn jiā xiǎo gū niáng zǒu dào shān pō shàng  
去 年 ， 村 家 小 姑 娘 ， 走 到 山 坡 上 ；  
tɕʰy nɔŋ tsʰwən tɕja ɛjɔɔ ku nɔŋ tsou tɔɔ ʂan pʰwə ʂɔŋ  
Last year the-village little-girl walked up-the-hill

hé qíng láng chàng zhī shān gē  
和 情 郎 唱 支 山 歌 ，  
xɿ tɕʰiŋ lɔŋ tsʰɔŋ tɕɿ ʂan kɿ  
with the-lover sang a-folk-song

zhāi zhī dù juān huā chā zài tóu fà shàng  
摘 枝 杜 鹃 花 ， 插 在 头 发 上 。  
tɕai tɕɿ tu tɕɤən xwa tsʰa tsai tʰou fa ʂɔŋ  
picked a-branch-of azalea, put in-your-hair

jīn nián cūn jiā xiǎo gū niáng zǒu xiàng xiǎo xī pàn  
今 年 村 家 小 姑 娘 ， 走 向 小 溪 畔 ，  
tɕim nɔŋ tsʰwən tɕja ɛjɔɔ ku nɔŋ tsou ɛjɔŋ ɛjɔɔ ɛi pʰan  
This year the-village little-girl walked towards the brook

dù juān huā xiè le yòu kāi ya  
 杜 鹃 花 谢 了 又 开 呀,  
 tu teɥæn xwa ɛjɛ lə jɔʊ kʰai ja  
 azaleas withered and-bloomed-again

jì qǐ liǎo zhàn chǎng shàng de qíng láng 。  
 记 起 了 战 场 上 的 情 郎 。  
 tɕi tɕʰ lǐəʊ tɕʰan tɕʰaŋ ʂaŋ ti tɕʰiŋ laŋ  
 recalled on-the-battlefield the-lover

zhāi xià yī zhī xiān hóng de dù juān  
 摘 下 一 枝 鲜 红 的 杜 鹃 ,  
 tɕʰai ɛja i tɕʰ i ɛjan xɔŋ ti tu teɥæn  
 picked-off one florid azalea

yáo xiàng zhe fēng huǒ de tiān biān 。  
 遥 向 着 烽 火 的 天 边 。  
 jəʊ ɛjan tɕʰə fɿŋ xwɔ ti tɕʰæn pɕæn  
 distantly towards flames-of-war horizon

gē gē nǐ dǎ shèng zhàng huí lái  
 哥 哥, 你 打 胜 仗 回 来,  
 kɿ kɿ ni ta ɕɿŋ tɕʰaŋ xwei lai  
 (Beloved) brother (when) you could-win-battles back

wǒ bǎ dù juān huā chā zài nǐ de xiōng qián  
 我 把 杜 鹃 花 , 插 在 你 的 胸 前 ,  
 wɔ pa tu teɥæn xwa tɕʰa tsai ni tɔ ɕɿŋ tɕʰjan  
 I put the azalea on your-breast

bú zài chā zài zì jǐ de tóu fà shàng  
 不 再 插 在 自 己 的 头 发 上 。  
 pu tsai tɕʰa tsai tsɿ tɕ tɔ tʰoʊ fa ʂaŋ  
 no more put in my-own-hair

*Idiomatic translation:*

Azalea blooms on the hillside on gentle March days.  
 Azalea blossoms by the brook are so beautiful,  
 like the girl from the village.  
 Last year she walked up the hill,

sang with her lover, picked a branch of azalea  
to put in her hair.

This year the village girl walked toward the brook,  
where azaleas withered and bloomed again.

She thought of her lover far away on the battlefield,  
picked a flowering azalea,

looking off in the distance toward the flames of war on the horizon.

Lover, when you return from winning the battle

I will put the azalea on your breast,  
instead of in my own hair.

*Video link:* <https://youtu.be/A9atER5GXw0>

# 杜鹃花

## The Azalea

text by Wu Jun  
music by Huang Youdi

Moderato

Piano introduction in 2/4 time, key of B-flat major. The right hand features a melodic line with a long slur, and the left hand provides harmonic support with chords and single notes.

*mp dolce*

Vocal line 1 in 4/4 time. The melody is in B-flat major. The lyrics are: 淡 淡 的 三 月 天, 杜 鹃 花 开 在 山 坡 上, 杜 鹃 花 开 在 小 溪 畔,

*dolce*

*mp*

Piano accompaniment for the first vocal line. The right hand has a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line.

多 美 丽 啊!

像 村 家 的 小 姑 娘, 像 村 家 的 小 姑 娘.

去 年

Vocal line 2 and piano accompaniment for the second vocal line. The lyrics are: 多 美 丽 啊! 像 村 家 的 小 姑 娘, 像 村 家 的 小 姑 娘. 去 年. The piano accompaniment features a more active right hand with sixteenth notes and chords.

村 家 小 姑 娘,

走 到 山 坡 上,

和 情 郎 唱 支 山 歌,

Vocal line 3 and piano accompaniment for the third vocal line. The lyrics are: 村 家 小 姑 娘, 走 到 山 坡 上, 和 情 郎 唱 支 山 歌. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

*mp meno mosso*

摘 枝 杜 鹃 花, 插 在 头 发 上。 今 年, 村 家 小 姑 娘,

*mp*

走 向 小 溪 畔, 杜 鹃 花 谢 了 又 开 呀! 记 起 了 战 场 上 的

*Tempo I*  
*mf*

情 郎。 摘 下 一 枝 鲜 红 的 杜 鹃,

*p*

遥 向 着 烽 火 的 天 边, 哥 哥! 你 打 胜 仗 回

*mf*

来, 我把杜鹃花, 插在你的胸前, 不再插在自己的头发

*Animato* *f*

上. 淡 淡 的 三 月 天, 杜 鹃 花 开 在 山 坡 上,

*Animato* *f*

*mp* *rit.*

杜 鹃 花 开 在 小 溪 畔, 多 美 丽 啊! 像 村 家 的 小 姑 娘, 像 村 家 的 小 姑

*mp* *rit.*

*Tempo I*

娘. 啊! 啊!

*rit.*

### 3.3. 《故乡》“Hometown”

The distinguished Chinese composer and music educator Lu Huabai (陆华柏, 1914-1994) created nearly 300 musical works in his lifetime, including orchestral music, opera, art songs, piano pieces, oratorio, children’s songs, and film scores. He studied art and music at Wuchang Junior Art School for four years, and began his career in music education after graduation in 1934. His influence as a teacher was apparent all over the country; the positions he held included director of music department, chorus and orchestra conductor at Guangxi Art Museum, professor at Fujian Music School, professor at Hunan Music School, instructor at the 46th Art Troupe of the People’s Liberation Army, professor at Central Academy of Drama at Central China Normal University, professor at Hubei Art Institute, and finally an appointment to the faculty at Guangxi Arts Institute until his retirement in 1985. Despite Lu’s limited musical education, he was extraordinarily talented and devoted himself to composition, research, and teaching. He was actively engaged in the translation of books on composition theory and published a number of academic works and music collections. The art song “Hometown,” composed in 1937, was ranked in *100 Classical Music Works of Chinese at Home and Abroad in the 20th Century* by the Chinese National Culture Promotion Association in 1992. Lu made use of many musical textures, forms, and writing techniques, such as heterophony, homophony, polyphony, and others. Lu combined Western harmony with the characteristics of traditional Chinese music, and aimed to explore “national style harmonies.”

Zhang Fan (张帆, 1911-1990), originally named Zhang Anzhi (张安治), was a Chinese painting artist, art educator, calligrapher, and poet. He was admitted to the art department of the School of Education, Central University in 1928. After graduation, he stayed at the school as a researcher and an assistant of his teacher Xu Beihong. In addition, he was fond of poetry and writing. He wrote poems as travel memoirs, impromptu poems, and poems on paintings, which number in the thousands. He also published a collection of poems called *Recitations on*

*the Lijiang River* (《漓江吟》). In 1936, Xu Beihong went to Guangxi to prepare for the establishment of the Academy of Fine Arts. Zhang Anzhi, as the assistant, was summoned to Guilin<sup>41</sup> to participate in the preparatory work, but preparation for the college ceased due to the Marco Polo Bridge Incident of July 7, 1937<sup>42</sup>. Zhang, together with Wu Bochao<sup>43</sup> (吴伯超, 1903-1949), Lu Huabai, and other intellectuals who came to Guilin, organized a training class for teachers of arts in Guangxi (the predecessor of Guangxi Arts Institute) on the former site of the college. During his stay in Guilin, Zhang, together with Lu Huabai and Xu Jiemin<sup>44</sup> (徐杰民, 1910-1987), founded the journal *Music and Fine Arts* (《音乐与美术》), as well as the art periodicals *Art News* (《艺术新闻》) and *Daybreak* (《黎明》).

The poem “Hometown” was published in *Daybreak* and later set to music by Lu, and the song won the creative award issued by the Ministry of Education that year. Several years later, at the recommendation of his teacher Xu Beihong in 1946, Zhang pursued advanced studies at the Courtauld Institute of Art, University of London. He returned in 1950, and successively taught at China Academy of Art, Beijing Normal University, Central Academy of Fine Arts, and other higher education institutions. He was invited to give lectures at home and abroad, and wrote more than 20 art theses. His personal works were shown at exhibitions, and were collected by museums and private collectors.

This prose poem is divided into two parts, which are excerpted below:

故乡，我生长的地方，  
本来是一个天堂。  
那儿有清澈的河流，  
垂杨夹岸；  
那儿有茂密的松林，

---

<sup>41</sup> Guilin is the capital city of Guangxi province.

<sup>42</sup> Refer to the footnote on page 8.

<sup>43</sup> Wu is a well-known composer, conductor and music educator.

<sup>44</sup> Xu is also a disciple of Xu Beihong, who was good at Chinese painting.

在那小小的山岗。  
 春天新绿的草原有牛羊来往；  
 秋天的丛树灿烂辉煌。  
 月夜我们曾泛舟湖上，  
 在那庄严的古庙，  
 几次凭吊过斜阳。

现在一切都改变了！  
 现在已经是野兽的屠场！  
 故乡，故乡！  
 我的母亲，  
 我的家呢？  
 哪一天才能回到你的怀里？  
 那一切是否能依然无恙？

The first part describes the beautiful scenery of the poet's hometown and shows deep affection for everything there. The second part describes the homeland ravaged by invaders. A few short sentences have emotional impact, which are in strong contrast to the first paragraph. The music reflects the emotional arc of the poem and is written in binary form (AB). Lu uses Chinese traditional pentatonic mode for the A section, and retains the D major tonality of the Gong (宫, C) mode, which conveys a sense of intimacy. The use of many weakened rhythmic patterns echoes a soulful call to the hometown from the beginning to the end. Additionally, frequent syncopated notes make the melody fluid and dynamic, setting off the text.

