


国家“十一五”重点规划图书
中国人民解放军音乐经典文献库 [3]

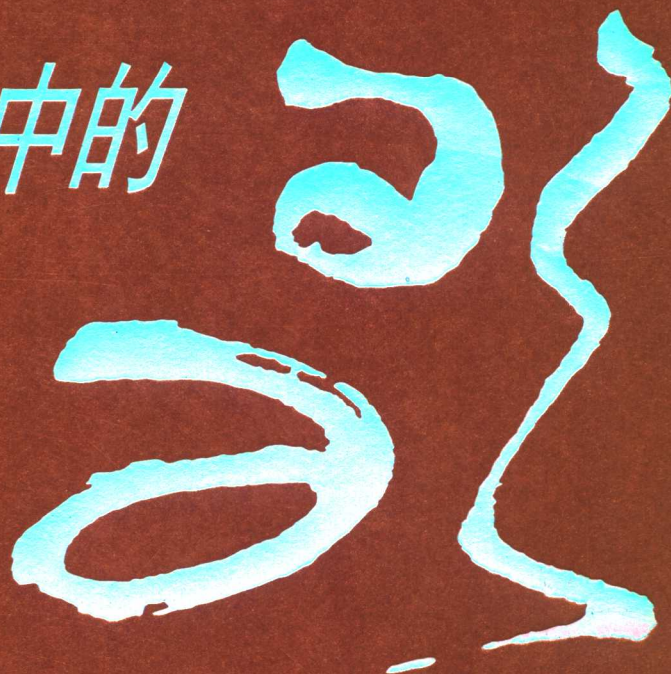
 军旅音乐丛书

解放战争炮声中的

李双江 主编

ANTHOLOGY OF CLASSICAL WORKS
OF THE PLA MUSIC 3

SONGS IN CHINA'S WAR
OF LIBERATION



解放军文艺出版社

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A Planned State Key Book in the Eleventh Five-Year Plan

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Anthology of Classical Works of the PLA Music

Volume 3

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Editor in Chief: Li Shuangjiang



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总序

李双江

—

中国人民解放军音乐是中国人民解放军文化的有机组成部分，它伴随着中国人民解放军产生而产生，伴随着中国人民解放军发展而发展，作为巩固和提高部队战斗力的重要因素，无论在硝烟弥漫的战争年代，还是在和风细雨的建设时期，都具有不可或缺、不可替代的作用和地位。1927年8月1日，中国共产党在南昌发动起义，打响了武装反抗国民党反动派的第一枪，中国人民解放军从此诞生。不久南昌城便流传一首名为《八一起义》的歌曲，成为第一首反映我军战斗历程的歌曲。随着人民军队的不断发展，我们有了长征路上的歌，抗日烽火中的歌，解放战争炮声中的歌，抗美援朝硝烟中的歌，和平年代军队现代化建设中的歌。中国人民解放军音乐正是这样，在特定的历史语境中产生，在军队前进的步履中发展，凝聚着人民的力量，体现着时代的精神，成为人民军队80年光辉战斗历程的真实写照。80年来，我军在中国共产党的领导下，同全国各族人民一道，推翻了三座大山，取得新民主主义革命的胜利，建立了新中国，并在社会主义现代化建设中发挥了巨大的作用。毋庸置疑，这一个个胜利的取得都伴随着嘹亮的歌声。从《三大纪律八项注意》到《抗日军政大学校歌》，从《中国人民解放军进行曲》到《中国人民志愿军战歌》，再从《人民军队忠于党》到《八一军旗高高飘扬》，这一首首刚劲有力的军旅歌曲，鼓舞着我军的士气，叙述着我军的历程，以其鲜明深刻的思想主题和生动感人的艺术形象，成为我军形象的重要标识。为了回顾我军的光辉历程，弘扬我军的光荣传统，激发我军的战斗精神，我们选编了这部多卷本的《中国人民解放军音乐经典文献库》。

