

AN UNTOLD STORY: THE ACCORDION IN TWENTIETH-CENTURY CHINA

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## ABSTRACT

China has a long history of importing foreign cultures. Western music, including its instruments and performance practices, became popular following its importation in the late nineteenth century, and Chinese people have been fervently studying it ever since. Throughout the twentieth century, European musical instruments, such as the piano and the violin, were well received in Chinese society, but the accordion has a very different history. Its reception in China is drastically different from that of other imported European instruments.

This thesis explores the role of the accordion in modern Chinese music history and culture focusing on the music and performance practice of three types of accordions: diatonic, chromatic (the keyboard and the button types) and free-bass accordions. Although similar in structure, these three models played crucial roles in the development of music and the consequent function of *accordion music in modern Chinese society*. Each chapter of the thesis examines historical moments during which the accordion and its music was localized and the impact that localization has had on the socio-musical context of the accordion. Relying on data collected in archives in Beijing, Shanghai, Tianjin, Hong Kong, and the United States and also on interviews with accordion players, I argue that accordion's association with the working class may be posited as a reason why Chinese musicians and historians downplay the significance of the instrument in their writings and ignore its role in the history of Chinese music.

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## LIST OF ABBREVIATIONS

CCP	Chinese Communist Party (1921- )
LAO	Liberation Army Orchestra
PRC	People's Republic of China (1949- )
PLA	People's Liberation Army

The *hanyu pinyin* romanization system has been used in this thesis.

## CHAPTER ONE

### INTRODUCTION

Scholars of ethnomusicology examine and analyze issues of change, adaptation, appropriation, globalization, identity, cross-culture, authenticity, localization, and indigenization. These issues arise, partly, as the result of the interaction between Western cultures and the rest of the world as well as between Western music and non-Western music. Various societies have reacted differently to the introduction of Western culture to their respective cultures. The incorporation of Western instruments into non-Western music cultures does not simply affect the aesthetic and musical environment of the host culture. How the music and the instruments are received by the culture also reveals the ideology and cultural assumptions that underlie local aesthetic and societal structures. The aim of this thesis is to examine how the accordion was incorporated into modern China.

This thesis provides a cultural description of the role of the accordion in modern Chinese music history and utilizes a thematic approach for each chapter that examines historical moments during which the accordion and its music are localized and that also highlights the impact that this localization had on the socio-musical context of the accordion. Focusing on the role, music, and performance practice of three types of accordions—the diatonic, the chromatic (the keyboard and the button types) and the free-bass accordions—the thesis will demonstrate how these models played crucial roles in modern Chinese music history, covering the period from early twentieth century to present.

From the time of its importation, the accordion played a significant role in modern

Chinese music history. Numerous photo albums, music scores, and music journals discussing modern Chinese music history point to the popularity of this instrument. Widely used by working people, the accordion served both as a simple instrument providing entertainment in the home as well as a tool for disseminating political ideology. Given the importance of the accordion in modern Chinese history and culture, it is surprising that the accordion has seldom been discussed in-depth by Chinese musicologists and ethnomusicologists.

This lack of coverage is surprising also because the importance of the accordion in China is similar to that of the piano and the violin. Numerous Chinese music history books describe the cultural and social contexts of these two instruments in China, but studies of the accordion have not been included. The history of the accordion needs to be studied because that history might shed light on significant ways that the accordion has served both nation and society.

#### Literature review

In the West, studies of musical instruments and organology seldom mention the accordion. For example, in the article “The local and the global: traditional musical instruments and modernization,” Baumann (2000) demonstrates that the identity of a traditional musical instrument is no longer limited to a single region or country as the result of media and population flow. After explaining that there are some musical instruments identified as national icons in a certain region or country, Baumann notes that these instruments are mostly sold in stores outside the country. Despite the fact that the accordion serves as a cultural icon in China, Japan, the United States and Europe, the article fails to discuss the accordion. Similarly, in a book entitled *On concepts and*

*classifications of musical instruments*, which summarizes different types of musical instruments and their classifications, from West to East and from ancient to contemporary, Kartomi (1990) does not include the accordion in discussion. The fact that the accordion is absent from her discussion shows that it has not been considered as a mainstream European classical instrument.

Although the accordion has a history of being used as an aid for transmitting political messages and for emphasizing for ideology in the West, few studies have successfully shown either the instrument's relationship with politics or how the accordion and its music has been used to mobilize people to rally behind a particular cause. However, in chapter 4 of his book, *Merengue: Dominican music and Dominican identity*, Austerlitz does examine the development of merengue in the Dominican Republic (1997: 52-77). An accordion-based merengue was adopted by Rafael Leonidas Trujillo Molina, the dictator of the Dominican Republic during 1930-1961 as a means to provoke nationalist sentiments with music. Initially regarded as lower-working class music, the merengue was never performed in elite ballroom, and Austerlitz argues that Trujillo used the accordion-based merengue as an effective propaganda capable of crossing class lines between the rich and the poor, and that this effectiveness is illustrated by the fact that the merengue became a popular and national symbol of Dominican culture during the Trujillo's era. The piano accordion also played a crucial role in influencing Nicaraguan social and political consciousness. Scruggs's article, "Socially conscious music forming the social conscience: Nicaraguan música testimonial and *the creation of a revolutionary moment*," elaborates on the role of the piano accordion (four-octaves on the right-hand side) as an instrumental accompaniment (with guitar) of Nicaraguan singer and

songwriter Carlos Mejía Godoy in the 1960s-1970s (2002: 41-69). Carlos Mejía's music played a significant role in the political movement that later overthrew the Somoza dictatorship. The accordion became a special cultural icon in northern Nicaragua, where Carlos Mejía used it to accompany his singing.

While most studies on the accordion focus on Latin American music, research related to its political, cultural, and social contexts in the PRC has not yet been conducted. There are many studies, written by scholars in the West since the early 70s, that focus on the relationship between music and politics in 1950s-70s PRC. These works explore the influence of politics on various genres of performing arts including, for example, the influence relationship between politics and model operas during the Cultural Revolution. In a recent book-length study on this topic, *Acting the right part: political theater and popular drama in contemporary China (1966-1996)*, Chen Xiaomei focuses on the cultural history of modern Chinese drama and touches on the model operas as proletarian art during the Cultural Revolution. The close relationship between music and politics is also demonstrated through studies of musical instruments in post 1949-PRC. Richard Kraus's *Pianos and politics in China: middle-class ambitions and the struggle over Western music* closely examines four Chinese pianists in the PRC. Kraus presents the political and social struggles between the government and Chinese pianists. At the beginning of the Cultural Revolution, for example, the piano was regarded as a symbol of capitalism and as a European bourgeois instrument. Kraus uncovers how the piano was officially used during that time.

As an instrument similar to the piano, surprisingly, the accordion is also ignored or is overlooked by Chinese musicologists and ethnomusicologists in their books on Chinese

music. In Chinese music reference books, such as dictionary and encyclopedias, I found only one entry about the accordion, as listed in the *Zhongguo dabaike quanshu: yinyue, wudao* (Chinese encyclopedia: music and dance), written by Meng Wentao. Also in *Zhongguo yinyue cidian* (The dictionary of Chinese music) (1985 and its sequel, 1992), I found entries on harmonicas, musicians (1992: 168), instrument factories (1992: 160), and a music club (1992: 273), but no entry for the accordion.

Most of the books on history of Chinese music fail to examine the cultural context of the accordion (Liang 1994; Li 1997; Wang 1991). There are few journal articles and books dedicated to the history of the accordion in China, but most focus only on its organological development. In the 1950s and 60s, reflecting the current popularity of the instrument in the army, song and dance troupes, and villages, a few articles were published on accordion pedagogy in journals such as *Renmin yinyue* (People's music) and *Jiefangjun wenyi* (The performing arts of the People's Liberation Army). These articles discuss the pedagogy of the accordion as *Renmin yinyue* specific techniques to play the accordion (1956/5; 1956/8), and methods both of maintaining the instrument (1958/7&8; Li 1963), and of controlling the bellows (Chen 1956). Also, from 1961 to 1966, *Jiefangjun gequ* (The songbook of the Liberation Army), a music journal for soldiers published in each issue articles about performance techniques for the accordion.

Finally, in 1991 *Quanguo shoufengqin jiaoxue lunwenji* (A collection of essays on the pedagogy of the accordion in the PRC) was published in China (Chen & Shi). Today, most contemporary Chinese accordionists trace their teaching methods and playing techniques to those discussed the three distinct sections of this book. The first section addresses both theory and composition skills for the accordion as well as providing



analysis of accordion music. The second part includes accordion pedagogy; and the third part discusses accordion playing methods. Another book-length discussion of the accordion, Gao Jie's dissertation on "Zhongguo shoufengqin yinyue yishu fazhanshi yanjiu" (A study on the musical development of the accordion in China) (2003), is rich in factual information but does not provide in-depth cultural, historical, social, and political analysis. Such omission of sociopolitical analysis is common. Even in current journals, the articles related to the accordion are limited to its organological development and pedagogy.

Why is discussion of the accordion missing in so much of academic and popular discourse on Chinese music history? Why is the accordion overlooked by Chinese music scholars and musicologists? The aim of this thesis is to uncover the role of the accordion in the PRC, and to suggest a significant reason that might explain why the accordion is being ignored in Chinese modern music history. This thesis will show the development of the accordion, the process of indigenization, the current status of accordions in China, and the social, political, and musical roles the instrument played in modern Chinese music.

#### Research methodology and outlines

The materials and sources of this thesis are based on fieldwork and library research. In September 2003, supported by a research grant from Arts & Sciences Council, I went to Beijing, Shanghai, and Tianjin to interview twenty accordionists and Chinese music scholars. Some players were retired members of the military performing troupes, such as Ren Shirong from the Air Force, Yang Wentao from the Navy, Zhang Ziqiang and Wang Biyun both from the General Department, and Li Yuqin of the Beijing Army Troupe. A few interviewees were accordion professors at music conservatories, including Wang

Yuping and Wang Shusheng who both teach at the Tianjin Music Conservatory. Others were scholars of Chinese music history, such as, Chen Linqun, professor at the Shanghai Music Conservatory and Tian Liantao, and Wang Yuhe, professor at the Central Music Conservatory.

I also interviewed other accordionists such as Shi Zhenming of the Shanghai Accordionists Association; Zhu Zhongtang, vice-president of the Shanghai Music Conservatory; Zhang Guoping, an accordionist in the China Broadcasting Art Troupe; and Li Cong, the manager of China Accordion Online and the president of the Shanghai Accordion Association. Two managers of accordion factories, including Wang Tongfang, a director of the Tianjin Musical Instrument Company, and Wu Renguang, a retired manager of the Shanghai Accordion Factory, also kindly answered my questions.

In Hong Kong, I interviewed two accordionists, Lee Cheewah and Chau Puiyin, and then in the United States, I visited Situ Chaohan, my uncle, who had been a music teacher in China and played the accordion during 1950s. In Hawai'i, I was fortunate to meet and to speak with accordionists Christie Adams and Carmel Lee Kama.

Apart from these extensive personal interviews, I collected material from the libraries of the music conservatories, the Capital Library and the State Library in Beijing, the Shanghai and Tianjin Libraries, as well as the libraries at Chinese University of Hong Kong and the University of Hawai'i at Mānoa. Additionally, I have found online resources to be useful when developing my thesis.

Chapter 1 provides an introduction that includes the argument and research methodology of the thesis. Chapter 2 outlines the brief history of the accordion in Europe and other countries, follows the introduction of the accordion to China and also discusses

the physical structures and performance practices of both diatonic and chromatic (the keyboard, button, and free-bass accordion) accordions. Chapter 3 explores the link between the diatonic accordion and the emergence of modernity in early twentieth century. The contents of two accordion manuals discussed in this chapter suggest the important role of the accordion in society and how it became a cultural tool capable of strengthening the declining empire. Chapter 4 discusses both the growing popularity and the political use of the keyboard accordion in post-1949 China, under Mao's regime, and also details the establishment of accordion factories.

Chapter 5 shows how the accordion shifted within the hierarchy of music category from the 1950s to present Chinese society demonstrating how the importation of the accordion may have hastened the collapse of traditional Chinese music categorization. In the 1950s, for example, the identification of the accordion as a lower status instrument was reflected by the Chinese music conservatories' acceptance of a Western dichotomy between classical and popular music that did not valorize popular music. Under Mao's regime, however, a new semantic space was opened by focusing on the struggle between proletarian and bourgeois. The keyboard accordion then became a more privileged 'proletarian' instrument in the 1960s. Today, the keyboard accordion functions as a nostalgic icon of those days. The free-bass accordion, another accordion model, was introduced in China in the early 1980s.

In chapter 6, I demonstrate accordionists' flexibility both in arranging accompaniment to songs and in rearranging a concerto as a solo piece based on transcriptions and analyses of several pieces. Additionally, I discuss a notation problem in transcriptions that was pointed out by Mantle Hood (1971) in the context of Chinese

accordion music. In chapter 7, I conclude by suggesting a reason why the accordion has been ignored and neglected by scholars in their writing of Chinese music history.

## CHAPTER TWO

### THE ACCORDION IN THE WORLD AND IN CHINA-- A BRIEF HISTORY

#### The development of the accordion

Although the accordion was brought to China from Europe, some scholars believed that the ancestor of the accordion was actually a Chinese mouth organ *sheng* (Fortner 1956: 15; Romani and Beynon 1984: 6) that Pere Amiot, a Jesuit missionary in China, brought back to Paris in 1777. Sachs further notes that “the free reed of the Chinese mouth organ was brought to Russia in the second half of the eighteenth century” (1940: 406) and other historians have suggested that the use of the free reed principle and the physical construction of the *sheng* stimulated the invention of free reed aerophone instruments (Ariondo 1994; Howarth 1971; Marcuse 1975: 734-5) such as the free reed organ,<sup>1</sup> harmonica,<sup>2</sup> concertina,<sup>3</sup> and diatonic accordion.<sup>4</sup> (For a chronology of the accordion development in Europe, see Appendix A)

The accordion gradually developed into three types: diatonic, chromatic, and free-bass models.<sup>5</sup> Invented in the early nineteenth century in Europe, the diatonic accordion was the earliest accordion, featuring different pitches or chords produced by

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<sup>1</sup> The reed organ was the first keyboard instrument produced that applied the free reed principle. There are several stories describing the invention of the reed organ in Owen's article carried in the *New Grove Dictionary of Music and Musicians* (2001: 64).

<sup>2</sup> The harmonica has a rectangle shape that is also a sound box. A diatonic type produces two different pitches by inhalation and exhalation (Beynon 2001: 851). This principle is the same as a diatonic accordion, in which two different pitches are produced by expanding or contracting a bellows.

<sup>3</sup> The concertina is a hexagonal or octagonal shaped box connected by a bellows. Both sides have buttons. There are three types of concertina shown in the *New Grove Dictionary of Music and Musicians* (2001). An English concertina, produced by Charles Wheatstone in 1829, is a chromatic type with each button producing a different pitch (Allas 2001).

<sup>4</sup> In 1822, Friedrich Buschmann, a young German instrument builder, produced an accordion in Berlin (Ellegaard 1960: 30). In 1829, Cyrillus Demian patented his diatonic accordion in Vienna (Snyder 1994: 149). Percy Scholes and Toni Charuhas have named the inventor of the accordion as Friedrich Buschmann.

<sup>5</sup> In Arcari's article, he mentions a new accordion that was a combination of a microphone-amplifier and an electronic unit in the 1950s. Its name was “Vox-Orgaphon (1956: 37).”

pushing or pulling the bellows while depressing each separate key or button. Basically, the diatonic accordion features treble keys and bass buttons, the number of which differs depending on the size of the model. It ranges from five to ten treble keys and two to twelve bass buttons. The diatonic accordion has a rich international history. First introduced into the United States in the 1840s (Ragland 2000: 26) and Japan in 1850 (Watanabe 1991),<sup>6</sup> the diatonic accordion was used as an accompaniment for ensembles, such as the Texas-Mexican *Conjunto* ensemble<sup>7</sup> (Ragland 2000: 26 & 30) and in African American minstrel shows (Snyder 2001: 24). The diatonic accordion was also used to accompany dancing in Ireland (Smith 1997: 436-8) and in other types of African American music (Snyder 1994: 151 & 154; 2001: 37). Snyder suggests that this accordion was used in African American churches because it was affordable (Snyder 2001: 42).<sup>8</sup> In Japan, diatonic accordions were offered at various shrines by merchants or travelers in the mid to late-nineteenth century (Watanabe 1991: 5) “for the purpose of a safe sea-voyage” (ibid). In 1894, *Tekukin dokukeiko*, an accordion manual, was published in Japan (Malm 1971: 290) and included the national anthem and over twenty songs popular during the Meiji era (ibid).<sup>9</sup> Several years later, in the early in the twentieth century, the Tombo accordion,<sup>10</sup> a 10-key diatonic model, was manufactured as the first Japanese

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<sup>6</sup> The accordion, probably diatonic type, was imported from Germany to La Costa in the 1880s as an instrument to accompanying songs and wind instruments (Wade 2000: 62). Wade examines the development of the *vallenato* (Costeño accordion music), in La Costa, Colombia in the twentieth century. He explores how *vallenato* in La Costa was related to national identity, race, gender and sexuality in his book.

<sup>7</sup> It included a three-row, diatonic button accordion and the Mexican *bajo sexton* (a string guitar) (Ragland 2000).

<sup>8</sup> In African American culture, church music is part of their lives. It is sacred music that in which some instruments, such as fiddles and banjos, were not used because they were considered the devil’s instruments. They were not allowed to be played in the church. However, despite its origin from the minstrel show, the accordion was accepted and even became popular in the church (Snyder 2001: 42).

<sup>9</sup> Lee Chinghui and Kaoru provided me with accordion materials from Japan. These materials showed the popularity of the diatonic accordion in late 19<sup>th</sup> century Japan. This topic remains to be studied.

<sup>10</sup> Tombo accordion was the model for the Shanghai Baile Accordion Factory in the 1950s.

accordion.<sup>11</sup>

The chromatic model accordion includes both the piano and the button accordions. First manufactured in 1852 by Bouton in Paris, the piano accordion became a popular instrument in 1920 (Arcari 1956: 13).<sup>12</sup> A piano accordion has a miniature keyboard on the right-hand side with as many as 45 keys, and on the left-hand side, a 120-button model consists of six twenty-button rows that produce bass notes and chords. Bellows, that have 16 to 19 folds, connect the side of the keyboard and the buttons. Sound is produced by either expanding or contracting the bellows. The piano accordion was adopted by symphony orchestras and taught in colleges, universities, and conservatories in the US (Fortner 1956: 15)<sup>13</sup> and was widely used in other countries as well. In northern Sumatra, an island in the western part of Indonesia, the piano accordion found its voice as a modern instrument in *orkes melayu*, a traditional ensemble with vocals in the 1930s (Lockhard 1998: 62-63) while in the USSR, the piano accordion was featured in jazz bands in the 1950s (Starr 1994). In the Dominican Republic (1930-1961), accordion-based meringue groups contributed to the establishment of the accordion as a national symbol in Trujillo's regime (Austerlitz 1997: 52-77). In other countries, such as Tibet and Vietnam, based on the photos I collected, the piano accordion was evidently used in mixed ensembles (string and wind instruments) and also as accompaniment to singing. Tibetan and Vietnamese musical practices and cultural contexts remain to be studied.

The *bayan* accordion is a button type accordion mainly produced in the Soviet Union after World War II (Harrington 2001: 62). Instead of having a mini-keyboard, the *bayan* accordion has three to five rows of buttons on the right-hand side. The pitches of the

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<sup>11</sup> In 1938, Yamaha co-operated to produce accordions (Watanabe 1991).

<sup>12</sup> Other sources state that the piano accordion originated in Germany (Harrington 2001: 59).

<sup>13</sup> In the 1950s, the America public schools did not provide piano accordion lessons in their curriculum (Fortner 1956: 15).

black and white colored buttons are similar to those of the piano. In each row, adjacent buttons are in minor thirds. The first three rows are arranged a semitone apart and the fourth and fifth rows duplicate the first and second rows. Because of this systematic arrangement, the fingerings are the same for playing every scale, major triad, minor triad, dominant chord, or diminished seventh (Wong 2000). The range of a piano accordion is limited (up to 45 keys) because the keys are big. In contrast, because the buttons are small, the button accordion can include more pitches (at least 80 keys). Lessons on the *bayan* accordion were provided by the former Soviet Union's music conservatories (Harrington 2001: 63). Although often used in concert halls, *bayan* accordions were also played in cafés, restaurants, jazz bands, and dance halls and therefore may be regarded as folk instruments. Later, the accordions were adopted as a preferred instrument by the song-and-dance troupes of the Russian military.

The free-bass accordion was first manufactured in Russia during the 1920s and 30s (Yin 1999: 75). This free-bass accordion is identified by the fact that the left-hand bass notes feature more than four octaves (ibid). Piano accordions or button accordions have bass notes with only one octave. As the range of the free-bass accordion is wider than that of the regular piano accordions and button accordions, accordionists do not have to change to a lower or higher register, as is necessary when playing accordions with more limited pitches. Thus repertoires for the free-bass accordion were able to expand to include other Western classical works, such as Bach's Preludes and Fugues, and Scarlatti's works. Currently, music conservatories in Germany, Italy, and China provide professional instructions on the free-bass accordions.

#### Accordions in China

In China, the different types of accordions noted above were imported and widely played. The diatonic accordion was first introduced to China in the early twentieth



century, and, in those early years Ye Zhongleng and Zheng Zhang Ziyang, two Chinese intellectuals who learned the accordion in Japan, separately wrote accordion manuals: *Shoufengqin jiaokeshu* (The textbook for playing the accordion) (1906) and *Shoufengqin duxi* (Teach yourself accordion) (1908), written by Ye and Zheng respectively.<sup>14</sup> The contents of the accordion manuals include discussions of the structure of the accordion and basic Western music theory, as well as accordion tunes or melodies. Both authors tried to promote the ten button diatonic accordion as an instrument suitable to improve the Chinese education system at the turn of the twentieth century, but the status of the accordion in Chinese society changed after the 1920s as it began to be viewed as a toy. Feng Zikai (1898-1975), a famous Chinese artist and writer who translated some Japanese music books into Chinese also wrote many music books both for primary students and for the public. In his *Yinyue de changshi* (Music knowledge) (1925<sup>15</sup>), he lists the accordion as a keyed instrument (keyboard) of the reed instrument category describing it as “uncivilized, they are only musical toys, such as the Hand Organ, which is also called accordion” (1940: 73).<sup>16</sup> By claiming that the ten button diatonic accordion was a toy, Feng Zikai reveals a perhaps common attitude toward the accordion of the time.

