
Theses and Dissertations

Spring 2019

The first generation of Chinese art song

Tieyi Zhang
University of Iowa

Follow this and additional works at: <https://ir.uiowa.edu/etd>



Part of the [Music Commons](#)

Copyright © 2019 Tieyi Zhang

This dissertation is available at Iowa Research Online: <https://ir.uiowa.edu/etd/6900>

Recommended Citation

Zhang, Tieyi. "The first generation of Chinese art song." DMA (Doctor of Musical Arts) thesis, University of Iowa, 2019.

<https://doi.org/10.17077/etd.46dy-8j9t>

Follow this and additional works at: <https://ir.uiowa.edu/etd>



Part of the [Music Commons](#)

THE FIRST GENERATION OF CHINESE ART SONG

by

Tieyi Zhang

An essay submitted in partial fulfillment
of the requirements for the Doctor of Musical Arts
degree in Music in the
Graduate College of
The University of Iowa

May 2019

Essay Supervisor: Professor John Muriello

Copyright by
TIEYI ZHANG
2019
All Rights Reserved

ACKNOWLEDGMENTS

First and foremost, I would like to express my deep gratitude to my dear advisor, Dr. John Muriello, for his guidance, his encouragement and support these past four years. I came to America without any study-abroad experience and a very limited ability in English. It was Dr. Muriello who worked with me over numerous hours helping me out. I am very blessed to have him as my mentor.

I wish to thank Zeng Wenqi, Prof. Max Bohnencamp, and Prof. Tian Min for their contribution to the translation of the lyrics. Their professionalism and generosity were admirable and so appreciated.

I am most grateful to my committee members Dr. Katherine Eberle, Prof. Susan Sondrol Jones, Prof. Bill Theisen and Prof. Stephen Swanson for their perceptive comments and valuable suggestions. Special thanks go to Dr. Katherine Eberle for her editing advice.

I would like to thank my fellow doctoral students for their support and friendship. Special thanks go to Ming Hu and Yixue Zhang for their excellent musicianship and collaboration.

I am grateful to the Graduate College of University of Iowa for helping to provide the funding for this work.

I would also like to give credit to James Edel and Pui Yan Ronald Lau as the sound engineers of this compact disc.

My gratitude goes out to Jigang Du and Jialin Zhang for their professional enlightenment and valuable advice.

Finally, I would like to express my heartfelt thanks to my family: my wife, my daughter, my father and mother-in-law, and my parents for their unconditional support throughout these years. I love you all!

PUBLIC ABSTRACT

The purpose of this essay is to introduce listeners to a compact disc recording of Chinese art songs by composers Huang Zi, He Luting, Liu Xue'an, Jiang Dingxian, Chen Tianhe, Lin Shengxi, Qian Renkang, and Tan Xiaolin. While Huang Zi, et al. are not widely known by singers or voice teachers especially outside China, their songs deserve scholarly consideration. By examining these songs I hope to share with both the Chinese and non-Chinese reader one small yet valuable representation of the rich and fascinating arts culture of my country.

This compact disc recording attempts to fill a void of Chinese art songs composed in a Western style from the 1920s to the 1950s. These songs use melodies based on Chinese motives and texts, but with rhythms and harmonies that are based on uncomplicated Western compositional methods. The twenty-four songs portray various emotions and sound ardent yet transparent. They demonstrate the attempts of these Chinese first generation composers to create a new national music.

To support the compact disc recording, this thesis outlines the social and historical context for these compositions and composers of the time. Original translations of the song texts from Chinese into English are offered. Some compositional traits for each composer are mentioned. Biographies of the composers illuminate the importance of these men. Appendices offer voice teachers detailed information such as key, range, level of difficulty and poetic symbolism. These details will help voice teachers discern which songs might be appropriate for their students.

TABLE OF CONTENTS

CHAPTER 1 INTRODUCTION	1
1.1. Chinese Music at the Beginning of the Twentieth Century.....	1
1.2. Cultural Context in 1920s.....	2
1.3. Historical and Political Impact on Huang Zi and His Students.....	3
1.4. Literature Review	4
CHAPTER 2 METHODOLOGY	7
2.1. About the Repertoire.....	7
2.2. Biographies of the Composers.....	9
2.2.1. Huang Zi.....	9
2.2.2. He Luting.....	13
2.2.3. Liu Xue'an.....	14
2.2.4. Jiang Dingxian.....	15
2.2.5. Chen Tianhe	16
2.2.6. Lin Shengxi	17
2.2.7. Qian Renkang.....	18
2.2.8. Tan Xiaolin.....	19
2.3. Preparation.....	21
CHAPTER 3 ANALYSIS AND TRANSLATIONS.....	24
3.1. Huang Zi's Songs	24
3.1.1. Song of Divination: Written at Dinghui Abbey in Huangzhou.....	24
3.1.2. Song of the Southern Country	25
3.1.3. Over the Snow for Wintersweet Flowers	26
3.1.4. The Three Wishes of the Rose	27
3.1.5. Longing for Home.....	28
3.2. He Luting's Songs	29
3.2.1. Song of Divination: Ode to the Plum Blossom.....	29
3.2.2. The Southern Bodhisattva	30
3.3. Liu Xue'an's Songs	31
3.3.1. Hearing a Bamboo Flute on a Night of Spring in Luoyang	31
3.3.2. Pursue	32
3.3.3. Sorrow of Separation.....	33
3.4. Jiang Dingxian's Songs	34
3.4.1. Waves	34
3.4.2. Cai Sangzi.....	35
3.4.3. Elegy for a National Sacrifice	36
3.5. Chen Tianhe's Songs	37
3.5.1. Where Has the Spring gone?.....	37
3.5.2. In the Mountains.....	38
3.5.3. Heart Blossom	39
3.6. Qian Renkang's Songs.....	40
3.6.1. Poem for Burying Flowers	40
3.6.2. Song of Divination: I Live at the Head of the Yangtze River.....	43
3.7. Lin Shengxi's Songs	44

3.7.1. Clouds and Home	44
3.7.2. Looking into the Clouds	45
3.7.3. Water Melody	46
3.8. Tan Xiaolin's Songs	47
3.8.1. Small Pathway	47
3.8.2. Parting	48
3.8.3. Penglang Rock.....	49
CONCLUSION.....	50
BIBLIOGRAPHY	52
APPENDIX I: LEVEL OF MUSICAL DIFFICULTY	57
Level Criteria	57
APPENDIX II: SYMBOLISM IN POEMS.....	59

CHAPTER 1 INTRODUCTION

1.1. Chinese Music at the Beginning of the Twentieth Century

Beginning with the Xia Dynasty (27BC-16BC), three types of Chinese Music evolved historically.¹ Those three types are Chinese Traditional, Folk and Modern music. Chinese Traditional Music lasted from the Xia Dynasty to the Qing Dynasty (1644-1911). Chinese Folk Music began during the Xia Dynasty and continues today. Modern Chinese Music began at the end of the Qing Dynasty and continues today.²

Westernized Chinese music, or what Liu calls “new” music, did not exist before 1885.³ At the beginning of the twentieth century as part of the development of Modern Chinese Music, new music began to be offered in schools.⁴ Prior to the twentieth century, during the Qing Dynasty, students studied only with private tutors not in schools, as we know them today.⁵ Government officials hired composers and they wrote music only for traditional instruments and operas, such as the Beijing opera.⁶ Modernized schools began to develop, and teachers needed songs for their music classes. Since composers at this time wrote mostly Chinese traditional music, intellectuals, who studied abroad, began to set Chinese poetry to foreign melodies.⁷ As a result, the *Xuetang Yuege* (school songs) were born.⁸ Even though these melodies were not

¹ Liu Jingzhi 刘靖之, “Chaoxi, mofang, yizhi – zhongguo xinyinyue fazhan de sange jieduan” 抄袭、模仿、移植 – 中国新音乐发展的三个阶段 [plagiarize, copy, transfer--- the three stages of the development of new music in China], *Nanjing yishu xueyuan xuebao* 南京艺术学院学报 3(2000): 8.

² Ibid.

³ Ibid.

⁴ Yu Quanheng 禹权恒, “Xuetang yuege yu zhongguo xinshi de shanbian” 学堂乐歌与中国新诗的嬗变 [the metamorphosis of school songs and Chinese new poetry], *Jinyang xuekan* 交响 3(2013): 31.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid., 32.

actually composed by those intellectuals, they were still considered the earliest form of modern song in China.⁹ However, it was not until 1920 that composer Qing Zhu ((1893 – 1959), who had studied in Germany, would compose the first Chinese art song with an original melody and piano accompaniment.¹⁰

1.2. Cultural Context in 1920s

May 4th, 1919 marked a turning point in China’s history. On that day, Chinese citizens took to the streets to demonstrate their outrage at the outcome of the Versailles Treaty after World War I.¹¹ This event, more commonly known as the New Culture Movement, brought about a political and cultural shift from the traditional hierarchy of obedience to Western ideals of equality and democracy.¹² Important Chinese literary figures, especially those who studied abroad, guided this revolution toward a new world of literature. They wrote a virtual flood of new poetry, known as modern Chinese poetry, at that time.¹³ Poets abandoned traditional poetic structures, and they felt free to express intimate feelings or describe physical love in their poetry, which, of course, was fertile soil for song composition.¹⁴

In the meantime, Chinese composers who had been studying abroad in many of the major musical centers of the West were returning to China, bringing with them for the first time Western musical ideas. By combining Western harmony and Chinese melody with Chinese poetry, they began to produce a new national music. The songs composed by these pioneers

⁹ Ibid., 30.

¹⁰ Ibid.

¹¹ Lin Mu 林木, “Guanyu wusi yundong xingzhi de taolun” 关于五四运动性质的讨论 [the discussion about the nature of the wusi movement], *Zhexue yanjiu* 哲学研究 2(1963): 77.

¹² Ibid.

¹³ Bonnie McCandless, ed. *Chinese Poetry through the Words of the People* (New York: Ballantine Books, 1991), 82.

¹⁴ Ibid.

would come to be called new music. These songs are the earliest art songs in China. The principle leading figure of the new music movement was Huang Zi.¹⁵

1.3. Historical and Political Impact on Huang Zi and His Students

After the fall of the Qing dynasty in 1911, the Chinese Revolution began a long process of government upheaval and change.¹⁶ In 1912, The Nationalist Party, also known as Kuo Min Tang, declared itself the ruling party of the newly named Republic of China. However, hostilities between competing warlords in China and the invasion by Japan in 1931 created tremendous political and social instability.¹⁷ Various parties emerged from this chaos, all contending for political control. The Chinese Civil War ensued, mainly between the strongest groups, the Communist Party and the Nationalist Party, lasting from around 1927 to 1950.¹⁸

From a social perspective, the conflict divided intellectuals and the educated classes into two main factions: a left-wing group supported the Communist Party, while a right wing group rallied behind the Nationalist Party.¹⁹ In the end, the Communist Army prevailed, and in 1949, the Communist Party established The People's Republic of China. The Right, as a result, gradually stepped down from the stage of history. This involved Huang Zi, whom the dominant forces unfortunately deemed to be right-wing mainly by virtue of his study-abroad experience from which he brought Western ideas to his work.²⁰ Even the Shanghai Conservatory of Music,

¹⁵ Xiang Yansheng 向延生, "Xueyuanpai de shouling – Huang Zi" 学院派的首领—黄自 [the leader of academic musicians – Huang Zi], *Zhongguo yinyue xue* 中国音乐学 3(2005): 115.

¹⁶ Xiang Chen Hallis, "Chinese art song from 1912 to 1949," (D.M.A. diss., University of Texas at Austin, 1995), 5, accessed October 23, 2018,

<http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/304248306?accountid=14663>

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Dai Penghai 戴鹏海, "Rang lishi zuo zheng" 让历史作证 [let the history be the witness], *Yinyue yishu* 音乐艺术 4(1982): 31.

