

**The Construction of National Identity through the Creation of the
National Singing Method in China**

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CERTIFICATE OF ORIGINAL AUTHORSHIP

I, Yuan Liu, declare that this thesis, is submitted in fulfilment of the requirements for the award of doctoral degree, in the School of International Studies and Education, Faculty of Arts and Social Sciences at the University of Technology Sydney.

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Abstract

The research aims at examining the creation of National Singing Method in modern China. It particularly focuses on the interaction between Western-trained professional musicians' embrace of *bel canto* techniques, and the Chinese Communist Party's (CCP) art ideology and its vision of new China and new Chineseness. Drawing on documentary sources, the thesis analyzes the political, social, cultural, technical and educational forces and elements that have jointly created the New National Singing Method as a prominent form of performance art. It is argued that the development of Chinese national vocal music has been driven jointly by the converged pursuit for the modernization of China and the creation of a new Chinese identity between the CCP and musicians and vocal artists. In the process, the CCP ideologues, upholding the idea that arts must serve politics, have encouraged marriage between Western music and Chinese music, or, to be exact, the indigenization of Western music genres and techniques in order to create something new and special that manifests the spirit of innovation and creation of the CCP and represents the identity of the new China.

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Chapter 1 Introduction

Anyone who is interested in and has a fair knowledge of China's music circle would easily notice a group of high-profile singers. They usually enjoy huge reputation, hold major public positions, teach in universities, serve in the army with high ranks, and/or shoulder significant political responsibilities. Their songs are mainly paeans of the party-state, or its army, or its people, and promoted by the Chinese party-state as representing the Chinese identity that the state endeavours to construct. These singers are state singers for reasons listed above, but they also enjoy great commercial success.

A paramount figure among these singers is undoubtedly Peng Liyuan, China's incumbent First Lady. Before marrying Xi Jinping in 1987, Peng already earned her national reputation as a leading state singer while Xi was only an administrator of a local government in southeast China. In 1985, she won the gold prize in the national singing method division of the first National Nie Er and Xinghai Vocal Music Competition. Next year, she came first in the CCTV Young Singers' Grand Prize Contest Professional Division.¹ Over the course of her career, she won numerous awards and honours.

In 1980, Peng was enlisted as an artistic soldier and joined the Vanguard Song and Dance Troupe of Jinan Military Command. In 1984, she was transferred to Song

¹ Baike.baidu.com, retrieved from the item “彭丽媛” on 7/04/2018.

and Dance Ensemble of the General Political Department of the Chinese People's Liberation Army (PLA).² In 2008, Peng was appointed as the director of the Ensemble. In 2012, she was appointed as the President of PLA Academy of Arts.³ Sources indicate that the position of the president of the PLA Academy of Arts was equivalent to the rank of Army Commander.⁴ She was praised as the youngest civilian general and one of the first recipients of "Government Stipend" granted by the State Council (Zhang 2015b).

Peng started her professional vocal music training since 1981 at diploma, undergraduate and postgraduate levels at the Department of Vocal Music of China Conservatory of Music, one of the leading institutes of music education in China, and received a master's degree in 1990.⁵ Peng was a full professor of vocal music at the PLA Academy of Arts and supervisor of higher degree research students. She also served as adjunct or visiting professor at China Conservatory of Music, Beijing University and Shanghai Normal University (Ma and Xiao 2015).

Politically she was a member of the National Committee of the Eighth, Ninth, Tenth, and Eleventh Chinese People's Political Consultative Conferences (CPPCC) between 1993 and 2013, executive committee member of All-China Women Association until 2013, and many other political and public appointments (Ma and Xiao 2015, Hu 2016, Zhang 2015b).

² Baike.baidu.com, retrieved from the item "中国共产党中央军事委员会政治工作部歌舞团" on 7/04/2018.

³ <http://news.sina.com.cn/c/2016-06-03/doc-ifxsuyypf4908265.shtml>, retrieved on 7/04/2018.

⁴ <http://news.sina.com.cn/c/2016-06-03/doc-ifxsuyypf4908265.shtml>, retrieved on 7/04/2018.

⁵ Baike.baidu.com, retrieved from the item "彭丽媛" on 7/04/2018.

Another eminent figure is Song Zuying (宋祖英). Song is a National Grade One performer and also a winner of numerous prizes, including several first prizes of “Starlight Award” administered by State Administration of Radio, Film and Television, several “The Best Work Award,” China Gold Record Award, and so on (Ma and Xiao 2015). All these awards are sponsored by the Party-state to encourage the promotion and advancement of the core values of China as defined by the CCP.

Song graduated with a bachelor’s degree from the Department of Song and Dance, Minzu University of China and received a master’s degree from China Conservatory of Music. In 2009, she went back to China Conservatory of Music to study vocal music as a doctoral candidate and became the very first doctoral graduate in vocal music in China in 2012 (Hu 2016). She serves as a specially appointed expert at China Conservatory of Music and supervisor of candidates of master’s degree (Ma and Xiao 2015).

Song holds senior administrative positions in many public organisations. She joined the Song and Dance Troupe commanded by the Naval Political Department in 1991 and was promoted to Deputy Head of the troupe in 2005, and to Head of the troupe in 2013, a position that is equivalent to the military rank of Army Commander.⁶ Deputy Chair of Chinese Musicians Association is another public office she currently holds (Ma and Xiao 2015). She is also an important figure in

⁶ <https://zh.wikipedia.org/wiki/>, retrieved 30 April 2018

political arena, being a deputy to the Ninth National People's Congress between 1998- 2003, and member of the Tenth, Eleventh, and Twelfth National Committee of CPPCC between 2003 - 2018.

Li Shuangjiang is a male singer with a long record of eminence. Born in 1939 and graduated from Central Conservatory of Music in 1963. Upon graduation, he was allocated to the Song and Dance Ensemble of Xinjiang Military Area Command and remained in the army since then (Liu 2005). Li established his reputation during the Cultural Revolution (1966-1976) for singing such songs as Ode to Beijing (*Beijing song ge* 北京颂歌) and The sunlight of the Party shines over the motherland (*Dang de yangguang zhaoyao zuguo* 党的阳光照耀祖国), and continued the stellar fame as a leading singer after 1976. In 1994, he was appointed as Head of Music Department of PLA Academy of Arts, Adjunct Professor of the Department of Vocal Music, China Conservatory of Music, and the deputy director of the Institute of the Music of Chinese Ethnic Minorities.⁷ Professionally, he is a National Class A Performer and First-grade Professional Technical Civilian Cadre of PLA, a rank that is usually regarded as equivalent to the military rank of lieutenant general.⁸ Politically, he was a member of the Tenth National Committee of CPPCC between 2003 and 2008 and served on its Subcommittee of Education, Science, Culture, Health and Sports.⁹

⁷ <https://baike.baidu.com/item/李双江>. Retrieved 31 July 2018.

⁸ https://www.guancha.cn/politics/2013_08_26_168289.shtml. Retrieved 31 July 2018.

⁹ <https://baike.baidu.com/item/李双江>. Retrieved 31 July 2018.

These stars, as well as many other vocalists who also enjoy political, professional and commercial prominence, share one commonality: they are all vocal artists of *minzu changfa* (民族唱法). *Minzu changfa* gained extreme popularity in recent decades. All vocal arts departments of major music conservatories or arts colleges offer courses and training in *minzu changfa*. In the past three decades, all national and local singing competitions included the category of *minzu changfa*. The Spring Festival Gala Evening, a performance event organised by the Chinese Central TV (CCTV) since 1983 and won the Guinness World Records in 2012 for the Most Watched National Network TV Broadcast,¹⁰ always featured this style of singing. It is fair to say that *minzu changfa* is the major singing style favoured by the Chinese government and the Chinese Communist Party (CCP) as the cultural representation of Chineseness in singing.

Then what is *minzu changfa*?

Minzu Changfa: Debate and Definition

Minzu changfa as a term was first used in 1983 to facilitate the grouping of singers in the first CCTV Chinese Youth Vocal Competition. Zhou Xiaoyan (周小燕), an eminent vocal music professor of Shanghai Conservatory of Music and a referee of the competition who improvised the term as a makeshift, complained later that the term was only coined out of expediency and she didn't expect that it was accepted as an official designator of a singing technique (Huang 1983), but it has nevertheless become an established term denoting a unique singing method whose

¹⁰ http://www.china.org.cn/arts/2012-04/06/content_25076693.htm.

parameter has been subject to fierce debate. One focus of the debate is on what *minzu* really indicates.

Minzu changfa can be inaccurately translated into *national singing method*. The inaccuracy lies in the ambiguity and obscurity of the word *minzu* (民族), which denotes two layers of meaning. Depending on the contexts where it appears, the term could refer to either the Chinese nation, namely, the entirety of Chinese population and its history and culture (i.e., *Zhonghua minzu* 中华民族), or the 56 officially recognised ethnic groups that constitute the population, particularly the 55 minority ethnic groups (i.e., *shaoshu minzu* 少数民族) (Gorfinkel 2018). In the same vein, *minzu changfa* could mean either the singing method representing the Chinese people in its entirety, or distinctive singing styles of the ethnic groups. This semantic ambiguity has been central to massive debates among scholars who have been attempting to delineate the term.

Many commentators argue that *minzhu changfa* is not a unitary style, but is an umbrella covering numerous types of folk singing styles and techniques. They disagree on how these styles and techniques should be defined and linked to each other to fit into (or not fit into) one generic hat. Du (2007) notes at least four types of folk singing that can be identified under the name of *minzu changfa*, which are Chinese traditional singing, the mixed folk and *bel canto* singing, academic folk singing and the mixed folk and pop singing. The first category includes 56 kinds of ethnic folk singing techniques. The second is a hybrid of Western vocal techniques and Chinese folk singing which has been popular since the early 20th Century. The

third is thus called because it is the major training method adopted by Chinese musical schools and departments that is developed by combining Chinese traditional folk singing, Chinese opera singing and *bel canto*. The last one is a combination of folk and pop singing techniques. Yuan Dongyan (2002) gives another set of categories. Her broadly defined category of *minzu* vocal music includes opera, folk musicals, and folk songs, while the narrowly defined refers only to folk songs and artistically created folk-style songs. By analysing the origins of singing methods from the perspective of history, Shi Weizheng (2003) identifies some hybrid styles, such as singing folk songs with *bel canto* techniques, singing pop songs with *minzu changfa*, and singing Western artistic songs with pop singing technique, and so on. Wang Ningyi (1987a) presents yet another set of classifications. He divides *minzu* vocal music into two types. One is traditional style and the other new style. The traditional style includes opera music (*xiqu*), talking and singing music (*shuochang*), and folk music (*minjian*), while the new music style includes orthodox music such as *minzu changfa* and *bel canto* and popular music sung in pop singing style.

Liu Mingjian and Xie Li (2007) take issue with the definition from another point of view. They challenge the standard classification of singing styles adopted by CCTV Chinese Youth Vocal Competition. The Competition has four categories – *minzu changfa*, *bel canto*, aboriginal singing and pop music. Liu and Xie argue that these categories are confusing. Apart from *bel canto*, all other styles can be called *minzu* because they are created and performed by Chinese artists and largely for Chinese audience. They should all be regarded as *minzu changfa*. Tian Liantao (2009) disagrees. He claims that indigenous singing, which is the singing styles practiced

by Chinese minority ethnic groups for thousands of years, must be separated from the Chinese artistic folk singing style and thus cannot be regarded as a component of *minzu changfa*, which has become a special name for the artistic folk singing style created and taught in music conservatories. Tian Qing (2006) agrees with Tian Liantao in that there are far more aboriginal ethnic singing styles than the term *minzu changfa* can capture. He continues to stress that aboriginal singing styles of minority ethnic groups must not be ignored and must be protected, as they are under the threat of mainstream Chinese and global cultures, particularly *minzu changfa*. This concern further indicates that in his conceptual framework, indigenous singing styles native to ethnic groups should not be considered as part of *minzu changfa*.

Tian Liantao's and Tian Qing's ideas reflect how *minzu changfa* is perceived and practiced in real world. That is, *minzu changfa* is not a general term referring to a range of varieties, but a proper one designating the artistic singing technique created by professional singers and vocal music educators and taught in music conservatories rather than inherited as a cultural heritage. Jin Tielin (金铁霖) is the most eminent educator and utmost authority in *minzu changfa*, although he always uses a broader term—national vocal music (*minzu shengyue*) —to denote the singing method he has been refining and teaching. He is the trainer and supervisor of Peng Liyuan (彭丽媛) and Song Zuying and served as the President of China Conservatory of Music for thirteen years between 1996 and 2009 (Chen and Li 2013). He defines the singing method that he taught Peng and Song and many other leading singers as having four qualities—the scientific quality (*kexue*

xing 科学性), the national quality (*minzu xing* 民族性), the artistic quality (*yishu xing* 艺术性) and the epochal quality (*shidai xing* 时代性). Among them, he believes that scientific quality of the singing method is the most important and decisive. Although he emphasises that the scientific quality must not be equated with *bel canto*, he admits that his scientific method integrates the techniques of *bel canto* (Jin 2013a, p. 62). His stance is echoed widely among vocal music educators. For example, a popular training manual preparing examinees to sit in for the vocal test in higher education entrance examination notes that *minzu changfa* is one of the three major singing techniques and defines it as “a gradually formed singing art with strong (Chinese) national styles and characteristics.” It “has been nurtured in and has grown out of the rich soil of national arts, and, on the basis of inheriting ethnic singing methods, (Chinese) opera singing methods, *quyi* (曲艺) singing methods, absorbed and integrated the scientific training methods and techniques of traditional European singing method” (Yu and Zhao 2018, p. 28). The creation and advancement of the method, as the authors claim, is particularly attributable to the support of the Party-state, and to the endeavours of professional vocal musicians and educators of major music conservatories (Yu and Zhao 2018, p. 29). That is, among the performer and educator of *minzu changfa*, it is an academically contrived, derivative, “artificial” form of vocal art.

The terminology used by official vocal music competitions has always confirmed the “artificialness” and professionalism in *minzu changfa*. In CCTV Young Singers’ Grand Prize Contest, the category of *minzu changfa* Professional Group has always been reserved for those who have received professional training in this singing

method in conservatories. Even the *minzu changfa* Non-Professional Group was remained for singers who usually received professional training but were not active performers when competing in the Contest.¹¹ In 2006, the Contest created a special category—Primordial Singing Methods Group (*Yuanshengtai Changfa* Group 原生态唱法) —for genuine ethnic minority singers who had never received any professional training in singing. They usually sang local folk songs that were not created by professional composers but handed down as a folk tradition (Zhao 2011b, Zou 2009). In 2013, however, this category was removed from the Contest. One of the reasons that the General Director of the 15th Contest gave was that the pool of primordial songs was very limited and, after several years, the styles of primordial singing methods were exhausted (Anonymous 2013). This indicates that the authorities in vocal music do not regard genuine ethnic singing methods practiced by ethnic minorities for generations as *minzu changfa*.

In a nutshell, in spite of the debate on the exact meaning of the term *minzu*, for singers and educators, there seems little ambiguity: *minzu changfa* is the artistic singing technique created by professional singers and music educators of conservatories. It combines the aesthetic preferences of Chinese culture and techniques of *bel canto*. The word *minzu* in this term refers to the entire Chinese nation, not any of its ethnic groups.

In fact, from the mid 1980s, not long after *minzu changfa* was first used in national vocal music competitions, there were calls for changing the name to Chinese

¹¹ http://ent.cntv.cn/2013/02/22/ARTI1361516275915529_2.shtml, retrieved 2/08/2018.

singing method (*Zhongguo changfa* 中国唱法). For example, Li Sheng (厉声), Party Secretary of China Conservatory of Music (CCM) between 1984 and 1990 and President of CCM between 1985 and 1987, called for the change in an article published on People's Music (*renmin yinyue* 人民音乐) in 1986. He noted that the term of *minzu changfa* was lexically ambiguous and misleading as the word *minzu* denoted several layers of meanings. He pointed out that *minzu changfa* was commonly referred to the singing method of distinctive Chinese styles and characteristics, which was formed "by inheriting ethnic and traditional vocal performance arts, and absorbing, in light of the demand of the times, the scientific methods of world" (Li 1986). Because of its unique Chinese characteristics, Li asserted, the proper name for this singing method should be *zhongguo changfa* (中国唱法). Another major attempt in this regard happened in 1996 when a Chinese Vocal Institute (*zhongguo shengyue xuehui*, 中国声乐学会) was established as a branch under the Chinese Musicians Association. The mission of the Institute, according to its constitution, was to promote the Chinese singing method, which was defined as one that "inherits the essence of Chinese national/ethnic vocal traditions, absorbs advanced singing techniques and teaching methods of the Western world ... reflects Chinese characteristics and those of the times, and meets the aesthetic preferences of the Chinese people."¹² The founding members and executive committee of the Institute include such eminent figures of *minzu changfa*

¹² <http://www.135china.com/show.asp?cid=143&parentid=137>, retrieved 21/07/2018.

as Li Shuangjiang (李双江) , Jin Tielin, Guo Shuzhen (郭淑珍) , Jiang Dawei (蒋大为) , Yin Xiumei (殷秀梅) , Deng Yuhua (邓玉华) and Ma Yutao (马玉涛) .¹³

For whatever reasons, *minzu changfa* remains the orthodox name for this particular hybrid singing method, while *Zhongguo changfa* is an unpopular alternative. But this does not eclipse the fact that *minzu changfa* has been accepted as the Chinese singing method. And there is also little doubt that *minzu changfa* integrates the techniques of *bel canto*.

Integrating *bel canto* Techniques

From the end of 19th century, Chinese music was influenced by the Western, especially the East Asian countries, and changed greatly. According to Liu Zhenyin (2007), the changes of music among the East Asian countries since from the end of 19th century especially in China, Korea and Japan were the result of cultural interactions with modern Western music. The Western influence has been a catalyst to provoke new awareness of traditional music so that the pursuit of modernity and ethnic identity ends up creating new trends in music. Studies of musical changes in non-Western culture have frequently focused on the issue of Westernization versus modernization (see Liu Zhenyin 2007). The distinction between “Modernization” and “Westernization” was made by anthropologists, at least in theory, although the difference is not always clear. Scholars like Bruno Nettl regard the result of the musical change in Eastern Asia as Westernization, but Western influence and Westernization is different. Rather, many recent works

¹³ Ibid.

composed by Asian shows the attempts to create their own music, especially from the combination of their traditional music and Western art music. It is, therefore, more appropriate to use the term “musical change” than “Westernization.”

It is uncontroversial that the national singing method combines *bel canto* techniques into Chinese folk singing. But scholars disagree on whether the integration is a good thing or bad. There are two contradictory opinions: those for and those against the combination. Cai Yuanhong (2007) believes the combination is a good thing. He claims that *bel canto* techniques can help improve Chinese folk singing, but he also warns that Western classic vocal techniques should not be used as the standard for the national singing method. Xing Weikai (1997) argues against integrating Western vocal techniques into Chinese singing, stating that if China wants to promote the “value” and advance the “position” of its music in the world, it is important to maintain and strengthen the “purity” of its art. That means that the influence of foreign cultures should be reduced and eliminated to make Chinese music and art “authentic,” and to avoid “assimilation” and “hybrid.”

Wang Ningyi (1987a) stated that with the development of new music movement, new music genres and styles which were different from traditional ones were produced. The new singing methods are the inevitable product of the new music styles. The birth of new styles, apart from their social, political and ideological causes, are inseparable from the following music phenomenon: 1) the emergence of new creative thinking; 2) the availability of Western composing techniques, and 3) reemphasis on *minzu* traditions, with great attention being paid to national

languages, aesthetics, and culture for the purpose of creating new singing styles that reflect contemporary spirit.

Zhao Zhenling (1997) denied the old conception that there is only one singing method. Singing styles make the singing sound different. He compared national singing method and *bel canto* and thought because of the difference of aesthetics of Western and eastern music, national singing method and *bel canto* sounds different, especially the position of singing resonance. The unique aesthetics makes the Chinese national singing method unique.

Wu Jing (2007a) stated that even though national singing method has integrated *bel canto* techniques, these singing methods still sound different. Just like other musical instruments in the world, the human vocal organ has the acoustic system needed for the articulation that could be taken as a piece of human musical instrument. She took the timbre of Chinese national traditional singing style as the objective of her research to expound in detail the particularity of human vocal instrument from the angle of musical acoustics. She further analyses the timbre of singing influenced by the vocal organ of human acoustics instrument, respirations, resonances and pronunciations. She finds that due to the differences between the traditional singing style and the *bel canto* in the aspects such as the ratio of true/falsetto vocal sounds, the resonant positions of singing, the proportions and the articulations, the *minzu* timbre appears to be bright and the *bel canto* sounds gloomy.

In spite the debate, there is little doubt that *bel canto* techniques constitute a pillar of national singing method. Then questions arise. Why and how a singing method that combines both Chinese tradition and Western techniques is created to represent the nationhood of China?

Music, nationalism and politics

The relationship between music and politics has been widely acknowledged. Babanovitch (2003) points out, “The state ... uses music today for education and propaganda purposes, to assert its control, to establish its hegemony and to unify and discipline the people” (p. 223). Street (2012) views music as a kind of media transmission of political and cultural message. Music is not a means of entertainment but a political tool. In his eyes, music is a political form of communication.

The relationship between music and politics is particularly evident in China as it has long been the core of the Communist Party’s cultural policy that arts must serve politics. The CCP is fully aware of the importance of music to its ruling. Zhu De (朱德) (1984[1945]) made it very clear that “a good artist should also be a politician. In a class society, art serves certain classes, and absolutely cannot be aloof. Artists should strengthen their political accomplishment to be a good artist. So we must study Marxism and Leninism. Never underestimate the importance of this point” (p. 78). Mao Zedong’s decree that “arts must serve politics” was the guiding principle of all creative activities in the first few decades of the People’s Republic of China. It was only in 1980 that the Central Committee of the Communist Party replaced Mao’s words with “arts should serve the people and

socialism”, in an attempt to downgrade the blunt politicization of arts. But arts are nonetheless politicized in the reform era since 1978.

In its efforts of nation building, the Communist Party apparently needs a cultural symbol to represent its nationalist vision of China in the realm of vocal arts, and the new national singing method is created to serve this purpose.

Sue Tuohy (2006), in her research of Chinese musical nationalism, notes that “operating within ideological frameworks as diverse as the musical styles, nationalists have provided different musical answers to questions of what is Chinese and what should be national” (p. 226). By the term “nationalists”, she “refers to twentieth-century national leaders (and aspiring leaders), musicians working in national movements, and others involved – by inclination or occupation – in public discourse directed toward defining the musical nation and its future” (p. 226). Her analysis of the Chinese nationalists’ efforts to search for the right voice is extremely valuable to my study. She points out,

Nationalist movement throughout the world devote a portion of their energies to the “voice of the people.” The real or ideal vox populi conveys new national messages in vocal music performed in national contexts. In China much debate has centered on the questions of which voice of the people is the “right” one and which vocal qualities and forms best express the spirit of the nation. (p. 226)

In the process of “searching” the right voice, nationalist musicians made great efforts to learn from folk music but also assimilate “their music into foreign musical forms to compose Chinese popular and art music” (p. 231). Apparently, musical nationalists do not find it problematic to create a united but hybrid music form. The only problem is whose ideological agendas they followed. Tuohy does not give much detailed information as to how this has happened in contemporary China, and what is the outcome of these efforts. In her study, she tries to discuss various musical styles and movements of a vast historical, geographical, and ideological span under a single hat of nationalism, which is apparently too small.

There are other perspectives examining what Chinese national vocal music is. According to Xing (1997), one of the most popular opinions in ethnomusicologists is that nationality is one of the basic values of national music culture. In the contemporary China music circle, many advocates and supporters agree with this view. Crisis theory is one of the representatives. According to this view, in order to improve the “worth” and “position” in the world music culture, China must maintain and strengthen the identity of a pure nation. In other words, it is possible to reduce and eliminate the influence of foreign culture on it. According to this view, the development of Chinese music culture is not satisfactory over the past hundred years. The Chinese music culture is not in the development, but in the atrophy; it is not in advance, but in the retrogression.

Musicians such as Xiao Youmei (萧友梅), Huang Zi (黄自) and Liu Tianhua (刘天华) advocated the road of new music even before 1949. However, the so-called

Chinese symphonies, concertos, and chorus are just varieties of Western music modes. Moreover, the so-called “National Opera”, and “Chinese ballet” are neither a donkey nor a horse. No matter who write music or play the instruments, they are leading Chinese music to Westernization. The purity of Chinese nationality is gradually lost. And Chinese music culture “self” are facing extinction. Xing (1997) says, “The real resistance and harm of the current Chinese music culture is not from the imaginary wholesale Westernization, but from the parochial nationalism. The parochial nationalism is a repulsive force, preventing Chinese national culture from absorbing and digesting foreign culture nutrients; on the other hand, it is a pressing force, hampering the development of creative personality. In the name of so-called unified nationalism, arts are losing the valuable diversity” (p. 39).

Other scholars have different opinions. According to Yao Yaping (姚亚平) (1998), the concept of Chinese national music has two meanings: firstly, it means the national folk music; secondly, it means professionally composed music. The first one is regionally everlasting, and the appearance of the latter one was very late. The professional composed music appeared with Chinese modern historical change. And it changed with social changes. Regional *minzu* music existed since antiquity, but the notion of national music did not exist until several decades ago. The biggest difference between the concept of regional significance and historical significance is that the latter is produced in the collision with the Western culture. It is always related closely to the West.

Chinese nationalism has been a hot topic among scholars of China, who have gone to great lengths to distinguish different types of nationalism in China. While many

focus on political nationalism, Professor Guo Yingjie (2004b) examines the rise of cultural nationalism since 1978 as a contesting force against the discourse and ideology of state and political nationalism, and highlights the differences between cultural nationalism and political nationalism. He says,

Their most fundamental difference lies in their positions on nation versus state and tradition versus modernity. Whereas the former (that is, cultural nationalism) represents identification with the nation, particularly with 'national spirit' or 'national essence,' the latter (that is, political nationalism) is galvanized by a drive for a strong, sovereign state, national salvation and modernity, capitalist or socialist, at the sacrifice of cultural tradition. (p. 17)

By analysing non-state activities and thoughts in the realms of historiography, new Confucianism, cultural linguistics and postcolonialism, he reveals that cultural nationalists, with their emphasis on a national identity of authentic experience and authentic community and on the exclusion of alien ideas and elements, usually pursue an agenda that is most often incongruent with that of the political leaders of the party-state (p. 138). His seminal work casts light on how cultural nationalist movements have challenged the state discourse of national identity and the ruling legitimacy of the communist party, forcing the party-state to change in order to accommodate the challenges from the civil society. Cultural nationalism that more or less emerged spontaneously outside the political and institutional boundary of the party-state is undoubtedly vital to a comprehensive understanding of nationalism in China.

However, limited by access to data and professional knowledge, especially inside stories, these studies tend to be simplistic with limited details of the dynamics associated with the creation of the national singing method, especially the role that politics and ideology have played in the process, and the political efforts to ensure its popularity and representation of Chineseness defined by the Chinese Communist Party.

My research will look at the other side of the issue, that is, musical nationalism that is created by the political, cultural and educational institutions of the party-state in light of the communist ideology. I argue that in contrast to the agenda of cultural nationalists, the communist party has long embraced a philosophy of nationalism that emphasizes both tradition and future, inheritance and innovation, and indigenous and imported. In short, it is the communist party's intention to create a New China that is half traditional and half new and to unite the nation under the newly created national identity. As Tuohy (2006) said, "Nationalism may scoop up everything in its musical path, forward and backward... (p. 226)" The national singing method represents a significant and largely successful effort on the part of the party-state to not only search for but also create the right voice for the China nation.

I would argue that the development and popularity of the national singing method must be understood in the context of its relationship with Chinese politics and ideology. Nationalism and modernization have always been high on the political and nation building agenda of the Communist Part. Constructing Chineseness

through music is an important component of the nation building as well as modernization. However, Chinese scholars overwhelmingly focus on the demarcation of the national singing method and the appropriateness of integrating *bel canto* techniques in the development of national singing method. There is little research on why the national singing method has been created, selected and promoted to represent China and has achieved a popularity that *bel canto* and aboriginal singing styles could only dream of. More importantly, the achievement of the national singing method is apparently the joint work of artistic and political efforts, but existing studies failed to investigate the political motivation and agenda behind the creation and development of the national singing method and the dynamics of interaction between artists, performers, educators, politicians and policy makers.

The research will examine how Chineseness is constructed in the national singing method. Through the exploration of the history of national singing method before and after 1949 when, the research is intended to analyse how nationalist ideology and cultural policies contributed to the construction of the singing style, and how the new singing style has been disseminated, taught, and strengthened to represent the new Chineseness that the CCP has endeavoured to create for a modernized new China. It aims particularly at investigating how the interaction between Chinese politics and music led to the creation and development of the national singing method, and how the national singing method have been used to represent the Chineseness in light of the CCP's political agenda and nation building objectives. It intends to answer two major questions. First, what is the party-state's ideological and political agenda in the cultural, and, more specifically, musical

construction of national identity? Secondly, how has the ideological and political agenda of musical nationalism been materialized and has led to the creation and popularity of the new national singing method?

The following chapters will be unfolded around these questions.

This dissertation divided into 10 chapters including introduction and conclusion. Chapter 2 discusses school songs and the rise of modern singing in China. The rise of school songs resulted from Western music education that had been introduced to China, which revived Chinese music education and culture. The development of school songs has profound social and historical background. It was widely accepted by modern Chinese educators because it was closely associated with the call for self-salvation and the new ideas promoted in the lyrics of new songs. At that time, major initiatives of political, economic and cultural reforms started with introducing advanced systems and experiences of European countries, America, and Japan. The major aim of the reforms was to change Chinese old culture and even those “so-called” traditional “old music” that was closely related to the feudal system. Therefore, a lot of intellectuals who supported reform thought that only Western music could inspire people and enhance morale of the army. At that time, such ideas conformed to the advanced ideology of intellectuals who advocated reform. Although works of Europe, America and Japan were appropriated or copied during the music creation, school songs still made an indelible contribution to the advancement of Chinese music. The birth of school songs was deeply rooted in patriotism and nationalism and the fight against traditional power. It laid the foundation of modern music.

The third chapter is the brief history of *bel canto* and its competition with traditional Chinese singing method. The 1920s and 1930s saw a violent conflict between Chinese and Western cultures in China. In short, the Western culture had the superiority over the Chinese culture in all aspects, which included ideology, social and political systems and culture. China's traditional ideas, culture, art, politics and social system were criticized and abandoned. In the meantime, China's nationalism ushered in a period of gradual growth. While abandoning old things, nationalists urgently required new things to establish a national identity. In the domain of art, nationalistic musicians continually criticized and reflected on the traditional Chinese music, and lost their heart to the Western music, including *bel canto*, in the hope of establishing China's national identity with the Western singing techniques. It should be acknowledged that they made great achievements in the domain, not only training lots of singers good at singing with the traditional Western singing method for China, but also composing many Chinese songs with the Western composing techniques. When performing these vocal pieces, the singers reformed the Western singing techniques, making it more suitable for Chinese pronunciations and Chinese people's aesthetic tastes. Therefore, a new singing method began to emerge. However, not until the Anti-Japanese War period were the Western music and singing techniques applied widely to the building of a national identity.

The fourth chapter is about anti-Japanese National Salvation Movement and nationalization of Western music. The "left-wing" music movement laid the foundation for mass singing movement associated with the anti-Japanese National

Salvation Movement and the development of the new music in China. Musicians such as Nie Er, Lü Ji, He Luting and Xian Xinghai successively joined in the “left-wing” music movement and the National Salvation Movement. They received musical training at professional colleges, and integrated Western music techniques with Chinese music styles to create outstanding national works for anti-Japanese National Salvation Movement. Those music works served the masses, had new contents, new forms and new ideas, and remain popular until present days. As a result of the left-wing movement, the film industry experienced rapid development. Many popular vocal pieces for anti-Japanese National Salvation Movement created for films.

The following chapter moved to the period in Yan’an. Mao Zedong’s *Speech at the Yan’an Literature and Art Forum* is of significant meaning to the progress of Chinese vocal music. Initially, it rationalizes political intervention in literature and art, so that the development of vocal music must meet the political requirements. Next, it highlights that the orientation of new Chinese culture lies in serving the people, which demands literary and artistic workers to go to the ordinary people, and their works must be undertaken by the people, instead of indulging in the so-called pure Western high art. Thirdly, the new culture must be new, which needs literary and artistic workers to adopt modern Western vocal music forms and techniques, and innovate on this basis. It is in the request and inspiration of this speech that the musicians and singers in Yan’an began their attempt to combine the techniques of Western vocal music with the forms and methods of folk music in the base areas, and created a lot of vocal pieces and the opera *White Haired Girl* to serve the political purposes of the Communist Party, and obtained good results.

The goals of this speech has also become the essential of the cultural policy of the Communist Party of China since 1949 as well as the guiding principle of the development of Chinese vocal music art.

Chapter 6 focuses on national singing method and debate about native and Western singing methods. During the 17 years before the Cultural Revolution, the Chinese musicians made many significant contributions on the way of sinicizing *bel canto*. Whereas, from the perspective of the direction of efforts, they basically took *bel canto* at the center and borrowed some useful elements from Chinese national or opera singing methods. It was not only reflected in the singing method. More apparently and crucially, vocal music training adopted scientific, standardized, professional and academic Western forms. During this period, Soviet Union generated important influence, which directly resulted in that *bel canto* became the mainstay of academic vocal music education and the fundamental of the Chinese singing method – the new Chinese singing style.

Chapter 7 is about the vocal performance development during the period of Cultural Revolution. Firstly, the chapter illustrates the cultural policy and its analysis during the Cultural Revolution. The policies were quite different between the early and middle periods. They were treated as the political tools in the early period, but literary and artistic innovations started to be supported in the middle and late periods. Secondly, it specifically explains the musical behaviours and representative works of composers under the guidance of cultural policies in the middle and late periods. The third part analyses the understanding and practices of cultural policy by the main vocal performance artists in the middle and late

periods; how does the new folk style singing conform to the Communist Party's policy; how to combine the techniques and skills of Western singing method while keeping distinct Chinese style and charm; how do different vocal performance artists attained mastery through a comprehensive study on their own; how to create unique national styles and artistic images; and what Western singing techniques are applied.

Chapter 8 examines the development of national singing method in the reform era. After 1978, the CCP readjusted its cultural policy and encouraged the creation of new works in literature and art. It takes great efforts to reshape the cultural images and music images through the encouragement of new forms of arts and new ideas, with emphasis on following scientific laws and taking into consideration of the entertainment needs of the people. Innovation becomes the catchword. Chineseness is redefined in the new era.

Chapter 9 presents a case study of Jin Tielin and some of his major students. Jin Tielin is the core representative of the national singing method and has been very active in the reform era. He was trained in traditional *bel canto* singing style and later on devoted himself to the Chinese national vocal education. As a Western-style singing teacher, Jin combines *bel canto* and Chinese national singing style. He grasps the essential of *bel canto*, borrowing and innovating and even creating a Chinese singing style called Chinese vocal music. Cases of his training of students are also analysed to demonstrate his integration of *bel canto* skills into the training of singers of national singing method.

Chapter 2 School Songs and the Rise of Modern Singing in China

The birth of national singing method can be traced back to the early 1900s, namely the period of “School Songs (*xuetang yuege* 学堂乐歌)”. Later, the “Anti-Japanese National Salvation Movement (*kangri jiuwang yundong* 抗日救亡运动)”, launched in the 1930s, infused vital force for the vocal music art of China. The emergence of school songs introduced Western music education to China, and the anti-Japanese National Salvation Movement also used Western style music to educate the masses. School songs and the National Salvation movement reshaped Chinese music and music culture. In the meantime, the first professional music education institutions was established. This allowed *bel canto* to be integrated into the syllabus of Chinese music schools, and exerted profound influence on music life. The representatives of this period included Xiao Youmei (萧友梅), Cai Yuanpei (蔡元培), Zhao Yuanren (赵元任), Liao Shangguo (廖尚果), Huang Zi (黄自), etc. After that, the “Lu Xun Academy of Art” (Lu Xun yishu xueyuan 鲁迅艺术学院) (including Yan’an Lu Xun Academy of Art and North-eastern Lu Xun Academy of Art), founded by the Chinese Communist Party, was engaged in music education, creation and performance. After integrated them with the broad masses of the people, Chinese modern vocal music art was bound to national fate.

The new China and new culture of this period were in fact an affirmation and

tolerance of Western culture. During this period, Western elements were borrowed and integrated with Chinese culture and music. This chapter focuses on School Songs, illustrating the development of national singing method in early times, explaining how new cultural innovation used Western culture as reference, and how it integrated with Chinese culture, and eventually revealing the process in which national singing method was created.

A brief history of music education in pre-modern China

Music education in China can be traced back to over 4000 years ago, as many scholars believe (Yu 2017). However, in the early years of the 20th century, music education in new schools was almost built up from scratch. Traditional Chinese music, including instruments, singing, dancing and other forms of performance that was accompanied by music, was accorded no place in the modern school education. Then what makes traditional Chinese music irrelevant to modern education? To find the answer, we need to probe into the functions and history of music education in pre-modern China.

It is believed that music education and music educational institutions already appeared in Xia Dynasty (ca 2070 BC – 1600 BC) and the Shang Dynasty (ca 1600 BC – 1046 BC) (Xiu 2011). But evidence to support such claims is weak. Existing evidence indicates that music education was better established in the Western Zhou period (1046 BC – 771 BC), which had an expansive structure of bureaucracy in which the administration and delivery of music education was a major component. *Rituals of Zhou* (*Zhou li* 周礼), which has been believed to be an relatively accurate account of the bureaucratic structure of Zhou, recorded many

music-related positions in the royal court and local governments (Hu and Zhao 2012, p. 19-20). The most important position in this regard was called “Chief Music Supervisor” (tai si yue, 大司乐), a senior position in the bureaucracy. The Chief Music Supervisor was responsible for music education, ritual music, and management of lower level music officers and musicians, and superintended the “*chengjun*”¹⁴ and the making of policies and administration of rules related to the operation of *chengjun*. The next level subordinate of Chief Music Supervisor is called *yueshi* (music teacher 乐师). The responsibility of this position was to teach dances and music manners to juniors (13-year-old and above) of the royal and noble houses, and organise special types and pieces of music and dances performed for particular events and activities (Xu and Chang 2014).

A major purpose of music as practiced in the royal house was to educate the young and to cultivate their manners and morality through learning and playing music and dancing. In other words, the aim for young nobles learning music and dancing was not to entertain themselves and others, but to cultivate their personality and construct a sense of noble identity. For example, the Chief Music Supervisor was charged with the responsibility to teach young royals six qualities, namely, loyalty, modesty, respect, principle, filial piety and brotherhood through the education of music morality (*yuede*, 乐德), and six skills of communication through music language (*yueyu*, 乐语) (Xu and Chang 2014). Through such training, young royals

¹⁴ 成均, the grand school for young adults of noble families.

and nobles were expected to know and practice rituals and music (including instruments, singing and dancing).

It is this function of music that deeply fascinated Confucius who believed that in his time “rituals broke down and music became corrupt”. According to *The Analects*, Confucius was deeply impressed by institutions of Zhou and made it his lifelong aspiration to restore these institutions and rituals in his tumult time. He inherited Western Zhou’s ideology about music and its education, and believed that music and poetry were vital to the construction in the youth of morality and personality and a sense of identity of the gentleman class. According to Confucius’s recipe for the education of a gentleman, “one should cultivate himself through the *Odes*, establish himself socially through rituals, and complete his personality through music” (*The Analects, Book 8*) (Yang 2016, p. 152). Music was considered as a major step for an “accomplished man,” as indicated in the following remark:

Zilu asked how to define an “accomplished man.” The Master said: “One who has the wisdom of Zang Wuzhong, the detachment of Gongchuo, the valor of Zhuangzi of Bian, the skill of Ran Qiu, and could grace all these qualities with rites and music, might be considered as accomplished man.” (Leys 1997, p. 67)

A great social change in Confucius’s time was that education was no longer monopolised by the King’s court. The Houses of Dukes also set up their own schools for their offspring. Private education started to emerge which were open to commoners. Confucius was the trailblazer in this regard. He provided education to

people from all trades of life and social strata. Being humble in comparison with the scale and organisation of education in Zhou's court, Confucius was keen to revive the spirit of Western Zhou, especially the Duke of Zhou in his teaching. Music education was accorded a pivotal role in shaping in his students the benevolent heart and appropriate manners complying with rituals. Confucius himself was a musician of great skills and a connoisseur. His skills and taste in music allowed him to indoctrinate his moral philosophy into his disciples through the teaching of singing and dancing.