With the emergence of the powerful descending demisemiquavers in the piano accompaniment at measure 28, the melody shifts into b harmonic minor along with a shocking *fortissimo*. This abrupt transition breaks through the fond memories of hometown and leads into the B section. Contrasting dynamics alternate frequently between *forte*, *mezzo forte*, *fortissimo*, *piano*, *pianissimo*, and *messa di voce*. The alternating accompaniment and vocal

recitative in this section function as a kind of dialogue, and the two support and advance each other emotionally. At the last two lines of the song, the music reverts to its original tempo, and the voice and piano perform a melodic sequence, which manifests the affectionate but tense emotion, and leads to a final climax falling on a diminished seventh chord. At the same time, the left-hand accompaniment underscores the final phrase with tremolos, and carries out the postlude with demisemiquavers in a sequence from high to low. The music ends in a surge of agitated emotions that linger after the final notes are played. Lu's writing successfully conveys striking contrast, dramatic conflict, and tension of the coexistence of calm and beauty, grief and anger, depression and pain.

gù xiāng  
故 乡  
ku ɛjaŋ  
Hometown

gù xiāng wǒ shēng zhǎng dì dì fāng běn lái shì yí gè tiān táng  
故 乡 ， 我 生 长 的 地 方 ， 本 来 是 一 个 天 堂 。  
ku ɛjaŋ wə ʃɿŋ tʃaŋ ti ti faŋ pən lai ʂ i kɿ tʃjæn tʰaŋ  
Hometown I grew up the-place was-originally a paradise

nà er yǒu qīng chè dì hé liú chuí yáng jiá àn  
那 儿 有 清 澈 的 河 流 ， 垂 杨 夹 岸 ；  
na ɤ jəu tɕʰiŋ tʃʰɿ ti xɿ ljoʊ tʃʰwei jaŋ tɕja an  
There-are clear rivers weeping-willow on-the-banks

nà er yǒu mào mì dì sōng lín zài nà xiǎo xiǎo dì shān gāng  
那 儿 有 茂 密 的 松 林 ， 在 那 小 小 的 山 冈 。  
na ɤ jəu məʊ mi ti sʊŋ lɪn tsai na ɛjaʊ ɛjaʊ ti ʃan kaŋ  
There-are dense woods on that little hill

chūn tiān xīn lǜ dì cǎo yuán yǒu niú yáng lái wǎng  
春 天 新 绿 的 草 原 有 牛 羊 来 往 ；  
tʃʰwən tʃjæn ɛɪn ly ti ʃəʊ ʋæn jəʊ njoʊ jaŋ lai wəŋ  
in-spring the-newly-green grasslands have cattle-and-sheep coming-and-going

qiū tiān de cóng shù càn làn huī huáng  
秋 天 的 丛 树 灿 烂 辉 煌 。  
tɕʰjoʊ tʃjæn ti tsʰʊŋ ʃu tsʰan lan xwei xwəŋ  
autumn bushes splendid

yuè yè wǒ men céng fàn zhōu hú shàng  
月 夜 我 们 曾 泛 舟 湖 上 ，  
ʋɛ jɛ wə məŋ tsʰɿŋ fan tʃəʊ xu ʃaŋ  
At-moonlight night we would boat on-the-lake

zài nà zhuāng yán dì gǔ miào jǐ cì píng diào guò xié yáng  
在 那 庄 严 的 古 庙 ， 几 次 凭 吊 过 斜 阳 。  
tsai na tʃwəŋ jæn ti ku mjəʊ tɕi tsʰɿ pʰiŋ tjoʊ kwə ɛjɛ jaŋ  
in that solemn old temple, several-times paid vist (to) the-setting-sun

xiàn zài yí qiè dōu gǎi biàn liǎo xiànzài yǐ jīng shì yě shòu dì tú chǎng !  
 现在一切都改变了！现在已经是野兽的屠场！  
 ɕjæn tsai i tɕʰjɛ tou kai pjæn ljɔʊ ɕjæn tsai i tɕiŋ ʂɿ jɛ ʂou ti tʰ tsʰɑŋ  
 Now everything has-changed now it-is (a) beast's slaughterhouse

gù xiāng gù xiāng wǒ dì mǔ qīn wǒ dì jiā ne  
 故乡，故乡！我的母亲，我的家呢？  
 ku ɕjɑŋ ku ɕjɑŋ wɔ ti mu tɕʰin wɔ ti tɕja nə  
 Hometown, hometown my mother my family where-is

nǎ yì tiān zài néng huí dào nǐ dì huái lǐ  
 哪一天再能回到你的怀里？  
 na i tʰjæn tsai nɿŋ xwei tɔʊ ni ti xwai li  
 Which day again come-back-to your arms

nà yí qiè shì fǒu néng yī rán wú yàng  
 那一切是否还能依然无恙？  
 na i tɕʰjɛ ʂɿ fou nɿŋ i zɑn u jɑŋ  
 all-that whether can still be-fine

*Idiomatic translation:*

Hometown, the place where I grew up, was a paradise.  
 The rivers run clear and weeping willows grow on the banks  
 There are dense woods on the little hill.  
 In spring, the cattle and sheep come and go on newly green grasslands.  
 In autumn, trees are splendid.  
 We would go boating on the lake in the moonlight,  
 and pay our visit to the setting sun in the solemn old temple many times.  
 Now everything has changed! Now my hometown is the slaughterhouse of the beast!  
 Hometown, hometown! Where is my mother, where is my home?  
 When will I be in your arms again?  
 When I see you, will everything be right again?

*Viedo Link:* [https://youtu.be/wN2u8h\\_86M8](https://youtu.be/wN2u8h_86M8)

# 故乡

## Hometown

text by Zhang Fan  
music by Lu Huabai

**Andantino**  
*p dolce*

故乡! 我生长的地方,

本来是一个天堂。 那儿有清澈的河

流, 垂杨夹岸; 那儿有茂密的松

林， 在那小小的山 冈。 春 天 新 绿 的 草

原 有 牛 羊 来 往； 秋 天 的 从 树 灿

烂 辉 煌。 月 夜 我 们 曾 泛 舟 湖

上， 在 那 庄 严 的 古 庙， 几 次 凭 吊 过 斜 阳。

(8) 7

*f*  
现

*ff* *conforra*

在 一切都改变了!

*cresc.* *ff*

*f*  
现在 已经是野兽的屠

*Lento*  
*espr. mf*  
场! 故

乡, 故乡! 我的母亲 我的家呢?

*p* *pp* *p*

*mf* *p* *pp* *p*

**Tempo I.**  
*cresc.*

哪一天再能回到你的怀里? 那一切是否

*f*

*poco rit.* *a tempo*

能依然无恙?

**Presto**

*ff*

### 3.4. 《怀念曲》 “The Yearning Song”

Composer Huang Yongxi (黄永熙, 1917-2003) was born in Hankou, Hubei province, and grew up in Shanghai. He showed his love and talent for music from a young age and began to learn the violin at 11 years old. Huang was taught music theory and composition by an Austrian Jewish man (whose name is unknown) in exchange for teaching him Chinese. This was the first step of Huang’s long musical journey. Although he followed his father’s advice to study civil engineering at the Lester School and Henry Lester Institute of Technical Education, and did not have an opportunity to study at a conservatory of music, this did not affect his artistic, compositional, and conducting aspirations. He composed “The Yearning Song” and other well-known pieces, such as “Yeung Guan Farewell” (<阳关三叠>) and “Where Is the Man” (<斯人何在>), in his twenties. Moreover, Huang conducted many concerts at Shanghai Bureau of Industry Symphony Orchestra and other performances organized by the Shanghai Music Society, such as the “Huang Zi Works Concert” (黄自作品演奏会), the opera *Song of the Earth* (《大地之歌》) composed by Qian Renkang (钱仁康), and the operetta *Song of Shanghai* (《上海之歌》) written by Zhang Hao (张昊)

Before moving to the United States for further studies in 1947, Huang conducted the Fuji Church Holy Orchestra of the Chinese Christian Church in Shanghai. While studying architecture in the United States, Dr. Huang also worked as a conductor at the university. After graduation as an engineer, he studied for a doctoral degree in music and continued conducting. He worked as a structural design engineer in New York for 17 years, but still devoted himself to his love of music in his spare time. Huang once conducted the New York Chinese Choir singing selections of Handel’s *Messiah* and some Chinese art songs at Carnegie Hall in the 1950s. Starting in the 1960s, Dr. Huang made multiple trips from the United States to Hong Kong. Over the next 30 years, he served as a public servant for a number of sacred music

organizations, such as the conductor of Hong Kong Holy Orchestra, the president of the Hong Kong Christian Arts Publishing House, and the executive director of the Hong Kong Bible Society. Dr. Huang made tremendous contributions to Hong Kong music, the field of sacred music, and literary work.

It is a pity that nothing is known about the poet Mao Yu (毛羽). This short eight-sentence poem of his vividly depicts the yearning for a lover far away. The poet anthropomorphized the objects of a letter, running water, and a swallow to embody his deep feelings. The first four sentences are greetings of thoughts and love that the poet hopes to send to the beloved's heart through running water. The last four sentences depict the heartbreak of the the swallow returning south without tidings from his lover.

把印着泪痕的笺，  
 交给那旅行的水。  
 何时流到你屋边？  
 让它弹动你心弦。  
 我曾问南归的雁，  
 可带来你的消息？  
 它为我命运呜咽，  
 希望似梦心无依。

The melody mirrors the poem: neat, delicate, and full of poetic and pictorial splendor. It is written as a traditional pentatonic song in E major of the Gong (宫, D) mode. Huang cleverly wrote the accompaniment into a standard binary form (AB), while the vocal melody is in strophic form. Although the vocal line uses only one rhythmic pattern, every four measures for a sentence, the contour of the melody does not feel monotonous, but rather beautiful and lyrical. The first four sentences are steady and calm, which is conveyed with the first notes “sol, sol, sol, re.” The last four sentences carry more emotion and have a significant ebb and flow,

which also manifests from the first notes “do, la, mi, sol.” The second iteration of the melody ends an octave higher than the first time, emphasizing the feeling of longing.

The prelude of the song, played by the right hand, is a variation and reduction of the opening melody, accompanied by arpeggiated chords that set a soft and serene tone for the whole piece. In the A section, the right hand plays broken chords in triplets like unceasing water while the left hand anchors the rhythm with block chords in quarter notes. At the *poco passionata* in measure 25, the change of emotion is signaled by the two hands swapping tasks in the accompaniment. At the beginning of the B section, the right hand plays repetitive broken chords, and the left hand plays single notes underneath, tenderly and softly as if lost in memories. However, at the line “asking the swallow whether taking back your tidings,” the music becomes dense. The right hand repeats descending broken chords, suggesting desolation and emptiness. The last phrase returns to the accompaniment pattern of the first four sentences, highlighting the continuous feeling of “yearning.”

huái niàn qǔ  
 怀 念 曲  
 xwaj njæn tɛ<sup>hy</sup>  
 The Yearning Song

bǎ yìn zhe lèi hén di jiān jiāo gěi nà lǚ xíng di shuǐ  
 把 印 着 泪 痕 的 笺 , 交 给 那 旅 行 的 水 。  
 pa in tʂə lei xən ti tɛjæn tɛjɔu kei na ly ɛiŋ ti ʂwei  
 Give the tear-stained stationery to the traveling water

hé shí liú dào nǐ wū biān ràng tā tán dòng nǐ xīn xián  
 何 时 流 到 你 屋 边 , 让 它 弹 动 你 心 弦 。  
 xɿ ʂɿ ljoʊ tɔʊ ni u pjæn zɔŋ tʰa tʰan tɔŋ ni ɛin ɛjæn  
 when-shall-it flow-to your house let it play-chord your heartstrings

wǒ céng wèn nán guī di yàn  
 我 曾 问 南 归 的 燕 ,  
 wə ts<sup>h</sup>ɿŋ wən nan kwe ti jæn  
 I once asked returning-from-the-south the-swallow

kě dài lái nǐ di xiāo xī  
 可 带 来 你 的 消 息 ?  
 k<sup>h</sup>ɿ tai lai ni ti ɛjɔʊ ɛi  
 Can-it bring-back your message?

tā wéi wǒ mìng yùn wū yè xī wàng sì mèng xīn wú yī  
 他 为 我 命 运 呜 咽 , 希 望 似 梦 心 无 依 。  
 tʰa wei wə miŋ yn u jɛ ɛi wɔŋ ʂɿ mɿŋ ɛin u i  
 It for my fate sob hope is-like a-dream the-heart helplessness

*Idiomatic translation:*

Give the tear-stained letter to the water as it travels  
 and flows to your house. Let it play the chords of your heartstrings.  
 I once asked the swallow, who was returning from the south,  
 to bring back tidings from you.  
 It is sobbing for my fate. Hope is just a dream, and my helpless heart has  
 nowhere to belong.