中国人民解放军是执行中国共产党的政治任务武装集团。因此，我军音乐具有鲜明的思想主题。我军音乐旨在塑造我军光辉形象，反映我军战斗历程，与我军所执行的政治任务、所开展的军事斗争密切相关。军队与党之间“党指挥枪”的隶

属关系,军队与祖国之间相互依存的血肉关系,军队与人民之间情同手足的鱼水关系,也是我军音乐的重要内容。我军音乐既体现出了我军作为正义之师、威武之师的精神、力量和意志,又表达出了人民军队忠于党、忠于祖国、忠于人民的赤胆忠心和坚定信念,叙说了大半个世纪的中国革命,回顾了80年人民军队的光辉历程,展示了军人风采,抒发了军旅情怀,颂扬了军民关系,体现出题材内容及思想主题的丰富性。我军音乐的体裁和风格既是多样的,又是独特的。有铿锵有力、整齐划一的队列歌曲,也有热情奔放、优美悦耳的抒情歌曲;既体现出“战斗性、群众性”的音乐风格,又给人以美的享受,情感的升华。我军音乐还打破了既有的音乐模式,表现出体裁及形式上的灵活性。正是这种题材内容上的丰富性与体裁、风格上的多样性,使军旅歌曲具有强烈的艺术感染力,以致越来越受到部队官兵和广大人民群众的喜悦。因此,我军音乐不仅在我军历史进程中发挥了重要作用,而且还在整个中国音乐生活中占有重要的位置。为了再现我军光辉历程,展示我军音乐的艺术成就,履行“为兵服务”、“为人民服务”的职责,我们选编了这部由《长征路上的歌》、《抗日烽火中的歌》、《解放战争炮声中的歌》、《抗美援朝硝烟中的歌》、《军队现代化建设中的歌》及我军军乐、民乐、管弦乐和歌剧组成的《中国人民解放军音乐经典文献库》。

解放军艺术学院音乐系是全军唯一培养专业音乐人才的机构。1960年解放军艺术学院建院伊始,音乐系就有了军旅声乐教育。47年来,音乐系先后培养了大批声乐人才,其中不少人还在国际、国内及军队的各种声乐赛事中夺冠,为国家和军队赢得了荣誉。近10年来,音乐系实施人才战略,深化教学改革,加强艺术实践,使军旅音乐的教学和研究取得了更大的发展。音乐系现有本科教育、研究生教育,还要承担全军文艺团体音乐工作者的任职教育,每一个学段、每一个层次都有完整和规范的声乐教学体系。通过不懈的努力,我们取得了骄人的成绩。在全国青年歌手电视大奖赛中,音乐系组成的参赛队代表解放军艺术学院曾两次夺得专业组团体总分第一名。更重要的是,我们还逐渐摸索出了一些培养军旅声乐人才的成功经验。当然,我们还有很多事情要做,还有很长路要走。一言以蔽之,培养军旅声乐人才是我们的重要任务,建立具有中国风格的军旅声乐学派是我们的最终目的。培养军旅声乐表演人才,归根到底就在于使我们培养的学生能更多、更好地演唱军旅声乐作品。编撰这部《中国人民解放军音乐经典文献库》是具有军旅特色音乐教材建设的当务之急。建立军旅声乐学派也必须拥有一套完整的军旅音乐作品文库。一个声乐学派的建立,其标志之一就在于要有一套相对完善的、固定的教学及演唱曲目。建立军旅声乐学派也旨在传播更多的军旅声乐作品,有更多献身军旅声乐事业人去演唱更多的军旅声乐作品。为了继承和发扬我军音乐传统,解放军艺术学院音乐系设置了军旅音乐研究所。这个研究所作为全军唯一研究军旅音乐的专门机构,也需要有一套较为完整的军旅音乐作品作为资料,以补充科研中的文献工作。总之,为了满足军旅声乐教学和军旅音乐研究的需要,我们编撰了这部文献库。

