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A Literature Review of Researches on Chinese Arts Education Administration

Theories

Bei-bei Guo

Ph. D Candidate, Shinawatra University, Thailand

Abstract

By extensively reviewing the researches on the Chinese arts education administration theories, this paper first discusses the present situation of the contemporary Chinese arts education administration from the viewpoint of Marxist dialectical materialism and on the basis of the principle of "combining historical facts with commentary and drawing conclusions through analysis of historical materials". Then with anthropological and literature study approaches applied to summarize the law of art essence, it extracts arts education administration theories based on the science of education and administration and reviews the development course of the Chinese arts education administration from a historical point of view, followed by an inquiry of its development opportunities in contemporary China, best administration practices and features, with the expectation to clarify the development paths and roles of arts education and administration. Finally, with a view to promoting the sound development of Chinese arts education administration, improving the level of administration, and effectively enhancing education efficiency, this paper hopes to provide reference for the future development of Chinese arts education administration.

Keywords: China, arts education administration, history and current situation, methodologies and models, features and efficiency

Introduction

Mentoring by means of oral instruction and rote memory represents the basic way of traditional Chinese education under which a teacher was one who could propagate the doctrine, impart professional knowledge, and resolve doubts. Down through modern times, traditional ways of Chinese education had been challenged with the invasion of Western
cultures, resulting in "westernized" educational content and an education system different from the traditional Chinese one. Consequently, a new educational system emerged on the basis of a Western style education and operational mechanism. After the founding of the People’s Republic of China, China’s educational undertakings, starting bare-handed, achieved magnificent achievements by following closely the guidance of the Party’s educational policies and accumulating gradually in strength. Since the introduction of the reform and opening-up policy, in particular the arrival of the new era, and with the elimination of the interference of the "left" ideology, China successfully popularized the nine-year compulsory education which helped the country win the war on illiteracy, improved the educational quality of the nation, and brought about a sustained boost in the overall national strength. It was in this context that the Chinese arts education was able to grow and make unprecedented achievements. Arts education improves a child’s integrity by allowing an all-round development. From this point of view, arts education is a unique and sacred cause of particular significance, whose success lies in an efficient and effective administration. In this regard, this paper, on the basis of an extensive literature review, probes into the history and current situation of arts education administration, its research methodologies and features, models and efficiency, and its development paths and roles.

**A Glimpse into the History and Current Situation**

In 1999, with the implementation of popularization strategy in higher education, schools and universities in China significantly enlarged the enrollment. The success of the 19th National Congress of the Communist Party of China marked the beginning of a new era in China’s social progress. However, the contradiction between the urgent need of the Chinese for quality education and the scarce and unbalanced quality education resources became increasingly underline. For arts education, the situation is even worse. On the one hand, as a late starter in arts education administration, China’s arts education and teaching systems were somewhat backward and the administration model thereby lacked flexibility. On the other hand, due to inadequate attention paid to it, arts education was not included in the universal education. After the reform and opening-up, the Chinese arts education faced new challenges such as shortage of teachers, lack of funds, and nonstandard curriculum. Previous researches on the history and current situation of Chinese arts
education administration have proven that the popularization of quality arts education requires a long-term planning.

Historic Literature Review

The analysis of the historical literature of Chinese arts education administration concludes a relatively backward administration model, an inflexible curriculum, inadequate planning, scarce teaching resources, a disorganized and non-systematic teaching system. Besides, schools rushed to introduce new majors while ignoring the combination of theory and application. In most regions across China, arts education courses are simply not taken seriously as a result of an indifferent attitude and mindset and art classes are cut out at will, resulting in an underdeveloped Chinese arts education and low aesthetic taste at a national level. The overwhelming utilitarianism also contributes to the superficial mentality of many who believe that arts education is simply a waste of resources. In response, Yang and Wang (2017), after a review of the status quo of interdisciplinary arts education in Chinese colleges and universities, proposed to redefine the disciplinary orientation, build a mature education and teaching system, introduce an arts educational model emphasizing well-balanced combination of specialty knowledge and practical skills and shape a resource sharing platform of discipline-to-discipline, school-to-school, school-to-enterprise. Then Li (2017) put forward the planning management of arts education administration. She advocated an all-round management of art teaching practices and the combination of arts education with social life. Song (2017) further developed the management model by proposing a more comprehensive, hierarchical and objectives-oriented management. He expected that the further introduction of experts and professionals, coupled with reinforced teacher training and teaching and research activities organized on a regular basis, would provide guidance for the specific educational and teaching practices of arts education. According to He (2013), the underdeveloped educational policies are products of planned economy and could not meet the requirements of the prevailing market economy. The quality-oriented education and arts education policy advocated by the Chinese government failed to extend in depth and breadth, leading to poor educational effect and a perfunctory attitude. Due to the late start in arts education and rigid school-running patterns in Chinese colleges and universities, the overall quality of students enrolled since the enrollment expansion in higher education is relatively low. Therefore,
the responsible administrative departments of schools should attach greater importance to the administration of arts education.

