

Confucianist and Daoist Philosophies in Chinese Art Songs

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**Abstract**

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This dissertation presents discussions of approximately 100 Chinese art songs with a view toward their historical background and textual content as well as their connections to Confucianist and Daoist philosophies as they relate to culture and art. It is also an interpretive guide to enhance the appreciation and performance of these art songs.

Nineteenth century western imperialism in China resulted in seismic changes in Chinese society. Musically, traditional folk music provided a foundation for a new genre, school songs, which led to another new genre, Chinese art songs. Music scholars have attributed the rise of Chinese art songs from the 1920s to the 1940s to a sociopolitical shift called the Chinese New Culture Movement (1915–ca. 1924). Those songs reflect a

fusion of western and Chinese compositional techniques. Chinese art song composers largely employ the pentatonic mode in melodies to reflect the unique Chinese compositional style, combine the pentatonic mode with western compositional techniques, including harmony, musical forms, and modulation in piano accompaniment to strengthen and enrich artistic expression, and incorporate both modern Chinese poetry (written in colloquial language and expressing contemporary scientific and democratic thoughts) and classical Chinese poetry in lyrics to embody the depth and breadth of Chinese language arts.

Besides the New Culture Movement and heritage music, the composition of many Chinese art songs is grounded in Confucianist and Daoist philosophies. Confucius (551 BCE–479 BCE), a Chinese ideologist, philosopher, and educator, emphasized the educational function of music. He believed that music should possess the moral connotation of benevolence, and the “kindness of content” is more important than the beauty of sound. “Kindness of content” refers to positive and morally uplifting aspects of music. Unlike Confucianism’s ethical music aesthetics, Daoism elucidates people’s relationship with the world, pursues the natural beauty of music, and promotes the employment of people’s natural dispositions and feelings to create music. This dissertation discusses how Chinese art songs reflect the music aesthetics of Confucianism and Daoism through analyzing the texts and compositional styles of representative works during the past 100 years.

Specifically, this dissertation discusses a number of pertinent topics including the intonation of the Mandarin Chinese language, the relationship of the educational and social functions of music to the character and work of the *junzi*, and the meaning and implementation of *shi* (勢).

*Pinyin*,<sup>1</sup> the official romanization system for the transliteration of Mandarin Chinese, includes initials, finals, and four tones. These tones help to differentiate the meanings of words and affect both the lyrical and musical structure of Chinese art songs.

*Junzi* is a Confucianist ideal. Confucius emphasized the educational and social functions of music. He professed that the three essentials of education are poetry, rules and rituals, and music, and attached great importance to music education because it fosters the overall development of students and cultivates their personality and morality. In terms of the social function of music, he believed that music helps to improve social politics, harmonize social contradictions and interpersonal relationships, and provides the ruling class with an effective way to govern the country with morality, unite the people, and consolidate political power. According to Confucianism, being a *junzi*, the exemplary person, is the ideal personality to which people should aspire. *Junzi* possess the virtues of benevolence, wisdom, courage, righteousness, and courteousness. Confucius regarded balance as the highest moral standard. Confucianism advocates possessing a strong will when facing adversity and values unity. Also, Confucianism avers that it is essential for a

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<sup>1</sup> One useful source for helping non-Chinese speakers learn *pinyin* is “Helen H. Shen and Yunong Zhou, *Introduction to Standard Chinese Pinyin System Textbook* (《汉语拼音入门课本》) (Beijing: Beijing Language and Culture University Press (北京: 北京语言大学出版社), 2020).”

leader to value talents. Confucius emphasized the philosophical view that everything in the universe is constantly changing and developing, with a concomitant, continuous effort to maintain balance through the changes.

Unlike Confucianism's ethical music aesthetics, Daoism advocates a natural music aesthetic with which it seeks to unify man and nature. Daoism emphasizes *shi* which refers to the proper context and conditions for an event to occur. Even with the presence of all other elements of success, such as material and financial resources, without the proper *shi* an event will not be completed. Daoism also advocates the spirit of persistence. These elements are analyzed in depth regarding their proper perspectives and relationships with Chinese art songs.

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## 1. China's New Culture Movement and Its Influence upon Chinese Art Songs

Chinese art songs arose and developed in modern history, as China underwent momentous sociopolitical changes wrought by exposure to western culture, political ideologies and military power. The development of western-style schools led to school songs, which led to art songs. These songs reflected western influences as China underwent a series of political movements, including the Westernization Movement, the fall of the Qing Dynasty, the New Culture Movement and the May Fourth Movement. Confucianist philosophy, which had influenced China for about 2500 years, was both a source of inspiration and a target of criticism.

For millennia, folk songs have been a popular vocal form in China. Every region gave birth to its own folk songs which possessed unique characteristics and represented the local conditions, customs and cultures. Chinese folk singers employed their own dialects and the sound of vernacular speech when singing. Sometimes, traditional instruments such as the horse-head fiddle and the *yueqin* were used to accompany the singing of folk songs. The melody of folk songs was built on the pentatonic mode. Every region gave birth to its own musical character.

After the First Opium War (1839 CE–1842 CE), when the United Kingdom first invaded China and which marks the beginning of modern Chinese history, western music began to spread in China. Western-style schools were established and developed during the Westernization Movement (1860s–1890s), during which officials of the Qing Dynasty (1636 CE–1912 CE) introduced western military equipment, machine

production, and scientific technology into China; these schools made institutional preparations for modern school music education. School songs, the embryonic form of Chinese art songs, were largely sung in music classes at China's new-style schools. School songs are usually monophonic, without piano accompaniment, and employ the numbered musical notation which was introduced into China from Japan around the turn of the 20<sup>th</sup> century. Many were Japanese or western tunes but with Chinese lyrics. For example, Xingong Shen (1870–1947), who studied in Japan and was greatly enlightened by Japanese school music education, chose the melody of the Japanese military song “Brave Sailors” and wrote the lyrics to create the school song “Revolutionary Army” ( “革命军” ). Shutong Li (1880–1942) also studied fine arts in Japan. He selected the melody of the American pop song “Dreaming of Home and Mother” by John P. Ordway (1824–1880) and wrote the lyrics to create the school song “Farewell” ( “送别” ).

The Qing Dynasty was overthrown in the Revolution of 1911, followed by the creation of the Republic of China in 1912. Afterwards, Shikai Yuan (1859–1916), previously a minister of the Qing Dynasty and the leader of the Beiyang warlords, advocated respecting Confucius in order to restore the monarchy. In order to oppose and curtail this historical countercurrent, radical democrats launched the New Culture Movement to strongly attack both the ancient feudal system and Confucian ideology.

The rise of Chinese art songs from the 1920s to the 1940s has been attributed to the Chinese New Culture Movement, so understanding this movement is crucial to understanding the development of Chinese art songs. In September 1915, Duxiu Chen (1879–1942), a founder of the Communist Party of China and an initiator of the New

Culture Movement, created the magazine *La Jeunesse* (《新青年》) in Shanghai, and published articles to advocate democratic thought including political, economical, and ethical democracy; this symbolized the beginning of the New Culture Movement. This movement advocated democracy, science, and colloquial language, and opposed feudal autocracy, superstition, and classical Chinese language. The movement heavily criticized the feudal ethics that had dominated Chinese ideology for more than 2000 years, significantly inspired people's yearning for democracy and freedom, promoted the development of political democracy, modern science, and culture in China, and began a trend of ideological emancipation.

Early in the New Culture Movement, the May Fourth Movement developed in 1919. The former laid the ideological foundation for the latter. During World War I, Japan engaged in aggressive actions against China and seriously infringed China's sovereignty, resulting in rising anti-Japanese sentiment. In January 1919, the victorious allies of World War I participated in the Paris Peace Conference. Although China was one of the victorious countries, conference attendees, pressured by Britain and France, decided to transfer Germany's privileges in China's Shandong Province to Japan. The Beiyang government (1912–1928) of China prepared to sign the humiliating treaty due to pressure from imperialist powers. The diplomatic failure of the Chinese government at this conference caused strong dissatisfaction and anger among the Chinese people, which led to the patriotic May Fourth Movement to oppose foreign imperialism and feudalism. Common people protested against the government through demonstrations and strikes.

Due to domestic pressure, representatives of the Chinese government did not attend the June 1919 signing ceremony of the Versailles Treaty. The May Fourth Movement promoted the development of the New Culture Movement.

As a pillar of Chinese thought and traditional culture, Confucianism was a natural target of fierce criticism by the New Culture Movement. Confucius' teachings have had a profound impact not only on China, but throughout much of Asia and among philosophers and disciples around the world. Confucianism includes many positive aspects, such as advocating benevolence and righteousness, to improve people's moral awareness, provide guidance toward worthy accomplishments, and maintain harmonious interpersonal relationships. Confucius said that if one determines to practice benevolence, no harm will follow ( “苟志于仁矣，无恶也。”<sup>2</sup>). Another famous dictum of Confucius is, “Truly exemplary people regard righteousness as the most precious character; if aspiring exemplary people possess courage but lack righteousness, their acts may result in social disharmony; if villains possess courage without righteousness, they are likely to become greedy and avaricious ( “君子义以为上，君子有勇而无义为乱，小人有勇而无义为盗。”<sup>3</sup>).

Despite the positive moral influences, some Chinese scholars, such as Dazhao Li (1889–1927), a founder of the Communist Party of China and an initiator of the New Culture Movement, believed that Confucianism helped to maintain feudal autocracy. For instance, Confucianism emphasized the inequality between people and upheld the strict feudal hierarchy. Confucius said that a monarch should act like a monarch, a minister

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<sup>2</sup> Bojun Yang (trans.), *Analects with Translation and Explanatory Notes* (《论语译注》) (Beijing: Zhong Hua Book Company (北京: 中华书局), 2006), 38.

<sup>3</sup> Yang, *Analects with Translation and Explanatory Notes*, 214.

should act like a minister, a father should act like a father, and a son should act like a son ( “君君，臣臣，父父，子子。”<sup>4</sup>). He also said that a monarch should use his ministers according to royal etiquette, and ministers should serve their monarch faithfully ( “君使臣以礼，臣事君以忠。”<sup>5</sup>). For a court official to express loyalty and respect to a monarch, the *Analects* state that if the monarch rewards Confucius with cooked food, he must set the table and taste the food; if the monarch rewards him with raw meat, he must cook it and first pay tribute to ancestors; if the monarch rewards him with living creatures, he must raise them; if the monarch has dinner with him while the monarch is holding sacrificial rites before dinner, he will taste the food first to ensure it has not been poisoned ( “君赐食，必正席先尝之。君赐腥，必熟而荐之。君赐生，必畜之。侍食于君，君祭，先饭。”<sup>6</sup>). Therefore, although there were various schools of philosophy in ancient China, Confucianism was strongly supported by the ruling class and occupied the mainstream thought of society for centuries.

“The New Culture Movement spread throughout literary and art circles, and drama, music, fine arts, etc. were all greatly influenced by it and variously reformed. Chinese art songs were born under this social background.”<sup>7</sup> During this period, a group of excellent composers, such as Youmei Xiao (1884–1940), Yuanren Zhao (1892–1982), and Zi Huang (1904–1938), with scientific, democratic, and progressive ideas and open spirits, introduced European art songs into China. Art songs, which were developed in Germany

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<sup>4</sup> Yang, *Analects with Translation and Explanatory Notes*, 143.

<sup>5</sup> Yang, *Analects with Translation and Explanatory Notes*, 32.

<sup>6</sup> Yang, *Analects with Translation and Explanatory Notes*, 120.

<sup>7</sup> Hongyuan Wu, “The Significance of the New Culture Movement to the Creation of Chinese Art Songs” ( “五四新文化运动之于中国艺术歌曲产生的意义” ), *Northern Music* ( 《北方音乐》 ), no. 18 (2015): 5.

and Austria in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, are a combination of poetry and music. Composers are inspired by poetry to create art songs which emphasize the expression of inner thoughts and feelings of the characters. The piano accompaniment is significant in an art song and enriches the musical expression. Chinese composers, who learned from European classicism and romanticism while still rooted in the culture of China, composed a large number of wonderful musical works, such as “Ask?” ( “问?” ) by Youmei Xiao, “How Can I Not Miss Him?” ( “教我如何不想他” ) by Yuanren Zhao, and “Spring Reverie” ( “春思曲” ) by Zi Huang, which reflect the progressive spirit of the times, pursue lofty ideals, yearn for good lives, and have laid a solid foundation for the creation and development of Chinese art songs.

During the New Culture Movement, colloquial language was highly favored and modern Chinese poetry developed significantly, providing a necessary preparation for the lyrics of Chinese art songs. Meanwhile, the group of composers mentioned above, who studied abroad and returned to China, broke the single creation form of school songs and made significant contributions to the development of Chinese art songs. For instance, Xiao studied music in Japan and Germany and, greatly influenced by European classicism, composed art songs with professional piano accompaniments. In most of his art songs, the right hand of the piano accompaniment doubles the vocal melody continuously, while the left hand of the piano accompaniment performs block chords and/or broken chords. “A Song to the Auspicious Cloud” ( “卿云歌” ) is a good example of this. In this song, there is a brief prelude with a nice ascending scale at the beginning;

the piano accompaniment plays block chords throughout and the top line of the right hand doubles the vocal line throughout. Zhao studied music in America and was greatly influenced by European romanticism. He skillfully used western compositional techniques such as rich changes in tonality and vivid comparisons in harmonic color. In “The Happy Family” ( “好家庭” ), he employed modulations from E major to F-sharp minor, and then back to E major. In “A Little Poem” ( “小诗” ), he used a variety of chords such as dominant seventh chords, diminished chords, and augmented chords.

Although the new art songs shared linguistic and cultural roots with folk songs, the incorporation of western musical instruments and compositional styles resulted in a significantly new musical art form. Additionally, due to the epochal societal changes, expressions of the creators’ points of view were quite different from China’ s heritage music.

## **2. Development of Chinese Art Songs Since 1949**

During the seventeen years following the foundation of the People’s Republic of China in 1949, China underwent a period of societal reconstruction. A large number of musical works sprang up on the themes of praising the leaders, party, socialism, and the beauty of the country’s natural scenery, such as “On the Golden Hill in Beijing” ( “北京的金山上” ) adapted by Zhuo Ma (1928–2014) from a Tibetan folk song, “I Dedicate the Petroleum for My Motherland” ( “我为祖国献石油” ) by Yongcheng Qin (1933–2015), and “Walk Slowly, Horse” ( “马儿啊，你慢些走” ) by Shengmao (1928–2007). China has

fifty-six nationalities, the largest of which is the Han nationality. The other fifty-five, including Tibetan, are considered minority nationalities; many have their own language, customs and culture, so are a rich source of material that may be used in the creation of art songs.

During the Cultural Revolution (1966–1976), the development of art songs stagnated. The Cultural Revolution required music to serve politics and closely cooperate with political propaganda. In addition, it required music to serve the public, advocating political mass songs and choruses. However, art songs emphasize the expression of personal feelings, so art song composers had difficulty meeting these new requirements. Art songs with love themes were rejected because they were considered decadent or vulgar. No art song composer dared to use classical Chinese poetry as lyrics due to fear of being criticized as using the past to satirize the present. The content of art songs composed during those ten years was limited, mostly praising the party and its leaders. The piano accompaniments were simple, mainly using the harmonic progression of tonic, subdominant and dominant.

Since 1978 China has experienced a period of reform and re-engagement with the world (called “opening up” in China), and artistic expression has had a renaissance. Many distinguished composers have demonstrated their love of art songs by striving for continuous innovation. A large number of musical works have been composed which exhibit diversity in terms of subject matter, artistic styles, and compositional techniques. As for subject matter, many art songs focus on social reality and people’s emotions, such

as “Blue Sea of Love” ( “蓝色爱情海” ) by Qing Yin (b. 1954), extolling love. Regarding artistic styles, composers have been striving to explore national and regional styles of art songs and pursue their personal style in composition. For instance, the lyrics of “Colorful Clouds and Flowers” ( “彩云与鲜花” ) by Zaiyi Lu (b. 1943) are in the question-and-answer form which is often used in folk songs of the mountain regions, highlighting national charm. In terms of compositional techniques, composers draw lessons from the West to enrich and develop the national style of their works. For example, in “Spring Wind Waltz” ( “春风圆舞曲” ) by Deyi Shang (1932–2020), the tonality alternates between G major and E-flat major to enrich melodic and harmonic expression. European songs often employ modulations between keys which are not closely related.

Chinese art song composition experienced remarkable changes after 1949. Songs from the 1920s through 1940s are mainly in through-composed form and strophic form, while those after 1949 are in more complicated forms to strengthen dramatic comparison and artistic expression. Additionally, the piano accompaniment texture is mainly based on broken chords and block chords in the early stage of Chinese art songs, while accompaniment after 1949 becomes more diverse to portray various musical images. For instance, in the song “Hometown Love” ( “故园恋” ) Cong Liu (b. 1956) offers arpeggios of running, undulating thirty-second notes to portray the flowing river and winding mountain path. Lastly, Chinese composers nowadays are striving to make complex and bold tonal innovations in art songs. Zhongrong Luo (1924–2021), for example, was the

first composer to combine Chinese national style with twelve-tone serialism in his compositions. Chinese art song composition has a promising future. Composers are likely to continue absorbing and fusing western compositional techniques with Chinese musical aesthetics to develop the unique national style of Chinese art songs.

### **3. Sinicization of Art Song Composition**

A guiding principle of the development of Chinese art songs was to regard western compositional techniques as the structural framework and China's national spirit as the emotional content of the compositions. Chinese composers were devoted to combining western compositional techniques with Chinese national culture to explore the creation of Chinese art songs. Zi Huang, who studied European classical and romantic compositional techniques and music theory in America and was the first one who systematically imparted modern European and American composition to Chinese students, said, "Now we should learn from the excellent musical techniques of the West and take advantage of them to research and arrange heritage music and folk songs of our country, so it will not be difficult for us to compose new national music."<sup>8</sup> Chinese heritage music characteristics are an important basis of Chinese art songs.

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<sup>8</sup> Zi Huang, "How to Compose National Music of Our Country?" ("怎样才能产生吾国民族音乐"), *Art of Music* (《音乐艺术》), no. 4 (1984): 15.

### 3.1. Sinicization of Subject Matter and Content

Art songs are a perfect combination of poetry and music as composers are inspired by poetry to create art songs which emphasize the expression of characters' inner thoughts and feelings. Composers in China have selected both classical Chinese poetry and modern Chinese poetry to render lyrics both literary and artistic, and which embody the depth and breadth of Chinese language arts.

Classical Chinese poetry possesses four main characteristics. First, in most cases, the length of sentences follows a standard syllabic form. Each sentence includes four words, five words, seven words, etc. Second, there are strict rules in the use of even-tone words and oblique-tone words, and in certain positions, the poet must use either even-tone words or oblique-tone words. The four tones of *pinyin* are *yīn* (level tone), *yáng* (rising tone), *shǎng* (falling-rising tone), and *qù* (falling tone); generally speaking, *yīn* and *yáng* are regarded as even tones, while *shǎng* and *qù* are regarded as oblique tones. Third, in terms of the poetic structure, the words in the same position of the first line and second line of a couplet should belong to the same category. For instance, in “Peacocks Southeast Traveling” (“孔雀东南飞”) of the Eastern Han Dynasty (25 CE–220 CE), the words in the couplet “*dōng xī zhí sōng bǎi, zuǒ yòu zhòng wú tóng*” neatly match each other: “*dōng xī*” refers to east and west; “*zuǒ yòu*” refers to left and right; both “*zhí*” and “*zhòng*” refer to the action of planting; “*sōng bǎi*” and “*wú tóng*” are two species of trees. Fourth, in order to possess a harmonious and beautiful tone, Classical Chinese poetry is

rhymed and the position of rhymes is usually at the end of even sentences. “Meditation at Night” ( “静夜思” ) by Bai Li of the Tang Dynasty (618 CE–907 CE) is a good example. This poem is rhymed on /ang/ and is rendered in *pinyin* as: “*Chuáng qián míng yuè guāng, yí shì dì shàng shuāng. Jǔ tóu wàng míng yuè, dī tóu sī gù xiāng.*” The Tang Dynasty is widely regarded as one of the culturally richest Chinese dynasties. Tang poetry is widely regarded as a peak in the history of ancient Chinese literature and as a precious cultural heritage of the Chinese nation. Additionally, Tang poetry substantially influenced the cultural development of many other nations.

Modern Chinese poetry refers to the poetry created since the May Fourth Movement and has been written in colloquial language to reflect people’s real lives and express contemporary scientific and democratic thought. Modern Chinese poetry is not restrained by the metrical pattern of traditional poetry.

Art songs with lyrics from classical Chinese poetry express the elegant and implicit artistic conception and ancient feelings. For example, the lyrics of the song “A Night Mooring by Maple Bridge” ( “枫桥夜泊” ) by Yinghai Li (1927–2007) are from a poem written by Ji Zhang of the Tang Dynasty. After the outbreak of the An-shi Rebellion (755 CE–763 CE), which was the beginning of the decline of the Tang Dynasty, Ji Zhang was inspired to write the drift-themed poem when he passed by the Cold Hill Temple in Suzhou in southeastern China. This poem describes the night view of late autumn in Jiangnan, describing the sights of moonset, cawing crows, the frosty and cold night, the maple trees near the river, fishing lights, and a lonely boat and passenger. The poet

missed his hometown and worried about his country; he expressed concern that in troubled times there was no home. The rhythmic structure of the song “A Night Mooring by Maple Bridge” is consistent with that of the poem and the melody is natural and flowing. The song evokes poignant memories of the past and a sincere introspection.

Art songs with lyrics from modern Chinese poetry express free emotions, vivid artistic images, and strong lyricism. The lyrics of the song “Three Dreams of a Rose” (“玫瑰三愿”) by Zi Huang come from a modern poem written by Qi Long (1902–1966). In 1937, the Battle of Songhu occurred in the lower reaches of the Yangtze River. It was the largest and fiercest campaign between China and Japan during World War II (specifically China’s war of resistance against Japanese aggression (1931–1945)). After the Battle of Songhu, Qi Long went back to campus to teach students. Upon seeing wilting roses, he wrote this poem. The song “Three Dreams of a Rose” compares a rose to a delicate woman who is unwilling to be oppressed, yearns for a bright future, and longs to be loved by others. The music is passionate and sadly moving. This song reflects how intellectuals worried about the future of their country during war time.

Additionally, besides choosing classical Chinese poetry and modern Chinese poetry as lyrics, composers often selected Chinese folk song texts as subject matter for newly composed songs. For instance, “A Lovely Rose” (“可爱的一朵玫瑰花”) was adapted by Zhicheng Lao (1911–2006) according to the text of a Kazakh folk song and describes the love of a Kazakh youth. The Kazakh speak the Kazakh language and in China they primarily reside in Xinjiang Province in the northwest of China. Another example is

“Miss Mother” ( “想亲娘” ), an adaptation by Shande Ding (1911–1995) according to the text of a folk song of Yunnan Province in southwestern China which describes how a son misses his mother and his hometown and is looking forward to returning.

Many Chinese art songs reflect the life and times of the people. Huge social and historical changes have provided rich content for the subject matter of art songs. For instance, in the early 20<sup>th</sup> century, Chinese society was turbulent, people were living in dire straits, and patriotic movements were surging. Composers created many art songs which reflected the true life of the times, such as “Ask?” by Youmei Xiao and “A Singing Girl Under the Influence of Oppression” ( “铁蹄下的歌女” ) by Er Nie (1912–1935). The song “Ask?” expresses Chinese people’s strong dissatisfaction with warlords and hatred for imperialism during the warlord era of China and their anxiety and depression at the troubled situation of the country. The song “A Singing Girl Under the Influence of Oppression” describes the artistic character of a singing girl, living at the bottom of society and suffering from bitterness, and expresses her rebellious spirit of not willing to be manipulated by fate, hatred for Japanese imperialism, and love for the motherland. Since the late 1970s, China has entered this new historical period, and musicians have welcomed the spring of art song creation. A government policy supports excellence in art songs, and many distinguished composers profess their infinite passion for pursuing the creative composition of art songs. A large number of wonderful musical works, such as “Joy of the Firebrand Festival” ( “火把节的欢乐” ) by Deyi Shang and “Forest Morning” ( “大森林的早晨” ) by Peidong Xu (b. 1954), have been composed to

extol the new life of people of all ethnic groups and the magnificent mountains and rivers of the motherland. The song “Joy of the Firebrand Festival” describes the joyful scene during the traditional Firebrand Festival of the Yi ethnic group, who speak the Yi language and mainly live in southwestern China. The song “Forest Morning” praises the beauty of nature by describing the morning mist, running water, ancient trees, green bamboo, fresh flowers, and singing birds in the forest.

### **3.2. Nationalization of Melodic Development**

Composers have also widely employed Chinese national musical elements into their compositional practice, such as adding the melodies, rhythms and interjections of folk songs and employing the Chinese traditional pentatonic mode. In “Beautiful Night of the Prairie” ( “草原夜色美” ) by Hesheng Wang (b. 1955), the interjection “ah–ha–hoy!” appears multiple times to make the unique musical style of the Mongolian nation more obvious. The Mongolian people, whether they live in China or Mongolia, have their own language and alphabet. “The Mongolians who inhabit the vast plain in the northern part of China have been called the ‘ethnic group of music and poems’,”<sup>9</sup> as they are widely known for the distinctive nature of their vocal techniques, instruments, poetic images, and linguistic characteristics. Mongolian folk songs are rich in interjections which do not have actual meanings, but help to express the emotions and artistic conception in poetry.

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<sup>9</sup> Jie Jin, *Chinese Music*, trans. Li Wang and Rong Li (New York: Cambridge University Press, 2011), 92.

Using the pentatonic mode in art songs helps them possess a stronger national charm. Chinese national modes include the pentatonic mode, six-tone mode, and seven-tone mode. The six-tone mode and the seven-tone mode are based on the pentatonic mode. The pentatonic scale is 1 (*do*), 2 (*re*), 3 (*mi*), 5 (*sol*), 6 (*la*), and 1; each of the five tones can be the tonic to form the pentatonic mode; 4 (*fa*) and 7 (*si*) are regarded as non-scalar tones and cannot become the tonic of a mode. The scale of the pentatonic mode is arranged based on the intervals of the major second and minor third, so using the pentatonic mode can make musical works possess a purely imaginary artistic conception. In Chinese, the five tones of the pentatonic mode are called *gong* (宫), *shang* (商), *jiao* (角), *zhi* (徵), and *yu* (羽) respectively. The non-scalar tone 4 or 7 can be added into the pentatonic mode to form the six-tone mode. There are two types of six-tone scales: adding the non-scalar tone *qing jiao* (4) into the pentatonic mode (1, 2, 3, 4, 5, 6, and 1); adding the non-scalar tone *bian gong* (7) into the pentatonic mode (1, 2, 3, 5, 6, 7, and 1). The two non-scalar tones can be added into the pentatonic mode to form the seven-tone mode. There are three types of seven-tone scales: *ya yue* scale (1, 2, 3, 4-sharp, 5, 6, 7, and 1); *qing yue* scale (1, 2, 3, 4, 5, 6, 7, and 1); *yan yue* scale (1, 2, 3, 4, 5, 6, 7-flat, and 1). For example, “A Night Mooring by Maple Bridge” by Yinghai Li is in the pentatonic mode and in through-composed form. The poem includes four sentences, but the song repeats the fourth sentence for emphasis, so the song possesses five phrases. The tonic of this song is constantly changing and the modes are B *gong*, F-sharp *gong*, B *gong*, A *gong*, F-sharp *gong*, G *gong*, A *gong*, and B *gong* respectively; overall, the conversion of

modes is in balance. The frequent conversion of modes reflects the inner wandering and lonely, melancholy mood of the poet.

Some art songs have absorbed the elements of Chinese operas and possess strong Chinese artistic characteristics. For example, “Butterflies in Love with Flowers – Reply to Shuyi Li” ( “蝶恋花·答李淑一” ) by Jiefu Li (1913–1976) has absorbed the musical style of Kun Opera, which originated in Kunshan, Jiangsu Province in eastern China during the 14<sup>th</sup> century and possesses elegant lyrics and sweet tunes. Also, “A Pledge” ( “长相知” ) by Shifu (1929–2007) employs the musical style of Peking Opera, developed in Beijing in the late 18<sup>th</sup> century, and possesses easily understandable lyrics and melodious tunes.

### **3.3. Sinicization in the Piano Accompaniments**

The piano accompaniments of Chinese art songs possess strong local colors. Since the 1950s, the compositional concept of Chinese art songs has significantly improved. During this time of learning from western compositional techniques, composers have created a new compositional style which has massively absorbed and adopted local musical tunes to create art songs. For instance, the piano accompaniment of “Mayila” ( “玛依拉” )<sup>10</sup> was composed by Shande Ding according to a Kazakh folk song. “Mayila” is the name of a Kazakh girl who is pretty, lively, and outgoing and possesses a beautiful voice; people love to listen to her sing. The meter of this song is 3/4. In order to express

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<sup>10</sup> Shande Ding, the music of “Mayila” ( “玛依拉” ).  
<http://www.qupu123.com/minge/sanzi/p25048.html>

Mayila's personality characteristics, the piano accompaniment continuously performs eighth notes with abnormal rhythmic stress, especially on the second or third beat of a measure, creating a jumping, dancing rhythm and a passionate and cheerful atmosphere (see example 1).

Example 1:

**玛 依 拉**

哈萨克族民歌  
丁善德 配伴奏

**Vivace 热情、活泼地**

*mp* *mf* *f* *mp* *mp*

*staccato sempre*

Chinese art song composers have strived to explore “nationalization” of harmonic structures, based on traditional European harmonic techniques. Composer Xuean Liu (1905–1985) has implemented harmonic structures, such as stacked fourth chords using

open fifths, reflecting his flexible and innovative use of the pentatonic scale in composition. The last chord of “Song of Red Beans” (Love) ( “红豆词” ) uses open fifth chords of stacked fourths to highlight national style (see example 2). Dingxian Jiang (1912–2000) adopted unique harmonic materials, coupling open fifths with fourths or raised thirds in order to approximate the sounds of the pentatonic scale to strengthen national color. M. 33 of the song “Years Gone By” ( “岁月悠悠” ) uses a tonic seventh with an additional sixth (B-flat) and a dominant seventh with an additional second (B-flat) to enrich the harmonic texture (see example 3).

Example 2:

The image shows a musical score for the song "Years Gone By" (岁月悠悠). It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is three flats (B-flat major/D minor), and the time signature is 4/4. The vocal line has lyrics in Chinese: "流不断的绿水悠悠。悠悠。悠悠。悠悠。". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various dynamics and articulations. The score includes a first ending bracket and a second ending bracket, both marked with a double bar line and a repeat sign. The piece concludes with a final chord marked *pp*.

Example 3:

The image shows a musical score for Example 3. It consists of two staves. The top staff is a vocal line in treble clef, starting at measure 32. It features a melody with lyrics: "sui yue you you" and "岁 月 悠 悠,". The bottom staff is a piano accompaniment in bass clef, marked with a piano (*p*) dynamic. The piano part features a complex texture with arpeggiated chords and a steady eighth-note accompaniment in the bass line, characteristic of the guzheng sound.

Lastly, Chinese art song composers are skilled at imitating various sound effects which possess strong Chinese style. Take Yinghai Li as an example. In the song “A Night Mooring by Maple Bridge,” the piano accompaniment imitates the performing method of the *guzheng*, a wooden instrument which originated in the Warring States Period (475 BCE–221 BCE) and is mainly composed of a long wooden resonator box with a faceplate and moveable bridges for the strings; the number of strings vary, but there are twenty-one strings now for the most popular *guzheng*. Yinghai Li also frequently used the interval of a fifth over a pedal point in the piano accompaniment to imitate the chiming of the midnight bell in the Cold Hill Temple (see example 4). In the song “Ascending Guanque Tower” ( “登鹤雀楼” ),<sup>11</sup> the continuous, undulating arpeggios in the piano accompaniment imitate the performing method of the *guzheng* (see example 5). In the

<sup>11</sup> Zhihuan Wang and Yinghai Li, the music of “Ascending Guanque Tower” ( “登鹤雀楼” ). <http://www.qupu123.com/minge/sizi/p96075.html>

song “Singing Accompanied by a Hand-Held Drum” (“打起手鼓唱起歌”),<sup>12</sup> Guangnan Shi (1940–1990) used dotted rhythms, eighth-note rhythmic patterns preceding sixteenth-note rhythmic patterns, as well as alternating block chords in the piano accompaniment to imitate the unique rhythmic patterns of the hand-held drum (see example 6). The hand-held drum is a traditional percussion instrument of the Uygur ethnic group. The Uygur have their own language and live primarily in Xinjiang Province.

Example 4:

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<sup>12</sup> Wei Han and Guangnan Shi, the music of “Singing Accompanied by a Hand-Held Drum” (“打起手鼓唱起歌”). <http://www.qupu123.com/meisheng/qizi/p68080.html>

# 16. 枫桥夜泊

《唐诗三首》之二

[唐]张继词  
黎英海曲

**Lento**

*pp*      *p*      *mp* *p*      *mf*

8-      8-      8-

5      *mp*

yue luo      wu ti      shuang      man tian  
月落      乌啼      霜      满天,

*tr*

*mp* *p*      *p*

8-      8-      8-

8

9

8-

Example 5:

Moderato

欲穷千里

渐起渐快

Example 6:

## 打起手鼓唱起歌

韩伟词  
施光南曲

Moderato 热情地

1. 打起手鼓唱起歌，我骑着马儿翻山坡，千里  
2. 打起手鼓唱起歌，我骑着马儿跨江河，歌声  
3. 打起手鼓唱起歌，唱得豪情红似火，各族

## 4. Confucianist Philosophy Related to Chinese Art Songs

### 4.1. The Educational and Social Functions of Music

A significant contribution of Confucianism is that it discusses the functions of music in detail. Confucius emphasized the educational and social functions of music. Confucius professed that the three essentials of education are poetry, rules and rituals, and music. Poetry enlightens people's minds, cultivates their temperaments, and helps them understand the meaning of life. Rules and rituals provide people with standards of conduct, enable them to possess good manners, and establish themselves in society. Music edifies people to facilitate achievement of the perfection of personality and success in life ( “兴于《诗》，立于礼，成于乐。”<sup>13</sup>). Further, music is closely connected with rules and rituals, and their combination can temper people's behaviors and enable the ruling class to achieve benevolent administration, which is the ideal social system Confucius pursued. He regarded music as the last stage of his teaching and attached great importance to music education because it fosters the overall development of students and cultivates their personality and morality. Music education plays a significant role in helping people to attain the moral consciousness of benevolence.

Confucius explained that restraining yourself to make your words and deeds follow rules and rituals is benevolence; once this is achieved, all people will approve of you as a benevolent person ( “克己复礼为仁。一日克己复礼，天下归仁焉。”<sup>14</sup>). When his disciple Chi Fan asked him the definition of benevolence, Confucius answered that

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<sup>13</sup> Yang, *Analects with Translation and Explanatory Notes*, 93.

<sup>14</sup> Yang, *Analects with Translation and Explanatory Notes*, 138.

loving and caring about others is called benevolence (“樊迟问仁。子曰：‘爱人。’”<sup>15</sup>). For instance, a benevolent monarch would treat civilians in the country kindly and love them as if they were his own children and enact benevolent policies, such as reducing required unpaid social labor and taxes as well as mitigating punishments.

As for the social function of music, Confucius said that music is the best method to improve social ethos and transform old customs and systems (“移风易俗，莫善于乐。”<sup>16</sup>). Music helps to improve social politics and harmonize social contradictions and interpersonal relationships, and provides the ruling class with an effective way to govern the country with morality, unite the people, and consolidate political power.

Education is people-based; that is, good teachers focus on learners’ needs and characteristics, so education is regarded as people-oriented or people-based. Because people are the basis of education, music can increase social stability and harmony through education. Confucius taught that the educational function of music lays a foundation for its social function. Serving the social function of music is the ultimate goal of Confucianism’s music aesthetics; Confucianism holds that music should serve politics and is an important tool in administering state affairs well and ensuring national stability and peace.

Confucius believed that it is essential for people to possess both the consciousness of benevolence and the concept of hierarchical distinctions of rules and rituals; again, benevolence is the core basis of Confucius’ ideology. Therefore, from Confucius’ point of view, the content and sound of music should be unified and the kindness of content is

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<sup>15</sup> Yang, *Analects with Translation and Explanatory Notes*, 146.

<sup>16</sup> Qiu Kong, *The Book of Filial Piety* (《孝经》), trans. Shukai Chen (Beijing: China Textile & Apparel Press (北京: 中国纺织出版社), 2007), 121.

more important than the beauty of sound. Two examples from the Confucian *Analects* illuminate this philosophy. In the ancient state of Qi (1044 BCE–221 BCE) in eastern China, Confucius heard “Shao” ( “韶” ), traditional Chinese court music which originated more than 4000 years ago. “Shao” music praised the virtues of Shun, a semi-legendary sage king of ancient China (ca. 2187 BCE–ca. 2067 BCE). Performed during national ceremonies, “Shao” comprised poetry, music, and dancing, and later drew in local customs and the artistic practices of Qi. Confucius was reportedly so deeply entranced by the music that he could not taste the flavor of meat for three months. He opined that the sound and content were perfect ( “尽美矣，又尽善也。”<sup>17</sup>). Confucius reasoned that this was in large part due to the influence of “Shao” music. A ruler named Yao (ca. 2188 BCE–ca. 2089 BCE) selflessly abdicated and handed his throne to Shun rather than to his son, putting the good of the country and its people above the interests of his bloodline. For Confucius, music and morals intertwined.

“Wu” ( “武” ) music provides a contrasting example. Confucius commented that the sound of “Wu” is perfect, but its content is not perfect ( “尽美矣，未尽善也。”<sup>18</sup>). Confucius’ appreciation was based not just on the music, but on its history. “Wu” was a music-accompanied dance performed during the rule of King Zhou Wu (unknown–1043 BCE), the first emperor of the Western Zhou Dynasty (1046 BCE–771 BCE). King Zhou Wu united several tribes to overthrow the rule of King Shang Zhou (unknown–ca. 1046

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<sup>17</sup> Yang, *Analects with Translation and Explanatory Notes*, 36.

<sup>18</sup> Yang, *Analects with Translation and Explanatory Notes*, 36.

BCE), the last emperor of the Shang Dynasty (ca. 1600 BCE–ca. 1046 BCE). From Confucius' point of view, King Shang Zhou was a notorious tyrant, so King Zhou Wu's crusade against him was just. However, King Zhou Wu's empire was acquired by attacking King Shang Zhou and destroying the Shang Dynasty, so Confucius contended that the content of "Wu" music was imperfect. The way King Zhou Wu won the throne did not accord with Confucius' model of an ideal society.

Many Chinese art songs possess both the beauty of sound and the kindness of content. One example is "Commiserating with Farmers" ("悯农") by Xiaohu Zhang (1914–1997). The lyrics of this song are from a well-known poem called "Hoeing in the Paddy" ("锄禾") written by Shen Li, a prime minister and poet of the Tang Dynasty. Shen Li was a man of noble origin and his forefathers were officials, but during his father's time, his family declined, so he spent his childhood in desolation. Therefore, he sympathized with hardships of the people. Shen Li was also a participant in the New Yuefu Movement which innovated the poetry of the day. Yuefu, a government office in charge of court music, was set up during the Western Zhou Dynasty, and the poetry which was collected or written by its officials was called Yuefu. The New Yuefu Movement advocated creating new types of Yuefu poetry to correspond with current affairs and reflect a more realistic spirit. During this period, many of Shen Li's poems related current events of the country and "Hoeing in the Paddy" was one of the representative works.