二

作为一部较完整的军旅音乐文献,《中国人民解放军音乐经典文献库》力图体现开放性的艺术视角。不难发现,文献库中的“中国人民解放军音乐”这个概念是广义的,具有一定包容性。显然,凡在我军中产生的、凡是表现我军的、凡作为军旅歌曲在我军得以传播的音乐作品都在选编之列。文献库中的作品,一部分是军旅(军事)题材的音乐作品,一部分是在我军中得以广泛传播的音乐作品;其作品选编的顺序也没有完全按作品产生年代的顺序,或按题材内容、风格体裁分类,而是按照歌曲反映的历史事件及其时序选编的。其中根据我军音乐历史进程选编的音乐作品,并不完全是事件发生年代产生的作品,而是后来表现这一历史事件的作品。如第一辑《长征路上的歌》,作为反映中国工农红军的歌曲,几乎都是后来创作的,而不是红军时期的作品。总之,《中国人民解放军音乐经典文献库》的选编原则是用音乐表现我军历史发展进程。

《中国人民解放军音乐经典文献库》是一部用音乐作品构成的军史。首先将我军光辉历程分成若干发展时期,然后再分时期选择有代表性的音乐作品。如战争年代分成了土地革命战争、抗日战争、解放战争、抗美援朝战争四个时期。然后,每个时期又再按战争(或形势)发展进程,细分为若干阶段或不同侧面,最后再按每一阶段或侧面所发生的历史事件选编作品。如第一辑《长征路上的歌》分三部分:第一部分“西江月·井冈山——创建军队与井冈山斗争”,选编了《工农兵联合起来》、《八一大天亮》、《秋收起义歌》、《西江月·井冈山》等14首歌曲,记述了1921年中国共产党成立后创建军队以及开辟井冈山革命根据地的艰难历程。第二部分为“洪湖水,浪打浪——开辟农村革命根据地”,用《我爱五指山,我爱万泉河》、《洪湖水,浪打浪》等10首歌曲,记述了1928年至1930年间我军开展游击战争、创建农村革命根据地的斗争经历。第三部分为“七律·长征——长征及长征后中央苏区的斗争”,用《十送红军》、《忆秦娥·娄山关》、《七律·长征》、《红星照我去战斗》等16首歌曲,记述了中央红军长征的经历及中央红军战略转移后中央苏区人民在党的领导下同国民党反动派的斗争。每首作品曲谱前面附的“历史背景”对作品反映的史实作了简要提示,使歌曲与历史叙述相互照注、保持有机联系,以增强文献库的历史感。总之,《中国人民解放军音乐经典文献库》可以说是一部用音乐写成的中国人民解放军发展史。

《中国人民解放军音乐经典文献库》是一部实用的音乐教材。首先,曲目的选编虽然在一定程度上受到上述选编原则的制约,但最终选定的作品大部分还是20世纪中国音乐中的精品,具有较高的艺术性。其中不少曲目既是舞台经常表演的作品,又是广大听众所熟悉和喜欢的作品。因此,大部分曲目作为音乐教学曲目是较为合

适的。其次,在每一首作品前面都附有文字阐释。阐释由三部分组成:第一部分是“历史背景”,第二部分是“歌词大意”或“乐曲阐释”,第三部分是“教学及表演提示”。“历史背景”不仅交代了作品反映的历史,而且还叙述了作品的来历,个别还有作者及首演者的介绍。这就为教学和表演提供了一些关于作品的基本信息,也为读者理解作品提供了参照。“歌词大意”或“乐曲阐释”旨在用简短的文字揭示作品的主题思想,使读者对作品的内容有基本的了解。“教学及表演提示”部分对作品作了简要分析,并就音乐形式或音乐风格上的特点及教学与表演中应注意的问题作了简要提示,为音乐教学和表演提供了便利。为了有助于声乐教学和表演,所选编的作品都附有钢琴伴奏,一些歌曲的钢琴伴奏是既有的,一些歌曲是重新编配的。所有伴奏都力求规范,在音乐风格上忠实于原作,以加强原作的艺术感染力,这就为音乐教学和表演带来了极大的方便。《中国人民解放军音乐经典文献库》不是普通的音乐作品集,而是一部具有实用价值和一定学术价值的专业音乐教材。