Confucius's emphasis on music education in the construction of individuals' personality and identity, however, juxtaposed with its decline in and disappearance from the so-called "public education" (*gongxue* 公学, i.e., the family-state school). Although the later Confucian masters such as Mencius and Xunzi continuously recognised its importance, music education never returned to the public education system. The institutionalisation of *keju* (imperial examination system) and the imperial education system supporting *keju*, with their overwhelming emphasis on textual study of Confucian classics and writing skills, excluded music from systematic education and imperial examination until its demise in 1906 (Xiu 2011). Vocal music, especially in the form of operas since the 14th century, continued to flourish, providing entertainments to both the populace and the imperial courts. But singing as a component of formal education vanished without a trace. As a result, towards the end of 19th century, when the reformers set to revamp the outdated education system and establish music education as a core element in the modernised curriculum, they found that the thousand-year-old

imperial examination system left no legacy for them to inherit. They had to turn their eyes to outside China.

The birth and development of School Songs

School songs refer to those sung extensively in the music classes of new type schools of China in the early 1900s. These songs were mostly recorded in numbered musical notation. The melody came from Japan, Europe, and the U.S., but the lyrics were composed by Chinese. Put simply, they were of foreign melody and Chinese lyrics (select melody and compose lyrics).

Westernization Movement (*yangwu yundong* 洋务运动), Constitutional Reform and Modernization (*weixin bianfa* 维新变法), and even the Revolution of 1911 (*xinhai geming* 辛亥革命) were launched to save the nation from crisis. During this process, people gradually realized that to radically transform China from an underdeveloped country, its backward ideology, science, culture, and social system must be changed first. Consequently, to establish new schools and to spread Western civilization became an ethos. As “one of the essential elements of spiritual education”, music was officially included in the curriculum of schools (Liang 1959). In 1902, a representative of Westernization Movement, Zhang Zhidong (张之洞), set up Sanjiang Normal School (*sanjiang shifan xuetang* 三江师范学堂), which offered music courses officially. After that, the new schools in China established music subjects one after another, indicating that China entered the era of “School Songs”. Before and after the 20th century, Zeng Zhimin (曾志忞), Shen Xingong (沈心工), Li

Shutong (李叔同), and so on returned from Japan, where they studied Western music, and began to enhance national quality via school songs. This was combined with political reform, and became an important spiritual force that transformed China. (Wang 2012)

The development of school songs can be divided into three stages. The first stage was the appearance of school songs before the Revolution of 1911. Although Westernization Movement and the Reform Movement (*weixin yundong* 维新运动) had failed, the methods advocated by them—to establish music courses in schools and to spread songs with new contents—were carried forward. In 1903, Shen Xingong, Ye Zhongleng (叶中冷) , Xin Han (辛汉) and other Western-trained musicians returned to China after studying in Japan. They established singing classes in primary schools and middle schools of Shanghai and Wuxi and compiled songs for schools. Some domestic and foreign newspapers and magazines also published the newly compiled school songs and theoretical articles on advocating music education in schools. This was how School Songs began to germinate and develop. During this period, the school songs were recorded in numbered musical notation or five-line staff, which were also used in the West and Japan, and were rendered to students to sing collectively. Due to the heavy influence of Japan, most songs adopted the melody of Japanese songs, and the lyrics were composed by Chinese musicians. Occasionally traditional Chinese national melody was used. The number of melodies composed by Chinese composers was extremely few. For example, *Chinese Men* (*Zhongguo naner* 中国男

儿) adopted the melody of the Japanese school song *The Old Bucket* (*Sushe lide jiudiaotong* 宿舍里的旧吊桶) in the Dorm, and its lyrics were composed by Shi Geng (Qian 2001) .

The first School Songs were similar to ancient Chinese *ci* poets' repeated composing *ci* according to fixed *qupai*.¹⁵ (曲牌) It is the composing skills which truly allowed modern China to get in touch with Western music. The songs taught in late Qing schools cover a wide range of topics. Most of them reflect the spirit of making the country rich and its military force efficient, and the spirit of patriotism. They call for national awakening, and publicize gender equality, women's liberation, etc. After 1898, the new schools of many regions established music courses, and that was how "school songs" thrived. These songs include: *Men of Greatest Ambition* (*Naner diyi zhiqigao* 男儿第一志气高) , *Su Wu the Shepherd* (*Suwu fangyang* 苏武放羊) , *Song to My Motherland* (*Zuguo ge* 祖国歌) (Hubei Provincial Annals Editorial Committee 1984) , etc. Gradually, school songs also used Chinese native melodies, like *Jasmine Flower* (*Moli hua* 茉莉花) , whose melody was adopted by *Airship* (*Feiting* 飞艇) and *Red Plum* (*Hongmei* 红梅) .

Using the melody of *Jasmine Flower*, Shen Gongxin also composed a march without lyrics. The school songs whose melody was drawn from *Jasmine Flower*, were

¹⁵ *Ci* is a type of classical Chinese poetry, originating in the Tang Dynasty and fully developed in the Song Dynasty. *Qupai* refers to the names of the tunes to which *qu* are composed. *Qu* is a type of verse for singing, which emerged in the Southern Song and Jin Dynasties and become popular in the Yuan Dynasty.

widely accepted by the society, such as *A Military Song for Laboring Children* (*Laodong tongzi junge* 劳动童子军歌) , *Bugle Call* (*Chongfeng hao* 冲锋号) , etc.

The second stage began after the Revolution of 1911. During this stage, school songs were popularized around China. For a period of time, the spread of school songs in large and medium-sized cities became a trend. At the same time, as regards the theme and contents, attention began to be paid to real life and taste of teenagers. A group of works that related to the life reality and taste of teenagers and that were of clearer student features were produced, such as *Ordinary Gymnastics and Military Gymnastics* (*Ticao--bingcao* 体操 - 兵操), a work whose melody was chosen by Shen Xingong and whose lyrics were also composed by him. "Our ambition is the greatest, despite our young age; come, brothers and sisters, let's do gymnastics (Wang 2005, p. 48)." It takes the biological and psychological features of teenagers into consideration and chooses the musical language that makes children feel amiable, so it was very popular among students. From 1905 to 1911, two military songs were popular in Wuchang Cultural College and were adopted for the Revolution of 1911. The songs' melody was adapted from Western chants and their lyrics were written by its teachers and students. In addition, a brass band was established in Wuchang Cultural College (Hubei Provincial Annals Editorial Committee 1984) .

In 1912, Shen Xingong published *A Collection of School Songs Authorized by the Ministry of Education* (*jiaoyubu shending xuexiao gechangji* 教育部审定学校歌唱集) , in which he compiled the music textbook for the 6 years of primary school

according to the principle of step-by-step. To a certain degree, this textbook is scientific and systematic. With the popularization and spread of school songs, the fundamental knowledge, skills and means of expression of Western music began to take root among the general public, particularly among some young intellectuals, laying a foundation for the comprehensive development of the “May Fourth” New Music Culture and playing a leading role in the development of modern music education (Wang 2005, p.43). On 28 September 1912, the Ministry of Education published “Detailed Rules for the Implementation of Middle School Orders,” (*zhongxue xiaoling shishi xize* 中学校令实施细则 which prescribed that the subject “music” must be established in middle schools and should take place one hour a week. In addition, “Orders for Primary Schools” (*xiaoxue xiaoling* 小学校令) was also published, which prescribed that “singing” must be regarded as a compulsory subject for junior primary school (four years) and senior primary school (three years) (Chen and Chen 2005, p. 4).

In 1919, an American Swede missionary established a school for blind children in Wuhan. In the school, classes of vocal music and instrumental music were organised (Hubei Provincial Annals Editorial Committee 1984). This period is also the third stage of school songs. After the “May Fourth Movement”, the number of school songs gradually decreased, and its social influence was gradually replaced by composed songs. However, in the same period, new musical creation in China began to appear, and it was mainly used for school music classes. The most representative composers were Xiao Youmei and Zhao Yuanren. After finishing his study in Germany, Xiao Youmei was engaged in the popularization of foreign and

domestic musical knowledge in Music Research Association of Peking University. He organized music lectures and singing classes on vocal music and taught Italian *bel canto* systematically, leading to a series of reforms in the practice and teaching of vocal music art in China (Han 2007). The songs he wrote—*Whispers of Wild Geese Flying South* (*Nanfei zhi yanyu* 南飞之雁语), *Evening Song* (*Wange* 晚歌), *Tree-Planting Day* (*Zhishuge* 植树歌), etc—had also been very popular among the students. On the other hand, Zhao Yuanren began to explore into the nationalization of the creation skills of the multi-voice music of the West. He integrated folk melodies into his own creation and put forward “Chinese style harmony”, exerting a profound impact on the creation of Chinese art songs.

The popularization of school songs allowed Western musical instruments, playing methods, tablature, and basic musical theories to be introduced to China; meanwhile, the widely singing of songs impacted and changed traditional musical aesthetic tastes culturally and psychologically, bringing new outlooks to people. The art form of school songs is: students sang the songs collectively in the school, and studied the tablature (staff, numbered musical notation) and basic musical theories via learning to sing these songs. This is concluded from the singing experience of students in Japan’s new schools and the then national state of China.

Major Figures of School Songs

As the pioneers of school song creation, Shen Xingong, Zeng Zhimin and Li Shutong are called the “three carriages” of the school song creation in modern China (Chen 2007). Most of their works referred to and were integrated with elements of

Western music. We can use “a combination of Chinese and Western elements” to describe their works.

Shen Xingong (1870-1947)’s original name is Shen Qinghong (庆鸿) , and his *zi*¹⁶ is Shuda (叔达) . He was born in Shanghai on 14 February 1870. In 1896 he was admitted by the special class of the Normal Department of Nanyang Mission College (the predecessor of Shanghai Jiao Tong University). In May of 1902, Shen Xingong took a sea-voyage eastward to Japan and entered Kobun Institute in Tokyo, majoring in education. In March 1903, when he returned from Japan, he started to teach students in the Affiliated Primary School to Nanyang Mission College, a profession he became engaged in for nearly 30 years (Gu 2010). During his stay in Nanyang Mission College, with the “school songs” he created, he became the pioneer of the music education of modern and contemporary Chinese schools, and was called “the first person who inaugurated the music field of China” by Li Shutong (Li and Yumei 2015).

Generally speaking, Shen Xingong evaluated the music culture of China against the West from the following perspectives: the weaknesses and strong points of Chinese music, the good aspects and bad aspects of Chinese music, and the ancient and modern Chinese music. He thought that to get rid of the backward Chinese music, “the only teacher we should learn from is Western music”. He advocated that the music culture of China should be rebuilt completely according to Western music. Then, he viewed the music culture of the West against Chinese music from

¹⁶ A style name taken at the age of 20, by which a man is sometimes called.

the following perspectives: the newness and the oldness of Chinese music, the advancement and backwardness of Chinese music, and the civilization and barbarism of Chinese music. In his eyes, the difference between Chinese and Western music was the difference between times, and the dividing line between Chinese and Western music belonged to the level of civilization. In addition, he thought that the musical journey of the West was a typical journey of modernization, and Western music culture was the example and model of modernity (Yang 2003). While stressing the learning of staff, he said that: “in the future, as our country makes further progress, we will feel that music is an inalienable part of life. All of us will destroy the *qin* (琴)¹⁷, the *zheng* (箏)¹⁸, and the *sanxian* (三弦)¹⁹ in our houses, and will teach our children organs or pianos. This time will come, soon.” Shen Xingong also said that: “the general public often regard Western music as a kind of music that does not conform to the style of our people, and therefore scold it severely. This is so stupid” (Shen 2000).

Shen Xingong's music works are mainly songs. His topics cover a wide range: *Revolutionary Army* (*Geming jun* 革命军), and *Oh, Beautiful China* (*Meizai zhongguo* 美哉中国), which advocated national revolution and eulogized the new republic government; *Song to Women's Education* (*Nuxuege* 女学歌), *Telegram* (*Dianbao* 电报), *Spinning* (*Fangzhi* 纺织), etc, which advocated gender equality and the

¹⁷ A seven-stringed plucked instrument in some ways similar to the zither.

¹⁸ A 21- or 25- stringed plucked instrument in some ways similar to the zither.

¹⁹ A 3-stringed plucked instrument.

importance of science. Most of the songs he composed are songs for children. In addition, he had been a teacher for a very long time, so he had in-depth observation and understanding of children's psychology and singing requirements, and was good at describing things that children contacted in their lives. That's why children often felt his songs were amiable. He was also the earliest composer who used vernacular (*baihua*) to compose lyrics. The songs he created are easy to read and understand, while being original. When he selected a melody, he focused the vitality of the language and the characteristics of children. For example, *Ordinary Gymnastics*, *Military Gymnastics*, *Boat Racing* (*Saichuan* 赛船), *Bamboo Hobbyhorse* (*Zhuma* 竹马), *Blacksmith* (*Tiejiang* 铁匠), etc are all music works he created that were very popular among students. What's more, the school songs he created often adopt the tunes of Christianity, because school songs are closely related to Christian music. Over 20 tunes were used by him to compose lyrics.

Shen Xingong also produced a lot of other songs that have won universal praise, such as *Yellow River* (*Huanghe* 黄河), *This Is the Army* (*Congjunge* 从军歌), and *Love for My Country* (*Aiguo* 爱国), which are full of patriotism and encourage national identity (Huang 1937). Among them, *Yellow River* is a song that emphasizes nation, national awareness and that has strong Chinese national colour (for example, the musical form *naochui* (饶吹) —a wind and drum music which is the mixture of the *Hu* peoples and *Han* music, a special music form that originated in the Han Dynasty—is used to celebrate the “victory”). It expresses the author's genuine affection for China. In *Preface to Xingong's Music Collection*, Huang Zi spoke highly

of this song. *Yellow River* is the first patriotic song created by Chinese in modern times, and it is also the “ground breaking work” of the professional music creation of modern China (Li 2010). Qian Renkang (钱仁康) thinks that: Shen Xingong used “parallel melodies continuing like one line and wriggling downward like a dragon to describe the bold momentum of the Yellow River, which flows down from Mongolia to the Great Wall Pass with great strength and vigour, this is just perfect.” Another musical feature of this song is that “its rhythm is free and unrestrained, and is not constrained by beat. The triple beat rhythm is often included in the beat, such as “The Yellow River flows from Mongolia to the Great Wall Pass...The ancient sages were born here. When I stand over the bank alone, I feel spacious and splendid. Outside the Great Wall, next to the river bend...” These are all triple beat. Although they contradict the four beat (rhythm), they still can be sung with a single breath.”(Qian 2001) Liang Maochun thinks that: “The features of *Yellow River* are: the rhythm of March, with dotted note; the horn type pitch. These make it obviously different from traditional songs, in terms of temperament.” Its significance lies in the fact that: “the history of Chinese song creation started from here.” In all, *Yellow River* is a symbolic work of patriotism and a work that embodies the national identity of Shen Xingong (Liang 2006) .

Zeng Zhimin (1879-1929), who styled himself Zemin (泽民) and had an alias Zelin (泽霖) , is a person whose ancestral home is in Tong'an District, Fujian Province. He was born in Shanghai in 1879 (the 5th year of Emperor Guangxu's reign). His father Zeng Zhu is a businessman and his mother Cao Rujin (曹汝锦) is the sister

of Cao Rulin (曹汝霖), a representative of Japanophile. In his early years he used to teach in Nanyang Mission College and taught himself painting and music. In 1901 Zeng Zhimin and his wife went to Japan for study. In 1907 they returned to Shanghai. During their stay in Shanghai, their son, Hongjie, who was just 16 years old, died of an illness. This was a great blow to them, so they moved northward in 1913. In 1929, Zeng Zhimin died of an illness in Beidaihe, aged 50 (Cheng and Meng 2011).

Zeng Zhimin is the first musician to put forward the notion of “New Music”. He is a pioneer who attempts to establish modern music schools, earlier than Xiao Youmei, as well as the founder of the first Western orchestra. Liang Qichao rated him as “the first person engaged in new music activity of China” (Chen 2013a). In 1904, he published *On Music Education* on *Xin Min Cong Bao* (新民丛报), established and edited by Liang Qichao. In May, he suggested to found the first new style music society in modern music history of China—“Yaya (亚雅) Music Society”, on the basis of the “Music Seminar” founded by Shen Xingong. Its aim is “to develop social and school music, and encourage national spirit.” In August, Zeng Zhimin published *A Textbook of Musicology*, translated and partly supplemented by him. This book is regarded as the first music theory textbook that is translated by Chinese and that systematically introduces Western music system by the historian circle. This book lays a foundation for the later music theory textbooks and has an important role and status in the communication of Western musicology (Chen and Chen 2005). He thought that Chinese must learn from the West, learn their music ideas, music language, music skills, etc, so that the beginners of the “transitional period” can

“compose national songs with foreign tunes, borrow foreign material to compose music of our own”, therefore solving the problem of the deviation of “songs” and “melodies” and reaching the basic requirements of “the melody and the song are inalienable, the melody and the song are inseparable”. He believed that “separation and alienation are the greatest trouble of music composition” (Yu 2012). He established the principles for producing “songs” that were superior to the old music of China, and made them the technical guidance for the composition of the “New Music” of modern China. He suggested that China’s music textbooks imitate the textbooks of schools of foreign countries. And his requirements for the songs sung in schools are popular and easy to sing, as well as being full of implications (Da 1983).

Zeng Zhimin created many “firsts” in the field of music education of China: (1) in July 1903, *A General Introduction to Music Theory*, written by him, is the first article published by Chinese introducing western music theory. As a result, he is the first person publically using the Chinese characters *yue li* (music theory) in modern China. (2) In 1903, in the 7th issue of *Jiangsu*, Zeng Zhimin published six songs, including *Troop Training*, *Yangtze River*, *Autumn Worm*, etc. with both numbered musical notation and tablature. They are the earliest publicly published songs that can be seen in China so far. (3) On 15 April 1904, *Educational Song Collection*, edited and compiled by Zeng Zhimin, was published in Tokyo. This is the earliest singing textbook of modern China. (4) In June 1904, Zeng Zhimin established the first new type music society in the modern music history of China—“Yaya Music Society”. (6) *A Textbook of Musicology*, published in August 1904, is regarded as the earliest textbook that systematically and comprehensively introduces western

music theory, that is published in China and can be verified. (7) *A General Introduction to Music Theory* in *A Complete Library of Music*, published in March 1905, is China's first popularization reader on Western music theory. (8) *A Brief Introduction to Harmony*, published in September and November, 1905, is China's first article on Western harmonics. (9) In 1909, he founded the first Western orchestra composed of Chinese in Shanghai. (10) He is also the first musician who proposed to create "New Music" (Liu 2008).

Zeng Zhimin's representative school songs and nationalism are closely related.

Troop Training (*Lianbing* 练兵), *Yangtze River* (*Yangzi jiang* 扬子江), and *Naval Battle* (*Haizhan* 海战) are undoubtedly a genuine representation of the national spirit, patriotic ideas, and militarism of musician Zeng Zhimin. For the call of the times, Zeng Zhimin has rational and calm thinking. When the nation was at stake, when the country was faced with a crisis, he discovered with acumen that, music, once regarded as beneath the attention of the elite group of the society, possessed the power like a cannon and the charisma that could unite soldiers. He firstly made in-depth and rational analysis to the functions of music, and argued the relationship between music and politics, music and military affairs, music and education, music and society, music and family, etc from the level of ideology. Under the influence of the big environment and society, the singers only sang military songs, patriotic songs and celebrate military spirit. This is the established mainstream ideology and unavoidable political will at the juncture of the 19th and 20th century. The idealistic appeal and ambition transformed from these will and wishes are very specific—to make the country rich and its military force efficient,

to resist external invasion and insult. Therefore, the various topics and symbols relevant to it naturally become the key words in musical ideas and even the fashion and belief of the society and folks (Yu 2008).

The nationalism of Zeng Zhimin's works is also infiltrated by "New National" and "New Art". He is one of the earliest musicians who published "peaceful, beautiful, vigorous, and spring-like" songs on *Jiangsu*, for example, *Spring Tour*:

The time is perfect!

When the spring wind blows, the world becomes prosperous.

The willows and the grass are light green, the red plum and the peach bloom.

The teenagers are marvellous!

They are in good order and full of spirit.

People are of high spirit and everyone live up to the good time.

In the school, the singing and tweedle help to build a splendid scene.

The grassland is perfectly flat and kids are showing their superb gymnastic skills.

The spring holiday is coming!

Students travel in large groups.

They dress well and are neat and tidy.

The water is blue; the landscape is new.

Our motherland is broad and diversified.

何时好，春风一到，世界便繁华。杨柳嫩绿草青青，红杏碧桃花。少年好，齐齐整整，格外有精神。精神活泼泼，人人不负好光阴。学堂里，歌声琴声，一片锦绣场。草地四围一样平，体操个个强。放春假，大队旅行，扎得都整齐。青水绿，景致新，地理更分明。

Every Chinese in modern China is placing the “youth China” ambition on teenager students, so modern musicians are purposefully building a new personality— “courageous, bold and healthy; vigorous, full of vitality and full of spirit”— with the music they created. It can be said that, to a certain degree, they themselves have already possessed the strength of such “new personality”. Consequently, a different world is presented in the songs they created. In this world, China is not “in a state of devastation”, is not “full of shadows”, and is not “surrounded by declining willows”, but is “peaceful”, “beautiful”, and “full of vitality”. For another example, *New* (lyrics composed by Zeng Zhimin) (Li 2017):

New, new, new, new, new, new, four thousand million Chinese!

I wish that the four thousand million Chinese are in high spirit everyday!

The 20th century is bright and prosperous.

The sun rises and we can see the world clearly.

New, new, new, new, new, new, four thousand million Chinese!

New, new, new, new, new, new, four thousand million *li*!

I wish that the four thousand million Chinese *li* land will turn into a land of gold.

We have so many people.

We shall unite and fight against invaders.

We hang a yellow dragon flat in each of our house!

New, new, new, new, new, new, four thousand million *li*!

New, new, new, new party gives us new suggestions!

I wish that our new party will render new suggestions,

So that the light of glory will shine over the five continents.

Prosper our kind, revenge our enemy!

We will not stop until we kick the evil out.

New, new, new, new, new, new, the new party gives new suggestions!

New, new, new, new, new, new, listen to them my fellow new citizens!

I wish that our fellow new citizens will listen to them and become wiser.

Enrich our country, strengthen our soldiers!

We will become masters of our own.

New, new, new, new, new, new, listen to them my fellow new citizens!

新新新，新新新，四万万国民！愿我四万万国民，日日如临阵。廿世纪，放光明，晓

日升天眼界清。新新新，新新新，四万万国民！新新新，新新新，四万万方里！愿我四

万万方里，变做黄金地。人既众，心要齐，家家高万（悬？）黄龙旗。新新新，新新

新，四万万方里！新新新，新新新，新党出奇谋！愿我新党出奇谋，荣光照五洲。〔兴

我？〕种，复我仇，杀尽豺狼方罢休。新新新，新新新，新党出奇谋！新新新，新新

新，新民其听听！愿我新民其听听，智识要长进。富我国，练我兵，五洲万国做主

人。新新新，新新新，新民其听听！ (Zeng 1903)

Zeng Zhimin used his music to build a new China, a new kind of art, to spread new knowledge, and to shape new citizens. These schools songs by Zeng Zhimin, with their special artistic inclination, played a significant part in publicizing new things, new ideology and new morality, in developing new personality and depicting the new world, making an outstanding and indelible contribution to the transformation of social culture and the establishment of “youth China” (Li 2017).

Li Shutong (1880-1942) was born in a salt business family in Tianjin, and had received a good traditional education since a child. Being a teenager, Li Shutong was heavily influenced by new knowledge. He was a gifted youth with casual and elegant bearing, and a scholar who enjoyed a reputation in the literary circle. He read Confucian classics, was good at inscribing words on ancient bronzes and stone tablets, and at verses, ditties, odes and songs—the four forms of poetry. He was an excellent musician of wind instruments, and was also a painter, a calligrapher and a singer. He was quite accomplished in all fields. In all, he is an artistic all-rounder in the cultural history of modern China. He studied in Japan and received education in realistic painting and romantic music of the West. Therefore, he gradually became practical in aesthetic taste and life pursuit, wiping away the orthodox path which had lasted for thousands of years in China—“study to become officials, become officials to facilitate study”, and gradually established the idea of using education to save China—“use the kind and the good to guide people”, and “knowledge must be useful to the country”. During his life, he devoted himself to fine art, drama, music, etc. He established the first modern drama troupe in China—“The Spring Willow Club”. He successfully played the heroin in *The Lady of the Camellias*. He is the first intellectual to learn Western painting and music in

Japan, and founded the earliest music periodical in China— *Petit Music Magazine* (*yinyue xiaozazhi* 音乐小杂志). In 1916, he created the first trilogy ensemble which adopted the western multi-voice composing method—*Spring Tour* (*Chunyou* 春游). He is a pioneer of China's modern artistic education and one of the founders of school songs.

After returning to China, Li Shutong began to teach in No.1 Normal College of Hangzhou, where he started to practice his education ambition. He enthusiastically advocated new music and fine art education, and composed many school songs based on his teaching experience. These songs include *My Childhood Memories* (*Yiershi* 忆儿时), *Farewell Song* (*Songbie* 送别), *Spring Tour, A Souvenir on Leaving* (*Liubie* 留别), *West Lake* (*Xihu* 西湖), *Spring Scenery* (*Chunjing* 春景), etc. Of all these works, the composing images and skills of *Farewell Song* are worthy of in-depth exploration. Since this song was produced, it became a famous fashionable song in modern China, loved by people and sung for over a century. The major reason behind its popularity is that Li Shutong selected a good melody. He used Kyuukei Inudou's *Loneliness on a Journey* (*Luchou* 旅愁) as the chief source and wrote *Farewell Song* in 1915. This song was adapted from a 19th century work *Dreaming of Home and Mother* by John P. Ordway. When Ordway's work was introduced to Japan, musician Kyuukei Inudou translated it into the Japanese version, which was published in 1904, as his representative work (Qian 2001). "He deleted all syncopations and appoggiaturas, and Li Shutong wrote *Farewell Song* based on the melody of *Loneliness on a Journey*, whose artistic conception and

contents are similar to *Farewell Song*.” Its tone was flat, straight, fluent, comfortable, graceful, restrained and natural. Except that “he deleted all syncopations and appoggiaturas,” he changed the quarter note on the second beat of the second bar into 1 beat, 2 eighth notes; he changed the half note on the third beat of the 6th bar into 1 quarter note and 2 eighth notes; and the same changes were made to the 9th and the 10th bar (Yu 2012). In all, the songs produced by Li Shutong use the scene to express the emotion. The lyrics he composed inherit the far-reaching artistic conception of traditional Chinese poems, the melodies he selected are popular and famous melodies from Europe and America, the melody and the lyrics are combined perfectly and can bring out the best in each other, so his works are of high artistic level.

The lyrics of school songs are original, namely new lyrics are composed for existing melodies; in melody, bringism (*nalai zhuyi* 拿来主义) was adopted, namely, vocals from Europe, America and Japan are used. Generally speaking, at that period, school songs were created like this: firstly, select a foreign melody from Japan, Europe, or America; secondly, compose Chinese lyrics for the melody. The number of traditional melodies were very rare, and the number of songs whose melodies are created by Chinese musicians were even fewer. In addition, at that time, these songs mostly adopted the method “single-tone singing” (namely the tone is performed collectively), and the method of multi-voice chorus was seldom used. In addition, except Li Shutong’s songs, most songs by other composers had no requirements for accompaniment. At that time, the number of school songs whose melodies were traditional Chinese songs was not many, and the representative

ones include: *Encouragement to Women's Right* (*Miannuquan* 勉女权) (it is of the same melody with *Gymnastics* whose lyrics are composed by Hua Hangchen 华航琛), with its lyrics composed by Qiu Jin (秋瑾) ; *Foot Binding Is Bitter* (it is of the same melody with *Fly*, whose lyrics are composed by Shen Xingong), with its lyrics composed by Shen Xingong; *Flower Picking Song* (*Chanzuku* 缠足苦) , with its lyrics composed by Shen Xingong; *Women Revolutionary Army*, with its lyrics composed by Hua Hangchen; *Girls Join the Army* (*Nuzi congjun* 女子从军), composed by Li Yanxing (李雁行) and Li Zhuo (李倬) ; *A Yard of Peaches* (*Taohuayuan* 桃花院) , with its lyrics composed by Wen Jun (文君) ; *Song to My Motherland*, with its lyrics composed by Li Shutong, etc.

The limitation of school songs was not only contributable to constraints in reality but also to ideological beliefs. On the one hand, the school songs originated from the campus songs of Japan's primary schools, and they also adapted songs from foreign melodies (namely to compose lyrics for an existing melody). On the other hand, the authors who are passionate about the composition of school songs mostly had studied abroad, or were new style intellectuals who advocated modernization. Most of them were not familiar with China's traditional music, particularly folk music. Meanwhile, at the turn of the century, the Qing Dynastic court started to "abolish imperial examinations and establish new schools". In order to find sufficient teachers for fast-developing new schools which needed teachers urgently, a large number of Japanese teachers were hired from Japan to

teach in China. They included certain number of music teachers for primary and secondary schools and “nursery governesses for kindergartens”. They were even more unfamiliar with the traditional folk music of China.

Conclusion

The rise of school songs resulted from Western music education that had been introduced to China. It revived music education and music culture in China. The development of school songs has in-depth social and historical background. That it was accepted by modern Chinese was because it was closely associated with the call for self-salvation, and the new ideas implied by the lyrics. At that time, major initiative of political, economic and cultural reforms started with introducing the relevant systems and experiences of Europe, America, and Japan. The major aim of the reforms was to change the old culture (including traditional “old music”) that was closely related to the feudal system. Therefore, a lot of intellectuals who supported reform thought that only Western music could inspire people and enhance morale of the army. At that time, such ideas conformed to the advanced ideology of intellectuals who advocated reform. Although works of Europe, America and Japan were appropriated or copied during the creation, school songs still made an indelible contribution to the advancement of Chinese music. The birth of school songs was full of the qualities of ideological trend of modern music, was accompanied by patriotism and the fight against traditional power, and set up the ground of modern music.

School songs make preparations for the transformation from traditional music to modern music. From then on, Chinese national music started to learn and adapt

from Western *bel canto*. The genre of school songs established a good vocal music culture and had important historical meaning to the performance art of national vocal music, which was still at the stage of germination. In addition, its social and historical value far exceeded its artistic value. School songs aroused the general public, called on people to enrich the country, strengthened the military force, and fought against foreign invaders. It possesses strong feelings of national salvation. The contents focused on anti-feudalism, anti-invasion, and they inspire people's morale. It laid a foundation for the rise of the general public's singing movement that aimed to resist against Japan and save the nation from extinction, and became a powerful strength that gathered national spirit in the fight against invaders in modern China. As an enlightening music movement, it laid a theoretical and practical foundation for traditional Chinese intellectuals to review and evaluate Western music culture. Although the influence of school songs was soon replaced by revolutionary folk songs and new opera, its production is undoubtedly the result of the first large scale collision between Chinese music culture and Western music culture.

Chapter 3 Bel Canto and Its Competition with Traditional Singing

Method

School songs were only introduced into primary school classrooms. Although most songs were written in Chinese adapted from European, American and Japanese tunes by the Western notation and even sung to the accompaniment of Western Instruments, the Western singing technique was not employed deliberately. It played a role in enlightening children in the modernization of Chinese music and contributed to national identity construction with lyrics as the only contributing factor. Not until after the introduction of *bel canto* into China by professional musicians did there appear a competition between the Chinese and Western singing techniques, making Chinese nationalistic musicians and singers obligated to transform *bel canto*.

A Brief History of *bel canto*

Bel canto is interpreted in *Cihai* (辞海) as “a singing style that came into being in Italy in the 17th century, characterized by beautiful timbre, free pronunciation, smooth, mellow connection between tones, and fluent, flexible coloratura decoration”. In *Concise British Encyclopedia* (jianming dabuliedian baikequanshu 简明大不列颠百科全书) it is “an opera singing style”. *Bel canto* grew out of the Italian polyphonic music and court solo singing techniques in the late 16th century, and achieved development in Italian opera in the 17th, 18th and early 19th centuries. Based on strict control over voice intensity, its intensity and amplitude are lower than it used to be in the 19th and 20th centuries, featuring a clear distinction between the “fundamental tone” (jiyin 基音), a low laryngeal tone, and the “overtone” (fanyin 泛音), a high laryngeal tone. It requires a flexible diapason, characterized by euphoniousness, brightness and beautiful timbre.

Bel canto is in itself an artistic singing style that not only refers to scientific vocal training, such as regular breathing, sound coherence, register unity, fullness and mellowness of voice, and clear pronunciation in singing, but also requires singing with abundant emotions in a unique style. In 1858, famous opera composer Rossini put forward three requirements for *bel canto*: First, sing in a natural, beautiful and well-balanced voice in the whole pitch range; second, receive rigorous training to be able to sing very gorgeous musical works with ease; third, fully grasp the unique artistic style of *bel canto*, and this can only be comprehended when one listens to excellent Italian signers' singing. Of these main contents and requirements of *bel canto*, the key points include scientific breathing, training of basic skills of voice production, basic laws of enunciation in singing, application of resonant cavity and national style characteristics (Yan 1989, p.63).

Bel canto originated in the Italian music scene in the 17th century. In the Italian music art, multi-part music was in the dominating position for a long time between 14th century and 16th century. With complex counterpoints and extraordinary coloratura phrases, this style of music enjoyed popularity in the music scene for a time. Although it pleased audience in those days, such multi-part harmonic tones were not strongly expressive because lyrics didn't draw due attention in musical pieces, making music less dramatic, failing to affect audience rationally. As a result, the music did not expound the idea of enlightenment put forward during the Renaissance Period. Florence was the birthplace of the Italian Renaissance. At the end of the 16th century, some young composers and singers in Florence, such as Caccini, Perry and Cavalieri, aspired to reform the old music. They often gathered together to discuss how to reform the style of music and advocated changing the

old form of music by arguing that melodeclamation should be simple and natural. They strove to develop a beautiful and scientific singing method. That was the embryo of *bel canto*, which heralded Italian music's magnificent future. In the second half of the 17th century and the 18th century, there appeared two greatly influential schools of Italian *bel canto*—the “Bolognese school” (*bolunya xuepai* 波伦亚学派) which valued gorgeous coloratura techniques, and the “Napoli school” (*naboli xuepai* 那波里学派), which stressed sincere feelings. Both schools achieved perfection in vocal skill training, pushing the solo art onto a peak. Their time is thus called the “golden age” of *bel canto* by historians. In the 19th century, the *bel canto* abandoned the castrato singing style, changing the anti-physiological phenomenon that a man sang in female voice, and replaced the falsetto with chest voice-based mixed voices, promoting the development of tenor voice and the independent development of female voice. The *bel canto* in the 20th century was more scientific and theoretically systematic.

Introduction of *bel canto* to China

The *bel canto* was introduced into China around the “May Fourth” Movement, namely at the third development stage of school music. Although the *bel canto* has a history of more than 300 years in Europe, it is just nearly 100 years old in China.

According to Liu Yanwu (刘彦武), a cultural policy is in essence a path and direction for cultural development. Historians made comments on the “May Fourth” Movement as follows: It made intellectual and organizational preparations

for the founding of the Communist Party of China (Liu 2009b). Hu Huilin (胡惠林), an expert on cultural policy studies, points out that the issues addressed and reflected at the “May Fourth” Movement, namely the New Culture Movement, including from reassessment of all values and criticism of the traditional Confucianism to the selection of Marxism for the reconstruction of the Chinese cultural value system; from attention to the problems about human beings to the modern recognition of the Chinese civilization subject; from the literary improvement to the literary revolution, from the totally repudiation of the traditional Chinese culture and the worship of the Western civilization to remolding traditional Chinese culture with modern techniques; as well as the recognition of the relationship between enlightenment and salvation, tradition and modernity, conservatism and radicalism, Westernization and indigenization, and problem and doctrine, constitute the CCP’s main framework of cultural policies and the entire foundation of China’s contemporary cultural policies. Many of the gradually developing cultural policies of the CCP in the later new cultural practice were sprouted in this period (Hu 2003).

According to Zhang, there are several methods that *bel canto* was introduced to China. Firstly, Western-trained Chinese such as Zhou Shu’an (周淑安), Ying Shangneng (应尚能) etc. went back to China with plenty of Western vocal pieces and advanced vocal techniques. Secondly, Western vocal professionals such as Su Shiling went to China for training purpose and they also brought amount of vocal works. Besides, concerts and performances with Western vocal elements were

introduced to Chinese audiences, which is another measure to disseminate *bel canto* to China (Zhang 2011).

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After the “May Fourth” Movement, a group of singers and educators who had studied *bel canto* in Europe, such as Zhou Shu’an, Huang Youkui (黄友葵) and Ying Shangneng, started being active on the Chinese music stage and music classroom, introducing the traditional European vocal art into China. They held solo concerts in cities and gave presentations on the artistic styles, skills, expression techniques and languages of European classical songs, art songs and opera selections. In terms of professional teaching, they trained a large number of outstanding talents including famous singers such as Lang Yuxi (朗毓秀) , Cai Shaoxu (蔡绍序) , Yu Yixuan (喻宜萱) and Si Yigui (斯义桂) , laying a foundation for the professional teaching of *bel canto* in China.

Music schools and reform of music education in the 1920s and 1930s

After the introduction of *bel canto* to China, a group of Chinese musicians founded music schools, which played a positive role in promoting the development of the Western singing method in China. Xiao Youmei was a grandmaster that did groundbreaking work for modern Chinese music, and a pioneer and founder of modern professional music education; he made historical contributions to the construction and development of Chinese music culture, and enjoyed a lofty position in the history of modern Chinese music. In November 1912, Xiao Youmei went to Leipzig Conservatory, Germany to study pedagogy at the government’s

expense and received a doctor's degree in 1916 (Ju 2012). After returning home in 1920, he taught and assumed a leading position at the Affiliated Music Training School of Peking University and the Music Department of Peking National Art Institute. Also, he served as an editor at the Ministry of Education and a director at the Affiliated Experimental Primary School of Peking Higher Normal School. The next year, he was employed by Peking University as a lecturer and a tutor at the Music Research Institute, and initiated the establishment of a music club with Zhao Yuanren, etc. He was determined to achieve his own ideal to promote the development of music education (Zhang 2005a).

As Fu Gengchen (傅庚辰) said, "More than 90 years ago, Xiao Youmei, the pioneer and founder of Chinese professional music education, thought deeply about this issue. He systematically studied the Western composition theory, but he didn't consider 'the West' (*weixifang* 唯西方) or 'technology' (*weijishu* 唯技术) as the only thing of value. Instead, he combined the Western composition technology with the Chinese national language, creating some excellent Chinese-style new musical works. When teaching at the Shanghai National Music College founded by him, Xiao Youmei also implemented such an indigenized teaching idea all the time. Besides, he had a very clear attitude towards the relationship between art and social life. According to him, a school shouldn't be an "ivory tower" cut off from the society, but should be closely related to the spirit of the times and patriotism. Therefore, in the general historical background of the nationwide Anti-Japanese War, he proposed that music education must be a spiritual defense builder, and music should serve national interests consciously. Thus he applied to the Ministry

of Education for establishment of a choir and military music troupe to meet cultural needs in wartime. After the “Mukden Incident” and “Jan 28th Incident”, the teachers and students of the National Music College created a large number of anti-Japanese salvation songs and held many concerts of salvation songs. All these are fine traditions of closely connecting professional music education with the times and national destiny. After several centuries of development, the Western composition technology and theory have formed a relatively wholesome system. It is necessary to carry out strict technical training for students according to this system. However, if the problem of “who is to write” and “what can be written” is not solved, professional music education will inevitably go out of line with music creation and social needs, with an embarrassing situation, in which one just talks to himself” (Lou 2015, p.126).

In the first few years, Xiao Youmei underwent many hardships in the process of promoting music education. In 1922, Peking University transformed the Affiliated Music Research Institute into an affiliated music training school, and Xiao Youmei was appointed as Dean of Studies of the school, which was China’s first independent higher music education institution (Dan 1992). He founded the school’s first orchestra and acted as the conductor of the orchestra. Persuaded by Xiao Youmei for many years, some colleges and universities in Peking started setting up departments of music one after another, with music education beginning to take shape and attract the attention of the general public. For example, when a new educational system was implemented nationwide in 1922, the elective course in “school songs” was renamed “music” course as a compulsory course for elementary school students. After years of efforts, Xiao Youmei

gradually turned Peking University into a national music center, but he still dreamt of building a pure music college in line with the international standards. To this end, he submitted a proposal to the Ministry of Education within lots of years, but received no response. After Peking came under the control of warlord Zhang Zuolin, the Minister of Education Liu Zhe (刘哲) ordered shutdown of all national music departments in Peking in June 1927 on the grounds of “harmfulness to social morals” (*youshangshehuifenghua* 有伤社会风化) and “waste of public money” (*langfenguojiaqiancai* 浪费国家钱财) . As a consequence, the Affiliated Music Training School of Peking University, which Xiao Youmei had managed painstakingly for 5 years, was forcibly dissolved. At that time, the Northern Expeditionary Army had attacked and occupied the Yangtze River Basin, and Cai Yuanpei was working in the Nanking government. So, Xiao Youmei went south for personal development (Zhang 2011a).