*Video link:* <https://youtu.be/jPRbsINPk-g>

# 怀念曲

## The Yearning Song

text by Mao Yu  
music by Huang Yongxi

*Lento tenerezza*

*mp*

把 印着 泪 痕 的

*rit.*

*dolcissima*

笺, 交 给 那 旅 行 的

*mf*

水, 何 时 流 到 你 屋

边, 让 它 弹 动 你 心

弦, *mf* 我 曾 问 南 归 的

*V poco passionata*

燕, 可 带 来 你 的 消

*V*

息? 它 为 我 命 运 鸣

*rit.* *a tempo*

咽, 希 望 似 梦 心 无

*rit.*

依。

*rit.* **Tempo I**

*a tempo* *rit.* **Tempo I** *mp* *tenerezza*

*p* 把 印 着 泪 痕 的 笺,

*rit.* *p a tempo*

交给那旅行的水，

何时流到你屋边，

让它弹动你心弦，

*mf poco passionata*

我曾问南归的

Marcato

燕 可 带 来

你 的 消 息?

*rit.*

*p con disperazione*

它 为 我 命 运 呜 咽,

*p*

希 望 似 梦 心 无 依。

*rit.* *ad. lib.*

*rit.* *rit.*

### 3.5. 《嘉陵江上》 “On the Jialing River”

He Lüting (贺绿汀, 1903-1999) was a renowned contemporary composer, music educator and activist in China. In his lifetime, he composed a tremendous amount of high-quality music in a wide range of genres, which have a strong national style and reflect the events of the times. His output includes three cantatas, twenty-four choruses, over two hundred songs, six piano pieces, six orchestral pieces, more than 20 filmscores and music for plays, some Yangko operas<sup>45</sup>, and instrumental solo pieces. In addition to his music compositions, he translated “The Theory and Practice of Harmonics,” wrote a large number of constructive music criticism and theoretical works, and published an essay collection called *A Collection of Music Papers by He Lüting* (《贺绿汀音乐论文选集》). What’s more, he deeply concerned about the destiny of the nation and immersed in current events. He devoted himself to social music activities, and was present for anti-Japanese and national salvation drama teams, charity performances, and propaganda work during the war, as well as many art and cultural troupes, music promotion fairs, and high school and college teaching after the war. He made great contributions to the development of China’s music popularization and education, and trained primary, middle and senior outstanding musical talents for the country.

He was born in a poor peasant family in Shaoyang, Hunan province. By virtue of his own assiduous efforts in music study, he left the mountain village to stay at the school as a music teacher in the 1920s. In 1931, he entered Shanghai National Conservatory of Music, where he took piano and harmonics as electives. He mastered skills in music theory, and was well versed in Chinese and foreign composition techniques. His pieces “The Cowherd’s Flute” (<牧童短笛>) and “Lullaby” (<摇篮曲>) won the first prize and honorary second prizes

---

<sup>45</sup> Yangko opera is a small song-and-dance drama with two or three characters acting out a simple story. The music of Yangko opera generally adopts local folk songs and dance music, Chinese local operas, as well as some newly composed music. It is a new art form created in Yan an Liberated Area during the Second Sino-Japanese War.

respectively in the 1934 “Soliciting Chinese Style Piano Music” competition held by the Russian composer Tcherepnin. EMI Records produced recordings of his award-winning works for distribution both at home and abroad. After the full-scale outbreak of the Second Sino-Japanese War in 1937, He traveled all across the country to publicize resistance. His composition entered a more mature period when he focused on the characteristics of “national style” and deepened his methods of creating music that sounds true to life.

“On the Jialing River” was first published in the fourth volume of *Songs of the Second Sino-Japanese War* in 1939. The song is autobiographical and follows his story of being forced to leave his hometown and move to Chongqing. The song is a true reflection of the social life of the time, expressed the feelings of many exiles, and was deeply loved by them. After the founding of the People’s Republic of China, His music creation entered a new peak, and most of his important pieces were completed during this period. Although he was imprisoned in the late 1950s during the anti-rightist expansion, he was still outspoken and upright, insisted on his unchanging quest to seek truth and beauty, and never compromised his values. He died in Shanghai in 1999 at the age of 96.

Duanmu Hongliang (端木蕻良, 1912-1996), originally named Cao Hanwen (曹汉文), was a well-known modern writer and novelist born in Northeast Liaoning province. Influenced by the revolution in his early years, he joined the progressive student movement when he was in Tianjin Nankai Middle School. In 1932, he was admitted to the department of history at Tsinghua University. The same year, he joined the left-wing literary association, started his journey of the revolutionary literature of the new era, and published his first novel, *Mother* (《母亲》). During the Second Sino-Japanese War and the War of Liberation<sup>46</sup>, Duanmu

---

<sup>46</sup> War of Liberation (1945-1949) is also called the Third Revolutionary Civil War. “The Chinese People's Liberation Army under the leadership of the Communist Party of China, to overthrow the rule of the Kuomintang, liberation of the whole of China’s war.” Shen Chuanliang. “*Jie Fang Zhan Zheng: Shi Guan Zhong Guo Qian Tu Ming Yun De Jue Zhan*” (《解放战争：事关中国前途命运的决战》, “*War of Liberation: a decisive battle concerning China's future and destiny*”) Site address: [http://www.china.com.cn/guoqing/2012-10/18/content\\_26867291.htm](http://www.china.com.cn/guoqing/2012-10/18/content_26867291.htm)

taught in Shanxi and Chongqing successively and edited the *Digest Supplement*, *Times Literature*, “Great River Supplement” of *Da Gang Daily*, and others in the cities of Chongqing, Hong Kong, Shanghai and so on. After the war, he also took an active part in literary creation. Some of his most famous works include *The Oath of the Land* (《土地的誓言》), *The Sea of the Earth* (《大地的海》), *Cao Xueqin*<sup>47</sup> (《曹雪芹》), and *Horqin Grassland* (《科尔沁草原》).

Jialing River, located in eastern Sichuan province, is a tributary of the upper Yangtze River. They join together at Chongqing, which became the political, economic, and cultural center of the Kuomintang when the Second Sino-Japanese War reached a stalemate, and a large number of exiles from all over the country also gathered there. Duanmu wrote “On the Jialing River” in the first person. In the voice of a young man in exile in Northeast China, the poet tells his own experience of the tragedy of people uprooted and their families destroyed after the occupation of Northeast China by the Japanese invaders. He adopted the prose style of new poetry, which consists of free verse written in the vernacular, with varying sentence patterns and length. It has strong characteristics of narrative recitation.

那一天，敌人打到了我的村庄，我便失去了我的田舍、家人和牛羊。  
如今我徘徊在嘉陵江上，我仿佛闻到故乡泥土的芳香，  
一样的流水，一样的月亮，我已失去了一切欢笑和梦想。  
江水每夜呜咽地流过，都仿佛流在我的心上。  
我必须回到我的家乡，为了那没有收割的菜花，和那饿瘦了的羔羊。  
我必须回去，从敌人的枪弹底下回去。  
我必须回去，从敌人的刺刀丛里回去。  
把我那打胜仗的刀枪，放在我生长的地方。

---

<sup>47</sup> It is a biographical novel to introduce Cao Xueqin's (1715-1763) life, who is the author of the Chinese classic *A Dream of Red Mansions* (《红楼梦》).

The song achieves a high degree of ideological and emotional integration between the poet and the composer. Following the content of the poem, the composer wrote this song in a binary form (AB), and each section has four phrases. The A section is in bb minor. After a three-bar interlude, the B section shifts to e minor and gradually modulates to its relative G major. The last sentence returns to bb minor. The modulations follow the emotional arc from heartbroken and nostalgic at the beginning to painful and indignant, and finally to moving and vehement. He used the Hungarian minor scale, which has two augmented second intervals, between the third and fourth scale degrees, and sixth and seventh scale degrees (e.g., in C major: Eb to F#; Ab to B). He used the augmented second from G to A# to add complexity to the melodic line, though he avoids going directly from G to #A. This is one way He subtly incorporates Western compositional style.

The melody is closely related to the linguistic characteristics of the text, revealing the composer's intention of writing the music to be both narrative and dramatic. First, the melody follows the tone of the words, as in the first line, "na yi tian" (那一天, That day). The interval of a sixth jumps up on the word "tian" (天, day), which is a word in first tone bearing the high level tone of level 5-5. In addition, rhythmic elements such as triplets and rests match the cadence of speech. Frequent use of tautophonies (repetitions of the same sound) embodies a musical mood that shows a sense of helplessness and anger. For example the second time "wo bi xu hui qu" (我必须回去, I must go back) is an emotional progression from the first time that text appears. Another feature is the downward countour of semitones at the end of each phrase, which gives a sense of sighing. Combined with the concise piano accompaniment, the constantly surging melodic line and the high F in the last phrase propel the song to a dramatic climax. "On the Jialing River" brought emotional resonance and support to the populace who was in great distress.