The *jianpan shoufengqin*<sup>17</sup> (keyboard accordion) came to China around the 1930s from Japan<sup>18</sup> and Germany.<sup>19</sup> Beginning in the 1950s, some government-run musical

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<sup>14</sup> The first edition of the *Shoufengqin jiaokeshu* (The textbook for playing the accordion) is in 1906. The copy I found is the tenth edition, published in 1914.

<sup>15</sup> This is the first publication. The edition I read is the sixth. For his biography and other books, see *Zhongguo yinyue cidian* 1985: 104-5).

<sup>16</sup> “... 未開化的樂器，實在祇可算是音樂的玩具。例如手風琴(Hand Organ 又名 Accordion)”

<sup>17</sup> In Chinese, the name of the piano accordion is translated as *jianpan shoufengqin*. It means the keyboard accordion. In this thesis, I use the term ‘keyboard accordion’ to refer to the piano accordion that is used in the West.

<sup>18</sup> Tian Liantao, a professor of the Central Music Conservatory, remembered that he bought a used accordion in Hankou in 1946. He said: “The brand was Yamaha. It was a keyboard type with two octaves and two rows of buttons, eighteenth basses. Since I did not know how to play it, I opened the accordion and found out its structure and the pitch reeds.” Personal interview on 14 September 2003 in Beijing.

<sup>19</sup> Lee Chee Wah’s keyboard accordion was a German model that his father bought for him. He played it before he went to China from Indonesia in the early 1950s (Personal interview on 16 October 2003 in Hong

factories began to produce keyboard accordions.<sup>20</sup> During the 1930s and 40s, the accordion was a popular instrument featured in harmonica performances, mainly held in Shanghai, where harmonica clubs had been founded at the beginning of the 1930s including the Chinese Harmonica Club (1930), established by Wang Qingxun, a harmonica virtuoso in 1930. In its 17<sup>th</sup> anniversary concert, the Chinese Harmonica Club featured ten accordions along with the harmonicas, an organ, and a double bass (Figure 1). In addition, in September 1938, there was a free joint concert for a sextet of accordions and harmonicas in Shanghai that starred Shi Renwang, a harmonica virtuoso who also served as conductor (Zhang 2002:75). Later, another concert for accordions and harmonicas was held in April 1939 as a public event to denounce the Japanese aggression (ibid). Although these events demonstrate that it was a perhaps common practice for the keyboard accordion to play in concert with harmonicas in the 1930s and 40s unfortunately, there is no information as to the kind of repertoire performed at these concerts.<sup>21</sup>

In addition to concerts halls, performance venues for the keyboard accordion included dance halls and theaters during the 1930s. The keyboard accordion was also an accompaniment for commercial music, such as *shidaiqu*, a mandarin song popular in 1930s-China. *Heri jun zilai* (When will you come back again?), for example, was a well-known film song sung by Zhou Xuan, a famous movie star and singer in 1937.<sup>22</sup> According to Steen, this song was also popular in Shanghai dance halls (Steen 2000: 133).<sup>23</sup>

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Kong). Wang Biyun's keyboard accordion was made in Germany and bought it in 1956 (Personal interview on 9 September 2003 in Beijing).

<sup>20</sup> Ren Shirong's keyboard accordion was made in China in the 1950s. Its brand name was Chongqing (Personal interview on 10 September 2003 in Beijing).

<sup>21</sup> The performance practice and contexts of the keyboard accordions and the harmonicas in the 1930s and 40s remain to be studied.

<sup>22</sup> The recording of Zhou is so popular that it is still available in the present day market.

<sup>23</sup> This kind of dance song was generally considered to be 'decadent sounds' (*mimi zhi yin*) (Jones 2001: 114-5).

In the late 1940s, the keyboard accordion was widely used as an accompaniment to song-and-dance troupes for the purpose of promoting the political ideas of the CCP (see chapter 4). By the 1950s, some accordion factories were being operated by the government, but most of these produced keyboard accordions for domestic use. In the early 1960s, a meeting of accordionists was sponsored by the Chinese Musicians Association. After the meeting, the Zhongguo yinxie shoufengqin Beijingzu (the Beijing branch of the Accordion Society, the Chinese Musicians Association) and the Yinxie shoufengqin yuedui (The Accordion Orchestra of the Chinese Musicians Association) were established (Yu 1999). A few years later, the Great Proletarian Cultural Revolution (1966-76) began, and most accordion concert activities stopped. However, accordionists continued to be sent down to the villages to give performances and to perform at political gatherings. Consequently, keyboard accordions became widely popular (see chapter 4 and 5). Later, in the 1980s, the keyboard accordions were gradually replaced by electronic keyboards in the song-and-dance troupes, and the popularity of the accordion declined.

With the escape of many Russian accordionists to Northern China in the early 1940s at the beginning of WWII, the *niukou shoufengqin* (button accordion) was introduced to China from the Soviet Union. These Russian accordionists began to give lessons and to perform in restaurants. Although the button accordion was not as popular as the keyboard accordion in China, one accordionist in the Liberation Army Orchestra played the button accordion in the 1950s. He had learned the instrument from a member of the Red Flag Song-and-Dance Ensemble of the Soviet Army.<sup>24</sup> Button accordions were manufactured by the Shanghai Accordion Factory in the 1970s and used in Xinjiang.<sup>25</sup>

The *ziyou diyin shoufengqin* (free-bass accordion) was introduced in China in the

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<sup>24</sup> Personal interview with Wang Xiaoping on 10 September 2003 in Beijing.

<sup>25</sup> Personal interview with Wu Renguang on 16 September 2003 in Shanghai, and with Wang Yuping on 19 September 2003 in Tianjin.

early 1980s. Wang Yuping, the Dean of Studies at the Tianjin Music Conservatory in the 1980s, attended a free-bass accordion concert in Tianjin performed by a Japanese accordionist. It was the first time he had ever seen a free-bass accordion.<sup>26</sup> Later, in 1985, the Tianjin Accordion Factory produced one free-bass accordion and then, still later, it produced about thirteen to fifteen bass free-bass accordions. Currently, the Tianjin Musical Conservatory is regarded the best music institution providing free-bass accordion instruction in China. The Shanghai Music Conservatory and the Central Music Conservatory in Beijing offered free-bass accordion instruction in fall 2003 and spring 2004 respectively.

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<sup>26</sup> Personal interview with Wang Yuping on 19 September 2003 in Tianjin.



Figure 1: The 17<sup>th</sup> Anniversary of the Chinese Harmonica Club in Shanghai in 1947 (from Wang Biyun).

## CHAPTER THREE

### THE ACCORDION AS THE ICON OF MODERNITY

#### Introduction

According to my research, the diatonic accordion was introduced into China from Japan in the late nineteenth and the early twentieth centuries during the Meiji era (1869-1911) when the Japanese government instituted major cultural and political reform programs based on Western models (Shively 1971). This modernization project, which covered many topics, included the introduction of Western music and instruments such as military brass bands, orchestral instruments, pianos, and the accordion to East Asia (Malm 1971: 259-277).<sup>1</sup>

During the same period in China, the late Qing Dynasty (1644-1911) also went through significant internal and external political, cultural, and social changes. There were several major external wars, such as the Opium War (1839-42), the Arrow War (the Second Opium War 1856-60), the Sino-French War (1883-85), the Sino-Japanese War (1894-95), and the Scramble for Concessions (1897-98). After signing various treaties with foreign countries, the political and economic power of the Qing government was greatly reduced and the Chinese government lost money and territories. In addition, domestic peasant rebellions, including the Taiping Rebellion (1851-64), the Nian rebellion (1853-68), the Muslim Rebellion in southwest China (1855-73), the Muslim Rebellion in northwest China (1862-73), and the Boxer uprising (1898-1900), killed

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<sup>1</sup> There were three types of Western music brought to Japan: military music, church music, and school music.

many people and destroyed thousands of towns and villages. Several reform movements, including the Self-strengthening Movement (1860s-70s)<sup>2</sup> and the Hundred Days' Reform (1898),<sup>3</sup> were proposed to strengthen the declining Chinese empire. The proposed reforms were designed to strengthen the political and cultural formation of the nation. A new education system was put in place and new knowledge based on Western thinking was disseminated through books and the burgeoning commercial press. Many popular and academic books, written in the newly popular language *baihua* (common language), were published as a way to awaken the public and, consequently, to engage them in the struggle to strengthen the declining Chinese society. These more popular books included books of prose, poetry, manuals, textbooks, translation of Western classics, and music collections, and also, two accordion tutors, *Shoufengqin jiaokeshu* (The textbook for playing the accordion) and *Shoufengqin duxi* (Teach yourself accordion) were published in the early 1900s.<sup>4</sup> As in Japan, the accordion was introduced to China as part of new music education. From the content of the collections of songs included in the manuals, it is clear that the accordion was a popular instrument among the general public. An examination of the introduction of the ten-button, diatonic accordion from Japan, can shed light on the development of Chinese modernity at the turn of the twentieth century.

Scholars have examined issues of Chinese modernity in the early twentieth century.<sup>5</sup> Some focus on the development of Chinese literature in the late Qing and the Republican era. For instance, Leo Lee suggested that Chinese modernity in Shanghai from the late

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<sup>2</sup> It was promoted by Li Hongzhang and Zhang Zhidong to support the "use of Western techniques to preserve the Chinese essence" (Schoppa 2000: 161).

<sup>3</sup> It was launched by Kang Youwei and Liang Qichao.

<sup>4</sup> I knew these two manuals from Gao Jie's Ph.D dissertation (2003). I had difficulty accessing this dissertation in China; however, I read a copy through a third party.

<sup>5</sup> The issue of modernity in China has been discussed by scholars in the US (Lee 2001; Yeh, ed 2000).

Qing Dynasty to the 1930s is defined by the cultural imagination at work which he describes as “a contour of collective sensibilities and significations resulting from cultural production” (2000: 44). Denise Gimpel, in her book *Lost voices of modernity: a Chinese popular fiction magazine in context*, defines modernity as “the sense of living in a changing world, of reconsidering past attitudes and examining new possibilities of thought and action” (2001: 18) and suggests that “It [modernity] presupposes the awareness of a requirement for new forms and new modes of thought and activity as a result of changing political, social, and cultural paradigms” (2001: 25). These studies also demonstrate how Western cultural productions, such as calendars, advisements, and literatures shaped Chinese modernity in society. In this chapter, I argue that the accordion is an icon of modernity and that the two accordion manuals are evidence of the important role the accordion played in the development of modern China.

#### The Commercial Press

Leo Lee, in his book *Shanghai Modern* (2001), examines Chinese modernity in Shanghai. In the chapter “The Construction of Modernity in Print Culture,” Lee argues that the Commercial Press contributed to the modernization project by publishing *Dongfang zazhi* after 1905 (ibid: 52-55). *Shoufengqin jiaokeshu* was also published by the Commercial Press in 1906, three years after the Commercial Press started to dominate the textbook market in China in 1903. Formatted as a textbook with a well-organized and presented table of contents, the manual is an instructor-oriented presentation, a sixty-five-page detailed manual that introduces the ten-button, diatonic accordion and Western music theory. The tunes and songs in the book include Japanese military music, Japanese tunes, and several selected national anthems (Britain, Japan, Russia, the United



States, and Austria). Judging from its context, this text is significantly different from *Shoufengqin duxi*, which is geared towards less-advanced and more elementary players. Although we do not know whether *Shoufengqin jiaokeshu* was used in schools or as supplementary material for extracurricular activities, the ten editions published between 1906 and 1914 reflect a wide circulation and the popularity of this publication.<sup>6</sup> After the publication of so many editions, it can be safely concluded that the *Shoufengqin jiaokeshu* contributed to the spread of knowledge of Western music and Western culture. At the back of *Shoufengqin jiaokeshu* is a commercial page that advertises a few books also published by the Commercial Press, such as *Changge youxi* (Singing Games), *Ticao youxi* (Gymnastics Games), and *Wudao youxi* (Dance Games). Based on the short abstracts of each book printed next to the name of the book, the contents of these other books may be focused more strongly on ancient Chinese culture, however, the idea to compile and publish such books for popular consumption may be inspired by Western culture. Other music textbooks were also published in the early twentieth century,<sup>7</sup> including texts on Western music theory *Yueli dayi* (Basic music theory) (1903) and anthologies of school songs, such as *Jiaoyu changge* (Singing Education) (1905), *Jiaoyu changge ji* (Singing Anthology for Education) (1906).

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<sup>6</sup> There were several more editions of the manual in the following years, during which several important events occurred. The Qing government promoted a constitutional system. In 1908, the Empress of Dowager and the Guangxu Emperor died, and three-year-old Puyi ascended to the throne. Provincial assemblies and national assemblies were launched in 1909 and 1910, respectively. In 1912, the Republic of China was established. As a result, the Qing Dynasty, the last imperial dynasty in the history of China, ended in 1911. In 1914, the year during which Yuan Shikai was president, the tenth edition of the accordion manual was published.

<sup>7</sup> Further information concerning these texts may be found in *Zhongguo jindai yinyue shiliao huibian* (An anthology of sources for contemporary Chinese music history) (1840-1919), edited and compiled by Zhang Jingwei, 1998, Beijing: Renmin yinyue chubanshe. Not all these texts were published by the Commercial Press.

### The two published accordion manuals

Originally published in December 1906, *Shoufengqin jiaokeshu*,<sup>8</sup> was written by Ye Zhongleng, a Chinese intellectual who had studied in Japan.<sup>9</sup> The 1914 edition I found in the National Library at Beijing is the tenth edition (Figure 2).<sup>10</sup> Based on the publication dates, Ye's manual is earlier than that of Zheng's 1908 *Shoufengqin duxi*. In the introductory remarks, Ye states that "never had the accordion instruction books been found in China...." (1914: 2).<sup>11</sup> So it is possible that *Shoufengqin jiaokeshu* is the first accordion manual ever published in China. His manual has two titles: the title on the cover "*Shoufengqin jiaokeshu fu chuifengqin hengdi yanzoufa*" (A Textbook for playing the accordion with the playing techniques of the blow accordion and the tremolo concert) and a different but shorter title, "*Shoufengqin changge*" (Singing with accordion), which is printed on the edge of every page.

The manual first shows a picture illustrating "the posture of playing the accordion" (Figure 3), and then presents "a diagram of an accordion" (Figure 4). Ye then describes the accordion's physical structure and playing methods. According to the manual, the accordion has ten treble keys on the right-hand side and two bass buttons in vertical order on the left-hand side. Each key or button produces two sounds when pulling or pushing the bellows. On the left-hand side, for instance, the top button produces a C octave when

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<sup>8</sup> This manual was found at the National Library, Beijing. However, in Gao's dissertation (2003: 15), she mentions that this manual cannot be found in China. I believe that she is misled by the two titles.

<sup>9</sup> On the last page of the manual, under the title of author is Dantu Ye Zhongleng. Dantu is a place name, which is in Jiangsu province.

<sup>10</sup> In the Tianjin Library, China, I found an accordion manual from which the title page and back cover are missing. When I compared it with the version that I found in the National Library, however, I discovered that two are basically the same. Pictures and words had been added to this coverless text, thus the number of pages is increased. Furthermore, the characters are enlarged. The size of the manual is bigger than that of the National Library. Based on these materials, I believe the version of the Tianjin Library was published later than that of the National Library.

<sup>11</sup> "手風琴教授法吾國未有專書... .."

the bellows is pushed and a G octave when the bellows is pulled. The lower button produces the chords. If the bellows is contracted, it produces a C Major chord, and then, when the bellows is expanded, it produces a D Minor chord (Ye 1914: 9).

At the end of the manual, Ye demonstrates a blow accordeon (sic) (like a melodeon) and tremolo concert (harmonica) with pictures. Ye also remarks that “a blow accordion and a tremolo concert are portable and easy to play. The scales and pitches of the blow accordeon and tremolo concert are the same as an accordion. In showing the similarity of the two instruments, the playing techniques and scales of these two instruments are attached at the end of this manual (1914: 2).”<sup>12</sup> Based on the description and the information given in the manual, it appears that these two instruments were used as a part of the musical landscapes in Japan before arriving in China.<sup>13</sup>

Another manual, *Shoufengqin duxi*<sup>14</sup> was written by Zheng Zhang Ziyang, a Chinese woman, who was also from Jiangsu province.<sup>15</sup> The fact that author of this manual is a woman, further affirms the importance of the accordion as an instrument of modernity, highlighting the fact that as modernity developed in Chinese society, woman gained greater access to education and to a place in society. In 1908, this hundred page manual was published in Japan and sold in Shanghai (Figure 5). In the beginning of the manual, there is a picture of a ten-button diatonic accordion (1908: 1) followed by a section on how to play the accordion and an explanation on the scale of the diatonic accordion (describing how a button produces different pitches by either expanding or contracting the bellows) (1908: 2-3). In this manual, Zheng also introduces basic Western music theories

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<sup>12</sup> “吹風琴橫笛為輕靈微妙之樂器其音階與手風琴同故特附演奏法及手風琴音階對照表於尾”

<sup>13</sup> The performance contexts of these musical instruments remain to be examined.

<sup>14</sup> This manual is located in the Capital Library in Beijing.

<sup>15</sup> Zheng was from Jiangsu, Pengcheng, the same city as Ye, but the two lived in different villages.

(1908: 3-7) and includes forty songs, such as *Kongzi ge* (Confucian song), *Chunzhi hua* (Spring flower), *Junge* (Military song), and *Xiao* (Filial piety). These short songs with simple melodies are believed to have been popular in Japan during that the Meiji era: some were *xuetang yege*, or school songs (Gao 2003: 19).

In both manuals, the authors introduce basic Western theory, including note values, rest values, dotted note values, bar lines, and rhythms. On page eight of Ye's manual, there is a C major scale chart, which shows that each button can produce two pitches by either contracting or expanding a bellow. Below the staff notation, the author lists letter names, Japanese letter names, Western solfege names, Japanese pitch names, cipher notations, Chinese characters' cipher notations, and Chinese gong-che notations.<sup>16</sup> Zheng's manual indicates the bellow's movement on top of pitches, using the letter 'O' to indicate 'push' and a dash '-' to indicate pulling of the bellows. As Ye mentions in his texts, this method of notation is a Japanese practice (1914: 12).

The idea of publishing music textbooks and musical instrument manuals may have been influenced by the activity of Japanese scholars. In 1894, *Tekukin dokukeiko*, a Japanese accordion manual was published (Figure 6). Based on Malm's description, *Tekukin dokukeiko* includes national anthems and songs, famous during the Meiji period, as well as a notation system of the *Tekukin dokukeiko* that is "numerical with a special set of Japanese numbers for the buttons on the accordion" (1971: 290). Coincidentally, the cover page of *Tekukin dokukeiko* (1894) featured two Japanese women playing both accordion and the three-stringed plucked lute *shamisen*. Similarly, Zheng's cover also

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<sup>16</sup> Ye suggests that the accordion could also play some selected pieces of the *Kunqu* (the Chinese opera). Thus, a Chinese gong-che notation is included in a C major-scale chart (1914: 1).

depicts a scene in which a woman is playing an accordion with a young man, sitting across from her holding a score. The content of the *Tekukin dokukeiko* appears to be similar to that of Zheng's and Ye's manuals.<sup>17</sup> It is possible that Zheng and Ye read this manual and were influenced by its content and format when writing their respective manuals and that the music modernization projects during the Meiji era and the publication of the *Tekukin dokukeiko* contributed to the adoption of Western music and accordion in China.

Later, in the early twentieth century, the publication of accordion manuals served as an effective way to introduce the accordion to the Chinese public. The contents of the manuals were systematically edited and arranged in order to facilitate the dissemination of the knowledge of the accordion and Western music, especially within the music education programs of the new school system. The popularity of the accordion and also its inclusion in music educations suggests that this instrument played a role in developing new social ethos of modern China.

#### Accordion in new education system

At the turn of the twentieth century, prompted by the importation of Western ideas and education, traditional Chinese teaching methods were modernized. Western musical instruments were introduced into the new Chinese school system instituted in 1904, and in the following year, the civil service examination, a traditional Chinese education system, was abolished. Music then became a subject taught in school and most intellectuals subscribed to the idea that learning music within the new education system

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<sup>17</sup> Lee Chinghuei and Karou provided me other accordion materials in Japan. These materials show the development of the diatonic accordion in Japan, which remains to be studied.

might eventually strengthen the declining nation. This new notion about music education was reiterated by Ye and Zheng in their respective discussions in their manuals. Both stated that the diatonic accordion was the ideal instrument for teaching music within this new education system.

Two of the four advantages of the diatonic accordion as suggested by Ye are related both to the school system and to the student. In the beginning of the manual, Ye writes:

An accordion is good for an old-style private school:

Traditional music (zithers like *guqin* and *se*) of Confucian teaching has been declining and has become insignificant. It is a pitiful situation. The old-style private school is a place to provide a general education for the young. However, it is run almost like a prison for the youth. Occasionally, they will have fun when chanting Tang poems. If the accordion is taught, they are grateful to be together. When the private school turns out to be a place with music and fun, no student would run away from it. Music is not something trivial, but really effective for maintaining a community (1914: 3-4).<sup>18</sup>

An accordion is good for students:

The organ and piano are both very good. However, time for practicing them is limited due to the lack of a private space. In this case, we can rely on an accordion.

All students can afford to buy an accordion or co-own one. They practice it on their own without competing for the piano practice room. Then they discuss rhythm among themselves, in this case; the improvement of their singing ability would certainly be fast (1914: 4).<sup>19</sup>

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<sup>18</sup> 手風琴宜於私塾

金絲魯壁. 琴瑟孔門. 樂教式微. 迨今滋憾. 私塾為普及教育之區. 髻稚囚處. 吟唔歎歎. 偶誦唐詩. 便生樂趣. 若授以手風琴歌. 雍雍一堂. 罔不中節. 教有樂地. 則學無逃童. 樂之維繫. 亦匪淺已.

<sup>19</sup> 手風琴宜於學生

奧根(風琴Organ)泐泐. 琵琶(洋琴Piano)泐泐. 琴堂限時. 私室曷習. 故按曲練習音. 實惟手風琴是賴. 凡我男女諸學子. 如能獨購合購. 退而自修. 互商節奏. 唱歌一科. 進步必捷.

This passage suggests that Ye thought that students had lost their interest in schools as the old or Confucian teaching declined and that the accordion encouraged collective growth and exploration and thus might improve or change society. Ye shared a similar vision with Liang Qichao and Cai Yuanpei, important reformers and educators of the time, who suggested “music as a means of ‘aesthetic education’ (*meiyu*)” (Jones 2001: 34). According to them, the power of music can improve both the moral and intellectual mind of an individual. Ye suggests the accordion as an appropriate instrument to accomplish the new educational goals proposed by the government. The publication of the manuals illustrates the reform practices of replacing old curriculum with more modern subjects, including the study of music aesthetics, accordion, and Western music.