On 1 October 1927, Cai Yuanpei was appointed as the president of the Nanking Government College (later renamed Ministry of Education). With his help, the government finally passed the proposal about establishing a national conservatory of music submitted by Xiao Youmei. As the “steward at the conservatory of music”, Xiao Youmei put forward a 5-year admission plan with funding progressively raised as the number of students increased: 50 students would be enrolled and a monthly budget of 3000 *yuan* would be required (Luo 1982). As for the startup budget expenditure and schoolhouse construction budget of 6000 *yuan*, the Ministry of Finance made an empty promise that “it would appropriate funds after

the end of the war”. The first month’s overheads were obtained with great effort of Yang Quan (杨铨) , Xiao Youmei’s colleague at Sun Yat-sen’s (孙中山)

Presidential Palace. Xiao Youmei received 3000 yuan on 24 October, and used it as startup funding following Yang Quan’s advice “to start immediately”. He thus founded China’s first professional higher conservatory of music—National Conservatory of Music—in Shanghai (Hong 1985).

Xiao Youmei advocated teaching students in accordance with their aptitude. He drew on useful foreign experience and took the actual situation of China into consideration, gradually establishing a practical music education system. After the establishment of the conservatory, due to an increase in the number of students, the monthly overheads rose to 5,000 yuan, causing great financial tension. Xiao Youmei knew very well that a high quality teaching faculty would be critical to effective school-running, so he recruited Chinese and foreign musicians with genuine skills and knowledge, such as Russian pianist Zakharoff, Huang Zi, Zhou Shu’an and other first-class music educators from home and abroad, as well as famous poetry expert Long Yusheng (龙榆生) and Liang Jiuming (梁就明) , who had a Master’s degree from the US as teachers of common subjects to improve students’ overall qualities. The National Conservatory of Music adopted the credit system of European music schools, highlighting the rigorous training on major subjects and multidisciplinary knowledge. Xiao Youmei tried his best to promote the development of China’s modern professional music education to realize his own ideal. With years of unremitting efforts, he developed the National Conservatory of Music into China’s No.1 world-class music academy. In the golden

age of the first 10 years, the National Conservatory of Music trained more than 200 famous musicians, including He Lüting (贺绿汀) , Lü Ji (吕骥) , Ding Shande (丁善德) and Xian Xinghai (冼星海) (Jin 2003).

With the development of music education in the 1930s, music schools were established and even primary and secondary school music textbooks were revised. On 7 March 1934, the Primary and Secondary School Music Textbook Compilation Committee of the Ministry of Education held the first meeting in Nanjing, attended by nine members including Gu Shusen (顾树森) and Zhao Yuanren, who discussed together and formulated procedures, selection standards and examination methods for primary and secondary school music textbooks, and decided to solicit patriotic lyrics and music from the wider society (Chen and Chen 2005).

Leading Musicians of Western Music Techniques

During this period, people were encouraged to accept new cultures, including Western technology, literature and art. Not only was the Western culture embraced, but the Western literature and art were also integrated into the Chinese culture. In the field of literature and arts, most prominently, a group of musicians who had received Western education combined the Chinese and Western cultures together on the basis of their own understanding of the Western and Chinese traditional arts and applied the mixture to their creative works. The leading figures of that times include composers Zhao Yuanren, Huang Zi, Qing Zong, etc., who

created a large number of excellent artistic songs with Western music composition techniques. These works include *Eastward flows the Yangtze River* (*Dangjiang dongqu* 大江东去) , *My Sentiment to the Yangtze River* (*Wozhu changjiangtou* 我住长江头) , *How Can I not Miss Her* (*Jiaowo ruhe buxiangta* 教我如何不想她) , *Three Wishes of the Rose* (*Meigui sanyuan* 玫瑰三愿) , *Homesick* (*Sixiang* 思乡) and *Passion for Spring* (*Chunsiqu* 春思曲) , which then became popular songs sung by singers during the “May Fourth” Movement period, exerting an indelible influence on the communication of *bel canto* in China.

Zhao Yuanren (1892~1928) was a linguist and musician who made great achievements in the field of new culture during the “May Fourth” Movement period. He was admitted to Nanking Higher College to study preparatory courses in 1907. He learned English and German, and became American English teacher D. J. Carve’s favorite student. Carve’s wife was good at playing the piano and singing songs, and Zhao Yuanren received elementary education on Western music from her. In the spring of 1910, Zhao Yuanren took the second examination for American university admission sponsored the Boxer Indemnity program. In August of the same year, 70 students, including Zhao Yuanren, went to the USA. Initially, he was admitted to Cornell University, majoring in mathematics and minoring in physics and music, and obtained a bachelor’s degree in mathematics in 1914. In 1915, he was transferred to Harvard University to study philosophy. Meanwhile, he minored in harmony, counterpoint and composition under Professor E. B. Hill and Professor W. R. Spaulding. He graduated from Harvard

University with a doctoral degree in philosophy in 1918. In addition, he did short-term study at University of Chicago and California University. During his stay in the United States, Zhao Yuanren also studied courses in composition, harmony and piano with American musicians E. Johnstone, J. T. Quarries and S. P. Siwerman. During the 11 years when he studied and worked in the United States, Zhao Yuanren was always accompanied by music. He became proficient in vocal music, piano and composition theories, laying a solid foundation for writing of songs after the “May Fourth” Movement (Liu 2013).

According to Zhou Xinping (周欣平), Mr. Zhao Yuanren connected together two worlds, namely the Chinese academic world and the Western academic world. On the one hand, he successfully introduced the Western academic thoughts into the Chinese academic world and made it blossom and yield fruits; on the other hand, he successfully introduced the Chinese traditional academic achievements and methods to the West, building a grand framework over the Eastern and Western academic fields (Zhou 2013). His major contribution to the contemporary music scene is mainly reflected in his music works beyond “school songs”. He was innovative and wrote songs of national style that simultaneously reflected his times. He re-wrote many Chinese folk songs by adding multi-parts. In his songs, tunes mesh perfectly with the rhythms of lyrics. Zhao Yuanren abandoned the patterns of “school songs” which were mainly foreign melodies with Chinese lyrics, and began to write both songs and lyrics independently without using foreign tunes. He used the Western music composition techniques in the creation of songs, getting Chinese modern music into a new stage of development. He was one of the

well-deserved pioneers in music composition in modern China and an excellent composer in the 1920s (Ming 2002).

Although Zhao Yuanren started music composition before the “May Fourth” Movement, most of his works were primarily created in the 1920s and 1930s. His music composition is mainly divided into two stages. The first stage happened in the 1920s, after the “May Fourth” Movement. His major works include *Working Song* (*Laodongge* 劳动歌), *Rhyme of Selling Cloth* (*Maibuyao* 卖布谣), *How Can I Stop Missing Him, Going Uphil* (*Shangshan* 上山) I, *Listening to the Rain* (*Tingyu* 听雨) and *Another Cloudlet* (*Yeshe weiyun* 也是微云), and chorus *Charm of the Sea* (*Haiyun* 海韵). Fourteen of his songs, including the above ones and some created earlier, are collected in the *Book of New Poetry* (*Xinshigeju* 新诗歌集) published in 1928. Xiao Youmei said, “Of the music works published in the past ten years, Mr. Zhao Yuanren’s *Book of New Poetry* may be most valuable. Although Mr. Zhao’s first profession is not music, he has music talent, a thoughtful mind and delicate auditory sense. He is worthy of our reverence since he could write these Schubert-style artistic songs in his spare time after researching physics and linguistics.” (Xiao 2004b) In the preface, Zhao Yuanren puts forward important academic ideas including: Chinese and Western music were different and Chinese music had its own “national characters” that were “worth preservation and development”; “Chinese-style” melody had its value, and lyric-music relations must be handled according to the features of Chinese musical rhymes; harmony should be “indigenized”. Zhao Yuanren started the second stage of creation in the 1930s,

his masterpieces including *Song of Poling a Boat on the River* (*Jiangshang chengchuan ge* 江上撑船歌) and *Peepshow Song* (*Xiyangjing ge* 西洋镜歌). He also wrote songs for many children's poems by Tao Xingzhi (陶行知), such as *Song of Balanced Development of Hands and Brain* (*Shounao xiangchang ge* 手脑相长歌) and *Children's Working Song* (*Ertong gongge* 儿童工歌), etc. which are collected in his collections of works such as *Songbook for Children's Day* (*ertongjie gequji* 儿童节歌曲集) (1934) and *Songbook of Xiaozhuang* (*xiaozhuang gequji* 晓庄歌曲集) (1936) (Chen and Chen 2005).

When writing a song, a composer should first fully understand the pronunciation and syllables of lyrics. However, few composers of the new music did so, which Zhao Yuanren considered "regrettable". As for singing, he said, "Although I am as familiar with English as with my native language, I often find it difficult to understand an English song. The reason is that the music in some songs covers up the natural rhythms of spoken sentences." Therefore, he was particularly attentive to the relationship between lyrics and melody in light with the tonal and phonological characteristics of the Chinese language so that the tone of lyrics could inosculate with the melody to make a song both melodious and colloquial, thanks to his years of training and research in linguistics (Zhao 1924).

Zhao Yuanren was innovative in the national art. The songs created by him are characterized by vivid musical image, novel style, beautiful, smooth melody and

high lyricism. In terms of content, most of his works are themed by the new poetry that came into being in the “May Fourth” Movement, featured by both contemporaneity and nationalism. In terms of form, his works are created with Western music composition techniques and a profound understanding of the values of traditional music. His vocal works boast a high artistic standard and are always considered important contributions to modern music composition. Many of his works have been passed down to the present, becoming frequently performed pieces in music teaching and at concerts. For example, *How Can I Stop Missing Him*, created by him in 1926, has become a classic artistic song in China’s modern music repertoire, and an excellent vocal teaching material for professional conservatories of music. The lyrics of this song are verses in a new-style poem titled “How Can I Stop Missing Her” written by Liu Bannong in Britain in 1920. The poet said that the poem expressed how much an overseas traveler missed his “motherland”. However, when writing music for the poem in 1926, Zhao Yuanren changed the word “her” to “him”, expanding the space of “missing”, making the poetic connotation more implicit and profound. As Zhao Yuanren said later, “The word ‘him’ in the lyrics can refer to a man, a woman or any beloved ones.” The melody of this song is beautiful and affectionate. On the one hand, the song is sung in a traditional “Chinese-style” opera tune, with the tone and voice register close to the life language and the melody sounding like a colloquial elevation of the life language. Portamento and ornamentation are sometimes adopted in order to standardize the characters. Portamento is applied to the character “him” in the song, making the music colloquial and easy to sing in a tone with outstanding national characteristics. On the other hand, the song is created with multiple

Western multi-part techniques, such as Western musical form and modulation, expressing a deep sentiment of yearnings (Wang 2013).

Zhao Yuanren's another masterpiece *Charm of the Sea* (adapted from Xu Zhimo's poem) is an influential choral work of short paragraphs, composed in 1927. With rondo variations, including a chorus and piano piece, the work vividly depicts a tragic story about a beautiful and brave young girl with a thirst for freedom that, fearless of violent storms and roaring waves, is engulfed in the raging waves. The work is fired with a romantic spirit that encourages the Chinese young people to resist feudalism and pursue personal liberation at the "May Fourth" Movement. With a strong artistic appeal, the work has become a choral masterpiece of China (Wang 1992).

Zhao Yuanren was also the first modern Chinese composer to rearrange Chinese folk songs into multi-tone works. In 1935, he wrote *Peepshow Song* as the opening theme of film *Scenes of City Life* (都市风光). The song is of the folk rap style, with this style used in order to reveal and criticize the urban life of that time. In 1942, he wrote *Lord of Heaven* (老天爷) in the USA, with the lyrics, of the folk rap style, adapted from a ballad of the late Ming Dynasty. *Lord of Heaven* was introduced into China in mid-1940s and sung among by patriotic students in a demonstration against Chiang Kai Shek, arousing strong repercussions. Since then, the song has been spread all over the country.

The nationalism of Zhao Yuanren's works is hidden in his creation, expressed as his focus on the local style of the musical language. For example, when writing *Listening to the Rain*, he expanded the tone of ancient poem chanting in Changzhou dialect. His native dialect was Changzhou dialect, which is spoken in Changzhou in the Taihu Lake basin, belonging to the Wu dialect family. For song creation, he thought that the melody could be composed according to the tone of dialect pronunciations (Xiong 2013). Taking *Rhyme of Selling Cloth* as another example, the whole melody is created on the basis of the chanting tone, sounding melodious, delicate and implicit. If the song is recited or sung in Mandarin Chinese, it sounds like a tongue twister, causing some confusion in pronunciations. Therefore, the song can be sung in Wu dialect, sounding like "saǒsao zǐ bu, guoguo mǎ bú, mǎ bù mǎ mǐ, yǒu van lao dou.....". The phrase "Xiǎo dìdì kù pò" sounds like "Xiǎo dìdì kùzi pò lǎo lei" because function words are used for singing (Tu 2008a).

Huang Zi was a famous modern composer and music theorist of China. Huang Zi (1904—1938), alias Siyou, styling himself Jinwu, was born in Chuansha, Jiangsu. Upon his birth, Huang Zi lived under the influence of the traditional culture, including classical literature, calligraphy and folk songs. Huang Zi was sent to the USA to receive advanced education at the public expense in June 1924. He departed from Shanghai on 23 August and arrived at the Oberlin College, Ohio on 24 September. First of all, he was admitted to Department of Psychology, School of the Arts and Sciences, majoring in psychology. Meanwhile, he minored in music theory (including solfeggio) and piano (including keyboard and harmony). He graduated with a bachelor's degree of arts on 14 June 1926. In autumn of the same year, he was transferred to the Oberlin Conservatory of Music to specialize in

music. He studied courses included music theory (including harmony, counterpoint, fugue and solfeggio), composition, piano, vocal music, music education and harmony teaching. He filed an application in July 1928 and enrolled at School of Music, Yale University, Connecticut in September, minoring in composition (sonata form writing) and orchestration. Meanwhile, he was preparing his graduation thesis (Liu 2014b).

He was the first music educator to systematically and comprehensively teach Chinese students modern European and American professional composition theories. He dreamt of establishing a Chinese national music genre. Based on his personal experience gained when he travelled in Europe and America, where he studied and investigated the Western music, Huang Zi pointed out, “The European and American countries try their best to absorb famous foreign songs and carry forward their own folk songs.” He took the Russian national music genres represented by Glinka and The Mighty Handful as examples (Huang 2014b). He set many precedents in the music scene. For instance, his graduation project—orchestral music overture *Nostalgia* (*Guaijiu* 怀旧) is China’s first symphony and the first Chinese symphony to be performed abroad. *The Fantasie of Scenes of City Life* (*Dushi fengguang huanxiangqu* 都市风光幻想曲) composed by him, the opening music of left-wing film *Scenes of City Life*, is China’s first professional opening music. His works *Song of Resisting Enemies* (*Kangdige* 抗敌歌) and *Flag of Honor* (*Qizheng piaopiao* 旗正飘飘) are two choruses themed by the Anti-Japanese National Salvation Movement. His work *Everlasting Regret* (*Changhen ge*

长恨歌) is China's first oratorio. He was the first music professor to write opening music for a progressive film. In addition, he founded the first Chinese music weekly and served as the editor-in-chief; initiated the establishment the first Chinese symphony orchestra made up of Chinese performers—the Shanghai Orchestra.

Huang Zi was the most promising and influential composer in the flourishing period of artistic song composition in the 1930s. He has left 94 pieces of music of various genres, including symphony, chamber music, piano polyphonic music, oratorio, chorus, solo and textbook song; 15 music treatises on theoretical creation, criticism, appreciation, writers and history; 56 textbooks on the common sense of music; 3 unfinished music manuscripts. Also, he founded a music club, edited music magazines, music supplements, music teaching materials and music textbooks, organized music programs for radio stations, and composed music broadcast scripts. He was the only full-time teacher in the theoretical composition section, solely responsible for the teaching of 11 courses. In addition, he also taught the Western music history and music appreciation, two common courses for all students, training modern music pioneers such as He Lüting (贺绿汀), Chen Tianhe (陈田鹤), Jiang Dingxian (江定仙) and Liu Xue'an (刘雪庵).

Huang Zi clearly proposed the slogan of establishing “nationalized new music”. After returning home, in order to compose individualized music based on the principle of indigenization, he started with his short-time creative practice to explore three main aspects of composition technique: the exploration of pentatonic

music²⁰, the combination of tunes with lyrics, and the application of polyphonic linear thinking; he did all this in order to realize his ideal of composing “nationalized new music” based on his own creative practice. His thoughts exerted a far-reaching influence on his student He Lüting (Tang 2013). When teaching composition theories at a professional music school, he founded “it difficult for teachers to teach without a textbook and it gnawing for students to study without a book”. Driven by responsibility, he was determined to fill in the gaps of acoustics and music history. In 1934, he started to write books. He spared no effort to promote the development of Chinese music. The most influential of his works are art songs.

His artistic songs are characterized by a nationalistic composing technique, namely “the combination of music, poetry and piano accompaniment”, are of very high artistic quality. In the first half of the 20th century, Chinese composers normally composed nationalistic artistic songs by combining the Western composing techniques, namely the German and Austrian composing techniques, with the Chinese musical tradition. Schubert was a representative figure and model of the Western artistic songs, and Huang Zi made in-depth studies on music composition based on Schubert’s works. For him, the greatest music was a piece in which there was a balance between subjective beauty and objective beauty, and as a Chinese composer, he reached a peak in the artistic song circle. When writing artistic songs,

²⁰Pentatonic scales and 6-tone, 7-tone scale: Gong mode:CDEGAC, Shang mode:DEGACD, Jue mode: EGACDE, Zhi mode: GACDEG, Yu mode: ACDEGA, 6-tone mode: CDE#FGAC or CDEGABC, 7-tone mode: CDE#FGABC

he valued the combination of lyrics and music, and was good at expressing poetic conception in a refined musical language. His lyrics are poetic and highly artistic (Feng 2000).

As a patriotic composer who was influenced by the New Culture Movement and the “May Fourth” Movement in his boyhood(Li 2008a), Huagnzi’s works, including *Song of Resisting Enemies*, *Flag of Honor*, *Mukden Incident* (九一八) and *Righteous Ardor* (热血), reflect the Chinese people’s increasingly raised national consciousness and patriotic enthusiasm in the 1930s(Zhao 1986). According to Li Huanzhi (李焕之), Huang Zi’s works contain democratic thoughts, which play a decisive role in his patriotic works. Taking *Flag of Honor* as an example, it was composed with the inspiration from skills in the Chinese traditional opera, including “singing (*chang* 唱), speaking (*nian* 念), acting (*zuo* 做) and acrobatic fighting (*da* 打)”. In terms of the overall song structure, the composer drew on the experience of fast instrumental performance and slow singing in the traditional opera, making the speed and rhythm free but compact, fully expressing his unbridled emotion and strong inner call (Li 1959). This is because Huang Zi grew up in a family of scholars, and his mother focused on teaching him the traditional culture, including verses, ditties, odes and songs, as well as ballads. As a result, he, unknowingly, developed an interest in music and traditional culture. Moreover, in modern China, Huang Zi was also one of the composers that combined poetry with rhythms most perfectly. For every character in lyrics, he made a study of the level and oblique tones so that the meaning of a poem could be

fully expressed in lyrics. Meanwhile, he used poetry to serve music composition in proper tones and rhythms so that the two could bring out the best in each other (Lian 2016).

Many of Huang Zi's musical works were used as teaching materials. Many of the 74 vocal music works created by him after returning home were used as primary and secondary school music materials. Of the works, *The Story* (*Benshi* 本事), *Canon Song* (*Kanongge* 卡农歌) and *Words of the Westerly Wind* (*Xifeng dehua* 西风的话) reveal children's naivety and passion for life. *Flowers are not Flowers*

(*Huafeihua* 花非花), *Swallows Talk* (*Yanyu* 燕语), *Walking in Snow to seek for Plum Trees* (*Taxue xunmei* 踏雪寻梅) and *Song of Divination - In Dinghui Temple, Huangzhou*, which are considered artistic songs, are often performed at concerts (*Pusuanzi.Huangzhou dinghui yuanyu juzuo* 卜算子·黄州定慧院寓居作). Artistic songs account for a very small proportion of his vocal works, but all of them were written with meticulous attention and full of tender sensibility. Of his artistic songs, *Homesick* and *Passion for Spring*, *Three Wishes of the Rose* and *Rouged Lips - Climbing the Tower* (*Dianjiangchun. Fudenglou* 点绛唇·赋登楼), which are pieces that hold the stage, are still in many singers' repertoires (Han 2016).

Liao Shangguo (1893~1959), also known as Li Qingzhu, alias Li Qing, styling himself Qing Zhu, was born in Fucheng, Huizhou (now known as Qiaoxi, Huizhou). He graduated from the Guangdong Huangpu Army Primary School. In 1912 (the

first year of the Republic of China), he went to Germany to receive advanced education at the Berlin University, majoring in law, minoring in piano and composition theory. In 1920, he graduated from the Berlin University with a doctoral degree in law. After returning home in 1922, he acted as a judge at the Parliament of the Peking government. In the autumn of 1924 he was appointed as the Lieutenant Colonel Secretary of in the President office of the Huangpu Military Academy. In July 1925, he was appointed as the Colonel Secretary of the General Political Department of the National Revolutionary Army, as well as the Vice Chairman of the School Administration Committee of the Guangdong Provincial Judge School. At the beginning of 1927, he was appointed as the Major General Director of the Political Department of the National Revolutionary Army New Fourth Army. Then naming himself Qing Zhu, he started working on music teaching and creation in Shanghai. In 1928, he opened “X Bookstore” in Shanghai, devoting himself to editing and publishing music scores. Later, at the invitation of Xiao Youmei, he served as a journal editor at the Shanghai National Music College and edited *Music Art* (yueyi 乐艺) (quarterly). His published writings include *Music Words* (yuehua 乐话) and *The General Theory of Music* (yinyue tonglun 音乐通论) . After leaving the Shanghai National Music College in 1932, he served as the secretary, operation section head and secretary general of the Eurasia Aviation Corporation. In 1946 (the 35th year of the Republic of China), he served as a professor at the Tongji University. After the founding of the People’s Republic of China in 1949, he served as a professor at the Fudan University and then at Department of the Arts, Nanjing University, teaching German. During the period, he

translated some books on music and aesthetics. Liao Shangguo died of an illness in Shanghai on 7 May 1959 (Xu 1988).

Liao Shangguo's musical thoughts were deeply influenced by Western European "expressionist" (*biaoxianpai* 表现派) theorist H. Barr and the idealistic philosophy of the 18th and 19th centuries. He clarified his points that "music is the language of the upper world" and "music belongs to no country" in his writings such as *Music Words* and *The General Theory of Music*, letters to his friends in the Chinese music circle, and theses such as *On the Traditional Chinese Music* and *Music should be Serving Art* (Wu 2015). In addition, he talked about famous musicians such as Mozart, Beethoven, Schumann, Chopin and Wagner. His musical thoughts had influence on some professional music workers at that time. He paid attention not only to the natural level and oblique tones of pronunciations, but also to the meanings of characters, and composed melodies based on the principle of recitation. He wrote an article titled "Music Composition and Music Writing" to elaborate his points and revealed his ideas in creations. For example, the *Eastward flows the Yangtze River* (*Dajiang dongqu* 大江东去) begins with a great momentum given by Su Dongpo's (苏东坡) verse "the heavenly wind and seaborne wind are pressing", which needn't be sung, but to be read aloud. However, it also has a beautiful melody. In the middle period, there appears "Think back to those years, Zhou Yu", which needs to be chanted, sounding magnificent; the ending begins with "life is but a dream", sounding depressing, but "a cup of wine is poured to worship to the moon in water" still sounds soul-stirring. The

song *My Sentiment to the Yangtze River*, sounding like a lively folk song, is a magnificently conceived lyric song that expresses the lovers' faithful belief and noble sentiments.

Conclusion

The 1920s and 1930s saw a violent collision between Chinese and Western cultures in China. In general, the Western culture had the advantage over the Chinese culture in all respects, including ideology, social and political systems and culture. China's traditional ideas, culture, art, politics and social system were criticized and abandoned. At the same time, China's nationalism ushered in a period of gradual growth. While abandoning old things, nationalists urgently needed new things to build a national identity. In the domain of art, nationalistic musicians constantly criticized and reflected on the traditional Chinese music, and lost their heart to the Western music, including *bel canto*, in the hope of building China's national identity using the Western singing techniques. It should be acknowledged that they made great achievements in the domain, not only training lots of singers good at singing with the Western skills for China, but also composing many Chinese songs using the Western composing techniques. When singing these songs, the singers reformed the Western singing techniques, making it more suitable for Chinese pronunciations and Chinese people's aesthetic standards. Thus, a new singing method began to sprout. However, not until the Anti-Japanese War period were the Western music and singing techniques applied widely to the construction of a national identity.

Chapter 4 National Salvation Movement and Western Music

During 1927-1937 following the Great Revolution (*dageming* 大革命), Marxist theory of literature and art was rapidly spread in China. The China League of Left-Wing (*zuolian* 左联) Writers was founded in 1930, further advancing the translation and study of the theory. After the September 18th Incident (*jiuyiba shibian* 九一八事变) in 1931, under leadership of the Chinese Communist Party, workers and students across this country went on strike one after another. They presented petition and demonstration to the Kuomintang government to protest its nonresistance policy and call for resistance against Japanese invasion. The January 28th Incident (*yierbashibian* 一二八事变) breaking out, workers, farmers and students in Shanghai took initiative to support the 19th Route Army to resist the invasion of Japanese. Among them, Qu Qiubai (瞿秋白) and Zhang Wentian (张闻天) were key leaders in the ideological and cultural front of Chinese Communist Party. Their thinking and efforts provided plenty practical basis and ideological resources for the formation of the cultural policy of Chinese Communist Party. Besides, Lu Xun had positive influence on the establishment of the cultural policy, and was involved in the building of the left-wing cultural movement policies (*zuoyi wenyi yundong fangzhen* 左翼文艺运动方针), and contributed to the generation of ideas. Through ideological influence, theoretical advocacy and construction, he took the helm of the New Culture Movement of China.

China League of Left-Wing Musicians

In 1932, the progressive musicians associated with the “China League of Left-Wing Writers” set up the “Peking League of Left-Wing Musicians” (*beiping zuoyi yinyuejia lianmeng* 北平左翼音乐家联盟), “Sino-Soviet Music Club” (*zhongsu yinyue xuehui* 中苏音乐学会 Shanghai, 1933), “Left-Wing Dramatist League-Music Group” (*zuoyi xijujia lianmeng yinyue xiaozu* 左翼戏剧家联盟音乐小组), “China Emerging Music Research Association” (*zhongguo xinxing yinyue yanjiuhui* 中国新兴音乐研究会 1934) and other similar organizations to organize revolutionary music activities, with Nie Er (聂耳), Wang Dandong (王旦东), Li Yuanqing (李元庆), Tian Han (田汉), Ren Guang (任光), Zhang Shu (张曙), An E (安娥), Lü Ji (吕骥), and so on as major activists. The left-wing music could be viewed as determined by the struggling nature of the new-democratic revolution. It is different from the old-democratic literary movement before the “May Fourth” Movement, or the so-called classic or romantic literary movement. It is the music movement of democracy in nature led by the proletariat class fighting imperialism and feudalism (Yu 1998).

Evidence indicates that in left-wing music movement, music was subject to politics. In a way, it was significantly influenced by political routes and policies set by some politicians, and politicized real life. This tendency of artificially placing too much emphasis on politics had indeed brought many disadvantages to later artistic practice. Just Lü Ji reflected afterwards, because of a biased comprehension of the

idea of music serving politics, left-wing musicians did not understand that even in a time of serious “white terror” (*baise kongbu* 白色恐怖), people still had multi-faceted needs for music. Although revolutionary songs of that era were important, the variety in genres and themes was also important to the public and should not be overlooked (Lu 1959).

In a nutshell, during the left-wing music movement in China from 1932 to early 1936, left-wing musicians mixed up with Chinese farmers and workers. Following the Marxist ideology, they advanced the tradition of the “May Fourth” Movement and learn from the techniques in music composition of the Soviet Union and other countries. Also drawing on national folk music, new outlook and techniques, they created a great number of songs which articulated the spirit of the time and the nation’s voice, ushering in a new era of revolutionary songs for mass singing in China. Some of these songs are still popular now. These talented musicians emerging during the left-wing music movement composed numerous famous songs, formed organizations and social associations which laid the foundation for the rise of mass singing movement during the anti-Japanese National Salvation Movement (*kangri jiuwang qunzhong geyong yundong* 抗日救亡群众歌咏运动), the Anti-Japanese War, the Civil War and the advancement of music cause of the New China. The left-wing music movement was a mass music movement (Xiang 2004). The school songs were limited to schools with an emphasis on the educational function of music. The left-wing music movement broadened the basis of participants and imbued in music completely new meanings and significance (Li 1980).

Left-Wing Musicians

Nie Er, Lü Ji, He Luting (贺绿汀) and Xian Xinghai (冼星海) were the major figures of the Left-wing Music Movement. They received formal music education from the music colleges. For example, Xian Xinghai, Lü Ji and He Luting were graduates from Shanghai National Conservatory of Music, and Nie Er, the First Provincial Teachers School of Yunnan. They were dedicated to the left-wing music movement, joining in the anti-Japanese national salvation movement with music as their weapon. Their works constituted the revolutionary music tradition with distinct national characters.

Nie Er (1912-1935), born in Yuxi, Yunnan. He was the composer of the *March of the Volunteers* (yiyongjun jingxingqu 义勇军进行曲), which was later adopted as the national anthem of the People's Republic of China. He was admitted into the First Provincial Teachers School of Yunnan in 1927. Joining the Communist Youth League of China (zhongguo gongchan zhuyi qingniantuan 中国共产主义青年团) in 1928, he went to Shanghai in 1930 to join the Grand Alliance against Imperialism (fandi datongmeng 反帝大同盟). In early 1933, Nie Er was recruited by Tian Han to the Chinese Communist Party. On July 17, 1935, Nie Er was unfortunately drown when swimming in the sea in Japan, at the age of just 23. (Feng 2007) He composed tens of revolutionary songs and influenced Chinese composers for tens of years. His songs embody a strong sense of the time. They are serious in content, embed noble national spirit and excellent artistic skills, and served as the model for music

creation in China. (Ding 2014)

Lü Ji (1909-2002), one of the frontrunners of Chinese new music movement, Honorary President of Chinese Musicians Association, music theorist, born in Xiangtan of Hunan Province, had created many famous songs, such as the *Song of the Military and Political University of Resistance against Japan* (*kangri junzheng daxue xiaoge* 抗日军政大学校歌). He was dedicated to collection and compilation of national folk music legacies of China, and his theoretical research covered from social music, music function, music creation, music performance, national music, musical aesthetics to music history. He was the winner of the “Lifelong Medal of Honor” (*zhongshen rongyu xunzhang* 终身荣誉勋章) granted at the first Golden Bell Awards of China for music.

He Luting (1903-1999) was another eminent musician and educationist. Born in Hunan Province, he was admitted into Shanghai National Conservatory of Music in 1931. In his early years, he participated in the peasant movement in Hunan and the Guangzhou Uprising, having assumed such positions as teacher at the Wuchang Art School, head of the music division of the Star Pictures, music teacher of the Propaganda Team of the Political Department of Shaanxi-Gansu-Ningxia-Shanxi-Suiyuan United Defense Army, head of Yan'an Central Orchestra and head of North China Art Troupe. He had created a total of three cantata songs, 24 chorus songs, nearly one hundred songs, six piano works, six orchestral works, ten and more film songs and some *yangko* opera works and instrumental music. He also published *He*

Luting Conservatory Selected Papers (*He Luting yinyue lunwen xuanji* 贺绿汀音乐论文选集) (Jiang 1995).

Xian Xinghai (1905-1945), born in Macao, was a composer and pianist in modern China. He was honored as the “Musician of the People”. He was admitted into the Music Institute of Peking University and Shanghai National Conservatory of Music in 1926 and 1928 respectively to study music. In 1929, he went to Paris to study under a work-study programme. He learnt from the eminent violinist Paul Oberdoeffler and composer Paul Dukas. After he came back to China in 1935, he took initiative to join in the anti-Japanese National Salvation Movement. In 1938, he went to Yan’an and assumed the post of Dean of Lu Xun Academy of Arts, Music Department.

During that period, Nie Er, Lü Ji, He Luting and Xian Xinghai all joined in the left-wing music movement. In April 1932, Nie Er was introduced by Tian Han to the left-wing drama league and the latter’s drama criticism group. In August 1932, Nie Er arrived in Peking (Beijing now) to take part in the activities and performances organized by local left-wing drama leagues and musician leagues and registered the next month for examination for the Music Department of Peking Art School. But he only took the initial written examination of general culture subjects and failed. Afterwards, he registered for the violin subject of Shanghai National Conservatory of Music and also failed for “not performing well”. In November, he started work at the No.1 Studio of Lianhua Film Company. When working there, he participated in the “Soviet Union Friendly Society” (*sulian zhiyoushe* 苏联之友社)

music group, and organized the “China Emerging Music Research Society”

(*zhongguo xinxing yinyue yanjiusuo* 中国新兴音乐研究会).

Lü Ji was admitted into Shanghai National Conservatory of Music for three times after 1930 to study vocal music, piano and composition respectively. In the meantime, he also took part in the left-wing literary (drama and music) activities in Shanghai and Wuhan (Li 1995). He joined in China League of Left-Wing Writers in 1931, founded the Wuhan League of Left-Wing Dramatists with Zhang Geng (张庚) and others in Wuhan in 1932, and participated in the activities of the Music Group of Shanghai League of Left-Wing Dramatists in 1933. After Nie Er returned to China in 1935, Lü Ji started to chair the Music Group and organized an amateur choir with Sha Mei (沙梅) for mass singing activities in the anti-Japanese national salvation movement. In 1935, the amateur choir and song research society organized by him made keen efforts to advance the singing activities for anti-Japanese national salvation movement in Shanghai (Feng 2009). In early 1936 when the league of left-wing dramatists was disbanded, he set up the Song Seminar and often taught songs at the night school for workingwomen and organized the Songwriter Association (originally called the Songwriter Sodality) with Sun Shiyi (孙师毅). During that period, he created lots of songs for mass singing and wrote music for the progressive films (Fu 2010).

In the mass singing movement associated with the anti-Japanese national salvation

movement, Lü Ji published articles such as the *Outlook of New Music* (*xinyinyuede zhanwang* 新音乐的展望) , *Great and Weak Singing* (*weidaerpinruode gesheng* 伟大而贫弱的歌声) , and *On Defense Music* (*lun guofang yinyue* 论国防音乐) and *Defense Mobilization by Music* (*yinyuede guofang dongyuan* 音乐的国防动员) . He clarified the social significance of the mass songs and their influence on the nationwide music movement in those articles. He advocated “new realism” (*xinxianshi zhuyi* 新现实主义) and opposed the “schmaltz” (*shanghan zhuyi* 伤感主义) or “naturalism” (*ziran zhuyi* 自然主义) , appealing the national form in creation and the spirit of anti-Japanese national salvation movement in contents. For Lü Ji’s part, music was not just a form of art and a way to reflect the life, thought and feeling of the public. It had a special social function, that is, to serve ideology and politics. The new music that China needed to develop must follow the line of serving the masses and the national emancipation. As he noted, “New music is not created for expressing the personal feelings or heavenly language sung out by some mysterious inspiration, but the weapon fighting for public emancipation and the means for reflecting the public life, thought and feeling. It even has the mission of wakening, educating and organizing the masses” (Lu 1936b). He also believed that “The defense music is just a theme put forward in the current stage.... Its rise is only for the purpose of reminding every composer that we are Chinese and obligated to save China, in addition to choosing all their themes in life....” (Lu 1936a).

For Lü Ji, to get rid of the influence of the romantic art songs from the West, it was necessary to combine the music and revolutionary vision. He said, “Despite that there are still not many songs in the new music form, among those new songs, a unique spirit already shows. The new music is not like the works of Mozart or Brahms pursuing the extreme elegance or solemnity, not like romantic music of Chopin or Schumann aiming at creating a lofty realm, and not like works of the impressionists such as Debussy who goes after the beauty felt at a moment. It is passionate and leads you to a realm where you could feel the rhythm of the era. In that aspect, it bears some common spirit shared by the modern people. No doubt, behind the common spirit is the realism where there is a common world view and a common creation method reflecting such world view” (He 1936).

He Luting assumed the post of composing unit chief at the Star Pictures (明星电影公司) in 1934 as introduced by Nie Er, and participated in the left-wing film production ever since then. He composed songs for more than 20 films, and over one hundred songs like the *Song of Portaging* (*Yaochuan ge* 摇船歌), *In the Spring* (*Chuntianli* 春天里), *Plaintive for Separation* (*Yuanbieli* 怨别离), *Song of Nostalgia* (*Sixiangqu* 思乡曲), *Song of Love* (*Liangge* 恋歌) and *Longing for Her Love* (*Qiushuiyiren* 秋水伊人) won universal praise. The *Song of Four Seasons* (*Sijige* 四季歌) and *Wandering Songstress* (*Tianya genu* 天涯歌女) he created for the *Angels*

on the Road (*Malutianshi* 马路天使) had been his representative works in his career and in the advanced film industry in 1930s (Dai 1983). In the 1930s China was dominated by the urgency of “saving the nation from extinction”. The left-wing musicians called out, “Comrades, frenzied aggression of the enemy deprived us of our homeland. Can we bear that? For the survival of the whole nation, let’s mobilize, turn music into a weapon and arm with it tens of thousands of our compatriots” (He 1940).

Xian Xinghai returned China after he finished his study in 1935, and quickly threw himself into the song creation for anti-Japanese cause and “save the nation from extinction”. He wrote a lot of songs and composed for the films *Cherish High Aspirations* (*Zhuangzhi lingyun* 壮志凌云) and *Youth on the March* (*Qingchun jinxingqu* 青春进行曲) and drama *Resurrection* (*Fuhuo* 复活) and *Thunderstorm* (*Daleiyu* 大雷雨) . At the same time, invited by the famous educationist and accountant Pan Xulun and Shanghai Association for National Salvation by Culture Circles, he established the music training class of Lixin Accounting School (now the Shanghai Lixin University of Accounting and Finance) with Lü Ji, He Shide and others, trained a number of music talents like Mai Xin (麦新) , Meng Bo (孟波) , Yang Zuoming (杨祚铭) , Zou Bozong (邹伯宗) and Lu Jianguang (鲁剑光) , making an indelible contribution to the development of the music art during the anti-Japanese national salvation period. Then he joined the Shanghai No.2 Troupe for National Salvation, and went to Wuhan to organize national salvation singing

movement with Zhang Shu. After the nation-wide Anti-Japanese War broke out in 1937, he joined the No.2 Troupe in Wartime of Shanghai Drama Community and participated in anti-Japanese literary and artistic activities. Xian Xinghai said, "It is not accidental for the songs of anti-Japanese invasion to become the voice of the Chinese nation. A new form of national art can be established with the rise of a brand new nation, through its struggle and organization, through its national music and the voice of the entire nation. It represents the time, society, struggle, life, thought, and progressive and correct political ideas" (Xian 1940).

In terms of music creation, He Luting, like Nie Er, Xian Xinghai and other revolutionary musicians, has become part of China's distinctive revolutionary music tradition, which is also the embodiment of national character. Although these songs did not borrow Western tunes like school songs and were recomposed by Chinese composers, these composers applied Western composition techniques to the creation of songs for national salvation. Next, taking the *March of the Volunteers*, *Song of the Military and Political University of Resistance against Japan*, *Song of Guerrilla* (Youjiduige 游击队歌) and *Yellow River Cantata* (Huanghe dahechang 黄河大合唱) as examples, I will analyze how the integration of Chinese and Western composition techniques in the works.

Case Studies

March of the Volunteers by Nie Er: This song was composed in April 1935 as the theme song for the feature film *Sons and Daughters of the Storm* (fengyun ernu 风云儿女).

云儿女) , which was intended to demonstrate the unyielding spirit of the Chinese people, and its devotion to fighting Japanese in unison. The march is characterized by clear rhythm, distinct intensity, regular rhythm, and the commonly used 4/4 or 2/4 meter. The structure is mostly balanced, symmetrical and squared. The melody is primarily powerful, vigorous and heroic, with theme often beginning with the major primary chord decomposition to create the high-spirited momentum. This song adopts the style of Western march, and integrates pentatonic mode in the major color phrases, which has both the national style and the magnificent momentum of Western music. On 27 September 1949, it was approved at the First Plenary Session of CPPCC (*zhongguo renmin zhengzhi xieshang huiyi diyici quanti huiyi* 中国人民政治协商会议第一次全体会议) to be the provisional national anthem of China. It was later officially recognized as the national anthem (Qi 2006).

