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## The New Music Movement in the rear area led by the Southern Bureau of the Communist Party of China

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### Abstract

The Southern Bureau, the "wartime capital", was the representative organ of the Central Committee of the Communist Party of China in Chongqing. During the period of anti-Japanese war, the Southern Bureau led the New Music Movement to flourish in the rear area with Chongqing as the core. The purpose of this study is to reveal, through the historical contribution of the Southern Bureau to the construction of anti-Japanese music and culture, the great efforts the Southern Bureau made to maintain the Chinese United Front against Japanese Aggression and to promote the national salvation movement that resists against Japan in the Kuomintang occupied areas, as well as its great role in promoting the victory of the war. The novelty of the article lies in the study of the Southern Bureau of the CPC Central Committee from the perspective of the music movement. The Southern Bureau strictly implemented the cultural policies of the CPC Central Committee, established the New Music Society in Chongqing, set up branches in many places, founded the New Music magazine and various music publications, and used the New Music Society as a carrier to actively promote the national salvation movement that resists against Japan. After the Southern Anhui Incident, the New Music Movement entered the most difficult period, but the Southern Bureau still insisted on carrying out progressive music and cultural activities, making important contributions to the cause of national independence and liberation.

### For citation

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### Keywords

New Music Movement, Sino-Japanese War, Southern Bureau, Communist Party of China, cultural policy.

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## Introduction

On November 12, 1937, the Japanese army captured Shanghai. The capital of the Chinese Kuomintang government, Nanjing, was under great threat. The Kuomintang Central Committee and the National Government decided to move the capital to Chongqing. From November 26, 1937 to December 8, 1938, the Kuomintang Party, government and military organs moved to Chongqing one after another. On September 6, 1940, the Kuomintang government promulgated the Decree of the National Government, which "expressly defined Chongqing as the provisional capital" and clarified the legal status of Chongqing as the provisional capital. On May 5, 1946, the National Government returned the capital to Nanjing and Chongqing completed its history as the provisional capital. At the same time as the Kuomintang moved its capital to Chongqing, the Sixth Plenary Session of the Sixth Central Committee of the Communist Party of China (held in Qiaogou, Yan'an, from September 29 to November 6, 1938) decided to establish the Southern Bureau in Chongqing, with Zhou Enlai as the secretary of the Southern Bureau. In January 1939, the Southern Bureau of the CPC Central Committee was established in Chongqing, with Zhou Enlai as the secretary. The Southern Bureau was the representative organ of the CPC Central Committee in Chongqing, the "wartime capital", and had the important mission of maintaining the Chinese United Front against Japanese Aggression and promoting the national salvation movement that resists against Japan in the Kuomintang occupied areas.

### Information about the New Music Movement

Looking back at the history of Chinese music, in the 1930s and 1940s, two "new music movements" coexisted at the same time, they were interrelated and different. One was the New Music Movement pushed by Xiao Youmei, Huang Zi and others against traditional music, advocating the creation of new music by learning from Western music, so as to establish a Chinese national music school and eventually achieve the revival of Chinese music. The other was the New Music Movement advocated by the Chinese Communist Party, which advocated revolutionary mass music creation and the use of music as a weapon of the proletarian revolution. According to the Chinese Dictionary of Music, the term "New Music Movement" usually refers to the left-wing music movement led by the Chinese Communist Party that emerged in the 1930s, as well as the revolutionary music movement during the anti-Japanese war and the liberation war [Dictionary..., 1985, 437]. In 1940, Li Ling once wrote an article that "since the development of new music, it has come into contact with two glorious forces. One is that because of the War of Resistance against Japan, musicians have encountered a large number of folk arts, and new music has also really turned to the public, handed over to the public, and consciously demanded popularization..." [Li, 1940]. The two "new music movements" had their own characteristics, mainly in terms of purpose, function and form. The former mainly embodied the new musical outlook in the sense of "musical morphology", while the latter mainly embodied the new musical outlook in the sense of "musical functionism". After the outbreak of the anti-Japanese war, progressive musicians from all over the country, such as Xian Xinghai, He Lvting, Lv Ji, Ma Ke, Zheng Lvcheng, and Li Huanzhi and so on, gathered in Yan'an, forming a powerful lineup, and the anti-Japanese singing movement was in full swing. The New Music Movement entered a new stage of development in Yan'an and had a profound impact. Due to the active action of the Southern Bureau of the CPC, the New Music Movement in Yan'an soon found a positive response in Chongqing, the provisional capital of the Kuomintang occupied areas.