²⁰ Ibid.

where Huang Zi taught, was considered to be the representative of the Bourgeoisie.²¹

Bourgeoisie was a derogatory and even a dangerous term in China from the 1940s to 1980s. A person labeled as Bourgeoisie would be deemed an enemy of the nation and treated harshly.²² As a result, widespread criticism of Huang, and by association his students, continued during these decades, well after Huang's own death in 1938.²³

Because intellectuals were at the top of the social hierarchy in traditional China, and they represented a number of ideological viewpoints, they were particularly targeted and punished. Thousands died in horrible agony through imprisonment, starvation and torture. Huang Zi's students He Luting, Jiang Dingxian, Liu Xue'an, Chen Tianhe, and Qian Renkang all suffered baseless accusations, insult, denigration, and physical punishment, often in public. Qian Renkang was harshly reprimanded for two articles he wrote to memorialize Huang Zi in 1958.²⁴ Liu Xue'an was held for over twenty years in one of the many so-called Niu Peng²⁵ prisons and endured many hardships. People who knew these intellectuals would deny knowing them in order to evade similar persecution. The works of these musicians were banned, which then fell into obscurity.

1.4. Literature Review

The only anthologies of Chinese Art Song available in America are two collections compiled by Zhong Mei who is Professor of Voice at Ball State University. Four of Huang Zi's

²¹ Ibid., 29.

²² Hu Youqing 胡有清, "Lun wenge piping moshi" 论文革批评模式 [the discussion of types of criticize in culture revolution], *Wenyi zhengming*, 文艺争鸣 1 (1998): 55.

²³ Dai Penghai 戴鹏海, "Rang lishi zuo zheng" 让历史作证 [let the history be the witness], *Yinyue yishu* 音乐艺术 4(1982): 32.

²⁴ Ibid.

²⁵ These prisons were built specifically for intellectuals during the Cultural Revolution, usually dark, rough and unsanitary. Because the people who were imprisoned were degraded as "cow monsters and snake demons," the place they were kept became a "cowshed."

art songs are included in these anthologies. No other Chinese Anthologies currently exist in America. I did however locate music scores that are now out of print through various Chinese online music sources. These companies are: Taobao, Kongfuzi jiushu wang [Kongfuzi used-books], and Zhongguo qupu wang [Chinese Music Scores]. After locating the actual sheet music, the following sources emerged in a literature search.

Dr. Hallis's dissertation *Chinese art song from 1912 to 1949* listed eleven leading composers and analyzed their representative works in depth. Dr. Hallis stressed the importance of the social movements to the development of Chinese music. Four songs which are included in this compact disc recording, were discussed by Dr. Hallis; three from Huang Zi and one from Ta Xiaolin.

In *A Performer's Guide to Selected Chinese Art Songs by Twentieth-Century Chinese Composers*, Dr. Tyan talked about ten prominent Chinese art song composers. The author also discussed how to pronounce Mandarin Chinese in Chinese art songs. Three composers whom I chose for the compact disc recording were mentioned in this dissertation.

In Dr. Chao's dissertation, *Twentieth Century Chinese Vocal Music with Particular Reference to Its Development and Nationalistic Characteristics from the May Fourth Movement 1919 to 1945*, she talked about the historical background at the beginning of twentieth century and how it affected Chinese music. Then she discussed three major composers comprehensively and Huang Zi was included. Finally, she mentioned two kinds of singing styles, which are traditional Chinese singing style and Western singing style.

Dr. Kwok's work *The Life and Choral Works of the Hong Kong Composer Lin Sheng-Shih* provided valuable information about Lin Shengxi (Lin Sheng-Shih). He talked about Lin's composition, conducting and teaching in various time periods. No other dissertations or books

are available in English or Chinese that discuss the topic of Chinese Art Song from the 1920s to 1950s.

CHAPTER 2 METHODOLOGY

2.1. About the Repertoire

Twenty-four songs by eight first generation Chinese art song composers were selected for this compact disc recording. In Appendix I, a list of each song's title, key, range, tessitura, composer name, and level of difficulty is found on pp. 50. The criteria for selecting the songs follow:

- **Accessibility.** Finding scores was extremely challenging. Only three of the songs are currently available in print. I found the rest in out-of-print anthologies from online bookstores in China. Therefore, it is likely few musicians have performed these songs inside or outside of China.
- **Style.** I chose songs in different styles by each composer to illustrate their versatility as well as provide variety.
- **Practical value.** Singers at all levels will benefit both musically and technically by performing these art songs, and will expand their knowledge of the repertoire.
- **Spirit of the times.** These composers lived in chaotic times, and wrote music that gave voice to those struggling against artistic oppression. Six of these songs are particularly meaningful for the time period of 1920s – 1950s, as the text refers to wars or politics.

Poetry. The songs in this collection are set to poetry that range from the Tang Dynasty (618 – 907 C.E.) to modern Chinese poetry of the early twentieth century. There are nine ancient poems, fourteen modern poems, and one folk poem. In general, ancient poetry is better known in China than modern poetry. The main reason for this is that ancient poetry is more prevalent in the school curriculum than modern poetry. For the purpose of introducing more modern poems, I selected fourteen modern poems in this project.

Ancient poetry has a classical style of writing, which is based on literature and greatly different from the vernacular.²⁶ It also has a fixed verse of five or seven characters in a row. In the early twentieth century, as Chinese writers returned to China with new ideas after travelling abroad, they invented Modern poetry.²⁷ The use of vernacular and free verse are the most distinct changes to modern poetry.²⁸ Modern poets expressed intimate feelings in their poetry.

Symbolism. Affected by Chinese traditional culture, the ancient Chinese poets tended to express themselves indirectly. They used different images such as flowers, bamboo, the moon, or animals as metaphors to describe their situations and feelings. Therefore, symbolism through nature is common in ancient poetry.²⁹ I attached a list of the use of symbolism in the ancient poems in my compact disc recording as an appendix on pp. 52.

The composers, songs, and timings contained in the compact disc are as follows:

HUANG ZI (1904-1938)

- | | |
|--|------|
| 1. Song of Divination: Written at Dinghui Abbey in Huangzhou (1935) | 1:47 |
| DOI: https://doi.org/10.25820/tp2n-0c20 | |
| 2. Song of the Southern Country(1935) | 1:37 |
| DOI: https://doi.org/10.25820/va2d-9h77 | |
| 3. Over the Snow for Wintersweet Flowers(1935) | 0:50 |
| DOI: https://doi.org/10.25820/5shs-ft72 | |
| 4. The Three Wishes of the Rose(1933) | 1:48 |
| DOI: https://doi.org/10.25820/fpnk-d674 | |
| 5. Longing for Home(1933) | 1:42 |
| DOI: https://doi.org/10.25820/9nqi-qf18 | |

HE LUTING (1903-1999)

- | | |
|--|------|
| 6. Song of Divination: Ode to the Plum Blossom(1964) | 1:25 |
| DOI: https://doi.org/10.25820/1ryk-mj23 | |
| 7. The Southern Bodhisattva(1935) | 1:20 |
| DOI: https://doi.org/10.25820/2y7q-wc94 | |

LIU XUE'AN (1905-1985)

- | | |
|---|------|
| 8. Hearing a Bamboo Flute on a Night of Spring in Luoyang | 1:19 |
|---|------|

²⁶ Bonnie McCandless, ed. *Chinese Poetry through the Words of the People* (New York: Ballantine Books, 1991), 82.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Michelle Yeh, "The Chinese Poem: The Visible and the Invisible in Chinese Poetry," *Manoa* 12, no. 1 (2000): 141.

DOI: https://doi.org/10.25820/16kb-5j64	
9. Pursue(1974)	2:06
DOI: https://doi.org/10.25820/s6k3-ws51	
10. Sorrow of Separation	1:18
DOI: https://doi.org/10.25820/5pyz-mq64	
JIANG DINGXIAN (1912-2000)	
11. Waves(1935)	1:41
DOI: https://doi.org/10.25820/b8bb-ff63	
12. Cai Sangzi	1:36
DOI: https://doi.org/10.25820/segw-1q39	
13. Elegy for a National Sacrifice	1:24
DOI: https://doi.org/10.25820/qam5-rh08	
CHEN TIANHE (1911-1955)	
14. Where Has the Spring Gone? (1931)	0:54
DOI: https://doi.org/10.25820/sp60-zp44	
15. In the Mountains(1934)	2:18
DOI: https://doi.org/10.25820/37kf-2431	
16. Heart Blossom(1936)	1:44
DOI: https://doi.org/10.25820/419n-ef67	
QIAN RENKANG (1914-2013)	
17. Poem for Burying the Flowers(1948)	10:04
DOI: https://doi.org/10.25820/bcx8-s437	
18. Song of Divination: I Live at the Head of the Yangtze River(1939)	1:13
DOI: https://doi.org/10.25820/qxsa-9229	
LIN SHENGXI (1914-1991)	
19. Clouds and Home(1938)	2:09
DOI: https://doi.org/10.25820/2t7b-kt22	
20. Looking into the Clouds	1:56
DOI: https://doi.org/10.25820/04q3-j412	
21. Water Melody	2:29
DOI: https://doi.org/10.25820/gnbh-8g41	
TAN XIAOLIN (1911-1948)	
22. Small Pathway(1947)	1:32
DOI: https://doi.org/10.25820/ne5h-y331	
23. Parting(1946)	1:37
DOI: https://doi.org/10.25820/nm05-qz51	
24. Penglang Rock(1945)	1:58
DOI: https://doi.org/10.25820/k61f-g460	

2.2. Biographies of the Composers

2.2.1. Huang Zi

Huang Zi (1904-1938), composer and musicologist, was a teacher and the Dean of the

National Conservatory of Music in Shanghai (Shanghai Guo Li Yin Zhuan)³⁰ from 1930 – 1938. As one of the founders of the Chinese music education system, Huang was a leader of academic musicians.³¹ He is the first musician who taught Western compositional techniques in a comprehensive and systematic way.

Huang lived in his ancestor's house, which was full of famous historical paintings and calligraphies. His mother, Lu Meixian, the founder of the Kaiqun Women School in Chuansha, taught him numerous folk songs and poems. He was also very well read in Chinese classical literature.³² This knowledge of literature, appreciation for the historical artwork in his home and his mother's teaching all greatly influenced his compositions.³³ From 1916-1926, Huang studied at Tsinghua School (Tsinghua University), which was founded by the Boxer Indemnity Scholarship which prepared students to study in America. He played the clarinet and sang as a tenor in choir. He learned Western harmony in 1920 with Shi Fengzhu and studied piano two years later with Zhang Lizhen.³⁴ From then on, Huang was determined to dedicate his life to music, even though his father tried to prevent him from doing so.

Huang Zi was a top student in his class, and so in 1926, sponsored by the government, he went to America and entered the Oberlin Conservatory to study composition. After two years, he transferred to Yale University, graduating with a Bachelor of Music degree in 1929. The Yale University Symphony Orchestra performed his capstone project, *In Memoriam*. This work is the first known symphony written by a Chinese composer.³⁵

³⁰ The conservatory was established in 1927, and renamed five times in 1929, 1941, 1945, 1950, and 1956.

³¹ Xiang Yansheng 向延生, "Xueyuanpai de shouling – Huang Zi" 学院派的首领—黄自 [the leader of academic musicians – Huang Zi], *Zhongguo yinyue xue* 中国音乐学 3(2005): 115.

³² Dai Penghai 戴鹏海, "Yongyuan de Huang Zi" 永远的黄自 [Huang Zi forever], *Yinyue yishu* 音乐艺术 4(2004): 9.

³³ Ibid.

³⁴ Ibid., 11.

³⁵ Ibid., 13.

Huang returned to China in 1929 to become professor and Dean of the National Conservatory (Shanghai Conservatory of Music) in 1930. He taught theory of harmony, counterpoint, orchestration, fugue, etc. as well as music appreciation and music history (all western-based music courses) during his eight-year teaching period.³⁶ At the same time, he composed a series of choruses and art songs, ninety-three pieces in total.³⁷ He composed dozens of patriotic songs after the 1931 Japanese invasion of northeastern China. He was a pioneer of Western compositional techniques and forms, including polyphonic music for both voice and instruments, cantata, and film music.³⁸ In 1933, the Commercial Press published the songbook *Spring Nostalgia*, which contains Huang Zi's *Longing for Home*, *Spring Nostalgia*, and *Rose's Three Wishes*.³⁹

Besides his teaching and composition, Huang engaged himself in general music education. From 1932 to 1935, together with several intellectuals, Huang compiled the *Fuxing Junior High School Music Textbook* and composed twenty-eight songs for it. In 1932, Huang and Xiao established the Music, Art and Literature Mass Organization and began to publish *Music Magazine*. In 1934, he took charge of the music education channel of *Shanghai Zhongxi Broadcast* and became the editor of the *Music Journal*.⁴⁰ In 1935, Huang became a member of the Music Education Committee of the Ministry of Education and compiled textbooks for middle and primary schools. He also founded the first all-Chinese symphony orchestra in 1936.⁴¹

As a musicologist, Huang completed twenty-six articles and two books. He pointed out many valuable ways to develop Chinese music education. One of the critical ideas practiced

³⁶ Ibid., 15.