Song of the Military and Political University of Resistance against Japan of Lü Ji: In November 1937, to encourage students to study work and shoulder the responsibility of anti-Japanese national salvation, comrade Mao Zedong asked Kai Feng, head of the Publicity Department of the CCP Central Committee (*zhonggong zhongyang xuanchuanbu* 中共中央宣传部) , to write a new school song for the Military and Political University of Resistance against Japan, to replace the original *Anthem of the Red University*. This song by Kai Feng and Lü Ji written in 1937 is of unique music style. The whole song not only bears the characteristics of lively and

vigorous general youth songs, but also has the sonorous rhythm of march and the momentum of continuous progress. It vividly demonstrates the vigor and heroic revolutionary spirit of the youth. Following the footsteps of graduates of Military and Political University of Resistance against Japan, the song was widely spread in the resistance bases and became one of the representative songs of the anti-Japanese national salvation movement, sung from mouth to mouth.

Song of Guerrilla: It is a mass song in Western march style, easy to sing with the brisk melody. March used for group march unifies the marchers' the pace and stimulates their emotions. There are marches in different natures and expressing mindset of different classes, such as the marching march, battle march, eulogizing march, and soldier march. Composer He Luting studied with Huang Zi, who was among teachers systematically teachings modern European and American professional composition techniques and theory in China, and a music educator aspiring to establish Chinese national music school. If not for Huang Zi, He Luting said he couldn't have achieved anything on music. It was the Western composition technique that He Luting learned from Huang Zi that was used to write the *Song of Guerrilla*. The lyrics express the determination of the Chinese people to resist the Japanese invaders and the optimism of the Chinese people to win. The tune, sounding smooth and pleasant, was adapted from the style of march, with brisk melody, twists and turns. The lyrics were composed in plain language, catchy, funny and unforgettable. One could easily sing it after learning it for just once, and so it was suitable for both men and women, and both the old and the young. He fused lyrics and melody into one, without any abruptness. Other original songs are often created with the lyrics written first and then the melody. But for the *Song of*

Guerrilla, the melody was composed first. Both the melody and the lyrics were created by He Luting, and they fused with each other seamlessly and perfectly. (Xiao 2015) In 1938, this song was performed at a meeting attended by senior generals of the Eighth Route Army in Hongdong County of Shanxi (洪洞县), which won high praise from Zhu De (朱德), Liu Bocheng (刘伯承), He Long (贺龙), Ren Bishi (任弼时), and other major leaders of the Communist Party. It was spread across the Chinese army ever since then (Lu 2001).

Yellow River Cantata: Xian Xinghai studied music in France. His *Yellow River Cantata* has been hailed as a national epic music work. In November 1938 after Wuhan fell into Japanese invaders' hands, renowned poet Guang Weiran (光未然), when he crossed the Yellow River at the Hukou of Shaanxi, experienced in person the dangerous gaps, torrents, furious billows and vortex, witnessed the boatmen fighting with the tempests, and listened to their lasting and heavy work songs. After hearing his description, Xian Xinghai the musician who was also in Yan'an at that time found the inspiration to write this *Yellow River Cantata*. That's the work mixing the essence of Western composing techniques (Zhou 2017).

From Defense Music to the New Music Movement, Lü Ji expounded and praised the rise of the revolutionary music and mass singing movement pioneered by Nie Er and other people, pointing out that they were the icon of new music of China, and the powerful weapon of the revolutionary struggle and national emancipation, and emphasizing that the direction of writing songs for mass singing creation must be

followed as it had achieved great outcomes. And the credit of the singing movement which was bound up with the masses must be recognized. He expounded on the ideological policies and creativity principles of the new music, including how the new music was to reflect the reality and face the mass, to arouse the patriotic enthusiasm of the mass and fight for the national liberation. For example, in the Defense Music stage, what was important for the new music was the representation of the melody, including its forms, themes and other aspects. He elaborated how the theme of salvation could be represented in national forms so that the theme could reach the masses extensively and effectively. In line with the United Front policy of the Chinese Communist Party and national liberation in the form of anti-Japanese national salvation movement, he emphasized the necessity to develop Defense Music and new music. Based on that, he called for uniting all patriotic music forces and developing a more extensive and deeper music movement to support the anti-Japanese national salvation movement. It can be seen from the above that the salvation songs, Defense Music and new music essentially centered on and extended the masses' salvation songs, as summarized by Lü Ji.

During the anti-Japanese war, composers and signers, taking music and singing as weapons, actively engaged in singing activities. Motivated by songs like the *March of the Volunteers*, *Song of Resistance* (*Kangdige* 抗敌歌), *Flag of Honor* (*Qizheng piaopiao* 旗正飘飘), *A Tune of Homesickness* (*Sixiangqu* 思乡曲), *On the Jialing River*, *Hometown* (*Guxiang* 故乡), *Yellow River Cantata* and *Production Cantata* (*Shengchan dahechang* 生产大合唱), numerous generals and soldiers fought

bravely the war of resistance against Japanese, strongly supporting the victory of the war.

Some of the salvation songs even appeared in the films, like the song *Fishermen's Song* (*Yuguangqu* 渔光曲) in the film *Fishermen's Song*, the song *Singing-Girl Downtrodden* (*Tieti xiade genu* 铁蹄下的歌女) in the film *Sons and Daughters of the Storm*, and the *Song of Mei Niang* (*Meiniang qu* 梅娘曲) in the modern drama *Song of Rejuvenation* (*Huichun zhi qu* 回春之曲) . Those works still enjoy great popularity even now and are included in textbooks for students of music colleges and universities. At that time, most of those works were sung by movie stars. *Fishermen's Song*, *Singing-Girl Downtrodden* and *Song of Mei Niang* were directly performed by Wang Renmei, one of the most well-known film actresses (Xu 2016b). When Wang Renmei was 13 years old, she entered the Shanghai Meimei Female School, which was later the Mingyue Opera Association, the earliest professional singing and dancing society in China (Xing 2009). This school gathered the most influential performing art celebrities in Shanghai at that time. She learnt singing and dancing from the famed composer and scriptwriter Li Jinhui there, who admired and thought highly of her (Jing 2006).

Some film songs were sung by professional singers. For example, the *Ballad of the Great Wall* (*Changchengyao* 长城谣) was the episode for the film *Thousands Miles of Mountains and Passes* (*Guanshan wanli* 关山万里) . It was firstly sung by the

world renowned female soprano and vocal music educator Zhou Xiaoyan (1917-2016). Zhou Xiaoyan was admitted into Shanghai National Conservatory of Music in 1935, and went to Europe for further study later on. After the foundation of the People's Republic of China, she was appointed as vice president and dean of Department of Vocality, Shanghai Conservatory of Music (Han, Qian, and Shi 2015). In 1937 when the Anti-Japanese War broke out, Zhou Xiaoyan was forced to quit her study at Shanghai National Conservatory of Music and went to Wuhan. Being just 20 years old, she sang the *Ballad of the Great Wall* in the middle of the war, which touched many people. In January 1938, Zhou Xiaoyan and Xia Zhiqiu (夏之秋) jointly organized the Wuhan Choir and assumed the main actor. The *Ballad of the Great Wall* composed by Liu Xue'an (刘雪庵) quickly spread all over the country. This song was selected for the film *Hot Blood and Faithful Heart* (*Rexue zhonghun* 热血忠魂), which is still influential now. When singing in Wuhan Choir, Zhou Xiaoyan participated in many large-scale performances. During her days in the Wuhan Anti-Enemy Team and the Wuhan Choir, she also sang *Dadao March* (*Dadao jinxingqu* 大刀进行曲), *Exile Trilogy* (*Liuwang sanbuqu* 流亡三部曲), *Heroines* (*Jinguo yingqiong* 巾帼英雄), etc (Tu 2008b).

Zhou Xiaoyan once said to the media, "I just thought that when I first sang *Ballad of the Great Wall*, what China look like. Everyone was afraid of being conquered people. It was of that kind of sentiment. But later the China I saw was what my brother, many martyrs and my parents wanted to see. A China as such." In the late

1930s, she moved to Paris to learn vocal music in the war. In 1945, she performed on the stage of the National Opera of Paris, singing the *Purple Bamboo Melody* (*Zizhu diao* 紫竹调) and *Red Bean Poem* (*Hongdouci* 红豆词) with both Chinese and Western singing techniques. The performance won her great reputation. She was acclaimed as the “Nightingale of China”.²¹

There are also salvation songs, such as *On Songhua River*, have been included in the repertoire for theatrical performances. After 1949, these songs were reinterpreted by vocal performing artists. Endowed with more musical charms, they have been widely circulated, becoming well-known classics. After 1949, the most classic versions of the song were those sung by famous tenor singer Shi Hong’e and Li Guangxi, especially the version by Shi Hong’e, which was so moving and catching (Meng 2019).

Shi Hong’e (1934-2008), a famous Chinese lyrical and dramatic tenor singer, was born in 1934. He was admitted to the Department of Vocality of Shanghai Conservatory of Music at the age of sixteen. After graduating, he went to Bulgaria in 1956 for further study at the National Music Academy-Sofia, and graduated with honors from the school’s vocal music major. In 1962, he won the gold medal with the highest points for classical vocal music at the 8th World Festival of Youth and Students in Helsinki, Finland. His singing featured with bright tone, soft sound quality, wide range and large volume. He had mastered the skills of the transition

²¹ http://www.sohu.com/a/61936773_115428, retrieved 7/10/2017.

between the middle and high sound ranges of the traditional singing method of Italian *bel canto*, and his singing had strong penetrating power and metallic luster. He had a perfect cultivation in music. His singing was delicate and accurate, and he was passionate and radiant when performing. He could sing operas and art songs in Italian, German and English, and could also sing China's outstanding national songs perfectly.

Conclusion

The "left-wing" music movement laid the foundation for the mass singing movement associated with the anti-Japanese National Salvation Movement and the development of the new music in China. Nie Er, Lü Ji, He Luting and Xian Xinghai successively joined in the "left-wing" music movement and the National Salvation Movement. They received training at professional colleges, and combined Western music techniques with Chinese music styles to create outstanding national works for anti-Japanese National Salvation Movement. Those works served the masses, had new contents, new forms and new ideas, and remain popular until present days. Because of the left-wing movement, the film industry experienced great development. Many popular songs for anti-Japanese National Salvation Movement created for films, such as the *Fishermen's Song*, *Song of Mei Niang* and *Sing Girl Downtrodden*, which were sung by movie stars. As a leading authority in the vocal music education circles, Zhou Xiaoyan was also among them. As the singer of the *Ballad of the Great Wall*, she made great contribution to the anti-Japanese National Salvation Movement. The *Fishermen's Song*, *Song of Mei Niang* and *Singing-Girl Downtrodden* have been regarded as the outstanding artistic songs and entered the

repertoire for professional music colleges. After 1949, the *On Songhua River* has been performed by artists using both Chinese and Western singing techniques. National character started to reveal in the new music in that period. The social function and political function of music were strongly emphasized. The demand that literature and art should serve the workers, peasants and soldiers, to serve the people and to serve socialism, which were dominant later on, could be dated back to that time.

Chapter 5 Literary and Artistic Activities in Yan'an Period

In May 1942, the Yan'an Literature and Art Symposium was held, which expounded the cultural policy of the Communist Party of China and advocated that literature and art serve the people. The rise and development of *Yangko* (秧歌) opera laid a foundation for the emergence of new national opera. A number of founders of national vocal music emerged, such as Guo Lanying (郭兰英) and Wang Kun (王昆). This chapter will focus on Mao's speech at the Yan'an Literature and Art Forum, and analyze the political intervention and leadership in art, and how *the Speech* (*Jianghua* 讲话) guides the development of China's cultural policy and how to create the national singing style.

Yan'an Literature and Art Forum

In May 1942, Mao Zedong chaired the Yan'an Literature and Art Forum to guide the Yan'an literary and artistic rectification movement, and politics played a decisive leading role in culture and art. The speech at the Yan'an Literature and Art Forum summarized the historical experience of the Chinese revolutionary literary movement since the May Fourth Movement and proposed some art thoughts to solve a series of fundamental theoretical and practical problems in the revolutionary literary movement and to develop Marxist literary thought (Yuan 2005). Mao Zedong took "the literature and art for whom and how" as the core proposition: "I thought that our problem is basically a problem of serving the masses and a problem of how to serve the masses"; "Why the problem of people is

a fundamental and principled problem” (Mao 1991, p.820-823). He comprehensively and systematically expounded the basic cultural attitudes and policies of the Communist Party of China, and put forward in his speech: “Our literature and art are for the people, first of all for the workers, peasants and soldiers, creating for them and for them to use.” “In the present world, all cultures or literature and art belong to a certain class and a certain political line.” “Revolutionary ideological struggle and artistic struggle must be subordinated to political struggle, because only through politics can the needs of the class and the masses be expressed in a concentrated manner.” “Therefore, the position of the party's literary and artistic work in the party's entire revolutionary work has been confirmed and well-arranged. It is obeyed by the revolutionary tasks stipulated by the Party in a certain revolutionary period.” The speech profoundly discussed the relationship between literature and art and politics, literature and art and life, popularization and improvement, political and artistic standards of literary and artistic criticism, and criticism and inheritance of cultural heritage (Mao 1944). The speech has not only become the guiding ideology for the development of Chinese revolutionary literary and artistic movement, but also has far-reaching influence on the development of Chinese art education (Chen and Chen 2005).

In November 1943, the Publicity Department of the Central Committee of the Communist Party of China issued *the Decision on the Implementation of the Party's Literary and Art Policy* (*guanyu zhixing dangde wenhua zhengcede jue ding* 关于执行党的文艺政策的决定), which clearly pointed out that *the Speech* “stipulated the Party's basic principles for the current Chinese literary movement”, and demanded

that “all the Party’s literary and artistic workers should study and implement the instructions of this document ” and “carry out the Party’s principles in all literary and art departments”(Liu 2009b, p. 103). For the first time, *this Decision* uses the concept of “the Party’s literary and artistic policy”, and confirms the legal status of *the Speech* as the Party’s literary and artistic policy. From *on New Democracy* (*xinminzhu zhuyilun* 新民主主义论) to *the Speech at Yan’an Literature and Art Forum*, the Chinese Communist Party’s literary and art policy has completed a leap from perceptual practice to theoretical system, marking the establishment of a complete cultural policy form (Editorial Committee 1984).

Innovation of Music Creation under the Guidelines of Cultural Policy

After the Yan’an Literature and Art Forum, there appeared innovation and reform in political intervention and leadership in art, music creation and education. In music creation, there are many phenomena of Chinese and Western integration. In April, 1943, Li Baochen (李抱忱) published *Music Education Since the Foundation of China in Music Trend* (*jiangguode yuejiao* 建国的乐教) (*Yue Feng* 乐风) magazine, pointing out that music education in the future should take into account both “the music education of the whole people” and “the music education of the genius”. In “the music education of the whole people”, we should not only cultivate their taste, but also emphasize popular participation and diversified contents in music education, and pay more attention to the creation of new music while sorting out the old music and introducing the Western music (Chen and Chen 2005).

In 1944, under the influence of Mao Zedong's "Speech at Yan'an Literature and Art Forum" and Yan'an "*Yangko* Movement", the theoretical composition group of Qingmuguan National Music Institute in Chongqing united the teachers and students in the school to collect, publish, study, adapt and sing folk songs for the purpose of establishing and developing national music. In 1945, Zhang Xiaohu (张肖虎) wrote the symphony poem *Suwu* (苏武) based on the traditional song *Suwu Grazing Sheep* (*Suwu fangyang* 苏武放羊). According to the meanings of the lyrics, he changed the music in many ways, and expressed the patriotic feelings of the people in the enemy-occupied areas by means of Suwu's deep thoughts of missing the motherland. Another example is He Luting's creation of the orchestral music *Senjidema* (森吉德玛), which was a Western instrument ensemble with wide influence in China at that time. The music is adapted from Mongolian folk songs of the same name. Musical thinking has strong logic and concise development techniques, especially the application of polyphony techniques and the artistic treatment of orchestration (Chen and Chen 2005).

In addition to the above-mentioned music creation, the typical innovations of this period are the "*Yangko* opera" (*yanggeju* 秧歌剧) and the national new song *White Haired Girl* (*Baimaonu* 白毛女). They are the rudiment of Chinese national opera and the model of nationalization of Western music. After the Yan'an Literature and Art Forum, Western singing methods were reformed. The theme

should serve the workers and peasants, and the singing method should be integrated into the northwest folk songs. The so-called “folk singing” is actually the foundation of the northwest folk songs, carrying the revolutionary memory of the northwest border area. In the 1940s, the liberated areas attracted a group of artists from the Kuomintang-controlled areas, but when they went to the liberated areas, they found that modern *bel canto* was difficult to adapt to the northwest border areas where there was no speaker equipment, no phonographs, and a widespread need to sing with “natural voice” (*ziran sangyin* 自然嗓音). Under the guideline of “Literature and Art for Workers and Peasants” (*weiyi weigongnong* 文艺为工农), the singing of songs began to change from subject to method. The early singers, represented by Li Bo, gave up the academic singing of Western *bel canto*. With the popularity of *Yangko* opera, in order to adapt to the open air performance in Yan’an, they need perform in front of thousands of spectators with a natural voice to pass the singing to the audience’s ears (Cheng 2011).

The Rudiment of National Opera – *Yangko* Opera

It is precisely for Mao Zedong’s encouragement and support of the new *Yangko* in this period, *Yangko* opera came into being under the impetus of this political ideology. *Yangko* opera is the rudiment of Chinese national opera, which has a far-reaching impact on the development of national vocal music. On March 6, 1942, *Xinhua Daily* (*xinhua ribao* 新华日报) published Pan Juenong's (潘子农) commentary *On the Performance of Qiuqi from the Perspective of the Road to*

Establish Chinese Opera (congjianli zhongguo gejudexiang wenjiaotandao 'qiuji' de yanchu 从建立中国歌剧的路向问题谈到《秋子》的演出). Musicians believe that music is the main body of opera, so the only way to establish Chinese opera is to train instrumental and vocal talents, especially vocal music. Opera artists believe that “opera is just another form of drama”. If the play is the main body and gradually connected with music, Chinese opera will inevitably come into being. In 1943, the *Yangko* opera *Brothers and Sisters Open up Wasteland* (*Xiongmei kaihuang* 兄妹开荒) composed by Anbo (安波) was performed in Yan'an Square, which had an important influence on the production of the new opera (Xiong 2018). *Jiefang Daily* published the script and music on its front page, and published an editorial *The New Direction of Literature and Art from Spring Festival Propaganda* (*congchunjie xuanchuan kanwenyide xinfangxiang* 从春节宣传看文艺的新方向) on April 20. The editorial affirmed the artistic form of *Brothers and Sisters Open up Wasteland*. On February 9, the Luyi *Yangko* Team performed such *Yangko* operas as *the Brothers and Sisters Open up Wasteland* and *the Support Soldier Flower Drum* (*Yongjun huagu* 拥军花鼓) at Yangjialing, the Central Party School and the Joint Defense Command. Mao Zedong (毛泽东) and Zhu De (朱德), the leaders of the Party Central Committee, watched the performance and gave high praise (Wang 2011). On 24 May 1944, the opening ceremony of Yan'an University was held. Mao Zedong, Zhu De, Wu Yuzhang (吴玉章) and Li Dingming (李鼎铭) attended. In his speech, Mao Zedong pointed out that education in the

border areas has begun to get on the right track, and Yan'an University should serve the construction of the border areas. In terms of cultural construction, people in the border areas should each learn at least 1,000 words, teach them to sing *Yangko* and have a *Yangko* team in each area. Ma Ke's *Couple's Literacy* produced nearly 1000 *Yangko* teams in the Shaanxi-Gansu-Ningxia Border Region that year, each team performed a new *Yangko*. The vigorous development of the new *Yangko* laid the foundation for the later new opera.

Yangko opera gradually came into being under the guidance of the spirit of rectification and the concept of "adapting the Western to fit China" (*gaiyang cong tu* 改洋从土). At that time, literary and artistic workers, on the one hand, went deep into the people and carried out vigorous folk song collection activities; on the other hand, they went deep into the masses and adapted, created and performed folk songs in the form that workers, peasants and soldiers liked. On this basis, the upsurge of "*Yangko* opera" was formed. *Yangko* opera is a combination of drama, opera and *Yangko*. It absorbs folk ditties, ballads and folk opera tunes that people love. It has simple plots and characters and performs narrative singing. This is also the beginning of making folk songs as a new form of singing and modern music creation with folk songs. Because its main audience was peasants, and it reflected the real life, this form was loved and welcomed by the masses at that time. Then, it developed a unique and distinct national style and flexible performing skills of *Yangko* opera, and produced a number of more influential works, such as *Brothers and Sisters Open up Wasteland* and *Husband and Wife Learning Words Together* (*Fuqi shizi* 夫妻识字).

As a new type of small opera based on folk *Yangko*, *Yangko* opera absorbs *mei'e* tune (*meie* 郿鄂), Taoist ballads (*daoqing* 道情) and the northern Shaanbei folk songs (*shanbei minge* 陕北民歌). The story is relatively simple; the theme is condense; and there are only two or three characters. It reflects the mass production movement of the people in the border areas, their joining in the army, their study of culture and their struggle for rent reduction. On the basis of the “small stage opera” in the old *Yangko*, it synthetically absorbs the local folk songs, local operas, folk songs and dances, as well as the music and performance forms of drama and dance. *Yangko* opera expresses the plot in the form of auditorium music, chorus, counterpart singing and chorus. Its language and music have strong local characteristics. The band is mainly composed of national instruments, and Western instruments were added appropriately according to the needs (Xie 2007).

Originally “*Yangko*” and “*Yangko* opera” were folk songs and dances that are often performed during the Lunar New Year in the northern countryside. They have two forms: big field and small field. *Yangko* opera mainly refers to the *Yangko* of small field. It is a song and dance drama with simple story plot performed by two or three characters. The music of *Yangko* opera generally adopts local folk songs, local operas, folk songs and dances, as well as the music particularly created for the opera. After the publication of the *Speech*, Yan'an musicians responded to Mao's call to “go out of small Luyi and go to big Luyi” (*zouchu xiaoluyi daodaluyiqu* 走出小鲁艺, 到大鲁艺去), devoted themselves to the people's real life, learned from folk

art and created for the people. The theme of the new *Yangko* opera mostly reflects the fighting and life of soldiers and civilians in the liberated areas, such as the reflection of the mass production movement, the description of the new scene of farm life, and the display of the life of soldiers. Musically, it is based on local folk music such as northern Shaanxi, integrating the tone and rhythm of popular songs, and at the same time, it can show the composer's unique style of music creation. The vigorous rise and rapid development of *Yangko* opera have made necessary ideological and artistic preparations and accumulation for the emergence of new operas.

Because the performance of *Yangko* opera is mostly in the open-air square, and the masses listen to stories while watching the opera, the performers were required to have a grand voice, penetrating power, and clear and standardized pronunciation. Western singing, through good chest and head resonance and deep breath support, can sing a loud voice, which can solve the problem of loud voice; but at that time, Western singing tended to cause voice tremor and unclear pronunciation, which was unacceptable to the audience. In order to better achieve the artistic effect of singing with perfect words and full voice, musicians sum up the successful experience of *Yangko* opera, absorb some forms of Western opera to supplement the deficiencies of *Yangko* opera, and produce a new "opera singing method" (*xige changfa* 戏歌唱法), among which the representative is *White Haired Girl* created and performed in 1945.

The Model of Nationalization of Western Music – *The White Haired Girl*

White Haired Girl is a model of nationalization of Western opera and a symbol of the formation of new opera in China. In addition to innovation, *White Haired Girl* also uses many traditional and folk elements in opera performance and language, highlighting the national characteristics of music.

In *Speech at the Yan'an Literature and Art Forum*, Mao Zedong pointed out that literature and art do not transcend class, and that literature and art should be combined with the masses of workers, peasants and soldiers. In the same period, the Communists in Yan'an also launched the rectification movement (*zhengfeng yundong* 整风运动) and the large scale production campaign (*dashengchan yundong* 大生产运动), which made the Yan'an literary and artistic workers aware of the need to create a new artistic work reflecting the concept of the Communist Party. In 1945, when the Seventh National Congress of the Communist Party of China was to be held, some artists of Lu Xun Art Academy in Yan'an, under the direction of President Zhou Yang (周扬), processed and adapted the opera *White Haired Girl* according to the folk tales and legends of "White-haired Fairy" circulated in the Shanxi-Chahar-Hebei Border Region in 1940. *White Haired Girl* originated from Xi'er (喜儿), the heroine of White-haired Fairy's folklore. It became a young white-headed girl because of oppression of the old China. In 1945, Lu Xun Art Academy of Yan'an collectively created the opera *White Haired Girl*. In the liberated areas controlled by the Communist Party of China at the end of the

Anti-Japanese War, this work exerted far-reaching historical influence, which was later adapted into a variety of artistic forms and lasted for a long time (Liu 1982).

The creation and performance of *White Haired Girl* has opened up a new stage for the nationalization of Western music and the modernization of national music, which has exerted a profound epoch-making influence on Chinese opera art and also greatly promoted the reform and innovation of Chinese national vocal music art. *White Haired Girl* combines the strong romanticism with the class struggle theory of the Communist Party, becoming a literary and artistic landmark in the CCP-controlled areas. Adopting the tune of folk music in northern China, absorbing the opera music and its expressive means, and drawing on creative experiences of opera in Western Europe, it is the first new opera in China developed in the New *Yangko* Movement. The “Red woolen thread” (*Hongtoushen* 红头绳), “Snow and wind all over the sky” (*Mantian fengxue yipianbai* 漫天风雪一片白), “I say, I say”

(*Woshuo woshuo* 我说, 我说) and so on have been frequently performed in concerts. In April 1945, the opera *White Haired Girl*, written by Ma Ke (马可), Zhang Lu (张鲁), and Qu Wei (瞿维), was premiered in Yan'an, which was the symbol of the beginning of the formation of the new Chinese opera. It was the first time that the opera was well integrated with the real life of the Chinese people. It was staged more than 30 times during the period and was warmly welcomed by the masses. In late November, led by musician Lu Ji and dramatist Zhang Geng, “Lu Yi” started from Yan'an to Zhangjiakou, traveling through Inner Mongolia grassland and passing through Duolun (多伦) to Qiqihar (齐齐哈尔). Then the

troupe arrived in Harbin in June 1946. After the performance of *White Haired Girl*, the troupe transferred to Jiamusi and merged into Northeastern University in August. Meanwhile, the College of Literature and Art of Renmin University of China was restored. On 31 March 1946, He Jingzhi (贺敬之) put forward the creation of *White Haired Girl* in his article *The Creation and Performance of White Haired Girl*: "Through the miserable life of a tenant's daughter, we can see that, on the one hand, it intensively represents the painful life of the old feudal China and the peasants under its rule; on the other hand, it shows the bright future of the new democratic China under the leadership of the Communist Party..." (Meng 2005).

Combining Chinese and Western literary creation, music creation and works creation, *White Haired Girl* is a product of innovation. It brought artistic appeal into full play in both the land reform movement and the civil war. As far as the literary structure is concerned, *White Haired Girl* is unique in the history of modern Chinese literature, which perfectly and harmoniously integrates strong romantic spirit and bold romantic techniques. *White Haired Girl* is the cornerstone of the creation of a new national opera. Its outstanding artistic feature is rich in national color. It takes the Chinese revolution as its theme and reflects the life in rural China, as well as the local customs, practices, personality, moral character, psychology and spiritual outlook. At the same time, it inherits the tradition of folk songs and dances, draws on Chinese classical operas and Western operas, creates a new national form on the basis of *Yanko* opera, and opens up a vital road for the construction of new national operas (Hou and Hang 2016).

In music, *White Haired Girl* drew inspirations widely from folk songs and local operas, and drew on Western operas, which emphasized on the expression of characters' personality. A variety of musical images were created. Yang Bailao's (杨白劳) song "Ten Miles Wind and Snow is White" (*Shili fengxue yipianbai* 十里风雪一片白) is adapted from Shanxi folk song *Picking Mai Gen* (拣麦根). The melody is deep and low, and it is the music theme of describing Yang Bailao's basic character. The music themes that depict Xi'er's personality mainly come from the Hebei folk songs *Qingyang Biography* (*Qingyang chuan* 青阳传) and *Xiao Baicai* (小白菜), which run through the whole play and change with the change of Xi'er's experiences. For example, in the section of "North Wind Blowing" (*Beifeng chui* 北风吹), the melody of the Hebei folk song *Qingyang Biography* is more cheerful and light; when she saw Huang Shiren (黄世仁) in the Grandma Shrine, Shanxi Bangzi's (山西梆子) melody is used to express her strong hatred Huang (Zou 2015).

White Haired Girl integrates many elements of folk songs, operas and Western operas, including arias, duets, choruses and other forms of singing. This is undoubtedly a great test and challenge to the singers at that time in terms of singing techniques, singing styles, performing skills and performing styles. In order to perform *White Haired Girl* well, Wang Kun and Meng Yu (孟子) tried to

integrate the breathing skills of traditional national singing and Western singing, which made the performance of *White Haired Girl* become a hit and landmark. Some scholars concluded that Wang Kun's singing is characterized by “folk flavor in timbre”, which sounds cordial and comfortable. In terms of pronunciation, it is very expressive because it absorbs the singing characteristics of operas. The sound is strong and penetrating. However, because of the use of real voice, singing to the treble always feels more laborious. Meng Yu adopted the Western singing method, which uses abdominal breathing and falsetto. Although it was easy to sing, her voice was small and her mood was not full. Through their experiment and practice, they abandoned some pretentious elements which were inconsistent with the content and style of the new opera in the preliminary mastery of “Western Singing”, such as trembling voice and unclear pronunciation, and combined traditional opera singing and real voice. Thus, through beneficial collision and preliminary combination, the two singing methods of the West and native, with the flavor of the typical opera singing, are widely welcomed by the masses, and this “opera singing method” has gradually developed into a more unified new opera singing form. Although there are still some unsolved problems in the vocal methods, and because of the lack of scientific and complete vocal music theory guidance and practice, it is impossible to extract the natural voice to be more concentrated and powerful, and there are also some constraints in using this voice to sing works with a wider range (Shu 1982, p.248) .

North Wind Blowing is a well-known singing segment in the opera *White Haired Girl*, which portrayed “Xi’er”, a 17-year-old, a lively, simple and kind girl, and expressed her expectation and sorrow when she expected her father to return

home as soon as possible. Xi'er's music theme is based on Hebei Bangzi (河北梆子), which is adapted from Hebei folk song *Xiao Baicai* and developed into *North Wind Blowing* according to the plot. *Xiao Baicai* is a well-known folk song in northern China. The composer uses concise and simple composing techniques telling the story of a little girl who was abused by her stepmother. The whole song is slow, which is similar to a sigh, sadly and desolately. But *North Wind Blowing* adapted from *Xiao Baicai* is more full and suitable for the needs of the plot (Feng 2002).

The success of *North Wind Blowing* in its creation is reflected in drawing lessons from the Western creative techniques and integrating Chinese national elements. Songs were created according to the characteristics of dance drama. The rhythm of the three parts is distinctly different, which creates an atmosphere for the plot. At the same time, they learn from the West and integrate the elements of Hebei Bangzi with Chinese national characteristics. In melody structure, three pentatonic scales including Zhi mode, Gong mode and Shang mode are the main tune: In pitch interval, La and Mi with the main tone, Sol, constitute a tonal system based on major thirds. The fourth, fifth and seventh intervals are also one of the important characteristics: the expression of the melody is mainly progressive. But both third, fourth and fifth intervals and sixth, seventh intervals are employed: the mode is based on the five-tone scale, which is also called pentatonic scales and Fa and Si are added to form the seven-tone scale (Li 2018).

White Haired Girl is a new national opera which integrates poetry, song and dance. The uniqueness in its opera creation represents music innovation and combination of Chinese national music, traditional opera and Western opera. The story structure of the opera adopts the scene-dividing method of traditional national opera, and the scenes are varied and flexible. The language of opera inherits the fine tradition of singing and monologue in Chinese opera (Huang 2016). The music of the opera is made up of northern folk songs and traditional opera music. It also absorbs some expressions of Western opera music and has its own unique ethnic flavor. The performance of opera adopts elements of traditional Chinese opera, with due attention paid to choreograph and the rhythm of speaking parts. The lyrics and monologues are beautiful, natural and close to life. This opera marks a cornerstone of the new Chinese National Opera developed on the basis of the New *Yangko* Movement. The author uses the joyful tune of the Hebei folk song *Qingyang Biography* to compose “the north wind blows, the snowflakes float” (*Beifeng chui Xuegua piao* 北风吹 , 雪花飘) in order to express the innocence and expectation of Xi'er; uses the deep and low tune of Shanxi folk song *Picking Mai Gen* to shape the musical image of Yang Bailao; uses the Hebei folk song *Xiao Baicai* to express Xi'er's depressive mood under the oppression of Huang Shiren's mother in the Huang's family; and uses the high-spirited music of Shanxi *Bangzi* to highlight Xi'er's resistance and desire for revenge. Those are the eternal melodies born in the soil of folk music. The outstanding feature of the play in performance is that it draws lessons from the tradition of the combination of singing, reciting and speaking of native operas. Characters present themselves by singing. Many places

also use monologue to narrate the process of events. Character dialogues adopt the expression of drama (Liu 2014a).

Of course, in addition to innovation, in order to reflect the national characteristics of the Chinese music, while drawing lessons from the Western countries in the performance and language of opera, *White Haired Girl* also uses many traditional and folk elements. In the performance, *White Haired Girl* draws lessons from the tradition of combining singing, reciting (yinsong 吟诵) and speaking (daobai 道白) in classical operas, in order to express the characters' personality and inner activities and promote the development of the story. For example, when Xi'er appears on the scene, it uses singing to describe the specific situation of the drama: "The north wind blows, the snowflakes float, and the New Year arrives. Dad went out to hide his debts for seven days, and haven't come back in the evening of New Year's Eve. My aunt gave me corn flour and I waited for my dad to come home for the New Year." Then, it introduced her story and family to the audience with monologue. Other characters, such as Yang Bailao, Huang Shiren and Mu Renzhi (穆仁智), introduced themselves by singing. And in some places, it used monologue to narrate the event process. Character dialogues adopt the way of expression in drama, and also pay attention to using speaking in drama (He and Ding 1952).

In terms of language, the dialogues in *White Haired Girl* are refined popular spoken language, natural and simple. And it also uses folk proverbs, slangs or allegorical

sayings. For example, “A poor man grows a wicked plan; a rich man grows conscience” (穷生奸计 , 富长良心) , “eat it or carry it” (吃不了兜着) , “arms can’t wrench thighs” (胳膊抗不过大腿) , which represent character-rich spoken language with ethnic characteristics. The lyrics are condense and profound. Lines rhyme one after another. The tunes are harmonious, clangorous and catchy. At the same time, the opera adopts the romantic and abstract ways of expression that is characteristic of folk songs and traditional operas, and uses a lot of rhetorical devices such as duality, parallelism and metaphor to enhance the expressive power of language (Wang 2004).

Innovation of National Vocal Music under the Guidelines of Cultural Policy

During this period, many innovations and reforms were launched in the field of music education. In June 1943, the Ministry of Education of Chongqing Kuomintang Government announced the curriculum standards of normal schools, stipulating the teaching objectives of music courses: 1. Develop students’ knowledge and ability of sight singing and playing. 2. Train students' hearing and vocal organs in particular. 3. Make students understand the application of music and general guidance methods in the Central National School; 4. Make students understand the relationship between music and life, pay attention to cultivation, harmony, beauty, strength and calmness, and carry forward the national spirit of love, peace and heroism (Chen and Chen 2005). In September 1943, the Arts Department of the Normal College of National Central University resumed the music group which had been suspended for six years. The Music Group of the Arts Department of the National Society Education College was changed to the Music Department, which

was a formal educational institution established during the Anti-Japanese War to train teachers of music education.

On 24 May 1944, the opening ceremony of Yan'an University was held. Mao Zedong, Zhu De, Wu Yuzhang and Li Dingming attended. Mao Zedong pointed out in his speech that education in the border regions had begun to get on the right track, and Yan'an University should serve the construction of the border areas. In terms of cultural construction, people in the border areas should learn at least 1,000 words each, could sing *Yangko* and have a *Yangko* team in each region. Ma Ke (马可) created the *Yangko* opera *Husband and Wife Learning Words Together*.

According to statistics, there were nearly 1,000 *Yangko* teams in the Shaanxi-Gansu-Ningxia Border Region that year, and all the *Yangko* teams performed the new *Yangko*. The vigorous development of the new *Yangko* laid the foundation for the later new opera. In 1945, Yanfu Normal School in the Central Jiangsu Liberated Areas announced *the Education Implementation Outline of Yanfu Normal School in 1945* (*yijiusiwunian yanru shifan jiaoyu shishidagang* 一九四五年盐阜师范教育实施大纲). The syllabus stipulates four subjects: general subjects, teaching classes, music groups and simple subjects. It stipulated that art courses (music, fine art, drama and dance) were compulsory courses for students. Music groups also offered special music courses, such as music theory, singing, conductor and creation. On 31 March 1946, the Academic Society "Folk Song Society" (*shange she* 山歌社) was established. The activities of "Folk Song Society" promote folk song education in general schools (Yu 2013).

The return of old artists to the school to accept Western-style vocal music education is also an important part of music education innovation and reform.

Wang Kun, as the first generation of *White Haired Girl* actress, received Western education at that time. Wang Kun (1925-2014) was born in Tang County, Hebei Province. Graduated from the Department of Drama and Music of Lu Xun Arts Academy in Yan'an in 1945, she played the leading role Xi'er in the *White Haired Girl*, and performed *Yangko* opera *Brothers and Sisters Open up Wasteland* and *Husband and Wife Learning Words Together*. Later, she became an actress of the Art Troupe of Renmin University of China. After 1949, she became an actress of the Central Experimental Opera House. She was taught by Soviet expert Medvedev and Chinese singer Lin Junqing (林俊卿) (Zhao 2009). She enrolled in the Central Conservatory of Music in 1954. Later, she served as the director and head of the China Song and Dance Troupe, member of the Fourth Committee of China's Federation of Literary and Arts, member of the second and third committees of Chinese Musicians' Association, and the fourth Executive Committee member of the All-China Women's Federation. She is a representative of the Eleventh National Congress of the Communist Party of China, a representative of the First to Third National People's Congresses, and a member of the Fifth and Sixth national committees of CPPCC. She also participated in the performance of the major music and dance epic *The East is Red* (*Dongfang hong* 东方红) (Zhang 2011d).

In an exclusive interview with *My Memory of the Anti-Japanese War* (*wode kangzhan jiyi* 我的抗战记忆), she said that she was brought up under the

influence of revolutionary song culture.²² At that time, all the propaganda and singing were anti-Japanese songs. In order to adapt to the needs of the situation, she actively asked to learn *bel canto*. Her music works are also the product of the integration of China and the West. She said, "Before the performance of *White Haired Girl* in 1945, I only learned some arias of Hebei Bangzi and Shaanxi Opera (陕西秦腔), as well as Northern Shaanxi folk songs, *meihu* (眉户), a kind of folk song popular in China's Northwest, and *xintianyou* (信天游), a kind of Shaanxi local melody. Because most of the music of *White Haired Girl* was adapted from these traditional operas and folk songs, after I accepted the task of performing it, it was not difficult to sing. From 1945 to 1946, when I was performing in Zhangjiakou (张家口), I had a record of acting nine times in six days. Premier Zhou Enlai (周恩来总理) encouraged me several times. He said, 'Your voice is bright and high. Your style is suitable for Northern audiences. You should go along both sides of the Yellow River to learn and sing among the people.' After entering the city, the Art Troupes were all changed into theaters. The Art Troupe of Renmin University of China, which I was working for, has been incorporated into the Chinese Opera House. I felt that my singing style needed to be improved to meet the needs of the development of the situation." Wang Kun also said: "The Chinese people should develop their own national culture, establish their own national singing system that is rooted in their own traditions, national language and style,

²² <https://v.qq.com/x/cover/j2wqgyheu7glfb5.html>

and absorb the good experience of Western singing, so as to make foreign things serve China!" (Xiao 2004a, p.6).

At that time, the leaders of the Communist Party also supported artists to learn from the West. Wang Kun said in an interview, "I met Premier Zhou on an occasion before I left. When the Premier knew that I was going to study at the Conservatory of Music, he was very surprised and said, 'Oh? You're going to the Conservatory of Music, too?!' After a pause, he said, 'Then you can only learn good things, not bad things.' 'What are good things?' 'After you learn it, you sing in a more relaxed and pleasant manner, but you're still Wang Kun.' 'Then what are the bad things?' 'One day we heard an unfamiliar voice on the radio and was reminded that it was Wang Kun, oh! This is Wang Kun! How did Wang Kun become like this? I don't know you. This is learning bad things'" (Zhang 2009).