In her preface of her manual, Zheng outlines a similar vision with Ye stating that the diatonic accordion might be suitable to be used in Chinese primary schools for accompanying singing lessons.<sup>20</sup> She writes:

In 1895, I visited Japan and heard music. I loved it so much that I have concentrated on learning the music for more than a year. It is time to introduce it to my country. The piano and organ are so expensive that most people cannot afford them. The violin is a special instrument. It is difficult to learn without teachers. It is only the accordion that is cheap in price and easy to learn by oneself. Literati can sing with the accordion in the mountains. Ladies borrow it and play in their rooms. It is portable and easy to store. Therefore, the accordion is popular in Japan. Nowadays, some Chinese intellectuals promote a common education and call scholars for help. In addition, they think that singing lessons should be added to the primary schools' curriculums. Based on the Chinese situation, I think that if a

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<sup>20</sup> In Mrs. Zheng's preface, VIORIN should be violin. It might be the Japanese or Chinese who mispronounced L for R.

singing lesson is needed, an accordion should be the first to be added on the program, as it is easy to play. If one does not know how to play it by himself, this manual provides methods in detail. Some Japanese tunes are included in this book. If one wants to learn an accordion, one can learn it by himself easily. Once he has this book and follows the methods, it is not difficult to play an accordion. Others can study it profoundly. This is my hope. February 15 1908 (1908: 1).<sup>21</sup>

The music used in singing lessons mentioned by Zheng included *xuetang yuege* (school songs), choral singing with instrumental accompaniment. Singing lessons were part of the Meiji Restoration projects of music education and were later introduced to China in the late nineteenth century as a system of musical education that was widely promoted in high and primary schools as part of the improved school education system (Jones 2001: 32-35). Many Chinese intellectuals published books on singing and songs. Shen Xingong, for example, published a collection of *xuetang yuege* (Jones 2001: 33). Others included books by Li Baozhan (1905) and Tang Hualong (1906) as well as the separately published school text, the *Wuxicheng nangong xuetang* (1906).<sup>22</sup> Many scholars and musicians expressed the idea that singing lessons were important for the new education system and might have the potential to eventually change society. As stated in the *Wuxicheng nangong xuetang*, "Singing is very good at initiating certain spirit of mood;

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<sup>21</sup> "自序 乙未(光緒二十一年 1895)英東遊日本聞其音樂心竊羨之於是專心研究迄今年餘好之益切意欲公諸我國人特是 PIANO, ORGAN 等其價頗高限於財者不便購入 VIORIN (VIOLIN) 等又為特殊之校非有師承無由理會惟手風琴為價既廉獨習亦易無論文人淑女或撫之而唱高山或借之而伴深閨攜帶收藏均極靈便以故日本流行殆通國我國學部近者亦以教育普及號召都人士又謂尋常小學須添唱謠一門英按我國情形欲輸入此學當以手風琴為最易即當以為最先竊不自揣爰將其用法詳細解說又取近日通行唱謠數十首一(一)譜入庶欲學者不患無師得此一冊依法習之不難窺其門徑也, 僥繼起者更進而益求其精英所深願也 光緒三十四年二月十五日 編者識於日本東京

<sup>22</sup> I read the prefaces of these books from *Zhongguo jindai yinyue shiliao huibian* (An anthology of sources fro contemporary Chinese music history) (1840-1919), edited and compiled by Zhang Jingwei, 1998, Beijing: Renmin yinyue chubanshe.



its function is to stimulate ideas or ideology”<sup>23</sup> and in the Bao San text:

“Singing lesson is one of the required subjects in primary schools. It is capable of inducing the musical interest of the children and enhancing harmony among the students. That is the most important aspect of education” (1904).<sup>24</sup>

Musical instruments used in accompanying songs included the harmonium and accordion. Since the diatonic accordion was cheap and portable, it became the ideal instrument to replace expensive keyboard instruments such as pianos or organs.

According to Wu Fulin, for example, in 1911 a primary school in Xiamen in southern China used the accordion in singing lessons:

For the musical machine (instruments) for the accompaniment of singing, the accordion, for example, is the most convenient and inexpensive... It is portable and therefore can be used in playground and be brought along when traveling... Now, most schools use harmonium, while the accordion is usually used outdoor (Wu Fulin 1911).<sup>25</sup>

Ye also provides in his manual a twelve-word pithy formula in Chinese for players to practice playing an accordion, which can be roughly translated as: “Look at a score, sing the melody, hands play the accordion, feet counts the rhythm” (1914: 7).<sup>26</sup> Besides offering a useful mnemonic for players learning the accordion, his formula also suggests that one major function of an accordion is to accompany singing.

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<sup>23</sup> “樂歌之作用，最足以發起精神，激揚思想 (Zhang 1998: 156)。”

<sup>24</sup> “唱歌為小學必修科之一。誠以唱歌者，引起兒童興趣，陶淑生徒情性，於教育上為至要之端也 (Zhang 1998: 144)。”

<sup>25</sup> “至樂歌器械，如手風琴者，實為輕便而價廉，……。在操場或旅行時攜帶便利。現則校中悉用足琴，而外間用手風琴也 (Zhang 1998: 134)。”

<sup>26</sup> “目視譜 口誦歌 手援琴 足按拍”

## Summary

Chinese intellectuals' understanding of Western music to a large extent developed through an awareness of Japan's modernization project on music. Ye and Zheng were exposed to Western music in Japan while visiting and studying there. They both described the ten-button, diatonic accordion as an instrument that might strengthen and save the Chinese nation. From a detailed examination of their two manuals, it is possible to understand the diatonic accordion as an icon of modernity at the turn of twentieth-century China. Firstly, the two authors systemically introduced the accordion and Western music theory in their manuals. Secondly, the publication history of the two manuals demonstrates the immense popularity of the accordion. One of the accordion manuals published ten editions in eight years (1906-1914).

After the traditional education system was abolished in the late Qing era, Chinese nationalists sought to develop a new Chinese nation by implementing a new education system. It was believed that music that might be an important subject to strengthen the nation. Singing lessons, with the help of Western instruments, were promoted. Although other Western instruments were brought to China before the arrival of the accordion, and were used to accompany school songs, these other instruments, including the violin and the piano, were not as portable and affordable as the accordion. Compared to the piano and violin, the diatonic accordion was easier to learn and therefore considered both an emblem of modernity and an ideal accompanying instrument easily purchased and owned by the general public.

This chapter shows the role of the accordion in modern Chinese society around the turn of the century and, also, demonstrates the importation of Western musical culture via

Japanese models on the Western music. Although many believe China's Westernization project is based solely on imported Western culture, Chinese intellectuals also looked to Japan as a successful example of modernization and westernization. In short, many Western elements were borrowed from Japan and had been filtered through Japanese culture before being introduced into China. As the case of the accordion shows, a more textured reading of China's Westernization process requires understanding what occurred in Japan before the music was adopted in China. The following chapters show the importation of other types of the accordions, keyboard accordions and button accordions, and their developments in China.



Figure 2: *Shoufengqin jiaokehsu* (The textbook for playing the accordion) 1914.



Figure 3: The posture for playing the accordion (Ye 1914:1).

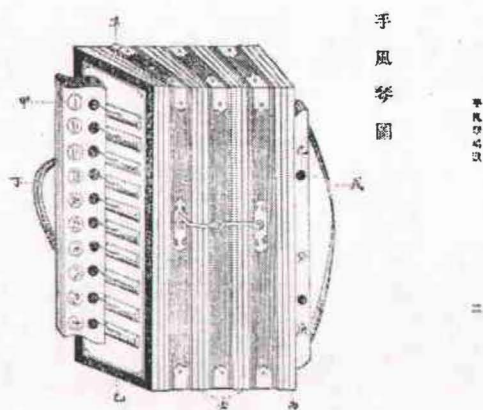


Figure 4: The ten-button, diatonic accordion (Ye 1914: 2).



Figure 5: *Shoufengqin duxi* (Teach yourself accordion) 1908.



Figure 6: *Tekukin dokukeiko* 1894 (Malm 1971: 290).

## CHAPTER FOUR

### THE ACCORDION AS A POLITICAL TOOL

#### Introduction

Scholars have examined the manner in which the Chinese government manipulated the performing arts for spreading political ideology (Ahn 1972; Chen 2002; Holm 1984; Liu 1982; Mackerras 1973; Mowry 1973; Perris 1983 & 1985; Yung 1984). For example, studies have shown that *yanbanxi*, model operas, were the prominent performing arts used for delivering political ideas by the CCP during the Cultural Revolution (1966-76), but, in fact, the model operas were not the only performing arts used by the government as a political tool. Western instruments (such as the piano and the orchestra), Chinese instruments, and popular songs for the masses also facilitated the disseminating of political messages, but the use of these other 'instruments' of political messaging has not received the same intense analysis as have the model operas. Although the keyboard accordion, for example, had been used by the military to propagate political messages since the 1930s, this issue has been more or less overlooked by scholars in academic discourse.<sup>1</sup> The aim of this chapter is to uncover the importance of the accordion to the CCP government.

Beginning in the late 1920s, performing arts troupes using musical instruments were established by the Communist Party as a means of delivering political messages within

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<sup>1</sup> In this chapter, the accordion indicates the keyboard accordion, which is not the same instrument as the diatonic accordion discussed in chapter three.

military systems. The accordion gradually became a part of worker-peasant-soldier culture and its positioning within that culture paved the way to its use as a political tool in the 1960s. In this chapter, I explore the functions and roles of the accordion in song-and-dance troupes, and demonstrate Soviet influence on military performing troupes. In addition, I demonstrate how the military accordionists established an accordion culture that enhanced other mass movements during the decades spanning the 1950s to 1970s. The role of the government in controlling accordion factories is also illustrated.

#### The accordions in propaganda teams (1930s-40s)

With the establishment of the *xuanchuandui* (propaganda teams) by the CCP, accordions began to be used within the military establishment. The earliest propaganda teams were established after the founding of the Red Army of the CCP in spring 1928. In December 1929, a Gu Tian Meeting was held in Jiangxi Province, and Mao Zedong delivered a speech entitled “Propaganda teams of the Red Army.” Mao proclaimed the importance of the propaganda teams within the Red Army, defining these teams as crucial tools to train armies and to facilitate the gaining of greater political support from the general population (Mao 1986: 9-14). After Mao’s declaration, various drama clubs and propaganda teams were established in different provinces and villages.

Propaganda teams not only provided entertainment both for the general population and for soldiers, but also launched the political ideas of the CCP. Performing arts, such as drama, vocal, instrumental music, and ensemble music, became tools of propaganda but the means by which these instruments were used by propaganda teams were not standardized. Most teams had harmonicas, Chinese bamboo flute *dizi*, Chinese two-stringed bowed lute *erhu*, high pitch two-stringed bowed lute *jinghu*, small drums,

and cymbals (Liang 1986: 175; Cheng 1986: 443; Xu 1986: 453; Zhang 1986: 513; Wang 1986: 602); some also had use of the accordion (Wu 1986: 338) or organ (Zhang 1986: 513).

The accordion soon became an ideal instrument for use by the military partly because of the limitations of other instruments. When compared with pianos, for example, the portable accordion was a far more convenient instrument for propaganda teams to carry with them wherever they went. Accordions produced rich textured harmony and huge sound, similar to that of the piano, while the quieter and softer *erhu*, *jinghu*, and *dizi* only produced single-line melodies. Thus, although the accordion was not a common military instrument in the 1930,<sup>2</sup> it soon became a perfect portable instrument for the military. Once drama clubs or propaganda teams had used the accordion, they were excited and proud of having this instrument (Wang and Zhou 1988: 326-7). In Yan'an, Zhu De, a chief commander, had his secretary bring an accordion from Japan to a drama club in Luyi (Di 1988: 90), and the programs for their future performances were enriched by the addition of the accordion.

In the 1940s, propaganda teams were renamed as *wengongtuan*, performing art troupes, and these new state-collective art troupes established in various provinces and cities, had as their primary functions the training of youths as future propaganda artists and the delivery of political messages to villages, militaries, and factories. There were soon thousands of performing art troupes scattered around China, performing in cities and in the provinces.

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<sup>2</sup> It was relatively easy for propaganda teams or drama clubs to obtain the harmonica. During the second Sino-Japanese War (1937-45), the problem of the shortage of musical instruments was serious. There were only a few Chinese instruments available (Liang 1986: 175; Cheng 1986: 443; Xu 1986: 453; Zhang 1986: 513; Wang 1986: 602).



### Russian influence

Russia had a tremendous influence on Chinese society, culture, and politics. Many White Russians fled to China after the Russian Revolution in 1917, bringing with them Russian songs and music and frequently playing in restaurants and in jazz bands (Starr 1994). During the 1920s, some Russian musicians joined the faculty of the Shanghai Conservatory (Kraus 1989: 5). Evidently, Russian musicians also contributed to the introduction of the accordion into China. In the 1940s, for example, Zhang Zimin learned to play the accordion from a Russian teacher in Harbin in Northeast China, while Wang Xiaoping, an accordionist for the Liberation Army Orchestra, learned the *bayan* accordion from a Russian during the 1950s (Figure 7).

In the early 1950s a new system of the Chinese *gewutuan*, song and dance troupes, was adapted from similar practices in the Soviet Union. Initially, all song-and-dance troupes were set up and run by the State. The Song and Dance Troupe of the Army's General Political Department of the PLA of China (1953) was a major troupe in China that followed the model of The Red Flag Song-and-Dance Ensemble of the Soviet Army (hereafter Red Flag).<sup>3</sup> Later, other song and dance troupes were set up within different departments of the military that were similar to those of the Soviet military.<sup>4</sup> The groups included the Song and Dance Ensemble of the Air Force's Political Department of the PLA of China (1956), and the Song and Dance Ensemble of the Army's Navy Political

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<sup>3</sup> The Red Flag was founded in 1928 in Moscow. In 1953, the orchestra included 10 button accordions, 19 dombras, 14 balalaikas, 1 piccolo, 2 flutes, 2 oboes, 3 clarinets, 2 bassoons, 3 French horns, 5 trumpets, 1 alto trombone, 1 tenor trombone, 2 bass trombones, 1 double bass trombone, 2 double basses, timpani, a military drum set, and other percussion instruments. They had 43 musicians playing the folk instruments, 13 musicians playing the brass instruments, and 14 playing others miscellaneous instruments. There were 70 musicians in the troupe (Wang 1953).

<sup>4</sup> Other song-and-dance troupes in the Soviet Union were The Song and Dance Ensemble of the Air Force and the Song and Dance Ensemble of the Army's Navy.

Department of China (1951). Other groups, more generally identified as *wengongtuan*, performing arts troupes, included the Military Band of the People's Liberation Army of China and the Performing Troupes of the Comrade-in-arms in Beijing Army Area.

The performances of the Red Flag and other song and dance troupes from European countries had a great influence on the performing styles of the *gewutuan* in China (Chen 1953b).<sup>5</sup> In 1952, these foreign song and dance troupes visited China danced and performed Soviet songs, various folk songs as well as western classical music. The people of cities and of the countryside, political leaders, and members of song and dance troupes and performing art troupes were all profoundly impressed by the performances of these troupes.<sup>6</sup> The leaders of Chinese performing art troupes, for example, realized that perhaps the performance content and the structure of performing art troupes should be changed and improved.<sup>7</sup>

#### Accordions and accordionists in performing art troupes and song and dance troupes

Greatly influenced by the Soviet Union and other Eastern Europe countries' song and dance troupes, especially the Red Flag,<sup>8</sup> the use of the accordion in song and dance

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<sup>5</sup> The Red Flag and the song and dance troupes in China shared a similar duty, including visiting the frontiers in war times and giving performances to the masses.

<sup>6</sup> In 1950, the Soviet Union and the CCP signed a treaty of friendship. It took place between 1951 and 1952. Wang Xiaoping, an accordionist in the Liberation Army Orchestra, remembered that when the Red Flag visited China, the Liberation Army Orchestra had a special train for them to go to different provinces. The members of the Liberation Army Orchestra stayed with them, and Wang Xiaoping learned the accordion from the Soviet musicians while traveling on the train. Wang also noted that the song and dance troupes in Korea had accordions (Personal interview on September 10, 2003 in Beijing).

<sup>7</sup> The impressive performances of the Red Flag also contributed to a change of the structural organization of performing art troupes' structure. Since the 1940s, *wengongtuan* had included three kinds of performing troupes: *huajutuan* (drama troupes), *gejutuan* (opera troupes), and *gewutuan* (song-and-dance troupes). Chen Yi suggested that *gewutuan* be separated from *wengongtuan* and become an individual performing troupe (Chen 1953b: 11). As a result, in 1953 the name of the Art Troupe of the Army's General Political Department, established in 1951, was changed to The Song and Dance Troupe of the Army's General Political Department of the PLA of China.

<sup>8</sup> At the very beginning, there were only two *bayan* (button accordions) in the Red Flag; that number was increased to ten in 1953 (Wang 1953: 22). According to Wang Xiaoping, the performing arrangement of the

troupes became popular in the early 1950s (Li 1954: 73; Gao 2002: 20). The new performing styles using accordions attracted greater audiences and the attention of members of the *gewutuan* in China.<sup>9</sup>

In most *wengongtuan* and *gewutuan*, the accordions were widely used as accompaniment instruments. Most accordionists participating in *wengongtuan* had learned to play the accordions in the late 1940s. These piano accordions were easy to learn, as the right-hand side is a keyboard, and most members had previously learned to play the piano. All they had to do was to learn to manipulate the chord buttons on the left-hand side and to practice using the bellows and because the sound of the accordion is somewhat similar to that of the piano, the instrument provided the compatibility necessary for playing Western harmonic progressions.

Military accordionists often performed in towns, on streets, and also visited soldiers stationed in remote areas or even in other countries. The musical repertoires included revolutionary songs, Chinese folksongs, and the arrangements of orchestral works for accordion. Solos and duets were featured. The accordionists also performed some Soviet repertoire and acted as accompanists for solo and ensemble singing. Zhang Ziqing and Wang Biyun, who were both accordionists in the Song-and-Dance Troupe of the Chinese People's Liberation Army's General Political Department since the 1950s, often accompanied singers and dancers.<sup>10</sup> Wang, for example, accompanied a female chorus (Figure 8) and a female singer (Figure 9) with the keyboard accordion, and Zhang was the

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Red Army Orchestra was that the front row had at least ten button accordions, which represented string instruments. The back row was brass instruments. The vocal performing arrangement of the Red Flag was that the front row consisted of button accordions and brass instruments, and the singers were in the back row (personal interview on 10 September 2003 in Beijing).

<sup>9</sup> Personal interview with Wang Biyun and Zhang Ziqiang on 10 September 2003 in Beijing.

<sup>10</sup> Zhang Ziqing is the husband of Wang Biyun.

accompanist for a dance performance (Figure 10).<sup>11</sup> Wang also visited soldiers in villages and taught them to play the accordion (Figure 11) and later visited the South China Sea bordering Vietnam (Xisha) after the Cultural Revolution (December 78- January 79) (Figure 12).<sup>12</sup>

The Liberation Army Orchestra was established in July 1952 as a performing unit to provide entertainment at State banquets and ritual functions, including welcoming and farewell ceremonies,<sup>13</sup> and Wang Xiaoping was an accordionist in the Liberation Army Orchestra in the 1950s and 60s.<sup>14</sup> Wang played the button accordion, while other accordionists played keyboard accordions in *wengongtuan*. Wang stated that most programs featured both accordion solo and ensemble music. Wang was also an accompanist for repertoires that included Chinese folksongs and songs of those countries, visited by the troupe during tours outside of China. In addition to traveling outside China, the Liberation Army orchestra also brought their musical messages to frontiers. In 1958, Wang noted that the Liberation Army Orchestra developed an ensemble for light music that included the button accordion, trumpet, trombone, clarinet, saxophone, drum set, and double bass (Figure 13).

Ren Shirong was an accordionist in the Song and Dance Troupe of the Air Force's Political Department of the PLA of China in the 1950s and 60s. In 1956, Ren and a Chinese student delegation selected *Wulanmuqi* (a Nei Mongol revolutionary cultural

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<sup>11</sup> Zhang Ziqing visited Western Africa in 1966 (Personal interview on 10 September 2003 in Beijing).

<sup>12</sup> In 1954, Wang visited Czechoslovakia (Personal interview on 10 September 2003 in Beijing).

<sup>13</sup> The major difference between the Liberation Army Orchestra and the Song and Dance Troupe of the Army's General Political Department was that the Liberation Army Orchestra had no dancing program.

<sup>14</sup> Wang remembers that the Song-and-Dance Troupe of Xiaobaohua that came from the Soviet had four button accordions in the 1950s (Personal interview on 10 September 2003 in Beijing).

troupe mounted on horseback, a special kind of performing practice) to visit Paris.<sup>15</sup>

Ren played the accordion as an accompanist. Their repertoire during this foreign tour included French and Chinese revolutionary songs as well as Chinese folk songs (Jiang 1966).

#### Accordionists during the Cultural Revolution

During the Cultural Revolution, the accordion was used as a political tool in service of the State and for *qunzhong*, the masses<sup>16</sup>. The accordion was not only used by the large song-and-dance troupes, but also throughout the nation by thousands of small performing groups, who played the accordion on the streets to celebrate national events (Figure 14) and to praise Chairman Mao with singing and dancing (Figure 15-16). According to some accordionists, the accordion was widely used in many venues during the 1960s and 70s. *Geyong dahui* (Singing Plenary Session), for example, was a political activity during which the masses sang revolutionary songs with the accordion accompaniment.

Additionally, *wenyi xiaofengdui* (small size performing art groups), for example, were sent down to villages to entertain the masses. Li Cong was an accordionist who learned to play the accordion from *shaonian gong* (Children's Palace) because of the demand for accordionists.<sup>17</sup> Accordion repertoires included selected pieces from model operas and revolutionary songs, such as *Dahai hangxing kao duoshou* (Sailing on the Ocean: we rely on our great helmsman) (Wang 1999 and see Scores for other revolutionary songs).

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<sup>15</sup> *Wuluanmuqi* was a propaganda team that originated in Inner Mongolia, in which members of the team rode horses to deliver political messages and perform for the masses.

<sup>16</sup> *Qunzhong* (the masses) is a common terminology that refers to the general public or common people in 1950s-70s Chinese society.

<sup>17</sup> Personal interview on 16 September 2003 in Shanghai.

Several accordionists who had been active musicians during this time recall the use of the accordion as a political tool. Li Yuqiu remembers that:

“There was an order that musicians could not play Western music on the eve of the Cultural Revolution. It was regarded as reactionary. In the military, the State ordered that they could not play any Western instruments. Interestingly, the government did not mention the accordion.”<sup>18</sup>

In the late 1960s, Wang Yuping had rearranged several selected pieces from model operas for the accordion. He said, “It was difficult to arrange, as the orchestral versions had a lot of Western harmony. I had to work on them because of political needs.”<sup>19</sup>

In the 1970s, a Beijing student went to northern Shaanxi with an old accordion. In the remote rural areas no one recognized what this instrument. The student played some revolutionary songs for the peasants and the factory propaganda team (Kraus 1989: 151). During the Cultural Revolution, the accordion was popular and beloved by the masses, and because of that love it became a proletarian instrument that the CCP found useful for the party’s propaganda work.<sup>20</sup>

#### Accordion factories in China

In the early twentieth century, when Western instruments were brought to China, most instrumental factories could only repair the foreign instruments; they could not produce them, as they had not yet developed the necessary skills and techniques for such

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<sup>18</sup> Personal interview on 11 September 2003 in Beijing.