A Sketch of Arts Education Practices

In order to draw a sketch of arts education administration from contemporary practices and unveil the research vein of China's arts education, researchers began with surveys on the status quo of public arts education in Chinese colleges and universities, including their administrative mechanisms, curriculum development, teaching materials and teaching methodologies, faculty, extracurricular and after-school arts education activities and campus culture construction as a development strategy of colleges and universities. The study of Wang (2017) suggested that the enthusiasm on art studying and admission contributed to the unprecedented prosperity of arts education. She argued that despite of their solid specialized knowledge, art school students are more sensuous in thinking, and may develop undisciplined habits due to a relatively weak cultural knowledge foundation. In view of this, the administration of arts education should consider the particularity of this undertaking and take into account the students' current situation, thus ultimately identifying the problems and underlying reasons of current arts education administration. Gao and Shang (2016), after an extensive researches, reported that outmoded methods falling short of the requirements of current art teaching are still in use in many Chinese colleges and universities who offer art courses, resulting in poor teaching results. They also spotted a narrow and inflexible curriculum, and a blind enrollment expansion at the expense of educational quality. In the end, they put forward several suggestions regarding the effective measures to construct a harmonious mechanism for higher arts education, including improvement of curriculum and content of courses, standardization of the curriculum management system, establishment of an evaluation system for public arts education in colleges and universities, and reinforcement of the macro management of arts education.

In summary, despite of the great progress made in China's arts education administration by far, biased comprehension of the value and goals of arts education administration, as well as deviation from basic artistic and educational principles are not uncommon, resulting in a dysfunctional arts education administration. In order to put an end to the currently disadvantaged situation, we must first develop a clear understanding
of the history and current situation of Chinese arts education administration to get the direction right. Arts education is by no doubt one of the top priorities for Chinese education for decades to come. As age advances and talent demand changes in the new century, we should promptly reshape our educational ideas and embrace new models of education practice. In addition to the aforementioned studies, another 15 papers have concluded similar points of view from different angles.

**Review of Methodologies and Models**

Ushering in an economic fast-growing period, China's per capita GDP goes up steadily. The rapid economic growth in turn boosts the demand for talents, the cultivation of whom depends heavily on a high-quality education system. As an important part of quality-oriented education, the way how arts education is administrated needs to be improved and developed to adapt to the current needs. The sound development of arts education cannot be achieved without a scientific and effective administration.

**Diversity of Research Methodologies**

On the basis of literature study, this paper analyzes the current situation of and discovers the various problems in China's arts education administration. The question is how to deploy a better administration of arts education in China. Much thought has been given over the recent years by researchers, with a view to provide theoretical reference and practical guidance for the development of higher arts education in China. Some proposed a "one scientific model and three sophisticated systems" administration practice. Some suggested a concentrated arrangement of curriculum and offering humanities and arts courses in different periods of time. Some argued that the establishment of a quality standard system had supported a phased result in the teaching work. And others believed that the adoption of total quality management (TQM) could effectively solve the problem of poor administration. Zhong (2011) proposed to apply the theory of flexible management in management to arts education and transform organizational will into conscious actions of individuals by generating a potential persuasiveness in their minds in a non-mandatory way. The study of Xu (2013) pointed out the need for an institutionalized, innovative, and scientific strategy. According to him, schools should introduce incentive mechanisms, strengthen assessment and evaluation of teachers, and improve teachers' competence so as to promote administration with scientific research. He proposed the concept of
competence structure to construct a characteristic practice teaching system with practice
teaching. Pan (1996) presented the idea of offering art experimental classes to explore new
ideas of running arts education, reform the teaching of music and art classes, improve
students’ artistic appreciation ability, carry out mass artistic practice, and comprehensively
improve the quality of students. Jia (2015) argued in his paper that the music and arts
education facilities needed to be further improved. He also pointed out the need to offer
public electives of music and art and organize colorful arts and cultural activities. Jiang
(2011) proved the necessity of a harmonious department and high-quality administrative
staff who could align with school in constructing a harmonious teaching management,
creating a teaching resource database, and implementing strict selection of talents to
consolidate the administration team. She also proposed to improve the professional
competence of the administration team through training and self-study.