The poem "Hoeing in the Paddy" is rhymed on /u/ which sounds like sobbing and includes four lines: "*Chú hé rì dāng wǔ, hàn dī hé xià tǔ. Shuǐ zhī pán zhōng cān, lì lì jiē*

*xīn kǔ*.” The poem describes a picture in which farmers are hoeing in the paddy at noon, with the sun high in the sky, and their perspiration is dropping into the soil. It uses plain and easily understood language to educate people to realize that every morsel of food on one’s plate is like each drop of a farmers’ sweat from toil, so people should respect farmers’ hard work and cherish food rather than wasting it. This poem expresses the poet’s deep concern for the common people.

The song, “Commiserating with Farmers,” is in D minor and in strophic form, Introduction–A–B–A1–B1–Coda, and uses mixed meters including 3/4, 4/4, 2/4, and 5/4. In the beginning of the song, the interjection “*wu*” ( “呜” ) (oh-woe) is sung softly, presenting a pathetic picture of the farmers who are crooning while taking a short break after working a long while. The song uses ornaments to express emotions. For instance, in m. 33 the word “*ku*” ( “苦” ) means “painful” and both the melody and the piano accompaniment use appoggiaturas to reflect the plaintive emotions, like a sigh (see example 7). The melody of the song employs stepwise motion to express the simplicity of the farmers’ lives and together with the harmonic structure in D minor helps illuminate the text which describes the farmers’ perspiration dropping into the soil, such as in mm. 23–26 (see example 8). The piano accompaniment of the song frequently uses block chords to give it a strong sense of rhythm which is even and neat and in line with the artistic conception. The piano accompaniment also often uses trills, as if imitating overtones of the *guqin*, to create a poignant and elegant atmosphere. The *guqin*, a famous traditional Chinese instrument, is a seven-stringed plucked instrument, in some ways

similar to the Japanese koto or zither. In 2003, the *guqin* was registered by UNESCO as a masterpiece of the “Oral and Intangible Heritage of Humanity.”

Example 7:

Musical score for Example 7, starting at measure 34. The score is in 4/4 time and B-flat major. The vocal line (top staff) begins with the note G4, followed by a quarter note A4, and a quarter note Bb4. The lyrics "ku" (苦) are written below the first note. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a bass line in the left hand. Performance markings include *accel.* and *mf* in the middle section, and *f* and *tr* (trill) in the final section.

Example 8:

Musical score for Example 8, starting at measure 22. The score is in 4/4 time and B-flat major. The vocal line (top staff) begins with a half note G4, followed by a quarter rest, and then a quarter note A4. The lyrics "han" (汗) and "di" (滴) are written below the notes. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes a key signature change to B-flat major and a time signature change to 3/4 time.

25

he xia tu  
禾 下 土,

Another example is the song “That Is Me” ( “那就是我” ). The melody and piano accompaniment of the song were composed by Jianfen Gu (b. 1935) and Yin Sheng (b. 1934) respectively. The lyrics of the song were written by the modern poet Xiaoguang (b. 1948) and express how overseas Chinese travelers deeply miss their motherland and hometown. In traditional Chinese morality, kindhearted and upright people would possess a grateful heart, never forgetting their origins.

“That Is Me” is in F-sharp minor and in ternary form, Introduction–A–B–A1, and uses mixed meters including 4/4, 3/4, and 2/4. The most prominent characteristic of the song is synthesis of music and text. For instance, in mm. 7–12, the text means the character misses his hometown, with water mills singing creakily aside the brook (see example 9). The melody is mainly based on the intervals of seconds and thirds and is closely connected with the intonation of lyrics, together with the free rhythm, just like the natural pitch changes while speaking to express the sincere emotion of missing one’s hometown. The last word, “*he*” ( “河” ) in the first phrase means “river” and its melismatic melodic treatment affectionately recalls the crooked brook flowing quietly in

the distance. Both the melody and piano accompaniment of this song often use the intervals of fourths and fifths, possessing a consonant sound to achieve a peaceful and graceful effect. For example, in mm. 15–18, the lyrics “*na jiu shi wo*” ( “那就是我” ) mean “that is me” and are repeated three times, with the first two repetitions using the intervals of fifth and fourth respectively and the third repetition using the interval of fourth to highlight one’s yearning for one’s mother and plaintive calls to her (see example 10). The melodic line of the three “*na jiu shi wo*” is from high to low, indicating the traveler’s homesickness resulting in the depressed mood. Section B is the climax of the song and employs octave leaps to express the strong homesickness and provide a striking comparison to Section A. For example, in mm. 24–32, the text means the character misses the lights on fishing boats and lovely conches on the beach in his hometown (see example 11). Octave leaps are used twice in the melody, with the piano accompaniment consisting of octave intervals and block chords together with continuous triplets, to excitedly call to one’s mother and hometown relatives. The intense homesickness can no longer be restrained, so the inner feeling is completely released. The highest note of this song appears twice to correspond with the words “*xiang*” ( “乡” ) and “*li*” ( “丽” ), which mean “hometown” and “pretty” respectively, indicating that in the character’s heart the hometown is the most beautiful place in the world. The triplet rhythms in block chords in the left hand of the piano accompaniment in Section B intensify the emotion, while the piano accompaniment in Section A mainly has undulating and legato broken chords to lyrically describe nostalgic hometown sights. Section A1, the recapitulation of Section A

and performed in a soft dynamic even in the high range, strengthens the character's homesickness, loneliness, and depression. At the end of Section A1, the text "na jiu shi wo" is repeated three times and the last "na jiu shi wo" is performed an octave higher, together with the fermata on the last note of the piano accompaniment, just like a traveler's calls to mother floating far away and echoing endlessly, evoking rich imagination for the audience.

Example 9:

7 *mf*

wo si lian gu xiang di xiao he  
1. 我思恋 故乡的 小河,  
wo si lian gu xiang di chui yan  
2. 我思恋 故乡的 炊烟,

9

hai you he bian zhi zhi chang ge di  
 还有 河 边 吱 吱 唱 歌 的  
 hai you xiao lu shang gan ji di  
 还有 小 路 上 赶 集 的

11

shui mo o ma ma ru  
 水 磨, 噢! 妈 妈, 如  
 niu che o ma ma ru  
 牛 车, 噢! 妈 妈, 如

Example 10:

14

guo you yi duo lang hua xiang ni wei xiao na  
 果 有 一 朵 浪 花 向 你 微 笑 ， 那  
 guo you yi zhi zhu di xiang ni chui xiang na  
 果 有 一 支 竹 笛 向 你 吹 响 ， 那

16

jiu shi wo na jiu shi wo na jiu shi wo  
 就 是 我 ， 那 就 是 我 ， 那 就 是 我 。

Example 11:

24

wo wo si lian gu xiang di de  
 我 我 思 恋 故 乡 的

27

yu huo hai you sha tan shang  
渔火还有沙滩上

30

mei li di hai luo o  
美丽的海螺，噢!

## 4.2. Sincerity in Music

Confucianism attaches great importance to sincerity. Confucius suggested that people should cleave to candor to prevent the erosive effects of mendacity, which lead to evil thoughts ( “闲邪存其诚”<sup>19</sup>). Further, he suggested that people should refine their words to indicate sincerity ( “修辞立其诚”<sup>20</sup>). Mencius (ca. 372 BCE–ca. 289 BCE), a great philosopher, ideologist, statesman, educator, and representative of Confucianism,

<sup>19</sup> Dajun Liu, *Yizhuan with Translation* (《易传全译》) (Chengdu: Bashu Publishing House (成都: 巴蜀书社), 2005), 169.

<sup>20</sup> Liu, *Yizhuan with Translation*, 169.

said that people with a sincere heart may move others' hearts ( “至诚而不动者，未之有也；不诚，未有能动者也。”<sup>21</sup>). He also said that engaging in self-reflection to examine sincerity would help one acquire the greatest happiness ( “反身而诚，乐莫大焉。”<sup>22</sup>). Zisi (483 BCE–402 BCE), a famous educator, ideologist, and representative of Confucianism, said, “Sincerity is a principle of the sky (the sky refers to ethics and morality). Working hard to achieve sincerity is a principle of life. With a sincere heart, people will naturally act in accordance with the law without reluctance; they will naturally be supported and respected by others, without schemes or intrigues. If people's behaviors are natural and calm, and conform to ethical standards, they will achieve the state of sages. People should work hard to practice sincerity, select glorious goals, and persistently pursue them.” ( “诚者，天之道也；诚之者，人之道也。诚者不勉而中，不思而得，从容中道，圣人也。诚之者，择善而固执之者也。”<sup>23</sup>)

Many Chinese art songs reflect sincerity. The song “Sincere Pursuit” ( “诚求” ) by Youmei Xiao is a good example. The lyrics of this song were written by Weizhai Yi (1874–1941). Youmei Xiao was fond of adopting modern Chinese poetry which is written in colloquial language, expresses contemporary scientific and democratic thoughts, and is free in form. He believed that new songs should be created for contemporary people. He cooperated with the modern Chinese lyricist Weizhai Yi to create most of his art songs. “Sincere Pursuit” was composed to educate young students to cherish time, to study diligently, and to sincerely pursue academic achievements. This song is in through-composed form with a coda, in F major, and the meter is 3/4. The

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<sup>21</sup> Yong Fang (trans.), *Mencius* (《孟子》) (Beijing: Zhong Hua Book Company (北京：中华书局), 2015), 138.

<sup>22</sup> Fang, *Mencius*, 258.

<sup>23</sup> Zisi, *Zhongyong* (《中庸》), trans. Qiang Liu (Nanjing: Phoenix Science Press (南京：江苏凤凰科学技术出版社), 2018), 153.

melody of this song is smooth and light, and mainly proceeds gently with stepwise progressions or small jumps, to emulate a respected elder cordially talking to pupils and sincerely stimulating them to study diligently. However, sometimes intervals with big leaps are used to highlight key words and better express the connotation of lyrics. In mm. 7–14, the text – “*Xu duo dao li, deng zhe ni fa ming ta. Ni bu duo qiu xue, gu fu liao ni di cong ming ye.*” ( “许多道理，等着你发明他。你不多求学，辜负了你的聪明也。” ) – indicates that many things are waiting to be discovered, but without hard work a person is unworthy of one’s own intelligence (see example 12). In mm. 10–11, the interval of a sixth with a large leap highlights the word “*duo*” ( “多” ), which means “many,” and is on the highest note of this song and performed in a strong dynamic to indicate the creators strongly urge young students to work hard. The piano accompaniment also plays intervals of a sixth to strengthen the expression of musical mood. In m. 13, the interval of a fifth with a big jump on the words “*cong ming*” ( “聪明” ), meaning “intelligence,” indicates the negative and frustrating result of not working hard. The right hand of the piano accompaniment follows the vocal melody while the left hand of the piano accompaniment employs continuous broken chords in the form of eighth notes.

Example 12:

茅 流水一去不還家。許多道理，  
等着你發明他。你不<sup>f</sup>多求學，孤負了  
你的聰明也。<sup>p</sup>呀！——呀！——呀！——

末章用

The song “Looking towards My Hometown” ( “望乡词” ) by Zaiyi Lu is another example. The lyrics of this song are from the modern poem “Looking towards My Mainland” ( “望大陆” ) written by Youren Yu (1879–1964). Youren Yu, born in Shaanxi Province in northwestern China, was a senior statesman of the Nationalist Party of China and a follower of Sun Yat-sen (1866–1925), a founder of at least two nationalist

newspapers and Fudan (Shanghai) University, and a respected and influential artist and calligrapher. Youren Yu strived to promote peace talks between the Nationalist Party and the Communist Party, but his wish was not fulfilled. In 1949, after the peace talks between the two parties in Peking broke down, he unwillingly went to Taiwan. While living in Taiwan, he missed his family and hometown terribly, often writing poems to express his homesickness. In the poem “Looking towards My Mainland,” he expressed his sadness and regret for the separation of his family and the sincere hope for the reunification of his motherland.

The song, “Looking towards My Hometown,” is in strophic form, Prelude–A–B–Bridge–A1–B1–Coda, and in G-flat major, and the meter is 4/4. The prelude, with significant changes in dynamics, frequently uses continuous tremolos to express intense homesickness and patriotic fervor (see example 13). In Section A, mm. 11–29, the text – “*Zang wo yu gao shan zhi shang xi, wang wo gu xiang; gu xiang bu ke jian xi, yong bu neng wang! Zang wo yu gao shan zhi shang xi, wang wo da lu; da lu bu ke jian xi, zhi you tong ku!*” ( “葬我于高山之上兮，望我故乡；故乡不可见兮，永不能忘！葬我于高山之上兮，望我大陆；大陆不可见兮，只有痛哭！” ) – means that after I die, please bury me on the top of a high mountain so that I can look towards my hometown (see example 14). The piano accompaniment frequently uses broken chords for harmonic support. The melody is smooth and often in stepwise progression, just like an old man reminiscing affectionately, but sometimes intervals with big leaps are used to express an agitated mood. In mm. 23–24, performed in a gradually stronger dynamic, the text “*wang wo da*

*lu*” ( “望我大陆” ) means “looking towards my mainland,” and the interval of a seventh on the words “*da lu*” ( “大陆” ), indicating the mainland, and the block chords with the *sostenuto* marking in the piano accompaniment indicate that the character has a strong desire to see the mainland which he deeply loves. In m. 29, with a gradually faster tempo and a gradually stronger dynamic, the word “*ku*” ( “哭” ) means “cry” and the piano accompaniment uses a fast scale to promote the musical mood to become more agitated. In Section B, mm. 30–39, the text – “*Tian cang cang, ye mang mang, shan zhi shang, guo you shang.*” ( “天苍苍，野茫茫，山之上，国有殇。” ) – means that “The sky is vast and the earth is boundless; atop the high mountain, I see our nation is in grief” (see example 15). The piano accompaniment of Section B uses continuous triplets and intervals with large leaps and jumps to indicate the character’s agitated and grieved mood. In mm. 30–33, with a stronger dynamic, the heartbroken feeling is intense and the right hand of the piano accompaniment uses block chords, creating a sonorous and forceful effect. In mm. 34–39, although the lyrics are repeated, the pitches are lower and the dynamic is softer, just like the character’s deep sigh. In mm. 40–47, the text only has one interjection “*mu*” ( “嘬” ) which is sung softly and legato, as if the character is recalling the happy time when he was living in his hometown, and the piano accompaniment uses eighth note broken chords for consonance (see example 16). Mm. 68–71, which belong to Section B1, possess the highest note of the melody, are performed in a strong dynamic, and build the climax of the song and the height of the character’s feelings (see example 17).

Example 13:

# 39. 望 乡 词

于右任词  
陆在易曲

Largo 特慢 凝重而苍凉地

慢起 *accel.* (大幅度)

*mf* *fff* *mp*

*f p cresc.* *ff f dim.*

8 *rit.* *Adagietto Rubato*

*p ppp mp \**

Example 14:

12 *mp*

zong wo yu gao shan zhi shang xi  
葬 我 于 高 山 之 上 兮，

The musical score consists of three staves. The top staff is a vocal line in bass clef, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in treble and bass clefs. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, with an asterisk marking the G4. The left hand plays a sequence of eighth notes: G3, A3, B3, A3, G3, with an asterisk marking the G3. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

15

wang wo gu xiang gu xiang bu ke jian xi  
望 我 故 乡； 故 乡 不 可 见 兮，

18

gu xiang bu ke jian xi yong bu neng wang  
故 乡 不 可 见 兮， 永 不 能 忘！

*mp* *p* *m.s.*

21

zong wo yu gao shan zhi shang xi wang wo da  
葬 我 于 高 山 之 上 兮， 望 我 大

*poco* *a* *poco cresc.*

*mp* *poco* *m.s.*

24

*f*

lu da lu bu ke jian xi da lu bu ke jian xi  
 陆; 大陆不可见兮, 大陆不可见兮,

*mf* *f*

27

*rit.* *mp* *f* *a tempo accel.*

zhi you long ku  
 只有 痛 哭!

*rit.* *a tempo accel.*

*mf* *mp*

Example 15:

30 *f* Moderato

lian cang cang ye mang mang shan zhi shang guo you  
天 苍 苍, 野 茫 茫, 山 之 上, 固 有

*mf*

33 *mp*

shang 3 tian cang cang ye mang mang  
 殇。 天 苍 苍， 野 茫 茫，

36 *rit.* **Andante** *mp* *rit.*

shan zhi shang guo you shang  
 山 之 上， 固 有 殇。

Example 16:

**Adagietto Colmato Rubato**

40 *p*

mu  
唔

mu  
唔

*p*

43 *poco* *a* *poco*

mu  
唔

*poco* *a* *poco*

47 *string.* **Moderato** 连绵、流动地

*string.*

*mf*

Example 17:

The musical score for Example 17 consists of two systems. The first system starts at measure 68 and includes a vocal line and piano accompaniment. The vocal line begins with a *mf* dynamic and a *poco a poco cresc. string.* instruction. The lyrics are: 天 苍 苍, 野 茫 茫, 山 之 上, 国 有. The piano accompaniment features a *mf* dynamic and a *poco a poco cresc. string.* instruction, with triplets in both hands. The second system starts at measure 71 and includes a vocal line and piano accompaniment. The vocal line begins with a *mp* dynamic and the lyrics: 殇。 天 苍 苍, 野 茫 茫, . The piano accompaniment features a *mp* dynamic and triplets in both hands.

### 4.3. Junzi in Music

According to Confucianism, being a *junzi*, the exemplary person, is the ideal personality to which people should aspire. *Junzi* refers to those who are educated, virtuous, gentle, and polite and are role models for others. *Junzi* possess the virtues of benevolence, wisdom, courage, righteousness, and courteousness; the representatives of

Confucianism discussed these virtues in detail. Confucius said, “If *junzi* give up benevolence, how can they achieve a good reputation? Even during meals, they should remain benevolent; when *junzi* are in a hurry or wandering from place to place, they should remain benevolent.” (“君子去仁，恶乎成名？君子无终食之间违仁，造次必于是，颠沛必于是。”<sup>24</sup>) Confucius also said that when people practice benevolence, they will be at ease and comfortable; brilliant people practice benevolence because they realize benevolence can bring long-term advantages to them (“仁者安仁，知者利仁。”<sup>25</sup>). As for courage, Confucius believed that people who refuse to help others in dire situations are cowardly (“见义勇为，无勇也。”<sup>26</sup>). Mencius said that according to the nature of *junzi*, four virtues – benevolence, righteousness, courteousness, and wisdom – are rooted in the heart; this is visible in their paralinguistics (“君子所性，仁义礼智根于心。其生色也睟然，见于面，盎于背，施于四体，四体不言而喻。”<sup>27</sup>). *Junzi* remain tranquil even in difficult situations. Mencius also said, “Compassion is the beginning of benevolence, shame is the beginning of righteousness, modesty is the beginning of courteousness, and ethical awareness is the beginning of wisdom. These four virtues are just like human limbs.” (“恻隐之心，仁之端也；羞恶之心，义之端也；辞让之心，礼之端也；是非之心，智之端也。人之有是四端也，犹其有四体也。”<sup>28</sup>)

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<sup>24</sup> Yang, *Analects with Translation and Explanatory Notes*, 39.

<sup>25</sup> Yang, *Analects with Translation and Explanatory Notes*, 38.

<sup>26</sup> Yang, *Analects with Translation and Explanatory Notes*, 23.

<sup>27</sup> Fang, *Mencius*, 267.

<sup>28</sup> Fang, *Mencius*, 59.

How can people become *junzi*? First, Confucius said that *junzi* should avoid three things: when they are young and physically immature, they should not lust for beauty; when they are in the prime of life and energetic, they should not fight with others; when they are old and weak in energy, they should not be insatiably avaricious (“君子有三戒：少之时，血气未定，戒之在色；及其壮也，血气方刚，戒之在斗；及其老也，血气既衰，戒之在得。”<sup>29</sup>). Second, Confucius said that *Junzi* should consider nine aspects: whether or not they see what they have seen clearly; whether or not they understand what they have heard; whether or not their facial expression is gentle; whether or not their attitude is solemn and respectful; whether or not their words are loyal and honest; whether or not they treat their work seriously and earnestly; whether or not they consider consulting others when they encounter a problem; whether or not they consider the possible future trouble when they get angry; whether or not they accord with morality and righteousness when they see material benefits (“君子有九思：视思明，听思聪，色思温，貌思恭，言思忠，事思敬，疑思问，忿思难，见得思义。”<sup>30</sup>). Third, Confucius said that *junzi* treat their work seriously and earnestly and help both the upper class and the common people acquire peace and happiness through personal cultivation (“修己以敬。”“修己以安人。”“修己以安百姓。”<sup>31</sup>). Fourth, *junzi* should attach great importance to introspection. Zengzi (505 BCE–435 BCE), a disciple of Confucius, said that he would engage in daily self-reflection and ask himself whether or not he has tried his best to do

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<sup>29</sup> Yang, *Analects with Translation and Explanatory Notes*, 198.

<sup>30</sup> Yang, *Analects with Translation and Explanatory Notes*, 199–200.

<sup>31</sup> Yang, *Analects with Translation and Explanatory Notes*, 179.

something for others, whether or not he has socialized with his friends honestly, and whether or not he has reviewed the knowledge his teacher has imparted to him ( “吾日三省吾身 – 为人谋而不忠乎? 与朋友交而不信乎? 传不习乎? ”<sup>32</sup>). Lastly, besides personal cultivation and introspection, *junzi* also help others to become *junzi*. That is, *junzi* should teach. Confucius said that he would teach everyone without discrimination and there should be no distinction among students in terms of social status, wealth, intellectual level, moral standard, geographic location, nor ethnicity ( “有教无类。 ”<sup>33</sup>). Mencius said, “*Junzi* have three pleasures, but being the king of the world is not among them. The first pleasure is that both parents are in good health and brothers and sisters are safe and sound. The second pleasure is being worthy of both the sky and people (worthy of the sky refers to conforming to ethics and morality; worthy of people means being open and aboveboard and having a clear conscience). The third pleasure is identifying outstanding talents in the world and educating them.” ( “君子有三乐，而王天下不与存焉。父母俱存，兄弟无故，一乐也。仰不愧于天，俯不忤于人，二乐也。得天下英才而教育之，三乐也。 ”<sup>34</sup>)

Many Chinese art songs extol *junzi*. “The Bell Ringer at Notre Dame de Paris” ( “巴黎圣母院的敲钟人 ” )<sup>35</sup> by Deyi Shang derives its character from the novel *Notre Dame de Paris* written by the French writer Victor Hugo (1802–1885). In the novel, Hugo

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<sup>32</sup> Yang, *Analects with Translation and Explanatory Notes*, 3–4.

<sup>33</sup> Yang, *Analects with Translation and Explanatory Notes*, 192.

<sup>34</sup> Fang, *Mencius*, 266.

<sup>35</sup> Tong Zhi and Deyi Shang, the music of “The Bell Ringer at Notre Dame de Paris” ( “巴黎圣母院的敲钟人 ” ). <http://www.qupu123.com/meisheng/jiuziyishang/p33068.html>

vividly compared different aspects of human nature. Frollo, the archdeacon of Notre Dame, is sanctimonious and cruel. He first loves Esmeralda, a beautiful Gypsy street dancer, and then hates and persecutes her. Quasimodo, the bell ringer of Notre Dame, looks ugly, but has a kind heart and noble soul. He loves Esmeralda and is willing to accompany her into death. Quasimodo is a *junzi* because he is broad-minded, worthy of the heart, and endowed with the spirit of self-sacrifice.

The song, “The Bell Ringer at Notre Dame de Paris,” is in ternary form, Prelude–A–Interlude–B–C–Coda; the tonality alternates between F minor and A-flat major, and the meter is 4/4. The prelude uses block chords and octave intervals over a pedal point to imitate the heavy and deep chiming of the bell, indicating a tragedy (see example 18). In Section A, mm. 11–22, the lyrics describe the bell ringer’s appearance, moral quality and ultimate fate. The melody, using sequencing in the melodic structure and the piano accompaniment, built on broken chords, reflect lyricism and consonance in this poignant song (see example 19). The intervals with large leaps and jumps on the text “*you yi ge*” ( “有一个” ), meaning “there is a,” and “*ta nian fu yi nian, ta sui sui yue yue*” ( “他年复一年, 他岁岁月月” ), meaning “year after year,” indicate the bell ringer’s lonely life and humble identity. In m. 13, the syncopation emphasizes the word “*du*” ( “独” ), meaning “alone,” to express a desolate musical mood. The intervals with large leaps and jumps on the text “*sui ran ta*” ( “虽然他” ), meaning “although he,” and “*ke shi ta que you yi ke*” ( “可是他却有一颗” ), meaning “but he has a,” make a striking contrast between the bell ringer’s ugly appearance and holy heart, and strengthen dramaticism. In Section B, mm.

25–32, the lyrics describe the powerful and resounding chiming of the bell and express the bell ringer’s indignance about social injustice. The melody is mainly in the high range and frequently uses octave intervals to promote the song to the climax, and the piano accompaniment is performed in a strong dynamic and uses block chords from low to high with appoggiaturas to create a huge impact and express the indignance of the bell ringer (see example 20). The melody is performed in a strong dynamic and most lyrics are sung on the higher notes, F and G, to express the agitated musical mood. The mordent marks on the words “*ji*” ( “激” ), meaning “agitated,” and “*shen*” ( “神” ), meaning “spirit,” highlight the bell ringer’s internal rage and indicate he hopes the earthshaking chiming of the bell can wake up the dark society and people’s souls. Section C, mm. 33–41, the melody of which is developed from that of Section A, expresses the bell ringer’s feelings of love and hatred and his loyalty to love. In the coda, on the interjection “ah” ( “啊” ) which is sung softly, the highest note of this song often appears, together with the frequent use of mordents and eighth rests, to describe a sorrowful picture in which the wind is sobbing for the ghost of the wronged, rich in the power of tragedy and deeply moving the audience. The second part of the coda repeats the melody of Section C and is the sublimation of Quasimodo’s pure and deep love for Esmeralda. Although she is not interested in him, he still selflessly devotes himself to her, without regret.

Example 18:

# 巴黎圣母院的敲钟人

志 同词  
尚德义曲

Moderato ♩ = 68

ff ff f mf

8

va

The musical score is written for piano and features a vocal line. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Moderato' with a quarter note equal to 68 beats per minute. The score is divided into two systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The piano part starts with a forte (ff) dynamic and includes a section of eight measures marked with a dashed line and the number '8'. The second system continues the piano accompaniment with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 19:

1.2. 在 法 国 巴 黎 圣 母

院, 有 一 个 孤 独 的 敲 钟 人, 虽 然

The musical score consists of two systems. The first system shows a vocal line starting with a rest, followed by the lyrics "1.2. 在 法 国 巴 黎 圣 母". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the vocal line with the lyrics "院, 有 一 个 孤 独 的 敲 钟 人, 虽 然". The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated figures.

他的外表丑陋，可是他有一颗美丽善良的  
他总是默默不语，他却对世态炎凉看得清清真

心。他年复一年，他岁岁月月声声  
真。他含辛茹苦，他高尚纯洁，可是

敲着那教堂的大钟，  
终未逃脱他悲惨的命运。

(钟声)

Example 20:

这钟声多么浑厚响

曲谱下花干中国曲谱网

亮，这钟声多么深沉激愤，这

钟声当当震天动地，这

钟声阵阵牵人神魂。这他

The song “Teacher, I Always Think of You” ( “老师，我总是想起你” )<sup>36</sup> by Deyi Shang is another example. Teachers are sacred and respectable and regarded as engineers of human souls. Teachers not only impart knowledge to students, but also spread human spiritual civilization. The lyrics of this song are from a modern poem written by Chuncheng Chang. He was born into a poor family and had to go to work to earn money

<sup>36</sup> Chuncheng Chang and Deyi Shang, the music of “Teacher, I Always Think of You” ( “老师，我总是想起你” ). <http://www.qupu123.com/meisheng/bazi/p2308.html>

after he graduated from primary school. When he was studying in primary school, his writings were often praised by his teacher during Chinese class. The valuable recognition and encouragement from his teacher greatly stimulated his creative enthusiasm. He believes that his writing success is closely connected with that unforgettable studying experience in primary school, so he wrote this poem to express his gratitude to his teacher. After Deyi Shang composed the song “Teacher, I Always Think of You,” it was first sung by Changyong Liao, a famous baritone, to express his gratitude to his vocal music teacher Professor Xiaoyan Zhou, a great coloratura soprano and vocal educator. Liao, born into a poor peasant family, studied under Professor Zhou at the Shanghai Conservatory of Music. This song was often used as the finale of his concerts, deeply touching the hearts of the audience. In Chang’s and Liao’s hearts, their teachers are *junzi* because they regard developing talents through instruction, rather than acquiring wealth, as a pleasure of their lives, and they do not discriminate against students based on their socioeconomic status or similar measures. The melody of this song frequently uses the interval of a major second, while affectionately narrating the story. In mm. 18–22, the text – “*Qin ai di lao shi wo zen neng wang ji ni, zen neng wang ji ni, ni shi shi ke ke chang zai wo xin li, chang zai wo ni chang zai wo xin li!*” ( “亲爱的老师我怎能忘记你，怎能忘记你，你时时刻刻常在我心里，常在我你常在我心里！” ) – indicates that the teacher will never be forgotten, and the stepwise progression of the melody naturally expresses the character’s great affection for the teacher (see example 21). The use of syncopations help the melody emphasize the words “*ai*” (“爱”), meaning “love,” “*wang*”

(“忘”), meaning “forget,” and “*zai*” (“在”), meaning “in,” to express the character’s deep love for the teacher. In m. 20, the highest note of this song appears on the words “*shi shi ke ke*” (“时时刻刻”), meaning “every moment”; together with the dotted rhythm on the first beat, this highlights the important position and holy image of the teacher in the character’s heart. In m. 22, the mordent on the word “*xin*” (“心”), meaning “heart,” symbolizes that the teacher’s warm concern, great encouragement, and selfless help have deeply touched and moved the character’s heart; the right hand of the piano accompaniment performs continuous octave intervals from low to high to indicate that the character feels extremely grateful to the teacher. The interjection “*ah*” (“啊”) often appears in the text to fully express the character’s gratitude and compliment to the teacher. The piano accompaniment of this song frequently uses broken chords, and the right hand of the piano accompaniment repeats the melody to support the vocal line and strengthen lyricism.

Example 21:

苗儿结出硕果怎能忘 春风春雨; 啊亲爱的老师我怎能忘记  
花儿吐出芬芳怎能忘 园下的培育; 啊亲爱的老师我怎能忘记

你, 怎能忘记你, 你时时刻刻常在我心里, 常在我 你常在我  
你, 怎能忘记你, 你时时刻刻常在我心里, 常在我 你常在我

1. 心里! 2. 心里! 常在我 你常在我 心

#### 4.4. Appropriateness and Harmony in Music

Confucius believed that moderation is the highest moral standard ( “中庸之为德也，其至矣乎！”<sup>37</sup>). Of “A Pair of Ospreys Are Crying” ( “关雎” ), a love song and the first poem of the *Shijing* (《诗经》), which is the earliest poetry collection in ancient China and includes poems from the beginning of the Western Zhou Dynasty to the mid Spring and

<sup>37</sup> Yang, *Analects with Translation and Explanatory Notes*, 72.

Autumn Period (770 BCE–476 BCE), Confucius commented that both joy and sadness are moderate rather than excessive (“《关雎》，乐而不淫，哀而不伤。”<sup>38</sup>). During the Zhou Dynasty (1046 BCE–256 BCE), every spring there were officials who collected folk ballads which could reflect the joys and hardships of the people. They submitted the works to officials who were in charge of music in order to compose songs for the emperors. The works collected from the people, without noting authors’ names, account for the majority of *Shijing*. The first four sentences of “A Pair of Ospreys Are Crying” describe a beautiful picture in which a pair of ospreys are crying on an island, while a pretty, lovely, and virtuous young lady is indeed a good mate for a gentleman (“关关雎鸠，在河之洲。窈窕淑女，君子好逑。”<sup>39</sup>). The combination of a virtuous lady and a gentleman represents virtuous love and marriage. The ninth to the twelfth sentences vividly describe the gentleman’s lovesickness while he searches for her in vain. He misses her so much that he tosses and turns and cannot fall asleep (“求之不得，寤寐思服。悠哉悠哉，辗转反侧。”<sup>40</sup>). The gentleman’s love for the lady is deep but moderate. From Confucius’ point of view, this poem possesses the beauty of appropriate harmony and accords with the values of self-restraint and self-cultivation that he advocated.

However, Confucius detested the music of the ancient state of Zheng (806 BCE–375 BCE). When his disciple Yuan Yan asked him how to administer a country, he answered that one who administers a country could use the calendar of the Xia Dynasty (ca. 2070

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<sup>38</sup> Yang, *Analects with Translation and Explanatory Notes*, 32.

<sup>39</sup> Zhenfu Zhou (trans.), *Shijing with Translation and Explanatory Notes* (《诗经译注》) (Beijing: Zhong Hua Book Company (北京: 中华书局), 2002), 1.

<sup>40</sup> Zhou, *Shijing with Translation and Explanatory Notes*, 2.

BCE–1600 BCE), take the carriage of the Shang Dynasty, wear the cap of the Zhou Dynasty, employ “Shao” music and “Wu” music, but shun the music of Zheng and dismiss villains; the music of Zheng is obscene and villains are dangerous ( “颜渊问为邦。子曰： ‘行夏之时，乘殷之辂，服周之冕，乐则《韶》、《舞》。放郑声，远佞人。郑声淫，佞人殆。’ ” <sup>41</sup>). The music of Zheng was inherited and developed from that of the Shang Dynasty. The center of dominant regions of the Shang was in Henan Province in the middle of China, and Zheng was in Xinzheng, a city of Henan Province. The local conditions and customs and culture of Zheng possessed the style of the Shang. The music of the Shang, the direct source of that of Zheng, was bold and vigorous and avant-garde, and emphasized depictions of love between men and women. The music of Zheng was different from ceremonial music, such as “Shao” and “Wu,” which was classical, elegant, and solemn, and advocated by Confucius. The system of ceremonial music was determined in the beginning of the Western Zhou Dynasty. Primarily paeans to the merits and virtues of rulers, ceremonial music was a political tool to maintain the rule of feudalism. The meaning of ceremonial music was more about political effectiveness than artistic aesthetics. As a tool to regulate hierarchical systems, the significance and variability of ceremonial music were based on the specific status and power of the recipients. Increasing or decreasing the distinction of ceremonial music was forbidden and any improper alterations would result in punishment. From Confucius’ point of view, the music of Zheng was outré, such as complex performing methods and varied melodies,

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<sup>41</sup> Yang, *Analects with Translation and Explanatory Notes*, 184–185.

and there was no restraint in emotional expression. Therefore, Confucius believed that compared with ceremonial music, the music of Zheng did not accord with traditional aesthetic standards, and if a monarch was fond of this music, he would abandon government affairs and rest on his laurels.

Zisi averred that if people can rationally control various emotions, such as joy, anger, and sadness, and do not expose them, this is called appropriateness; even if people express their emotions under certain circumstances, they will do this moderately and according to etiquette and law, and this is called harmony; appropriateness is the basis of the world and harmony is the common law of the world; if appropriateness and harmony are achieved, heaven and earth will be in their own places, and everything will naturally and harmoniously grow and develop (“喜、怒、哀、乐之未发，谓之中。发而皆中节，谓之和。中也者，天下之大本也。和也者，天下之达道也。致中和，天地位焉，万物育焉。”<sup>42</sup>).

Modern day performance of art songs represents the Confucianist aesthetics of appropriateness and harmony. Chinese art songs are a combination of poetry and music, bringing elegance and implicitness to artistic expression. They also require singers to possess superb singing skills. Implicitness, which means that people do not directly express their emotions, so leave endless imagination for others, is a prominent characteristic of traditional Chinese artistic aesthetics. Chinese poetry possesses the beauty of implicitness. For example, the poem “Sunny Sand – Autumn Thoughts” (“天净

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<sup>42</sup> Zisi, *Zhongyong*, 14 and 16.

沙·秋思” ) written by Zhiyuan Ma, a playwright of Yuan Qu which was a popular literature genre of the Yuan Dynasty (1271 CE–1368 CE), expresses a traveler’s homesickness and melancholic mood by describing a desolate autumn scene: withered vines are twining around an old tree, on which returning crows at dusk are perching; under a small bridge, there is a flowing stream, beside which there are several houses; a lean horse is carrying the traveler on an ancient road against the west wind; the sun is declining in the west, and the heartbroken one is far from home ( “ 枯藤老树昏鸦，小桥流水人家，古道西风瘦马。夕阳西下，断肠人在天涯。 ” ). In Chinese literature, autumn often relates to sorrow. Even though the word “autumn” ( “ 秋 ” ) does not appear in this poem, it still vividly describes a desolate autumn picture through juxtaposition of multiple scenes, fully expressing the traveler’s sad emotions.

In order to show the beauty of implicitness of Chinese poetry, it is essential for singers to appropriately control vocal and facial expressivity while performing Chinese art songs. In the song “A Flower, It Seems” ( “ 花非花 ” ) by Zi Huang, the lyrics are from a poem written by Juyi Bai of the Tang Dynasty. The poem possesses an obscure and ethereal artistic conception, expressing the emotion of cherishing a distant memory of people and things that existed but have disappeared in life. The first two sentences mean that it seems to be a flower but is not a flower, and it seems like mist but is not mist ( “ 花非花，雾非雾 ” ); a flower and mist may symbolize something mysteriously beautiful. The song “A Flower, It Seems” is in D major, in *gong* mode and in through-composed form. Zi Huang absorbed the basic structure of Chinese folk music to compose this song which

possesses four phrases, including an introduction, elucidation of the theme, transition to another viewpoint, and summing up. Therefore, this song possesses strong Chinese national charm. The last phrase, mm. 9–10, is the climax and the text indicates how morning clouds fade away (see example 22). The dynamic marking in m. 9 indicates that it is the strongest in the song and the marking “*rit.*” symbolizes morning clouds are gradually fading away. Starting from the word “*yun*” (“云”) which means “clouds,” there is a gradual decrescendo. After “*yun*,” an unhurried breath brings tranquility. On the word “*wu*” (“无”) which means “without” and the word “*chu*” (“处”) which means “place,” there is a fermata; prolonging /u/ can also create a tranquil feeling. Finally, /u/ sounding like “*wu*” (“呜”) can be used as an onomatopoeic word to imitate the sound of crying, representing a sad mood and expressing the emotion of profound loss.

Example 22:

The musical score for Example 22 consists of two staves. The upper staff is the vocal line in treble clef, and the lower staff is the piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written in Chinese characters and Pinyin below the vocal line. The lyrics are: "bu duo shi, qu si zhao yun, wu mi chu." The Pinyin is: "不 多 时, 去 似 朝 云 无 觅 处." The score includes dynamic markings such as "rit." and "pp" (pianissimo). The piano accompaniment features a steady rhythmic pattern in the left hand and a more melodic line in the right hand.

The song “Three Dreams of a Rose” by Zi Huang is another nice example of Chinese implicitness. This song is in strophic form, and the meter alternates between 6/8 and 9/8. Section A is in E major, the text describes that a rose is blooming under a green railing,

and the melody descends gracefully. Section B transits to C-sharp minor and goes back to E major in the end, the text describes the three dreams of the rose, and the melody expresses a desolate feeling (see example 23). In mm. 13–16, the text speaks of the merciless wind and rain in an agitated mood. In m. 16, the lyrics are “*chui da*” ( “吹打” ) meaning “battering,” expressing the rose’s fear of wind and rain. In mm. 17–20, the rose hopes pleadingly that the amorous visitors do not pluck her off, and mm. 21–25 provide the climax for the song with the rose wishing to be beautiful forever, never withering away. In the last phrase of the poem the words “*hao jiao wo*” ( “好教我” ) give the audience a clue that this is the rose’s internal monologue which expresses her deep desire. This song symbolically expresses the creators’ wishes for the country to be peaceful and stable so the people do not suffer from war. Although this symbolic implication is not directly indicated in the text, through vividly describing a rose which is delicate, but unwilling to suffer from the ravages of fate and yearning for a bright future, the audience can deeply feel the creators’ inner thoughts.