<sup>19</sup> Personal interview on 19 September 2003 in Tianjin.

<sup>20</sup> The piano was also eventually played simultaneously with the accordion during the Cultural Revolution (For details, see Kraus 1989: 128-160; and chapter five.)

production. The accordion is a case in point. Initially, Chongqing Instrument Factory, Tianjin Musical Instrument Company,<sup>21</sup> and Shanghai Accordion Factory<sup>22</sup> mainly repaired accordions.<sup>23</sup> Later, after the three factories became a State-owned industry in the early 1950s, the factories started producing accordions.<sup>24</sup>

Popular with the military since the 1940s, the accordion was soon equally popular with the general population, and that popularity increased the demand for the instrument itself, as well as the skills to repair it. Most workers and accordionists had no idea about the construction of the accordion, but they learned all they could by treating the musical instrument as a machine, opening it and examining each part. In the Chongqing Instrument Factory, workers first deconstructed an 18-bass Japanese model accordion in order to determine its physical structure. They then imitated the revealed construction, and an 18-bass accordion was finally produced (Song 1956: 37).<sup>25</sup> In the Shanghai Accordion Factory, an early model was provided by the Tombo from Japan (Shanghai baile shoufengqin zhizaochang 1958: 12). In addition, some accordionists provided German and Soviet models accordions to the factory as models that might be studied and

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<sup>21</sup> When I visited the manager, he spent twenty minutes finding a 17-page handwritten article, “The History of the Tianjin Musical Instrument Company,” written in 1983. The author is unknown. The Tianjin Musical Instrument Factory invited Wu Yinglie from Harbin, to produce accordions. In Harbin, there had been accordion factories run by Russians in the 1940s (Liu and Liu 2002: 304).

<sup>22</sup> The former name was the Baile Accordion Factory that was established in 1948. The Shanghai Accordion Factory is a name that has been used since 1956.

<sup>23</sup> The Chongqing Instrument Factory repaired accordions for the military (Song 1956). The Tianjin Musical Instrument Company provided musical instrument repair for the Central Music Conservatory. Its major task was to repair string instruments.

<sup>24</sup> The Chongqing Instrument Factory became a state industry in 1952 (Song 1956: 37). In June 1952, the Tianjin Light Industry Department ran the Tianjin Musical Instrument Company. The Shanghai Accordion Factory became a state-owned light industry in 1956.

<sup>25</sup> According to *Beijing shoufengqinbao* (Beijing Accordion News), the 18-bass accordion was the first accordion made in China. The brand name was Chang Jiang (1999 May). However, there is another story that the first accordion was made by Tianjin Musical Instrument Company in 1953 with a brand name of Tiantan (Gu 2000: 6). In 1962, the name was later changed to the Parrot Accordion made by Tianjin Musical Instrument Company.

imitated.<sup>26</sup>

After the accordion factories became a state industry, accordion production increased. In 1953, the Chongqing Instrument Factory produced over a thousand 32-bass accordions (Song 1956: 37). At the Shanghai Accordion Factory production had been speeded to such a degree that workers increased from one hundred to six hundred.<sup>27</sup> In 1953, when the Tianjin Musical Instrument Company started producing accordions,<sup>28</sup> they initially produced only 47 accordions, but their output increased each year. Over two thousands accordions were made in 1955. However, although the quantity of accordions being produced was greatly increasing, the quality of the accordions was degrading. When the State stepped in to control the production of accordions, and quality began to improve.<sup>29</sup> Instrument conferences were held to discuss the quality of Western instruments, initiating discussion about necessary standards for the production of accordion (Qinggongyebu gongyeju 1958: 10). In 1957, for example, a conference on Accordion Manufacture in China was held in Tianjin by the Central Light Industry Department (*Shoufengqin zhizao xianjin jingyan* 1957), and, then, in 1960, the *Banbu biao zhun shoufengqin* (Standard Accordion Approved by the Ministry) was published by the Ministry of Light Industry of the People's Republic of China. The government had realized the important role of the accordion at that time, and, therefore, the State found it necessary to control the

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<sup>26</sup> Personal interview with Wu Renguang, a retired manager of the Shanghai Accordion Factory on 16 September 2003 in Shanghai.

<sup>27</sup> Personal interview with Wu Renguang on 16 September 2003 in Shanghai.

<sup>28</sup> The figures are based on the 17-page handwritten article on the History of the Tianjin Musical Instrument Company. Unfortunately, the history did not indicate what kind of models they produced throughout the years.

<sup>29</sup> According to Lee Chee Wah, the Tianjin Music Instrument Company borrowed his accordion that was made in Italy for examination. They opened the accordion and examined it to see if they could improve their own design and manufacturing. Personal interview on 16 October 2003 in Hong Kong.



production of the accordion. That control apparently resulted in the production of a higher quality instrument.

In 1958, the campaign for the Great Leap Forward began. The target of the campaign was not only to increase economic production, but also to increase the production of quality artistic works and instruments (Kraus 1989:106). The Shanghai Accordion Factory developed a plan to surpass the quality of Italy's models within five years, but because of the intensity of demands being made by the campaign of the Great Leap Forward, this deadline was shortened to six months (Shanghai baile shoufengqin zhizaochang 1958: 13-14). Tianjin Musical Instrument Company also experienced a surge in production as the annual production of six thousand accordions soon swelled to over seventeen thousand produced in 1960.<sup>30</sup>

With the outbreak of the Cultural Revolution, however, the exportation of the accordion ceased, and the factories began to produce accordions only for domestic markets. During the Cultural Revolution, these factories maintained a certain level of production as ordered by the State that was not as high as during the last years of the 1950s. Wu claims that the Shanghai Accordion Factory annually produced five to six thousand accordions in order to provide for the song and dance ensembles and for the propaganda teams during the Cultural Revolution. The Tianjin Musical Instrument Company also kept producing the accordions. Even though the production was less than the peak period in 1960, over six thousand accordions were made during that time. After 1973, annual production once again increased; by 1980, the factory was producing twenty

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<sup>30</sup> The figures are based on the 17-page handwritten article on the History of the Tianjin Musical Instrument Company.

thousand accordions.<sup>31</sup>

After examining the development of the accordion factories during the 1950s and 60s, it is possible to understand that the State had a definite interest in producing quality accordions, although it was complicated to do so as technique had to be acquired and as many more materials were needed.<sup>32</sup> Currently, the Shanghai Accordion Factory is almost closed down, but the Tianjin Musical Instrument Company still produces both accordions and other Western instruments.

### Summary

Capable of substituting both for the piano and also for expensive military bands, the accordion was a practical and convenient instrument for the *wengongtuan* and *gewutuan* of the communist regime. Initially, the accordion was used together with other instruments, such as the *erhu*, *dizi*, and the violin in public performance and to deliver political messages. Situ Chaohan remembers that he played the accordion in *xuanchuandui* with other musicians. He said, “It doesn’t matter that the sound was perfect or not. We played outside. We played the instruments we had.”<sup>33</sup> This unique sound could be heard from everywhere during 1950s and 70s China. The accordion had both volume and sonority so it became a perfect instrument to evoke military spirit and to provide lively accompaniment for political messages in public areas (Figure 17).

The accordion became a symbol for political rallies and mass processions, and was soon desired by many. The increasing demand for accordions led to the establishment of accordion factories in China, which were soon under the control of the CCP. The desire of

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<sup>31</sup> The figures are based on the 17-page handwritten article on the History of the Tianjin Musical Instrument Company.

<sup>32</sup> Personal interview with Wu Renguang on 16 September 2003 in Shanghai.

<sup>33</sup> Personal interview on 27 December 2003 in Phoenix City.

the CCP to control accordion production emphasized the significant role of the accordion both in cultural production and in the dissemination of political idea. If there had been no political and mass movements in China, the accordion may not have been as omnipresent in 1950s and 70s Chinese society.



Figure 7: A Russian teacher teaching Wang Xiaoping to play the button (*bayan*) accordion (from Wang Xiaoping).



Figure 8: Wang Biyun accompanying the female chorus of The Song and Dance Troupe of the Chinese People's Liberation Army's General Political with accordion (from Wang Biyun).



Figure 9: A propaganda team of the Song-and-Dance Troupe of the Army's General Political Department of the Chinese People's Liberation Army (1958). Accordionist: Wang Biyun, Soloist: Xu Youguang (Zhang 1998: 26).



Figure 10: Zhang Ziqiang in a performance of the Dance of Loyalty at Mao's former residence in May 1975 (from Zhang Ziqiang).



Figure 11: Wang Biyun taught the soldiers to play the accordions (from Wang Biyun).



Figure 12: Wang Biyun visited the South China Sea bordering Vietnam from 18 December 1978 to 17 January 1979 (from Wang Biyun).





Figure 13: An ensemble for light music in the Liberation Army Orchestra in 1958 (from Wang Xiaoping).



Figure 14: "Celebrating the Party's Ninth Congress with enthusiasm, photograph by our staff." *China Pictorial* 1969 (6): back.



Figure 15: “After the reception, workers’ representatives, singing and dancing, are still immersed in great happiness.” *China Pictorial* 1968 (12): 8.



Figure 16: “Respected and beloved Chairman Mao, the red sun in our hearts! How we would like to pour out hearts to you! How many enthusiastic songs we would like to sing to you! Mai Hsien-he and the proletarian revolutionaries from organizations directly under the Navy heartily singing *When Sailing the Seas Rely on the Helmsman*.” *China Pictorial* 1968 (2): ?.





Figure 17: The singer, from a propaganda team, was accompanied by an accordionist in September 1969 (*Zhiqing laozhaopian* 2002: 139).

## CHAPTER FIVE

### THE ACCORDION IN THE PERFORMING ARTS

#### Introduction

In the East and West, there exists a social hierarchy that is reflected within the musical arts. In ancient China, for example, *ya* (elegant or elite) and *su* (vulgar or common) were terms used to label a high and a low culture respectively. In the West, a similar hierarchy within the music arts is expressed by a dichotomy recognized as existing between classical and popular music. With the introduction into China of Western music in the early twentieth century, this Western dichotomy of high and low culture penetrated Chinese society, altering the more traditional Chinese hierarchical cultural structures. In the West, the accordion and its music had been accorded a lower status because of its association with working classes. When the accordion arrived in China as a new instrument capable of producing new forms of music itself, it arrived fully attached to the low social status it had ‘enjoyed’ in the West.

In this chapter, I explore how the accordion shifted within the more traditional hierarchy of the musical arts in China, hastening, perhaps, the disruption of that traditional hierarchy as it moved from its position as a ‘lower class’ instrument in the 1950s to perhaps more ‘reputable’ status as a ‘proletarian’ instrument in the 1960s to an even more elevated status as an instrument accepted by conservatories within present Chinese society while continuing to enjoy an existence as an icon of nostalgia for the revolutionary decade of the 1950s.<sup>1</sup> During the 1950s, the reception of the accordion as

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<sup>1</sup> In this chapter, I mainly focus on the keyboard accordion in the discussion.

an instrument of lower status was reflected by the Chinese music conservatories' fundamental acceptance of a Western hierarchical dichotomy defined by a privileging of classical music over more popular music. Starting in the 1960s in China, however, the piano and the keyboard accordion were identified as instruments representative of a more specific dichotomy, that which was occurring as the gap between 'bourgeois' and 'proletarian' music. More recently, the proletarian icon of the keyboard accordion of the 1960s has become an icon of nostalgia, and today, a new model of the accordion has been introduced to the music conservatory. Today's accordion enjoys a status quite different from that of the 1950s.

In this chapter, 'music for the masses' refers to a musical instrument or performance practice—specifically, the accordion or its music—that was prominent and widespread in the 1960s and 70s, especially during the ten years of the Cultural Revolution. Accordion music was associated with the masses, who enjoyed it, and the CCP recognized that enjoyment and manipulated the use of the accordion, valuing it as an instrument capable of producing music for its propaganda value.<sup>2</sup> In fact, the music for the masses during the Cultural Revolution can be recognized as a kind of popular music widely performed; it could be heard in almost every city and province. This notion of 'music for the masses' is similar to a definition of popular music provided by Peter Manuel in his book *Popular musics of the non-Western world: an introductory survey*. Popular music, Manuel suggests, refers to music produced for a mass market and for mass media. According to Manuel, such music "tend(s) to be secular entertainment musics whose production and

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<sup>2</sup> *Xuanchuan*, the Chinese word for propaganda, means "to inform and to propagate" (Hung 1994: 9). 'Propaganda' carries a positive meaning in Chinese social and political contexts, which is different from the more common negative connotation of the word in the West.

consumption are not intrinsically associated with special traditional life-cycle functions or rituals” (Manuel 1988: 3). It is important, however, to recognize that the accordion music of the Cultural Revolution was not produced for or consumed by any market, popular or otherwise, but was designed to promote new forms of socialist ritual.

#### The category of traditional Chinese music (*ya* and *su*) and the concept of High culture and Low culture in the West

Traditionally, Chinese musicians have recognized a distinction between high and low cultures, dating back to Chen Yang’s *Yueshu* (The Book of Music), published in the Song Dynasty. The Chinese nomenclatures for the types of music that produce this dichotomy are *ya* (elegant or elite) and *su* (vulgar or common).<sup>3</sup> Throughout the development of Chinese music history, musical genres and musical instruments have been categorized to reflect the existence of this dichotomy. In ancient China, *ya* music is associated with sacrificial rituals in ancestral worship and is also related to Confucian music, a ritual music in the Tang Dynasty (BC 618-907) (Kishibe 1980: 250). The seven stringed-zither *guqin*, for example, is regarded as one type of *yayue* musical instruments. The historical background of the *guqin* is associated with the Confucian doctrines. In ancient China, only scholars played the *guqin*.<sup>4</sup> In contrast to the religious function and exclusive use in the royal court or shrine of *yayue*, *suyue* was more widespread and capable of reaching a much wider range of people as it was performed on numerous secular occasions. Played

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<sup>3</sup> There were three categories of Song dynasty music suggested in Chen Yang’s *Yueshu*, i.e. *ya* (elegant), *su* (popular), and *hu* (barbarian or foreign). After the importation of non-Chinese music through Central Asia in the Sui Tang dynasties, the *huyue* soon became accepted into the common repertoire both inside and outside of the court. Thus, *suyue* and *huyue* gradually intertwined; ultimately, these two categories became so overlapped that they became a combined category contrastive to *yayue*.

<sup>4</sup> *Kunqu* (the Kun opera) is considered *ya* in Chinese music. In this chapter, however, I only focus on the musical instruments to discuss the dichotomy between *ya* and *su*.

by the ordinary people, Chinese folk instruments, such as two-stringed bow lute *erhu*, the four-stringed pear shaped plucked lute *pipa*, the twenty one-stringed zither with bridges *guzheng*, and the Chinese bamboo transverse flute *dizi*, belong to the *su* category.

As suggested by Richard Middleton (2001), the distinction between art music and popular music in Western society is based on different assumptions and approaches. Popular music, Middleton suggests, is “measured in terms of consumption.” He further states that to define popularity thusly is “to link popularity with means of dissemination,” and also “to link popularity with social group—either a mass audience or a particular class” (2001: 128). In this chapter, I view the accordion music as ‘popular’ music because of its strong association with working people within a Western musical context. In contrast, European classical music, such as Italian, French, and German operas, can be regarded as ‘art,’ or ‘high,’ music associated primarily with an elites or aristocratic class. Although some Western musical instruments, such as the piano and violin, are used in more popular musical contexts, including those categories of jazz, blue grass, and Cajun music, these instruments tend to be categorized as instruments of ‘art’ music in China.

#### The status of accordions in the West

Generally speaking, the status of the accordions is low according to the high-low distinction of the West. Accordions are not generally accepted as mainstream European classical instruments, perhaps because of their association with working-class culture in both Europe and the United States.<sup>5</sup> The diatonic accordion has often been identified as an ‘imperfect’ instrument. For example, the entry for “Accordion” from the *Grove’s*

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<sup>5</sup> However, there are some exceptional cases that show the accordion was an icon of modernity for some areas. For example, in Ireland, the piano accordions are representative of modernity (Smith 1997), and the diatonic accordion is also regarded as a symbol of modernity for African Americans (Snyder 2001).

*Dictionary of Music and Musicians* (1966) reads: “The capabilities of the instrument are extremely limited, as it can only be played in one key ...; it is, in fact, little more than a toy” (Prout 1966: 29). During the 1940s, many people also identified the accordion as a toy because of its small physical construction and a 12-bass mode (Klickmann 1947: 40).

Within the performance context of the West, the accordion was frequently related to the working class and often not considered a legitimate instrument of the classical tradition. In the United States, for example, the accordion was used in vaudeville, a kind of popular entertainment of the 1910s and 20s that was enjoyed primarily by the working people (Muir 2001). Some reviewers describe the accordion as “a huge, old-fashioned (instrument),” (ibid: 66, fn 44), or as “a fearful instrument that looks like a cash register, ... and its behavior is shameless” (ibid: 66, fn 45). In his autobiography, James Periconi, an Italian-American, reaffirms the low status of the piano accordion in the United States. Periconi states that the piano accordion is “a marginal instrument, a folk instrument, not to be taken seriously” (Periconi 2002: 55). In contrast, he claims that the violin belongs to high culture, and he tries to align his Italian cultural identity with that of earlier famous Italian violinists. These examples demonstrate a tendency to identify the accordion as related primarily to the working-class culture in Europe and the United States.

#### *Ya and su in modern Chinese music context*

At the turn of the twentieth century, with the collapse of the last imperial dynasty in 1911, the traditional distinction between *ya* and *su* also began to collapse. The distinction only persisted, to a certain extent, in a more general attitude towards culture. The religious and sacrificial *yayue* more or less vanished when the last emperor was forced to

move out of the imperial palace leaving behind only some vestiges of that former glory within the annual Confucian ceremony. *Gugin* music, however, remains highly esteemed as uncommon and exclusive, played only for those who are cultured and initiated<sup>6</sup>.

The situation of *suyue* was further complicated by the importation of Western ‘art’ music into twentieth-century Chinese society. With the addition of art music, the existence of a recognizable distinction between art and popular music from the West gradually became more firmly identified by many in Chinese society, most specifically by urban intellectuals. Chinese musicians and educators had learned Western music in Europe or Japan at the turn of the twentieth century. They were impressed by the systemic and ‘logical’ approach associated with the musical languages of Western music, such as equal-tempered scales, orchestration, and the sounds and timbre of certain instruments including the piano and violin. Additionally, many also regarded some Western performance practices, including attending musical performances in concert halls, as superior to those of the Chinese. In the 1920s-30s, Chinese society, including Shanghai’s petit bourgeoisie, admired Western music culture, its performance practices, and instruments (Jones 2001: 42-45). As more and more educated Chinese began to appreciate and to privilege Western ‘art’ music, the high status of this new music was reinforced and Chinese traditional music categories began to fade.

#### Music conservatories: the positioning of Western, Chinese, and accordion music in the 1950s

Music conservatories, modeled after those of Western countries, also adopted the Western music classification and attitude toward music in Chinese society. In 1927, for

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<sup>6</sup> For the ideology of *gugin* and its music, see Gulik (1969).

example, the Shanghai National Conservatory of Music (*Guoli yinyueyuan*), was established. The music conservatory curriculums and systems were heavily influenced by those of the Leipzig Conservatory of Music, from which Xiao Youmei, the director of the National Conservatory of Music, had graduated (Jones 2001: 42). The curriculum soon became dominated by European repertoire and pedagogy.

This new music institution continued to exist throughout the second half of the twentieth century. Piano training was provided in conservatories even after the establishment of the PRC during the 1950s. In the conservatories, students studied both Eastern European and Soviet schools of piano playing. Soviet pianists were hired to give piano lessons (Kraus 1989: 131). Following model curriculums provided by western institutions, students normally studied only standard repertoires of piano literature, and, as a result, Chinese pianists began to take part in international piano competitions. Some famous Chinese pianists, such as Fu Cong, Liu Shikun, and Yin Chengzong, won awards in international piano competitions during the 1950s.<sup>7</sup>

However, accordionists did not ‘enjoy’ these same privileges. Due to a shortage of teaching materials and teachers, most accordionists taught themselves to play the accordion. Pianists may have been able to train in most conservatories, but accordion training was not provided in every music conservatory and accordionists were not sent to take part in international competitions. According to Zhang Ziqiang, a retired member of the PLA, the performing standards for the accordionists had not reached the international

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<sup>7</sup> As the first Chinese pianist to win in international competition, Fu Cong won third place at the 1955 International Chopin Competition (Tan 1983: 29). Liu Shikun won the third prize in the 1956 List Competition and second prize in the 1958 Tchaikovsky Competition in Moscow (Kraus 1989: 130). In 1959, Yin Chengzong won first prize in the Piano Competition of the Seventh World Youth Festival at Vienna (Kraus 1989: 131).



standard of the 1950s.<sup>8</sup> Suggesting that the status of the accordion remained lower than that of the piano during the 1950s, Zhang commented that “accordionists did not get as much support from the government as the pianists did. The piano was considered a major instrument in the 1950s.”

Chinese traditional music was featured in music conservatories largely under the influence of the general rubric of *guoyue* (national music), a nationalist ideology advocated by musicians such as Liu Tianhua (Stock 1996: 143-4). Chinese musicians adopted Western musical styles when performing with Chinese instruments and developed a clear tendency towards westernization. Even the physical appearance and structure of Chinese instruments went through several stages of Westernization or ‘revolutionary’ reforms designed to emulate Western music ideals. For instance, more durable and brighter steel strings, considered more suitable for performance in a large auditorium, were soon substituted for traditional silk strings while additional keys and revolutionized musical structures were adopted as a means to increase a musician’s ability to access modulation and to play the Western twelve equal-tempered tones.

