

**Performing Chinese Contemporary Art Song:
A Portfolio of Recordings and Exegesis**

Qing (Lily) Chang

Submitted in fulfilment of the requirements

for the degree of

Doctor of Philosophy

Elder Conservatorium of Music

Faculty of Arts

The University of Adelaide

July 2017

Table of contents

Abstract

Declaration

Acknowledgements

List of tables and figures

Part A: Sound recordings

Contents of CD 1

Contents of CD 2

Contents of CD 3

Contents of CD 4

Part B: Exegesis

Introduction

Chapter 1 Historical context

1.1 History of Chinese art song

1.2 Definitions of Chinese contemporary art song

Chapter 2 Performing Chinese contemporary art song

2.1 Singing Chinese contemporary art song

2.2 Vocal techniques for performing Chinese contemporary art song

2.3 Various vocal styles for performing Chinese contemporary art song

2.4 Techniques for staging presentations of Chinese contemporary art song

Chapter 3 Exploring how to interpret ornamentations

3.1 Types of frequently used ornaments and their use in Chinese contemporary art song

3.2 How to use ornamentation to match the four tones of Chinese pronunciation

Chapter 4 Four case studies

4.1 *The Hunchback of Notre Dame* by Shang Deyi

4.2 *I Love This Land* by Lu Zaiyi

4.3 *Lullaby* by Shi Guangnan

4.4 *Autumn, Pamir, How Beautiful My Hometown Is!* by Zheng Qiufeng

Conclusion

References

Appendices

Appendix A: Romanized Chinese and English translations of 56 Chinese contemporary art songs

Appendix B: Text of commentary for 56 Chinese contemporary art songs

Appendix C: Performing Chinese contemporary art song: Scores of repertoire for examination

Appendix D: University of Adelaide Ethics Approval Number H-2014-184

NOTE:

4 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Library.

Abstract

This performance-based research project surveys Chinese contemporary art song from 1976 to the present, as represented in the work of four composers: Shi Guangnan (1940–1990), Lu Zaiyi (b. 1943), Shang Deyi (b. 1932), and Zheng Qiufeng (b. 1931). The songs, which are grouped into five categories according to their content – patriotic, nature, narrative, love and friendship – are documented, analysed and performed. A particular focus is placed on the interpretation and performance of musical elements that cannot be captured in notation, for example the use of certain vocal ornaments to emulate the four tones of Chinese pronunciation.

The submission comprises four CD recordings and a 15,000-word exegesis. A short English commentary is delivered before each song on the CDs so that the listener is able to grasp its content. The interpretation of the songs is informed by consultations and interviews with the composers still living. The recordings provide guidance in the interpretation of this repertoire, and an enhanced understanding of the operatic style at the heart of Chinese art song. The study fills a gap in the knowledge of Chinese contemporary art song theory and practice.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library catalogue and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Qing (Lily) Chang

Adelaide, Australia

22 July 2017

Acknowledgements

I would like to express my deep gratitude to my Principal Supervisor, Stephen Whittington, for his guidance, his profound musical knowledge and his great contribution in creating the piano arrangements for melodies by Shi Guangnan and Zheng Qiufeng, and playing them for my recording.

I also would like to show my deep gratitude to my Co-supervisor, Associate Professor Kimi Coaldrake, for her academic guidance and enthusiastic encouragement. Her kindness, patience and willingness to give her time so generously throughout my project has been very much appreciated. Her assistance with editing the English translation of the 56 songs found in Appendix A is also acknowledged.

I would like to thank Professor Mark Carroll for his valuable constructive advice, his genuine help and enthusiastic encouragement which always inspired me to keep going.

I would like to express my deep gratitude to my close friend Charles Meehan, who was always my first reader and helped to improve my writing even though he was unwell. Sincere thanks to Rebecca Meehan, Charles' lovely wife, as she always takes care of me, even in hard times; her spiritual support inspired me to keep working hard.

Special thanks also to Mark Sandon for his piano accompaniment; even when he was very busy he still kept doing this work for me.

My grateful thanks are also extended to the recording engineers, Peter Dowdall and Daniel Pitman, for their excellent work and patience as they spent plenty of time on editing.

I also would like to thank my colleagues Vincent Plush for his contribution to the recording of the narrations, and Elizabeth Foster who taught me how to use the Sibelius and helped me to make professional musical examples and charts.

My special thanks also to Hong Ruding (洪如丁, Shi Guangnan's wife), and Chinese composers Zheng Qiufeng (郑秋枫), Shang Deyi (尚德义) and Lu Zaiyi (陆在易) for offering me their books, CDs, DVDs and musical scores.

I would also like to extend thanks to my teachers, especially the former director of the Music Institute Beijing Tian Qing (田青) for his invaluable insights through interviews and discussions. Also thanks to the Professors of Shandong Normal University, Liu Zaisheng (刘再生) and Xie Jingtian (解景田) for their sincere encouragement.

My cordial thanks to my lovely student Wang Yan (王燕) who is a famous soprano of the Chinese Opera and Dance Theatre, and my friend Chen Xiao (陈晓) who is head of the Voice Department of Guangzhou Conservatory of Music for sharing their experience and ideas about singing Chinese art song.

A special thank you also to Wang Hong (王红), manager of Editing Department 1 of the Culture and Art Publishing House, Beijing, who helped me obtain the latest publication of Shi Guangnan's music scores.

Thank you to professional editor Kate Leeson for copy editing this exegesis.

Finally, I would like to express my heartfelt thanks to my husband and my lovely daughter for their unconditional support, encouragement and understanding throughout this whole process.

Thanks to all my friends, even those who are not named in here. Without their support, it would have been impossible to complete my research in just over three years.

List of tables and figures

Table 1: Four tones of Chinese pronunciation: 四声	18
Table 2: Four shapes of the mouth and strength: si hu 四呼	19
Table 3: Five acting points of the mouth: wu yin 五音	19
Table 4: The thirteen rhymes: shi san zhe 十三辙	20
Figure 1: Tajik dance - Shape of arms and fingers for female	64
Figure 2: Tajik eagle dance - imitation of eagle	65
Figure 3: Tajik eagle dance – action of legs and arms	65

List of Musical Examples

Ex. 1: Shi Guangnan, <i>Who Knows My Yearning</i> , bar 76.	25
Ex. 2: Shang Deyi, <i>Song of Farewell</i> , bar 40.	26
Ex. 3: Shi Guangnan, <i>The Merry Heart</i> , bars 38, 43 and 75.	26
Ex. 4: Shi Guangnan, <i>A Young Girl's Heart</i> , bars 9–10 and 15–16.	27
Ex. 5: Shi Guangnan, <i>The Rainbow After Rain</i> , bars 28 and 30.	27
Ex. 6: Shang Deyi, <i>Madam Xiang Lin</i> , bars 19 and 24.	28
Ex. 7: Shang Deyi, <i>Madam Xiang Lin</i> , bars 7 and 9.	28
Ex. 8: Shang Deyi, <i>Madam Xiang Lin</i> , bars 62–65.	29
Ex. 9: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bars 1–9.	32
Ex. 10: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bars 10-22.	34
Ex. 11: J.S. Bach, <i>Prelude in C major, BWV 846</i> , bars 1-5.	35
Ex. 12: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bars 24-26.	36
Ex. 13: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bars 11.	37
Ex. 14: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bars 15.	37
Ex. 15: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bar 29.	37
Ex. 16: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bar 56.	37
Ex. 17: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bars 27 and 31.	38
Ex. 18: Shang Deyi, <i>The Hunchback of Notre Dame</i> , bars 44 and 47.	39
Ex. 19: Lu Zaiyi, <i>I Love This Land</i> , bars 20-32.	42
Ex. 20: Lu Zaiyi, <i>I Love This Land</i> , bars 96-104.	44
Ex. 21: Lu Zaiyi, <i>I Love This Land</i> , bars 10-19.	45
Ex. 22: Lu Zaiyi, <i>I Love This Land</i> , bars 32-40.	46
Ex. 23: Lu Zaiyi, <i>I Love This Land</i> , bars 1-9.	47
Ex. 24: Lu Zaiyi, <i>I Love This Land</i> , bars 105-113.	48

Ex. 25: Lu Zaiyi, <i>I Love This Land</i> , bars 49 and 103.	49
Ex.26: Shi Guangnan, score of <i>Lullaby</i> .	56
Ex. 27: Zheng Qiufeng, <i>Autumn, Pamir, How Beautiful My Hometown Is!</i> bars 1-12.	59
Ex. 28: Zheng Qiufeng, <i>Autumn, Pamir, How Beautiful My Hometown Is!</i> bars 43,48 and 51.	60
Ex. 29: Zheng Qiufeng, <i>Autumn, Pamir, How Beautiful My Hometown Is!</i> bars 21-29.	61
Ex. 30: Zheng Qiufeng, <i>Autumn, Pamir, How Beautiful My Hometown Is!</i> bar 20.	62
Ex. 31: Zheng Qiufeng, <i>Autumn, Pamir, How Beautiful My Hometown Is!</i> bar 69.	62

Part A: Sound recordings

Contents of CD 1

Composer: Shi Guangnan (1940–1990)

Track 3	When the Ox-Drum Is Beating (当牛皮鼓响的时候)	3:37
Track 5	My Mother, My Motherland (我的祖国妈妈)	3:44
Track 7	Begonia Leaves (秋海棠叶)	5:04
Track 9	Who Knows My Yearning? (我的思念有谁知道?)	9:16
Track 11	Hometown (故乡)	4:25
Track 13	Ah! Eagle Flute (啊! 鹰笛)	6:03
Track 15	Early Winter (初冬)	5:30
Track 17	Lullaby (摇篮曲)	3:27
Track 19	A Young Girl from the South (南国少女)	3:14
Track 21	Ripe Grapes in Turpan (吐鲁番的葡萄熟了)	3:52
Track 23	The Passionate Land (多情的土地)	4:35
Track 25	The Tea Song in March (三月茶歌)	2:22
Track 27	Celebration Song (祝酒歌)	3:16
Total time		68:32

Contents of CD 2

Composers: Lu Zaiyi (b. 1943) and Shi Guangnan

Track 3	My Country, My Beloved Mother (祖国慈祥的母亲)	3:17
Track 5	The Bridge in My Homeland (桥)	2:40
Track 7	Poetry of Looking over My Home (望乡词)	4:58
Track 9	Longing and Expectation (盼)	4:18
Track 11	The Last Dream (最后一个梦)	3:04
Track 13	Where Is My Home? (家)	4:21
Track 15	I Love This Land (我爱这土地)	8:06
Track 17	The Rainbow after Rain (雨后的彩虹)	5:28
Track 19	The Ballad of Angelica in Taiwan (台湾当归谣)	4:21
Track 21	Ah, Clouds! (云啊, 云)	2:51
Track 23	The Little Birds Are Singing in the Forest (林中的小鸟在歌唱)	2:45
Track 25	Why Am I So Happy? (我为什么这样快乐?)	2:57
Track 27	A Young Girl's Heart (阿妹的心)	3:44
Track 29	The Merry Heart (欢乐的心)	5:22
Total time		68:31

Contents of CD 3

Composer: Shang Deyi (b. 1932)

Track 3	The Motherland Will Be in My Heart Forever (祖国永在我心中)	3:37
Track 5	Do You Forget Me, My Teacher? (老师你可把我忘记?)	3:27
Track 7	I Left My Dear Girl (我离开心爱的姑娘)	3:24
Track 9	The Teacher's Pride in Students is Soaring (老师的心声在飞翔)	3:21
Track 11	Love Song of the Pastureland (牧场情歌)	3:06
Track 13	A Yearning Song to Mother (缅怀母亲的歌)	3:53
Track 15	Karakoram (喀喇昆仑)	4:28
Track 17	I Have Been Blind Since Childhood (从小我就是个盲童娃娃)	4:14
Track 19	Night in the Great Desert (大漠之夜)	5:39
Track 21	Teacher, I Always Remember You (老师,我总是想起你)	3:20
Track 23	I Left My Heart Here (我把心儿留在这里)	4:25
Track 25	Song of the Seaside (海边的歌)	4:18
Track 27	The Wild Goose Has Gone (大雁飞走了)	3:33
Track 29	Song of Farewell (送别之歌)	2:44
Track 31	The Hunchback of Notre Dame (巴黎圣母院的敲钟人)	6:40
Total time		69:40

Contents of CD 4

Composer: Zheng Qiufeng (b. 1931) and Shang Deyi

Track 3	I Love You, China! (我爱你, 中国!)	4:51
Track 5	Melody of Yearning for One's Hometown (思乡曲)	2:48
Track 7	Life is So Beautiful (生活是这样美好)	2:46
Track 9	The Petrel Soars into the Sky (高飞的海燕)	3:42
Track 11	A Drilling Girl (石油姑娘)	3:18
Track 13	Walking in Snow (雪域行)	5:30
Track 15	Beautiful Peafowl River (美丽的孔雀河)	4:11
Track 17	I Love the Wintersweet in the Garden (我爱梅园梅)	4:12
Track 19	Spring, From Vocal Divertimento 'The Four Seasons of the Motherland' (春 - 声乐套曲'祖国四季')	5:22
Track 21	Summer, The Sea Mew Has Flown Back (夏, 海鸥飞来了)	3:04
Track 23	Autumn, Pamir, How Beautiful My Hometown Is! (秋 - 帕米尔, 我的家乡多么美!)	4:30
Track 25	Winter, Oh, My Motherland! (冬 - 啊我的祖国!)	5:42
Track 27	Love of the Great North-West (大西北之恋)	5:11
Track 29	Madam Xiang Lin (祥林嫂)	6:04
Total time		69:57

Part B: Exegesis

Introduction

This study investigates the performance of Chinese contemporary art songs, their singing techniques and interpretation. It presents the recorded performance of 56 Chinese contemporary art songs written between 1979 and 2010 by four leading Chinese composers of the genre: Shi Guangnan (1940–1990), Lu Zaiyi (b. 1943), Shang Deyi (b. 1932), and Zheng Qiufeng (b. 1931). These songs are rarely heard on Western stages even though the China International Vocal Competition¹ involving international participants requires that a Chinese contemporary art song be sung at the second stage. By presenting recordings of the songs in original Mandarin with accompanying English commentary,² this performance-based study offers a model for the presentation of this repertoire to an English-speaking audience or other audiences unfamiliar with the genre.

The research pursues three areas of enquiry that together inform the performance of the repertoire:

1. The historical, social and artistic context in which the Chinese contemporary art song has evolved to its present form.
2. Analysis of the repertoire in order to improve understanding of its lyric content, musical features and singing styles for more effective performance.
3. The performance practice and interpretation of the repertoire, focusing on how the composers' intentions are best identified and conveyed through performance.

The process has involved extensive literature and CD reviews both from English and Chinese sources. Consultations, emails, interviews and discussions with composers of the repertoire presented here as well as with voice teachers and singers who are specialists in Chinese contemporary art song were conducted during the study.³ Scores were obtained from libraries in China, book shops in Beijing, internet book shops and publishers. Three songs *Early Winter*; *The Young Girl's Heart* by Shi Guangnan, *Walking in Snow* by Zheng Qiufeng were only available with main melody and no piano arrangement. Stephen Whittington composed arrangements for these songs.

¹ This competition was established in 2000 and is now one of the major international music competitions in China. It is organized under the auspices of the Ministry of Culture of the People's Republic of China. It is held every three years and attracts on average two hundred singers from more than twenty countries around the world. The competition has three rounds; singers who proceed to the second stage are required to sing a Chinese contemporary art song.

² The commentary draws on information from published sources, the researcher's translation of the song text and highlights key music characteristics of the song.

³ This study was conducted with the approval of The University of Adelaide Research Ethics Committee (Ethics Approval Number H-2014-184).

The performance of the repertoire presented in the four CDs in the portfolio also draws on the experience of this researcher who has sung this art form over more than 20 years. Importantly, the recordings document the outcomes of the study and the challenge was to complete high-quality recordings for the large number of songs within a limited time and budget. Close analysis of the repertoire was also undertaken. The performance of Chinese contemporary art song covers many aspects of performance practice. Presentation of the full details of the 56 songs selected for performance is beyond the scope of this exegesis. Four case studies have therefore been chosen for their high aesthetic standard of the lyrics, to show the nationalism so representative of the composers and provide examples of staging techniques. They demonstrate the overall approach taken by this researcher and provide guidance for future performers on how to approach their own performances of Chinese contemporary art song.

The four selected composers

The works of Shi, Lu, Shang and Zheng in the portfolio present the highest artistic realization of the contemporary art song genre in China. The four composers began to employ complex techniques in their compositions during the post-revolution period after 1976. These compositions have great significance in the development of the genre because they demanded expanded vocal technique and reflected the changing spirit of Chinese citizens.

The careers of the composers highlight their reputation and contribution to the genre. Shi was the Vice Chairman of the Committee of the Chinese Musicians' Association and was named 'People's Musician' by the Culture Department of the Central Government. He graduated from *Tianjin Conservatory of Music* with a major in composition. Shi died in May 1990, having written more than one thousand songs, many of which are still very popular in China. Lu is currently Chairman of the Committee of the Shanghai Musicians' Association and is recognized as a 'musical poet'. He graduated from *Shanghai Conservatory of Music* with a major in composition. Shang graduated from *Beijing Normal University*. He is the Professor of Composition of *Jilin University of Arts* in Liaoning Province. Since 1998 he has concurrently been a Professor at *the Northwest Minzu University* in Lanzhou, Gansu Province. He was the first person to publish a collection of coloratura art songs which contains eight songs.⁴ Zheng was the Chairman of the Committee of the Musicians' Association of Guangdong Province and the Vice President of the Soldier Performance Troupe of Guangzhou Military Command. He graduated from *Central Conservatory of Music* with a major in composition. Some art songs

⁴ Shang Deyi, *Joy of Torch Festival: Shang De Di's Eight Coloratura Art Songs* (Beijing: People's Music Publishing House, 1982).

from these four outstanding composers have won the National Gold Clock Prize and their songs appear in the teaching syllabus of Chinese tertiary music educational institutions.

Literature Review including publications and commercial CDs

There is an emerging body of research on Chinese contemporary art song that discuss aspects of singing or teaching Chinese art song from common perspectives such as the combination of lyrics and music, singing style, and expression of emotion. In a valuable study by Guo and Jia⁵, *Viewpoints on Singing Chinese Art Songs*⁶ balancing the relationship between tone of voice and emotion, and the importance of pronunciation of the Chinese language is discussed. In the last section of their article, they explore how to employ the Chinese traditional expressive approach when singing Chinese art songs. There are also articles that focus on how to sing art songs by other composers, or by the same composers but only focusing a few songs. For example: *The Strategy of Singing 'I Live at The Source of The Yangtze River' by Qing Zhu*,⁷ *A Study of Singing Lu Zaiyi's Art Song*,⁸ *Singing Analysis of 'Four Seasons of Motherland - Vocal Divertimento' by Zheng Qiufeng*.⁹ However no literature has been identified that directly addresses the performance of the 56 art songs that are the focus of this study. Importantly, no sources discuss the issues for the performer of details of interpretation not noted in the scores, especially those practices associated with the pronunciation of the Chinese four tones. This study therefore seeks to address this critical aspect of performing Chinese contemporary art song.

While some songs by these four composers are very popular and are still performed in live concerts, TV shows and voice competitions, the CD market for art songs is still limited. Moreover, art song CDs from these four composers are not mass produced in China and the majority of their art songs have never been recorded, especially those by the three prolific composers Shi, Shang and Zheng. For example, Shi wrote more than one thousand songs, but no more than twenty were recorded and published. Songs written especially for the famous mezzo soprano, Guan Mucun, and three CDs containing fourteen songs by Shi were published with different titles by different recording companies, which can cause confusion for the

⁵ In this exegesis, Chinese names are presented in the order of family name followed by given name.

⁶ Guo Biao and Jia Guoyu, "Viewpoints on Singing Chinese Art Songs," *Journal of Shanghai Normal University* no. 2 (1992): 135–140.

⁷ Zhao Jing, "The Strategy of Singing I Live at the Source of the Yangtze River", *Journal of Gansu Lianhe University* Vol. 26, No. 4 (2010): 62.

⁸ Zhou Yi, "A Study of Singing Lu Zaiyi's Art Song" (DMA diss., Hunan Normal University at Changsha, 2005), 3-63, accessed November 5, 2013, <http://cdmd.cnki.com.cn/Article/CDMD-10542-2005112899.htm>.

⁹ Peng Ling, "Singing Analysis Four Seasons of the Motherland of Vocal Divertimento by Zheng Qiufen" (DMA diss., Sichuan Normal University at Chongqing, 2010), 3-93, accessed May 29, 2014, <http://www.doc88.com/p-6137320286187.html>.

performer coming to the repertoire for the first time.¹⁰ By comparison, Zheng created more than 250 songs, but there are only three CDs of his art songs (with two voice solo works, Volume Two and Volume Three) which were published with 38 songs in 2002¹¹. Lu has one CD published as a complimentary disc included in his *Art Song Collection* for demonstration purposes.¹² Finally, Shang's *Art Song Collection*¹³ (two books with forty-three songs) with a complimentary CD which included nine songs.¹⁴ (In fact the CD only includes eight songs, as the song – *Madam Xiang Lin* has two versions; one is a short version for voice competition, the other a complete, longer version). The songs on the CD are not a high quality commercial production, but transferred from recordings of competitions where contestants sang his works.

Characteristics of Chinese contemporary art song by the four composers

Each composer has his own aesthetic sensibility which influences their compositions, especially in works for voice. This section highlights three common characteristics in the songs identified during the research investigation while the individual character of the four composers' art songs is discussed in Chapter 4.

Choice of theme: The choice of lyrics for art songs is critical in establishing the character of the song. The four composers, for example, focus on a range of patriotic subjects: their motherland, nationally significant events, landscapes and their hometowns. They have created numerous songs of patriotism, yearning for one's hometown, love of the landscape, and a desire for the reunion of mainland China and Taiwan during the period 1979 to 1989. Why do many Chinese composers write so many patriotic songs whereas Western composers rarely choose this kind of theme? The answer is the social relevance of music. Confucian tradition regards music as a moral force to encourage people's behaviour in society. Confucius said that

¹⁰ Shi Guangnan, *Ripe Grapes in Turpan – Collection of Shi Guangnan's Works*, Shanghai Recording and Video Company Press ISBN: CN040541400, 2005, compact disc. The fourteen songs are: *Ripe Grapes in Turpan*; *Blue Dream*; *If You Know Me*; *Bamboo in the Moon*; *The Ballad of Angelica in Taiwan*; *Beating Tambourine*, *Singing a Song*; *Charming Tibet*; *The Horse Bell is Ringing*; *Oh, Eagle Flute*; *The Place the Peafowl is Looking For*; *How Beautiful the Campus is*; *The Young Girl's Heart* and *Celebration Song*.

¹¹ Zheng Qiufeng, *Zheng Qiu Feng Music Work Chooses*, [Sic] Solo Voice Volume Two. China Recording Company, Guangzhou ISRC CN-F 13-02-380-00, 2002, compact disc. Zheng Qiufeng, *Zheng Qiu Feng Music Work Chooses*, [Sic] Solo Voice Volume Three. China Recording Company, Guangzhou ISRC CN-F 13-02-382-00, 2002, compact disc.

¹² Lu Zaiyi, *I Love This Land - Collection of Lu Zaiyi's Art Song*, Shanghai Music Publishing House and Shanghai Audio and Video Company of Literature and Art CDO5108-2 ISRC CN-R12-05-405-00/A.J 6, 2005, compact disc.

¹³ Shang Deyi, *Collection of Shang Deyi's New Art Songs*, Beijing Huanqiu Publishing House ISRC CN-A64-070373-00 A J 6, 2008, compact disc.

¹⁴ The nine songs are: *I Left My Heart Here*; *We Will See Again*; *A Yearning Song To Mother*; duet *We walk on the Path at Dusk*; *Tibetan Sisters Come and Sing*; *Ar Q*; *Madam Xiang Lin* (short version); *Oh, Lu Xun* and *Madam Xiang Li*' (complete version).

music is the best way to change existing habits and customs.¹⁵ Furthermore, the Chinese Communist Party is the only party governing the country; it emphasizes the social and educational function of the arts. Therefore artists feel they have a responsibility to praise the Communist Party and China, this is reflected in the compositions. The composers however have also engaged with themes that draw on human experience of love and friendship.

In this thesis, therefore, the repertoire is organized according to five categories based on common themes in the lyrics. These themes are: patriotic songs; nature songs; narrative songs; love songs; and friendship songs. By organizing the repertoire in this manner, singers and audiences may better understand the characteristics of Chinese contemporary art song and the aesthetic tendencies of each composer by direct comparison of common themes.

Composition techniques: The composers use traditional Western composition techniques for their art songs. Compared to the simplicity of the early period of Chinese art songs, their compositions are more sophisticated and complex, especially in terms of the piano arrangements. This is reflected in some political songs and narrative songs such as *I Love This Land* by Lu Zaiyi, *The Four Seasons of the Motherland* by Zheng Qiufeng, *The Passionate Land* by Shi Guangnan, and *The Hunchback of Notre Dame* by Shang Deyi.

The high aesthetic standard of the lyrics are also a major consideration for almost all Chinese composers when selecting texts for the art songs. The lyrics of *I Love This Land*; *Poetry of Looking over My Home* by Lu Zaiyi, and *The Hunchback of Notre Dame* and *Madam Xiang Lin* by Shang Deyi are based on famous poems and novels not only from China, but also from Europe. This is one of reasons some of these songs are chosen as case studies.

When the researcher interviewed the three living composers, each of them emphasized the importance of musical imagery and the influence of Western composition techniques for their music. For example, they employ Western techniques in combination with Chinese pentatonic scales and folk music. Shi is especially good at fusing traditional Chinese musical elements in his art songs as heard in his *Lullaby* and *Tea Song in March*. On the other hand, in *I Love This Land*, Lu uses the Western aria and recitative style to portray the nuance of emotion. By comparison, Shang embraces Bach's music to depict the atmosphere of the cathedral in *The Hunchback of Notre Dame*.

¹⁵ From *xiao jing* [Filial Piety] 'guang yao dao zhang di 12' [Elaborating upon 'the vital way' 12]. *xiao jing* is an ancient Confucian ethic and is one of the thirteen rules attributed to Confucius (28, September 551 BC, Lu – 479 BC, Lu)

Paying close attention to the connection between music and the character of the Chinese language: There are four tones which are characteristic of the Chinese national language (Mandarin). Their function is to distinguish the meaning of each Chinese word. Lu is a very good exponent of combining music of four tones and lyrics. Although he composed more than thirty songs, Lu chose only eight art songs to be published; in each of the songs he has matched the melody to the four tones perfectly, and matched the tone of speaking. The researcher has performed seven of his art songs for this study¹⁶ and discovered that every ornament that he used is necessary, exactly matching the four tones while still enhancing the melody line and flow.

Main Contribution of the Research

The use of ornamentation is very important for performing Chinese art song, especially when considering how to interpret ornamentation to match the four tones of Chinese pronunciation. In some cases, composers rarely write ornaments in their scores, in which case the performer needs to design the use of ornaments to match the four tones of pronunciation, emotion and musical style. There are no systematic studies or articles offering advice to singers on how to interpret the ornamentation. Furthermore, there is a current trend for singers to overuse ornamentation and not comply with the four tones when singing Chinese art song. This study explores where and how to use different kinds of ornament to match the characteristics of Chinese language, as well as emotion and musical style.

As such, this study fills a gap in the knowledge of Chinese contemporary art song theory and practice.

Organization of the CD recordings

There are four CDs in the portfolio. CD 1 and CD 3 focus on Shi Guangnan and Shang Deyi, respectively. CD 2 presents the works of Lu Zaiyi and Shi Guangnan, and CD 4 includes works by Zheng Qiufeng and Shang Deyi. The full list of contents of each CD is found in Part A. The song texts and their translation are presented in Appendix A while Appendix B contains the text of the English commentary which accompanies each song. Appendix C presents the scores of the repertoire. Finally, Appendix D contains the Ethics approval letter for the research from The University of Adelaide.

¹⁶ One of songs is called 'Colored Cloud and Fresh Flower' is composed for coloratura voice and it was therefore beyond the range of this performer.

Structure of the exegesis

This exegesis is divided into four chapters. Chapter 1 presents the historical background of Chinese art song. It includes the definition and a discussion of Chinese contemporary art song. Chapter 2 discusses details of performing Chinese contemporary art song, including singing techniques, art song styles and staging techniques. Chapter 3 describes the main focus of this study: how to interpret the musical elements that are not notated, especially how to use ornamentation to match the four tones of Chinese pronunciation.

Chapter 4 presents four case studies: *The Hunchback of Notre Dame* by Shang Deyi, *I Love This Land* by Lu Zaiyi, *Lullaby* by Shi Guangnan, and *Autumn, Pamir, How Beautiful My Hometown Is!* by Zheng Qiufeng. These studies address the research investigation: how to interpret Chinese contemporary art songs with melodramatic musical styles; the characteristics of Chinese contemporary art song; the aesthetics of the lyrics; details of the use of ornamentation to match the four tones; and how singers can adapt folk song vocal techniques into art song performance. Each case study explores the common character of the music and singing techniques, in addition to the individual interpretation of each song. Finally, it should be noted that in this study Pinyin romanized Chinese is used. In addition, translations of Chinese sources are those of the researcher unless otherwise stated.

Chapter 1

Historical context

Any discussion of the history of Chinese art song must be linked to the arrival of European art song in China. European art song was introduced to China at the beginning of the twentieth century by Chinese scholars and musicians who were trained in Western countries and returned to China at that time. Chinese art song thus has a history of more than one hundred years and has been strongly influenced by European culture and music practices. By using Western composition and singing techniques and specific Chinese musical practices to create complex art songs with their own musical character after 1976, Chinese contemporary art song developed into a genre in its own right. This is reflected in different aspects such as: interpretation; singing style; model of accompaniment; and techniques for stage presentation. Art song was accompanied only by piano, or occasionally a few instruments, in the early twentieth century. Now, a chamber ensemble or a large orchestra accompany some art songs. Nevertheless, the early history of singing in China cannot be ignored in this discussion since it lays the foundations for the rise of contemporary art songs. This chapter therefore briefly acknowledges the early history of singing in China and then turns to the development of Chinese art song by reference to three main historical periods. With this knowledge of the historical context, a definition of the Chinese art song can then be presented.

1.1 Historical overview

Early singing traditions

Chinese singing traditions have a long history dating back more than 2300 years. *Shijing* of the Zhou dynasty (11 BC to 771 BC) is the earliest collection of Chinese poetry (also called the *Book of Songs*).¹⁷ *Xiang He Ge* and *Xiang He Da Qu* (synthesis of singing, dance and music) were refined by folk songs in the Han (206 BC to AD 23) and Tang (AD 618 to 907) dynasties. All of these can be read, chanted or recited. By comparison, in the Song (960 to 1127) and Yuan (1271 to 1368) dynasties, *Song Ci* and *Yuan Qu* were very popular. *Song Ci* is a kind of iambic verse with music and *Yuan Qu* is a freer and more open form of *Song Ci*. The new song form of *Yuan Qu* was created when *Song Ci* did not fit the music.

During the Ming (1368–1644) and Qing (1644–1840) dynasties, *Xiao Qu* was a song form that developed from many different local folk songs, which were refined to become art song. *Qin*

¹⁷ Hu Shi, *About Shijing from Collected Works of Hu Shi, Vol. 4* (Shanghai: Shanghai Commercial Press, 1936), 556–566.

Ge was a song which was accompanied by the *guzhen* (7-stringed Chinese zither). It originated in the Han dynasty (206 BC – AD 23) and gradually gained popularity in the Qing dynasty. *Qin Ge* was the crystallization of the integration of poetry with various musical forms. The Chinese traditional singing style in these eras employed a natural tone of voice without falsetto.

Before the establishment of the People's Republic of China (1900–1949)

After Western art song was introduced in the early twentieth century, Chinese art song developed gradually through the dissemination of *Xuetang Yuege* (school songs). School songs first emerged in the early 1900s and were very popular for sixteen years.¹⁸ The early school song was not a new creation by Chinese scholars; scholars selected original Western melodies for use with Chinese lyrics. Later, a few musicians who taught music in the *Xin Xue Tang* (public schools) wrote song lyrics for traditional Chinese folk music. Shen Xingong (1870–1947) and Li Shutong (1880–1942) were two of the musicians who created song texts and melodies for school songs at that time.¹⁹

The May Fourth Movement in 1919 spread a wave of new ideology, exploring new knowledge and adapting Western music, especially composition techniques, for Chinese use. The Chinese art song evolved and no longer imitated Western music entirely.²⁰ The most prolific Chinese composers between 1920 and 1949 were Xiao Youmei (1884–1940); Zhao Yuanren (1892–1982); Huang Zi (1904–1938) and Qing Zhu (1893–1956). Importantly, Qing Zhu's art song *Da Jiang Dong Qu* (Yangtze River Flows to the East), which was composed in 1920 in Germany, is regarded as the first Chinese art song; it is a significant symbol of the independent creation of Chinese art songs in Chinese music history.²¹

Following the development and enhancement of school music education, especially the establishment of professional music schools, people's expectations of art song grew. Zhao Yuanren, one of the most outstanding composers and linguists, was the first musician to use new Chinese poetry as song lyrics to create many high-quality art songs. He completed his art song collection *Xin Shi Ge Ji* (*The Collection of Songs to New Poetry*) and published it in 1928.

¹⁸ Liu Ching-chih, *A Critical History of New Music in China*, trans. Caroline Mason (Hong Kong: Chinese University Press, 2010), 77.

¹⁹ Wang Yuhe, "New Music of China: Its Development under the Blending of Chinese and Western culture through the First Half of the 20th Century," *Journal of Central Conservatorium* no. 2 (1995): 55–63.

²⁰ Bi Haiyan, "A Progeny of Blending Chinese Music and Western Music: An Analysis of Qing Zhu's *Yangtze River Flows into East*," *Journal of Tian Jin Conservatorium* no. 2 (2004): 26.

²¹ Yu Hongbin, 'Exploring Development and Singing of Chinese Art Song during 30 Years of Reforming and Opening in China' (DMA diss., Fujian Normal University at Xia Men, 2008), accessed July 17, 2009, http://d.wanfangdata.com.cn/Thesis_Y1447569.aspx

Due to the impact of the May Fourth Movement and importation of Western music, Chinese art song achieved its first peak in popularity and quality. This style of Chinese art song showed greater influence from European art song than later periods.

