

ETHNIC FOLKWAYS RECORDS FE 4091



Vocal Music of Contemporary China

VOLUME 1: THE HAN PEOPLE

Northern Shanxi Province, Gansu Province, Yunnan Province, Qinghai Province, Sichaun Province

Operas: "Liu Hulan", "The Marriage of Xiao Erhei"

SELECTED AND ANNOTATED BY HAN KUO-HUANG, NORTHERN ILLINOIS UNIVERSITY



COVER DESIGN BY RONALD CLYNE

ETHNIC FOLKWAYS RECORDS FE 4091

Side One Folk Songs

1. Lan Huahua (N. Shanxi) 3' 37"
2. Xintianyou (N. Shanxi) 2' 45"
3. { Selling Vegetables (N. Shanxi)
 { Sailing the Drought Boat (N. Shanxi) 2' 20"
4. Love Song of the Grassland (Qinghai) 2' 30"
5. The Bubbling Brook (Yunnan) 3' 28"
6. The Horse Driver's Song (Yunnan) 3' 12"
7. Happy in Seeing the Rising Sun (Sichuan) 2' 08"
8. Take a Look at the Sweetheart (Tune from
 the folk theatre "Errenzhaun" of N.E. China) 4' 18"

Side Two Composed Songs

1. The Sun Rises Over the Mountain (solo) 3' 15"
2. Lotus Pond, a Pleasant Place (chorus) 4' 48"
3. Eve of the Flower Festival (solo and chorus
 from the film, "Autumn Elder Encounters
 the Fairy") 3' 14"
4. Fairy's Trace under the Moonlight (solo
 and chorus from the film, "Autumn Elder
 Encounters the Fairy") 3' 37"
5. Why Hasn't Erhei Brother Come Back?
 (solo aria from the new opera "The
 Marriage of Xiao Erhei") 3' 05"
6. The Good Days Will Finally Arrive (solo
 and chorus from the new opera "The
 Marriage of Xiao Erhei") 3' 03"
7. Blizzard in the Dead of Winter (solo aria
 from the new opera "Liu Hulan") 1' 03"

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Vocal Music of Contemporary China

VOLUME 1: THE HAN PEOPLE

DESCRIPTIVE NOTES ARE INSIDE POCKET

ETHNIC FOLKWAYS RECORDS FE 4091

VOCAL MUSIC OF CONTEMPORARY CHINA

Vol. I — The Han People

Selected and annotated by Han Kuo-Huang, Northern Illinois University

Introductory Notes

The twenty-seven (two being duplicates) 78 rpm Chinese recordings deposited in the archive of Folkways Records (New York) since 1957 were all made by China Record Company in the 1950's. Ten of them can be identified in that company's 1957 catalogue (Zhongguo Changpian...1957). Most others show lower manufacture numbers than those ten and were presumably made before 1957. Despite their low fidelity in general, the forty-eight pieces included in these discs present a very good picture of contemporary music life in China during the middle of the twentieth century. Some of the pieces have been reintroduced to the Chinese public in recent years, an indication of the relaxation of policy after the rigid control during the Cultural Revolution and the period of the "Gang of Four" (1966-1976).

It is the good intention of Mr. Moses Asch of Folkways Records to make this collection available to western listeners. My involvement is limited to selecting and annotating. Within the limit of these twenty-seven discs, some of which are beyond usable stage, I have organized them into the music of the Han people (the majority of Chinese people) as Volume I (FE 4091) and the music of the national minorities (represented by the Uighurs, the Kazakhs, the Inner Mongolians, and the Dongs in this case) as Volume II (FE 4092). The fact that vocal discs outnumber those of instrumental music (only five discs, two with cracks) made me exclude the latter category. A concordance of all the discs is provided at the end of this pamphlet.

