

# ACMR Newsletter

中國音樂研究會通訊

Volume 15, number 2 (November 2009)

## ACMR Annual Meeting

November 19, 9:30-11:30PM

*Insurgentes 4 (Melia Hotel), Mexico City, MEXICO*

ACMR will hold its 2009 annual meeting on Nov 19 at 9:30-11:30 pm in Insurgentes 4 (Melia Hotel) in Mexico City.

Our meeting will begin with a presentation by Kam Cho Ning Gwendoline (The Chinese University of Hong Kong) titled, "A study on the Music Department of the Last Dynasty of Imperial China."

**NEXT ACMR Newsletter (vol.16, no.1)**

**DEADLINE:** April 1, 2010

**ACMR Newsletter** is published twice a year in April and October. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Send all materials and enquiries via email to editors **Lei Ouyang Bryant** ([lbryant@skidmore.edu](mailto:lbryant@skidmore.edu)) or **Chuen-Fung Wong** ([wong@macalester.edu](mailto:wong@macalester.edu)).

Back issues of *ACMR Newsletters* (vol.1, no.1 [1987] to vol.7, no.2 [1994] and vol.14, nos.1+2 [2008]) and *ACMR Reports* [vol.8, no.1 [1995] to vol.13 [2000]] are available online at <http://library.kcc.hawaii.edu/acmr/> or <http://acmr.info/>.

## IN THIS ISSUE ...

1. Message from the president (p.1)
2. ACMR annual meeting announcement (p.1)
3. Next **ACMR Newsletter** (p.1)
4. Two exciting new ACMR prizes (p.1)
5. The Barbara Barnard Smith Student Paper Prize and the Rulan Chao Pian Publication Prize (p.2)
6. About ACMR and membership (p.2)
7. People, places, and new publications (pp.2-4)
8. Events Calendar (p.4)
9. Audio review (p.4-6)

Association for Chinese Music Research

<http://library.kcc.hawaii.edu/acmr/>

<http://acmr.info/>

## MESSAGE FROM THE PRESIDENT

*Frederick Lau*



Happy Fall!

ACMR will hold its 2009 annual meeting on Nov 19 at 9:30-11:30 pm in Insurgentes 4 (Melia Hotel) in Mexico City. I hope many of you are planning to attend this year's exciting meeting. Unfortunately, I will not be able to attend this year's meeting due to prior commitments. Lei Ouyang Bryant (newsletter editor) and Charlotte D'Evelyn (secretary) have graciously agreed to host the meeting. Please give them your support. I am sure this will be another productive meeting.

As you may remember, the board approved two new prizes in our last meeting, namely the Barbara Smith prize for the best student paper on Chinese music and the Rulan Chao Pian prize for the best paper published on Chinese music in English. This is the first year that we seek nominations for both. Please help us spread the word around and encourage students and colleagues to submit nominations. As always, we would like to hear your suggestions for ways to improve ACMR. Please continue to send us newsworthy items for the newsletter.

## TWO EXCITING NEW ACMR PRIZES!

*Kim Chow-Morris*

The ACMR is pleased to announce the creation of two new prizes that will recognize and commemorate exceptional scholarly research in the field of Chinese music. In addition to highlighting quality output in Chinese music research each given year, these two prizes also honor two major figures in our field and co-founders of ACMR: **Barbara Barnard Smith** and **Rulan Chao Pian**.

*(continued on page 2)*

### BARBARA BARNARD SMITH STUDENT PAPER PRIZE AND RULAN CHAO PIAN PUBLICATION PRIZE

(continued from page 1)



The **BARBARA BARNARD SMITH STUDENT PAPER PRIZE** is awarded on a yearly basis to recognize an outstanding student paper in the field of Chinese music, broadly defined, presented at the annual national Society for Ethnomusicology meeting. Review will be conducted by a rotating selection committee comprised of three members of the ACMR executive board or appointed by the ACMR president. The submitted paper should be identical to the presentation at the SEM, but may include additional bibliographic and discographic materials as appropriate. Prize winners will not be eligible to receive the award thereafter. The **Barbara Barnard Smith Prize** is accompanied by a \$100 award. The winner will be notified by e-mail generally within three months of the ACMR meeting; an abstract of his/her paper will be included in the following *ACMRNewsletter*.