Example 23:

11 *rit.* *a tempo* *poco agitato*

kai zai bi lan gan xia wo yuan na  
 开 在 碧 栏 杆 下。 我 愿 那

*rit.* *a tempo*

*p* *mf*

*rit.* *a tempo* *poco agitato*

14 *mf* *p con tenerezza*

du wo di wu qing feng yu mo chui da wo yuan na  
 妒 我 的 无 情 风 雨 莫 吹 打， 我 愿 那

*poco agitato*

*p* *con tenerezza*

18 *f*

ai wo di duo qingyou ke mo pan zhai wo yuan na  
 爱 我 的 多 情 游 客 莫 攀 摘！ 我 愿 那

*con tenerezza*

*p* *f*

22 *ten.* hong yan chang hao bu diao xia hao jiao wo  
 红 颜 常 好 不 凋 谢, 好 教 我

22 *colla voce.* *p* *rit. adagio*

26 *a tempo* *pp*  
 liu zhu fang hua  
 留 住 芳 华。

26 *a tempo* *pp*

*p* *a tempo* *pp* *ppp*

#### 4.5. Musical Advocacy for Respecting Teachers and Valuing Education

Confucianism instructs that education is an essential approach toward improving the quality of people's lives and promoting their all-round development and is the basis of national revitalization and social progress. To a large extent it can determine the rise and

fall of a country. Confucianism advocates respecting teachers and valuing education. To discuss the significance of education, Mencius said, “Benevolent words cannot go deeply into the common people’s hearts as well as a benevolent reputation can. Good government decrees cannot win the favor of the common people as well as good education can. The common people are afraid of good government decrees but are fond of good education. Although good government decrees can acquire the common people’s property, good education can win their hearts.” (“仁言不如仁声之入人深也，善政不如善教之得民也。善政民畏之，善教民爱之。善政得民财，善教得民心。”<sup>43</sup>) To advocate respecting teachers, Xunzi (ca. 313 BCE–238 BCE), a famous Chinese ideologist, writer, and statesman who promoted the development of Confucianism, said, “If a country wants to be prosperous, it must respect teachers and attach great importance to their instructions; if this happens, the legal system of the country will be preserved. If a country is going to decline, it will despise teachers and their instructions, and the people will indulge in their wrong words and deeds as if there are no societal morals, so the legal system of the country will become less effective.” (“国将兴，必贵师而重傅，贵师而重傅，则法度存。国将衰，必贱师而轻傅，贱师而轻傅，则人有快，人有快则法度坏。”<sup>44</sup>) Xunzi also said, “The *junzi* highly respect and praise their teachers and trust and have a close relationship with their friends.” (“君子隆师而亲友”<sup>45</sup>)

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<sup>43</sup> Fang, *Mencius*, 263.

<sup>44</sup> Kuang Xun, *Xunzi* (《荀子》) (Haerbin: The North Literature and Art Publishing House (哈尔滨: 北方文艺出版社), 2013), 283.

<sup>45</sup> Xun, *Xunzi*, 8.

Many Chinese art songs express respect for teachers and compliment them. The song “After I Have Grown Up, I Have Become Like You” ( “长大后我就成了你” )<sup>46</sup> extols teachers’ spirit of utter devotion. The melody was composed by Yougui Wang (b. 1949), the piano accompaniment was composed by Cong Liu, and the lyrics were written by Qingsong Song (b. 1963). This song is in strophic form, Prelude–Section A–Section B–Interlude–Coda, and in F six-tone *gong* mode, and the meter is 4/4 (see example 24). In Section A, mm. 4–11, the text – “*Xiǎo shí hòu wǒ yǐ wéi nǐ hěn měi lì, lǐng zhe yī qún xiǎo niǎo fēi lái fēi qù. Xiǎo shí hòu wǒ yǐ wéi nǐ hěn shén qì, shuō shàng yī jù huà yě jīng tiān dòng dì.*” ( “小时候我以为你很漂亮，领着一群小鸟飞来飞去。小时候我以为你很神气，说上一句话也惊天动地。 ” ) – can be translated as, “When I was a child, I thought you were beautiful in the way you led a group of little birds to fly around. When I was a child, I thought you were dignified and what you said was earthshaking.” Section B, mm. 12–21, contains the climax of the song and is performed in a strong dynamic. The text – “*Zhǎng dà hòu wǒ jiù chéng liǎo nǐ cái zhī dào nà jiān jiào shì fàng fēi dī shì xī wàng, shǒu cháo dī zǒng shì nǐ. Zhǎng dà hòu wǒ jiù chéng liǎo nǐ cái zhī dào nà kuài hēi bǎn xiě xià dī shì zhēn lǐ, cā qù dī shì gōng lì.*” ( “长大后我就成了你才知道那间教室放飞的是希望，守巢的总是你。长大后我就成了你才知道那块黑板写下的是真理，擦去的是功利。” ) – can be translated as, “After I have grown up and have become like you, I know that although hope flew out of that classroom, you always guarded the nest. After

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<sup>46</sup> Qingsong Song, Yougui Wang, and Cong Liu, the music of “After I Have Grown Up, I Have Become Like You” ( “长大后我就成了你” ).  
<http://www.gupu123.com/minge/bazi/p67046.html>

I have grown up and have become like you, I know what you wrote on that blackboard was truth, but what you wiped off was fame and fortune.” In the coda, mm. 26–32, the text – “*Zhǎng dà hòu wǒ jiù chéng liǎo nǐ.*” (“长大后我就成了你。”) – repeats the words, “After I have grown up, I have become like you.” The phrase of the coda is the theme of this song and expresses the character’s firm belief in dedication to education. In the song, the melody and the rhythmic structure are both childlike, reminiscent of childhood school days, and the piano accompaniment with its swooping ascending arpeggios and eighth-note rhythmic thematic material stabilizes and supports the continued education of the children and the fond memory of the beloved teacher. Additionally, the composer adopted the musical characteristics of Shandong Qinshu, which originated from the folk tunes in Heze in Shandong Province in eastern China during the Ming Dynasty (1368 CE–1644 CE), and is sung in the Shandong dialect using the *yangqin*, a Chinese dulcimer, to give the melody of this song a strong country flavor. Shandong Qinshu mainly uses three of the four tones of Mandarin Chinese: *yáng* (rising tone), *shǎng* (falling-rising tone), and *qù* (falling tone). Shandong Qinshu often uses a few tones first going down significantly and then going up slightly on the word with the falling tone, such as on the second beat of m. 11, with the word “*dòng.*” Shandong Qinshu also often uses a few descending tones on the word with a falling tone, such as on the last two beats of m. 9, with the word “*qì.*”

Example: 24

# 长大后我就成了你

宋青松 词  
王佑贵 曲  
刘聪 伴奏

♩ = 54

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and arpeggiated chords in the right hand. The vocal line is in a soprano range and includes lyrics in Chinese.

小 时 候 我 以 为 你 很 美 丽, 领 着 一 群 小 鸟  
小 时 候 我 以 为 你 很 神 秘, 让 所 有 的 难 题

飞 来 飞 去。 小 时 候 我 以 为 你 很 神 气,  
成 了 乐 趣。 小 时 候 我 以 为 你 很 有 力,

说上一句话也惊天动地，长大后  
你总喜欢把我们高高举起，长大后

我就成了你 才知道那间教室 放飞的是希望，  
我就成了你 才知道那支粉笔 画出的是彩虹，

守巢的总是你。 长大后 我就成了你  
洒下的是泪滴。 长大后 我就成了你

才知道那块黑板 写下的是真理，擦去的是功利。  
才知道那个讲台 举起的是别人，奉献的是自己。

1.

2.

长大后 我就成了你

*rit.*

我就成了你, 我就成了

*a tempo*

你。

*a tempo*

The song “Teacher, I Miss You” ( “老师，我想你” )<sup>47</sup> also expresses abundant gratitude to teachers. The melody was composed by Qingyun Meng (b. 1949), the piano accompaniment was composed by Wei Xu, and the lyrics were written by Qingfeng. This song is in ternary form, Prelude–A–B–A1, and in G major, and the meter is 4/4 (see example 25). In the prelude, mm. 1–15, the piano accompaniment frequently uses rolled chords to describe a picture in which the character is immersed in sweet memories. In Section A, mm. 16–23, the text – “*Chun tian di hua kai le, lao shi wo xiang ni, ni di en ze ru mian mian xi yu, zi run wo xin di. Xia tian di chan jiao le, lao shi wo xiang ni, ni di jiao hui si liang shuang di feng, qing fu wo er ji.*” ( “春天的花开了，老师我想你，你的恩泽如绵绵细雨，滋润我心底。夏天的蝉叫了，老师我想你，你的教诲似凉爽的风，轻拂我耳际。 ” ) – indicates that “As spring flowers are blooming, I miss you, dear Teacher, whose kindness and favor are like an ever fine mist to nourish my heart; as summer cicadas are chirping, I miss you, dear Teacher, whose instruction is like cool and refreshing wind to blow softly in my ears.” The melodic line is legato and fluent and full of lyricism and octave intervals are used to emphasize the Teacher’s kindness and favor, such as in m. 22 with the large leap of an octave on the word “*jiao*,” meaning instruction. In the climax of the song, Section B, mm. 24–34, the pitches become higher and the text – “*Chuan guo ren sheng di bei huan li he, lao shi wo xiang ni, zou guo xun huan wang fu di si ji, lao shi lao shi wo xiang ni, wo xiang ni, ni shi wo zui mei hao di ji yi.*” ( “穿过人

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<sup>47</sup> Qingfeng, Qingyun Meng, and Wei Xu, the music of “Teacher, I Miss You” ( “老师，我想你” ). <http://www.docin.com/p-1049131458.html>

生的悲欢离合，老师我想你，走过循环往复的四季，老师老师我想你，我想你，你是我最美好的记忆。” ) – tells how “Through the joys and sorrows of life, dear Teacher, I miss you; through the cycle of four seasons, dear Teacher, I miss you, who comprises my most wonderful memory.” The melody uses intervals with large leaps and jumps to express how much the character misses the Teacher, especially in m. 31 with the jump of a sixth on the word “*xiang*,” meaning to miss someone. The piano accompaniment uses continuous triplets and octave intervals and fast ascending and descending thirty-second notes to express the agitated musical mood and indicate that the character will be forever grateful to the Teacher. Section A1, mm. 35–44, echoes Section A and is performed in a soft dynamic. The text – “*Chun tian di hua kai le, xia tian di chan jiao le, qiu tian di guo shu le, dong tian di xue piao le, lao shi wo xiang ni, xiang ni, ni shi wo zui mei hao di ji yi.*” (“春天的花开了，夏天的蝉叫了，秋天的果熟了，冬天的雪飘了，老师我想你，想你，你是我最美好的记忆。” ) – repeats “As spring flowers are blooming, summer cicadas are chirping, autumn fruits are ripe, and winter snow is falling, dear Teacher, I miss you, who comprises my most wonderful memory.” The words are often on the same pitches in monodic style. In the last three measures, the word “*yi*” means memory, and the piano accompaniment uses octave intervals over a pedal point, ascending eighth notes, and rolled chords, together with the gradually softer dynamic, to indicate that the character is still recalling joyful days with the teacher.

Example 25:

# 老师，我想你

清风词  
孟庆云曲  
徐威伴奏

♩=60 亲切、真挚、深情

18

你的恩泽如绵绵细雨，滋润我心底。夏天的蝉叫了，  
我看到你那慈祥的脸上，荡漾着笑意。冬天的雪飘了，

21

老师我想你，你的教诲似凉爽的风，轻拂我耳际。穿过人生的  
老师我想你，一个青松般的身影，耸立在大地上。

25

悲欢离合，老师我想

27

你，走过循环往复的四季。

30

老师老师我想你，我想你，你是我最美好的记忆。忆。

35

春天的花开了，夏天的蝉叫了，秋天的果熟了，

38

冬天的雪飘了，老师我想你，想你，

41

你是我最美好的记忆

#### 4.6. Encouraging Students through Music to Study Diligently

As a great educator, Confucius emphasized the significance of study and encouraged students to study diligently. To discuss the importance of study, Confucius said that if people love benevolence, but do not love studying, the disadvantage is that they will be fooled by others; if people love being clever, but do not love studying, the disadvantage is that they will be dissolute; if people love honesty, but do not love studying, the disadvantage is that they will be a cat's paw for others and thus hurt themselves; if people love frankness, but do not love studying, the disadvantage is that they will have a sharp tongue and thus hurt others; if people love bravery, but do not love studying, the disadvantage is that they will make trouble; if people love toughness, but do not love studying, the disadvantage is that they will act wildly against law and public opinion without scruple ( “好仁不好学，其蔽也愚；好知不好学，其蔽也荡；好信不好学，其蔽也贼；好直不好学，其蔽也绞；好勇不好学，其蔽也乱；好刚不好学，其蔽也狂。”<sup>48</sup>). To encourage students to work hard and become proficient in all walks of life, Confucius said that he was not born with knowledge, but that he had a fancy for ancient cultures and acquired knowledge through diligence and flexibility in thinking ( “我非生而知之者，好古，敏以求之者也。”<sup>49</sup>). Further, Confucius discussed the correct learning attitude in detail. First, he believed that people should have a humble attitude. He said that others' words and deeds must have something which is worth considering; he would

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<sup>48</sup> Yang, *Analects with Translation and Explanatory Notes*, 207.

<sup>49</sup> Yang, *Analects with Translation and Explanatory Notes*, 81.

learn from others' strengths; when he saw others' shortcomings, he would engage in self-reflection to examine whether or not he had the same drawbacks, and if so, he would correct them ( “三人行，必有我师焉：择其善者而从之，其不善者而改之。”<sup>50</sup>). Confucius advocated that people should never feel embarrassed to consult and learn from those whose social status and knowledge are inferior to their own ( “不耻下问”<sup>51</sup>). He also advocated having a strong enterprising spirit in study, and believed that students should have a sense of urgency toward acquiring knowledge. He said that studying is just like chasing after something and you are always afraid of not catching up with it, but when you catch up with it, you will be afraid of being shaken off ( “学如不及，犹恐失之。”<sup>52</sup>). He was also strict with himself and asked, “For these things, such as keeping what I have seen and heard in mind, studying hard without ceasing, and teaching others without tiredness, how much have I done?” ( “默而识之，学而不厌，诲人不倦，何有于我哉？”<sup>53</sup>)

Many Chinese art songs have been composed which educate students to cherish time and effort. Take the song “Traditional Twelve Two-Hour Periods” ( “十二时” ) by Youmei Xiao as an example. The lyrics of this song were written by Weizhai Yi. This song is in through-composed form and in G major, and the meter is 2/4 (see example 26). The text – “*Shi er shi, wu xiu xi! Chu liao yin shi ji you xi! Guang yin yi qu he ke zhui? Shao nian bu xue lao chui chui! Que yuan shui?*” ( “十二时，无休息！除了饮食及游戏！

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<sup>50</sup> Yang, *Analects with Translation and Explanatory Notes*, 82.

<sup>51</sup> Yang, *Analects with Translation and Explanatory Notes*, 52.

<sup>52</sup> Yang, *Analects with Translation and Explanatory Notes*, 95.

<sup>53</sup> Yang, *Analects with Translation and Explanatory Notes*, 75.

光阴一去何可追？少年不学老垂垂！却怨谁？” ) – informs us not to take a rest during the day except for meals and recreation; lost time is never found again, and if people do not study hard when they are young, they will regret such indolence when they are old. The melodic line is legato and smooth, as if a respected elder is cordially persuading young students to cherish their precious time to study diligently. A Chinese proverb says, “A measure of time is worth an ounce of gold, but the latter cannot buy the former.” In the song, the right hand of the piano accompaniment doubles the melody of the voice part, while the left hand of the piano accompaniment performs broken chords in the form of eighth notes. The harmony of this song is simple, with the dominant harmonic progression of V–I throughout.

Example: 26

# 十二時

易韋齋作歌  
蕭友梅作曲

$\text{♩} = 96$

*mf*

1. 十二時, 無休息! 除了飲食 及遊戲!  
2. 十二時, 好光陰! 增長智識 須高深!

*mf*

光陰一去 何可追? 少年不學 老垂垂!  
勤學好問 毋沈吟! 讀書最忌 無恆心!

*mf*

却怨誰? 却怨誰? 少年不學 老垂垂!  
細思尋! 細思尋! 讀書最忌 無恆心!

The song “Summer Holiday” ( “暑假” ) by composer Youmei Xiao advocates that students review their lessons during the summer holidays. The lyrics of this song were written by Weizhai Yi. This song is in through-composed form and in A-flat major, and the meter is 3/4 (see example 27). Each phrase begins on the weak third beat and the smooth, lyric melodic line reflects both strength and geniality. The piano accompaniment and harmony of this song possess the style of Classicism. Xiao studied music in Germany and was greatly influenced by the compositional style of German art songs. The compositional techniques of some of his art songs obviously imitate those of European classical music. The melody and rhythm of the voice are constantly doubled in the piano accompaniment, offering melodic and harmonic support while also offering a picture of the simple or protected and supported life of being a student. The text – “*Yao zheng li jin chun shu ru di zi liang, bie pao que hao shi guang! Yao zhan tuo ren sheng qian jin di kang zhuang, bie gu fu hao shi guang! Wu wei cong wu xing gang! Wu shi ji yi li qiang! Wen gu zhi xin le wei yang! He! Yuan lai yan re jiao yang, zheng shi wo zui you mei di hao shi guang! Zheng shi wo zui ke ai di hao shi guang!*” ( “要整理今春输入的资粮，别抛却好时光！要展拓人生前进的康庄，别辜负好时光！勿谓聪悟性刚！勿恃记忆力强！温故知新乐未央！呵！原来炎热骄阳，正是我最优美的好时光！正是我最可爱的好时光！” ) – can be interpreted as follows: “One should review knowledge learned in the spring and not waste time. One should be open to the opportunities of life and not be ignoble in the use of one’s time. Do not say we are brilliant and tough nor rely on our strong memory. Reviewing old knowledge to derive new knowledge will bring endless

happiness to us. The hot summer is our most beautiful and loveliest time.” Harmonically, the song mainly uses the progression V–I, and occasionally V7 and VI, and employs the perfect cadence of I–IV–V–I at the end of the song.

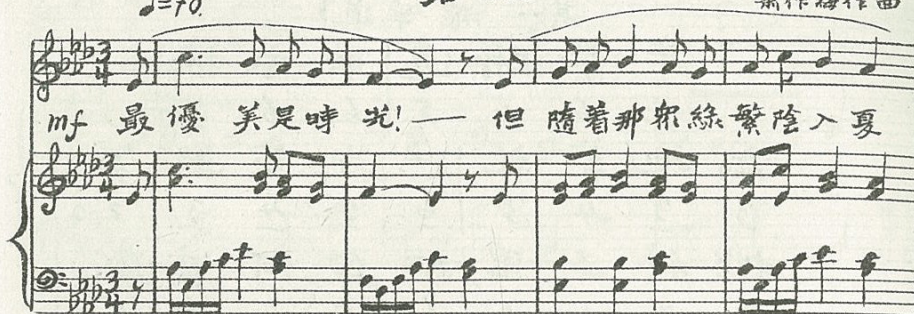
Example 27:

# 暑假

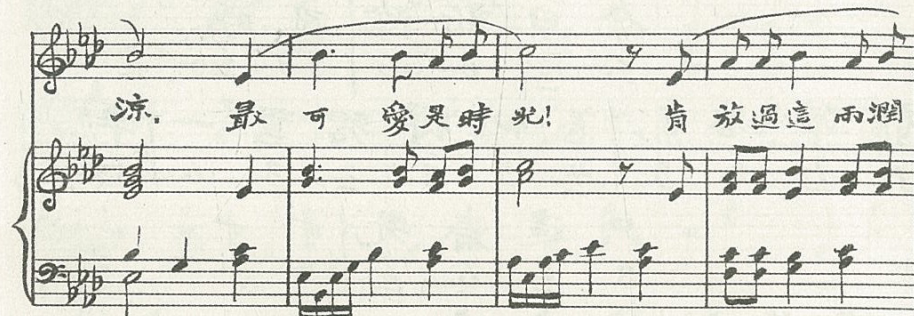
易韋齋作歌  
萧作梅作曲

$\text{♩} = 70$

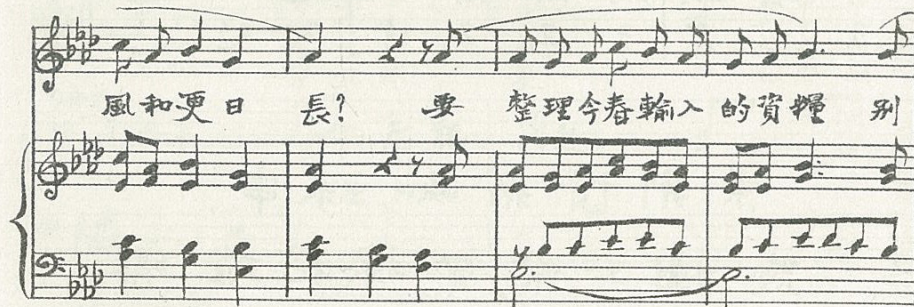
*mf* 最優美是時光! — 但隨着那紫絲繁陰入夏



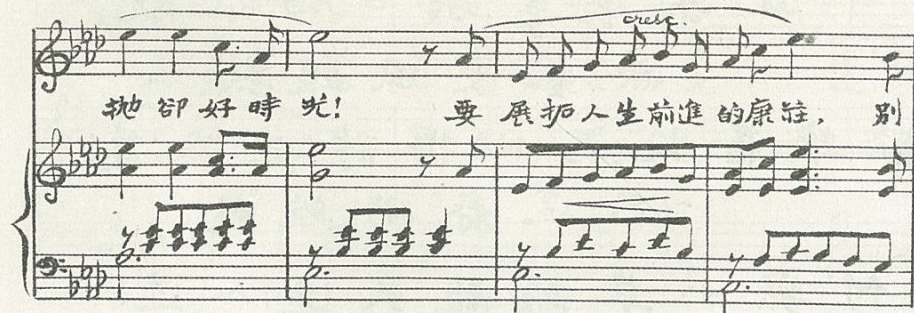
涼。最可愛是時光! 肯放過這雨潤



風和更日長! 要整理今春輸入的資糧別



拋卻好時光! 要展拓人生前進的康莊, 別



孤負好時光! 勿謂聰悟性剛! 勿恃  
記憶力強! 溫故知新樂未央! 呵!  
呵! 原來炎熱驕陽, 正是我  
最優美的好時光! 正是我最可愛的好時光!

#### 4.7. The Dialectical Relationship between Old and New Knowledge in Music

Confucius emphasized reviewing old knowledge, from which people could derive new knowledge and expand comprehension, and then perhaps become teachers (“温故而知新，可以为师矣。”<sup>54</sup>). In most cases, new knowledge is developed from the knowledge people have learned previously. Confucius explained the difference between thought, or thinking, and study, or investigating. First, people should work hard to accumulate as much knowledge or data as possible in order to lay a solid foundation for acquiring new perspectives. Confucius related that he once did not eat or sleep day and night, but only thought. This was not very beneficial, so it would have been better for him to actually study (“吾尝终日不食，终夜不寝，以思，无益，不如学也。”<sup>55</sup>). People should think actively based on old knowledge so that they can know newness. Learning and thinking are closely connected with each other; the former includes the latter and the latter is the expansion of the former. In terms of the relationship between the two, Confucius explained that if people only study, but do not think, they may be cheated; if people only think, but do not study, they may lack confidence (“学而不思则罔，思而不学则殆。”<sup>56</sup>).

Chinese composers have created a large number of art songs adapted from traditional folk songs to achieve the perfect combination of a Chinese national music style and western compositional techniques. Take Shande Ding as an example. He studied counterpoint, fugue, and other compositional techniques in France. Additionally, he had a

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<sup>54</sup> Yang, *Analects with Translation and Explanatory Notes*, 17.

<sup>55</sup> Yang, *Analects with Translation and Explanatory Notes*, 190.

<sup>56</sup> Yang, *Analects with Translation and Explanatory Notes*, 18.

passion for researching traditional folk songs. His adeptness at using western compositional techniques in combining Chinese and western music styles is demonstrated nicely in the song “Miss Mother.”<sup>57</sup> This song is in modified strophic form, and the meter is 4/4. The song is in the key of E-flat minor while the vocal melody of the traditional folk song is in E-flat *yu* mode. The descending melismatic scales in the piano accompaniment in the key of E-flat minor support a sense of melancholy in this adaptation of a famous folk song from Yunnan Province, while the rhythmically strong melodic theme, repeated throughout the song, describes the strong desires of the son and his mother to see each other after a long separation. Also, in the piano accompaniment, there is often a sixteenth rest at the beginning of each sixteenth-note rhythmic group, creating a sense of fragmentation to help express the despondent emotion. Verse 1, mm. 1–22, includes two phrases (see example 28), the first of which tells us that walnut flowers bloom on the long branches, and that the son, who is far away from home, misses his mother. The text of the second phrase tells us that the mother will miss her son until she is old, and that the son misses his mother so much that he is heartbroken. The two phrases are similar to antiphonal singing, during which singers keep a certain distance while responding to each other. The descending melodic lines of both phrases, like a deep sigh, reflect the characters’ sad moods. The appoggiaturas on the words “*chang*” (“长”), meaning “long,” and “*lao*” (“老”), meaning “old,” indicate that the characters are

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<sup>57</sup> Shande Ding, the music of “Miss Mother” (“想亲娘”).  
<http://www.qupu123.com/minge/sanzi/p33056.html>

weeping and complaining because they have not seen each other for such a long time.

The use of appoggiaturas helps to express the emotion more movingly. Traditional folk songs often use ornaments to express various emotions. In Verse 2, mm. 23–39, the melody reaches a climax. In mm. 14–22, the composer offers an interlude which modulates over nine measures to A-flat major. In mm. 23–31, the vocal line is set in F *yu* mode and the musical mood becomes more agitated. A second interlude in mm. 32–39 modulates back to E-flat minor and beginning in m. 40, the vocal melody returns to E-flat *yu* mode. In Verse 3, mm. 40–48, the song repeats the melodic theme again in E-flat *yu* mode followed by a brief three-measure postlude. The open fifths at the end of the song lend support to the unfulfilled dreams of the son and his mother of ever meeting again.

Example 28:

*mp* *mf*

胡桃开(呀)花 吊(哦)吊长呀,

*mf* *rit.* *p*

远离家乡想亲(呀)娘。

*mf* *rit.*

The image shows a musical score for the song "When Do the Hops Bloom?". It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line starts with the lyrics "娘想儿来 想呀想到老, 儿想亲娘" and includes dynamic markings like *a tempo*, *mp*, and *mf*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with the lyrics "哭断(呀)肠。" and includes markings for *rit.* and *mp*. The piano accompaniment in the second system shows a change in dynamics, including *mp*, *rit.*, *a tempo*, *mf*, and *f*.

The piano accompaniment of the song “When Do the Hops Bloom?” ( “槐花几时开” )<sup>58</sup> was also composed by Shande Ding according to a folk song from Sichuan Province in southwestern China. The folk songs of Sichuan are closely related to people’s lives while frankly and directly expressing sincere emotions. The lyrics are short in length and easy to understand, and the melody is passionate. The song “When Do the Hops Bloom?” vividly describes a picture in which a young girl longs to meet her lover, but when her mother asks her what she is seeing, she is so shy that she answers that she is looking at the locust tree on the high mountain and wondering when the hops will bloom.

<sup>58</sup> Shande Ding, the music of “When Do the Hops Bloom?” ( “槐花几时开” ).  
<https://wenku.baidu.com/view/be67651459fafab069dc5022aeea998fcc2240a2.html>

The song is in D *yu* mode, possesses four phrases, including an introduction, elucidation of the theme and transition to another musical sentiment and conclusion. The meter 2/4, and the melody is fluid and natural, frequently using appoggiaturas to express the lively musical mood. The frequent use of interjections imbues the melody with strong local color. In this song, the interjection “*yo-wei*” (“哟 - 喂”) is used at the end of each phrase. “*Yo-wei*” is widely used in daily life in southwestern China to highlight an emotion, such as surprise, dissatisfaction, praise, joy, sadness, or scorn. The text of the first phrase tells us there is a locust tree on the high mountain; the text of the second phrase tells us that a young girl is holding the railing and looking forward to her lover’s return (see example 29). “*Yo-wei*” at the end of the two phrases emphasizes the girl’s eagerness to see her lover while helping the melody sound plain and natural.

Example 29:

高亢、自由地  
*mf*  
 高高山上 (哟啊) 树 (喔) 槐哟喂, 手把栏杆 (啥)  
*mp*  
*mp* *mp*

The image shows a musical score for a song. It consists of three staves. The top staff is the vocal line, starting with the lyrics '望郎来哟喂' (Wàng láng lái yao wèi). The middle and bottom staves are the piano accompaniment. The piano part begins with a piano (*p*) dynamic and features a variety of textures, including chords and arpeggiated figures. There are markings for *8va* (octave up) in the piano part. The dynamics progress from *p* to *mf* and finally to *f*. Performance instructions include *cresc. accel.* (crescendo and acceleration) and *f* (forte).

The original version of the song only possesses the melody and when Shande Ding composed the piano accompaniment, he added an introduction, an interlude, and a coda to extend the structure. In the introduction of twenty-one measures, he uses open fifth chords to create a feeling of spaciousness in the mountains while the appoggiaturas of a minor second enrich the music with strong national color (see example 30). He attached great importance to the function of the introduction, or prelude, in his songs. A prelude can set the scene while paving the way for the entry of thematic material. In “When Do the Hops Bloom?,” besides intervals of fourths and fifths and stacks of fourths and fifths, he also adopted other unique harmonic structures to enrich harmonic color. For example, in m. 28, at the word “yo,” the *shang* chord with an additional seventh allows the music to possess a pentatonic color. Pentatonic color is also highlighted in mm. 30–33 (see example 31).

Example 30:

# 9. 槐花几时开

四川民歌  
丁善德伴奏

*Andantino*  
*8<sup>va</sup>*

*mf* *sf* *mp* *mf*

*f* *mf* *dim* *p*

*Più animato*  
*8<sup>va</sup>*  
*mp*

*poco rit.*

Example 31:

The image shows a musical score for Example 31, consisting of two systems of music. Each system includes a vocal line and a piano accompaniment. The first system has the lyrics "望郎来哟喂," and the second system has "娘问女儿呀, 你望啥了哟喂,". The piano accompaniment features dynamic markings such as *p*, *mf*, *cresc. accel.*, and *f*, along with performance instructions like *8va* and *8va*. The score is written in a key signature of one flat and a 2/4 time signature.

#### 4.8. Teaching Students in Accordance with Their Aptitude for Music

Over 2000 years ago, Confucius advocated differentiated education before it became a popular concept in the West. He advocated this significant teaching method for students in accordance with their aptitude. Students possess their individual differences, so teaching methods should not follow the same pattern. Instructors should carry out targeted teaching according to students' different cognitive levels, learning abilities, and personal qualities to inspire their strengths and accommodate their weaknesses. In this way, students will become more interested in learning and develop in an all-round way.

In the *Analects*, a story is related to explain the view of teaching students in accordance with their aptitude.<sup>59</sup> One time, Confucius went to his study after class. His disciple, Hua Gongxi, brought him a cup of water. At this time, Zilu, another disciple, came hurriedly and asked loudly, “Sir, if I hear a correct proposition, can I do it immediately?” Confucius looked at him and spoke in a leisurely manner. “Your father and elder brother are alive, so you should ask them first. How can you do right away whatever you hear?” After Zilu left, You Ran, another disciple, approached quietly and asked reverently, “Sir, if I hear a correct proposition, should I do it immediately?” Confucius answered at once, “Yes, you should do it right away.” After You Ran left, Hua Gongxi felt confused and asked, “Sir, why did you answer the same question conversely?” Confucius smiled and said, “You Ran is modest and irresolute in actions, so I encourage him to act decisively. However, Zilu seeks to prevail over others and is not considerate, so I persuade him to listen to others’ opinions and think first, then act.”

Mencius advocated employing different teaching methods for different types of students; he enunciated five methods: (1) for those with high comprehensive qualities, *junzi* instantly remind and enlighten them, as a timely rain moistens and nourishes; (2) for those possessing strength through morality, *junzi* positively influence their thoughts and behaviors to help them acquire complete virtues; (3) for those talented in a specific field, *junzi* render guidance and cultivate them to become outstanding talents in that field; (4) for those with average qualities, *junzi* answer their questions, identify the sources of their

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<sup>59</sup> Yang, *Analects with Translation and Explanatory Notes*, 133.

confusion and clarify matters; (5) for those who admire *junzi*, but cannot directly be their students due to time or place, so study independently, *junzi* exert positive influence through their scholarly attainments and virtues (“君子之所以教者五：有如时雨化之者，有成德者，有达财者，有答问者，有私淑艾者。此五者，君子之所以教也。”<sup>60</sup>).

Many Chinese art songs possess educational significance and demonstrate the view of teaching students in accordance with their aptitude. Examples include art songs composed by Youmei Xiao, who was the first person in China to receive a doctorate in music, a founder of the Shanghai Conservatory of Music (the first music school of higher education in China), a pioneer and founder of modern Chinese professional music education, and who is regarded as the father of modern Chinese music. He composed about fifty-three art songs in total; twenty-seven of them are included in *The Singing Textbooks Under the New School System* (《新学制唱歌教科书》). This was the first set of music textbooks, including both lyrics and music, created by the Chinese themselves. Published in 1924, the textbooks comprised three volumes and were used in middle schools. The lyrics of these art songs were written by Weizhai Yi. In the past, Chinese songs usually employed the numbered musical notation. The numbers 1, 2, 3, 4, 5, 6, and 7 represent *do, re, mi, fa, sol, la, and si* respectively. If a note is one octave above, there will be a dot above the Arabic numeral; if a note is one octave lower, there will be a dot below the Arabic numeral. However, *The Singing Textbooks Under the New School*

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<sup>60</sup> Fang, *Mencius*, 279.

*System* use staff notation and a piano accompaniment was composed for each song; these were among the first music textbooks compiled by Chinese educators.

The first volume includes the art songs “The School Anthem” (“校歌”), “Traditional Twelve Two-Hour Periods,” “Good China” (“中华好”), “A Morning Song” (“晨歌”), “Floral Times” (“花时”), “A Spring Song” (“春歌”), “The National Flag” (“国旗”), “Spring Suburb” (“春郊”), “A March Song” (“进行歌”), and “Sincere Pursuit.” The second volume includes the art songs “Arbor Day” (“植树节”), “Life” (“人生”), “Growing Flowers” (“栽花”), “An Article Advocating Kindness” (“尚美篇”), “New Swallows” (“新燕”), “People!” (“人!”), “Spring Flowers” (“留春之花”), “A Poem of a Spring Outing” (“行春词”), “Long Hua” (“龙华”), and “Summer Holiday.” The third volume includes the art songs “My ‘Property’” (“我的‘财产’”), “Kites” (“风筝”), “Summer Campus” (“校园夏时”), “Chrysanthemums” (“菊”), “Hollyhocks” (“戎葵”), “Starry Sky” (“星空”), and “Territory” (“国土”). These art songs are highly suitable for middle school students to learn. First, these songs accord with the cognitive level of middle school students whose view of life, opinions, values and world outlook have not been formed. These songs positively guide students in ideology, such as advocating patriotism and democracy, encouraging them to cherish time and study diligently, and describing great mountains and rivers of the motherland. Second, the melodic range of these songs is narrow in accordance with the physiological characteristics of middle school students who are in the voice changing period of puberty. Their voices may sound unnatural and fatigue easily. The melody of these songs is

mainly in the middle range, and the highest note usually does not exceed e2, in order to accommodate learners' abilities and avoid harm to students' voices. Third, these songs follow the principle of gradual improvement, with the content from easy and simple to difficult and complex. The songs in the first volume are in C major, G major, F major, D major, and B-flat major. The songs in the second volume are in C major, E major, G major, B-flat major, E-flat major, A major, and A-flat major, so students can both review the old knowledge and learn the new knowledge to lay a solid foundation in music theory. The songs in the third volume are in A major, E major, D-flat major, B major, G-flat major, and F-sharp major.

#### **4.9. The View of Everyone Possessing Their Own Strengths in Music**

Confucianism contends that everyone possesses their own strengths. The *Analects* relates a story about Confucius discussing the strengths of his disciples.<sup>61</sup> Kangzi Ji, a powerful minister of the ancient state of Lu in the east of China during the Spring and Autumn Period, asked, “Can You Zhong deal with government affairs?” Confucius answered, “You Zhong is courageous, resolute, and decisive, so why is it difficult for him to deal with government affairs?” Kangzi Ji asked, “Can Ci Duanmu deal with government affairs?” Confucius answered, “Ci Duanmu is reasonable, so why is it difficult for him to deal with government affairs?” Kangzi Ji asked, “Can Qiu Ran deal with government affairs?” Confucius answered, “Qiu Ran is versatile, so why is it difficult for him to deal with government affairs?” In the argumentative essay “On

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<sup>61</sup> Yang, *Analects with Translation and Explanatory Notes*, 64.

Teachers” ( “师说” ), Yu Han (768 CE–824 CE), a famous writer, ideologist, and philosopher, and an adherent of Confucianism, wrote, “Confucius said that when several people are walking together, there must be someone who can be the teacher. Therefore, students are not necessarily inferior to their teachers and teachers are not necessarily more virtuous and talented than their students. The fact is that some people might have learned natural and social laws earlier than others or might be accomplished in their own fields.” ( “孔子曰： ‘三人行， 则必有我师。’ 是故弟子不必不如师， 师不必贤于弟子。 闻道有先后， 术业有专攻， 如是而已。 ” ) Hao Cheng (1032 CE–1085 CE) and Yi Cheng (1033 CE–1107 CE), famous philosophers and educators and representatives of Confucianism, believed that everyone must have their own strengths; if a leader could make best use of one’s advantages and bypass one’s disadvantages, everyone could be appointed ( “人各有所长。 能取其长， 皆可用也。 ” <sup>62</sup>).

Yu Li (937 CE–978 CE; Chinese emperor from 961 CE–975 CE) was the last emperor of the Southern Tang Dynasty (937 CE–975 CE). In 975 CE, Yu Li’s army was defeated by that of the Song Dynasty (960 CE–1279 CE), so he surrendered and his dynasty was extinguished. Although Yu Li was a failed emperor, he was a renowned poet and the lyrics of many Chinese art songs are taken from his poems. Take the song “Joy of Meeting” ( “相见欢” )<sup>63</sup> by Xiaohu Zhang as an example. The poem “Joy of Meeting – Sorrow of Separation” ( “相见欢 · 无言独上西楼” ) was written when Yu Li was kept in captivity in Bianliang, the first capital of the Song Dynasty and in the middle of China, to express his pain due to national subjugation and being forced to leave his hometown.

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<sup>62</sup> Xi Zhu, *The Analects of Four Confucian Classics* (《四书章句集注》) (Beijing: Zhong Hua Book Company (北京: 中华书局), 1983), 86.

