

The Development Course of Chinese Art Songs in The First Half of the 20th Century

Yao Huang

Graduate University of Mongolia, Ulaanbaatar, 11000, Mongolia

Abstract: As a specific genre of art song, Formed in the late 18th and early 19th centuries, Chinese composers began in the early 20th century, In the process of writing art songs, Not only using the advanced composition techniques of foreign art songs, Also pay attention to the combination with the traditional culture of the Chinese nation, Gradually explore the road of artistic song creation with Chinese characteristics reflecting the national character, So that Chinese art songs in the 20s and 1940s ushered in their first brilliant development period; This paper selects this topic for research, Exploring the historical background of Chinese art songs, It further discusses the development course of Chinese art songs in the first half of the 20th century.

Keywords: Chinese art song; Produce background; Development course.

1. Introduction

Artistic songs originated in Europe at the end of the 18th century and the beginning of the 19th century. They is a combination of poetry and music to complete the task of artistic expression. Romantic music master Schubert has made great contributions to the establishment of artistic song genres and the establishment of style characteristics. Artistic songs were introduced into China before and after the May 4th Movement. The Chinese art songs in the first half of the 20th century not only have strong western composition technical style, but also have typical Chinese traditional music culture as the cornerstone, forming a style characteristic with the combination of western artistic techniques and Chinese traditional culture.

2. The Production Background of Chinese Art Songs

In the 1920s, the emergence and development of artistic songs in China was determined by the specific historical conditions of China at that time. The reason why it was deeply influenced by western artistic songs and had its own personalized characteristics was determined by the following reasons:

First, the opium war in 1840 as a cannon opened the door to China has been closed, due to the huge differences between Chinese and western culture development level, a large number of intellectuals advocated to have advanced culture, advanced technology and advanced system of western countries, advocated reform to achieve the purpose of the rich power. Therefore, the whole social and culture has undergone great changes, in this background, the modern Chinese music has a new development trend. As Yao Hongwei said in his work "Exploring the Source of Modern Chinese Art Songs" -in the article: first, "some western music culture began to spread into China" ", such as the chant of the Christian Church. Second, with the continuous introduction of Western music, Some progressive intellectuals gradually realized that music education in China, So they are demanding to follow the Western education system, Set up the music lessons in the school, For example, "In June 1898, Kang Youwei asked the Guangxu Emperor" Please Open a

School ", Advocate to study from Japan and Germany, For the first time in modern Chinese history, it was formally proposed to set up music courses in schools ":" Liang Qichao founded Xinmin Cong Newspaper in Yokohama, Japan from 1902 to 1907, Newspapers also advocate the restoration of the Chinese tradition of combining music and poetry, That poetry and music is one of the important elements of spiritual education."" These propositions have laid the foundation for the birth of "school music song", the prototype of artistic songs in China.

Second, the May 4th National New Culture Movement that broke out in 1919 made many Chinese intellectuals change their ideas. After the baptism of the cultural revolution, they became brave enough to accept the scientific thought and democratic spirit, and dare to fight against the decadent feudal system. These changes laid a certain ideological foundation for China to absorb and learn from foreign music and culture during this period. In addition, during this period, " some poets appeared in the new poetry circle who paid attention to the expression of personal emotions. On the one hand, their poems inherit the typical content of Chinese classical literature, and on the other hand, they objectively reflect the reality and their own attitude and feelings towards life with a simple style, which opens up the conditions of subject matter for the birth of artistic songs."

Third, in the early 20th century, Chinese art songs were in an important stage of preparation. The song creation of this period experienced the creation stage of drawing on foreign tunes and filling in the new words of Chinese literati. There is a school music and song that has exerted a great influence on the society. Strictly speaking, the school music and song does not belong to the real music creation. In spite of this, the generation and development of school music is still in some students and intellectuals spread the new music knowledge, and introduced the western music culture, become a symbol of Chinese new music culture development, sow the seeds of new modern Chinese music, so that later some of the main early musicians are affected by school music to different degrees. Such as Xiao Youmei, Zhao Yuanren, Huang Zi, etc. Then he went through the stage of writing songs with folk tunes (such as Shen Xinguang's Yellow River, etc.), and appeared multi-part songs (such as Li Shutong's three chorus "Spring outing", etc.). On the basis of the creation of Li

Shutong and others, we can see that the song creation in China at this stage is mainly based on learning, reference, imitation and absorption. Some composers studying in the West brought western composition techniques into China, which laid a certain foundation for the formation of Chinese art songs.