The **RULAN CHAO PIAN PUBLICATION PRIZE** recognizes the best article on Chinese music, broadly defined, published in an English-language scholarly journal within the past year. The **Rulan Chao Pian Prize** is accompanied by a \$100 award. Review will be conducted by a rotating selection committee comprised of three members of the ACMR executive board or appointed by the ACMR president. The winner will be notified by e-mail generally within three months of the ACMR meeting; an abstract of his/her paper will be included in the following *ACMRNewsletter*.

#### APPLICATION PROCEDURES FOR BOTH PRIZES

Send the following materials to the ACMR president no more than two weeks after the end of the SEM conference:

1. A cover page that includes the presenter/author's name, paper's title, e-mail address, and phone number.
2. One electronic and three hard copies of the paper. Names and other identifying material should not be included in the body of the article to facilitate blind assessment.
3. For student prize only: A written description of any audio and visual materials. This should be attached as an appendix to the paper in lieu of the actual audio and visual items.

#### ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual conference of the Society for Ethnomusicology.

#### CURRENT ACMR OFFICERS:

**Frederick Lau**, president, University of Hawai'i, Mānoa  
**Charlotte D'Evelyn**, secretary, University of Hawai'i, Mānoa  
**Alan Kagan**, treasurer, University of Minnesota, Twin Cities  
**Kim Chow-Morris**, member-at-large, Ryerson University  
**Pattie Hsu**, student representative, UC Berkeley  
**Theodore Kwok**, web editor, University of Hawai'i, Mānoa  
**Lei Ouyang Bryant**, newsletter editor, Skidmore College  
**Chuen-Fung Wong**, newsletter editor, Macalester College

#### MEMBERSHIP

Join the network of scholars and researchers worldwide; membership is a way to succeed in an increasingly challenging environment of research, information management, and communication. As a scholar or student in Chinese music, invest in your profession – your future! Annual membership is \$15 for individuals and \$10 for students. To join, contact Alan Kagan (Treasurer) at kagan001@umn.edu.

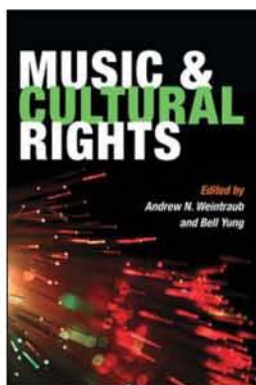
#### PEOPLE, PLACES, AND NEW PUBLICATIONS



*Listening to Chinese Music* (Zhongguo yinyue daoshang), edited and co-authored by **Chuen-Fung Wong**, was published by Commercial Press, Hong Kong, in June 2009. This comprehensive college-level text, in Chinese, covers traditional musical genres including silk-and-bamboo music, Cantonese instrumental music, modern Chinese orchestra and

solo traditions, guqin, Peking opera, Kun opera, and Cantonese opera. The text comes with three compact disks, containing fifty-three tracks of musical examples.

<http://www.cuhk.edu.hk/mus/cma/listeningchinesemusic.htm>



**Music and Cultural Rights**, co-edited by **Andrew N. Weintraub** and **Bell Yung**. University of Illinois Press. 2009. <http://www.press.uillinois.edu/books/catalog/33zkwk8kx9780252034732.html>

Three of the ten chapters directly address China: **Nimrod Baranovitch**, "Representing Tibet in the Global Cultural Market: The Case Study of Chinese-Tibetan Musician Han Hong";

**Helen Rees**, "Use the Ownership: Folk Music in the People's Republic of China"; **Bell Yung**, "Historical Legacy and the Contemporary World: UNESCO and China's Qin Music in the Twenty-first Century."

music, and shadow-puppet play. In addition, the CD-set includes a segment of Kurosawa's voices recounting his research of music in Taiwan. Together these recordings present the results of not only the largest and most comprehensive music survey carried out in colonial Taiwan but also the one-and-only Taiwan music survey commissioned by the Government-General of Taiwan. They also remain the only existing documentation of the sounds of aboriginal and Han Chinese music of wartime Taiwan. Hence the CD-set is of particular historical significance.