Unfortunately, the accordion was neither a mainstream Western instrument, nor was it a traditional Chinese instrument that could be ‘modernized.’ Most accordionists believed that the low social status of the accordion and its working class identity hindered its reception and institutionalization in music conservatories. Indeed, accordion instruction was limited to only a few music conservatories. The Shenyang Music Conservatory was the first institution to have accordion instruction; the teacher was Zhang Zimin (Beijing *shoufengqinbao* 1999 May 15). Others that soon followed suit

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<sup>8</sup> Personal interview on 9 September 2003 in Beijing.

included the Sichuan Music Conservatory, the Xian Music Conservatory, and the Tianjin Music Conservatory. Today, many accordionists who previously studied in these music conservatories recall that even after they had enrolled in music conservatories, the school could not provide as much professional training for them as was offered students of other Western instruments. Wang Yuping, who has almost forty years experience both teaching and playing the accordion in the music conservatory, said that “no one taught me how to play an accordion in the music conservatory [in the 50s]. Accordion teaching was not mature enough. I practiced and arranged the accordion music by myself.”<sup>9</sup>

#### The bourgeois and proletarian instruments: the piano and the accordion in the 1960s

Under Mao’s regime (1949-1977), the more traditional meaning of *su* changed to reflect a new meaning more suitable to the new cultural environment. The new meaning of the term embraced the newly revised ideas about social class, now divided into proletarian and bourgeois as based on social economic concepts. During Mao’s regime, political and social leaders manipulated the performing arts as if wielding a political tool essential to the consolidation of their power. The famous slogan “literature and art are used to serve the workers, peasants and soldiers” from Mao Zedong’s *The Talks at the Yan’an Forum on Literature and Art* (1942) accurately reflects this desire to use art as political propaganda focusing a significant political strategy of the CCP: performing arts were tools capable of mobilizing the masses. This ideology, in so far as it pertained to the

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<sup>9</sup> Personal interview on 19 September 2003 in Tianjin. Wang studied in the secondary school in Hebei, where he first saw an accordion in 1956. Later, in 1958, the Tianjin Music Conservatory was established, combining with the Music Department of the Hebei Academy of Art in 1959 and providing accordion lessons. Unfortunately, however, teachers could not teach well, and, therefore, Wang taught himself and practiced on his own. In 1961, he graduated and then, taught at the college. During the Cultural Revolution, the school closed, but in 1970, the Tianjin Music Conservatory reopened at the outbreak of the Cultural Revolution in 1966. Wang has taught the accordion in the school since then.

arts, reached the apex of its expression in the urban-based Cultural Revolution. The accordion became a perfect instrument in the proletarian cultural movement, which was promoted as a class struggle.

As the Communist regime gained power, the piano became increasingly recognized as a bourgeois instrument, especially in its association with the social elite, otherwise known as the ‘bourgeois class’ in Chinese society. This association with ‘bourgeois’ society reflected Western categories: traditionally, the piano had been identified with the bourgeoisie of the eighteenth and nineteenth century in Europe. It had been introduced to China by missionaries during the Qing Dynasty (Bian 1999: 7),<sup>10</sup> far earlier than the accordion. In Chinese, the piano had been renamed as *gangqin* ‘the steel musical instrument’. Its equal temperament, playing techniques, performing practices, and particularly its design that facilitates harmony, are vastly different from those of Chinese musical instruments. Gradually, a rising Westernized bourgeois in Chinese society became infatuated with the piano. Believing that the piano was a “proper vehicle for musical progress” (Kraus 1989: 23), the bourgeois saw the piano as more than a musical instrument. The piano became a piece of middle-class furniture and a symbol of wealth, sophistication, and prestige. Some middle-class families with no members playing the piano even settle a piano into their home as a sign of culture and good taste.

The piano and the keyboard accordion share a common feature in design, i.e. both use a keyboard. With a minimized keyboard on the left-hand side, keyboard accordions even look a bit like the piano, and indeed, one can play the same harmonic progression on a keyboard accordion as one can on a piano. Although the price of pianos greatly limited

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<sup>10</sup> For the exact date that the piano was imported to China, see (Bian 1999: 5-7; Jones 2001: 30).

the number of people who could afford it, the cheaper keyboard accordion possessed many of the same characteristics as the piano. Therefore, the accordion attracted the masses, the majority of people in the PRC. As a result, with the rising tide of Communist power, it became clear that the bourgeois piano would no longer be privileged over the 'working-class' keyboard accordion.

During the early 1960s, the accordion became immensely popular. There were over ten million Chinese playing the instrument in song and dance troupes. In 1963, the first meeting of professional accordionists was held by the Chinese Musician Association (Yu 1999). At the same time, the Accordion Society of China was founded in Beijing; the first president was Ren Shirong. Also, the first Accordion Orchestra in Beijing, whose members were mostly military accordionists, was established. On July 10, a premier accordion concert was staged in The Hall of the Chinese League of Literary Workers Association, and on July 21, the Accordion Orchestra also performed publicly at the Beijing Concert Hall (Figure 18). The program featured mostly revolutionary songs, songs for the masses, and Chinese folk tunes performed in solos, duets, and ensembles (Appendix B). The accordionists used accordions manufactured by the Tianjin Musical Instrument Company in 1963. It showed a significant development of the accordion in China.

Although music conservatories continued to de-emphasize or even ignore professional training for accordionists, the social demand for accordionists was high. Wang recalls that, in 1958, during the Great Leap Forward Campaign, as the piano was too heavy to move to villages or streets, the accordion became useful especially in

villages and rural areas. During the “Demolish the four olds” Movement<sup>11</sup> (1963), he was a member of a propaganda team and went down to villages to play accordion music. During the Cultural Revolution, Lee Chee Wah<sup>12</sup> also played the accordion in propaganda teams.

With the outbreak of the Cultural Revolution and its anti-Western ideology, the piano was quickly identified as a bourgeois instrument. Not only were many pianos destroyed by the Red Guards, many Chinese pianists were also criticized and even purged.<sup>13</sup> Some families who owned a piano sold it to furniture stores. They were afraid of being labeled anti-revolutionary. In contrast, the accordion fever peaked in the population at this time (Kraus 1989: 150).

During the Cultural Revolution, the status of both the accordion and the piano changed. According to the spirit of the Cultural Revolution, both were Western instruments and were supposed to be denounced and banned because of their Western identities. However, the cheaper and more widely available accordion survived and even received strong support from the CCP, gaining a popularity that gave it an identity as a musical icon during the Cultural Revolution because of its association with so-called proletarian music. (For details on how the accordion was used as a political tool during

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<sup>11</sup> Old ideas, old culture, old customs, and old habits.

<sup>12</sup> Personal interview on 16 October 2003 in Hong Kong. Lee is an overseas Chinese from Indonesia. He played the piano for ten years in Indonesia. His father bought an accordion from Germany, and he learned it by himself before he left for China. In 1958, Lee went to the Xian Music Conservatory. His accordion teacher learned to play from Zhang Zimin, who was the accordion teacher in the Shenyang Music Conservatory. Later, Lee went to the Tianjin Music Conservatory and continued to study the accordion. He left for Hong Kong in 1973.

<sup>13</sup> Many pianists suffered great pain psychically and mentally. For instance, Li Mingqiang was sentenced to jail and not allowed to play the piano until the end of the Cultural Revolution. Liu Shikun was also sentenced to jail. Fu Cong escaped from China. Gu Shengying could not stand being criticized by the Red Guards and committed suicide (Bian 1999: 66-67). However, one famous Chinese pianist, Yin Chengzong, played a significant role in contributing to the survival of the piano during the Cultural Revolution. In a biography of Yin, Kraus includes an in-depth study of this role (1989: 128-160).

the Cultural Revolution, see chapter 4 “Accordionists during the Cultural Revolution”).

Episodes of the current accordion: an icon of nostalgia

In the post-Mao era, the accordion, which had been so closely identified with a “proletarian class struggle,” lost its former strongly political affiliation and fervent symbolism and gained instead, for those who lived through the 50s and 60, an identity as an icon of nostalgia, representative of an uncomfortable longing for the past and for a home (place and time) to which one can never return (Davis 1979: 1). Many retired military accordionists with whom I spoke lamented that the keyboard accordion was no longer used by song and dance troupes. The role of the accordion was soon replaced by the modern electronic keyboard, an instrument that can produce a wider range of timbres and sounds. Today, the accordion is primarily used on some occasions for nostalgic reasons.

Two episodes can be cited to demonstrate that the accordion has today indeed become an icon of nostalgia for retired accordionists and for the older generation in China. During my fieldtrip to Beijing, China, I had a chance to attend a live performance of the Liberation Army’s song and dance troupes in celebration of the Mid-Autumn Festival in front of a department store at night. Around a hundred people stood and watched the performance. All of the musicians and performers were retired members of various song and dance troupes of the PLA. They sang only the popular revolutionary songs and Chinese folksongs of the 1950s. Ren Shirong, a retired member of the Song and Dance Ensemble of the Air Force’s Political Department of the PLA of China, was the accordion accompanist in the performance (Figure 19).

I observed a second recent example of the accordion as an icon of nostalgia while

watching a TV program. *Jiqing guangchang dazhongchang* (Fervent square sing together) broadcast by channel three of the Chinese Central Television at night.<sup>14</sup> The program served the purpose of providing a way for the elderly to recall the ‘good old days’ through the singing of old songs. This recorded program featured a large group of middle-aged and elderly Beijing citizens gathered at a public place. Accompanied by an accordion, they sang Chinese folk songs and revolutionary songs that had been widely popular in the 1950s-70s.

These two episodes reveal how the keyboard accordion is currently being viewed in modern China. Various trends of popular culture have surfaced in the Chinese market since the 80s and nostalgia for the ‘good old days’ is one of them. For example, old pamphlets of Mao’s quotations and prints of old revolutionary paintings are being sold as valuable commodities simply because they reflect the ‘golden days’ of the Communist Party, the period of *Maore* (Mao’s fever) (Schrift 2001). Revolutionary songs exist as significant musical symbols of those more revolutionary days. At reunions of retired members of the military performing troupes, the accordion can be identified as an indispensable musical instrument for music-making and singing and also, as an instrument that embodies their past lives and their memories of those revolutionary times when they first felt empowered. As an instrument, the accordion is still representative of their once important significant as musicians and as contributors to the revolution. By looking at these examples, we can see both how much the CCP relied on the accordion as propaganda and in the promotion of political slogans and perhaps, as well, how much the accordion meant to those who participated and even believed in the dissemination of that

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<sup>14</sup> On 12 September 2003 at 10:20 pm in Beijing.

propaganda. A revolution represents hope; a failed revolution has the potential to destroy the hopes of a people, but recalling, even nostalgically, the initial hopes of the revolution can allow a people to discover hope within the new structures that necessarily follow that failed revolution. Such nostalgic gatherings as described above once again consolidate both aural and visual memories of these old revolutionaries and military people, and activate new realms of hope. The accordion completes their collective memory and also suggests that social or political solidarity has a place in contemporary society.

#### Accordion training in music conservatories: the change of the accordion's image

Currently, music conservatories only provide accordion instruction for students that focusing on the free-bass accordion,<sup>15</sup> a model quite different from that of the keyboard or button accordions used in the 1950s-70s in China.<sup>16</sup> Tianjin Music Conservatory is considered the best accordion instruction center, with expert teachers capable of providing high-level instruction. In the spring of 2004, the Central Music Conservatory in Beijing will provide professional accordion instruction for the first time since the establishment of the Conservatory. Realizing the popularity of the free-bass accordion in the PRC, the leaders of the Conservatory decided to provide accordion instruction (Song 2003) and, with this goal in mind, have been improving their instructions and lessons to match the needs of society. In addition, the Shanghai Music Conservatory offered professional accordion instructions during the 1980s, but when the only accordion teacher left for the

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<sup>15</sup> Other organizations also provide accordion training for the public. Most of them give lessons on the piano accordions. In 1985, the *Beijing Shoufengqin xuexiao* (The Beijing Accordion School) was founded. The president was Yang Wentao (1999 *Beijing shoufengqinbao* May 15). In the late 1980s, the Tianjin Instrumental Company established the Parrot Accordion Training Centre, which provided accordion lessons to 4-6 year-old children. Later, the Centers also set up in Sichuan and Liaonian provinces (Gao 1988). The Art College of the Yanbian University has accordion lessons (Cui 2003).

<sup>16</sup> It also comes from Europe and costs around 70.000 RMB for each (Li Cong).



United States, this course of study had to be temporarily discontinued. Recently, the Shanghai Music Conservatory once again provides professional accordion instruction but to only four students. The attached middle school of the Shanghai Music Conservatory will soon offer professional accordion instruction (Shanghai yinban shoufengqin zhuan ye weiyuanhui 2003).

#### The accordions in current Chinese society

Most activities of the accordion groups, except for those affecting political activities and other mass movements, were stopped during the Cultural Revolution. The more general accordion activities and societies resumed in 1980. The Society of Chinese Accordion Lovers in Beijing was established in 1980, and in 1981, this society was renamed as the Chinese Music Association Performing Arts Committee of the Accordion Professional Group in Beijing. Later, its name was again changed to The Accordion Study Group. Their activities featured public accordion lectures, accordion training classes or lessons as well as competitions and concerts. Sometimes, the society invited foreign accordionists to give performances. In 1984, the Chinese Accordion Teachers Society was founded, and in November 1987, the Chinese Musician Association Performing Arts Committee of the Accordion Society was established. This organization was regarded as an authoritative organization and many accordionists from various regions in China joined. By 1990, there were 450 members (Yu 1999). The Association held competitions and published accordion news, such as China Accordion News in 1988. In 1991, the PRC government ordered a merging of the Beijing Accordion Society, the Society of Chinese Accordion Lovers, and the Chinese Accordion Teachers Society to form a new society, which was the Chinese Accordion Society. This society now has more than 7000

members ("History of the Accordion in China" 2004).

Currently, news of accordion activities is disseminated by the cyber organization [accordion.com/china](http://accordion.com/china) and [accordion news](http://accordionnews.com). <[Accordion.com/china](http://Accordion.com/china)> is a subordinate web site that co-operates with [accordion.com](http://accordion.com) in the US and New Zealand. In Shanghai, Li Cong is the manager of [accordion.com/china](http://accordion.com/china), which he founded in August 1998. The website features accordion news in China and in the West, posting interviews, articles, theses, and dissertations. Li comments that on the web the geographical boundary between countries disappears; everyone can share news and opinions through the website. Each week, approximately 2000 people browse the web page. He said the web page breaks the previous governmental monopoly of accordion materials, knowledge, and information.<sup>17</sup>

The publication of accordion news started in the 1980s. *Zhongguo shoufengqinbao* (China Accordion News) was published in January 1988 by the Chinese Musician Association, the Committee of the Performing Arts, the Accordion Society.<sup>18</sup> *Beijing shoufengqinbao* (Beijing Accordion News) was later published in August 1996 by the Chinese Musicians Association, the Accordion Society, Beijing Office. *Shoufengqinbao* (Accordion News), distributed by the Chinese Musicians Association, the Accordion Society, began publishing in January 2003.<sup>19</sup> Their accordion news is made available only to members who receive it regularly. The purpose of this news is to publicize and to upgrade the teaching and performance standards of the accordion in the PRC, to encourage new accordion compositions, and to facilitate the communication among the

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<sup>17</sup> There is a column of advertisements for Italian accordions in [accordion.com/china](http://accordion.com/china). Li said that it could make two to three thousands RMB each year.

<sup>18</sup> The copies that I have were published on 20 January 1988, and 25 March 1988.

<sup>19</sup> The copies that I have were published on 15 May 1999, and 15 February 2001.

PRC and other foreign countries. The news covers concert reviews, competition results, articles on pedagogy or music theory, compositions (either staff or cipher notations), international news, commercials for accordion stores, accordionists' memoirs, and other accordion news of the provinces in the PRC. Li Cong commented that the accordion news was limited to copies sent to members and that the circulation was not larger than that of the website.<sup>20</sup>

### Summary

During the 1950s, a deeply ingrained cultural notion that there existed an unquestioned dichotomy between art and popular music contributed to the neglect and undermining of the accordion in Chinese society. Later, when the CCP established a new political and cultural environment a new semantic space was established that permitted a greater privileging of the 'working-class' accordion. The accordion then became part of the proletarian culture under Mao's revolutionary movement. The mass movements in 60s and 70s China created an environment that empowered the working class, and that environment later helped to identify the accordion as an icon of the proletarian Cultural Revolution. Given its social and cultural associations, the piano did not fit comfortably

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<sup>20</sup> Shi Zhenming, who was an accordionist in the Liberation Army Orchestra in the 1950s and 60s, comments on the [accordion.com.china](http://accordion.com.china) and accordion news: "It is only accordionists and people who like the accordion who read accordion news or web site. I am member of the Accordion Society so I receive the news. I flip through it casually sometimes. But I do not browse the Accordion web site very often, even though I spend almost two hours each day on the Internet" (Personal interview on 15 September 2003 in Shanghai). Zhang Guoping, a famous accordionist in the PRC, commented that the accordion news was too slow to launch the news. However, the [accordion.com.china](http://accordion.com.china) rapidly posts news (Personal interview on 15 September 2003 in Shanghai). Wang Yuping argued that the articles on the Web site had many mistakes. The accordion news was a reference only for him (Personal interview on 19 September 2003 in Tianjin). Most articles and news are found in either web site or news, instead of academic journals in China. Zhang Guoping did not even know that there was an article on the accordion (Wang 2001) carried by the journal published by the Tianjin Music Conservatory. Shi Zhenming said that "no one regards the accordion as a professional instrument. Most music students do not read the articles related to the accordions, even though the article is carried by the music institution's journals. The situation is different from that of the piano or the violin."

into the politically demanding atmosphere of that era. As a result, the cheaper, more portable, and more widely available accordion became the perfect musical instrument of the people during that particular decade of Chinese history.

Almost thirty years after the Cultural Revolution, the accordion has re-emerged in today's China. Keyboard accordions have become an icon of nostalgia for older military accordionists, who once participated in public revolutionary performances and activities, and now play the accordion in order to recall their past and the fervent hopes of that past. The establishment of accordion societies, the website, and the accordion news point to the recent 're-emergence' of the accordion in Chinese society. The accordion is not a new instrument in China and the revived interest in this instrument builds upon the significant revolutionary role it once played in Chinese cultural formation while re-asserting the collective memory of the Chinese people.

New models of the free-base accordion have been introduced in the Chinese market, and some music conservatories have begun to offer programs for accordion performance. Catering to a more open and capitalist market-oriented society, those who enroll in such accordion programs in the music conservatories are often younger musicians. Today, it seems that the new model of the accordion is popular; programs offered by music conservatories are increasing. However, what kind of popularity is it? Is the accordion as popular as during the masses movement in the 1960s? What will be its status in Chinese society? The future of the accordion remains to be examined within the contemporary social, cultural, and economic Chinese contexts.



Figure 18: The first Accordion Concert in July 1963  
(<http://accordions.com/china/news/14-199910/lsp.html> 27September 2003).



Figure 19: Ren Shirong, the accordionist performed with other retired members of song and dance troupes on 10 September 2003 in Beijing.

## CHAPTER SIX

### NOTATION SYSTEMS AND TRANSCRIPTIONS OF ACCORDION MUSIC

#### Introduction

In ethnomusicology, transcription, a tool for analysis and communication, can be defined as a visual representation of the transcriber's perception of a performance of a piece of music. A notation system is a means to create a transcription, to commit the music and performance details to paper. Ethnomusicologists use transcriptions to examine both performance practices and musical features. Various notation systems have been invented to represent music. Adams, for example, uses symbolic narration, metaphoric depiction, and graphs to examine and to notate melodic contour (shape, configuration, and outline) and typological problems (1976). The notation of rhythm is also a major topic in transcription discourse; of special interest is the notation of non-Western percussion instruments. Koetting's notation system is designed to represent most specifically the timbres of the West African drum ensemble (1970) while Pantaleoni has designed a system that makes it possible to transcribe the rhythmic principles of the *sogo* (a kind of drum) in *atsia* (a southeastern Ghana genre) (1972). In this chapter, the discussion focuses on the transcriptions and notations of accordion music.

The accordion has long provided popular accompaniment for vocal music and dance in Europe and other countries (Muir 2001; Ragland 2000; Smith 1997), and during the 1950s and 60s, Chinese song and dance troupes provided similar performance practices designed to attract a wide audience in China. Although there were few Chinese solo accordion arrangements featured in the accordion repertoire of the 1960s, accordionists

arranged Chinese songs, including revolutionary songs, as accompaniments for y solo or choral singings. Most accordion solo pieces were rearranged from Chinese folksongs or instrumental music (Appendix B; see the scores and the accordion sheet music). Since the 1980s, some Chinese accordion solo music has been newly-composed (Li 2002 in scores), but nonetheless, accordionists still continued to enjoy the 1960s practice, i.e. the re-arrangement of Chinese folksongs and instrumental music. Curiously, although this practice by accordionists of arranging Chinese songs and re-arranging other instrumental works for the accordion has a long history, there have been no major transcriptions that permit a thorough analysis of the process.

The works chosen for both transcription and analysis in this chapter include recorded performances of three revolutionary songs sung by a chorus accompanied by an accordion as well as three excerpts from a performance of an arrangement for a solo accordion of a work originally composed for orchestra and solo violin.<sup>1</sup> The names of the three *geming gequ* (revolutionary songs) are *Tuanjie zhandou* (Unite to fight), *Women zouzai dalushang* (We are walking on the great road), and *Xuexi Lei Feng haobangyang* (Learn from the model of Lei Feng).<sup>2</sup> The three revolutionary songs are strophic songs, i.e. the same melody is repeated for each set of lyrics. The vernacular lyrics with political messages (Appendix C) have been transcribed in full so as to include the introduction, interludes, and variance in the accompaniment of stanzas. Vocal lines and lyrics are notated for reference only. As the vocal parts are excluded from the analysis, the vocal harmonic parts will not be shown.

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<sup>1</sup> I am indebted to Megan Teruya, Sujin Lee, and Ray Kitagawa for help in transcriptions.

<sup>2</sup> The commercial recordings were published in the 1950s. The exact year is absent on the recordings; so I estimated the date based on the cultural and musical contexts of the songs.

Another example of accordion music that will be discussed is the accordion solo version of *Xiaotiqin xiezouqu Liang Shanbo yu Zhu Yingtai* (*The Violin Concerto: Butterfly Lovers*) (hereafter the *Butterfly Lovers*). The three excerpts from the “In Love” section of the *Butterfly Lovers*—the introduction (bars 1-11), the first theme (bars 12- 20), and the second theme (bars 59- 72)—are presented to show how principal melodies as played by solo instruments with accompaniment by the orchestra have been arranged and adapted for a solo accordion.<sup>3</sup> These three excerpts are widely known in China and overseas Chinese communities. Listening to the melodies of these excerpts, many Chinese or non-Chinese who are familiar with Chinese music culture might easily recognize the *Butterfly Lovers*.

Templates used to examine the arrangement of the three revolutionary songs and the three excerpts from the solo piece make possible a useful comparison of the accordion as used in these two genres. Additionally, I discuss a notation problem in transcription pointed out by Mantle Hood (1971: 90-122) in the context of Chinese accordion music.