Fourth, the breakthrough in the composition techniques of Chinese art songs comes from a group of musicians who have returned from studying abroad. Such as xiao Youmei, Zhao Yuanren, etc., they changed the form of single music to harmony and polyphony, and opened up a new way of using western progressive composition techniques to create national style songs. At the same time, they introduced the form of western concerts to China, which made new contributions to the dissemination of artistic songs at that time, and combined the advantages of bel canto singing with the advantages of national singing methods, which enriched the form of vocal music expression of Chinese art songs.

Fifth, since the early 1920s, Shanghai and Beijing have established professional music college, schools and departments, one of the most iconic is the emergence of Shanghai national music college, the emergence of this kind of professional music colleges and universities of Chinese art song performance spread and creative practice has a very important role. These conservatories basically have a relatively scientific and systematic environmental conditions for professional music education, and have become an ideal paradise for learning and teaching western advanced music theory and engaging in performing arts and music creation. Of course, at the same time, we should not ignore this point. " Most of the musicians who studied music in Europe and America in the 1920s were concentrated in these music colleges and schools engaged in education and creative work after returning to China, among which Shanghai National Music College is the most concentrated." Proved by history, the study abroad outstanding talents, is not only the Chinese art song creation positive practitioners and explorer, and most professional music school founder, at the same time in the 1920s Chinese professional music education important teachers, they for the continued development of Chinese art songs to cultivate a batch of outstanding composer, such as He LuTing, Xi'an, Liu Xueyan, etc.

To sum up, was born in the 1920s Chinese art songs, is in the early 20th century west ledong gradually cultural background under historical conditions of evolution and an important vocal music form, it changed the "school music" traditional song creation mode, is one of the important symbol of the modern Chinese professional music development. Its emergence has a very positive role in promoting the promotion of music creation and music education in modern China. On the one hand, it caters to the needs of the development of music culture at that time and adapted to the trend of music development at that time. On the other hand, the first batch of professional musicians in China were also produced. Their creative ideas, techniques and skills used in the creation process of modern Chinese art songs have a profound influence on the younger generation of musicians, and have a pioneering historical significance for the development and progress of professional music in modern China.

3. The Development Course of Chinese Art Songs in The Early 20th Century

Chinese art songs have entered the historical development of Chinese music under a very complex social background, which has been around for nearly a hundred years. In this century-old bumpy and tortuous development road, because of the different content, form and style, it can be divided into different stages of development. The 1920s and 1940s were an important period for the formation and development of Chinese art songs. On the basis of school music, in the 1920s, Chinese art songs began their initial stage in China. In the 1930s, due to a large number of returned composers and some foreign musicians, as well as the objective historical and cultural background of China at that time, artistic songs ushered in the stage of development in China. With the outbreak of the Anti-Japanese War, Chinese art songs appear to have the characteristics of The Times, both in content and creative techniques, are more and more mature, with obvious medieval characteristics. With the joint efforts of generations of composers, Chinese art songs finally ushered in their prosperous stage in the 1940s.

3.1. The initial stage of art songs in the 1920s

The 1920s was the beginning of Chinese art songs. If the period of school music reflects the introduction of the western advanced music culture, then the creation of Chinese art songs in the 1920s has traces of imitation of the western traditional music composition techniques. After the introduction of school music to western advanced music, Chinese composers have been dissatisfied with the simple method of choosing lyrics and lyrics, but have begun to explore and experiment with new ways of creation. During this period, a large number of Chinese students returned to China successively. They began to try to use advanced European composition techniques to create, and tried to combine Chinese classical poetry with piano accompaniment, in order to create art songs with Chinese characteristics.