《中国人民解放军音乐经典文献库》是一个很好的军旅音乐传播载体。20世纪三四十年代以来,我国曾出版过大量的军旅歌曲集,可谓浩如烟海,汗牛充栋。但大多只是歌曲的罗列,按歌曲产生年代分类、按歌曲体裁分类编辑的歌集也不多见,更不可能有更多的文字阐释。《中国人民解放军音乐经典文献库》作为一个军旅音乐传播载体,就在于它有一个较为精当的文字阐释。这些文字虽简短,但较为准确地描述了作品所反映(折射)出的历史事件,从整体上勾勒出中国人民解放军走过的光辉历程。这些文字阐释不仅提升了文献库的专业性、学术性,而且也十分有利于其歌曲的传播。《中国人民解放军音乐经典文献库》中所选歌曲的歌词都用汉语拼音予以注音,“历史背景”、“歌词大意”、“教学及表演提示”还采用了中英文对照方式编排,这样就便于那些不懂汉语、不识汉字的外国朋友学习和表演我们的军旅音乐作品,进而大大地扩展中国人民解放军音乐的传播空间,为国际社会和外国友人了解和认识我军历史、我军音乐提供一个窗口和平台。

三

中国人民解放军的建立揭开了中国革命的新篇章,在20世纪的中国革命和建设建立了不朽功勋。伴随着我军的前进步伐,一大批反映我军不同历史时期战斗生活的音乐作品应运而生。这些作品充分展现了我军的光辉战斗历程,也热情讴歌了中国共产党的丰功伟绩。这些作品激励我军冲锋陷阵,极大地巩固和提高了我军的战斗力,也鼓舞着全国人民同心同德、团结奋进,共创美好未来。从艺术角度看,不少作品可谓20世纪中国音乐中的精品,在一定意义上展现出了20世纪中国音乐艺术的发展水平。《中国人民解放军音乐经典文献库》选编的作品,作为我国音乐作品的一部分,所展现出的也正是我军的光辉历程和我军音乐的艺术成就,使人们

看到了我军辉煌过去，也能憧憬我军美好的未来。

中国人民解放军音乐是20世纪无产阶级革命音乐的一部分，它符合无产阶级政党的要求，也充分满足了我军官兵和广大人民群众审美趣味，具有先进性、革命性、民族性、大众性。选编出版《中国人民解放军音乐经典文献库》是历史赋予我们军旅音乐工作者的历史责任，是现实的需要。文献库填补了军旅声乐教材的缺陷。前几年，我们曾选编过一本《军旅声乐作品集》，但缺乏系统性，也无文字阐释，基本上是一个歌谱。这部《中国人民解放军音乐经典文献库》正弥补了上述不足。《中国人民解放军音乐经典文献库》是解放军艺术学院音乐系不断开拓进取、与时俱进，深化教学改革结晶，是解放军艺术学院音乐系在各级党委的领导下长期坚持“为兵服务”原则的见证，也是军旅音乐研究所开展军旅音乐研究所取得的一项成果。在这部《中国人民解放军音乐经典文献库》的后面，有400多期“红星音乐坛”艺术实践活动的积淀，有全系几十位教职员的心血，有我军老一代音乐工作者的殷切期望。总之，《中国人民解放军音乐经典文献库》是解放军艺术学院音乐系继《中国人民解放军音乐史》之后，不断深化教学改革、积极开展学术研究的又一重要成果。