Wang Kun and Guo Lanying, as the actresses of the first and second generations of "Xi'er", are constantly innovating in their singing, upgrading the national vocal music from simple folk singing to the national singing method combining opera and singing (Chen 2013b). Wang Kun has been living in a simple rural family since childhood. She is imbued with the nourishment of folk music culture. Therefore, her singing is full of pure and natural native flavor, and her voice has a simple singing style. Wang Kun often sings *Xintianyou* and Shaanxi opera, which makes her singing very upbeat and passionate. When Wang Kun played the role of Xi'er, she used the mixed native voice singing method of folk songs and Hebei Bangzi, and achieved great success (Jin 2014). Her singing style is amiable, simple and authentic, and has the national and folk charm, and endowed with artistic affinity.

It truly depicts the artistic image of Xi'er, so that the people at that time can enjoy watching it. Because it is in line with the taste of the people, she becomes a representative of national vocal artist of that era. Guo Lanying, the actress of the second generation "Xi'er", applies the singing technique of opera to singing, combining true and false voices, and making the bass and middle tone areas more colorful (Xu and Ding 2017). Based on the Chinese opera singing method, she inherits and develops the characteristics of run-cavity (*runqiang* 润腔) and pronunciation in traditional Chinese operas (*yaozi tuzi* 咬字吐字). Her singing has a unique artistic flavor, which has played a great role in the rapid development of national vocal music art (Gao 2015).

Conclusion

Mao Zedong's *Speech at the Yan'an Literature and Art Forum* is of great significance to the development of Chinese vocal music. First, it rationalizes political intervention in literature and art, so that the development of vocal music must meet the political requirements. Secondly, it emphasizes that the orientation of new Chinese culture lies in serving the people, which requires literary and artistic workers to go to the ordinary people, and their works must be accepted by the people, instead of indulging in the so-called pure Western elegant art. Thirdly, the new culture must be new, which requires literary and artistic workers to adopt modern Western vocal music forms and techniques, and innovate on this basis. It is in the request and inspiration of this speech that the musicians and singers in Yan'an began their attempt to integrate the skills of Western vocal music with the forms and methods of folk music in the base areas, and created many songs and the

opera *White Haired Girl* to serve the political purposes of the Communist Party, and achieved good results. The purpose of this speech has also become the core of the cultural policy of the Communist Party of China since 1949 as well as the guiding principle of the development of Chinese vocal music art.

Chapter 6 Debate about Native and Western Singing Methods

Since the 1930s, two different singing styles have been established in vocal singing and teaching in China. One is to learn and use the European *bel canto* vocal style and singing skills, commonly known as “Western voice” (*yangsangzi* 洋嗓子); the other is the use of traditional Chinese opera, folk songs or folk art and other folk singing art vocal styles and singing techniques, commonly known as “native voice” (*tusangzi* 土嗓子) (Ju 2002). As the former was mainly popular in urban areas and the latter in the countryside, the two vocal systems and singing styles underwent a short parallel period. However, with the establishment of the PRC, the collision, conflict and integration of the two singing methods of became an inevitable trend. In the field of education, there have also been major breakthroughs in national vocal music during this period. The Shenyang Conservatory of Music offered a national music class, and so did the Shanghai Conservatory of Music. National vocal music was gradually and systematically established as a specialized major. This chapter will focus on the dispute between the native and foreign singing styles and the development of music education and national vocal music after 1949. Through the analysis of cultural policies and political support during this period, this chapter will discuss how innovation was achieved in both national singing method and its training in formal vocal education.

Debate between the Native and Western Singing Methods

From the Yan'an period (in the 1940s) to the reform and opening up (*gaige kaifang* 改革开放) (the late 1970s), there were several major debates in the music circle about how to develop the Chinese national vocal music art, and whether it should focus on native singing method, Western singing method, or both. There were many pure academic discussions and debates, but it could not be exempt from political interference in a complex political environment. In this kind of controversy, Chinese modern national vocal music has marched in a difficult and tortuous way in the context of the advancement of Chinese society. In the field of Chinese vocal music theory and practice, discussions and debates about various techniques and schools of singing were common. Being a “leading event” in the development of vocal music, the “debate between the native and Western singing styles” (*tuyang zhizheng* 土洋之争) has influenced and promoted the academic and ideological exchanges between the Chinese vocal music circle and the entire music enterprise. The academic debates generated many kinds of academic publications, which made great contributions to promoting the development of “communication and integration” in Chinese vocal music (Feng 2016).

The “debate between the native and Western singing methods” is actually about how to build Chinese vocal music culture. This debate ended in 1966. The “debate” reflects the change from conflict to communication and integration between Chinese and Western cultures. This change in understanding reflects the path of nationalization and diversification of Chinese vocal music. Significant

achievements have been made in the cause of vocal singing, vocal teaching quality and learning and research on folk vocal music. The significance of the debate is not only limited to the field of vocal singing, but also to the understanding of Chinese and Western issues in the whole field of music, culture and art. Nowadays, Chinese vocal music art is developing in multiple directions, such as “national and *bel canto*” (*minmei* 民美), “national and popular” (*mintong* 民通), and “drama and song” (*xige* 戏歌). Of course, it is inseparable from the “debate” which laid the foundation and provided scientific guidance for Chinese vocal music art (Peng 2015).

The essence of the “debate” reflects the two main lines of the contradiction between Chinese and Western cultures and ancient and modern cultures in Chinese music. All parties were concerned about the development of Chinese vocal music and how to establish Chinese vocal music. However, due to their different experiences, they had different positions and thus had different ideas. In fact, the “debate” is not a question of “singing method” being scientific or not. The essential problem is the reflection of the blending and collision between cultures (Wang 2009). Taking the opportunity of the founding of the PRC, the confrontation and friction between these two forces is ostensibly a debate between the native and foreign singing method, which is actually a collision of two cultures. With the great political and cultural background, there has actually been a situation of “the native making a name for itself and the foreign getting the real” (*tuyangming Yangdeshi* 土扬名,洋得实). As the “native singing method” slowly moved away from the

environment it grew up, it gradually lost its basis. However, as “Western singing method” has a whole set of theoretical system and scientific methods, it actually gained significant development in reality. As a result, quite a number of folk singers were transformed into “folk singers” who were not genuine. At the same time, because the “native singing method” (*tuchangfa* 土唱法) was severed from tradition and lacked in sufficient theoretical support and specialized academic research, the development of national vocal music was short of support of a real cultural foundation (Yan 1999).

During this period, scholars and experts in the music industry and musicians expressed their views in the “debate”. Some people think that singing method was not important. What is important was that the purpose of arts serving politics could not be changed. Cheng Feng believed that the “native or Western” singing methods themselves is not important, but these methods “serving socialist construction” must be prioritized. After 1949, such works as Guo Lanying's “*Nanniwan*” (南泥湾) which drew on Chinese opera singing techniques, the Tseten Dolma's (才旦卓玛) “*Folk Song to the Party*” (*Changzhi shange gei dangting* 唱支山歌给党听), which drew on Tibetan singing method, or the large-scale opera “*The East is Red*” (*Dongfanghong* 东方红) which adopted Western *bel canto* singing techniques, all constituted the “red singing method” (*hongse yanchang fangshi* 红色演唱方式) with Chinese characteristics (Cheng 2011).

Others believe that the resistance to “Western voice” is in fact taking issue with singing Chinese songs in a way that is neither Chinese nor Western. The resistance was not aimed at the absorption of the fine part of the Western singing method. In terms of solving the problem of singing methods, the pioneers of Chinese vocal music art, such as Zhou Shu’an, Ying Shangneng, Huang Youkui, Yu Yixuan, Lang Yuxiu, Zhang Quan (张权), Zhou Xiaoyan, Shen Xiang (沈湘) and others, shouldered the heavy responsibility of establishing “China’s new singing method” (*zhongguo xinchangfa* 中国新唱法) (Su 2012). Zhou Weizhi (周巍峙) said that the debate between “native” and “Western” is essentially about how to recognize and grasp the national style of vocal music: The so-called dispute between “Western voice” and “native voice” is a disagreement between the traditional Western singing method and the Chinese national singing style. The key to the disagreement seems to lie in whether the Chinese singing is scientific or not and whether the Western singing method allows the singer to spell out every Chinese character clearly. More fundamentally, the issue is about creating a national method in vocal music, and how to make this method flourish in order to better express the ideological and emotional aspirations of the new Chinese people (Zhou 1950). Yu Yixuan said in an article entitled *My Initial Understanding of the Development of New Vocal Music Art* (*wodui fazhan xinde shengyue yishude chubu renshi* 我对发展新的声乐艺术的初步认识) in the 6th issue of *People’s Music* (*renmin yinyue* 人民音乐) in 1953: “Our vocalization must follow scientific principles, that is, natural laws that conform to physiology and physics.” “We should inherit the fine traditions of the national singing methods and learn the

advanced technological experiences of the Soviet and Western singing methods to create a new national method" (Yu 1953). Shu Mo's (舒模) *Inheritance and Development of National Vocal Music Art Tradition* (jichengyu fayang minzu shengyue yishu chuangtong 继承与发扬民族声乐艺术传统) mainly agrees with this idea, and explores the combination and development of Chinese traditional singing method and Western singing method. It is clear that learning European vocal music is not to replace or eliminate national vocal music, but to absorb it to enrich, develop and build the national vocal music art. By strengthening the study of the national tradition, we will create a singing method that can be popular among the majority of workers, peasants and soldiers (Shu 1957). From the early 1960s, a group of music workers represented by Jiang Jiaxiang (姜家祥) of the Central Conservatory of Music began to explore how to use the Western vocal music methods to sing Chinese works without losing the national characteristics and style. Jiang Jiaxiang and his student Wu Yanze's (吴雁泽) bold practice in this regard is exemplary. Furthermore, many vocalists and singers who were engaged in *bel canto* also made great efforts to learn from the national music arts and the masses as required by the slogan of "revolution (*geminghua* 革命化), nationalization (*minzuhua* 民族化), and massification (*qunzhonghua* 群众化)", so as to find a way of "making Western things serve China" (yangwei zhongyong 洋为中用) (Li 2008b).

From 1949 to the end of the “Cultural Revolution” (*wenge* 文革), profound changes took place in Chinese society. In order to adapt to these changes, the Communist Party continuously developed and adjusted its cultural policies which introduced further changes to arts and music. However, due to the insufficient understanding of the essence of the new institutional form of socialism, and inadequate theoretical preparation, there were deviations and mistakes in the process of pursuing socialist cultural policies.

The cultural policy of the transition period from 1949 to 1955 emphasized reforming and building with a couple of wingers and breaking up and establishing simultaneously. On the one hand, it reformed the old culture to get rid of its residual influence; on the other hand, it advocated cultural innovation and actively carried out the construction of progressive culture. There is nothing wrong with this kind of policy itself. It adapted to the demands of the society at that time and played a positive role in consolidating the political power in the early days of PRC, integrating the society, mobilizing the people to cope with external pressures, and promoting industrialization of the country. But in the field of literature and art, the dogmatic, formulaic, and ideological literature and art line that was implemented in education brought a rather suffocating situation to the literary and art circles. In 1951, there was a one-sided, extreme and rude reprimand of the film *The Life of Wu Xun* (*Wu Xun zhuan* 武训传). In 1954 and 1955, Hu Shi's bourgeois idealist thoughts and Hu Feng's literary thoughts were fiercely criticized. This large-scale stormy ideological movement later developed beyond the scope of the ideological movement into a political persecution (Jiang 2007).

The socialist cultural policy from 1956 to 1965 went forward together with the rise and fall of the two tendencies of right and wrong. With the completion of the so-called socialist transformation and the advancement of large-scale economic construction, in 1956, adjustments were made to past cultural policies. For example, intellectuals were recognized as “already part of the working class”; the policy of “double hundred” (*shuangbai* 双百) was implemented in 1956 and reaffirmed in 1957. Hubei Provincial Local Opera Troupe was a beneficiary of the policy adjustment. It was established in September 1952 and was under the supervision of Hubei Provincial Department of Culture. The mission of the troupe was to “develop local new operas on the basis of Hubei Chu Opera and flower-drum opera (*huaguxi* 花鼓戏).” The task was to “popularize new literature and art in the countryside and to fight against feudal, superstitious, reactionary and decadent old literature and art left over from old China”. In accordance with the regulations of the Ministry of Culture, it was developed along the line of specialization, theaterization, and corporatization. In 1957, according to Mao Zedong's principle of making the past serve the present and the Western serve China, and bringing forth the new through the old, the mission was changed to: “On the basis of Hubei Chu Opera, Flower Drum Song and folk art, explore and create national song and dance art with national style and local characteristics that reflect the theme of modern life, so as to serve the economic construction and the political center.” (Chen and Chen 2005).

At that time, the literary and art circles actively carried out the ideological task of “creating a new socialist national culture”, and gradually established the view that “two singing methods coexisting for a long time, learning from each other and promoting each other”. In 1957, the National Vocal Music Teaching Conference was held. The Conference held a heated discussion on various major issues of vocal music teaching, and conducted a theoretical discussion on “how to create a new vocal music culture”. The Conference clearly stated that efforts should be made to solve the problems in two directions. On the one hand, European traditional singing method that had been introduced to China should be studied in depth until it was fully grasped and integrated with the artistic traditions and practices of the Chinese nation. On the other hand, the inherent national traditional singing method should be further developed and improved. The two methods could learn from each other and complement each other. Only by solving these two problems well could a new vocal music art be created and enriched in the long-term. For the traditional European singing method, the evaluation of the Conference was: After being introduced into China, European traditional singing method had been integrated with Chinese national artistic tradition after a long period of development. In the process of combining with China's practices, it was welcomed by the masses, played a good role in the revolutionary struggle and socialist construction. It became a new form of music life. For the Chinese folk traditional singing, the Conference held that the traditional national singing method was one kind of singing method formed by the Chinese people through thousands of years of artistic creation. It had a rich tradition and was diverse in styles. There were a large number of actors and enjoyed very close ties with the masses (Song 2013).

The Conference raised the issue of the “nationalization” of European traditional singing method. The so-called “nationalization” means that on the basis of preserving the basic characteristics and all its outstanding achievements of the European traditional singing method, Chinese musicians should strive to deepen and improve the expressions of the language, style, and thoughts and emotions of the Chinese nation, so as to make it truly popular with the masses. It was also pointed out in the Conference that there were defects and deficiencies in the Chinese traditional singing methods. In particular, due to the failure to make full use of the achievements of modern science to comprehensively summarize the rich experience of national traditional singing style, it was yet to reach a truly scientific level. The existing task was to draw on the rich heritage of national singing method, learn from folk singers, and sort out the rich practices of Chinese traditional singing method, and gradually make it scientific and systematized. At the same time, music workers should not refuse to absorb the beneficial experiences of the outside to enrich themselves. It was believed that only when the two singing method complemented each other could a genuine new socialist national vocal music culture be created (Feng 2006b).

But not long after, the performance of intellectuals in the rectification movement made the leaders of the Communist Party re-emphasize the class nature and instrumentality of culture on cultural issues, which turned literature and art into slaves of politics. This oppressive atmosphere continued until the early 1960s. Along with the policy of "adjusting, consolidating, enriching and improving" to the national economy, the cultural field also carried out a comprehensive, top-down

self-adjustment of organization and leadership. In 1961, in the cultural administration, the “principle of three nos” (*sanbu zhuyi* 三不主义) was put forward. In 1962, policy on intellectuals was adjusted, and intellectuals were recognized as an important force in economic construction. Cultural policy thus experienced another improvement in the early 1960s. However, after the 10th Plenary Session of the Eighth Central Committee of the Communist Party, the cultural policy was once again changed. In 1966, the “Cultural Revolution” began, and the Communist Party's experiments in the field of cultural policy came to an end (Xia 2002).

New Chinese Singing Method

After the rise of the new Chinese singing style, all questions are related to how to handle the relationship between traditional and Western singing methods. From the onset, Western singing method was not rejected. An *Outline of the New China Singing Method* was published in the *Wenyi Bao* (文艺报) and *New Music* (新音乐) (hereinafter referred to as the “Outline”) in 1950. The main content of the “Outline” has three aspects: First, disputes and main problems should be solved. It specifically includes the following questions: Is it appropriate to use the terms “Western voice” and “native voice”? How to understand them? Is it more appropriate to rename them as the “traditional Western singing method” and “new Chinese singing method”? Is the “singing method” simply a voice problem? Should it also include the understanding of thoughts and feelings, language, vocabulary and national practices, and how to deal with the relationship? How to measure

whether the singing method is scientific or not, and whether the sound of voice is beautiful or not? Second, the acceptance of vocal music heritage, which involves the following major issues: How did the traditional Western singing method emerge and develop? What are the advantages? How to sing modern Chinese songs with Western singing method? How to critically absorb and apply Western traditional singing method? How to solve the current problems related to the "Western singing method" and its acceptance by the masses? How was the traditional Chinese singing method formed? What are the problems facing "native voice", such as lack of voice training methods, inaccurate sound and throat easily hurt? What are the characteristics of Chinese traditional singing methods and what are the similarities and differences between Western singing method and new China's singing method? How to learn Chinese and Western traditional singing style to establish a new Chinese singing method? The third aspect is related to the establishment of a new Chinese singing method. The main issues include: How to establish and practice a national, scientific, and popular new singing method? How to use and deal with the relationship between breath, articulation, resonance, timbre, falsetto and real voice, thoughts and feelings, and national tastes? How to teach the new Chinese singing method? How to choose the teaching content of the new Chinese singing method and whether to use dialect in singing or develop into a national singing language based on mandarin? The above-mentioned problems in the "Outline" are more extensively related to the respective historical and technical characteristics of Chinese and Western singing methods, the individuality and commonality of different singing methods, singing methods and musical performance, the development of singing methods and the cultivation of national method, and many other vocal music problems (Feng 2010).

Discussions on the establishment of a new Chinese singing style and the problems in the singing methods of national vocal music school in the 1950s generated a new theoretical option: creating a new Chinese singing method. This theoretical option was endorsed by numerous musicians. However, just as the dilemma faced by Chinese musicians and educators in the first half of the 20th century, the establishment of a new Chinese singing method inevitably involved the choice between Western singing method based on the Chinese folk singing method or the Chinese folk singing method based on the Western singing method. More controversially, whether the Chinese method should be remolded by the Western method or the vice versa (Xuanyu 2015). Those who advocated that the new singing method must be centered on Chinese folk and national methods argued that the new Chinese singing method should thus be established and absorb the scientific part of the Western singing method to enrich it. The folk style had some shortcomings but it contained the soul of national music (Zhou 1992). A new Chinese singing method should certainly be established on national methods. And it would a serious mistake if the establishment of a new culture would break away from cultural tradition and practices. The opinion advocating a new singing method based on the Western singing method maintained that it was impossible to create a new singing method on the basis of national singing methods because those methods which were not systematic or scientific enough would represent the new method of Chinese sound and music production (Chu 1956).

It was amid the heavy debates in this special period that the new Chinese singing method was impregnated. Whether for “debate between the native and Western singing methods” or for the establishment of a new Chinese singing method, what remained unchanged was to create a new singing method by transforming old singing methods by incorporating Western singing techniques. It also proved that the new national singing method was a “new Chinese-style” singing method and was a product “created” by the Communist Party (Jin 2013d).

Systematization and Professionalization of National Vocal Music

The music education in China was not constructed in one day. After the school song and national salvation movement, Western-style music education prevailed in China. The establishment of music academies in the 1930s further made the Western education academy-oriented and systematized. In the 1940s, a major event occurred in music education. In May 1946, *Border Region Education Communication* (*bianqu jiaoyu tongxun* 边区教育通讯) published Zhong Ling's (钟灵) article *How to Teach the Children to Sing* and published *Discussions on the Problems of Teaching the Children to Sing* (*zenyang jiaoertong change* 怎样教儿童唱歌) jointly written by Wang Rongshou (王荣寿) and others in September to discuss music education in the primary schools in border regions. In this article, the writers noted that the level of music education in the border regions was low and immature. The students had not learnt to sing Europeanized tunes. However, music began to play an important role in education by adopting the tunes familiar

to the masses and with the content drawn from the children's real life. On 8 June 1946, the Ministry of Education of the Communist Party announced *The Implementation Scheme for the Five-year Normal Education in the Provinces and Cities after the War* (zhan hou ge sheng shi wuniazhi shifan jiaoyu shishi fangan 战后各省市五年制师范教育实施方案), which stipulated that special teachers' education departments and ordinary teachers' education departments originally established should pay attention to the cultivation of the teachers of artistic disciplines such as music. On June 12, Administrative Committee of Shanxi-Chahar-Hebei Border Region issued *The Draft of Measures for Implementation of Normal Schools in Shanxi-Chahar-Hebei Border Region* (jinchaji bianqu shifan xuexiao shishi banfa caoan 晋察冀边区师范学校实施办法草案) stipulating "short-term teachers' schools shall be established to cultivate the lower primary school teachers and the teachers' schools shall be established to cultivate the advanced primary school teachers and the administrative cadres for primary education to serve the education enterprise of the new democracy". For the short-term teachers' schools, the length of schooling was one year, and recreational courses were included in the curriculum. The courses included singing, reading simplified musical notation, conducting singing, children's dance, *yangko* and performing plays. For the teachers' schools, the length of schooling was three years, and the music course was compulsory. The teaching content included singing, pronunciation, reading simplified musical notation, simple music theory and teaching the common sense of drama.

In August 1946, National Peking Technical College of Art was reopened, and Xu Beihong (徐悲鸿) served as principal. The school had five disciplines, including drawing, sculpture and music. The length of schooling was five years. The college recruited from graduates of junior middle schools. Zhao Meibo (赵梅伯) was appointed as head of Department of Music. In September 1949, the teachers and students of Department of Music were moved to Tianjin and joined Central Conservatory of Music. In September 1946, China Vocational Educational Association established Bile Middle School in Shanghai. The school trained students with artistic talent in chorus, piano, dance, drama and other aspects and employed literary and art instructors to guide them. On 17 October 1946, National Conservatory of Music moved to Nanjing; its juvenile section moved to Changzhou, Jiangsu, and Songlingang National Conservatory of Music Branch moved to Shanghai to be merged with Private Shanghai College of Music and Shanghai National Conservatory of Music and renamed as National Shanghai Specialized College of Music. In 1948, it modified the length of schooling and set up specialized majors and teachers' major.

On 10 December 1946, the communist government of Shaanxi-Gansu-Ningxia Border Region released *Educational Scheme During the Wartime* (*shanshi jiaoyu fangan* 战时教育方案), which emphasized that during the wartime, the role of social education must be improved, that the schools should add new contents and activities, such as organizing *yangko* groups, singing groups and drama groups in social education and that the extracurricular activities such as singing, *yangko* and

drama should be fully implemented in schools (Zhang 2011e). In 1946, *The Proceedings of New Music Movement* (xinyinyue yundong lunwenji 新音乐运动论文集) was published, which included Lu Ji's *Outline of Research on Chinese Folk Music* (zhongguo minjian yinyue yanjiu tigang 中国民间音乐研究提纲). He emphasized that "the construction of the new music in China must start from today's life of people; only today's life of Chinese people is the source to create new music in China; the Chinese folk music can only be an important source, and the modern Western music can only be another source. Creation of music should start from the life of Chinese people" (Chen and Chen 2005, p.393).

In this period, national vocal music developed and grew in China. Existing music academies were restructured, and new academies were established. These include, in 1949, Hebei Normal University (former Tianjin Hebei Women's Normal University), Department of Music of Beijing Normal University (former Department of Music and Sports Special Course established by Beijing Women's Normal University in 1920), Shanghai Conservatory of Music and Department of Art of Hubei College of Education (predecessor of Wuhan Conservatory of Music); in 1950, Central Conservatory of Music, Department of Art and Sports of Shandong Normal University, Department of Music of Southwest Normal University and Department of Music of Northeast Normal University; In 1952: Department of Music of Nanjing University of the Arts; in 1953: Northeast Specialized College of Music (predecessor of Shenyang Conservatory of Music), Northwest Specialized College of the Arts (predecessor of Xi'an Conservatory of Music) and Southwest

Specialized College of Music (predecessor of Sichuan Conservatory of Music); and in 1958: Hebei Conservatory of Music (predecessor of Tianjin Conservatory of Music). Guangzhou Specialized College of Music (predecessor of Guangzhou Conservatory of Music) and People's Liberation Army Academy of Arts and China Conservatory of Music were established in 1960 and 1964 respectively (Zhang 2005b).

All of the major music academies in China offered the major of national vocal music. Top universities offering vocal music included Central Conservatory of Music, China Conservatory of Music, Shanghai Conservatory of Music, Shenyang Conservatory of Music, Tianjin Conservatory of Music, Wuhan Conservatory of Music, Sichuan Conservatory of Music and Xinghai Conservatory of Music. It was apparent that national vocal music education had an important position in China's music education, and it also marked the historical process of the national vocal music from the word of mouth in the early stage to the establishment of the discipline and its systematization, professionalization and standardization.

Shenyang Conservatory of Music was the first academy to set up the discipline of national vocal music, and it can be said that the earliest national vocal music education started from Shenyang Conservatory of Music. Later on, Shanghai Conservatory of Music and China Conservatory of Music also set up the discipline of national vocal music successively. At that time, the teaching of national vocal music was in its initial and exploratory stage, with no specialized curriculum and no specialized teachers of national vocal music. As a result, opera actors, folk art

actors or folk singers were invited to teach students Chinese operas and folk songs, such as Beijing-rhythm Drum (*jingyun dagu* 京韵大鼓). They taught students in a relatively simple way, and usually the students would imitate line by line of the native vocal artists' singing (Jiang 2009). They paid less attention to vocal training; instead, they required the students to master many operas and folk songs. Therefore, the national vocal music at that time was not completely established as a singing method. Shenyang Conservatory of Music was not only the first to set up the major of national vocal music but also be traced back to Luxun Academy of Art as its predecessor (Lou 2013). The establishment of Luxun Academy of Art was initiated by Mao Zedong and Zhou Enlai in Yan'an in April 1938, and it was the first higher academy of art established by the Communist Party. Later on it was renamed as Northeast Luxun Academy of Literature and Art in 1949. In 1951, Department of Music of the Academy was formally established; in 1953, Northeast Specialized College of Music was founded based on Department of Music of Northeast Luxun Academy of Literature and Art, and it was renamed as Shenyang Conservatory of Music in 1958 (Liu 2015a).

Among the top eight music universities, China Conservatory of Music was the most authoritative in the field of national vocal music. In 1964, Zhou Enlai proposed to merge Department of Music of Beijing Academy of Arts, the major of National Vocal Music of Central Conservatory of Music and China Music Research Institute to found China Conservatory of Music. Since then, China Conservatory of Music became an important place of Chinese national music. At present, most of the famous Chinese singers of national singing method and folk instrumental music

performers graduated from China Conservatory of Music, including Peng Liyuan, Song Zuying and Wu Bixia (吴碧霞) (Zhi 2017).

Shanghai Conservatory of Music grew out of Department of Vocal Music of National Shanghai Conservatory of Music founded in 1927 when it had a world's first-class faculty: Shu Shlin (苏石林) , top singer of Tsarist Russia (1896-1978), who was a disciple of the disciple of Camille Everardi, a famous singer of Italian vocal music "Lampeldi School", and Zhou Shu'an, Ying Shangneng and Zhao Meibo who studied in Europe and America. They taught the students the most orthodox European *bel canto*. However, at that time, the mainstream music circle did not try to explore "national" singing method when looking for a way out for "the national music".(Ren 2008) For the "salvation" songs created by the musicians, their compositions tended to have the national elements but the singers still sang in the European classical method. Thanks to this strong faculty, National Shanghai Conservatory of Music became the founder of the modern vocal music education system in China (Yang 2017).

The national singing method taught by the professional music academies is also called "the academic singing method". In the new era, numerous successful national vocal music singers mastered the scientific methods of singing and achieved great success through professional and formal voice training and study in music academies (Wei 2012). By drawing on Western singing methods, they achieved more colorful mixed sound and made the timbre more diverse, and

maintained emotional tension and traditional aesthetic characteristics of the national singing itself. They were able to produce solid voice in the alto area and bright and concentrated voice in the high-pitched voice area (Wu 2007b). They could control their use of breath better and could use the vibrato more freely; they could sing the wider range of tracks in which the technical difficulty was largely overcome, and they could easily sing all kinds of folk-style songs. They could also play the leading role in the singing of the national operas and musicals and achieved one after another new level of artistic performance (Huang 2014a). For example, Peng Liyuan starred in the modern operas such as the *White haired Girl* and *Daughter of the Party* (*dangde nuer* 党的女儿). Her performance was highly praised in the music circle. The rehearsed opera *Red Coral* (*Hongshanhu* 红珊瑚) and the large original military-theme musical *Rain at the Equator* (*Chidao yu* 赤道雨) were highly acclaimed by other the public and the profession. As a leap in the development of national vocal music “academic singing style” (*xueyuanpai changfa* 学院派唱法) greatly improved the singers' vocal capacity and the technical complexity in the whole national vocal music (Liang 2012). It indicated that the contemporary Chinese national music performance art consciously adapted to the demands of the era and the society and made effort to explore and keep pace with the changing demands of the Communist party and the audience (Liu 2015b).

The Influence of Soviet Vocal Music Education

The introduction of the Soviet educational thought to China could be dated back to the period before “May Fourth” Movement. The victory of Bolshevik Revolution brought hope to progressive intellectuals in China. In the early stage, Chinese Marxists introduced the Russian educational thought and experience to China when introducing the Revolution of Russia. The Soviet Union started to influence vocal music education in China in the 1920s. At that time, modern Chinese vocal music education was in its initial stage when Western vocal music teachers in China made excellent contributions to China's vocal music education. Among them were vocal music experts from the Soviet Union. In 1920, Department of Music, Beijing Women's Higher Normal School employed Mrs. Horvath to teach the vocal music; in 1927, National Conservatory of Music employed Maltzeff; in 1929, Department of Music, University of Shanghai employed Sharivanov. At that time, introduction of the foreign vocal music teachers was a characteristic of modern Chinese vocal music education, and in this way, *bel canto* could be more intuitively presented before the Chinese students. In addition, at that time, Western musicians were predominantly Soviet vocal music experts who generated the great influence on the development of Chinese vocal music (Gu 2004).

In the 1930s, another group of Russian vocal music experts came to China. Among them was Soviet soprano – Slavianoff. She was also the abecedarian of the famous vocal music educator Yu Yixuan in National Conservatory of Music. Another vocal music expert Sellivanoff was former profession of Department of Music, University of Shanghai and later transferred to Shanghai National Specialized College of

Music, and he was also the vocal music tutor of Zhao Meibo. Other vocal music experts from the Soviet included Klilova and Valesby (Zhang 2005b).

From 1930s to 1940s, Russian singer Shushlin of Shanghai Conservatory of Music (predecessor of Shanghai National Technical College of Music) trained such vocal music artists as Lang Yuxiu, Si Yigui, Huang Youkui, Gao Zhilan (高芝兰), Shen Xiang and Wen Kezheng (温可铮), who became the backbone of China's vocal music (Sun 2016).

After 1949, new China, as a new socialist country, adopted the same system as the Soviet Union, and its worldview and values were also influenced by Soviet Union. Professional musicians also found the elements from the Soviet folk songs suitable for representing Chinese contents. They set out to create the new works. *bel canto* singers re-created and performed Russian folk songs and present the works with both excellent artistry and audibility. Russian songs deeply influenced Chinese people's music life at that time. The Chinese musicians have continuously studied Russian works and the historical periods in which these works were created in order to find out some factors that could be drawn on to benefit the development of Chinese music.

In the 1950s, groups of intellectuals were sent by the new communist government to the Soviet Union for study. In 1953, Guo Shuzhen (郭淑珍) was sent by the

government to Moscow State Tchaikovsky Conservatory for further study and became one of the first group of singers sent to study abroad after 1949. In 1959, Guo Shuzhen returned to China after completing her studies, and she turned her energy to vocal music education career and trained such music art talents as Wen Yanqing (温燕青), Wang Xiufen (王秀芬), Yao Hong (幺红) and Wu Bixia (Yang 2014).

In a word, from the new democratic revolution period (1919-1949) to the establishment of PRC, China regarded the Soviet Union as the model of the revolution and called it “the big brother of the Soviet Union” (*Sulian laodage* 苏联老大哥). It called for “learning from the Soviet Union” (*xiang Sulian xuexi* 向苏联学习) and believed that “the Soviet Union’s today is our tomorrow”. With a similar political system and being friendly neighbors, the two countries shared similar worldview and values to a great extent. Therefore, China followed the models of the Soviet Union in culture and education and even art. From the 1920s, the Soviet vocal music experts came to teach in China; from 1930s to 1940s, they cultivated a good number of excellent vocal music talents who later became masters and leading figures in the circles of vocal music, and it could be seen that the Soviet Union had a profound influence on the Chinese vocal music education (Li and Wang 2017).

Conclusion

During the 17 years before the Cultural Revolution, the Chinese artists made a lot of great efforts on the way of sinicizing *bel canto*. However, from the perspective of the direction of efforts, they basically took *bel canto* at the center and absorbed some good elements from Chinese national or opera singing methods. It was not only reflected in the singing method. More apparently and importantly, vocal music training adopted scientific, standardized, professional and academic Western models. Here, the Soviet Union generated important influence, which directly resulted in that *bel canto* became the mainstay of academic vocal music education and the rudiment of the Chinese singing method - the new Chinese singing style. The music workers did not stop their efforts even during the period of Cultural Revolution.

Chapter 7 Vocal Music Development during the Cultural Revolution

The rise of Cultural Revolution brought another political shock to the national vocal music of China that had just got on the track. It is commonly believed that most people rejected the Western singing method blindly and stoutly under the serious effect of the anti-rightist Rectification Campaign and Cultural Revolution (*Wenge* 文革), breaking the positive beginning when every style could participate and compete. What's more, the folk style singing had not been carried forward and showed a stagnation during that period when revolutionary opera was the only allowed style. However, some scholars argued that music didn't stop developing during the Cultural Revolution, but instead witnessed many innovations. From my point of view, the above arguments are reasonable, but not comprehensive.

Generally, the development of art during the Cultural Revolution can be divided into two periods: the early period of the Cultural Revolution, when literature and art constrained by politics and served as political tools; the middle and late period of the Cultural Revolution, when political constraints improved as the Communist Party encouraged and supported innovation in literature and art through the adjustment of cultural policies, trying to embody new Chinese style and reshape Chinese culture through the introduction of fresh elements and innovative works. Under the new political guidance, many songs and vocal performance artists emerged, which boosted the resuscitation of literary thoughts and national vocal music art.

The music art showed its particularity during the Cultural Revolution. The process of the development of national vocal music in that period is elaborated in three parts of this chapter. The first part illustrates the cultural policy and its analysis during the Cultural Revolution. The policies were quite different in the early and middle periods. They were treated as the political tools in the early period, but literary and artistic innovations began to be supported in the middle and late periods. The second part specifically explains the musical behaviors and representative works of composers under the guidance of cultural policies in the middle and late periods. The examples demonstrate how innovation that was encouraged under the cultural policy embodies in specific music works. The third part analyzes the understanding and practices of cultural policy by the main vocal performance artists in the middle and late periods; how does the new folk style singing conform to the Communist Party's policy; how to integrate the techniques and skills of Western singing method while retaining unique Chinese style and charm; how do different vocal performance artists achieved mastery through a comprehensive study on their own; how to create unique national styles and artistic images; and what Western singing skills are used.

Cultural policy during the Cultural Revolution

The Cultural Revolution is a very special historical period. The cultural policy can be roughly divided into two stages in that period. In the early period, the art showed a politically strong form, and literature and art were in line with political

needs. The main style of vocal music was expressed as quotation songs and model operas. However, in the middle and late periods, especially after 1971, Zhou Enlai presided over the daily work of the Central Committee with the support of Mao Zedong. He met many music workers in various occasions, criticized the slogan-type music works and instead encourage them to write their new songs.

Early period of the Cultural Revolution

Most scholars believed that the culture in the early period of the Cultural Revolution was stagnated and the culture was subverted. The study by Liu Yanwu shows that, since 1966, as the political climate had leaned to Left and Lin Biao (林彪) and the Gang of Four (*sirenbang* 四人帮) had come to power, real culture no longer existed. The Gang of Four implemented cultural policies in the cultural field using the political power in their hands, and to engage in cultural despotism and cultural nihilism (Liu 2009b). As a large number of intellectuals were shocked, the original cultural creations were completely disrupted, and the existing cultural institutions were reorganized. Jiang Jiwei (蒋积伟) said (that “800 million Chinese creates eight model operas”. The entire cultural life was almost suffocated. The Cultural Revolution had experienced a decade of cultural stagnation and retrogression. Despite the short-term policy correction in 1975, the change was a blip and did not yield any substantive results (Jiang 2007). Liang Maochun (梁茂春) believed that the “Cultural Revolution” was a period of lopsided development of song creation. In that period, the promotion of song creation mainly focused on political mass songs and chorus and unisons. The most

impressive songs were “quotation songs” (*yuluge* 语录歌) , “the battle song for red guards” (*hongweibing zhange* 红卫兵战歌) and numberless leader odes (Liang 2008). In Guo Jianning’s (郭建宁) view, the Cultural Revolution formed a high degree of cultural despotism and a high degree of cultural closure. The “Cultural Revolution” pushed the cultural politics to the top. As Chinese saying goes that blooming was not as good as being a phoenix, and flourishing was not as superpower. Finally, Jiang Qing (江青) and Zhang Chunqiao (张春桥) dominated it and pushed the cultural closure to the extreme. As the process of world modernization was advancing continuously and new technology revolution flourishing, China was self-satisfied with the theories of “center of the world revolution” and “saving one third of the suffering people in the world”. During the “Cultural Revolution” period, the “quotation songs” frenzy that led by Li Yufu (李劫夫) made the song completely “alienated” into the political tool of “Cultural Revolution” (Guo 2004a).

However, Kang Hao (康浩) , Xie Bingyuan (谢秉元) , Hu Jingbo (胡净波) held different views and believed that there were also innovative elements in the literary and artistic works during the Cultural Revolution. Kang Hao presented model opera to the readers in the *The Chinese Cultural Revolution: A History*, which was later adopted by Jiang Qing as her own, and its artistic innovation was completed before the Cultural Revolution began. Moreover, the model operas were not only the result of years of hard work and innovation in cooperation with

professional composers and actors, but also a natural continuation of the development of Left literature and art, Yan'an art and seventeen years of literature and art before the Cultural Revolution. Kang Hao believed that the music life of Chinese people had a dramatic change during the Cultural Revolution. The foreign symphony and the interesting classical music which was liked by the elites experienced a further popularization (or Chinese) process during the Cultural Revolution. But the folk music that was rooted in the local tradition and actively participated by Chinese people had been further modernized (or Westernized). He noticed that although the national characteristics were promoted during the Cultural Revolution, the music that was created then reflected a stronger Westernization tendency during the period. Especially, the tendency of Westernization was very obvious in the selection of musical instruments, the arrangement of harmony, the pursuit of acoustic effects, the selection of creative genres such as symphony, chorus, ensemble, and unison. Kang Hao's reveals the specific characteristic of the times and the distinctive political complexion that produced and formed by the music during the Cultural Revolution, but he paid more attention to the creativity and the art created by the artists and the art works themselves and their social effects under the political pressure (Gong 2009).

As Deng Xiaoping mentioned in the "Resolution on Several Historical Issues of the Party since the Founding of the People's Republic of China", during the period from 1957 to 1966, Mao Zedong made more and more intensified mistakes in the theory and practices of class struggle in socialist society. His personal style gradually undermined the democratic centralism of the Communist Party. As the

resulting personal worship had gradually developed, however, the Central Committee of Communist Party had not corrected these mistakes in time. Instead Lin Biao, Jiang Qing and Kang Sheng had used and fueled the mistakes. Since 1957, China had entered an overall socialist construction. During the period, Mao Zedong's tyranny detrimental to the intra-Party democracy gave rise to the prevalence of personal worship. Secondly, the Communist Party's immaturity of building socialist politics and the imperfection of a democratic centralized system also failed to correct this behavior in time. Moreover, to consolidate their interests, Lin Biao and the Gang of Four tried to cater to Mao Zedong's personal worship. The quotation songs were produced in this context. Lin Biao said that teaching a good song was actually an important political class, so that singing art was burdened with function of political class (Zhong 2006).

