

# *Pleasure and Speculation under the Anti-Japanese War Horn*

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**Abstract:** Academical musicians have received orthodox music education, so they are more inclined to create musical works with certain artistic value to express their own personal thoughts. Compared with left-wing musicians, their works emphasize more on the richness of genre and form, as well as the forward-looking technology and concept. Both the academic musicians and the leftist musicians have made great contributions to the development of Chinese music and the anti-Japanese propaganda work, and their historical achievements can not be erased.

## **1. Introduction**

Back in the 1930s, China's music education has made great progress compared with the early 20th century. Many musicians with excellent music technology and broad vision have emerged in the music industry, and China's professional music has transformed from scratch. At the same time, the Japanese invaders began to encroach on China's sovereignty and land more recklessly than ever before. The early anti-Japanese movement, led by the Communist Party, was suppressed by the Kuomintang government's non-resistance policy and its pro-Japanese orientation. In the face of this situation, Chinese musicians have taken up music as a weapon, compiled a large number of salvation songs in order to call for anti-Japanese, calling on the people to join the tide of anti-Japanese.

In the author's opinion, no matter the academic musicians or the leftist musicians, their ideas were similar in that era. They all supported the anti-Japanese war and hoped to create more and better musical works to inspire people and morale. Is caused by their different creation is due to their understanding of music and the music performance, academic musician is based on the music form refers to the knowledge of music, they tend to stand in the absolute height of art to understand the meaning and value of works of music creation, tend to use more forward-looking and music composing method of creation. On the other hand, left-wing musicians emphasize more on the use of "people's" tones as creative materials, and are good at depicting the voices of the people in the protests in music. They are more inclined to create images in music, rather than art for art's sake. It is wrong to put the academic musicians in opposition to the left-wing musicians and fail to properly view the contribution and creation of the academic musicians in anti-Japanese music. By introducing the life histories of two leftist musicians, Nie Er and Huang Zi, and two academic musicians, Huang Zi and He Lv ting, as well as the similarities and differences in their creative techniques, this paper tries to illustrate the similarities and differences between the leftist musicians and academic musicians in their musical thoughts.

## 2. The representative figures of left-wing musicians-- Nie Er

For a long time, Nie Er has been the synonym of the leftist music movement. The March of the Volunteers, which he created, was designated as the national anthem after the founding of the People's Republic of China. Therefore, Nie Er's status in the history of music has been greatly enhanced. Indeed, Nie Er was the most successful revolutionary musician in China in the early 1930s. His creation was concise but powerful, with every sound and every stanzas all sang the voice of The Times and responded to the anti-Japanese trend of thought of The Times. The author believes that music creation is the result of a person's growing experience and educational background, so it is inappropriate to analyze music purely from the perspective of music form and ignore the consideration of the causes of music thought. The following will briefly describe the life and musical creation characteristics of Nie Er.

Nie Er was good at creating music that reflected the voice of the people at the bottom and shaped the image of the people in detail. "March of the Volunteers" is a good example of his musicalization of the people's language. Born in a poor family, Nie Er grew up at the bottom of society. His unhappy childhood made him deeply aware of class conflicts, which came out clearly in his later music writing.

Although Nie Er's musical works clearly reflect the revolutionary nature of left-wing music, he still has some professional creative thinking in some melody processing. In his early years, Nie Er studied instrumental music and related composition knowledge from Lai Jinfai, Chaharov and Fu hua. We can find that Nie Er's works more or less all present such academic characteristics if we bring these learning into the systematic teaching of academies. "Road Song" is such an example. In the repertoire, Nie Er creatively combined the Trilogy of Singles with the sound of the workers' trumpets, successfully depicting the strong fighting spirit of the working class in China. Therefore, it would be wrong to think that Nie Er's musical talent all came from the revolutionary background.

Mr. Nie Er's left-wing music creation successfully shaped the glorious image of the working people resisting class oppression and appealed to the masses of the people to join the ranks of the anti-Japanese war. Nie Er's music does not lose its ideological and artistic quality, and his music is worthy of being sung by The Times and left by the history.

## 3. Representative figures of academic musicians -- He Luting

Mr. He Luting is Mr. Huang Zi's favorite student. Mr. He Luting inherits Mr. Huang Zi's exquisite creation technology, and has made more development and extension on it. The author believes that Mr. He Luting is a "nearly all-powerful" musician among academic musicians. Compared with Huang Zi's works, the revolutionary songs created by him can better reflect the spirit and enthusiasm of the revolution and conform to the aesthetic habits of the vast revolutionary masses. He Luting is a famous representative of the academic music family. He has been deeply influenced by the Chinese classical culture since his childhood and has been receiving formal academic training. He is a famous composer and educator in China. His life, like his mentor Huang Zi, has made great contributions to China's music industry, cultivating a large number of famous musicians and creating a large number of music works. In the music works created by Mr. He, we can find that in these works, there are not only highly technical and rigorous works of academic style, but also revolutionary music and mass songs with strong appeal. The impact of these works on the society and the music industry is enormous. The following part will try to summarize the creation characteristics of He Luting through the analysis of his famous works.

Mr. He Luting has been deeply influenced by Chinese traditional culture since his childhood, and his childhood experience has added a fresh tone to his music creation. The fresh image of a shepherd boy and the vivid picture of grazing in "The Shepherd Boy Piccolo" may come from this. Although Mr. He has been receiving orthodox professional music education, it did not lead Mr. He

to the creative track divorced from the social reality. On the contrary, Mr. He integrated his professional theories into the creation of revolutionary music, blowing the clarion call of The Times against the Japanese invaders. His outstanding musical talent and lofty personality make him worthy of the people and the country.

#### 4. Speculation on the function of music

When a nation is in danger of life and death, music should play the role of a wake-up call, awakening people's love for the country, hatred for the invaders, and awakening the feelings of unity and hostility of the nation. If we can understand academic musicians and left-wing musicians from this perspective, we can conclude that they actually have the same ideas, but they have different understandings of music due to their different growth experiences and educational backgrounds. They are all in the heart is the motherland's future, willing to shell out for the anti-japanese propaganda on the revolutionary fighters.

#### 5. Discussion

Looking back at the music of the 1930s, I found the beauty rooted in the humanity of these musicians. Whether they are academic musicians or left-wing musicians, they all made their due contributions to the era, and it is difficult to evaluate their merits. With a warm heart, they have left a shining footprint and a brilliant mark in Chinese history.

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