After the establishment of the People's Republic of China (1949–1976)

The 1950s was a period when the People's Republic of China grew vigorously, and many Chinese professional composers engaged with the new era. They composed numerous mass songs that reflected Chinese people's spirits, but art songs reached a low point, although they still kept developing slightly until 1966, when Mao Zedong launched the Great Proletarian Cultural Revolution (1966–1976). This resulted in the stifling and destruction of literature and art. Only political, revolutionary mass songs and choral songs were developed, especially the *Yu Lu Ge* (a setting of Mao's *Little Red Book*) as well as the songs propagating the cult of Chairman Mao.²² The art song genre was criticized and suppressed, and nearly became extinct.

Opening up to the outside world (1976–present)

When the Chinese government commenced its policy of reforming and opening up to the outside world after 1976, literary and musical circles had greater freedom to choose their repertoire and there were increasingly more opportunities for the composers and performers of Chinese art song. This was the beginning of Chinese contemporary art song's second peak of popularity. The leading composers of this time are Shi Guangnan (1940–1990); Lu Zaiyi (b. 1943); Shang Deyi (b. 1932) and Zheng Qiufeng (b. 1931) who are the subject of this investigation.

1.2 Definitions of Chinese contemporary art song

In China, definitions of Chinese art song (*zhongguo yishu gequ* – 中国艺术歌曲) fall into four main categories, which embrace the narrow, broad, unlimited and undefined sense of the term.

Narrow sense

Studies by Lu Zaiyi and Zhao Jinghua have shown that Chinese art song is a special vocal form. It is a solo song which fuses music and high-quality poetry and is accompanied by piano.²³ They note that a Chinese art song should have at least four characteristics:

²² Liang Maochun, *Collection of Dissertation on Chinese Art Songs* (Shanghai: Shanghai Music Publishing House, 2009), 141.

²³ Peng Genfa, "Thinking of the Definition of the Chinese Contemporary Art Songs," *Journal of People's Music* no. 9 (2007): 9.

- It expresses personal feelings.²⁴
- The lyrics are a very musical and highly literary poem; often lyrics from famous poets are used.
- It is written especially for a specific type of voice.
- It uses sophisticated techniques of composition for the piano accompaniment, combining with the voice to express the music.²⁵

The above definition is similar to European art song, to the extent that scholars such as Peng Genfa and Li Haizi have called this the ‘typical definition of European art song’.²⁶

Broad sense

Peng Genfa’s definition by contrast is much broader than the first category. It allows the inclusion of adapted folk songs and some popular songs.²⁷ Peng’s motivation is to widen the scope of repertoire that can be included under the definition of Chinese art song. Genfa, the Chairman of the Musicians’ Association in Gansu Province and chief editor of the journal *Young Performer*, suggests using both the ‘narrow and broad definition of art song’. He respects the definition of European art song and its aesthetic standard in which art song is ‘opposed to a folk song’, but argues that folk songs which have been adapted by professional composers with independent accompaniment should also be included in the scope of Chinese art song.²⁸ Furthermore some popular songs can be defined as Chinese art song, provided that the lyrics are poetic with profound themes and aesthetic references and have an accompaniment independently supporting the music, text and voice.

Undefined sense

According to Tian Qing, an authoritative musicologist, the generally accepted definitions of Chinese art song are not exactly right. Chinese art song is a historical concept that is not appropriate for contemporary application. Rather, he believes that the term ‘creative song’ is more appropriate than ‘art song’.²⁹ Another scholar, Yang Mingjian, deduced from a survey of over twenty participants of their understanding of Chinese art song, that nearly all were

²⁴ Lu Zaiyi, *My Opinion on Creation of Chinese Art Songs* (Shanghai: Shanghai Music Publishing House, 2009), 2.

²⁵ Zhao Jinghua, *To Examine Chinese Art Song through the Definition of Art Songs* (Shanghai: Shanghai Music Publishing House, 2009), 34.

²⁶ Li Huaizi, Vice Chancellor and Professor of Conservatorium of Music, Northwest Minzu University, Lanzhou of Gansu Province.

²⁷ Peng Genfa, *Collection of Dissertations on Chinese Art Songs* (Shanghai: Shanghai Music Publishing House, 2009), 8.

²⁸ Peng Genfa, 10. Peng Gengfa was citing *The New Harvard Dictionary of Music*.

²⁹ Interview, Beijing, 21 September 2014.

unfamiliar with what Chinese art song is. Yang thinks that defining a song as an ‘art song’ distances it from the music.³⁰

Unlimited sense

In the anthology *New Works of Chinese Art Songs*, Chinese art songs are defined as including all creative songs, film, TV songs and folk songs in which

- The content promotes good values.
- The lyrics are beautiful and tasteful.
- They are suitable for singing, and require vocal production in accordance with scientific principles.³¹

This brings together songs of ordinary people, film songs, choral songs, folk songs and other songs contained in a wide range of collections from different provinces. Such a broad definition has caused serious confusion for the general public in terms of ideology, theory and practice. Many scholars, such as Liu Yifeng, Lu Zaiyi and myself, disagree with this definition, as it is too broad to be useful.³² Thus, for the purposes of this study, the narrow and broad definitions of Chinese art song are employed.

³⁰ Yang Mingjian, *Collection of Dissertations on Chinese Art Songs* (Shanghai: Shanghai Music Publishing House, 2009), 46.

³¹ Chinese Musician’s Association, *New Works of Chinese Art Songs* (Beijing: Chinese Musician’s Association Publishing House, 2000).

³² Liu Yifeng, *Collection of Dissertations on Chinese Art Songs* (Shanghai: Shanghai Music Publishing House, 2009), 27.

Chapter 2

Performing Chinese contemporary art song

This chapter addresses each aspect of performing Chinese contemporary art song: singing techniques, singing styles, staging techniques, and especially articulating Chinese pronunciation when adapting songs in the Chinese national singing style. It aims to provide key knowledge of performance practices that can be applied to Chinese art song repertoire investigated in this study and to Chinese art songs more generally.

2.1 Singing Chinese contemporary art song

In China, singers embrace traditions of European *bel canto* for singing Chinese art song. As mentioned before, Chinese traditional singing used the natural voice. It was difficult for the natural voice to achieve high notes and was too demanding for a main role of the opera to complete the singing in the opera or even the long pieces of the songs that are not from opera. However, the *bel canto* style and techniques are more flexible, mixing the natural voice and falsetto; it is easier to project at high registers. Toft defines the main features of the *bel canto* style:

- prosodic singing (use of accent and emphasis)
- matching the register and tonal quality of the voice to the emotional content of the words
- highly articulated manner of phrasing based on the insertion of grammatical and rhetorical pauses
- delivery varied by several types of legato and staccato
- liberal application of more than one type of portamento³³

Chinese singers enjoy and accept the *bel canto* style in their practice. Furthermore, the *bel canto* style and techniques are taught in all professional music schools.³⁴ Chinese singers employ *bel canto* techniques for the performance of Chinese art song.

There are four categories of vocal style in China based on the method and characteristics of singing: *bel canto* (classical singing); Chinese national singing (combination of *bel canto* and Chinese folk influence)³⁵; popular song singing; and ethnic folk song singing.

³³ Robert Toft, *Bel Canto: A Performer's Guide* (New York: Oxford University Press, 2013), 73–92.

³⁴ This can be seen on the website of each professional music school.

2.2 Vocal techniques for performing Chinese contemporary art song

Chinese singers embrace all European *bel canto* singing techniques and theory for singing Chinese art song, but their delivery style is slightly different to the European *bel canto* style due to the characteristics of the Chinese language. This section describes the key techniques and how they are used. It then describes key presentation techniques for staging the songs. These techniques are critical to the delivery of the repertoire presented in this study.

Breathing techniques

Breathing is the basic function of singing. Many vocalists emphasize the importance of respiration. Manuel Garcia thought that: ‘No person can ever become accomplished singers, until they possess an entire control over the breath – the very element of sound.’³⁶

The correct breathing method enables the singer to produce twice the result with half the effort. Diaphragmatic breathing is regarded in the profession as the best method of respiration for singing. Giovanni B. Lamperti (1839–1910) wrote:

The mode of breathing required for artistic singing is diaphragmatic breathing. It is the sole method by which a singer can conduct sufficient air tranquilly, and with a minimum of exertion, from the lungs to the vocal organs.³⁷

More than a century later, this is still accepted practice. This technique is similar to the Chinese technique called: ‘*dan tian zhi qi*’,³⁸ a deep breath controlled by the diaphragm.

Having a correct method of breathing alone is not enough; all singers also must consider where breaths will be taken not only at the start of the song but also during the performance. It is important to control the breath at the beginning of a song; keeping the diaphragm low, the chest is slowly inflated and kept stable without jerkiness. When the lungs are at full liberty to expand, and become completely filled with air, they can fully support the musical phrase. Many singers cannot complete a whole phrase with one breath because they have a jerky action (push the air ponderously) at the beginning of singing.

³⁵ During the 1980s, Jin Tielin, who was the president and a professor at the China Conservatory, built up a set of teaching approaches which combine the *bel canto* techniques with folksong singing. The name ‘Chinese national singing’ was recognized by the Central Government in 1983. Refer to Ma Duosi, ‘Report of Chinese National Singing Establishment,’ *Lao Ren Bao (Elder People’s Newspaper)*, April 3, 2013.

³⁶ Manuel Garcia, *Art of Singing* (Boston: Oliver Ditson Company, 1847), 10.

³⁷ G. B. Lamperti, *The Techniques of Bel Canto* (New York: G. Schirmer, 1905), 5.

³⁸ 丹田之气.

It is better to balance one's breathing so that the breath is neither insufficient, nor excessive; rigid breathing makes vocal production difficult. Exhalation must be complete to insure the singer can inhale in time.

Usually breathing follows the musical phrase; however, sometimes singers use special breathing techniques in a phrase, for example 'stealing a breath' (tou qi: 偷气) and 'robbing a breath' (qiang qi: 抢气). 'Stealing a breath' is a breathing method involving no sound during the pronunciation process. It is a very short, light, quick breath taken during a long musical phrase sung at a fast tempo. It uses both the nose and mouth to inhale at the same time. The glottis should be opened rather wide to prevent the sound of breathing becoming audible.

'Robbing a breath' is another air supply method but with an audible breathing sound. It is used in music with strong emotion and fast tempo. It is a fast breath but the amount of air is more than in 'stealing a breath', especially when it is used before a sentence. The glottis does not need to be opened wide because it is not silent.

Another example of a breathing technique is when the sound stops while the breath is held for emotional purposes.

For details of how to use proper breathing control, please to refer the case studies in Chapter 4.

Resonating cavities and vibrato techniques

According to the location of the cavity, there are five kinds of resonance in singing: head resonance, nasal resonance, oral resonance, pharyngeal resonance and chest resonance. It is easier to achieve a great volume and a beautiful voice if the singer uses the appropriate resonant cavities. Usually, European art song or operatic singing uses a mix of resonances. Giovanni B. Lamperti (1839–1910) described this point: 'a beauty and power of tone depend, not simply upon a correct tone-attack, but also on the resonance of the voice both in chest and head.'³⁹

Furthermore, sopranos and tenors use head resonance more; mezzos and baritones apply chest resonance more. Compared to European *bel canto* resonant techniques, the singing of Chinese art song is more complex, varying according to the individual singing style. Different vocal styles stress different resonant cavities and vibrato. For example, the light classical vocal style, which is one of the main singing styles for Chinese art song, uses head and oral resonance because of the characteristics of the Chinese language. It is difficult to produce frontal

³⁹ G. B. Lamperti, *The Techniques of Bel Canto* (New York: G. Schirmer, 1905), 10.

consonants clearly if using both chest and head resonance. This also is why light classical and Chinese national singing styles use less vibrato. Oral, nasal and chest resonances are used in the Chinese national singing style, and head, pharyngeal and chest resonances support the light operatic vocal style.

Articulation techniques

Accurate pronunciation is an important singing technique. Many famous vocalists lay emphasis on specific articulation. The great Italian vocalist and composer Giulio Caccini in the sixteenth century advocated in his book that the word comes first; the rhythm is second and finally is the voice.⁴⁰

Manuel Garcia thought that correct singing method and clear pronunciation are two basic functions which singers should have. Furthermore, Garcia thought these two basic functions could exist at the same time.⁴¹ The pronunciation of Mandarin is more complex than European languages. Modern standard Chinese pronunciation includes four aspects: the four tones of Chinese pronunciation: si sheng – 四声⁴²; the four shapes of the mouth: si hu – 四呼⁴³; the five acting points of the mouth: wu yin – 五音⁴⁴ and the thirteen rhymes: shi san zhe – 十三辙.⁴⁵ They are shown in Tables 1 to 4.

⁴⁰ Giulio Caccini, *The New Music* (1602), quoted in Li Lanzong, *Exploring the Early Italian Bel Canto Theory* (Beijing: People's Music Publishing House, 1983), 82.

⁴¹ Manuel Garcia, *Art of Singing* (Boston: Oliver Ditson Company, 1847), quoted in Li Lanzong, *Exploring the Early Italian Bel Canto Theory* (Beijing: People's Music Publishing House, 1983), 92.

⁴² Research Department, Central Drama College, *Basic Technique of Staging Language – Collection of Teaching Material* (Beijing: Research Department of Central Drama College, 1982), 18.

⁴³ Research Department, 35.

⁴⁴ Research Department, 28.

⁴⁵ Jiang Jiexiang, *Exploration of Chinese National Singing Method* (Beijing: People's Music Publishing House, 1983), 105, 106.

Table 1: Four tones of Chinese pronunciation: si sheng 四声

Name	Symbol and tones	The main function
yin ping 阴平	ā : The first tone	The four tones mean the changes (high or low) in each syllable. The main function is to distinguish the meaning of each word. Some Chinese words have the same pronunciation, but if the tone is different, then the meaning of the word is different.
yang ping 阳平	á : The second tone	
shang sheng 上声	ǎ : The third tone	
qu sheng 去声	à : The fourth tone	

It is important to maintain the correct shape of the external part of the mouth through the word or syllable after it has been sounded.

Table 2: Four shapes of the mouth and strength: si hu 四呼

Name	Shape of mouth and strength
kai: 开	The mouth is opened and the strength is with the throat.
qi: 齐	The mouth is parallel with teeth; the strength is on the teeth.
cuo: 撮	To get two lips together, the strength is on the lips.
he: 合	The mouth is closed; the strength is on the whole mouth.

The five acting points of the mouth are the position of the five initial consonants when the sound of a word is produced to block the airflow inside of the mouth.

Table 3: Five acting points of the mouth: wu yin 五音

Name	Acting points of the mouth	Model of phonetic alphabet
chun 唇	Lips	b, p, m and f
she 舌	Tongue	d, t, n and i
chi 齿	Tooth edge	zh, ch, sh, z, c and s
ya 牙	Teeth	j, q and x
e 颚 或 hou 喉	Jaw or larynx	g, k and h

The thirteen rhymes are the method of rhyming the final syllables.

Table 4: The thirteen rhymes: shi san zhe 十三辙

Name	Type of pronunciation	The character of pronunciation
yi qi 一七	Single syllable	The shape of the mouth does not change when a syllable is produced. It is the same as the Italian vowels a and i.
fa hua 发花	Single syllable	
gu su 姑苏	Single syllable	
ye xie 也斜	Single syllable	
zhong dong 中东	Nasal	When holding a long note with a nasal sound, it needs to go into the nasal cavity when a word runs to the end. The shape of the mouth is changed slightly.
jiang yang 江阳	Nasal	
ren chen 人辰	Nasal	
yan qian 言前	Nasal	
huai lai 怀来	Disyllabic or polysyllabic word	The shape of the mouth is changed completely when a word is formed in the oral cavity.
hui dui 灰堆	Disyllabic	
you qiu 油求	Disyllabic	
yao tiao 遥条	Disyllabic	
suo bo 梭波	Disyllabic	

The four shapes of the mouth, the five acting points of the mouth and the thirteen rhymes are the principles of articulation and enunciation that all singers must follow. Their application is discussed in the next section.

How to articulate each Chinese word

A Chinese syllable is formed by an initial consonant and simple or compound vowels. Each Chinese word has three parts: head, body, and tail. To ensure correct pronunciation, singers have to articulate the head of the word (initial consonant) correctly, develop the body of the word (simple or compound vowel), and draw the correct rhyme in the tail of the word. Guo Biao, voice professor at Shanghai Conservatory, points out that articulating the head of the word correctly and distinctly not only makes the sound clear but also can produce a sound of concentrated brightness and high resilience. When the sound position of the head of the word and the action of the mouth are correct, then, in an instant of connection, the singer must open the throat immediately and use the resonance belonging to the sound of the word, quickly connecting the body of the word to the resonant cavity.⁴⁶

Singers of European art song emphasize the beauty of the voice and balancing each resonant cavity. However, singing Chinese art song requires careful articulation, especially when singers sing in the Chinese national style. If a singer only has a beautiful voice but cannot produce each word clearly, the audience will not understand what the singer is singing; consequently, the singer will fail in performance. People go to a concert not only to hear beautiful voices but also to learn the contents of the songs. As a result, articulation techniques are more important in vocal Chinese performance. This is a touchstone for testing whether the singing is correct performance practice of Chinese art song.

Singing Chinese contemporary art song is based on the *bel canto* singing method combined with the character of the Chinese language to form a special singing approach for Chinese art song – the light classical singing style. Of course, singers can use different musical styles for Chinese art song, but almost all Chinese art songs are sung with the light classical singing approach. This is because of the complex articulation techniques of the Chinese language.

2.3 Various vocal styles for performing Chinese contemporary art song

It is important to employ the correct vocal style to match the correct musical style. Some composers write art songs especially for mezzo-soprano, tenor, or other voices, while some art songs are suitable for singers who are good at singing in the Chinese national style. Other composers have no requirement for the singers, but singers need to consider which singing

⁴⁶ Guo Biao and Jia Guoyu, 'Viewpoints on Singing Chinese Art Songs,' *Journal of Shanghai Normal University* no. 2 (1992): 138.

style is suitable for their voice, and to ensure that the singing style is correct for the musical style, and is in concordance with the lyrics as well. This section discusses four different vocal styles applicable to the selected repertoire. This will help singers understand the various vocal styles for performing Chinese contemporary art song.

Classical singing style: This is the first choice for singing themes that relate to political issues, patriotic songs and serious topics. It also is suitable for the repertoire written with sophisticated composition techniques or an art song written for a special event. Examples are *Celebration Song* (Refer CD 1 Track 27) and *The Passionate Land* (Refer CD 1 Track 23) by Shi Guangnan, *Poetry for My Hometown* (Refer CD 2 Track 7) and *Where is My Home?* by Lu Zaiyi (Refer CD 2 Track 13); *The Motherland will be in My Heart Forever* (Refer CD 3 Track 3) and *Night in the Great Desert* by Shang Deyi (Refer CD 3 Track 19); *I Love You, China!* (Refer CD 4 Track 3) and *Winter, Oh, My Motherland!* By Zheng Qiufeng (Refer CD 4 Track 25).

Light classical singing style: This is one of the main singing approaches for Chinese art song. It is lighter than the classical singing style in tone colour, resonant sound and vibrato, especially in controlling use of each resonance cavity. This singing style uses more head, nasal and oral cavity resonance and pays a more attention to articulation. The style matches different themes such as love songs *Ripe Grapes in Turpan* by Shi Guangnan (Refer CD 1 Track 21) and *Song of the Seaside* by Shang Deyi (Refer CD 3 Track 23); nature songs *The Bridge in My Homeland* by Lu Zaiyi (Refer CD 2 Track 5); *Beautiful Peafowl River* by Zheng Qiufeng (Refer CD 4 Track 15); narrative songs *I Have Been Blind Since Childhood* by Shang Deyi (Refer CD 3 Track 17); *Who Knows My Yearning?* by Shi Guangnan (Refer CD 1 Track 9); friendship songs *Teacher, I Always Remember You* by Shang Deyi (Refer CD 3 Track 21); *When the Ox-Drum is Beating* by Shi Guangnan) (Refer CD 1 Track 3); and even some patriotic songs *My Mother, My Motherland* by Shi Guangnan (Refer CD 1 Track 5), *My Country, My Beloved Mother* by Lu Zaiyi (Refer CD 2 Track 3) and *Spring from The Four Seasons of the Motherland* by Zheng Qiufeng (Refer CD 4 Track 19).

Chinese national singing style: This integrates a *bel canto* vocal style with the Chinese folk song style. It emphasizes the articulation of the Chinese language rather than vocal resonance. This singing style should be chosen only for music in the Chinese pentatonic scale or showing typical ethnic folk influence. The researcher embraces this singing style for the repertoire *Tea Song in March* (Refer CD 1 Track 25), *Lullaby* (Refer CD 1 Track 17), *The Younger Girl's Heart* (refer CD 2 Track 27) and *The Rainbow After Rain* by Shi Guangnan, (Refer CD 2 Track

17) *The Last Dream* by Lu Zaiyi (Refer CD 2 Track 11) and *I Love the Wintersweet in the Garden* by Zheng Qiufeng (Refer CD 4 Track 17).

Non-Chinese singers might not recognise the singing style as appropriate for art song because the researcher uses a ‘sharp’ tone of voice in keeping with the characteristic vocal production of Chinese national music. As mentioned in Chapter 1, the definition of Chinese art song used by this researcher is the ‘broad sense’, widening the scope of repertoire through a combination of ‘narrow sense’, which is derived from European models, and the ‘broad sense’, which allows for the inclusion of folk elements. Therefore, it is appropriate to include the Chinese national singing style in this research.⁴⁷

Light operatic singing style: With the development of Chinese contemporary art song after 1976, Chinese Central Television (CCTV) has held a national voice competition every two years for young Chinese singers, with many composers and singers involved in this event. The light classical singing style is not sufficient for powerful vocals. However, the light operatic singing style addresses the need for power of voice and music. This is the culmination of Chinese dramatic influence blending with a Western operatic style. The researcher sings in the light operatic singing style with her own interpretation of the repertoire *The Hunchback of Notre Dame*; (Refer CD 3 Track 31) *Madam Xiang Lin* by Shang Deyi (Refer CD 4 Track 29) and *I Love This Land* by Lu Zaiyi (Refer CD 2 Track 15), which are suitable for the melodramatic musical style.

As a singer should not only possess vocal technique, but also the ability to perform on stage, the final part of Chapter 2 discusses the main points to guide singers when staging Chinese contemporary art song.

2.4 Techniques for staging presentations of Chinese contemporary art song

The musical style should inspire the performing style of Chinese art song on the stage, which may depart from traditional performance practice. This is a developing trend which is likely to shape performance in the future. Each mode of presentation depends on the lyrics, the accompaniment, and may even depend on the performance venue.

Facial expressions only: The great Chinese vocalist Zhao Meibo mentioned in his book *Art of Singing* that some songs require the singer to concentrate the mind to facilitate imagination and expectation. An excellent singer only needs to use facial expression to express the song and

⁴⁷ For details of the definition of Chinese art song, please refer to Chapter 1, section 1.2.

should avoid using gestures.⁴⁸ Facial expressions are suitable for meditating songs and nostalgic songs, for example *Lullaby* and *Begonia Leaves* by Shi Guangnan, *The Last Dream* by Lu Zaiyi, and *A Yearning Song to Mother* by Shang Deyi (Refer CD 3 Track 13). This presentation form is also suitable for performances in a small concert hall.

Gestures and facial expressions: The proper gestures will help singers to express the passion and emotion of a song to create a warm and inspiring atmosphere, such as in some patriotic songs like *I Love You, China!* by Zheng Qiufeng, *My Motherland Will Be in My Heart Forever* by Shang Deyi, *My Motherland, My Mother* by Shi Guangnan; and in narrative songs *The Hunchback of Notre Dame* by Shang Deyi, *I Love This Land* By Lu Zaiyi. This is especially true when singing with a large orchestra.

Dancing and moving on the stage: Any performing forms that can thoroughly express the musical style should be used. For example, in songs which have a lively melody and fast tempo, the singer can dance during the interlude. Choosing only a few typical actions would be enough to sweep the audience along in the merry sentiments (For details about dancing on the stage, refer to the researcher's case study of *Autumn, Pamir, How Beautiful My Hometown Is!*).

If a song is dramatic, such as *Madam Xiang Lin* by Shang Deyi, in which there is one spoken sentence in the middle of the song, the singer can walk around the stage when she implores heaven or talks to herself. This is in response to a dramatic need.

Communicating with the audience or piano accompanist: sometimes the music is in a dramatic style and the lyrics are humorous; if the singer interacts with the piano accompanist, the performance may be very colourful. The singer can also communicate with the audience, especially at an outdoor concert celebrating a big event, but it is better if the singer chooses a popular Chinese art song which the audience knows well so that the singer can ask the audience to clap or sing together. Audiences love being involved in the performance. Some older generation artists might not like this performing form, but this researcher thinks it is a good way to make Chinese art song relatable for ordinary people.

In brief, all singers who want to perform Chinese contemporary art song should have the capability to master the variety of this repertoire and understand its performance practice. This is a challenging requirement.

⁴⁸ Zhao Meibo, *Art of Singing* (Shanghai: Shanghai's Music Publishing House, 1997), 108.

Chapter 3

Exploring how to interpret ornamentations

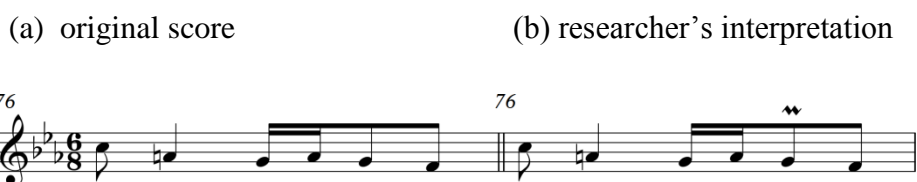
Many composers and singers embrace ornamentation to embellish and enrich the melody: it is an important means of emphasizing the musical style and adding emotional feeling. The use of ornaments is also a special performance technique to reflect a singer's understanding of the lyrics and provide contrast for repeated phrases. However, if it is overused, the musical effect can be the opposite. For example, in attempting to make a beautiful melody, some Chinese singers and composers use many ornaments, but they ignore the four tones of Chinese pronunciation, and destroy the meaning of the words.

This chapter offers a brief guide to using ornaments and emphasizes the interpretation of ornamentation to match the four tones, and to distinguish the nuances of emotion when performing Chinese art song.

3.1 Types of frequently used ornaments and their use in Chinese contemporary art song

There are many types of ornamentation used in European art song and Chinese folk song, for example trills, turns, glissando, portamento, appoggiatura, acciaccatura and mordents. However, only three ornaments are frequently used in Chinese contemporary art song. They are appoggiatura, mordents and portamento. Appoggiatura includes both single appoggiatura and double appoggiatura. Mordents include both mordents and inverted mordents. Portamento or glissando covers glides, down glides, long slides and short slides. Ornaments are used in Chinese contemporary art song for the following purposes:

To beautify melody by single appoggiatura, double appoggiatura and mordents, especially when holding a long note, or to decorate the melody with additional flourishes the second time. For example, in *Who Knows My Yearning?* by Shi Guangnan, the lyric 'a' is maintained for 9 bars. The researcher uses a mordent in bar 76 to avoid a monotonous sound. It also expresses the torture of a girl who lost her love (see Example 1 and CD1 Track 9 05:23).

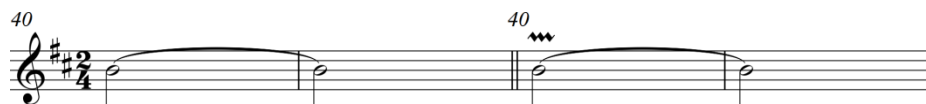


Example 1: Shi Guangnan, *Who Knows My Yearning*, bar 76.

In *Song of Farewell*, by Shang Deyi, the researcher employs a mordent when singing a long note in the repeat verse to make a contrast and to beautify the melody (see Example 2 and CD 3 Track 29 01:48).

(a) original score

(b) researcher's interpretation

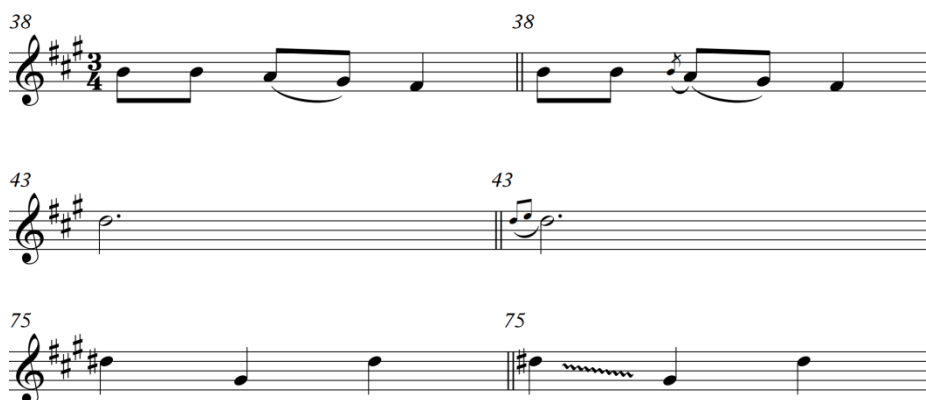


Example 2: Shang Deyi, *Song of Farewell*, bar 40.

To express nuances of emotion. In *The Merry Heart* by Shi Guangnan, the researcher uses appoggiaturas and a short portamento to indicate a joyful mood (see Example 3 and CD 2 Track 29, bar 38 01:10, bar 43 01:19, bar 75 04:23 04:24).

(a) original score

(b) researcher's interpretation



Example 3: Shi Guangnan, *The Merry Heart* bars 38, 43 and 75.

All the ornaments are used to express pleasant feelings. In contrast the researcher uses a long downward glissando to reflect sentiments of depression and despair (see Example 16, bar 56 of *The Hunchback of Notre Dame*).

To emphasize the musical style by portamenti such as a short slide, glide up or glide down (see Example 4 and CD 2 Track 27 00:37- 00:38 for bar 9 and 00:56 -00:57 for bar 15).

(a) original score (b) researcher's interpretation

Example 4: Shi Guangnan, *A Young Girl's Heart*, bars 9 and 15.

The researcher also uses portamenti in bars 28 and 30 of *The Rainbow After Rain* by Shi Guangnan, in keeping with the Yunnan ethnic folk influence (see Example 5 and CD 2 Track 17 04:35-04:36 for bar 28, 04:46-04:47 for bar 30).

(a) original score (b) researcher's interpretation

Example 5: Shi Guangnan, *The Rainbow After Rain*, bars 28 and 30.

3.2 How to use ornamentation to match the four tones of Chinese pronunciation

The four tones distinguish the meaning of each Chinese word (For details of the four tones please refer to Chapter 2, Section 2.2.). Sometimes composers put the ornamentation on the wrong principal note, which entirely destroys the meaning of the word. A good singer should correct these mistakes.

If the words are the first tone: The first tone is a flat tone. It is better to not use any ornaments except padding syllables such as ‘a’ (啊), ‘u’ (呜) and ‘e’ (哎) with a long note, or if it has a special emotional purpose (see Example 6 and CD 4 Track 29, 01:16 for bar 19, 01:38 for bar 24).

(a) original score

(b) researcher's interpretation

The image shows two musical staves. The top staff is labeled '19' and shows a single note with a double appoggiatura (two slanted lines) leading to it. The bottom staff is labeled '24' and shows a sequence of notes with a double appoggiatura on the first note. In both cases, a double bar line separates the original score from the researcher's interpretation, which shows the same notes but without the appoggiaturas.

Example 6: Shang Deyi, *Madam Xiang Lin*, bars 19 and 24.

In example 6, the composer used two single appoggiaturas to beautify the melody but these destroy the meaning of the words (*zong* 踪; *gu* 孤) because the two words are the first tone. Therefore, the researcher removes the two appoggiaturas.

If the words are the second or third tone: Use single appoggiatura or double appoggiatura to decorate the second and the third tone, as the pitch of the second tone is rising and the pitch of the third tone is falling, then rising. The direction of the appoggiatura should be from one or more low tones rising to a high principal note (from low to high) (see Example 13 and 14 of *Hunchback of Notre Dame* by Shang Deyi).

If the words are the fourth tone: Use single appoggiatura or double appoggiatura to embellish the fourth tone because the pitch of the fourth tone is falling, therefore the direction of the appoggiatura must be from a high note falling to a low principal note (see Example 31: *Autumn, Pamir, How Beautiful My Hometown Is!* by Zheng Qiufeng).

(a) original score

(b) researcher's interpretation

The image shows two musical staves. The top staff is labeled '7' and shows a sequence of notes with a single rising appoggiatura on the final note. The bottom staff is labeled '9' and shows a sequence of notes with a single rising appoggiatura on the final note. In both cases, a double bar line separates the original score from the researcher's interpretation, which shows the same notes but without the appoggiaturas.

Example 7: Shang Deyi, *Madam Xiang Lin*, bars 7 and 9.

In example 7 (CD 4 Track 29 00:30), bars 7 and 9 (CD 4 Track 29 00:39) of *Madam Xiang Lin* the composer put single rising appoggiaturas on the words *lu* (路) and *bu* (步), which do not match the fourth tone. The researcher takes the two appoggiaturas away and leaves the principal note alone.

Use of articulation (or accent) marks for expressive purposes. The singer must also consider matching the four tones when adding accents (see Example 18, bar 29 of *The Hunchback of Notre Dame* and Example 8, bar 64, CD 4 Track 29 05:15-05:16 of *Madam Xiang Lin* by Shang Deyi).

From bars 62 to 65 of *Madam Xiang Lin* the lyrics are iterated twice; the researcher adds two marcato signs in bar 64 to create contrast and to distinguish the nuance of emotion.

(a) original score (above) (b) researcher's interpretation (below)

The image displays two musical staves, both in 4/4 time and B-flat major. The top staff, labeled '62', shows the original score for four bars. The bottom staff, also labeled '62', shows the researcher's interpretation of the same four bars. The notation is identical in both staves, but the researcher's version includes two marcato (>) accents under the first notes of the third and fourth bars.

Example 8: Shang Deyi, *Madam Xiang Lin*, bars 62–65.

The use of ornamentation reflects a singer's artistic accomplishments. Whether the composer writes ornaments in the score, or the singer puts in extra ornamentation, the singer must consider the particularity of the Chinese language – the four tones. This is a critical distinction between singing Chinese contemporary art song and European art song.

Chapter 4

Four Case Studies

Theory is an abstract concept; however a case study is an example that allows theory relating to the characteristics of music to be applied to specific examples and interpretation of songs, and in the process, provide a detailed analysis of the researcher's interpretations of the composers' intentions. The four songs for the case studies are: *The Hunchback of Notre Dame* by Shang Deyi, *I Love This Land* by Lu Zaiyi, *Lullaby* by Shi Guangnan and *Autumn, Pamir, How Beautiful My Hometown Is!* by Zheng Qiufeng. The case studies demonstrate the development of Chinese art song in using sophisticated composition techniques (harmony, modality, tonality, and piano arrangement) and adoption of Western composition techniques for Chinese use. For example, the composer Lu Zaiyi used Western recitative for his art song *I Love This Land*; Shang Deyi adapted Bach's Prelude in C major in *The Hunchback of Notre Dame* and then combined it with a Chinese melodic line to form the musical image. The selection of these four songs reflects the development of vocal approach and the diversity of singing style for Chinese contemporary art song.