In May 1942 Mao Zedong outlined the purpose of the arts in a socialist state by saying:

...Literature and art fit well into the whole revolutionary machine as a component part, that they operate as powerful weapons for uniting and educating people and for attacking and destroying the enemy.... (Mao 1967: 2)

Thus art in contemporary China is to serve a specific (usually political) function rather than the ultimate art-for-art's sake idea of the west. Mao also pointed out that the audience for this art is workers, peasants, and soldiers. The sources of the arts have to come from the folk and the advanced technique of the west can be borrowed. The result of that policy can be seen in four trends in music: 1) the return to folk tradition, 2) the emphasis on rigorous training in performance, 3) the infusion of political content in program music, and 4) the combination of western and Chinese elements to a great extent (Han and Mark: 1980: 23). All the pieces in this collection reflect these trends to

some degree: being folk songs or folk style compositions, performed well in folk style in most cases, politically correct in the selection of texts according to the standard of that time, and in some cases displaying such western elements as arrangement of parts and accompaniment, etc. Traditional pieces without political overtones were allowed at that time also. Some of the love songs in this collection certainly belong to this category. By and large, these songs reflect an optimistic spirit encouraged by the government as a sign of the new society.

Since 1920's western music has been taught in Chinese education system. It is not surprised to find the use of piano, western style of vocal production, and western technique of accompaniment writing in some of the pieces. However, the majority of the pieces are performed with traditional folk style (i.e. sliding, ornamenting freely, tense vocal quality, high pitches, etc.) and accompanied in unison or heterophony on traditional instruments. Most of the performers in these recordings are folk musicians organized and trained by the government to provide entertainment and deliver messages to the people, a situation commonly found in all socialist countries.

Romanization of Han-Chinese names follows the Pinyin System except for established localities. Romanization of non-Han names whose original sources can only be found in Chinese characters also follows the same system. Names of performers, arrangers, and composers (if any) are given in the annotation. All names are listed in their proper order: family names before given names. The number in parenthesis immediately following the performing artists in each item is the original China Record Company manufacture number. Translation of texts is not given due to space limitations. However, many of these songs are available in Chinese publications which are designated as Sources in the annotation and are available in Far Eastern libraries in the west. A glossary of Chinese characters is included at the end.

I wish to thank Ms. Susan Ross and Ms. Ouyang Mei-lun for their valuable assistances in many ways and the latter for her writing the Chinese characters.

* * * * *

Volume I - The Han People

Of the more than fifty nationalities in China, 94% are the Han people. Despite a unified written language and social structure, there are at least three broad geographical-cultural divisions of these people: Northern (along the Yellow River), Central (along the Yangtze River), and Southern (southeastern), each with its distinctive musical cultures (Thrasher 1980: 8-12). Most of the examples in this volume, folk or composed, belong to the northern and central regions. In general, northern folk music, especially those found in Shanxi Province and its neighbors, is characterized by agitation, high tessitura, wide skips, and the fondness for all three scales with preferences on 5-tone Zhi mode and Qingjiao 6-tone Shang mode (this one not represented in this volume). Since the Communists built their stronghold there in the 1930's, the folk music of the entire area has been researched and extensively utilized. Many new operas such as Brother and Sister Pioneers (1934) and The White-

Haired Girl (1945) are based on the folk songs and folk theatre idioms of this area. The central region which stretches from the central east coast to the western plateau represents the most "typical" Chinese music. In the eastern part, the music is lyrical in mood and smoother in melodic progression. It is the most familiar type of Chinese music to westerners. In the western part, agitated and wide leaping melodies can be found side by side with lyrical types. All five modes of the 5-tone scale are favored by this entire region with preferences leaning toward the Zhi and Yu modes.

Music theorists in China differ in their interpretation of the modal system of Chinese folk music which is different from the ancient court music system. For my analysis I follow the system established by Yu Huiyong (1959). This theory recognizes three scale systems in Chinese folk music: 5-tone, 6-tone, and 7-tone, each having five modes: Gong (C), Shang (D), Jiao (E), Zhi (G), and Yu (A). PITCH NAMES ARE USED HERE FOR IDENTIFICATION PURPOSES; THEY DENOTE RELATIVE RATHER THAN ABSOLUTE PITCHES. In addition, the 6-tone scale which is considered as a 5-tone scale plus one additional tone has four versions depending on the added tones: Biangong (B), Qingjiao (F), Bianzhi (F[#]), and Run (B^b). Three versions of 7-tone scale exist: Natural, Bianzhi (F[#]), and Run (B^b). Therefore, there is a total of eight scales (one 5-tone, four 6-tone, three 7-tone) and forty modes.