The quotation songs had been a powerful tool for Lin Biao and the Gang of Four to carry out the political line of the Cultural Revolution. Li Jiefu, the founder of the quotation song, was a master of melody in the 1960s. He devoted his life to vocal works (including three operas) and left a large number of songs. He wrote hundreds of "quotation songs" such as *Rebellion Is Reasonable* (*Zaofan youli* 造反有理), *Revolution Is Not A Treat for Dinner* (*Geming bushi qingke chifan* 革命不是请客吃饭), *The Core Force That Leads Our Cause Is The Communist Party* (*Lingdao women shiyede hexin liliangshi zhongguo gongchandang* 领导我们事业的核心力量是中国共产党), *We Should Believe In The Masses, We Should Believe in The Communist Party* (*Women yingdang xiangxin qunzhong, women yingdang*

xiangxin dang 我们应当相信群众 , 我们应当相信党) , *Determining Not To Be Afraid Of Sacrifice* (*Xiading juexin bupa xisheng* 下定决心不怕牺牲) , *Serving The People* (*Weirenming fuwu* 为人民服务) , *We Are All From All Over China* (*Women doushi laizi wuhusihai* 我们都是来自五湖四海) , and *What Is The Real Wall of Copper Wall* (*Zhenzhengde dongqiangtiebi shi shenme* 真正的铜墙铁壁是什么) (Liang 2004). Xie Bingyuan (谢秉原) and Hu Jingbo (胡净波) believed that although “quotation songs” of Li Jiefu once led the creation of Chinese songs into a relatively narrow area. The lyrics of these songs were drawn from Mao’s words. Li even tried to standardize and symmetry the tune and strive to be simple and effective in the melody and beat, regrettably, the mode was relatively poor. The dictatorship in the “Cultural Revolution” period made Li Jiefu lose his ability to think independently; the experience of special line struggle finally resulted in the so-called “tragedy of Li Jiefu.” However, in terms of the range of sounds expressed in the writing method, the way in which the mode of melody was moved in a certain style, and the means of singing according to the words and shifting the tunes with the words, the way of changing words with words, Li’s works are not completely poor and tasteless. Therefore, the value of his artistic creation is not to be completely dismissed (Xie and Hu 2013).

When discussing cultural policies during the Cultural Revolution, Jiang Qing is a vital figure. Her views on literature and art represented in several important speeches she gave directly led to the stagnation of national vocal music in the

early period and enhancement of the political demand for culture and art serving the ends politics. Jiang Qing promoted a “destructive” (po 破) approach toward literature and art, and insisting on abandoning the old and creating new. On 28 November 1966, in a speech addressing a literary and art conference, Jiang Qing believed. At that time, she can't concentrate on the problem of breaking (the old) and establishing (new) in the whole field of literature and art. She may have to wait for a certain paragraph of the movement. If she was still strong enough to support it, she would come back to create a new literary art for the proletariat that serves the workers, peasants and soldiers with revolutionary comrades in the literary and art circles, friends, and young Red Guards. She rejected the Western literature and art but she emphasized on reform and revolution. If the old literary art cannot adapt to the economic foundation of socialism and the classical art forms cannot fully adapt to the ideological contents of socialism, shall we make a revolution and reform? Jiang Qing believed that most comrades and friends might think that those which needed revolution and reform were only a serious class struggle, and it was a very detailed and quite difficult task. In addition, the long-term anti-CCP and anti-socialism leadership of the former Propaganda Department of the Central Committee of the CCP and the former Ministry of Culture have created various reasons, opposed the revolution, and undermined the reform, which deepened the fear of the ordinary people. There are a few people who had ulterior motives. They have destroyed the revolution and opposed reform. Beijing Opera reform, ballet reform, symphony reform were made like breaking through many difficulties and obstacles. (Jiang 1966)

In a speech titled “To Make New Contributions to the People” at an enlarged

meeting of the Central Military Commission on 12 April 1967, Jiang Qing talked about the fact that the ideology of culture and education had its paradoxical orientation. Therefore, in the Cultural Revolution, the political direction of literature and education must be controlled. She thought that we should be aware of the importance of the cultural and educational front. In the past 17 years, there were good or even better artistic works that reflect the workers, peasants and soldiers in literature and art, but there were also a lot of things that are about famous, foreign and ancient (themes), or distorted images of the workers, peasants and soldiers. In education, it is almost all this kind of stuff, and now the Soviet Union revisionist stuff is added. So we have cultivated some little “old artists” in the literary and artistic circles. In education, we have cultivated more intellectuals who were completely separated from the workers, peasants and soldiers, and separated from proletarian politics and from production, even more now than in the past. (Jiang 1969).

In order to politically intervene in cultural and educational affairs and to transform literature and art, Jiang Qing stressed that she wanted to emphatically appeal to the people. In addition to controlling the party, government, army and economy, the ‘arts’ must be carefully grasped. Of course, we must investigate and study, and we must study hard... The universities and colleges must reform the teaching system and teaching contents, and they must struggle, criticize and reform. This was a very difficult task. At that time, she thought that we had little experience in this aspect. Literature and art had to be transformed. (Jiang 1969).

After the Ninth National Congress of the CCP, Jiang Qing’s political status was

consolidated and her power became greater and greater. The Ninth National Congress was held in Beijing in April 1969. That Congress not only emphasized the personal worship of Chairman Mao Zedong, but also strengthened the status of Lin Biao and Jiang Qing in the leadership of the CCP. The Congress discussed and adopted the political report made by Lin Biao on behalf of the Central Committee of CCP and the CCP Constitution. It was written in the Party Constitution that Lin Biao was “the close comrade and successor of Comrade Mao Zedong”. The report centered on the “the theory of continuing revolution under the dictatorship of the proletariat” and comprehensively affirmed the “Cultural Revolution” and illustrated that “Great Proletarian Cultural Revolution” was a true proletarian revolution and a great new contribution of Marxism-Leninism theory and practice. The entire history of the CCP, claimed in the Party’s Constitution, was the history of struggle between the two lines, namely, “the history of Chairman Mao’s Marxist-Leninist line has been history of the struggle between the Right and ‘Left’ opportunist lines of the Party”. It affirmed various charges on Liu Shaoqi, and put forward the new task of “struggling, criticizing and reforming” for the Party. The report made an urgent estimate of the possibility of the war, emphasizing that it was ready to fight. The political report and the draft revision of the Party’s Constitution were discussed in the Congress. In the course of the conference, in line with the requirement of “reprimanding selfishness and reproving revisionism”, old leaders were fiercely criticized. In the new CCP Constitution, the party members’ rights were deleted, and some Party’s institutions were disbanded.²³

²³ <http://v.ifeng.com/history/shishijianzheng/201209/c8ac45d7-4a35-4d42-9516-ec0168266429.shtml>, retrieved 19/07/2018.

Jiang Qing's speech at the Ninth National Congress had a profound impact on the art development in the early period of the Cultural Revolution. On 15 April 1969, when scrutinising artistic works dedicated to the "Ninth National Congress" which were created by workers, peasants and soldiers, Jiang Qing and Yao Wen Yuan (姚文元) suddenly accused these works propagating Mao Zedong's thoughts as "Obscene Songs" and the dances that praised the "Ninth National Congress" as "rock and roll dance". On 16 April, she claimed again that these literary and artistic programs "promote Mao Zedong Thought, praise Chairman Mao on the surface. But in reality, they are all folk tunes, about lovers and girls... We mustn't allow them to destroy (Mao Zedong's Thought)." In the era when Jiang Qing was in charge, her two resounding speeches were quickly propagated to the whole country as political documents from the Center. This not only made the "quotation song" frenzy that had prevailed for nearly three years suddenly disappeared, but also all music creation was suppressed. After a long period of time, the country only allowed to sing three Chinese songs including "East Is Red", "Sea Sails By The Helmsman" (*Dahai hangxing kaoduoshou* 大海航行靠舵手), and "Three Rules of Discipline Eight Points for Attention" (*Sanda jilu baxiang zhuyi* 三大纪律八项注意) and the "Internationale". This phenomenon of cultural despotism was unprecedented in the history of world culture (Zhong 2006).

Jiang Qing put forward that "Western singing emphasizes the sound, and national singing stresses on words", which was actually a continuation of the debate on

issues such as diction in singing in the “debates between native and Western singing methods”. The issues debated in the “Debates” had been argued over and over for more than a decade, and it had become a focus of the art world in the following major political movements. It seemed that some of the arguments at the time were obviously one-sided. For example, in terms of the problem of pronunciation in singing, some unilaterally emphasizing the importance of voicing and believing that such emphasis went clearly in line with political requirements. The lyrics at that time represented some political meaning. Mistakes must not be made. This made the original intention of the discussion of singing problems reversed. In fact, most of the participants in the “Debates” lacked a calm scientific attitude and lacked in-depth understanding of history and technical characteristics of the two singing methods. Therefore, the controversy had not only failed to produce results, but had caused many misunderstandings and had been exploited by some people under certain historical conditions and caused great confusion (Wang 1995).

Jiang Qing’s criticism and suppression of artistic songs led to their creation struggling in the early period of the Cultural Revolution. The contents of artistic songs at that time were narrow, mostly songs of praise of the CCP and the great leader, which could not satisfy people’s demand for genuine arts. The tunes of these songs were seriously influenced by Jiang Qing's theory of “folk songs are obscene”, which made many composers afraid of using folk tunes to create. Especially before 1970, tunes were monolithic, and songs used similar tunes (Liang 2008). “Butterfly’s Love for Flowers: Reply to Li Shuyi” (*Dielianhua*.

dalishuyi 蝶恋花·答李淑一) was a solo work created in 1958. The lyrics was one of Mao's poems. The music was done by Zhao Kaisheng (赵开生) based on Suzhou *pingtan* tunes played by *pipa* and *sanxian*. After Yu Hongxian (余红仙) sang the song, it was widely circulated. Since Mao wrote the poem to memorize his former wife, Yang Kaihui (杨开慧) , Jiang Qing severely criticized the song several times. Zhang Chunqiao ordered in 1967 that "Butterfly's Love for Flowers" could not be performed. From then on, the song was banned for nine years (Liang 2008).

In the Cultural Revolution, some artistic songs, such as "Farewell" (*Songbie* 送别) written by Gong Zhiwei (巩志伟) , "Everyone Acclaim Our Hometown" (*Sheibu shuoan jiaxianghao* 谁不说俺家乡好) by Lu Qiming (吕其明) , "Why flowers are so red", adapted by Lei Zhenbang (雷振邦) from a Tajik folk song, were severely criticized. For example, they criticized "Why flowers are so red", the theme song for the movie "Visitor to the Ice Mountain", because the songwriter was accused of using a love song of sorrow and affection to describe a soldier. Such sorrow and affection were regarded as destructive to soldiers' revolutionary willpower and military discipline, and also spiritually poisonous to the youth. Jiang Qing said: "The music is decadent from the beginning to the end, and the love song is a replica of the pseudo-full song." In the Cultural Revolution, what Jiang Qing said was law (Anonymous 1968).

Jiang Qing mentioned after the eight model operas. China's national vocal music means the foreign singing used in Beijing Opera. The local opera "local voice" was not popular, and many excellent vocal singers and vocal educators suffered wrong criticism and suppression. It was prohibited then to perform and broadcast foreign music. Only the "model operas" (*yangbanxi* 样板戏) could get the opportunity to perform on stage. However, the political significances of "model operas" exceeded the artistic value to a certain extent, which led the development of Chinese national vocal music into a period of low tide. There was an extreme aspect in the aesthetic value of art, and it was precisely because of its extremity that it was finally embodied in the politicization of song contents and the pattern of performance forms (Yang 2017).

During that period, the Gang of Four are allegedly to have pushed the previous "Left" error to a climax. Politically, represented by Jiang Qing, the Gang of Four dominated the cultural politics of China, its economy being chaotic, and culture being highly closed and subjected to arbitrary trampling. The development of vocal music in China had suffered setbacks. Vocal music creation was in a state of abnormal development. To some extent, it had become a political propaganda tool for the Cultural Revolution. The theme and genre of the work were narrow, and its style was relatively simple. The vocal music works were mainly "Battle Songs" based on the "Red Guard", "Quotation Songs" and "Revolutionary Models". Many excellent musicians and vocal artists were persecuted. Normal vocal art activities could not be carried out. All the excellent songs before the "Cultural Revolution" were labelled with "feudalism, capitalism, and revisionism" and banned. It not

only denied the outstanding traditional vocal music in history, but also negated the progressive vocal music tradition since the 1930s and the construction of socialist vocal art culture since the founding of new China (Chen 2011).

Middle and late periods of the Cultural Revolution

In the later period of the Cultural Revolution, the older generation of revolutionaries represented by Zhou Enlai made certain resistance to the “Left”, which led to limited improvement in politics, economy, science and technology, and international relations. Diplomatic relations has been established between China and the United States, China and Japan, China and France, and China and Europe. These international relations were also helpful to the suppression of the increasingly serious “Left” disasters in the country. These favorable international and domestic events provided a relatively relaxed environment for the development of Chinese vocal art, and had created some relatively good lyric songs and art songs.

At that time, thanks to Zhou Enlai’s initiation, the Ministry of Culture and artists and musicians all over the country started new creative works, restored artistic performance, so that the literature and art were gradually recovered. According to the Hubei Literature and Art Records, after 1966, due to the interference of “Cultural Revolution”, the normal music and dance creation activities in Hubei Province were interrupted. After 1971, as the cultural institutions and art performance groups were gradually restored, the Ministry of Culture at that time began to order local music and dance artists to create new works in accordance

with the unified mode of “three prominent”, which means highlighting the positive character among all the characters; highlighting heroes among the positive characters; highlighting the Main Heroes among Heroes. It is to put the positive characters in the center of the picture or stage in literary and artistic creation. And emphasize that music and dance should be revolutionary (Hubei Provincial Annals Editorial Committee 1984).

In 1971, Zhou Enlai criticized slogan works and encouraged the creation of new songs. Since then, some new revolutionary lyrical songs had been produced. Many excellent songs such as Tian Guang (田光) and Fu Jing's (傅晶) *Beijing Acura* (*Beijing Songge* 北京颂歌), Fu Gengchen's *Azalea* (*Yingshanhong* 映山红), Shi Guangnan's (施光南) *The Most Beautiful Songs Dedicated to The Party* (*Zuimeide zange xiangeidang* 最美的赞歌献给党), *Beat the Tambourine, Sing the Song* (*Daqishougu changqige* 打起手鼓唱起歌) and *I love Five Finger Mountain, I love Wanquan River* (*Woai wuzhishan, woai wanquanhe* 我爱五指山 , 我爱万泉河), Yan Ke's (彦克) *Back to Yan'an* (*Huiyanan* 回延安), etc. During that period, some outstanding movie songs such as *March on Towards Along The Road To Socialist* (*Yanzhe shehui zhuyi dadao benqianfang* 沿着社会主义大道奔前方), *Entrepreneur* (*Chuangye* 创业) interlude, and *Red Stars Take Me to Fight* (*Hongxing zhaowo quzhandou* 红星照我去战斗) were created. People could see that the national folk

tunes began to be re-applied in those songs, and found that the songs were biased in the style of “masculine beauty” and the lyrical composition was relatively fewer. The contents were mostly in line with revolutionary themes. Meanwhile, some famous vocal artists Li Shuangjiang, Li Guyi, and so on also created in different styles and distinctive features.

After the Tenth National Congress in 1973, the political environment gradually benefited the development of literature and art. The Congress discussed the two-way struggle experiences, and listed “critical revisionism as a long-term task to strengthen the party's ideological construction” It proposed the “anti-trend” principle and required party members to have a counter-trend spirit. The Congress was held in Beijing from 24 August to 28 of 1973. Zhou Enlai delivered a political report and Wang Hongwen (王洪文) presented *A Report on The Revision of the Party Constitution*.²⁴ The First Plenary Session of the 10th National Congress of Communist Party elected the Political Bureau and its Standing Committee, and elected Mao Zedong as the chairman of the Central Committee. Zhou Enlai, Wang Hongwen, Kang Sheng (康生) , Ye Jianying (叶剑英) and Li Desheng (李德生) were the vice chairmen. The top Tenth National Congress continued the “Left” blunders of the Ninth Central Committee (Anonymous 1973).

The Congress was held after the smashing Lin Biao Group, Premier Zhou Enlai

²⁴ <http://cpc.people.com.cn/GB/64162/64168/64562/65450/4429426.html>, retrieved 2/01/2017.

presided over the daily work of the central government, and the situation in all parts of the country was improved. At the Congress, it was announced that according to Mao Zedong's proposal, the Political Bureau of the Central Committee decided that Wang Hongwen would work in the Central Committee and attend the Political Bureau meeting with Hua Guofeng (华国锋) and Wu De (吴德) . The Congress decided to set up a draft of the party constitution revision proposed by Wang Hongwen. According to the opinions of Mao Zedong and Zhou Enlai, 13 old cadres including Tan Zhenlin and Li Jingquan were set free. On 20 August 1973, the Political Bureau of the Central Committee passed a resolution and approved *Report on the Review of the Counter-Revolutionary Crimes of the Lin Biao Anti-Party Group* issued by the special team of Communist Party, and the party memberships of Lin Biao, Ye Qun (叶群) , Huang Yongsheng (黄永胜) , Wu Faxian (吴法宪) , Li Zuopeng (李作鹏) and Qiu Huizuo (邱会作) were revoked forever.²⁵

In the following text, I will analyze the innovative elements in the songs in the middle and late periods, as well as explain how music creation was supported by cultural policies of the middle and late periods, and elaborate the way that breakthrough, innovation and Chinese construction of the Communist Party in the field of literature and art in reshaping music works were made.

²⁵ http://www.56.com/u30/v_MTE2NjU2Njkx.html, retrieved 17/09/2017.

Music creation in the middle and late periods

Under the guidance of this cultural policy, many excellent original works had been created. Representatives of major music creations and works included Tian Guang and Fu Jing's *Beijing Acura*, Fu Gengchen's *Azalea*, Shi Guangnan's *The Most Beautiful Songs Dedicated To The Party*, *Beat the Tambourine*, *Sing the Song* and *I love Five Finger Mountain*, *I love Wanquan River*, etc. These outstanding composers and masterpieces were not from the Han or the ethnic minorities. All of these works reflected “newness”. That kind of innovation was not only borrowing from the traditional and the Western, but also fused and integrated Chinese and Western art. It was not only the product of combining Chinese and Western art, but also a combination of different composers' understanding of music and their interpretations of music. It was the concentrated expression of new Chineseness in the field of music culture. I argue that in addition to innovation, the affirmation and support of the Communist Party were more worthy of attention. That kind of Chinese-style Western technological innovation has been accepted by China, even in the Cultural Revolution, when the political atmosphere was very oppressive and the art became very political. In this case, the artwork still pursued Western singing skills, still advocated innovation, and accepted this innovation. For example, *Beijing Acura* did not limit to tune of a certain ethnic group and region in the choice of music materials, but outline the majestic momentum using a variety of ethnic tunes, while at the same time not losing the gentle touch. Another example is Fu's *Azalea*. His musical structure was scientific in Western technology, and his creative skills were often Chinese. The uniqueness of the song is embodied in the “sinicization” of the music language. Shi Guangnan was also well known for his patriotic themes, and he was also very good at incorporating

Western techniques into his work. These eminent composers created new music by fusing Chinese and Western styles, but they were recognized by the Communist Party and became the most representative musical figures at that time. In the field of culture, the Communist Party used their innovative musical works to reshape the New China.

Fu Gengchen, the leading composer of that time, not only attached importance to the national characters but also emphasized the scientific methodology in music. His guiding thought of music creation was in full accordance with the literary and artistic innovation concept of the Communist Party at that time. Reshaping China's nationality was full of affirmation and utilization of Western advanced technology. His creative characteristics mainly can be represented in two aspects, one was the Sinicization of music language, and the other was the combination of Chinese and Western creative techniques.

Regarding Fu Gengchen's emphasis on *minzu* and the Sinicization of music language, the evaluation of his works by his colleagues were enough to show his creative characteristics. For example, the famous musician Du Mingxin (杜明心) said: "Why everyone likes Fu Gengchen's music? Because his music reflects the characteristics of our own nation, the national tradition." Wang Shiguang (王世光) said: "Having the characteristics of the times, breathing with the times, and sharing the same destiny with the Chinese people are always the main line of thought throughout Fu Gengchen's artistic creation and artistic practice." Li Guyi

mentioned in her interview: “Fu Gengchen knows who his music is for.” Composer He Zhanhao (何占豪) praised: “I especially appreciate what Fu Gengchen said: his music is about Sinicization of musical language. Only Sinicization of music language will make the Chinese people understand.” Tang Jianping (唐建平) concluded: “A country, a nation, or an era, need to have its own voice. Fu Gengchen's work reflects this point and represents China's own singing voice.” Huang Huali (黄华丽) said with admiration: “Fu Gengchen’s works are a combination of Chinese and Western elements, with the creative ideas and creative skills of Western skills.” All these evaluations revolve around his creative techniques such as a combination of Chinese and Western elements, and it is also confirmed that Fu Gengchen’s music is rooted in *minzu* (Zhang 2011b, p. 9-10).

Fu Gengchen’s interview mainly summarized his theory of music theory and his position and insights on music creation. He summed up the theory of music theory into three points: the modernization of techniques, the Sinicization of musical languages, and the scientific structure of music. “The Chinese style of modern techniques” was to solve problems from the perspective of creative thinking. Learning and drawing on the world's outstanding cultural achievements. But “drawing on” was not to copy, he claimed, but to remold it to suit Chinese tastes and practices. He said: “In 1942, during the Yan’an rectification period, Mao Zedong proposed ‘to learn Marxism and to make Marxism Chinese,’ and combine Marxism-Leninism with the practice of Chinese revolution to produce Mao Zedong Thought, which guided the Chinese revolution to victory, and established

a new China. Music creation does not deviate from China's national conditions.”

He believed that the form of music must serve the content, the composing techniques must serve the idea, and the technique and form are not the end of creation. Regarding the modern trends of the West, he believed that modern Western composing techniques should be used selectively. Chinese *minzu* works had to be written with Western techniques.

“Sinicization of music language” refers to the combination of Chinese traditional aesthetic practices and the creation of a Chinese musical language familiar to and loved by the Chinese people. The Chinese-style music language is not only a Chinese-style melody, but also a pentatonic harmony language. It is a texture form that emphasizes the horizontal and linear development and builds the theme using Chinese folk songs and opera tunes, or draws from the developmental logic of traditional Chinese music structure. He believed that Chinese professional music workers must recognize the importance of music language, strived to learn the essence of Chinese traditional culture and national art, and created a musical language with both Chinese characters and modern style.

“Scientization of music structure” means choosing the proper genre and structure in accordance with the content of music. The ability to grasp the structure is a test of the composer's skills. The genre structure is the expressive form of music, which is of great significance to the expression of the content of music works. It should be applied in accordance with the scientific laws of music structure. He said: “The sonata style starts from the contradictions of the theme and tonality, finally moving towards a unified reconciliation after a large contradiction and

conflict, achieving a tone return, embodying the process of speculation of the unity of opposites, and thus is suitable for profound and significant performance. The complex theme content, especially the first movement of the symphony or the sonata divertimenti, basically adopts this kind of structural form full of logic beauty. The unscientific structure will weaken the artistic expression of the work, and follow the rules of the music structure itself in the creation, in order to provide the appropriate form, perfect expression and endless space for the ideological content of the work. In short, the technique is the means, the language is the bridge, the structure is the carrier, and the three must be organically unified” (Lou 2015, p.124).

Fu Gengchen held a strong stance and opinion in artistic creation, which he held persistently even during the Cultural Revolution. He said: “I think that as a composer, I have the responsibility and obligation to carry forward the national spirits and the spirits of the times.” This is the core of his music creation. Art originated from life, which requires the musician to compose for the times, breathe with the times, and share the fate of the Chinese people. His works incorporated a love of China, the Chinese people and the culture of the nation. His attitude towards cultural policy during the Cultural Revolution was reflected in his belief that cultural policy should adhere to the principle of “all flowers being in bloom and hundreds of schools of thoughts contend”, which was the fundamental principle for a prospering culture²⁶. According to an article entitled “Communication with Comrade Hu Qiaomu (胡乔木)”, “In the autumn of 1974,

²⁶ <http://jishi.cntv.cn/2014/02/18/VIDA1392715099003230.shtml>, retrieved 30/08/2017.

Xiao Zhuo (肖卓) came to see Fu Gengchen, saying that Comrade Qiaomu wanted to find some comrades in the cultural circles for consultation. The conversation lasted for two hours. Qiaomu rarely spoke, but he listened very intensively. I spoke very bluntly and talked about my views on some abnormal phenomena in the cultural circles at that time. For example, the ‘Two Hundred Policies’ are not enforced. Instead, only the eight model operas are allowed. In terms of using talented people, the principle of ‘from all corners of the country’ is not followed. Instead, factionalism prevails. For example, the accomplished musicians such as Lu Ji, He Luting, and Ma Ke are not used. Instead, only those from small circles are used” (Fu 2001).

Fu Gengchen said: “An inner voice tells me that the essence of music is beauty, music should encourage people, strengthen them, cultivate them, entertain them, and give them the joy of beauty.” He was very interested in folk music when he was studying as an undergraduate. In work, he went for a tour of the country, and learned many folk music elements from folk artists and local troupes. He upheld the notion that music came from the Chinese people and should serve the people. He believed that reminding people of its history using music was the responsibility of a musician and his conscience. He said: “The temporal spirit of Chinese literary and artistic creation lies in its reflection of the wishes of the people, singing out the voice of the people, and revealing their aspirations. The historical value of literary and artistic works lies in whether it can truly reflect life and the times and reflect the voice of the people. Those outstanding works that can withstand the test of history and are loved by the masses not only have

important artistic value, but also the cultural symbol of the times. Such works can be produced because the authors share the same fate with the times and the people.”(Lou 2015, p.122)

In addition to this interview, Fu Gengchen’s book *Fu Gengchen Talks about Music* also proved his creative ideas and creative style. Facing the changing situation of the world, he thought about the creation and development of Chinese music, and proposed a type of national music with Chinese characteristics and a new era of Chinese style. It was necessary to turn modern and advanced scientific techniques into music with temporal spirit and national music with Chinese characteristics. He proposed that the advanced techniques for the Western-style music creation should emphasize innovation. Only “re-innovation” will bring Chinese characteristics and vitality into being (Fu 2009).

Azalea is the first work created by Fu Gengchen during the Cultural Revolution. His success is reflected in two aspects. First, the songwriter follows the inner voice and chooses a beautiful lyric. Second, the lyrics and tunes are perfectly matched in sound and rhyme. *Azalea* is selected from the movie *The Flashing Red Star* (*Shanshande hongxing 闪闪的红星*), which was a popular children's film during the Cultural Revolution. The story was about an eight-year-old Pan Dongzi (潘冬子), son of a Red Army soldier educated by the Party and inspired by revolutionary predecessors, growing up in the struggle with the major local tyrant Hu Hansan (胡汉三) in Liuxi (柳溪) Village of Jiangxi Province in the

1930s. The movie was shot in the late period of the Cultural Revolution. Three of the songs, *Red Star Song* (*Hongxingge* 红星歌), *Azalea* and *Red Stars Take Me to Fight* (*Hongxing zhaowo quzhandong* 红星照我去战斗) have been sung till now. In particular, *Azalea* not only sang out the strong voice of the people living in the Soviet region who were longing for the return of the Red Army, but also sang out their revolutionary willpower to fight. *Azalea* was the first work created by Fu Gengchen in the Cultural Revolution, and it was also an unplanned work. From 29 October to 14 November 1973, he finished all the songs in *The Flashing Red Star* script, completed all the band accompaniment scores, and returned to Beijing to start recording. At that time, Fu Gengchen found the third draft of *The Flashing Red Star* script in the office where the music group met. In the end, he made up his mind to give up the already written *Holding Red Stars To The Red Army* (*Shoupeng hongxing panhongjun* 手捧红星盼红军) and *Hot Blood to Welcome the Red Flag* (*Rexue yinglai hongqipiao* 热血迎来红旗飘) and rewrite *Azalea*. As he said in an interview, in the era when literature and arts must serve politics, it was his persistence to listen to his inner voice and insisted on rewriting the music for the lyrics of *Azalea* that had been rejected that led to the lasting popularity of the song till now.²⁷

Azalea combined the beauty of intonation with the beauty of the melody tunes. Fu Gengchen believed that the four tones of Mandarin had a strong sense of melody,

²⁷ <http://jishi.cntv.cn/2014/02/18/VIDA1392715099003230.shtml>, 22/04/2017.

while music and language were closely related. Chinese folk music and opera had distinctive melodies. The linear progression of the monophonic part is the basis of traditional Chinese music. The Chinese musician emphasized the melodic beauty over other musical elements, and adhered to the aesthetic tastes formed by the Chinese nation for thousands of years, without having to cater to the taste of the West. The lyrics of *Azalea* read: "Hope to dawn at night, hope to the spring breeze in severe winter, if you want your relatives go back home, azalea should be blooming in the ridge." These sentences make Fu excited. From the perspective of the pentatonic style, *Azalea* belongs to the Yu mode. The whole work unfolds around the Jiao (Mi) and Yu (La) in the pentatonic scale which include Do, Re, Mi, Sol and La. The tune begins at Jiao (Mi). The word *pan* (hope) in the first two lines falls on the main tone of the Yu mode. It is undoubtedly a kind of emphasis on the word *pan*, expressing the eagerness and the love of the Red Army. He expressed, with profound but simple language, easy-to-understand language and soft, delicate and pleasant melody, the infinite love of the heroes of the Red Army and the enthusiasm and yearning for a bright future.

Through the study of Fu Gengchen and his works, it is not difficult to find that his works are a combination of Chinese and Western music and techniques. Then, as one of the most famous composers in China, in the most special period of "Cultural Revolution" in China, music works are not only not traditional, conservative, stagnant, but the products of accepting the Western art and drawing on Western techniques. This fact fully demonstrates the Communist Party's innovative ideas in the field of art. This kind of innovation is a breakthrough in the traditional, drawing on the West, and is affirmed and supported by the state and

the Communist Party.

Shi Guangnan is a composer of outstanding achievements in new Chinese music and is praised as “the musician of the Chinese people” by the Ministry of Culture. His music activities and outputs are also characterized by the combination of Chinese and Western music elements and the eternal patriotic theme in creation. He not only masters the knowledge of Western composing, but is also familiar with a wide range of ethnic and folk music, and is good at combining the two organically to form an artistic style with the characteristics of the times. His works cover a wide range of subjects, forms and genres, and the music language is fresh and lively, with a warm and magnificent style, and richness in national characteristics and life (Zhang 2015a). His creations touch a wide range of fields and reach a level of artistic excellence. What best reflect his artistic achievement are the songs that he wrote. The melodies of his songs melody have both rich ethnic flavor and distinctive characteristics. It has both high artistic and popular features. It can be described as “suit both refined and popular tastes” and is deeply loved by the audience. His composing principle, which “draws on national traditions, integrates the charm of folk music of all ethnic groups and localities into their own musical language and creatively applies to creative practice”, has a positive and far-reaching impact on contemporary and future songwriting (Miao 2017).

Shi Guangnan once said that patriotism is the eternal theme of his music. His works include many songs praising for a better life, loving for the motherland, hoping to promote Chinese traditional culture, and rejuvenate the national spirit.

Whether in the period of reform and opening up, in the period of building a prosperous country, or in the great rejuvenation of China, his works always convey the Chinese people's voice towards the future and continue to arouse the strong resonance of hundreds of millions of people (Yang and Ge 2014). He was the only artist after the founding of the People's Republic of China in 1949, the title of "people's musician". Once he came back from abroad, everyone asked him to say something about the outside world. His first response was that comparatively, his motherland was better. In the past few years, a large number of talents in the music industry have gone abroad. Shi's wife, Hong Ruding (洪如丁), grew up in Singapore. Some people suggested they should "go abroad". Shi was very angry and said: "my root was in China". He said, although life in China was hard, but he could write songs for 1.1 billion Chinese people. "There are only 10 million people in Singapore. How many people would listen my songs?" Songs such as *The Most Beautiful Songs Dedicated To The Party*, *Beat the Tambourine*, *Sing the Song* and *I love Five Finger Mountain*, *I love Wanquan River* represent his patriotism in music writing.²⁸

Folk style singing, cultural policies and musical behaviors

In the middle and late periods, the new folk style singing method was technologically innovated. The innovation in that period was embodied in the use of overtones and the use of breath in the *bel canto*. Here, I will analyze the use of overtones in the *bel canto* and how to use breathing in singing. Taking Li

²⁸ <http://www.gerenjianli.com/Mingren/01/3lgk6bl0gk1i4kr.html>, retrieved 19/03/2018.

Shuangjiang and Li Guyi as examples, I will illustrate how the two vocal performance artists preserve the essence and characteristics of Chinese vocal music in light of their own circumstances, and integrate the techniques of bel canto to form a unique new style.

Overtone plays an important role in singing. Using overtone not only means to obtain the beautiful sounds, but also a symbol of orthodox vocal training. In singing, the fundamental tone and overtones are not enough. It is necessary to expand the fundamental tone and increase the overtone with the help of resonance. Either the good or bad sound or the beautiful or not tone are the comprehensive expression of fundamental tones, overtones and resonances.

Overtone is the result of resonance of sound waves in a cavity of a specific shape. For example, “throat cavity”, “nasal cavity”, “head cavity” and “brain cavity” are all resonant cavities. When the sound waves resonate through these cavities, they produce a lot of fundamental tones, which are called overtones.

The more cavities a sound wave passes through, the more overtones would be produced. These multiple overtones are just needed for singing (Zhang 1985).

Ding Shanying (丁善英) provides an explanation of overtone by citing Dr.

Bartholomew's experiment in “Songs of Training” written by Victor Alexander Fields and translated by Li Weibo (李维渤) (Ding 2010). According to the

experiment of the Peabody Institute in the United States in the past five years, the sound spectrum analysis of the voice recordings of 40 male and female singers also pointed out that the voices of excellent singers had four clear standards, namely, uniform vibrato, minimum intensity of sound, and

outstanding low overtone or formant of about 500 audio frequencies and a high overtone of about 2900 frequencies. One of the outstanding features of the folk style singing method in that period was the use of overtones, which also symbolized the gradual systematization and standardization of the new folk style singing method (Wu 2007b).

In addition to the use of overtones, the breath in the Western singing method was used in the new folk style singing in the middle and late periods. It is commonly believed that the art of singing is the art of breath management in *bel canto*. The breath management in singing is actually the preservation, support and control of the breath in singing. Breathing during singing and the breathing state during quiet or speech, in addition to the deep inhalation and the greater inhalation volume, the more important difference is the breath movement during singing, which is done steadily in the case of relative resistance between inhalation and exhalation muscle groups. The retention of breath is more about the state of inhalation muscles when singing. When inhaling, the two ribs are dilated, and the lower back and abdomen are released and inflated. The singer's feeling of sinking and swaying from the back of the waist when he or she speaks, with this feeling of strength, can complete a long phrase with a sigh of relief during the singing process. This inhalation power is generally called the retention power of breath. Therefore, that is the reason why many vocalists advocate "inhalation singing". To train the singer to use the diaphragm in singing (Wu 1988).

Upon understanding the importance of overtone in *bel canto* and the basic principles of breathing, the use of innovative ideas by the two singers to create

unique Chinese singing styles based on their own singing methods will be specifically elaborated as follows. In a nutshell, Li Shuangjiang draws on the vocal resonance of the tenor in the western singing method, and uses a lot of overtones in the singing; Li Guyi uses a semi-acoustic and breathy voice singing method.

Dai Yuqiang said: “The music master Li Shuangjiang had done a pioneering work in vocal music, combining the national vocal music with *bel canto*. Well versed in the scientific training of the Western *bel canto* and equipped with a firm grasp of national folk art, he created his own unique singing method, namely “Li's Treble”. Adhering to the path of combining the Chinese and Western cultures, he also absorbed the rich nutrition of national music, changed the vocal skills based on the chest voice (or natural voice) and mixed with falsetto voices, to make the tune not only bright, but also demonstrate the permeability, and make the sound more mellow and smooth; he has established its unique and beautiful tenor singing characteristics. He produced many famous songs, all featuring superb singing skills and accurate emotional expression. He is unique in Chinese music. The individuality in his singing has deeply influenced generations of singers and presented a strong artistic vitality. In addition to being regarded as a king singer and superstar of his generation, he is a military singer who is expected to serve the ends of CCP and the Army. That means his singing method is accepted by the Party-state as representative of the cultural identity that the state strives to establish.²⁹

²⁹ <http://v.ifeng.com/documentary/figure/201109/2b3d01ca-c6a9-42eb-b8a2-976593e9618c.shtml>, retrieved 9/08/2018.

Li Shuangjiang drew on breathing skills of *bel canto* breathing but he didn't simply copy it. On the contrary, it was a product of innovation after a thorough understanding of breathing in Chinese folk singing. His success was achieved through careful study of breathing in Chinese national folk singing. Specific breathing methods include the support of inhalation and breath, the control of inhalation and how to use it flexibly. The inhalation in singing is to describe the point of inhalation and the way of inhalation in Chinese folk singing. The tunes of Chinese national vocal music are complex in structure, sometimes with a word counting for a tune, a cavity counting for a plate, compared with the normal inhalation, some extra inhalation must be added. For example, in order to beautify the singing tune, the temporary inhalation is often added after the long notes of the dotted notes and syncopations; or in order to render the musical atmosphere and the climax of the feelings, the temporary emotional inhalation is added in the appropriate place. In addition to the method of singing and inhaling in general, it is also necessary to use stealing (not inducing inhalation), grabbing (quick inhaling in a short time), quick inhaling, slow inhaling, and slight inhaling and deep inhaling.

He has high-level singing skills, accurate emotions, and even unique insights into the re-creation of music works. The features of his singing can be summarized as follows: when to use the portamento and breathy voice, when to make the treble shine like gold through the *bel canto*, when to express the flavor of the song using folk songs, and even when to express the connotation of the work through eyes, gestures and postures. He is very familiar with the Chinese national singing

method. For example, in the use of vocal cords, the tension is strong, and the resonance is concentrated. The chest-abdominal combined breathing method based on abdominal breathing is used. The concentration point (support point) of the breathing resistance force is from the umbilicus to the waist, so that it is convenient to store the breath, control exhalation to flexibly support vocalization. When the breath is controlled at exhaling and sounding, the muscles outside the airflow (inhalation muscle group) always do the sinking excises opposite to airflow, thereby forming a force that clearly resisting to the exhalation action, and controls the exhalation and protects the vocal cords, play the role of fully resonating and changing the tune. In addition to the basic exhalation methods that are often used for flexible use of breath, the flexible breath training is also required, in order to complete a variety of different sounds in the vocal cords and resonance. Li Shuangjiang formed his own unique “Li’s Singing Method” after carefully scrutinizing the characteristics of these Chinese national vocal performances. The skills were apparently created on the basis of a thorough understanding and mastery of both *bel canto* techniques and Chinese national singing methods.³⁰

Apart from Li Shuangjiang, another most noteworthy vocalist in that period is Li Guyi. Who pushed national vocal music to a new height and made great contributions to the new national singing method. In an interview with Li Guyi in March 2012, Jin Tielin said: “I majored in *bel canto*. Thanks to Li Guyi for giving me the opportunity to know the folk style singing, which gave me a strong

³⁰ http://baike.baidu.com/link?url=ayceTr0w0H1dSw2fbnShXXK9JvehP0CVve-1een1z_gc1PWfTe8nTdfRc5ocTSiKqXKeZPF32_EOaPexLcIK8js2sW0Q38Al-Ha8tMpH4gR_Ui58wTMBhhrMyGirqbgV, retrieved 23/08/2017.

interest in the folk singing. It is because of Professor Li Guyi that I have slowly summarized the Jin's Singing Method and cultivated such singers such as Peng Liyuan, Song Zuying, and Yan Weiwen.” Jiang Dawei also agreed that Li Guyi was both a leader of national vocal music and a pioneer of popular music.³¹ Li Guyi made outstanding and continuous contribution to the national vocal music. She was once the leading actress of the *huagu* opera of Hunan Province. She had a lot of opportunities and practices to sing the episode for the film, which helped her to explore a unique way of singing. Her songs such as *Tear For Lover* (*Meimei zhaoge leihualiu* 妹妹找哥泪花流), *Velvet Flowers* (*Ronghua* 绒花) and other works, have revealed her unique voice. She acknowledged that her study of *huagu* opera played an important role in her career and was one of the reasons for her unique style (Chen 2011). Li Guyi once said in an interview: “There are similarities between Chinese operas and folk songs. Of course, they are different. I employed many opera skills in my songs. There are a lot of native things in my singing, such as tunes, styles, and elements from Beijing Opera.” Li Guyi no longer uses the whole range with unmodified voice, but uses a mixture of chest and falsetto voices. She has a wider range and richer expressiveness than the first generation of singers. ³²Of course, she drew on *bel canto* techniques to help her making breakthroughs in singing. The success of Li Guyi’s singing illustrates the success of the teaching and pedagogy from her teacher Jin Tielin. She was the first practitioner of the “Jin’s Singing Method” and the first national vocal singer cultivated by the “Jin’s Singing Method” (Liu 1995).

³¹ <http://v.ifeng.com/documentary/figure/201203/e2f96c3a-21ed-43e0-a7a6-857c863d76fd.shtml>, retrieved 17/02/2018.

³² <http://tieba.baidu.com/p/369039322>, retrieved 17/02/2018.

