Vocal Music of Contemporary China

VOLUME 1: THE HAN PEOPLE

Northern Shanxi Province, Gansu Province, Yunnan Province, Quinghai Province, Sichuan 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)  2' 20"
4. Sailing the Drought Boat (N. Shanxi)  2' 30"
5. Love Song of the Grassland (Qinghai)  2' 28"
6. The Bubbling Brook (Yunnan)  3' 12"
7. The Horse Driver's Song (Yunnan)  3' 28"
8. Happy in Seeing the Rising Sun (Sichuan)  2' 08"
9. 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 Erhai 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"

© 1980 FOLKWAYS RECORDS & SERVICE CORP.
43 W. 61st ST. N.Y.C. 10023 N.Y., U.S.A.

Vocal Music of Contemporary China
VOLUME 1: THE HAN PEOPLE
DESCRIPTIVE NOTES ARE INSIDE POCKET
ETHNIC FOLKWAYS RECORDS FE 4091
FOLKWAYS
© 1980 by Folkways Records & Service Corp., 43 W. 61st St., NYC, USA 10023

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 Dong 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 surprising to find the use of piano, western style of vocal production, and western technique of accompaniment in some of the pieces. However, the majority of the pieces are performed with traditional folk style (i.e. sliding, ornamenting freely, tenser 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-Iun for their valuable assistance 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 (Thresher 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 Shansi 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...
Hair 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), Qingsheng (F), Bianzhi (F♯), and Run (B♭). Three versions of 7-tone scale exist: Natural, Bianzhi (F♯), and Run (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) which vary in dialect, and thus in their interpretation 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.


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 g" and "e" (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...1955: 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.


Shang Zhi and Jiao are tracable. Source: Zhongguo...1953: 183-185) but only some resemblances to this version are tractable. Source: Zhongguo...1959: 198.

Selling Vegetables 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: 185-185) but only some resemblances to this version are tractable. Source: Zhongguo...1959: 198.


A song in Biangong 6-tone Yu mode (ABCDG), 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.

SIDE ONE : FOLKSONGS


Liu Yaping, 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-phrase melody which is in Biangong 6-tone Yu mode (ABCDG). 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.


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 g" and "e" (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...1955: 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.


Selling the Drought Boat. Northern Shanxi.

Bai Bingquan, female soloist, accompanied by the Chinese Orchestra of the Xian People's Song and Dance Theatre Troup. (1-131B)

Selling Vegetables 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 tractable. Source: Zhongguo...1959: 198.

Selling the Drought Boat is a type of tune associated with the Yangge (Transplanting Seedlings Song) of Shanxi area. It is an outdoor 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 (CDEGA). Sources: Ma 1956: 31; Ye 1972: 65; Zhongguo...1959: 230-231.


A song in Biangong 6-tone Yu mode (ABCDG), 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 Xiwen, conductor. Music transcribed by Zhao Hua, accompaniment written by Pen Xiwen. (1-0485A)

Yunan 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 1936: 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.


Cai Shaoxu, male soloist, accompanied on the piano by Zhang Junwei. Accompaniment written by Ding Shande, new text written by Gin Gu. (1-0135B)

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: 46.


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. (1-1416B)

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 Risen 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 wows. 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 (ABDEG) 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.


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 Xiaojin and the latter's fight against the feudal marriage system.

This excerpt is taken from the opening of Scene One when the heroine Yu Xiaojin is washing clothes 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 (GABCDEF). 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. (5-00111B)

This excerpt is taken from the opening of Scene Four when Yu Xiaojin 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.
REFERENCES CITED

Chugoku Ongaku Kenkyukai, ed. 中国音樂研究会

Han Kuo-Huang and Lindy Li Mark 韩国璜, 李林德

He Qifang and Zhang Songru, ed. 何其芳, 張松如
1956 陜北民歌集 (Anthology of Folksongs from Northern Shanxi) Shanghai: Xin Wenyi Chuban She.

Li Ling 李凌
1955 讨论歌剧"刘胡兰"的音乐 Discussing the Music of the Opera "Liu Hulan" Renmin Yinyue, January: 8-11.

Ma Jianhua, ed. 马剑华
1956 民间歌曲选 (Selections of Folksongs) Shanghai: Shanghai Wenhua Chuban She.

Ma Ke 马可
1954 在新歌剧探索的道路上 —— 歌剧"小二黑结婚"的创作经验 (On the Path of Searching for the New Opera - The Experience of Writing the Opera "The Marriage of Xiao Erhei") Renmin Yinyue, February: 6-12.

Mao Zedong 毛泽东

Northwest Warfare Drama Society 西北战事剧社
1949 刘胡兰 (Liu Hulan) n.p. Xin Minzhu Chuban She.

Shanghai People's Broadcasting Station, ed. 上海人民广播电台
1957 广播歌曲选集 (Selected Anthology of Broadcasting Songs, Vol. 5) Shanghai: Yinyue Chuban She.