³⁷ Ibid., 16.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Qian Renkang 钱仁康, "Huang Zi de shenghuo yu chuanguo" 黄自的生活与创作 [the life and composition of Huang Zi], *Yinyue yishu* 音乐艺术 4(1993): 14.

⁴¹ Ibid.

from generation to generation is how to compose new Chinese music. In his paper, he advised, “*Learn the good methods of Western music, and then use these methods to develop our own nation’s traditional music and folk songs. Then it is not hard to generate our nation’s new music.*”⁴² This pointed out the direction and the future of Chinese music. From the 1920s to the 1930s, Chinese musicians disputed how to develop Chinese music and believe that traditional music should continue. On the other hand, opponents believed musicians should abandon Chinese traditional music and only focus on Western music, because the Chinese traditional music stood for old feudalism. Huang’s idea of combining Chinese music and Western music was the most forward thinking of various schools of thought. Huang practiced this principle during his life and passed it on to his students. The songs on this compact disc by Huang’s students clearly illustrate this principle passed on by their teacher.

Huang Zi’s art song compositions are classified in two styles. One is heroic and passionate, while the other is graceful and exquisite.⁴³ The former is a setting of ancient poetry, such as *Song of the Southern Country, Rouged Lips - On Ascending the Tower*. The latter is a setting with modern Chinese poetry, such as the songs *Longing for Home* or *the West Lake after Raining*. The melodies of Huang’s art songs are elegant and rooted in traditional Chinese music. Pentatonic scale is usual in his work. Accompaniment plays an essential role in his songs. It echoes the melody or at times has a dialogue with the melody. Text painting is common. Harmony is used to paint the atmosphere of the poetry. Seventh and ninth chords are common. Key changes usually occur when there is a shift of mood.

⁴² Shanghai Conservatory of Music edit team 上海音乐学院编辑小组, *Huang Zi yizuo ji (wenlun fence)* 黄自遗作集(论文卷) [posthumous work of Huang Zi (paper collection)] (Hefei: Anhui wenyi chubanshe, 1997), 14.

⁴³ Qian Renkang 钱仁康, “Huang Zi de shenghuo yu chuanguo” 黄自的生活与创作 [the life and composition of Huang Zi], *Yinyue yishu* 音乐艺术 4(1993): 30.

2.2.2. He Luting

Composers He Luting, Liu Xue'an, Jiang Dingxian, and Chen Tianhe were called the '*Si Da Di Zi*' (four major disciples) of Huang Zi. Among these four, He Luting (1903-1999) was the most well known. While pentatonic scales and Chinese traditional music elements are prevalent in his works, what really makes his music stand out is his individual way of using Chinese folk melodies as well as his Eastern treatment of Western composition. The harmonic textures are sparse, and *arpeggiated* accompaniments are prevalent in his works. Chordal accompaniments are rarely used. The reason behind these compositional techniques in the piano was because traditional Chinese music was monophonic and He Luting wanted his music to emulate Chinese music. The melodies of most of his art songs sound like either folk songs or adaptations of folk songs. His most notable works are *Chinese Cowboy with His Flute* (piano work), *On the Jialing River* (art song), and *Song of the Guerrillas* (chorus).

He Luting's personality and social ideas, as well as his compositional ideals were profoundly shaped by the complicated events in mid-twentieth century China. His music for farmers and working people comes from his life as a Communist, as a soldier fighting Japanese invaders and as an opponent of the Nationalist Party⁴⁴. From the 1950s to 1970s, despite the fact that he suffered a series of political persecutions, he never changed his objective and principled attitude towards composition and music.⁴⁵

As a leading composer in China and a revolutionist, He Luting emphasized the importance of composing new Chinese music and practiced this ideal throughout his life. In

⁴⁴ Xie Tianji 谢天吉, "Huang Zi yu He Luting de bijiao yanjiu" 黄自与贺绿汀的比较研究 [the comparison between Huang Zi and He Luting], *Xinghai yinyue xueyuan xuebao* 星海音乐学院学报 4(1986): 7.

⁴⁵ Ming Yan 明言, "Zuowei xinyinyue pipingjia de He Luting" 作为新音乐批评家的贺绿汀 [He Luting as a Musical Critic for New Music], *Jiao xiang* 交响 23(2004): 8.

1979, he wrote, “*Our job is to create a new national musical culture worthy of the great people of China...Let the new Chinese music be a significant part of the treasures of worldwide musical cultures.*”⁴⁶

In addition to his compositions, a significant part of He Luting’s success was through his contributions to Chinese music education. As president of Shanghai Conservatory of Music from 1949 – 1984, he emphasized the importance of a broad-based, comprehensive music education as well as advocating for a thorough knowledge of Chinese folk music. Finally, he stressed the significance of music education in middle and primary schools, and founded the Music Middle School Affiliated to the Shanghai Conservatory of Music in 1951.

2.2.3. Liu Xue’an

The Great Wall Ballad, written by Liu Xue’an (1905-1985.) in 1937 after the outbreak of the Second Sino-Japanese War, was one of the most popular patriotic songs in China.⁴⁷ As a patriotic musician, Liu founded the first Chinese patriotic music journal, *Battle Song*, and composed dozens of patriotic songs such as *Exile Trilogy*⁴⁸, *Air Force Song*, and *Donate Winter Clothes*. Vocal works played a major part of his composition, with one hundred fifty-seven songs in total.⁴⁹ Liu composed most of them in the 1930s. Liu was well versed in classical Chinese literature, and incorporated the tonal and rhyming patterns of that genre into his songs. Subtle and delicate harmonies coupled with the widely used pentatonic scale are hallmarks of his work.

⁴⁶ He Luting 贺绿汀, *He Luting yinyue lunwen xuanji* 贺绿汀音乐论文选集 [musical essay selections of He Luting] (Shanghai: Shanghai wenyi chubanshe, 1981), 57.

⁴⁷ Sun Jianguo 孙建国, “Rong shidai jiqing, shu gudian yunwei” 融时代激情 抒古典韵味 [infusion the passion of the time, express the charming of the history], *Jiao xiang* 交响 29 (2010): 24.

⁴⁸ Liu, composed the second two pieces of this set. The first piece of this set was composed by Zhang Hanhui in 1935.

⁴⁹ Ibid.

Piano textures are always sparse. Most of his songs were written for amateurs and non-musicians. Therefore, these songs are easy to understand and sing.

Outside of his song compositions, Liu also wrote a great deal of instrumental music and film music. He wrote his first piano sonatina -- *C Major Sonatina*, the first piano suite -- *China Suite*, and the first piano work based on a classical *Pipa*⁵⁰ piece – *the Wild Goose*.⁵¹ Liu composed more than twenty film scores, among which *When Will You Return* is the most famous.⁵² However, Liu was imprisoned for over twenty years mainly because of the destabilizing effect of the lovelorn nature of the text of *When Will You Return*. It was not until the 1980s that Liu’s work began to emerge again after nearly thirty years of silence.

2.2.4. Jiang Dingxian

Among Huang Zi’s students, Jiang Dinxian (1912-2000) was one of the most influential musicians in terms of music education. He was the head of the composition department and the vice president (1961-1984) of the Central Conservatory of Music.⁵³ He dedicated his life to education for more than sixty years. A number of prominent composers such as Wang Zhenya, Wu Zuqiang, and Xie Gongcheng are his students.⁵⁴ He composed the first patriotic song, *Kill*

⁵⁰ Also called Chinese lute. It is a four-stringed plucked musical instrument.

⁵¹ Wang Yuhe 汪毓和, “Liu Xue’an xiansheng jiqi yinyue chengjiu”刘雪庵先生及其音乐成就 [master Liu Xue’an and His Musical Achievement], *Renmin yinyue* 人民音乐 1(2006): 42.

⁵² Kuang Hui 匡惠, “Liu Xue’an de shenghuo daolu he chuangzuo daolu”刘雪庵的生活道路和创作道路 [Liu Xue’an’s life and composition], *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 2(1985): 3.

⁵³ Wang Zhenya 王震亚, “Zhuoyou chengjiu de woguo laoyidai yishujia – Jiang Dingxian jiaoshou shengping”卓有成就的我国老一代艺术家 – 江定仙教授生平 [the highly accomplished older generation composer – professor Jiang Dinxian’s Life], *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 1(2001): 72.

⁵⁴ Wang Yuhe 汪毓和, “Bisheng jingye, yanjin lianda – Jiang Dingxian jiqi yinyue chuangzuo” [dedicated, rigorous and experienced – Jiang Dinxian and his musical composition], *Renmin yinyue* 人民音乐 6(1995): 4.

the Traitor in 1937,⁵⁵ and his *Kangding Love Song* in 1947. This particular song is one of the most well known folk-song rearrangements in China.

Among Huang Zi's students, Jiang's style is the most Western and the most forward thinking. While the early songs such as *Peace of Mind* and *Love Song* show the influence of Schumann and Schubert, Jiang's musical settings are typically fluctuating and dramatic. Frequent tonal shifts, free use of dissonance, meter changes, hemiola, complex accompaniments (Jiang was an outstanding pianist) and wide vocal ranges are common in his songs. His ideas about composition were ahead of his time, and therefore his songs were not quite welcomed because of these 'unsingable' and 'unplayable' elements.

2.2.5. Chen Tianhe

Among Huang's students, Chen Tianhe (1911-1955) inherited his teacher's style in art song composition the most. To be specific, Huang and Chen shared the same taste in Chinese classical literature and both focused on the development of Chinese new music. Unlike Huang, Chen was partial to more graceful, intimate poetry not unlike the English lyric poetry of John Donne, George Herbert and John Milton. From the 1930s to 1940s, he set more than forty ancient and modern Chinese poems, which was the most valuable part of his song composition.⁵⁶ Chen developed a series of compositional methods when composing new Chinese music. For example, instead of using the traditional cadence I-IV-V-I, Chen used I-VI-II-I, which supported Chinese harmonic and melodic structures effectively.

⁵⁵ Dai Penghai 戴鹏海, "Fuyou shidai jiqing he gexing tese de yishu chuanguo – tan Jiang Dinxian de kangzhan gequ" 富有时代激情和个性特色的艺术创作- 谈江定仙的抗战歌曲 [the artistic creation with the passion of the times and individual characteristic – the discussion of Jiang Dinxian's patriotic songs], *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 3(2002): 11.

⁵⁶ Ju Qihong 居其宏, "Lun Chen Tianhe 20 shiji 30-40 niandai de yishu gequ chuanguo" 论陈田鹤 20 世纪 30 到 40 年代的艺术歌曲创作 [the discussion of Chen Tianhe's art song composition from 1930s to 1940s], *Yinyue yanjiu* 音乐研究 5 (2011): 25.

In addition to professional compositions, Chen also devoted himself to social education. Together with his teacher and classmates, Chen wrote dozens of songs for elementary and middle schools in the *Fuxing Junior High School Music Textbook* and the *New Children Songbook*.⁵⁷ He also composed a number of successful patriotic songs. Among them, *Song for Street Fighting* and *Make Winter Clothes* reach an ideal balance between artistry and social reality. Sadly, for political reasons, it was not until the 1980s that Chen's work would be noticed again.

2.2.6. Lin Shengxi

Lin Shengxi (1914-1991) was one of the most prominent and prolific composers in Hong Kong. Of the approximately 350 compositions by Lin, 336 were composed for voice (vocal or choral).⁵⁸ He held the belief that music should reflect the spirit of the nation and the spirit of the times.⁵⁹ Many of his early songs express feelings of homesickness or nostalgia, as well as the anti-Japanese sentiment between the Chinese, especially during the Second Sino-Japanese War.⁶⁰ Like his teacher, Huang Zi, Lin was committed to composing and teaching new Chinese music. To that end, his blend of Eastern and Western compositional methods sometimes included use of the twelve-tone scale and serialism. He was one of the first Chinese composers to do this.

⁵⁷ Chang Gang 常罡, "Lun Chen Tianhe jiqi gequ chuanguo" 论陈田鹤及其歌曲创作 [the discussion of Chen Tianhe and his song composition], *Yinyue yanjiu* 音乐研究 1(1985): 74.