jiā líng jiāng shàng

嘉陵江上

teja lɿŋ tejaŋ ʂaŋ

On the Jialing River

nà yì tiān dī rén dǎ dào liǎo wǒ di cūn zhuāng

那一天，敌人打到了我的村庄，

na i thjæn ti zən ta tau ljau wo ti tshwæn tʂwaŋ

That-day enemies attacked my village

wǒ biàn shī qù liǎo wǒ di tián shè jiā rén hé niú yáng

我便失去了我的田舍、家人和牛羊。

wo pjæn ʂ tshy ljau wo ti thjæn ʂx teja zən xɿ njou jaŋ

I then lost my farm-house family and cattle-and-sheep

rú jīn wǒ pái huái zài jiā líng jiāng shàng

如今我徘徊在嘉陵江上，

zu tem wo pʰai xwai tsai teja lɿŋ tejaŋ ʂaŋ

Now I am-lingering on-the- Jialing River

wǒ fǎng fú wén dào gù xiāng ní tǔ di fāng xiāng

我仿佛闻到故乡泥土的芳香，

wo faŋ fu wən tau ku ɛjaŋ ni tʰu ti faŋ ɛjaŋ

I seem to smell the-hometown soil the-fragrance

yí yàng di liú shuǐ yí yàng di yuè liàng

一样的流水，一样的月亮，

i jaŋ ti ljou ʂwei i jaŋ ti ɥe ljɑŋ

the-same running-water the-same moon

wǒ yǐ shī qù liǎo yí qiè huān xiào hé mèng xiǎng

我已失去了这一切欢笑和梦想。

wo i ʂ tshy ljau i tshje xwan ɛjaŋ xɿ mɿŋ ɛjaŋ

I have-lost all-the laughter and dream

jiāng shuǐ měi yè wū yè dì liú guò

江水每夜呜咽地流过，

tejaŋ ʂwei mei je u je ti ljou kwɔ

River-water every-night murmuring runs-through

dōu fǎng fú liú zài wǒ di xīn shàng  
 都 仿佛 流 在 我的 心 上 。  
 tou fɑŋ fu ljou tsai wo ti ɛm ʂɑŋ  
 all seems to flow on-my-heart

wǒ bì xū huí dào wǒ di jiā xiāng ,  
 我 必须 回 到 我的 家 乡 ,  
 wo pi ɛy xwei tau wo ti teja tejaŋ  
 I must return-to my hometown

wèi liǎo nà méi yǒu shōu gē di cài huā ,  
 为 了 那 没 有 收 割 的 菜 花 ,  
 wei ljɑu na mei jow ʂou kɻ ti tʂʰai xwa  
 for that unharvested cauliflower

hé nà è shòu liǎo di gāo yáng  
 和 那 饿 瘦 了 的 羔 羊 。  
 xɻ na ɻ ʂou ljɑu ti kau jaŋ  
 and that starving lamb

wǒ bì xū huí qù cóng dí rén di qiāng dàn dǐ xià huí qù  
 我 必须 回 去 , 从 敌 人 的 枪 弹 底 下 回 去 。  
 wo pi ɛy xwei tɕʰy tʂʰuŋ ti zən ti tɕʰjaŋ tan ti ɛja xwei tɕʰy  
 I must return from the-enemy's bullets under back

wǒ bì xū huí qù cóng dí rén di cì dāo cóng lǐ huí qù  
 我 必须 回 去 , 从 敌 人 的 刺 刀 丛 里 回 去 。  
 wo pi ɛy xwei tɕʰy tʂʰuŋ ti zən ti tʂʰɿ tau tʂʰuŋ li xwei tɕʰy  
 I must return from the-enemy's bayonets among back

bǎ wǒ nà dǎ shèng zhàng di dāo qiāng fàng zài wǒ shēng zhǎng di dì fāng  
 把 我 那 打 胜 仗 的 刀 枪 , 放 在 我 生 长 的 地 方  
 pa wo na ta ʂɻŋ tʂɑŋ ti tau tɕʰjaŋ fɑŋ tsai wo ʂɻŋ tʂɑŋ ti ti fɑŋ  
 Take my winning sword-and-spear put I grew-up where

*Idiomatic translation:*

The day that enemies attacked my village,  
 I lost my farmhouse, my family, my cattle and sheep.  
 Now I linger on the Jialing river.  
 I can smell the fragrance of the soil of my hometown.

It is the same running water, and the same moon.  
I have lost my laughter and my dreams.  
Every night the murmuring river runs beside me,  
and seems to flow through my heart.  
I must return to my hometown  
for the unharvested cauliflower,  
for the starving lamb.  
I must go back, despite the rain of enemy bullets.  
I must go back, among the enemy's bayonets.  
I will put down my winning sword and spear  
in the place where I grew up.

*Video link:* <https://youtu.be/JTFOWYvyYs0>

# 嘉陵江上

## On the Jialing River

text by Duanmu Hongliang  
music by He Lüting

$\text{♩} = 96$  Elegiaco

The piano introduction consists of two staves. The right hand plays a melodic line with a long slur over the first four measures, followed by a whole note rest. The left hand plays a similar melodic line with a long slur over the first four measures, followed by a whole note rest. The final two measures feature a chordal accompaniment with a fermata over the notes.

*f* *V* *mf* *3*

那一天 敌人打到了我的村庄, 我便失去了我的

The vocal line begins with a whole rest, followed by a quarter note, a quarter note, and a half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "那一天 敌人打到了我的村庄, 我便失去了我的".

*3* *3*

田舍 家人和牛羊, 如今我徘徊在嘉陵江

The vocal line continues with a quarter note, a quarter note, and a half note, followed by a triplet of eighth notes and another triplet of eighth notes. The piano accompaniment continues with chords and a bass line. The lyrics are: "田舍 家人和牛羊, 如今我徘徊在嘉陵江".

*f*  
3

上，我仿佛闻到故乡泥土的芳香，

*rit.*

一样的流水，一样的月亮，我已失去了一切欢笑和梦

*a tempo* *mp* 3

想。江水每夜呜咽的流过，都仿佛流在我的

*p*

心上！

*p* 我 必 须 回 到 我 的 故 乡, 为 了 那 没 有 收 割 的 菜

*f* 花 和 那 饿 瘦 了 的 羔 羊, 我 必 须 回 去, 从 敌 人 的 枪 弹 底 下

*f* 回 去! 我 必 须 回 去, 从 敌 人 的 刺 刀 丛 里 回 去! 把 我 打 胜 仗 的

*ff* 刀 枪, 放 在 我 生 长 的 地 方!

### 3.6. 《梅娘曲》 “Wong Of Mei Niang”

Nie Er (聂耳, 1912-1935), originally named Nie Shouxin (聂守信), composed “March of the Volunteers” (<义勇军进行曲>), the national anthem of the People’s Republic of China. He was the first in Chinese music history to be awarded as the People’s Musician. His songs integrate the patriotism, the national spirit, and the voice of the people, and were a powerful inspiration and call to educate the people and strike the enemy. Nie loved music all his life. Although he was not educated in a conservatory, he learned to play Chinese musical instruments from an early age and devoted himself enthusiastically to extracurricular music activities, learning basic music theory and piano from foreign teachers. In 1927, he was admitted to the First Normal School of Yunnan Province, where he majored in English. There he met the music teacher Zhang Yuhou (张庾候) and followed him to learn the violin.

As a poor and oppressed laborer, Nie was always concerned about practical matters and influenced by progressive culture and ideology. In 1928, he officially and secretly joined the Communist Youth League of China, and actively participated in the revolutionary artistic activities under the leadership of the Communist Party of China. In the meantime, he went on to take several music college exams. He either failed the entrance exams, or passed them but found the programs incompatible with his aspirations. However, this did not limit his artistic talent. In early 1933, Nie joined the Communist Party of China under the introduction of Tian Han (田汉, 1898-1968), who was the lyricist of *Wong Of Mei Niang*. From that point on, he not only gained a new political life, but also became a pioneer of Chinese new music and a warrior against fascism. In the two years that followed, Nie composed more than 30 theme songs and episodes for operas, plays, and films, such as *New Woman* (新女性), *Trailblazer* (开路先锋), *Song of the Broad Road* (大路歌), and *Singing Girl Downtrodden* (铁蹄下的歌女), which were widely sung throughout the country. His great influence provoked the reactionary

authorities to arrest him. According to the decision of the party organization, Nie left Shanghai and went to the Soviet Union via Japan. On July 17, 1935, while swimming in Fujisawa, Japan, he died tragically in a drowning accident at the age of 23.

Tian Han (田汉, 1898-1968) was one of the three founders of Chinese modern drama, the forerunner of Chinese drama reform movement, and the organizer and leader of Chinese early revolutionary music and film. The national anthem of the People's Republic of China, "March of the Volunteers," was an episode of his film *Children of Trouble Time* (《风云儿女》). Tian devoted his life to the cause of culture and art. After the May 4th Movement, he joined the anti-imperialist and anti-feudal new cultural movement. While studying in Japan, Tian took part in the Young Chinese Association organized by Li Dazhao<sup>48</sup> (李大钊, 1889-1927) and began to publish poetry and commentary in 1919. After returning to China in 1921, he and Guo Moruo<sup>49</sup> (郭沫若, ) organized the Creation Society to advocate for new-vernacular literature, prompted by the May 4th Movement in 1919. Later, he founded the Southern Art Academy and the Southern Film and Drama Society, edited the *Southern Monthly* magazine, traveled to various places to promote the New Drama Movement, and participated in drama creation and performance practice, such as *Suzhou Night Talk* (《苏州夜话》) and *Death of Famous Actor* (《名优之死》).

Tian's political and cultural activities are impossible to separate. Around 1930, he joined the Grand Alliance for Civil Rights, the League of Left-wing Dramatists, and the League of Left-wing Writers, where he served as an executive member. After two years, he joined the Communist Party of China and was involved in the Party's leadership of literature and art. He went to Shanghai, Changsha, Wuhan, Chongqing, and Guilin to carry out the work of national

---

<sup>48</sup> Li Dazhao was a pioneer of Chinese communism, a great Marxist, an outstanding proletarian revolutionist, and one of the main founders of the Communist Party of China.

<sup>49</sup> Guo Moruo was a modern Chinese writer, historian and archaeologist.

salvation in the cultural and theatre circle. For example, he edited and published *Drama of the Second Sino-Japanese War* (《抗战戏剧》), *Daily of the Second Sino-Japanese War* (《抗战日报》), and *Drama Spring and Autumn* (《戏剧春秋》), and established New China Drama Society, Peking Opera, Hunan Opera and other folk anti-Japanese drama groups. “Wong Of Mei Niang” comes from his three-act drama *Song of the Return of Spring* (《回春之曲》) in this period.

After the victory of the Second Sino-Japanese War, Tian served successively as a member of the Culture Committee of the Administrative Council of the Central People’s Government and the director of the Bureau of Drama Improvement and the Bureau of Art of the Ministry of Culture. Tian made an important contribution to the drama cause of the People’s Republic of China. He wrote more than 60 plays and operas, more than 20 film plays, 24 drama scripts, and nearly 2,000 lyrics and poems in both old and new poetic styles. His creation has a distinct sense of the time, a strong revolutionary passion, and a positive romanticism. In 1968, Tian was persecuted to death in prison during China’s Cultural Revolution<sup>50</sup>. It was not until 1979 that a grand memorial meeting was held in Beijing to redress his grievances.

“Wong Of Mei Niang” is in the third act of the modern drama *Song of the Return of Spring*. It tells the story of patriotic young overseas Chinese in southeast Asia who return home to participate in the Second Sino-Japanese War and save the country. The leading actor Gao Weihai (高维汉) is injured in the war, and his lover Mei Niang goes back to the motherland from southeast Asia alone against the wishes of her parents. When she sees Gao in a coma, she cannot restrain the pain of her heart and sings this song.

---

<sup>50</sup> The Cultural Revolution, also known as the “Proletarian Cultural Revolution,” was launched by Mao Zedong (毛泽东, 1893-1976), who assumed the position of supreme leader of the People’s Republic of China, to prevent the restoration of capitalism, preserve the purity of the Party, and seek China’s own way of building socialism. However, it gradually went to the extreme and brought serious disasters to the Party, the country and the people of all ethnic groups by leftist dogmatism.

The song has three paragraphs written in strophic form. To express the character's heartbreak, each phrase ends differently to depict the complex thoughts and feelings and show subtle emotional changes as the song unfolds. The musical language closely mirrors the text. Throughout the song, the different levels of tones in the Chinese language correspond with the high and low pitches of the melody. This is consistent with the characteristics of speech. The 2/4 time signature, moderate tempo, and smooth melody without big leaps gives the song a sense of spoken language that is touching, narrative and lyrical.