#### Notation system

Before analyzing the music, I will describe conventional accordion notations as used in the West and in China; later, I will explain which notation system I have used in transcribing the music. In part, the accordion’s physical structure on the left-hand side of the instrument is reflected in the notation system; there are six rows of buttons. The first row is called counterbass, and the second the fundamental row. They are a major 3<sup>rd</sup> apart. Each button produces one pitch in an octave, but accordionists consider it to be one pitch

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<sup>3</sup> The commercial recording was published during the 1990s. The exact year is not noted on this recordings; the performer informed me of the approximate publication year.



only (Li 1956a: 36). The third, fourth, fifth, and sixth rows produce major triad, minor triad, dominant seventh, and diminished seventh chords, respectively (Figure 20). These names of each row are also used by Chinese accordionists and have been translated into Chinese terms. For the seventh chord, the fifth is omitted, and the root is doubled (Wang and Yang 1974: 38).

Accordion music is notated in staff notation in the West, similar to notation for piano music. Melodies played on the right-hand side of the accordion are written on the treble staff. On the bass cleft the notation is slightly different from a regular staff notation system, such as might be found on a piano score. Accordionists read the special signs of the accordion notation system and then press appropriate buttons.

In the West, a simple conventional system notates both bass and chord buttons: “All chord notes are written above the third line and all bass notes are written below the third line of the bass staff” (*Sedlon Accordion Method*: 10). The nature of the chord buttons is indicated by a letter M (major), m (minor), 7 (dominant 7<sup>th</sup>), or d (diminished 7<sup>th</sup>) on top of the notes (Figure 21). The chord note is notated on top of the bass note when these two buttons are played together.

# MIRROR-VIEW BASS CHART

TOP

BOTTOM

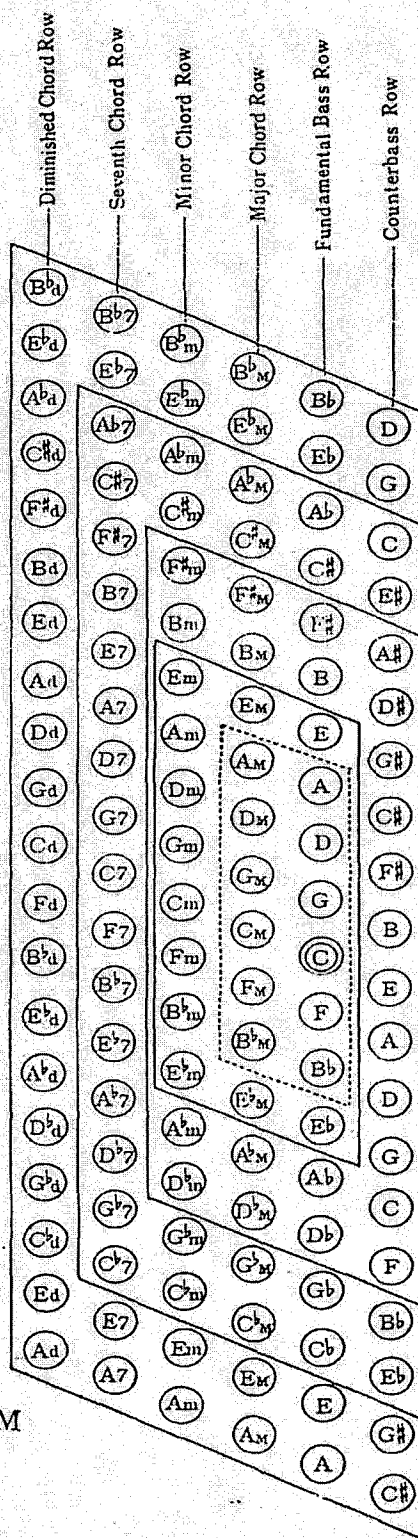


Figure 20: The six-row buttons of the piano accordion (from Chau Puyin, 13 August 2003)

In China, different accordionists have variously notated the bass lines. Since the beginning of the twentieth century, *jianpu*, a cipher notation system, has been used in China.<sup>4</sup> This pitch-notation system uses numbers to represent pitches; for example, 0 = rest, 1 = do, 2 = re, 3 = mi, etc. A dot above or below a number indicates a higher or lower octave. A specific rhythm can be shown by a horizontal line under the numbers. A vertical line that separates numbers is a bar line. Accordionists adopted this notation system for accordion scores, but throughout the later decades of the twentieth century, various other methods of cipher notation were also used by those transcribing accordion music.

On the bottom line of the accordion scores published in the 1970s, for example, a number inside a circle is used to represent the root of a chord (Figure 22). A Chinese character on the right-hand side of the circle indicates the chord nature, such as major triad, minor triad, dominant seventh, and diminished seventh. A written combination of a Chinese character and a number represent specific buttons on the accordion. This notation system more precisely informs accordionists which button to press. If a bass note and a chord are to be played simultaneously, the bass note is notated at the bottom and the chord note on top (Zhang 1976: 8). This system of notation more closely follows the practice of the Western accordion notation, except that it is notated in numbers instead of with staff notation.

In the early 1980s, Yin Zhichao, a Chinese accordionist, invented another system using the cipher notation (Figure 23). For the bass and chord buttons, big numbers indicate bass pitches of the first (counterbass) and second (fundamental) row. Dashes are added under each number in the pitches of the first row. Small letters m, s, and d are

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<sup>4</sup> The cipher notation is the Chev  system, invented by a French physician (Apel 1969:149).

written beside the small numbers to indicate the chord buttons of the fourth to sixth rows. A small m, s, or d indicates the minor triad in the fourth row, the dominant seventh chords in the fifth row, and the diminished seventh chords in the sixth row, respectively (Ibid 1981: 1).

The notation system for the accordion in China remains to be thoroughly studied. In chapter 2 in his book *The Ethnomusicologist*, Hood discusses the problems of transcription and notation (1979). Using Western notation to transcribe non-Western music is a common practice; it is also a common problem in the discourse of ethnomusicology. He suggests three solutions: the Hipkins solution, the Seeger solution, and the Laban solution (1979: 90-122). The Hipkins solution requires transcribers to learn indigenous notation for a specific culture's music. This raises the question: What is the indigenous notation system for accordion music? In Europe, staff notation was used at the time it was introduced to China, but later, Chinese accordionists employed a cipher notation, which remained the conventional notation system for Chinese accordion during the decades of the 1950s to 1970s.<sup>5</sup> Although the cipher system was used in China for the accompaniment of songs at the time these performances were recorded, staff notation has been used in this study.

In this chapter on transcription, I need what Charles Seeger calls a descriptive notation "that can be written and read with maximum objectivity" (Seeger 1958: 194).

Therefore, I use the staff notation to spell out the octaves and chords on the bass clef.

Conventional accordion scores (both staff and cipher) are prescriptive; the bass buttons

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<sup>5</sup> Most accordionists claimed that they used the cipher notation because it was easier for accompanying singers, as each singer's voice range was different and cipher notation is flexible in modulation. It was not until the 1980s that the accordionists stopped using the cipher notation. The revival of staff notation in post-1980s China may be connected to increasing popularity of the accordion as a solo instrument.

and chord buttons are notated by special signs. I have adopted a staff notation, in which the treble clef notates the melodies of the accordion and the bass clef notates the bass and chord buttons, rather than follow the Hipkins solution that might suggest the use cipher systems as more appropriate. However, on the bass clef, I do not follow the conventional notation used in the West and China. Since I need to show the actual sound of the bass and chord buttons, the octaves and chords will be spelled out on the bass clef. I use two stems for one chord and indicate with a downward stem what is played on octave buttons and with an upward stem what is played on triad buttons (or vice verse).

Bellows movements play a crucial role in producing sound and controlling the volume of the accordion. Pressing keys or buttons does not directly affect the volume in the accordion. Volume is controlled by the bellows that provides a level of air pressure by pushing or pulling. In a normal situation, bellows movement takes place each bar or every two bars, but the melody's phrasing also provides a place to change the bellows. Changing of the bellows without interrupting the continuity of melody is considered an ideal bellows movement (Zeng 1974). In transcription, however, there are no markings for normal bellows movements. Accent marks (>) are used below notations for bass notes or chords to indicate special bellows movements, such as those that might be produced by a short or quick energetic push or pull on the bellows, designed to enhance the timbre and volume of the music. Other markings follow the Western staff notation. Dynamic markings indicate the volume of the music; tempos are indicated at the top of each piece; bar numbers are provided on each piece; and total times are written at the bottom of the last bar.

There are some unclear spots that are bracketed in the transcriptions. There are

several reasons for this. Firstly, the recordings that I used, especially those of the three revolutionary songs, were recorded onto an LP in the 1960s. Some areas have blurred sound that is difficult to hear. Secondly, the transcription may show some chords that do not match the melodic lines. This situation occurred as a result either of blurred sound or because the accordionists played wrong buttons. I speculate also that the accordionists may keep certain chord patterns in the music because it is hard to change chords. A too fast tempo or the distance between buttons may also provide a reason why accordionists might keep using the same chord patterns. Thirdly, accordionists who just follow melodies to use bass buttons or chord buttons without considering the harmony of the melodies may actively contribute to the disjunction of melody and harmony.

One thing I must clarify: only keyboard accordions are used both in the recordings of the songs and in the three excerpts of the solo piece. However, due to a lack of information on the specific accordion model for each recording, some issues cannot be addressed in this chapter. The timbre of the accordion is a case in point. On the keyboard side (treble) and the buttons side (bass) of the accordion, there are several stops that create different kinds of timbre by pressing it. The numbers of stops on each side and on each accordion is different. On the keyboard side, there are two, three, five, seven, nine, eleven or thirteenth stops. Each stop produces a specific timbre, such as that of the violin, the flute, the saxophone, the bassoon, or the bagpipe (Cao 1979: 42). On the button side, there are either two or six stops that produce different levels of texture and timbres (Cao 1979: 43). If there is a lack of information as to which accordion is used, it is difficult to distinguish the stop by listening to recordings.<sup>6</sup>

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<sup>6</sup> Personal interview with Christie Adams on 7 February 2004 in Hawai'i.

In the following section, I use templates to analyze the three songs and three excerpts from the Introduction of the *Butterfly Lovers*. These templates include the melodic lines of the accordion, the use of the bass buttons and chord buttons, and the bellows movements.

Accompaniment: three revolutionary songs

*Tuanjie zhandou* (Unite to fight)

In the recorded performance transcribed and analyzed here, there are three verses. The accordion, in addition to supporting the vocalists as they sing, plays an introduction that leads into verse 1 (bars 1-12), two 8-bar instrumental interludes between verses (bars 45-53 and 85-92), and a 9-bar coda. The coda begins like the last 8-bar phrase of verse 3 and is extended one bar with the melody ending on the tonic (bars 126-134) (Appendix D).

In accompanying the verses, each hand of the accordionist performs a different function. The right-hand plays the keyboard and that music supports the vocal part by doubling the vocal melody at phrase beginnings and adding embellishments at phrase endings when vocalists pause to breathe (bars 20, 26, 61, 69, 77, 100, 109, 117, and 125). Embellishments are also added within phrases when the vocalists hold a long tone (bars 33, 73, and 113). These embellishments—8<sup>th</sup>-notes or 16<sup>th</sup>-notes, some arpeggiated triads, and other scales in contour—contribute to the maintenance of the onward momentum that is essential to a march.

The left-hand plays the buttons and provide harmonic grounding, utilizing octaves (by pressing a bass button that produces a bass tone and the octave above it), triads (by pressing a chord button that produces a triad in root position), and triads with root at both

bottom and top (by pressing a bass button and a chord button simultaneously).<sup>7</sup>

Rhythmically, at many phrase beginnings, the left hand part proceeds in a steady 8<sup>th</sup>-notes with an octave on the beat and a triad on the off-beat. This is called oom-pah (and corresponds to oom-pah in Western music). The tonal content of oom-pah progressions within a bar are: 1).the octave on the tonic and tonic triad is followed by the octave on the dominant (which, depending on the melodic progression, could be analyzed as either the 5<sup>th</sup> of the tonic or the root of the dominant) and tonic triad (bars 5, 6, 10, 49, 50, 89, and 90); 2). the repetition of the octave on the tonic and tonic triad (bars 13, 14, 19, 101, 102, and 126-7); 3). the repetition of the octave on the dominant and dominant triad (17, 42, and 97); and 4). the repetition of the octave on the tonic and dominant triad (bars 25-26, 29-32, 38-40, 59-62, 65-66, 69-71, 99, 100, 105, 106, 109, and 110-112).

In addition to the 8<sup>th</sup>-note oom-pah patterns, the left-hand part also features some dotted rhythm patterns that duplicate those in the vocal and accordion melodies. They are: 1). the repetition of the tonic octave and dominant triad (bars 53-54 and 93-94 although not in bars 55-6 and 95); and 2). the repetition of the dominant octave and dominant triad (bars 57-58).

The thicker harmonic texture of triad with root at both bottom and top provides greater emphasis than the oom-pah pattern. It is found as a drum-like filler under long melody tones as a response to its melodic pattern (bars 2, 4, 46, 48, and 86-88), at the ends of instrumental-only sections (bars 11-12, 51-52, and 91-92), ends of verse (bar 44), and ends of phrases within verses (bars 16, 18, 20, 27-8, 56, 58, 67-8, 96, 98, 107-8, and

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<sup>7</sup> As transcribed, bar 76 is an exception, being a dissonance formed by dominant octave and submediant triad. This exception may be due to either an error in transcription resulting either from the lack of clarity in the recording or from an unusual (or even mistaken) placement of fingers on the button board.



124-5), within phrases (bars 34-37, 63-4, and 103-4), the second half of the second verse (bars 74-84), and the third verse (bars 114- 122, and 128-134), and in some situations that I have not been able to identify (bars 23-24).

Another means of emphasis in the accordion accompaniment is the louder sounds of bellows accents. These are created by a short, quick, energetic push or pull on the bellows. Some of these accents are on weak beats with thicker harmonic textures that create an echo to the voices (bars 16, 18, 56, 58, 96, and 98). Bellows accents are also featured in the instrumental introduction (bar 10), the second interlude (bar 90), and at the end of the song (bars 133-4).

*Women zouzai dalushang* (We are walking on the great road)

The musical form of *We are walking on the great road* is verse-refrain. In the recorded performance transcribed and analyzed here, there is also a four-bar instrumental introduction that repeats as a four-bar interlude that is exactly the same as the instrumental introduction played before the fourth verse (Appendix E).

In the accordion accompaniment, the right-hand part doubles the vocal lines with some embellishments, both single note figures and chords. Chords are added to embellish a held vocal tone (bars 12, 28, 44, and 64); the accordion plays tonic triad chords (the accordion rests on the first half beat). The accordion plays notes to embellish the held vocal tone (the accordion rests the first half beat and the fourth beat in bars 16, 32, 48, and 68). The 16<sup>th</sup>-note passages are added to embellish the long vocal tones (bars 42 and 62). A tonic major chord and an arpeggiated tonic triad are played in the second and third beats, respectively, to embellish the tonic held vocal note (bars 36 and 52).

There are also other different accordion accompaniments of the right-hand part. The

accordion adds a passing note and rests at the last beat (bar 26). An alternation of chord and rest is used (bars 39 and 59). The accordion also enriches a vocal note by adding a chord, e.g. it plays a first inversion on tonic triad to harmonize the tonic note (bars 13 and 14) and a tonic chord is used to harmonize the dominant note (bar 60). In the second half of the refrains (every time), the accordion responds to the vocal lines (bars 17-18, 33-34, 49-50, and 69). The accordion melodic line is absent (bars 20-24).

On the left-hand part, there are frequently thicker harmonic textures of triad with root at both the bottom and top. Rhythmically, these textures are drum-like patterns or the result of different note value patterns, such as 8<sup>th</sup>-notes or quarter-notes. The drum-like patterns are played to respond to the vocal parts (bars 13-14, 17-18, 29-30, 33-34, 45-46, 50, 65-66, and 69-70). In contrast, only three oom-pah patterns are found (bars 3, 5 and, 55). The 'oom' is a descending line from tonic to the dominant while the 'pah' remains as a tonic triad throughout. The accordion plays only octave bass notes (bars 21 to 24). A mixture of the octave (bass button), triad (chord button) and triads with root at both the bottom and top are found (bars 40 and 60). In short, only 8 of 72 bars play the bass and chord buttons individually.

Some accents are created by the bellows (bars 13, 14, 29, 30, 45, 65, 66, and 72). These accents are mostly located on the first note of a dotted rhythm pattern. In addition, this song features a crescendo-diminuendo bellows movement in the accompaniment. The bellows is used to maintain the onward momentum (bar 10).

*Xuexi Lei Feng haobangyang* (Learn from the model of Lei Feng)

In the recorded performance transcribed and analyzed here, there are a four-bar instrumental introduction and four verses. Basically, the right-hand part doubles the vocal

melody but also adds some embellishments. The accordion plays in arpeggios to accompany a held melody tone in the vocal part (bars 8, 28, 48, 66, and 68). The accordion also plays an octave higher than the vocal part (bars 20, 40, 60, and 80). In addition, the accordion adds chords to echo the vocal part (bars 24, 52, 64, and 72) (Appendix F).

On the left-hand part, there are octaves, triads, and triads with root at both the bottom and top that harmonize with the vocal melodies. Rhythmically, most phrases are in a steady 8<sup>th</sup>-note pattern or the oom-pah patterns. These patterns are: 1). repetition on the octave on the dominant and the dominant triad (bars 5, 20- 21, 23, 25, 40-43, 45, and 65; a slightly different rhythmic pattern in bars 20 and 40); 2). the octave on the tonic and the dominant triad is followed by the octave on the dominant and dominant triad (bars 6-7, 10, and 26-7); 3).the repetition on the octave on the tonic and the dominant triad (bars 9); 4). the repetition on the octave on the dominant and the tonic triad (bars 22); 5). the repetition on the octave on the tonic and the tonic triad (bars 29, 33, 46, 49, 53, 55, and 69); 6). the octave on tonic and the tonic triad is followed by the octave on the dominant and tonic triad (bars 47, 50, 66-67, 70, 73, and 75); and 7). the octave on the dominant and the tonic triad is followed by the octave on the dominant and dominant triad (bars 82-83).

The thicker harmonic texture of triad with root at both the bottom and top is found in the 4-bar instrumental introduction. In addition, they are played to echo the vocal parts (bars 24, 32, 44, 48, 52, 60, 64, 72, 80, and 84). They follow the rhythmic patterns of the vocal and the accordion melodies (bars 51, 58, 71, and 78). It is only the first beat of the bar that features this thicker harmonic texture (bars 11 and 31). The thicker harmonic

textures are found without bellows accents (bars 61 and 81); they are used with the bellows accents in the second beat of the bar (bars 64 and 84). Bellows accents are found in the last beat of each verse with thicker harmonic textures to echo the voice (bars 24, 44, 64, and 84).

In sum, in the three revolutionary songs, the keyboard part of the accordion accompaniment doubles the vocal melodies and adds some embellishments: arpeggiated triads, running notes, chords, passing notes, or higher octave. On the button part of the accordion, the accompanying textures include either an octave or, a triad, or both. Rhythmically, the alternation of octave on the beat and triad on the off-beat in oom-pah patterns is prominent in the *Unite to fight* and *Learn from the model of Lei Feng*. The harmonic relations of the oom-pah patterns are most frequently tonic and dominant. Another accompanying pattern produced by the buttons side consists of triads with root at both the bottom and top. This pattern is found especially in the revolutionary songs, as this rich texture induces grand and strong feelings.<sup>8</sup> For instance, such a pattern is extensively used in *We are walking on the great road*. Generally, drum-like patterns are more prominent than oom-pah patterns in *We are walking on the great road*.

Additionally, in these songs, the thicker harmonic sonorities are used with bellows accents. All three revolutionary songs have bellows accents that enrich the song's performance. In *Unite to fight* and *Learn from the model of Lei Feng*, the bellows accents are used on the weak beat (to echo the voice); in *We are walking on the great road*, the bellows accents occur on the first beat of dotted rhythms.

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<sup>8</sup> Personal interview with Lee Chee Wah on 26 January 2004 in Hong Kong.

Solo repertoire: *The Butterfly Lovers Concerto*

*The Butterfly Lovers* was composed by He Zhanhao and Chen Gang while they studied composition at the Shanghai Conservatory in 1959.<sup>9</sup> Since then, the *Butterfly Lovers*<sup>10</sup> has been performed frequently, and has been used as a “Chinese concerto model” for almost half a century, often by a symphonic orchestra with a solo violin playing in ‘Chinese style’ (Kwan 2000; 2002).<sup>11</sup> During the 1950s, composers and audiences were enthusiastic about the fusion of Western and Chinese music (Kraus 1989: 108). Because of the popularity of *The Butterfly Lovers*, there are numerous arrangements and adaptations by the two composers and others for the small pear-shaped, treble plucked-lute *liuqin* (see Zhang Xinhua 1991), the pear-shaped plucked lute *pipa*, the twenty-one stringed zither with bridges *guzheng*, the Chinese two-stringed bowed lute *erhu*, the piano (see Liang Zhu baji 1997), the Chinese two-stringed treble bowed-lute *gaohu* (see Wang Wei 1993), and even for the human voice. During the 1980s, accordionists created an arrangement the *Butterfly Lovers* as accordion music, entitled *Shoufengqin duzou Liang Shanbao yu ZhuYingtai (Accordion solo: the Butterfly Lovers)*.<sup>12</sup> The accordion plays both the violin’s solo melodies and the orchestral parts. The whole piece is transformed from a violin concerto to a work for a solo accordion.

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<sup>9</sup> Bruno Nettl writes that the *Butterfly Lovers* was “composed in [the] 1950s for [the] erh-hu (spiked fiddle) and orchestra...” (1985: 142). Although it is true that the concerto adapted quite extensively *erhu* technique, the *Butterfly Lovers* was originally written for the violin not for the *erhu*.

<sup>10</sup> Since the story is about the romantic love between a scholar and the daughter of a rich family, the *Butterfly Lovers* was later denounced as “monsters and demons in love” (*niugui sheshen tanlianai*) (Liang 1993: 177).

<sup>11</sup> In the 1950s, both composers and audiences were enthusiastic about the fusion of Western and Chinese music (Kraus 1989: 108).

<sup>12</sup> Personal interview with Lee Chee Wah on 26 February 2004 in Hong Kong. According to Lee Chee Wah, Yu Jiqing was the earliest accordionist to rearrange the *Butterfly Lovers* into a piece of accordion solo music. During the 1990s, other accordionists, such as Ren Shirong and Chau Pui Yin, followed this trend. However, Yu Jiqing’s version is considered the best (Lee Chee Wah).