Case studies 1 and 2 focus on the important aspects of dramatic expression, the portrayal of deep emotion in Chinese art song. Case study 3 demonstrates how a singer can perform a song with the Chinese national musical character. Case study 4 presents dancing during the performance. Case studies 1, 2 and 4 also illustrate how to interpret ornamentation to match the four tones of Chinese pronunciation.

4.1 Case study 1: *The Hunchback of Notre Dame* (巴黎圣母院的敲钟人) by Shang Deyi

Shang Deyi is a productive composer, notable for his profound artistic culture and aesthetic pursuits, who is skilled at writing coloratura-style art song. His magnum opus is *In One Thousand Iron Trees in Blossom*.⁴⁹ The music breaks through previous restrictions on artistic creation for the first time to employ the Western coloratura technique. This was an estimable achievement in the context of the early 1970s. The song is recognized as a milestone in the history of Chinese art song. In all, Shang composed 20 more coloratura art songs which are often sung in national voice competitions. The researcher recorded 17 of his songs in this study. His art songs cover a wide range of themes, falling into five categories: patriotic songs like *The Motherland Will Be in My Heart Forever*; love songs - *I Left My Dear Girl*; *Love song of the Pastureland*; *Song of the Seaside*; *Song of the Farewell*; nature songs - *Love of the Great North-*

⁴⁹ The song describes a touching story of a blind child who could speak after being cured by the military doctors.

West; The Night of Desert; friendship songs - Do You Forget Me, My Teacher? Teacher, I Will Always Remember You; The Teacher's Pride in Students is Soaring; and narrative songs including The Hunchback of Notre Dame; Madam Xiang Lin and I Have Been Blind Since Childhood. Shang Deyi regards the work Madam Xiang Lin as a companion piece to his setting of The Hunchback of Notre Dame because both share a literary origin: Madam Xiang Lin is based on the novel Zhu Fu (祝福) by the famous Chinese writer Lu Xun.⁵⁰ The musical style of these two songs leads to a new form incorporating Western operatic style into the Chinese art song genre.

The Hunchback of Notre Dame by Sheng Deyi was composed in 1992. It is based on Victor Hugo's novel of the same name, and the lyrics are by Zhi Tong.⁵¹ It was the first time Shang had used a story by a European author. The song praises truth, kindness and beauty as well as the pure love between Quasimodo, a deformed hunchback who is the bell-ringer of Notre Dame cathedral, and a beautiful Roma girl, Esmeralda. (Refer CD 3 Track31)

Shang Deyi loves using Chinese national musical elements for his works. When asked how to incorporate Western music in his compositions he said:

The art song originated from European countries, its aesthetic conception is very high and it is valuable for Chinese use, but it has to combine with Chinese national musical elements and tradition, so that it is easier for Chinese audiences to accept. The Chinese traditional aesthetic concept is a melodic way of thinking; therefore I always regard the beauty of melody as the first consideration.⁵²

Numerous scholars⁵³ include the research have asked Shang Deyi to explain his criteria for choosing art song lyrics, and why he chose Victor Hugo's work *The Hunchback of Notre Dame* as the basis of his composition. During the researcher's interview with him, he said that 'Great literature has no national boundaries. The lyrics that I choose must be true, beautiful, of high aesthetic concept, positive, and able to express the thoughts of humanitarianism which will be transmitted from generation to generation.' This character is also reflected in his art song *Madam Xiang Lin*.

⁵⁰ Lu Xun – 鲁迅 (1881-1936), Chinese litterateur. *Zhu Fu* (祝福) is one of his master works. The story describes a scholar who witnessed Madam Xiang Lin's tragic death when he returned to his uncle Lu Si's hometown for the 'Zhu Fu' Ceremony (a ceremony praying for good luck for the next year). Madam Xiang Lin once served at Lu Si's home as a servant.

⁵¹ Zhi Tong (1938-) was born in Harbin in Heilongjiang Province, China. He is a composer and poet.

⁵² Interview with Shang Deyi, Changchun, Liaoning Province, China, 26 September 2014.

⁵³ Liu Shenwu – Lyrist and Chairman of Branch of Music and Literature of Musicians Association, Ji Lin province. Sai Yin, an associate professor at the Conservatory of North-Western National University in Lanzhou, Gansu Province. Zou Shuzhen is an associate professor of voice at the Conservatory of North-Western National University in Lanzhou, Gansu Province.

The song: An overview

The Hunchback of Notre Dame is in binary form with an ending passage. This section will discuss the three musical themes in the song – the church bell, Quasimodo's theme and the main theme – then consider the song's characteristics and how it should be interpreted by singers.

Three musical themes: They show the character of the piano arrangement and the musical images of the song.

Church bells: The composer uses heavy chords in the piano's low register to represent bell sounds (see Example 9: first two bars). The composer marks the initial chords 'sff', expressing the power of the church bell, but also ominously hinting at Quasimodo's tragic fate.

Moderato 中速 $\text{♩} = 68$

Bar 1

钢琴

8

5

6

7

mf

8

9

10 cresc.

11 mp

1.2. 在 法 国 巴 黎 圣 母

rit.

Example 9: Shang Deyi, *The Hunchback of Notre-Dame*, bars 1-9. Shang Deyi, *Collection of Solo Art Songs* (Beijing: Le Hua Publishing House, 1998), 27.

Quasimodo's theme: This theme depicts Quasimodo's mental anguish over gaining Esmeralda's love (see Example 9, bars 3–9).

Main theme: This theme recurs throughout the main part of the song. It consists of arpeggiated chords based on the figuration of the C Major Prelude from Bach's *Well-Tempered Clavier* but transformed here by Shang Deyi to a minor key (see Example 10, bars 10–22 and Example 11).

8 9 10 *mp* 11
1.2.在 法 国 巴 黎 圣 母

12 13 14
院, 有 一 个 孤 独 的 敲 钟 人, 虽 然

15 16 17
他 的 外 表 丑 陋, 可 是 他 却 有 一 颗 美 丽 善 良 的
他 总 是 默 默 不 语, 他 却 对 世 态 炎 凉 看 得 清 清 真

Bb MIN *Fb DOM*

18 19 20
心. 他 年 复 一 年, 他 岁 岁 月 月 声 声
真. 他 含 辛 茹 苦, 他 高 尚 纯 洁, 可 是

C MAJ *F DOM*

21 22 23
敲 着 那 教 堂 的 大 钟.
终 未 逃 脱 他 悲 惨 的 命 运. }

(钟 声)

Example 10: Shang Deyi, *The Hunchback of Notre Dame*, bars 8-23. Shang Deyi, *Collection of Solo Art Songs* (Beijing: Le Hua Publishing House, 1998), 27.



Example 11: J.S. Bach, Prelude in C major, BWV 846. Bar 1-5. J. S. Bach, *Forty-eight preludes and fugues* (London: Royal Schools of Music, 1924), 24.

Characteristics of the song

Two distinct musical images: Through the introduction, the composer evokes two musical images to heighten the artistic effect. One is the sound of church bells (see again Example 9, first two bars), and another is a syncopated rhythm to indicate Quasimodo's limp (see again Example 9, bars 7–9, piano part in the right hand.)

Combination of Chinese and European music: It is typical of Shang Deyi's composition style to combine different music styles such as the references to Bach's music shown in Example 11, but transformed to a minor key to create the atmosphere of Notre Dame Cathedral.

Focus on the beauty of melody: Chinese composers are always deeply concerned with the beauty of melody. This has historical origins. Chinese music was monophonic before Western harmony was introduced to China. Story-tellers of olden times, playing *san xian* (a Chinese instrument), would perform in tea houses; if the melody was not beautiful, people would lose interest. As a result, beautiful melody is the soul of any musical form for Chinese composers. The melody line of *The Hunchback of Notre Dame* proceeds in sweeping waves, passionate and beautiful through to the end.

Ornamentation reflecting the four tones and mood: composers also employ ornamentation not only for matching the tone of a word, but also, the overall meaning of the sentence – its emotional content – must be considered. For example, Shang uses mordents to express the Chinese words *ji fen* (激愤) – the meaning of the two words is 'indignation' – but if an appoggiatura had been used, no matter whether it goes up or goes down, for the first word *ji*, it would not match the tone, because *ji* is the first (level) tone. However, Shang uses a rising and falling mordent, directly connecting to the fourth tone word *fen*, which exactly expresses the

mood: the heart fluctuations corresponding to Quasimodo's anguish. Another mordent is used at the words *shen hun* (神魂 – mind and soul) as these two words are the second tone. The meaning of Chinese words - *qian ren shen hun* – is a state of mind induced by some cause. The use of the mordents not only matches the tone, but also matches Quasimodo's mood of anguish and depression (see below Example 17, bar 27, and bar 31).

Melodramatic melodic line stylized through the harmony: The composer uses diminished and dominant harmonies. He uses the diminished seventh to imitate the bells of Notre Dame Cathedral and to create a tense atmosphere (see Example 12). The composer also uses the secondary dominant chord with 'sf' for eight bars to express the cruel reality and the people's revolt against tyranny (see also Example 17 below, bar 31).

Example 12: Shang Deyi, *The Hunchback of Notre Dame*, bars 24-26. Shang Deyi, *Collection of Solo Art Songs* (Beijing: Le Hua Publishing House, 1998), 29.

Interpretation and artistic singing approach

Singing style: The song is sung in a light Italian operatic style, as it suits the dramatic nature of the music and story.

The use of extra ornaments and portamenti in this song: Any extra ornaments that the singer wishes to use must match the four tones of Chinese pronunciation. For example, the researcher puts an extra appoggiatura on the first note of bar 11 to correspond to the pronunciation of the words *fa guo* (France) as they use the third tone; the pitch goes down and up (see Example 13 and CD 3 Track 31 00:38). Also in bar 11 the researcher replaces a quaver with a crotchet to match the character of the language. (The original rhythm broke the sentence.) The researcher adds a double appoggiatura in bar 15 to match the pronunciation of the third tone (see Example 14 and CD 3 Track 31 00:55).

(a) original score

(b) researcher's interpretation



Example 13: Shang Deyi, *The Hunchback of Notre Dame*, bar 11.

(a) original score

(b) researcher's interpretation



Example 14: Shang Deyi, *The Hunchback of Notre Dame*, bar 15.

Using extra ornaments, portamentos or any other musical signs for emotional purposes: On the second beat of bar 29, the researcher places two 'tenuto' signs on the notes with a ritenuito to match the indignant emotion (see Example 15 and CD 3 Track 31 01:43-01:44, bar 29).



Example 15: Shang Deyi, *The Hunchback of Notre Dame*, bar 29.

An extra glissando is used in bar 56 to express the emotion of hopelessness (see Example 16 and CD 3 Track 31 06:15-06:16).

(a) original score

(b) researcher's interpretation



Example 16: Shang Deyi, *The Hunchback of Notre Dame*, bar 56.

27 28 29

钟声多么深沉激愤, 这钟声当当震天动地,

30 31

地, 这钟声阵阵牵人神

ff p MIN E♭DOM

Example 17: Shang Deyi, *The Hunchback of Notre Dame*, bars 27-31. Shang Deyi, *Collection of Solo Art Songs* (Beijing: Le Hua Publishing House, 1998), 29.

Breath control: In the last notes of bar 27 and 31, a traditional Chinese breathing technique is employed in which the sound stops while the breath is held for emotional effect (see Example 17 and CD 3 Track 31 01:36 for bar 27, 01:52 for bar 31). A special quick inhalation creates the effect of a sob to express the deep sadness in bar 44 (see Example 18 and CD 3 Track 31 04:55).

A crying tone: A unique Chinese traditional *ku qiang* (哭腔: crying tone) has been used in bar 47 to emphasize Quasimodo's extreme sorrow (see Example 18 and CD 3 Track 31 05:07).

The image shows a musical score for Example 18, consisting of two systems of vocal and piano parts. The first system covers bars 44, 45, and 46. The second system covers bars 47, 48, and 49. The key signature is G minor (one flat) and the time signature is 4/4. The vocal line is marked with 'Sob' and 'Cry tone' and includes bar numbers 44, 45, 46, 47, 48, and 49. The piano accompaniment features arpeggiated figures and block chords. Handwritten notes 'Eb MIN' and 'Eb DUM' are present in the piano part.

Example 18: Shang Deyi, *The Hunchback of Notre Dame*, bars 44-47. Shang Deyi, *Collection of Solo Art Songs* (Beijing: Le Hua Publishing House, 1998), 31.

Movement on the stage: In order to focus on the expression of emotion and to narrate the story only a few light expressive gestures and eye contact should be used to convey the emotion; no large movements on stage are required.

Shang Deyi's composition of *The Hunchback of Notre Dame* is a good model of the use of Western compositional techniques for Chinese art song to create a strong, melodramatic art song style; the researcher's inclusion of Chinese national dramatic styles takes the interpretation to a new level.

4.2 Case study 2: *I Love This Land* (我爱这土地) by Lu Zaiyi

Lu Zaiyi is a representative of perfection in the field of Chinese art song, and his art songs have profound connotations, rich in emotion with a lyrical temperament and beautiful sense of musical tableau. This is reflected in his piano arrangements. For example, in *The Bridge in My Homeland* (1981), arpeggios in the piano accompaniment depict the ripples of water. At the end of the song, triplet figures portray waves lapping on the surface of a river. In *Where is My Home* (1998), Lu uses block chords in the left hand of the piano part to express the deep emotion felt towards one's home and nation, which is reflected in the quiet and stable atmosphere. His *Longing and Expectation* (1988) employs many sextuplet figures to portray the excitement of people who are overseas and in Taiwan eagerly expecting a reunion. These three songs won the highest award – Chinese Music Gold Clock Prize in 2001. In *The Last Dream*, the piano accompaniment creates a very quiet and peaceful atmosphere – as if in a

dream – just as people dream of Taiwan and Mainland China reuniting. Lu not only has high aesthetic standards but also has a strong sense of patriotism. *Poetry of Looking over My Home* and *My Country, My Beloved Mother* are typical examples. Although his compositions follow the principles of European composition techniques, at the same time they are expertly combined with the Chinese language, the cadence of poetry and character of Chinese expression. From this perspective, *I Love This Land* is an art song which fully embodies these features.

Background to the lyrics

The lyrics were written by Ai Qing (艾青) (1910–1996), who is regarded as one of the finest modern Chinese poets. He is also known under the pen names of Linbi, Ke A and Ejia (林璧, 克阿, 薏伽). He was born in Fantianjiang (馮田蔣), Jinhua, Zhejiang Province. He was Associate Editor of *People's Literature*. In 1985 French President Francois Mitterrand awarded him the title of Commander of the Order of Arts and Letters.

The lyrics of *I Love This Land* were written on 17 November 1938 and were published in *Literature Collection of October* in Guilin on December 1938. As Wuhan City had fallen to Japanese invasion by October 1938, Ai Qing and many musicians left Wuhan for Guilin. Realizing that the country was defeated and his home lost, Ai Qing expressed his deep love for the nation and fierce hatred for the Japanese invasion in this poem.

If I were a bird,
I would sing with my hoarse voice:
Singing about the lands that were attacked by the blizzards,
Singing about the constantly surging, sad and angry river,
And the enraged wind that blew unceasingly,
And the soft dawn which was from the forest,
Then, I would die. Even my feathers would rot in the soil.
Why are my eyes often filled with tears?
Because I loved this land deeply.
Ah! Ah! Ah!
Because I loved this land deeply.

This is a free verse form so each line has a different number of words. The bird and land imagery are used to reflect the poet's love of the country and the people. The poem also expresses peoples' hardship and their grief for the loss of their country in the events of 1938.

Lu Zaiyi's noble aspiration for Chinese art song

Lu Zaiyi frequently commented on Chinese art song in different presentations. He stated: 'A good art song always gives people some enlightenment and offers a special artistic enjoyment and aesthetic temperament and interest to people.'⁵⁴ In his *Collection of Chinese Art Songs* he cites Handel's words: 'I should be sorry if I only entertained them; I wish to make them better', and has commented on them in various conferences.⁵⁵ Lu Zaiyi further explained, 'If my music only makes people joyful, I am sorry because the purpose of my music is to make people noble.' Lu Zaiyi chose Ai Qing's lyrics for *I Love This Land* because of the aesthetic standard of the poem, which has romantic thoughts and feelings. He spent three years completing the song, which is a successful model of music that integrates verse, artistic style and piano arrangement. *I Love This Land* was composed in 2001 and won the highest award for composition – the Chinese Music Gold Clock Prize in 2002.

The main characteristics of the song

There are four main characteristics of Lu Zaiyi's compositional style in this song.

Combination of aria and recitative style from opera: The song presents a typical example of the combination of Western compositional techniques with the traditional Chinese six-tone scale. The song is binary in form. The melodic line in part one uses an aria style to express the blizzards, the angry river, the violent wind, and the soft dawn in the forest. Part two has a typical recitative style with a simple melody and a narrow range to create a dream-like atmosphere.

The music complements the lyrics: Lu Zaiyi used six different time signatures, 4/4, 2/4, 3/4, 5/4, 6/4, and 7/4, to suit the free verse form with its lines of different length, the poetic metre and rhyme, and also to follow the rise and fall of emotions in the poem. For example, in bars 20 to 22, the lyrics are *zhe bei bao feng yu suo da ji de tu di* ('the enraged wind that blew unceasingly, and the soft dawn in the forest ...'), *bao feng yu* ('enraged wind') and *tu di* ('land', or 'nation') are the main syllables. The words *tu di* (land) should especially be emphasized and

⁵⁴ Lu Zaiyi, *My Opinion on the Creation of Chinese Art Songs* (Shanghai: Shanghai Music Publishing House, 2009), 2.

⁵⁵ William Forbes, *An Account of the Life and Writings of James Beattie, LL.D.* (Edinburgh: Arch. Constable and Co, [etc] 1806), 331.

short; therefore the composer changed the time signature from 4/4 to 2/4, with a melody of emphatic repeated notes to accentuate the intense feeling of patriotism. From bar 96 to 99, Lu changes the tempo to ‘adagio ad lib’ for the Chinese lyrics: *ran hou wo si le*, (‘then, I would die’); the melody is smooth and closer to soft speaking. Subsequently he uses 6/4 to suit the eight words: *lian yu mao ye fu lan zai ni tu li bian* (‘even my feathers would rot in the soil’). In order to match the lyrics ‘Why are my eyes often filled with tears? Because I loved this land deeply’ in Chinese syllables, Lu uses a series of quick time changes 7/4; 6/4; 5/4 and 4/4 to help the lyrics evocatively describe an intense devotion to the land (See Example 19, bars 20–32 and Example 20, bars 96–104).

The music complements the cadence of poetry: Lu Zayi is always careful to deal with the connection between music and the cadence of poetry. He sets each note with a single Chinese syllable, then follows the stressed syllables to determine whether a note is long or short. For example, from bars 10 to 14, eight musical notes set seven words (*jia ru wo shi yi zhi niao* – ‘If I were a bird’) – only the stressed syllables are set with more than one note or with a long note, to match the cadence of the poetry. In the first sentence, the words ‘*shi* (am)’ and ‘*niao* (bird)’; ‘*gai* (should)’ ‘*hou long* (throat)’ and ‘*chang* (sing)’ are the stressed syllables: therefore the composer uses long notes (one and half beats) for the word ‘*shi* (am)’ (bar 10), ‘*gai* (should)’ (bar 12) and ‘*long* (throat)’ (bar 13); for the words ‘*niao*-bird’ (bar 11) and ‘*chang*-sing’ (bar 14) longer notes are used. These exactly match the cadence of the poetry (see Example 21). Such techniques in setting language are not easy to master; many composers ignore linguistic considerations when setting words.

23 *cresc.* 24 25-

永远涌涌着我们悲愤的河

26 27 *f* 28

流, 这无止息吹刮着的

29 30 *mp* *mf* 31

激怒的风啊, 和那来自林间温柔的黎

32 33 *cresc.* 34 *f*

明, 这无止息吹刮着的

Example 19: Lu Zaiyi, *I Love This Land*, bars 20-34. Lu Zaiyi, *Collection of Art Songs for Lu Zaiyi* (Shanghai: Shanghai Music Publishing House, 2002), 36-37.

96 *Adagio ad lib.* 97 98 99
 然后我死了, 连羽毛也腐烂在土地里面,
Adagio ad lib.
p *mp* *mf* *mp*

100 101 *rit.* 102 *deciso* 紧湊而果断地
 为什么 我的眼里 常含泪水? 因为我对 这土地
rit. *p* *mf* *rit.* 紧湊而果断地

103 104 *a tempo* 105
 爱 得 深 沉.....
a tempo

Example 20: Lu Zaiyi, *I Love This Land*, bars 96-104. Lu Zaiyi, *Collection of Art Songs for Lu Zaiyi* (Shanghai: Shanghai Music Publishing House, 2002), 43–44.

Using duplication to emphasize the main theme: The composer repeats the melody found in bars 10 to bar 14, and from bar 15 to the second beat of bar 17 to emphasize the theme: ‘If I were a bird, I would sing with my hoarse voice.’ He then changes the melody at the third beat of bar 17 to develop the melody suited to the main body of the lyrics: ‘Singing about the lands that were attacked by the blizzards, singing about the constantly surging, sad and angry river.’ This characteristic is heard frequently in the melody: bars 32 to 33 are a duplication of bars 26 to 27, and the last beat of bars 85 to 92 are exactly repeated section of the last beat of bar 32 to bar 39 (see Example 21, bars 10–19, Example 22, bars 32–40).

7 8 9 *a tempo*
mf 假如我是 一只

11 12 13
 鸟, 我也应该 用嘶哑的喉咙 歌唱

14 15 16
 唱, 假如我是 一只鸟,

17 18 19
 我也应该 用嘶哑的喉咙 歌唱: 这被

Example 21: Lu Zaiyi, *I Love This Land*, bars 7-19. Lu Zaiyi, *Collection of Art Songs for Lu Zaiyi* (Shanghai: Shanghai Music Publishing House, 2002), 35-36.

32
明, 这 无 止 息 吹 刮 着 的

33 *cresc.*

34 *f*

35
激 怒 的 风 啊, 和 那 来 自 林 间 温 柔 的

36 *mp*

37 *mp*

38
黎 明……

39 *dim.*

40 *rit.*

Example 22: Lu Zaiyi, *I Love This Land*, bars 32-40. Lu Zaiyi, *Collection of Art Songs for Lu Zaiyi* (Shanghai: Shanghai Music Publishing House, 2002), 37-38.

Characteristics of the piano arrangement: In this song, the piano part is not just a simple accompaniment for the voice, but also displays a remarkable function, creating a musical tableau, portraying the poet's emotion and setting off the poetic imagery of the lyrics through contrast. The first nine bars introduce two motifs. The first is introduced in the first bar and anticipates the main melody for the voice. The second motif is the use of continuous sextuplets. This motive is subsequently heard throughout much of the song (see Example 23, bars 1-9). The introduction to the middle section also emphasizes the main theme. The ending supports the voice to the climax of the music, lyrics and emotion, returning to the music of the introduction (see Example 24, bars 105-118).

The musical score consists of nine bars of piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes chords in the right hand and various rhythmic patterns in the left hand, including sixteenth-note runs and triplets. Dynamic markings include *f* (forte) at the beginning, *mf* (mezzo-forte) at bar 4, *cresc.* (crescendo) at bar 5, *rit.* (ritardando) at bar 6, *sf* (sforzando) at bar 7, and *mp* (mezzo-piano) at bar 8. Bar numbers 1 through 9 are written above the staves.

Example 23: Lu Zaiyi, *I Love This Land*, bars 1-9. Lu Zaiyi, *Collection of Art Songs for Lu Zaiyi* (Shanghai: Shanghai Music Publishing House, 2002), 35.

44 103 *a tempo* 104 *a tempo* 105 *f* 引吭高歌地 106 *majestic singing style* 引吭高歌地

爱 得 深 沉…… 啊

107 108 109 110 因为

啊

111 *mf* 112 *mf* 113 *Moderato* 宽广 充分地 *f* 114 *tenderly, teneramente* *Moderato* 宽广 充分地

我对 这土地 爱得 深 沉……

115 116 117 118 *rit.* *p*

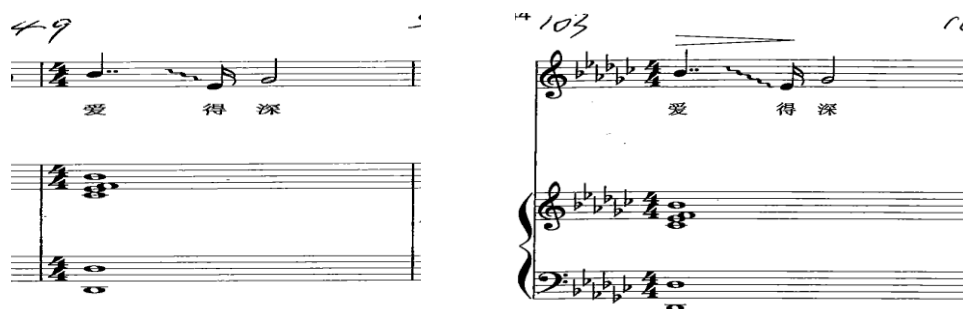
Example 24: Lu Zaiyi, *I Love This Land*, bars 103-118. Lu Zaiyi, *Collection of Art Songs for Lu Zaiyi* (Shanghai: Shanghai Music Publishing House, 2002), 44.

Two main piano patterns: There are two main piano motifs. The first is flowing sextuplets, which ascend and descend in the aria in Part One. These are used to symbolize the flight of birds and billowing wind. It also depicts the poet’s emotions: grief, fear and indignation (see again Example 21). Block and broken chords create a different effect in the recitative section, evoking a very quiet atmosphere that serves as a dramatic contrast to the tragic lyrics: ‘Then, I would die. Even my feathers would rot in the soil’ (see again Example 20, bars 96–101).

Interpretation of the song

Conveying the composer’s requirements: Lu Zaiyi’s art songs always pay careful attention to the character of Chinese language. He has stated that the Chinese language has a typical and rich expressivity in the world. Unless Chinese composers study the relationships of the four tones, namely syllable, intonation, tone and logical stress, they will not enhance the creative standard because they lack this knowledge.⁵⁶

Lu Zaiyi composes music to express the subtle nuance of the lyrics; he places many interpretative annotations on the score, such as cantabile, poco ritardando, rubato, diminuendo, crescendo, deciso, slancio, piu mosso, majestic singing style, adagio ad lib and soft pedal. Lu uses only two portamenti to portray the emotions and to match the fourth tone of *ai* (爱 love). He does not use any other ornaments but ensures his melody always follows the characteristics of the language (see Example 25 and CD 2 Track 15 02:58-02:59 for bar 49, and 06:51-06:52 for bar 103 with the same word).



Example 25: Lu Zaiyi, *I Love This Land*, bars 49 and 103. Lu Zaiyi, *Collection of Art Songs for Lu Zaiyi* (Shanghai: Shanghai Music Publishing House, 2002), 39, 44.

Offer a different interpretation: While the composer makes many annotations, there are times when the singer may wish to offer some additional interpretation for effect. For example, this researcher whispers the lyrics: ‘Then, I would die ...’ instead of singing them, then delivers the next part of the line in parlanto to create a dream-like atmosphere, emphasizing the Chinese

⁵⁶ Opening address at ‘Chinese Art Song Symposium’ in Lanzhou, China, 2007.

traditional element and the dramatic scene. This helps to create great contrast between the repeated sections (see Example 20 and CD 2 Track 15 06:05-06:27 for bar 49, bars 96 to 99).

Singing approach: Several vocal techniques can be used to perform this song. The singer can use a light, delicate and lyrical type of voice to deliver Part One and the first iteration of Part Two (see Example 21 and Example 19). The singer can then speak in a whisper and a soft half-speaking, half-singing voice for the repeat of Part Two (see Example 20 and CD 2 Track 15 06:05-06:27 for bar 49, bars 96 to 99). The singer should project a more dramatic and powerful operatic voice in the final section, which is the culmination of the song, and the emotion should be released. The top note, B flat, appears twice in the high register to express passion and deep love of the motherland (see Example 24 and CD 2 Track 15 07:00-07:40, bars 105 to 114).

Breathing: A deep breath should be taken before each phrase in the final part of the song to produce a rich and powerful sound. This must be sustained through the tenuto marks and the final crescendo and decrescendo.

The most difficult point of the song is between bar 104 and bar 105, where the range is a major tenth, which is a wide register. For the purpose of contrast, the researcher uses ‘mp’ volume to replace the original ‘f’ for bar 105, and sings ‘f’ for bar 109, as the melody of bar 109 is the same as bar 105. The researcher also employs a crescendo and decrescendo when singing bars 113 to 114. This is even harder than the original musical annotation of ‘forte’. Therefore, breath control is very important for the successful delivery of the final section (Refer to CD 2, Track 15).

Themes of Lu Zaiyi’s art songs are a concise and vivid expression of the epoch. His melodic lines are lyrical, fresh, natural and smoothly contoured. Lu also pays more attention than others to the musical range that is suitable for each type of voice. *My Country, My Beloved Mother* is composed specifically for tenor; *Poetry of Looking over My Home* is for baritone; and he also takes care to produce scores transposed for different voices (e.g. *I Love This Land, Poetry of Looking over My Home* and *Where is My Home?*). *The Last Dream* is composed for soprano and *Colored Cloud and Fresh Flower* is for coloratura soprano. Consequently many singers enjoy singing his art songs in concert.

Lu Zaiyi’s art song could be compared to a cup of fragrant green tea, leaving people to savour its lingering aftertaste.

4.3 Case study 3: *Lullaby* (摇篮曲) by Shi Guangnan

Shi Guangnan and the creation of Chinese national music

Shi Guangnan died suddenly on 2 May 1990 when he was only 49 years old. He had created more than one thousand Chinese songs in his short life. His works are a bridge between classical and popular music. Scholars and amateurs admire them, and some songs such as *Celebration Song*; *Passionate Lands*; *Ripe Grapes in Turpan*; are very popular throughout China. Shi is a person who risked his life for music. This is why he was the only musician to be named People's Musician by the Culture Department of the Central Government in 1990. He believed that composers could use foreign composition techniques, but must develop their own musical style drawing from China's rich heritage of music from its 56 ethnic groups.⁵⁷ Shi liked Peking opera and Chinese folk music as a child; as a composer, he aspired to draw on this heritage and to create a strong Chinese national musical style in his songs. For example, in *Tea Song in March*, the composer used the pentatonic *shang* mode as the main body, while at the ending, Shi inserted two chromatic notes which are not from the *shang* mode to express the people's enjoyment of the tea harvest (refer CD 1 Track 25). This sparse addition of tones outside the mode served to maintain the traditional music and develop the expression of Chinese traditional music. In *The Rainbow After Rain* (refer CD 2 Track 17) and *Begonia Leaves* (refer CD 1 Track 7) Shi used the same technique. In *A Young Girl's Heart* (refer CD 2 Track 27), he used the *yu* mode, which resembles a folk tune from the Yunnan region, to express a young girl who falls in love with a boy secretly. Another example is *Lullaby*, in which the composer used the traditional Chinese pentatonic *gong* mode and employs short, simple musical material to convey a peaceful and happy tableau of a young mother rocking her baby while humming a cradle song.

The character of the song

Musical mode: The song is in the *gong* mode, a pentatonic scale consisting of: c – d – e – g – a.

Musical form: Shi Guangnan uses simple musical material (one main theme) and develops variations. This is also called same head, different tail, which is a typical traditional Chinese musical form. In Western terms, the theme is formed by an antecedent phrase in bars 5 to 9. This is followed by a consequent phrase (bars 10–14). Bars 10–11 exactly repeat bars 5–6 to

⁵⁷ Shi Guangnan, 'How I Write Songs' in *People's Musician – Shi Guangnan*, ed. Zhang Genfang and Ye Tao (Jin Hua: Jin Hua, Jin Dong Qu Shi Guangnan's Research Centre, 2009), Vol 1, 195.

strengthen the main theme; bars 12–14 keep the same rhythm as bars 7–9 but change the melody for variation. The third phrase creates contrast, with a different melody and rhythm to the first two phrases (see bars 15 to 18). The fourth phrase is a variation of the third phrase, initially transposed downwards by a fifth.

Using less musical material to create scope for greater melodic possibilities:

Shi Guangnan said:

During the development of the melody, the composer should try to use the same musical material until you have to change to a new one. Doing so not only keeps the music unified into a whole, but also makes the musical theme more memorable.⁵⁸

The melody of *Lullaby* is developed based on two bars of material; the fifth and sixth phrases are a repeat and variation of the first phrase (see Example 26).

Quiet and gentle musical image: The composer introduces the image of a cradle swinging in the four bars of introduction, using a repeated piano pattern to create a peaceful atmosphere.

Interpretation of the song

Transposition: The original key of the song is D major; Shi Guangnan wrote the song especially for the mezzo voice. The researcher transposed the key from D major to F major. The purpose of the transposition is to put the song into the soprano voice range, making it suitable for a Chinese national singing style as the music is written in *gong* mode.

Singing method: Chinese national singing approach: The Chinese national singing method is a combination of *bel canto* and Chinese folk influence. During the 1980s, Jin Tielin, who was the president and a professor at the China Conservatory, built up a set of teaching approaches that combine *bel canto* techniques with folk song singing. The term ‘Chinese national singing’ was recognized by the Central Government in 1983.⁵⁹

Characteristics of Chinese national singing

Fewer vibratos: The resonant volume of the voice needs to be controlled. The oral and nasal cavity resonance is used more because of the pronunciation of the Chinese language. The

⁵⁸ Shi Guangnan, ‘How I write songs’, Vol 2, 22.

⁵⁹ Refer to Ma Duosi, ‘Report of Chinese National Singing Establishment,’ *Lao Ren Bao (Elder People’s Newspaper)*, April 3, 2013.

correct Chinese pronunciation depends on mouth dynamics. It is better to use little or no vibrato with only half the volume of the voice to sing *Lullaby*, creating a quiet and peaceful atmosphere.

The articulation should be very clear: There are 56 ethnic groups in China and each one has their own local language. Some folk songs are sung in the local language, but most are sung in the official language, Mandarin. A syllable in Mandarin consists of three parts: the initial consonant (声母), a simple or compound vowel (韵母) and the tone (声调). The meaning of the word will not be right if a singer does not correctly pronounce the initial consonant.