On September 18, 1931, the Japanese Kwantung Army in northeast China suddenly attacked

Shenyang and occupied northeast China by force, creating the "September 18 Incident"<sup>1</sup> that shocked the whole world and kicked off the anti-Japanese war. At this time, there was a large amount of Chinese music that was detached from reality and from the masses, and there was also a large amount of decadent music that was inopportune. On July 22, 1932, Nie Er published *An Essay on Chinese Song and Dance* in the third issue of *Film Art*, criticizing the compromise and weakness of music works at that time and calling for that "What we need is not soft tofu, but real masterly skill! <...> What means should we take to seek a savior of the hardworking masses. <...> You have to go deeper into the masses, and in this, you will have fresh materials to create fresh art. Hey! Work hard! That one is the road of the times!" In 1933, Nie Er, Ren Guang, Zhang Shu and Lv Ji established the China Emerging Music Research Society, a platform through which progressive musicians explored the path of China's emerging music. In 1934, a music group (i. e., the Music Group of the Left-wing Dramatists Union) was set up under the Chinese Left-wing Dramatists Union<sup>2</sup>, consisting of Tian Han, Nie Er, Ren Guang, Zhang Shu, Lv Ji, Wang Weiyi, Chen Menggeng and others. Thereafter, the musicians composed a number of music works rich in the spirit of the times, including March of the Volunteers, gradually opening up the way for the New Music Movement. At the beginning of 1935, the Music Group of the Left-wing Dramatists Union organized a singing team and vigorously carried out the activities of salvation singing. On December 9, students in Beiping launched the December 9 Movement<sup>3</sup> to fight against the Japanese and save the country, after which the anti-Japanese and salvation singing movement was rapidly carried out in various places, setting off the climax of a widespread mass movement. In 1936, the salvation musicians Lv Ji and Zhou Gangming published an article discussing the issues related to the New Music Movement, emphasizing the New Music Movement as a weapon for the national liberation movement and revolutionary struggle, and arguing that the New Music Movement should adhere to the direction of popularization and the neo-realist method of creation. For example, according to Lv Ji, "It abandons the sentimental themes of love. <...> New music is not created to express personal feelings, but as a weapon to fight for the liberation of the masses, a means to express and reflect the life, thoughts and feelings of the masses, and it also takes on the mission of awakening, educating, and organizing the masses" [Lv, 1988, 19]. "From the very beginning of the New Music Movement, it was combined with the struggle for national liberation, so that from the very

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<sup>1</sup> The September 18 Incident, also known as Mukden Incident and Lake Liutiao Incident, was a sudden attack on Shenyang by the Japanese Kwantung Army in northeastern China on September 18, 1931, to encroach northeastern China by force. The September 18 Incident was a war of aggression against China deliberately created and launched by Japan, which was the beginning of Japanese imperialism's attempt to conquer China by force, the starting point of China's anti-Japanese war, marking the beginning of China's regional resistance war and starting the Eastern Battlefield of World War II. After the September 18 Incident, the Chinese people's regional resistance also marked the starting point of the world anti-fascist war.

<sup>2</sup> The Chinese Left-wing Dramatists Union was abbreviated as the Dramatists Union, including a group of theater workers led by the Chinese Communist Party during the Second Revolutionary Civil War. It was first established on August 1, 1930, as a union of left-wing theater groups, but since the Kuomintang reactionary authorities didn't allow them to join as a group, it was reorganized as a union of individual left-wing dramatists. In January 1931, the Left-wing Dramatists Union was established in Shanghai, and branches or groups were set up in Beiping, Nanjing, Wuhan, Nantong, Guangzhou, Taiyuan, Qingdao, and other places.