<sup>63</sup> Yu Li and Xiaohu Zhang, the music of “Joy of Meeting” ( “相见欢” ).  
<http://www.qupu123.com/minge/sanzi/p41233.html>

The song “Joy of Meeting” is in strophic form, Prelude–A–B–A1–B1–Coda, and in B minor, and the meter is 4/4 (see example 32). In Section A, mm. 8–16, the text – “*Wu yan du shang xi lou, yue ru gou, ji mo wu tong shen yuan suo qing qiu.*” (“无言独上西楼，月如钩，寂寞梧桐深院锁清秋。”) – tells how “I ascend the west tower silently and alone; I look up into the sky and find that only the cold moon, like a hook, accompanies me; I look down and see the phoenix tree standing lonely in the courtyard; the deep and quiet courtyard is shrouded in the cold and desolate autumn.” In Section B, mm. 17–25, the text – “*Jian bu duan, li hai luan, shi li chou. Bie shi yi ban zi wei zai xin tou.*” (“剪不断，理还乱，是离愁。别是一般滋味在心头。”) – says “What cannot be cut off, nor sorted out, and makes me upset and disconcerted, is the sorrow of parting, haunting me and tasting like a kind of indescribable pain.” The melody of this song frequently uses descending stepwise progression, such as in m. 14, to reflect the poet’s depressed mood and ancient charm. In this song, the trend of the melodic line is consistent with the tones of the words to strengthen national style, such as in mm. 17–19, with the *pinyin* of the text “*jiǎn bù duàn, lǐ hái luàn.*” This song uses various harmonic structures, such as in mm. 37–40, appearing triads, intervals of a fourth, open fifth chords, and sixteenth notes in thirds, to greatly enrich the harmonic color. The accompaniment offers a rich texture to vividly describe the mood. In mm. 1–3, the left hand of the piano accompaniment plays octave intervals in half-notes, while the right hand of the piano accompaniment uses eighth rests on the rhythmic stresses, eighth notes, and sixteenth notes, to indicate the poet’s gloomy mood and scattered thoughts. In mm. 32–33, the piano accompaniment’s

undulating sixteenth notes describe the moonlit night and express the poet's lonely mood.

In mm. 41–45, the piano accompaniment uses simple rhythmic patterns, including half-notes, quarter notes and block chords to give a strong sense of rhythm and express the poet's melancholia.

Example 32:

# 相见欢

Adagio 吟诵、舒缓地

[唐] 李煜词  
张肖虎曲

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked *p* and *mf*. The tempo is Adagio, and the performance style is '吟诵、舒缓地' (recited, slowly). The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 无言独上西楼，月如钩，寂寞梧桐深。

无 言 独 上 西 楼 ， 月  
如 钩 ， 寂 寞 梧 桐 深

*mf*

院 锁 清 秋。 剪

*pp*

不 断， 理 还 乱， 是 离 愁。 别

*pp*

是 一 般 滋 味 在 心

*mp*

头。 无 言 独 上 西

*mp*

楼， 无 言 独 上 西 楼， 月 如 钩，

月 如 钩。 寂 寞 梧 桐 深

院 锁 清 秋。 剪

不 断， 理 还 乱， 是 离 愁。 煎

不断，理还乱，是离愁。啊 啊

*mp* *rit.* *a tempo*

*rit.* *a tempo*

别是一般滋味在

*p* *tr* *pp*

头，在心头。

*ppp* *ppp*

*più mosso* *rit.* *p* *pp*

Take the song “Spring Flowers and Autumn Moon” (“春花秋月何时了”),<sup>64</sup> written in the 1980s by Jiasheng Zhou (b. 1941), as another example. The poem “The Beautiful Lady Yu – Spring Flowers and Autumn Moon” (“虞美人·春花秋月何时了”) was created by Yu Li on his birthday after his dynasty had fallen and he had been placed under house arrest for nearly three years. The poem expresses sharp comparisons between the eternity of nature and the uncertainty of life. After the Song Dynasty Emperor Taizong (976 CE–997 CE) heard this, he had Yu Li killed by poisoning.

The song “Spring Flowers and Autumn Moon” is in strophic form, Prelude–A–Interlude–B, and in B-flat major, and the meter is 4/4 (see example 33). The piano accompaniment, such as in the prelude, imitates the rhythmic patterns of the *guzheng* to strengthen ancient charm. In Section A, mm. 2–15, the text – “*Chun hua qiu yue he shi liao? Wang shi zhi duo shao? Xiao lou zuo ye you dong feng, gu guo bu kan hui shou yue ming zhong.*” (“春花秋月何时了？往事知多少？小楼昨夜又东风，故国不堪回首月明中。”) – translates as: “Spring flowers bloom and the autumn moon is bright every year, and when will this time come to an end? In the past years, there were so many sad memories. Last night the east wind revisited the little tower, and when I ascended the tower to watch the moon, I again could not help recalling Jinling.” Jinling, in southeastern China, was the capital of the Southern Tang Dynasty. In mm. 5–7, the piano accompaniment uses the same rhythmic patterns, with the left hand of the piano

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<sup>64</sup> Yu Li and Jiasheng Zhou, the music of “Spring Flowers and Autumn Moon” (“春花秋月何时了”). <http://www.qupu123.com/meisheng/qizi/p205232.html>

accompaniment in half-note block chords and the right hand of the piano accompaniment playing quarter notes with glissandi on weak beats, to illuminate the melody and express the poet's helpless feeling. In mm. 10–12, the left hand of the piano accompaniment plays octave intervals in half-notes and whole notes, while the right hand of the piano accompaniment plays octave intervals and intervals of fourths and thirds in sixteenth notes, to express the fallen emperor's agitated mood and indicate his mind was full of sadness and despair while he was gazing up at the moon. In the interlude, mm. 16–19, the left hand of the piano accompaniment plays continuous block chords, while the right hand of the piano accompaniment plays continuous triplets, and in mm. 18–19, the left hand of the piano accompaniment descends from high to low, whereas the right hand of the piano accompaniment ascends from low to high, to give a sense of tension and indicate the poet's walloping psychological rupture due to the striking contrast between the past magnificence of his Southern Tang Dynasty palace and his current tragic incarceration. In Section B, mm. 20–36, the text – “*Diao lan yu qi ying you zai, zhi shi zhu yan gai. Wen jun neng you ji duo chou? Qia si yi jiang chun shui xiang dong liu.*” ( “雕栏玉砌应犹在，只是朱颜改。问君能有几多愁？恰似一江春水向东流。” ) – tells us: “The palace of the Southern Tang Dynasty, with the elaborately carved rails and the jade-like steps, might still be in Jinling, but rosy faces whom I miss have pined away and become aged. How much sorrow do I have? It is just as endless as the overbrimming spring river flowing eastward.” Here in Section B, the piano accompaniment frequently uses octave intervals, block chords, triplets, and rolled chords to express the poet's great

mental anguish and extremely agitated, restless mood. The melody of this song reflects the musical characteristics of Peking Opera. The melody frequently uses descending second intervals to express the poet's helplessness and his depressed mood. On the first beat of m. 11, the descending second interval on the Chinese word "you" indicates again that because the east wind often blew against the tower, the poet's memories of the lost glories of the Southern Tang Dynasty caused him continual suffering and sadness.

Example 33:

# 春花秋月何时了

[唐]李煜词  
周家声曲

**Ad lib.**

*lento poco mosso*

*meno mosso accel.*

**Lento 深情、感慨地**

春花秋月何时了

150

本曲谱上传于 中国曲谱网

Detailed description: The image shows a musical score for the song '春花秋月何时了' (When will the spring flowers, autumn moon, and when will it be over?). It is arranged for piano and voice. The score is divided into three systems. The first system is a piano introduction marked 'Ad lib.' and 'lento poco mosso', featuring intricate triplets in both hands. The second system continues the piano accompaniment, marked 'meno mosso accel.', with a sixteenth-note figure in the right hand. The third system is the vocal melody, marked 'Lento 深情、感慨地' (Lento, with deep emotion and a sense of lament), in a 4/4 time signature. The lyrics '春花秋月何时了' are written below the vocal line. The page number '150' is at the bottom left, and the source 'China Music Network' is at the bottom right.

时 了? 往 事 知 多

8.....;

少? 往 事 知 多 少?

8.....;

小 楼 昨 夜 又 东 风, 故 国 不 堪 回

首 (啾) 月 明 中。

*dim.*

*mp*

*mf* *sf*

**Andante**

雕 栏 玉 砌 应 犹 在, 只 是 朱 颜

改。 问 君 能 有 几 多 愁?

恰似一江春水

8  
3 3 3 3  
cresc.

向东流 向东流，恰

*f* *p* *v*

Lento rit.

似一江春水向东

*Lento* *rit.*

流。

8  
3 3 3 3  
*f* *rit.*

#### 4.10. Musical Advocacy for the Unification of the Country

Confucianism encourages the unification of China. The *Analects* relates a story to demonstrate that Confucius upheld national unity.<sup>65</sup> During the Spring and Autumn Period and the Warring States Period (770 BCE–221 BCE), there were many smaller ancient states in China and the emperors of the Eastern Zhou Dynasty (770 BCE–256 BCE) were only the nominal common lords of the country and did not have real control over the country. In the fight for control of the whole of China, wars often took place among these smaller states. Then, in 256 BCE, the Eastern Zhou Dynasty was eliminated by the ancient state of Qin (770 BCE–221 BCE), which in 221 BCE unified the country and established the successor Qin Dynasty. Duke Huan (unknown–643 BCE) of the ancient state of Qi killed his brother Childe Jiu (unknown–685 BCE), whose mentor was Zhong Guan (ca. 723 BCE–645 BCE). According to feudal customs, Guan should have sacrificed his life for Childe Jiu. However, Guan not only survived, he also assisted Duke Huan in governing the state. Therefore, Zigong (520 BCE–456 BCE), a disciple of Confucius, did not believe that Guan should be considered a benevolent person. Confucius expounded his opinion: “Zhong Guan assisted Duke Huan to dominate the dukes under the emperor, so the chaotic situation was eliminated, the country was stabilized, and the common people have been benefited so far. Without Zhong Guan, our hair would hang down loosely and our lapels would open to the left, being reduced to a backward nation. Should he stick to trivial conventions like the common people and commit suicide in a remote mountainous area, unknown to others?”

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<sup>65</sup> Yang, *Analects with Translation and Explanatory Notes*, 170.

The *Mencius* document relates a story which demonstrates how Mencius attached great importance to national unity.<sup>66</sup> When Mencius met King Liang Xiang (unknown–296 BCE) of the ancient state of Wei (403 BCE–225 BCE), he did not think the king looked like or behaved like a formidable monarch. King Liang Xiang asked, “How can the country be stabilized?” Mencius answered, “The stability of the country lies in the unification of the country.” King Liang Xiang asked, “Who can unify the country?” Mencius answered, “A monarch who dislikes killing people can unify the country.” King Liang Xiang asked, “Who will pay allegiance to him?” Mencius answered, “Everyone in the country will pay allegiance to him. Do you know the growth of seedlings of cereal crops? If there is drought during July and August, they will wither. Once the sky is covered with dark clouds and a heavy rain comes, they will grow luxuriantly. If it is like this, who can prevent their prosperous growth? Now among the monarchs in the country, no one dislikes killing people. If there is a monarch who dislikes killing people, the common people will highly admire him. They will pay allegiance to him, just like gurgling water flowing downwards; who can break such turbulent momentum?”

Many Chinese art songs reflect the advocacy of the unification of the motherland. Take the song “Ask?” by Youmei Xiao as an example. The text of the poem was written by Weizhai Yi in the beginning of the twentieth century when the warlords, nominally under the leadership of the central government, created local power bases. Regarding military might as their main political capital, the warlords fought each other, thus impeding the unification and development of the country and causing the people to suffer grave misfortunes. The country also suffered the continuing indignity of foreign

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<sup>66</sup> Fang, *Mencius*, 9–10.

concessions on Chinese soil, so the people were strongly dissatisfied with the inadequacy of the nationalist government to control the warlords and regain Chinese sovereignty over all its lands. The song “Ask?” reflects the people’s dissatisfaction and intellectuals’ anxiety about the future and the destiny of the country.

The song “Ask?” is in through-composed form with a coda, in G major, and the meter is 4/4 (see example 34). The lyrics raise a series of meaningful questions. In the first phrase, mm. 1–4, the text – “*Ni zhi dao ni shi shui? Ni zhi dao hua nian ru shui?*” ( “你知道你是谁? 你知道华年如水? ” ) asks two questions: “Do you know who you are? Do you know that time is like flowing water and will never return?” In the second phrase, mm. 5–8, the text – “*Ni zhi dao qiu sheng tian de ji fen qiao cui?*” ( “你知道秋声添得几分憔悴? ” ) – asks, “Do you know the sounds of nature in autumn and the feeling of withering?” In m. 5, the ascending scale on the word “*qiu*” ( “秋” ) which means “autumn,” together with the gradually stronger dynamic, reflects an agitated mood; the people were incensed about the chaotic social situation and anxious about the country, but felt helpless. In the third phrase, mm. 8–10, the text only has one interjection, “*chui*” ( “垂” ), together with the descending melody and gradually softer dynamic, to continue the helpless mood expressed in the previous phrase. In m. 9, the quarter rest is just like a deep sigh. In the fourth phrase, mm. 10–13 and the climax of the song, the text – “*Ni zhi dao jin ri di jiang shan you duo shao qi huang di lei?*” ( “你知道今日的江山有多少凄惶的泪? ” ) – asks, “Do you know how our land sheds so many sad and restless tears?” In mm. 10–11, the use of triplets, the gradually stronger dynamic, and the accent marks on the words “*jiang shan*” ( “江山” ), meaning “the land,” indicate that this depressed mood

has already existed for a long time. Then, mm. 12–13 are performed gradually more slowly and softly to express a sinking feeling. In the coda, mm. 14–16, performed in a soft dynamic, the text – “*Ni xiang xiang a, dui, dui dui.*” ( “你想想啊，对，对对。” ) – advises that one should think about what is really right. Although the melody of the coda is simple, only using the three tones of the tonic and with one tone on one word, the text is this song’s main idea which possesses profound significance and arouses the listener’s deepest thoughts.

Example 34:

# 问

易韦斋词  
萧友梅曲

$\text{♩} = 60$  感慨地

*p*

1. 你 知 道 你 是 谁? 你 知 道 华 年 如  
2. 你 知 道 你 是 谁? 你 知 道 人 生 如

*p*

*mf*

水? 你 知 道 秋 声 添 得 几 分 憔  
燕? 你 知 道 秋 花 开 得 为 何 沉

*mf*

*mf* *p* *mf* *p*

悴! 垂 垂! 垂 垂! 垂 垂! 你 知 道 今 日 的 江 山  
醉? 吹 吹! 吹 吹! 吹 吹! 你 知 道 尘 世 的 波 澜

*mf* *p* *mf* *p*

*rit.* *p* *a tempo* *pp*

有 多 少 凄 惶 的 泪? 你 想 想 啊, 对, 对, 对。  
有 几 种 温 良 的 类? 你 讲 讲 啊, 脆, 脆, 脆。

*rit.* *p* *a tempo* *pp*

Next, the song “Overlook” (“眺望”)<sup>67</sup> by Cong Liu is set to a modern poem written by Fei Wu. This song expresses the creators’ fervent hope for the reunification of the mainland and Taiwan. This song is in strophic form, Prelude–A–B, and in F minor, and the meter alternates between 4/4 and 3/4 (see example 35). The prelude, mm. 1–8, uses undulating triplets and sextuplets, together with the dynamics in striking distinction, to vividly describe the vast and spectacular sea. In Section A, mm. 9–21, the narration of the theme of the song – “*Ge zhe da hai tiao wang, zhi jian hai shui mang mang, hai feng xian qi bo lang, wang bu dao ni, wang bu dao wo, wang bu dao wo di hai gang.*” ( “隔着大海眺望，只见海水茫茫，海风掀起波浪，望不到你，望不到我，望不到我的海港。” ) – tells us that looking across the sea we can only see the boundless water, and that when the sea wind rolls up waves, we can see neither each other nor the harbor. The melody frequently uses intervals with large leaps to reflect the undulating waves, and the piano accompaniment uses triplets, sextuplets, and rolled chords in undulating waves to echo the vocal melody. In m. 13 and m. 15, the musical mood is a bit more agitated, and the right hand of the piano accompaniment uses dotted rhythms to express the eagerness of people on one side of the Taiwan Strait to meet their relatives on the other side. In mm. 16–19, there is not a single tone with a long duration in the vocal line and there are fewer tones in the piano accompaniment which expresses the sad and helpless feeling. In Section B, mm. 22–42, the climax of the song, the text – “*Na shi shui ge zhe yun hai cang mang, ge zhe yun hai qi liang di ge chang, yi zi zi, yi ju ju, yi sheng sheng, shen qing di chang zhe, gu rou qing chang.*” ( “那是谁隔着云海苍茫，隔着云海凄凉地歌唱，一字字，一句句，一声声，深情地唱着，骨肉情长。” ) – asks, “Who is singing desolately

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<sup>67</sup> Fei Wu and Cong Liu, the music of “Overlook” ( “眺望” ).  
<http://www.qupu123.com/yuanchuang/p19113.html>

across the sea of clouds, singing every word and every phrase movingly for familial affection?” Unlike the broken chord style of piano accompaniment in Section A, the piano accompaniment of Section B frequently uses block chords in sixteenth notes to create a tense atmosphere and express the anxious and helpless mood of people on each side of the Taiwan Strait when they stand by the boundless sea, but cannot meet their relatives. In mm. 37–38, the highest note of the song appears, the dynamic is gradually stronger until it reaches the peak strength of the song, and the left hand and right hand of the piano accompaniment use descending and ascending octave intervals respectively to fully express how people on both sides of the Taiwan Strait are eager for family reunion and the reunification of the mainland and Taiwan. Then, in the last phrase of the song, the text “*qing chang*” (“情长”) signifying deep feelings, the music becomes gradually softer until it reaches the softest point of the song to create a tranquil ending.

Example 35:

# 眺望

女高音独唱

吴飞词  
刘聪曲

*Andante Rubato*

Piano introduction for the song '眺望'. It consists of two staves (treble and bass clef) in a key signature of three flats (B-flat major/D minor). The tempo is marked 'Andante Rubato'. The music features a series of chords and melodic lines, with dynamic markings of *pp*, *mp*, *p*, and *mf*. There are also some triplets and sixteenth-note patterns.

*Lento più accel.*

Continuation of the piano introduction. It features a series of chords and melodic lines, with dynamic markings of *f* and *ff*. The tempo is marked 'Lento più accel.' and 'rit.'. There are also some triplets and sixteenth-note patterns.

$\text{♩} = 62$

Vocal entry and piano accompaniment. The vocal line starts with the lyrics '隔着大海 隔着大海'. The piano accompaniment features a series of chords and melodic lines, with dynamic markings of *mp* and *mf*. There are also some triplets and sixteenth-note patterns.

Vocal entry and piano accompaniment. The vocal line starts with the lyrics '眺望 眺望 只见海水茫茫 只见云海苍苍'. The piano accompaniment features a series of chords and melodic lines, with dynamic markings of *mp* and *mf*. There are also some triplets and sixteenth-note patterns.

海风掀起波浪 望不到  
云海映着月光 月光如

你望不到我望不到我的  
水如月光水如

1. 海港 那是  
泪光

焦急地  
谁隔着云海苍茫 隔着云海凄凉的歌唱

*rit.*

Adagio

Tempo 1

一字 字 一句 句 一声

声 深情而宽广地 深情的唱

着 骨肉 情长 深

激动地 *poco mosso*

情 地 唱 着 深 情 地 唱 着 骨 肉 情

*mf* *f*

This system contains the first system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked '激动地 poco mosso'. The lyrics are '情 地 唱 着 深 情 地 唱 着 骨 肉 情'. The piano accompaniment includes dynamic markings of *mf* and *f*.

长 情

*a tempo* *rit.*

*ff* *mf* *rit.*

This system contains the second system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats and the time signature is 4/4. The tempo is marked 'a tempo' and 'rit.'. The lyrics are '长 情'. The piano accompaniment includes dynamic markings of *ff*, *mf*, and *rit.*.

*a tempo* *p*

长 *a tempo*

*pp*

This system contains the third system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats and the time signature is 4/4. The tempo is marked 'a tempo'. The lyrics are '长'. The piano accompaniment includes dynamic markings of *p* and *pp*.

#### 4.11. Musical Advocacy for a Strong Will in Adversity

Confucianism advocates possessing a strong will when facing difficulties. Mencius said, “If heaven gives someone an important position, it must first make him suffer from mental anguish, physical fatigue, abject poverty, create all sorts of obstacles for him, and pin him against the wall, so he will acquire mental maturity and a firm will in order to develop new abilities.” ( “天将降大任于是人也，必先苦其心志，劳其筋骨，饿其体肤，空乏其身，行拂乱其所为，所以动心忍性，曾益其所不能。”<sup>68</sup>) Xunzi said that without winter, people would not know pines and cypresses which are strong-willed and tall and straight; without danger and disaster, people would not know *junzi* whose aspirations are lofty ( “岁不寒，无以知松柏；事不难，无以知君子。”<sup>69</sup>). Only when people experience severe difficulties will the qualities of *junzi* become clear to them.

Many Chinese art songs reflect the advocacy for a strong will during adversity. Take “Song for the Prisoner” ( “囚歌” )<sup>70</sup> by Qi Jin (b. 1961) as an example. The lyrics of this song are from a modern poem written by Ting Ye (1896–1946), a famous Chinese strategist and communist statesman, a founder of the People’s Liberation Army of China, and an important leader of the New Fourth Army, which fought against the Japanese invasion and occupation of China. In 1941, Ting Ye was captured by the Nationalist Party in the Southern Anhui Incident, during which the Nationalist Party suddenly attacked the New Fourth Army in Jingxian County of Anhui Province in eastern China. Ting Ye was imprisoned in Shangrao of Jiangxi Province in southeastern China, Enshi of

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<sup>68</sup> Fang, *Mencius*, 253.

<sup>69</sup> Xun, *Xunzi*, 279.

<sup>70</sup> Ting Ye and Qi Jin, “Song for the Prisoner” ( “囚歌” ), *The World of Music (Music Creation Edition)* ( 《音乐天地 (音乐创作版)》 ), no. 12 (December 2018): 31–34.

Hubei Province in central China, and Guilin of Guangxi Province in southern China successively, then was sent to a prison camp in Chongqing, in southwestern China. Chongqing was the headquarters of the Sino-American Special Technical Cooperative Organization, which was organized for China and America to fight together against Japan. While Ting Ye was in prison he suffered severe torture, but remained faithful to the Communist Party. In 1942, he wrote the poem “Song for the Prisoner” to expose the evil actions of the right wing of the Nationalist Party compared to the integrity of the people’s revolution.

“Song for the Prisoner” is in ternary form, Prelude–A–Interlude–B–Interlude–C, and uses mixed meter (see example 36). In Section A, mm. 3–11 and in B major, the text – “*Wei ren chu di men jin suo zhe, wei gou pa chu di dong chang kai zhe, yi ge sheng yin gao jiao zhe, pa chu lai o gei er zi you!*” (“为人出的门紧锁着，为狗爬出的洞敞开着，一个声音高叫着，爬出来哦给你自由!”) – indicates how the door for humans, referring to revolutionaries, is locked, whereas the hole for dogs, referring to traitors in the revolutionary ranks, is open; a voice, referring to the right wing of the Nationalist Party, cries loudly, “Come out and claim your freedom!” The revolutionary soldier in the poem is facing a serious test: either being faithful and unyielding or dragging out an ignoble existence. The melody frequently uses intervals with large leaps and jumps to express the agitated mood, using dotted rhythms, syncopations, and triplets to enhance the sense of rhythm. The piano accompaniment frequently uses block chords to enhance the sense of strength. In Section B, mm. 16–32 and in F major, the text – “*Wo ke wang zi you, dan wo shen shen di zhi dao ren di qu ti zen neng cong gou di dong zi pa chu! Wo xi wang you yi tian, di xia di lie huo, jiang wo he zhe huo guan cai yi qi shao diao.*” (“我渴望自由，但

我深深地知道人的躯体怎能从狗的洞子爬出！我希望有一天，地下的烈火，将我和这活棺材一起烧掉。” ) – tells how the soldier yearns for freedom, but knows humans cannot get out of the hole fit only for dogs. He hopes that one day he and this living tomb, referring to the prison set up by the right wing of the Nationalist Party, will be burned away together by the underground fire, referring to the fire of revolution or the great revolutionary power of the masses. The revolutionary will never surrender to the enemy in order to survive. The melodic line offers more simplicity in comparison with that of Section A. The piano accompaniment frequently uses octave intervals to express the revolutionary’s firm belief in revolution. In mm. 29–31, the right hand of the piano accompaniment doubles the vocal line to emphasize the revolutionary’s firm determination to die for the revolution. In Section C, mm. 36–46 and in F-sharp major, the text – “*Wo jiang zai lie huo yu re xue zhong de dao yong sheng!*” ( “我将在烈火与热血中得到永生！ ” ) – signifies the acquisition of eternal life through fire, referring to the fire of revolution, and shedding of blood, referring to the sacrifice of life. The piano accompaniment possesses a march style, such as in mm. 37–38 and mm. 40–41, where the left hand of the piano accompaniment performs low pitches and block chords, while the right hand of the piano accompaniment has triplets. A few tones with long duration in the vocal line are assisted by the piano accompaniment using various textures to illuminate the melody and to assist the vocal part in expressing the agitated mood. Examples include m. 39, where the text – “*de dao yong sheng*” ( “得到永生” ) – refers to the acquisition of eternal life where the piano accompaniment uses triplets, often in stepwise progression, and m. 44, where the text – “*sheng*” ( “生” ) – indicates life where

the piano accompaniment uses sextuplets, and m. 45, where the piano accompaniment uses triplets and octave intervals.

Example 36:

**囚 歌**

叶 挺词  
金 奇曲

**Moderato**

自由地

为人出的 门

5

紧 锁 着， 为 狗 爬 出 的 洞 敞 开 着， 一 个 声 音 高 叫 着， 一 个

9

声 音 高 叫 着， 爬 出 来 哦 给 尔 自 由！

宽广地 流动地

12

14

16

我渴望自由， 我渴望自由， 但我深深地知道

19

人的躯体怎能从狗的洞 子爬出! 我希

23

望 有 一 天， 地 下 的 烈 火，

25

将我和这活棺材一起烧掉，我希

28

望有一天，地下的烈火，将我和这

31

活棺材一起烧掉，

35 *mf* 宽广地 流动地

我将在烈火与热血中

39

得到永生! 我

40

将在烈火与热血中 得到永生!

43

得到 永生!

45

The song “Dream of a Qin Maiden – The Loushan Stronghold” (“忆秦娥·娄山关”)

by Zulong Lu (b. 1928) is another example of strong will in the face of adversity. The

lyrics of this song are from a modern poem written by Zedong Mao (1893–1976), first president of the People’s Republic of China and a strategist, poet, and calligrapher. In 1934, in order to thwart the encirclements and attacks from the troops of the Nationalist Party, the main force of the Red Army withdrew from the revolutionary bases in southern China and strategically shifted to new revolutionary bases in Shaanxi and Gansu provinces in northwestern China. The Long March had begun. During the Long March, the Red Army fought more than 380 battles, marched through fourteen provinces, crossed mountains, rivers, and grasslands; the distance traveled was about 12,500 kilometers. In 1936, after countless hardships, the three main forces of the Red Army joined and the Long March concluded successfully. The Loushan Stronghold is the highest peak of the Dalou Mountains in Guizhou Province in southwestern China; its terrain is extremely steep and dangerous, so it forms a natural fortress to guard the mountain pass. This poem describes the intense battle scene between the Red Army and the Guizhou Warlords in 1935 during the Long March and expresses the poet’s strong will to overcome severe difficulties. After this battle, the Red Army controlled the Loushan Stronghold and successfully traversed the mountains.

The song “Dream of a Qin Maiden – The Loushan Stronghold” is in ternary form, Prelude–A–Interlude–B–Interlude–C, in A major, and uses mixed meter (see example 37). In mm. 1–2, the piano accompaniment, with a broad range of over four octaves, contains tremolos on low pitches, melismatic ascending scales, and accented block chords to musically describe the lofty and steep Loushan Stronghold and to portray the dire situation of the battle. Mm. 3–4 are performed in a soft dynamic, together with tremolos on low pitches and block chords, to create a tense atmosphere showing how the Red

Army is facing an inclement and dangerous situation. In mm. 5–7, the left hand of the piano accompaniment uses octave intervals and a perfect fifth over a pedal point to imitate the low voice of war drums, while the right hand of the piano accompaniment uses dotted rhythms and triplets in the high range to imitate the sonorous voice of bugles. In mm. 8–10, the piano accompaniment, performed in a faster tempo and gradually stronger dynamic, continues with dotted rhythms to imitate snare drums. In m. 11, performed strongly and gradually slower, the left hand of the piano accompaniment descends while the right hand of the piano accompaniment ascends, creating an atmosphere which is thick with tension. In Section A, mm. 12–21, the text – “*Xi feng lie, chang kong yan jiao shuang chen yue. Shuang chen yue, ma ti sheng sui, la ba sheng ye.*” (“西风烈，长空雁叫霜晨月。霜晨月，马蹄声碎，喇叭声咽。”) – describes how “The west wind is blowing fiercely, wild geese are crying, horses’ hooves are clattering, and bugles are sobbing deeply under the frosty morning moon.” This section describes how the Red Army is marching quickly on the mountain road toward the battle in the moonlight at dawn. In mm. 12–13, in a strong dynamic, there are accent marks on the words “*xi feng lie*” expressing how fiercely the west wind is blowing while the piano accompaniment performs tremolos to highlight the extremely harsh environment. In mm. 18–19, the words “*ma ti sheng sui*” show how horses’ hooves are clattering while the piano accompaniment plays octave intervals, imitating the low and powerful voice of war drums. In m. 18, the mark “*sfp*” in both the melody and the piano accompaniment, and tremolos in the piano accompaniment, create an earthshaking, solemn and stirring atmosphere. In the interlude, mm. 21–22 and with the meter of 4/4, the piano accompaniment, possessing a march style, plays ascending arpeggios, descending octave

intervals, and dotted rhythms on block chords. In Section B, mm. 23–32, the text – “*Xiong guan man dao zhen ru tie, er jin mai bu cong tou yue.*” ( “雄关漫道真如铁，而今迈步从头越。” ) – describes how “The mountain stronghold is as hard as iron, but we will cross the mountains with confident strides.” The melody uses dotted rhythms and eighth-note rhythmic patterns preceding sixteenth-note rhythmic patterns to increase flexibility. Two phrases of the poem are repeated three times; the composer employs different piano accompaniment textures for each repetition. In mm. 23–26, the left hand of the piano accompaniment performs undulating octave intervals, while the right hand of the piano accompaniment performs neat and uniform jumping block chords in dotted rhythms to imitate the rhythmic pattern of snare drums, and to describe a picture in which the Red Army is marching on the winding mountain road with uniform, quick, and firm footsteps at dawn, creating a tense atmosphere before the fierce battle. In mm. 27–28, the left hand of the piano accompaniment has continuous undulating sixteenth notes, while the right hand of the piano accompaniment doubles the melody, to indicate the Red Army is not afraid of the formidable enemy and could win the battle even with a force inferior in number. In mm. 29–32, the left hand of the piano accompaniment performs undulating octave intervals, while the right hand of the piano accompaniment performs block chords containing the melody. The *sostenuto* marking and strong dynamic in m. 32 help the song reach its peak where the text, “*cong tou yue,*” meaning “traversing the mountains,” expresses the heroic and exciting mood, indicating how the Red Army succeeds in overcoming all difficulties. In the interlude, mm. 33–35, the piano accompaniment uses triplets, dotted rhythms, sixteenth notes in the high range to imitate the loud and clear voice of bugles after the Red Army succeeds. In Section C, mm. 36–52, the text – “*Cong*

*tou yue, cang shan ru hai, can yang ru xue.*” (“从头越，苍山如海，残阳如血。”) – relates how “We cross the mountains, and the rolling mountains are like the waves of the sea, and the setting sun is as red as blood.” Various musical images, such as red blood, the broken war flag, and the afterglow of the setting sun, intertwine. The piano accompaniment uses continuous triplets to give the music a dynamic character. In mm. 38–43, the climax of the song, the melody uses intervals with large leaps to describe the undulating mountains and waves. In mm. 42–43, the strong dynamic and the highest and most dramatic tone with fermata appear to indicate the resounding cheers of victory throughout the heavens. The will of revolutionaries is indomitable. In mm. 45–49, performed softly, the continuous rolled chords in the left hand of the piano accompaniment imitate a sea of clouds, while the continuous triplets in the right hand of the piano accompaniment is richly fluid. In mm. 50–52, the word “*xue*” means blood and the dynamic diminishes until it reaches the softest point of the song; the last rolled chord in the piano accompaniment imitates bugles’ faint sounds reverberating through the mountains.

Example 37:

# 18. 忆秦娥·娄山关

毛泽东词  
陆祖龙曲

The musical score is written for piano in G major (one sharp) and 4/4 time. It is divided into four systems. The first system begins with a treble clef and a whole note G4, followed by a grand staff. The tempo is marked *Lento*. The right hand features a melodic line with a fermata over a whole note G4, while the left hand plays a descending eighth-note scale. The second system continues the melodic line in the right hand and the descending scale in the left hand. The third system features a more complex texture with chords and triplets in both hands. The fourth system is marked *Allegro* and features a driving eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *sf*, *p*, *mf*, and *pp*. Fingerings and articulation marks are provided throughout.

11 *ff* ♩ = 48

xi feng lie  
西 风 烈，

14

chang kong yan jiao shuang chen yue  
长 空 雁 叫 霜 晨 月。

17 *p* *sfp*

shuang chen yue ma ti sheng sui  
霜 晨 月， 马 蹄 声 碎，

20

la ba sheng ye  
喇叭声 咽。

23

xiong guan man dao zhen ru tie,  
雄关漫道 真如铁，

25

er jin mai bu cong tou yue.  
而今迈步 从头越。

27

xiong guan man dao zhen ru tie er jin mai bu cong tou yue  
雄 关 漫 道 真 如 铁， 而 今 迈 步 从 头 越。

29

*rit.*

xionguanman dao zhen ru tie er jinmai bu  
雄 关 漫 道 真 如 铁， 而 今 迈 步

*rit.*

32

**ff**

cong tou yue  
从 头 越。

**ff**

35  $\text{♩} = 86$  *p*

cong tou yue  
从 头 越，

38 *f* *mp*

cang shan ru hai, can yang ru  
苍 山 如 海， 残 阳 如

41 *ff* *rit.*

xue cang shan ru hai,  
血。 苍 山 如 海，

44 *p*  
 can yang ru  
 残 阳 如

47  
 xue can yang ru  
 血。 残 阳 如

50 *pp* *ppp*  
 xue  
 血。

The musical score consists of three systems. The first system (measures 44-46) shows the vocal line starting with a rest, followed by the lyrics 'can yang ru' (残 阳 如). The piano accompaniment features a triplet of eighth notes in the right hand and chords in the left hand. The second system (measures 47-49) continues the vocal line with 'xue can yang ru' (血。 残 阳 如). The piano accompaniment continues with similar rhythmic patterns. The third system (measures 50-51) shows the vocal line with a long note and the piano accompaniment with triplets and a final *ppp* dynamic marking.

#### 4.12. Musical Advocacy for Attaching Great Importance to Talents

Confucianism advises that it is essential for a leader to value talents. Confucius said that an administrator should appoint the head of each department, pardon the trivial faults

of subordinates, and promote outstanding talents (“先有司，赦小过，举贤才。”<sup>71</sup>). The document, *Confucius' Domestic Talks*, relates a story discussing the significance of valuing people who have talents and virtues.<sup>72</sup> Zilu asked, “What should a wise emperor put in the first place when he administers the country?” Confucius answered, “He should put those with both talents and virtues in an important position, whereas put those without talents in a humble position.” Zilu asked, “I heard that the Zhonghang family of the ancient state of Jin (1033 BCE–376 BCE) respected those with both talents and virtues and disdained those without talents, but why did they eventually flee to another state?” Confucius answered, “Although the Zhonghang family respected those with both talents and virtues, they did not put them in an important position; although the Zhonghang family disdained those without talents, they did not remove them from their posts. Therefore, those with talents and virtues blamed the Zhonghang family because they knew they would not be put in an important position, while those without talents hated the Zhonghang family because they knew they would be disdained. Those blaming the Zhonghang family and those hating them coexisted in the state, and meanwhile the Zhonghang family also fought against neighboring enemy states. Although the Zhonghang family did not want to flee to another state, how could they avoid such a fate?” Mencius said, “If an emperor respects virtuous people, appoints capable people, and gives talented people official positions, intellectuals in the world will be so happy that they will be willing to serve at his imperial court.” (“尊贤使能，俊杰在位，则天下之

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<sup>71</sup> Yang, *Analects with Translation and Explanatory Notes*, 150.

<sup>72</sup> Guoxuan Wang and Xiumei Wang (trans.), *Confucius' Domestic Talks* (《孔子家语》) (Beijing: Zhong Hua Book Company (北京: 中华书局), 2014), 108.

士皆悦而愿立于其朝矣。”<sup>73</sup>) Mencius further used Xi Baili (ca. 725 BCE–621 BCE), a famous statesman and ideologist, as an example to demonstrate the significance of people of talent to a country. Mencius believed that because the ancient state of Yu (1046 BCE–655 BCE) did not put Xi Baili in an important position, Yu was destroyed, and because Duke Mu of the ancient state of Qin put Xi Baili in an important position, Qin rose and became one of the most powerful states during the Spring and Autumn Period. If a country does not value people of talent, it will collapse ( “虞不用百里奚而亡，秦缪公用之而霸。不用贤则亡。”<sup>74</sup>). The emperor of Yu did not value Xi Baili and was greedy for money. After he accepted property, such as precious jade and horses, from the ancient state of Jin, he agreed to allow Jin free passage through his territory to attack the ancient state of Guo (1046 BCE–655 BCE), the neighboring state and an ally of Yu. Xi Baili tried to persuade the emperor to give up such a stupid decision, but he failed. As Xi Baili anticipated, in 655 BCE, after Jin destroyed Guo, it then destroyed Yu. Duke Mu of Qin was an emperor with great ambitions and after he heard how Xi Baili was so talented, he invited him to be the prime minister of Qin. Xi Baili took effective measures to promote the development of Qin, such as introducing the ceremonial system of the Zhou Dynasty, stipulating the obligation of military service throughout the state, and encouraging and rewarding farming. With the assistance of Xi Baili, Qin, originally a weak state, became a powerful state, laying a solid foundation for Qin to later unify all the states.

Many Chinese art songs reflect the significance of valuing talents. The lyrics of the song “Hard Journey of Life” (“行路难”) by Xixuan Qin (1922–2012) are from an ancient poem written by Bai Li and express that although he was depressed due to having no

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<sup>73</sup> Fang, *Mencius*, 58.

<sup>74</sup> Fang, *Mencius*, 242.

chance to show his talents, he still would not give up hope and looked forward to realizing his aspirations one day. Bai Li was a great romantic poet and is honored with the title “Celestial Poet.” In 742 CE, Bai Li went to Chang’an (today’s Xi’an in Shaanxi Province), the capital of China during the Tang Dynasty, to serve at the imperial court. He had high aspirations. However, he was not placed in an important position by Emperor Xuanzong (685 CE–762 CE; Chinese emperor from 712 CE–756 CE) and was slandered and marginalized by powerful ministers. In 744 CE, Bai Li was forced to leave Chang’an and it was said that he wrote this poem then. During the late stage of Emperor Xuanzong’s rule, he neglected government affairs and favored and trusted treacherous ministers, so the dynasty was on the wane. In 755 CE, the An-shi Rebellion, the turning point of the Tang Dynasty from prosperity toward decline, broke out.

The song “Hard Journey of Life” is through-composed; it starts out in G minor and ends up in B-flat major, but it is very chromatic with a harmonic structure including strong polytonality (see example 38). In terms of polytonal usage, in beat 4 of m. 10, the left hand of the piano accompaniment plays a G chord, the fifth of which has been omitted, while the right hand of the piano accompaniment plays an F chord, the fifth of which has been omitted; in beat 1 of m. 49, the B-flat chord and F chord in the piano accompaniment are played together. In mm. 8–26, the meter is 4/4 and the text – “*Jin zun qing jiu dou shi qian, yu pan zhen xiu zhi wan qian. Ting bei tou zhu bu neng shi, a ba jian si gu xin mang ran. Yu du huang he bing se chuan, jiang deng tai hang xue man shan. Xian lai chui diao bi xi shang, hu fu cheng zhou meng ri bian.*” ( “金樽清酒斗十千，玉盘珍羞值万钱。停杯投箸不能食，啊拔剑四顾心茫然。欲渡黄河冰塞川，将登太行雪满山。闲来垂钓碧溪上，忽复乘舟梦日边。”) – describes how “Good wine in a golden

cup and delicious food on jade plates are precious, but I am so fretful that I put down the cup and chopsticks and stop drinking and eating. I draw my sword and look around and I am at a loss. I want to cross the Yellow River, but it is blocked by ice, and I want to climb the Taihang Mountain, but it is capped by snow. I recall Ziya Jiang and Yin Yi.”