军旅音乐是军队前进的号角，军旅音乐是军人心灵的歌唱。军旅音乐催人奋进，军旅音乐锻造军魂。军旅音乐激励着我军从胜利走向胜利，从辉煌走向辉煌。军旅音乐曾伴随我军走过战争年代。从长征路上的歌到抗日烽火中的歌，再到解放战争炮声中的歌，嘹亮的军歌鼓舞着中国人民解放军和全国人民一道，夺取了新民主主义革命的胜利。和平年代，正是那些刚劲有力的队列歌曲、优美悦耳的抒情歌曲，记载了我军现代化建设的巨大成就，颂扬了我军在社会主义革命和建设中的丰功伟绩。迈向新世纪，我军正高唱时代的主旋律，肩负着“打得赢”、“不变质”的历史使命，努力实践“三个代表”，开拓创新，与时俱进，实现新的历史跨越。八一军旗高高飘扬，人民军队节节胜利。歌声中出战斗力，愿军歌永远嘹亮，愿人民军队永远“向前，向前，向前”。

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Preface

Li Shuangjiang

I

The music of the Chinese People's Liberation Army (PLA) is an integral part of the PLA culture, which came into being with the birth of the PLA and has developed with the growth of the PLA. As an important factor in improving and consolidating the army's combat effectiveness, the PLA music has been playing an indispensable role both in peace and war. The Nanchang Uprising led by the Communist Party of China (CPC) on August 1st, 1927 fired the first shot of armed resistance against the Kuomintang (KMT) reactionaries and marked the naissance of the Chinese People's Liberation Army. To commemorate this significant event, a song entitled "August 1st Uprising" was written and became popular in the city of Nanchang, which became the first song to reflect the battle course of the PLA. With the expansion of the PLA came songs reflecting such great events as the Long March, the War of Resistance Against Japanese Aggression, China's War of Liberation, the War to Resist U. S. Aggression and Aid Korea, and the modernization drive of the PLA in the time of peace. It is no doubt that the PLA music has become one of the keys in understanding the history of the PLA. Reflecting the prowess of the people and the spirit of the times, the PLA music presents a panoramic view of the PLA with its remarkable efforts in 80 years. The people's army, under the leadership of the CPC, has made great achievements in these years, namely the overthrowing of the ruling of the Three Big Mountains (imperialism, feudalism, bureaucrat-capitalism), the victory in the new-democratic revolution, and the founding of the new China together with people from all ethnic groups. Now the people's

army is playing a great role in the course of China's socialist modernization. It is no exaggeration to say that there is a song crediting each and every achievement and victory of the PLA. All those passionate and powerful songs have served to boost the morale of the soldiers and documented the history of the PLA. Examples of those are "*Three Main Rules of Discipline and Eight Points for Attention*", "*Song of the Chinese Anti-Japanese Military and Political College*", "*March of the PLA*", "*Song of the Chinese People's Voluntary Army*", "*PLA is Loyal to CPC*", and "*August 1st Army Flag Waving High*". With clear and profound themes as well as vivid and impressive artistic images, the military songs have become an important icon of the army. In this sense, the multivolume *Anthology of Classical Works of the PLA Music* was composed to review the glorious history of the PLA, continue its virtuous legacy and boost the morale of the armed forces in the current times.