**Joys Cheung**, after completing the Mellon Postdoctoral Teaching Fellowship appointment at Kalamazoo College, has taken up a teaching position at the Chinese Civilisation Centre of the City University of Hong Kong. She also coordinates a Kunqu singing club on campus, which is taught by local artist Ms. Cheung Lai Chen.

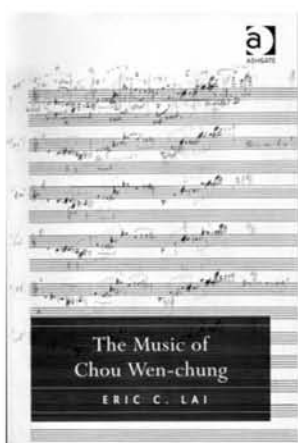
While conducting preliminary fieldwork in Inner Mongolia, **Charlotte D'Evelyn** was fortunate to take part in the 5th Forum for China's Grassland Culture held in Hohhot, Inner Mongolia province (July 2009). Conference themes centered around the study of music and dance from China's grassland cultures, specifically the Mongolian, Ewenke, Daur and Oronchon ethnic groups. The forum attracted a number of prominent Chinese music scholars from mainland China including Qiao Jianzhong, Yang Minkang, Zhao Talimu, Zhao Songguang, Wang Jingzhi, Wulanjie, and Lasurong. Also held in July of 2009 was the 16th World Congress for the International Union of Anthropological and Ethnological Sciences at Yunnan University in Kunming, Yunnan province. This congress is held every five years and attracts more than 3,000 international scholars at each conference event.

"Pipa Artists and Their Music in Late Ming China" by **Eric Lai**, Associate Professor of Music Theory, School of Music (Baylor University) appears in *Ming Studies: Journal of the Society for Ming Studies* 58 (Fall 2008), 43-71.

**Joseph Lam** (University of Michigan, Ann Arbor) announces that in addition to his duties as a professor of musicology, he now serves as the Interim Director of the Confucius Institute at the University of Michigan, Ann Arbor. Its mission is to promote China's arts and culture. Lam writes, "I look forward to working with ACMR members and their institutions to promote Chinese arts and culture."

**Frederick Lau** (University of Hawai'i at Manoa) has been appointed as the Director of the Center for Chinese Studies for a three-year term. He will be teaching 50% in ethnomusicology while directing the center.

**Yawen Ludden** (University of Kentucky) will present her paper: "Music, Culture, and the Cultural Revolution: From Beijing Opera to Model Opera" at the 2009 national American Musicology Society (AMS) meeting



**The Music of Chou Wen-chung** (Farnham, UK: Ashgate, 2009).

**Eric Lai**, Associate Professor of Music Theory, School of Music, Baylor University.



In 2008, as a follow-up on her book *Listening to the Colony* (2008), **Wang Ying-fen** (together with Liou Lin-yu) produced a reissue of the recordings made by Kurosawa and

his teammate Masu Genjiro of Taiwan aboriginal and Han Chinese music in 1943 during WWII. Entitled *Sounds from Wartime Taiwan (1943)* (National Taiwan University Press), it is a three-CD set with a 268-page commentary in three languages (Chinese, Japanese, English). The aboriginal pieces are reproduced from the two LPs issued by Japan's Victor in 1974 and represent the first recordings that sample the large variety of singing styles among all but one aboriginal tribes in Taiwan. The six Han Chinese pieces are unpublished materials kept at the British Library Sound Archive and constitute the first known recordings of the genres, including Confucius ceremony music, *shi-san-yin* (thirteen sounds), Taoist and Buddhist

in Philadelphia. Her recent article: "A New Approach to 21st-Century Research—Reading Music through Different Lenses" has been published on *The Campbellsville Review*, 2009.