The sixteen pieces selected in this album represent some of the most important vocal genres in contemporary China: folk songs, popular songs, choral works, film music, and new opera arias. Most of them are sung by high solo voices (soprano and tenor ranges) with tense vocal quality, a common feature of Han-Chinese vocal music. The distribution of modal system as shown in the following chart reveals that Han-Chinese music is not necessarily pentatonic:

Scales and Modes of the Sixteen Songs

	Gong	Shang	Jiao	Zhi	Yu	Total
5-tone	1	1	0	2	3	7
6-tone (Biangong)	1	0	0	0	3	4
7-tone (Natural)	3	0	0	2	0	5
Total	5	1	0	4	6	16

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SIDE ONE : FOLKSONGS

1. Lan Huahua. Northern Shanxi.

Liu Yanping, female soloist of the Northwest Cultural Troup, accompanied by the Orchestra of the North China Military District Cultural Troup. (51202B)

One of the most famous folksongs from the northern area, the text depicts the peasant girl, Lan Huahua's "bitter sentiment under the feudal marriage system and her fierce rebellious spirit." (Ma 1956: 18)

Eight out of twenty possible stanzas are chosen here for the two-phase melody which is in Biangong 6-tone Yu mode (ABCDEG). See above for explanation of the modal system and the use of pitch names. The theme of this song has been used for many instrumental transcriptions. Sources: Ma 1956: 18; Ye 1972: 64; Zhongguo...1959: 292; Zhongyang...1955:14.

2. Xintianyou. Northern Shanxi.

Same performers as No. 1. (51202A)

Xintianyou (literally "sing as you wish" in northern Shanxi dialect) is a type of mountain song popular in northern Shanxi and its neighboring areas and is characterized by its high tessitura sung "between g¹ and c³ with the best range falling around g²" (He and Zhang 1956: 318). In the past, the text was usually improvised and dealt with love subjects. Thirty-six versions have been collected in one anthology (Zhongguo...1953: 128-143) and their texts have been studied thoroughly (Shiga 1955; He and Zhang 1956). The text of this version deals with a young peasant couple's "enthusiasm toward the revolution and confidence toward the victory of the revolution." (Ma 1956: 14) It is in 5-tone Zhi mode (GACDE). The frequent leaps of a fourth is typical of this type of music. Sources: Ma 1956: 14; Zhongguo...1959: 146; Zhongyang...1957: 28.

3. Selling Vegetables. Northern Shanxi.

Sailing the Drought Boat. Northern Shanxi.

Bai Bingquan, female soloist, accompanied by the Chinese Orchestra of the Xian People's Song and Dance Theatre Troup. (1-1311B)

Selling Vegetables in in 5-tone Gong mode (CDEGA) and deals with a vegetable peddler's daily life. Extreme sliding technique is used in this performance. Four versions have been collected in one anthology (Zhongguo...1953: 183-185) but only some resemblances to this version are tracable. Source: Zhongguo...1959: 198.

Sailing the Drought Boat is a type of tune associated with the Yangge (Transplanting Seedlings Song) of Shanxi area, an out-door peasant dance-drama usually performed by a male and a female. This folk dance-drama was made famous by the Communists in 1930's and 1940's to promote hard work and entertain the masses. The text of this version depicts two comic characters and includes many nonsense syllables. The music is transcribed by the singer and is set in Biangong 6-tone Gong mode (CDEGAB). Sources: Ma 1956: 31; Ye 1972: 65; Zhongguo...1959: 230-231.

4. Love Song of the Grassland. Qinghai.

Yu Yixuan, female soloist, accompanied on the piano by Du Mingxin. (51174A)

A song in Biangong 6-tone Yu mode (ABCDEG), it deals with a young man's adoration of a shepherdess, the profession of the grassland in Qinghai Province, northwest China. The same text is also sung to a more famous version which shows a similar melody (Ye 1972: 38; Zhongguo...1959: 264; Zhongyang...1955: 47). Sources: Chugoku...1956: 49-50; Ma 1956: 86.

5. The Bubbling Brook. Yunnan.

Huang Hung, female soloist, accompanied by the Chinese Orchestra of the People's Central Broadcasting Station, Pen Xiuwen, conductor. Music transcribed by Zhao Hua, accompaniment written by Pen Xiwen. (1-0485A)

Yunnan Province in southwest China is noted for its diverse folk traditions. This famous folk song is unusually romantic and lyrical and is set in 5-tone Yu mode (ACDEG). The meter alternates between 2/4 and 3/4. The text deals with a maiden's longing for her lover. Sources: Ma 1956: 226; Ye 1972: 22; Zhongguo...1959: 259; Zhongyang...1957: 49.