Her most important breakthrough in singing method is the method of semi-acoustic and breathy voice singing. The “breathy singing method” is a style in which the breath and sound are not combined according to the law of vocalization. According to the normal vocalization law, when the breath sounds the vocal cords, the two vocal cords should be closed in order to produce sound. The sound thus produce is stronger and firmer. The “breathy vocal singing” is intended to prevent the vocal cords from completely closing, allowing the airflow to pass through the vocal cords that do not vibrated fully. The quality of sound is slightly depressed and soft, and even a bit hoarse with the clear sound of airflow. This kind of sound is more natural and pleasant, and has a special appeal. Li Guyi has obtained outstanding achievements in the use of “Breathy Voice”. Her songs such as *Love in a town (Xianglian 乡恋)* and *Velvet Flowers* left a deep impression. In her words, the silence speaks louder (Yan 1980). She consciously makes the vocal cords semi-closed, which sounds like an air leak. In other words, she draws on the skills of pop singing. When we listen to her works carefully, we could found that she is very careful about which songs use the breathy voice, why these songs can use the breathy voice, and where the balance between breath and sounds is (Wu 2006).

Li Guyi’s career path was not smooth. Although the political atmosphere in the middle and late periods was more relaxed than that in the early period, new songs were slowly emerging in this atmosphere. Representatives of these new national vocals were also influenced by politics during this particular period. In an

interview with Li Guyi, she said: “In my opinion, *Love in a town* is just an immediate cause. This song absorbs some pop singing elements and strives to be intimate, sweet and more humane. I never thought of my exploration and breakthrough in singing not be tolerated by some leaders, authorities, and experts at that time. My singing was criticized as “decadent music” which would lead to the “demise of the Party and the state). I was described as a ‘pornographic singer’. At that time, the leader of Central Philharmonic Orchestra first instructed me to ‘stop there’. I still insisted on my own exploration. Later, the leader issued a marching warning: ‘If you insist on it, please go anywhere suitable for your development!’ In that period, I suffered physically and mentally. I don’t think I did anything that was anti-party and anti-people. However, I just sang a few songs and I was criticized and reprimanded, and insulted and defamed. I was accused of singing ‘rogue songs’, ‘toilet songs’, which were only worth humming when taking a leak in the toilet. Under the leadership of Central Philharmonic Orchestra, under the ‘marching order’, I was facing with losing job and repatriating to Hunan. At that time, the media was controlled by those who criticized me. I had nowhere to appeal my case and defend myself and was completely helpless. I often cried alone and even woke up from bad dreams.” But Li Gu’s pursuit of “true art” did not halt at these pressures and her new interpretation of national vocal art and singing method was not stopped. These songs were nonetheless created in such an unusual very historical period, and a unique singing method came into being.³³

³³ http://ent.ifeng.com/special/yanchu/jinxingdaodi/news/detail_2008_12/30/63292_0.shtml, retrieved 7/08/2017.

Conclusion

This chapter analyzes the political backdrop and related cultural policies during the Cultural Revolution, and analyzes the specific works and the innovative parts of folk style singing through the major singers in that period. The integration *bel canto* techniques into the melodic techniques of national singing method were specifically elaborated. The artistic activities during the early period of the Cultural Revolution was largely suppressed, but improvement occurred in the middle and late periods. Zhou Enlai was instrumental in the occurrence of the improvement. He particularly criticized slogan songs that were popular in the early period and encouraged innovation in literature and arts. More to that, he eagerly encouraged musicians to create in new musical works and support new styles. Thus, in the middle and late periods, composers such as Fu Gengsheng and Shi Guangnan and their famous masterpieces were produced, including *Azalea*, *I love Five Finger Mountain*, *I love Wanquan River*, etc. At the same time, outstanding vocal performance artists, such as Li Shuangjiang and Li Guyi, drawing on *bel canto* techniques that they received in their formal vocal training, and their rich stage performance experiences, created a national singing style and method with strong Chinese characteristics and uniqueness. Their interpretation and performance of national vocal works were unique, and their musical contributions during this special historical period played an indelible role in the consolidation and development of the new national singing method in China.

But after the fall of the Gang of Four, the CCP readjusted its cultural policy and encouraged the creation of new works in literature and art. It takes great efforts

to reshape the cultural images and music images through the encouragement of new forms of arts and new ideas, with emphasis on following scientific laws and taking into consideration of the entertainment needs of the people. Innovation becomes the catchword. Chineseness is redefined in the new era.

Chapter 8 National Vocal Music in the Reform and Opening up Period

After 1978, a tide of learning from the West culture was set off in China. As humanism and scientism swept across China, the Chinese people were left dazzled and confused. Zhou Xiaoyan, a vocal music educator, once put forward her idea of establishing a new vocal art. She believed that it is different from the original folk songs, folk arts, operas, or even the common *bel canto* singing. It must be a new singing system developed after in-depth research, study and absorption of advantages of different singing styles, that is, the new vocal art in China. (Chen 2008) For this “new” vocal art, it’s not full of strange accents for both the Chinese and foreigners, but is a modern and scientific new vocal art style of China that can keep a foothold in the world's vocal forest. What Zhou chased for was to establish the “Chinese vocal music school” (*zhongguo shengyue xuepai* 中国声乐学派). Since then, exploration and attempts to establish the “Chinese vocal music school” never stopped in China, and have come to fruition (Zhou 1992).

The most representative vocal competition in China is the Young Singer Awards Competition, in which the new national singing was formally established as one of the three major styles in the competition. In 1984, the first Young Singer Awards Competition (*Quanguo Qingnian Geshou Dajiangsai* 全国青年歌手大奖赛) was held to promote new singers and works. Two years later, in the second competition, participants were required to present their works in one of the

three major singing styles, including the “*bel canto*”, referring to the traditional European style; the “national singing” (*zhongguo changfa* 中国唱法), namely the traditional Chinese style; and a new style, titled as popular singing. The national singing style combines the Western vocalization and the traditional Chinese vocal fundamental, and normalizes the pronunciation and articulation of Chinese characters, and is thus characterized by clearness and euphony. There is no lack of famous works in the national style (Su 2012, p. 93).

The separation of the three styles was cancelled in the first “Chinese Golden Bell Award for Music” (*Jinzhong jiang* 金钟奖) held on 19 May 2011. Singers were no more restricted in styles in competition, but merely in difficulty of their works. They were free to choose what to sing and in what style. Just as Su Yajun (苏雅军) said, to establish a vocal music school with Chinese characteristics is the ultimate goal of the development of Chinese vocal music (Su 2012, p.94).

Cultural policy adjustment after 1978 in China

After the founding of PRC, due to the long-term planned economic system, the politics, economy and culture were integrated with politics as the core to a large extent. The educational function of culture was overly emphasized for a long period, and for political reasons, the aesthetic and recreational functions received little attention and were even neglected. Culture failed to achieve the relatively “independent” development. The reform and opening up policy caused China's society to transform from “field integration” to “field

separation". Since then, the politics, economy and culture have become relatively independent fields. In the 12th National Congress of the CCP, the Party put forward the proposition of "build socialism with Chinese characteristics", and all the policy constructions including culture won new values and theoretical support. In the 6th plenary session of the congress, the Resolution of the Central Committee of CCP on the Guidelines for Socialist Spiritual Civilization Construction (*zhonggong zhongyang guanyu shehui zhuyi jinshen wenmin jianshe zhidao fangzhende jueyi* 中共中央关于社会主义精神文明建设指导方针的决议) was adopted. It is the first document that demonstrates the socialist cultural policies and theories of the period in a relatively comprehensive manner. The Resolution proposes to train new socialist people with ideals, morality, cultural attainments and observing discipline, and to take the improvement of the ideological and moral quality and scientific and cultural quality of the entire nation as a fundamental task of cultural and ideological construction. The Resolution thus provided a new theoretical domain for the construction of cultural policies (Wang 1998).

To sum up the 60-year cultural construction, it should be said that the 17 years after the founding of PRC has laid a preliminary foundation for the cultural development in China. As Deng Xiaoping summarized, the literary and art road is basically correct, and our achievement is remarkable. After the 1970s, with the implementation of the Party's intellectual policy in the literature and art field, a batch of popular works before time showed up again. In the early 1980s, the slogan of "serving the people and serving the socialism" was put forward; in

the next decade, the policy of “promoting the mainstream values and upholding cultural diversity” was raised, so that all the thoughts and spirits beneficial for patriotism, collectivism and socialism were advocated, and the increasing spiritual and cultural demands of people were continuously satisfied. In the report of the 15th National Congress of the CCP, comprehensive policy revelation and policy provisions were made on “building a socialist culture with Chinese characteristics”, and the policy was also taken to a higher level as the basic program of CCP in the primary stage of socialism. It shows that the theoretical and policy exploration on what socialist culture is built in China and how to build such a culture has moved to the theoretical and policy reconstruction (Xiang and Deng 2009).

In 2000, the Important Thought of Three Represents (*sange daibiao* 三个代表) was put forward, allegedly reflecting the developmental requirements of the times. The construction of advanced culture was upgraded to be the foundation of the Party and the foundation of the ruling. Since 2002, Chinese cultural construction entered a new stage of comprehensive institutional innovation and cultural productivity development. In 2004, the proposition of “deepening the reform of cultural system, and emancipating and developing the cultural productivity” was raised in the Decision of the Central Committee of CCP on Strengthening the Party's Governing Capability (*zhonggong zhongyang guanyu jiaqiang dangde zhizheng nengli jianshede jueding* 中共中央关于加强党的执政能力建设的决定). It was the first time when the idea of “emancipating and developing the cultural productivity” was indicated in the official documents of

the Central Committee. It was required to pay close attention to formulating the overall plan for cultural development and cultural system reform. In December 2005, the Central Committee and the State Council jointly issued the “Several Opinions on Deepening the Cultural System Reform” (*guanyu shenhua wenhua tizhi gaigede ruogan jianyi* 关于深化文化体制改革的若干意见). In the Opinions, the guiding ideology, principles, requirements, targets, tasks, and basic ideas of cultural system reform were put forward to vigorously promote profound changes in the reform of the cultural system. In March 2006, the Cultural System Reform Conference decided to reform the pilot work, expanding the original nine pilot cities to other cities with appropriate conditions. The introduction of a series of reform measures greatly boosted cultural productivity (Liu 2009a).

For literary and art concerned policies, to be specific, unprecedented prosperity and animation were brought to the industry since 1979. The government started to summarize the previous 30-year experience in the field to make clear the literary and art policies in the new era and adjust the present policies. In the same year, when the 4th CFLAC Congress was held, the slogan that culture was subordinate to the politics was never mentioned; it was put forward that CCP's control on literature and arts shall not contradict the characteristics of art, and that administrative commands in the leading, creation and criticism of culture shall be abolished, so that democracy and freedom in art can be returned to the artists. Such policies were finally back to what they should have been. On 30 October 1979, the 4th CFLAC Congress was held in Beijing, which was significant in China's history of literary and art. There were the artistic

predecessors who had been struggling in the literary and art industry since the May Fourth Movement, as well as a group of newcomers. Deng Xiaoping clarified in the congress the major historical task of socialist literature and art in the new era, and the idea of constructing high material civilization and socialist spiritual civilization. For the literature and art development in the new era, China should adhere to the direction put forward by Mao Zedong, that literary and art should serve the masses and first of all workers, peasants and soldiers, encourage the diversity in the industry, get rid of the stale and bring forth the fresh, learn from the ancient and Western achievements, encourage the free development of artistic creation in different forms and styles, and encourage the free discussion on artistic theories of different opinions and schools. (Deng 1983)

On 26 July 1980, People's Daily published an editorial claiming that Literature and Art Should Serve the People and Socialism (*yishu weirenmin fuwu weishehui zhuyi fuwu* 文艺为人民服务、为社会主义服务). The spirits of the 4th CFLAC Congress were recognized legally in policy, and became a milestone in the history of Chinese socialist cultural policy. Deng Xiaoping pointed out in 1981 that, to emancipate our mind, we should oppose both the “Left” and the “Right”, and clearly state that the Four Cardinal Principles are the leading principles of socialist cultural policy. Subsequently, the debates on “humanitarianism” and “Westernization” further strengthened the importance of the leading principles of socialist cultural policy. Adhering to the Four Cardinal Principles was the attempt and persistence of CCP in reconstructing the socialist ideology and value system in the ideology and culture fields while reflecting and criticizing its

mistakes and faults in work.

Xi Jinping (习近平) also embraces principle of learning when it comes to different cultures and civilizations. He asserts that Chinese people should attach great importance to maintaining the national cultural legacies and the diversity of human culture. On how to treat the culture of different countries and nations and how to treat traditional and modern cultures, Xi points out that we should maintain the cultural diversity of the world, respect other cultures, correctly learn from them, and scientifically treat the traditional culture. When analyzing such ideas, Wang Meng (王蒙) thought: This is the principle of external cultural exchange, cultural construction, and promotion of Chinese culture to the world. The freedom of academic and artistic democracy should be emphasized, as well as the discrimination and selection abilities. (Wang 2016).

Wang also says: "The poetry of the revolutionists is a portrayal of their ideals and beliefs. It's the historical glorious footprints of the revolutionaries, especially the leaders like Mao Zedong, to liberate the Chinese people, overthrow the Three Big Mountains and create a new China. Such are the artistic fruits of ideological work, which are shining with great splendor." ³⁴Fu Gengchen believes: "We are living in a great era, when the Central Committee of CCP led by Xi Jinping has clarified the strategic decision of realizing the great rejuvenation of the Chinese Nation, and vigorously advocated the national spirit with patriotism as the core and the spirit

³⁴ <http://tv.cntv.cn/video/VSET100186490251/b3c649a278bc43118130ccaf1ca76ee5>, retrieved 20/08/2017.

of times centering on reform and innovation. The voice of the Chinese literature and art is to depict the Chinese Dream, which is the treasure of the country and the happiness of the people. This is the wish of Chinese people for thousands of years. The new generation of literary and art workers should have the awareness of taking the China Dream as their theme subjects, and create popular and quality works using the artistic language with distinctive characteristics of the times and in the form welcomed by the people” (Lou 2015, p.123).

Chinese vocal music school and its representatives

Since the reform and opening up, vocal music experts has paid great attention to the development of national vocal music. They seek to find out the link between *bel canto* and new national vocal music, and try to integrate the former into the latter by various means while maintaining the characteristics of national music. Jiang Jiaxiang (姜家祥) published the Exploration of National Vocal Music on the 7th issue of People's Music in 1979, in which he systematically stated the techniques of national vocal music for the first time. He believed that language was the basis for articulation, vocalization, breath control and resonance, and also for the tune utility. Furthermore, the intonation, mood and energy were the main factors that formed a style. Due to the differences between Chinese and foreign languages, the breath control and vocalization methods were different as well. Therefore, singers should combine the lyrics and the melody, and make combination of music and art through articulation techniques (Jiang 1979).

Professor Yan Guoyi (阎国宜) said in 1989 that the establishment of national

vocal music school would by no means an overnight success. There should be two characteristics in the national vocal music school. One was that it should be based on the soil of the Chinese nation, and the other was the modernity. The Chinese nation is a rich concept that covers historical characteristics, social living conditions, cultural and moral traditions, national psychological quality, language structure and artistic aesthetic taste. The so-called modernity, apart from the characteristics of times in content, means the enthusiastic inheritance and learning of traditional, modern, ours and others' methods and technical fruits that benefit the national vocal music school (Yan 1989).

Wang Sulan (王素兰) believed that China's "national vocal music school" should be a generalized concept with Chinese characteristics. It was impossible to classify the singers such as Wu Yanze (吴雁泽) , Yang Hongji (杨洪基) , Caidan Zhuoma, Peng Liyuan into some single schools. Similarly, there was no necessity to delineate an exclusive field in singing methods. In the three distinctive singing styles, *bel canto*, national and popular, the first one is sinicization of the traditional European singing method, the second one is a modernization of the traditional national singing method, and the third one absorbs the advantages of the former two on the basis of maintaining its own features, thus showing the broad prospect of China's "national vocal music school" (*minzu shengyue xuepai* 民族声乐学派) (Wang 1995). In this regard, it is maintained that Chinese vocal artists and musicians should respect the history of Chinese music culture and the current aesthetic tastes of the nation, learning widely and encouraging diversity. China's "national vocal music school" is defined as "a professional singing school

based on the traditional national method, absorbing the scientific content of western European style, and integrating the Chinese, foreign, ancient, present, national and local characteristics with broad inclusion and high adaptation” (Wang 1987b).

Vocal Music Association of China, founded on 28 January 1996, is an academic institution under the Chinese Musician’s Association, composed of vocal artists all over the country and vigorously advocating the “Chinese singing method”. The Association takes “adhere to the Four Cardinal Principles, stick to the dialectical materialism, be practical and realistic, ‘let a hundred flowers bloom and a hundred schools of thought contend’, and be adaptive to China, the world and future” as the general rules, with the task of vigorously advocate and summarize the theoretical experiences of “Chinese singing style”, popularize and promote the style, conduct international academic music communication, and unite the music workers, making contribution to the establishment and development of the Chinese vocal music school. The “Chinese singing method”, claimed in the charter of the Association, inherits the essence of the traditional national vocal music, learns from the advanced singing techniques and teaching methods in the west, presents the mandarin, dialects and minority language with rich, mellow and full pronunciation and rhythm and various forms of national music (Ji 2012).

Jin Tielin, a pioneer in the study of vocal music in China, presented a complete set of teaching theories based on his decades of teaching practice during which many excellent singers and vocal music educators received his training. In the

teaching practice, he took the lead in proposing the “scientificity, nationality, artistry and time character” of China’s national vocal music as a brand new academic positioning for the education (Jiang 2016). This became an objective standard for the selection of national vocal music talents. Also, practical teaching theories he put forward were valued as excellent experience for the education of vocal music. In 2011, he proposed the concept of “Chinese vocal music” to summarize the overarching structure and future direction of vocal music development in China (Zhang 2014). The development process from “national vocal music” to “Chinese vocal music” is actually the process of building a Chinese vocal music school (Yang 2005).

When talking about his teacher Shen Xiang, Jin, who was trained as a *bel canto* singer in the first place, said: “I had a nice, amiable teacher. He’s pretty good at foreign languages. He spoke English, Italian, French, German, and he also spoke Russian. He’s cultivated and has very high quality in every aspect. It was only after learning from him did I realize the deficiencies I had in Harbin. He taught me to change my ways of singing and one year later I started to get the knack. When I graduated, I was given a job in the previous Central Philharmonic Society, which is the Central Symphony Orchestra now, but later I was transferred to the University.”³⁵ When asked Jin about the present level of the singers and their deficiencies, in his view, Chinese vocal music has its own characteristics, it represents the vocal music of various ethnic groups. Now both Chinese and overseas Chinese love the Chinese vocal music. Of course, if we

³⁵ http://ent.qq.com/a/20100421/000825_1.htm, retrieved 3/12/2019.

intend to present it in the world stage and make it the best in the world, we should learn from foreign music and organize our own. The national is the global, so our vocal music will be unique in the world. (Niu 2013).

In addition to Jin Tielin, Jiang Dawei (蒋大为), Peng Liyuan, Yan Weiwen (阎维文), Wu Bixia , etc. are also the representatives of Chinese vocal music. Jiang has good lungs, wide sound rays and long breath. His master works like “The place where the peach blossoms” (*Zanna taohua shengkaide defang* 在那桃花盛开的地方) and “Peony” (*Mudan* 牡丹) have left a profound impact on the audience and been passed down to the present. Till now, he still maintains the penetration and attractiveness in his voice, which is beautiful, fluent and easy to recognize. The smooth and transparent high-pitched sound and thick and strong mid-bass are very passionate and infectious. The emotions and techniques of singing formed his unique style, making him a “gem” in the Chinese music world (Wang 2015). He was commented as the representative of modern Chinese folk music by overseas Chinese, and was titled the “Luciano Pavarotti of China” by international experts.³⁶He pays great attention to the support and control of breath in the western method, and have studied the techniques of the three outstanding tenors. In his later teaching videos, Jiang elaborated how he learned from the Western techniques, how to use breathing techniques to extend his artistic life, and pointed out the advantages of *bel canto* breathing techniques and the advantages of learning from it. He did not receive

³⁶ http://www.pps.tv/w_19rtc4n4nl.html, retrieved 24/09/2017.

professional training, but went to the army through recruitment from the position in the dissemination team. After that, he combined the *bel canto* style and national vocal singing method, forming a unique series of methods of him (Zhu 1984).

Peng Liyuan also learns from the *bel canto* method. In 1980, when the first national folk song joint performance was held, Peng Liyuan made some development and improvement on the basis of the relatively complete inheritance of the achievements of the predecessors, and was greatly admired by the audience with “My Beautiful Hometown” (*Sheibu shuoan jiaxianghao* 谁不说俺家乡好), bringing a fresh air in vocal music. Her singing features modern national singing method combined with typical Western singing and traditional singing methods. It has the characteristics of “unobstructed, concentrated, broad and penetrating” pursued by western singers, and also has the “simplicity, softness and kindness” of traditional national singing method. This also marks the formation of the national “academic singing method” (Liu 2003).

Peng Liyuan recognized that the new national singing method was indebted to Western singing method, but considered it a newly created singing method. She said: “The Western singing method has a long history. It's scientific, but it's not the style of Chinese people after all. That is to say, in national vocal music, from my teachers' generation, the scientific parts of Western singing methods had been adapted and adopted for our own use by combining them with the traditional style and singing methods of China (Mei 2001).” She also said, “This is more scientific. And we advocate three kinds of singing, that is, the *bel canto*, national and popular

methods. I feel that, as long as singing is performed in the right way, then all the methods of the world should be the same. There shouldn't be so many divisions. You like it and your audience like it as well. Then it's worth trying."³⁷

Peng not only recognized that the new national singing method was created, but also kept trying to improve it in her career. In the interview program "Peng Liyuan has changed", which was presented at 23:20 on 20 May 2004 at CCTV-12, Peng said that she wanted to change the singing method since 1990s, especially the expression of the music. What if the most ancient folk music in China was combined with the most advanced musical element in the world? She always wanted to explore, to innovate, and to make such an attempt. The host asked: "Why do you believe that the traditional folk songs should be combined with the advanced elements in the world?" She said: "The most ancient and the most advanced things are absolutely different. So if they are combined together, miracles will happen. We do the ancient art by ancient means. It should be seamless and perfect. But there is no miracle." The host said: "You said it's perfect. Isn't perfection good?" She answered, "It is, of course. But people will get bored with the everlasting perfection. And new things will be required. Just like humans. There should be something new in his mind, so that he could become younger."

When the host asked about the innovation in the song of Little Stream (*Xiaohe tangshui* 小河淌水), Peng Liyuan said: "I think I've made a great change, a greater one. For example, Little Stream, a lot of people have sung it in the past, in various

³⁷ <http://ent.sina.com.cn/p/i/2004-05-21/1138396033.html>, retrieved 20/12/2017.

forms, including piano accompaniment, rock music accompaniment, symphony orchestra accompaniment, folk music accompaniment, children's singing, I've heard them all. So, many people advised me not to sing Little Stream as it had been sung too many times and the audience had been too familiar with this song. It's hard for me to choose my own way. At last, I decided to look for the purest and the most original and natural feeling and sing it in the most direct way. Then I made some changes in the music. I invited Joseph (an Icelandic musician) to help me change it into a kind of pictographic music without pitch, intonation concept or rhythm. It was a brand new attempt. People had never imagined it before, let alone done it. It felt great" (Li 2005).

She not only insists on innovation, but also takes innovation as a pursuit of her musical career. The host asked: "Are you afraid that someone is accusing you of deviating from the 12-year systematic academic education of folk songs you accepted?" Peng Liyuan said: "I was afraid 10 years ago. I had such a wish at that time, but I dared not do it. Because I was not mature then. If I made my attempt at that time, it would be nipped in the bud. But now I'm not so afraid as before. I've played opera, participated in various competitions and won awards. So people would not doubt my singing skills, saying that I'm bad in singing skills. At this time, singing concerns more about feeling and music. I think this is my pursuit. I didn't discard what I had pursued in the past."³⁸

Yan Weiwen is an army singer, so most of his thoughts and his artistic works

³⁸ <http://ent.sina.com.cn/p/i/2004-05-21/1138396033.html>, retrieved 24/01/2018.

show the obedience to the army and to the will of the state. He said, "I've never positioned myself as a star." He regards himself as a soldier, and takes the contribution to the development of military culture as his highest pursuit (Jiang 2011). As an army singer, Yan Weiwen often perform for troops and frontier forces. With his practical actions and personal experience, he has proved that "only by going deep into the grassroots and into the masses, and only after learning what the troops and officers want, can we create works meeting their emotional needs. Only by being one with them, could the creation touch people's hearts. Shutting yourself up in the room, you won't make out boutiques." Yan Weiwen said that, musicians should take up social responsibilities and create more outstanding works for the masses. Linking one's specific work with the grand goal, everyone can do his or her own job well, instead of "singing high-profile and empty talks" every day (Zhang 2011c). Yan Weiwen especially pointed out the importance of "two ethics and two virtues", that is, social ethics, professional ethics, family virtues and personal virtues. He said that, as long as everyone fulfills the 'two ethics and two virtues', it would be incredible!"³⁹

Wu Bixia, a contemporary representative singer, has the characteristics of a pluralistic era. Wu Bixia not only masters the Western vocal music, but also sings the Western opera accurately (Feng 2006a). At the same time, she uses the Chinese folk singing method to the fullest. Whether it is possible to integrate

³⁹ http://news.xinhuanet.com/politics/2011-11/22/c_122316039.htm, retrieved 24/01/2018.

the singing concepts and thinking modes of Chinese and Western works is particularly evident in Wu Bixia's artistic path. Wu was brought up in a family of Hunan's flower drum opera. She mainly sang national works and then received formal vocal training in a music school (Zhao 2011a). After broadening her horizon and increasing her knowledge, she aimed at higher goals and finally set foot in Western music and began to explore Western singing art. As a postgraduate, Wu Bixia participated in many international vocal competitions and set off a "Wu Bixia Phenomenon" (*Wu Bixia xianxiang* 吴碧霞现象) in the vocal world (Yiren 2003). Wu Bixia said: "Those who know me previously would think that I'm singing folk songs. Yet people who know me in the second half of my life would think that I'm singing *bel canto*. If seeing my personal growth path from the beginning, you can find that, I've been a deep explorer and pursuer between the two so far. I'd like to devote my whole life to the exploration of the beauty of singing art and the differences between Eastern and Western cultures, and insist on the principle of making the past serve the present and making the foreign things serve China" (Xu 2016a).

Conclusion

The transformation of Chinese national vocal music into Chinese vocal music is also a process in which the CCP continues to break through itself and make self-innovation. From school songs, the nascent period of Chinese vocal music, Western music and composition have begun to integrate into the Chinese vocal music; the works during the Anti-Japanese National Salvation Movement also

followed this creative feature. In May 1942, the Yan'an Forum on Literature and Art was held. In the forum, the cultural policy of the CCP was proposed which stipulated that literature and art serve the people. The rise and development of *yangko* operas laid the foundation for the emergence of a new national opera. The “debates between national and western singing” in 1950s is because that the two singing systems appealed to different audiences, one in city and the other in the country. The two methods developed in parallelism for a short period. However, with the founding of the New China, and the unification of social politics and ideology, the collision, conflict and integration of the national and Western singing methods have become an inevitable trend. In the field of education, that period also witnessed amazing breakthroughs in national vocal music. Shenyang Conservatory of Music set up national music curriculum, and Shanghai Conservatory of Music also offered the national vocal classes. National vocal music gradually developed in a systematic and specialized way. The arrival of the Cultural Revolution made Chinese national vocal music once again affected by political movements. In the early period of the Cultural Revolution, literature and art were enslaved by politics and became a tool for serving political ends. In the middle and late periods of the Cultural Revolution, the situation improved. The CCP encouraged and supported innovation in literature and art through the adjustment of cultural policies, in an attempt to reflect China's new characters and reshape China by adding new elements and creating new works. Under the guidance of this political factor, new songs and vocal performance artists emerged, and the literary and artistic thought and national vocal music art were able to recover. After the reform and opening up, the new national singing method became one of the three singing methods in the

Chinese vocal art stage. Chinese musicians endeavored to create a new Chinese vocal music by learning from Western skills and promote Chinese traditional vocal music. Jin Tielin, as a representative of national vocal music, gives Chinese national vocal music education a new academic orientation and created the “seven-character standard” of national vocal music, which provides objective criteria for the selection and training of national vocal talents, and proposes a series of effective pedagogies. In 2011, he proposed the concept of “Chinese vocal music” to summarize the overarching structure and future direction of vocal music development in China. The transformation from “national vocal music” to “Chinese vocal music” is actually the process of building a brand new Chinese vocal music school.

The development of national vocal music is actually a concrete manifestation of the reshaping, innovation and development of the CCP and the New China in the field of culture and art. The CCP’s acceptance and recognition of Western culture, its recognition of *bel canto* have reflected its urgent desire to create a brand new China with new elements. The so-called “*minzu*” does not belong to any ethnic minority or Han nationality in China; the so-called China's characters have also been created through innovation, rather than the insistence on old ones. This new national singing method with China's characters is actually a propaganda tool in the cultural field that meets the needs of the times and the needs of the political party.

Chapter 9 Jin Tielin and His Chinese Singing Method Training: A Case Study

In this chapter, I will analyse Jin Tielin and his vocal pedagogy. Jin was trained in traditional *bel canto* singing style and later on devoted himself to Chinese *minzu* vocal music education. Being a Western-trained vocal educator, Jin integrates *bel canto* and Chinese national singing style. He gradually figured out the essence of *bel canto*, borrowing and innovating and ultimately creating a Chinese singing style which he named *minzu* singing method in 2011. He borrowed three main elements from Western singing techniques. They are breath management, the combination of true voice and falsetto voice, and articulation in singing. In line with the characteristics of Chinese national music, Jin modified those Western breath supports so that they more suitable for Chinese national pieces and turned the national singing method into the most important singing style in Chinese vocal performance. His vocal pedagogy is dominant in national singing field. A pioneer in the study of vocal music in China, Jin proposed a set of teaching theories based on decades of teaching practice during which many excellent singers and vocal music educators received his training. In the teaching practice, he took the lead in proposing the “scientificity, nationality, artistry and character of times” of China’s national vocal music as a brand new academic positioning for national vocal education. This became a standard for the selection of national vocal music talents. In 2011, he proposed the concept of “Chinese vocal music” to summarize the overarching structure and future direction of vocal music development in China. The development process from “national vocal music” to “Chinese vocal music” is actually the process of building a Chinese vocal music.

Jin Tielin was born in 1940. At the age of 20, he was admitted to one of the most prestigious conservatories of music—Central Conservatory of Music and was trained by the eminent vocal educator Shen Xiang. How does Jin manage the singing method? What is the key of this vocal pedagogy? Why his students trained in Western singing method do not lose the characteristics of national music? I will explore those in the following part.

Jin employs three main factors to build an advanced singing method for the Chinese national singing style. These are breath management, the unity of chest voice and falsetto voice, diction in singing. By mastering those singing techniques, one would obtain rich sound, powerful voice and bigger volume.

Breath management is the basic technique in singing, especially in *bel canto* in particular. One has to develop the lungs; manage how to use the breath while singing. There are different training skills to help one's breath development such as trilling lips or trilling tongues. It takes weeks, months, even years to manage them. The whole process is more like the way to build an instrument in one's own body. Once the singer build up the instrument for singing, powerful and mellow voice is obtained. Compared with playing the piano or playing violins, the whole body is involved in singing. Jin employs the Western training method to build Chinese national singers' breath supports. By using this breath management, bigger volume and richer sound is gained, which makes the singer's performance more competitive. Once the breath management is developed, the singer is more

likely to handle the vocal pieces and to achieve higher ability to express sentiments.

The unity of chest voice and falsetto voice is another key factor of singing. For an untrained individual, the natural voice is about one octave. During the professional training, the natural voice will be growing by different training techniques. The colour of the sound has to be matched. By achieving this prominent tone of sound, singers have to take plenty of practice.

Diction in singing is another important element involved in vocal production. Singers have to learn how to modify vowels and consonants while singing. Once singers master the skills, pronunciation in singing will not interfere with vocal production. Vowels are easy to pronounce and remain in the correct singing position, while consonants are difficult to pronounce and the barrier for achieving a melodic singing tone. Italian is a good language for singing with *bel canto* skills, but Chinese language is not. Modifying vowels and consonants are best way to achieve good voice without losing articulation in singing. How to manage vowels and consonants is the key to achieving perfect singing.

In Chinese national singing style, pronouncing words and returning to rhyme is most important. Vocal music singing art is the art that language and music blend together. It emphasizes the organic combination of language and sound, and the perfect combination of words and tunes is the embodiment of its vocal singing. Vocal music learning emphasises clear articulation of words in singing in order to express the emotions and meanings of songs. Singers should not only learn singing

skills, but also learn to show the emotions of songs. In singing, the following principles should be followed: (1) Accurate pronunciation; (2) Proper breathing, which is the key to pronunciation and rhyming; (3) Correct pronunciation, which is the guarantee of pronunciation and rhyming; (4) High-position recitation, which is an effective way to master the rhyme of pronunciation. Thus, in the process of learning national vocal music, it is important not only to master the skills of vocal music singing, but also master the law of language, so that the singer of national vocal music can clearly express the emotion of the song in perfect combination with singing, in order to achieve the effect of touching the audience.

Chinese vocal music

Since 1981, Jin Tielin has been teaching in China Conservatory of Music and reached a series of great achievements in his career. In 1985, he was appointed as the deputy director of the Department of Vocal Music and the director of the Department of Vocal Music of China Conservatory of Music. In 1996, he was appointed as the dean of the Chinese Conservatory of Music, and in 1998, he was appointed by the Ministry of Culture as the “Graduate Teacher of Excellent Young Actors of Chinese National Vocal Music and National Instrumental Music”. In September of the same year, he was awarded the title of “National Model Teacher”. In 1999, he became the referee of the Ninth Peacock Cup National Vocal Music Competition. In 2000, and in 2001. He was again appointed as the referee of the Eleventh Peacock Cup Minority Vocal Music Competition. His other honorary appointments include member of the supervisory committee of the Tenth National Youth Singer Television Competition in 2002, member of the Standing Committee of the Art Education Committee of the Ministry of Education in 2003, honorary title

of “Ten National Artistic Talents” in 2004, and director of the 6th Education Committee of the Acoustic Association in 2005, and a full member in 2006. He is currently a member of the CPPCC National Committee, vice-chairman of the CPPCC China Vocal Association and vice-chairman of the Chinese Vocal Music Society, and numerous other positions and titles. Professor Jin is still working tirelessly in his positions, working hard and dedicating to the development of national vocal music.

Among his students, Li Guyi was representative of Jin’s early singing style. Her performance is very unique. She combined *xiqu*, popular singing and folk singing together. Dong Wenhua is a younger singer which combined folk singing and popular singer. Peng Liyuan integrates Western singing support, U channel with Chinese articulation. Her singing is closer national style and maintains more characteristics of folk music. Wu Bixia integrates Western and Chinese national singing method. She is able to sing both *bel canto* and Chinese traditional folk songs. Throughout his teaching career Jin’s vocal pedagogy becomes increasingly mature and the techniques of his students become more and more advanced and exquisite.

Over the past fifty years, Jin Tielin has kept abreast with the times and conducted unrelenting pursuit of inheriting traditional Chinese music and singing art, drawing on foreign singing techniques and experiences. Chinese national vocal music has become a new vocal art with “scientific, national, artistic and epochal characteristics”. It is widely accepted. In today’s world of cultural pluralism, development of Chinese national vocal music is facing both opportunities and challenges. His students are eager to study and develop his theory of national vocal

music carefully, devoted to establishing a distinctive and relatively complete national vocal music system (Liu and Qing 2009).

Jin's Account of His Career and Pedagogy

A survey of interviews with Jin can further demonstrate why a Western trained singer devoted himself to national singing system. Where those ideas came from in the first place? During his teaching career lasting for 30 years, how was a national vocal school established? The following text draws on interviews of Jin in order to find answers to these questions and shed light on the establishment of national singing method by the leading figure in Chinese-style vocal music.

What is the key point to train a singing student?

When Jin talked about the special training he had given to Peng Liyuan, he mentioned that keeping Peng's own style is very important. That is, training Peng with Western singing method and but remaining her unique style. The training thus emphasised on expanding Peng's vocal range. At the very beginning, Peng could only perform folk songs from different areas. However, she gradually mastered the scientific singing method and sang a wide range of vocal works (Jin 2011).

When answering why, trained in Western-style singing, he became a professor in Vocal Music Department of China Conservatory of Music and taught folk singing, he said: "In 1965, I graduated from the Central Conservatory of Music. All I studied was Western vocalization. After graduation, I was assigned to the Central Orchestra as a singer. Later, I became a vocal coach focused on the national singing

method. This is a question about foothold. The more I get to know Chinese operas and folk songs, the more deeply I feel the greatness of our national music and art. I am particularly willing to teach students with national singing background. For example, Li Guyi used to sing Hunan Flower-drum Opera and so she had a good mastery of Chinese local Opera. Peng Liyuan used to sing Shandong folk songs. I have taught many students including some trained in Peking Opera, Henan Opera, Sichuan Opera, Hunan Opera, Opera Criticism, and so on. In the process of teaching them, I first learned their folk singing. Gradually I realize that only by embodying the characteristics of national vocal music can a singer serve the audience better. Therefore, I chose to work in China Conservatory of Music. China has abundant vocal music resources and materials. But no one has sorted them out, still less inherited and developed them” (Jin 2011, p.6).

What asked how to view the position of Chinese vocal music art in the world? Jin said: “I think the Chinese national characters should be put first. Only (when it becomes) national does it become the world. What kind of path should China’s vocal music take? Nowadays, opinions are quite different. Some people recommend replacement of Chinese vocal music with Western singing method. People thought that if we sing foreign Arias and art songs well, we can naturally sing Chinese songs well. Others believe that if we learn *bel canto* well, we can participate in international competitions and win prizes in international competitions, which proves that our vocal music art has gone to the world. I think these views are one-sided. Now, some young vocal performers who have won awards in international competitions have proved that foreign singing methods and works can be mastered and understood by Chinese singers. However, in

domestic performances, a considerable part of the audience cannot appreciate and accept them, and they are not popular as expected. This is not only a question of improving the level of appreciation, but also a question of the aesthetic tastes of Chinese audience. Their audience was small and actors themselves were distressed. Even if several (Western-style) operas can be performed in a year, it is very difficult to win the majority of audiences. They feel that there is no place for them to perform their singing skills. In order to continue to improve the singing level and win broader acquaintances, some international award-winning vocal performers have gone abroad to further study and perform because they cannot display their artistic talent very well in China. Chinese audiences are not able to appreciate foreign opera arias and artistic songs....Our main research and development should be the vocal art of our own nation and the establishment of China's own vocal music system. In the world art treasure house, whether Chinese vocal music art can be unique depends on how to make the national vocal music art glow with new brilliance through continuous exploration" (Jin 2011, p.7).

Jin Tielin on the Development of National Vocal Music

Jin has an inspiring view towards the development of national vocal music. He said: "I believe the prospects are good. At present, Chinese national vocal music has occupied an important position in the whole field of vocal music. And it is gradually moving towards being accepted by audience around the world. It is praised and loved by audiences from all over the world. In 2004, on the 40th anniversary of the Chinese Conservatory of Music, Premier Wen Jiabao wrote a letter. He gave important instructions to the development of China Conservatory of Music: 'People

need music that reflects life, inspires people and is healthy and upward. National music needs to be carried forward on the basis of inheriting tradition.'

At the end of 2005, the Chinese National Vocal Music Art Research Association was established in Beijing. I was elected as the first president of the Institute. I am determined to take this as a platform to unite colleagues from all walks of life who are enthusiastic about the development of national vocal music. We will further implement the spirit of Premier Wen's instructions. At present, most music and art colleges and universities across the country have set up national vocal music major to train national vocal music talents systematically...I personally believe that if national vocal music wants to develop and grow, it must be in line with (advanced practices of) the world. National vocal music should have a better prospect. ... In this process, we must occupy the development frontier of vocal music art in the world. ... On the basis of borrowing and inheritance, the contemporary national vocal music art of our country can fully embody its scientific, national, contemporary and artistic characteristics. With the rapid development of cultural diversity in today's world, the Chinese culture and art is facing unprecedented opportunities and challenges. We should fully understand the situation, seize opportunities and meet challenges. We should anticipate difficulties and form a long-term plan. We should establish a good mechanism and platform conducive to the rapid development of national music. We should unite and call on the colleagues of national vocal music education to work together. While communicating and learning, learn from each other's strengths to complement each other's weaknesses and make an improvement.

In short, the construction of national vocal music cannot leave to the efforts of one or two people. We must work together through the joint efforts across generations. ... Learn from each other and share with each other. We must overcome our own weaknesses by learning each other's strengths, and help each other advance forward. Finally, we can all work for our common goal, establishing distinctive features and a relatively complete teaching system of national vocal music. Gradually a world-renowned Chinese vocal music school will come into being" (Jin 2011, p.32-33).