**Tse Chun Yan** completed a Ph.D. dissertation in the Music Department of the Chinese University of Hong Kong in August 2009. The dissertation is entitled "From Chromaticism to Pentatonism: a Convergence of Ideology and Practice in Qin Music of the Ming and Qing Dynasties" and will be available from Proquest UMI Dissertation Publishing.

**Jessica Anderson Turner** (Indiana University) successfully defended her Ph.D. dissertation, titled "Cultural Performances in the Guangxi Tourism Commons: A Study of Music, Place, and Ethnicity in Southern China" under the direction of co-chairs Ruth Stone and Sue Tuohy. She returned to Guangxi this past summer for fieldwork and participated in a panel on Tourism in East Asian Multicultural Societies at the 2009 ICAES conference in Kunming.

**Po-wei Weng**, Ph.D. candidate in ethnomusicology (Wesleyan University) returned in June 2009 from a six-month field research in Taiwan on the study of techno-mediated, televised Pili budaixi. During his stay in Taiwan, he gave two talks about ethnomusicological film study at National Taiwan University and National Chiao-tung University. After his return, Weng received a write-up scholarship from Wesleyan University for the academic year of 2009-2010. Besides writing the dissertation, Weng is currently an adjunct lecturer teaching world music course at Central Connecticut State University and an instructor of Chinese music ensemble at Wesleyan University. Weng also delivered two conference papers recently: one titled "Masculinized China vs. Feminized West: Musical Intertextuality and Cultural Representations in the film series 'Once Upon a Time in China'" for 'East Meets West: Sino-Western Musical Relations / Intersections / Receptions / Representations Conference (Hong Kong Baptist University; Apr. 16-19), the other named "The Violence Sounds Beautiful: The Imagination of Music and Musical Instruments as Weapons in *Pili Budaixi*" which was presented at The New England AAS Conference (Brown University; Oct. 3). Weng also published an article (in Chinese) titled "Semiotic Approach in Euro-American Ethnomusicology – from 1950s to the Present" (*Taiwan Yinyu Yanjiu* (Formosan Journal of Music Research)).

**Bell Yung's** entry "Peking Opera and Regional Operas" appears in the **Encyclopedia of Modern China**, 4 vols, edited by David Pong. Detroit, MI: Charles Scribner's Sons. 2009.

<http://www.gale.cengage.com/pdf/facts/EMC.pdf>

## EVENTS CALENDAR FOR 2009-2010

**Nov 12-15** American Musicological Society annual meeting, Sheraton City Center Hotel, Philadelphia, PA. [<http://www.ams-net.org/philadelphia/>]

**Nov 18-22** The 14<sup>th</sup> International CHIME Conference: The Future of the Past. Musical Instruments Museum (MIM), Brussels. [<http://home.wxs.nl/~chime/>]

**Nov 19-22** Society for Ethnomusicology 54<sup>th</sup> Annual Meeting, Mexico City, Mexico [<http://www.indiana.edu/~semhome/2009/index.shtml>]

**Dec 2-6** American Anthropological Association Annual Meeting, Philadelphia Marriot, Philadelphia, PA. [<http://www.aaanet.org/meetings/>]

**Mar 25-28, 2010** Association for Asian Studies Annual Meeting, Philadelphia Marriot, Philadelphia, PA. [<http://www.aasianst.org/annual-meeting/index.htm>]

**TBA 2010** Society for Ethnomusicology Annual Meeting, Los Angeles, California

## AUDIO REVIEW

***Zhongguo dianying bainian xunsheng ji / Songs from 100 Years of Chinese Cinema***. China Record Corporation, 2006. 26 CDs with song lyrics and film production information. Various artists. ISRC: CNA010544500