The PLA is committed to the political mission of the CPC. The PLA music, therefore, is characterized with distinct themes. With the aim of building the army's image and reflecting its glorious battle course, the PLA music is created in close connection with the army's political and military missions. A main task of the PLA music is to enhance the absolute leadership of the CPC over the PLA, the interdependence between the army and the nation, and the inseparable relationship between the army and the people. The PLA music as a whole not only reflects the spirit and strength of the people's army in its revolutionary course, but also signifies the army's loyalty and firm conviction to the Party, the country and the people. In retrospect of the history of China's revolution and the glorious course of the PLA in nearly 80 years, the PLA music has covered such broad themes in a variety of musical styles as the demeanor of the soldiers, the reflection over the army life, and the close relationship between the army and the people. Although marked by distinctive military characteristics, it has diverse musical forms from sonorous, forceful and trim queue ensembles to ardent and pleasant lyric songs, which ensembles its music style of being "militant and popular" and meanwhile appeals to people with its aesthetic enjoyment and emotional distillation. Besides, the PLA music is not confined to the established music mold, but shows flexibility in style and form so as to gain increasing popularity among the soldiers and the people due to its strong artistic appeal. As a result, the PLA music plays an important part not only in the history of the army but also in the life of all the Chinese people. In order to review the history of the PLA, exhibit the achievements of the PLA music and fulfill the duty to "serve the soldiers" and "serve the people", we have compiled this anthology which consists of "*Songs on the Long March*", "*Songs in the War of Resistance Against Japanese Aggression*", "*Songs in China's War of Liberation*", "*Songs in the War to Resist U. S. Aggression and Aid Korea*", "*Songs in the Modernization Construction of the PLA*", and military music, traditional instrumental music, orchestral music and operas.

The Music Department of the PLA Art Academy is the only institute in the PLA to

provide professional education for music performers. Military Vocality has been one of the major courses ever since the founding of the academy in 1960. In the past 47 years, the Music Department has trained a number of vocalists, many of whom have won titles at vocal contests held home or abroad, earning great honour for the country and the army. In the last decade or so, the Music Department has made great progress in the teaching and research of military vocality thanks to the implementation of talent strategy and teaching reforms, and intensified artistic practice. The department provides undergraduate and postgraduate courses as well as job-oriented courses for the musicians in all the military art troupes. Throughout the teaching stages and levels, there is a well-organized and regular vocal teaching system. Our efforts have been fruitful; the students of the department have won remarkable laurels. In the “National Young Singers TV Contest”, teams organized by our department representing the academy has won twice the first prize in the professional team play. What is more important is that we have accumulated rich experience in the education of military vocalists. Despite all these achievements, we are very clear that there is still a long way to go. In a word, the education of military vocalists is our important task. One of the important ways to improve our education is to provide more chances for the students to perform military songs. It is our ultimate goal to create a school of military vocality with Chinese characteristics. Another aim of establishment of such a school is to help circulate military vocal works and therefore increase the popularity of the military vocality career. To this end, a comprehensive collection of military vocality works is necessary, for a mature vocality school must be based on a fixed set of sophisticated vocal pieces for the purposes of teaching and performing. In addition, as the army's only professional institute in the research of military music, the Chinese Military Music Research Institute, under the Music Department of the PLA Art Academy, also needs such a collection of military musical works to supplement academic references. Therefore, in order to satisfy the needs of the military vocality education and to facilitate research in this area, this *Anthology of Classical Works of the PLA Music*, tops the agenda of establishing a system of musical textbooks with Chinese military characteristics.

II

As a comparatively complete military music anthology, the *Anthology of Classical Works of the PLA Music* reflects the extensive artistic viewpoint of the editors. For example, the “PLA music”, in this anthology, is defined as a concept with broad connotations. Works, as long as they are created in the army, represent army life or spread in the army, could be selected into the anthology. In fact, not all the works in the anthology are made on military themes.

There are some popular ones having little to do with the army environment. Besides, the anthology is not compiled chronologically, nor grouped according to the theme or music style of the works. Rather, the songs are grouped respectively by the landmarks in the Chinese revolution they reflect. By this innovative arrangement, works reflecting the historical events were not necessarily created at the time of the event but were possibly created afterwards. For instance, almost all the songs under the title "*Songs on the Long March*", which reflect the battle course of the Chinese Workers' and Peasants' Red Army, were created at a later time. In a word, the selecting process of this anthology is based on the historical course of the army.