<sup>3</sup> On December 9, 1935, thousands of students from universities and high schools in Beiping (Beijing) held an anti-Japanese bedin to oppose the autonomy of northern China, resist Japanese imperialism, and demand the preservation of China's territorial integrity, setting off a new climax of anti-Japanese national salvation. On December 12, students in Beiping held their fifth bedin, shouting loudly slogans such as "Helping Suiyuan for the Anti-Japanese War" and "All Party Groupings Unite". This was a large-scale student patriotic movement led by the Chinese Communist Party.

beginning, the New Music had the quality of fighting for national liberation" [Ibidem, 21]. On April 10, 1938, the Lu Xun Academy of Arts ("Lu Yi" for short) was founded in Yan'an. This was the first institution founded by the Communist Party of China during the anti-Japanese war period to train artistic talents and artistic management cadres. Until the victory of the anti-Japanese war in 1945, in seven-and-a-half years, Lu Yi trained a total of 685 artistic talents, including 192 musicians, who created a large number of excellent musical works, such as the opera "White Haired Girl", the song "Nanniwan" and "Yellow River Cantata" and so on. These works inspired the enthusiasm of the military and the people for the anti-Japanese war and had a profound impact on the later development of Chinese music and culture. Meanwhile, the Southern Bureau of the CPC Central Committee in Chongqing, the provisional capital, strictly implemented the cultural policy of the CPC Central Committee and led the New Music Movement in the right direction in the rear area.

### **The formation of the New Music Society**

Since the early days of the anti-Japanese war, the anti-Japanese music in Chongqing was very active, with music organizations springing up like mushrooms after rain and music activities in an endless stream. After entering the stalemate stage, the Japanese imperialists adopted a policy of seductive political surrender as the core, supplemented by military strikes against the Kuomintang government. As the war developed, the Kuomintang suffered heavy losses in the center stage battlefield, while the Communist Party was growing while fighting, and the Kuomintang authorities were inexplicably panicked about this. With the provocation of some people with ulterior motives, the Kuomintang's policy was regressive, interfering with and suppressing mass anti-Japanese musical activities, and the anti-Japanese musical activities in Chongqing were exceptionally difficult. Under the leadership of the Southern Bureau of the CPC, progressive musicians still persisted in their struggle. In September 1939, with the approval of the CPC leaders, Li Ling went from Lu Yi in Yan'an to Chongqing, where he worked with Zhao Feng, Lin Lu and Sha Mei to advance progressive music activities in Kuomintang occupied areas through musical theory work and prepared to found a music publication. They made an in-depth analysis of the political and economic situation in Chongqing and believed that the role of running a publication was very limited, and that only by establishing an organization could music workers be organized and the whole musical salvation movement in Kuomintang occupied areas be pushed forward. Thus, Li Ling, Sha Mei, Sheng Jialun and other musicians decided to found the New Music Society. They asked to report the idea to Comrade Zhou Enlai. Zhou Enlai greatly appreciated this idea. On October 15, 1939, the New Music Society was formally established under the leadership of the Party organization of the Cultural Committee of the Southern Bureau of the CPC in Chongqing, with Li Ling and Zhao Feng as the main leaders. "In order to get in touch with progressive musicians in Kuomintang occupied areas, they established new music branches in Guilin, Kunming, Shanghai, Guangzhou, Liuzhou, Changsha, Wanxian, Xi'an, Guizhou, Yangon, Saigon, etc., and carried out very extensive progressive music activities" [Gao, 1982].

Zhou Enlai attached great importance to the activities of the New Music Society and hoped that, in addition to uniting young music workers and students; they would strengthen ties with their musical predecessors and expand the united front for new music. Zhou Enlai made a special appointment with Li Ling and asked him to "...also strengthen the unity of professionals in the upper echelons of the music world. Many musicians also advocate unity against the Japanese, and you should care for them, the more the better. <...> The masses and the experts are the two wings of the New Music Movement, and having one wing missed will be a defect" [Peng, 2009, 50]. In accordance with Zhou Enlai's

instructions, Li Ling, Zhao Feng and colleagues of the New Music Society strengthened their ties and cooperation with Ma Sicong and other prominent figures in the music industry. The Southern Bureau also held a symposium through the Cultural Committee, chaired by Tian Han and attended by senior musicians such as Miao Tianrui, Li Guoshuan, Chen Tianhe, Hu Ran and Sheng Jialun and so on. The Southern Bureau also strengthened contacts with famous musicians such as Ma Sicong, Fan Jisen and Xia Yunqiu to win their participation in the New Music Movement. Zhao Feng also participated in activities such as the poetry and music group of the Cultural Committee and the weekly literary and art lectures hosted by Guo Moruo.