Joys H. Y. Cheung  
(City University of Hong Kong)

To those who are looking for early sound records of Chinese film music, the encyclopedia series *Zhongguo dianying bainian xunsheng ji* has surprising offers. Among the over 600 songs collected, around 40 songs are pulled from films produced in 1937 or earlier. About half of these original song recordings are new to the CD and film VCD/DVD markets. Even seasoned early records collectors would likely to find interests in these new releases. To those ears that marvel at the "golden voice" of revived celebrity Zhou Xuan, voices of Zhou's predecessors and contemporaries present a delightful variety of singing styles and timbres.

Among the first 24 CDs of the series,<sup>1</sup> the earliest recorded song is "Hanye qu" ("Song of Cold Night"). "Hanye" is an inserted song ("*chaqu*") of the silent film *Huaguo da zongtong* (*She Wants to Be a Free Woman*), produced by China First Film Company in 1927. The song, recorded separately from the film, was sung by the Yang Neimei, a popular female lead in the silent film era. The film copy is lost or damaged, unfortunately. But with Yang's recording, we can have an aural taste of a song that for a moment accompanied the screening of the "silent" film.

<sup>1</sup> So far, I have access to only the first 24 CDs of the series.

Yang had learned singing from Feng Zihe, a retired Peking Opera female-role impersonator, who composed the vocal melody of the song. The accompanying *erhu* opens the song with a brief introduction, then accompanies Yang's voice with a heterophonic support. The *erhu* also provides brief inter-phrase connectives in several places of the song, reminiscent of the *jinghu* connectives not only in their inter-phrase structure, but also in some of their melodic turns. The vocal melody, while assuming a registral range that resonates with the *erhu* and invoking the style of Jiangnan urban folk songs, employs elaborate vocal melismas that remind characteristic Peking Opera singing gestures. Unfolding the melodic phrases and melismas, however, Yang's frequent slides between pitches and the way she makes those twists define the overall vernacular style of the song.

Yang's 1927 recorded singing adds new sound materials to our twenty-first-century aural experience of Chinese music. Another impressive recording is the singing of "Zhimei hua" ("Twin sisters") by Hudie (Butterfly) – the first "Movie Queen" in China, written as an inserted song for the film *Zhimei hua* (*Twin Sisters*; 1933). The extant copy of the film (available in the market) is recorded with sound dialogues only, without the song. Finally, we can listen to the singing voice of the Queen.

These new song recordings reveal to our ears vernacular singing voices of early twentieth century China, before singers adopted Western *bel canto* or soft singing practices more extensively. The vocal timbres of Yang and Hudie continue a broadly-defined style type developed in pre-modern Chinese singing culture. Compared to the full-throated resonance in Western *bel canto* vocal production, for example, their projection of voice resonance is more selectively placed, stressing toward the upper and front areas in the mouth cavity.

Based on information posted on the world wide web, the earliest song collected in the series is "Runiang qu" ("Song of Nanny"), written for the 1926 film *Liangxin fuhuo* (*Conscience Resurrection*) and sung by Yang. Another noted recording is "Xunxiong ci" ("Searching for my Older Brother") of the 1930 film *Yecao xianhua* (*Wild Flowers*; 1930), sung by the legendary silent film-era actress Ruan Lingyu. Probably, these two recordings are collected in the last two CDs of the series,<sup>2</sup> which I have not yet acquired. Certainly, these two recordings will further satisfy our thirst for early recorded sounds of Chinese music.

<sup>2</sup> The last two CDs of the series are titled "Mengzhong ren" ("Person of Dream") and "Zai nide shenhou liuxia yizhang lian" ("Leaving a Face behind You").