⁵⁸ Koi Kwok, "The Life and Choral Works of the Hong Kong Composer Lin Sheng-Shih (1914-1991)," (D.M.A. diss., University of Iowa, 2018), 12, accessed November 12, 2018, <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/2112931382?accountid=14663>

⁵⁹ Lin Shengxi 林声翕, *Tanyin Lunyue* 谈音论乐 [the discussion of music] (Taipei: Dongda tushu gongsi, 1988), 80.

⁶⁰ Koi Kwok, "The Life and Choral Works of the Hong Kong Composer Lin Sheng-Shih (1914-1991)," (D.M.A. diss., University of Iowa, 2018), 27, accessed November 12, 2018, <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/2112931382?accountid=14663>

Lin considered himself to be an educator more than a composer. As an educator, he continually emphasized the importance of music education.⁶¹ He believed that music education was a life-long undertaking and that its influence on society was far-reaching.⁶² Lin taught at more than ten schools in mainland China, Hong Kong, and Taiwan from 1935 to 1973. From 1943 to 1948, he was the conductor of the Symphony Orchestra of China. In 1956, he founded his own orchestra, the South China Philharmonic Orchestra, whose mission it was to promote Chinese music. Lin lead this orchestra until 1971, and although he retired from public teaching in 1973, composer/teacher Lin Shengxi continued to teach privately in Hong Kong until the end of his life.⁶³

2.2.7. Qian Renkang

Unlike Huang's other students, Qian Renkang (1914-2013) was known more as a musicologist than a composer. He was the first doctoral supervisor in musicology in China. Qian published twenty-one books and more than three hundred scholarly articles. He collaborated with other musicologists in the editing and publishing of forty-two other books on music. Finally, he translated twenty-four books and articles.⁶⁴ He is one of the first to transcribe ancient Chinese musical notation to staff notation, with works such as *Bai Shi Daoren' Song*, and *Wei's Music Score*.

⁶¹ Ibid.

⁶² Lin Shengxi 林声翕, *Tanyin Lunyue* 谈音论乐 [the discussion of music] (Taipei: Dongda tushu gongsi, 1988), 83.

⁶³ Liu Jingzhi 刘靖之, *Lin Shengxi zhuan: fu Lin Shengxi tecang yu zuopin shougao mulu* 林生翕传—附林生翕特藏及作品手稿目录 [the life and work of Lin Shengxi: with Lin Shengxi's special collection and the catalogue of the manuscripts] (Hong Kong: The University of Hong Kong Press, 2000), 32-34.

⁶⁴ Qian Yiping 钱亦平, "Qian Renkang zhuyao xueshu chengguo mulu" 钱仁康主要学术成果目录 [the catalog of Qian Renkang's academic work], *Renmin yinyue* 人民音乐 4 (2009): 26.

Qian wrote seventy-two songs, two operas, six piano works, and nine choral pieces.⁶⁵ However, in spite of his prolific compositional achievements, musicians rarely studied Qian's works in China. Even his only songbook, *Qian Renkang Gequ Ji*, is out of print.

Qian wrote art songs using simple means. The vocal lines are predominantly pentatonic and limited in range. The accompaniments are uncomplicated and texturally light. Meter or key changes are rare. This could seem as though the songs are uninteresting, however by these simple means Qian created quite elegant and subtle music. Qian's knowledge of Chinese literature was extensive. His ability to match inflection and poetic rhyme with musical rhythm was ideal, which also contributes to his plain yet graceful compositional style. Ying Shangneng, who was a leading singer and educator in China in the 1930s, once described Qian's music thus, "His songs expressed the deepest feeling in the most efficient compositional way."⁶⁶

2.2.8. Tan Xiaolin

Tan Xiaolin (1911-1948) was the only student of Huang Zi who studied abroad. After having studied composition with Huang Zi for six years (1932-1938), he went to America where he studied with Norman Lockwood at Oberlin College, and Richard Donovan, and Paul Hindemith at Yale University for seven years (1939-1946).⁶⁷ His experience in studying under a wide range of composers pushed his work in a unique direction, differing from that of his contemporaries. Tan created music, which embraced new compositional methods from the avant-garde, mostly from Hindemith, bringing a new perspective to the composition of contemporary Chinese music.

⁶⁵ Ibid.

⁶⁶ Wang Kemei 王珂美, "< Qian Renkang gequ ji >de yishu tese" 钱仁康歌曲集的艺术特色 [the artistic characteristics of <Qian Renkang's Song Collection>], *Renmin yinyue* 人民音乐 3(1997): 47.

⁶⁷ Qian Renping 钱仁平, "Tan Xiaolin yanjiu zhi yanjiu" 谭小麟研究之研究 [the study about Tan Xiaolin's study], *Huang zhong* 黄钟 2(2004): 28.

Tan entered the National Conservatory of Music in Shanghai in 1931 and studied *Pipa* (4-stringed Chinese lute) with *Pipa* master Zhu Ying.⁶⁸ In his second year, he began studying composition with Huang Zi. He composed four chamber pieces for traditional Chinese instruments, two solo songs, and one solo *Erhu*⁶⁹ piece while studying in Shanghai.⁷⁰ However, Tan was more prolific with *Pipa* performance in comparison to his compositional work. His eleven performances while at the National Conservatory of Music in Shanghai were archived by the school.⁷¹

In 1939, one year after the death of Huang, Tan went to America to study at Oberlin Conservatory of Music and Yale School of Music. At Yale, Tan met his mentor Paul Hindemith, who greatly influenced his compositional style. Tan studied with Hindemith for four years, gradually maturing in his compositional background and experience. While there, he composed a series of art songs, chamber pieces, and choruses under the tutelage of Hindemith; Hindemith conducted some of these works in public and played the viola in two recordings of Tan's work — the *Duet for Violin and Viola* and the *Romance for Viola and Harp*. In 1946, Tan held a concert featuring music for Chinese traditional instruments in New Haven.⁷² This concert showed Tan's thorough knowledge of Chinese traditional music, in which his own compositional style was deeply rooted. In 1946, Tan went back to the National Conservatory of Music in Shanghai and

⁶⁸ Wang Yuhe 汪毓和, “Tan Xiaolin jiqi yinyue chuanguo” [Tan Xiaolin and his composition], *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 3(1988): 68.

⁶⁹ A spike fiddle. It is a two-stringed bowed traditional Chinese musical instrument.

⁷⁰ Qian Renping 钱仁平, “Tan Xiaolin yanjiu zhi yanjiu” 谭小麟研究之研究 [the study about Tan Xiaolin's study], *Huang zhong* 黄钟 2(2004): 28.

⁷¹ Ibid.

⁷² Qian Renping 钱仁平, “Tan Xiaolin jiqi dui zhongguo xinyinyue fazhan de gongxian” 谭小麟及其对中国新音乐发展的贡献 [Tan Xiaolin and his contribution to new Chinese music], *Yinyue aihao zhe* 音乐爱好者 11(2002): 29.

became the head of the composition department. Unfortunately, he only taught for two years in this position before his death in 1948.

Tan wrote a total of eleven instrumental pieces and eighteen vocal works during the course of his career. Admittedly, Tan was not a prolific composer, but his methods of combining traditional Chinese music elements with twentieth century compositional technique were innovative and pioneered a different route for modern Chinese music.

2.3. Preparation

Vocal Preparation for recording this compact disc began in 2017. In the summer of 2018, I took part in several master classes in China and coached eighteen of these songs with Du Jigang (Voice Professor at Tianjin Conservatory of Music) and Zhang Jialin (Head of Vocal Coaching and Collaborative Piano at the Central Conservatory of Music). Professor Du, a leading tenor in China, is an expert in Chinese art song. Zhang Jialin has been coaching Chinese art song for over two decades and has made many recordings with professional singers in China. The information and insights gained from those sessions was quite important. As native musicians, both professors brought valuable insights to the music as well as very helpful ways to sing the pieces effectively. Their emphasis on clear diction, examination of the relationship between poetry and music, and knowledge of various regionalisms, was a very useful addition to the technical and musical work I endeavored to accomplish here at the University of Iowa.

One of the most valuable ideas about vocal technique I learned is how to orient Chinese vowels toward Italianate vowels to assist tonal production. Mandarin is the singing language for art song in China. There are at least two characteristics of Mandarin that go against Western classical singing. They are syllabic pronunciation and the use of diphthongs. When performing, I used to break up the melodic line unconsciously because of the syllabic pronunciation of

Mandarin. There are eleven diphthongs and four triphthongs in Mandarin.⁷³ When singing, these diphthongs and triphthongs can create tongue, neck, and chest tension. One good way to solve this problem is to simplify these sounds, that is, orient them to pure Italianate vowels. An example is the Chinese word *yao* [jau] (meaning “want”), one needs to lengthen the vowel [a] and shorten both the glide [j] and the semi-vowel [u] for an optimal sound.

Poetry, Translations and Permissions. The subtle nuances and symbolism in Chinese poetry could create barriers for appreciating this compact disc. The program notes on these composers and analyses of their songs are effectively supportive for musicians, especially those who are not familiar with Chinese music and literature. All of the translations that will accompany this recording are mine. However, with the goal of creating understandable and effective translations of the texts, I worked regularly with Tian Min, Chinese Studies Librarian and faculty member of International Programs at the University of Iowa, and Zeng Wenqi, a graduate teaching assistant in the Department of Linguistics. Their expertise has been invaluable. Finally, I worked with Max Bohnenkamp, Visiting Assistant Professor of Chinese at the University of Iowa and a specialist in *Chinese New Opera*. He approved final revisions of all my translations.

Of the twenty-four poems in this recording, sixteen are in the public domain, as they fall under the copyright term of the ‘life of the author plus fifty years.’ The remaining seven poems are still copyright protected, though the authors for these are deceased. The greatest challenge remains, who owns the rights to these seven poems? Every effort has been made to obtain permission from the relevant copyright holders to ensure that all credits are correct. Any omissions are inadvertent and will be corrected if notification is given in writing.

⁷³ Wai-Sum Lee and Eric Zee, “Standard Chinese (Beijing),” *Journal of the International Phonetic Association* 33, no 1(2003): 110.

Performances. I performed the majority of the songs for this compact disc on Nov. 28, 2018 at The Church of the Nazarene in Iowa City, and on Dec. 4, 2018 as my final degree recital at the University of Iowa School of Music.

CHAPTER 3 ANALYSIS AND TRANSLATIONS

3.1. Huang Zi's Songs

3.1.1. Song of Divination: Written at Dinghui Abbey in Huangzhou

This ancient *ci* poem⁷⁴ was written by Su Shi (1037-1101) when he was demoted⁷⁵ in Huangzhou. Su portrays his loneliness by comparing himself to a solitary swan in a gloomy night. The pentatonic scale is used to create the melody. What makes this piece unique is the harmonic movement of several minor seventh chords in the first four measures, as well as the ending three measures that Huang borrowed from composers of Impressionism. This mellow sound matches the hazy atmosphere of the poem.

卜算子 黄州定惠院寓居作
苏轼

Song of Divination: Written at Dinghui Abbey in Huangzhou
Su Shi

缺月挂疏桐，
漏断人初静。
时见幽人独往来，
缥缈孤鸿影。

The partial moon hangs on a withered sycamore tree,
The hourglass stops and people become quiet.
A recluse comes and goes,
Dimly discernible as the lonely shadow of a wild goose.

惊起却回头，
有恨无人省。
拣尽寒枝不肯栖，
寂寞沙洲冷。

Startled, it turns its head around,
With a worry that no one can understand.
After seeking, it does not want to rest on the chilly tree branches,
But rather stays in this isolated cold desert.

⁷⁴ *Ci* poem is a type of lyric classical Chinese poetry using a set of poetic meters.

⁷⁵ Give (someone) a lower rank or less senior position, usually as a punishment.

3.1.2. Song of the Southern Country

Even though this song and the previous one, *Song of Divination: Written at Dinghui Abbey in Huangzhou*, are settings of ancient *ci* poems, Huang set them in entirely different ways. The prominent patriotic poet Xin Qiji (1140-1207) devoted his whole life to defending his country and continually urged his government to battle foreign invasion. Xin expressed his patriotic will in this passionate poem. The unceasing triplet chordal accompaniment creates the heroic and determined atmosphere. Huang Zi marries poetic and musical meter with great skill.