The New Music Society and its branches around the world also organized many singing groups, such as the Amateur Choir and the Xinghai Choir in Chongqing, the Hong Kong Island Choir in Hong Kong, etc., which carried out singing and propaganda activities in various places. The Kowloon Branch in Hong Kong, formed by progressive musicians living in Malaysia, the Philippines, Thailand, and Vietnam, carried out extensive patriotic singing activities among overseas Chinese.

The New Music Society established the Music Communication School and trained more than 2,000 students through correspondence courses. The New Music Society also invited famous musicians to teach students the technical theory of music. Members of the New Music Society often went to factories, schools, and rural areas to conduct extensive anti-Japanese singing activities and teach anti-Japanese songs to amateur choirs. The Southern Bureau also arranged Li Ling and Zhao Feng to serve as music group instructors at Yucai School. Through various means, the New Music Society cultivated musical talents while bringing together many progressive music workers in Kuomintang occupied areas, and together they promoted the flourishing development of anti-Japanese and salvation singing activities.

The New Music Society promoted the first performance of *Yellow River Cantata* in Chongqing, the provisional capital of the Kuomintang occupied areas, which created a sensational effect. In March 1939, Xian Xinghai, the head of the Music Department of the Lu Yi in Yan'an, composed the music for *Yellow River Cantata* with lyrics written by poet Guang Weiran, creatively blending Western and Chinese music to create this great "musical epic", which achieved great success. In July, when Zhou Enlai returned to Yan'an from Chongqing, he watched the performance of *Yellow River Cantata* led by Xian Xinghai and gave it high praise—"a roar for the war, a voice for the masses" [Liu, 1979]. At the beginning of 1940, the New Music magazine published the score of *Yellow River Cantata* in every issue. At this time, the Children's Troupe<sup>4</sup>, which grew up under the care and support of the Chinese Communist Party, had been fighting in Chongqing for a year. The Children's Troupe sent someone to buy the New Music magazine and mimeographed and bound the score of *Yellow River Cantata* which was published in successive issues for the young troupe members to practice and rehearse. Soon after

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<sup>4</sup> The Children's Troupe was an art group for Chinese children and youth. On August 13, 1937, when the Japanese imperialists invaded Shanghai, a group of primary and secondary school students, mainly from the Linqing School in eastern Shanghai, spontaneously carried out anti-Japanese propaganda activities in the refugee shelters. The Communist Party of China's National Disaster Education Society Party Organization sent Wu Xinjia (Wu Pusheng), a member of the Communist Party there, and on September 3, the Children's Troupe was officially established. Wu Xinjia was the chairperson of the troupe (later changed to head of the troupe) and was affiliated with the Shanghai Cultural Salvation Association and led by Guo Moruo, director of the Third Department. From its establishment to its forced end in September 1942, the Children's Troupe covered eight provinces, cities and dozens of rural market towns in five years, using drama and singing as a weapon to mobilize and inspire the enthusiasm of the masses of children and youth and the people in their struggle against the Japanese and making positive contributions to propaganda against the Japanese.

New Music published the score of *Yellow River Cantata*, the Children's Troupe basically completed the rehearsal of *Yellow River Cantata* and performed some of the works of *Yellow River Cantata* to the public successively. In the second half of 1940, the Children's Troupe began to perform excerpts of the *Yellow River Cantata*, and it became quite influential. In December 1940, with the support of the Southern Bureau, the New Music Society organized the Children's Troupe into an amateur choir to perform *Yellow River Cantata* for the first time in Chongqing, which was a great success and made the provisional capital Chongqing highly enthusiastic. This performance was conducted by the 17-year-old Yan Liangkun as the commander in chief, a member of the Children's Troupe, and thus began the glorious journey of this famous conductor who devoted his life to the propaganda, conducting and singing of the *Yellow River Cantata*.