This anthology can be seen as a musical version of the history of the PLA. The editors have divided the history of the army into several periods and then selected works accordingly. For example, the war time is composed of 4 periods: the Agrarian Revolution period, the War of Resistance Against Japanese Invasion period, the China's War of Liberation period, and the period of the War to Resist U. S. Aggression and Aid Korea. Those periods were further divided into different stages, and works were selected by their relevance to the specific historical events in each stage. The first volume of the anthology, "*Songs on the Long March*", is made up of three parts. The first part, "*Jinggang Mountains—to the Tune of Xi Jiang Yue: the establishment of the armed forces and the struggle in the Jinggang Mountains*", contains 14 songs, including "*Unite! Workers, Peasants and Soldiers*", "*The Bright Dawn of August 1*", "*Song of the Autumn Harvest Uprising*", and "*Jinggang Mountains—to the Tune of Xi Jiang Yue*". All of these 14 songs reflect the hardship in the establishing of the armed forces and the Jinggang Mountains Revolutionary Base after the founding of the CPC in 1921. The second part is "*Waves upon Waves in the Honghu Lake: the establishment of the rural revolutionary base areas*". There are 10 songs in this part, including "*I love the Wuzhi Mountain, I love the Wanquan River*", "*Waves upon Waves in the Honghu Lake*", and "*Guerrilla Forces Come down from Mount Heng*" that reflect the guerilla war and the establishment of rural revolutionary bases from 1928 to 1930. The third part is "*The Long March—to the Tune of Qi Lu: the Long March and the struggle in the Central Soviet Area after the transfer.*" The 16 songs in this part, such as "*Seeing off the Red Army for Ten Times*", "*Loushan Pass—to the Tune of Yi Qin Er*", "*The Long March—to the Tune of Qi Lu*", "*Red Star Enlightens My Way to Fighting*" and "*Boundless Spring Beauty Suffuses My Homeland*", represent the Red Army's Long March and the people's resistance against KMT reactionaries under the leadership of the CPC in the Central Soviet Area after the strategic transfer of the central Red Army. Moreover, there is a brief introduction of the historical background attached to each work. We have also tried to specify each work in the context of its historical background so as to underscore the sense of history in this anthology. This anthology can be regarded in a way as the "PLA in music".

This anthology is also a practical musical textbook. First, although limited to some degree by the pre-defined principle of selection, most of the works in this collection deserve the best pieces of China's musical works in the 20th century and have high artistic quality. A number of them are frequently performed in the musical circle and favored by the mass audience. Thus most of the works in this anthology are suitable as teaching materials. Second, there are explanatory texts attached to each work, which consist of 3 parts: *background*, *main idea of the lyrics or interpretation of the music*, and *tips for tutors and performers of the song*. The *background* part includes the historical backdrop of the work, its origin, the composer and the first performer. This part provides basic information for teachers and performers, and references to the audience for a better understanding of the work. In the part *main idea of the lyrics or interpretation of the music*, a brief interpretation of the lyrics is provided for a basic understanding of the content of the work. The part *tips for tutors and performers of the song* gives a basic analysis of the work, its music form and style and possible problems and solutions in teaching and performing the work. It is worth noting here that all the songs in this anthology are attached with piano accompaniment. Some of the piano accompaniments are original and some are refreshed; but all are standardized, thus not only faithful to the original works in music style but also enhancing their artistic appeal. This has made teaching and performing much easier. In conclusion, this anthology is not only a collection of military music, but also a professional textbook for both practical reference and academic research.

Anthology of Classical Works of the PLA Music will help the circulation of the Chinese military music. Since the 1930s and 1940s, legions of military song collections have been published in China. Most of them, however, were just lists of army songs. Besides, few of them have followed the sequence of time when works were composed or music types, and fewer have additional literary explanation of the songs. The reason this anthology could be a good promoter of the PLA music is that each selected work is attached with a concise and proper literary explanation. Those introductory texts are brief yet able to outline the course of the development of the PLA in over half a century and precisely describe the major events reflected in the works. The literary explanations facilitate the spreading of the works as well as enhance the professional and academic merit of the anthology, for words here are a useful supplement of musical notes. More importantly, the lyrics in this anthology have been marked with the Chinese phonetic symbols, and the original Chinese lyrics and their English translations are juxtaposed in lay-out. We hope this arrangement can help foreigners who wish to learn and perform these Chinese military works, thus making this anthology more popular. We also hope that this anthology can provide a window and platform for the international community and foreign friends to better understand the history and music of the PLA.