Songs that the CD series has collected span eight decades, from 1926 to 2006. Besides film songs, it also includes operatic arias taken from opera films. The monumental series was produced to commemorate the centennial anniversary of "the birth of China's cinema," an event that received attention from the central political authority in China. Endorsed by President Hu Jintao, the box-set was an official gift item rewarding distinguished film-making artists. Indeed, without sufficient incentives, it is difficult to imagine that China Record Corporation would make efforts to recover the earliest group of song recordings. We wait for the day when the China Record processes and releases other early music recordings at the back of its inventory, those other than film songs, popular songs, and Peking Opera arias.

Packaging of the series for retail sales comes in various forms. Among the 26 CDs, the first 24 of them are grouped thematically into 6 mini-boxes, with 4 CDs each. (I have also seen record stores selling the CDs individually.) I bought the 6 mini-boxes in different places around the globe before the comprehensive box-set became available in my search. However, unfortunately, I have not (yet) seen the remaining 2 CDs available for sale separately. All 26 CDs of the series are now available in one single box-set, added with a romantic title: "symbols of memory" (*jiji de fuhao*). I strongly recommend libraries to collect the comprehensive box-set, which is still available for purchase as of today.

Here is the dispersed location of song numbers in the series produced in or before 1937, based on the first 24 CDs of the series:

Song title	Film title	Year (film)	Location in the series
"Qizheng piao piao" ("The Flying Flag"), 1932	<i>Huan wo heshan</i> (Return my Territory)	1934	"Yingxiong zange" ("Songs of Heroes") mini-series SWC-1090, SWE-0041
"Biye ge" ("Song of Graduation")	<i>Taoli jie</i> ( <i>Plunder of Peach and Plum</i> )	1934	<i>ibid.</i>
"Kangdi ge" ("Song of Resisting the Enemy")	<i>Konggu lan</i> ( <i>Orchid of Empty Valley</i> )	1934	<i>ibid.</i>
"Yiyong jun jinxingqu" ("March of the Volunteers")	<i>Fengyun ernü</i> ( <i>Children of the Storm</i> )	1935	<i>ibid.</i>
"Ziyoushen zhi ge" ("Goddess of Freedom")	<i>Ziyou shen</i> ( <i>Goddess of Freedom</i> )	1935	<i>ibid.</i>
"Xin Zhonghua jinxingqu" ("March of New China")	<i>Shengsi tongxin</i> ( <i>Hearts United in Life and Death</i> )	1936	<i>ibid.</i>
"Changcheng yao" ("Song of the Great Wall")	<i>Guanshan wanli</i> ( <i>Pass Mountains of Ten Thousand Miles</i> )	1937 (abortive due to war)	<i>ibid.</i>
"Xinde nüxing"	<i>Xin nüxing</i> ( <i>New</i> )	1934	"Yingxiong zange"