In general, the melody of the accordion version follows that of the concerto version.<sup>13</sup> Firstly, it is a single-movement concerto (the violin and the orchestra) that, according to its composers, is ‘sonata form’. The three main sections— “In Love,” “Resisting Marriage,” and “Transfiguration”—define the three high points in the story and correspond to the exposition, development, and recapitulation of the ‘alleged’ sonata form. However, the claim that the *Butterfly Lovers* is in sonata form can be disputed. Firstly, the keys of the first and second theme are not in a tonic and dominant relationship, which is a standard key relationship in the Western classical sonata form. In the *Butterfly Lovers*, the first theme in G major and the second theme in E major are a tonic-submediant relationship. Secondly, the first theme is slow and the second theme is fast and dance-like in tempo a relationship contrary to the allegro first theme and lyrical second theme as is common in the mainstream sonata allegro form of the West. *Butterfly Lovers* only observes the general principle of contrasting themes of the Western sonata form. These two themes do not appear in the section of the development, “Resisting Marriage,” of the *Butterfly Lovers*, and it is only the first theme that reappears in the recapitulation, “Transfiguration.” However, even so, that first theme is not fully repeated. Nine bars have been removed from the original published score. These excised bars are a repetition in a lower register of the main theme melody in the section “Transfiguration,” from bars 675 to 683. The reason for this change may be to avoid redundancy in the recapitulation as these nine bars had appeared previously in the section “In Love,” but another possible reasons for not repeating the 9-bar main theme may be that the accordion

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<sup>13</sup> I have only the publication of Chau Pui Yin’s version (1991). There is a discrepancy between his recorded performance and his score.

may not render the same kind of register contrast as it does on the violin. As the high and low register on the accordion is not as effective as that on the solo violin, the elimination of these bars may strengthen the accordion version while shortening it. There are 714 bars in the violin concerto version and only 705 bars in the accordion solo version.

One reason that the *Butterfly Lovers* might be identified as an ‘alleged’ sonata form is because of its use of thematic materials. The musical form of the *Butterfly Lovers* follows a story of how a young Chinese couple, Liang Shanbao and Zhu Yingtang, meet and fall in love (“In Love”). This meeting serves as the exposition; then Zhu Yingtang resisted marrying a man she does not like (“Resisting Marriage”), which is the development; eventually, the death of Liang Shanbao causes Zhu Yingtang to commit suicide, and they became a pair of butterflies; which is the recapitulation. In each section, the composers use different musical techniques to support the narration of the story. Various kinds of orchestration that were used to depict the development of the story in the original concerto have been eliminated or cannot be translated to the solo accordion. For example, the reappearance of the first theme in the recapitulation upholds the depiction of the transformation of the lovers into a pair of butterflies, but that theme has been reduced in the version for the accordion. In the violin concerto, the recapitulation of the first theme is played *con sordino* (with mute) in order to create an atmosphere of fairyland. For the accordion transcription, the first theme is played in the same register in the exposition. Also the solo violin/cello pair in the violin concerto, symbolizing the female/male protagonists in the story, cannot be expressed effectively by the solo accordion. The set of templates I use to analyze the three revolutionary songs is also used to analyze the three excerpts of the *Butterfly Lovers*.

In the first excerpt, the accordion's melodic lines come from the original version. In the original, the work opens with a free-tempo flute solo (bars 4-5) after quietly establishing of the dominant tone sense (bars 1-3). This is followed by an oboe solo in 4/4 meter (bars 5-11) (Appendix G).

The left-hand part of the accordion essentially compresses the pitch ranges of the orchestral instrumentations to the characteristic of the accordion performance practice and thus produces a reduction of the original string part. The accordion version features mostly octaves as the counter melodies of the main melodic lines (bars 6-7 and 10). This special sonority, occurring when two bass buttons playing together, never happens in the revolutionary songs (bars 5 and 11). A thicker harmonic texture occurs once at the first and second beats (bar 8). It is the octave on supertonic and the tonic triad. There are no bellows accents.

The second excerpt is the first theme (Appendix H). On the right-hand part, the accordion plays the solo violin and the last one-and-half beats of bar 20, which are played by the oboe in the original score. The stylistic flavor of the original violin part, such as its glissando techniques imitating the *erhu*, is lost because such effects are impossible to produce on the accordion's keyboard.

The left-hand part is also a reduction of the woodwind and harp parts. An octave is featured in the counter melody (bars 13 and 15). Two bass buttons playing together is used once at the first half beat (bar 13). The accordionist plays the octave on A and D in bar 14, and the B, the first beat, in bar 15 because of the melodies. Triadic harmony is also used. There are triads on the mediant in syncopation (bars 16 and 19). Octaves and triads are played individually: 1). the alternation of octave and triad is found on the first



two beats (bar 17); 2). the octave on the submediant, and the triad on the submediant is followed by the octave on the (third chord) (bar 19); 3). the dominant octave is followed by the dominant triad (bar 20). Thicker harmonic textures are occasionally featured at the opening of this theme (bar 12); the first and third beat use tonic octave and submediant triad. No bellows accents are found.

The last excerpt is the second theme (Appendix I). On the right-hand part, the melodies are originated from the solo violin part. The left-hand part is a rearrangement of the original's string and woodwind parts. The sonority of the octave is mostly found at the first beat of each bar (bars 60, 62, 64-71). Rhythmically, most bars proceed in a steady 8<sup>th</sup>-note pattern beginning the octave that is followed by three triads (a oom-pah-pah-pah pattern). They are: 1). a dominant octave and a tonic triad (bars 60 and 64); 2). a dominant octave and a dominant triad (bars 62, 65, and 69-71, except for bar 70 in which the last half-beat is rest); 3). a tonic octave and a tonic triad (bars 66-68). Triads with root at both the bottom and top are also found (on first half beat and the last half beat of bars 59, 61, and 63; and on the second half beat in bar 72). As in the first theme, no accent is produced by the bellows.

In sum, in the three excerpts from the *Butterfly Lovers*, the right-hand part of the accordion comes directly from the prominent instrumental solo of the original version. Therefore, the melodies are not embellished; however, the glissando and portamento on the violin is lost on the accordion. The left-hand part is a reduction of the orchestral part (strings and woodwind parts) in the published score. The predominant harmonic sonority occurs through octaves rather than the triad with a prominent third and fifth. Few of the accordion's typical thicker harmonic textures are found. Oom-pah patterns occur only in

the third excerpt. Bellows accents are not utilized in any excerpts.

### Summary

The transcriptions and analyses of the three revolutionary songs and the three excerpts of the *Butterfly Lovers* demonstrate the accordionists' flexibility in arranging accompaniment for songs and also in rearranging a concerto as a solo piece. Indeed, these rearrangements exhibit more flexibility and are more individualistic than the solo piece. However, these songs and the excerpts from a solo piece focus primarily on melodies within the original work. For the revolutionary songs, the accordionists may have had some restrictions, such as an agreement with the chorus director concerning the length of the accordion's solo introduction and interludes. The accordionists were also most likely expected to play the melody along with the vocalists. However, although in general, the accompaniment to all stanzas within each song are basically the same, the differences in details, as seen in the transcriptions, are evidence that the accordionist was free to choose the harmonic textures for the songs. The specific rhythmic patterns provide the intended vigor in expression of the patriotic spirit and offer the momentum of a march by adding bellows accents and melodic embellishments. These differences in detail also provide evidence of the accordionists' flexibility. There are, of course, more limitations and musical restrictions for the accordionist to rearrange the solo work from a prescribed score. The accordionists must adhere to and show respect for the original composers in rearranging the piece that would be readily recognized, if that piece is to be enjoyed as a 'satisfying' rendition of the original composition. The arranger can accomplish this goal by creating an arrangement from the original composition as a reduction to fit within the physical capacity of the accordion while retaining the prominent feature of the piece.

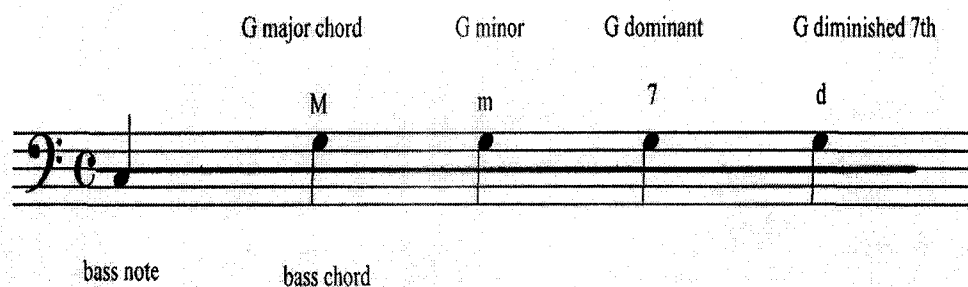


Figure 21: The accordion in staff notation.

1 = G

①<sup>大</sup> = G major

①<sup>小</sup> = G minor

①<sup>7</sup> = G dominant 7<sup>th</sup>

①<sup>減</sup> = G diminished 7<sup>th</sup>

Chinese characters

Figure 22: The accordion in cipher notation.

1 = G

1<sup>st</sup> row: 6, 3, 7

2<sup>nd</sup> row: 6, 3, 7

3<sup>rd</sup> row: 6, 3, 7 = major

4<sup>th</sup> row: 2m, 6m, 3m = minor

5<sup>th</sup> row: 5s, 3s = dominant 7<sup>th</sup>

6<sup>th</sup> row: 2d, 7d = diminished 7<sup>th</sup>

Figure 23: The accordion in cipher notation (1980s).

## CHAPTER SEVEN

### CONCLUSION

At the very beginning of the thesis, I raised the question of why the accordion had been neglected by Chinese scholars of twentieth century Chinese history. With my discussion, I have traced both the history of the importation of the accordion into China and the social and cultural contexts that surrounded its introduction to and acceptance in Chinese society.

After examining the development and reception of the accordion in China in the previous chapters, I have come to the understanding that the accordion may have suffered from an identity problem after being imported into China. At the earlier stages of its integration into the Chinese musical culture, the accordion existed both as a symbol of modernity and as an economical substitute for the less-affordable piano. Although it was promoted and used in the schools in the late Qing and in the early Nationalist era, documents related to this part of history are relatively scarce and we are not sure how successfully the accordion was integrated into mainstream musical education and performance practices. Surviving from this time are only two accordion manuals published in the early years of the twentieth century, some photos taken in the 1930s and 40s, and some recordings of accordion performances of popular Mandarin songs. It was not until the Cultural Revolution that the accordion gained cultural prominence, becoming overwhelmingly popular and practically useful for the singing and promotion of revolutionary songs. When the Cultural Revolution ended with the downfall of the Gang of Four, the accordion seemed to fade from the media and from public discourse, but

nonetheless in post-1980 China, the free-bass accordion began to gain popularity in music conservatories. Although the resources of a single instrument—the accordion—are far more limited than those of an orchestra and soloist, the renewed interest in the accordion resulted in the creation and establishment of a new solo genre for the accordion in China. The transcriptions of the Chinese revolutionary songs and the three excerpts from the *Butterfly Lovers* concerto illustrate the versatility and creativity of the newer performance practices of the accordionists in China.

Unfortunately, musicians and historians have too long neglected, ignored, and even avoided this once significant musical and political tool of Communist China. Although the accordion is Western in origin, it may be that its humble origin and low social status in the West initially convinced Chinese musicians to marginalize the accordion and its music, especially as it is not a Chinese instrument and therefore, few saw reason to reform or to improve on its music or its methods. With full access to mainstream Western classical instruments like the piano and violin, musicians may not, at first, had much interest in this low-class ‘folk’ instrument, even though it came from the West. The avoidance and the marginalization of the accordion in current China may reflect a Chinese cultural privileging of a specific kind of Western music. The accordion may have later gained popularity and acceptance during the Cultural Revolution only because of its convenience.

This thesis presents preliminary research that reveals the significant role of the accordion played in China during the Cultural Revolution, but several issues and directions remain to be examined and explored if a clearer understanding of the accordion in Chinese social, political and cultural contexts is to be shaped. For example, a more

thorough examination of issues of second transmission may reveal much about the introduction of the accordion to China. The accordion, either the diatonic or chromatic type (mainly the keyboard accordion or the free-bass accordion), was not directly introduced into China, but arrived via Japan.<sup>1</sup> Before its arrival in China, the accordion and its music had already absorbed Japanese performance practices and musical repertoires. How much does the impact of that initial cultural transformation have on the later development of the accordion in China? We might also ask if knowing that Chinese accordionists learned the button accordion directly from the Soviet, is there any cultural and musical difference between this more direct transmission of the button accordion and the transformed and secondary transmission of the diatonic and keyboard accordions.

The issue of secondary transmission also connects to another area deserving of further study—that of the social and cultural contexts of the accordion in late nineteenth-century Japan. Historical information suggests that the diatonic accordion was popular during the Meiji era. However, how and when was it introduced into Japan? How was the accordion and its music localized and incorporated to Japanese music? These fundamental ethnomusicological questions might be should be in future research, and such research might reveal much about the adoption of the accordion into China.

A thorough examination of Chinese accordion textbooks' and their publication history can also be used to trace the process of the accordion's localization in China. For example, *Shoufengqin jiaokeshu* (The textbook for playing the accordion) and *Shoufengqin duxi* (Teach yourself accordion) are the earliest accordion manuals published in the early twentieth century. Later, in 1950s, accordion pedagogy textbooks were

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<sup>1</sup> Chinese accordionists directly learned the button accordions from the Russian accordionists.

published. By examining the contents of these accordion textbooks, some ethnomusicological issues are raised. For instance, the use of notation systems in the accordion textbooks, either staff or cipher notation, demonstrates either a Westernization or a localization of the accordion in Chinese musical context. These textbooks record both size and type of the accordion, thus revealing a particular accordion model as popularly used in Chinese society. Study of both publishers and editors of the textbooks can reveal who taught the accordion and who were students making evident which social class played the accordion, as well as the social reason of editors for the writing and publishing accordion textbooks in China. Additionally, since the textbooks collected and included current popular songs and tunes, the published musical repertoires reflect both social phenomena and cultural practices.

The performance practices linking keyboard accordion and harmonica also remain to be examined. Photos and memoirs illustrate that harmonica concerts also often featured keyboard accordions in 1930s and 40s Shanghai, but how did these two instruments find themselves together on stage? Organologically, they are both free reed aerophone instruments, but more specific cultural and social connections during that time remain to be uncovered.

The brevity of this thesis reflects a relative lack of historical facts concerning the accordion's development during the 1920s and 30s. For example, what happened to accordion education after the publication of 1920s tenth-edition accordion manuals? Also, although it is known that the keyboard accordion had been used by the CCP as a political tool to facilitate the dissemination of political messages since the 1930s, how did the keyboard accordion become so widely accepted by the military performing troupes of the

Communist regime? Was the accordion used during the Republican era, and if so, could its use by Communist troops be understood as a continuation of the Republican era, or was there a deliberate effort to appropriate and to transform the instrument? This historical blank remains to be filled in. These issues deserve continued in-depth research.



## APPENDIXES

### Appendix A

#### A chronology of the accordion development in Europe

D: diatonic model C: chromatic B: button accordion P: piano accordion

D1822: a young Berlin, instrument builder, Friedrich Buschmann invented a diatonic model (Ellegaard 1960: 30).

1829: the concertina was patented in 1829 by Charles Wheatstone (Snyder 1994: 149).

D 1829: Cyrillus Damian patent, Vienna (Snyder 1994: 149) [Austrian Cyril Demian (1772-1847) (Harrington 2001: 61) patented the instrument in the name of "Accordion." This one included accompanying chords.

D 1834: Demian and his sons Guido and Karl added a second treble row of chromatic notes and the left-hand side had a chromatic row (Harrington 2001: 61).

(Above) These diatonic accordions had ten to twelve treble keys and two bass buttons (Harrington 2001: 61).

1835: button-key model was first mass-produced in Europe. Its exportation to the US began in 1840. The piano accordion was in 1920s (Snyder 1994: 150).

B/C 1830s: mass-production of accordions started in Tula, Russian (Harrington 2001: 61) (Chromatic types).

B/C 1850: the accordion was given a chromatic scale in 1850 by a Viennese name Walter (Arcari 1956: 13). The first chromatic button accordion was made by a Viennese musician Franz Walther (Harrington 2001: 61).

1851: Matthaeus Bauer built his first Claiierharmonika (with buttons) that he experimented with the Walter's chromatic accordion (Harrington 2001: 61).

P/C 1852: the piano keyboard (the piano accordion) was made by Bouton, in Paris, and about 1920 became common (Arcari 1956: 13- from Percy Scholes, *Oxford Companion to Music*).

P 1855: Busson invented a piano accordion in Paris (Harrington 2001: 61).

D 1963: Paolo Soprani made diatonic accordions in Castelfidardo, Italy (Harrington 2001: 61).

B/C 1870: the Russian Nikolai Beloborodov produced a three-row chromatic accordion that became the *bayan* (Harrington 2001: 61).

P/C 1892: the accordion had a uniform tone by the Belgian Armand Loriaux (Arcari 1956: 13).

P/C 1909: Pietro Deiro introduced his “improved piano accordion” at the Washington Square Theatre in San Francisco (Arcari 1956: 13-14).

B/C Before the end of the nineteenth century, the Dallapé Company produced a type with free basses (Harrington 2001: 61).

## Appendix B

### Program notes of the first accordion concert in 1963

#### The Accordion Concert

Organized by The Chinese Musician Association

Date: July 10, 1963

Location: The Hall of the Chinese League of Literary workers Association

#### **I. Ensemble**

1. *Guojige* "Internationale"

Music by Pierre Degeyter Rearranged by Yang Hongnian

2. *Quanshijie wuchanzhe lianhe qilai* "Workers of all countries, unite together!"

Music by Ju Xixian Rearranged by Chen Yang

3. *Guba zai qianjin* "Cuba is advancing"

Rearranged by Luo Yuehui

Performers: The Chinese Musician Association of the Amateur Accordion Ensemble

Conductor: Ren Shirong

#### **II. Solo**

1. *Wanhui yuanwuqu* "Waltz for Evening Gathering"

Rearranged by Wang Biyun

2. *Shehui zhuyihao* "Socialism is good"

Rearranged by Bai Chongxian and Wang Biyun

Performer: Wang Biyun, The Song and Dance Troupe of the Army's General Political Department

#### **III. Trio of xylophone**

*Zhanshi aichang sanbage* "Soldiers love singing The Song of March 8<sup>th</sup>"

Rearranged by Cui Liankun and Liu Xian

Performers: Zhu Xiangmeng, Xylophone

Ren Shirong, Accordion

Luo Yuehui, Guitar

#### **IV. Solo**

1. *Xiaofangniu* "The little cowherd"

Rearranged by Ren Shirong

2. *Xiaobalu yongchuang fengsuoqu* "Young communists bravely intruded the blocked area"

Rearranged by Li Chunting

Performer: Li Chunting, The Song & Dance Ensemble of Army's Navy Political Department

#### **V. Duet**

1. *Guinü zhige* "Song of a maiden"

Music: Zheng Zhenyu Rearranged by: Fang Guoqing and Yu Feng

2. *Xiaopingguo* "A Little Apple"

Russian Folksong

Performers: Yu Feng and Yu Jiqing, The Song & Dance Troupes of Labor Unions

#### **VI. Solo**

1. *Yinyan zai feixiang* "A Sliver Swallow is flying"

Music by Ren Shirong

2. *Mumin de xiyue* "Shepherds' Joy"

Arranged by Ren Shirong

3. *Alabai wuqu* "Arabic Dance"

Rearranged by Ren Shirong

Performer: Ren Shirong, The Song & Dance Ensemble of the Air Force's Political Department

Hu Zuodong, Hand drum

#### **VII. Ensemble**

1. *Jiangnanhao* "The south of Yangtze River is nice"

Music by Tan Mizi Rearranged by Wang Dian

2. *Hantianlei* "Thunder in the drought Cantonese music"

Rearranged by Ren Shirong

Performers: Wang Dian and Ren Shirong

Intermission

#### **VIII. Duet**

1. *Xuexi Lei Feng haobangyang* "Learn from the model of Lei Feng"

Rearranged by Zhang Ziqiang

2. *Yangge bianzouqu* "Variation on Yangge"

Rearranged by Zhang Ziqiang and Wang Biyun

Performers: Zhang Ziqiang and Wang Biyun, The Song and Dance Troupe of the Army's

General Political Department

### **IX. Solo**

1. *Duihua* "Antiphonal folksongs from Hebei"

Rearranged by Bai Chongxian

2. *Xibanya wuqu* "Spanish Dance"

Tchaikovsky

Performer: Bai Chongxian, The Central Opera and Dance Institution

### **X. Unison**

1. *Sijidiao* "Tunes of the Four seasons"

Rearranged by Song Qingyuen

2. *Bubugao* "Rising step after step"

Rearranged by Wang Biyun

Performers: Wang Biyun, The Song and Dance Troupe of the Army's General Political Department

Yu Jiqing, The Song and Dance Troupe of Labor Unions

Zhu Xiaobing, The Drama Troupe of the Chinese Puppet Performing Art

Chen Baire, Hua Qiao University

### **XI. Vocal Duet**

1. *Maozhuxi pairenlai* "Chairman Mao sent his men"

Music and Lyric by

2. *Muren zhige* "Shepherds' song"

Lyrics by Zhang Jiayi Music by Tian Ge and Fang Dan

Singers: Shen Wenjuan, Cai Gaoping and The Central Broadcasting Singing Troupe

Accompanist: Ren Shirong

### **XII. Solo**

1. *Baimaonü* "The White hair Girl"

Rearranged by Jiang Guihe

2. *Shibing de guangrong* "The Glory of Soldiers"

Rearranged by Zhang Ziqiang and Wang Biyun

Performer: Zhang Ziqiang, The Song and Dance Troupe of the Army's General Political Department

### **XIII. Ensemble**

1. *Youji duige* “A Guerilla’s Song”

Rearrange by Ren Shirong and Li Chunting

2. *Daxiang* “A Big Elephant” Guinea’s folk music

3. *Jiefangjun jixingqu* “March of Liberation Army”

Rearranged by Ren Shirong

Performers: The Chinese Musician Association of the Amateur Accordion Ensemble

Conductor: Ren Shirong

The accordions in the ensemble were a 1963-product of the Tianjin Musical Instrument Company.