Mr. Qing Zhu is a representative musician of this period. Although he did not received formal professional music education, the work in music time is very short, but he unexpectedly became the Chinese music in the 20th century in the history of the famous composer, and also made in music theory is quite important achievements, is one of the earliest music aesthete in the history of modern music in China. The representative works of his art songs include "I live in the Yangtze River Head" and "Go to the Great East". Especially in 1920, he in Germany according to the song dynasty poet su shi "read slave jiao-red cliff" creation of "the river east", because the work has both grand momentum, and wen wan tenderness, given its technique is very advanced, and singing is also very difficult, so is generally recognized by academia is the first art songs in modern music history in China. This music not only has the characteristics of Chinese pentatonic scale and the charm of classical poetry, but also has the style characteristics of German and Austrian art songs, so it can be said that it is a classic work of the integration of Chinese and Western music, and thus becomes the list of "20th century Chinese music classics". According to Mr. Li Lanqing's description in the article "The Pioneer of Chinese Art Song Creation-Qing Master", " Since the publication of The Great River East, all those who know music have praised it in unison, thinking that it is an unprecedented work in the Chinese music industry."* Xiao Youmei wrote an article to

praise:" After I played the "Great River East" again, I can not help but applaud. I was also a musician with a creative genius. He was not afraid of being scolded, with a variety of new chords to describe Su Dongpo's various scenes, his drive can be compared with Liszt (Hungarian composer and pianist Liszt)."" But because the song was not published until 1928, its actual impact was already ten years late.

In addition to the youth master, Xiao Youmei is also a representative and outstanding musician of this period. He made important contributions to the modern new music culture, especially the modern new music education. Xiao Youmei young learning music to Germany, Japan, for decades, so he has a very deep western music literacy and composition skills, his life composed contains chorus, orchestral ensemble, solo, and other different forms of music works more than one hundred, including art songs occupies a large proportion. Among the art songs, the most representative work is the "Question" written in 1922, written by Yi Weizhai, which is regarded as the representative work of Xiao Youmei's first creation of modern art songs. "" The work is well-structured, not of imposing stature but strong and capable, In terms of creative techniques, Although basically written using the composition techniques of the Viennese classical music school, In terms of musical style and musical language, It also imitates the traces of Western art songs, Its creative technique seems very simple today, But what is valuable is that Xiao Youmei can break through the way of "choosing songs and filling lyrics", Take the lead in using advanced western compositional techniques to explore the creation mode of "scoring music by words", In the social context of the time, This in itself is a kind of recreation and further progress, His creative experience provided lessons for later musicians, It opens up a new mode of creation road for the nationalization of Chinese art songs.

Mr.Zhao Yuanren should be encouraged by the musicians who actively explore the "Chinese harmony". Zhao Yuanren was also a representative composer of art songs of this period. He was not only outstanding in artistic songwriting, but also in language and mathematics. As he wrote in his diary, "I think I was born a linguist, mathematician and musicologist." "I was a linguist, better than any other." "Zhao Yuanren's most outstanding achievement is in language, and his attainments in this field make him more skilled to combine language research and music creation according to the special laws of Chinese language, so that he became the most shining composer in the " initial stage " of Chinese art songs. In his spare time, Zhao created more than 100 musical works, in which various types of vocal works accounted for the vast majority. In particular, he wrote in the 1920s and 1930s, with new poems as the main lyrics, and the art songs collected in the New Poetry Collection published in 1928, which are his most representative and influential works. The creation of Zhao Yuanren's artistic songs not only got rid of the shackles of the rhythm, but also paid great attention to the combination of lyrics and music. His works had a strong shocking effect in the society at that time. In terms of music style, he rarely adopts the form of separate songs, and concerts unfold freely with emotion, forming a unique variation style with personal style. His representative works include "Teach Me How to miss him", "Selling cloth Ballad", "Listening to the Rain", etc. Among them, "Teach Me How to miss him" is Zhao Yuanren's most representative work, because of its high artistry, it can be regarded as a model of Chinese artistic songs. Through a detailed description of the natural landscape throughout the

year, the work expresses the author's strong yearning for his friends. In terms of creative techniques, Zhao Yuanren abandoned the simple imitation of European music composition techniques, but combined with the habit of Chinese national aesthetics, and boldly tried and explored the "Chinese harmony". From the perspective of lyrics, although this song is a variant of four lyrics, it does not create a real segmented song in music. The piano accompaniment, melody and tonality of each paragraph have contrast and changed to different degrees, so as to express the complex thoughts and feelings of the author. Throughout the course of Mr.Zhao Yuanren's life, his exploration of artistic song creation has surpassed other musicians of the same period, and he has made great contributions to the nationalization of artistic song harmony creation."