The simple or compound vowel is the core of pronunciation for each Chinese syllable. Creating a beautiful sound relies on producing the correct vowel. Only when the singer holds the right initial consonant, vowel and tone can the singer articulate the lyrics. Clear articulation is the first consideration for singing in the Chinese national style. In the Western operatic singing style the word follows the sound; however, in the Chinese national singing approach the sound follows the word.

The timbre of voice must be light, sweet and bright: Chinese folk songs express ordinary people's normal life and love; the intimate, cordial feeling will be lost if a singer uses a heavy voice, especially when singing a *lullaby*. When a singer uses less vibrato, emphasizes clear articulation, and uses oral and head cavity resonance the singer will produce a sweet, beautiful and light timbre.

Flexible breathing: Usually Chinese national singing employs flexible and varied breathing methods, for example, 'stealing a breath' and 'robbing a breath' (see Chapter 2, Section 2.2), 'quick inhale', 'slow inhale', 'light inhale' and 'deep inhale'. For this *lullaby* the researcher uses the 'deep inhale' to take more breaths and so control her voice at half volume. She takes 'light inhales' between each musical phrase such as bars 7, 12 and 17 (see Example 26). Then, in bar 29 she uses 'rob a breath' between the first and second beat.

In short, the Chinese national singing approach is different from the Western operatic singing style and European art song style. In this study, the researcher performs these songs using the Chinese national singing approach, which does not really correspond to the authentic folk singing style. It is lighter in character; folk songs use a more natural voice without any vibrato. However, as mentioned above, these songs are sung with less vibrato. For any Chinese art song with Chinese national musical elements, the singer should consider using the Chinese national singing method (An example is *Lullaby* by Shi Guangnan: refer to CD 1, Track 17). Apart from

Lullaby, other songs the researcher performs in the Chinese national singing style are: *The Young Girl's Heart* by Shi Guangnan (refer to CD 2, Track 27); *Tea Song in March* by Shi Guangnan (refer yo CD 1, Track 25); *The Last Dream* by Lu Zaiyi (refer CD 2, Track 11); *The Rainbow After Rain* by Shi Guangnan (refer CD 2, Track 17); and *I Love the Wintersweet in the Garden* by Zheng Qiufeng (refer CD 4, Track 17).

The theme of Shi Guangnan's art songs contain various subjects such as patriotic ideals, love, national events, nature and narrative theme which are delivered through the use – classical, folk and popular styles. There are however three art songs in the folk singing style only recorded in this study by Shi. These are: *Lullaby* (refer CD 1, Track 17); *The Young Girl's Heart* (Refer to CD 2, Track 27); and *The Rainbow After Rain* (Refer CD 2, Track 17). His art songs are still deeply loved by the Chinese people and even though he died more than 30 years ago, singers still perform his songs regularly in concerts.

«Lullaby»

Fu Lin

摇篮曲

Shi Guangnan

(女中音独唱)

1

Moderato 抒情地

2

3

4

付林词

1. 我心爱的宝贝 哟, 宝贝 哟 宝贝,
2. 我心爱的宝贝 哟, 宝贝 哟 宝贝,

月儿正好你快睡 哟, 你快睡 哟 你快睡。
星儿闪耀你快睡 哟, 你快睡 哟 你快睡。

爸爸奔波在群山里, 战斗在科学考察队。
妈妈还要写回信 哟, 让你爸爸心宽慰。

19 20 21 22 *rit.*

待到山花开满地哟，我们迎接他凯旋归。
 哪怕他走千万里哟，我们和他心相随。

23 24 25 26 *a tempo*

月亮望你，酒银辉，
 夜风轻奏，摇篮曲，

27 28 29 30 31 *p* *mp*

妈妈看你入梦寐，入梦寐。
 宝贝宝贝你快

32 33 34 35 36 37 *B. rit.* *pp*

睡，你快睡。

Example 26: Shi Guangnan, *Lullaby* full score. Shi Guangnan, *Song's Collection of Shi Guangnan Ripe Grapes in Turpan* (Beijing: People's Publishing House, 1984), 34.

4.4 Case study 4: *Autumn, Pamir, How Beautiful My Hometown Is!* (秋, 帕米尔, 我的家乡多么美!) By Zheng Qiufeng

The composer

Zheng Qiufeng is a famous military composer. He has created a large number of musical works including dance music, film scores and orchestral works. He wrote several hundred vocal songs during his 41-year army career. Some songs such as *I Love You, China!* (Refer CD 4 Track 3) and *Autumn, Pamir, How Beautiful My Hometown Is!* (Refer CD 4 Track 23) are very popular in China. Zheng Qiufeng emphasises the importance of designing the correct musical image, which he says is the soul of every musical work.⁶⁰ In almost all his songs, therefore, there is more than one musical image. In addition, he also emphasizes the social, aesthetic and educational functions of music. For example, *The Life is So Beautiful* (CD 4 Track 7); *Melody of Yearning Hometown* (Refer CD 4 Track 5); *The Petrel Soaring into the Sky* (Refer CD 4 Track 9) and *I Love You, China!* composed in 1979 for the film *Loyal Chinese Overseas*. He spent three months living in a village with some emigrants who had returned to home from overseas, because he thinks the degree of yearning for the motherland is different for emigrants than for local people: the emigrants missed their homeland more strongly when they were overseas. This is why Zheng composed the introduction of the *I Love You, China!* with ‘rubato’- extensive and free. He believes his musical image can inspire people’s passion of patriotism. His art songs *The Beautiful Peafowl River* (Refer CD 4 Track 15); *I Love the Wintersweet in the Garden* (Refer CD 4 Track 17) and *A Drilling Girl* (Refer CD 4 Track 11) are collected as teaching materials in tertiary music institutions. He said: A beautiful song can fly with its wings.

Background to the song

Autumn, Pamir, How Beautiful My Hometown Is! is the third song in the vocal divertimento *The Four Seasons of the Motherland*, composed by Zheng Qiufeng in 1979, with lyrics by Qu Cong.⁶¹ Since the Chinese government commenced its policy of reforming and opening up to the outside world in 1976, Chinese artists have ushered in a new springtime for the arts, with music shaking off the yoke of politics. *The Four Seasons of the Motherland* was composed to celebrate the 30th anniversary of Chinese National Day; it reflects people’s changing conceptions and the new era of hope. Many singers perform *Autumn* from the *Four Seasons* on stage due to its beautiful melody and unique style.

⁶⁰ Interview with Zheng Qiufeng, Guangzhou, China, 25 September 2014.

⁶¹ Qu Cong is a famous and prolific military writer and poet. He has published collections of poetry and novels. He and Zheng Qiufeng have created many vocal works together and they have won numerous awards.

Characteristics of the music

Musical form: Zheng Qiufeng likes to employ this structure: introduction (rubato) – main section – ending. This can be found in many of his vocal works, for example *Spring, I Love You, China!*, *Winter and Autumn, Pamir, How Beautiful My Hometown Is!*

Musical images and muqam modal scales: The song establishes two music images – the eagle flute and the skylark – with typical *muqam* modal scales. *Muqam* originated with the indigenous peoples of the Western Regions and shows the strong influence of Arabic traditional music.⁶² The Uyghur *muqam* has 12 divertimentos and is a fusion of traditional musical modes of Arabic *maqam* and Uyghur folk songs; its characteristics are similar to Tajik folk music.

Tajik music can be separated into two divisions: mountain Tajik and lowland Tajik. The characteristics of mountain Tajik music are described in *Encyclopedia iranica*:

The musical characteristics of the mountain Tajik tradition are: narrow melodic range, minor and augmented second, frequent use of parallel fourths on lutes and fiddle, frequent use of seven beat meters.⁶³

This song reflects the typical character of mountain Tajik music. For example, through the introduction the composer uses single and double appoggiaturas evoking the *maqam* scales of Middle East and Central Asia, and a wave-like melody to imitate the Tajik traditional instruments eagle flute and rawap⁶⁴ to emulate the skylark as it turns over in the sky (see Example 27, bars 1–12, especially bar 5 and bar 7).

⁶² “Muqam,” in *Baidu baike Online*, accessed December 7, 2016, <http://baike.baidu.com/item/>

⁶³ ‘Central Asia xvi. Music,’ *Encyclopedia Iranica*, accessed February 1, 2016, <http://www.iranicaonline.org/articles/central-asia-xvi>

⁶⁴ An instrument with seven strings, it is used in the Uyghur regions of Xinjiang Province. It is shaped like a guitar.

The image displays a musical score for piano, consisting of three systems of staves. The first system begins with a measure number '1' and the instruction 'Rubato'. It features a treble and bass clef with a key signature of two flats and a 4/4 time signature. Dynamics range from forte (f) to piano (p). The second system starts at measure 5 and includes a '6' marking above a melodic line. The third system starts at measure 9 and includes markings for mezzo-forte (mf) and pianissimo (pp). The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 27: Zheng Qiufeng, *Autumn, Pamir, How Beautiful My Hometown Is!* bars 1-12.

Zheng Qiufeng, Vocal Divertimento *Four Seasons of the Motherland* (Beijing: People's Music Publishing House, 1987), 11.

The three augmented 2nd intervals employed in bars 43, 48 and 51 are another example emphasising the musical character of *muqam* (see Example 28).

42

青寂 裸静 的 飘 香 谷 惹 晚 人 醉。
寂 静 的 山 谷 晚 风 吹。

卡 拉 苏, 清 泉 水; 月 亮 湖, 红 玫 瑰。
塔 合 曼, 明 月 朗; 雪 松 林, 情 人 会。

鹰 笛 声 声 吹, 骏 马 草 上 飞。
水 是 幸 福 酒, 山 是 白 玉 杯。

Example 28: Zheng Qiufeng, *Autumn, Pamir, How Beautiful My Hometown Is!* bars 42-53. Zheng Qiufeng, *Vocal Divertimento Four Seasons of the Motherland* (Beijing: People's Music Publishing House, 1987), 13.

Using the traditional 7/8 Tajik dance rhythm: This appears in the interlude and the main section. Tajik people are renowned for their skill in singing and dancing. The composer applies the traditional dancing rhythm (7/8) when depicting the Tajik people's praise of frontier soldiers, the beautiful scenery of Pamir, and the happy life of the local people (see Example 29, bars 21-29).



Example 29: Zheng Qiufeng, *Autumn, Pamir, How Beautiful My Hometown Is!* bars 21-29. Zheng Qiufeng, Vocal Divertimento *Four Seasons of the Motherland* (Beijing: People's Music Publishing House, 1987), 12.

This 7/8 rhythm is typical of Tajik dance because of the natural environment in which the Tajik people live. The mountain roads are precipitous and dangerous, so people have to walk with relaxed knees and flat feet. This steady, strong and tenacious step corresponds to a 3/8 + 4/8 (7/8) rhythm. It is the ideal combination of active and quiet motion, reflected in the characteristics of the dance.

Interpretation of the song

Singing style: The ideal singing style is light classical.

Extra appoggiaturas matching the four tones of Mandarin: In bar 20, the researcher puts the extra appoggiatura 'b natural' in front of 'c' as a rising semitone to the principal note, matching the third tone of the Chinese word *mei* (美 – beautiful) (see Example 30 and CD 4 Track 23 01:33 for bar 20).

Original score:



Researcher's version:



Example 30: Zheng Qiufeng, *Autumn, Pamir, How Beautiful My Hometown Is!* Bar 20.

Another example is bar 69, where the researcher puts an appoggiatura 'd' in front of 'c', falling to the principal note to match the fourth tone of the word *zui* (醉 – drunk) (see Example 31 and CD 4 Track23 04:15 for bar 69).

Original score:



Researcher's version:



Example 31: Zheng Qiufeng, *Autumn, Pamir, How Beautiful My Hometown Is!* Bar 69.

The same note (c) has two different appoggiatura, one rising and the other falling to the principal note to match the differing tones of the words.

Breathing control and use of 'robbing a breath': 7/8 (3/8 + 4/8) is a difficult rhythm to control and it is easy to confuse with 6/8. Each inhalation should accurately and strictly follow every musical phrase (four bars or two bars); the second part of each bar (4/8) should be sung with full musical value and with deep breaths.

The ‘robbing a breath’ technique is used before each word in bars 44, 48 and 52 (see Example 28). The amount of air can be somewhat greater here as it is at the start of the sentence. The use of ‘robbing a breath’ in a long phrase helps the singer reinflate the lungs; it also produces a distinctive emotional nuance, especially at the beginning of a sentence (For ‘robbing a breath’, please see Chapter 2, section 2.2 ‘Breathing techniques’).

Dynamics: Accentuation should be felt on the first beat, the fourth beat and the sixth beat, otherwise the singer can easily sing incorrectly in 6/8.

Dance: The tempo of this song is fast and the mood is merry; consequently the middle of the introduction is suitable music to dance to, expressing the Tajik people’s happy life and their skill in dancing (see Example 29, bars 21 to 29). The singer can choose a few typical Tajik dance movements, such as the eagle dance. This is popular among the Tajik people, who idolize eagles as symbols of bravery and power. The typical actions imitate the eagle spreading its wings: single wing, double wings and two wings cross-waving. The two wrists are held above the head, spinning softly and extending from in to out or from out to in. The legs are kept bent, with the stable 7/8 rhythm that is characteristic of Tajik dance (see figure 2 of Tajik eagle dance).

Other typical traditional dance movements involve flexing the wrists and moving the neck. There are three simple wrist actions with neck movements. The neck is moved from one side to another. The wrist movements are: turning the wrists around the waist, chest and up to the head; circling wrists rising from the chest to the left side above head, and repeating the actions from the chest to the right side above the head; and turning both wrists while one arm is rising and the other falling (see Figure 1 and Figure 3 of Tajik dance and Tajik eagle dance).

Zheng Qiufeng’s art songs are thoroughly in tune with contemporary Chinese sensibility; his use of picturesque musical imagery will most likely ensure the ongoing appeal of his music.

The fifty-six Chinese art songs recorded in this project highlight the transformation and development of musical style and composition techniques from these four leading composers in the wake of political reform and China’s opening to the world.

These art songs are notable for their melodic appeal, well-developed composition technique, and contemporary themes. As a result they are often used in the vocal teaching field in China, and some songs have achieved national popularity. The four case studies above present some characteristics of music and performance practice that are typical of the genre. It is impossible to give a complete analysis of all fifty-six songs within 15,000 word of exegesis. However, the

recording of songs, commentary and exegesis together provide very extensive information and documentation of Chinese art song. The reader is directed to the four accompanying CDs to gain a fuller appreciation of the genre. Immersing yourself in the music is the best way to gain an understanding of how Chinese contemporary art song differs from its Western counterparts.



Figure 1 : Tajik dance - Shape of arms and fingers for female

<https://www.google.com.au/imgres?people.com.cn>



Figure 2: Tajik eagle dance – imitation of eagle

<https://www.google.com.au/imgres?imgurl=http%3A%2Fwww.feiyicheng.com>



Figure 3: Tajik eagle dance - Action of legs and arms

<https://www.google.com.au/imgres?sannong.cntv.cn>

Conclusion

The vast repertoire of Chinese contemporary art song and singing styles are a significant resource for performers and scholars interested in Chinese culture and the art song genre. This study has investigated Chinese contemporary art songs of four leading composers which have rarely or never been recorded. With the knowledge of the historical, social political and artistic context, characteristics of Chinese art song and the guidelines presented for the preparation of performance, the researcher has systematically recorded the repertoire to document the development of the genre of art song in China. The recordings clearly demonstrate the approach to the performance and interpretation of the operatic art song style. They combine vocal techniques from European art song and the various styles of Chinese art song including breathing techniques, ornamentation and singing styles in ways that suit each song. Notably, they highlight how to select ornaments to convey emotion and to match the four tones of the Chinese language, critical elements of the performance practice of this repertoire. Taken together the recordings and exegesis can be used as a guide to performing Chinese art song that is little known in the English-speaking world.

Through the experience of research and practice, this researcher has found that many people lack even a basic knowledge of the genre of art song whether European art song or Chinese art song. Therefore, it remains a long term task to raise knowledge based on popularization of the genre of art song in general and Chinese contemporary art song in particular among a wider audience. It is hoped that future work will be undertaken to extend the performance of Chinese contemporary art song to other composers using this method to enrich the musical repertoire of international performers.

References

Books

Chinese Musician's Association, *New Works of Chinese Art Songs*. Beijing: Chinese Musician's Association Publishing House, 2000.

Forbes, William. *An Account of the Life and Writings of James Beattie, LL.D.* Edinburgh: Arch. Constable and Co, 1806.

Garcia, Manuel. *Art of Singing*. Boston: Oliver Ditson Company, 1847.

Hu, Shi. 'About Shijing', in *Collected Works of Hu Shi, Vol. 4*. Shanghai: Shanghai Commercial Press, 1936.

Jiang, Jiaxiang. *Exploration of Chinese National Singing Method*. Beijing: People's Music Publishing House, 1983.

Liu, Ching-chih. *A Critical History of New Music in China*. Translated by Caroline Mason. Hong Kong: Chinese University Press, 2010.

Lamperti, G. B. *The Techniques of Bel Canto*. New York: G. Schirmer, 1905.

Li Lanzong, *Exploring the Early Italian Bel Canto Theory*. Beijing: People's Music Publishing House, 1983.

Lu Zaiyi. *My Opinion on Creation of Chinese Art Songs*. Shanghai: Shanghai Music Publishing House, 2009.

Liang, Maochun. *Collection of Dissertations on Chinese Art Songs*. Shanghai: Shanghai Music Publishing House, 2009.

Liu, Yifeng. *Collection of Dissertations on Chinese Art Songs*. Shanghai: Shanghai Music Publishing House, 2009.

Peng, Genfa. *Collection of Dissertations on Chinese Art Songs*. Shanghai: Shanghai Music Publishing House, 2009.

Research Department, Central Drama College. *Basic Technique of Staging Language – Collection of Teaching Material*. Beijing: Research Department of Central Drama College, 1982.

Shang Deyi. *Joy of Torch Festival: Shang De Di Eight Coloratura Art Songs*. Beijing: People's Music Publishing House, 1982.

Shi Guangnan, 'How I Write Songs' in *People's Musician – Shi Guangnan*, edited by Zhang Genfang and Ye Tao, Vol 1, 195. Jin Hua: Jin Hua, Jin Dong Qu Shi Guangnan's Research Centre, 2009.

Toft, Robert. *Bel Canto: A Performer's Guide*. New York: Oxford University Press, 2013.

Yang, Mingjian. *Collection of Dissertations on Chinese Art Songs*. Shanghai: Shanghai Music Publishing House, 2009.

Zhao, Jinghua. *Collection of Dissertations on Chinese Art Songs*. Shanghai: Shanghai Music Publishing House, 2009.

Zhao, Meibo. *Art of Singing*. Shanghai: Shanghai's Music Publishing House, 1997.

Articles

Bi, Haiyan. "A Progeny of Blending Chinese Music and Western Music: *An Analysis of Qing Zhu's Yantze River Flows into East*," *Journal of Tian Jin Conservatorium* no. 2 (2004): 26–29.

Guo, Biao and Guoyu, Jia. "Viewpoints on Singing Chinese Art Songs." *Journal of Shanghai Normal University* no. 2 (1992): 135–140.

Peng, Genfa. "Thinking of the Definition of the Chinese Contemporary Art Songs." *Journal of People's Music* no. 9 (2007): 9.

Wang, Yuhe. "New Music of China: Its Development under the Blending of Chinese and Western Culture through the First Half of the 20th Century." *Journal of Central Conservatorium* no. 2 (1995): 55–63.

Zhao Jing, "The Strategy of Singing on *I Live at The Source of The Yangtze River*," *Journal of Gansu Lianhe University* Vol. 26, No. 4 (2010), 62–64

Scores

Luo, Hui. *Collection of Songs for Voice Volume One: Soprano*. Beijing: Higher Education Press, 2002.

Luo, Hui. *Collection of Songs for Voice Volume Two: Soprano*. Beijing: Higher Education Press, 2002.

Luo, Hui. *Collection of Songs for Voice Volume Two: Mezzo*. Beijing: Higher Education Press, 2002.

Jilin Musicians Association. *Modern Music*. Changchun: Jilin Musicians Association Press, no. 6, 2015.

Lu Zaiyi. *Collection of Art Songs for Lu Zaiyi*. Shanghai: Shanghai Music Publishing House, 2002.

Ministry of Culture. *The Complete Works of Shi Guangnan: Vocal Volume*. Beijing: Culture and Art Press, date to be confirmed. The researcher obtained electronic versions of three music scores in February 2017.

Hong, Ruding. *People's Musician Shi Guangnan's 101 Songs*. Beijing: China's International Broadcasting Publishing House, 1991.

Shang Deyi. *Collection of Solo Art Songs*. Beijing: Hua Le Publishing House, 1998.

Shang Deyi. *Collection of New Art Songs*. Beijing: Central Conservatory of Music Publishing House, 2008.

Shi Guangnan. *Song's Collection of Shi Guangnan- Repe Grapes in Turpan*. Beijing: People's Publishing House, 1984.

Voice Department of Central Conservatory of Music. *Collection of Songs for Voice*. Beijing: People's Music Publishing House, 1983.

Zheng Qiufeng. *Vocal Divertimento Four Seasons of the Motherland*. Beijing: People's Music Publishing House, 1987.

Websites

Zhou Yi, "A Study of Singing Lu Zaiyi's Art Song" DMA diss., *Hunan Normal University at Changsha*, 2005. Accessed November 5, 2013. <http://cdmd.cnki.com.cn/Article/CDMD-10542-2005112899.htm>.

Peng Ling, "Singing Analysis *Four Season of Motherland* of Vocal Divertimento by Zheng Qiufen" DMA diss., *Sichuan Normal University at Chongqing*, 2010. Accessed May 29, 2014. <http://www.doc88.com/p-6137320286187.html>.

'Central Asia xvi. Music.' *Encyclopedia Iranica*. Accessed February 1, 2016. <http://www.iranicaonline.org/articles/central-asia-xvi>

Hongbin, Yu. "Exploring Development and Singing of Chinese Art Song during 30 Years of Reforming and Opening in China." *Fu Jian, Xia Men*, 2008. Accessed July 17, 2009. http://d.wanfangdata.com.cn/Thesis_Y1447569.aspx

"Muqam." In *Baidu baike Online*. Accessed December 7, 2016. <http://baike.baidu.com/item/>
<https://www.google.com.au/imgres?people.com.cn>

<https://www.google.com.au/imgres?imgurl=http%3A%2Fwww.feiyicheng.com>

Shi Guangnan. *Leaves of Begonia*. Accessed November 5, 2014. <http://www.qupu123.com/meisheng/sizi.p14345.html>

Shi Guangnan. *A Young Girl from the South*. 我爱曲谱 52qupu.com. Accessed March 8, 2016.

Zheng Qiufeng. *I Love Wintersweet in the Garden*. Accessed July 12, 2015. <http://www.qupu123.com/minge/sanzi.xueyuhang.html>

CDs

Shi Guan. *Ripe Grapes in Turpan – Collection of Shi Guangnan's Works*, Shanghai Recording and Video Company Press ISBN: CNE040541400, 2005, compact disc.

Zheng Qiufeng. *Zheng Qiu Feng Music Work Chooses [Sic]*, Solo Voice Volume 2. China Recording Company, Guangzhou ISRC CN-F 13-02-380-00, 2002, compact discs.

Zheng Qiufeng. *Zheng Qiu Feng Music Work Chooses [Sic]*, Solo Voice Volume 3. China Recording Company, Guangzhou ISRC CN-F 13-02-382-00, 2002, compact discs.

Lu Zaiyi. *I Love This Land - Collection of Lu Zaiyi's Art Song*, Shanghai Music Publishing House and Shanghai Audio and Video Company of Literature and Art CDO5108-2 ISRC CN-R12-05-405-00/A.J 6, 2005, compact disc.

Shang Deyi. *Collection of Shang Deyi's New Art Songs*, Beijing Huanqiu Publishing House
ISRC CN-A64-070373-00 A J 6, 2008, compact discs.

Newspapers

Duosi, Ma. 'Report of Chinese National Singing Establishment.' *Lao Ren Bao – Elder People's Newspaper*, April 3, 2013.

Appendices

Appendix A: Romanized Chinese and English translations of 56 Chinese contemporary art songs

Chinese contemporary art song lyrics in romanized Chinese

English translation of Chinese contemporary art song

Composer: Shi Guangnan (twenty songs)

1. My Mother, My Motherland (我的祖国妈妈) 梁上泉词

1. My Mother, My Motherland (我的祖国妈妈) Lyrics: Liang Shangquan

Wo zou bian hai jiao tian ya,
Wang bu liao zu guo ma ma.
Zu guo ma ma ya,
Zu guo ma ma ya!
Er nü zai hai wai piao liu,
Chang si nian jiu bie de lao jia,
Duo shao ci tuo fu yuan fei de da yan,
Shao gei ni shen qing de hua.
Ni ting jian ma?
Ni ting jian ma?
Wo de zu guo ma ma!
Ni ting jian ma?
Ni ting jian ma?
Wo qin ai de zu guo ma ma!

Even though I have gone to the remotest corners of the globe,

I cannot forget my motherland.

My motherland, my mother,

My motherland, my mother!

Children often think of their hometown much more when they drift overseas;
And they pass the lovely message to you through the far flight of wild geese.

Have you heard the message? Have you heard it?

My motherland, my mother!

Have you heard it? Have you heard it?

My dear motherland, my mother!

After travelling around the world,
I love my motherland much more.

My motherland, my mother,

My motherland, my mother!

Leaving with black hair,
And returning with grey hair.

I still have a loyal heart.

These fadeless flowers are for you.

Please accept them, please accept them!

My dear motherland, my mother.

Please accept them,

Please accept them!

My dear motherland, my mother.

Please accept them,

Please accept them!

My dear motherland, my mother.

Wo zou bian hai jiao tian ya,
Geng re ai zu guo ma ma.
Zu guo ma ma ya,
Zu guo ma ma ya!
Chu zou shi man tou qing si,
Gui lai shi man tou yin fa,
Que yi ran huai zhe chi zi zhi xin,
Xian gei ni bu xie de hua.
Ni shou xia ba,
Ni shou xia ba!
Wo de zu guo ma ma!
Ni shou xia ba,
Ni shou xia ba!
Wo qin ai de zu guo ma ma!
Ni shou xia ba,
Ni shou xia ba!
Wo qin ai de zu guo ma ma!

2. The Passionate Land
(多情的土地) 任志萍词

Wo shen shen di ai zhe ni,
Zhe pian duo qing de tu di,
Wo ta guo de lu jing shang,
Zhen zhen hua xiang niao yu;
Wo geng yun guo de tian ye shang,
Yi ceng ceng jin huang cui lü,
Wo zen neng li kai zhe he cha shan ji,
Zhe he cha shan ji,
Ah! Ah!
Wo yong bao cun kou de bai sui yang huai
Fang fu yong bao ma ma de shen qu.

Wo shen shen di ai zhe ni,
Zhe pian duo qing de tu di,
Wo shi shi dou xi shun zhe da di mu qin de
ru zhi;
Wo tian tian dou jie shou zhe ni de teng ai
qing yi,
Wo qing qing zou guo zhe shan lu xiao xi,
Zhe shan lu xiao xi,
Ah! Ah!
Wo peng qi you hei de jia xiang ni tu,
Fang fu peng qi li xiang de xi ji.

Wo shen shen di ai zhe ni,
Zhe pian duo qing de tu di,
Duo qing de tu di,
Tu di,
Tu di!

2. The Passionate Land (多情的土地)
Lyrics: Ren Zhiping

I love you deeply – the passionate land.
The twittering of birds and the fragrance of
flowers used to reach me on the path that I
walked.
There are many layers of golden and green
crops in the fields that I cultivated.
How can I leave this branch of the river and
this ridge of this hill?
Ah! ... Ah! ...
I embrace the locust tree, which is a
hundred years old,
As if I hugged my mother's body.

I love you deeply – the passionate land.
I always drink the milk of the great Mother
Earth.
I embrace your dear love and affection
every day.
I walked slowly along the mountain
pathway and the stream.
Ah! ... Ah!
I cupped the black soil of my hometown in
my hands,
As if I held the perfect dream.

I love you deeply – the passionate land.
The passionate land,
The land,
The land!

3. Hometown (故乡) 石祥词

Gu xiang,
Gu xiang,
Sheng wo yang wo de di fang.
Cun wai you yi tiao wan wan de xiao he,
Jie shang you yi pai gao gao de bai yang.

Nai nai zai pu tao jia xia jiang guo gu shi,
Ma ma zai yue guang xia jiao wo ge chang.

Ah gu xiang,
Ah gu xiang,
Ru jin wu lun zou dao na li,
Nan wang qin ren shu xi de mian rong,

Nan wang wo ke ai de gu xiang.

Gu xiang, Gu xiang,
Wo ru wu lai dao bian jiang.
Da shan dai ti le gu xiang de xiao wu,

Hai lang dai ti le gu xiang de mai lang.
Ri ye zai feng xue li zhan dou xun luo,

Chang nian zai bian fang xian fang shao
zhan gang.

Ah gu xiang,
Ah gu xiang,
Ge ming zhan shi si hai wei jia,
Ai shang zu guo yao yuan de bian jiang,
Zhe shi wo de di er gu xiang.

Gu xiang,
Gu xiang,
Gu xiang!

3. Hometown (故乡)

Lyrics: Shi Xiang

My hometown, hometown,
Where I was born and grew up.
There is a meandering stream outside the
village,
There are tall white poplars standing in a
row on the street.

My grandmother told the story under the
grape stand,
My mother taught me singing in the
moonlight.

Ah! Hometown. Ah! Hometown.
Now no matter where I go,
I cannot forget the familiar faces of my
family.
I cannot forget my lovely hometown.

My hometown, hometown;
I joined the army coming here to the
borderland.
The great mountains replaced the cottages
of my hometown;
Substituting the waves of the sea for the
waving wheat of my hometown.
We patrolled in the wind and snow day and
night,
And stood sentry on the frontier defence
line all year round.

Ah! Hometown. Ah! Hometown.
Our soldiers regard the four seas as home.
We loved the remote frontiers of our
motherland.

The frontier is our second hometown.

Hometown,
Hometown,
Hometown!

4. Begonia Leaves (秋海棠叶) 倪维德词

Qiu hai tang ye yan hong mei li,
Qing qing piao zai you zi de meng li.

Dang wo meng jian qiu hai tang ye,
Ru tong kan dao zhong hua da di;

Dang wo meng jian qiu hai tang ye,
Hao xiang kan dao jiang shan wan li.

Ah!
Qiu hai tang ye,
Mei li de zu guo,
Wo duo mo ai ni,
Duo mo xiang ni,
Wu lun zou bian si hai wu zhou,
Zen neng wang ji gen zai na li!

Qiu hai tang ye yan hong mei li,
Qing qing piao zai si xiag de lei li.

Dang wo xiang qi qiu hai tang ye,
Ru tong meng jian zu guo tong yi;

Dang wo xiang qi qiu hai tang ye,
Hao xiang meng jian gu rou tuan ju.
Ah! Qiu hai tang ye,
Mei li de zu guo,
Wo duo mo ai ni,
Duo mo xiang ni,
Wo yao fei hui ni de huai bao,
Qin wen ni na mei yi cun tu di.

Qiu hai tang ye duo mo mei li,

Wo ri ye si nian ni.

4. Begonia Leaves (秋海棠叶)

Lyrics: Ni Weide

Begonia leaves are so red and beautiful,
They float softly in the dreams of the
traveller.

When I dream of begonia leaves,
I see the great earth of China.

When I dream of begonia leaves,
It is as though I see the landscape for ten
thousand miles ahead.

Ah! Begonia leaves!
How beautiful is my motherland!
I love you very much;
And I miss you very much.
No matter if I cross the four seas and five
oceans,
I cannot forget where my roots are.

The leaves of begonias are red and
beautiful,
They float softly in the tears of the man
yearning for his hometown.
When I think of the leaves of begonias,
It is just like dreaming that the motherland
is united.

When I think of the leaves of begonias,
It is like dreaming of a family reunion.

Ah! The leaves of begonias.
How beautiful is the motherland!
I love you very much;
And I miss you so much.
I am going to fly to your embrace;
And kiss every handful of soil.

What beautiful begonias!

I miss you always.

5. When the Ox-Drum Is Beating
(当牛皮鼓响的时候) 韩伟词

Wan feng chui song zhe hua xiang,
Zong lu shu qing qing yao huang.

Zhong mian peng you pian ran qi wu,
Cao ping shang duo duo xian hua kai fang.

A luo a li ah luo, A luo a li ah luo,
A luo a li ah luo, A luo a li ah luo,

Wo men qing su zhe bao bo zhi qing.
Dong ren de gu sheng kou dong xin fang.

Da jin ta pi man xia guang,

Yang guang he fan qi yin lang.

Huan hu de ren men xiang hu wen hou,

Xiang bi yi niao er zhan chi fei xiang.
A luo a li ah luo, A luo a li ah luo,
A luo a li ah luo, A luo a li ah luo,
Wo men qing su zhe bao bo zhi qing.

Mei miao de gu sheng zhong sheng nan wang.

Qing shan bu lao lu shui liu tang,

Zhen zhi de you yi di jiu tian chang.
Jin qing de tiao ba fang sheng de chang,
Qing ji zhu zhe mei hao de shi guang.
Ah luo ah li ah luo,
Ah luo ah li ah luo,
Ah luo ah li ah luo,
Ow luo ah li ah luo,
Wo men qing su zhe bao bo zhi qing.

You yi de gu sheng youg yuan hui dang!

Ow
Ow
Ow!

5. When the Ox-Drum Is Beating (当牛皮鼓敲响的时候) Lyrics: Han Wei

The fragrance of flowers is blown by the night wind,
The palms are rocking softly.
Chinese and Burmese are dancing lightly,
Each fresh flower is coming into bloom on the lawn.
Ah luo a li a luo. Ah luo a li a luo.
Ah luo a li a luo. Ah luo a li a luo.
We are pouring out the friendship between China and Burma.
The sound of the drum touches us and makes our hearts beat faster.

The Shwedagon Pagoda⁶⁵ is glowing with the sunshine,
The silver waves are stirring up in the Yangon River.⁶⁶
People are dancing and are greeting each other.
They are like birds that fly wing to wing.
Ah luo a li a luo. Ah luo a li a luo.
Ah luo a li a luo. Ah luo a li a luo.
We are pouring out the friendship between China and Burma,
The wonderful sound of the drum will never be forgotten.

The green mountain is always green and the green water is flowing,
Sincere friendship will be as enduring as the universe.
Let's dance to our heart's content and sing at the top of our voices.
Please remember this beautiful moment!
Ah luo a li a luo, Ah luo a li a luo.
Ah luo a li a luo, Ah luo a li a luo.
We are pouring out the friendship between China and Burma,
The sound of the friendship drum will resound forever.
Ow
Ow
Ow!