("Song of new woman")	<i>Woman</i>		(Songs of Heroes") mini-series SWC-1090, SWE-0042
"Xiangchou qu" ("Song of Longing for Home")	<i>Xiangchou (Longing for Home)</i>	1934	"Qingchun zhi ge" ("Song of Youth") mini-series SWC-1091, SWE-0045
"Si guxiang" ("Missing Home")	<i>Shizi jietou (Crossroads)</i>	1937	<i>ibid.</i>
"Dadi xingjun qu" ("Marching on the Great Earth")	<i>Konggu lan (Orchid of Empty Valley)</i>	1934	<i>ibid.</i>
"Langshan yao" ("Song of the Wolf Mountain")	<i>Langshan diexue ji (Bloody Legend of the Wolf Mountain)</i>	1936	<i>ibid.</i>
"Saiwai cunnü" ("Village Girl beyond the Frontier")	<i>Muqin (Mother)</i>	1935	<i>ibid.</i>
"Kaikuang ge" ("Mining Song")	<i>Muxing zhi guang (Light of Motherhood)</i>	1933	"Rensheng rumeng" ("Life is Like a Dream") mini-series SWC-1092, SWE-0049
"Dalu ge" ("Song of Gig Road")	<i>Dalu (Big Road)</i>	1934	<i>ibid.</i>
"Kailu xianfeng" ("Road-making Pioneers")	<i>ibid.</i>	1934	<i>ibid.</i>
"Yaochuan ge" ("Boat-rowing Song")	<i>Chuanjia nü (Boatman's Daughter)</i>	1935	<i>ibid.</i>
"Hanye qu" ("Song of Cold Night")	<i>Huaguo da zongtong (President of the Flower Kingdom)</i>	1927	"Rensheng rumeng" ("Life is Like a Dream") mini-series SWC-1092, SWE-0050
"Zhimei hua" ("Twin Sisters")	<i>Zhimei hua (Twin Sisters)</i>	1933	<i>ibid.</i>
"Tianlun ge" ("Song of Familial Bliss")	<i>Tianlun / Song of China</i>	1935	<i>ibid.</i>
"Tieti xia de genü" ("A Sing-song Girl with Iron Hooves")	<i>Fengyun ernü (Children of the Storm)</i>	1935	<i>ibid.</i>
"Fumu zinü" ("Parents and Children")	<i>Fumu zinü (Parents and Children)</i>	1936	<i>ibid.</i>
"Qiushui yiren" ("A Beauty Set Against Autumn Waters")	<i>Guta qi'an (Strange Case of the Ancient Tower)</i>	1937	<i>ibid.</i>
"Dingqing ge" ("Song of Sealing Our Love")	<i>Xin taohua shan (The New Peach Blossom Fan)</i>	1935	"Xinxin xiangyin" ("Our Hearts Resonate") mini-series SWC-1093, SWE-0053
"Chuliannü" ("Girl in Puppy Love")	<i>Chulian (Puppy Love)</i>	1937	<i>ibid.</i>
"Xianglei" ("Dying at Xiang River")	<i>Nüer jing (Classics for Daughters)</i>	1934	"Xinxin xiangyin" ("Our Hearts Resonate") mini-series SWC-1093, SWE-0054
"Feihua cun" ("Village of Flying Blossoms")	<i>Feihua cun (Village of Flying Blossoms)</i>	1934	"Xinxin xiangyin" ("Our Hearts Resonate") mini-series SWC-1093, SWE-0055

"Kuanghuan zhi ye" ("A Night of Revelry")	<i>Kuanghuan zhi ye (A Night of Revelry)</i>	1936	"Xinxin xiangyin" ("Our Hearts Resonate") mini-series SWC-1093, SWE-0056
"Yeban gesheng" ("Song at Mid-Night")	<i>Yeban gesheng (Song at Mid-Night)</i>	1937	<i>ibid.</i>
"Muyang nü" ("Shepherdess")	<i>Feihua cun (Village of Flying Blossoms)</i>	1934	"Zuguo de huaduo" ("Flowers of Our Nation") mini-series SWC-1094, SWE-0058
"Tuntun zuo" ("Sitting in Circle")	<i>Xiao gunü (Little Orphan Girl)</i>	1936	<i>ibid.</i>
"Yueguangguang ge" ("Song of Shiny Moon")	<i>Mitu de gaoyang (Lost Lambs)</i>	1936	<i>ibid.</i>
"Yasuiqian ge" ("Song of new Year's Coin")	<i>Yasuiqian (New Year's Coin)</i>	1937	<i>ibid.</i>
"Piaoling de luohua" ("The Flying Fallen Blossoms")	<i>Xinhun da xue'an (Bloody Case of a New Marriage)</i>	1936	"Zuguo de huaduo" ("Flowers of Our Nation") mini-series SWC-1094, SWE-0059
"Xinnian ge" ("Song of the New Year")	<i>Yasui qian (New Year's Coin)</i>	1937	<i>ibid.</i>
"Siji ge" ("Song of the Seasons")	<i>Malu tianshi (Street Angel)</i>	1937	<i>ibid.</i>
"Manyuan chunse" ("Garden of Spring Colors")	<i>Manyuan chunse (Garden of Spring Colors)</i>	1937	<i>ibid.</i>