南乡子
辛弃疾

Song of the Southern Country
Xin Qiji

何处望神州？
满眼风光北固楼。
千古兴亡多少事？
悠悠，不尽长江滚滚流。

From where can one see into divine lands?
I admire the landscape from Beigu Tower.
How many things have happened over the past thousand years?
Countless, like the endlessly flowing Yangtze River.

年少万兜鍪，
坐断东南战未休。
天下英雄谁敌手？
曹刘。生子当如孙仲谋！

When young, Sun commanded ten thousand warriors,
Conquered the southeast and never stopped fighting.
Who on earth would dare raise an enemy's hand at such a hero?
Cao and Liu did. Who wouldn't want their son to be like Sun
Zhongmou!

3.1.3. Over the Snow for Wintersweet Flowers

This song is a conversation between teacher and student. The teacher is composer, Huang Zi and his student is the lyricist Liu Xue'an. The staccato texture of the melody expresses the lively mood of the poem. The minor second grace notes mimic the swaying mule with his tinkling bell.

踏雪寻梅

刘雪庵

雪霁天晴朗，
腊梅处处香。
骑驴灞桥过，
铃儿响叮当。

响叮当响叮当，
响叮当响叮当，
好花采得瓶供养，
伴我书声琴韵，
共度好时光。

Over the Snow for Wintersweet Flowers

Liu Xue'an

The snowfall has waned, and the day is so fine;
The wintersweet blossoms are so fragrant.
Riding a mule, I plod over the bridge,
The bell goes tinkling, tinkling.

Tinkling, tinkling,
Tinkling, tinkling,
Pretty flowers that I've gathered for my vase,
Stay with me as I read or play the zither,
And we'll have a good time together.

3.1.4. The Three Wishes of the Rose

This song is the third piece of Huang's song book, *Spring Nostalgia*. The expressive vocal line dominates the music and both the piano and the violin are subordinate. The violin is written in a free canon, which echoes the sentiment of the voice.

玫瑰三愿
龙七

The Three Wishes of the Rose
Long Qi

玫瑰花, 玫瑰花,
烂开在碧栏杆下。

Rose, Rose,
In full blossom on the green trellis.

我愿那,
妒我的无情风雨莫吹打!
我愿那,
爱我的多情游客莫攀摘。
我愿那,
红颜常好不凋谢!
好教我留住芳华。

I wish that,
The heartless wind and rain of jealousy would spare me!
I wish that,
The affectionate admirers would not pick me,
I wish that,
My beauty would never, ever fade!
So that I may stay forever youthful.

3.1.5. Longing for Home

This song was composed in 1932 and was published a year later in a songbook called, *Spring Nostalgia*. Wei Hanzhang's poetry is original and elegant, which matches Huang's taste for Chinese classical literature in every respect. Image painting is used by Huang to match the refinement of the poem. The prelude mimics the willow waving in the spring wind. In the interlude the accompaniment imitates the cuckoo's voice with staccato major third intervals.

思乡

韦瀚章

Longing for Home

Wei Hanzhang

柳丝系绿，
清明才过了，
独自个凭栏无语。
更那堪墙外鹃啼，
一声声道，
“不如归去！”

Willow branches are turning green,
Just after the Festival of the Dead,
Alone, I lean against the railing in silence.
The cuckoo cries beyond the courtyard wall,
Over and over saying:
“Go home, go home!”

惹起了万种闲情，
满怀别绪，
问落花：
“随渺渺微波
是否向南流？”
我愿与他同去！

Countless restless feelings are provoked in me,
My heart is filled with pangs of separation,
And I ask the fallen flower petals:
“Floating on the gentle ripples,
Are you flowing towards the south?”
I wish to go with them!

3.2. He Luting's Songs

3.2.1. Song of Divination: Ode to the Plum Blossom

This poem was written by Mao Zedong when China underwent the Great Chinese Famine. Mao believed the disaster would be overcome and a bright future was approaching. Musical characteristics of Chinese opera are used prevalently in this song. Every phrase ends with a pattern in which grace notes are followed by elongated notes in either three or four beats. The ending coloratura passage is a typical conclusion to a Chinese operatic phrase. This corresponds to the hope and victory found in the poetry.

卜算子•咏梅
毛泽东

Song of Divination: Ode to the Plum Blossom
Mao Zedong

风雨送春归，
飞雪迎春到，
已是悬崖百丈冰，
犹有花枝俏。

Accompanied by the wind and rain, the spring is returning,
The blowing snow is welcoming it back.
An overhanging cliff is still covered by hundreds of yards of ice,
But on it, a blossoming branch looks fetching.

俏也不争春，
只把春来报。
待到山花烂漫时，
她在丛中笑。

Never striving for spring's favor,
It only reports spring's coming.
And when the mountain flowers are finally in full bloom,
She will be among them smiling.

3.2.2. The Southern Bodhisattva

Even though some historical materials give evidence that Li Bai wrote this *ci* poem, the author remains controversial. This *ci* poem is considered one of the “*Baidai Ciqu zhi Zu*” (the progenitor of *ci* poem). Far from his hometown, the poet expresses his endless sorrow in a lonely tall manor in dusk. The prelude is straightforward but melancholy. The crescendo and decrescendo of the repeated major chord in the very low register creates tremendous depression.

菩萨蛮
李白

The Southern Bodhisattva
Li Bai

平林漠漠烟如织，
寒山一带伤心碧。
暝色入高楼，
有人楼上愁。

Among the vast woods weaves a misty smoke,
The cold mountains are like a belt of heart-rending green jade.
The dusk slips into a tall manor,
A manor where someone frets alone.

玉阶空伫立，
宿鸟归飞急。
何处是归程？
长亭更短亭。

Blankly, I stand on the jade steps,
The birds returning home hurriedly fly by.
Where is my way home,
Along one rest-pavilion after another?

3.3. Liu Xue'an's Songs

3.3.1. Hearing a Bamboo Flute on a Night of Spring in Luoyang

This poem was written by Li Bai (701-762), who was a prominent figure in the history of Chinese poetry. In a silent night in the city of Luo Yang, Li wrote this poem when he heard a nostalgic tune played on a bamboo flute. Because *liu* “stay” and *liu* “willow” are homophones in Chinese, the name of the ancient flute tune, *Zhe Yangliu* (Breaking Willows), implies nostalgia in this song.

春夜洛阳闻笛
李白

谁家玉笛暗飞声，
散入春风满洛城。
此夜曲中闻折柳，
何人不起故园情！

Hearing a Bamboo Flute on a Night of Spring in Luoyang
Li Bai

From whose home does the sound of that jade flute come out drifting?
Spread by the spring wind, it fills Luoyang city.
On this night, I hear a tune of parting, called “Breaking Willows,”
In whom does it not arouse feelings of home?

3.3.2. Pursue

This poem was written by Xu Jianwu in 1938 during the Second Sino-Japanese War, from which he experienced great anguish but was still in hope of a bright future. In Liu Xue'an's setting, the grace notes in the vocal line of the middle section play an essential role. This typical *Xipi* tune, heard in many Beijing Operas, is used to express excited and joyful emotions. In addition to lightening up the climax, the composer surely knew this tune would strike a chord in the listener's heart.

追寻
许建吾

你是晴朗的流云，
你是子夜的流星，
一片深情，
紧紧封锁着我的心，
一线光明，
时时照耀着我的心。

我哪能忍得住哟，
我哪能再等待哟！

我要我要追寻，
我要我要追寻，
追寻那无限的深情，
追寻那永远的光明！

Pursue
Xu Jianwu

You are the cloud flowing in the clear sky,
You are the star shooting at midnight,
An expanse of deep feeling,
Tightly binding my heart,
A ray of bright light,
Always shining on my heart.

How can I hold on any longer?
How can I wait anymore!

I want, I want to pursue,
I want, I want to pursue,
To pursue that never-ending, deep love,
To pursue that eternal bright light!

3.3.3. Sorrow of Separation

This ancient *ci* poem was written by Li Yu (937-978), who was the last emperor of Nan Tang. When he wrote this poem, he was captured and imprisoned after the fall of Nan Tang. The separation in this poem does not only indicate his departure from his home country, but also implies the end of his imperial life. Musically, the cold and thin chord in the high register of the prelude paints the loneliness of the poet. His painful solitude evidenced by the icy tremolos in the accompaniment. The one beat rest in the last phrase musically creates a vacuum, which meets the stressing and pausing strategy in the recitation of the last line of the poem.

相见欢

李煜

无言独上西楼，
月如钩，
寂寞梧桐深院锁清秋。

剪不断，
理还乱，
是离愁，
别是一般滋味在心头。

Sorrow of Separation

Li Yu

Silent, solitary, I climb up the western tower.
The moon appears like a hook.
The lonely parasol tree in the empty courtyard locks in the quiet autumn.

What cannot be cut,
Nor unraveled,
Is the sorrow of separation,
Nothing tastes like that to the heart.

3.4. Jiang Dingxian's Songs

3.4.1. Waves

This poem was written by Ai Qing in 1937 when he stood in front of the Shanghai Wusong artillery battery. The poet indicated the dark society of that time and he hoped the wave of revolution could demolish it. For the first quatrain, Jiang uses triplet figures in the piano to mimic the wave. For the second quatrain, the hemiola between piano and melody creates the dramatic tension indicated in the poem.

浪
艾青

Waves
Ai Qing

你也爱那白浪么——
它会啮啃岩石，
更会残忍地折断船橹；
撕碎布帆。

Do you love the white waves, as well?—
They can gnaw away rock;
Even mercilessly snap the oars of a boat;
And tear apart sails to bits.

没有一刻静止；
它自满地谈述着；
从古以来的；
航行者的悲惨的故事。

Never a moment of silence;
They talk smugly;
From ancient times to now;
Of sailors' sad tales.

或许是无理性的；
但它是美丽的。
而我却爱那白浪；
——当它的泡沫
溅到我的身上时；
我曾起了被爱者的感激。

They may be irrational;
But they are beautiful.
And, in fact, I love the white waves;
-When their foam
Splashes onto my body;
I've felt the gratitude of someone who's been loved.

3.4.2. Cai Sangzi

Among Huang Zi's students, Jiang's style is the most Western-like. His musical setting of *Cai Sangzi* is fluctuating and dramatic, with changes in the mood of the poem supported by clear tonal shifts and meter changes. The sophisticated accompaniment shows Jiang's advanced skill in writing for the piano. In the last phrase, the intensive change of the rhythm of the accompaniment mirrors the dramatic emotional climax at the end.

采桑子

选自清明诗抄

生死本是人之常，
岁岁清明，
今又清明，
白花如海悼英灵。

一年一度哀先烈，
不似前景，
胜似前景，
心潮澎湃泪纵横。

Cai Sangzi

from *Poems of Tomb-Sweeping Day*

Life and death are normal for human beings,
Every year there is the day for tomb sweeping,
And once again it is today,
White flowers like sea-waves mourn heroic souls.

Every year we grieve martyrs,
But it is not like before,
It is more than before,
Waves surge in my heart and my tears stream all over.

3.4.3. Elegy for a National Sacrifice

Patriotic songs played an essential role during the Second Sino-Japanese War. Many of them are still familiar and highly regarded amongst the Chinese people. *Elegy for Martyr* was one of the most frequently performed patriotic songs in the Kuomintang-controlled areas during war time. Jiang Dinxian set the music in two distinct sections: the first is grave and solemn; the second becomes defiant and determined. This alteration in the music indicates the change of focus from the dead hero to the living soldiers.

国殇
卢前

英灵呵归来，
英灵呵归来，
国徽覆盖着你棺木，
这便是裹尸的马革。

一个忠壮的勇毅的
轰轰烈烈的死，
后死的只有兴起奋发，
哪有悲哀。
凭仗在沙场上一滴滴的鲜血，
磨洗出伟大的时代。
祖国复兴的时候到了，
英灵呵归来！

Elegy for a National Sacrifice
Lu Qian

Martyr, come back,
Martyr, come back,
The national emblem covers your coffin,
Like a slain ancient hero's horse leather shroud.

A loyal, valiant,
And epic death,
After which those left behind have only to rise and fight,
Not to be sad.
Relying upon the fresh blood drops on the battleground,
To wash and carve out a great new era.
It is the time for the revival of our nation,
Martyr, come back!

3.5. Chen Tianhe's Songs

3.5.1. Where Has the Spring gone?

Chen Tianhe wrote this song when he was a student at the Shanghai Conservatory of Music. Chen prefers to set graceful and intimate poems, which reflects his aesthetic. Because of this, Chinese scholars describe him as a ‘Chinese Schumann’⁷⁶. In the middle of the song, the dramatic chordal piano with ascending bass notes changes the mood from interrogative to exclamatory. This musical setting corresponds to the lyric “Spring is gone, and no one knows where,” and highlights the apprehension of the poet.