Ziya Jiang (unknown–ca. 1015 BCE) was an outstanding statesman and strategist. Yin Yi (1649 BCE–1550 BCE) was a great statesman, ideologist, and a representative of Daoism. When Ziya Jiang was fishing by the Pan Stream, he met King Zhou Wen (ca. 1152 BCE–ca. 1056 BCE), laying a foundation for the establishment of the Zhou Dynasty, and assisted the ancient state of Zhou in destroying the Shang Dynasty. After Yin Yi dreamed of passing by the sun and the moon by boat, he was employed by Shang Tang (ca. 1670 BCE–ca. 1588 BCE), the founding emperor of the Shang Dynasty, and assisted the ancient state of Shang in destroying the Xia Dynasty (ca. 2070 BCE–1600 BCE). In mm. 27–40, the meter is 3/4 and the text – “*A xing lu nan! Xing lu nan! Duo qi lu, jin an zai?*” (“啊行路难! 行路难! 多歧路, 今安在?”) – exclaims, “How hard is the journey of life! There are too many paths, so which should I take?” In mm. 41–52, the climax of the song is performed in a strong dynamic, the meter is 4/4, 5/4, 6/4, and 4/4 successively, and the text – “*Chang feng po lang hui you shi, zhi gua yun fan ji cang hai!*” (“长风破浪会有时, 直挂云帆济沧海!”) – tells how “I firmly believe that one day I will brave the wind and the waves and cross the vast sea with the sail raised high.” In this song, the trend of the melodic line is consistent with the tones of the words, such as in mm. 47–52, with the *pinyin* of the text “*zhí guà yún fān jì cāng hǎi.*” The melody of this song is mainly in stepwise progression so the melody is smooth and fluid, like a poet pouring out his inner feelings to the audience. An example is mm. 12–13, indicating that although the poet’s

friend felt sorry for him – such a rare talent, but not valued by the emperor – and gave him a fancy farewell feast, the poet remained depressed and stopped drinking and eating. The piano accompaniment of this song plays an important role in illuminating the emotional characteristics of the poem. In mm. 39–40, the piano accompaniment has dotted rhythms on beat 3, answering and echoing the question in the text, and in mm. 49–52, the left hand of the piano accompaniment has octave intervals, while the right hand of the piano accompaniment has block chords in the high range, with simple rhythmic patterns, to give a broad feeling and express the poet’s optimism and open mindedness.

Example 38:

## 8. 行路难

[唐] 李白词  
秦西炫曲

Largo (♩ = 54)

*ff*

*f* *mf*

4

8

jin zunqing jiu dou shi qian yu pan zhen xiu  
金樽清酒斗十千，玉盘珍羞

11

zhi wan qian ting bei tou zhu bu neng shi  
值万钱。停杯投箸不能食，

14

a ba jian si gu xin mang ran  
啊 拔 剑 四 顾 心 茫 然。

17

yu du huang he  
欲 渡 黄 河

20

bing se chuan jiang deng tai hang xue man shan  
冰 塞 川， 将 登 太 行 雪 满 山。

23

xian lai chui diao bi xi shang hu fucheng zhou  
闲 来 垂 钓 碧 溪 上, 忽 复 乘 舟

26

meng ri bian a  
梦 日 边。 啊。

29

xing lu nan xing lu nan  
行 路 难! 行 路 难!

33

duo qi lu, jin an zai?  
多歧路, 今安在?

37 *mp* *cresc.*

xing lu nan xing lu nan duo qi lu jin an zai?  
行路难! 行路难! 多歧路, 今安在?

41 *f*

chang feng po lang hui you  
长风破浪会有

44  
shi, zhi gua yun fan ji cang hai  
时, 直挂云帆济沧海,

47  
zhi gua yun fan ji cang  
直挂云帆济沧

49  
hai!  
海!

rit.

In the song “The Great River Flows Eastward” ( “大江东去” ) by Qingzhu (1893–1959), the lyrics are from the poem “The Charm of A Maiden Singer – Reflections on the Ancient Red Cliff” ( “念奴娇·赤壁怀古” ) written by Shi Su of the Northern Song Dynasty (960 BCE–1127 BCE). The poem expresses his depressed and indignant mood due to having no chance to show his talents. Shi Su was a great writer, calligrapher, and painter. Although he was talented, his official career was not untroubled and he was often

demoted. This was largely due to the intense power struggle inside the imperial court. The ministers were divided into different cliques and excluded each other out of selfish interests; this weakened the national strength and made the government chaotic. Shi Su was upright and outspoken and did not participate in any clique. This poem was written in 1082 CE when he lived in Huangzhou in Hubei Province. Previous poems had satirized and criticized the disadvantages of the reform initiated by Anshi Wang, the prime minister. Because of this, Shi Su had been sent to prison for several months, then exiled to Huangzhou. Dejected because he had no opportunity to serve his country, he embarked on an excursion where he visited the Red Cliff, recalling the glory days of Yu Zhou (175 CE–210 CE), a famous general of the state of Wu during the Three Kingdoms Period (ca. 184 CE–280 CE).

“The Great River Flows Eastward” is in strophic form, A–B–Coda, and in E minor, E major, and E minor successively, and the meter is 4/4 (see example 39). In Section A, mm. 1–22, the text – “*Da jiang dong qu, lang tao jin, qian gu feng liu ren wu. Gu lei xi bian, ren dao shi san guo zhou lang chi bi. Luan shi beng yun, jing tao lie an, juan qi qian dui xue, jiang shan ru hua, yi shi duo shao hao jie!*” ( “大江东去，浪淘尽，千古风流人物。故垒西边，人道是三国周郎赤壁。乱石崩云，惊涛裂岸，卷起千堆雪，江山如画，一时多少豪杰！” ) – tells how “The great river flows eastward and huge waves have swept away gallant heroes of thousands of years. In Chinese lore it is said that the Red Cliff in the west of the ancient fortress is where Yu Zhou won his fame. Jumbled boulders tower to the sky and surging waves beat on the shore, rolling up a thousand heaps of snow. The land, as beautiful as a picture, was once the stage for so many heroes.” Yu Zhou led his army, which united with that of Bei Liu (161 CE–223 CE), the ruler of

the state of Shu, to defeat the army of Cao Cao (155 CE–220 CE), the ruler of the state of Wei. The melody of Section A is mainly in stepwise progression, with mostly one tone per word. In mm. 20–22, the first climax of this song, the dynamics become gradually stronger until reaching the highest note of the song. The piano accompaniment of Section A frequently uses block chords to give a sonorous and powerful feeling. In mm. 8–12, performed in the strongest dynamic of this song, with an accent on each note, the piano accompaniment plays block chords and continuous octave intervals, expressing the majestic momentum of the river and the agitated mood. In Section B, mm. 23–42, the text – “*Yao xiang gong jin dang nian, xiao qiao chu jia liao, xiong zi ying fa. Yu shan guan jin, tan xiao jian, qiang lu hui fei yan mie. Gu guo shen you, duo qing ying xiao wo, zao sheng hua fa.*” ( “遥想公瑾当年，小乔初嫁了，雄姿英发。羽扇纶巾，谈笑间，檣櫓灰飞烟灭。故国神游，多情应笑我，早生华发。” ) – portrays how “I recall those years when Yu Zhou was newly married to Xiaoqiao, a famous beauty. He was so majestic, graceful, and vigorous. With a plume fan in his hand and a silk hood on his head, amid talking and laughing he destroyed the enemy warships. Now when I am at the ancient battlefield, the Red Cliff, my thoughts turn to the past. It is funny that I miss the old people and events so much and, to my surprise, as my hair has turned gray, I seem prematurely past my prime.” The melody of Section B frequently uses the intervals of thirds, fourths, and fifths to create an undulating melodic line. In Section B, the left hand of the piano accompaniment frequently uses triplets, while the right hand of the piano accompaniment often plays rolled chords, to help express how the poet extolled and admired Yu Zhou. In mm. 32–34, the second climax of this song, the dynamics become gradually stronger until the highest note of this song appears. The left hand of the piano

accompaniment has descending block chords while the right hand of the piano accompaniment has ascending block chords, leading the song to the climax. In the coda, mm. 43–53, the text – “*Ren sheng ru meng, yi zun huan lei jiang yue.*” ( “人生如梦，一樽还酹江月。” ) – depicts how “Life is just like a dream. With a cup of wine, let me consecrate the ground and honor the moon on the river.” In mm. 43–50, the dynamic becomes gradually softer until it reaches the softest point of this song and the text has only four words, with one tone on one word, just like the poet talking to himself. The left hand of the piano accompaniment plays continuous dotted rhythms, with each measure repeating the same melody, while the right hand of the piano accompaniment has triplets on the last half beat of each measure, to indicate that the poet was absorbed in thought and that the social situation made him feel depressed and helpless. In mm. 51–53, performed in the strongest dynamic of this song, the pitches of the melody become gradually higher and the piano accompaniment plays block chords to give a heroic and majestic feeling, echoing back to the beginning of the song and indicating that the poet would give up neither hope nor his ideals.



10

12

*dim. p con espressione*

*rall.*

14

*con grande espressione*  
**p** *a tempo*

*molto rall.*

*pp*

*pp a tempo*

luan shi beng yun jing tao lie an  
乱石崩云，惊涛裂岸，

17

**mf**

**pp**

juan qi qian dui xue juan qi qian dui xue  
卷起千堆雪，卷起千堆雪，

**mf**

**pp**

20 *f* *molto vivo* *ff*

jiang shan ru hua yi shi duo shao hao jie  
江 山 如 画， 一 时 多 少 豪 杰！

23 *Andante con moto* *p*

yao xiang gong jin dang nian  
遥 想 公 瑾 当 年，

*p dolce*

26 *mf*

xiao qiao chu jia liao xiang zi ying  
小 乔 初 嫁 了， 雄 姿 英

*mf*

29 *f* *p*

fa yu shan  
发 羽 扇

31 *mf string.*

guan jin tan xiao jian qiang lu hui fei yan  
纶巾，谈笑间，檣櫓灰飞烟

34 *ff* *pp a tempo*

mie gu guo  
灭 故 国

37 *f*

shen you duo qing  
神 游, 多 情

40 *p rit.*

ying xiao wo zao sheng hua` fa  
应 笑 我, 早 生 华 发。

43 *pp sotto voce*

ren sheng  
人 生

*molto tranquillo*

*pp*

47 *pp*  
ru meng  
如 梦,

51 *ff* *con forza e molto vivo*  
yi zun huan lei jiang yue  
一 樽 还 酹 江 月。

*molto vivo* *ppp*

#### 4.13. Attaching Great Importance to Unity in Music

Confucianism values unity. From Confucius' point of view, unity improves people's moral standards and he believed that *junzi* should unite people through morality and justice, whereas villains form temporary partnerships only for their own convenience (“君子周而不比，小人比而不周。”<sup>75</sup>). To discuss the significance of unity, Mencius said, “For a battle, favorable weather and season are not as good as a favorable geographical situation, but a favorable geographical situation is not as good as the common aspiration of the people and internal solidarity. If an army is availed of

<sup>75</sup> Yang, *Analects with Translation and Explanatory Notes*, 18.

favorable weather and surrounds and attacks a city, but cannot win in the battle, the reason is that the favorable weather is not as good as a favorable geographical situation. If the city wall is high, the city moat is deep, the military equipment is advanced, and the food supply is adequate, but the army defending the city still abandons the city and flees, the reason is because the favorable geographical situation is not as good as the common aspiration of the people and internal solidarity.” ( “天时不如地利，地利不如人和。三里之城，七里之郭，环而攻之而不胜。夫环而攻之，必有得天时者矣；然而不胜者，是天时不如地利也。城非不高也，池非不深也，兵革非不坚利也，米粟非不多也，委而去之，是地利不如人和也。 ” <sup>76</sup>) Xunzi said that if the masses possess common aspirations and internal solidarity, their united efforts will strengthen the nation; otherwise, the national power will wane ( “民齐者强，不齐者弱。 ” <sup>77</sup>).

Many Chinese art songs reflect the importance of unity. “Ballad of the Great Wall” ( “长城谣” ) by Xuean Liu is a good example. The lyrics of this song were written by Jienong Pan (1909–1993). On the night of July 7<sup>th</sup>, 1937, Japanese troops attacked Wanping and the Lugou Bridge in Beijing and Chinese troops carried out tenacious resistance. The Lugou Bridge Incident was the beginning of the nationwide war of resistance against Japanese aggression. After the Lugou Bridge Incident, the song “Ballad of the Great Wall” was composed in Shanghai in southeastern China to call on compatriots to unite to resist Japan and protect the motherland.

“Ballad of the Great Wall” is in strophic form, Prelude–A–B, in *F gong* mode, and the meter is 4/4 (see example 40). Xuean Liu chose strophic form for the structure

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<sup>76</sup> Fang, *Mencius*, 65.

<sup>77</sup> Xun, *Xunzi*, 146.

because he believed it would be helpful in expressing the simple theme. Simple musical forms are easy for the public to access and sing. The harmonic structure reflects the composer's flexible and innovative use of pentatonic harmony. The first stanza of the poem compares a beautiful and peaceful scene in a small town against the miserable and heartbreaking scenes in the town after the Japanese invasion. In Section A, the first phrase, mm. 3–6 – “*Wan li chang cheng wan li chang, chang cheng wai mian shi gu xiang.*” (“万里长城万里长，长城外面是故乡。”) – tells how the Great Wall is more than 20,000 kilometers long, while the town is outside the Great Wall. The second phrase, mm. 7–10 – “*Gao liang fei, da dou xiang, bian di huang jin shao zai yang.*” (“高粱肥，大豆香，遍地黄金少灾殃。”) – depicts fertile sorghum and delicious soybeans, as precious as gold, which seldom suffer from disasters. The lyricism of Section A elucidates the hardworking, kindhearted, and rustic image of fellow villagers. In Section B, the first phrase, mm. 11–14 – “*Zi cong da nan ping di qi, jian yin lu lue ku nan dang.*” (“自从大难平地起，奸淫掳掠苦难当。”) – relates that when disasters occur, fellow villagers suffer from rapes and robberies. The second phrase, mm. 15–18 – “*Ku nan dang, ben ta fang, gu rou liu san fu mu sang.*” (“苦难当，奔他方，骨肉流散父母丧。”) – comments how when fellow villagers must flee to other places due to a disaster, they will often be separated from their families. In mm. 11–14, the pitches gradually ascend from the middle range to the high range to indicate a sad and indignant mood. In mm. 17–18, the melody ascends before a large descending sixth on the word “*fu*” (“father”); this highlights the sorrow, like a deep and helpless sigh. This song uses the basic structure of

Chinese folk music, which possesses four phrases, including an introduction, elucidation of the theme, transition to another viewpoint, and summing up, so this song illustrates strong Chinese national charm. The contour of the melodic line is consistent with the intoning of the Chinese words, such as in mm. 7–8, with the *pinyin* of the text “*gāo liáng féi, dà dòu xiāng.*” The piano accompaniment frequently uses the intervals of fourths and fifths, with a consonant and peaceful sound effect, to give the song strong Chinese style. The second stanza of the poem calls on compatriots to share their hatred for the Japanese invaders and unite to resist them. The text – “*Mò chǐ nán wàng chóu hé hèn, rì yè zhǐ xiàng huī gù xiāng. Dà jiā pīn mìng dǎ huī qù, nǎ pà wǒ nú chéng háo qiáng. Wàn lǐ cháng chéng wàn lǐ cháng, cháng chéng wài miàn shì gù xiāng. Sì wàn wàn tóng bào xīn yì yàng, xīn dì cháng chéng wàn lǐ cháng.*” ( “没齿难忘仇和恨，日夜只想回故乡。大家拼命打回去，哪怕倭奴逞豪强。万里长城万里长，长城外面是故乡。四万万同胞心一样，新的长城万里长。”) – means, “We will not forget hatred and just want to return to own hometown day and night. Let us fight against Japanese invaders desperately even if they are tyrannical. The Great Wall is more than 20,000 kilometers and outside the Great Wall is our home. We four hundred million compatriots [both north and south of the Great Wall] have the same heart, and will build a new great wall of unification to resist Japan and defend our homes and country.”

Example 40:

# 长 城 谣

潘子农词  
刘雪庵曲

*Andantino* 充满表情地

万里长城万里长，长城外面  
是故乡，高粮肥，大豆香，遍地黄金少灾殃。  
自从大难平地起，奸淫掳掠苦难当，苦难当，  
奔他方，骨肉流散父母丧。

*mp*  
没 齿 难 忘 仇 和 恨， 日 夜 只 想 回

*rit.* *a tempo*  
*mp*

故 乡， 大 家 拼 命 打 回 去， 那 怕 倭 奴 逞 豪 强。

万 里 长 城 万 里 长， 长 城 外 面 是 故 乡，

*mf*

四 万 万 同 胞 心 一 样， 新 的 长 城 万 里 长。

The song “Resist” ( “抵抗” ) by Yuanren Zhao, set to a poem by Lijiang Chen, was composed about 1937 and also calls on all compatriots to unite to rise up against

Japanese invaders and save the country and the people. This song is in ternary form, A–B–A1, and the meter is 2/4 (see example 41). In Section A, mm. 1–12 in D minor, the text – “*Ni shi bu shi zhong hua di guo min? Ni shi bu shi you xue qi di han zi? Ni zhi bu zhi shi di yi fang you yi fang? Ni zhi bu zhi chong chong di guo chi?*” ( “你是不是中华的国民？你是不是有血气的汉子？你知不知失地一方又一方？你知不知重重的国耻？” ) – seriously asks a series of questions to alert compatriots to the cruel reality of the country’s situation: “Are you Chinese people? Are you strong-willed, courageous, and upright men? Do you know that more and more land has been lost? Do you know our country is suffering national humiliation?” In Section B, mm. 13–40 in F major, C major, A-flat major, and F major successively, and performed in a faster tempo and stronger dynamic, the text – “*Wo guo yi dao liao sheng si di guan tou, ni hai shi di kang, ni hai shi jiu deng si? Di kang! Di kang! Wei da zhong sheng cun er di kang! Fen qi! Fen qi! Wei da zhong sheng cun er fen qi! Di kang! Kuai di kang! Fen qi! Kuai fen qi! Xue ke liu, tou ke duan, shi di bu ke qi! Tou ke duan, xue ke liu, guo chi zhong dang xi!*” ( “我国已到了生死的关头，你还是抵抗，你还是就等死？抵抗！抵抗！为大众生存而抵抗！奋起！奋起！为大众生存而奋起！抵抗！快抵抗！奋起！快奋起！血可流，头可断，失地不可弃！头可断，血可流，国耻终当洗！” ) – first asks a question in an urgent tone: “Our country is in the moment of life and death; do you want to resist, or wait for death?” Then, the text firmly answers the question through a series of impassioned exclamations: “Resist! Resist! Resist for the survival of the masses! Cheer up! Cheer up! Cheer up for the survival of the masses! Resist! Resist quickly! Cheer up! Cheer up quickly! Blood can

be shed and heads can be broken, but our lost territory cannot be given up! Heads can be broken and blood can be shed, but our national humiliation should be wiped out after all!”

The musical color of Section B is bright and inspiring and the parallel sentences with an intense tone express that the situation of the country is so urgent that the people should resist Japan immediately and no delay is allowed. In Section A1, mm. 41–66 in D minor, the text – “*Ni shi bu shi zhong hua di guo min, ni shi bu shi you xue qi di han zi? Ni ru guo yao jiu guo jiu min jiu zi ji, ni yao zhi dao ze ren quan zai wo he ni. Di kang! Di kang! Fen qi! Fen qi! Fei qi, fen qi, da jia fen qi, pin ming gan dao di, kan shui hai gan bu jiang li? Shui hai gan bu jiang li.*” ( “你是不是中华的国民，你是不是有血气的汉子？你如果要救国救民救自己，你要知道责任全在我和你。抵抗！抵抗！奋起！奋起！奋起，奋起，大家奋起，拼命干到底，看谁还敢不讲理？谁还敢不讲理。” ) – calls on all compatriots to shoulder the responsibility of defending the motherland and unite to resist Japan, and echoes the previous passage: “Are you Chinese people? Are you strong-willed, courageous, and upright men? If you want to save the country, the people, and yourselves, the responsibility is totally on us. Resist! Resist! Cheer up! Cheer up! We Chinese must cheer up and work hard to the end to see who dares to be unreasonable.” Mm. 53–66 are performed in a gradually faster tempo and gradually stronger dynamic. In mm. 53–59, the melody repeats the same note, with one tone on one word, just like all compatriots swearing to defend the motherland to the death, and the left hand of the piano accompaniment repeats the same octave interval to indicate all compatriots’ firm determination and high morale. In mm. 63–64, the accent marks on the words “*bu jiang*

*li*,” meaning “unreasonable,” indicate that all compatriots have a firm belief in victory.

This song possesses a march style. Both the melody and piano accompaniment frequently use syncopations and dotted rhythms and the piano accompaniment frequently uses block chords and octave intervals to give a sonorous and powerful feeling and a strong sense of rhythm. The melodic structure contains repeated notes to strengthen the sincere urge to all compatriots to unite to resist Japan immediately.

Example 41:

抵 抗

Resist

(约1937)

陈礼江作词

沉着

你是不是 中华的 国民? 你是不是 有血气的 汉子? 你

知不知 失地一方 又一方? 你知不知 重重的 国耻?

略快略强

我国 已到了 生死的 关头, 你 还是 抵抗, 你

还是就等 死? 抵抗! 抵抗! 为 大众生存 而抵抗! 奋起!

奋起! 为 大众生存 而奋起! 抵抗! 快抵抗! 奋起! 快奋起!

渐慢  
血可流, 头可断, 失地不可 弃! 头可断, 血可流, 国耻终当

还原

洗! 你 是 不 是 中 华 的 国 民, 你 是 不 是 有 血 气 的

汉 子? 你 如 果 要 救 国 救 民 救 自 己, 你 要 知 道 责 任 全 在 我 和 你。

渐渐加快 加强到底

抵 抗! 抵 抗! 奋 起! 奋 起! 奋 起, 奋 起, 大 家 奋 起, 拼 命 干 到

底, 看 谁 还 敢 不 讲 理? 谁 还 敢 不 讲 理。

#### 4.14. Citizen-Oriented View in Music

Confucianism advocates a citizen-oriented view of society. Mencius said that the people should be given the utmost importance, the country should be given the secondary importance, and the emperor should be given the tertiary importance ( “民为贵，社稷次之，君为轻。”<sup>78</sup>). From Mencius’ point of view, an emperor should cherish and protect the people and safeguard their rights, and they should overthrow the emperor if his rule is wicked. Mencius also said, “If an emperor regards the common people’s happiness as his own happiness, they will also regard his joy as their own joy. If an emperor regards the common people’s sadness as his own sadness, they will also regard his sorrow as their own sorrow. If an emperor takes the happiness of people in the world as his own happiness and their sadness as his own sadness, it will be impossible for him not to dominate and possess the world.” ( “乐民之乐者，民亦乐其乐；忧民之忧者，民亦忧其忧。乐以天下，忧以天下，然而不王者，未之有也。”<sup>79</sup>). Xunzi believed that an emperor is just like a boat, while the common people are just like water; water can keep the boat going, but can also submerge the boat ( “君者，舟也；庶人者，水也。水则载舟，水则覆舟。”<sup>80</sup>). From Xunzi’s point of view, it is essential for an emperor to attach great importance to the role of the people who can either support him or overthrow him. Xunzi also said, “If the people work hard on farming, the emperor who rules that country will be wealthy; if the people fight to the death during a war, the emperor will be powerful; if the people extol the emperor, he will be honored. If the emperor possesses all

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<sup>78</sup> Fang, *Mencius*, 289.

<sup>79</sup> Fang, *Mencius*, 26–27.

<sup>80</sup> Xun, *Xunzi*, 304.

three of these attributes, people in the world will pay allegiance to him, so he will be the lord of the world; if the emperor does not possess any of them, people in the world will betray him, so his reign will be headed for disaster.” (“用国者，得百姓之力者富，得百姓之死者强，得百姓之誉者荣。三得者具而天下归之，三得者亡而天下去之。天下归之之谓王，天下去之之谓亡。”<sup>81</sup>)

Many Chinese art songs reflect the significant role of the people. Take the song “Old Man Heaven, You Are Old” (“老天爷你年纪大”) by Yuanren Zhao as an example. The lyrics of this song are from a ballad from the end of the Ming Dynasty expressing the common people’s resentment and anger at the dynasty which was muddleheaded and unable to tell right from wrong. Most emperors in the late Ming Dynasty were addlebrained and fatuous. Emperor Wuzong (1491 CE–1521 CE; Chinese emperor from 1505 CE–1521 CE) drowned himself in sex and pleasures, even plundering women from ordinary families without concealment, and let eunuchs deal with political affairs. During his rule, the social economy was in decline, class divisions were intensifying, and peasant uprisings were incessant. Emperor Shizong (1507 CE–1567 CE; Chinese emperor from 1521 CE–1567 CE) neglected government affairs for a long period of time, had superstitious beliefs in alchemy and wasted human resources; this provoked mass uprisings. Emperor Muzong (1537 CE–1572 CE; Chinese emperor from 1566 CE–1572 CE) was addicted to aphrodisiacs, so neglected government affairs and fell ill and died. Emperor Shenzong (1563 CE–1620 CE; Chinese emperor from 1572 CE–1620 CE) did not go to court to meet ministers and discuss political affairs with them for twenty-eight years during his rule. He once let eunuchs supervise mining and levy business tax and

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<sup>81</sup> Xun, *Xunzi*, 114.

sent them all over the country to plunder people's wealth, and this behavior repeatedly provoked citizens' resistance. Emperor Xizong (1605 CE–1627 CE; Chinese emperor from 1620 CE–1627 CE) made wooden articles like a carpenter for years and was so indifferent to state affairs that he let the eunuch Zhongxian Wei (1568 CE–1627 CE) deal with government affairs. Zhongxian Wei persecuted those who held different views, formed a clique with his relatives and friends to pursue selfish interests, and increased the types of taxes to impose a heavy burden on farmers. Various social contradictions intensified during the rule of Emperor Xizong. In the late Ming Dynasty, most of the emperors indulged in a life of pleasure and comfort, crafty and fawning villains controlled government affairs, the politics was corrupt, the society was turbulent and unstable, the common people's voices of discontent were heard everywhere, and peasant uprisings frequently broke out. Finally, in 1644 CE, Zicheng Li (1606 CE–1645 CE), the leader of the peasant uprising at the end of the Ming Dynasty, led his army to capture Beijing and overthrow the Ming Dynasty.

The song “Old Man Heaven, You Are Old” is in strophic form, Prelude–A–B, and in F major, and the meter is 4/4 (see example 42). In Section A, mm. 3–16, the text – “*Lao tian ye ni nian ji da, er you long lai yan you hua. Lao tian ye ni nian ji da, ni kan bu jian ren lai ting bu jian hua.*” ( “老天爷你年纪大，耳又聋来眼又花。老天爷你年纪大，你看不见人来听不见话。” ) – says, “Old Man Heaven, you are so old that you are deaf and your vision is blurred; you can neither see nor hear.” In Section B, mm. 17–31, the climax of the song, the text – “*Sha ren fang huo di xiang jin rong hua, chi su kan jing di huo huo e sha. Lao tian ye ni bu hui zuo tian, ni ta liao ba!*” ( “杀人放火的享尽荣华，吃素看经的活活饿杀。老天爷你不会做天，你塌了罢!” ) – tells how those who commit

serious crimes such as murder and arson enjoy glory and wealth, whereas those who act in holy ways, such as abstaining from eating meat and chanting scriptures, starve to death; Old Man Heaven does not know how to be heavenly, so is falling. Both the piano accompaniment and melody frequently use slurs and ties, dotted rhythms, and syncopations to give a strong sense of indignation.

Example 42:

老天爷你年纪大  
Old Man Heaven, You Are Old  
(1942)

明末民谣

*Andante Rubato* *mp*

耳又聋来眼又花，年纪大，耳又聋来眼  
又花。老天爷你年纪大，你看不见  
人来听不见话，年纪大，看不见人听不见话。

The musical score is written in a 4/4 time signature with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante Rubato' and the dynamic is 'mp'. The lyrics are in Chinese and English. The piano accompaniment features a steady bass line and chords in the right hand.

杀人放火的享尽荣华, 吃素看经的活活饿杀。

杀人放火的享尽荣华, 吃素看经的活活饿杀。

8

老天爷 你不会做天, 你塌了罢! 老天爷

8

你不会做天, 你不会做天, 你塌了罢!

The song “The Cloth-Seller’s Song” ( “卖布谣” ) by Yuanren Zhao is another example. The lyrics of this song are from a poem written by Dabai Liu (1880–1932) in the 1920s. During that time, different cliques of warlords wielded absolute power in parts of China while fighting against each other, scrambling to gain territory and sphere of

influence to rule the whole of China. Frequent battles among warlords facilitated famines, seriously threatened the safety of the common people's lives and property and inhibited the development of the social economy. The Communist Party of China was organized in the face of the warlords' greed and the Nationalists' inability to control the warlords and protect the common people. During the War of Liberation (1946–1949), the Liberation Army annihilated the warlords in the mainland of China. The poem "The Cloth-Seller's Song" describes the hardships of the common people's lives and expresses the pain of handicraft producers in villages due to oppression from both economic and feudal forces. Foreign goods, which were supported by the government, sold well, so village family businesses went bankrupt.

"The Cloth-Seller's Song" is in strophic form, Prelude–A–A1, the melody and harmony are in E-flat *gong* mode and E-flat major respectively to innovatively combine western compositional techniques with Chinese national style, and the meter is 5/4 (see example 43). In Section A, mm. 3–10, the text – "*Sao sao zhi bu, ge ge mai bu, mai bu mai mi, you fan luo du. Xiao di di ku po, mei bu bu ku.*" ( "嫂嫂织布，哥哥卖布，卖布买米，有饭落肚。小弟弟裤破，没布补裤。") – relates how the sister-in-law weaves cloth, while the older brother sells cloth; the money earned from selling cloth can buy rice to cook and eat; the little brother's trousers are torn and tattered, and there is no cloth to patch them up. In mm. 9–10, the highest note of this song appears and the big leap of a fifth on the word "*po*," meaning "torn and tattered," and the large jump of a sixth on the word "*ku*," meaning "trousers," highlight the poverty and hardship of the family. In Section A1, mm. 11–21, the text – "*Sao sao zhi bu, ge ge mai bu, shi shui mai bu? Qian*

*cun cai zhu. Tu bu cu, yang bu xi. Yang bu pian yi, cai zhu huan xi. Tu bu mei ren yao, e dao liao ge ge sao sao!*) (“嫂嫂织布，哥哥卖布，是谁买布？前村财主。土布粗，洋布细。洋布便宜，财主欢喜。土布没人要，饿倒了哥哥嫂嫂！”) – repeats the sister-in-law weaves cloth, while the older brother sells cloth, then adds that the rich man in the village ahead is the one who buys cloth. Handwoven cloth is coarse, whereas machine-woven cloth is fine. Machine-woven cloth is cheap, so the rich man is fond of it. No one wants handwoven cloth, so the older brother and sister-in-law endure the torments of hunger.

Yuanren Zhao dealt with the relationships between the lyrics and the melody according to the characteristics of Chinese phonology and closely combined the pronunciation of lyrics with the melody. For instance, in m. 13, the *pinyin* of the text is “*shì shuí mǎi bù*” and the trend of the melodic line is consistent with the intoning of the Chinese words. In m. 19, the fermata on the last beat reflects the family’s inner pain, struggle, and helplessness because no one wants handwoven cloth. In mm. 20–21, the *appoggiatura* and descending glissando on the words “*ge*,” meaning “older brother,” and “*sao*,” meaning “sister-in-law,” imitate a choking voice and are charming to Chinese audiences. In the song, the left hand of the piano accompaniment imitates the legato, stable, and incessant movements of the sister-in-law using the spinning wheel to weave cloth, while the right hand of the piano accompaniment doubles the melody, just like the older brother forlornly peddling their cloth for sale on the street.

Example 43:

**卖布谣**  
The Cloth-seller's Song  
(1922)  
刘大白作词

**Allegro** ♩ = 168 *mf*

嫂嫂织布，哥哥卖布，  
卖布买米，有饭落肚。嫂嫂织布，哥哥卖布，  
小弟弟裤破，没布补裤。嫂嫂织布，哥哥卖布，是谁买布？  
前村财主。土布粗，洋布细。洋布便宜，



#### 4.15. The Dialectical View of Changes in Music

Confucius emphasized the philosophical view that everything in the universe is constantly changing and developing. *Yizhuan* (《易传》) was written by ideological followers of Confucius to explain the philosophical book *Yijing* (《易经》), elucidating the changes of all things or phenomena in the universe and used to predict long-term future developments. *Yizhuan* states that if people understand the law of the movements of the sun, the moon, and stars in the sky and the principle of the formation of mountains, plants, and all other things on the earth, they will naturally figure out the complicated changes of everything in the universe (“在天成象，在地成形。变化见矣。”<sup>82</sup>). A famous dictum of Confucius in *Yizhuan* is “If people understand the law of changes, they would also understand what God does.” (“知变化之道者，其知神之所为乎？”<sup>83</sup>) Further, *Yizhuan* explains that changes are the phenomena of progress or retrogression (“变化者，进退之象也。”<sup>84</sup>). Therefore, changes are not merely movements, but the process of metabolism which ceaselessly creates new things. In terms of how changes are created, *Yizhuan*

<sup>82</sup> Liu, *Yizhuan with Translation*, 156.

<sup>83</sup> Liu, *Yizhuan with Translation*, 160.

<sup>84</sup> Liu, *Yizhuan with Translation*, 156.

presents the idea that the interactions between hardness and softness lead to changes (“刚柔相推，变在其中矣。”<sup>85</sup>). Everything in the universe possesses two forces, *yin* (阴) and *yang* (阳), which are opposite, interrelated, and interchangeable. *Yin* is the passive, cold, dark, wet, or soft side, while *yang* is the active, warm, bright, dry, or hard side. To demonstrate that the movements of the universe are in endless cycles, *Yizhuan* writes that the sun and the moon alternate to create light; winter and summer alternate to bring about years; the past has shrunk, while the future will extend, and the positive interactions between shrinking and extension result in benefits (“日往则月来，月往则日来，日月相推而明生焉。寒往则暑来，暑往则寒来，寒暑相推而岁成焉。往者屈也，来者信也，屈信相感而利生焉。”<sup>86</sup>). On the positive side, changes may result in improvements and innovations and promote the developments of humans and society. How do people make sensible changes? According to *Yizhuan*, it is essential to combine changes with *tong* (通, which means going through without any obstruction). *Yizhuan* states that opening and closing the door back and forth are regarded as changes, and doing this to allow people go in and out freely and endlessly is called *tong* (“一阖一辟谓之变；往来不穷谓之通。”<sup>87</sup>). *Yizhuan* also states that when matters have reached a limit and their progress is hindered, changes will occur to achieve *tong*; this promotes constant development (“穷则变，变则通，通则久。”<sup>88</sup>). Later, when things naturally attain a new

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<sup>85</sup> Liu, *Yizhuan with Translation*, 163.

<sup>86</sup> Liu, *Yizhuan with Translation*, 165.

<sup>87</sup> Liu, *Yizhuan with Translation*, 161.

<sup>88</sup> Liu, *Yizhuan with Translation*, 164.

level through development, a new limit will appear, so new changes will be needed to achieve *tong* again. Only in this way can things move forward eternally.

Since the 1920s, the composition of Chinese art songs has been developing constantly and generations of composers have been striving to make continuous innovations and breakthroughs. This can be demonstrated by comparing the compositional styles of two representative composers, Zi Huang and Cong Liu, from different periods.

Zi Huang emphasized creating the melody according to the phonology of poetry. The first method he employed to combine lyrics with the melody was to determine the rising and falling of melodic lines based on the four tones of Mandarin Chinese while preserving the original cadence of classical Chinese poetry to make the musical works more attractive and accessible. Take the song “Rouged Lips – Berhyme on the Height” ( “点绛唇·赋登楼” ) as an example. The lyrics are from a poem written by Zhuo Wang of the Song Dynasty. The poem describes a landscape so beautiful in late spring that the poet wished the season would last forever. In mm. 6–12, the text means that when the poet was taking a rest, he always hated to part with the few spring days left and proposed a toast to spring to keep it (see example 44). In mm. 8–9, the tone of the word “*chūn*” ( “春” ), meaning “spring,” is a level Chinese tone, so the pitch does not change. In m. 9, the intonation of the word “*lái*” ( “来” ), indicating the trend of a movement, is a rising tone, so the pitches are going up. In mm. 11–12, the tone of the word “*zhù*” ( “住” ), here the complement of a verb and indicating “solid” or “steady,” is a falling tone, so the

pitches are descending. A second method Huang used to combine lyrics with the melody was to pay attention to the relationship between phonology and the melody according to even-tone words and oblique-tone words. Even-tone words are suitable for lower and even tones (often 1, 3, and 5) whereas oblique-tone words are suitable for higher tones or the technique of a couple of tones on one word. The song “A Flower, It Seems” is a good example. The song is in D major, in *gong* mode, and the five tones *gong* (1), *shang* (2), *jiao* (3), *zhi* (5), and *yu* (6) are D, E, F-sharp, A, and B respectively. In mm. 3–4 (see example 45), the *pinyin* of the two phrases is: “*Huā fēi huā, wù fēi wù.*” The first phrase uses even-tone words, while the second phrase mainly uses oblique-tone words. The first phrase ends on the *jiao* tone (3), and after a big leap of a sixth on the first tone of the second phrase, the pitches become higher. Dealing with the relationships between lyrics and the melody according to the characteristics of Chinese phonology was a popular method in the early stages of Chinese art song composition, a process which helped the melody sound natural and fluent, like the natural pitch changes in speech.

Example 44:

The musical score for Example 44 is presented in two systems. The key signature is one sharp (F#), and the time signature is 4/4. The first system includes a vocal line with the lyrics "休 惜 余 春! 试 来 把 酒 留 香" and a piano accompaniment. The piano part features a steady bass line of eighth notes in the left hand and chords in the right hand. The tempo marking "a tempo" is placed above the piano staff. The second system continues the vocal line with the lyrics "住, 问 春 无 语, 帘 卷" and the piano accompaniment. The piano part includes triplet markings (indicated by a '3' over the notes) in both the vocal and piano staves.