6. The Horse Driver's Song. Yunnan.

Same soloist and orchestra as No. 5, Zeng Xun, conductor. Music transcribed by Lin Zhiyin, accompaniment written by Zeng Xun. (1-0485B)

A song in 5-tone Yu mode like No. 5, it displays free rhythm and unusually high tessitura. The text encourages hard working young people. Sources: Ma 1956: 218; Zhongguo...1959: 201-202; Zhongyang...1957: 48.

7. Happy in Seeing the Rising Sun. Sichuan.

Cai Shaoxu, male soloist, accompanied on the piano by Zhang Junwei. Accompaniment written by Ding Shande, new text written by Gin Gu. (1-0153B)

A mountain song (folk song sung while working in the mountain) in 5-tone Shang mode (DEGAC) from Sichuan Province, western China, the new text deals with the happy spirit of a woodcutter. Each of the sub-phrase ends with a series of nonsense syllables. The syllabic nature and the short phrases make this a very light-hearted piece. Sources: Ma 1956: 190; Zhongguo...1959: 186; Ahongyang...1957: 44.

8. Take a Look at the Sweetheart. Northeast China.

Li Shujun, female soloist, accompanied by the Chinese Orchestra of the Central Experimental Opera Company. Music arranged by Liu Zhu, text by Lan Tien and Liu Zhu. (01-1416B)

A comic song in 5-tone Zhi mode (GACDE) taken from the folk theatre Errenzhuan of northeast China (Manchuria). Errenzhuan is a popular folk dance-drama usually involving two characters, a female and a male, somewhat similar to the Huagu (Flower-drum) theatre of central China. This tune was made famous as a title song: Beauties of the Four Seasons in the 1947 film, On the Songhua River, a film depicting the Chinese people's struggle against the Japanese invasion in northeast China. Sources: Shanghai...1957: 65-66; Zhongguo...1959: 295.

SIDE TWO : COMPOSED SONGS

1. The Sun Rises Over the Mountain.

Text by Lu Zi, music by Lu You. Zhu Baoyong, male soloist, accompanied on the piano by Xian Youheng. (1-1311A)

A song in 5-tone Yu mode (ACDEG) depicting a northern frontier pioneer's praise of the country and socialism. The 5-tone Yu mode is usually associated with Mongolian music, thus the "Mongolian Mode". This is a typical example of composed songs in contemporary China, being in folk style with a text in praise of the country, the Chairman, the Communist Party, the masses, or socialism. The "sun" is often an analogy of Mao Zedong.

2. Lotus Pond, a Pleasant Place.

Text by Zhang Li, music by Hung Ming. Chorus and Orchestra of the Chinese People's Liberation Army Vanguard Song and Dance Troup, Zhu Zhong, conductor. (01-1125A)

Choral singing in parts was introduced to China in the early part of the twentieth century. It became a means to organize and educate the masses in wars. By now it is a standard practice to organize choral groups in schools, communes, army units, etc. This lyrical choral work is in Natural 7-tone Gong mode (CDEFGAB); the text praises the "red sun" and the Communist Party in addition to describing the natural beauty.

3. Eve of the Flower Festival.

Text by Li Jinhui and Wu Yunggang, music by Huang Zhun. Tao Jing, female soloist, accompanied by the Chorus and Orchestra of the Shanghai Music Society and the Orchestra of the Shanghai Film Studio, Li Bing-shen, conductor. (1-1343A)

This and the next piece were both composed for the film, Autumn Elder Encounters the Fairy, a fairy-tell film made in the early 1950's. The music which is in Biangong 6-tone Yu mode (ABCDEG) is "classical" in that it is lyrical and soft sounding. Western technique can be traced in the writing. This type of music, probably derived from the theatre music of the Jiangnan (lower Yangtze River Valley) area, set a standard for the music of Chinese films dealing with classical (pre-20th century) subjects. The style was very influential in films made in Hong Kong and Taiwan in 1950's and 1960's. The text praises natural and fairy lands. Li Jinhui was famous for his popular songs and children songs and Wu Yunggang was famous for his film directing. Huang Zhun wrote much film music in Shanghai. Source: Shanghai...1957: 40-42.