In the 1920s, in addition to the art songs created by Qingzhu, Xiao Youmei, Zhao Yuanren and others, there were some works by other composers, such as the solo song "Xiang Lei" composed by Chen Xiaohang based on Guo Moruo's poems, but because its influence was far less than the works of the previous three composers, this article will not list them one by one. The most prominent feature of the works in this period is that the composer integrates the traditional Chinese composition techniques with the advanced western composition techniques, and expresses the thoughts and feelings of the author calling for democracy and science, opposing the feudal system and the liberation of the expression of European music. In this period, the creation of modern artistic songs in China was only in its initial stage, so we have not accumulated much experience in exploring the music creation of the national style with Chinese characteristics. But valuable is, our composer is not just the western composition techniques, but in the integration of Chinese traditional music culture on the basis of different degree of absorption and improvement, to explore the Chinese art songs own national music characteristics, this new music creation method indicates the Chinese art songwriting more progressive history period is coming.

3.2. 1930s-Development stage of artistic songs

In the late 20s and early 30s, There is a striking phenomenon that is that, A group of overseas students studying music abroad have returned to China, Foreign musicians also began to visit China frequently and hold some professional performances, And in the early'30s, With the establishment of the Shanghai National Conservatory of Music, Professional music education in China has been initially developed, Academical composers represented by Huang Zi and He Luting began to emerge in music creation after being trained by professional music schools, These musicians have made a new development in the path of Chinese national style creation pioneered by Zhao Yuanren, The creation of artistic songs has thus entered the second stage of development.

The 1930s was an era of diversified music creation styles. The music creation of this period included both anti-japanese and national salvation revolutionary songs created by "left-wing" musicians represented by Nie Er and Xian Xinghai, and popular and pop music created by Li Jinhui and Liu Xueyan. The artistic song creation is represented by academic musicians such as Huang Zi and He Luting. Musicians in the 1930s learned the experience of the 1920s youth master, Zhao Yuanren, Xiao Youmei from the very beginning, In terms of creation, the different themes can be roughly divided into two

categories: one is the Chinese solid poetry as the theme, For example, the representative work of the Green Lord, "I live in the Yangtze River Head", The composers consciously combine Western creative experience with traditional Chinese culture and traditional tones, So as to create a real art songs with Chinese characteristics; The other is about modern poetry, For example, Liu Xuean's The Ballad of the Great Wall, Lu Huabo's Hometown, etc., The expression of this kind of artistic song focuses on how to deeply reflect the reality and create an artistic image that meets the requirements of the lyrics, Strive to use the masses easy to master the art form and musical language rice to express the content."Although these two types of art songs are different in subject matter, But they also have something in common: they all attach more importance to concise creative techniques and profound artistic temperament; All attach importance to the perfect combination of song melody and piano accompaniment for the joint creation of artistic image and artistic conception; Have further improved the piano accompaniment creation techniques, Began to use more decomposition of chord, arpeggios and other forms of accompaniment weaving, And many works have used unless piano accompaniment, Thus more use of harmony and tonal color conversion to render emotional ups and downs, Is conducive to play the performance of the piano as an important structural part of the work, With the development of China's music industry in the 1930s, Musicians of this period compared to musicians of the 20s, In many more fields of art, It plays a great role in promoting the construction of modern music in China. In terms of artistic stimulation, the creation and works of huang and his works have a profound influence. Mr.Huang Zi is a famous music theorist and composer in China. He is also the first music educator in China to systematically and comprehensively introduce the modern professional composition technology theory in Europe and the United States. His life although only short 34 spring and autumn, but he put his life especially after returning decades all dedicated to our professional music education career, also through their own music creation to our modern music professional to the preliminary mature stage, for the development of professional music in our country made an indelible contribution. Mr.Huang Zi's works are mainly in the vocal music works, and his lyric songs are the parts of special artistic value in all his works. As Mr.Qian Renkang praised in the article "Huang Zi's Life and Creation": "He worked hard in the music garden of our country, urging the flowers of artistic songs...". Mr.Huang zi's creation of artistic songs can be roughly divided into two categories: the first category is the solo song composed by ancient Chinese poetry and the solo song written for concerts. The representative works of the former include Nanxiang Zi, Dian Jiang Lips, Flower and Flower operator, etc. Although short in length, these songs are concise, vivid and rigorous in structure, which can better express the poet's feelings and show the artistic conception of the original poem. For example, the music of Nanxiangzi is full of great generosity and touching patriotic feelings; the latter representative works mainly include: "Spring Thinking Song", "Homesickness" (Wei Hanzhang ci) and "Rose three wishes" (dragon seven ci). In 1933, Mr.Huang Zi published these three works under the name of Spring Si Song as his first song collection by the Shan Commercial Press. Because these three works have unique artistic charm, beautiful melody, delicate feelings, vivid music image and bright color changes, these three works have always been the favorite