## Appendix C

### The Romanization and translation of the three revolutionary songs' lyrics

#### *Tuanjie zhandou* (Unite to fight)

Music and lyrics: Shi Lemeng

Chorus: The Song-and-Dance Troupe of the Army's General Political Department of Chinese People's Liberation Army

Accordion: Zhang Ziqiang

- |  |  |
|--|--|
| I. quanshijie wuchang jieji tuanjie qilai,<br>tuanjie qilai, tuanjie qilai,<br>gaogao quqi geming di qizhi,<br>yingyong qianjin juebu huitou,<br>geming buneng qiqiu,<br>Yaogeming jiuyao zhandou,<br>women fengyu tongzhou,<br>hetong diren bodou,<br>Shengli jiuzai qiantou. | All proletarian classes from the world unite,<br>unite, unite,<br>raise up revolutionary flags,<br>be brave to go and never turn back,<br>revolution cannot earnestly hope,<br>it needs to fight for,<br>we are in the same storm-tossed boat,<br>and wrestle with enemy,<br>victory is ahead. |
| II. beiyapo di mingzu yao tuanjie qilai,<br>tuanjie qilai, tuanjie qilai,<br>gaogao quqi geming di qizhi<br>weiliao jiefang weiliao ziyou.<br>jiefang buneng qiqiu,<br>yao jiefang jiuyao zhandou,<br>(missing lyrics)   | Repressed ethnicities unite,<br>unite, unite,<br>raise up revolutionary flags,<br>for liberation and freedom.<br>Liberation cannot earnestly hope,<br>it should fight for liberation,<br>(missing lyrics)  |
| III. quanshijie direnmin,<br>tuanjie qilai, tuanjie qilai,<br>gaogao quqi geming di qizhi,<br>weiliao geming yingyong zhandao,<br>geming renmin di duiwu,<br>bupa zu dang di hongliu,<br>dongfeng chuibian quanqiu,<br>diguo zhuyi fadou,<br>shengli jiuzai qiantou.           | The whole world's people unite,<br>unite, unite,<br>raise up revolutionary flags,<br>fight for revolutionary,<br>teams of revolution,<br>is not afraid blocking floods,<br>the East wind blows around the world,<br>imperialism is shaking,<br>victory is ahead.                               |

*Women zouzai dalushang* (We are walking on the great road)

Music and lyrics: Jie Fu

Chorus: The Song-and-Dance Troupe of the Army's General Political Department of Chinese People's Liberation Army

Solo: Zhao Zhendong

Accordion: Zhang Ziqiang

I. women zouzai dalushang,  
yiqi fengfa douzhi angyang,  
maozhuxi lingdao geming duiwu,

pijing zhanji benxiang qianfang,

xiangqianjin, xiangqianjin,  
gemin qishi buke zudang.  
xiangqianjin, xiangqianjin,  
chaozhuo shengli di fangxiang.

II. sanmian hongqi yingfeng piaoyang,  
liuyi renmin fafeng tuqiang,

qinken jianshe jinxiu heshan  
shiba zuguo biancheng tiantang,

xiangqianjin, xiangqianjin,  
gemin qishi buke zudang.  
xiangqianjin, xiangqianjin,  
chaozhuo shengli di fangxiang.

III. women pengyou biantianxia,  
women di gesheng chuansifang,  
geming fengpu xijuan zhouquanqiu,  
niugui sheshen yipian jinghuang,  
xiangqianjin, xiangqianjin,  
gemin qishi buke zudang.  
xiangqianjin, xiangqianjin,  
chaozhuo shengli di fangxiang.

IV. women daolu dumo kuanquang,

We are walking on the great road,  
with energetic and have high morale,  
the revolutionary teams are led by Chairman  
Mao,  
break through brambles and thorns and march  
on towards.

Go forward! Go forward!  
It can not resist the spirit of the revolutionary.  
Go forward! Go forward!  
Toward to a victory direction.

Three red flags are blowing by the wind,  
six billion people work with a will to make  
the country strong,  
willing to build a land of charm and beauty,  
swear to change their motherland to become a  
heaven.

Go forward! Go forward!  
It can not resist the spirit of the revolutionary.  
Go forward! Go forward!  
Toward to a victory direction.

We have friends all round the world,  
our singing pass all sides,  
the storm of revolution is around nations,  
demons are scared.  
Go forward! Go forward!  
It can not resist the spirit of the revolutionary.  
Go forward! Go forward!  
toward to a victory direction.  
Our roads are wide,



women di qiancheng wubi huihuang,  
women xianshen zhezhuang li dishiye,  
wuxian xingfu wushang rongguang,  
xiangqianjin, xiangqianjin,  
gemin qishi buke zudang,  
xiangqianjin, xiangqianjin,  
chaozhuo shengli di fangxiang.

our futures are bright,  
we sacrifice ourselves for the revolution,  
it is happiness and glory.  
Go forward! Go forward!  
It can not resist the spirit of the revolutionary.  
Go forward! Go forward!  
toward to a victory direction.

*Xuexi Lei Feng haobangyang* (Learn from the model of Lei Feng)

Lyrics: Hong Yuan

Music: Sheng Mao

Conductor: Tang Jiang

Accordions: Yang Wentao and Chu Qingyan

Chorus: The Song-and-Dance Troupe of the Chinese Liberation Army Comrade-in-arms

I. xuexi Lei Feng haobangyang,  
zhongyu geming zhong yudang.  
aizeng fenming buwangben,  
lichang jianding douzhiqian x2

Learn from the model of Lei Feng,  
he is loyal to revolution and the Party,  
he is clear about what to love and what to hate,  
he is steadfast his stand and strong at fighting  
will. x2

II. xuexi Lei Feng haobangyang,  
fangdao neili neililiang,  
yuanzuo geming luosiding,  
jiti zhuyi sixiang fangguangmang, x2

Learn from the model of Lei Feng,  
everywhere is bright wherever he goes,  
he would like to be revolutionary screw nail,  
the idea of the collectivism is shine for ever. x2

III. xuexi Lei Feng haobangyang,  
jianku pusu yongbuwang,  
keji weiren shimofan  
gongchan pinde duogaoshang x2

Learn from the model of Lei Feng,  
we never forget his hard work and plan living.  
he works selflessly for others that is a model,  
his Communism's moral character is lofty. x2

IV. xuexi Lei Feng haobangyang,  
Maozhuxi dijaodao jixinshang,  
jinjin wozhu shouzhongqiang,  
nuli xuexi tiantian xiangshang.

Learn from the model of Lei Feng,  
he memorize Chairman Mao's teachings,  
He holds tightly a gun in his hands,  
he studies hard everyday.

Appendix D  
*Tuanjie zhandou* (Unite to fight)

Music & Lyrics: Shi Lemeng  
Accordionist: Zhang Ziqiang  
Chorus: The Song-and-Dance  
Troupe of the Army's General  
Political Department of the PLA  
Transcription: Yin Yee Kwan

$\bullet = 116$

Voice

Accordion

*f*

6

6

Acc.

11

*mf* quan shi jie wu chang jie ji tuan jie qi

Acc.

*mf*

16

lai tuan jie qi lai tuan jie qi lai

Acc.

21

gao gao qu qi ge ming di qi zhi ying youg

Acc.

26

qian jin jue bu hui tou ge ming

Acc.

31

bu neng qi qiu yao ge ming jiu yao

Acc.

36

zhan dou wo men feng yu tong zhou he tong di ren

Acc.

41

bo dou sheng li jiu zai qian

Acc.

45

tou 3 3

Acc.

*f*

3

50

*mf* bei ya po di ming zu yao

Acc.

*mf*

55

tuan jie qi lai tuan jie qi lai tuan jie qi

Acc.

60

lai gao gao qu qi ge ming di qi zhi

Acc.

65

wei liao jie fang wei lao zi you

Acc.

70

70 jie fang bu neng qi qiu yao jie

Acc.

75

75 fang jiu yao zhan dou -----missing

Acc.

80

80 -----lyrics-----

Acc.

94

di ren min tuan jie qi lai tuan jie qi lai

Acc.



99

99 tuan jie qi lai gao gao qu qi ge ming di

Acc.

104

104 qi zhi wei liao ge ming ying yong zhan dou

Acc.

109

109 ge ming ren min di dui wu

Acc.

114

114 bu pa zu dong di hong liu dong feng chui bian

Acc.

119

119 quan qiu di guo zhu yi fa dou sheng li

Acc.

124

124 jiu zai qian tou *3 ff* dong feng chui bian quan qiu di guo zhu yi

Acc.

129

129 fa dou sheng li

Acc.

132

132 jiu zai qian tou

Acc.

*ff*

3

3

2'11

Appendix E  
*Women zouzai dalushang*  
 (We are walking on the great road)

Music & Lyrics: Jie Fu  
 Accordionist: Zhang Ziqiang  
 Chorus: The Song-and-Dance  
 Troupe of the Army's General  
 Political Department of the PLA  
 Transcription: Yin Yee Kwan

$\bullet = 120$

Voice

Accordion

*f*

4

*mf* (chorus) wo men zou zai da lu shang yi qi feng fa dou zhi ang

4

Acc.

*mf*

8

yang Mao zhu xi ling dao ge ming dui wu pi jing zhan ji ben xiang qian

Acc.

12

fang *f* xiang qian jin xiang qian jin ge ming qi shi bu ke zu

Acc.

16

dang xiang qian jin xiang qian jin chao zhou sheng li di fang

Acc.

20 *mf* xiang san mian hong qi ying feng piao yang liu yi ren ming fa fen tu

Acc.

24 qiang qin ken jian she jin xiu he shan shi ba zu guo bian cheng tian

Acc. *mf*

28 *ff* tang (chorus) xiang qian jin xiang qian jin ge ming qi shi bu ke zu

Acc. *f*

32

dang xiang qian jin xiang qian jin chao zhao sheng li fang

Acc.

36

xiang (solo) wo men di peng you bian tian xia wo men di ge sheng chuan si

Acc.

*f* *mf*

40

fang ge ming feng pu xi juan zhou quan qiu niu gui she shen yi pian jing

Acc.

44

*ff*

44

huang (chorus) xiang qian jin xiang qin jin ge ming qi zhi bu ke zu

Acc.

*f*

48

dang xiang qian jin xiang qian jin chao zhao sheng li di fang

48

Acc.

52

xiang

52

*f*

Acc.



56

*f* (chorus) wo men dao lu duo mo kuan guang wo men di qian cheng wu bi hui

56

Acc.

*mf*

60

huang wo men xian shen zhe zhuang li di shi ye wu xian xing fu wu shang rong

60

Acc.

64

*ff* guang xiang qian jin xiang qian jin ge ming qi zhi bu ke zu

64

Acc.

*f*

68

dang xiang qin jin xiang qian jin chao

68

Acc.

71

zhou sheng li di fang xiang

71

Acc.

*rit.*

*ff*

2'23

Appendix F  
*Xuexi Lei Feng haobangyang*  
 (Learn from the model of Lei Feng)

Music: Sheng Mao  
 Lyrics: Hong Yuan  
 Accordionists: Yang Wentao  
 Chu Qingyan  
 Chorus: The Song-and-Dance  
 Troupe of the Chinese liberation  
 Army Comrade-in-arms  
 Transcription: Yin Yee Kwan

$\bullet = 112$

Voice

Accordion

*f*

5 *mf*

(chorus) xue xi Lei Feng hao bang yang zhong yu

5 *mp*

Acc.

10

ge ming zhong yu dang ai zeng feng ming

Acc.

15

bu wang ben li chang jian ding dou zhi

Acc.

20

qian li chang jian dian dou zhi qiang

Acc.

25 *mf*

(male) xue xi Lei Feng hao bang yang fang dao

Acc. *mf*

30

nei li nei li liang yuan zuo ge ming

Acc.

35

luo si ding ji ti zhu yi si xiang fang guang

Acc.

40

40 mang (chorus) ji ti zhu yi si xiang fang guang mang

Acc.

45 *mf*

(male) hm.....

45 (female) xue xi Lei Feng hao bang yang jian ku

Acc. *mp*

50

50 pu su yong bu wang ke ji wei ren

Acc.

55

55 shi mo fan gong chang pin de duo gao

Acc.

60

60 shang (chorus) gong chan pin de duo gao shang

Acc.



65

*f* xue xi Lei Feng hao bang yang Mao zhu xi

Acc. *mf*

70

di jiao dao ji xin shang jin jin wo zhu

Acc.

75

shou zhong qiang nu li xue xi tian xiang

Acc.

80

80 shang nu li xue xi tian xiang shang

Acc.

1'26

Appendix G  
Introduction from "In Love"  
*Butterfly Lovers* Accordion Solo

Music: Chen Gang and He Zhanhao  
Arranged by: Pui Yin Chow  
Accordionist: Pui Yin Chow  
Transcription: Yin Yee Kwan

The musical score is written for an accordion solo in 4/4 time, key of D major. It consists of three systems of staves. The first system shows a tempo of 52 and dynamics of *p* and *mp*. The second and third systems show more complex melodic lines in the right hand and sustained bass notes in the left hand.

System 1: The right hand starts with a whole note G4, followed by a half note A4, and a half note B4. The left hand plays a sustained bass line of G2, A2, and B2. Dynamics are *p* and *mp*. A trill is marked on the right hand.

System 2: The right hand plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sustained bass line of G2, A2, and B2. Dynamics are *p* and *mp*. A trill is marked on the right hand.

System 3: The right hand plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sustained bass line of G2, A2, and B2. Dynamics are *p* and *mp*. A trill is marked on the right hand.

First system of a musical score in G major (one sharp). The treble clef staff contains a rapid sixteenth-note scale ascending from G4 to E5, followed by a trill on E5 (marked 'tr') and a five-measure rest (marked '5'). The bass clef staff is mostly empty, with a few notes appearing at the end of the system. The dynamic marking *mp* is placed in the right margin.

Second system of the musical score. The treble clef staff continues with a melodic line, and the bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and a fermata over the final notes.

Third system of the musical score. The treble clef staff features a melodic line with a measure rest marked '10'. The bass clef staff continues with a rhythmic accompaniment. The system ends with a double bar line. The dynamic marking *p* is located below the bass staff, and the rehearsal mark '1'20' is at the bottom right.

Appendix H  
First Theme from "In Love"  
*Butterfly Lovers* Accordion Solo

Music: Chen Gang and He Zhanhao  
Arranged by: Pui Yiu Chow  
Accordionist: Pui Yiu Chow  
Transcription Yin Yee Kwan

12  $\bullet = 52$

*mf*  
*mp*

15

20

0'44

Appendix I  
Second Theme from "In Love"  
*Butterfly Lovers* Accordion Solo

Music: Cheng Gang and He Zhanhao  
Arranged by: Pui Yiu Chow  
Accordionist: Pui Yiu Chow  
Transcription: Yin Yee Kwan

59  $\bullet = 152$

Accordion

*mf*

*mp*

64

69

0'12

## GLOSSARY

baihua	白話	common language
Baile	百樂	
Bao San	保三	
Bayan	巴揚	button accordion(s)
Beijing	北京	
<i>Beijing shoufengqinbao</i>	北京手風琴報	Beijing Accordion News
Cai Yuanpei	蔡元培	
<i>Changge youxi</i>	唱歌遊戲	Singing games
Chang Jiang	長江	
Chau Puiyin	周培賢	
Chen Gang	陳鋼	
Chen Linqun	陳聆群	
Chen Yang	陳暘	
Chen Yi	陳沂	
Chongqing	重慶	
<i>Chunzhi hua</i>	春之花	Spring flower
<i>Dahai hangxing kao duoshou</i>	大海航行靠舵手	Sailing on the Ocean: we rely on our great helmsman
Dantu	丹徒	
<i>Dongfang zazhi</i>	東方雜誌	
dizi	笛子	Chinese bamboo flute
erhu	二胡	Chinese two-stringed bowed lute
Feng Zikai	豐子愷	
Fu Cong	傅聰	
gangqin	鋼琴	piano
gaohu	高胡	Chinese two-stringed treble bowed-lute
Gao Jie	高潔	
gejutuan	歌劇團	opera troupe(s)
geming gequ	革命歌曲	revolutionary song(s)
gewutuan	歌舞團	song and dance troupe(s)
geyong dahui	歌詠大會	singing plenary session(s)
gong-che	工尺	Chinese pitch notation
Guangxu	光緒	

guqin	古琴	seven stringed zither without bridges
Gu Shengying	顧聖嬰	
Gu Tian	古田	
Guoli yinyue yuan,	國立音樂學院	the Shanghai National Conservatory of Music
guoyue	國樂	national music
guzheng	古箏	twenty-one stringed zither with bridges
Hankou	漢口	
Harbin	哈爾濱	
Hebei	河北	
<i>Heri jun zailai</i>	何日君再來	When will you come back again?
He Zhanhao	何占豪	
huajutuan	話劇團	drama troupe(s)
huyue	胡樂	barbarian music
Jiangsu	江蘇	
Jiangxi	江西	
jianpan shoufengqin	鍵盤手風琴	keyboard accordion(s)
jianpu	減譜	cipher notation system
<i>Jiaoyu changge</i>	教育唱歌	Singing education
<i>Jiaoyu changge ji</i>	教育唱歌集	Singing anthology for education
<i>Jiefangjun gequ</i>	解放軍歌曲	The songbook of the Liberation Army
<i>Jiefangjun wenyi</i>	解放軍文藝	The performing arts of the People's Liberation Army
jinghu	京胡	high pitch two-stringed bowed lute
Jiqing guangchang	激情廣場大眾	Fervent square sing together
dazhongchang	唱	
<i>Junge</i>	軍歌	Military song
Kang Youwei	康有為	
<i>Kongzi ge</i>	孔子歌	Confucian song
Kunqu	崑曲	Kun opera
Lee Cheewah	李志華	
Liang Qichao	梁啟超	
Liang Shanbao	梁山伯	
Liaonian	遼寧	
Li Baoxun	李寶巽	



Li Cong	李聰	
Li Hongzhang	李鴻章	
Li Mingqiang	李明強	
liuqin	柳琴	small pear-shaped, treble plucked-lute
Liu Shikun	劉詩昆	
Liu Tianhua	劉天華	
Li Yuqin	李遇秋	
Luyi	魯藝	
Maore	毛熱	Mao's fever
Mao Zedong	毛澤東	
meiyu	美育	aesthetic education
Meng Wentao	孟文濤	
mimi zhiyin	靡靡之音	decadent sounds
Nian	捻	
niugui sheshen tanlianai	牛鬼蛇神談戀愛	monsters and demons in love
niukou shoufengqin	鈕釦手風琴	button accordion(s)
Pengcheng	彭城	
pipa	琵琶	four stringed pear-shaped plucked lute
Puyi	溥儀	
Qing	清	
<i>Quanguo shoufengqin</i>	全國手風琴教學論文集	A collection of essays on the pedagogy of the accordion in PRC
<i>jiaoxue lunwenji</i>	群眾	the masses
qunzhong	人民音樂	People's music
Renmin yinyue	任士榮	
Ren Shirong	陝西	
Shaanxi	三味線	three-stringed plucked lute
shamisen	上海	
Shanghai	少年宮	Children's palace
shaonian gong	瑟	ancient Chinese instrument in twenty five stringed zither with moveable bridges
se		
sheng	笙	Chinese mouth organ
Shen Xingong	沈心工	

Shidaiqu	時代曲	mandarin songs popular in 1930s-China
Shi Renwang	石人望	
Shi Zhenming	石震明	
Shoufengqinbao	手風琴報	Accordion news
Shoufengqin changge	手風琴唱歌	Singing with accordion
Shoufengqin duxi	手風琴獨習	Teach yourself accordion
Shoufengqin duzou Liang Shanbao yu ZhuYingtai	手風琴獨奏梁山泊與祝英台	Accordion solo: the Butterfly Lovers
Shoufengqin jiaokeshu	手風琴教科書	The textbook for playing the accordion
Shoufengqin jiaokeshu fu chuifengqin hengdi yanzoufa	手風琴教科書附吹風琴橫笛研究法	A Textbook for playing the accordion with the playing techniques of the blow accordion and the tremolo concert
Sichuan	四川	
Situ Chaohan	司徒朝漢	
Song	宋	
su	俗	vulgar or common
suyue	俗樂	vulgar or common music
Sui Tang	隋唐	
Taiping	太平	
Tang Hualong	湯化龍	
Tianjin	天津	
Tian Liantao	田聯韜	
Tiantan	天壇	
Ticao youxi	體操遊戲	Gymnastics games
Tuanjie zhandou	團結戰鬥	Unite to fight
Wang Biyun	王碧雲	
Wang Qingxun	王慶勛	
Wang Shusheng	王樹生	
Wang Tongfang	汪同芳	
Wang Xiaoping	王少平	
Wang Yuhe	汪毓和	
Wang Yuping	王域平	
wengongtuan	文工團	performing art troupe(s)
wenyi xiaofengdui	文藝小分隊	small size performing art group(s)
Women zouzai dalushang	我們走在大路	We are walking on the great road

	上	
<i>Wudao youxi</i>	舞蹈遊戲	Dance games
Wu Fulin	吳福臨	
Wulanmuqi	烏蘭牧騎	a Nei Mongol revolutionary cultural troupe mounted on horseback, a special kind of performing practice
Wu Renguang	吳仁廣	
Wuxicheng nangong xuetang	無錫城南公學 堂	
Wu Yinglie	吳英烈	
Xiamen	廈門	
xiao	孝	filial piety
Xiaobaohua	小白華	
<i>Xiaotiqin xiezouqu Liang Shanbo yu Zhu Yingtai</i>	小提琴協奏曲 梁山泊與祝英 台	The Violin Concerto: Butterfly Lovers
Xiao Youmei	蕭友梅	
Xinjiang	新疆	
Xisha	西沙	
xuanchuan	宣傳	propaganda
xuanchuandui	宣傳隊	propaganda team(s)
xuetang yuege	學堂樂歌	school song(s)
<i>Xuexi Lei Feng haobangyang</i>	學習雷鋒好榜 樣	Learn from the model of Lei Feng
ya	雅	elegant or elite
yayue	雅樂	elegant music
Yan'an	延安	
yanbanxi	樣板戲	model opera(s)
Yanbian	延邊	
Yang Wentao	楊文濤	
Ye Zhongleng	葉中冷	
Yin Chengzong	殷承宗	
Yinxie shoufengqin yuedui	音協手風琴樂 隊	The Accordion Orchestra of the Chinese Musicians Association
<i>Yinyue de changshi</i>	音樂的常識	Music knowledge

Yin Zhichao	尹志超	
Yu Jiqing	余繼清	
Yuan Shikai	袁世凱	
<i>Yueli dayi</i>	樂理大意	Basic music theory
<i>Yueshu</i>	樂書	The book of music
Zhang Guoping	張國平	
Zhang Zhidong	張之洞	
Zhang Zimin	張子敏	
Zhang Ziqiang	張自強	
Zheng Zhang Ziying	鄭張紫英	
<i>Zhongguo dabaike</i>	中國大百科全	Chinese encyclopedia: music and dance
<i>quanshu: yinyue, wudao</i>	書：音樂舞蹈	
<i>Zhongguo shoufengqinbao</i>	中國手風琴報	China Accordion News
“Zhongguo shoufengqin yinyue yishu fazhanshi yanjiu”	中國手風琴音 樂藝術發展史 研究	A study on the musical development of the accordion in China
Zhongguo yinxie shoufengqin Beijingzu	中國音協手風 琴 北京組	the Beijing branch of the Accordion Society, the Chinese Musicians Association
<i>Zhongguo yinyue cidian</i>	中國音樂字典	The dictionary of Chinese music
Zhou Xuan	周旋	
Zhu De	朱德	
Zhu Yingtang	祝英台	
Zhu Zhongtang	朱鍾堂	
ziyou diyin shoufengqin	自由低音手風 琴	free-bass accordion(s)

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