In response to the question about the difference between Chinese vocal music and National vocal music, Jin noted: "At this stage, 'national vocal music' in everyone's mind is more deeply impressed by the Han folk songs. Songs of minority ethnic groups are relatively few. There are fifty-five ethnic groups in China and Han folk song is only a small part of Chinese national vocal music. It doesn't represent Chinese national vocal music in its entirety. The meaning of the name 'national vocal music' should include all forms of vocal music of all ethnic groups and regions in China. It should be very rich. For example, Kazakh people has a unique way of singing their songs and their folk songs have distinct characteristics. It has its national character. This is different from singing 'White Haired Girl' and 'Xiao Erhei's Marriage'. Therefore, 'national vocal music' has become a narrow concept of national vocal music in people's minds. 'Chinese vocal music' is a reflection of the vocal music form of the whole Chinese nation. It covers many ethnic groups, different regions, different styles and different types of singing forms. Such as *bel canto*, national folk songs, Chinese local operas, popular songs, musicals and so on. That is to say, it is necessary to embody the various singing styles of Chinese vocal

music. Therefore, 'Chinese vocal music' is more inclusive, and its name is more scientific and appropriate." (Jin 2011, p.34).

Jin's comment on what needed to be done to transform "national vocal music" into "Chinese vocal music" is also illustrious. He said, "From 'national vocal music' to 'Chinese vocal music' is actually the process of establishing the Chinese vocal music school. This process has a long way to go. There must be many aspects that need to be improved. In my opinion, the main problems facing us at present are as follows.

First of all, the construction of our vocal performers needs to be improved. First, there are more girls and fewer boys practicing national vocal music. Secondly, there are more types of male high-pitched voices and fewer other types. Thirdly, from the perspective of balanced vocal development for both male and female voices, there are more tenors and sopranos but fewer mezzo and bass voices. Among these problems, the imbalance of voice development is particularly prominent. In fact, there should be a division of high, middle and low voices, so as to be more scientific and humane.

Next, our vocal creative activities are not enough. Specifically, the style and type of the works are relatively simple. There are too few works in the mezzo, baritone and low voices. For example, Chinese traditional operas are almost all high-pitched arias, and there are few middle or low-pitched arias...Therefore, our vocal music circle should strengthen the communication with composers, interact fully with them, and support and encourage them to create high-level works with diverse styles and distinctive features.

Finally, in order to promote comprehensive training of talents, trainers' teaching ability needs to be improved and expanded. A relatively mature vocal school should cultivate talents in the aspects of voice part, voice types and singing style. Nowadays, many teachers only teach high-voice part no matter what part they themselves are trained in. As a result, both male and female high-voice groups are now uniform in terms of voice type. I suggest that vocal music teachers teach their own voices rather than other parts, give full play to their strengths in their voice and in their own characteristics. Only in this way can all parts of national vocal music be developed. Cultivate different types of talents in practice." (Jin 2011, p.34-35).

Some people in the vocal music circle have pointed out that the "nationality" of national vocal music is not clear enough, but Jin had a different idea. He said: "Nationality, in fact, refers to the singing style with Chinese characteristics, including voice types, emotional expression, language, performance and other aspects. Many singers seldom sing traditional folk songs. Instead, they pick up more creative songs to perform. In order to obtain better techniques while singing new songs, there's a lot more to learn from Western singing method. These vocal production lack a crystal, bright tone that Chinese audience likes. Artists often stresses voice training while ignoring the embodiment of national style. This may be one of the main reasons why these people put forward that the national character is not clear enough.

Some students from Xinjiang Art College intended to further their training. Their leaders suggested those students go to Uzbekistan instead of Beijing. That country has a strong national character and is also a multi-ethnic country. They have taken a road suitable for their own vocal teaching development. Their training is more scientific, and the style is also distinct. Therefore, the leaders of Xinjiang Art College believe that students not only learn methods there, but also foreign methods combined with national colour. In fact, this is the way we are expecting.

At present, some teachers do not handle well the relationship between inheritance and borrowing in teaching. Instead, they use Western singing methods and vocal skills to sing Chinese songs directly, which lead to the loss of national characteristics. Take mezzo-soprano for example, the voice should have a certain thickness. But the Chinese singing style should be embodied in articulation in singing while keep the same tone. For example, Alatai, the mezzo-soprano I taught before. She is a Mongolian singer with a fine and rich voice. She trained very hard. She sings by opening her larynx and holding it close to her pharynx. The high notes sounds very relaxed and the voice is very bright. The overall effect is good and the audience likes it very much.” (Jin 2011, p.35).

In a nutshell, Jin Tielin admitted that current Chinese vocal singing school has originated from national singing method. It is more advanced, more scientific, more competitive and more likely to be accepted by the rest of the world. It is supported by the government and meet the aesthetics of a wider audience. It is not indicating any Chinese nationality but still maintain the characteristics of Chinese

folk art. Case studies of Jin's students, which will be discussed below, demonstrate how Jin's thoughts and pedagogy were materialised in reality.

Case Studies

Jin teaches his students in accordance with their aptitude. In the following text, I will present case studies of Dai Yuqian, Peng Liyuan, Song Zuyin, Wu Bixie, Wang Lida and other singers including those from ethnic groups, to illustrate Jin's pedagogy. Through the elaboration of his pedagogy and training processes, it is intended to reveal how Jin, the most important figure in the creation of National Singing Method, invented a new Chinese cultural identity through the integration of Chinese and Western styles of singing.

Jin said that everyone has different singing habit and understanding of vocal art. He respects individual's flair and teaches them accordingly.⁴⁰ In his 30-year teaching career, he taught thousands of vocal students. His students can be divided into several groups. The first group included "crossover" singers, including Li Guyi, Dong Wenhua, Wu Bixia and Wang Lida. The second group follows national singing method trained students, including Peng Liyuan, Song Zuying, Zhang Ye, etc. The third group follows the traditional Italian vocal style, including such figures as Dai Yuqiang and Wang Shikui. The fourth group consists ethnic group singers such as Guowa Jiamaoji and Alatai. These four groups of singers are examined in the following case studies.

⁴⁰ https://www.youtube.com/watch?v=Rrp02nBO_c4, retrieved 12/02/2019.

In the following section, I will analyse how Jin taught some of his major students who have achieved eminence in singing in different styles delineated above. Data for the cases studies are drawn from several sources. The first are publications recording Jin Tielin's pedagogy and his training of his students. The second are video clips available on YouTube. These video clips, named as Series of Jin Tielin Vocal Lessons, recorded his coaching lessons given to some of his students. The third are three CDs attached to the book entitled *Jin Tielin's Vocal Teaching: Interviews* (Jin 2011). These materials contain detailed descriptions on Jin's ideas about his vocal pedagogy and/or cases exemplifying his real-life instructions to his students. My analysis draws on these materials to demonstrate how Jin trained a diverse range of students in an attempt to combine both *bel canto* methods with Chinese national and ethnic styles.

Group 1

Li Guyi (李谷一) was Jin's first national singing student. Li's success turned many of Jin's many half-baked ideas into practice at that time. Obviously, her success laid a foundation for Jin's theory of national vocal music. He personally created and witnessed the "Li Guyi Era" in Chinese singing circles.

In his biography, Jin described in detail how he had trained Li Guyi (Chen and Li 2013). He said that he first met Li at the end of 1966, introduced by Liu Cheng (柳城). At that time, Li Guyi was working at the flower-drum opera theatre in Hunan province. She was very famous after the debut of Buguo (补锅). Her voice is very

charming, and she was bright and talented. However, her vocal range was narrow and the resonance of singing was only minor because of the limit of the way she was trained. Li Guyi was willing to learn vocal performance with Jin. There are many difficulties to teach Li Guyi because of the huge differences between modern vocal training and traditional flower-drum opera singing method. Jin found the similarity between traditional Chinese local opera and modern singing style after further study on local operas, especially flower-drum opera. Jin believed that flower-drum opera singing method still had some unity between true voice and falsetto, which could be the basis to transfer Li Guyi to a modern singer. Gradually, Jin integrated Chinese opera including local operas, Chinese folk songs, and Western singing method into the vocal training of Li Guyi, which gave rise to a so-called Li Guyi Singing Style.

This specific singing style solved two main problems. Firstly, it is a Chinese singing style, based on Chinese folk singing. Secondly, it is a scientific singing method because Li Guyi was trained systematically with modern vocal exercises and vocal pieces. After formal vocal training by Jin, Li Guyi started to open her throat while singing. She accepted modern singing techniques and had wider vocal range. In fact, she was able to sing coloratura when she was finally admitted by Central Philharmonic Society in 1974. In a sense, Li Guyi's success is the most important basic departure point for Jin Tielin who from then on was devoted himself to the teaching of national vocal music. Li Guyi embodied his idea of national vocal music with practice.

Li Guyi's success pushes the cause of national vocal music to a new milestone. Her success has a far-reaching impact on Jin's vocal teaching afterwards. Even one of the Italian finest baritone singers Gino Bechi appreciated Lu Guyi's singing style. During his visit China and giving master classes to vocal students, he asked why Lu Guyi did not attend the master class. It encouraged Jin Tielin to continuously make efforts in innovation and study of national vocal music (Chen and Li 2013).

Jin Tielin's demonstrative lesson to Wu Bixia, which can be viewed in a video clip available on YouTube,⁴¹ shows that she started learning singing at the age of 14. The video indicates that Wu is a coloratura singer whose vocal range covers three octaves from G1 to f3. In the video lesson, Jin gives Wu a series of exercises, including two warming up exercises and sings an aria, and a Chinese art song. The singing exercise consists two parts. The first half is a legato exercise and the second half is a staccato exercise, which suits her special voice type. The shows that Wu's singing channel is building firmly and transfer easily from the low range to the middle range and even to the high range. The colour of the three octaves sounds polished. Even though the pitch is changing but the tone of the whole range stays the same. Her cadenza sounds dexterous and light. The beautiful silver-toned voice makes her superb and extremely famous.

The two songs that she performed are widely different. The Italian aria sounds using the full singing channel and the Chinese art song is more concentrating on diction and expression of the feelings. The enunciation in singing is precise in her

⁴¹ <https://www.youtube.com/watch?v=V3g0EbIPq1E>, retrieved 3/02/2019.

performance. *O mio babbino caro* (*Oh My dear daddy* 我亲爱的爸爸) is an aria in

A flat from opera Gianni Schicchi by Giacomo Puccini.⁴² This short and delicate piece of music sounds affectionate and moving. The aria with simple and regular rhythm is recognized as one of the representative masterpieces of opera. Wu Bixia masters this piece completely and makes a rounded and rich Western vocal production. She not only masters the language, the singing techniques and the expression of the music but also expresses her own understanding of the works.

Wu Bixia has the ability to sing Western opera arias and also attains perfection in performing Chinese works. When she sings in *bel canto* style, the support is stable and transaction of her chest voice and head voice is perfect. But when she sings Chinese art songs, Wu adopts up another singing style. Her performance of “Fengqiao yebo” (枫桥夜泊) is illustrious in this regard. The lyrics of the song are adapted from a poem by Zhang Ji of Tang Dynasty. When singing this song, which describes the observation and feeling of a passenger boat in a late autumn night in the south of the Yangtze River, Wu Bixia sings in a voice that is light and smooth, compared with the method she sings Italian aria. By using different support, the voice is sweeter and more delicate. Her articulation in singing is precise and crystal clear, with particular attention paid to the singing of vowels rather than consonants. Because vowels are more likely to help singer open the pharynx and larynx. Once the singer lowers the larynx, the U channel is easily to achieve. When pronouncing those consonants, the larynx closes. Wu’s ability to sing such diverse styles of songs is attributable to Jin’s deliberate training, including special

⁴² <https://www.xiami.com/song/3605807>, retrieved 3/02/2019.

warming up exercises to train singers to change vowels (consonants) without changing singing positions. Owing to such training, Wu can easily handle Western coloratura soprano and Chinese national style songs. Jin is open to cross-over singing style. He believes that it is not necessary to have a strict divide between singing styles, as long as it is liked by audience (Jin 2013c).

Wang Lida (王丽达) is one of Jin's top singing students. The video analysed here recorded two years after her graduation.⁴³ As Jin says, Wang Lida spent lots of time to stable her vocal techniques. She builds up a firm singing channel (called U channel) after hundreds of times of failure. At the very beginning of the video recording of the demonstrative training, she has one warming up vocal exercise, which contains three vowels and consonants. No matter they are open vowels or close vowels, one has to learn how to pronounce it nicely while singing. The essential to master this technique is to modify those vowels and consonants and always maintains the U channel. As Jin says in the video clip, this singing exercise is to help singers balance the colour of sound; adjust the pronunciation while singing. The aim is to change the vowels and consonants without changing the colour of the sound production or the position of singing. Her voice sounds bright and strong. The demonstrative piece sung in the video is Qinwen zuguo (Kiss my motherland 亲吻祖国) composed by Nan Lihua (南利华) and Qi Jianbo (戚建波), with lyrics by Lei Ziming (雷子明). The song describes a patriotic feeling. The performance of the song shows that Wang's breath support is well-trained and the

⁴³ <https://www.youtube.com/watch?v=1OEG2SeMCSw>, retrieved 11/02/2019.

whole song was performed perfectly, especially the high notes at the end of the piece. The colour of the whole range of voice stays the same bright tone.

Jin Tielin said that almost every song in Wang Lida's personal album "500 *li*" (Five hundred *li* 五百里) released in 2005 used unusual music elements. The overall singing style is malleable and the voice is perfectly mixed. It breaks through all the definitions of musical attributes in traditional sense. Wang is known as the "unbounded female singer" (Jin 2011). She is much more mature now than the time when this singing training video was recorded.⁴⁴

Group 2

This group of singers demonstrate a closer relationship to Jin's national singing method. Among them, Peng Liyuan is the best singer.

Peng Liyuan was trained by an outstanding vocalist Wang Yinxuan at the age of 14, mainly in Chinese traditional singing method, mainly Shandong folk songs. Wang Yinxuan trained her many special national vocal skills, such as the Tune-throwing in singing, dragging in singing, the tip of tongue trill, portamento, staccato, etc. In 1980, Peng Liyuan made an outstanding achievement in the national folk singing performance. It has attracted the attention of Li Lin, President of Chinese Conservatory of Music, when, in 1981, Peng Liyuan attended a performance in Guangzhou. Li suggested that Peng Liyuan should continue her studies and improve her literacy in all respects. With the consent of Jinan Military Avant-garde

⁴⁴ https://www.sohu.com/a/243150273_660037, retrieved 4/06/2019.

Song and Dance Troupe of which Peng was a member, she went to Chinese Conservatory of Music to study.

Jin was impressed when he heard Peng Liyuan's performance, and decided to train her immediately because of her self-confidence, talent and simple temperament, but Jin didn't want to change her characteristics of performance. Instead, Jin insisted to keep her unique singing style and broaden her singing ability by adding more vocal pieces of different styles, some even from the West.

Jin said in his biography, "At that time, I was thinking that Li Guyi was performing local opera. After many years of training, I already find a way to solve her singing problems. That is why the Li Guyi era came in the Chinese singing circle. Peng Liyuan, as the representatives of the Cenozoic era, can be taught with a more scientific approach. I could train her to a higher level, which makes the Chinese national singing method to be scientific and national, becoming a world-recognized style of singing...I trained her with Chinese folk songs from different areas, Western songs, opera arias and even traditional Beijing opera pieces. Peng Liyuan is very diligent. She is good at understanding and making great progress. In order to broaden her artistic horizon, I also asked Guo Lanying and Shen Xiang to give her lessons, helping her master vocal skills and improve her singing quality"(Chen and Li 2013).

Peng Liyuan wrote letters to Jin and told him that her performance was very popular during her visiting overseas. Jin realized that foreign audiences liked Peng Liyuan's performance very much because of the employment of Western singing

method in her singing. In 1984, Peng Liyuan formally transferred to the Song and Dance Troupe of the PLA General Political Department (Zong Zheng Gewu Tuan 总政歌舞团). As the most diligent student, she won the gold medal of the first National Vocal Music Competition of Nie Er and Xinghai held by the Ministry of Culture in 1985. Then she starred in the Chinese opera “White haired Girl” and won the third “Plum Blossom Award” (*Meihua jiang* 梅花奖), the highest national drama award. Her performance in the opera “White haired Girl” is different from Wang Kun and Guo Lanying. She keeps her own singing style with an advanced singing method and improvement of artistic expression, which is highly commended by the original author of the opera.

Jin said that they are both teachers and students, and collaborators. Jin carefully selected songs for her concert. The repertoire includes Chinese folk songs, Chinese and foreign art songs and opera selections, Chinese national operas and Chinese modern creative songs. Peng Liyuan became a pioneer in the nationalization of *bel canto*. Jin rated her achievement high. Peng Liyuan is the main participant and practitioner of Chinese national vocal music teaching system. She plays an irreplaceable role in the formation and development of the system (Chen and Li 2013).

As Peng Liyuan said in her vocal training video clip,⁴⁵ Jin trained her with a special method which keeps her own singing style with addition of Western techniques in

⁴⁵ <https://www.youtube.com/watch?v=vWPM2m4QSm4>, retrieved 20/02/2019.

order to achieve a better sound production. She has the natural gift of singing and her voice is rare and talented. Jin used many Italian and Germany art songs and arias from operas to train her. Peng learned a lot of European vocal works with Jin, which broadened her vision and enhanced her vocal ability.

In 1981, Peng Liyuan became Jin's formal singing student.⁴⁶ After 9 year study with Jin Tielin, she finished her master degree and held a successful recital. Peng is the first vocal student with a master's degree in China. In her recital she performed Chinese folk songs such as "My beautiful hometown" (*Sheibu shuoan jiajiang hao* 谁不说俺家乡好) and "Contribute to my dear motherland" (*Fengxian gei qinai de zuguo* 奉献给亲爱的祖国) by Shi Gangnan.

Take her singing of the song "Marriage of Xiao Erhei" (*Xiao erhei jiehun* 小二黑结婚) as an example. The song is the first opera which is closely connected with folk music and opera music. From the perspective of music materials, it absorbs Shanxi *bangzi*, Hebei *bangzi*, Henan *bangzi*, opera evaluation and other creative materials. From the point of view of the development of musical structure, the composers of the opera combined Chinese opera with Western opera creatively. Great breakthroughs was made in the creation of narrative tones, which deeply absorbed the characteristics of opera and rap. The narrative tone suits Chinese language habits with a strong expressive force, is not a dull choked foreign tune, and natural

⁴⁶ <https://www.youtube.com/watch?v=7kOYHRJv6X4>, retrieved 20/02/2019.

interweave with arias. The musical style of the whole opera is unified, with high volume narration, making the music more vigorous and dramatic, real and vivid (Duan 2013).

In the video in which Jin demonstrates his training of Song Zuying,⁴⁷ Jin points out that the training of vocal performance is to train the ears of singers. Once the singer manages the skill, one will be able to sing beautifully. In the video, Jin explained that when a singer is making a sound production, she or he listens to her or his own voice through inner ears. How to adjust the sound when you listen to your own singing? The singer has to train the ears and adjusts the sound while singing. It is the very important part of vocal training, as Jin noted. There are many ways to train the singer's ears. The singer may have plenty of practice to train the ears listening to the vocal production objectively. Several singers can do this training together. They may form a group to listen to each other. They tell the sound production and describe them. They can share the experience and train their ears. After many exercises, they will gradually listen to the sound production objectively no matter where the sound is produced. Also, the singer can record the voice and compared the difference between the recordings and the sound who heard from the inner ears. They can try to figure out the difference of the sound and train the ear to listen to the singing no matter the sound is from outside or from the inner ear. In a nutshell, the process of training ears is the process to learn the voice from the perspective of being subjective to being objective.

⁴⁷ <https://www.youtube.com/watch?v=KFOM9esvYxA>, retrieved 14/05/2019.

In the video, Song performed a national vocal work named *Meng Jiang nu* (孟姜女). The song has very high demand on vocal techniques. The song, written by Liu Lin and Wang Zhixin, adopts pentatonic mode, covers nearly two octaves and finishes on the high note of b2. It has a rounded structure and is rich in emotions, profoundly expressing the suffering of the people (Wei 2015).

The video shows that Jin applied Western vocalism and exercise in the training. After such individual vocal training, singers of national singing method usually have a very wide vocal range and stable U channel, which is the foundation of achieving powerful vocal production. The methodology is not exactly the same as Western vocal singing method. It is integration of both Western and Chinese national singing method. For the breath management, Jin noted that there are different supports for different requirement of vocal works. Those different support is applied for specific Chinese music works. For those vocal works which have a narrow vocal range but assume strong local flavour, regional style and national colour, the front support might be applied. For those which have a broad vocal range and need more exquisite vocal techniques, the back support is highly recommended. Because of the difference of support, the vocal production sounds different. It could be big volume with *bel canto* skills but it also can be sweet and crystal sound with more national music flavour. It is not just for different vocal pieces. For the same singer in a different performing situation, Jin recommended to apply different singing support. Song Zuying applied the former small and medium fulcrums in Sydney concert. The voice sounded flexible and sweet. Jin noted that Song's voice initially had problems with singing lower part. The voice was weak in

the bass part. But for the higher range, Song felt comfortable. The colour of the tone in different range did not sound the same. After changing the support, her voice achieved a better volume and stronger sound. When performing “Equator Rain” and “Looking at the Moon”, she was told to employ “Full Channel Down Fulcrum” to make the treble and bass sound balanced and stable. In the Kennedy Art Center concert, Song was taught to apply the Fulcrum to sing all over the body, with a wider voice and a smoother breath and a clearer articulation. Later, in the closing ceremony of the Olympic Games, when performing “Flame of Love” with Domingo, the whole body of the middle and lower fulcrums was also used to sing, so that the voice had more beautiful colours. It can be seen that Jin adjusted his training according to the state of Song’s voice at each stage. Song’s singing ability continues to improve and the employment of voice is becoming more and more flexible (Song 2013).

Song’s performance sounds very powerful and full of genuine feelings. She demonstrated this song with her exquisite skills. Her support for singing is very strong and well-trained. Her natural voice is light and sweet but after trained by Jin, the ability of controlling her singing is much stronger than it is used to be. This can be found from her earlier videos of concerts or performances. Jin emphasized the U singing channel for almost every singing student of him. It seems that the U channel is the foundation of his vocal methodology.

Zhang Ye (张也) is Jin’s another top student of national singing method. She learnt Hunan flower-drum opera initially. A solid foundation in opera performance added

a lot of benefits to her music and performance. Jin believed, as in the case of Li Guyi, that flower-drum opera embodied characteristics of local music (Chen and Li 2013). Zhang Ye's singing is sweet and delicate, with great skill and unique charm. It is praised as "a singer of a school of her own in contemporary Chinese singing circles". Whether it is a soft folk tune, or a skilled, broad range national opera segments, she can sing very well. Her voice has a variety of characteristics: delicate, warm, peaceful, beautiful, crisp, sweet, happy, euphemistic, pure, sincere.⁴⁸

Lu Jihong (吕继宏), another very talented singer, met Jin in 1989, as indicated in his vocal lesson video.⁴⁹ He has an outstanding voice and a good music accomplishment. He knows how to singing with genuine emotion and how to express it in singing. In the training he was given the Humming exercise which made the throat wide and low. The Humming exercise also helps reach the head voice.

Group 3

Dai Yuqiang is a representative of this group. He was from a poor family. When he was young, his dream was to become a singer. Dai was admitted to People's Liberation Army Academy of Art in 1991. Luciano Pavarotti liked Dai very much and even treated Dai as his student when the former taught there. Later on, Dai became a professional opera singer, and is very good at singing Verdi's and Puccini's works, such as La Boheme, Tosca, Turandot and Madama Butterfly. His

⁴⁸ <https://www.youtube.com/watch?v=IFuwwegsxd4>, retrieved 17/05/2019.

⁴⁹ <https://www.youtube.com/watch?v=a04kKyFaze8>, retrieved 17/05/2019.

professional career makes him well known for his concerts, performance and media appearances (Li and Min 2001).

In Dai's vocal training video, Jin pointed out that a singer should use both front-channel and post-channel to make good sound.⁵⁰ When the singer sings high notes, the post-channel must be used wisely. It will help the singer to achieve a fantastic singing voice. Dai is good at employing these channels smoothly, especially when he sings high notes using the post-channel. In the video, Jin started the training session with a warming up training, which was a humming exercise. Humming helps singers to obtain a better sound with resonance. The following warming up training was using the vowel A. For male singers, vowel A helps them to close when singing high notes and Pharyngeal wall is easier to make resonance. This training method develops the head voice well, which aims to make more space to gain the head voice and produce an ideal sound. The following aria practiced called "Wonderful harmony" (*Qimiao de hexie* 奇妙的和谐), which is piece from Tosca by Italian composer Puccini. The range of this aria is very broad and singers has to be very talented with exquisite techniques. This video shows that Jin is very able in training pure Western-style singing.

Wang Shikui (王士魁) was admitted to the Department of Vocal Music of China Conservatory of Music in 1985, and was trained by Jin Tielin. After graduating from the undergraduate course in 1990, he was admitted to the Department of Vocal Music of China Conservatory of Music for postgraduate study. He graduated with

⁵⁰ <https://www.youtube.com/watch?v=1YTWNe78IAA>, retrieved 17/05/2019.

excellent results, received his master's degree and worked as an academic staff member. He was also the deputy director and executive deputy director of the National Vocal Music Teaching and Research Office at the Department of Vocal Music.

In the coaching video, Wang Shikui had Humming exercise for the warming up. The second exercise applied E vowel, which is easy for male to achieve closing voice. The third one was changing vowel exercise, which aims to obtain the same tone no matter what words are pronounced. He performed a Chinese national folk song with Western-style singing method. It is rare to sing folk songs with a baritone voice. Wang is not only the one to demonstrate the singing style but also did research on singing Chinese folk songs with baritone and alto voice.⁵¹ When he performed Chinese folk songs, the Western voice is grounded in a very different place from which folk singers are singing from. The music has a very rich chromatic score using traditional ideas of Chinese music, employing a pentatonic scale. The performance sounds very traditional.

Wang made many contributions to the Chinese national vocal singing. As one of the main members of Jin's teaching team, he participated in a special research on "Building the Teaching System of Chinese National Vocal Music", and won the first prize of national teaching achievement awarded by the Ministry of Education, the second innovation prize of the Ministry of Culture, the first prize of Beijing teaching achievement and the first prize of Beijing innovation team; the first prize of education and teaching achievement of China Conservatory of Music (Jin 2015).

⁵¹ <https://www.youtube.com/watch?v=dr-UEtPOBSU>, retrieved 20/05/2019.

Wang also makes magnificent progress in teaching music. Over the years, a large number of excellent vocal music talents have been cultivated. Nearly one hundred of them have won various prizes, such as “Wenhua Award”, “Golden Bell Award”, the CCTV Green Song Contest, the National Vocal Music Competition of National Art Colleges and Universities, the “Golden Record Vocal Music Competition” and other major competitions at home and abroad. He advocated “nationalization of middle and low vocal parts” and “personality of vocal music teaching” and promoted “teaching with philosophical principles”, which is of great significance to the scientific development of Chinese national vocal music and the construction of a school of vocal music with Chinese characteristics. In teaching, he put forward many operational and successful methods such as “graphic analysis”, “spiritual inspiration”, “catching flash points” and “auditory guidance”. These effective teaching strategies not only solve many difficult problems in vocal music teaching quickly and effectively, but also broaden teaching ideas, enrich teaching methods and achieve remarkable results. They have won the unanimous recognition of experts and scholars in the field of vocal music and made important contributions to the reform and promotion of national vocal music teaching.⁵²

Group 4

Guowa Jiamaoji (郭瓦加毛吉) is a Tibetan singer.⁵³ Her singing is full of Tibetan flavour and her voice is charming. In Guowa’s training video, Jin gave a brief

⁵² <https://baike.baidu.com/item/%E7%8E%8B%E5%A3%AB%E9%AD%81/2837845?fr=aladdin>, retrieved 17/05/2019.

⁵³ <https://www.youtube.com/watch?v=FVmdpsNTc3E>, retrieved 25/05/2019.

introduction of Guowa and started to train her voice. During the lesson, Jin mentioned that the process of building a beautiful vocal voice is actually the process of building a singing channel. The channel is likened to broadening a driveway so that motor vehicles can travel easily on it. For the singing support, Jin noted again that there are two different supports, which are front support and back support. The front support is about the place of one's chest part while the back support is in the middle of one's back. When Guowa is singing, Jin asked her to employ the back support instead of only using the front support. Once the back support is fully occupied, a passageway is constructed for singing. The whole voice is polished and the colour of the tone stays the same.

When Guowa was doing her singing exercise, her voice sounds like a singer of Western style. As shown in the video, Guowa had Western trained warming up exercise first and she performed it with stable breath support. Moreover, her tone of the whole range maintains the same colour, which means that she employs the techniques of unity between true voice and falsetto voice. It sounds powerful and heavy. While she is singing Tibetan songs, the voice is different. The Western voice is grounded in a very different place from where folk singers usually sing from. Tibetan music has a very rich chromatic score using traditional ideas of Chinese music, employing a pentatonic scale. The performance sounds very traditional. Jin thus modified his way of training to suit the special requirements of Tibetan students. Jin strove to help Guowa to achieve her full potential. To maintain features of Tibetan folk songs, the unity between chest voice and head voice is not applied in this specific example. Jin emphasized that she is allowed to perform the traditional folk song with more true voice because it meets the requirement of

aesthetics of Tibetan people. For high range, the traditional Tibetan singing is more like yelling rather than singing. The colour of the sound reminds the audience that she is from Tibet. The characteristics of the sound is so pure. Nobody will doubt that this singer is from Tibet.

In short, Jin encouraged Guowa to sing the Tibetan songs without losing their own characteristics. He even suggested her to use back support instead of front support. The performance with true voice and back support sounds dramatically powerful. The true voice is very bright and the back support allows the singer to have the whole body to be worked while singing. Scientific Western training protects her voice from overused and her performance sounds much more advanced compared with those untrained Tibetan singers.

Alatai (阿拉泰) came from Inner Mongolia. She is an outstanding mezzo- soprano.

Born in August 1957 in Hohhot, Alatai was from a music family. Her father, Da Sangbao, was a famous composer and Mongolian music theorist. Her mother Temur was a famous violist and three strings player. Alatai graduated from high school in 1976 and worked as a soloist in Inner Mongolia Radio and Television Art Troupe in December the same year.

Her voice is natural, smooth and her simple singing method is very attractive. Lack of proper training in scientific singing skills, she was sent by her Art Troupe to the Central Radio Choir (*Zhongyang Guangbo Hechang Tuan* 中央广播合唱团) for further study. At that time, there were very few mezzo singers in China. When

Professor Wang Yunnian (王芸年) met Alatai, a potential mezzo soprano from Inner Mongolia grassland, Wang was overjoyed and gave her good advice and training. Under the guidance of Professor Wang, she made a great progress and improved her vocal skills.

In September 1980, the Ministry of Culture and the National People's Committee held the first large-scale ethnic minority culture show in Beijing since 1949. Alatai sang the song "Premier Zhou likes to listen to the Horsehead piano" (*Zhou Zongli ai ting matouqing* 周总理爱听马头琴) with great affection, and won the highest prize for outstanding actors in minority culture and art performances. This achievement made her become one of the best Mezzo soprano singer in China after singers Guan Mucun (关牧村) and Luo Tianzhao (罗天婵).

Since 1983, she studied vocal music in a systematic way in Beijing. During 1983 and 1985, Alatai studied in China Conservatory of Music with Jin Tielin. When she graduated, Jin Tielin urged Alatai to stay in Beijing which offered greater development space. Alatai frankly said to his mentor, "Beijing is good, but my roots are in the grassland, my heart is in the grassland, and I can't live without the grassland which is full of dreams." After that, she sang "My Home on the Beautiful Grassland" (*Meili de caoyuan wodejia* 美丽的草原我的家) to Jin Tielin in an emotional way to express her love and attachment to the grassland (Jin 2011).

Aimilaguli Abudukadeer (艾米拉古丽 阿不都卡德尔) is Jin's first Uygur student from Xinjiang. Jin trained her for 3 years. In the Seminar celebrating the Fiftieth Anniversary of Jin Tielin's Vocal Music Teaching, she represented ethnic students and made a touching speech. She said that learning from Jin was a turning point in her career as a vocal music artist, because Jin employed the principle of combining nationality, science, art and modernity to maintain the characteristics of minority nationalities. The method of "sound, emotion, word, taste, table, nourishment and image" is used in his training. "Sound" refers to lasting and relaxed vocal control. The voice should be natural and smooth. Sound should be free and highly flexible (Jin 2015).

As demonstrated in Jin's training videos and other publications, he constantly employed many Italian singing methods in the training of students. For the warming up exercise, Jin employed several vocalises. Normally, 3-4 pieces are used. The first and second using vowels such as O or U for the purpose of developing chest voice. The scale is usually between g1 to e2. The third and fourth vocalises have a wider range and aim to develop those head voice instead of only chest part. It is exactly the same as *bel canto* training scheme. As a result of such training, Li Guyi, Peng Liyuan, Song Zuying, and Wu Bixia all developed wide range of voice and were able to handle different vocal works. They employed different breath support, different fulcrums in particular, in their singing. They were trained to sing these pieces with their own singing skills, demonstrating music with their own understanding and impression.

In Jin's innovative singing method, what are the similarities and differences between training of male and female students? How does Jin use different fulcrums to perform different songs and modify his way of teaching to suit the special requirements of each student, especially those performed with cross-category singing style? What is the difference between Jin's training of Han and minority singers?

For male singers, Jin usually employs Humming exercise and vowels such as E and A. Dai Yuqiang's video shows that he was trained with these exercises. While for female singers, some used humming. For example, Zhang Ye was trained with humming exercise. Humming exercise is most popular training techniques for male singers. Vowel E is also highly recommended vocal exercise for male singers, which helps them to achieve the head voice. The well-trained voice is powerful, focused and mellow. On the other hand, training of female vocalists is more various. Many other vocal exercises are employed in these training videos. Wang Lida and Wu Buxia used same exercises. The first one is legato and staccato exercises, which aims to achieve the dexterity of vocal cords. The second one is changing vowels, which aims to achieve the same singing position and the same tone no matter what vowels are applying.

Jin's training method is different from other national vocal music trainings. As Song Zuying (Song 2013) mentioned in her doctorate dissertation, Jin created special breath supports for national singers. For obtaining different colour of sound, different breath management were used in national singing. For performing different songs, the fulcrum is applied in different ways. He has trained numerous

students of national vocal music. Their styles are different and their individual styles are outstanding.

Jin is known for modifying way of coaching to suit the special requirements of each student. He tries to keep the individual style of each singer and find his or her potential in singing. Dai Yuqiang, Dong Wenhua, Zhang Ye are very different in singing. Dai has powerful voice and he is good at traditional Italian singing style. Dong Wenhua's singing style is between national singing and pop singing. Therefore, her singing is very popular and well known by Chinese audiences. Zhang Ye is closer to national singers, compared with Dai Yuqiang and Dong Wenhua. Zhang's voice is sweet and her voice of tone is bright. She is from the Province of Hunan and the sound of her voice is full of the characteristics of that area.

The Han and minority singers are trained in the same vocal methodology, however, there are some special ways to maintain ethnic music characteristics. Jin encourages the ethnic singers to maintain those characteristics. Guowa, Song Zuying, Wang Lida and Wu Bixia have different tones and vocal types. However, similar and even the same training exercises are used in their training. As Jin said in their training video, the exercises helped build the wide channel which was a good preparation for singing in a scientific way.

Conclusion

Jin Tielin has long pursuit nation style, national temperament, national sentiments, national language, national rhyme, national tone, national performance in his vocal

training method. An experienced singing coach must consider the national language, personality, habits, aesthetics and traditional forms of performance. These factors are the unity of national style and singing characteristics. Among various factors, the most important is the national language and singing style (Wang 2010).

At the early period, Li Guyi was the representative of Jin's singing style. Her performance is very unique. She combined Chinese opera, popular singing and folk singing together. Dong Wenhua is a younger singer which combined folk singing and popular singer. Peng Liyuan integrated Western singing support, U channel with Chinese articulation. Her singing is more of national style and retains more characteristics of folk music. Wu Bixia integrated Western and Chinese national singing method. She is able to sing both *bel canto* and Chinese traditional folk songs. It seems that Jin's vocal methodology is gradually mature and the techniques of students are more advanced and exquisite compared with those trained earlier.

In a nutshell, Jin's vocal training methods benefits greatly from Western singing method but it is not exactly the same. He even said that U channel and fulcrum is not part of *bel canto* training but a creative technique which aims to train Chinese national singers to achieve a better vocal singing method (Jin 2013b). From those case studies, it is seen that his teaching is integration of Western and Chinese methods. His breath management is applied in different situations. For example, for narrow-range vocal piece, the support is partly involved. He created a term "Fulcrum" in singing, which fulcrum is the part used to balance and unify diction in

singing and producing vocal production. Fulcrum is divided into upper fulcrum, middle fulcrum, and lower fulcrum. When a singer is making the vocal production, he or she imagines that there is a fulcrum in the body. Employing different fulcrum, one will achieve different vocal production (Jin 2011). In his training, more attention is paid to the style of the folk music. Keeping the original flavour of the music is the core of mastering the essential of singing coaching. Different folk singers have different performing styles. The same singer can perform in different ways by employing support and voice. The transformation from national vocal music to Chinese vocal music has expanded the scientific vocal coaching method to a greater extent. They are suitable for vocal music works sung in Chinese. This is not only a wealth to national vocal music, but also is a very precious teaching resource for the training of Chinese talents.

Chapter 10 Conclusion

This research examines how Chineseness is established in the national singing method, which later on transformed into Chinese singing method. Through the exploration of the history of national singing method before and after 1949 when, the research analyzed how nationalist ideology and cultural policies contributed to the construction of the singing style, and how the new singing style has been disseminated, taught, and strengthened to represent the new Chineseness that the CCP has endeavoured to create for a modernized new China. It aims particularly at investigating how the interaction between Chinese politics and music led to the creation and development of the national singing method, and how the national singing method have been used to represent the Chineseness in light of the CCP's political agenda and nation building objectives. Two major questions have been answered. First, what is the party-state's ideological and political agenda in the cultural, and, more specifically, musical construction of national identity? Secondly, how has the ideological and political agenda of musical nationalism been materialized and has led to the creation and popularity of the national singing method?

The transformation of national singing method into Chinese singing method is also a process in which vocalists, musicians and vocal educators continue to break through themselves and make self-innovation. From school songs, the nascent period of Chinese vocal music, Western music and composition have begun to integrate into the Chinese vocal music; the works during the Anti-Japanese National Salvation Movement also followed this creative feature. In May 1942, the

Yan'an Forum on Literature and Art was held. In the forum, the cultural policy of the CCP was proposed which stipulated that literature and art serve the people. The rise and development of *yanko* operas laid the foundation for the emergence of a new national opera. The “debates between national and Western singing” in 1950s is because that the two singing systems appealed to different audiences, one in city and the other in the country. The two methods developed in parallelism for a short period. However, with the founding of the PRC, and the unification of social politics and ideology, the collision, conflict and integration of the national and Western singing methods have become an inevitable trend. In the field of education, that period also witnessed amazing breakthroughs in national vocal music. Shenyang Conservatory of Music set up national music curriculum, and Shanghai Conservatory of Music also offered national vocal classes. National vocal music gradually developed in a systematic way of pedagogy. The arrival of the Cultural Revolution made Chinese national vocal music once again affected by political movements. In the early period of the Cultural Revolution, literature and art were enslaved by politics and became a tool for serving political ends. In the middle and late periods of the Cultural Revolution, the situation improved. The CCP encouraged and supported innovation in literature and art through the adjustment of cultural policies, in an attempt to reflect China's new characters and reshape China by adding new elements and creating new works. Under the guidance of this political factor, new songs and vocal performance artists emerged, and the literary and artistic thought and national vocal music art were able to recover.

During the reform period, the national singing method became one of the three singing methods of Chinese vocal art and education. Chinese musicians endeavoured to create a new Chinese vocal music by learning from Western skills and promote Chinese traditional vocal music. Jin Tielin, as a representative of national vocal music, gives Chinese national vocal music education a new academic orientation and created the “seven-character standard” of national vocal music, which provides objective criteria for the selection and training of national vocal talents, and proposes a series of effective pedagogies.

In a nutshell, the development of national vocal music is actually a concrete manifestation of the reshaping, innovation and development of the CCP and the New China in the field of culture and art. The CCP’s acceptance and recognition of Western culture, its recognition of *bel canto* has reflected its urgent desire to create a brand new China with new elements. The so-called “*minzu*” does not belong to any ethnic minority or Han nationality in China; the so-called China’s characters have also been created through innovation, rather than the insistence on old ones. This national singing method with China’s characters is actually a propaganda tool in the cultural field that meets the needs of the times and the needs of the political party.

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