4. Fairy's Trace under the Moonlight.

Text by Wu Yunggang, music by Huang Zhun. Same performers as No. 3. (1-1343B)

A Natural 7-tone Gong mode piece in the "classical" style from the same source as No. 3. The music is written for a soloist and a three-part female chorus. The text praises the Autumn Elder and the fairy garden.

5. Why Hasn't Erhei Brother Come Back? aria from the new opera, The Marriage of Xiao Erhei.

Text by Hu Sha, Tian Chuan, and Yang Lanchuan, music by Ma Ke and Qiao Gu. Guo Lanyin, female soloist, accompanied by the Orchestra of the Central Experimental Opera Company, Wu Haoye, conductor. (5-0011A)

Chinese new opera (as opposed to traditional theatres) began in 1940's. From the very beginning, the three principles have been observed in creating a new opera, namely, reflecting contemporary life through realistic methods, continuing the national theatre traditions, and absorbing the advanced musical cultures of the world, (Ma, K.1954: 6) the last being the use of some western compositional techniques.

Based on a novel by Zhao Shuli, the new opera The Marriage of Xiao Erhei was composed by and for the students of the Opera Department, Central Drama School and was first performed in January 1953 as a graduation concert (Ma, K. 1954). The composers involved in this work were Ma Ke, Qiao Gu, He Fei, and Zhang Peiheng. The music is based on several local theatres of Shanxi where the story took place.

The story deals with the love of two young people, Xiao Erhei and Yu Xiaogin and the latter's fight against the feudal marriage system.

This excerpt is taken from the opening of Scene One when the heroine Yu Xiaogin is washing cloths at a river bank and waiting for her lover's return from a meeting of heroes in the city. The music is set in Natural 7-tone Zhi mode (GABCDE F). Sources: Sima 1962: 43-45; Zhao 1957: 78-81, slightly different from the recording.

6. The Good Days Will Finally Arrive, aria and chorus from the new opera, The Marriage of Xiao Erhei.

Same performers as No. 5. (5-0011B)

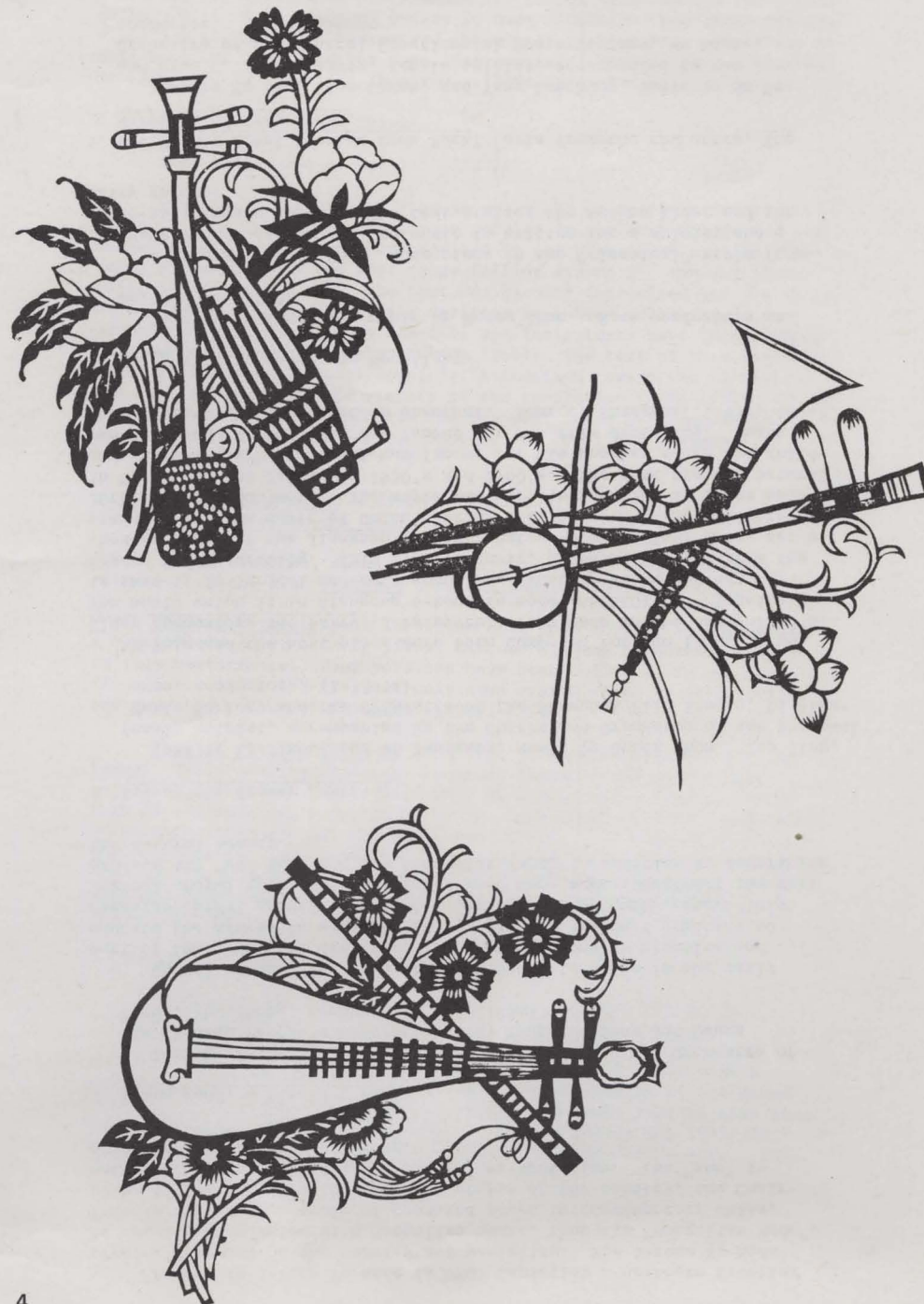
This excerpt is taken from the opening of Scene Four when Yu Xiaogin and a group of village girls are digging wild vegetables for food, a sign of hardship of life. They sing of their intention to feed the limited food they have to the Eighth Route Army (Communist Army) and their longing for the good days in the future (liberation). The music is in the same mode as No. 6. Source: Zhao 1957: 144-146, slightly different from the recording.