repertoire of Chinese singers.*

Throughout Mr.Huang Zi's works, most of his works reflect an elegant style, rigorous structure, short and delicate musical characteristics, but less reflect the distinct characteristics of The Times. In his works, the musical images are very vivid and vivid, and the tunes are not only beautiful and smooth, but also perfectly integrated with the lyrics, vocal music and piano accompaniment. In some of Mr.Huang Zi's works, he made a variety of pioneering explorations for the national style of Chinese art songs and music, which this contribution had a great influence on the later professional music education. At the same time, Mr Huang as an outstanding music educator, also developed like Chen Tianhe, Jiang Dingxian, Liu Xueyan, He Yuting famous musicians, the four is Mr Huang is the most famous four disciple, in the creation, they not only from Mr Huang since the composition concept, also advancing with the Times into their own personalized elements, have created many popular works, such as Chen Tianhe "who with the window sit alone", Jiang Dingxian "pick mulberry", Liu Xueyan "red bean", "desire" and so on. These works combine Chinese traditional music culture with advanced European compositional techniques, based on the efforts of older musicians, strengthen the pace of nationalization of Chinese art songs.

In the 1930s of China is a turbulent s, with the outbreak of "September 18" events, all kinds of ethnic contradictions and social contradictions become increasingly sharp, in this historical background, the creation of art songs is more and more reflects the obvious political tendency, thus gives the artistic songs rich era characteristics and national characteristics, represented by huang from patriotic composer in their art songs expressed the voice of the anti-japanese national salvation. Revolutionary musicians represented by Nie er and Xian Xinghai rose to prominence. Through the left-wing music movement, artistic songs got new development, and people have a broader understanding and understanding of artistic songs. His representative works include the theme song "Singing Girl under the Iron Foot" written by Nie er for the film "Children of Fengyun", "Mei Niang Song" for Tian Han's drama "Song of Spring", Xian Xinghai's "Song in the Night" and "Ode to the Yellow River"."The diversity of musical styles is another important feature of art songs during this period. This is because during this period, there are more Chinese students began to join the wave of songwriting, these students mostly have high music literacy, solid composition basic skills, so the 30s composer from the early 20s art songs like the simple imitation stage, but dare to absorb the essence of European music culture, and serve the creation of Chinese art songs, on the basis of the collision of Chinese traditional culture, creating many with Chinese national characteristics, reveal age characteristics, genre forms, rich content of art songs. At the same time, because Mr Huang's outstanding contribution in harmony, in the 1930s Chinese art songs piano accompaniment has more progressive, more mature performance, in general, in the 1930s a golden age, whether the creation speed, quantity, spread or subject of concentration, are more than any one period in the history of China.