春归何处
黄庭坚

Where Has the Spring Gone?
Huang Tingjian

春归何处？
寂寞无行路。
若有人知春去处，
唤取归来同住。

Where has the Spring gone?
No footprint is left in such stillness.
If anyone knows where the Spring has gone,
Call her back to stay with me.

春无踪迹谁知？
除非问取黄鹂。
百啭无人能解，
因风飞过蔷薇。

There is no trace of Spring, who knows?
Unless I ask the oriole.
But no one understands its tune of hundred warbles,
As it flies on the wind past the blooming rose.

⁷⁶ Ju Qihong 居其宏, “Lun Chen Tianhe 20 shiji 30-40 niandai de yishu gequ chuanguo” 论陈田鹤 20 世纪 30 到 40 年代的艺术歌曲创作 [the discussion of Chen Tianhe’s art song composition from 1930s to 1940s], *Yinyue yanjiu* 音乐研究 5 (2011): 38.

3.5.2. In the Mountains

This poem was written by Xu Zhimo (1897-1931) right before his death. He was once in love with the talented woman, Lin Huiyin, and wrote this poem to her when she was recuperating from illness in Fragrant Hill. Due to the fact that each had their own family and could not be together, Xu mourned their separation and longed for the affection they once had. A tranquil and sweet atmosphere is created by the triplets in the right hand of the piano part, which sounds like the breeze that blows through the trees. The middle section, however, is set with fluid, bright sounding quintuplets above the staff. The meter changes from an elegant 3/4 to a fluid 6/8, a figure which depicts the flying soul of the poet –flying to his lover.

山中
徐志摩

In the Mountains
Xu Zhimo

庭院是一片静，
听市谣围抱，
织成一片松影，
看当头月好。

The courtyard is quiet and peaceful,
My hearing is embraced by town ballads,
Weaving a shadow in the pines,
Looking above my head, the moon looks good.

不知今夜山中，
是何等光景？
想也有月有松，
有更深静。

I wonder, tonight in the mountains,
What scenery will there be?
I think there must be the moon and the pines,
And much deeper serenity.

我想攀附月色，
化一阵清风，
吹醒群松春醉，
去山中浮动。

I'd like to cling to the moonlight,
Turn into a breeze of clear wind,
And blow the pine trees awake from the drunkenness of spring,
To float in the mountains.

吹下一针新碧，
掉在你窗前，
轻柔如同叹息，
不惊你安眠。

I'd blow down a young jade-green pine needle,
Make it fall in front of your window,
As soft as a sigh,
So it wouldn't disturb your peaceful sleep.

3.5.3. Heart Blossom

This song was composed by Chen in 1936 after returning to school to study with Huang. The poem was written by his friend, Liao Fushu, with the intention of cheering up the lovelorn Chen. Chen set the two sections of the poem with two contrasting musical ideas. The beginning section is icy and rigid with a series of dissonant harmonies. The second section changes to a major key with a fluid tempo in 3/4 meter. The flowing triplet motif in this section, contrasting sharply with the beginning, indicates the hope of life.

心花
廖辅叔

Heart Blossom
Liao Fushu

我曾想劈开枯枝搜嫩芽，
我曾想敲破坚冰滤春水，
“可是，朋友，忍耐一些吧，
不要白费你的力气！”

I once tried to split up dead wood to find tender shoots,
I once tried to smash solid ice to release spring water,
“But, my friend, hold on for a moment,
Do not waste all your strength!”

枯枝活了，
长出来的是嫩芽青青；
坚冰溶了，
流出来的是春水盈盈。
小鸟在阳光中欢唱，
我的心跟着它开花。

After dead wood revives,
What comes up are green tender shoots;
After solid ice melts,
What flows out is surging spring water.
Little birds sing contently in the sunshine,
And my heart is blossoming with it.

愿它开在你的心头，
不妖冶，也永不凋谢。

I hope that it blossoms in your heart as well,
That it is chaste, not indecent, and never withers.

3.6. Qian Renkang's Songs

3.6.1. Poem for Burying Flowers

This sentimental poem is from a classic Chinese novel -- *Dream of the Red Chamber*, written by Cao Xueqin (1715-1763). The song concerns the frail Lin Daiyu, whose destiny it is to weep unceasingly. At this moment in the story, Lin is weeping because she believes she would have the same destiny as the falling flowers. The story of burying flowers and Lin's psychological changes are laid out in thirteen quatrains. Qian set the first five quatrains with sorrowful music to reflect the sadness. Then the grief and resentment in the next six quatrains is depicted in wide melodic intervals, dissonant harmonies, and frequent tempo changes. In the last two quatrains, the return of the beginning musical material indicates Lin's ill-fated, wretched and helpless life – nothing will be changed, and she is born to weep.

葬花诗
曹雪芹

花谢花飞飞满天，
红消香断有谁怜？
游丝软系飘春榭，
落絮轻沾扑绣帘。

闺中女儿惜春暮，
愁绪满怀无着处；
手把花锄出绣帘，
忍踏落花来复去。

柳丝榆荚自芳菲，
不管桃飘与李飞；
桃李明年能再发，
明年闺中知有谁？

Poem for Burying Flowers
Cao Xueqin

Flowers withered and flying, flying all over the sky,
Their red is gone and their fragrance has vanished,
But who takes pity on them?
Floating spider's threads bound softly
And hovering over a shed in the spring,
Falling catkins, lightly touching
And brushing against an embroidered curtain.

The maiden in the boudoir grieves for the passing of spring,
Full of melancholy, with nowhere to discard it;
I take a rake to sweep the flowers past the embroidered curtain,
Enduring to tread on the fallen petals, as I move back and forth.

Willows and elms enjoy their fragrance and vibrancy,
Not caring about the falling peach and plum blossoms;
Peach and plum trees will flower again next year,
But who will reside in this boudoir then?

三月香巢初垒成，
梁间燕子太无情。
明年花发虽可啄，
却不道人去梁空
巢已倾。

一年三百六十日，
风刀霜剑严相逼；
明媚鲜妍能几时，
一朝漂泊难寻觅。

花开易见落难寻，
阶前愁杀葬花人；
独把花锄偷洒泪，
洒上空枝见血痕。

杜鹃无语正黄昏，
荷锄归去掩重门；
青灯照壁人初睡，
冷雨敲窗被未温。

怪侬底事倍伤神？
半为怜春半恼春：
怜春忽至恼忽去，
至又无言去不闻。

昨宵庭外悲歌发，
知是花魂与鸟魂？
花魂鸟魂总难留，
鸟自无言花自羞；

愿侬此日生双翼，
随花飞到天尽头。
天尽头，何处有香丘？

In the month of March, fragrant nests are already built,
But the swallows in the rafters are too heartless.
Even though they can peck the flowers that will bloom again next year,
The person will be gone then, the boudoir will be empty and the nests
will all fall down.

In a year of three hundred and sixty-five days,
Knife-like winds and sword-like frost severely press down upon the
flowers;
How long can such bright and enchanting beauty last?
Once they drift away, they will disappear forever.

Blossoms are easily seen, but hard to recover once they've fallen,
In front of the stairs, the flower-burier grows sorrowful;
Holding the rake for sweeping away flowers, I weep secretly as if
indulging in drink,
The libation of tears stains a bare branch with blood.

With the cuckoo speechless at dusk,
I return, carrying the flower-rake over my shoulder, the door shuts
behind my back.
The blue lamp glimmering on the wall, I lie on the bed,
Cold rain knocking on the window, the quilt not yet warm.

What was it that made me feel twice as sorrowful?
Half for pitying the spring and the other half for detesting it;
I pitied it for its sudden arrival and detested it for its abrupt departure.
It came without any words and went just as silently.

Outside the courtyard last night, a sorrowful song burst forth,
Was it sung by the souls of the flowers or by the souls of the birds?
The souls of flowers and birds alike do not linger,
Since birds do not speak and flowers are so shy.

I wish on that day I would grow two wings,
To follow the flowers until the ends of the sky.
At the ends of the sky, would there be a fragrant mound?

未若锦囊收艳骨，
一杯净土掩风流；
质本洁来还洁去，
不教污淖陷渠沟。

尔今死去侬收葬，
未卜侬身何日丧？
侬今葬花人笑痴，
他年葬侬知是谁？

试看春残花渐落，
便是红颜老死时；
一朝春尽红颜老，
花落人亡两不知！

I'd rather collect their exquisite remains in an embroidered bag,
And bury their elegant beauty with one handful of pure earth;
When the purity of their original nature is gone, pure it returns,
Not tainted by sinking into the mud of some ditch.

Today you perished and I buried you,
Not knowing when it will be time for my funeral.
As I bury flowers today, others may laugh at my foolishness,
But in that future year, who knows who will bury me?

Take a glimpse at petals falling in the waning spring,
To see what it is like when beautiful maidens age and die;
At once spring comes to an end and a beauty grows old,
Flowers fall and maidens perish and neither can be known.

3.6.2. Song of Divination: I Live at the Head of the Yangtze River

This love poem was written by Li Zhiyi (1048-1117) to his confidante after the death of his daughter, son, and wife when he was demoted. Miserable lovesickness is expressed in both space and time in Li's poem. Qian set the two quatrains in bi-partite form with a simple folk-like melody.

卜算子 我住长江头
李之仪

我住长江头，
君住长江尾。
日日思君不见君，
共饮长江水。

此水几时休？
此恨何时已？
只愿君心似我心，
定不负相思意。

Song of Divination: I Live at the Head of the Yangtze River
Li Zhiyi

I live at the head of the Yangtze River,
You live at the tail of the Yangtze River.
Missing you every day, but I cannot see you,
Even though we drink the same river's water.

When will this water stop flowing?
When will these sorrows stop hurting?
I only wish that you have the same feeling as I,
Then I won't resent my thoughts of missing you.

3.7. Lin Shengxi's Songs

3.7.1. Clouds and Home

This song was the first collaboration of many between Lin Shengxi and Wei Hanzhang. It was considered the first published art song in Hong Kong. In 1938, one year after the breakout of the Second Sino-Japanese War Wei wrote this patriotic poem when he gazed at the hazy mainland of China across the sea at Hong Kong. The first two quatrains are set with elegant and peaceful music to reflect the view. The third quatrain becomes chordal and heavy, reflecting the change of mood. For the last quatrain, the chordal accompaniment changes from eighth notes to triplets which raises the patriotic emotion of the poem.

白云故乡
韦瀚章

Clouds and Home
Wei Hanzhang

海风翻起白浪，
浪花溅湿衣裳，
寂寞的沙滩，
只有我在凝望。

Sea wind stirs up white waves,
The wave foam wets my clothes,
Lonely on the beach,
Nothing but me, gazing.

群山浮在海上，
白云躲在山旁，
层云的后面，
便是我的故乡。

Mountains sit near the sea,
Clouds hiding beside the mountains,
Behind them the layers of clouds,
There is my home.

海水茫茫，
山色苍苍，
白云依恋在群山的怀里，
我却望不见故乡！

Over the vast bleakness of water
And the misty lushness of mountains,
Clouds huddle in the bosom of the mountains,
But I cannot see my home.

血沸胸膛，
仇恨难忘，
把坚决的信念筑成壁垒，
莫让人侵占故乡！

Blood is boiling in my chest,
The hatred will never be forgotten,
Let's build a barrier with our determination,
Blocking enemies out of our land!

3.7.2. Looking into the Clouds

This is another nostalgic song composed by Lin. The stories of this song and *Clouds and Home* are similar. The agitated lad referred to in *Clouds and Home*, is similar except that in this poem he has immigrated and aged in his new home. However, what never changed after many years, is his homesickness for his previous home. There are two contrasting musical characteristics in the piano: arpeggiation alternating with a chordal accompaniment. The broad *arpeggios* are used to create a pleasant feeling, while the chordal accompaniment paints a sentimental and agitated mood.

望雲

余景山

我欲忘情，
無奈怎也忘情不了，
天涯海角，
伊人宛在夢中微笑。

白雲故鄉，
如今異國情調。
莫說道：「換你心為我心」。
卻已辜負青春多少！

昨宵白浪滔天，
今日又波平如沼；
明朝啊，何處握手相逢，
把臂高歌狂跳！

Looking into the Clouds

Yu Jingshan

I wished to forget my feelings,
But no matter what, they could not be forgotten,
At the ends of the earth and the four seas,
She is always there as if smiling in my dreams.