休 惜 余 春! 试 来 把 酒 留 香

*a tempo*

住, 问 春 无 语, 帘 卷

Example 45:

17. 花 非 花

[唐]白居易词  
黄自曲

Andante 柔美地

*dolce* *p*

hua fei hua  
花 非 花,

*dolce* *p*

4

wu fei wu ye ban lai tian ming qu lai ru chun meng  
雾 非 雾; 夜 半 来, 天 明 去。 来 如 春 梦

Cong Liu is one of the most famous art song composers in China today. His songs demonstrate his own individual compositional style. In terms of melodic creativity, he believes that composers should not be confined by the traditional rule that the melody should be created according to Chinese phonology. Instead, the melody, not being subordinate to the text, should focus on expressing musical images and the mood and meaning behind the words. He frequently employs altered tones and intervals with large leaps and jumps in the melody. “A Bird Singing in the Wind” ( “鸟儿在风中歌唱” ) describes a picture in which a bird’s bride is encaged and he strives to avoid human

hunting every day, and appeals to humans to protect nature. In the coloratura section, the text only has one word, the interjection “ah,” and the melody uses chromatic descending scales and octave intervals to vividly imitate the desolate, helpless, sad, and desperate cry of the bird, creating a tense musical mood (see example 46). “My Cottage Unroofed by Autumn Gales” (“茅屋为秋风所破歌”)<sup>89</sup> is set to a poem written by Fu Du of the Tang Dynasty. The poem describes an experience of Fu Du when he lived in Chengdu in southwestern China and expresses his concern for the country and the people. On a cold autumn night, several layers of straw on the roof were blown away by the autumn gales and his family was exposed to the rain. He wished to possess thousands of large, spacious, and solid houses, in which poor scholars could live joyfully. In the first phrase of the song, the text “*bā yuè qiū gāo fēng nù háo*” (“八月秋高风怒号”) tells how in August the autumn wind howls. A large leap of a sixth on the word “*qiū*” (“秋”), meaning “autumn,” highlights the violence of the autumn wind and the anxiety of the poet, defining the tension of the musical mood (see example 47).

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<sup>89</sup> Fu Du and Cong Liu, the music of “My Cottage Unroofed by Autumn Gales” (“茅屋为秋风所破歌”). [http://www.ktvc8.com/article/article\\_330858\\_1.html](http://www.ktvc8.com/article/article_330858_1.html)

Example 46:

40 *f* **Cadenza Rubato** *mf* *mp*

chang 唱, a 啊 a 啊 a 啊

42 *pp* *mp* *mf*

a 啊 a 啊

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

44 *f*

a 啊

*f* *sf*

45 *ff*

啊

46 *mf* *mp* *p dolce* *pp*

啊 啊 啊

48 哀叹地 *ppp* *mp* **Tempo I 逐渐激动地** *mf*

啊 啊 啊 you shui neng ba ta you shui neng  
啊 啊 啊 有谁能 把它, 有谁能

Example 47:

The image shows a musical score for Example 47. It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has the lyrics '八月秋高' (August autumn high) and dynamic markings of *mf*. The piano accompaniment has dynamic markings of *mp* and *mf*, and includes a circled section with a '7' indicating a seventh fret. The second system also has a vocal line and piano accompaniment. The vocal line has the lyrics '风怒号， 卷我屋上' (Wind howls, rolling over my roof) and dynamic markings of *mp*. The piano accompaniment has dynamic markings of *f* and *mp*. At the bottom center of the page, there is a page number: • 79 •.

## 5. Daoist Philosophy Related to Chinese Art Songs

### 5.1. Natural Beauty in Music

Natural beauty leads to a discussion of how Daoist principles are applied in Chinese art song composition. Laozi (ca. 571 BCE–ca. 471 BCE), a great Chinese ideologist, philosopher, writer, historian, and the founder of Daoism, believed that humans follow the earth, the earth follows the sky, the sky follows objective law, and objective law follows its natural way (“人法地，地法天，天法道，道法自然。”<sup>90</sup>). Modern Daoism holds that Earth’s rotation leads to the alternation of day and night, according to which people work and rest. The revolution of the earth around the sun, the center of the Solar

<sup>90</sup> Laozi, *Daodejing* (《道德经》), trans. Wenfang Gao (Beijing: Beijing United Publishing Co., Ltd (北京: 北京联合出版公司), 2015), 58.

System, results in the change of seasons, according to which everything on the earth grows and develops. Besides solar rotation, the Solar System revolves around the center of the Milky Way Galaxy. All stars and planets in the universe move according to their own orbits, and their movements follow universal physical laws. Laozi's "natural way" refers to the original existence mode and state of everything itself, without any reluctance or coercion. Laozi believed that everything in the universe follows natural laws without any restrictions. Unlike Confucianism's ethical music aesthetics, Daoism advocates a natural music aesthetic with which it seeks to unify man and nature. Laozi asserted that the most beautiful music is completely integrated with nature and possesses few sounds; the beauty of music is natural rather than artificial ( "大音希声" <sup>91</sup>).

Zhuangzi (ca. 369 BCE–ca. 286 BCE), a famous Chinese ideologist, philosopher, writer, and an adherent of Daoism, said that etiquette is employed by secularists, while people's true disposition derives from nature which cannot be changed; therefore, sages follow the precious authenticity of nature and free themselves from secularity ( "礼者，世俗之所为也；真者，所以受于天也，自然不可易也。故圣人法天贵真，不拘于俗。"<sup>92</sup>). Zhuangzi considered nature to be truth, kindness, and beauty. He also discussed and compared the concepts of *ren lai* ( "人籁" ), *di lai* ( "地籁" ), and *tian lai* ( "天籁" ) to explain the different levels of sounds.<sup>93</sup> *Ren lai* refers to the sounds of people playing bamboo flutes while *di lai* refers to the sounds of the wind blowing through the earth's orifices, such as the places of precipitous and winding mountains or the cavities in the trunks of tall, thick trees. *Tian lai* refers to the varied sounds of blowing wind, including

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<sup>91</sup> Laozi, *Daodejing*, 90.

<sup>92</sup> Zhou Zhuang, *Zhuangzi* (《庄子》), trans. Qin Ji (Beijing: China Textile & Apparel Press (北京: 中国纺织出版社), 2007), 370.

<sup>93</sup> Zhuang, *Zhuangzi*, 13.

everything in the world which is moved by wind. Broadly speaking, *tian lai* is regarded as sounds of nature flowing through the world, such as the sounds of fresh breezes and running water, naturally spontaneous and without any constraints; *tian lai* represents the purest and most beautiful sounds in the world and the pinnacle of music. From a spiritual perspective, the state of *tian lai*, encompassing *ren lai* and *di lai*, is that the sounds of all things in the universe are united with the souls of humans, who become unconscious of the boundary between themselves and the external world. This unification is exemplified by Zhuangzi's famous dictum that "Heaven and Earth coexist with me, and everything integrates with me." ( "天地与我并生, 而万物与我为一。" <sup>94</sup>)

Many Chinese art songs are composed based on natural music aesthetics which follow the innate creation of art. The song "Autumn Bell" ( "秋钟" ) was composed by Yuanren Zhao and the lyrics were also written by him. Both the lyrics and composition vividly describe three images – a bell, wind, and leaves. The lyrics use the onomatopoeias "*dong dong dong*," "*hong hong hong*," and "*xie xie xie xie*" to imitate the chiming of the bell, the sound of the wind, and the sound of fallen leaves respectively. In the first nine measures, in the piano accompaniment, the syncopations imitate the chiming of the bell; the fast descending scale imitates the sound of the wind; the lithe half-tone ascending scale imitates the sound of fallen leaves blown to and fro in the wind (see example 48). This compositional technique is tone-painting, which was frequently used in European Romantic Music to vividly describe certain visual content. The song "Die junge Nonne" by Franz Schubert (1797–1828) is a good example. The text of this song was written by Jakob Nikolaus, Reichsfreiherr von Craigher de Jachelutta (1797–

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<sup>94</sup> Zhuang, *Zhuangzi*, 21.

1855) and describes the inner world of a depressed, restless young nun who yearns for love and is waiting for her Prince Charming to save her from the earthly hell. In this song, the piano accompaniment vividly describes a stormy night, with an atmosphere full of tension and fear. The right hand of the piano accompaniment plays tremolos to imitate the incessant rainstorm, while the left hand of the piano accompaniment plays octave intervals to imitate the thunder and lightning accompanying the rainstorm, and repeated, monophonic dotted quarter notes to imitate the chiming of the bell in the monastery.

Another example is the song “Gretchen am Spinnrade” by Franz Schubert. The text of this song was written by Johann Wolfgang von Goethe (1749–1832) and describes how Gretchen is yearning for Faust’s company and expresses her deep love for him, and tells of her depressed mood while she is spinning. In this song, the right hand of the piano accompaniment uses continuous, fluid sixteenth notes throughout to imitate the sound of the spinning wheel, while the left hand of the piano accompaniment uses eighth notes in intermittent rhythmic patterns to imitate the movement of the foot treadle. However, in mm. 66–68, the texture of the piano accompaniment changes to block chords, indicating that Gretchen is so immersed in her sweet remembrance of Faust’s kiss that the spinning wheel suddenly stops. After a short while, she snaps back to reality and continues spinning.

Example 48:

## 2. 秋 钟

赵元任词  
赵元任曲

Andante (♩ = 78)

zhong yi sheng yi sheng di xiang, feng yi zhen yi zhen di  
钟 一声一声的响, 风 一阵一阵的

chui  
吹,

The song “My Sentiment to the Yangtze River” ( “我住长江头” ) was composed by Qingzhu. The lyrics of the song are from a poem written by Zhiyi Li of the Northern Song Dynasty. The poem describes how a young lady and her lover are separated by the Yangtze River, and how they miss each other but remain faithful to each other. Qingzhu continuously employed broken chords in sixteenth notes rhythms to vividly imitate the flowing river and symbolize the couple’s immortal love (see example 49).

Example 49:

# 6. 我住长江头

[宋] 李之仪词  
青 主曲

The musical score is written in G major and 6/8 time. It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand. The tempo is marked 'Allegro ma non troppo' and the articulation is 'legato'. The vocal line is in a single staff with lyrics in Chinese characters and pinyin. The lyrics are: '我住长江头，君住长江尾。' (I live at the head of the Yangtze River, you live at the tail of the Yangtze River.)

*Allegro ma non troppo*  
*legato*

4 *p*  
wo zhu chang jiang  
我 住 长 江

7  
tou jun zhu  
头， 君 住

10  
chang jiang wei  
长 江 尾。

The song “Spring Reverie” was composed by Zi Huang and set to a modern poem by Hanzhang Wei (1905–1993). The song vividly describes a scene in which a young lady is leaning against a window and looking at the drizzle outside at night and how she misses her lover. The first ten measures of the piano accompaniment use continuous triplets to imitate the sound of raindrops to indicate the lonely and sad mood of the young lady (see example 50). Here the compositional technique of tone-painting uses the sound symbolism of steady and lithe triplets to create the musical image of pattering night rain.

Example 50:

# 16. 春 思 曲



Adagietto 优美地

韦瀚章词  
黄 自曲

*p* con tenerezza

xiao xiao ye yu  
潇 潇 夜 雨

*p* sempre delicato

3

di jie qian han qin gu zhen  
滴 阶 前, 寒 衾 孤 枕

5

wei cheng mian jin zhao lan jing ying shi  
未 成 眠, 今 朝 揽 镜, 应 是

7

梨 涡 浅, 绿 云 慵 掠,

9

懒 贴 花

*rit.*

“Morning in the Miaoling Mountains” ( “苗岭的早晨” )<sup>95</sup> describes a beautiful morning view in the Miaoling Mountains. Chengren Bai (1932–2011) wrote both the text and the melody in a style reminiscent of folk songs of the Miao minority nationality. The Miao, called Hmong outside China, have their own language, culture, and customs. They primarily occupy mountainous areas of several provinces in southern China, Vietnam, and Laos. The piano accompaniment of the song, however, was composed by Xinsun He. Miao songs are sung with a voice which is high, resonant, bold, unrestrained and lively,

<sup>95</sup> Chengren Bai and Xinsun He, the music of “Morning in the Miaoling Mountains” ( “苗岭的早晨” ). <https://wenku.baidu.com/view/67068e807f21af45b307e87101f69e314232fa7b.html>

with melodic lines possessing great ups and downs and free rhythms. Prolonged notes often follow runs to indicate that the Miao people sing heartily, echoing their voices in the high mountains and deep valleys. Both the melody and piano accompaniment of “Morning in the Miaoling Mountains” vividly imitate the chirping of birds. For instance, in mm. 11–12, the vocal part and the piano part use light and lively appoggiaturas and staccatos to imitate the chirping of birds and the sound of the Miao people blowing on leaves, respectively (see example 51). The Miao people often blow on leaves that are oval, smooth, and tough to create a clear, melodious, and bright sound to imitate the chirping of birds in order to lure birds so that they can catch them. Listeners can appreciate how the Miao feel music as a part of nature so they become more unified with the natural world. Like “Morning in the Miaoling Mountains,” many Chinese art songs depict human interactions in nature. They vividly reveal local cultures, helping to elucidate the greater national culture.

Example 51:

The image displays a musical score for 'Morning in the Miaoling Mountains'. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line features lyrics in Chinese characters: '了', '呀哈', '呀哈哈哈', and '毛绒'. The piano accompaniment includes various musical notations such as appoggiaturas and staccatos, which are used to imitate the chirping of birds and the sound of leaves being blown. The bass line provides a rhythmic foundation for the piece.

The piano accompaniment of “Flowing Brook” ( “小河淌水” )<sup>96</sup> was composed by Yinghai Li according to a Yunnan folk song. This song describes a nature scene in which, under the silver moonlight in the mountains, it is quiet all around except for the gurgling of a brook, and a brilliant and beautiful young lady expresses her deep affection for her lover through her sweet and moving singing. The piano accompaniment uses quintuplets, sextuplets, and octuplets, such as in the first four measures, to imitate the flow of the brook (see example 52).

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<sup>96</sup> Lemeng Shi and Yinghai Li, the music of “Flowing Brook” ( “小河淌水” ).  
<http://www.qupu123.com/minge/sizi/p24939.html>

Example 52:

## 小河淌水

云南民歌  
时乐蒙编曲  
黎英海伴奏

Moderato andante

dolce

rit.

1. 哎  
2. 哎

6

8va

7

### 5.2. Non-Egoistic Actions in Music

Laozi brought up the philosophical view of “*wu wei*” ( “无为” ). In Chinese, “*wu*” means without and “*wei*” means doing something. However, Laozi’s “*wu wei*” does not mean doing nothing, but means taking actions based on objective law and respecting the nature of things, without any egoistic intentions or reasons. In *Daodejing*, a sage says, “If I lead people in a people-oriented way, they will be naturally cultivated. If I am strict

with myself and a model of virtue for others, people will naturally obey the rules. If I do not make trouble for people, they will naturally become rich. If I am not insatiably avaricious, people will naturally become simple and honest.” ( “圣人云： ‘我无为，而民自化；我好静，而民自正；我无事，而民自富；我无欲，而民自朴。’ ”<sup>97</sup>) *Daodejing* teaches people to: not highly praise virtuous geniuses, so that the common people will not strive for fame and wealth; not consider treasures to be extremely precious, so that the common people will not want to possess them and become thieves; not show things which may induce greed in the common people, so that their minds will not be disturbed ( “不尚贤，使民不争；不贵难得之货，使民不为盗；不见可欲，使民心不乱。”<sup>98</sup>). Therefore, the optimum principles for a sage to administer over a country are purifying the common people’s minds, helping them be adequately fed, weakening their selfish desires, and strengthening their muscles and bones. A sage should help the common people weaken their desire of seeking to prevail over others and help the elite not dare to cause disturbances at will. Following the principle of “*wu wei*” will bring peace to the world ( “是以圣人之治，虚其心，实其腹，弱其志，强其骨。常使民无知无欲，使夫智者不敢为也。为无为，则无不治。”<sup>99</sup>). The ruler should not interfere too much with the common people, but should fully develop their creativity so that they will achieve self-realization.

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<sup>97</sup> Laozi, *Daodejing*, 117.

<sup>98</sup> Laozi, *Daodejing*, 14.

<sup>99</sup> Laozi, *Daodejing*, 14.

In like manner, art song composers should follow unselfishly the rules of composition, creating works based on the beauty of poetry, rhythmic flow, structural integrity, and artistic conception. In this way, excellent musical works are produced. “A Spring Morning” ( “春晓” ) by Yinghai Li is a fine example. The poem was written by Haoran Meng of the Tang Dynasty and describes a beautiful spring morning. The poem is rhymed on /ao/; its Mandarin phonetic symbols are seen in three of the four lines: “*Chūn mián bù jué xiǎo, chù chù wén tí niǎo. Yè lái fēng yǔ shēng, huā luò zhī duō shǎo.*” ( “春眠不觉晓,处处闻啼鸟。夜来风雨声,花落知多少。”) The language is natural and easily understandable: the poet wakes up, unaware it is dawn, with the clear cry of birds all around. He recalls the sound of the wind and rain last night, wondering how many fragrant flowers were blown off.

“A Spring Morning” is in strophic form, Prelude–A–Interlude–B, in B-flat *yu* mode, and the meter is 2/2. In order to vividly describe the scene of hearing the cry of birds all around, the motif runs constantly through the piano accompaniment. In measures 6, 8, and 10, tone painting of a bird’s cry appears in the right hand of the piano, highlighting nature (see example 53). In mm. 5–8, the left hand of the piano accompaniment includes a prolonged note on B-flat *yu* and the repeated note F *jiao* with changes in rhythm, just like the residual rain dripping from an eave. The texture of the piano accompaniment expresses musical images which are true to artistic intent and natural effect.

Example 53:

**15. 春 晓**  
《唐诗三首》之一

[唐] 孟浩然词  
黎英海曲



chun mian bu jue xiao, chu chu wen ti  
春 眠 不 觉 晓, 处 处 闻 啼

As for the melodic composition of “A Spring Morning,” Yinghai Li attached great importance to highlighting ancient charm. He created the melody according to the phonology of the poem to make this song attractive and accessible. Rhythmically reading or reciting poetry according to the original cadence of tones is a unique inheritance of Chinese poetry, uniting with classical poetry and maintaining the natural musicality and

lyricism of the language. The composition of the melody follows this tradition. For example, in mm. 11–12, the last two words of this line are “*tí niǎo*,” the tone of which first rises and then falls, so the pitches descend, perfectly matching the words (see example 54). In m. 12, the word “*niǎo*” is on a prolonged tone, emphasizing the phonology of the language. Yinghai Li also emphasized strengthening national style in the melody, such as in the interlude (see example 55). The text of the four-measure interlude only includes the interjection “*o*” ( “哦” ). Interjections are frequently used in traditional Chinese songs to express emotions. In Haoran Meng’s early years, his official career was not successful, and he was so unhappy that he moved to the seclusion of the Lumen Mountains in south central China. The poem “A Spring Morning” was written during this time. The first two sentences describe the gorgeous picture of a spring morning, while the last two sentences express a sentimental mood. Following the last two lines of the poem in Section A, the interjection “*o*” in the interlude imitates the poet’s groans and sighs, indicating that he was filled with a thousand regrets, before the lines are repeated. The melody of the interlude is mainly based on the interval of a second, creating a dissonant sound effect, to strengthen the sentimental mood and national charm.

Example 54:

8 *mp*  
chun mian bu jue xiao chu chu wen li  
春 眠 不 觉 晓， 处 处 闻 啼

12 *mp*  
niao ye lai feng yu sheng hua luo zhi duo  
鸟 夜 来 风 雨 声， 花 落 知 多

Example 55:

The image displays a musical score for Example 55, consisting of two systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is F minor (three flats) and the time signature is 2/4. The first system starts at measure 16. The vocal line begins with a whole note 'shao' (少) and two half notes 'o' (哦) and 'o' (哦). The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The second system starts at measure 19. The vocal line has two half notes 'o' (哦) and 'o' (哦), followed by the phrase 'ye lai feng yu sheng' (夜来风雨声). The piano accompaniment includes a 'rit.' (ritardando) marking and a 'p' (piano) dynamic marking. The score concludes with a fermata over the final note.

Take the song “July Prairie” ( “七月的草原” ) by Deyi Shang as another example.

The lyrics of the song are from a modern Chinese poem written by Binting Song (b. 1946). The song depicts a beautiful and peaceful scene with Xinjiang herdsmen on the prairie. The song is in strophic form, Prelude–A–Interlude–B, in F minor, and the meter is 2/4. Deyi Shang attached great importance to highlighting Xinjiang musical style in this composition. In m. 10, the melody uses the jumping and lively *maxrap* rhythmic pattern which is often used in Xinjiang folk songs and runs throughout this song (see

example 56). The text “*xiao mi feng cai hua*” tells how little bees are gathering pollen and nectar from flowers, and the *maxrap* rhythmic pattern perfectly matches the musical image. In mm. 22–29, the text only includes the interjection “ah” ( “啊” ) (see example 57). In order to highlight Xinjiang dancing style and express the herdsmen’s joyful and lively mood, the melismatic melody uses staccato articulation while the piano accompaniment employs syncopations. Syncopations are frequently used in Xinjiang folk songs and this is closely related to speech. When Xinjiang people speak the Uygur language, the stress of a word usually falls on the last syllable. Therefore, the employment of syncopations can ensure that words and the melody are perfectly unified and the meanings of words are clearly expressed.

Example 56:

10

xiao mi feng cai hua weng weng di li a a a weng weng di li  
 1. 小蜜蜂采花嗡嗡的哩， 啊啊嗡嗡的哩，  
 yang qun xiang yun duo bai bai di li a a a bai bai di li  
 2. 羊群像云朵白白的哩， 啊啊白白的哩，

The musical score consists of two systems. The first system is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It features a melismatic passage with staccato articulation. The second system is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats and a 2/4 time signature, featuring syncopated rhythms. The lyrics are in Chinese and include the interjection 'ah' (啊).

Example 57:

The image displays a musical score for Example 57, consisting of two systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system begins at measure 22, with the vocal line starting on a whole note and followed by a melodic phrase. The piano accompaniment features a steady bass line and chords. The second system begins at measure 26, with a similar vocal and piano structure. The score is written in a standard musical notation style with a treble clef for the vocal line and a grand staff for the piano accompaniment.

### 5.3. The Combination of Imagination and Reality in Music

Daoism is a belief system which teaches that everything in the universe possesses both tangible and intangible qualities that interact with each other and result in movements, changes and developments. Laozi explained the relationship between tangible and intangible qualities by using several examples: gathering thirty spokes on an

axle creates empty space in its center, so the carriage can work normally and be functional; stirring and kneading clay may produce objects with a hole in the center, which is useful for containing things; building a house with doors and windows gives it functional space. Therefore, if tangible materials are transformed, they may possess functions, and many intangible elements appearing during transformations may also possess functions ( “三十辐共一毂，当其无，有车之用；埴埴以为器，当其无，有器之用；凿户牖以为室，当其无，有室之用。故有之以为利，无之以为用。”<sup>100</sup>). Tangible and intangible qualities are interdependent, and their functions are also interdependent. People frequently employ tangible objects to produce intangible results which are often necessary. Laozi also said that everything in the universe has been created from something real which has been created from *dao*, referring to the origin of the universe, the basis of everything, truth, principle, or law ( “天下万物生于 ‘有’ ， ‘有’ 生于 ‘无’ 。”<sup>101</sup>). In Chinese, “*you*” (“有”) means “exist” or “contain,” whereas “*wu*” (“无”) means “be without.” Laozi said that it is difficult to clearly explain *dao* which is vague and blurred, but some images inside can be seen and some substances inside indeed exist; although *dao* seems dim and fathomless, there are some minute essences which are real and can be verified. From ancient times until now, the name of *dao* never vanishes and the origin of everything can be examined based on it ( “道之为物，惟恍惟惚，惚兮恍

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<sup>100</sup> Laozi, *Daodejing*, 27.

<sup>101</sup> Laozi, *Daodejing*, 89.

兮，其中有象；恍兮惚兮，其中有物。窈兮冥兮，其中有精；其精其真，其中有信。自古及今，其名不去，以阅众甫。”<sup>102</sup>).

Zhuangzi also emphasized the combination of tangible and intangible qualities. The *Zhuangzi* relates a story about an experience of the Yellow Emperor (2717 BCE–2599 BCE), a leader of the Chinese nation in ancient times, in order to explain the “*Xiangwang*” (“象罔”) theory.<sup>103</sup> The Yellow Emperor once visited the north of Chishui, climbed the Kunlun Mountains, and looked toward the south. When he returned, he had lost a Xuan pearl, symbolizing *dao*, and charged Zhi, who was clever, with recovering it. However, Zhi could not find it. Then, he bade Lizhu, who had a good eye for detail, to search for it, but Lizhu also could not find it. Then he directed Chigou, who was eloquent, to search for it, but Chigou also failed. Thereafter, he commanded Xiangwang, who was dull-witted, to search for it, and Xiangwang found the pearl. The Yellow Emperor said, “This was so strange. Could only Xiangwang find the Xuan pearl?” “*Xiangwang*” symbolizes the combination of tangible and intangible qualities and is the essence of *dao*; “*xiang*” means “images” and “*wang*” means “illusory.” Artists create illusory images to symbolize the truth of the universe and of life and the truth shines in artistic images, just like the Xuan pearl shines in “*Xiangwang*.” *Dao* is the natural existence of everything rather than a target. Intentionally seeking *dao* cannot achieve *dao* because by searching, *dao* is understood to be something special which impedes the natural existence of the

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<sup>102</sup> Laozi, *Daodejing*, 49.

<sup>103</sup> Zhuang, *Zhuangzi*, 125.

seeker. But an unintentional activity may obtain *dao* because without searching *dao* is not understood as something special. This activity, having nothing to seek and nothing to gain, is a natural actuality and *dao*'s real embodiment.

In artistic works, the combination of tangible and intangible qualities is the unique structural characteristic of artistic conception. An intangible state refers to the aesthetic imagination which is induced and clarified by tangibility. The former is realized according to the latter and the latter is processed under the control of the former. Many Chinese art songs are a perfect combination of reality and imagination. “Mountain Trip” ( “山行” ) by Zhongrong Luo is set to a poem by Mu Du of the Tang Dynasty and describes a beautiful autumn scene in the mountains (see example 58). The first line, “*yuǎn shàng hán shān shí jìng xiá*” ( “远上寒山石径斜” ), describes a path paved with stones leading to the top of a mountain in late autumn. In the song, the piano accompaniment frequently uses block chords in half-notes to describe the undulating and long mountain path. In m. 12, the text “*shí jìng xiá*” ( “石径斜” ) signifies a winding stone-paved path and the piano accompaniment employs a chordal sequence to describe the mysterious path. The second line, “*bái yún shēn chù yǒu rén jiā*” ( “白云深处有人家” ), describes several houses appearing indistinctly among the floating clouds. In ancient China mountains and clouds often symbolized immortals who could live forever, possessing boundless supernatural power, whom ancient people worshipped. As an example of this, the first sentence, “*Shān bù zài gāo, yǒu xiān zé míng.*” ( “山不在高，有仙则名。” ), of the poem “An Epigraph in Praise of My Humble Home” ( “陋室铭” ),

written by Yuxi Liu of the Tang Dynasty, tells how any mountain, no matter how high, can be famous if there is an immortal living there. Likewise, the line “*bái yún shēn chù yǒu rén jiā*” from “Mountain Trip” creates a misty and dreamlike beauty from the composer’s artistic conception, arousing the audience’s imagination and wonderment for this mountain scene. The piano accompaniment frequently uses rests, such as eighth rests and quarter rests, on the first beat of a measure to reflect the obscure artistic effect. The third line, “*tíng chē zuò ài fēng lín wǎn*” (“停车坐爱枫林晚”), tells how the poet stopped the carriage to enjoy the maple trees at dusk in late autumn. In fact, the highest note of the song appears on the word “*chē*” (“车”) which refers to a carriage, and this third phrase indicates the poet’s excited mood and his extreme love for the charming maple trees. The last line, “*shuāng yè hóng yú èr yuè huā*” (“霜叶红于二月花”), relates that the frosty maple leaves were redder than the February flowers. In m. 22 of the song, the word “*huā*” (“花”) means “flowers” and the piano accompaniment uses an open fifth chord to create an ethereal feeling. In the introduction of the song, the left hand of the piano accompaniment uses block chords, while the right hand has a soft, flowing and elegant melodic line frequently using the intervals of fourths and fifths to imitate the fluttering of the beautiful maple leaves in the autumn wind.

Example 58:

(1) 山 行

[唐] 杜 牧词  
罗忠镕曲

Largo distinto (♩ = 64) 徐缓、清澈地

5

10 *p*

yuan shang    han shan    shi jing xia    bai yun shen chu  
远 上    寒 山    石 径 斜,    白 云 深 处

*p*

14

*mf*

you ren jia ting che zuo ai feng lin  
 有 人 家 停 车 坐 爱 枫 林

19

*p* *p*

wan shuang ye hongyu er yue hua  
 晚 霜 叶 红 于 二 月 花。

24

*pp* *ppp*

The song “Clear and Bright” ( “清明” )<sup>104</sup> by Jing Fu (b. 1932) is set to a poem written by Mu Du and describes a melancholy poet traveling far from home during the Clear and Bright (Qingming) Festival (see example 59). The first line, “*qīng míng shí jié yǔ fēn fēn*” ( “清明时节雨纷纷” ), narrates how during the Clear and Bright Festival, a drizzling rain was falling like tears in Jiangnan. The piano accompaniment uses arpeggios, a tremolo, and intervals with large leaps to describe the continuous and misty drizzling rain, sometimes accompanied by thunder. The second line, “*lù shàng xíng rén yù duàn hún*” ( “路上行人欲断魂” ), describes how travelers on their way were heartbroken. During the Clear and Bright Festival, an important festival in China, people often get together with their families, go for spring outings, or clean the tombstones of their family members who have passed away to show respect and commemorate them. The harmonic texture with broken chord style helps illustrate the emotional turmoil of the travelers. The third line, “*jiè wèn jiǔ jiā hé chù yǒu*” ( “借问酒家何处有” ), tells how the poet asked a local person where he could buy liquor to drown his sorrows. The melody of this phrase uses mordents on the words “*jiǔ*” ( “酒” ), meaning “liquor,” and “*chù*” ( “处” ), meaning “place,” to strengthen the poet’s desire for intoxication. The last line, “*mù tóng yáo zhǐ xìng huā cūn*” ( “牧童遥指杏花村” ), tells how the shepherd boy pointed to a distant village amidst flowering apricot trees. The piano accompaniment frequently uses rolled chords to set the scene of the village, half-hidden among the flowering apricot trees.

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<sup>104</sup> Mu Du and Jing Fu, the music of “Clear and Bright” ( “清明” ).  
[http://www.ktvc8.com/article/article\\_319502\\_1.html](http://www.ktvc8.com/article/article_319502_1.html)

Distinct from the sorrowful emotion expressed in the first two lines, the behavior of the shepherd boy brings a sense of excitement to the song. The song “Clear and Bright” offers a reflective artistic conception through the combination of both nearby and distant views, reality and imagination, and the atmosphere and emotion.

Example 59:

www.ktvc3.com

# 清 明

1 =  $\text{bE}$   $\frac{4}{4}$

[唐]杜 牧 作词  
傅 晶 作曲

稍慢

*mf*

*mp*

*rit.* *a tempo*

0 0 0 0 | 3 3 2 3 5 6 |  $\dot{1}$   $\dot{1}$   $\dot{2}$   $\dot{6}$  5 |

清 明 时 节

3 5 6 |  $\dot{1}$  7 6 - |  $\dot{1}$  5  $\dot{1}$  6 ·  $\dot{1}$  5 6 4

雨 纷 纷, 路 上 行 人

*mp*

5 5 3 2 . 1  $\frac{7}{4}$  | - | 3 2 3 5  $\frac{2}{4}$  1 6 1  
欲 断 魂, 借 问 酒 家  
何 处 有, 牧 童 遥 指 杏 花 村。  
牧 童 遥 指 杏 花 村。 牧 童 遥  
指 杏 花 村。  
指 杏 花 村。  
左

*rit.* *a tempo*

*mf*

#### 5.4. Softness in Music

Laozi emphasized softness, representing flexibility in his teachings. He said that nothing in the world is softer than water, but it is unexcelled at overcoming the strongest because nothing can replace it ( “天下柔弱莫过于水，而攻坚强者莫之能胜，以其无以易之。”<sup>105</sup>). Although water seems soft, its internal power can break through anything hard in the world, and this is the essence of water. A Chinese proverb says, “Constant drops of water wear through a stone.” Therefore, Laozi said that the softest thing can control the hardest thing ( “天下之至柔，驰骋天下之至坚。”<sup>106</sup>). To demonstrate how softness has an edge over rigidity, he discussed that when people are alive, their bodies are soft and supple, but after they die, their bodies become stiff and straight; when plants are alive, they are soft and fragile, but after they die, they become dry and withered; therefore, the hard and strong belong to the category of death, while the soft and delicate belong to that of growth; armies who are aggressive will be defeated, and trees which are strong will be cut down; the hard and strong always take the lower positions, whereas the soft and delicate always take the higher positions ( “人之生也柔弱，其死也坚强；草木之生也柔脆，其死也枯槁。故坚强者死之徒，柔弱者生之徒。是以兵强则不胜，木强则共。强大处下，柔弱处上。”<sup>107</sup>). Laozi had a deep observation and understanding of society. If people always seek to prevail over others and never compromise, it is more likely for them to get hurt. Conversely, if people are modest and tolerant, they can

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<sup>105</sup> Laozi, *Daodejing*, 152.

<sup>106</sup> Laozi, *Daodejing*, 94.

<sup>107</sup> Laozi, *Daodejing*, 149.

survive in society for a long time, although they seem weak. In Laozi's opinion, to be soft is to be strong ( “守柔曰 ‘强’ ” <sup>108</sup>). Liezi (ca. 450 BCE–ca. 375 BCE), a famous Chinese ideologist, philosopher, writer, and educator and a representative of Daoism, believed that there are methods which succeed and methods which fail in the world and the former is called softness, while the latter is called hardness ( “天下有常胜之道，有不常胜之道。常胜之道曰柔，常不胜之道曰强。” <sup>109</sup>). If people are pushy and always seek to prevail over others, compared with those who seem weak, they may temporarily gain the upper hand. However, at some point they become overconfident, lower their guard and lose awareness of risks. They will then be defeated by the weaker people, who gradually accumulate strength and continuously develop themselves until someday they become more powerful and gain the upper hand.

The famous story of Goujian (unknown–464 BCE), the king of the ancient state of Yue in the south of China during the Spring and Autumn Period, sleeping on firewood and tasting bile can best demonstrate that softness is the magic weapon of victory. In 494 BCE, Fuchai (unknown–473 BCE), king of the ancient state of Wu in southeastern China during the Spring and Autumn Period, led his army to attack and defeat Goujian's army in Fujiao in southeastern China. Goujian entreated for peace and he and his wife became slaves to Fuchai. They served Fuchai carefully and obeyed his every word without any complaint. Three years later, Fuchai, acknowledging their servitude, set them free. After

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<sup>108</sup> Laozi, *Daodejing*, 108.

<sup>109</sup> Beijing Ye (trans.), *Liezi* (《列子》) (Beijing: Zhong Hua Book Company (北京: 中华书局), 2011), 61.

Goujian went back to Yue, he was diligent in government affairs and issued a series of effective decrees to develop his state. In order to firmly remember the shame of past failures and not to let the comfortable life wear down his willpower, he slept on firewood rather than bedding made of exquisite silk and tasted bile before meals. Meanwhile, he presented precious gifts to Fuchai to show loyalty and obedience to him and lull his vigilance. Yue became more and more prosperous, whereas Wu was on the wane. After almost ten years, in 482 BCE, Goujian launched a war of revenge and gained a complete victory, but he accepted Wu's request for peace because its national strength still existed. In 475 BCE, Goujian led his army to attack Suzhou, the capital of Wu, and conquered it two years later. Fuchai committed suicide and Yue annexed Wu at last.

Many Chinese art songs reflect the philosophical view of softness. "Song of Meiniang" ( "梅娘曲" ), the melody of which was composed by Er Nie, is one example. The theme of the song is China's war of resistance against Japanese aggression. In 1932, Japan attacked the Chinese army in Shanghai. After the outbreak of this war, a patriotic youth, Weihang Gao, went to the frontline without any hesitation. His fiancée, Meiniang, worried about his safety so much that she traveled all the way to Shanghai to meet him regardless of her parents' opposition. However, he was seriously injured in the war and lost his memory, so he did not remember her at all. She felt as if a knife was piercing her heart and she called his name affectionately over and over again, hoping to arouse his memory. Er Nie did not directly express the hatred of Japanese imperialism in the song, but he described the image of a weak woman, Meiniang, who was weeping bitterly for

her lover, to deeply touch the hearts of the audience and expose the heinous crimes of Japanese imperialism.

“Song of Meiniang” is in strophic form, the tonality alternates between G major and E minor, and the meter is 2/4. In the first phrase, mm. 4–7, the words – “*Ge ge, ni bie wang liao wo ya!*” (“哥哥,你别忘了我呀!”) – mean “My love, please do not forget me!” (see example 60). This phrase starts on the weak second beat, avoiding rhythmic stress, indicating Meiniang is calling her lover tenderly and softly. In m. 5, after she calls “*ge ge*” (“哥哥”), referring to her lover, the eighth rest underscores her sobbing. The song often uses eighth rests to describe her heartbroken feeling. In addition, the song often uses triplets to add to the tender and wistful musical mood. In mm. 20–22, the text – “*Dang wo men zai yao yuan di nan yang!*” (“当我们在遥远的南洋!”) – describes the couple in distant Southeast Asia, recalling their happy life in the past (see example 61). The fermata on the last word of this phrase ends the song on a happy, peaceful memory.

Example 60:

The image displays a musical score for Example 60, which is the first phrase of the song "Song of Meiniang". The score is written in 2/4 time and begins with a treble clef and a key signature of one sharp (F#). The melody starts on the second beat of the first measure. The lyrics are written in both Chinese and Pinyin. The first line of lyrics is: "ge ge ni bie wang liao wo ya wo shi ni qin ai di". The second line of lyrics is: "1. 哥哥, 你别忘了我呀! 我是你亲爱的". The third line of lyrics is: "2.(哥) 哥, 你别忘了我呀! 我是你亲爱的". The score includes a piano accompaniment in the lower register, featuring chords and moving lines. The piece concludes with a fermata over the final note.

Example 61:

18

ji ta wei ni man sheng er ge chang dang wo men zai  
 吉 他, 为 你 曼 声 儿 歌 唱, 当 我 们 在  
 huan xiang wo bu neng he ni  
 还 乡, 我 不 能 和 你

17.

22

yao yuan di nan yang ge tong lai wo shi na yang di  
 遥 远 的 南 洋! 2. 哥 同 来, 我 是 那 样 的

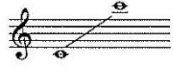
The song “A Bird Singing in the Wind” by Cong Liu is another example. The theme of this song is environmental protection. Liu, while appealing to humans to protect nature, did not directly condemn the cruel behavior of hunting animals, but instead described the image of a helpless, frightened, lonely, and sad bird which struggles to avoid being hunted by humans. This song is in strophic form, Prelude–A–B, in F minor, and the meter is 4/4. The prelude frequently uses altered tones and the interval of a second to create a sense of tension and indicate a probable miserable ending (see example 62). Section A tells a sad story to the audience (see example 63). The first sentence – “*You yi zhi niao er*

*pan xuan zai shan gang, ta di ge sheng chang de hao qi liang.*” ( “有一只鸟儿盘旋在山岗，它的歌声唱得好凄凉。 ” ) – relates that there is a bird hovering on the hill, singing sadly. This sentence depicts a desolate picture for the audience. Later, the text – “*Bu zhi wei shen me, bu zhi wei shen me? Ta bu gan fei jin zi ji di cun zhuang.*” ( “不知为什么，不知为什么？它不敢飞进自己的村庄。 ” ) – asks why he does not dare to fly to his home village. The triplets express the depressed and indignant emotion of the bird.

Section B is the climax of the song; the melody is mainly in the higher range and frequently uses octave leaps and fast half-step descending scales. The piano accompaniment employs block chords in triplets and is intertwined with the voice part to fully express the desperate cry of the bird, offering a touching emotional moment for the listeners.

Example 62:

## 46. 鸟儿在风中歌唱



樊孝斌词  
刘 聪曲

**Adagio** 孤独、凄凉地

*p*

*mf*

*f*

4

3

3

3

3

Detailed description: This is a piano score for the piece 'Birds Singing in the Wind'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio' and the mood is '孤独、凄凉地' (Solitude, desolate). The score is divided into two systems. The first system begins with a piano (*p*) dynamic. The right hand features a melodic line with a half note followed by a dotted half note, and then a series of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes. The second system starts with a mezzo-forte (*mf*) dynamic and includes a section marked *f* (forte). This section features triplets in both hands, with the right hand playing a triplet of eighth notes and the left hand playing a triplet of eighth notes. A measure number '4' is indicated at the start of the second system.