### **The founding of the New Music magazine and other periodicals**

In 1940, the New Music Society edited and published the monthly magazine "New Music" (the first issue) in Chongqing. According to Gao Qiu's later recollection, the first issue of New Music and its subsequent issues were solicited in Chongqing, mailed to Guilin, and published and distributed by Guilin's Stereo Press in both Guilin and Chongqing because printing equipment and related staff could not be found in Chongqing. According to the needs of the situation and the changing political environment, the branches of the New Music Society issued local editions of the periodical New Music one after another. According to the records of the magazine at that time, the circulation of New Music was more than 30,000 copies [Gao, 1982], and the monthly magazine New Music, together with the local edition of New Music, became the longest-running, most popular and far-reaching music periodical during the anti-Japanese war period. In addition, the New Music Society made outstanding achievements in uniting progressive music workers, cultivating musical talents, and promoting progressive singing activities during the war in Kuomintang occupied areas, and the monthly magazine New Music sponsored by the Society was also loved by the general public.

The periodical New Music was founded in 1940 and ceased publication in 1950. During its 11 years of publication (of which it was forced to stop publishing several times for political reasons), New Music had four editors-in-chief, including Li Ling, Zhao Feng, Lin Lu and Sheng Jialun, and issued a total of 66 issues, which were published in five places, including Chongqing, Guilin, Shanghai, Hong Kong and Beijing. As a music publication under the leadership of the Chinese Communist Party, New Music focused on propagating anti-Japanese music culture and progressive music trends, recording progressive musicians such as Xian Xinghai, Li Ling, Guang Weiran and Shu Mo and their musical works, and publishing information of great significance in the music industry and the results of current important music research and development. The excellent musical works and important music theory articles published in New Music promoted the vigorous development of the salvation singing movement and the healthy development of new music theory. Using music as a weapon, musicians used the monthly magazine New Music as a position to contact musicians from all over the world. New Music became a platform for songwriting, an important base for music theory debates and a powerful weapon to serve the anti-Japanese war.

Once the monthly magazine New Music was published, it was loved by readers and had a large circulation. Zhou Enlai was so pleased with it that he received Li Ling, the editor-in-chief of New Music, at the Zengjiayan Office. Zhou Enlai pointed out that New Music should be used as a liaison tool to promote the anti-Japanese singing movement in various places, to work in an organized manner, to enliven the mass new music movement in various places, to cooperate with the work of the local

youth movement, to play the role of uniting and educating the youth, and to win the vast number of youth to the anti-Japanese front. "Chongqing had regular publications in literature, drama, and fine arts, but not in music. He said we should use the publications as a liaison tool to promote the anti-Japanese singing movement" [Li, 1978]. He emphasized the need to introduce new songs from the border areas (mainly referring to the Shaanxi-Gansu-Ningxia border region) to the people of the Kuomintang occupied areas, so that the singing movement would be infused with new blood [Li, 2014]. At that time, there were regular publications for literature, drama and fine arts in Chongqing, but there was no regular publication for music yet. The publication and distribution of *New Music* made up for this shortcoming. The monthly magazine *New Music* introduced a large number of revolutionary songs from the liberated areas and the Soviet Union, such as Xian Xinghai's *September 18 Chorus*, *Production Chorus*, *Yellow River Chorus*, and Soviet songs *Nightingale Song*, *Katyusha*, and *If There Were a War Tomorrow* to Kuomintang occupied areas and even to the whole country. In order to promote the study of folk songs, "The monthly magazine *New Music* specifically established the Folk Song Research Society and issued the Organizational Outline of the Folk Song Research Society to recruit members nationwide to collect folk songs, utilize them, develop them, and compose them" [Tang, 2018].