White clouds hang over my home,
But now it seems like a strange land.
Do not say: "You should just feel as I feel."
We have failed to live up to our youth!

Yesterday, white waves surged up to the sky,
Today, they were calm like a pond;
Tomorrow, where will we meet and shake hands,
Sing and dance exuberantly together!

3.7.3. Water Melody

This is one of Su Shi's most popular verses. Chinese people believe when the moon becomes round in the Mid-Autumn Festival, and that family members should stay together. However, Su was away from his hometown and separated from his family. He became drunk overnight and wrote this sentimental but highly romantic poem. The texture of the music changes with the gradually rising emotion of the poem. The dance-like piano motive with accents on every single chord paints a picture of a wobbling and dancing drunk poet.

水调歌头
苏轼

Water Melody
Sushi

明月几时有，
把酒问青天。
不知天上宫阙，
今夕是何年。

When will there be a bright, full moon?
With a cup of wine, I asked the blue sky.
One cannot know what time it is
In the celestial palace, tonight.

我欲乘风归去，
又恐琼楼玉宇，
高处不胜寒。
起舞弄清影，
何似在人间。

I would ride the wind,
To return to the opulent jade mansion,
But fear the coldness of that high place.
Dancing with my shadow,
I felt no longer being in the world of mortals.

转朱阁，
低绮户，
照无眠。
不应有恨，
何事长向别时圆？

Turning around the red tower,
Through the engraved window,
The moon shone on the sleepless one.
She should not have hate,
Why must she turn round during our separation?

人有悲欢离合，
月有阴晴圆缺，
此事古难全。
但愿人长久，
千里共婵娟。

People have sadness, happiness, separation and unification,
While the moon has its waxing and waning,
It has always been hard like this, since ancient times.
Yet we can wish for long life,
And share in the beauty of the moon,
Though separated by a thousand miles.

3.8. Tan Xiaolin's Songs

3.8.1. Small Pathway

This song was composed in 1947 when Tan taught his students how to use Hindemith's compositional ideas to write harmony and accompaniment for Chinese folk songs. The melody is an original Inner Mongolian folk song. In Chinese folk songs, intervals of fourths and fifths are prevalent as in this melody. Tan used these two intervals to construct the right hand of the piano to retain the Chinese flavor of this song. Harmonies in the style of Hindemith are used to provide "new" sonorities for this song.

小路

房前的大路，
哎，亲亲，你莫走；
房后边走下，
哎，亲亲，一条小路。

Small Pathway

In front of the house, there is a wide road,
Oh, dear, please do not walk on;
At the back of the house, you can walk down,
Oh, dear, there is a small pathway to use.

3.8.2. Parting

The poet stands on a footbridge in dawn, while looking at the moon and sun. He was tortured by parting with his lover. Musically, Hindemith's compositional ideas are used to paint the poem. The continually changing tonal centers in both the voice and piano parts create agitation. What's more, the key of the vocal line differs from its accompaniment. This harmonic arrangement reflects the tension of the poem.

别离
郭沫若

残月黄金梳，
我欲掇之赠彼姝。
彼姝不可见，
桥下流泉声如泣。

晓日月桂冠，
掇之欲上青天难。
青天犹可上，
生离令我情惆怅。

Parting
Guo Moruo

The broken moon looks like a golden comb,
I want to pick it and give it to my beloved.
I can't see her,
Under the bridge, the flowing spring water sounds like weeping.

The rising sun looks like a Laurus wreath,
I want to pick it, but it is hard to climb to the sky.
Even though I could climb to the sky,
Parting makes me feel so full of sorrow.

3.8.3. Penglang Rock

This poem was written by Zhu Xizhen (1081-1157) when he took refuge in the South of China after his hometown was invaded. Fleeing from home, floating down a river at dusk by himself, Zhu was heart-broken and sentimental when he wrote this poem. The tonal center of this piece, G minor, is relatively clear, which is uncommon in Tan's music. From measure 24 to the end, Tan changes the rhythm frequently and uses a series of Hindemith's IV group⁷⁷ harmonies to create the tension of the poem.

彭浪矶
朱敦儒

扁舟去作江南客，
旅雁孤云。
万里烟尘，
回首中原
泪满巾。

碧山相映汀洲冷，
枫叶芦根。
日落波平，
愁损辞乡去国人。

Penglang Rock
Zhu Dunru

Alone on a skiff, I'm off to the south,
Like a migrating goose or a solitary cloud.
Beyond thousands of miles of rising smoke,
I turn my head back to the northern homeland,
Handkerchief soaked from my tears.

In the shadows of green mountains, the sand bar is cold,
With fallen maple leaves and withered reeds.
The sun sets over calm waters,
As sorrow torments the person departing from home
And leaving their country.

⁷⁷ Hindemith classified chords to different groups according to their sonorities. The IV group includes minor second and tritones.

CONCLUSION

At the beginning of the twentieth century, as Western ideology appeared in China, Chinese people gradually broadened their horizons and began to adopt new thoughts and cultures. In this social context, the New Culture Movement evolved. Chinese intellectuals, especially those who had studied abroad, strived to shatter the old ideology and build new beliefs. They invented new poetry. Musicians began to compose new music that had a basis in Western compositional styles. The leading composer was Huang Zi.

In 1930, after his studies in America he returned to China to begin his career at the National Conservatory of Music in Shanghai. He taught all Western-based music courses and composed an abundance of new music. Affected by Huang's preeminent musicianship as well as his outstanding teaching skills and teaching philosophy, many of his students became successful professional musicians. I have selected seven influential and accomplished representatives for my project, including He Luting, Liu Xue'an, Chen Tianhe, Jiang Dingxian, Tan Xiaolin, Qian Renkang, and Lin Shengxi. As the first generation of professional composers in China, Huang Zi and his students explored and established a variety of ways of composing new Chinese music and made indelible contributions to Chinese music education. Huang was the first professional musician to bring Western musical ideas back to China, establishing a new discipline of composition which he passed to his students. These musicians were trailblazers in the area of professional composition in China. They tried different experimental ways of composing a new national music. Their works are the earliest attempt to combine Eastern and Western music. This marked a groundbreaking period of composition in China.

However, it is sad to say that few Chinese musicians know about the art song compositions of Huang Zi or his students. There are only a handful of songs which exist in anthologies by these composers. In my experience, these works have received little attention from either professional or amateur musicians, but these works deserve scholarly study.

I have observed that art songs are not as popular as arias or folk songs among Chinese musicians. Huang Zi and his students' art songs are rarely offered in performances, because these songs do not contain the vocal displays one can find in an aria, and they are not easy to sing or understand like a typical folk song. Moreover, because Chinese music institutions do not offer art song repertoire as a course of study, voice students in China are uninformed about this repertoire. That is why I chose these works for my compact disc recording. I hope it will be a valuable resource for musicians.

Besides Huang and his students, there are a number of other accomplished first generation art song composers such as Ying Shagneng, Huang Yongxi, Li Weining, etc. They wrote charming art songs and some of those composers also made considerable contributions to Chinese music education. Future research is needed on these leading composers to bring their works to public view.

BIBLIOGRAPHY

Books and Dissertations/Theses in English

Chao, Nancy, and Heth, Charlotte. "Twentieth Century Chinese Vocal Music with Particular Reference to Its Development and Nationalistic Characteristics from the May Fourth Movement (1919) to 1945." Ph. D. diss., University of California at Los Angeles, 1995. Accessed October 23, 2018. <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/304192049?accountid=14663>

Chi, Mei-Fung, and Pogonowski, Lenore. "A Performance Guide for Contemporary Chinese Art Songs from Taiwan." Ed. D. diss., Columbia University, 1996. Accessed October 23, 2018. <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/304247924?accountid=14663>

Frodsham, John David, and Xi Cheng, eds. *An Anthology of Chinese Verse: Han Wei Chin and the Northern and Southern Dynasties*. London : Oxford University, 1967.

Hallis, Xiang Chen. "Chinese art song from 1912 to 1949." D.M.A. diss., University of Texas at Austin, 1995. Accessed October 23, 2018. <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/304248306?accountid=14663>

Kuo, Chang-yang. *Chinese Art Song; a Melodic Analysis*. Yang Ming Shan: Hwa Kang Press, 1972.

Kwok, Koi. "The Life and Choral Works of the Hong Kong Composer Lin Sheng-Shih (1914-1991)." D.M.A. diss., University of Iowa, 2018. Accessed November 12, 2018. <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/2112931382?accountid=14663>

Lee, Wai-Sum and Zee , Eric. "Standard Chinese (Beijing)." *Journal of the International Phonetic Association* 33, no 1(2003): 109–112.

Lieberman, Fredric. *Chinese Music: An Annotated Bibliography*. New York: Society for Asian Music, 1970.

McCandless, Bonnie, ed. *Chinese Poetry through the Words of the People*. New York: Ballantine Books, 1991.

Sun, Yung-Wei. "A Performance Guide to Mandarin-Chinese Diction and Selected Art Songs by Yiu-Kwong Chung." D.M.A. diss., The Ohio State University, 2012. Accessed November 12, 2018. <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/1923891720?accountid=14663>

Tyan, Jaan-Ay, and Turner, Ronald A. "A Performer's Guide to Selected Chinese Art Songs by Twentieth-Century Chinese Composers." D.M.A. diss., The Southern Baptist Theological Seminary, 2003. Accessed October 12, 2018. <http://proxy.lib.uiowa.edu/login?url=https://search-proquest-com.proxy.lib.uiowa.edu/docview/305319539?accountid=14663>

Yeh, Michelle Mi-Hsi, and Malmqvist, Nils Göran David, eds. *Frontier Taiwan : An Anthology of Modern Chinese Poetry*. New York : Columbia University Press, 2001.

Yeh, Michelle Mi-Hsi, ed. *Anthology of Modern Chinese Poetry*. New Haven: Yale University Press, 1992.

Yeh, Michelle. “The Chinese Poem: The Visible and the Invisible in Chinese Poetry.” *Manoa* 12, no. 1 (2000): 139-146.

Books and Dissertations/Theses in Chinese

Chang, Gang 常罡. “Lun Chen Tianhe jiqi gequ chuanguo” 论陈田鹤及其歌曲创作 [the discussion of Chen Tianhe and his song compositions]. *Yinyue yanjiu* 音乐研究 1(1985): 71-90.

Dai, Penghai 戴鹏海. “Rang lishi zuo zheng” 让历史作证 [let the history be the witness]. *Yinyue yishu* 音乐艺术 4(1982): 29-40.

Dai, Penghai 戴鹏海. “Yongyuan de Huang Zi” 永远的黄自 [Huang Zi forever]. *Yinyue yishu* 音乐艺术 4(2004): 9-20.

Dai, Penghai 戴鹏海. “Fuyou shidai jiqing he gexing tese de yishu chuanguo – tan Jiang Dinxian de kangzhan gequ” 富有时代激情和个性特色的艺术创作- 谈江定仙的抗战歌曲 [the artistic creation with the passion of the times and individual characteristic – the discussion of Jiang Dinxian’s patriotic songs]. *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 3(2002): 11-14.

He, Luting 贺绿汀. *He Luting yinyue lunwen xuanji* 贺绿汀音乐论文选集 [musical essay selections of He Luting]. Shanghai: Shanghai wenyi chubanshe, 1981.

Hu, Youqing 胡有清. “Lun wenge piping moshi” 论文革批评模式 [the discussion of types of criticism in culture revolution]. *Wenyi zhengming*, 文艺争鸣 1(1998): 54-60.

Ju, Qihong 居其宏. “Lun Chen Tianhe 20 shiji 30-40 niandai de yishu gequ chuanguo” 论陈田鹤 20 世纪 30 到 40 年代的艺术歌曲创作 [the discussion of Chen Tianhe’s art song compositions from 1930s to 1940s]. *Yinyue yanjiu* 音乐研究 5(2011): 25-40.

Kuang, Hui 匡惠. “Liu Xue’an de shenghuo daolu he chuanguo daolu” 刘雪庵的生活道路和创作道路 [Liu Xue’an’s life and compositions]. *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 2(1985): 3-9.

Lin, Mu 林木. “Guanyu wusi yundong xingzhi de taolun” 关于五四运动性质的讨论 [the discussion about the nature of the wusi movement]. *Zhexue yanjiu* 哲学研究 2(1963): 76-78.