3.3. 1940s-The flourishing phase of artistic songs

Due to the social situation of unrest, the Chinese nation has been surging, in this context, since the late forty s, Chinese art songs will gradually retreat to the Anti-Japanese War songs

and the masses, and this began the decades of silence period, but the 1940s still belongs to the golden age of Chinese art song creation development, it in the 20s, especially in the 30s composers, under the prosperity of the development of art song creation stage.

Most of the excellent works of art songs in the 1940s were composed of classical poems, such as Liu Xuean's "Red Bean Ci" and Chen Tianhe's "Jiangchengzi", with beautiful melodies and easy to sing, and a strong national style, which were once popular among intellectuals. In addition, another more common situation is that composers strive to use the art form to express their inner feelings is easy for the masses to master, so as to express the anti-japanese feelings. For example, He Luting's "Aiqu" and Lu Huabo's "The Wind and the Moon" have all had a great influence. But throughout the 40s Chinese art song creation, represented by He green, Lu Huabo works, to transform freely lyric and dramatic and singing and narrative, to expand the amplitude of the emotional performance and music development, the new artistic technique in the previous stage of art song creation has not appeared, this is a sign of exploration innovation.

Tan Xiaolin is also a representative composer of art song creation in this period. Most of his art songs were written while studying in the United States. In the early stage, the creation mainly includes the male solo "Spring Rain and Spring Breeze", the unaccompanied girl trio "Qingping tune" and so on. In these vocal music works, which mainly use ancient Chinese poetry as lyrics, Tan Xiaolin began to pay attention to the traditional function system in harmony color, so as to make the works have an elegant and simple national style. In the later period, he mainly wrote his works under the guidance of the famous composer Hindemmit, and the main artistic songs include "From the Lord", "Zhengqi Song" and so on. Most of these works run through Hindmet's modern composition system, boldly using the new techniques of modern creation in the 20th century; he tries to get rid of the influence of the European romantic and impressionism, basically breaking the shackles of the traditional European music of big and minor function system; he can freely use all audio materials according to the requirements of the content, making the combination of various musical lines to explore how to use the modern music techniques in the artistic song creation. Tan Xiaolin is also a contemporary art song composer and Jiang Wenyi. His song writing is characterized by the delicate combination of piano accompaniment and poetry, which makes the piano accompaniment reflect the relative independence. His representative work is The Song of Taiwan Mountain Compatriots.

4. Conclusion

In the 1940s, from the eve of the Anti-Japanese War to the eve of liberation, forced by the current situation, some composers who originally liked the creation of artistic songs turned to devote themselves to the creation of revolutionary songs and mass songs. Therefore, the number of Chinese art songs in the 1940s was rare. But on the whole, the Chinese art songs in the 1940s have been pushed to a new development peak. A group of composers who have returned from studying abroad, plus professional music educators in China, are in line with the advanced level of world music culture in creation, with the integration of Chinese and Western music to water the flower of new sound in the Chinese era.

Looking back at the development of Chinese art songs in the first half of the 20th century, we can see that the emergence and development of Chinese art songs are closely related to the historical and cultural background and the development of political economy in China. In particular, the May 4th New Culture Movement has made qualitative changes in the creation of art songs in a short period of time. Throughout the formation and development of Chinese art songs in the 1920s and 1940s, The reason why it can develop to a certain level in a short time and usher in the most brilliant development period of art songs, Investigate the reason, Playing a decisive role are xiao Youmei, Zhao Yuanren, Qing Zhu, Huang Zi and other composers who have returned from their studies, They not only master the advanced European composition techniques, More important is to understand the mastery, make foreign things serve China; next, The professional music colleges established in Shanghai, Beijing and other places not only provide a good cultural environment and practice base for the development of Chinese art songs; It has also trained a large number of outstanding Chinese composers, All these play a good role in promoting the development of Chinese art songs. At the same time, the vast and starry Chinese classical poetry provides a steady stream of creative themes for the creation of artistic songs. Throughout the history of music development, Chinese art songs in the first half of the 20th century are important heritages in Chinese music culture. If we can fully develop and utilize this precious cultural asset, it will surely have a great enlightening role in the development of contemporary Chinese art songs.

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