⁶⁵ Shwedagon Pagoda is in Yangon City, Burma.

⁶⁶ Yangon River is located in the south of Burma, and is 37 kilometre in length.

6. Lullaby (摇篮曲) 付林词

Wo xin ai de bao bei yao,
Bao bei yao bao bei,
Yue er zheng hao ni kuai shui yao,
Ni kuai shui yao ni kuai shui.
Ba ba ben bo zai qun shan li,
Zhan dou zai ke xue kao cha dui.
Dai dao shan hua kai man di yao,
Wo men ying jie ta kai xuan gui.
Yue liang wang ni sa yin hui,
Ma ma kan ni ru meng mei.

Wo xin ai de bao bei yao,
Bao bei yao bao bei,
Xing er shan shuo ni kuai shui yao,
Ni kuai shui yao ni kuai shui.
Ma ma hai yao xie hui xin yao,
Rang ni ba ba xin kuan wei.
Na pa ta zou qian wan li yao,
Wo men he ta xin xiang sui.
Ye feng qing zou yao lan qu,
Bao bei yao ni kuai shui ni kuai shui.

7. A Young Girl's Heart (阿妹的心)

黄田词

Mian gui de fang xiang bei mi feng cai zou
luo,
Tian bian de cai xia bei yun que dai zou luo.
Cu xin de ah ge yao,
Zhi guan chui na hu lu si,
Ni ke zhi ah mei de xin er yao
Bei ni qian zou luo?
En ! En!
Ni ke zhi ah mei de xin er yao,
Bei ni qian zou luo?
Ai shang de ling zhi tai gao le,
Kan de jian cai bu zhao,
Jia lan niao zai mi lin li jiao,
Ting de jian zhao bu zhao.
Cu xin de ah ge yao,
Ni tai sha liao tai sha liao,
Nan dao ah mei de xin si yao,
Ni jiu cai bu zhao?
Cai bu zhao?
En.....

6. Lullaby (摇篮曲) Lyrics: Fu Lin

My dear baby, baby, baby.
The moon is shining, it is time to sleep.
Your daddy is busy running among the
mountains
And he works in the scientific prospecting
team.
He will return home in triumph
When the flowers are in full bloom in the
mountains.
The moon is looking at you with a silver
glow,
Mum is watching you go to your dreams.
My dear baby, baby, baby.
The stars are shining; it is time to sleep.
Mum is going to send a letter
And tell your daddy not to worry.
Our heart will be with him
Wherever he goes across thousands of
miles.
The night wind is playing a lullaby softly.
My dear baby, baby goes to sleep quickly.

7. A Young Girl's Heart (阿妹的心)

Lyrics: Huang Tian

The fragrance of the osmanthus flower is
gathered away by bees,
The skylark takes the rosy clouds in the sky
away.
My careless brother, you concentrate your
attention on playing of the *hulusi*,⁶⁷
Do you know that you take my heart away?
The glossy ganoderma plants⁶⁸ on the cliff
grow too high,
I can see them, but cannot reach them.
The *jialan* bird sings in the wild woods.
It can be heard but it cannot be found.
My careless brother,
You are not clever, you are not clever.
Could it be said that you cannot guess the
younger girl's heart?

Why don't you know the younger girl's
heart?

En.....

⁶⁷ A local flute, popular in Yun Nan Province.

⁶⁸ A kind of traditional Chinese medicine.

8. Why Am I So Happy?
(我为什么这样快乐?) 戴富荣词

Ni wen wo wei shen me zhe yang kuai le,
Peng you ah ting wo chang yi zhi ge,
Ni kan na lan se de da hai yao,
Jing se duo mi ren xiong huai duo kai kuo,
Rong na qian wan tiao jiang he,
Piao zai ba fang de chuan bo,

Ah da hai yao,
Da hai yao,
Na da hai zhong de xiao shui zhu,
You yi di, you yi di jiu shi wo.
Ni wen wo wei shen me zhe yang kuai le,
Peng you ah ting wo chang yi zhi ge,
Ni kan na lu se de da di yao,
Ni xiang piao wan li tu zhi duo fei wo,
Cui kai xuan li de hua duo,
Peng chu jin huang de shuo guo,

Ah da di yao, da di yao,
Na da di zhong de xiao ni sha,
You yi li, you yi li,
jiu shi wo, Jiu shi wo.

9. Ah, Clouds! (云啊, 云)

顾城卫新词

Feng ah feng,
Kuai gei wo yi pian xue bai de yun.
Yun ah yun,
Ni ke ceng dai lai ta yuan fang de xin?
Tian tian zai pan ah,
Ye ye zai deng,
Wo yao zhi dao ta ai wo de xin ling chun
bu chun.
Feng ah feng,
Kuai gei wo yi pian xue bai de yun.
Yun ah yun,
Ni ke ceng dai lai ta zhen zhi de xin?
Tian tian zai xiang ah,
Ri ri zai wen,
Wo yao zhi dao ta dui wo de ai qing shen
bu shen.

8. Why Am I So Happy? (我为什么这样快乐?) Lyrics: Dai Furong

You ask me why I am so happy.
My friend, listen to me sing a song:
Have a look at the great blue sea,
Its scenery is charming and it is the origin
of my emotion.
It can contain millions upon millions of
rivers
And bear the weight of boats and ships,
which come from all directions.
Ah! Great sea! Great sea!
There is a drop of water in the great sea.
That is me that is me.
You ask me why I am so happy.
My friend, listen to me sing a song:
Have a look at the great green earth.
The fragrance of the soil spreads ten
thousand miles;
And the quality of the soil is rich.
It urges gorgeous flowers to blossom, and it
brings the golden, large, ripe fruits.
Ah! Great earth! Great earth!
There is a grain of sand in the earth.
That is me. That is me.

9. Ah, Clouds! (云啊, 云)

Lyrics: Gucheng and Weixin

Ah wind,
Give me a piece of white cloud please.
Ah clouds,
Do you bring me a letter of his from far
away?
I have been looking for the letter every day
and waiting every night.
I need to know whether his love is pure.
Ah wind,
Give me a piece of white cloud please.
Ah clouds,
Do you show his sincere heart to me?

I have been thinking and asking myself
Whether he loves me deeply enough.

10. Early Winter (初冬) 王健词

Shi zao lai de xue?
Shi chi dao de yu?
Zhe yang qing ying,
Zhe yang piao yi.
Ah !
Shi chu dong de bu lü,
Chu dong de bu lü.
Shi zao lai de xue?
Shi chi dao de yu?
Zhe yang qing xin,
Zhe yang qin ni,
Ah !
Shi chu dong de hu xi,
Chu dong de hu xi.
Tou guo ku shou de shu zhi,
Wo kan dao han bao de nen ye ;
Tou guo ning dong de xiao he,
Wo kan dao huan tiao de lian yi ;
Tou guo chen shui de da di,
Wo kan dao wu bian de xin lü ;
Tou guo hu xiao de bei feng,
Wo ting dao yan zi ni nan xi yu.

Ah !
Chu dong,
Shi wo gei le ni yi yang de qing xu
Hai shi ni gei le wo yi yang de mei li?
Ah ! Chu dong,
Wen nuan de chu dong !
Wo ying jie ni,
Ying jie ni !

Ah ! Chu dong,
Shi wo gei le ni yi yang de qing xu
Hai shi ni gei le wo yi yang de mei li?
Ah ! Chu dong,
Wen nuan de chu dong !
Wo ying jie ni,
Wo ying jie ni,
Wo ying jie ni,
Ying jie ni !

10. Early Winter (初冬)

Lyrics: Wang Jian

Is it early snow?
Is it late rain?
It is light.
It is elegant.
Aha!
It is the symbol of early winter.
It is the symbol of early winter.
Is it early snow?
Is it late rain?
It is fresh.
It is intimate.
Ah!
It is the anticipation of an early winter.
It is the anticipation of an early winter.

I have seen tender leaves in bud on the
slender branch.
I have seen joyful ripples in the freezing
river.
I have seen the fresh leaves and green
everywhere through the peaceful earth.
I have listened to the swallow twitters and
soft words through the whistling wind.

Ah!
The early winter,
Should I give you a different sentiment?
Or have you given me a different sense of
pleasure?
Ah!
The early winter,
Warm winter.
You are welcome!
You are welcome!

Ah! The early winter,
Should I give you a different sentiment?
Or have you given me a different sense of
pleasure?
Ah! The early winter,
Warm winter!
I greet you!
I greet you!

11. Ah! Eagle Flute (啊! 鹰笛) 韩伟词

Dang yue guang sa man pa mi er bing feng,
Liu xiang mu chang de shi hou,
Shi shui chui xiang ying di sheng,
Xiang na ye ying de ge hou?
Di sheng piao guo xiao he,
Piao guo guo yuan ,
Piao guo cao cong, sha liu,
Tui kai shan men,
Zuan jin zhang fang,
Qiao qiao luo jin wo xin tou.
Ah! Ying di ah ying di,
Wo de xiao ying di,
Ni ji dang zhe shao nü de xin fang,
Huan chu wo xin zhong de ge qu.
Di li li di li li li,
Di li li di li li li,
Di li li di li li di li di li,
Di li li li di li li di li di li li,
Ah! Ying di,
Ah! Ying di, Ying di, ying di!

Ru shui de yue guang rong jin le di sheng,
Duo me wei wan qing rou,

Di sheng dai zhe mei hao de chong jing,
Piao xiang xin fu de lü zhou.
Ta zan mei lao dong,
Zan mei ai qing,
Sheng huo nong si mei jiu,
Zui ren de di sheng,
Tian mi de xuan lü,
Zai wo meng zhong chang liu.
Ah! Ying di ah ying di,
Wo de xiao ying di,
Ni ji dang zhe shao nü de xin fang,
Huan chu wo xin zhong de ge qu.
Di li li di li li li ,
Di li li di li li li ,
Di li li di li li di li di li,
Di li li li di li li di li di li li,

Ah! Ying di, Ah! Ying di,
Ying di,
Ying di!
Yue guang xia de ying di !

11. Ah! Eagle Flute (啊! 鹰笛)

Lyrics: Han Wei

When the full moonlight shone on the icy
peak of Pamir,
And the moonlight flowed to the
pastureland,
Who played the eagle flute? Is it like the
singing of the nightingale?
The sound of the flute floated across the
small river and the orchard.
It floated across the thick growth of grass
and the desert,
And pushed against the fence and tent; it
went to my heart silently.
Ah, eagle flute, my little flute.
You stir a maiden's heart and arouse songs
from my heart.

Di li li di li li di li li li ...
Ah, the eagle flute!
Ah, the eagle flute!

The moonlight melts like water with the
flute.
It is so soft, mild and everywhere.

The sound of the flute brings a bright future
and reaches the happy oasis.
And reaches the happy oasis.
It praises work and love;
life is like a beautiful wine.
The sound of the flute is intoxicating and
the melody is sweet.
It flows into my dreams all the time
Ah, eagle flute,
My little flute.
You stir a maiden's heart and arouse songs
from my heart.
Di li li di li li di li li li ...
Di li li di li li di li li li ...
Di li li di li li di li li li ...
Di li li di li li di li li li ...

Ah, eagle flute!
Ah, eagle flute!

The eagle flute under the moonlight!

12. Who Knows My Yearning?
(我的思念有谁知道?) 张士燮词

Wo de si nian you shui zhi dao,
Wo de fan nao you shui zhi xiao,
Wo gu du di pai huai zai hai tan,
Ta zhe can yang, ting zhe hai tao.

Ah

Ah

Wo ning wang zhe da hai chen si,
Duo shao wang shi yong qi xin chao,
Wo de si nian you shui zhi dao
You shui zhi dao.

Wo de si nian you shui zhi dao,
Wo de ji mo you shui zhi xiao,
Wo gu du di man bu zai yue xia,
Ah, ah,
Hai feng chui bu nuan wo de xin,
Ji mo de xin ah yi jing shuai lao.
Wo de si nian you shui zhi dao, you shui
zhi dao.

Wo de si nian you shui zhi dao,
Wo de you chou you shui zhi xiao,
Wo ceng xiang zhe da hai hu han,
Mei you hui yin, zhi you feng tao.

Ah, ah!

Wo ceng zuo guo duo shao tuan yuan meng,
Xing lai shi yi jiu pang huang gu dao,
Wo de si nian you shui zhi dao,
You shui zhi dao?
Wo de si nian you shui zhi dao
You shui zhi dao?

12. Who Knows My Yearning? (我的思念有谁知道?) Lyrics: Zhang Shixie

Who knows my yearning?
Who is aware of my worries?
Alone, I wander along the beach.
I look at the setting sun and listen to the
surging waves.

I watch and meditate on the sea,
Thoughts of the past fill my heart.
Who knows my yearning?
Who knows my yearning?

Who knows my yearning?
Who is aware of my loneliness?
I wander under the moon alone.
Ah, the sea winds cannot make my heart
warm.
My lonely heart has died.
Who knows my yearning?

Who knows my yearning?
Who is aware of my sadness?
I once raised a cry to the sea.
There was no response, only the surging
waves.
Ah, ah!
I had many dreams of our reunion.
My heart was still desolate when I woke up.
Who knows my yearning?
Who knows?
Who knows my yearning?
Who knows?

13. Ripe Grapes in Turpan
(吐鲁番的葡萄熟了) 瞿琮词

Ke li mu can jun qu dao bian shao,
Lin xing shi zhong xia le yi ke pu tao,

Guo yuan de gu niang ah na er han yao,
Jing xin pei yu zhe lü se de xiao miao.

Ah!
Yin lai le xue shui ba ta jiao guan,
Da qi na teng jia rang yang guang zhao yao,

Pu tao gen er zha gen zai wo tu,
Chang chang man er zai xin tou chan rao,
Chang chang de man er zai xin tou chan rao.

Pu tao yuan ji du chun feng qiu yu,
Xiao miao er yi zhang de you zhuang you gao,

Dang zhi tou jie man liao guo shi de shi hou,
Chuan lai ke li mu li gong de xi bao.

Ah,
Gu niang ah yao wang zhe xue shan shao qia,
Shao qu liao yi chuan chuan tian mei de pu tao,
Tu lu fan de pu tao shou liao,
Ah na er han de xin er zui liao,
Ah na er han de xin er zui liao.

Tu lu fan de pu tao shou liao,
Ah na er han de xin er zui liao,
Ah na er han de xin er zui liao.
Xin er zui liao.

13. Ripe Grapes in Turpan
(吐鲁番的葡萄熟了) Lyrics: Qu Cong

Kelimu joined the army as a frontier guard,
He planted grape vines before he left his duties,
A girl called Anarhan works in the vineyard carefully
Cultivating the little green seed.

Ah!
She draws snow water to irrigate it,
And makes a trellis so the sunshine can warm it.
The root of the grape takes root in the earth,
The long vine winds about her heart.

The vineyard enjoys the spring wind and autumn rain,
And the young seedling has grown strong and tall.

As the grapes grow they cross the full branches;
Good news of Kelimu's award is received.

Ah!
The girl's mind floats to the guard post on Snow Mountain;
She sends bunches of sweet grapes,

The grapes of Turpan are mature,
Anarhan's heart is full of joy ...
Anarhan's heart is full of joy ... filled with joy ...
The grapes of Turpan are mature,
Anarhan's heart is full of joy ...
Anarhan's heart is full of joy ... filled with joy ...

14. A Young Girl from the South

(南国少女)

任卫新词

Zong lü shu xia you wei shao nü,
Qing qing chui qi yi zhi zhu di,
Tai yang wei xiao zhe zou lai wen ta,
Wei shen me di sheng zhe yang mei li?

Ah ! Ah !

Di sheng chui xing nan guo de chun se,
Chun tian song lai sheng huo de hua yu.

Bin lang shu xia you wei shao nü,
Qing qing chang qi yi zhi ye qu,
Yue liang wei xiao zhe zou lai wen ta,
Wei shen me ge sheng zhe yang shen qi?

Ah ! Ah !

Ge sheng chang zui nan guo de qiu se,
Chun tian song lai sheng huo de hua mi.

14. A Young Girl from the South

(南国少女)

Lyrics: Ren Weixin

A young girl is under the palm,
She softly plays a bamboo flute.
The sun smiles and walks to her, asking:
Why is the sound of the bamboo flute so
beautiful?

Ah! Ah!

The sound of the bamboo flute rouses the
scenery of the spring in the south.
The spring sends the rain and dew of life.

A young girl is under the areca palm,
She softly sings a serenade.
The moon smiles and walks to her, asking:
Why is your singing so miraculous?

Ah! Ah!

The singing makes the autumn scenery of
the south become drunk.
Autumn brings the nectar of life.

15. The Tea Song in March (三月茶歌)
党永庵词

Nian nian you ge san yue san,
Cai cha jie mei shang cha shan.

Shou wan cha lan yun zhong zou ao,
Xi cai xin cha ge man yuan luo oh.

Tai yang oh !
Zhao de cha shan mei ru hua,
Cha xiang (ge yao) chun lai zao,
Xiao sheng (ge yao) zhen zhen tian,

Shou peng xin cha ba ge chang yao,
Cha shan you shi feng shou (yao) nian.

Hai luo yao ho luo ho luo,
Hai luo yao ho luo ho luo,
Hai luo ye!
Cha shan you shi feng shou nian.

Nian nian you ge san yue san,
Cai cha jie mei shang cha shan.
Cha ge xiang zhe bei jing chang yao,
Duo cai xin cha duo gong xian luo ho!

Cai bu jin

Man yuan chun se man shan qing,
Cha xiang (ge yao) piao tian wai,
Cha nong (ge yao) xiao kai yan,

Wan dan xin cha xian zu guo yao,
Cha shan bei jing jin xiang lian.

Hai luo yo ho luo ho luo,
Hai luo yo ho luo ho luo,
Hai luo ya!
Cha shan bei jing jin xiang lian.

Luo ho ho ho
Luo ho ho ho
Luo ho ho hai!

15. The Tea Song in March (三月茶歌)
Lyrics: Dang Yongan

The third of March comes each year,
The girls pick tea leaves on Tea Mountain.
They walk with tea baskets as if in the
clouds,
The girls are happy to pick the fresh tea
leaves singing on Tea Mountain.

Ah! The sun!
It shines on Tea Mountain, as beautiful as a
picture.
Spring comes early in the tea village,
The laughing of the girls is sweet,
Holding the fresh tea in both hands and
singing a song,
Another harvest year from Tea Mountain.

Hai luo yao ho luo ho luo,
Hai luo yao ho luo ho luo,
Hai luo ye!
Another harvest year from Tea Mountain.

The third of March comes each year,
The girls pick tea leaves on Tea Mountain.
The tea song carries all the way to
Beijing,⁶⁹

Picking much fresh tea to make a great
contribution.
The spring scenery is endless,
The fragrance of the tea spreads
everywhere,

The tea farmers are very happy,
Plenty of fresh tea contributes to our
Motherland,
Tea Mountain and Beijing are closely
connected.
Hai luo yo ho luo ho luo,
Hai luo yo ho luo ho luo,
Hai luo ya!

Hei luo yao he luo he luo,
Tea Mountain and Beijing are closely
connected.

⁶⁹ A report on the harvest of tea leaves is normally sent to the Central Government in Beijing.

16. Celebration Song (祝酒歌) 韩伟词

Mei jiu piao xiang ah ge sheng fei,
Peng you ah qing ni gan yi bei.
Sheng li de shi yue yong nan wang,
Bei zhong sa man xing fu lei.
Lai lai lai lai, lai lai lai lai, lai lai lai lai lai
lai, lai lai lai lai,
Shi yue li, xiang chun lei,
Ba yi shen zhou ju jin bei,

Shu xin de jiu ah nong you mei,
Qian bei wan zhan ye bu zui.

Shou peng mei jiu ah wang bei jing,
Hao qing ah sheng guo chang jiang shui.
Jin xiu qiang cheng dang zhi yin,
Wan li shan he jin zhao hui.
Lai lai lai lai, lai lai lai lai, lai lai lai lai lai
lai, lai lai lai lai,
Zhan wei lai, wu xian mei,
Ren ren xiong zhong chun feng chui,

Mei jiu jiao wang xin tou huo,
Ran de dou zhi yong bu tui.

Jin tian ah chang yin sheng li jiu,
Ming ri ah shang zhen jin bai bei.
Wei liao shi xian si ge xian dai hua,
Yuan sa re xue he han shui.

Lai lai lai lai, lai lai lai lai, lai lai lai lai lai
lai, lai lai lai lai,
Zheng tu shang, zhan gu lei,
Tiao tiao zhan xian jie bao fei,
Dai dao li xiang hua hong tu,

Zan chong bai mei jiu zai xiang hui.

Lai lai lai lai, lai lai lai lai, lai lai lai lai lai,
lai lai lai lai,

Zan chong bai mei jiu ah zai xiang hui!

16. Celebration Song (祝酒歌)⁷⁰

Lyrics: Han Wei

Amidst fragrant wine and cheerful songs,
My friends, let's toast please. Cheers please!
A successful October is unforgettable.
The glasses are filled with happy tears.
Lai lai lai lai, lai lai lai lai, lai lai lai lai, lai
lai lai lai.
The spring thunder sounded in October,
The vast millions of the Divine Land⁷¹ are
lifting their golden glasses.
The wine is mellow and sweet;
We can drink to the bottom.

Holding the wine, looking over Beijing,
Our passion is greater than the depth of the
Yangtze River water.
The Communist Party leads us to a bright
future,
And China will shine with glory.
Lai lai lai lai, lai lai lai lai, lai lai lai lai; lai
lai lai lai,
A brilliant future is coming.
The spring wind in the air warms our chests,
The mellow wine arouses our enthusiasm to
fight forever.
Today we drink the wine for victory;
While we will work hard with all our
energy tomorrow.
We will put all our energy and hard work
into achieving the Four Modernizations.⁷²
Lai lai lai lai, lai lai lai lai, lai lai lai lai lai,
lai lai lai lai.
The working drum is beating on the journey,
Reports of victory are flying from each
field.

We'll hold up a glass of mellow wine again
when the idealistic ambitions are coming
true.
Lai lai lai lai, lai lai lai lai, lai lai lai lai lai,
lai lai lai lai.
We'll meet again with the mellow wine!

⁷⁰ The 'Gang of Four' was important leaders of the Chinese Central Government who repressed the arts during the Cultural Revolution. The Chinese Communist Party arrested the 'Gang of Four' in October 1976, at the end of the Cultural Revolution. All artists jumped for joy to celebrate the great victory.

⁷¹ A poetic name for China.

⁷² The Four Modernizations are: agriculture, industry, national defence, and science and technology.

17. The Merry Heart (欢乐的心)

倪维德词

Huan le de xin yao zai jin bian gu shang
tiao yao bu ting,
Xing fu de ge yao zai jia ye qin shang liu
bu jin.
Qin ai de zu guo cong lai mei you jin tian
zhe yang gu wu huan xin,
Mei li de zu guo cong lai mei you jin tian
zhe yang huan fa qing chun.
Ah! Shi yue de da di shang xiang qi le na
chun lei,
Qu san le tian shang de wu yun.
Wen nuan de chun feng you chui bian da di,
Ying ge yan wu, fan hua si jin,

Huan le de xin yao zai jin bian gu shang
tiao yao bu ting,
Xing fu de ge yao zai jia ye qin shang liu
bu jin.
Qin ai de zu guo cong lai mei you jin tian
zhe yang gu wu huan xin,
Mei li de zu guo cong lai mei you jin tian
zhe yang huan fa qing chun.
Ah, kan wo men kai shi le xin de wei da
chang zheng,
Qian cheng ah wu xian guang ming.

Si ge xian dai hua de hong wei mu biao,
Zhao hua wo men, sheng li jin jun.

Ah, ha ha ha, ah ah ah ah ah,
Huan le de xin yao tiao ye tiao bu ting,
Xing fu de ge yao liu bu jin,
Ah, ah, liu bu jin!

17. The Merry Heart (欢乐的心)

Lyrics: Ni Weide

Ah, my merry heart is beating ceaselessly
in time with the gold-rimmed drum,
Ah, you can hear endless happiness from
the *jia ye* harp.
The dear motherland is never as elated as it
is today,
The beautiful country has never been as
splendid as it is today.
The spring thunder rolls across the earth in
October,
It dispels the dark clouds in the sky,
The warm winds are blowing over the earth
again,
The orioles sing and the swallows dart
quickly.
Ah, my merry heart is beating ceaselessly
in time with the gold-rimmed drum,
Ah, you can hear endless happiness from
the *jia ye* harp.
The dear motherland is never as elated as it
is today.

We start to take the new and great long
march,
The future promises brilliant prospects,
The great goal of the Four Modernizations
is calling for us
To march with victory, to march with
victory.

Ah, ha ha ha, ah, ah, ah, ah,
Ah, my merry heart is beating,

Ah, the happy singing is endless.

18. The Ballad of Angelica in Taiwan
(台湾当归谣) 瞿琮词

Dang gui yao dang gui,
Da lu de dang gui,
Sheng zai gu xiang de shan,

Zhang zai gu xiang de shui,
Shou peng dang gui wang ming yue,

Ge hai si xiang liang hong lei.

Dang gui yai dang gui,
Dang gui yao dang gui,
Qin ren yao wang hui,
Zu guo wang gui.

Dang gui yao dang gui,
Da lu de dang gui,
Xiang jiu yi yang chun xiang,
Xiang mi yi yang gan mei.
Pan wang zu guo kuai tong yi,
Wu xing hong qi ying zhao hui.

Dang gui yao dang gui,
Dang gui yao dang gui,

Er nü yao dang hui,
Tai wan dang gui.
Ah,
Er nü yao dang hui,

Tai wan dang gui!

18. The Ballad of Angelica in Taiwan
(台湾当归谣) Lyrics: Qu Cong

Ah, angelica, angelica,
You are from Mainland China,
You grow up in the mountains of our
hometown,
And grow up with the water of our
hometown.

Angelica is in our hands while watching the
bright moon,
We yearn for our hometown across the sea
with tears.

Ah angelica, ah angelica,
The kinsfolk are looking forward to
returning,

The country wishes to re-unite.

Ah, angelica, angelica,
You are from Mainland China,
You are like the bouquet of wine,
And you are sweet like honey.

We are looking forward to uniting,
Let the five star flag reflect the morning
sunshine.

Ah angelica,
Ah angelica.

The children should return home,
Taiwan should come back to Mainland
China!

Ah! Ah! Ah!

The children should return home,
Taiwan should come back to Mainland
China!

19. The Rainbow After Rain (雨后的彩虹)
黄持一词

yu hou de cai hong luo yao yi,
wei shen me ge wai mei li?
nian qing de peng you luo yao yi,
wo yong ge er gao su ni,
Ah yao yi ah yao yi,
Zhi yin cai hong sheng qi zai feng yu li.

Cai hong de qing chun luo yao yi,
Wei shen me ge wai zhuang li?
nian qing de peng you luo yao yi,
wo yong ge er gao su ni,

Ah yao yi ah yao yi,
Zhi yin cai hong rong hua zai lan tian li.

Luoluo lili luoluo li,
Ah yao yi, ah yao yi, ah yao yi,
Zhi yin cai hong rong hua zai lan tian li,
Rong hua zai lan tian li.

19. The Rainbow After Rain (雨后的彩虹)
Lyrics: Huang Chiyi

Why is the rainbow after rain so beautiful?
I will tell you by singing, my young friends.

Ah yao yi, ah yao yi,
Because the rainbow rises in the wind and
the rain.

Why is the body of the rainbow so majestic?

I will tell you by singing, my young friends.

Ah yao yi, ah yao yi,
Because the rainbow melts in the blue sky.

Luoluo lili luoluo li,
Ah yao yi, ah yao yi, ah yao yi,
Because the rainbow melts in the blue sky.
The rainbow melts in the blue sky.

20. The Little Birds Are Singing in the Forest (林中的小鸟在歌唱) 顾工词

Lin zhong de xiao niao xai ge chang,
Ge chang bai hua yuan de fen fang,
Shan cha hua hong de xiang huo yan,
Hu die hua xiang fei wu de chi bang.
Ah pan lai liao, wo pan lai liao,
Zhe wu bi mei hao de chun guang!

Ha ha ha ha ha ha ha ha ha ha,
Mei hao de chun guang!

Lin zhong de xiao niao xai ge chang,
Ge chang bai hua yuan de fen fang,

Ding xiang hua xiang piao qian wan li,
Ying chun hua xiang xing xing fang guang
mang.

Ah deng lai liao, wo deng lai liao,
Zhe wu bi mei hao de chun guang!
Ha ha ha ha ha ha ha ha ha ha,
Mei hao de chun guang!

Lin zhong de xiao niao zai ge chang,
Ge chang bai hua yuan de fen fang,
Yue ji hua chang nian kai bu bai,
Mu dan hua xiang mei li de lian pang.
Wo men huan le wo men fen fa,
Yao ying lai geng mei hao de chun guang!
Ha ha ha ha ha ha ha ha ha ha,
Mei hao de chun guang!

Ah ah ah ah ah, ah ah ah ah ah,
Ah ah ah ah ah ah, ah ah ah ah ah ah,
Ah ah ah ah ah, ah ah ah ah ah,
Ah ah ah ah ah ah ah ah ah ah ah!

20. The Little Birds Are Singing in the Forest (林中的小鸟在歌唱)

Lyrics: Gu Gong

The little birds are singing in the forest,
They sing of the fragrance of a spring
garden,
The camellias are red like flames,
The fringed irises are like flying wings.
Ah, how I look forward to the beautiful
scenery of the coming spring.
Ah ah ah ah ah, ah ah ah ah ah,
The beautiful spring scenery!

The little birds are singing in the forest,
They sing of the fragrance of a spring
garden,
The fragrance of the lilac sprays carries
across a thousand miles,
The winter jasmine flowers are shining like
stars.

Ah, I have waited for the beautiful spring
scenery.
Ah ah ah ah ah, ah ah ah ah ah,
The beautiful spring scenery!

The little birds are singing in the forest,
They sing about the fragrance of the spring
garden,
The China roses bloom all year,
The peony is like a beautiful face.
We are happy and we are rousing ourselves,
We are waiting for the more beautiful
spring scenery.

Ah ah ah ah ah, ah ah ah ah ah,
The beautiful spring scenery!
Ah ah ah ah ah, ah ah ah ah ah,
Ah ah ah ah ah ah ah ah ah ah ah!

Composer: Lu Zaiyi (Seven songs)

1. My Country, My Beloved Mother
(祖国, 慈祥的母亲) 张鸿西词

Shui bu ai zi ji de mu qin,
Yong na gun tang de chi zi xin ling.
Shui bu ai zi ji de mu qin,
Yong na gun tang de chi zi xin ling.

Qin ai de zu guo, ci xiang de mu qin,
Chang jiang huang he huan ten zhe,
Huan ten zhe shen qing,

Wo men dui nin de shen qing.
Shui bu ai zi ji de mu qin,
Yong na shan guang de mei miao qing chun.
Shui bu ai zi ji de mu qin,
Yong na shan guang de mei miao qing chun.
Qin ai de zu guo, ci xiang de mu qin,
Lan tian da hai chu man zhe,
Chu man zhe zhong cheng,
Wo men dui nin de zhong cheng.
La la la, lalalalalala, lalalalala, lalalalala,
La.....

2. The Bridge in My Homeland (桥)
于之词

Shui xiang de xiao qiao zi tai duo,
Shi ban feng li zhang ten luo,
San bu liang qiao shui lian gang ah,
Tiao tiao yu dai ying bi bo.
Gu niang tiao ou qiao tou xie,
Lao han song niang qiao xia guo,
Li jia qian nian ye lian shui xiang ah,
Yuan zuo ren jian qiao yi zuo.
Li jia qian nian ye lian shui xiang ah,
Yuan zuo ren jian qiao yi zuo.

1. My Country, My Beloved Mother (祖国, 慈祥的母亲)

Lyrics: Zhang Hongxi

Everyone loves their own mother with the warmest heart of human nature,
There is no one who does not love their own mother with the warmest feelings of human nature.
Dear motherland, my beloved mother,
The Yangtze River and Yellow River rejoice at the passion,
That is our passion for the country.
Everyone loves their own mother during the bright and wonderful days of their youth,
No one does not love their own mother in the bright and wonderful days of their youth.
Dear motherland, my beloved mother,
The blue sky and great sea fully contain our loyalty,
That is our honesty for the country.
La la la, lalalalalala, lalalalala, lalalalala,
La ...

2. The Bridge in My Homeland (桥)

Lyrics: Yu zhi

The small bridge has a different shape in the region of rivers and lakes of my hometown.
The wisteria has grown in the gaps between the stone slabs.
One bridge connects another one between the short lanes through the port.
Each bridge shines blue in the water.
The girls shouldering lotus roots have a rest on the top of the bridge.
The men carry the crops to pass under the bridge.
People still love the region of rivers and lakes; even when they have left home for many, many years,
Wishing to be a bridge of the world.
People still love the region of rivers and lakes; even when they have left home for many years.
Wishing to be a bridge of the world.

3. Longing and Expectation (盼)

佚名

Hui lai ba,
Ceng gei wo huo li de shen ying.
Hui lai ba,
Ceng gei wo shen ji de yan se.
Ah qing yuan liang lu mang,
Qing yuan liang guo cuo.
Lan tian bu neng wu yun duo,
Xin er bu neng zai jiao zhao.
Ah, Ah.
Chun yu shi wo deng ni de lei,
He liu shi wo pan ni de ge,

Chun yu shi wo deng ni de lei,
He liu shi wo pan ni de ge.

Hui lai ba, hui lai ba,
Hui lai ba.

Hui lai ba,
Ceng gei wo huo li de shen ying.
Hui lai ba,
Ceng gei wo sheng ji de yan se.

Ah qing yuan liang lu mang,
Qing yuan liang guo cuo.
Lan tian bu neng wu yun duo,
Xin er bu neng zai jiao zhao.
Ah, ah!
Chun yu shi wo deng ni de lei,
He liu shi wo pan ni de ge,
Chun yu shi wo deng ni de lei,
He liu shi wo pan ni de ge.
Hui lai ba,
Hui lai ba,
Hui lai ba,
Hui lai ba,
Ah!
Hui lai ba.