Guo Lanyin, the soloist of these two excerpts, is considered one of the best folk singers in contemporary China. She was born in Shanxi and was raised as a Shanxi theatre actress. Much of her singing style was influenced by that theatre genre's singing and was imitated by other singers.

7. Blizzard in the Dead of Winter, area from the new opera Liu Hulan.

Text by Dong Xiaowu, music by Luo Zhongxian, accompaniment written by Sang Tong. Hu Huanhua, female soloist, accompanied by the Orchestra of the Eastern China Experimental Opera Company, Wu Yiting, conductor. (1-0730B)

Based on the martyrdom of a teenaged Communist girl cadet, Liu Hulan, the new opera bearing the same name was first performed in 1954 (Li 1955). A different opera based on the same story appeared earlier in 1948. The music is based chiefly on Shanxi theatre genres. Several composers were responsible for working out the score. This area is composed in Natural 7-tone Gong mode (CDEFGAB) by one of them. The heroine sings that the good news of victory by the Communist Army warms her heart in the cold winter day. Western military music influence can be traced in some sections. Source: Northwest...1949: 102-104.



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GLOSSARY OF CHINESE CHARACTERS

A. TITLES

Autumn Elder Encounters the Fairy	秋翁遇仙记
Beauties of the Four Seasons	四季美人
Blizzard in the Dead Winter	数九寒天下大雪
Brother and Sister Pioneers	兄妹开荒
Bubbling Brook	小河淌水
Eve of the Flower Festival	花朝前夕
Fairy's Trace under the Moonlight	月夜仙踪
Good Days Will Finally Arrive	好日终久会来到
Happy in Seeing the Rising Sun	太阳出来喜洋洋
Horse Driver's Song	赶马调
Lan Huahua	兰花花
Liu Hulan	刘胡兰
Lotus Pond, a Pleasant Place	荷花塘好地方
Love Song of the Grassland	草原情歌
Marriage of Xiao Erhei	小二黑结婚
On the Songhua River	松花江上
Sailing the Drought Boat	跑旱船
Selling Vegetables	卖菜
Sun Rises Over the Mountain	太阳出山
Take a Look at the Sweetheart	瞧情郎
White-Haired Girl	白毛女
Why Hasn't Erhei Brother Come Back	为什么二黑哥还不回来
Xintianyou	信天游