At the beginning, the singer tenderly calls "brother" (哥哥) on an unaccented beat followed by an eighth rest. This emotional pause opens the first section in G major and ends on the tonic in E minor. The warmth and softness of the minor tonality shows that Mei Niang is immersed in sweet memories of the past. The second paragraph continues remembering the past with the focus less on individual love and more on love of the country. The singer regrets not being able to follow her love back, and the ending note falls on the leading tone. The harmonic instability echoes her mixed feelings of pain and anticipation in the face of reality. The last section pushes the emotion to a climax. Due to the fruitless pursuit of love and the abandonment of everything else, Mei Niang is heartbroken. The repetition and pause of "but" (但是) depict her grief choked up with tears. The music finally ends on the tonic in G major, indicating that she is beginning to accept reality in spite of her pain.

méi niáng qǔ

梅 娘 曲

mei njɑŋ tɛ<sup>h</sup>y

Wong Of Mei Niang

gē gē            nǐ bié wàng liǎo wǒ ya wǒ shì nǐ qīn ài dì méi niáng  
哥 哥,            你 别 忘 了 我 呀, 我 是 你 亲 爱 的 梅 娘 !  
kɿ kɿ            ɲi pje waŋ ljɑu wɔ ja wɔ ʃɿ ɲi tɛ<sup>h</sup>ɪn ai ti mei njɑŋ  
(Beloved) brother you do-not forget me I am your-dear Mei Niang

nǐ céng zuò zài wǒ men jiā dì chuāng shàng  
你 曾 坐 在 我 们 家 的 窗 上 ,  
ɲi tɕ<sup>h</sup>ɿŋ tswɔ tsai wɔ mən tɛja ti tɕ<sup>h</sup>waŋ ʃɑŋ  
you ever sat on our-house windows

jiáo zhe nà xiān hóng dì bīng láng  
嚼 着 那 鲜 红 的 檳 榔 ,  
tɛjɑu tɕə na ɛjæn xɔŋ ti pɲɿ laŋ  
chewing the bright red areca-nut

wǒ céng qīng dàn zhe jí tā wéi nǐ màn shēng ér gē chàng  
我 曾 轻 弹 着 吉 他, 为 你 慢 声 儿 歌 唱 ,  
wɔ tɕ<sup>h</sup>ɿŋ tɛ<sup>h</sup>ɪŋ tan tɕə tɛi ta wei ɲi man ʃɿŋ ə kɿ tɕ<sup>h</sup>ɑŋ  
I used-to gently-play the guitar with-you slowly singing

dāng wǒ men zài yáo yuǎn dì nán yáng  
当 我 们 在 遥 远 的 南 洋 !  
taŋ wɔ mən tsai jɑu ɸæn ti nan jɑŋ  
when we are-in distant Southeast-Asia

gē gē            nǐ bié wàng liǎo wǒ ya wǒ shì nǐ qīn ài dì méi niáng  
哥 哥,            你 别 忘 了 我 呀, 我 是 你 亲 爱 的 梅 娘 !  
kɿ kɿ            ɲi pje waŋ ljɑu wɔ ja wɔ ʃɿ ɲi tɛ<sup>h</sup>ɪn ai ti mei njɑŋ  
(Beloved) brother you do-not forget me I am your-dear Mei Niang

wǒ céng zài hóng hé dì àn páng wǒ men zǔ zōng liú xuè dì dì fāng  
我 曾 在 红 河 的 岸 旁 , 我 们 祖 宗 流 血 的 地 方 ,  
wɔ tɕ<sup>h</sup>ɿŋ tsai xɔŋ xɿ ti an p<sup>h</sup>ɑŋ wɔ mən tsu tsuŋ ljɑu ɕɸe ti ti fɑŋ  
I once by the-red-river bank our ancestors bleeding the-place

sòng wǒ men di yǒng shì huán xiāng wǒ bù néng hé nǐ tóng lái,  
 送 我 们 的 勇 士 还 乡 , 我 不 能 和 你 同 来 ,  
 sən wə məŋ ti ʋən ʂɿ xwan ɛjən wə pu nɿŋ xɿ ni tʰən lai  
 sending our warriors back-home I couldn't with-you come-together

wǒ shì nà yàng di chóu chàng  
 我 是 那 样 的 惆 怅 !  
 wə ʂɿ na jən ti tʂʰou tʂʰən  
 I am so disconsolate

gē gē nǐ bié wàng liǎo wǒ ya wǒ shì nǐ qīn ài di méi niáng !  
 哥 哥 , 你 别 忘 了 我 呀 , 我 是 你 亲 爱 的 梅 娘 !  
 kɿ kɿ ni pje wan ljəu wə ja wə ʂɿ ni tɕʰin ai ti mei njən  
 (Beloved) brother you do-not forget me I am your-dear Mei Niang

wǒ wéi nǐ wéi bèi liǎo diē niáng lí kāi nà yáo yuǎn di nán yáng  
 我 为 你 违 背 了 爹 娘 , 离 开 那 遥 远 的 南 洋 ,  
 wə wei ni wei pei ljəu tje njən li kʰai na jəu ʋæn ti nan jən  
 I for you disobeyed parents deviated-from distant Southeast-Asia

wǒ yù bèi yòng wǒ di yǎn lèi cā hǎo nǐ di chuāng shāng  
 我 预 备 用 我 的 眼 泪 , 擦 好 你 的 创 伤 ,  
 wə y pei ʋən wə ti jæn lei tʂʰa xəu ni ti tʂʰwan ʂən  
 I am-ready to-use my tears to wipe your wounds

dàn shì dàn shì nǐ yǐ jīng bù rèn de wǒ liǎo  
 但 是 , 但 是 , 你 已 经 不 认 得 我 了 ,  
 tan ʂɿ tan ʂɿ ni i tɕjɿ pu zən tɿ wə ljəu  
 but but you already don't recognize me

nǐ di kě lián di méi niáng  
 你 的 可 怜 的 梅 娘 。  
 ni ti kʰɿ ljæn ti mei njən  
 your poor Mei Niang

*Idiomatic translation:*

Beloved brother, do not forget me. I am your dear Mei Niang.  
 You used to sit at the windows of our house  
 chewing bright red areca nuts.  
 I played guitar gently, singing slowly for you.

when we were in far-off Southeast Asia.

Beloved brother, do not forget me. I am your dear Mei Niang.  
Once I was by the red river bank,  
the place where our ancestors bled,  
sending our warriors back home, but I couldn't go with you.  
I am so disconsolate.

Beloved brother, do not forget me. I am your dear Mei Niang.  
For you, I disobeyed my parents in distant Southeast Asia.  
I am ready to use my tears to clean your wounds,  
but already you do not recognize me,  
your poor Mei Niang.

*Video link:* <https://youtu.be/VZeuwEUjzp0>

# 梅 娘 曲

## Wong Of Mei Niang

选自话剧《回春之曲》

from modern drama SONG OF THE RETURN OF SPRING

text by Tian Han

music by Nie Er

arranged by Song Chenxian

Moderato amoroso

1. 哥 哥， 你 别 忘 了 我  
2. (哥) 哥， 你 别 忘 了 我

呀！ 我 是 你 亲 爱 的 梅 娘。 你 曾 坐 在 我 们 家 的 窗  
呀！ 我 是 你 亲 爱 的 梅 娘。 我 曾 在 红 河 的 岸

上， 嚼 着 那 鲜 红 的 槟 榔， 我 曾 轻 弹 着 吉 他， 为 你 曼 声 儿  
旁， 我 们 祖 宗 流 血 的 地 方， 送 我 们 的 勇 士 还 乡， 我 不 能 和 你

1. 歌 唱， 当 我 们 在 遥 远 的 南 洋！ 哥 同 来， 我 是 那 样 的  
2.

惆怅！哥哥，你别忘了我呀，我是你亲爱的

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with the lyrics '惆怅！' followed by '哥哥，你别忘了我呀，我是你亲爱的'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

梅娘！我为你违背了爹娘，离开那遥远的南

The second system continues the musical score. The vocal line has the lyrics '梅娘！我为你违背了爹娘，离开那遥远的南'. The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the G major key signature.

洋。我预备用我的眼泪，搽好你的创伤。但是，但是

The third system of the score has the lyrics '洋。我预备用我的眼泪，搽好你的创伤。但是，但是'. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte) in the right hand, and 'p' in the left hand. The music concludes this system with a fermata over the final notes.

你已经不认得我了，你的可怜的梅娘。

The fourth and final system on this page has the lyrics '你已经不认得我了，你的可怜的梅娘。'. The piano accompaniment features a 'rit.' (ritardando) marking and a '3<sup>rd</sup>' (triple) marking. The system ends with a double bar line and a repeat sign.

### 3.7. 《松花江上》 “On the Songhua River”

Zhang Hanhui (张寒晖, 1903-1946) was a worker for mass culture who wrote and performed plays and music. He mainly composed songs and wrote his own texts, including his most well-known songs “On the Songhua River, Go To Be A Soldier” (《去当兵》) and “Mass Production by Military and Civilian” (《军民大生产》). He wrote more than 50 pieces and several Yangko operas in coordination with the revolution. Zhang loved music from an early age and went through the arduous course of conservatory schooling. He was admitted to the Drama Department of Peiping Public Art School in 1925 and became a member of the Communist Party of China the same year. After graduation in 1929, he traveled around to Beijing, Xi'an, and other places, working in middle school education, drama performance, and as a newspaper editor to popularize education and actively carry out propaganda activities against imperialism and feudalism. Wherever he went, he observed the living customs of the local people and paid attention to the collection of folk literature and art, such as ballad, folk music, and Yangko songs. Exhausted and broken from constant overwork, Zhang died of emphysema and heart failure in Yan 'an on March 11, 1946.

“On the Songhua River” was written in 1936 while Zhang was teaching at Xi 'an No. 2 Middle School. After the September 18 Incident<sup>51</sup>, northeast China was occupied by Japanese imperialists. Instead of uniting their countrymen against the enemy, the Nationalist government led by Chiang Kai-shek<sup>52</sup> launched a ten-year civil war. In 1936, Chiang drove 100,000 officers and soldiers of the Northeast Army, together with the old and the young of their families, to Xi'an to “suppress” the Communist Party. They marched through the streets and had to stay in West-of-Shanghai-pass, unable to return to their homes. The refugees were forced to fight

---

<sup>51</sup> Refer to the footnote on page 7.

<sup>52</sup> Chiang Kai-shek was a famous political figure and strategist in modern China. He was the supreme commander of the war zone of China of the allied countries in the Second World War, and the president of the Republic of China. From 1927 to 1937, he led the Nationalist government of the Chinese Kuomintang (KMT) against the local regimes led by the Chinese Communist Party for a ten-year civil war.

against their fellow men, and bitterness and resentment were locked in the hearts of all. Zhang witnessed the tragic scene of the northeast compatriots wandering around, listened to their cry of exile, and felt their depression and anger. The song he wrote about their experiences was widely circulated in China and awakened the soul of the nation to fight the war of resistance.