3. Longing and Expectation (盼)

Lyrics: Anonymous

Come back,
The figure that once gave me energy.
Come back,
The colour that once gave me vitality.
Ah, forgive my recklessness please!
And forgive my fault please!
The blue sky cannot exist without clouds.
The heart cannot be anxious again.
Ah!
The spring rain is my tears from waiting for
you,
The river is my song of longing and
expecting you.
The spring rain is my tears from waiting for
you,
The river is my song of expecting you.
Come back, Come back,

Come back!
Come back,
The figure that once gave me energy.
Come back,
The colour that once gave me vitality.
Ah, forgive my recklessness please!
And forgive my fault please!
The blue sky cannot exist without clouds.
The heart cannot be anxious again.
Ah!
The spring rain is my tears from waiting for
you,
The river is my song of longing and
expecting you.
The spring rain is my tears from waiting for
you,
The river is my song of expecting you.
Come back, Come back,
Ah!
Come back!
Come back,

4. The Last Dream (最后一个梦)
张鸿西词

Zuo liao duo shao hui meng,
Hui hui meng xiang tong,
Ci mu ai, er nü lei,

Gu rou xi xiang feng.
Chong yang gao, duan yang zong,
Xiang tu qing yi nong,

Xiang tu qing yi nong,

Zuo liao duo shao hui meng,
Hui hui meng xiang tong,
Hu die lan, xiang si shu,
Hua kai yu chun feng.

Bai yun fei, lang hua xiao,
Liang an jia cai hong.

Hai xia, hai xia,
Dan yuan zhe shi zui hou de meng,
Zui hou yi ge meng,

Hai xia, hai xia,
Ming tian zhen de tuan ju zai gu xiang
ming yue zhong,
Gu xiang ming yue zhong.

4. The Last Dream (最后一个梦)
Lyrics: Zhang Hongxi

I dreamed many times,
But it was the same dream each time;
There was a loving mother and her tearful
children;
The families were happy to get together.
The cakes of the Double Nine Festival⁷³
and rice pudding of the Dragon Boat
Festival⁷⁴
Had a strong local flavour.

I dreamed many times,
But it was the same dream each time;
There were iris flowers and acacia trees.
They were bathed by the spring wind to
come into flower.
The white clouds were flying and the waves
were smiling.
There was a rainbow from Mainland China
to Taiwan.
Taiwan Straits! The Straits!
I wish that this were the last dream, the last
dream.

The Straits! The Straits!

Wishing that the dream came true to reunite
in the bright moonlight of my hometown.

⁷³ The Double Nine Festival is a Chinese traditional festival that is celebrated on the ninth day of the ninth month. People customarily climb mountains, drink chrysanthemum wine, and eat double-ninth cake. The Double Nine Festival is also a time for family get-togethers. It is an occasion to remember their ancestors.

⁷⁴ The Dragon Boat Festivals is a traditional custom commemorating the rescue of the patriotic poet Qu Yuan. Qu Yuan drowned on the 5th day of the 5th lunar month in 277 B.C. Chinese people threw bamboo leaves filled with cooked rice into the water so that the fish would eat rice rather than the poet. This later on turned into the custom of eating rice dumplings at the Dragon Boat Festival.

5. Poetry of Looking over My Home

(望乡词) 于佑任诗

Zang wo yu gao shan zhi shang xi,
Wang wo gu xiang:
Gu xiang bu ke jian xi,
Gu xiang bu ke jian xi,
Yong bu neng wang!

Zang wo yu gao shan zhi shang xi,
Wang wo da lu:
Da lu bu ke jian xi,
Da lu bu ke jian xi,
Zhi you tong ku!

Tian cang cang,
Ye mang mang,
Shan zhi shang,
Guo you shang.
Tian cang cang,
Ye mang mang,
Shan zhi shang,
Guo you shang.
Ah, ah,
Ah, ah!
Zhi you tong ku!
Tian cang cang,
Ye mang mang,
Shan zhi shang,
Guo you shang.
Tian cang cang,
Ye mang mang,
Shan zhi shang,
Guo you shang.
Tian cang cang,
Ye mang mang,
Shan zhi shang,
Guo you shang.
Shan zhi shang,
Guo you shang.
Shan zhi shang,
Guo you shang.

5. Poetry of Looking over My Home

(望乡词) Poem: Yu Youren

Buried on the top of the mountain,
I looked over my hometown.
I could not see my hometown.
I could not see my hometown.
But I could never forget it.

Buried on the top of the mountain,
I looked over the mainland.
The mainland could not see,
The mainland could not see,
Only my bitter cry is left.

Vast is the sky,
Boundless the wilderness.
Buried on the top of the mountain,
I see my motherland mourning.
Vast is the sky,
Boundless the wilderness.
Buried on the top of mountain,
I see my motherland mourning.
Ah! Ah!
Ah! Ah!
Only my bitter cry is left.
Vast is the sky,
Boundless the wilderness.
Buried on the top of the mountain,
I see my motherland mourning.
Vast is the sky,
Boundless the wilderness.
Buried on the top of the mountain,
I see my motherland mourning.
Vast is the sky,
Boundless the wilderness.
Buried on the top of the mountain,
I see my motherland mourning.

Buried on the top of the mountain,
I see my motherland mourning.

6. Where Is My Home? (家)

孙新凯词

Jia ah jia,
Jia zai na?
Jia bu zai ren jia de wu yan xia,
Jia zai chang chang de xiang chou li,

Chou liao jiu shi jiu ge xia.....

Jia xiang na tai yang yuan yuan di nuan,
Jia xiang na yue er gao gao di gua,

Jia xiang na tai yang yuan yuan di nuan,
Jia xiang na yue er gao gao di gua,
Jia xiang na yue er gao gao di gua,

Jia ah jia,
Jia zai na?
Jia bu zai ta xiang de zhu li xia,
Jia zai wan wan de huang he bian,
Deng le jiu shi jiu ge xia.....

Jia shi na yan zi hui gui de chao,
Jia shi na er nü si nian de ma,
Jia shi na yan zi hui gui de chao,
Jia shi na er nü si nian de ma,

Jia shi na er nü si nian de ma.
Ah, ah.
Ah, ah.

6. Where Is My Home? (家)

Lyrics: Sun Xinkai

Ah, home, where is my home?
The home is not under the eaves of others.
The home is my long dream of
homesickness.

Homesickness made me worry for many
summers ...

Home is like the sun that warms from far
away.

Home is like the moon that hangs in the sky.
Home is like the sun that is warm from a
long distance.

Home is like the moon that hangs in the sky.

Ah, home, where is my home?
Home is not be found in the wooden
shelters of other towns,
Home is beside the winding Yellow River,
That I wanted for many summers ...

Home is a nest that birds return to.
Home is like a mother that sons and
daughters yearn for.

Home is a nest that birds return to.
Home is like a mother that sons and
daughters yearn for.

Ah, ah!
Ah, ah!

7. I Love This Land (我爱这土地)
艾青诗

Jia ru wo shi yi zhi niao, wo ye ying gai
yong si ya de hou long ge chang:
Jia ru wo shi yi zhi niao, wo ye ying gai
yong si ya de hou long ge chang:
Zhe bei bao feng yu suo da ji de tu di,
Zhe yong yuan xiong yong zhe wo men bei
fen de he liu,
Zhe wu zhi xi cui gua zhe de ji nu de feng
ah,
He na lai zi lin jian wen rou de li ming,
Zhe wu zhi xi cui gua zhe de ji nu de feng
ah,
He na lai zi lin jian wen rou de li ming.
Ran hou wo si liao,
Lian yu mao ye fu lan zai tu di li mian,
Wei shen me wo de yan li chang han lei
shui?
Yin wei wo dui zhe tu di ai de shen
chen.....

Jia ru wo shi yi zhi niao, wo ye ying gai
yong si ya de hou long ge chang,
Jia ru wo shi yi zhi niao, wo ye ying gai
yong si ya de hou long ge chang,
Zhe bei bao feng yu suo da ji de tu di,
Zhe yong yuan xiong yong zhe wo men bei
fen de he liu,
Zhe wu zhi xi cui gua zhe de ji nu de feng
ah,
He na lai zi lin jian wen rou de li ming,
Zhe wu zhi xi cui gua zhe de ji nu de feng
ah,
He na lai zi lin jian wen rou de li ming.
Zhe wu zhi xi cui gua zhe de ji nu de feng
ah,
He na lai zi lin jian wen rou de li ming.....
Ran hou wo si liao,
Lian yu mao ye fu lan zai tu di li mian,
Wai shen me wo de yan li chang han lei
shui?
Yin wei wo dui zhe tu di ai de shen
chen.....
Ah, ah Ah!
Yin wei wo dui zhe tu di ai de shen
chen.....

7. I Love This Land (我爱这土地)
Lyrics: Ai Qing

If I were a bird, I would sing with my
hoarse voice,
If I were a bird, I would sing with my
hoarse voice,
Singing about the lands that were attacked
by blizzards,
Singing about the constantly surging, sad
and angry river.

The enraged wind that blew unceasingly.
And the soft dawn in the forest ...

Then, I would die.
Even my feathers would rot in the soil.
Why my eyes are often filled with tears?

Because I loved this land deeply.

If I were a bird, I would sing with my
hoarse voice,
If I were a bird, I would sing with my
hoarse voice,
Singing about the lands that were attacked
by the blizzards,
Singing about the constantly surging, sad
and angry river.

The enraged wind that blew unceasingly.
And the soft dawn in the forest ...
The enraged wind that blew unceasingly.
And the soft dawn in the forest ...

Then, I would die.
Even my feathers would rot in the soil.
Why my eyes are often filled with tears?

Because I loved this land deeply.

Ah! Ah! Ah!
Because I loved this land deeply.

Composer: Shang Deyi
(Seventeen songs)

1. Do You Forget Me, My Teacher?
(老师, 你可把我忘记?) 牛世生词

San yue de chun feng chui kai le tao li,
Zhan zai zhe yue guang xia wo xiang qi le
ni,
Ye xu ni yi jing ba wo wang ji,
Ke shi wo, wo yong yuan wang bu liao ni,

Wang bu liao ni.
Shi ni zai wo tong nian de meng li,
Chui xiang le shen qi de mo di,
Cong ci wo, wo de sheng ming cai you le
xiang wang de han yi,
Xiang wang de han yi.

Shi ni zai wo qing chun de gang wan li,
Ba li xiang de feng fan sheng qi,
Cong ci wo, wo de ren sheng cai dong de
zhui qiu de yi yi,
Zhui qiu de yi yi.
Dang wo chi cheng zai liao kuo da di,
Dang wo zai shou huo zhe qiu tian de tian
mi,
Lao shi ni zai na li?
Lao shi ni zai na li?
Ni zai na li,
Ni zai na li?
Ke zhi dao wo,
Wo duo me xiang nian ni,
Wo duo me xiang nian ni.

1. Do You Forget Me, My Teacher?
(老师你可把我忘记?)

Lyrics: Niu Shisheng

The spring winds in March blow the peach
and plum blossoms.

I remembered you when I stood in the
moonlight.

You might forget me, but I cannot ever
forget you.

I cannot ever forget you.

You played the mystical magic flute in my
childhood dreams.

From this time on, my life has searched for
meaning.

You lifted the tide of idealism in the
harbour of my youth,

From that time onwards, I have understood
the pursuit of meaning in my life.

When I travelled across vast the expanse of
land,

When I enjoyed the sweetness of autumn,

Where are you, my teacher?

Where are you, my teacher?

Where are you?

Where are you?

Do you know how much I miss you?

2. Night in the Great Desert (大漠之夜)
邵永强词

Yue se meng long,
Xing guang shan shuo,
Yi dui luo tuo xing jin zai wu bian de sha
mo.
Han hai mang mang ji jing liao kuo,
Tuo ling sheng sheng cong ye mu zhong
piao guo.
Ah luo tuo! Luo tuo!
Luo tuo! Luo tuo!
Yao wang yuan fang ni huai zhe jian ren de
zhi zhuo,
Yi bu yi bu zai mo mo di ba she.
Ah, wu yuan wu hui ni tuo zhe chong jing
de sheng huo,
Wu lun dao lu shi duo me man chang duo
me kan ke.
Ah! Ah, luo tuo! Luo tuo!
Mian dui feng sha ni ren zhe lü tu de gan ke,

Yi cheng yi cheng zai xi wang zhong ba she.
Chun qu qiu lai ni chuan guo jin se de sui
yue,
Ying zhe shu guang ni bu ting jin qu bu ting
ben bo.

Yue se meng long,
Xing guang shan shuo,

Yi dui luo tuo xing jin zai wu bian de sha
mo.
Han hai mang mang ji jing liao kuo,
Tuo ling sheng sheng cong ye mu zhong
piao guo.
Ah, ah, ah, ah,
Ah, ah, ah, ah!

2. Night in the Great Desert (大漠之夜)
Lyrics: Shao Yongqiang

The moonlight is dim; the stars are shining.
The camel train is marching in the endless
desert.
The boundless desert is quiet and vast.
The sound of the bells on the camels drifts
in the dark night.

Ah, camel! Camel!
Camel! Camel!
You cherish enduring tenacity, see distant
places,
And you trek step by step silently.
Ah, you carry on your back a longing for
life without enmity and regret,
No matter how long and bumpy the road is.

Ah, camel! Camel!
You bear the thirst of the journey and face
the sand blown by the wind,
And you trek in the hope of success from
one vast distance to another.
You crossed the golden time from the
spring to the autumn,
You keep forging ahead and keep going,
facing the dawn.

The moonlight is dim; the stars are shining,

The camel train is marching in the endless
desert.
The boundless desert is quiet and vast.
The sound of the bells on the camels wafts
across the desert in the dark night.
Ah! Ah!
Ah! Ah!

**3. The Motherland Will Be in My Heart
Forever (祖国永在我心中)**
赵兰词

Wo ceng you shu bu qing de meng,
Mei ge meng dou you ni de shen ying,
Wo chang guo shu bu qing de ge,
Mei shou ge dou ba ni zan song.
Lü shui qing shan yang yu wo,

Yang guang chun feng ban wo xing,

Wo de sheng ming wo de ai,
Dou zai zu guo huai bao zhong,

Ah, Zhao zhao mu mu, shen ye li ming,
Zu guo ni yong zai wo xin zhong,

Ah, Zhao zhao mu mu, shen ye li ming,
Zu guo ni yong yuan zai wo xin zhong.

Wo ceng you shu bu qing de meng,
Mei ge meng dou you ni de xiao rong,
Wo zou guo shu bu qing de lu,
Mei tiao lu dou tong xiang bei jing.

Huang he kun lun su zao wo,
Wan li chang cheng wan dai qing,

Wo de li xiang he chuang zao,
Ban sui zu guo qi fei teng,
Ah,
Tian nan hai bei, chun xia qiu dong,
Zu guo ni yong zai wo xin zhong,
Ah,
Tian nan hai bei, chun xia qiu dong,
Zu guo ni yong yuan zai wo xin zhong,
Ah,
Tian nan hai bei, chun xia qiu dong,
Zu guo ni yong yuan zai wo xin zhong.

**3. The Motherland Will Be in My Heart
Forever (祖国永在我心中)**
Lyrics: Zhao Lan

I once had many dreams.
You figure in all my dreams,
I have sung plenty of songs;
Each song praised you.
The green water and mountain brought me
up,
The sunshine and the spring wind
accompanied my journey,
My life and my love are in the embrace of
the motherland,
Ah! For days and days;
Late at night and at dawn,
The motherland, you are in my heart
forever.
Ah! For days and days;
Late at night and at dawn,
The motherland, you are in my heart
forever.
I once had many dreams;
Your smile is in all my dreams,
I visited many places,
Every place always pointed me to Beijing.
The Yellow River and Kun Lun Mountains
fostered me,
The Great Wall sparked affection for
generations and generations,
My ideal and actions followed the
motherland, soaring together.
Ah!
The southern sky and northern sea.
The spring, summer, autumn and winter,
The motherland, you are in my heart
forever.
Ah!
The southern sky and northern sea.
The spring, summer, autumn and winter,
The motherland, you are in my heart
forever.

4. Love Song of the Pastureland (牧场情歌) 邵永强词

Qing chen wo mu yang shang shan bo,

Zong ai cong ni de zhan fang guo,
Bu shi wo xi huan rao dao zou,
Shi xiang yao ting ting ni de ge.

Qing chen wo mu yang shang shan bo,
Zong ai cong ni de zhan fang guo,
Bu shi wo xi huan rao dao zou,
Shi xiang yao ting ting ni de ge.

Ai,
Ma yi la ya ma yi la!
Ma yi la ya ma yi la!
Ni de ge sheng duo me tian,
Jiu xiang na liu mi de xiao he,
Ni de ge sheng duo me tian,
Jiu xiang na liu mi de xiao he.

Huang hun wo gui lai xia shan bo,
Zong ai cong ni de zhan fang zuo,
Bu shi wo yi tian tai lao lei,
Shi xiang yao he ni ba hua shuo.

Huang hun wo gui lai xia shan bo,
Zong ai cong ni de zhan fang zuo,
Bu shi wo yi tian tai lao lei,
Shi xiang yao he ni ba hua shuo.
Ai,
Ma yi la ya ma yi la!
Ma yi la ya ma yi la!
Ni de xiao rong duo me mei,
Jiu xiang na sheng kai de hua yi duo.
Ni de xiao rong duo me mei,
Jiu xiang na sheng kai de hua yi duo.
Ma yi la ya ma yi la!
Ma yi la ya ma yi la!
Ni de xiao rong duo me mei,
Jiu xiang na sheng kai de hua yi duo,
Ma yi la!

4. Love Song of the Pastureland (牧场情歌) Lyrics: Shao Yongqiang

I shepherded the flock on the hillside in the morning.
I always passed in front of your tent.
It is not that I like taking a devious route,
I just want to listen to your singing.

I shepherded the flock on the hillside in the morning.
I always passed in front of your tent.
It is not that I like taking a devious route,
I just want to listen to your singing.

Ai,
Mayila, Mayila,
Mayila, Mayila.
Your voice is so sweet,
It is like the river that flows with honey.
Your voice is so sweet,
It is like the river that flows with honey.

When I went downhill at dusk,
I always liked sitting in your tent.
It was not that I was tired after a day's work,
It was because I just wanted to talk with you.

When I went downhill at dusk,
I always liked sitting in your tent.
It was not that I was tired after a day's work,
It was because I just wanted to talk with you.

Ai,
Mayila, Mayila,
Mayila, Mayila.
Your smile is so beautiful,
It is like a flower that is in full bloom.
Ai,
Mayila, Mayila,
Mayila, Mayila,
Your smile is so beautiful.
It is like a flower that is in full bloom.
Mayila!

5. Teacher, I Always Remember You (老师, 我总是想起你)
常春城词

Mei dang wo gong xia nan guan shou dao
jiang li,

Ah lao shi wo zong shi xiang qi le ni,

Xiang qi le ni,

Xiang qi ni qin qie de mian rong,

Xiang qi ni he ai de xiao yu,

Ah,

Cong xin li mo mo di xiang ni zhi yi,

Xiang ni zhi yi.

Ah,

Qin ai de lao shi wo zen neng wang ji ni,

Wo zen neng wang ji ni,

Xiao miao er jie chu shuo guo zen neng
wang chun feng chun yu,

Ah,

Qin ai de lao shi wo zen neng wang ji ni,

Wo zen neng wang ji ni,

Ni shi shi ke ke chang zai wo xin li,

Chang zai wo ni chang zai wo xin li.

Mei dang wo you le chuang zao de dao
rong yu,

Ah lao shi wo zong shi xiang dao le ni,

Xiang dao le ni,

Xiang dao ni ci mu de xin chang,

Xiang dao ni shen qie de jiao yi.

Ah,

Cong xin li mo mo di xiang ni jing li,

Xiang li jing li.

Ah,

Qin ai de lao shi wo zen neng wang ji ni,

Wo zen neng wang ji ni,

Xiao hua er tu chu fen fang zen neng wang
yuan ding de pei yu,

Ah,

Qin ai de lao shi wo zen neng wang ji ni,

Wo zen neng wang ji ni,

Ni shi shi ke ke chang zai wo xin li,

Chang zai wo ni chang zai wo xin li.

Chang zai wo ni chang zai wo xin li.

5. Teacher, I Always Remember You (老师, 我总是想起你)
Lyrics: Chang Chuncheng

Whenever I receive a reward for
completing hard work,

Ah, my teacher, I always remember you,

Remembering your soft face, affable smile
and voice,

Ah,

I sent my greeting to you in my heart
quietly.

Ah,

My dear teacher, how could I ever forget
you?

The young plant has born fruit; it cannot
forget the spring wind and rain.

Ah,

My dear teacher, how could I forget you?

You are in my heart forever.

When I won honour for my creation,

Ah, teacher, I always remember you,

Remembering your heart was like a loving
mother, and your profound advice,

Ah,

I gave you a salute in my heart silently.

Ah,

Dear teacher, how could I forget you?

The tender flower has bloomed; it cannot
forget the gardener's nurture.

Ah,

My dear teacher, how could I forget you?

You are in my heart forever.

You are in my heart forever.

6. A Yearning Song to Mother (缅怀母亲的歌) 孙振春, 邵永强词

Shi qu mu qin de shang tong rong wo nan
yi fu ping,
Wei shen me? Wei shen me?
Wo zui qin de ren yi qu bu zai fu fan yi qu
bu zai fu fan?
Tai yang jin zhao xia shan le ming tian hai
hui sheng qi lai,
Yue liang jin xi can que le dai dao shi wu
hai hui yuan, Hai hui yuan.
Wei shen me wo he mu qin fen ge jiu zai na
yi tian!
Fen ge jiu zai na yi tian!
Hui xiang mu qin yi wang zong shi ba wo
gua qian,
Nin na cao lao de shen ying zong zai wo de
xin zhong fu xian.
Er you zhang jin le,
Chang jian nin chun feng fu mian,
Er you guo shi,
Chang jian nin an zi xin suan.
Ren sheng lu shang ji duo feng yu, ji duo
mo lian,
Er de jiao bu zong zai nin de mu guang
zhong xiang qian.

Mu qin nin ke ting jian er zai xiang nin hu
huan,
Mu qin! Nin de en qing gao guo lan tian,

Wei shen me mu qin zou de na me yao
yuan,
Qin qing yi bei sui yue ru ci wu qing ge
duan,
Wei shen me mu qing zou de na me yao
yuan,
Na me yao yuan?
Na me yao yuan?
Liu gei wo yong jiu de si nian, si nian.

6. A Yearning Song to Mother (缅怀母亲的歌)

Lyrics: Sun Zhenchun and Shao Yongqiang

It is difficult to heal the sorrow of losing
one's mother,
Why is this so? Why is this so?
My dearest is gone forever.

The sun falls behind the mountain today,
And it will rise tomorrow.
The moon is not full today,
And it will be full in fifteen days.

Why were mother and I separated on this
day?
Once mother always worried me.

The memory of her working hard always
remains in my heart.
Her child has grown up,
Her face lit up with joy,
The child had faults,
She felt secretly sad.
Experiencing hardship on the path of life to
give me a good experience.
The child's step is always advancing in the
mother's sight.

Mother, do you hear that I am calling you?

Mother! Your love is higher than the blue
sky.

Why has mother gone such a long way?

Love has been ruthlessly cut off by the
years,

Why has mother gone such a long way?
Such a long way?
She left the perpetual yearning to me.

7. The Hunchback of Notre Dame (巴黎圣母院的敲钟人) 志同词

Zai fa guo ba li sheng mu yuan,
You yi ge gu du de qiao zhong ren,
Sui ran ta de wai biao chou lou,
Ke shi ta que you yi ke mei li shan liang de xin.

Ta nian fu yi nian, ta sui sui yue yue sheng
sheng qiao zhe na jiao tang de da zhong.
Zhe zhong sheng duo me hun hou xiang liang,
Zhe zhong sheng duo me shen chen ji fen,
zhe zhong sheng dang dang zhen tian dong di,
Zhe zhong sheng zhen zhen qian ren shen hun.

Zhe zhong sheng chuan song zhe ta na chi cheng de ai,
Ye qing su zhe ta na mai zai xin di de hen,
Zhe zhong sheng chuan song zhe ta na chi cheng de ai,
Ye qing su zhe ta na mai zai xin di de hen.

Zai fa guo ba li sheng mu yuan,
You yi ge gu du de qiao zhong ren,
Sui ran ta zong shi mo mo bu yu,
Ta que dui shi tai yan liang kan de qing qing zhen zhen.
Ta han xin ru ku, ta gao shang chun jie,
Ke shi zhong wei tao tuo ta bei can de ming yun.

Zhe zhong sheng duo me hun hou xiang liang,
Zhe zhong sheng duo me shen chen ji fen,
Zhe zhong sheng dang dang zhen tian dong di,
Zhe zhong sheng zhen zhen qian ren shen hun.

Ta ning yuan pei ban na si qu de ji pu sai gu niang,
Liao que ta na yi ke zao yi bing leng de xin.
Ah, ah, Ah, ah. Ah, ah, ah! Ah!
Ta ning yuan pei ban na si qu de ji pu sai gu niang,

Liao que ta na yi ke zao yi bing leng de xin,
Bing leng de xin.

7. The Hunchback of Notre Dame (巴黎圣母院的敲钟人) Lyrics: Zhi Tong

In Notre Dame in Paris, France,
There is a lonely hunchback bell-ringer.
Although his appearance is not handsome,
He has a kind and soft heart.

He rings the big bell in Notre Dame,
From one year to another, from time to time.
The bell vibrates with powerful resonance.
The sound is so deep and filled with indignation.
The sound shakes heaven and earth.
The sound stirs people's souls.

The bell sound delivers honest love,
And expresses his hatred from the bottom of his heart.
The bell sound delivers honest love,
And expresses his hatred from the bottom of his heart.

In Notre Dame in Paris, France,
There is a lonely hunchback bell-ringer.
Although he is always very quiet,
He clearly understands the fickleness of the world.
He is a gallant and pure man, who bore bitter hardship,
But he could not escape from his tragic destiny.

The bell vibrates with strong resonance.
The sound is so deep and filled with indignation.
The sound shakes heaven and earth.
The sound stirs people's souls.

He would rather accompany the gypsy girl's cold body,
To complement his likewise cold heart.
He would rather accompany the gypsy girl's cold body,
To complement his likewise cold heart.
Ah, ah, ah, ah, ah, ah, ah, ah!
He would rather accompany the gypsy girl's cold body,
To complement his likewise cold heart.

8. I Left My Dear Girl (我离开心爱的姑娘) 曾宪瑞词

Wo li kai xin ai de gu niang,
Lai dao bian jiang,
Wo zen neng bu xiang qi ta,
Ta na mi ren de mo yang,
Ta na mi ren de mo yang.
Ta sui ren sui ren li wo qian li wan li,
Que hao xiang shi ke dou zai wo de shen pang.
Shi ke dou zai wo de shen pang.
Ah, ah,
Shi ke dou zai wo de shen pang.
Ah, dou zai wo de shen pang.

Wo li kai xin ai de gu niang,
Lai dao yuan fang,
Lin bie shi ta zeng gei wo,
Ta de xiao xiao zhao pian yi zhang,
Ta de xiao xiao zhao pian yi zhang.
Wo ba ta ba ta cang zai wo de shen shang,
Jiu hao xiang ye ye dou zai ban wo ru meng xiang.
Ye ye dou zai ban wo ru meng xiang.
Ah, ah.
Ye ye ban wo ru meng xiang.
Ah!
Ban wo ru meng xiang.
Ah, ban wo ru meng xiang.
Ah, ah,
Ye ye ban wo ru meng xiang.
Ah, ban wo ru meng xiang.
Ah, ah!

8. I Left My Dear Girl (我离开心爱的姑娘) Lyrics: Zeng Xianrui

I left my dear girl to come to the frontier.

How could I not think of her charming face?

Although she is a long distance from me,
It seems that she is beside me constantly.

Ah, ah,
She always stays with me.

I left my dear girl to come to the frontier.

When we parted, she gave me a small photograph of her as a gift.

I hid it on my body.
It accompanies me into my dreams every night.

Ah! Ah!
It accompanies me into my dreams every night.
Ah, ah!
It accompanies me into my dreams every night.

Ah! Ah!

9. Karakoram (喀喇昆仑)

李幼容词

Zai xiong ying de chi bang shang,
Tuo zhe yi pian fei xiang de bai yun,
Zai fei xiang de bai yun shang,
Chu qi yi zuo lü se de shan lin,
Zai shan lin de shao wei shang,
Zhan zhe yi ge kang qiang de ren,
Shan lin de shao wei shang,
Zhan zhe yi ge kang qiang de ren,
Ah, kang qiang de ren.

Ah, zhe jiu shi ni, zhe jiu shi ni.
Da feng xue chui bu dao de ka la kun lun.

Ah, zhe jiu shi ni, zhe jiu shi ni,
Gao song zai bian guan de ka la kun lun,
Ka la kun lun.

Zai mu qin de yan jing li,
Liang zhe yi ke yuan fang de xing chen,
Zai xing chen de gu shi li,
Zou jin yi dui wei wu de bian fang jun,
Zai bian fang jun de hang lie li,
You wo meng zhong si niang de ren,
Bian fang jun de hang xing li,
You wo meng zhong si niang de ren.
Ah, si nian de ren.

Ah, zhe jiu shi ni, zhe jiu shi ni,
Xin shi dai zui chuang mei de ka la kun lun.
Ah,
Zhe jiu shi ni, zhe jiu shi ni,
Ang shou zai yun hai de ka la kun lun,
Ka la kun lun.
Ka la kun lun. Ka la kun lun.
Ni shou wei zhe zu guo de xi da men,
Ka la kun lun, Ka la kun lun,
Ni shi xing fu huan le de shou hu shen,
Shou hu shen,
Ka la kun lun!

9. Karakoram⁷⁵ (喀喇昆仑)

Lyrics: Li Yourong

A soaring white cloud is holding onto the
wing of a great eagle,
A green mountain stands on the soaring
white cloud,
At the guard post on the green mountain,
There is a sentinel on guard at the castle,
At the guard post on the green mountain,
There is a sentinel on guard at the castle.

Ah, this is you, this is you,
You are like Karakoram where the strong
snows cannot blow you down.
Ah, this is you, this is you,
You stand erect at the frontier of
Karakoram.

A distant star shines in the mother's eyes,
A group of frontier guards walk to the star's
story.

In the ranks of frontier guards,
There is a man I yearned for in my dreams.
In the ranks of frontier guards,
There is a man I yearned for in my dreams.
Ah, this is you, this is you,
You are full of the grandeur of Karakoram,
Ah, this is you, this is you,
You are like Karakoram that raises its head
high in the clouds.

Karakoram, Karakoram,
You defend the western gate of the
Motherland,

Karakoram, Karakoram,
You are the angel of happiness and
enjoyment.
Karakoram!

⁷⁵ The Karakoram is a large mountain range spanning the borders between Pakistan, India and China. It is located in the region of Gilgit-Baltistan, Ladakh and southern Xinjiang.

10. I Left My Heart Here (我把心儿留在这里) 邵永强词

Sui ren wo wo yao li kai zhe pian tu di,
Li kai zhe pian tu di,
Wo que ba wo de xin er liu zai zhe li,
Wo ba xin er liu zai zhe li.
Zhe li de yi cao yi mu,
Dou yu wo de ku le xiang xi,
Yi cao yi mu dou yu wo de ku le xiang xi
xiang xi.
Sui ren wo wo yao li kai zhe pian tu di,
Li kai zhe pian tu di,
Wo que ba wo de xin er liu zai zhe li,
Wo ba xin er liu zai zhe li.
Zhe li de fu lao xiang qin,
Dou qin ru wo de jie mei xiong di,
Fu lao xiang qin qin ru wo de jie mei xiong
di, xiong di.
Ah, wo ba xin er liu zai zhe li, liu zai zhe li.
Ni kan na! Ni kan na xue shan shang de bai
yun lü lü,
Ni kan na! Ni kan na ge bi tan de hong liu
yi yi,
Jiu shi wo jiu hao bi shi wo na juan lian de
si xu,
Juan lian de si xu.
Ah, wo ba xin er liu zai zhe li, liu zai zhe li.
Ni kan na! Ni kan na juan juan xiao he fei
jian de lang hua,
Ni kan na! Ni kan na cao yuan shang de
meng meng xi yu,
Jiu shi wo jiu hao bi shi wo na xi bie de lei
di,
Xi bie de lei di.
Ah, ah, Ah, ah, ah,
Jiu shi wo xi bie de lei di.

10. I Left My Heart Here (我把心儿留在这里) Lyrics: Shao Yongqiang

Although I am going to leave this place,
I left my heart here.
Here, every tree and bush is connected with
my hardship and happiness.
Although I am going to leave this place,
I left my heart here.
Here, the fellow countrymen are just like
my brothers and sisters.
Ah, I left my heart here.
Looking at the white clouds of Snow
Mountain,
Looking at the rose willow of the Gobi
Desert I am reluctant to part,
That is me,
It is just like my sentimental thinking.
I left my heart here.
Looking at the waves splashing in the
trickling stream.
Looking at the drizzle on the grassland,
That is me. That is just my tears at my
unwillingness to part.
Ah, ah!
That is me. That is just my tears at my
unwillingness to part.

11. I Have Been Blind Since Childhood
(从小我就是个盲童娃娃) 志同词

Cong xiao wo jiu shi yi ge mang tong wa
wa,
Zai mo suo tan qiu zhong jian jian zhang da,
Sui ran wo kan bu jian wu cai yun xia,
Xin zhong que sheng kai zhe fen fang de
xian hua,
Sui ran wo kan bu jian ben ten de jiang he,
Xiong yong de bo tao que zai wo nao hai
pai da.
Yan zi zai wei wo yin chang zhe chun tian
de gu shi,
Xiao xi zai wei wo jiang shu zhe jin qiu de
tong hua,
Wo bu ji mo, wo bu you shang,
Wo de zhi yin wo de peng you bian tian xia.
Wo de chong jing,
Wo de meng huan,
Zai meng long zhong miao hui chu qi mei
de tu hua.

Wo de qi wang, wo de zhui qiu,
Yi zai wo geng yun de tu rang li meng ya,
Meng ya.

Cong xiao wo jiu shi yi ge mang tong wa
wa,
Zai mo suo tan qiu zhong jian jian zhang da,
Zai wo men zhe ge duo cai de sheng huo li,
Wo de qing chun yao shan shuo guang hua,
Tong ni yi yang lang man,
Tong ni yi yang xiao sa,

Yi yang lang man,
Yi yang xiao sa,
Ye yao tong ni yi yang lang man,
Yi yang xiao sa.

11. I Have Been Blind Since Childhood
(从小我就是个盲童娃娃)

Lyrics: Zhi Tong

I have been blind since I was a child,
I am gradually growing up, groping and
searching.
Though I cannot see the rosy colour of the
clouds,
The fragrant flowers are in full bloom in
my heart,
Even though I cannot see the rolling waves,
The tempestuous waves echo in my mind.

The swallow is singing the spring story for
me.
The stream is telling me about the golden
autumn fairy tales,
I am not lonely; I am not laden with grief.
I have close friends all over the world.

I long for happiness;
My dreams,
They are described as a beautiful picture in
the dim light.
My hopes, my searching,
They have sprouted from my cultivation of
the earth.

I have been blind since I was a child,
I am gradually growing up, groping and
searching.
In our colourful life,
I will make my youth shine brilliantly.
It will be like your romantic youth.
It will be like your easy graceful youth.