Above all, by unswervingly focusing on the core value of "impacting knowledge and
educating people", the administration of arts education should aim at the harmony and
unity of science and art and adopt a more scientific, standardized, and aligned strategy,
which stands as the only way to comprehensively promote the organic and sound
development of arts education and an important measure to realize the goal of cultivating
high-quality and all-round talents. So far, proven ways to improve the administration of
Chinese arts education include giving due attention to arts education, improving the quality
and structure of art teaching, enhancing teaching management and faculty building, strictly
implementing the curriculum standards, establishing a sound evaluation system, building a
mature discipline system with scientific management, adopting an arts educational model
emphasizing well-balanced combination of specialty knowledge and practical skills,
constructing a resource sharing and exchange platform, strengthening interdisciplinary, inter-
college, inter-school communications and cooperation between schools and enterprises,
and jointly promoting the development of arts education. Despite of the above valuable
suggestions, there is still a lot more down there that has to be found.

**Multiplicity of Research Models**

The administration of arts education requires a comprehensive educational
administration system and plays an important role in the current society. Therefore, it must
break away from the outmoded educational model and fully recognize the creativity of art to optimize the administration model and explore unique ways and means of arts education. Zhang (2004) emphasized the innovation in arts education administration, which, according to him, could be achieved by updating the concept of arts education administration, innovating the administrative behavior, clarifying the internal administrative responsibilities of arts education institutions, and constructing arts education group management, teacher training and internal mechanisms. Li (2016) explored several types of arts education administration models, such as project management, inter-school cooperative system management and individual management of college teachers. He also stressed the construction of art curriculum, systematic management, the creation of artistic and cultural atmosphere, and public electives, enrichment of art communities, site construction funding and the provision of equipment and facilities. All in all, art institutes of higher learning need to establish a teaching quality assurance system based on total quality management and embodying the laws of arts education to ensure the sound development of higher arts education. "There are no dogmatic ways of teaching," just as said by Tao Xingzhi, pioneer of Chinese modern creative education. The administration of arts education in China calls for innovation and a model with Chinese characteristics.

Analysis of Features and Efficiency

As a booster for the inheritance and integration of culture and art, innovation, change and development, arts education shoulders a great responsibility of providing intellectual and talent support for cultural construction. Therefore, arts education must keep pace with the times and make continuous innovation in theory, system and technology to guide and drive system innovation with theoretical innovation and promote the prosperity and development of arts education in China. The practice of arts education administration varies by location, time and school, and therefore cannot be constrained in one specific framework. The administration of arts education must highly respect and attach due importance to the essential attribute of arts education - feature. Similarly, efficiency, the key to the success of any administrative effort, must also be duly valued.

Theory of Featured Arts Education

The administration of Chinese arts education has its uniqueness. We must respect this uniqueness and explore the path unique to the development of Chinese arts
education administration. In the context of the great rejuvenation of the Chinese nation, arts education plays an important role in boosting the cultural confidence of the Chinese nation and promoting the prosperity of the socialist culture. The development of arts education also provides continued support for the boom of socialist culture and art with Chinese characteristics. To meet the new requirements of education reform in the new situation, arts education administration must be reformed and innovated to promote further progress and prosperity of arts education. In this respect, Cheng (2018), after analysis of the features and current situation of higher arts education administration, proposed an intensive development path to meet the needs of the times. Her exploration and reflection on the concepts, models and methods of higher arts education are of greater reference significance for future researches. The status analysis of arts education administration features in Chinese colleges and universities has proven its particularity, which requires educators to respect the uniqueness of arts education, reflect on the reform and innovation of its administration and explore an intensive development path for higher arts education.

**Efficiency of Arts Education Administration**

An improved, better and faster development of the administration of arts education cannot be achieved without first improving its efficiency. A number of researchers have devoted themselves to exploring the ways to improve the efficiency of arts education administration. By extensively studying the non-professional music education in Chinese colleges and universities through multiple research methods such as synthesis of theories, questionnaire survey and focused interview, Wang (2014) analyzed the efficiency and ways for efficiency improvement of music education in Chinese colleges and universities. Her study offered useful suggestions for the teaching reform and efficiency improvement of music education in Chinese general colleges and universities. Fan (1998) summarized the process of teaching evaluation and argued that the teaching efficiency could be improved in several ways, such as promotion of development by evaluation, clarification of guidelines for university administration and emphasis of teaching focus. According to Xu (2015), higher arts education evaluation could guide, regulate, inspire and test arts education in colleges and universities and facilitate them to achieve their goal in higher arts education. He also proposed the principles for the establishment of college arts education
evaluation system and put forward several ways and methods to build the indicator system evaluation model on the basis of case interpretation. The efficiency of administration determines the quality of administration. Administration without efficiency is like a machine without power. Strengthening the efficiency of Chinese arts education administration is tantamount to injecting new power into the engine.