“On the Songhua River” is written in binary form (AB), which is a typical structure in Chinese folk songs. The A section in D major of the Gong mode contains two small variational riffs, which tells of the abundance of the northeast homeland first and mentions having friends and parents there the second time. The three-measure prelude is the deconstructed chord of the melody of the opening sentence “My home” (我的家). The downward direction of the melody at the end of each phrase also hints at the tragic nature of the song. The B section starts after the interlude and modulates to b minor, beginning with a direct indictment “September 18th” (九一八), which also has two riffs with varied repeats. The melody in this section depicts crying and sadness and uses traditional Chinese melodic progressions that mimic speaking. For example, the descending fragment G-D-C appears again on different notes, which is a powerful and moving expression of the grief of exiles who were forced to separate from their homes and loved ones. The last paragraph builds to an emotional outburst over a question that is iterated three different times. The music returns to D major for a climax in the final line, an anguished call to be reunited with parents.

sōng huā jiāng shàng

松 花 江 上

sɔŋ xwa tɛjɑŋ ʂɑŋ

On the Songhua River

wǒ di jiā zài dōng běi sōng huā jiāng shàng  
 我的家 在 东北 松花江上，  
 wǒ ti tɛja tsai tɔŋ pei sɔŋ xwa tɛjɑŋ ʂɑŋ  
 My home is in-the Northeast on-the Songhua River

nà li yǒu sēn lín méi kuàng  
 那里有 森林 煤矿，  
 na li jǒu sən lɪn mei k<sup>h</sup>wɑŋ  
 there-are forests coal mine

hái yǒu nà mǎn shān biàn yě di dà dòu gāo liáng  
 还有 那 满 山 遍野的 大豆 高粱。  
 xai jǒu na man ʂan pjæn jɛ ti ta tɔu kɑu lɪɑŋ  
 and all-over-the-mountainside-of soybeans sorghum

wǒ di jiā zài dōng běi sōng huā jiāng shàng  
 我的家 在 东北 松花江上，  
 wǒ ti tɛja tsai tɔŋ pei sɔŋ xwa tɛjɑŋ ʂɑŋ  
 My home is in-the Northeast on-the SonghuaRiver

nà li yǒu wǒ di tóng bāo  
 那里有 我的 同胞，  
 na li jǒu wǒ ti t<sup>h</sup>ɔŋ pɑu  
 there-are my fellow-countrymen

hái yǒu nà shuāi lǎo di diē niáng  
 还有 那 衰 老的 爹 娘。  
 xai jǒu na ʂwai lɑu ti tje njɑŋ  
 and the aging parents

jiǔ yī bā jiǔ yī bā cóng nà gè bēi cǎn di shí hòu  
 九 一 八， 九 一 八， 从 那个 悲 惨 的 时 候！  
 tɛjɔu i pa tɛjɔu i pa ts<sup>h</sup>ɔŋ na kɤ pei ts<sup>h</sup>an ti ʂɥ xou  
 September 18th September 18th from that sad time

tuō lí liǎo      wǒ di   jiā xiāng   pāo qì   nà wú jìn di   bǎo zàng  
 脱 离 了      我 的   家 乡 ， 抛 弃 那 无 尽 的   宝 藏 ，  
 tʰwə li ljəu      wə ti   teja tejaŋ   pʰəu tɕʰi na   u tɕɛm ti   pəu tsəŋ  
 broke-away-from   my   hometown   cast-aside that   inexhaustible   treasure

liú làng   liú làng   zhěng rì   jià zài   guān nèi                      liú làng  
 流 浪 ! 流 浪 !   整 日 价 在   关 内 ，                      流 浪 !  
 ljəu laŋ   ljəu laŋ   tʂɿŋ zɿ   teja tsai   kwan nei                      ljəu laŋ  
 roam   roam   all-day   stuck-in   west-of-Shanghai-pass   roam

nǎ nián      nǎ yuè              cái néng gòu huí dào wǒ nà kě ài di gù xiāng  
 哪 年 ，      哪 月 ，              才 能 够 回 到 我 那 可 爱 的 故 乡 ？  
 na njæn      na ɥɛ              tsʰai nɿŋ   kou xwei tɕə wə na kʰɿ ai ti ku tejaŋ  
 Which-year   which-month   only then   can   return-to   my   lovable   hometown

nǎ nián      nǎ yuè      cái néng gòu shōuhuí wǒ nà wú jìn di   bǎo zàng                      ? !  
 哪 年 ，      哪 月 ，      才 能 够 收 回 我 那 无 尽 的   宝 藏 ？ !  
 na njæn      na ɥɛ      tsʰai nɿŋ   kou ʂəu xwei wə na   u ɛm ti   pəu tsəŋ  
 Which-year   which-month   only then   can   take-back that   inexhaustible   treasure

diē      niáng              ā                      diē niáng      ā  
 爹      娘              啊 ，                      爹 娘      啊 。  
 tje      njəŋ              a                      tje njəŋ      a  
 Father mother              oh                      father mother oh

shén me shí hòu      cái néng      huān jù zài   yì táng  
 什 么 时 候 ，      才 能      欢 聚 在 一 堂 ？ !  
 ʂən mə ʂɿ xəu      tsʰai nɿŋ      xwan tɕɛ tsai   i tʰəŋ  
 when                      will                      have-a-happy-gathering

*Idiomatic translation:*

My home is on the Songhua River in the Northeast.  
 There are forests and coal mines,  
 and fields of soybeans and sorghum all over the mountainsides.  
 My home is on the Songhua River in the Northeast.  
 There are my fellow countrymen,  
 and my aging parents.  
 September 18, September 18, began that sad time  
 when I broke away from my treasured hometown and cast it aside.  
 Roaming, roaming all day, stuck in the pass west of Shanghai.  
 Which year, which month can I return to my beloved hometown?

Which year, which month can I get back my treasure?  
Oh, Father and Mother! When will we happily meet again?

*Video link:* <https://youtu.be/8b0R0CrXb1M>

# 松花江上

## On the Songhua River

text and music by Zhang Hanhui

arranged by Zhang Dong

**Pesante** *mp*

我的家 在

东北松花江上， 那里有 森林煤矿， 还有那

*f* *dim.* *mp* *mf*

**Andantion**

满山遍野的大豆高粮。 我的家 在 东北松花江上，

*dolce* *8va*

那里有 我的同胞, 还有那 衰老的爹

*mp* *mf*

*a tempo*

娘。 “九一八”

*rit.* *dim.* *mf a tempo sf*

“九一八”, 从那个悲惨的时候, “九一八”

*mf sf p mf sf*

“九一八”，从那个悲惨的时候，

脱离了我的家乡，抛弃那无尽的宝

藏，流浪，流浪！整日价在

关内流浪! 那年那月

*mf*

才能够回到我那可爱的故乡?

*dim.*

那年那月才能够收回我那无

*mf*

尽的宝藏? 爹娘啊!

爹娘啊! 什么时候

才能欢聚一堂。

### 3.8. 《铁蹄下的歌女》 “Downtrodden Singing Girl”

“Downtrodden Singing Girl,” text by Xu Xingzhi (许幸之, 1904-1991) and music by Nie Er, is from the 1935 feature film *Children of Trouble Time*. Xu was known as a man of many talents. He was not only an outstanding painter, poet, and art historian, but also a famous drama and film director. In the 1930s, he participated in the Left-wing cultural movement, playing a vanguard role in the revolutionary art movement at that time. He organized the Times Art Society (时代美术社), held personal exhibitions, created famous works such as “The Fugitive” (《逃荒者》), “The Unemployed” (《失业者》) and “The Paver” (《铺路者》), and was elected as the chairman of the Chinese Left-wing Artists Union. At the same time, he was also one of the leading members of Chinese Left Dramatists Union. He directed the feature film *Children of Trouble Time* (1935), which depicted patriotic youth devoting themselves to the struggle against Japan and national salvation. Together with Wu Yinxian<sup>53</sup> (吴印咸, 1900-1994), he shot and edited the large-scale Second Sino-Japanese War documentary film *Long Live China* (《中国万岁》, 1938), which was influential and patriotic. They braved a hail of bullets to set the camera on a high-rise building to capture the north bank of Suzhou River, and snapped the scene of Eight Hundred Heroes who fought to hold the Shanghai Sihang Warehouse<sup>54</sup>. After the liberation of the country, Xu served as professor of Central Academy of Fine Arts, director of Shanghai Film Studio, and deputy director of Science and Education Film Studio. In addition, Xu produced a large number of literary and dramatic works, and was active in the drama stage. He adapted and directed plays such as *The True Story of Ah Q* (《阿Q正传》), *Thunderstorm* (《雷雨》) and *Sunrise* (《日出》).

<sup>53</sup> Wu was a famous Chinese photographer and director. *Children of Trouble Time* was his first cinematography work.

<sup>54</sup> During the battle of Shanghai (08/13/1937-11/12/1937, the largest and most brutal battle in the Second Sino-Japanese War), Sihang Warehouse had stationed 452 national revolutionary army soldiers bravely resisting to the Japanese attack. From Oct. 26th to Nov. 1st, they fought to the death. This defense battle revived the morale of the Chinese military and civilian which had been reduced by the setbacks of the Battle of Shanghai. The Chinese soldiers who took part in this defense battle were called “Eight Hundred Heroes.”

“Downtrodden Singing Girl” is the song of the character named Afeng (阿凤). She brings her sick mother to Shanghai from the northern countryside. Although she gets help from several upstanding young men, her mother passes away and she has to start her life as a singing girl. She sings this song during a performance in a cabaret class. The lyrics inspired sympathy in Nie Er, who had worked in the Mingyue Song and Dance Drama Society (明月歌舞剧社) and the Shanghai EMI Records Company, and was familiar with the miserable life of a singing girl who lives at the bottom of society. The song reflects the process from the composer’s personal experience distilled into a work of artistic refinement.

The song is through-composed in three sections and demonstrates the composer’s ability to achieve emotional coherence of music and text. He uses traditional pentatonic modes, and the melody shifts back and forth between the Gong mode (tonic) and the Zhi mode (dominant). Each of the three musical paragraphs ends in a tonic - dominant - tonic harmonic structure. The grace notes are added to some specific words, including “Chu” (处, where), “Shang” (商, trade) and “Ge” (歌, singing) that both give the song a strong national color and are consistent with the characteristics of singing girls. Each phrase starts from the off beat, which not only highlights important words, such as “Dao Chu” (到处, everywhere), “Bu Zhi Dao” (不知道, do not know), “Tie” (铁, iron) and so on, but also represents a feminine figure to evoke a sense of pity. At the same time, Nie borrowed stylistic elements from Western art songs, such as integrating major mode (F major) to elicit a certain emotional response. The music rises and falls to express complex inner emotions.