It will be like your romantic youth.

It will be like your easy graceful youth.

12. The Teacher's Pride in Students is Soaring (老师的心声在飞翔) 常春城词

Ni gao gao ju qu de jiang bei,
Shan yao zai wo de xin fang,
Ni shuang shou jie guo de rong yu,
Xin xi zai wo de lian pang.
Zuo tian de xiao miao,
Jin tian yi shi da shu zhuo zhuang;

Zuo tian de xiao hua,
Jin tian yi shi shuo guo piao xiang.
Ni de jin bu, ni de cheng zhang,
Yan shen zhe wo de meng xiang.
Ni de jin bu, ni de cheng zhang,
Yan shen zhe wo de meng xiang.

Wei ni gu qi de zhang sheng,
Ji dang zai wo de xin shang,
Wei ni xian shang de xian hua,
Rang wo ye gan dao rong guang.
Zuo tian de xiao miao,
Jin tian yi shi da shu zhuo zhuang;

Zuo tian de xiao hua,
Jin tian yi shi shuo guo piao xiang.
Wo de han shui, wo de bi bang,
Yuan wei ni jia qi qiao liang.
Wo de han shui, wo de bi bang,
Yuan wei ni jia qi qiao liang.

Ah rong guang!
Rong guang shi xin de qi dian,
Ah meng xiang!
Meng xiang shi fei xiang de chi bang,
Ah rong guang!
Rong guang shi xin de qi dian,
Ah meng xiang!
Meng xiang shi fei xiang de chi bang,
Feng xian shi sheng ming de zan ge,
Hua mei de yue zhang,
Yong re xue jiao guan tian xia tao li fen
fang, Tao li fen fang!

12. The Teacher's Pride in Students is Soaring (老师的心声在飞翔)

Lyrics: Chang Chuncheng

The trophy that you hold up is shining in
my heart,
The joy reflects in my face from your
honour that you won.
You were a small seedling yesterday,
You are a big tree that grows sturdily today.

You were a tender flower yesterday,
You are a rich fruit with fragrance today.

Your progress and growth to maturity,
They are extending my dream.

The sound of clapping for you is surging in
my heart,
The flowers that people give to you make
me proud.
You were a small seedling yesterday,
You are a big tree that grows sturdily today.

You were a tender flower yesterday,
You are a rich fruit with fragrance today.

My sweat and my arms,

Wishing to build a bridge for you.

Ah, honour!
The honour is a new start.
Ah, dream!
The dream is a means to fly high.

Dedication is a song of praise for life and
wonderful movement.

Wishing to irrigate the land under heaven
with hot blood and have successful students
all over the world.

Students are all over the world!

13. Song of the Seaside (海边的歌)
乔羽词

Da hai, zhi you da hai neng zuo jian zheng,

Wo men wo men ru ci xiang ai,
Ru ci zhong qing,
Ru ci xiang ai, ru ci zhong qing,
Ye xu you yu bi ci dou tai zun zhong,
Fan er ba ta mo mo mo mo mai zai xin
zhong,
Ba ta mo mo mai zai xin zhong.

Ah, xin xiang tai yang yi ban chi re,
Xiang tai yang yi ban chi re,
Dan que yao que yao shi ta que yao shi ta
Xiang na yue liang yi ban ping jing,
You xiang da hai shou qi le bo tao,

Zhi rang ren kan na qing feng xu lai wei bo
bu xing, Wei bo bu xing.

Ah, da hai,
Zhi you ni neng zuo jian zheng,
Wo men wo men ru ci jian xin,
Ru ci ku tong,
Ru ci jian xin, ru ci ku tong,
Dan shi xing fu yong yuan shu yu wo men,
Yin wei liang ke chi re chi re de xin,
Tong yang jian zhen,
Chi re de xin tong yang jian zhen

13. Song of the Seaside (海边的歌)
Lyrics: Qiao Yu

Great sea, only the great sea can be a
witness for us.

We are deeply in love.
We are deeply in love.

We might respect each other deeply,

But by contrast, we bury the love in our
heart silently.

Ah, the heart is as red-hot as the sun,

But instead of making the heart beat wildly,
it is as peaceful as the moon;
And it is like the great sea holding back the
huge waves,
Only showing people a light breeze and
ripples on the water.

Ah! Great sea,
Only the great sea can be a witness for us.
We experienced hardship and pain.

However, happiness belongs to us forever,
Because our fiery hearts are both faithful.

Because our fiery hearts are both faithful.

14. The Wild Goose Has Gone (大雁飞走了) 邵永强词

Da yan huan le de fei lai le,
Huan le de fei lai le,
Rao zhe hu bian fei le san quan,
fei le san quan.
Da yan shang xin di fei zou le,
Shang xin di fei zou le.
Liu xia yi shuang jing ying de lei yan,
Yi shuang jing ying de lei yan.
Ah, bu shi da yan wu qing yi,

Shi hu shui ta gan ku liao.
Ah, bu shi da yan wu qing yi,
Shi hu shui ta gan ku liao.

Da yan huan le de fei lai le,
Huan le de fei lai le,
Rao zhe cao tan fei le san bian,
fei le san bian.
Da yan nan guo di fei zou le,
nan guo di fei zou le.
Liu xia ji sheng xin suan de hu huan,

Ah, bu shi da yan wu qing yi,
Shi cao tan ta huang wu liao.
Ah, bu shi da yan wu qing yi,
Shi cao tan ta huang wu liao.
Shi cao tan ta huang wu liao.
Ah!

14. The Wild Goose Has Gone (大雁飞走了) Lyrics: Shao Yongqiang

The wild goose flew back with joy,
It flew around the lake three times.

The wild goose has flown away with
sadness,
It left with its clear eyes filled with tears.

Ah, it is not that the wild goose has no
emotion.

It is because the lakes are dry.
It is not that the wild goose has no emotion.
It is because the lakes are dry.

The wild goose has flown back with joy.
It runs around the grassy shore three times.

The wild goose has flown away with
sadness.
It left with a few shouts of bitterness.

Ah, it is not that the wild goose has no
emotion,
It is because the grassy shores are no longer
fertile.
Ah!

15. Song of Farewell (送别之歌)

韩乐群词

Chuan mao zai sheng qi,
Qi di zai ming xiang,
Ah, wo qin ai de ren er, Jiu yao yuan hang.
Wo xin zhong chong man le re lie de zhu fu,
Hai you na mo mo de xi bie de you shang.

Ah, ni dao le da yang bi an,
Ni dao le you yi zhi bang,
Bie wang le hu bian de yue ying,
Bie wang le cao di de fang xiang.
Rang wo zhe shen qing de hua yu, yin qie
de si nian,
He chen guang yi qi fei dao ni de xin shang.

Ah, ni dao le da yang bi an,
Ni dao le you yi zhi bang,
Bie wang le chong gao de li xiang,
Bie wang le zu guo de qi wang.

Yuan ni na feng shou de xi xun,
sheng li de jie bao,
Xiang hong ye yi yang fei man wo de xi
chuang.

15. Song of Farewell (送别之歌)

Lyrics: Han Lequn

The ship anchor has been lifted,
The steam whistle has blown.
Ah, my lover is going on an ocean voyage.
Deep wishes fill my heart
and the silent sadness of my reluctance to
part.

Ah, when you arrive at the other shore,
which is a friendly nation,
Do not forget the shadow of the moon,
the lake and the fragrance of grass.
Let my utterance of deep love, and my
eager yearning
Fly into your heart with the light of the
early morning sun.

Ah, when you arrive at the other shore,
which is a friendly nation,
Do not forget the lofty ideals and
expectations of the motherland.

Wishing that your good news of a harvest
and report of success,
Will fill my western window just like the
red maple leaves.

16. Love of the Great North-West (大西北之恋) 邵永强词

Wo yuan zai mang mang de da me kan na ri
luo de huang hun,
Rang ri luo de huang hun ban zhe wo de
meng huan xi chen,
Wo yuan zai huang he de yuan tou wang na
piao dong de cai yun,
Rang piao dong de cai yun dai zhe wo de si
xu chi cheng.
Ow! Mi ren de da xi bei,
Ow! Mi ren de da xi bei!
Ow! Shen qi de da xi bei,
Ow! Shen qi de da xi bei!

Wo yi qian ci kan ni wo yi qian ci liu lian,
Wo yi wan ci wang ni wo yi wan ci qing
xin.

Wo yuan zai liao kuo de cao yuan kan na
xue bai de yang qun,
Rang xue bai de yang qun zai zhe wo de
xiang wang yuan xing,

Wo yuan zai mian yan de xia gu ling ting
na shan ge de hui sheng,
Rang shan ge de hui sheng xi zhe wo de
chang xiang fei teng.

Ow! Duo qing de da xi bei,
Ow! Duo qing de da xi bei!
Ow! Zhuang mei de da xi bei,
Ow! Zhuang mei de da xi bei!

Wo yi qian ci kan ni, wo yi qiang ci tao zui,
Wo yi wan ci wang ni, wo yi wan ci chi
qing.
Wo yi qian ci kan ni, wo yi qian ci tao zui,
Ow! Da xi bei! Ah! Da xi bei!

16. Love of the Great North-West (大西北之恋) Lyrics: Shao Yongqiang

I like seeing the dusk of sunset in the
boundless desert,
Letting the dusk of sunset accompany my
dreams verging toward the horizon.
I like watching the colorful clouds floating
at the source of the Yellow River,
Letting the floating, colorful clouds take me
away.
Ah! Charming great Northwest! Fascinating
great Northwest!
Ah! Magical great Northwest!
Mystical great Northwest!

I look at you a thousand times;
I love you a thousand times.
I visit you ten thousand times;
I admire you ten thousand times.
I like looking at the white goats on the vast
expanse of grassland.
Letting the white goats carry my hope for
going on a long journey.

I love listening to the echoes of folk song in
the continuous canyon.
Letting the echoes of folk song feed my
soaring imagination.

Ah! Passionate great Northwest!
Ah! Passionate great Northwest!
Ah! Magnificent great northwest!
Majestic great Northwest!

I see you a thousand times;
I am intoxicated by you a thousand times.
I watch you ten thousand times;
I am infatuated by you ten thousand times.
Ah! Great Northwest! Great Northwest!

17. Madam Xiang Lin (祥林嫂)

邵永强词

Wan yan de xiao lu xue hua piao ling,
Man shan de jiao bu zou zou ting ting,

Gen gen bai fa bei han feng chui qi,
Chi dai de mu guang bao han zhe shang
tong,
Shui qian gua ni de leng nuan?
Shui guan xin ni de xing zong?

Shan meng long,
Shui meng long!
Gu ku ling ding ni xiang shui biao bai zhe
xin zhong de yuan heng!

Tian bing leng!
Di bing leng!
Ke lian wu zhu ni xiang shui qing su zhe
shi jian de bu ping! Bu ping!

Speaking: ren si le zhi hou jiu jing you mei
you ling hun?

Na li you tian tang zhi lu?
Na li shi di yu zhi men?
Ni yi ci ci yang wang zhe chang kong!
Ni yi bian bian hu han zhe shang cang!

Wu..... Wu.....

Wan yan de xiao lu xue hua piao ling,
Man shan de jiao bu zou zou ting ting,
Jin ye, ni jiang qu xiang he fang?
Jin ye, ni jiang qu xiang he fang?
Huang hun, mo hu le ni de shen ying.

17. Madam Xiang Lin (祥林嫂)

Lyrics: Shao Yongqiang

The snow floated on the zigzag path,
The slow and heavy footsteps walked along
and stopped.

The cold wind blew your white hair,
Your eyes were dull and full of sorrow.

Who worried that you were cold or warm?
Who cared for your whereabouts?
The mountain was hazy!
The water was dim!
You were lonely and helpless,
To whom could you express your
resentment?
The sky was cold!
The earth was cold!
Poor Madam Xiang Lin.
Who could you talk to in the unfair world?

Talking to herself: After people die, do they
have a soul?

Where was the road to heaven?
Where was the door of hell?
You looked up at the sky constantly!
You called out to God!

Wuuu (crying) ...

The snow floated on the zigzag path,
The slow and heavy footsteps walked along
and stopped.
Where could you go tonight?
The dusk obscured your figure.

Composer: Zheng Qiufeng: Twelve songs

1. Melody of Yearning for One's Hometown (思乡曲)
瞿琮词

Zhong qiu yue gua tian shang,

Ying mu lou zhao xiao chuang,

Yuan shan yu yan miao miao,

Jin shui bi bo mang mang,

Hai wai wan qian you zi,

Ge shan ge shui xiang wang,

Xiang wang xiang wang,

Lei yan wu xian chou chang.

Ye zi shu feng zhong chang,

Su li qing, hua zhong chang,

Zui yi gu xiang cao mu,

Nan wang ci mu sheng yang,

Qiu lai wu tong ye luo,

Hai wai er nü si xiang,

Si xiang si xiang,

Ci qing ci yi jiu chang.

1. Melody of Yearning for One's Hometown (思乡曲) Lyrics: Qu Cong

The moon of the Mid-autumn Festival hung
in the sky,

It reflected on the cottage and was mirrored
in the small window.

The far away mountains were as vague as
mist,

The nearby water was a blue ripple.

The countless migrants overseas

Looked into the distance across the
mountains and rivers.

Looking over there and gazing far,

They sank into melancholy with tears.

The coconut palm was singing in the wind.

It told of the emotion of parting from home
and poured out its heart.

Recalling the grass and trees of people's
hometown,

They could not forget the parents who gave
birth to them and brought them up.

The leaves of the Chinese parasol tree fell
in autumn,

The sons and daughters who were overseas
yearned for home,

Yearning for home, yearning for home,

The love and affection will last forever.

2. The Petrel Soars Into the Sky (高飞的海燕) 瞿琮词

Hai yan ah,
Gao fei de hai yan,
Ni jiao jian di lue guo hai mian,

Zai lang hua jian chuan xing,
Zai jiao shi shang pan xuan.

Ni ying zhe feng lang,
Ni xiang zhe shan dian,
Ni shi yong gan zhe de zi sun,
Ah, Hai yan ni cheng zhang zai da hai de
huai bao li mian.

Hai yan ah,
Gao fei de hai yan,
Ni jian yi ban di zhi shang yun duan,

Zai cai yun li fan fei,
Zai yang guang xia shu zhan.
Ni xiang zhe wei lai,
Ni zui you li xiang,

Ni shi da zi ran de jiao zi,
Ah! Hai yan,
Ni ao xiang zai zu guo de wan li hai tian.

Ah! Ah!

Ni ao xiang zai zu guo de wan li hai tian.

2. The Petrel Soars into the Sky (高飞的海燕) Lyrics: Qu Cong

Ah, petrel!
You are soaring into the sky,
You skim over the surface of the sea strong
and vigorous,
You dart across in the sea spray,
And circle around the rocks.

You face the stormy waves,
And face the flashing lightning,
You are a brave child,
Ah, petrel! You grow up in the embrace of
the great sea.

Ah, petrel!
A petrel soaring into the sky,
You fly straight up into the sky like an
arrow,
You roll in the coloured clouds,
You extend yourself under the sunshine.
You yearn for the future,
And you seek the ideal.

You are the pride of nature,
Ah, petrel!
You soar in the vast territory of the sky of
the motherland.
Ah! Ah!
You soar in the vast territory of the sky of
the motherland.

3. Life is So Beautiful (生活是这样美好)

瞿琮词

Lu bian de hua duo, shu shang de xiao diao,
Ting wo huan le di ge chang.
Diang dong de shan quan, dang yang de
chun feng,
Ting wo huan le de ge chang.

Duo duo rai mi fa sao la sao, la la la la, la,
Duo duo rai mi fa sao la mi, la la la la la,
Duo duo rai mi fa sao la sao, la la la la la la,

La la la sao la la la la la sao la la,
La la la la la la la la.

Ge chang tian ye,
Tian ye shi zhe yang mei li,
Ge chang tian kong,
Tian kong shi zhe yang qing lang.
Wo yuan shi yi zhi bai ling,
Zai chun tian li xing fu de ge chang.

Cong lü de jiao lin, han hou de lao niu,

Kan wo gao gao di fei xiang,
Gu xiang de wa wu, wan wan de xiao lu,

Kan wo gao gao di fei xiang.
Duo duo rai mi fa sao la sao, la la la la la
Duo duo rai mi fa sao la mi, la la la la la,
Duo duo rai mi fa sao la sao, la la la la la la,

La la la la la la la la la la la la,
La la la la la la la la.

Fei xiang sheng huo,
Sheng huo shi zhe yang mei hao,
Fei xiang ming tian,
Ming tian shi zhe yang hui huang.
Wo yuan shi yi zhi bai ling,
Zai yang guang xia zi you di fei xiang!

La la la la la la la la, la la la la la,
La la la la la la la la, la la la la la,
La la la la la la la la, la la la la la la,
La la la la la la la la la la,
La la la la la la la la la – la – la!

3. Life is So Beautiful (生活是这样美好)

Lyrics: Qu Cong

The flowers on the roadside and the birds
on the tree,
Please listen to my joyful singing.
The mountain spring gurgles and the spring
wind ripples through the air,
They are listening to my delightful singing.
Duo duo rai mi fa sol la sol, la, la, la, la, la.
Duo duo rai mi fa sol la mi, la, la, la, la, la.
Duo duo rai mi fa sol la sol, la, la, la, la, la,
la.

La la la sao la, la, la, la, la la, sao la la la,
La la la la la la la la.

I sing to the fields,
The fields are so beautiful.
I sing to the sky,
The sky is so clear.
I wish I could be a lark,
And sing in the spring with happiness.

The verdant rubber plantation
And the honest old cow,
Please watch me flying high.
The tile roofs of houses and the curved
pathways of my hometown,
Please watch me flying high.
Duo duo rai mi fa sol la sol, la la la la la.
Duo duo rai mi fa sol la mi, la la la la la.
Duo duo rai mi fa sol la sol, la la la la la la,
La la la la la la, la la la la la la, la la la la la
la la la.
La la la la la la la la la la la la,
La la la la la la la la.

Flying to live,
Life is so beautiful.
Flying to tomorrow,
Tomorrow is so brilliant.
I wish I could be a lark,
Flying freely in the sunshine.

La la la la la la la la, la la la la la,
La la la la la la la la, la la la la la,
La la la la la la la la, la la la la la la,
La la la la la la la la la la,
La la la la la la la la la – la – la!

4. I Love You, China! (我爱你, 中国!)

瞿琮词

Bai ling diao cong lan tian fei guo,
Wo ai ni, zhong guo!
Wo ai ni, zhong guo!
Wo ai ni, zhong guo!

Wo ain chun tian feng bo de yang miao,

Wo ai ni qiu ri jin huang de shuo guo,

Wo ai ni qing song qi zhi,
Wo ai ni hong mei pin ge,
Wo ai ni jia xiang de tian zhe,

Hao xiang ru zhi zi run zhe wo de xin wo.
Wo ai ni zhong guo,
Wo ai ni zhong guo,
Wo yao ba zui mei de ge er xian gei ni,
Wo de mu qin, wo de zu guo!

Wo ai ni, zhong guo!
Wo ai ni, zhong guo!
Wo ai ni bi bo gun gun de nan hai,

Wo ai ni bai xue piao piao de bei guo,

Wo ai ni sen lin wu bian,
Wo ai ni qun shan wei e,
Wo ai ni zong zong de xiao he,
Dang zhe qing bo cong wo de meng zhong
liu guo.

Wo ai ni zhong guo,
Wo ai ni zhong guo,
Wo yao ba mei hao de qing chun xian gei ni,
Wo de mu qin, wo de zu guo.

Ah! Ah!

Wo yao ba mei hao de qing chun xian gei ni,
Wo de mu qin, wo de zu guo!

4. I Love You, China! (我爱你, 中国!)

Lyrics: Qu Cong

The larks are flying through the blue sky,
I love you, China!
I love you, China!
I love you, China!

I love you, the flourishing rice seedling in
the spring.

I love you, the golden and abundant fruits
in the autumn.

I love you, the temperament of the pine tree.

I love you, the character of the red plum.

I love you, the sweet sugarcane in our
hometown.

It is like the milk moistening my heart.

I love you, China.

I love you, China.

I will dedicate the best of my youth to you
My mother, my motherland.

I love you, China!

I love you, China!

I love you, the blue ripples rolling in the
South Sea.

I love you, the white snows floating in the
North City.

I love you, the endless forests.

I love you, the lofty mountains.

I love you, the babbling stream.

It was a ripple of green water that flowed
past in my dream.

I love you, China!

I love you, China!

I will contribute the most beautiful song to
you -

My mother, my motherland.

Ah! Ah!

I will contribute the most beautiful song to
you -

My mother, my motherland!

5. Beautiful Peafowl River (美丽的孔雀河) 瞿琮词

Mei li de kong que he,
Fan gun zhe ceng ceng lang bo,
Xiang yi zhi gao fei de kong que,
Cong jin se de ta li mu liu guo.
Ah! Kong que he!
Ah! Kong que he!

Cheng zhe bi lü de chun feng,
Sa yi lu fan hua shuo guo,

Xiang zhe tai yang sheng qi de dong fang,

Ba ben liu bu xi de qing yi ah,
Xian gei zu guo.

Mei li de kong que he,
Ri ye chang zhe dong ren de ge,
Xiang yi zhi huan le de kong que,
Xiang yin se de luo bu po hui he.

Ah! Kong que he!
Ah! Kong que he!
Zan mei sha hai de lü zhou,
Ge chang xin cheng de deng huo,
Chao zhe wu xian mei hao de wei lai,
Zhan chi fei xiang,
Ah! Chang zhe xing fu de ge.

5. Beautiful Peafowl River (美丽的孔雀河) Lyrics: Qu Cong

The beautiful Hong Que River flows with
layers of waves,
It is like a peafowl in flight crossing the
golden Ta Limu River.⁷⁶
Ah! The Peafowl River!
Ah! The Peafowl River!

You ride in the green spring wind,
And cast flourishing flowers and rich fruits
on the journey.
Facing the place where the sun rises in the
east,
Offering its infinite affection to the
Motherland.

The beautiful Hong Que River has been
singing a touching song from day to night.
It is like a delightful peafowl converging at
Golden Lop Nur Lake

Ah! The Peafowl River!
Ah! The Peafowl River!
You praise the oasis of the desert,
And sing about the lights of the new city.
Facing the infinite, beautiful future to
spread its wings to fly,
Ah! Singing a happy song!

⁷⁶ Ta Limu River is the longest domestic river in China. It is located in the north of Ta Limu Basin in Xing Jiang Province.

6. Walking in Snow (雪域行)

陈中秋词

Wan li gao yuan xue yu xing,

Han yi sheng xiang ba la ru huan ru
meng.....

Han yi sheng xiang ba la ru huan ru meng,
xiang ba la!

Wang bu duan yi zuo zuo bing feng xue
ling,
Shu bu qing guang can can gu miao jin ding,

Zhu mu lang ma gao song zai di qiu zhi
dian,
Ya lu zang bu ben teng zai wan shan cong
zhong.

Chen ji huang yuan you yuan gu de ao mi,

Fan hua du shi chong man zhe xian dai de
feng qing.

Zhuan bu jin lu man man shen shan sheng
hu,
Kan bu wan shui you you cao lu hua hong.

Bu da la gong shi yi zuo wu qiong bao zang,

Gu bao can yuan ji zai zhe li shi xing zong.

Qian nian feng xue sui yue mi meng,

Can lan yang guang sa man liao jin ri de
xing cheng.

Han yi sheng xiang ba la ru huan ru
meng.....

Han yi sheng xiang ba la ru huan ru meng,
Han yi sheng xiang ba la ru huan ru
meng.....

6. Walking in Snow (雪域行)

Lyrics: Chen Zhongqiu

Walking in the snow of the vast territory of
the plateau,

Shouting *Xiangbala*⁷⁷ is like an illusion.

Watching the endless, icy mountain peaks
and snow ridges,
Many splendid ancient temples with golden
roofs are countless.

Mount Everest stands on the peak of the
earth,

Yalu Tsangpo River races among the
mountains.

There is an ancient secret in the quiet
wasteland,

While the prosperous city bustles with
modern life.

The long journey of magical mountains and
lakes is never completed,

The drifting water, green grasses and red
flowers are endless.

The Potala Palace is an infinite treasure
trove.

The ancient castles and uncompleted wall
show the imprint of history.

Time is a fond illusion filled with
thousands of years of wind and snow.

The bright sunshine illuminates today's
journey.

Shouting *Xiangbala* is like an illusion,

Shouting *Xiangbala* is like an illusion ...

⁷⁷ *Xiangbala* is a transliteration of the Sanskrit
Shambhala, which is nirvana in Tibetan Buddhism.

**7. Spring – From Vocal Divertimento
‘The Four Seasons of the Motherland’
(春 – 声乐套曲 ‘祖国四季’) 瞿琮词**

Yi ah, yi ah, chun lai le!
Chun lai le!
Bing xue xiao rong liao!
Da di su xing liao!
Yi ah, da di su xing liao!

Tao hua tu rui le,

Xiao yan zi hui lai le,
‘ding dong ding dong ding dong’,
Shan quan zai chang,
‘luo luo luo luo luo luo’,
Bu gu zai jiao.

Ah, chun lai liao,
Ah, Chun lai liao!

Ah! Chun feng xiao,
Chun yi nao,
Bai diao ming,
Bai hua qiao.
Hong ri zhao shan he,

Zu guo chun guang wu xian hao!
Yi ah, ah! Ah!

**7. Spring – From Vocal Divertimento
‘The Four Seasons of the Motherland’
(春 – 声乐套曲 ‘祖国四季’)**

Lyrics: Qu Cong

Yi Ya, Yi Ya, spring is coming,
Spring is coming!
The ice and snow have melted,
The great earth is revived.
The great earth is revived.

The peach blossoms burst with new buds.
The swallows have returned home.
‘Ding dong, ding dong, ding dong’,
The mountain spring is singing,
‘Luo luo, luo luo luo’,
The cuckoo is shouting.

Ah, spring is coming.
Ah, spring is coming!

The spring wind smiled.
The awakening of spring clamours,
A hundred birds compete in singing,
Flowers compete in splendour.
The red sun illuminates mountains and
rivers,
The spring scenery of the motherland is
beautiful.
Yi Ah! Ah!

8. Summer, The Sea Mew Has Flown Back (夏, 海鸥飞来了) 瞿琮词

Xia ri de dong hai bo tao fan gun,

Ge hai tiao wang zu guo de tai wan sheng.

Ah! Yi zhi xue bai de hai ou,

Ah! Jiao jian di lue guo yun ceng,

Ta chong xiang jing tao hai lang,

Ta ying zhe dian shan lei ming,

Hai ou ah hai ou fei lai liao,

Ta lai zi fu rao de tai wan,

Xiu li de jin men.

Zu guo de tian kong piao zhe bai yun,

Wu yue de xian hua kai man shan ling

Ah! Yi zhi xue bai de hai ou,

Ah! Yong gan di chuan guo yun ceng,

Ta chao zhe gu xiang da lu,

Ta pu xiang zu guo mu qin.

Hai ou ah hai ou fei lai liao,

Ta dai lai tai wan er nü yi ke huo re de xin.

Ah! Ah!

Hai ou ah hai ou fei lai liao,

Ta dai lai tai wan er nu yi ke huo re de xin!

8. Summer, The Sea Mew Has Flown Back (夏, 海鸥飞来了) Lyrics: Qu Cong

The waves ran high in the Eastern Sea of summer,

Dividing the sea between Taiwan Province and the motherland.

Ah, a white sea mew swept past the clouds bravely,

It broke through the raging storm,

And it faced the flashes of lighting and the rumble of thunder.

Ah, the sea mew has flown back.

It is from rich Taiwan and beautiful Jinmen.

The white clouds fluttered in the sky of the motherland,

The fresh flowers of May were in full bloom on the mountain ridge.

Ah, a white sea mew swept past the clouds bravely.

It turned towards home in Mainland China, And it threw itself on the motherland.

Ah, the sea mew has flown back,

It brought the warm heart of the Taiwanese people.

Ah! The sea mew has flown back,

It brought the warm heart of the Taiwanese people.

9. Autumn, Pamir, How Beautiful My Hometown Is!

(秋 - 帕米尔, 我的家乡多么美!)
瞿琮词

Yun que chang zhe ge zai tian shang fei,
Pa mi er ah, wo de jia xiang duo me mei,
Wo de jia xiang duo me mei!

Yun que chang zhe ge zai tian shang fei,
Pa mi er ah, wo de jia xiang duo me mei,
Mu chang qing qing niu yang fei,

Qing ke piao xiang ri ren zui,

Ka la su, qing quan shui,
Yue liang hu, hong mei gei,
Ying di sheng sheng chui,
Jun ma cao shang fei.

Ah, tan qi re wa pu chang qi ge,
Feng shou de ri zi duo tian mei!

Shi wu de yue liang zhe ban ming mei,

Pa mi er ah, wo de jia xiang duo me mei,
Wei wei de bing feng shan yin hui,

Ji jing de shan gu wan feng chui.
Ta he man, ming yue lang,

Xue song lin, qing ren hui.
Shui shi xing fu jiu, Shan shi bai yu bei.

Ah! Pa mi er qiu se wu xian mei,

Zen bu jiao wo de xin tao zui.

9. Autumn, Pamir, How Beautiful My Hometown Is! (秋- 帕米尔, 我的家乡多么美!) Lyrics: Qu Cong

The skylark sings flying in the sky,
Pamir – How beautiful my hometown is!

The skylark sings flying in the sky,
Pamir, how beautiful my hometown is!
The ranch is green; the cows and sheep are strong,
The floating fragrance of the highland barley makes people drunk.
The clear water of Kalasu,⁷⁸ Moon Lake, the red rose,
The eagle flute⁷⁹ keeps playing,
And gallant horses keep running on the grassland.
Ah, I play the *rawap*,⁸⁰ and sing a song,
How wonderful the day of harvest is!

The moon is much brighter at full moon,
Pamir, how beautiful my hometown is!
The lofty ice mountain peak sparkles silver light,
The night wind blows in the quiet valley.
The bright moon is clear in Taheman⁸¹
The white pine forest; and the lovers' gathering,
Water is the happy wine; the mountain is a glass of white jade.

Ah! Pamir's autumn scenery is very beautiful.
Its beauty intoxicates my heart.

⁷⁸ Kalasu is the only border entry on the land route between China and Tajikistan.

⁷⁹ The eagle flute is made from an eagle's bone.

⁸⁰ *Rawap* is a traditional instrument with seven strings in Xinjiang Province, shaped like a guitar. It originated in Kashgar and is popular in Uyghur and other regions of Xinjiang Province.

⁸¹ Taheman is a town in Xinjiang Uygur Autonomous Region.

10. Winter: Oh, My Motherland! (冬 – 啊我的祖国) 瞿琮词

Rui xue ah man tian piao,
Hong mei hua zhi qiao.
Ying xiong bei qian wang zu guo,
Ah! Jiang shan duo yiao rao.
Kun lun heng hong fei yu long,
Huang he wei yi zou yin jiao.
Ling nan qing song ying feng ting,
Sai shang xue lian xiang yang xiao.
Ah! Wo de zu guo!
Hong zhuang su guo fen wai jiao.
Ah! Wo qin ai de zu guo!
Hong zhuang su guo fen wai jiao!
Mang amng xue yuan zhan ge xiang,
Wei wei zuan ta hong qi piao.
Ba mian lai feng chuan xi xun,
Si fang fei xue chuan jie bao.
Ah! Wo de zu guo!
Yi dai feng liu cheng ying hao.
Ah! Wo qin ai de zu guo,
Yi dai feng liu cheng ying hao.
Hong ri dang tou zhao,
Shen zhou geng yao rao.
Jiang shan pu jin xiu,
Si ji feng guang hao!
Hong ri dang tou zhao,
Shen zhou geng yao rao.
Jiang shan pu jin xiu,
Si ji feng guang hao!

10. Winter: Oh, My Motherland! (冬 – 啊我的祖国) Lyrics: Qu Cong

The auspicious snow fell thick and fast in the sky.
Blossoming boughs of red plum swayed gently in the breeze.
Looking over the motherland in front of the Monument to the People's Heroes,
Ah! Our land is full of fascination.
Kunlun Mountains arched across the sky just like a flying jade dragon,
Yellow River flows and winds like a silver shark.
The pine south of the Five Ridges stood straight in the wind,
The snow lotus smiles at the sun in the fortress.
Ah! My motherland!
It is charming, clad in white; adorned in red.
Ah! My motherland!
It is charming with cladding in white; adorned in red.
The boundless snowfields resounded with the singing,
The red flag fluttered on the lofty drill tower.
The good news is like wind that comes from eight directions,
The news of victory is like flying snow that comes from four directions.
Ah! My motherland!
The distinguished generation produced outstanding figures.
Ah! My motherland!
The distinguished generation produced outstanding figures.
The red sun lit up the sky,
The Divine Land is more enchanting.
Our land spreads like beautiful brocade,
Wonderful sights are found in the four seasons.

11. A Drilling Girl (石油姑娘)

瞿琮词

Feng chui hai tang xiang sha sha,
Chang yi ge gu niang jiao hai hua,
Shi qi ba sui yu jia nü,

Ai shang zuan jing he you ta,
Ah! Ai shang zuan jing he you ta.
Ai, gen zhe shi you kan tan dui,
Hai shang you tian an le jia,

Hai hua ya hai hua,
Shi you gu niang jiu shi ta ya ha ha ha.

Hai yan zhan chi ying cai xia,

Shi you gu niang zhi qi da,
Lie ri shai diao ji ceng pi,
Bei feng hao si dao zi zha,
Ah, bei feng hao si dao zi zha.

Ai, hai hua yi xin xue ji shu,

Jian nan kun ku quan bu pa,
Hai hua ya hai hua,
Zuan jing dui zhang ren ren kua ya ha ha ha.

Zuan jing pen you hua la la,
Gu niang xin li le kai le hua,
Sheng li mian qian bu ting bu,
You shang xian tan shu jing jia,
Ah! You shang xian tan shu jing jia.
Ai, wan li shan he pu jin xiu,
Zu guo sheng kai shi you hua,

Hai hua ya hai hua,
You hai yi duo xiang yang hua!

11. A Drilling Girl (石油姑娘)

Lyrics: Qu Cong

The cherry-apple trees rustle in the wind.
I sing of a girl, who is named Hai Hua,
She is eighteen years old and from a fishing
family.

She loves drilling oil wells and raising oil
field towers.
She follows the oil exploration team
And settles in a home with the exploration
team.

Hai Hua, Hai Hua,
She is the petroleum girl.

The petrel stretches her wings facing the
rosy clouds,
The petroleum girl has high aspirations.
The strong sunshine makes her skin rough,
The cold wind pricks like a knife.