The present situation and existing problems in the administration of higher arts education suggest that the overall popularization of arts education is still to be improved and the teaching management is to be reformed in the aspects of normalization, standardization and hierarchicalization, so as to motivate the students to learn art more intensely and inspire the teachers to improve their teaching. A number of studies have been made on how to improve the effectiveness of arts education, which could be served as an objective and feasible reference for the decision-making of the administrative department. Fan (2018) argued that the function of university education - cultural inheritance and innovation - indicated that the university education is to take full advantage of its academic resources and contribute to talent cultivation, scientific research, community service and cultural inheritance and innovation through featured education. He also pointed out the role of education in protecting, inheriting and carrying forward the fine cultural heritage of the Chinese nation. The analysis of Cheng (2018) reported an inadequate acknowledge of the status of art disciplines, a poor system inimical to its development, and unclear talent cultivation models and objectives. On the basis of her findings, she put forward such measures as to redefine the orientation of art disciplines, explore new curriculum systems, and strengthen the construction of the faculty team. Li (2016) proposed the need to continuously optimize the organizational administration of arts education, reform the administration system of public arts education, establish the college arts education administrative organization, and improve the incentive and evaluation modes of arts education. Lu (2017) argued that the optimization of arts education administration could only be done by applying the latest models and concepts in line with the administration of arts education in colleges and universities, and that innovation and reform must be made on the basis of a clear understanding of the current situations. According to him, the quality of art education administration in colleges and universities directly affects the optimal arts education results in colleges and universities,
and thus the strengthening of arts education administration in the context of prevailing network environment becomes a must.

**Roles of Administration**

More and more educators are increasingly aware of the role of arts education in molding the character of students, helping students develop a healthy psychology and a wholesome personality, improving students' aesthetic awareness and capability and helping students establish a correct outlook on life and values. The study of arts education administration not only enables students to master the fundamental knowledge and skills of art activities, which is very conducive to students' physical and mental health and the cultivation of civilized behaviors, but also helps them develop a harmonious and balanced psychology so that they will be full of confidence for the future. As a comprehensive educational administration system, arts education administration plays an important role in the current society and in student development. The organization of arts education administration activities in schools is a very important part of promoting the all-round quality development of students. Li (2012) argued that arts education is of great importance in molding students' temperament and promoting the implementation and development of student administration. Education administrators should resort to innovative ways of arts education administration, guide students to develop aesthetic taste and appreciation ability, grasp the aesthetic orientation of traditional culture, and inspire students' innovative thinking, so as to achieve the purpose of education administration. Arts education can enhance students' aesthetic taste and sensibility while promoting and building a harmonious concept. Therefore, education administrators should organize art exhibitions and other competitions to inspire students' innovative thinking. Chen (2010) stressed that the popularization of arts education in Chinese colleges and universities have a wide range of benefits. In the short term, it could help colleges and universities construct a scientific and balanced arts education discipline. In the long run, it could contribute to the constructing of a harmonious socialist culture and promote the scientific and harmonious development of traditional and modern art. To sum up, the arts education administration, by maximizing and optimizing the use of educational resources, not only elevates the quality of education but also plays an important role in the development of Chinese arts education.
Conclusions

Despite of the achievements having been made in the academic research, practice and development of China’s arts education administration, further studies are needed to figure out countermeasures to the existing problems and challenges, such as the unsophisticated administration style, unbalanced distribution of educational resources, unclear positioning of arts education and inconsistent educational goals. These problems and challenges affect not only the deepening of academic studies and the development of education, but also the improvement of students’ quality. Therefore, it is necessary for the latecomers to continue to make inquiries of the issues in arts education administration and put them into practice from the theoretical and practical dimensions. This paper hopes to sort out the scientific methods of arts education administration on the basis of a careful literature review so as to support a comprehensive, scientific and professional development of arts education administration. The further optimization of the strategy of arts education reform can be carried out as follows: firstly, stress the individual-based teaching and train excellent teacher models in arts education to harness the power of network effect. Secondly, encourage arts educators to transform from “theorists” to “practitioners”, identify problems in practice, study and solve problems through research projects, promote the harmonious development of arts education and improve the efficiency of arts education. Thirdly, develop a sound teaching and teacher evaluation system to achieve a more disciplined teaching process, more reasonable teaching content and fully mobilize the enthusiasm of teachers to carry out teaching reforms and various experiments. Fourthly, lay equal stress on the popularization and improvement of arts education, which stands as the only way to deliver well-rounded talents and achieve the goal of improving the artistic quality of the whole nation. Fifthly, improve the educational environment by investing more in the construction of teaching facilities, and optimize the structure of the teachers by advocating a lifelong learning.