**Figure 1. The first issue of *New Music* (monthly), published by New Music Society on January 1, 1940<sup>5</sup>**

In addition to the monthly magazine *New Music*, the New Music Society and its branches issued more than a dozen periodicals separately according to the needs of the struggle situation, such as *Music Art*, issued in 1941, and the monthly magazine *Monthly New Song Selection*, founded in 1939. It published more than twenty kinds of song collections, such as *Selected Songs for Three Years* edited by Li Ling in 1946 (containing 36 songs with lyrics composed by Guo Moruo and Tao Xingzhi), *Collection of Music Creation* edited by Sun Shen and Shu Mo in 1943, *Songs of Democracy* edited by Chen Liang in 1949, etc. It also published more than thirty kinds of music series, such as *New Music Course* (edited by Li Ling and Zhao Feng) in 1943, *Pentatonic Scale and Its Harmony* (by Wang Zhenya) in 1950, *Soviet Music* (by Li Lvyong and Zhao Feng) in 1941, etc. Members of the New Music Society also opened columns of new music in various newspapers and periodicals, such as the biweekly

<sup>5</sup> Available at: <http://www.zashuguan.cn/qikan/18780/8725.html>

supplement *Times Music* in Chongqing's Xinhua Daily, and the supplements *New Music* in Shanghai's Times Daily and Hong Kong's Sing Tao Daily.

### **The New Music Movement in Chongqing after the Southern Anhui Incident**

In 1940, the global anti-fascist war entered its most difficult period. In China, defeatist and capitulationism ideas spread within the Kuomintang, and even openly began to undermine the Chinese United Front against Japanese Aggression. In the fall of 1940, the Kuomintang reorganized the "Third Office"<sup>6</sup> in an attempt to gain a firm grip on cultural work, and the original cultural activities that had been carried out to save the country lost their basis and were even considered "illegal".

The outbreak of the Southern Anhui Incident marked that the relationship between the Communists and the Kuomintang had reached an irreconcilable level. On January 6, 1941, the headquarters of the New Fourth Army and a detachment of more than 9,000 people were ambushed by more than 80,000 Kuomintang troops in the Maolin area of Jing County in southern Anhui. The New Fourth Army fought for seven days and nights, but ran out of ammunition and food supplies, and all of them but about 2,000 who broke out died heroically. Ye Ting, commander of the New Fourth Army, was detained while negotiating with the Kuomintang army. Xiang Ying, deputy commander, and Zhou Zikun, deputy chief of staff, were killed by traitors after breaking out of the siege. After the "Southern Anhui Incident", there was white terror everywhere, and mass singing activities fell into a cold. Under such political pressure, in January 1941, *New Music* was forced to stop publishing after it published one issue in Chongqing, and it was not until August that it was able to continue publishing in Guilin [Luo, 2019].

After the Southern Anhui Incident, the mass singing activities fell into coldness because of the white terror everywhere. In 1941, the Ministry of Education of the Kuomintang proposed to promote music education, and in May, it instructed national schools at all levels to organize singing and drama teams, with the aim of controlling extracurricular activities of students. Communist Party members and progressives working in schools took advantage of the opportunity to organize singing and drama teams in each school to carry out extensive anti-Japanese singing activities among teachers and students. Due to the restrictions imposed by the Kuomintang authorities, few outstanding anti-Japanese songs such as *Yellow River Cantata*, *On the Taihang Mountain*, *Battling Enemy in Their Back*, *Song of Guerrilla*, and *On the Jialing River* were seldom sung at that time. With the efforts of the Southern Bureau of the CPC, music publications were persistently established in various places, mainly publishing new songs of the anti-Japanese war, introducing the New Music Movement in the base areas such as Yan'an and the Soviet Union, and introducing famous domestic and foreign songs and music theories. In order to get the opportunity to stage progressive music, Zhou Enlai personally arranged to include six interludes in the drama *Qu Yuan*, which not only enhanced the effect of the drama performance, but also opened up new paths for the development of progressive music work.