III

The founding of the PLA has opened a new page in the course of Chinese revolution and made everlasting contribution to the revolution and construction of the new country. With the advancement of the people's army, a number of military works reflecting the development of the army in each of its historical phrases have been produced. The works form a panorama of the battle course of the PLA and are on a whole a great tribute to the great achievements of the CPC. In effect, the military musical works have played a great role in encouraging the troops in combats, solidifying their effectiveness in fighting, and uplifting their morale. These works have also cemented the unity of the Chinese people in their pursuit of a bright future. From the artistic point of view, many of them have withstood the test of time and proved to be masterpieces in the Chinese musical circle of the 20th century. And these masterpieces, in a sense, stand for the level of the Chinese music in the century. At the same time, as part of the PLA music, the selected works in this anthology demonstrate the glorious history of the people's army and the artistic achievement of the PLA music. In this sense, *Anthology of Classical Works of the PLA Music* can be seen as a mirror which offers a retrospect to the magnificent past of the PLA and a prospect of its bright future. That is just the point of compiling such an anthology.

As an important component of the proletariat revolutionary music in the 20th century, the PLA music is advanced, revolutionary, nationalistic and popular in nature, and therefore well meet the needs of the proletariat party and fully satisfy the aesthetic taste of the officers, soldiers and the common masses. Compiling the anthology, as a result, is both a sacred mission of historical significance to our professionals in the military music field and the need from reality, as it make up the deficiencies of military vocality textbooks. Several years ago, we published *Collection of Military Vocal Works*, a mere collection of music scores lacking systematic editing and literary explanation. To improve our work, we have compiled *Anthology of Classical Works of the PLA Music*. This anthology is the outcome of years of unswerving efforts by the Music Department of the PLA Art Academy to keep abreast with the times and to deepen teaching reform. It is fair to say that *Anthology of Classical Works of the PLA Music* has witnessed the efforts of the Music Department of the PLA Art Academy and the Chinese Military Music Institute to stick to the principle of "serving the army" under the leadership of the party committees at all levels, and to carry out in-depth research in military music. This anthology reflects the accumulated experience in the artistic practice of "Red Star Music Forum" with over 400 concerts and seminars, the painstaking effort of the faculty members in the Music Department, and the earnest wish

and trust of past generations of music professionals in our army. In short, following *The History of the PLA Music*, *Anthology of Classical Works of the PLA Music* is another landmark achievement made by the Music Department of the PLA Art Academy, due to its deepened teaching reform and academic research.

The PLA music flows from the heart of the service people. It is the bugle calling the troops to march forward. It serves to inspire the listeners, forge a strong will and motivate the soldiers to score more victories. The PLA music has accompanied our armed forces in time of war—the Long March, War of Resistance Against Japanese Invasion, and China's War of Liberation, and so on. With the encouragement of the music, our army, together with all the Chinese people, under the leadership of the CPC, have won the victory of the new-democratic revolution. In time of peace, these resonant queue songs and beautiful melodies record the great achievements of the army in its modernization and standardization drive, and extol the army's tremendous contribution to the socialist revolution and construction. Entering the new century, our armed forces assumes the historical mission of "being able to win and always maintaining its political color". They are making great efforts to implement "Three Represents" and realize the new historical transition by blazing new trails and advancing with the times. While the August 1st Flag is flying high, our army accomplishes one victory after another. As combat effectiveness derives in part from the military songs, may the military songs be eternally resonant and may the PLA advance forever.

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