Shiga Masatoshi 内藤真年
GLOSSARY OF CHINESE CHARACTERS

A. TITLES

Autumn Elder Encounters the Fairy
Beauties of the Four Seasons
Blizzard in the Dead Winter
Brother and Sister Pioneers
Bubbling Brook
Eve of the Flower Festival
Fairy’s Trace under the Moonlight
Good Days Will Finally Arrive
Happy in Seeing the Rising Sun
Horse Driver’s Song
Lan Huahua
Liu Hulan
Lotus Pond, a Pleasant Place
Love Song of the Grassland
Marriage of Xiao Erhei
On the Songhua River
Sailing the Drought Boat
Selling Vegetables
Sun Rises Over the Mountain
Take a Look at the Sweetheart
White-Haired Girl
Why Hasn’t Erhei Brother Come Back
Xintianyou

B. PERSONS

Bai Bingquan 白秉权  Li Jinhui 李进辉
Cai Shaoxu 蔡绍序  Li Shujun 李淑君
Ding Shande 丁善德  Lin Zhiyin 林之音
Dong Xiaowu 董小吾  Liu Zhu 刘琢
Du Mingxin 杜明新  Liu Yanping 刘燕萍
Guo Lanyin 郭兰英  Lu QI 陆青
He Fei 何飞  Lu You 陆幽
Hu Huanhua 胡焕华  Luo Zhongxian 罗忠贤
Hu Sha 胡沙  Ma Ke 马可
Huang Hung 黄虹  Peng Xiwen 彭曦文
Huang Zhen 黄振  Qiao Gu 赵固
Hung Ming Hung明  Sang Tong 桑同
Jin Gu 金鼓  Tao JING 唐靖
Lan Tien 蓝田  Tian Chuan 翔川
Li Bingshen 李秉申  Wu Haoye 吴浩业

秋茼遇仙记
四季美人
数九寒天下大雪
兄妹开荒
小河淌水
花朝前夕
月夜仙踪
好月终久会来到
太阳出来喜洋洋
赶马调
兰花调
刘胡兰
荷花塘好地方
草原情歌
小二黑结婚
松花江上
跑旱船
卖菜
太阳出山
瞧瞧郎
白毛女
为什么二黑哥还不回来
信天镇

吴道亭
吴永刚
鲜幼珩
杨玉春
喻宜童
曾寻
姜维
张爱
张续
张佩峰
赵华
赵树理
李宜勇
李仲
GLOSSARY OF CHINESE CHARACTERS

A. TITLES

Autumn Elder Encounters the Fairy
Beauties of the Four Seasons
Blizzard in the Dead Winter
Brother and Sister Pioneers
Bubbling Brook
Eve of the Flower Festival
Fairy's Trace under the Moonlight
Good Days Will Finally Arrive
Happy in Seeing the Rising Sun
Horse Driver's Song
Lan Huahua
Liu Hulan
Lotus Pond, a Pleasant Place
Love Song of the Grassland
Marriage of Xiao Erhei
On the Songhua River
Sailing the Drought Boat
Selling Vegetables
Sun Rises Over the Mountain
Take a Look at the Sweetheart
White-Haired Girl
Why Hasn't Erhei Brother Come Back
Xintianyou

B. PERSONS

Bai Bingquan 付秉权
Cai Shaoxu 采绍秀
Ding Shande 丁善德
Dong Xiaowu 丁晓沃
Du Mingxin 杜明心
Guo Lanyin 郭兰英
He Fei 何飞
Hu Huanhua 胡瀚华
Hu Sha 胡沙
Huang Hung 黄虹
Huang Zhun 黄准
Hung Ming 洪明
Jin Gu 金鼓
Lan Tien 蓝田
Li Bingshen 李秉申
Liu Bingquan 刘秉权
Li Jinhui 李锦辉
Li Shujun 李淑君
Lin Zhiyin 林芝音
Liu Qiqi 刘其岐
Liu Yanping 刘燕萍
Luo Zhongxian 罗中先
Ma Ke 马可
Peng Xiuwen 彭秀文
Qiao Gu 钱古
Sang Tong 汪桐
Tao Jing 陶静
Tian Chuan 天川
Wu Haoye 吴浩业
## C. TERMS AND PLACES

| Biangong | Run | Shen | 陕 |  \n| Bianzhi | Shang |  \n| Errenzhuang | Shanxi (1st tone) |  五 |  \n| Gong | Shanxi (3rd tone) |  \n| Han people | Sichuan |  四 |  \n| Huagu | Xian |  \n| Jiangnan | Yangge | 粵 |  \n| Jiao | Yu |  翼 |  \n| Qinghai | Yunnan |  云 |  \n| Qingjiao | Zhi |  徽 |  

## CONCORDANCE OF THE TWENTY-SEVEN CHINESE DISCS

IN THE ARCHIVE OF FOLKWAYS RECORDS

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

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.

HAN KUO-HUANG is associate professor in music history and ethnomusicology and director of the World Music Program, Department of Music, Northern Illinois University, DeKalb, Illinois.