Lin, Shengxi 林声翕. *Tanyin Lunyue* 谈音论乐 [the discussion of music]. Taipei: Dongda tushu gongsi, 1988.

Liu, Jingzhi 刘靖之. *Lin Shengxi zhuan: fu Lin Shengxi tecang yu zuopin shougao mulu* 林生翕传—附林生翕特藏及作品手稿目录 [the life and work of Lin Shengxi: with Lin Shengxi's special collection and the catalogue of the manuscripts]. Hong Kong: The University of Hong Kong Press, 2000.

Liu, Jingzhi 刘靖之. “Chaoxi, mofang, yizhi – zhongguo xinyinyue fazhan de sange jieduan” 抄袭、模仿、移植 – 中国新音乐发展的三个阶段 [plagiarize, copy, transfer--- the three stages of the development of new music in China]. *Nanjing yishu xueyuan xuebao* 南京艺术学院学报 3(2000): 7-10.

Ming, Yan 明言. “Zuwei xinyinyue pipingjia de He Luting” 作为新音乐批评家的贺绿汀 [He Luting as a musical critic for new music]. *Jiao xiang* 交响 23(2004): 5-15.

Qian, Renkang 钱仁康. “Huang Zi de shenghuo yu chuanguo” 黄自的生活与创作 [the life and compositions of Huang Zi]. *Yinyue yishu* 音乐艺术 4(1993): 12-52.

Qian, Renping 钱仁平. “Tan Xiaolin yanjiu zhi yanjiu” 谭小麟研究之研究 [the study about Tan Xiaolin's study]. *Huang zhong* 黄钟 2(2004): 28-33.

Qian, Renping 钱仁平. “Tan Xiaolin jiqi dui zhongguo xinyinyue fazhan de gongxian” 谭小麟及其对中国新音乐发展的贡献 [Tan Xiaolin and his contribution to new Chinese music]. *Yinyue aihao zhe* 音乐爱好者 11(2002): 28-31.

Qian, Yiping 钱亦平. “Qian Renkang zhuyao xueshu chengguo mulu” 钱仁康主要学术成果目录 [the catalog of Qian Renkang's academic works]. *Renmin yinyue* 人民音乐 4 (2009): 25-27.

Shanghai Conservatory of Music edit team, 上海音乐学院编辑小组. *Huang Zi yizuo ji (wenlun fence)* 黄自遗作集(论文卷) [posthumous works of Huang Zi (paper collection)]. Hefei: Anhui wenyi chubanshe, 1997.

Sun, Jianguo 孙建国. “Rong shidai jiqing, shu gudian yunwei” 融时代激情 抒古典韵味 [infusions the passion of the time, expresses the charm of the history]. *Jiao xiang* 交响 29 (2010): 21-24.

Wang, Kemei 王珂美. “< Qian Renkang gequ ji >de yishu tese” 钱仁康歌曲集的艺术特色 [the artistic characteristics of <Qian Renkang's song collections>]. *Renmin yinyue* 人民音乐 3(1997): 46-47.

Wang, Yuhe 汪毓和. “Liu Xue'an xiansheng jiqi yinyue chengjiu” 刘雪庵先生及其音乐成就 [master Liu Xue'an and his musical achievements]. *Renmin yinyue* 人民音乐 1(2006): 42-25.

Wang, Yuhe 汪毓和. “Bisheng jingye, yanjin lianda – Jiang Dingxian jiqi yinyue chuanguo” [dedicated, rigorous and experienced – Jiang Dingxian and his musical compositions]. *Renmin yinyue* 人民音乐 6(1995): 2-6.

Wang, Yuhe 汪毓和. “Tan Xiaolin jiqi yinyue chuanguo” [Tan Xiaolin and his compositions]. *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 3(1988): 68-71.

Wang, Zenya 王震亚. “Zhuoyou chengjiu de woguo laoyidai yishujia – Jiang Dingxian jiaoshou shengping” 卓有成就的我国老一代艺术家 – 江定仙教授生平 [the highly accomplished older generation composer – professor Jiang Dingxian’s life]. *Zhongyang yinyue xueyuan xuebao* 中央音乐学院学报 1(2001): 72-73.

Xiang, Yansheng 向延生. “Xueyuanpai de shouling – Huang Zi” 学院派的首领—黄自 [the leader of academic musicians – Huang Zi]. *Zhongguo yinyue xue* 中国音乐学 3(2005): 115-118.

Xie, Tianji 谢天吉. “Huang Zi yu He Luting de bijiao yanjiu” 黄自与贺绿汀的比较研究 [the comparison between Huang Zi and He Luting]. *Xinghai yinyue xueyuan xuebao* 星海音乐学院学报 4(1986): 7-22.

Yan, Yinsheng 颜胤盛. “Tan Xiaolin <Xiao lu> de duosheng jifa yunyong yanjiu” 谭小麟《小路》的多声技法运用研究 [the study on the use of counterpoint in Tan Xiaolin’s <Path>]. *Jiaoxiang* 交响 30(2011): 68-72.

Yu, Quanheng 禹权恒. “Xuetang yuege yu zhongguo xinshi de shanbian” 学堂乐歌与中国新诗的嬗变 [the metamorphosis of school songs and Chinese new poetry]. *Jinyang xuekan* 交响 3(2013): 30-35.

Anthologies

Luo, junxian 罗君宪, Li Binxun 李滨逊, and Xu Lang 徐朗. *Gaodeng shifan yuanxiao jiaocai: shengyue zuopin xuanji, zhongguo zuopin 1* 高等师范院校教材：中国作品 1 [textbook of normal university: anthology of vocal music, Chinese song selections 1]. Beijing: Renmin yinyue chubanshe, 1986.

Cu, Shenghong 储声虹, Xu Lang 徐朗, and Yu Dugang 余笃刚. *Zhongguo yishu gequ xuan* 中国艺术歌曲选 [Chinese art song selections]. Beijing: Renmin yinyue chubanshe, 2003.

Zhang, Chou 张畴, and Mao Kuangping 茅匡平. *Zhongguo yishu gequ xuanji* 中国艺术歌曲选集 [the anthology of Chinese art songs]. Shanghai: Shanghai jiaoyu chubanshe, 2007.

Mei Zhong; James Helton, eds. *Traditional and Modern Chinese Art Songs* (Anthology of Chinese songs, v. 2). Geneseo, NY: Leyerle Publications, 2009.

Recordings

Zhongguo yishu gequ ji 中国艺术歌曲集 [Chinese Art Song Selections]. Shen Yang 沈洋, and Yang Liqing 杨立青. Shanghai: Shanghai Broadcast Recording Studio, DR-classics ltd. 2017. CD ISBN:9787883281122

Zhongguo yishu gequ 中国艺术歌曲[Chinese Art Songs]. Zhang Liping 张丽萍, and Zhang Jialin 张佳林. Beijing: East Music Entertainment Consulting ltd. 2015. CD ISBN: 9787883259008

Online Music Score Resources and Bookstores

Taobao 淘宝 [Taobao]. <http://www.taobao.com>

Kongfuzi jiushu wang 孔夫子旧书网 [Kongfuzi used-books]. <http://www.kongfz.com>

Zhongguo qupu wang 中国曲谱网[Chinese Music Scores]. <http://www.qupu123.com>

APPENDIX I: LEVEL OF MUSICAL DIFFICULTY

	Title	Key	Range	Tessitura	Composer	Level of Musical Difficulty*
1	Sorrow of Separation	f	E4-F5	F4-D5	Liu Xue'an	A
2	Song of Divination: I Live at the Head of the Yangtze River	A ^b	E ^b 4-F5	F4- E ^b 5	Qian Renkang	A
3	Hearing a Bamboo Flute on a Night of Spring in Luoyang	E ^b	E ^b 4-F5	F4- E ^b 5	Liu Xue'an	A
4	The Southern Bodhisattva	b	D ^b 4-F5	F4- E ^b 5	He Luting	A
5	Over the Snow for Wintersweet Flowers	E	B3-E5	F [#] 4-E5	Huang Zi	A
6	Where Has the Spring Gone?	F	C4-F5	F4-D5	Chen Tianhe	A
7	Song of Divination: Written at Dinghui Abbey in Huangzhou	e	D4-E5	E4-D5	Huang Zi	A
8	Song of the Southern Country	E ^b	D4-F5	F4-F5	Huang Zi	B
9	Elegy for a National Sacrifice	f [#]	C [#] 4-F [#] 5	E4-E5	Jiang Dingxian	B
10	Small Pathway	G	D4-G5	D4-D5	Tan Xiaolin	B
11	Heart Blossom	A ^b	C4-G5	F4-E ^b 5	Chen Tianhe	B
12	In the Mountains	B ^b	D4-F [#] 5	F4- E ^b 5	Chen Tianhe	B
13	Pursue	E ^b	C4-G5	E4- F5	Liu Xue'an	B
14	Cai Sangzi	C	B3-G5	E4-F5	Jiang Dingxian	C
15	Longing for Home	E ^b	C4-G5	E ^b 4-F5	Huang Zi	C
16	Water Melody	F	A3-G5	D4-F5	Lin Shengxi	C
17	Penglang Rock	g	C4-G5	C4-F5	Tan Xiaolin	C
18	Parting	G	D4-G5	E4-G5	Tan Xiaolin	C
19	Clouds and Home	G ^b	D ^b 4-G ^b 5	D ^b 4-F ^b 5	Lin Shengxi	C
20	The Three Wishes of the Rose	E	C [#] 4-G [#] 5	E4-E5	Huang Zi	D
21	Looking into the Clouds	A ^b	C4-B ^b 5	E ^b 4-F5	Lin Shengxi	D
22	Song of Divination: Ode to the Plum Blossom	G ^b	D ^b 4-B ^b 5	D ^b 4-G ^b 5	He Luting	D
23	Poem for Burying Flowers	d	C [#] 4-G5	D4-F5	Qian Renkang	D
24	Waves	G	C4-A5	F [#] 4-E5	Jiang Dingxian	D

Level Criteria

Based on the educational purpose of this compact disc, the repertoire is classified in four levels according to their difficulties. Since I am a tenor, all the keys of the songs listed in this chart are for high voice (tenor or soprano). Singers in other *Fächer* may need to transpose. The criteria for each category are listed here.

Level A:

The ranges are one octave, reaching no higher than F[#]5, which is generally the second *passaggio* for the tenor voice. Dynamic range is narrow.

Level B:

The ranges are an octave and a third or fourth. F[#]5 or G5 is usual in these songs, however the high notes are not usually sustained. The tessitura is below the second *passaggio*.

Level C:

The ranges are more than an octave and a fourth. Sustained high notes in and around the second *passaggio* are common at this level. Most songs have sustained high notes and a wider range of dynamics. The subject matter is more varied than that of the first two levels, dealing with themes of hatred and death.

Level D:

The ranges can reach nearly two octaves, with top notes being typically A5/B^b5. Tessituras are relatively high. These songs are often multi-sectional, with more complex narratives.

APPENDIX II: SYMBOLISM IN POEMS

- *Song of Divination: Written at Dinghui Abbey in Huangzhou* (song #1)

The waning moon, the water clock, and the swan all symbolize solitude and loneliness.

- *Longing for Home* (song #5)

The cuckoo symbolizes sad and bleak moods.

- *Song of Divination: Ode to the Plum Blossom* (song #6)

The plum blossom is seen as a symbol of winter and a herald of spring. It symbolizes perseverance and hope, as well as beauty and purity of life.

- *Hearing a Bamboo Flute on a Night of Spring in Luoyang*(song #8)

Generally, a willow tree symbolizes humility as if it were bowing. In this song, because *liu* “stay” and *liu* “willow” are homophones in Chinese, the name of the ancient flute tune, *Zhe Yangliu* (fold willow), implies nostalgia and missing.

- *Sorrow of the Separation*(song #10)

Hook moon symbolizes separation and loneliness.

- *In the Mountains* (song #15)

The pine tree symbolizes longevity, virtue, and solitude. The moon symbolizes missing someone.

- *Water Melody* (song #21)

The round-shaped moon symbolizes family reunion. The Midautumn Festival is a holiday for family members to stay together and enjoy the full moon.

- *Parting* (song #23)

The hook moon symbolizes separation and loneliness.

- *Penglang Rock* (song #24)

The migrating goose and solitary cloud symbolize solitude and separation.