Example 63:

7

*mp*

you yi  
1. 有 一  
you yi  
2. (有 一)

The musical score consists of three staves. The top staff is a vocal line in G major (one flat), starting with a fermata on a whole note G4, followed by a quarter note G4 and a quarter note A4. The piano accompaniment is in the same key and features a complex rhythmic pattern with many triplets in both the right and left hands. The lyrics are written below the vocal line, with two versions: '1. 有 一' and '2. (有 一)'. The dynamic marking *mp* is placed above the vocal line.

10

zhi ge ge  
只 个  
niao long  
鸟 笼  
er zi  
儿 子  
pan xuan zai  
盘 旋 在  
gua zai  
挂 在

12

shan gang  
山 岗,  
shu shang  
树 上,  
ta di  
它 的  
long zi li  
笼 子 里  
ge sheng  
歌 声  
zi li  
子 里  
chang  
唱  
guan  
关

15

de zhe  
得 着  
hao ta di  
好 它 的  
qi xin niang  
凄 新 娘。  
liang  
凉  
bu zhi wei  
不 知 为  
ta kan jian  
它 看 见

17

shen me      bu zhi wei shen me      ta bu gan fei      jin  
 什么,      不知为什么?      它不敢飞      进  
 lie qiang      ta kan jian lie qiang      zheng mian dui      zhe  
 猎枪,      它看见猎枪,      正面对      着

20

zi      ||      di cun zhuang      zi  
 自      己      的 村 庄,      自  
 zi      ||      di fei xiang      zi  
 自      己      的 飞 翔,      自

22

|| di cun zhuang  
 己 的 村 庄。  
 || di fei  
 己 的 飞

1.

## 5.5. *Shi* in Music

Daoism emphasizes *shi* (勢). “*Shi* can be understood as situation, condition, circumstances, tendency, state of affairs, and timing. It provides a context for a phenomenon to occur. It takes the psyche, the time, and the place into consideration.”<sup>110</sup> *Shi* (勢), a noun, is different from *shi* (是) which is a verb and means “to be,” although their pronunciation is the same. Laozi said that *dao* (道) creates everything, *de* (德), meaning essential characteristics, governs everything, *wu* (物), meaning materials, forms everything, and *shi* completes everything (“道生之，德畜之，物形之，勢成之。”<sup>111</sup>). *Dao* generates everything which possesses its own intrinsic characteristics; the environment of heaven and earth forms various morphological characteristics of everything; under the interaction of various forces in the universe, everything can attain its own developments and achievements. Even with all the other elements, such as material and financial resources, without the proper *shi*, an event will not be completed. A Chinese proverb says, “Everything is ready, and all that we need is an east wind.” It originally referred to a famous historical event. In 208 CE, Cao Cao, the ruler of the state of Wei, led an army to its station in the Red Cliff in the middle reach of the Yangtze River, intending to attack Bei Liu, the ruler of the state of Shu, and Quan Sun (182 CE–252 CE), the ruler of the state of Wu. Geliang Zhu (181 CE–234 CE), the military counsellor of Bei Liu, and Yu Zhou, a senior general of Quan Sun, discussed strategies to defeat the enemy and they agreed that only a fire attack could help them to win. Yu Zhou employed the stratagem of sowing distrust to lure Cao Cao to kill his generals Mao Cai

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<sup>110</sup> C. Victor Fung, *A Way of Music Education: Classic Chinese Wisdoms* (New York: Oxford University Press, 2018), 113.

<sup>111</sup> Laozi, *Daodejing*, 106.

and Yun Zhang, who were familiar with battle on water. Yu Zhou also employed the ruse of deceiving the enemy by torturing his own man. He deliberately gave his general Gai Huang a bashing and ordered him to lead a fleet to pretend to surrender to Cao Cao, but actually the fleet was full of flammable items. The counsellor Tong Pang, surreptitiously assisting Bei Liu and Quan Sun, advised Cao Cao to employ the tactic of interlocking their warships. Cao Cao accepted this tactic because his soldiers were landlubbers and unfamiliar with fighting on water; interlocking the warships would give them a stable fighting platform. However, when all the preparations were ready, Yu Zhou found that the only condition he lacked was an east wind. His warships stopped at the south of the river, while those of Cao Cao stopped at the northwest of the river. It was winter at that time and a northwest wind was blowing, but only a southeast wind could blow flames through the Cao army. Yu Zhou was so worried that he fell ill, but Geliang Zhu predicted that the southeast wind would come soon. Fortunately, in the night a southeast wind began to blow violently, and under this proper *shi*, Yu Zhou ordered a fire attack. The warships of the Cao army caught fire quickly, as did his barracks on the shore.

The *Zhuangzi* relates a fable about apes to discuss the significant influence of *shi* on people.<sup>112</sup> Zhuangzi was dressed in coarse linen with patches and wore worn-out shoes tied with hemp ropes to meet the king of the ancient state of Wei. The king asked why he was so down and out. Zhuangzi said, “I am impoverished, not down and out. Intellectuals who are talented but cannot display their talents are down and out; those whose clothes and shoes are worn out are impoverished, not down and out. The former situation is

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<sup>112</sup> Zhuang, *Zhuangzi*, 226.

regarded as being born at a wrong time. Have you ever seen apes who are good at brachiating? They live in tall arboreal trees, such as *zhennan* (*Phoebe zhennan*) and *Cinnamomum bodinieri* (related to the monkey camphor tree), swing freely from branch to branch, and act like overlords. Even the superior mythological archers Yi and Meng Peng may have had difficulty spotting them. However, when those apes move among smaller flora, such as moraceae shrubs, jujube trees, and citrus trees, they behave cautiously, glancing left and right from time to time, trembling with fear; this is not because their muscles and bones become tight and are no longer flexible, but because the *shi*, the external environment, is unfavorable to them and they cannot fully display their talents. Under the administration of fatuous and self-indulgent rulers and treacherous ministers, how can intellectuals not be down and out? Bigan, suffering the cruel punishment of taking out his heart, could best demonstrate this!” Bigan was a loyal and upright minister of the Shang Dynasty. The tyrant King Shang Zhou overindulged himself with women and wine, implemented harsh punishments and imposed excessive taxes and levies. Bigan worried about the ruling of the Shang so much that he often protested against the tyrant. Once, when the tyrant was impatient, he killed Bigan and cut out his heart.

Similarly, *shi* is essential to art song composition. The Cultural Revolution (1966–1976) resulted in disastrous losses for the country, negatively affecting musical composition development. The *shi* was not conducive to freely expressive and creative art song composition. Many excellent musical works, composed both before and during

the Cultural Revolution, were unreasonably criticized, and many distinguished musicians suffered cruel persecution. The song “On the Songhua River” ( “松花江上” ) by Hanhui Zhang (1902–1946), written after the Manchurian Incident in 1931 when Japan occupied northeastern China by force, expresses the northeastern compatriots’ hatred of the Japanese invaders, and calls on people to resist Japanese aggression and regain the lost territory. This song was criticized as being full of depression and disappointment in addition to tears and morbid groans.<sup>113</sup> The song “A Wandering Singing Girl” ( “天涯歌女” ) composed by Lüting He (1903–1999) for the 1937 movie *Angels on the Road* ( 《马路天使》 ) describes the passionate and sweet love between a girl and her lover and praises the noble quality of never giving up on each other in times of adversity. This song was criticized as propagating the decadent outlook on life of the bourgeois class and corroding the people’s will to fight.<sup>114</sup> During the Cultural Revolution, He was sent to prison and his artistic output was stymied. Art songs used in films were also criticized during the Cultural Revolution. The song “Why Are the Flowers So Red?” ( “花儿为什么这样红” ) was composed by Zhenbang Lei (1916–1997), according to a folk song of the Tajik minority nationality, for the 1963 movie *Visitors on the Icy Mountain* ( 《冰山上的来客》 ). The Tajik have their own language and primarily live in central Asia and Xinjiang. The song describes how a Tajik youth, providing transportation for merchants by donkey or mule, loves a princess from Kabul, but meeting opposition, must wander

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<sup>113</sup> Maochun Liang, “A Discussion of Art Songs during the Cultural Revolution” ( “论 ‘文革’ 时期的艺术歌曲” ), *Journal of the Central Conservatory of Music* ( 《中央音乐学院学报》 ), no. 1 (2008): 31.

<sup>114</sup> Liang, “A Discussion of Art Songs during the Cultural Revolution,” 31.

along the ancient Silk Road, spreading his disconsolate singing everywhere he passes. Finally, he spreads his despairing tune to his hometown in the Pamir Mountains. The movie describes how a frontier soldier and a platoon leader match their wits with a spy, and the soldier succeeds in reuniting with his lover. Liang mentions how “Why Are the Flowers So Red?” was criticized by Qing Jiang: “This film’s music, from beginning to end, is decadent music, and all love songs are reproductions of songs of the puppet state of Manchukuo.”<sup>115</sup> Puppet Manchukuo (aka Manchuria; 1932–1945) was a regime fostered by Japan after they occupied northeastern China during World War II; Puyi (1906–1967), the last emperor of the Qing Dynasty, was the puppet emperor of this regime. During the Cultural Revolution, Zhenbang Lei and his wife were banished to a remote county and assigned to reform through labor; as a result, Lei’s artistic ambitions were nearly extinguished. Other art song folk themes led to banishment during the Cultural Revolution. The song “Singing Accompanied by a Hand-Held Drum” composed by Guangnan Shi possesses the strong style of Xinjiang folk songs, describes the Xinjiang people’s beautiful life, and expresses their joyful mood and deep love for their hometown and motherland. This song was criticized as propagating exoticism, formalism, and a resurgence of opposition to the Communist Party of China and socialism in literature and art.<sup>116</sup> During the Cultural Revolution, Guangnan Shi was banished to a reform through labor program in a rural area and was deprived of the right of artistic

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<sup>115</sup> Liang, “A Discussion of Art Songs during the Cultural Revolution,” 32.

<sup>116</sup> Liang, “A Discussion of Art Songs during the Cultural Revolution,” 32.

creation. Although there were numerous superior art song composers, they could not display their talents during the Cultural Revolution.

However, after the Cultural Revolution ended in 1976, and especially since the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China in 1978, which shifted the focus of the party's work to economic construction and determined to implement the policy of reform and opening, political shackles were lifted, so artists enjoyed ideological emancipation. The *shi* has again become advantageous to art song composition, which has entered a period of prosperity. Outstanding composers have created a large number of art songs rich in subject matter, styles, and compositional techniques. Zhongrong Luo and Cong Liu have contributed significant breakthroughs in compositional techniques. Luo combined the twelve-tone serialism with the pentatonic mode in the song "Across the River to Collect Lotus" ( "涉江采芙蓉" ) to describe an ethereal and elegant artistic conception. The song "Please Do Not Say" ( "请不要说" ) by Liu is in six-part form, A-B-A1-C-A2-D, keeping the music moving forward with new material.

## **5.6. Observation in Music**

In terms of the methodology of observing the world, Laozi emphasized conducting parallel comparisons on the same level to find the nature of something. No matter whether one is conducting a subjective or objective comparison, observing others or being observed, the objects of comparison should be on the same level, because only

comparison on the same level can reveal an internal cause that is the fundamental reason for the development of an effect. Although objects not on the same level can also be compared, this comparison can only find an external cause for the development of something. Laozi said that the proper methodology for comparisons would be observing individuals from an individual's point of view, observing families from a family's point of view, observing villages from a village's point of view, observing countries from a country's point of view, and observing worlds from a world's point of view (“以身观身，以家观家，以乡观乡，以邦观邦，以天下观天下。”<sup>117</sup>).

Many Chinese art songs reflect parallel comparison on the same level. The song “Spring in a Pleasure Garden – Snow” (“沁园春·雪”) by Feng Tian (1933–2001) is set to a poem written by Zedong Mao. It was reported that in February 1936, Mao led the Red Army across the Yellow River on an eastward march to defend China against Japanese aggressors. When he arrived in Shanxi Province in northern China and saw the rivers and mountains covered by snow, he wrote this poem which possesses tremendous emotional impact. The first part of the poem describes the magnificent snow scenery in northern China and expresses the poet's love for his motherland. The second part discusses historical personages and contemporary heroes to express the poet's lofty sentiments and aspirations. In the first part, the words – “*Shan wu yin she, yuan chi la xiang, yu yu tian gong shi bi gao.*” (“山舞银蛇，原驰蜡象，欲与天公试比高。”) – use metaphors to describe the mountains as dancing silver pythons, hills on the plateau as

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<sup>117</sup> Laozi, *Daodejing*, 111.

running white elephants, and both of them as vying with heaven for stature. Mountains and hills are on Earth, so the poet compared Earth with heaven, which share the same level. In the song, the melody of this phrase uses large leaps within the pentatonic scale to describe the sublime scenery (see example 64). In the second part, the sentences – “*Xi qin huang han wu, lüe shu wen cai; tang zong song zu, shao xun feng sao. Yi dai tian jiao, cheng ji si han, zhi shi wan gong she da diao. Ju wang yi, shu feng liu ren wu, huan kan jin zhao.*” ( “惜秦皇汉武，略输文采；唐宗宋祖，稍逊风骚。一代天骄，成吉思汗，只识弯弓射大雕。俱往矣，数风流人物，还看今朝。” ) – explain that Qin Shi Huang (259 BCE–210 BCE), the first emperor of the Qin Dynasty (221 BCE–207 BCE), and Emperor Wu (ca. 156 BCE–87 BCE), the seventh emperor of the Western Han Dynasty (202 BCE–8 CE), lacked literary talent; Emperor Taizong (598 CE or 599 CE–649 CE), the second emperor of the Tang Dynasty, and Emperor Taizu (927 CE–976 CE), the first emperor of the Song Dynasty, had little poetry in their souls; the proud son of heaven, Genghis Khan (1162 CE–1227 CE), the first Mongolian emperor, only knew shooting eagles by bending his bow; all of these men lived in the past, and were truly great people in their time. The poet compared famous ancient emperors with highly extolled modern heroes who are more outstanding and will attain greater achievements. This comparison is on the same level. In the song, in mm. 70–78, the melody possesses the style of Xipi, a main tune of Peking Opera, which is lively, jumping, and vigorous and suitable for expressing an excited, cheerful, or resentful mood, and the piano accompaniment imitates

the sound of the *huqin*, a traditional Chinese bowed string instrument composed of a long neck, a small sound box, two strings, and a bow (see example 65).

Example 64:

35

tao 滔。 shan 山 wu 舞 yin 银 she 蛇。

38

yuan 原 chi 驰 la 蜡 xiang 象, yu 欲 yu 与 tian 天 gong 公 shi 试 bi 比 gao 高, yu 欲 yu 与

*mf*

41 *poco rit.*

tian gong shi bi gao  
天 公 试 比 高。

8-----

*poco rit.*

44 *a tempo*

xu qing ri  
须 晴 日，

8- - 1

*a tempo mp*

Example 65:

68

zhe yao xi qin huang han  
折 腰。 惜 秦 皇 汉

72

wu lue shu wen cai tang zong song  
武， 略 输 文 采， 唐 宗 宋

76

zu shao xun feng sao yi dai tian jiao  
祖， 稍 逊 风 骚。 一 代 天 骄，

The song “Hometown” ( “故乡” ) by Huabo Lu (1914–1994) is set to a poem written by Fan Zhang (1911–1990). After the Lugou Bridge Incident in 1937, Japan sped up the process of invading China, and all classes and political forces united to resist Japan and protect the motherland. The song “Hometown” was created in 1937 when both the composer and poet participated in the Anti-Japanese War and National Salvation Movement in Guilin. They sympathized with refugees from all over the country, missed their hometowns, and hated the Japanese invaders.

The song “Hometown” is in strophic form, A–B, and the meter is 4/4. Section A is in *D gong* mode, possessing strong national charm, and describes beautiful landscapes and the peaceful life of the people before Japanese aggression. For example, in mm. 14–21, the text – “*Chun tian xin lü di cao yuan you niu yang lai wang, qiu tian di cong shu can lan hui huang.*” ( “春天新绿的草原有牛羊来往，秋天的丛树灿烂辉煌。” ) – depicts cattle and sheep on the verdant grasslands in spring and glorious forests in autumn (see example 66). Here, spring and autumn share the same level. The piano accompaniment creates a stronger dynamic through the use of dotted rhythms and in m. 20 offers triplets in block chords to give a fuller musical texture. Section B, with striking contrasts in dynamics, is in B minor, strengthening the dramatic effect and creating a disturbing, discordant atmosphere, expressing feelings of grief and indignation, and points an accusatory finger at the Japanese invaders. In mm. 29–36, the text – “*Xian zai yi qie dou gai bian liao! Xian zai yi jing shi ye shou di tu chang!*” ( “现在一切都改变了！现在已经是野兽的屠场！” ) – tells how everything has changed and the land has become an

abattoir of the beasts (see example 67). The tone of Section B is agitated and the text contains either exclamatory sentences or questions. In order to give the music power and create a tense atmosphere, the piano accompaniment uses block chords and descending scales of thirty-second notes to simulate the invaders' iron heels dragging people into the abyss of pain again and again, and the rapid beating of war drums stimulating people's will to resist Japanese aggression. This song compares the distinct situation of the homeland before and after Japanese aggression; this intense dramatic comparison is on the same level.

Example 66:

13

lin zai na xiaoxiao di shan gang chun tian xin lu di cao  
林， 在那小小的山冈。 春天新绿的草

16

yuan you niu yang lai wang qiu tian di cong  
原 有牛羊来往， 秋天的丛

19

shu can lan hui huang yue  
树 灿烂 辉煌。 月

*mf.* *dim.* *p*

*mf.* *dim.* *p*

Example 67:

28

xian zai yi qie dou gai bian  
现在一切都改变

*con forza*

31

liao  
了!

xian  
现

*cresc.* *ff*

34

zai yi jing shi ye shou di tu chang  
在已经是野兽的屠场!

*cresc.* *ff*

## 5.7. The Dialectical Relationship in Music between Good Fortunes and Disasters

Daoism emphasizes the dialectical relationship between good fortune and disaster. Laozi said, “Good fortunes may follow disasters, and disasters may lurk within good fortunes. Who knows whether something is truly a good fortune or disaster? They do not have certain criteria. The positive may suddenly convert into the negative and the kind may suddenly convert into the evil. People have been confused for eons. Therefore, sages are upright but not stiff, talented but not hurtful to others, frank but not unrestrained, and bright but not blinding.” (“祸兮，福之所倚；福兮，祸之所伏。孰知其极？其无正也。正复为奇，善复为妖。人之迷，其日固久。是以圣人方而不割，廉而不刿，直而不肆，光而不耀。”<sup>118</sup>) Good fortunes make people feel joyful, whereas disasters make people feel sad, so they are opposites. However, good fortunes and disasters are not absolute and can convert into each other, so they could become relative contradictions. Something which seems adverse may have a positive result while something which seems beneficial may have a negative result. Therefore, people should be modest and prudent and guard against arrogance and rashness. When people are sailing in smooth water, if they are overly prideful of their good fortune, disaster may result. A Chinese proverb says, “Extreme joy begets sorrow.” When people are in trouble, if they draw lessons from failure and are indomitable and diligent, they may turn adversity into prosperity. In order

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<sup>118</sup> Laozi, *Daodejing*, 118–119.

to deal well with the relationship between good fortune and disaster, people should see hope in disasters and realize disasters may be latent in good fortunes.

Many Chinese art songs reflect the dialectical relationship between good fortunes and disasters. The song “You and I Are in Each Other’s Heart” ( “我侬词” ) by Shangneng Ying (1902–1973) is set to a poem written by Daosheng Guan of the Yuan Dynasty. Both Guan and her husband, Mengfu Zhao, were renowned calligraphers, painters, and poets, often writing poems and painting pictures together. With time, Guan’s physical beauty declined, so her husband wanted to marry a concubine. In ancient China, a man could have more than one wife, so Zhao wrote a poem to inform Guan of his desire. After she read the poem, she was angry and upset, but Guan did not want to give up hope. In order to save her marriage, she wrote a poem to reply to him, expressing her sincere and deep love for him. Her words – “*Ni nong, wo nong, te sha qing duo; qing duo chu re si huo. Ba yi kuai ni, nian yi ge ni, su yi ge wo; jiang zan liang ge yi qi da po, yong shui tiao he, zai nian yi ge ni, zai su yi ge wo; wo ni zhong you ni, ni ni zhong you wo; wo yu ni sheng tong yi ge qin, si tong yi ge guo.*” ( “你侬，我侬，忒煞情多；情多处热似火。把一块泥，捻一个你，塑一个我；将咱两个一齐打破，用水调和，再捻一个你，再塑一个我；我泥中有你，你泥中有我；我与你生同一个衾，死同一个椁。” ) – informed him that “We are in each other’s heart and our love is as passionate as fire; we knead the clay to mold the images of you and me and then smash them and mix them with water; we use the clay to remake the images of you and me, so we are in each other’s clay figure; when we are alive, we will sleep under one quilt, and after we pass

away, we will share one coffin.” After Zhao read this poem, he was deeply moved and felt guilty about his idea of marrying a concubine, so he gave up this idea and loved and cherished his wife as before.

The song “You and I Are in Each Other’s Heart” is in ternary form, A–Interlude–B–A1, and the meter is 6/4. Section A is in C minor and the left hand and right hand of the piano accompaniment use broken chords and block chords respectively to tenderly express the character’s emotion. The melody frequently employs appoggiaturas to strengthen classical charm. For instance, in mm. 11–15, the text “*qing duo chu re si huo*” says our love is as passionate as fire, and the appoggiaturas increase the tenderness, just as the character is gaining affection by acting in a cutesy manner (see example 68). The interlude, the piano accompaniment of which employs block chords, modulates through F major, G major, E major, and G major respectively to express the complicated psychological changes of the relationship and pave the way for Section B. Section B begins in F major, but in m. 28, it modulates to G-flat major to express the character’s agitated mood. In mm. 28–31, the text “*jiang zan liang ge yi qi da po, yong shui tiao he,*” meaning smashing our individual clay images and mixing them with water, expresses how the couple’s feelings are so deep that they cannot leave each other (see example 69). Section A1 returns to C minor and is the climax of the song. At the end of the song, in mm. 41–43 (see example 70), the text “*si tong yi ge guo*” means we will be in one coffin after dying. The fermata is on the word “*tong*” (same), expressing her strong desire to

grow old with her husband. In m. 42, the rolled chords in the piano accompaniment give the singer space to freely express the emotion.

Example 68:

The image displays two systems of musical notation. The first system, starting at measure 10, features a vocal line in treble clef with a key signature of two flats and a dynamic marking of *mf*. The lyrics are "qing duo chu" (情多处). The piano accompaniment consists of a right hand with dense, rolled chords and a left hand with a steady eighth-note bass line. The second system, starting at measure 13, features a vocal line with a dynamic marking of *f* and the lyrics "re si huo" (热似火). The piano accompaniment continues with similar textures, including rolled chords in the right hand and a moving bass line in the left hand.

Example 69:

28 *agitato*

jiang zan liang ge yi qi da po yong shui liao  
将 咱 两 个 一 齐 打 破, 用 水 调

31

he zai nian yi ge ni zai  
和, 再 捻 一 个 你, 再

The musical score consists of two systems. The first system (measures 28-30) features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo is marked 'agitato'. The second system (measures 31-33) continues the vocal line and piano accompaniment. The lyrics are written in Chinese characters and pinyin below the vocal line.

Example 70:

40

ni sheng tong yi ge qin, si tong yi ge  
你 生 同一个 衾, 死 同一个

43 *a tempo*  
guo  
婷。

*rit.*

*a tempo*

The song “Ringing Horse Bells” ( “马铃声声响” )<sup>119</sup> by Guangnan Shi was not published or broadcast during the Cultural Revolution in part due to the prohibitions imposed on another composition, “Singing Accompanied by a Hand-Held Drum.” Although Shi’s artistic work suffered from political censorship during the Cultural Revolution, he still, under huge pressure, composed the song “Ringing Horse Bells,” which extols the beautiful scenery of the motherland and the happy life from the view of a female horse rider. This song is in ternary form, Prelude–A–B–A1–Coda, and the meter

<sup>119</sup> Wei Han, the music of “Ringing Horse Bells” ( “马铃声声响” ).  
<http://www.qupu123.com/minge/wuzi/p45980.html>

is 2/4. The harmonic structure of most songs composed during the Cultural Revolution is simple, but in this song, there are instances of modulation in Section B from G minor to C minor, then back to G minor, to enrich the musical color. The piano accompaniment of this song uses tone-painting to vividly describe the images. In the prelude, the left hand of the piano accompaniment uses even and neat eighth notes to imitate hoofbeats, while the right hand of the piano accompaniment, in the high range, uses sixteenth notes, staccato eighth notes, and the interval of a second to imitate the clear and bright ringing of horse bells (see example 71). The melody of this song frequently uses intervals of fourths and fifths, which are popular in the folk songs of southwestern China, to highlight national color. Although this song was not officially published during the Cultural Revolution, copies of the score were immediately spread around in handwritten form. After 1976, the public was allowed to objectively evaluate musical works and the song “Ringing Horse Bells,” together with Shi’s other excellent musical works, received popular recognition and are regarded as part of the Chinese art song canon and the composer has been accorded a place among the greatest Chinese composers.

Example 71:

## 马铃声声响

(女高音独唱)

Moderato 轻快地 韩 伟词

The musical score is written for soprano and piano. It is in 2/4 time and B-flat major. The tempo is Moderato (轻快地). The lyrics are by Han Wei. The score consists of two systems. The first system shows the vocal line and piano accompaniment. The piano part has a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal line enters in the second measure with a melodic phrase. Dynamics include piano (p), mezzo-piano (mp), and sforzando (sim.).

### 5.8. The Relativity of Right and Wrong in Music

Daoism emphasizes the relativity of right and wrong. Zhuangzi believed something that is regarded as right in one place may be regarded as wrong somewhere else (“彼亦一是非，此亦一是非。”<sup>120</sup>). If humans sleep in a damp room, they may feel uncomfortable and a disease could result, such as a fungal infection or psoriasis, but fish feel comfortable in water. If people climb up a tall tree, they may feel afraid, but monkeys feel comfortable in trees. Therefore, for different situations, the angles of considering an issue and criteria of judging right and wrong are different. No one can tell what is

<sup>120</sup> Zhuang, *Zhuangzi*, 17.

absolutely right or wrong. Zhuangzi said that sages can make things that are right and wrong coexist in harmony, comfortable in a natural and balanced state ( “是以圣人和之以是非而休乎天钧，是之谓两行。”<sup>121</sup>).

Many Chinese art songs reflect the relativity of right and wrong. This can be demonstrated by comparing the songs “Whisper of the West Wind” ( “西风的话” ) by Zi Huang with “My Cottage Unroofed by Autumn Gales” by Cong Liu. Both songs describe the musical image of an autumn wind, but their artistic conceptions and emotional sentiments are distinct. The lyrics of the song “Whisper of the West Wind” are from a poem written by Fushu Liao (1907–2002) about growth and maturity. Autumn symbolizes maturity and the west wind refers to the autumn wind which is personified in the song. The autumn wind tenderly and affectionately narrates how the maturation of children is comparable to the growth of plants in nature. The personified wind – “*Qu nian wo hui qu, ni men gang chuan xin mian pao, jin nian wo lai kan ni men, ni men bian pang you bian gao. Ni men ke ji de, chi li he hua bian lian peng? Hua shao bu chou mei yan se, wo ba shu ye dou ran hong.*” ( “去年我回去，你们刚穿新棉袍，今年我来看你们，你们变胖又变高。你们可记得，池里荷花变莲蓬？花少不愁没颜色，我把树叶都染红。”) – relates how “When I came last year, you just wore cotton-padded clothes; when I see you this year, you have become fatter and taller. Do you remember how the lotuses in the pond have become seedpods? Although there are few flowers, their color persists because I have dyed the leaves red.” In the song “Whisper of the West Wind,” the musical image of the autumn wind is full of warmth, just like a cordial and kind elder who cares about and loves children. However, in the song “My Cottage Unroofed by Autumn Gales,” the

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<sup>121</sup> Zhuang, *Zhuangzi*, 17.

musical image of autumn wind is cruel and merciless. The first five phrases of the poem – “*Ba yue qiu gao feng nu hao, juan wo wu shang san chong mao. Mao fei du jiang sa jiang jiao, gao zhe gua juan chang lin shao, xia zhe piao zhuan chen tang ao.*” ( “八月秋高风怒号，卷我屋上三重茅。茅飞渡江洒江郊，高者挂胃长林梢，下者飘转沉塘坳。”) – explain how in August, the autumn wind howls and blows away several layers of straw on the roof; the straw is blown across the river and is scattered on the other side of the river; straw blown higher hangs on the treetops, while straw blown lower sinks into ponds and depressions.

Relativity may also exist within a single art song. “Drinking Song from Camille” ( “茶花女中的饮酒歌” ) by Yuanren Zhao is set to a translation by Bannong Liu (1891–1934) from the novel *The Lady of the Camellias*, written by Alexandre Dumas, fils (1824–1895). It describes a sad and moving love story between a young man and a social butterfly in the upper class of Paris. In traditional moral standards, social butterflies are regarded to be dissolute, frivolous, and money-oriented and are not accepted by traditional families. It is understandable that Armand’s father cannot accept the truth that his son falls in love with Marguerite because he regards her as a prostitute who is morally degenerate and will disgrace the family. He convinces her to break up with his son, although she is extremely upset at the prospect. However, from Armand’s point of view, Marguerite is noble, pure, and holy and would be the best choice for a lifelong companion. Soon after Armand’s father extinguishes the fire of their love, Marguerite dies of consumption. With infinite regret and melancholy, Armand lays white camellias on her grave, while his father maintains he acted correctly in breaking up the young couple, even though his interference had tragic consequences.

## 5.9. The View That All Beings Are Equal in Music

Daoism advocates that all beings in the universe are equal. Laozi said that heaven and earth, existing naturally without human thought, will, or emotion, regard all beings in the world as if they were dogs made of grass for feeding livestock, to be used as sacrificial offerings and allowed to flourish and wither by themselves. Sages should follow the example of heaven and earth and, without any preference, regard the common people as dogs made of grass for feeding livestock, to be used as sacrificial offerings, letting people grow and die by themselves ( “天地不仁，以万物为刍狗；圣人不仁，以百姓为刍狗。”<sup>122</sup>). Heaven, earth, and sages, without love and hatred, are selfless and broadminded and treat everything in the universe evenly.

Zhuangzi believed that there is no distinction among all beings according to their natural existence ( “以道观之，物无贵贱。”<sup>123</sup>). To explain the nature of everything in the universe, *Zhuangzi* states, “Life is the companion of death, while death is the beginning of life. Who knows the whole story of life and death? Life is the aggregation of substances, while death is the separation of substances. Life and death are each other’s companion; do not worry! Therefore, all beings are unified and there is no distinction among them. People call what they enjoy magic, and call what they detest stench. Stench can convert into magic, while magic can also convert into stench. Therefore, there is only pure substance between life and death, and sages attach great importance to the unification of all beings.” ( “生也死之徒，死也生之始，孰知其纪！人之生，气之聚也；聚则为生，散则为死。若死生之徒，吾又何患！故万物一也，是其所美者为神

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<sup>122</sup> Laozi, *Daodejing*, 17.

<sup>123</sup> Zhuang, *Zhuangzi*, 183.

奇,其所恶者为臭腐;臭腐复化为神奇,神奇复化为臭腐。故曰,‘通天下一气耳’。圣人故贵一。”<sup>124</sup>) From Zhuangzi’s point of view, all beings can convert into each other because they are the same in nature. *Zhuangzi* relates that in the Northern Sea, there is a fish, named Kun, who is thousands of miles long; Kun changes into a bird named Peng, with a broad back thousands of miles long; while Peng is flying, its wings are like clouds on the horizon; when the sea is surging and the hurricane is blowing, this bird will migrate to the Southern Sea ( “北冥有鱼, 其名曰鲲。鲲之大, 不知其几千里也; 化而为鸟, 其名为鹏。鹏之背, 不知其几千里也; 怒而飞, 其翼若垂天之云。是鸟也, 海运则将徙于南冥。南冥者, 天池也。 ” <sup>125</sup>).

Many Chinese art songs reflect the view that all beings are equal. The song “A Black Girl Is Singing” ( “一个黑人姑娘在歌唱” ) by Mingxin Du (b. 1928) is set to a poem by Ai Qing (1910–1996), who was brought up by a poor farm woman. He deeply understood the hardships of the people at the bottom, sympathized with them, loved them, and often extolled them in his works. In 1954, when Ai Qing was in Rio de Janeiro and witnessed people in the black ghettos living poor and hard lives, his inner world was deeply touched, so he wrote the poem “A Black Girl Is Singing” to condemn unfairness and racism. This poem tells how a black girl, living at the bottom of society, works as a servant for a white family to take care of her little master in order to make a living, and describes a picture in which the black girl is singing a happy song to put the crying white baby boy to sleep. The striking contrasts between black and white and singing and crying are reflected in this song about social injustice.

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<sup>124</sup> Zhuang, *Zhuangzi*, 247.

<sup>125</sup> Zhuang, *Zhuangzi*, 3.

The song “A Black Girl Is Singing” is in ternary form, Introduction–A–B–A1–Coda, and the meter is 4/4. The introduction is in E major and uses dotted rhythms to imitate the cradle which is swinging softly and slowly in the quiet night. The piano accompaniment of Section A, in E major, uses dotted rhythms and syncopations to give a sense of rocking the baby to sleep. In mm. 18-19, the word “ge” ( “歌” ) (song) is stimulated by the ascending phrase in the piano accompaniment followed by doubled octaves in the left hand to express the agitated mood (see example 72). Section B, mm. 20–27, modulates to A minor and the text – “*Zhe bu shi ta di er zi, ye bu shi ta di xiong di, zhe shi ta di xiao zhu ren, ta gei ren kan guan hai zi.*” ( “这不是她的儿子，也不是她的兄弟，这是她的小主人，她给人看管孩子。” ) – explains how the baby is neither her son nor her brother, but, instead, is her little master and she is taking care of him for others (see example 73). The left hand and right hand of the piano accompaniment use dotted rhythms and continuous eighth notes respectively to promote the agitated mood while telling the listeners that the black girl is actually a babysitter. Section A1, mm. 28–43, in E major, is the climax of the song (see example 74). In mm. 28–35, the text – “*Yi ge shi na yang di hei, hei de xiang zi tan mu; yi ge shi na yang di bai, bai de xiang mian xu.*” ( “一个是那样的黑，黑得像紫檀木；一个是那样的白，白得像棉絮。” ) – tells that one is as black as rosewood, while the other is as white as cotton, and the piano accompaniment combines broken chords with block chords, accompanied by octave intervals over a pedal point, to highlight the vivid comparison of their skin color and race. Then, in mm. 36–43, the text – “*Yi ge shi duo me shu fu, que zai bu zhu di ku! Yi ge shi duo me ke lian, que yao chang huan le di ge!*” ( “一个是多么舒服，却在不住地哭！一个是多么可怜，却要唱欢乐的歌！” ) – relates how the baby is so comfortable, but is crying unceasingly, while

the girl is so pitiable, but must sing a happy song, while the piano accompaniment uses syncopations and block chords to express the sad and indignant emotion. In the coda, in E major, the piano accompaniment uses rolled chords, just like running water, creating a gentle and cordial feeling, to describe a picture in which the black girl keeps humming the song while the white baby boy has fallen asleep in her arms.

Example 72:

16

ying er chang di shi cui mian di ge  
 婴 儿, 唱 的 是 催 眠 的 歌。

19 *poco più mosso* *mp*  
 zhe bu shi ta di er zi,  
 这 不 是 她 的 儿 子,

*f* *poco più mosso* *mp*

The musical score for Example 72 consists of two systems. The first system, starting at measure 16, features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is E major (one sharp). The lyrics are: 'ying er chang di shi cui mian di ge' (婴 儿, 唱 的 是 催 眠 的 歌). The piano accompaniment uses syncopated rhythms and block chords. The second system, starting at measure 19, is marked 'poco più mosso' and 'mp'. The lyrics are: 'zhe bu shi ta di er zi,' (这 不 是 她 的 儿 子,). The piano accompaniment features a 'poco più mosso' section with a forte 'f' dynamic, followed by a 'mp' section. The score concludes with a coda in E major, characterized by rolled chords.

Example 73:

19 *poco più mosso* *mp*

zhe bu shi ta di er zi,  
这 不是她的 儿 子，

22 *mf*

ye bu shi ta di xiong di zhe shi ta di  
也 不是她的 兄 弟， 这 是她的

25

xiao zhu ren ta gei ren kan guan hai zi  
小 主人， 她 给人看管 孩 子。

Example 74:

28 *f*

yi ge shi na yang di hei hei de xiang zi tan  
 一 个 是 那 样 的 黑, 黑 得 像 紫 檀

31

mu yi ge shi na yang di bai bai  
 木, 一 个 是 那 样 的 白, 白

34 *f*

de xiang mian xu yi ge shi duo me shu  
 得 像 棉 絮, 一 个 是 多 么 舒

37

fu 服, que 却 zai 在 bu zhu 不住 di 地

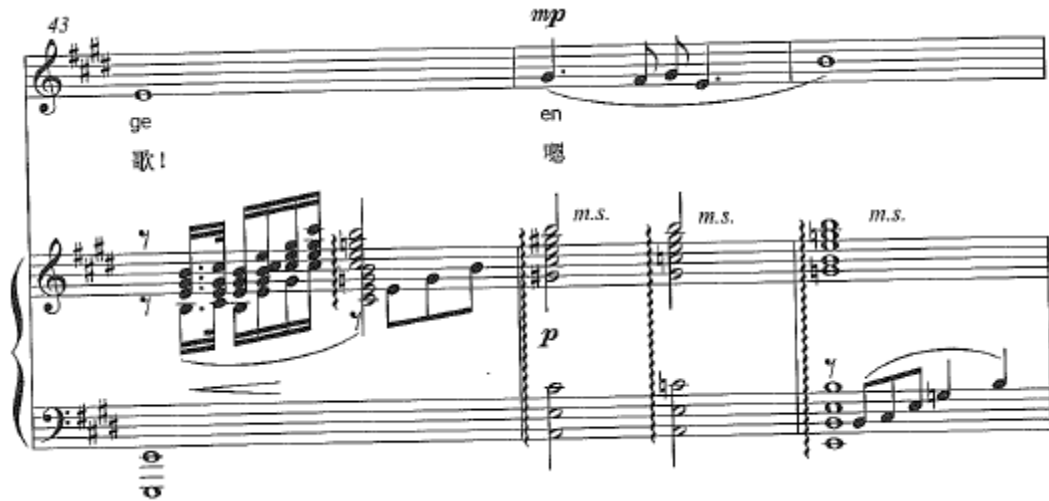
39

ku 哭! yi 一 ge shi duo 个是多 me ke 么可

*mp*

41

lian 怜, que 却 yao 要 chang huan 唱欢 le 乐 di 的



The song “The Old Charcoal Seller” ( “卖炭翁” )<sup>126</sup> by Cong Liu is another good example. The lyrics of this song are from an ancient poem by Juyi Bai. The poem describes the hardships of an old charcoal seller’s life, and through his heartbreaking experience condemns inequality in society and the ruling class’s crime of plundering the common people. An old charcoal seller cuts wood and then burns it to produce charcoal in the southern mountains. After a snowy night, at dawn he drives the charcoal wagon along the frozen ruts to go to the fair. Outside the southern gate of the fair, the sun is high and he stops in the mud and wants to take a rest because he is hungry and the ox is weary. Suddenly, two horsemen, a eunuch from the imperial palace and a man working under him, show up. They hold an imperial edict in their hands, say they are acting in accordance with the emperor’s command, and then lead the ox and cart to the imperial palace. The old charcoal seller is really reluctant to let the men take away the whole wagon of charcoal, which weighs more than 500 kilograms, but he has no choice. The men tie about six meters of red silk and three meters of damask to the ox’s collar as payment for the whole wagon of charcoal. However, the price of about six meters of red

<sup>126</sup> Juyi Bai and Cong Liu, the music of “The Old Charcoal Seller” ( “卖炭翁” ).  
[http://www.ktvc8.com/article/article\\_585706\\_1.html](http://www.ktvc8.com/article/article_585706_1.html)

silk and three meters of damask is far less than the price of the whole wagon of charcoal, so the behavior of the ruler is really the same as that of a thief.