In 1942 and 1943, the Ministry of Education of the Kuomintang decided to hold "Music Month"

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<sup>6</sup> Namely, the Third Office of the Political Department of the Military Commission of the National Government. The Political Department of the Military Commission of the Kuomintang was established in Wuhan in early 1938 during the Second Kuomintang-Communist Cooperation. The Third Office, on the other hand, was composed of progressives under the leadership of the Communist Party, was in charge of anti-Japanese propaganda work, and was under the direct leadership of Zhou Enlai, then undersecretary of the Political Department.



activities. The Southern Bureau of the CPC led the progressive music circles to seize the opportunity to actively carry out various activities of singing and performing progressive songs of the anti-Japanese war. For example, on March 29, 1942, the first "Music Month in the Provisional Capital" with a chorus of ten thousand people was held in Baisha, Jiangjin. This activity was also an important propaganda and mobilization activity carried out under the support and guidance of the Southern Bureau to support the salvation movement for Chongqing and was a representative action of the underground party organizations in Chongqing to implement the strategic policy of the Party Central Committee on "developing the united front and combining the open and secret, legal and underground struggles". The activity was conducted by Wu Bochao, and more than 6,000 teachers and students from 14 schools, including the National Women's Teachers College and the National 17<sup>th</sup> Middle School, participated in the performance. The performance was attended by more than 70,000 audiences, making it a pioneering work in the history of Chinese music.

After the Southern Anhui Incident and the breakup of the Second Kuomintang-Communist Cooperation, the mass anti-Japanese cultural movement for salvation in general suffered a great strike and constraint. However, through the efforts of the Southern Bureau of the CPC, which was coordinated by communist organizations at all levels, musical and cultural organizations continued to develop and carry out musical and cultural activities in Yunnan and other places where the political atmosphere was relatively relaxed, so that the influence of the musical resistance and salvation movement during this period continued to extend to the vast number of villages, schools, and other classes.

## Conclusion

In May 1946, the Chongqing Bureau of the CPC Central Committee moved to Nanjing and was renamed the Nanjing Bureau of the CPC Central Committee. By this time, the Southern Bureau had actually survived for about eight years. During this period, the Southern Bureau of the CPC always held high the great banner of anti-Japanese resistance and democracy, and firmly carried out the CPC Central Committee's working policy of "insisting on anti-Japanese war and opposing surrender; insisting on unity and opposing division; insisting on progress and opposing retrogression", striving to form a solid Chinese United Front against Japanese Aggression on the one hand, and on the other hand, fighting tenaciously against the forces of compromise, division and retrogression in the Kuomintang. The New Music Movement led by the Southern Bureau of the CPC actively cultivated musical talents, founded music publications, carried out musical salvation movements, strove to win sympathy and support from both at home and abroad, and fought hard in a treacherous political environment, building up immortal feats for the cause of national independence and people's liberation.

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## **Новое музыкальное движение, созданное Южным бюро Коммунистической партии Китая**

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### **Аннотация**

Южное бюро было представительным органом ЦК Коммунистической партии Китая в Чунцине. В период антияпонской войны Южное бюро создало в Чунцине Новое музыкальное движение. Цель этого исследования состоит в том, чтобы через большой вклад Южного бюро в построение антияпонской музыки и культуры показать огромные усилия, которые Южное бюро приложило для поддержания Объединенного китайского фронта против японской агрессии и создания национального освободительного движения для противоборства Японии в регионах, оккупированных Гоминьданом, а также его роль в военной победе. Новизна статьи заключается в исследовании Южного бюро ЦК КПК с позиции музыкального движения. Южное бюро строго проводило в жизнь культурную политику ЦК КПК, учредило в Чунцине Общество новой музыки, открыло филиалы во многих городах, учредило журнал «Новая музыка» и различные музыкальные издания, использовало Общество новой музыки, чтобы продвигать антияпонское освободительное движение. После Южноаньхойского инцидента Новое музыкальное движение вступило в самый трудный период, но Южное бюро по-прежнему настаивало на проведении прогрессивной музыкальной и культурной деятельности, внося важный вклад в дело национальной независимости и освобождения.

### **Для цитирования в научных исследованиях**

Гун Ю. The New Music Movement in the rear area led by the Southern Bureau of the Communist Party of China // Культура и цивилизация. 2022. Том 12. № 5А. С. 436-446. DOI: 10.34670/AR.2022.78.95.033

### **Ключевые слова**

Новое музыкальное движение, японо-китайская война, Южное бюро, Коммунистическая партия Китая, культурная политика.

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