In the first paragraph, the first two phrases linger in dotted rhythms, and the last two phrases are tightly paced in recitative style with quaver and semiquaver notes. They display the singer’s inner contradictions and anxiety, pain and resentment. The second paragraph answers the question asked in the first paragraph, which is embodied by a moderate tempo and

the melody undulating in octaves. The answer is neither haughty nor humble but every word is sung with force and deliberation to express her bitterness with life. The last paragraph combines the melodic elements and rhythm types from the first two paragraphs. Fast rhythms and surging melodic lines lead to the climax before everything is pulled back and stretched out to depict indignance and lament. Nie uses concise musical materials to express vulnerability and the woman's cry of injustice.

tiě tí xià de gē nǚ  
 铁 蹄 下 的 歌 女  
 thjɛ thi ɛja tɔ kɻ ny  
 Downtrodden Singing Girl

wǒ men dào chù mài chàng wǒ men dào chù xiàn wǔ  
 我 们 到 处 卖 唱 ， 我 们 到 处 献 舞 ，  
 wɔ mən tɔu tɕʰu mai tɕʰɑŋ wɔ mən tɔu tɕʰu ɛjæn u  
 We everywhere sing-for-a-living we everywhere offer-dance

shéi bù zhī dào guó jiā jiāng wáng wèi shén me bèi rén dàng zuò shāng nǚ  
 谁 不 知 道 国 家 将 亡 ， 为 什 么 被 人 当 做 商 女 ？  
 ʂei pu tɕʰtɔu kwɔ tɛja tɛjaŋ wɑŋ wei ʂən mə pei zən tɑŋ tswɔ ʂɑŋ ny  
 who doesn't-know the-country will-perish why is-regarded-as (a) singing-girl

wèi liǎo jī hán jiāo pò wǒ men dào chù āi gē  
 为 了 饥 寒 交 迫 ， 我 们 到 处 哀 歌 ，  
 wei ljɔu tɛi xan tɛjɔu pʰwɔ wɔ mən tɔu tɕʰu ai kɻ  
 Because-of suffering-hunger-and-cold we everywhere sing  
 plaintively

cháng jìn liǎo rén shēng di zī wèi wǔ nǚ shì yǒng yuǎn di piāo liú  
 尝 尽 了 人 生 的 滋 味 ， 舞 女 是 永 远 的 漂 流 。  
 tɕʰɑŋ tɛm ljɔu zən ʂɿŋ ti tsɿ wei u ny ʂɿ ɸɑŋ ɸæn ti pjɔu ljɔu  
 had-learned life the-taste-of (a) dancing-girl is forever drifting

shéi gān xīn zuò rén di nú lì  
 谁 甘 心 做 人 的 奴 隶 ？  
 ʂei kan ɛm tswɔ zən ti nu li  
 who is-willing to-be someone's slave

shéi yuàn yì ràng xiāng tǔ lún wáng  
 谁 愿 意 让 乡 土 沦 亡 ？  
 ʂei ɸæn i zɑŋ ɛjaŋ tʰu lwən wɑŋ  
 who is-willing to-let the-home-village lost

kě lián shì tiě tí xià di gē nǚ bèi biān dǎ dé biàn tǐ lín shāng !  
 可 怜 是 铁 蹄 下 的 歌 女 ， 被 鞭 打 得 遍 体 鳞 伤 ！  
 kʰɻ ljæm ʂɿ thjɛ thi ɛja ti kɻ ny pei pjæn ta tɻ pjæn thi lɪn ʂɑŋ  
 (We're) poorly iron-heeled singing-girl was-beaten black-and-blue

*Idiomatic translation:*

Everywhere we sing for a living, everywhere we offer a dance.  
Who doesn't know our country is going to perish?  
Who even pays attention to us?  
Because we suffer from hunger and cold, we sing plaintively.  
We have learned that the life as a dancing girl is forever drifting.  
Who is willing to become someone's slave?  
Who is willing to lose her home village?  
The poor downtrodden singing girl is beaten black and blue.

*Video link:* <https://youtu.be/CP-JazY585w>

# 铁蹄下的歌女

## Downtrodden Singing Girl

text by Xu Xingzhi

music by Nie Er

arranged by Qu Xixian

**Pesante**

*mp*

我们到处卖

*f* *mp*

*mf*

唱, 我们到处献舞, 谁

*f*

不知道国家将亡, 为什么被人当做商女

*mp*

为了饥寒交迫，我们

到处哀歌，尝尽了人生的滋味，舞

*mp*

女是永远的漂流。

*mp* *agitato* *f*

*f* *mp*

谁甘心做人的奴隶? 谁愿意让乡土沦亡? 可怜是铁蹄下的歌

*f* *mp*

*dim.*

女, 被鞭挞得遍体鳞伤。

*dim.* *p* *pp*

### 3.9. 《五月的鲜花》 “Flowers in May”

Yan Shushi (阎述诗, 1905-1963) was born in Shenyang in the northeast of China. His father, Yan Zhairan (阎宅仁), was one of the three famous mathematicians in the educational field of Shenyang in the 1920s and 1930s. Yan not only stepped into his father's shoes as a special-grade senior mathematics teacher, but was also China's modern patriotic musician. Raised by Christian parents, he was exposed to church music in his youth. He often practiced playing and singing four-part choral hymns on a small organ at home in order to accompany the hymns on the large organ at church services. In 1923, he went to Peking Academy High School and later was admitted to Peking University. During this period, he had extensive contacts with Chinese and western music. He took music theory as an elective course and composed his first chorus “Yin” (《阴》, Shade) at the age of 18.

However, after finishing his freshman year, Yan terminated his studies without explanation and returned to Shenyang in the summer of 1926 to work as a math teacher in Tongze Girls' Middle School. No matter where he was, music was always part of his life. Yan soon entered the center of Shenyang's new cultural arena, met with more than 30 music enthusiasts, and formed the first amateur music group in Northeast China, the Harmonic Music Troupe. He composed, scripted, performed, and conducted, and also organized large and small choruses, solos, ancient costume performances and other programs. In his spare time, he founded Shenyang's first music journal, *Deterring the Clouds* (《遏云》), later renamed *White Snow* (《白雪》), in which there were published 30 issues of solos and choruses that he collected, arranged, adapted and composed.

Yan wrote, composed, directed, and performed in six operas. His final opera *In A Stormy Night* (《风雨之夜》, 1934) was performed in the face of agents who were waiting in the dark with guns to arrest him. He insisted on finishing the play and afterward left quietly in

disguise. That hasty departure caused him to bid farewell to his beloved opera stage forever, and to lose a large number of lithographic prints of scores and precious opera librettos as well. Soon, he was forced to flee to Peiping, where he worked as a music teacher in the physical education department of Northeastern University from 1934 to 1937. “Flowers in May” was composed at this time. After the Marco Polo Bridge Incident, Yan refused to participate in the war, so he opened Seagull Photo Studio in Peiping and gave up musical composition forever. Only after the war ended in 1945 did he return to school, where he taught math until his death.

Zhang Guangnian (张光年), known by his pen name Guang Weiran (光未然, 1913-2002), was a poet, playwright and literary critic. When he was just ten years old, he joined a demonstration with his classmates to protest the Japanese suppression of the workers’ strike at the cotton mill, express support for the workers, and call for the recovery of concessions. This activism caused him to consider his role in the national crisis and the mission of the Chinese youth. After the May 4th Movement, Guang was inspired by revolutionary books and new works of literature, and he devoted himself to the revolution. He joined the Communist Youth League and later became a member of the Communist Party of China in 1929. He acted as a liaison to the underground county committee. He worked as a clerk in a bookstore, taking advantage of the opportunity to read classical Chinese literature, foreign literary classics and social science works. He also learned foreign languages, drama, and music. Starting in the 1930s, Guang engaged in progressive drama activities and literary activities. He acted as the president of Autumn Sound Club (秋声剧社), published literary papers in newspapers and magazines, organized pioneer troupes, and wrote influential one-act plays. After the outbreak of the war, Guang traveled around to carry out anti-Japanese and national salvation propaganda and artistic activities. He wrote the classic and well-known poem “Flowers in May” in 1935, and published it with the music composed by Yan for the Wuhan Pioneer Theatrical

Company's (武汉拓荒剧团) one-act play *The Girl Ayin* (《阿银姑娘》) one year later, which praised anti-Japanese people and opposed the betrayal of the country and surrender.

When the people's Republic of China was founded, Guang was involved in literary and artistic activities. He served successively as the chief editor of *Script* (《剧本》), *Art News* (《文艺报》), and *People's Literature* (《人民文学》). He served as the Party Secretary of Chinese Dramatic Association, the Secretary and Vice Chairman of the Executive Office of Chinese Writers Association, and the Vice Chairman of the Chinese Pen (a kind of literary group). At the same time, he also wrote poems and literary criticism, including "The Realism Problem of Drama" (《戏剧的现实主义问题》), "Wind and Rain Talk" (《风雨文谈》), "Selected Songs and Poems of Guang Weiran" (《光未然歌诗选》), and so on.

The poem "Flowers in May" was brought back to Northeastern University in December 1935 by a student named Jin Zhaoye (金肇野) from the school of arts. He told Yan that *The Girl Ayin* had been included in the public performance plan, and only the overture was left without music. At that time, students in Peiping were protesting against the establishment of the "Ji Chau Administrative Committee"<sup>55</sup>, and the parade was surrounded and suppressed by the National guard. Groups were sent to Northeastern University, where teachers led the students to take in the wounded and assisted the seriously injured to hospital. Witnessing the scenes of the tragedy combined with his own experience of escaping from the northeast to Peiping, Guang empathized with the text and soon conceived the music in strophic form with a varied recapitulation of the last line.

五月的鲜花开遍了原野，  
鲜花掩盖着志士的鲜血。  
为了挽救这垂危的民族，

---

<sup>55</sup> It was an administrative organ established by the Nanjing Nationalist Government in 1935 (24 years of the Republic of China and 10 years of the Showa of Japan) to meet the requirements of Japan's "specialization in North China."

他们曾顽强的抗战不歇。  
 如今的东北已沦亡了四年，  
 我们天天在痛苦地煎熬！  
 失掉自由更失掉了饭碗，  
 屈辱地忍受那无情的皮鞭！  
 敌人的铁蹄已越过了长城，  
 中原大地依旧歌舞升平；  
 “亲善”！“睦邻”！呵！卑污的投降！  
 忘掉了国家更忘掉了我们！  
 再也忍不住这满腔的怨恨，  
 我们期待着这一声怒吼；  
 吼声惊起这不幸的一群，  
 被压迫者，一齐挥动拳头！

震天的吼声惊起这不幸的一群，  
 被压迫者，一齐挥动拳头！

The melody is rather simple, in C major with steady rhythm and no modulation, and it contrasts with other songs of the period that are more vehement. The melody serves as a foil to the text, conveying a sense of solemnness, like a boat moving smoothly on running water. Each repetition of the plain and poignant tune grows more determined, and little by little builds on long-repressed deep feelings. The repeated emphasis in the last sentence is a clarion call for unity of these oppressed people.