B. PERSONS

Bai Bingquan	白秉权	Li Jinhui	黎锦辉	Wu Yiting	吴逸亭
Cai Shaoxu	蔡绍序	Li Shujun	李淑君	Wu Yonggang	吴永刚
Ding Shande	丁善德	Lin Zhiyin	林之音	Xian Youheng	鲜幼珩
Dong Xiaowu	董小吾	Liu Zhu	刘洙	Yang Lanchun	杨兰春
Du Mingxin	杜鸣心	Liu Yanping	刘燕萍	Yu Yixuan	喻宜萱
Guo Lanyin	郭兰英	Lu Qi	陆荣	Zeng Xun	曾寻
He Fei	贺飞	Lu You	路由	Zhang Junwei	张隽伟
Hu Huanhua	胡浣华	Luo Zhongxian	罗宗贤	Zhang Li	张黎
Hu Sha	胡沙	Ma Ke	马可	Zhang Peiheng	张佩衡
Huang Hung	黄虹	Peng Xiuwen	彭修文	Zhao Hua	赵华
Huang Zhun	黄淮	Qiao Gu	乔谷	Zhao Shuli	赵树理
Hung Ming	鸿明	Sang Tong	桑桐	Zhu Baoyong	朱宝勇
Jin Gu	金鼓	Tao Jing	陶津	Zhu Zhong	朱仲
Lan Tien	蓝田	Tian Chuan	田川		
Li Bingshen	李秉申	Wu Haoye	吴豪业		

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A. TITLES

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Marriage of Xiao Erhei	小二黑结婚
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Cai Shaoxu	蔡绍序	Li Shujun	李淑君	Wu Yonggang	吴永刚
Ding Shande	丁善德	Lin Zhiyin	林之音	Xian Youheng	鲜幼珩
Dong Xiaowu	董小吾	Liu Zhu	刘洙	Yang Lanchun	杨兰春
Du Mingxin	杜鸣心	Liu Yanping	刘燕萍	Yu Yixuan	喻宜萱
Guo Lanyin	郭兰英	Lu Qi	陆荣	Zeng Xun	曾寻
He Fei	贺飞	Lu You	路由	Zhang Junwei	张隽伟
Hu Huanhua	胡浣华	Luo Zhongxian	罗宗贤	Zhang Li	张黎
Hu Sha	胡沙	Ma Ke	马可	Zhang Peiheng	张佩衡
Huang Hung	黄虹	Peng Xiuwen	彭修文	Zhao Hua	赵华
Huang Zhun	黄淮	Qiao Gu	乔谷	Zhao Shuli	赵树理
Hung Ming	鸿明	Sang Tong	桑桐	Zhu Baoyong	朱宝勇
Jin Gu	金鼓	Tao Jing	陶津	Zhu Zhong	朱仲
Lan Tien	蓝田	Tian Chuan	田川		
Li Bingshen	李秉申	Wu Haoye	吴豪业		

C. TERMS AND PLACES

Biangong	变宫	Run	闰
Bianzhi	变徵	Shang	商
Errenzhuan	二人转	Shanxi (1st tone)	山西
Gong	宫	Shanxi (3rd tone)	陕西
Han people	汉族	Sichuan	四川
Huagu	花鼓	Xian	西安
Jiangnan	江南	Yangge	秧歌
Jiao	角	Yu	羽
Qinghai	青海	Yunnan	云南
Qingjiao	清角	Zhi	徵

CONCORDANCE OF THE TWENTY-SEVEN CHINESE DISCS

IN THE ARCHIVE OF FOLKWAYS RECORDS

China Record	Folkways	China Record	Folkways
5-0011	26	1-1316 *	2
01-0130	15	1-1317 *	6
1-0153	17	3-1325 *+	25
3-0171 +	21	3-1330 *+	18
1-0485	5	1-1343 *	27
1-0486	20	1-1409 *	12
1-0730	8	01-1416 *	23
02-0839 +	22	1-1493 *	10
3-0975	14	51174	16
01-1125	24	51202	7
1-1132	4	53345 +	3
1-1311 *	11	53357	13
1-1315 *	1	53359	9
1-1315 *	19		

Prefix codes 0 = 12" disc; others = 10" disc.

1 = vocal

2 = instrumental (western)

3 = instrumental (Chinese)

4 = local theatres

* = discs identified in the 1957 Catalogue.

+ = instrumental discs.

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