In the song “The Old Charcoal Seller,” the melodic lines are consistent with the phonology of Chinese speech to keep the rhythm of the poem and strengthen ancient charm. In mm. 22–23, the text “*mǎn miàn chén huī yān huǒ sè*” ( “满面尘灰烟火色” ) tells how the old charcoal seller’s face, with the color produced by smoke and fire, is stained with dust and ash (see example 75). The intonation of the words first rises and then falls and the pitches of the melody also rise and fall accordingly. The piano accompaniment plays an important role in expressing mood and describing images. In mm. 7–20, the piano accompaniment uses triplets and quintuplets in ascending and descending scales as well as altered tones to reflect the tense musical mood while highlighting the hardships of the old charcoal seller’s life (see example 76). In mm. 43–50, the piano accompaniment offers triplets, dotted rhythms, and large intervals to create a bleak and cold atmosphere, using tone-painting to imitate the wagon which is bumping up and down on the icy and slippery road (see example 77). In mm. 66–67, where the men are yelling at the ox and pulling it to the imperial palace, the piano accompaniment uses strong, rhythmic accents and doubled octaves to describe the arrogance of the men from the imperial palace (see example 78). In mm. 69–75, the piano accompaniment uses arpeggios in sextuplets, accompanied by octave intervals over a pedal point, and block chords to express the old charcoal seller’s feelings of regret, sadness, and despair (see example 79).

Example 75:

$\text{♩} = 58$  沉重而艰难

中。 满面尘灰

烟火色， 两鬓苍苍 十指黑。

The musical score consists of two systems. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as quarter note = 58. The mood is '沉重而艰难' (Heavy and Difficult). The lyrics are: '中。满面尘灰烟火色，两鬓苍苍十指黑。'

Example 76:

The musical score for Example 76 consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "卖炭翁," (Mài tàn wēng, "The Old Man Selling Charcoal"). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features dynamic markings of *f*, *mp*, *f*, *mp*, and *mf*. The second system continues the piano accompaniment, with a dynamic marking of *p* and includes fingering numbers 5 and 6. The score is written in a style typical of a music textbook, with clear notation for notes, rests, and dynamics.

伐薪 烧炭 南 山

*rit.*

♩ = 58 沉重而艰难

中。 满面尘灰

Example 77:

萧瑟而冰冷

夜 来 城 外

一 尺 雪， 晚 驾

炭 车 碾 冰 辙。

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The first system begins with the tempo marking 'a tempo'. The second system includes the dynamic marking 'mp'. The score features various musical notations, including triplets, slurs, and articulation marks. The lyrics are written in Chinese characters below the vocal line.

Example 78:

突慢  $\text{♩} = 66$

口 称 赦, 回 车 叱 牛 牵 向 北。

8<sup>va</sup> 3

Example 79:

痛惜与绝望

一 车 炭，

千 余 斤， 官 使 驱 将 惜 不 得，

*mp* *ff* *mf*

惜 不 得, 一 车 炭,

千 余 斤, 官 使 驱 将 惜 不 得,

### 5.10. The Spirit of Persistence in Music

Daoism advocates the spirit of persistence. Liezi wrote a fable about how the old man, Yu Gong, moved mountains to advocate the spirit of persistence.<sup>127</sup> The Taihang Mountains and Wangwu Mountains, 350 kilometers in length and breadth and more than three thousand meters high, are located in the south of Jizhou, north of the Yellow River. Yu Gong, almost ninety years old, lived north of the mountains and he and his family had to cross the mountains when going to the south of Yuzhou. One day, he called his whole

<sup>127</sup> Ye, *Liezi*, 123.

family together, saying, “Shall we try our best to move away the mountains so that a road will lead to the south of Yuzhou, located in the south of the Yellow River, and the southern bank of the Han River, the longest tributary of the Yangtze River?” His family members agreed with him but his wife raised a question: “With your strength, you cannot even level a small hill, such as the Kuifu, so how can you move away the Taihang and Wangwu? Besides, where can we put the soil and stones from the mountains?” Others said, “We can throw them to the coast of the Bohai Sea, the north of Yintu.” Yu Gong then led three of his descendants who could shoulder loaded carrying poles up to the mountains. They cut stones, excavated the earth, and used dustpans, woven with bamboo strips or wickers, to carry the stones to the coast of the Bohai Sea. The child of the neighbor, a widow, was about seven or eight years old and skipped along to help them. The round trip took one year. Zhi Sou, an old man in Hequ, laughed at Yu Gong and tried to prevent him from moving away the mountains. Zhi Sou said, “You are so foolish! With your old age and remaining strength, you cannot remove even one blade of grass on the mountains, so how can you remove the soil and stones of the mountains?” Yu Gong sighed deeply and said, “You are so stubborn that you are inferior even to a child or widow! Although I die, my sons are still alive, so there will be my grandsons and great-grandsons. My descendants will try their best to move away the mountains. However, the mountains will become neither taller nor larger, so why cannot they be moved away?” Zhi Sou had nothing to say. The God of the Mountains, who holds a snake in his hand, heard this plan and was afraid that Yu Gong would dig the mountains endlessly, so he reported this activity to the Emperor of Heaven. The Emperor of Heaven was moved by the sincere desire of Yu Gong, so he commanded the two sons of the God

of Strength to carry away the two mountains which were placed in the east of Shuofang and the south of Yongzhou respectively. Since then, no mountain blocks the passage from the south of Jizhou to the southern bank of the Han River. In Chinese, “*yu*” means foolish and “*zhi*” means intelligent. Actually, Yu Gong was full of wisdom because he was not eager for quick success and instant gratification, but was willing to achieve his goal through unremitting efforts, while Zhi Sou lacked perseverance and was without wisdom.

Many Chinese art songs reflect the spirit of persistence. The song “The Great Wall and the Great Canal” (“*长城和运河*”) by Yuanren Zhao is set to a poem by Zuwu Ma to extol both the Great Wall and the Grand Canal, two of ancient mankind’s greatest achievements. Construction of the first part of the Great Wall, a series of military defense fortifications and border controls, began in the 7<sup>th</sup> century BCE. The most famous sections of the Great Wall were constructed during the Ming Dynasty. The Grand Canal, today extending from Beijing to Hangzhou, is the longest and largest ancient canal in the world; the excavation history dates back to the Spring and Autumn Period, although various sections were not connected until the Sui Dynasty (581 CE–618 CE). Both the Great Wall and the Grand Canal are UNESCO World Heritage sites. The song “The Great Wall and the Great Canal” is in strophic form, key of A major, and the meter is 4/4 (see example 80). The text – “*Chang cheng, chang cheng, wu qian duo li di chang cheng! Zai zhong guo di gu dai, ceng di zhu di bing, bao hu wo min zu di sheng ming! Yun he, yun he, er qian duo li di yun he! Jing duo nian di kai jue, ba si sheng chuan guo, da tong*

*liao nan bei di zu ge.*” (“长城，长城，五千多里的长城！在中国的古代，曾抵住敌兵，保护我民族的生命！运河，运河，二千多里的运河！经多年的开掘，把四省穿过，打通了南北的阻隔。”) – informs us that the Great Wall is more than 2500 kilometers long and in ancient China it once thwarted enemy soldiers, thus protecting the nation.

Additionally, the Grand Canal is more than 1000 kilometers long, and after many years of excavation, now runs through more than four provinces, uniting southern and northern China. The melodic range of the song is one and a half octaves. The melodic line is smooth, but large intervals are used to emphasize key words. In m. 8 and m. 19, the words “*sheng ming*” (life) and “*zu ge*” (barrier) are emphasized by the interval of a perfect fifth. Continuous syncopations by the left hand piano part, accompanied by the doubling of the melody by the right hand and a simple tonic–subdominant–dominant–tonic harmonic structure, give the song its spirit of persistence.

Example 80:

长城和运河

The Great Wall and the Great Canal

(1937)

马祖武作词

长 城, 长 城, 五 千 多 里 的 长 城! 在

中 国 的 古 代, 曾 抵 住 敌 兵, 保 护 我 民 族 的 生 命!

长 城, 长 城, 五 千 多 里 的 长 城! 运 河,

运 河, 二 千 多 里 的 运 河! 经 多 年 的 开 掘, 把

四省穿过, 打通了南北的阻隔。 运河, 运河,

二千多里的运河!

Another song, “The Great Wall Will Be in My Heart Forever” ( “长城永在我心上” )<sup>128</sup> by Zulong Lu and Xiaojun Wang, is set to a poem by Zeshun Gao lauding the Great Wall. This song is in strophic form, Introduction–A–B–Coda, in G major, and the meter is 4/4 (see example 81). In Section A, mm. 5–12, the text – “*Zai wo tong nian di shi hou, ma ma chang dui wo jiang: ‘Wan li chang cheng wan li chang, ta shi zu guo di ji liang.’*” (“在我童年的时候,妈妈常对我讲: ‘万里长城万里长,它是祖国的脊梁。’”) – recalls how when the character was a child, his mother often said the Great Wall, more than 20,000 kilometers long, is the backbone of the motherland. In Section B, mm. 13–21,

<sup>128</sup> Zeshun Gao, Zulong Lu, and Xiaojun Wang, the music of “The Great Wall Will Be in My Heart Forever” ( “长城永在我心上” ).  
<http://www.qupu123.com/minge/qizi/p67111.html>

the climax of the song, the text – “*Na ji dong di hua yu, shi wo ri ye shen si meng xiang. Sui ran wo yuan zai tian ya hai jiao, chang cheng, chang cheng jiu zai wo xin shang.*” ( “那激动的话语，使我日夜神思梦想。虽然我远在天涯海角，长城，长城就在我心上。 ” ) – tells how the character recalls those exciting words day and night, and even though is now far away, the Great Wall will remain in his heart. In the coda, mm. 22–30, and repeating the melody of Section B to set off the climax of the song once again, the text – “*A wu lun wo zou dao shen me di fang, chang cheng, chang cheng yong zai wo xin shang.*” ( “啊无论我走到什么地方，长城，长城永在我心上。 ” ) – repeats “No matter where I go, the Great Wall will be in my heart forever.” The melody of the song is fluid, affectionately narrating the story, and frequently uses the interval of a sixth to assert the words. For instance, in mm. 27–28, the interval of a sixth in the melody highlights the words “*chang cheng,*” referring to the Great Wall, to evince the character’s deep love for the Great Wall. The accompaniment uses broken chords to create a fluid and lithe artistic effect and strengthen the lyricism while block chords create an encompassing effect, expressing the intense love for the Great Wall.

Example 81:

# 长城永在我心上

高 泽 顺词  
陆祖龙、王晓君曲

Moderato

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part includes several triplet patterns in the bass line, marked with '3' and 'Sim.'. The tempo is marked 'Moderato'. The lyrics are in Chinese and are placed below the vocal line.

在我童年 的时 候， 妈 妈  
今天我 来 到 了 你 的 身 旁， 站 在  
常 对 我 讲； “万 里 长 城 万  
高 高 的 烽 火 台 上， 我 多 么 自 豪， 多 么

里长，它是祖国的脊梁”。那  
激动，妈妈的话又在耳边回响。“万里

激长 动城 的万 话语， 使我  
长 城 万 里 长， 它是

日 夜 神 思 梦 想。 虽然 我  
祖 国 的 脊 梁”， 无论 我

远 在 天 涯 海 角, 长 城,  
走 到 什 么 地 方, 长 城,

1. 长 城 就 在 我 心 上。  
2. 上。 啊  
长 城 永 在 我 心

啊

无 论 我

走 到 什 么 地 方, 长 城, 长 城 永 在 我 心

上。

### 5.11. The View of Cherishing a Bosom Friend in Music

Daoism avers that it is difficult for people to find a truly harmonious friend, so if they are fortunate enough to have one, they should cherish the friendship. Liezi wrote an allusion about “High Mountains and Running Water,” a piece for the *guqin*, to express the preciousness of a bosom friend in a person’s life.<sup>129</sup> Boya Yu (387 BCE–299 BCE) was skilled at playing the *guqin* and Ziqi Zhong (413 BCE–354 BCE) appreciated his music. When Boya Yu was playing the *guqin*, he was imagining climbing a high mountain. Ziqi Zhong told him, “You perform so wonderfully that I am able to actually see a towering mountain!” When Boya Yu was imagining running water, Ziqi Zhong said, “You perform so excellently that I can see the sea with surging waves!” Ziqi Zhong could always visualize what was in Boya Yu’s mind through the sound of his *guqin*. One time, they traveled to the north of the Taishan Mountains and suddenly it rained heavily, so they took shelter from rain under a big rock. Boya Yu suddenly felt sad, so he played the *guqin* which he carried with him. The *guqin* first sounded like the sound of incessant drizzle, and afterward sounded like when a huge mountain bursts apart. Each time when Boya Yu played the *guqin*, Ziqi Zhong could understand the underlying connotation expressed in the sound of the *guqin*. Boya Yu exclaimed to him, “You are able to imagine the artistic conception which I am thinking of when playing the *guqin* and the sound of my *guqin* cannot escape your comprehension!” After Ziqi Zhong died, Boya Yu believed

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<sup>129</sup> Ye, *Liezi*, 139–140.

no one else in the entire world could be his bosom friend, so he threw his *guqin* on the ground, destroying its body and breaking the strings. Yu never again played the *guqin*.

Many Chinese art songs reflect the cherishing of a bosom friend. The song “Seeing Haoran Meng Off from the Yellow Crane Tower” ( “黄鹤楼送孟浩然之广陵” )<sup>130</sup> is a collaboration by three different artists. The melody was composed by Wenjin Liu (1937–2013), the piano accompaniment was composed by Xiaoshan Qiu and the lyrics are from an ancient poem written by Bai Li. When Li lived in Anlu in Hubei Province, he became acquainted with Meng. Both were renowned poets, admired each other, and soon became bosom friends. In March 730 CE, when Li heard Meng would go to Yangzhou in Jiangsu Province, Li wrote a letter to ask Meng to meet him in Wuhan, in Hubei Province. Several days later, when Meng left to travel east by boat, Li saw him off at the riverside and wrote this poem.

The song “Seeing Haoran Meng Off from the Yellow Crane Tower” is in strophic form, Prelude–A–Interlude–A1, and in D major. In the prelude, with a free and irregular rhythm, the piano accompaniment imitates the performing method of the *guzheng* (see example 82). The melodic line of this song was created according to the phonology of the poem to strengthen ancient charm. In Section A (see example 83), in the first phrase, mm. 3–4, the text “*gù rén xī cí huáng hè lóu*” ( “故人西辞黄鹤楼” ) tells how the character’s old friend will say farewell to the Yellow Crane Tower and head eastward. The rhythm is

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<sup>130</sup> Bai Li, Wenjin Liu, and Xiaoshan Qiu, the music of “Seeing Haoran Meng Off from the Yellow Crane Tower” ( “黄鹤楼送孟浩然之广陵” ).  
<http://www.docin.com/p-702028873.html>

free, just like the poet reciting the poem followed by a cadence. In the second phrase, mm. 5–6, the text “*yān huā sān yuè xià yáng zhōu*” ( “烟花三月下扬州” ) tells how in misty and flowery March the old friend will travel to Yangzhou. The meter changes to 4/4, and the appoggiaturas and melismas imbue the melody with the charm of Chinese opera.

Yangzhou is a beautiful and prosperous city, so Bai Li believed that Haoran Meng’s trip would be joyful and he also yearned to travel to Yangzhou. In the third phrase, mm. 7–8, the text “*gū fān yuǎn yǐng bì kōng jìn*” ( “孤帆远影碧空尽” ) describes how the lonely sail’s image gradually fades away in the blue sky. In m. 8, the pitches of the melody become higher, promoting the musical mood and preparing for the climax of the song. In the fourth phrase, mm. 9–10, the climax of the song, the text “*wéi jiàn cháng jiāng tiān jì liú*” ( “唯见长江天际流” ) tells how all the character can see is the surging Yangtze River flowing toward the distant horizon. The musical mood is agitated. The highest note of this song accentuates the word “*tiān*,” meaning sky, while the piano accompaniment uses rolled chords, a tremolo, and continuous octave intervals to reflect the majestic momentum of the Yangtze River. The fifth phrase, mm. 11–12, with the text repeating that of the previous phrase, supplements and lengthens the climax.

Example 82:

# 黄鹤楼

送孟浩然之广陵

[唐]李白诗  
刘文金曲  
邱晓珊伴奏

散板 *ad lib*

*f*

*m.d.* 5 3 2 1 *m.s.*

1 2 3 5  
*accel.*

8

*m.d.* 5 4 2 1 1

*m.d.* 5 4 3 2 1

*m.s.* 3 5

*m.s.* 2 3 4 5

*rit.*

*m.d.*

*m.s.*

*m.s. Ped.*

Example 83:

13

故 人 西 辞

*mp*

3 3

14

黄 鹤 楼

*p*

15 **Lento**

烟花 三 月 下 扬 州.

孤 帆 远 影 碧 空 尽, 惟 见 长 江 天 际

流, 惟 见 长 江 天 际 流. *poco mosso*

The song “To Chuo Han, Magistrate of Yangzhou” ( “寄扬州韩绰判官” ) by Zhongrong Luo is another example of cherishing a friend. The text of this song is from an ancient poem written by Mu Du. From 833 CE to 835 CE, Du worked in Yangzhou and

Chuo Han was his colleague and bosom friend. When Du left Yangzhou and went to work in Chang'an, he missed Han so much that he wrote this poem.

The song “To Chuo Han, Magistrate of Yangzhou” is in strophic form, Prelude–A–B–Coda, and the meter is 2/4 (see example 84). In the prelude, with mm. 1–13 in B *ya yue yu* mode and mm. 14–19 in B five-tone *jiao* mode, the piano accompaniment uses dotted rhythms and appoggiaturas to create a lithe, natural and unrestrained feeling, and in m. 17, the descending grace notes imitate the performing method of the *guzheng*. The melodic line of this song was created according to the phonology of Chinese speech to strengthen ancient charm. In Section A, with mm. 20–27 in D *ya yue zhi* mode and mm. 28–31 in E *ya yue yu* mode, the text – “*Qīng shān yǐn yǐn shuǐ tiáo tiáo, qiū jìn jiāng nán cǎo wèi diāo.*” ( “青山隱隱水迢迢，秋盡江南草未凋。” ) – depicts how the green mountains are faintly visible and clear streams are flowing in the distance; autumn has passed, but grass and trees in Jiangnan have not withered. The piano accompaniment uses octave intervals to create a spacious and ethereal artistic conception. In m. 28 and m. 30, the piano accompaniment uses parallel seconds and eighth rests in the first half of each beat to express a joyful mood. In Section B, the climax of the song and with mm. 32–40 in G six-tone *gong* mode and mm. 41–44 in B *qing yue jiao* mode, the text – “*Èr shí sì qiáo míng yuè yè, yù rén hé chù jiāo chuī xiāo.*” ( “二十四桥明月夜，玉人何处教吹箫。” ) – describes how the bright moon shines upon the Twenty-Four Bridge, and asks where the friend is now teaching vertical bamboo flute-blowing. The Twenty-Four Bridge is in Yangzhou. Tradition holds that in ancient times, twenty-four beauties often blew vertical

bamboo flutes here, hence the bridge's name. In m. 36, on the word “*hé chù*” (where), the *appoggiatura* indicates the intonation of a question and expresses how much the poet missed his friend. The right hand of the piano accompaniment again uses parallel seconds to imitate the clear cry of birds in Jiangnan during late autumn, giving the song natural liveliness. In m. 38, the fast descending sextuplet in the piano accompaniment imitates running water. In the last six measures of the coda, with mm. 45–47 in B six-tone *yu* mode and mm. 48–56 in B five-tone *jiao* mode, the melody of the left hand of the piano accompaniment doubles the right hand an octave lower to create an ethereal and dreamlike artistic mood.

Example 84:

### (3) 寄扬州韩绰判官

中速稍快 (♩ = 78) 潇洒地

*p*

6

11

*mf*

17

qing shan yin yin  
青 山 隐 隐

*f* *p*

8

22 *mf*

shui tiao tiao qiu jin jiang nan  
水 迢 迢, 秋 尽 江 南

26 *f*

cao wei diao ao ao  
草 未 凋。 。

30 *mf*

er shi si qiao ming yue  
二 十 四 桥 明 月

*mf* *mp*

34

ye, yu ren he chu jiao chui  
夜, 玉 人 何 处 教 吹

38

*mf*

xiao ao ao  
箫。 箫 箫

42

*rit.* *p*

ao ao

*pp*

47

mp

mf

8-----

52

p

8-----

## 6. Conclusion

This dissertation discussed the development of Chinese art songs in relation to sociopolitical, musical and philosophical influences. Sociopolitical factors included westernization, educational development, the New Culture Movement, the May Fourth Movement and policies of the Communist Party of China. Musical factors included source materials for lyrics such as classical and modern Chinese poetry, the ongoing adaptation and fusion of western compositional techniques with Chinese traditional music, the influence of the Chinese language itself including intonations and the influence of

Chinese traditional and modern western musical instruments. The philosophical factors discussed were primarily the impact of Confucianist and Daoist thought upon the development of Chinese art songs, especially the poetic texts. Confucianist and Daoist ideals are plainly evident in the texts of the art songs, furthering the readers' comprehension of these two ancient Chinese philosophies.

By explaining Chinese art songs in light of these factors, this dissertation offers a bridge of understanding and appreciation of eastern and western musical styles. Although art songs were developed in Europe in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries and introduced into China in the early 20<sup>th</sup> century, Chinese heritage music characteristics are an important basis of this modern vocal form, so that Chinese art songs themselves form a bridge between China's ancient past and the present.

Chinese composers continue to develop art songs by mining China's rich literary history, China's wealth of folk culture, traditional and modern philosophies, and western musical techniques. Five thousand years of history, plus the monumental changes which have occurred as China has modernized during the past forty years, and the changes which will occur as China continues to modernize and transition to becoming a world leader, mean that art song composers will have an overflowing cornucopia of musical ideas and possibilities. This is truly an exciting time for innovative Chinese art song composers, and likewise an exhilarating time for the musicians, singers and audiences who will perform and experience these new art songs as this genre continues to develop.

Through interpreting Chinese art songs from a variety of aspects the author hopes readers will achieve a deeper, multi-dimensional understanding of this modern musical form. Understanding the songs' many roots – historical, political, literary and musical –

enhances readers', performers' and audiences' appreciation of this relatively new genre of musical composition. Additionally, the author hopes this dissertation inspires readers to learn more about other art songs to further their learning and appreciation in both academic and performance settings. Through helping readers better appreciate the aesthetic beauty of these compositions and through helping readers understand the historical background of these art songs, the author hopes Chinese art songs will reach a deservedly wider audience through future concerts and educational programs. The future of Chinese art songs, due largely to new innovative prospects for this genre, is bright indeed.

## Addendum 1

### Composers and Art Songs Described in the Dissertation

Youmei Xiao (1884–1940)

- 1) “Ask?” ( “问?” )
- 2) “A Song to the Auspicious Cloud” ( “卿云歌” )
- 3) “Sincere Pursuit” ( “诚求” )
- 4) “Traditional Twelve Two-Hour Periods” ( “十二时” )
- 5) “Summer Holiday” ( “暑假” )
- 6) “The School Anthem” ( “校歌” )
- 7) “Good China” ( “中华好” )
- 8) “A Morning Song” ( “晨歌” )
- 9) “Floral Times” ( “花时” )
- 10) “A Spring Song” ( “春歌” )
- 11) “The National Flag” ( “国旗” )
- 12) “Spring Suburb” ( “春郊” )
- 13) “A March Song” ( “进行歌” )
- 14) “Arbor Day” ( “植树节” )
- 15) “Life” ( “人生” )
- 16) “Growing Flowers” ( “栽花” )
- 17) “An Article Advocating Kindness” ( “尚美篇” )
- 18) “New Swallows” ( “新燕” )
- 19) “People!” ( “人!” )
- 20) “Spring Flowers” ( “留春之花” )
- 21) “A Poem of a Spring Outing” ( “行春词” )
- 22) “Long Hua” ( “龙华” )
- 23) “My ‘Property’” ( “我的‘财产’” )
- 24) “Kites” ( “风筝” )
- 25) “Summer Campus” ( “校园夏时” )
- 26) “Chrysanthemums” ( “菊” )
- 27) “Hollyhocks” ( “戎葵” )
- 28) “Starry Sky” ( “星空” )
- 29) “Territory” ( “国土” )

Yuanren Zhao (1892–1982)

- 1) “How Can I Not Miss Him?” ( “教我如何不想他” )
- 2) “The Happy Family” ( “好家庭” )
- 3) “A Little Poem” ( “小诗” )
- 4) “Resist” ( “抵抗” )
- 5) “Old Man Heaven, You Are Old” ( “老天爷你年纪大” )
- 6) “The Cloth-Seller’s Song” ( “卖布谣” )

- 7) “Autumn Bell” ( “秋钟” )
- 8) “Drinking Song from Camille” ( “茶花女中的饮酒歌” )
- 9) “The Great Wall and the Great Canal” ( “长城和运河” )

Qingzhu (1893–1959)

- 1) “The Great River Flows Eastward” ( “大江东去” )
- 2) “My Sentiment to the Yangtze River” ( “我住长江头” )

Hanhui Zhang (1902–1946)

- 1) “On the Songhua River” ( “松花江上” )

Shangneng Ying (1902–1973)

- 1) “You and I Are in Each Other’s Heart” ( “我依词” )

Lüting He (1903–1999)

- 1) “A Wandering Singing Girl” ( “天涯歌女” )

Zi Huang (1904–1938)

- 1) “Spring Reverie” ( “春思曲” )
- 2) “Three Dreams of a Rose” ( “玫瑰三愿” )
- 3) “A Flower, It Seems” ( “花非花” )
- 4) “Rouged Lips – Berhyme on the Height” ( “点绛唇·赋登楼” )
- 5) “Whisper of the West Wind” ( “西风的话” )

Xuean Liu (1905–1985)

- 1) “Song of Red Beans” (Love) ( “红豆词” )
- 2) “Ballad of the Great Wall” ( “长城谣” )

Shande Ding (1911–1995)

- 1) “Miss Mother” ( “想亲娘” )
- 2) “Mayila” ( “玛依拉” ) (piano accompaniment composed by Shande Ding)
- 3) “When Do the Hops Bloom?” ( “槐花几时开” ) (piano accompaniment composed by Shande Ding)

Zhicheng Lao (1911–2006)

- 1) “A Lovely Rose” ( “可爱的一朵玫瑰花” )

Er Nie (1912–1935)

- 1) “A Singing Girl Under the Influence of Oppression” ( “铁蹄下的歌女” )
- 2) “Song of Meiniang” ( “梅娘曲” )

Dingxian Jiang (1912–2000)

- 1) “Years Gone By” ( “岁月悠悠” )

Jiefu Li (1913–1976)

- 1) “Butterflies in Love with Flowers – Reply to Shuyi Li” ( “蝶恋花·答李淑一” )

Huabo Lu (1914–1994)

- 1) “Hometown” ( “故乡” )

Xiaohu Zhang (1914–1997)

- 1) “Commiserating with Farmers” ( “悯农” )
- 2) “Joy of Meeting” ( “相见欢” )

Zhenbang Lei (1916–1997)

- 1) “Why Are the Flowers So Red?” ( “花儿为什么这样红” )

Xixuan Qin (1922–2012)

- 1) “Hard Journey of Life” ( “行路难” )

Zhongrong Luo (1924–2021)

- 1) “Mountain Trip” ( “山行” )
- 2) “Across the River to Collect Lotus” ( “涉江采芙蓉” )
- 3) “To Chuo Han, Magistrate of Yangzhou” ( “寄扬州韩绰判官” )

Yinghai Li (1927–2007)

- 1) “A Night Mooring by Maple Bridge” ( “枫桥夜泊” )
- 2) “Ascending Guanque Tower” ( “登鹤雀楼” )
- 3) “Flowing Brook” ( “小河淌水” ) (music by Lemeng Shi and Yinghai Li)
- 4) “A Spring Morning” ( “春晓” )

Shengmao (1928–2007)

- 1) “Walk Slowly, Horse” ( “马儿啊，你慢些走” )

Zhuo Ma (1928–2014)

- 1) “On the Golden Hill in Beijing” ( “北京的金山上” )

Mingxin Du (b. 1928)

- 1) “A Black Girl Is Singing” ( “一个黑人姑娘在歌唱” )

Zulong Lu (b. 1928)

- 1) “Dream of a Qin Maiden – The Loushan Stronghold” ( “忆秦娥·娄山关” )
- 2) “The Great Wall Will Be in My Heart Forever” ( “长城永在我心上” ) (music by Zulong Lu and Xiaojun Wang)

Shifu (1929–2007)

- 1) “A Pledge” ( “长相知” )

Chengren Bai (1932–2011)

- 1) “Morning in the Miaoling Mountains” ( “苗岭的早晨” )

Deyi Shang (1932–2020)

- 1) “Spring Wind Waltz” ( “春风圆舞曲” )
- 2) “Joy of the Firebrand Festival” ( “火把节的欢乐” )
- 3) “The Bell Ringer at Notre Dame de Paris” ( “巴黎圣母院的敲钟人” )
- 4) “Teacher, I Always Think of You” ( “老师，我总是想起你” )
- 5) “July Prairie” ( “七月的草原” )

Jing Fu (b. 1932)

- 1) “Clear and Bright” ( “清明” )

Feng Tian (1933–2001)

- 1) “Spring in a Pleasure Garden – Snow” ( “沁园春·雪” )

Yongcheng Qin (1933–2015)

- 1) “I Dedicate the Petroleum for My Motherland” ( “我为祖国献石油” )

Jianfen Gu (b. 1935)

- 1) “That Is Me” ( “那就是我” )

Wenjin Liu (1937–2013)

- 1) “Seeing Haoran Meng Off from the Yellow Crane Tower” ( “黄鹤楼送孟浩然之广陵” )

Guangnan Shi (1940–1990)

- 1) “Singing Accompanied by a Hand-Held Drum” ( “打起手鼓唱起歌” )
- 2) “Ringing Horse Bells” ( “马铃声声响” )

Jiasheng Zhou (b. 1941)

- 1) “Spring Flowers and Autumn Moon” ( “春花秋月何时了” )

Zaiyi Lu (b. 1943)

- 1) “Colorful Clouds and Flowers” ( “彩云与鲜花” )
- 2) “Looking towards My Hometown” ( “望乡词” )

Yougui Wang (b. 1949)

- 1) “After I Have Grown Up, I Have Become Like You” ( “长大后我就成了你” )

Qingyun Meng (b. 1949)

- 1) “Teacher, I Miss You” ( “老师，我想你” )

Qing Yin (b. 1954)

- 1) "Blue Sea of Love" ( "蓝色爱情海" )

Peidong Xu (b. 1954)

- 1) "Forest Morning" ( "大森林的早晨" )

Hesheng Wang (b. 1955)

- 1) "Beautiful Night of the Prairie" ( "草原夜色美" )

Cong Liu (b. 1956)

- 1) "Hometown Love" ( "故园恋" )
- 2) "Overlook" ( "眺望" )
- 3) "A Bird Singing in the Wind" ( "鸟儿在风中歌唱" )
- 4) "My Cottage Unroofed by Autumn Gales" ( "茅屋为秋风所破歌" )
- 5) "Please Do Not Say" ( "请不要说" )
- 6) "The Old Charcoal Seller" ( "卖炭翁" )

Qi Jin (b. 1961)

- 1) "Song for the Prisoner" ( "囚歌" )

## Addendum 2

### An Introduction to *Pinyin*

*Pinyin* is a transliteration system which converts the sounds of Chinese characters into romanized letters. In writing, Chinese characters symbolize the phonemes, syllables and words of the spoken language. Generally, syllables in the Chinese language are composed of initials, finals and tones. The first sound of a syllable, the initial, is a consonant while the following second sound of a syllable, the final, is a vowel sound which can be a simple vowel (pure), a compound vowel (i.e. a diphthong) or a nasal vowel (front nasal or back nasal). Syllables are then phonetically notated with one of the four Chinese tones: *yīn* (level tone), *yáng* (rising tone), *shǎng* (falling-rising tone) or *qù* (falling tone). These tones are indicated in *pinyin* by the use of accents over the vowels. The two charts included here show the lists of initials (consonants) and finals (vowels) used in the *pinyin* transliteration system. Below the charts are two examples showing titles of songs described in this dissertation using *pinyin*.

Table 1: Initials and IPA

|        |         |        |         |       |         |          |         |       |
|--------|---------|--------|---------|-------|---------|----------|---------|-------|
| b [b]  | p [pʰ]  | m [m]  | f [fʰ]  | d [t] | t [tʰ]  | n [n]    | l [l]   | g [k] |
| k [kʰ] | h [x]   | j [tɕ] | q [tɕʰ] | x [ɕ] | zh [tʂ] | ch [tʂʰ] | sh [ʂʰ] | r [ʐ] |
| z [ts] | c [tsʰ] | s [s]  | y [j]   | w [w] |         |          |         |       |

Table 2: Finals and IPA

| Simple finals | Compound finals                                   |                             |                                     |
|---------------|---|-----------------------------|-------------------------------------|
|               | Compound vowels                                   | Front nasal finals          | Back nasal finals                   |
| a [A]         | ai [ai]<br>ao [au]                                | an [an]                     | ang [aŋ]                            |
| o [o]         | ou [ou]   |                             | ong [oŋ]                            |
| e [ɤ]         | ei [ei]   | en [ən]                     | eng [əŋ]                            |
| i [i]         | ia [ia]<br>ie [iɛ]<br>iao [iau]<br>iou (iu) [iou] | in [in]<br>ian [iæn]        | iang [iaŋ]<br>ing [iŋ]<br>iong [yŋ] |
| u [u]         | ua [ua]<br>uo [uo]<br>uai [uai]<br>uei (ui) [uei] | uan [uan]<br>uen (un) [uən] | uang [uaŋ]<br>ueng [uəŋ]            |
| ü [y]         | üe [yɛ]   | üan [yæn]<br>ün [yn]        |                                     |
| er [əɪ]       |   |                             |                                     |

Example 1:

那就是我  
*nà jiù shì wǒ*  
 That Is Me

Example 2:

眺望  
*tiào wàng*  
 Overlook

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This book, a landmark work in the Confucianist canon, compiles the opinions of Mencius, including how he argued with other philosophical schools, how he taught his disciples by personal example as well as verbal instruction, and how he lobbied feudal lords. This book records Mencius’ views on governing a country, and political strategies and activities. The basis of Mencius’ philosophy is a theory of the original goodness of human nature, and he advocated inspiring and educating people through morality.

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This book explains Confucian ethics through centering on filial piety, the basis of moral character. The text connects filial piety with loyalty, regarding loyalty as essential to the development and expansion of filial piety, promotes the role of filial piety in society, and describes the requirements and methods of practicing filial piety.

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This book records Confucius’ anecdotes, and the ideas and deeds of Confucius and his disciples. This book is valuable for researching the philosophical, political, ethical, and

educational views of Confucianism.

Wang, Li. *Chinese Classic Art Songs (Volumes I and II)* (《中国经典艺术歌曲 (上、下册)》). Beijing: People's Music Publishing House (北京: 人民音乐出版社), 2015.

Wang, Zhihuan and Yinghai Li. The music of "Ascending Guanque Tower" ( "登鹤雀楼" ).

<http://www.qupu123.com/minge/sizi/p96075.html>

Wu, Fei and Cong Liu. The music of "Overlook" ( "眺望" ).

<http://www.qupu123.com/yuanchuang/p19113.html>

Wu, Hongyuan. "The Significance of the New Culture Movement to the Creation of Chinese Art Songs" ( "五四新文化运动之于中国艺术歌曲产生的意义" ). *Northern Music* (《北方音乐》), no. 18 (2015): 3–5.

Xun, Kuang. *Xunzi* (《荀子》). Haerbin: The North Literature and Art Publishing House (哈尔滨: 北方文艺出版社), 2013.

This book, part of the Confucianist canon, includes people's words and deeds recorded by Xunzi and his disciples. Xunzi critically summarized and absorbed the ideas of various philosophical schools and innovatively developed Confucianism. His views are distinct from traditional Confucianism in some ways, such as asserting a theory of evil human nature, which needs to be constrained by etiquette and laws in order to achieve *summum bonum* (the greatest good) which Confucianism pursues.

Yang, Bojun (trans.). *Analects with Translation and Explanatory Notes* (《论语译注》). Beijing: Zhong Hua Book Company (北京: 中华书局), 2006.

This book records the words and deeds of Confucius and his disciples, mainly in the forms of quotations and dialogues, and reflects the political views, moral concepts, and educational principles of Confucianism.

Ye, Beiqing (trans.). *Liezi* (《列子》). Beijing: Zhong Hua Book Company (北京: 中华书局), 2011.

The key idea of this book, a classic work of Daoism, is similar to the philosophical views of Laozi and Zhuangzi, i.e. pursuing a tranquil and natural spiritual state and yearning for spiritual freedom are worthy goals. This book mainly uses fables to express this philosophy.

Ye, Ting and Qi Jin. "Song for the Prisoner" ( "囚歌" ). *The World of Music (Music Creation Edition)* (《音乐天地 (音乐创作版)》), no. 12 (December 2018): 31–34.

Zhao, Rulan. *The Complete Musical Works of Yuanren Zhao* (《赵元任音乐作品全集》). Shanghai: Shanghai Music Publishing House (上海: 上海音乐出版社), 1987.

Zhi, Tong and Deyi Shang. The music of “The Bell Ringer at Notre Dame de Paris” ( “巴黎圣母院的敲钟人” ).

<http://www.qupu123.com/meisheng/jiuziyishang/p33068.html>

Zhou, Zhenfu (trans.). *Shijing with Translation and Explanatory Notes* (《诗经译注》). Beijing: Zhong Hua Book Company (北京: 中华书局), 2002.

This book includes poems from the beginning of the Western Zhou Dynasty to the mid-Spring and Autumn Period and reflects all aspects of social life during those 500 years, such as labor and love, war and corvée, oppression and resistance, custom and marriage, ancestor worship and banquet celebrations.

Zhu, Xi. *The Analects of Four Confucian Classics* (《四书章句集注》). Beijing: Zhong Hua Book Company (北京: 中华书局), 1983.

This book is a combination of four representative works of Confucianism including *Daxue*, *Zhongyong*, *Analects*, and *Mencius*, and provides explanatory notes for each.

Zhuang, Zhou. *Zhuangzi* (《庄子》). Qin Ji (trans.). Beijing: China Textile & Apparel Press (北京: 中国纺织出版社), 2007.

This book, a classic work of Daoism, reflects the critical philosophy, art, and aesthetics of Zhuangzi and involves a wide range of aspects, such as philosophy, life, politics, society, art, and cosmogony.

Zisi. *Zhongyong* (《中庸》). Qiang Liu (trans.). Nanjing: Phoenix Science Press (南京: 江苏凤凰科学技术出版社), 2018.

This book, a classic work of Confucianism, discusses self-cultivation, regards balance as the highest standard of ethical behavior, sincerity as the basis of the world, and supreme sincerity as the highest state of life. The text also proposes a learning method encouraging people to study broadly, ask questions in a targeted manner, think comprehensively before acting, develop clear judgment, and use the knowledge and ideas they have learned to guide their practice.