wǔ yuè de xiān huā

五月的鲜花

u ɥɛ tɔ ɕjæn xwa

Flowers in May

wǔ yuè de xiān huā kāi biàn liǎo yuán yě

u ɥɛ ti ɕjæn xwa kʰai pjæn ljɔɯ ɥæn jɛ  
May flowers bloom all-over the-wilderness

xiān huā yǎn gài zhe zhì shì dì xiān xuè

ɕjæn xwa jæn kai tɕə tɕɿ ɕɿ ti ɕjæn ɕɥɛ  
flowers cover (the) loyal's blood

wèi liǎo wǎn jiù zhè chuí wēi dì mín zú

wei ljɔɯ wan tɕjɔɯ tɕʰwei wei ti mɪn tsu  
To-save the dying nation

tā men céng wán qiáng dì kàng zhàn bù xiē

tʰa mən tsʰɿŋ wan tɕʰjɔŋ ti kʰɔŋ tɕsan pu ɕjɛ  
they had tenaciously fought neverending

rú jīn dì dōng běi yǐ lún wáng liǎo sì nián

zu tɛm ti tɔŋ pei i lwən wən ljɔɯ sɿ njæn  
Today's Northeast China already has-been-annexed four-years

wǒ men tiān tiān zài tòng kǔ dì áo jiān

wɔ mən tʰjæn tʰjæn tsai tʰɔŋ kʰu ti ɔɯ tɕjæn  
we everyday in-pain suffer

shī diào zì yóu gèng shī diào liǎo fàn wǎn

ɕɿ tɕɔɯ tsɿ jɔɯ kɿŋ ɕɿ tɕɔɯ ljɔɯ fan wan  
Have-lost liberty even lost job

qū rǔ dì rěn shòu nà wú qíng dì pí biān  
 屈辱地 忍受那无情的皮鞭！  
 tɕʰy zɹ̩ ti zən ʃou na u tɕʰiŋ ti pʰi bjæn  
 in-disgrace endure the-merciless whip

dí rén dì tiě tí yǐ yuè guò liǎo cháng chéng  
 敌人的铁蹄已越过了长城，  
 ti zən ti tʰjɛ tʰi i ɣɛ kwə ljaʊ tsʰɑŋ tsʰɿŋ  
 The enemy's iron-hoofs crossed the-Great-Wall

zhōng yuán dà dì yī jiù gē wǔ shēng píng  
 中原大地依旧歌舞升平；  
 ʃʂŋ ɣæn ta ti i tɕjəʊ kɿ u ʃʂŋ pʰiŋ  
 the-Central-Plains earth are-still singing and dancing in celebration of peace

qīn shàn mù lín hē bēi wū dì tóu xiáng  
 “亲善”！“睦邻”！呵！卑污的投降！  
 tɕʰiŋ ʃan mu lɪn xɿ pei u ti tʰou ɛjɑŋ  
 goodwill good-neighbourliness ah despicable-and-filthy surrender

wàng diào liǎo guó jiā gèng wàng diào liǎo wǒ men  
 忘掉了国家更忘掉了我们！  
 Forgot-about the-country even forgot-about us

zài yě rěn bu zhù zhè mǎn qiāng di nù hèn  
 再也忍不住这满腔的怒恨，  
 tsai jɛ zən pu ʃsu ʃʂɿ man tɕʰjɑŋ ti nu xən  
 any more couldn't-restrain filled with rage

wǒ men qī dài zhe zhè yī shēng nù hǒu  
 我们期待着这一声怒吼；  
 wə mən tɕʰi tai ʃʂə ʃʂɿ i ʃʂŋ nu xou  
 we look-forward-to a-roar

hǒu shēng jīng qǐ zhè bú xìng dì yì qún  
 吼声惊起这不幸的一群，  
 xou ʃʂŋ tɕiŋ tɕʰi ʃʂɿ pu ɛŋ ti i tɕʰyn  
 the-roar roused this unfortunate group-of-people

bèi yā pò zhě	yì qí	huī dòng	quán tóu
被 压 迫 者	一 齐	挥 动	拳 头 !
pei ya p <sup>hwə</sup> tʂʰ	i tɛ <sup>hi</sup>	xwei tɔŋ	tɛ <sup>h</sup> ɥæn t <sup>h</sup> ou
the oppressed	together	shook	(their) fists

zhèn tiān dì	hǒu shēng
震 天 的	吼 声
tʂən t <sup>h</sup> jæn ti	xou ʂɿŋ
(A) deafening	roar

jīng qǐ zhè	bú xìng de	yì qún
惊 起 这	不 幸 的	一 群 ,
tɕiŋ tɛ <sup>hi</sup> tʂʰ	pu ɛiŋ ti	i tɛ <sup>h</sup> yn
roused this	unfortunate	group-of-people

bèi yā pò zhě	yì qí	huī dòng	quán tóu
被 压 迫 者	一 齐	挥 动	拳 头 !
pei ya p <sup>hwə</sup> tʂʰ	i tɛ <sup>hi</sup>	xwei tɔŋ	tɛ <sup>h</sup> ɥæn t <sup>h</sup> ou
the oppressed	together	shook	(their) fists

*Idiomatic translation:*

May flowers bloom all over the wilderness.  
 Flowers cover the fields soaked in blood of loyal soldiers.  
 To save our dying nation,  
 they fought bravely and never gave up.

Today Northeast China has been annexed for four years.  
 We suffer in pain every day.  
 We have lost our freedom and livelihoods,  
 and endure merciless beatings in disgrace.

The enemy's ironclad horses crossed the Great Wall.  
 The earth of the Central Plains sing and dance in celebration of peace:  
 "Goodwill!" "Neighborliness!" - Ah! Their filthy, despicable surrender.  
 They forgot about their country, and even forgot about us.

We can't restrain our rage anymore.  
 We look forward to roaring  
 and rousing this unfortunate group of people.  
 The oppressed raised and shook their fists together,  
 in a deafening roar  
 to rouse these unfortunate people.

The oppressed shook their fists together!

*Video link:* [https://youtu.be/\\_46LReilQbg](https://youtu.be/_46LReilQbg)

# 五月的鲜花

## Flowers in May

text by Guang Weiran  
music by Yan Shushi  
arranged by Ye Qingqing

Moderato

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes in 4/4 time, then changes to 2/4 and back to 4/4. The left hand provides a steady bass line with eighth notes and chords.

The vocal line begins with a whole rest, followed by a series of eighth and quarter notes corresponding to the lyrics.

1. 五 月 的 鲜 花 开 遍 了 原 野,  
2. 如 今 的 东 北 已 沦 亡 了 四 年,  
3. 敌 人 的 铁 蹄 已 越 过 了 长 城,  
4. 再 也 忍 不 住 这 满 腔 的 怒 恨,

The piano accompaniment continues with chords in the right hand and a bass line in the left hand, supporting the vocal melody.

The vocal line continues with a series of eighth and quarter notes corresponding to the lyrics.

鲜 花 掩 盖 着 志 士 的 鲜 血, 为 了 挽 救 这 垂 危 的  
我 们 天 天 在 痛 苦 地 熬 煎, 失 掉 自 由 更 失 掉 了  
中 原 大 地 依 旧 歌 舞 升 平, 亲 善 睦 邻 呵 卑 污 的  
我 们 期 待 着 这 一 声 怒 吼, 吼 声 惊 起 这 不 幸 的

The piano accompaniment concludes with chords in the right hand and a bass line in the left hand, ending with a final chord.

民 族， 他们 曾 顽强地 抗 战 不 歇。  
 饭 碗， 屈 辱地 忍 受 那 无 情 的 皮 鞭。  
 投 降， 忘 掉 了 国 家 更 忘 掉 了 我 们。  
 一 群， 被 压 迫 者 一 起 挥 动 拳 头。

震 天 的 吼 声 惊 起 这 不 幸 的

一 群， 被 压 迫 者， 一 起 挥 动 拳 头！

## Bibliography

### Books

*Contemporary Chinese Art Songs*. Book 1, Book 2. Compiled and edited by Mei Zhong. Fayetteville, A.R: Classical Vocal Reprints, 2018.

Huo, Li. *A New Selection of Chinese Vocal Music Works (Xin Bian Zhong Guo Sheng Yue Zuo Pin Xuan)*. Book 2. [In Chinese]. Liaoning People's Publishing House, 1999.

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Milwaukee: Hal Leonard Co., 2005.

Liu, Yuehua [and others]. *Integrated Chinese= Zhōngwén Tīng, Shuō, Dú, Xiě*. Level 2. Boston, MA: Zheng & Zui Co., 1997.

*Traditional And Modern Chinese Art Songs*. v.1, v.2. Compiled and edited by Mei Zhong. Geneseo, N.Y.: Leyerle Pub., 2009.

Wang, Yuhe. *Zhong Guo Jin Xian Dai Yin Yue Shi*. Beijing: Gao deng jiao yu chu ban she, 2006.

### Dissertations

Chang, Tingting. *A Survey of Selected Classical Chinese Art Songs for Solo Voice and Piano from 1920 to 1950*. D.M.A. diss. West Virginia University, 2020.

Chao, Nancy Hao-Ming. *Twentieth Century Chinese Vocal Music with Particular Reference to its Development and Nationalistic Characteristics from the may Fourth Movement (1919) to 1945*. PhD diss. University of California, Los Angeles, 1995.

Hallis, Xiang Chen. *Chinese Art Song from 1912-1949*. D.A. diss. The University of Texas at Austin, 1995.

Kasai, Aya. *Remembering Nanjing: Generational Transmission of War Trauma and Efforts for Reconciliation*. PhD diss. California Institute of Integral Studies, 2015.

Li, Minglei. *A Brief Analysis of He Luting's Vocal Work "Jialing Jiang Shang" (On the Jialing River)*. [In Chinese]. Diss. Shanxi University.

Sun, Yung-Wei. *A Performance Guide to Mandarin-Chinese Diction and Selected Art Songs by Yiu-Kwong Chung*. D.M.A. diss. The Ohio State University, 2012.

Tyan, Jann-Ay. "A Performer's Guide to Selected Chinese Art Songs by Twentieth-Century Chinese Composers." D.A. diss. The Southern Baptist Theological Seminary, 2003.

Yang, Schuman Chuo. *20th Century Chinese Solo Songs: A Historical and Analytical Study of Selected Chinese Solo Songs Composed and Arranged by Chinese Composers*. PhD diss. George Peabody College for Teachers, Vanderbilt University, 1973.

Yoshida, Takashi. *The Nanjing Massacre in History and Memory: Japan, China, and the United States, 1937-1999*. PhD diss. Columbia University, 2001.

Zhang, Tieyi. *The First Generation of Chinese Art Song*. D.M.A. diss. The University of Iowa, 2019.

### Journals

Li, Shuhong. Li, Wenhui. "A Research on Chinese Art Song 'Huai Nian Qu' (The Yearning Song)". [In Chinese]. *Art Appreciation*, no. 7 (2017).

Li, Lei. "A Preliminary Study of Huang Youdi's Representative Works." (初探黄友棣代表作品的演唱处理)[In Chinese]. *Yellow River of the Song*, no. 11 (2019).

Liu, Shiyue. "On the Artistic Features and Singing Treatment of the Art Song 'Mei Niang Qu' (Wong Of Mei Niang)." [In Chinese]. *Northern Music*, no. 1 (2018): 83-86

Shao, Shuai. "A Review of the Characteristics of Music Development in the 'Three Regions' during the Second Sino-Japanese War." [In Chinese]. *Yue Fu Xin Sheng*, no.1(2008):127-129.

Wang, Haiyan. "A Brief Analysis of Composition Features and the Artistic Settlement of *Tie Ti Xia De Ge Nü* (Singing Girl Downtrodden)." [In Chinese]. *Selected Papers on Chinese Educational Theory and Practice*, v.11 (2016).

Wang, Ju. "The Horn of Resistance against Japan, the Strong Voice of The Times-Discussion on the Music Culture during the Second Sino-Japanese War." [In Chinese]. *Music Creation*, no. 4 (2016):108-110.

Wang, Pingjun. "Analysis and Artistic Treatment of 'Song Hua Jiang Shang' (On Songhua River)." [In Chinese]. *Northern Music*, no. 9 (2015).

Xie, Zhiyong. "A Brief Analysis of Lu Huabai's art song 'Gu Xiang' (Hometown)." [In Chinese] *Modern Music*, no. 12 (2015): 122-123.

Zhang, Jingwei. "'Dark Shadow on my Heart'-- an artistic song reflecting the Nanjing Massacre." [In Chinese]. *Journal of Nanjing Arts Institute (Music & Performance)*, no. 4 (2012): 13-21.

Zi, Zhouyun, "Brief Introduction to the Development of Chinese Art Songs" [In Chinese]. *The Exam Week*, no. 15 (2009): 48-49.

Tan, Guobin, "On the Development of Chinese Art Songs in the Early 20th Century" [In Chinese]. *Literature Life*, no. 7 (2011): 121-132.