Hai Hua concentrates on learning the
techniques of oil exploration,
She is not afraid of the hardship.
Hai Hua, Hai Hua,
Everybody in the oil exploration team
praises her.

The oil wells rattle with drilling oil,
The girl feels so excited,
Her success does not stop her.
She goes into a dangerous shoal to fix an
oil derrick.
The vast landscapes are splendid,
The petroleum flowers are in full bloom in
our country.
Hai Hua, Hai Hua,
You are a sunflower in the oil sea.

12. I Love the Wintersweet in the Garden

(我爱梅园梅)

瞿琮词

Bu chang huang shan song,

Bu chang xi hu shui,

Shi tou cheng li chang yi qu,

Wo chang mei yuan mei.

Mei yuan de mei, mei yuan de mei,

La yue li kai hua, san jiu tia tu rui,

Mei yuan de mei, mei yuan de mei,

Bu pa feng xue da, ren ping han feng chui.

Ah! Zhou zong li dang nian zhu mei yuan,

Hong mei xiang yang kai, pin zhi duo gao
gui.

Mei yuan de mei, mei yuan de mei,

Ta bi du juan hong, ta bi mu dan mei,

Mei yuan de mei, mei yuan de mei,

Xiao zai bai hua qian, ang shou ying chun
gui.

Ah! Zhou zong li, guang hui zhao mei yuan,

Nian nian mei hua kai,

Pan wang zong li hui.

Kan bu gou wan shan song,

Wang bu jin qian jiang shui,

Shi tou cheng li chang song ge,

Wo ai mei yuan de mei.

Shi tou cheng li chang song ge,

Wo ai mei yuan de mei.

12. I Love the Wintersweet in the Garden

(我爱梅园梅)

Lyrics: Qu Cong

I neither sing of the pine of Yellow
Mountain,⁸²

Nor of the water of West Lake.

I only sing one song in Stone City – of the
wintersweet in Mei Yuan Garden.⁸³

The wintersweet flowers bloom in the
twelfth month of the lunar year,
And blossom in the coldest days of winter.

The wintersweet flowers are not scared of
the beating rain and snow,
And they hold out against the cold wind.

Ah, Premier Zhou once lived in Mei Yuan
Garden.⁸⁴

The red wintersweet flowers nobly bloom
with their faces to the sun.

The wintersweet flowers of Mei Yuan
Garden are redder than the azalea,
And more beautiful than the peony;

The wintersweet flowers of Mei Yuan
Garden smile before the other flowers,
And raise their heads to welcome the
coming of spring.

Ah, Premier Zhou's brilliance shines in Mei
Yuan Garden,

The wintersweet flowers blossom every
year,

Looking forward to seeing Premier Zhou
come back again.

Not seeing enough of the mountain pines,
Or the endless waters of the rivers,
Instead singing an ode in Stone City:
I love the wintersweet flowers of Mei Yuan
Garden.

⁸² Yellow Mountain is located in Anhui Province, China.

⁸³ Mei Yuan Garden is located in Meiyuan New Village, Nanjing City, China.

⁸⁴ Chinese premier Zhou Enlai worked and lived at Mei Yuan Garden in Nanjing from May 1946 to March 1947.

Appendix B: Text of commentary for 56 Chinese contemporary art songs

Introduction

The music on this recording comprises Chinese contemporary art songs composed after the year 1976. The music and poetry are original creations by leading Chinese composers and poets of the day. Some contain traditional national musical elements, and will be sung in Mandarin by Qing (Lily) Chang, accompanied at the piano by Mark Sandon.

The first song on this recording is ...

1. *When the Ox-Drum is Beating* by Shi Guangnan

When the Ox-Drum is Beating was composed by Shi Guangnan for mezzo-soprano voice and a simple piano accompaniment. He creates the rhythm of a drum. This creates the kind of warm atmosphere surrounding a party.

It is a beautiful night in Yangon, in Burma. The fragrance of flowers wafts on the evening breeze. The fronds of the palm trees rock softly in the breeze. There is a party. The Burmese and Chinese people greet each other. They dance to the light beat of the ox-drum and sing of the friendship between the two peoples, a friendship that will endure forever.

2. *My Mother, My Motherland* by Shi Guangnan

It is common for Chinese people to describe their homeland as being like a mother. This figure of speech is often used in patriotic songs. The text of this song by Liang Shangquan depicts the thoughts of a Chinese man who is living abroad. He misses his motherland. As he travels around the world, he misses his motherland even more. He left her when he had black hair. Now, returning to her, his hair is grey. He continues to feel that same spirit, a sense of dedication to *My Mother, My Motherland*.

3. *Begonia Leaves* by Shi Guangnan

In this song, Shi Guangnan conveys the homesickness of a soldier serving on the frontier. His intense feelings are aroused by Begonia leaves, conveyed in the use of the Shang mode, a Chinese scale of six pitches: C, D, E, F, G and A.

The begonia leaves are so red and beautiful,
They float softly in the dreams of the traveller.
When I dream of begonia leaves,
I see the great earth of China.
When I dream of begonia leaves,
It is though I see the landscape for ten thousand miles ahead.
Ah! Begonia leaves.
How beautiful is my Motherland!

4. *Who Knows My Yearning?* by Shi Guangnan

This song reflects the sadness of a girl who has lost her love. Facing the sea, many things come back to her memory:

Who knows my yearning?
Who is aware of my worries?
Alone, I wander along the beach.
I look at the setting sun and listen to the surging waves.
I watch and meditate on the sea,
Thoughts of the past fill my heart.
Who knows my yearning?
Who knows my yearning?

5. *Hometown* by Shi Guangnan

This patriotic song describes a group of soldiers patrolling the frontier. Their duty requires them to live in any part of the country, and the borderland has become a kind of second hometown for them. They are proud of their duties as sentries and have come to love the frontier region of their second hometown as much as they love their native hometown.

6. *Ah! Eagle Flute* by Shi Guangnan

The eagle flute is a traditional instrument of the Tajik people from Xinjiang Province. The flute is made from the bone of an eagle and the sound of the eagle flute is the symbol of love and a beautiful life.

The text of this song revolves around young boys and girls who eagerly await their first love. When a young boy wants to show a girl he loves her, he plays the eagle flute. In turn, the girl

who hears the sound of the flute will fall in love, especially if it is played under the moonlight.

7. *Ah, Clouds!* by Shi Guangnan

In this love song by Shi Guangnan, written in the traditional Yu mode of six pitches, two different melodic lines convey two distinct images. The piano accompaniment signifies the wind fluttering in the sky, while the vocal melody, somewhat more stable in character, depicts the clouds. This contrast reflects the yearning of a young girl for her lover. She asks the wind and the clouds whether they will bring a letter from him because she yearns to know how much he truly loves her.

8. *Early Winter* by Shi Guangnan

The melody of this song was created by the Chinese composer Shi Guangnan, and the piano accompaniment was devised and played by Australian composer Stephen Whittington. The text describes a scene in early winter:

Is it early snow?
Is it late rain?
It is light,
It is elegant.
Ah! It is the symbol of early winter,
The symbol of early winter.
Is it early snow?
Is it late rain?
It is fresh,
It is intimate.
Ah! It is the anticipation of an early winter
The anticipation of an early winter.

9. *Lullaby* by Shi Guangnan

The composer Shi Guangnan loved the traditional folk music of China. In his songs, he drew on the rich heritage of China to create a strong national style of music. This next song, *Lullaby*, is one such example. It is composed in a typical Chinese pentatonic scale called ‘the Gong Mode’, using the five pitches C-D-E-G-A, and will be sung in the style typical of Chinese songs of this nature.

Under the moonlight, a young mother rocks a cradle, trying to put her baby to sleep. But her thoughts are on her husband, a scientist who is far away working with an expeditionary team.

10. *A Young Girl from the South* by Shi Guangnan

In this song for the mezzo-soprano voice, Shi Guangnan portrays a scene around spring and autumn in the south. A young girl sings a song under a palm tree and then plays a bamboo flute. The scene embodies the love of nature among the Chinese people and the young girl's yearning for love.

11. *Ripe Grapes in Turpan* by Shi Guangnan

In this further song by Shi Guangnan, *Ripe Grapes in Turpan*, a young Uyghur girl, Arnarhan, dances gracefully as she leaves the grape-picking plant. She reflects on her love for Kelimu, and their hopes for a bright future and beautiful life.

12. *Why Am I So Happy?* By Shi Guangnan

This optimistic song suggests that, even if a person did not achieve remarkable success in life, at least he tried his best for society at large.

I am happy because I am a drop of water in the great sea

I am happy because I am a grain of sand on the earth

This is how ordinary people regard happiness.

13. *The Tea Song in March* by Shi Guangnan

In this song, entitled *The Tea Song in March*, the composer Shi Guangnan uses a number of Chinese musical elements to create a scene of bustle and excitement. Tea planters are picking the tea leaves. There is singing and laughter, the voices of the men drop down as the voices of the women rise up, all celebrating the harvest. This setting uses various modes of the Chinese pentatonic scale and will be sung in the national singing style.

14. *A Young Girl's Heart* by Shi Guangna

The melody of this next song by Shi Guangnan, *A Young Girl's Heart*, resembles a folk tune from the Yunnan region. The piano accompaniment was created and played by the Australian composer Stephen Whittington.

The lyrics describe a young girl who complains to a boy whom she loves but he pays no attention to her. He only concentrates on playing his flute, the *hulusi* that is common in the Yunnan Province. She imagines saying to him: ‘Don’t you know that you have stolen my heart away?’

In the interpretation of this song, some portamenti and other features are included to give the character of local folk singing.

15. *The Merry Heart* by Shi Guangnan

The Merry Heart is another song by Shi Guangnan celebrating the ‘Victory of October 1976’. This time, he draws on the experience of ethnic Korean people who are distributed over several provinces. In joy and excitement, they play the *jiaye* harp and beat gold-rimmed drums, which celebrate the arrival of a ‘new spring’ for literature and the arts.

16. *The Little Birds are Singing in the Forest* by Shi Guangnan

This little song by Shi Guangnan was originally written for coloratura soprano and poses some challenges for the mezzo-soprano voice. Again, it anticipates the delights of the coming spring:

The little birds are singing in the forest,
They sing of the fragrance of a spring garden
The camellias are red like flames,
The fringed irises are like flying wings,
Ah, how I look forward to the beautiful scenery of the coming spring.

17. *The Ballad of Angelica in Taiwan* by Shi Guangnan

In Chinese, the term *dang dui* has two meanings, despite the fact that the two words have the same spelling and pronunciation. In one sense, the words mean simply ‘should return’. The other meaning of *dang dui* is the herb angelica, a common feature of traditional Chinese medicine.

Holding the angelica in hand,
Watching the bright moon across the sea,
Thinking of the hometown with tears.

For many years, the Chinese Mainland and Taiwan had no formal or postal communication. This song *The Ballad of Angelica in Taiwan* expressed the hope that the Taiwanese people will one day return to the embrace of Mainland China.

18. *The Rainbow After Rain* by Shi Guangnan

This short song by Shi Guangnan extols the beauty of the rainbow. After the rain, the rainbow seems even more beautiful, as it rises in the wind and rain, melting in the blue sky. Following the folk inspiration of the lyrics, the singing style here also follows folk-music delivery.

19. *The Passionate Land* by Shi Guangnan

To the Chinese composer, it is important to convey in music the images in the texts of their songs. In this song by Shi Guangnan, *The Passionate Land*, the restless rhythm of the piano accompaniment conveys the passionate emotion of the text, as people remember their hometown:

Oh, my homeland, how I love you so passionately!
How I remember the twittering of birds
And the fragrance of flowers along the path I used to walk along.
How I remember the layers of green and gold crops
in the fields I used to cultivate.
How could I leave this part of the river and the ridge of this hill?
I embraced the locust tree, a tree a hundred years old
I hugged it as I would hug the body of my mother.

20. *Celebration Song* by Shi Guangnan

In October 1976, the Chinese President Hua Guofeng ordered the arrest of the members of the Gang of Four, leaders of the Great Proletarian Cultural Revolution in China. Madame Mao, Jiang Qing, who was largely responsible for the restrictions placed on the arts and literature.

Their arrest marked the end of the Cultural Revolution, and was celebrated by all artists throughout China.

During the Cultural Revolution the composer Shi Guangnan was severely criticized for his 'bourgeois sentiments'. He was sent to work on a farm and he stopped composing altogether. When the Gang of Four were removed, he was keen to write songs to express the relief and

excitement of the Chinese people. Shi Guangan's compositions then 'flowed like a flood tide'.

In his book *How I Write Songs*, Shi Guangan described the Cultural Revolution as 'a disaster for our country'. He wanted to write something to celebrate the 'Victory of October' but waited until he found the right texts. The lyrics of Han Wei, Shi found 'vivid and moving, rich and concise', not only reviewing the past and celebrating the victory, but also expressing confidence in the future.

Although his *Celebration Song* is cheerful, Shi Guangan was in tears when he wrote it because it recalled the terrible times he endured during the Cultural Revolution. His song begins with the resonant sound of gongs and drums in the background.

21. *My Country, My Beloved Mother* by Lu Zaiyi

In the music of all his songs, the composer Lu Zaiyi follows the rhythm of the words of the text carefully. This particular song, *My Country, My Beloved Mother*, is a good example. It expresses the love of the Chinese people for their motherland.

There is no one who does not love his own mother
With the warmest feelings of human nature.
Dear motherland, my beloved mother.
The Yangtze and the Yellow Rivers rejoice
In the passion we have for our country.

22. *The Bridge in My Homeland* by Lu Zaiyi

In China, the composer Lu Zaiyi is regarded as a musical poet. In his art songs, his accompaniments always convey the images of the lyrics of the songs. In the introduction to this song, for instance, *The Bridge in My Homeland*, arpeggios in the piano accompaniment depict the ripples of water. At the end of the song, triplet figures portray waves lapping on the surface of a river. This song describes the various kinds of small bridges in the hometown and the happy life of people who live there.

23. *Poetry of Looking over My Home* by Lu Zaiyi

This song, *Poetry of Looking over My Home* was composed by Lu Zaiyi.

Its lyrics are by the poet Yu Youren who was separated from his wife and son when he was kidnapped and sent to Taiwan. In his diary entry on 12th January 1962, just two years before

his death in Taiwan, he expressed his grief that he could not return home to Mainland China to be reunited with his family:

Bury me on the top of the high mountain,
Looking over my hometown,
The hometown I cannot see,
The hometown I can never forget.

Bury me on the top of the high mountain,
Looking over the mainland,
The mainland I cannot see,
The mainland I left, only to cry so bitterly!

The sky is so vast, the earth so wild and boundless,
Bury me on the top of the high mountain,
I see my motherland mourning.

24. *Longing and Expectation* by Lu Zaiyi

In this next song by Lu Zaiyi, *Longing and Expectation*, the text conveys the yearning of people in China who look forward to being united with their fellow Chinese overseas, especially those in Taiwan. The text reminds us that for political reasons before 1979, it was not possible even to send letters between the separated families.

25. *The Last Dream* by Lu Zaiyi

Here is another song by Lu Zaiyi based on a familiar theme. The people of Mainland China and Taiwan look forward to the day when they can be reunited. It is their *Last Dream*.

I dreamed many times,
But each time, it was the same dream.
I dreamed of a loving mother and the tears of her children.
How happy these families were to be together again.
Taiwan Straits! Oh, the Straits!
I wish this were the last dream
I wish the dream would come true
To be reunited in the bright moonlight of our hometown.

26. *Where is my Home?* By Lu Zaiyi

For Chinese people, the idea of home is very important.

Ah home! Where is my home?
My home isn't in the houses of others.
My home is borne in the long dream of homesickness.
Homesickness caused me many worries for many summers ...
Home is like the sun that warms from a long distance.
Home is like the moon that hangs in the sky.

27. *I Love This Land* by Lu Zaiyi

The music of this song by Lu Zaiyi, the lyrics are by Ai Qing (1910–1999), regarded as one of the finest poets in modern China. These lyrics were written on 17 November 1938, shortly after the Japanese had taken Wuhan City. Like many artists, Ai Qing had to flee Wuhan for Guilin. Realizing that his country had been defeated and that he had lost his home, Ai Qing's heart swelled with hatred for the conquering Japanese and with deep love for his homeland:

If I were a bird,
I would sing with my hoarse voice.
Singing about lands attacked by blizzards,
Singing about the sad and angry river, constantly surging,
Singing about the wind which rages incessantly.
I would sing also about the soft dawn, which rises from the forest ...
Then I would die. Even my feathers would rot in the soil.
Why my eyes are so often filled with tears?
It is because I love this land so deeply.

28. *The Motherland will be in My Heart Forever* by Shang Deyi

This patriotic song with music by Shang Deyi to lyrics by Zhao Lan illustrates the common saying in China: 'Every man alive has a duty to his country.'

My motherland is in my dreams,
In my song, in my life, and in my love.
Whatever the season – spring, summer, autumn or winter
The motherland will be in my heart forever.

29. *Do You Forget Me, My Teacher?* by Shang Deyi

In China, teachers are regarded as ‘the creators of the human soul’. They are held in high esteem throughout society. This song by Shang Deyi, *Do You Forget Me, My Teacher?* conveys the appreciation of students who have graduated and who now have successful careers. They are grateful for the guidance of their teacher. Standing in the moonlight, a student remembers her teacher:

Once, in my childhood dream, you played magic, mystical flute.
From that time onwards, my life searched for meaning.
In the harbor of our youth, you raised the tide of idealism.
From that time onwards, I have understood the pursued of my life.

30. *I Left My Dear Girl* by Shang Deyi

In this love song by Shang Deyi, a young man has had to leave his girlfriend to serve on the frontier. Before he left, she gave him a small photograph that sustains his spirit. Although she is far from him, it seems that she is beside him constantly and accompanies his dreams every night.

31. *The Teacher’s Pride in Students is Soaring* by Shang Deyi

In this song, once again by Shang Deyi, a teacher expresses pride and happiness when his students are successful in their careers:

Only yesterday you were a small seedling,
Today you have grown into a big sturdy tree.
Only yesterday you were a tender flower,
Today you are ripe fruits, rich in their fragrance.

32. *Love Song of the Pastureland* by Shang Deyi

In this further love song, a younger man falls in love with a beautiful girl named Mayila. Shang Deyi’s music is bright and vivacious; he repeats the melody to reinforce the theme of love. In his heart, he sings to her:

In the morning, I looked after the sheep on the hillside.
Every day I passed in front of your tent.
It is not that I like taking an indirect route
It is just that I want to listen to your singing.

O, Mayila! Your voice is so sweet,
It is like the river that flows with honey.

33. *A Yearning Song to Mother* by Shang Deyi

Of all the forms of love in the world, the love of a mother is the most selfless. This song by Shang Deyi, *A Yearning Song to Mother*, conveys some of the emotions the poet feels when reflecting on his mother: There is grief when a mother has died and is lost forever. There are memories of a mother who always used to worry about her son. In his heart, he remembers how she used to work so hard. When the son has grown up, her face lights up with joy. If he had any faults, she was sad, but in secret. There is yearning when the poet reflects that all his happiness comes from his mother.

34. *Karakoram* by Shang Deyi

Karakoram is a mountain range that spans the borders between Pakistan, India and China, where it is located in the region of Gilgit-Baltistan, Ladakh and southern Xinjiang.

Shang Deyi's song is an ode to the forces which guard the frontier. A young girl's lover has been posted to the frontier guarding the country's western border. The character of the frontier soldiers is like that of the Karakoram Mountains themselves: firmness, confidence and indomitability.

35. *I Have Been Blind Since Childhood* by Shang Deyi

This song, again by Shang Deyi, depicts the spirit of a young man who has been blind since childhood. Despite his disability, he has maintained an optimistic attitude to life:

Although I am unable to see the rosy colour of the clouds,
In my heart, the fragrant flowers are in full bloom.
Even though I cannot see the waves rolling in the sea,
Their stormy roar echoes in my mind.

36. *Night in the Great Desert* by Shang Deyi

In the introduction to this song, *Night in the Great Desert*, the composer Shang Deyi creates the sound of the bells of camels as they walk through the desert at night:

The light from the moon is dim, the stars are shining.
The camel train marches along the endless desert.

Quiet and vast, the desert goes on forever.

The sound of the bells of the camels floats through the dark night.

Later in the song, the lyrics express admiration for the firm and indomitable spirit of the camel, 'the ship of the desert':

Ah, camel! O, camel!

As you look into the far distance,

Your perseverance is something to be cherished.

Silently, you trek, step by step.

Ah, on your back you carry the burden of someone longing for a life that has no regrets,

Steadfastly, you carry your burden,

no matter how long and bumpy the road.

37. Teacher, I Always Remember You by Shang Deyi

In China, it is a virtuous tradition to honour teachers. This song describes a group of students paying their tribute and sincere appreciation to their teachers:

Whenever I receive a reward for hard work,

My teacher, I always remember you.

I remember your gentle face, your lovely smile and voice.

In my heart, I send my silent greetings to you.

Ah, dear teacher, how could I ever forget you?

This seedling has borne fruit;

It cannot forget the spring wind and rain which nourished it.

38. I Left My Heart Here by Shang Deyi

This song by Shang Deyi depicts a young woman who is attached to the Great Northwest region where she used to live. Her thoughts turn to the Snow Mountain, the Gobi Desert, the green grasslands and the people: she can hardly bear leaving and living away from them.

39. Song of the Seaside by Shang Deyi

Among the older generations of Chinese people, the concept of love is quite distinctive. Although they may never be able to be together, the concept of love between two people who deeply love each other binds them forever. They hide their love in their hearts and endure the

bitter happiness of love unfulfilled. This song, again by Shang Deyi, describes a couple who for some reasons have had to separate. Regardless, the great sea bears witness to their love. The love in their heart like the sun, they are faithful in believing in their love.

40. *The Hunchback of Notre Dame* by Shang Deyi

This setting by Shang Deyi, to a text devised by Zhi Tong, is based on the famous novel by Victor Hugo, *The Hunchback of Notre Dame*. The music draws on many different dimensions of Chinese and European art song to create a true musical melodrama. The text praises truth, kindness and beauty, and importantly the pure love between Quasimodo, the hunchback bell-ringer of Notre Dame Cathedral and the beautiful Roma girl, Esmeralda. In keeping with the narrative of the story, Quasimodo's bells can be heard in the piano accompaniment.

41. *The Wild Goose Has Gone* by Shang Deyi

This song appeals to us to save the environment. Because the lakes have gone dry, the wild goose has no place to live. It flies away in tears:

The wild goose had flown back in joy
Three times it flew around the lake
Now the wild goose has flown away with sadness
It flew away with its eyes filled with tears.

42. *Love of the Great Northwest* by Shang Deyi

At one stage of his life, the composer Shang Deyi travelled to the Mongolian Plains, known as the Great Northwest, to see what life was like there. He loved the region and wrote several songs about it. This song describes the beauty of the Great Northwest: the endless desert, the dust at sunset, the source of the Yellow River and the clouds, which float in a bed of vivid colour.

43. *Song of Farewell* by Shang Deyi

In this love song by Shang Deyi, a young couple farewell each other at the port as one of them departs for study overseas:

The anchor has been lifted,
The whistle has blown,
Ah, my lover goes on a voyage across the ocean.

Do not forget, my love, the shadow of the moon,
The lake, and the fragrance of grass,
Let this declaration of my very deep love for you
And my eager yearning to see you again
Fly into your heart with the light of the early morning sun.

44. *Madame Xiang Lin* by Shang Deyi

The music of this song by Shang Deyi, the lyrics were written by Shao Yongqiang. They are based on the novel *Zhu Fu* by the famous writer Lu Xun.

The composer Shang Deyi regards this work as a companion piece to his setting of *The Hunchback of Notre Dame*.

This is a tragic story about an isolated and wretched lady who lost her only son. Initially, the people of her town showed sympathy for her loss. But every day she repeated the same words to everyone, ‘My son has died. My son has died.’ People realized she is going mad so gradually they started to ignore her. The song depicts the miserable fate of the woman and the cold and unforgiving attitude of the people around her.

45. *I love you, China!* by Zheng Qiufeng

This patriotic song *I Love you, China!* is very famous. The deep love of the people for their country is expressed in the repetition of lines in the text:

I love you, O rice seedlings that flourish in the spring,
I love you, O golden fruits that abound in the autumn,
I love you, like the temperament of the pine tree
I love you, like the character of the red plum
I love you, like the sweet sugarcane from our hometown.
It is like the milk which nourishes my spirit.

46. *Melody of Yearning for One's Hometown* by Zheng Qiufeng

In China, people miss their families more strongly at times of joyous festivals. The Moon Festival occurs in September, when, traditionally, all members of the family get together, and they eat cakes and watch the moon. The music of this song by Zheng Qiufeng expresses the feelings of those Chinese who are overseas and who yearn for their hometown on the night of the Moon Festival.

47. *Life is So Beautiful* by Zheng Qiufeng

This is another song by Zheng Qiufeng, composed in 1979 for the film *Loyal Chinese Overseas*. The lively melody and rhythm of the song *Life is So Beautiful* portray a young girl who runs and jumps in the fields. She has a conversation with the world around her – with the flowers by the roadside, with the birds in the trees, with the streams and fields and the tile-roofed houses, and cows in the meadows. She sings about the beauties of nature and the joys of a happy life.

48. *The Petrel Soars into the Sky* by Zheng Qiufeng

This song, also by Zheng Qiufeng, praises the strength and bravery of the petrel as it fights against a violent storm:

Ah, petrel! Ah, petrel! Strong and vigorous,
You soar into the sky,
You skim across the surface of the sea.
You dart across the sea spray,
You circle around the rocks.
You face the waves of the storm and the flashes of lightning.
Ah, petrel. You are a brave creature.
You grow up in the embrace of the great sea.

49. *A Drilling Girl* by Zheng Qiufeng

Zheng Qiufeng's song *A Drilling Girl* revolves around the figure of Hai Hua, an 18-year-old girl who came from a family of fishermen but who has made her home with the crew of an oil drill. She doesn't care if the sun burns her skin or if the cold wind cuts like a knife. She concentrates solely on learning the techniques of oil exploration, because she loves oilfield towers and helping to drill for oil wells. Everyone loves her; she is like a sunflower in a sea of oil.

50. *Walking in Snow* by Zheng Qiufeng

At the summit of the earth stands Mount Qomolangma and around its mountain peaks flows the rushing Yalu Tsangpo River. A famous shrine attracts people from all over the country. Walking through the snow, they are overcome by emotion and shout with excitement: 'Xiang Ba La, Xiang Ba La ...'. This is the Chinese form of the Sanskrit term 'Shambala' which in Tibetan Buddhism signifies the ascent to Nirvana.

Zheng Qiufeng's composition is based on lyrics by Chen Zhongqiu, with a piano arrangement by Australian composer Stephen Whittington. It begins by evoking the towering mountains, the plunging valleys and rushing rivers of the Himalayas. Out of this the image of Shambala emerges as in a dream. The next section resembles more folk-like music before the mystical image of Shambala returns to conclude the song. The accompaniment is played by Stephen Whittington.

51. *Beautiful Peafowl River* by Zheng Qiufeng

The Peafowl River is located in the city of Kur Le in Xinjiang Province. It is one of the tributaries of the Tarim River and its waters are crystal clear. The river flows with layers of billowing waves, like a peacock displaying its fine tail feathers.

52. *I Love the Wintersweet in the Garden* by Zheng Qiufeng

This song by Zheng Qiufeng was written as a tribute to the former Chinese premier, Zhou Enlai. From May 1946 to March 1947, Mr Zhou lived and worked at the Mei Yuan Garden in Nanjing. Chinese people cherish the wintersweet plant because it blooms in the 12th month of the lunar year, and blossoms in the coldest days of winter.

Rain and snow beating down,
Do not scare the wintersweet,
It holds firm against the cold wind.
Its noble character is just like that of Premier Zhou.

53. *The Four Seasons of the Motherland*, a voice suite by Zheng Qiufeng

From 1976, China began a series of reforms and opened up to the outside world. Since that time, literary and musical circles, like other spheres of Chinese life, gradually awakened from the bleak time of the Cultural Revolution. Music began to shake off the role of politics imposed on it. Zheng Qiufeng composed his *Four Seasons of the Motherland* in 1979 to celebrate the 30th anniversary of Chinese National Day and *The Four Seasons of the Motherland* includes four songs which reflect a new season of hope.

***Spring*, by Zheng Qiufeng**

The first song of *Four Seasons* for coloratura soprano, Zheng Qiufeng invites us to focus on the beautiful scenery associated with spring:

Spring is coming!

The ice and snow have melted,
The great earth has been revived.
The peach blossoms are bursting with buds,
The swallows are returning home.
'Ding dong, Ding dong' the mountain spring is bubbling.
'Luoluo, Luoluo', the cuckoo is singing.

54. *Summer*, by Zheng Qiufeng

The second song of *Four Seasons* for mezzo-soprano voice portrays the seagull soaring across the Eastern Ocean. It passes on a greeting from the people of Taiwan. It reminds us that people from Mainland China look forward to reunification, after the postal communication resumed from both sides in 1988.

55. *Autumn, Pamir, How Beautiful my Hometown Is!* by Zheng Qiufeng

The third song of *The Four Seasons of the Motherland* by Zheng Qiufeng reveals a series of beautiful scenes of the Pamir Mountains in Xinjiang Province. It established two images in music: that of the eagle flute, a traditional instrument of the Tajik people, and the skylark, which uses the typical *muqam* modes, giving the melody a distinctive character. It reflects the fact that people in Pamir have a good life and are content with their hometown.

56. *Winter, Oh, My Motherland!* by Zheng Qiufeng

The last song of *Four Seasons* portrays the beautiful rivers and snow-capped mountains of 'the Divine Land', a poetic name for China. People sing of their pride in the Motherland:

The red sun lights up the sky
The Divine Land is more enchanting.
Our land spreads forth like beautiful brocade,
There are wonderful sights to see in all four seasons.

Appendix C: Performing Chinese contemporary art song: Scores of repertoire for examination

Please refer to DVD provided with the submission.

Songs by Shi Guangnan

Hong Ruding. *People's Musician Shi Guangnan's 101 Songs*. Beijing: China's International Broadcasting Publishing House, 1991, 78, 94.

Jilin Musicians Association. *Modern Music*. Changchun: Jilin Musicians Association Press, no. 6, 2015, 1, 8, 11.

Ministry of Culture. *The Complete Works of Shi Guangnan: Vocal Volume*. Beijing: Culture and Art Press, date to be confirmed. The researcher obtained electronic versions of three music scores in February 2017.

Shi Guangnan. *Song's Collection of Shi Guangnan Repe Grapes in Turpan*. Beijing: People's Publishing House, 1984, 1, 6, 16, 18, 28, 30, 34.

Website

Shi Guangnan. *Leaves of Begonia*. Accessed November 5, 2014.

<http://www.qupu123.com/meisheng/sizi.p14345.html>

Shi Guangnan. *A Young Girl of South*. 我爱曲谱 52qupu.com. Accessed March 8, 2016.

Songs by Lu Zaiyi

Lu Zaiyi. *Collection of Art Songs for Lu Zaiyi*. Shanghai: Shanghai Music Publishing House, 2002, 1, 7, 13, 17, 29, 35, 65.

Songs by Shang Deyi

Shang Deyi. *Collection of Solo Art Songs*. Beijing: Hua Le Publishing House, 1998, 24, 27, 33, 51, 57, 60, 78, 87, 91, 97, 114, 118.

Shang Deyi. *Collection of New Art Songs*. Beijing: Central Conservatory of Music Publishing House, 2008, 6, 14, 53, 80.

Songs by Zheng Qiufeng

Hui, Luo. *Collection of Songs for Voice Volume One: Soprano*. Beijing: Higher Education Press, 2002, 69, 95, 122.

Hui, Luo. *Collection of Songs for Voice Volume Two: Soprano*. Beijing: Higher Education Press, 2002, 108.

Luo, Hui. *Collection of Songs for Voice Volume Two: Mezzo*. Beijing: Higher Education Press, 2002, 83.

Voice Department of Central Conservatory of Music. *Collection of Songs for Voice*. Beijing: People's Music Publishing House, 1983, 21.

Zheng Qiufeng. *Vocal Divertimento Four Seasons of the Motherland*. Beijing: People's Music Publishing House, 1987, 1, 6, 11, 17.

Website

Zheng Qiufeng. *I Love Wintersweet of Mei Yuan Garden*. Accessed July 12, 2015.
<http://www.qupu123.com/minge/sanzi.xueyuhang.html>

**Appendix D: Copy of Letter of The University of Adelaide Ethics Approval Number
H – 2014 - 184**



RESEARCH BRANCH
OFFICE OF RESEARCH ETHICS, COMPLIANCE
AND INTEGRITY

LEVEL 7, 115 GRENFELL STREET
THE UNIVERSITY OF ADELAIDE
SA 5005 AUSTRALIA

TELEPHONE +61 8 8313 5137
FACSIMILE +61 8 8313 3700
EMAIL hrec@adelaide.edu.au

CRICOS Provider Number 00123M

27 August 2014

Mr S Whittington
School: Elder Conservatorium of Music

Dear Mr Whittington

ETHICS APPROVAL No: H-2014-184

PROJECT TITLE: The influence of European Art Song on four leading Chinese composers of Chinese Art Song (1964-2010): An exploration through recorded performance and exegesis

The ethics application for the above project has been reviewed by the Low Risk Human Research Ethics Review Group (Faculty of Humanities and Social Sciences and Faculty of the Professions) and is deemed to meet the requirements of the *National Statement on Ethical Conduct in Human Research (2007)* involving no more than low risk for research participants. You are authorised to commence your research on **27 Aug 2014**.

Ethics approval is granted for three years and is subject to satisfactory annual reporting. The form titled *Project Status Report* is to be used when reporting annual progress and project completion and can be downloaded at <http://www.adelaide.edu.au/ethics/human/guidelines/reporting>. Prior to expiry, ethics approval may be extended for a further period.

Participants in the study are to be given a copy of the Information Sheet and the signed Consent Form to retain. It is also a condition of approval that you **immediately report** anything which might warrant review of ethical approval including:

- serious or unexpected adverse effects on participants,
- previously unforeseen events which might affect continued ethical acceptability of the project,
- proposed changes to the protocol; and
- the project is discontinued before the expected date of completion.

Please refer to the following ethics approval document for any additional conditions that may apply to this project.

Yours sincerely

PROFESSOR RACHEL A. ANKENY
Co-Convenor
Low Risk Human Research Ethics Review Group
(Faculty of Humanities and Social Sciences and Faculty
of the Professions)

ASSOCIATE PROFESSOR PAUL BABIE
Co-Convenor
Low Risk Human Research Ethics Review Group
(Faculty of Humanities and Social Sciences and Faculty
of the Professions)