In the context of rapid social development and highly prosperous economic construction, new educational administration concepts have gradually taken shape under the new educational system. The administration model of school music and dance education has evolved to be more adaptable to the needs of today’s students. Looking forward to the future, arts education should be administrated on the basis of science and
respecting the basic laws of art. Therefore, educators should attach importance to the development of students' overall quality, constantly explore the ways of reforming arts education administration to meet the needs of all students while improving teaching quality. In addition to the above, efforts should be made to improve the system of arts education administration, extend arts teacher resources in both quantity and quality, enhance the quality of art teaching and cultivate the quality of students. As long as we firmly follow the laws of art development and the basic principles of education, and continue to combine reform with innovation, we will shape China's arts education administration toward a scientific development.

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Analysis Aristotle's Representational Theory of Art

Bin Wang

College of Music, Hunan First Normal University, China
Ph. D. Candidate, Sinawatra University, Thailand

Abstract

In ancient Greek literary theory, Aristotle (1997)’s "Representational Theory of Art", which involves with the origin of art, the composition of art and the relationship between art and reality, plays an important role in the whole history of western literary theory. The author thinks that it is biased to ascribe Aristotle’s "Representational Theory of Art" to a theory of the origin of literature and art. It is not scientific to discuss the origin of literature and art, which is also divorced from human social practice. It could not get a conclusion. The origin of literature and art, which involved in Aristotle's “Representational Theory of Art”, is not the scope of this paper, so it will not discuss here. In the author’s opinion, Aristotle's interpretation of the relationship between art and the real world is undoubtedly the essence of his Representational Theory of Art, and also an important point cut for us to deeply analyze Aristotle's Representative Theory. To make sense of this, we have to get to the bottom of what does Aristotle actually advocate for representation? What are the characteristics of his interpretation about the relationship between art and the real world? What is the difference between his Representation and Plato's aesthetics theory? What is the current interpretation and reflection on the theory of both masters? What defects and deficiencies did you see after the review? These questions are also the author's original intention.

Keywords: Aristotle, Representational Theory of Art, Plato, comparison, thinking, defect

Introduction

Only departure will reach the destination; only struggle will get brilliant success; only sowing will get a harvest; only pursuing will have meaningful life. I think, for Aristotle who has been pursuing and exploring the connotation of aesthetic theory all the time, his
life was pure and noble, and the role he played in the development of the whole history of aesthetic is an objective fact accepted by academic circles in the world. His aesthetic views have been involved in many works, such as Poetics, Rhetoric, Metaphysics, Physics, Ethics, Topics and Politics. As Chernyshevsky (1959) said, Aristotle is the first people to clarify the concept of aesthetics in an independent system, and his concept has been dominant for more than two thousand years. Moreover, the academic circle has highly praised Aristotle’s exploration spirit and thought-provoking theoretical connotation. Through the academic circle, Aristotle’s options are always a fascinating and informative encyclopedia. Throughout the academic history of more than two thousand years, the achievements made by researching Aristotle’s literature are gratifying and worthy of pride, and the experience of the researching is worth summarizing. In general, most of the research focus on politics, ethics, pedagogy, rhetoric, logic, literature and other perspectives to analyze and interpret the theoretical connotation and give contemporary evaluate. However, some of them focus on the study of Aristotle’s theory of literature and art. In addition, the researching about the key words of "origin view", "reality view" and "tragedy view" which reveal Aristotle aesthetic thoughts and theoretical connotation, are found everywhere in Chinese and western academic circles. However, the theoretical connotation of Aristotle's representative theory and its defects are rarely discussed. The author aims to comprehensively investigate and objectively analyze the core of Aristotle's aesthetic theory of "representation" and its inadequacies, which could understand and grasp the essence of his aesthetic thoughts further and provide references for the current theoretical research on literature and art aesthetics.

**Origin of Representational Theory of Art**

Back to the beginning of ancient Greek culture, representation has been deeply concerned and widely used as the beginning of aesthetics both in concept and behavior. The ancient Greeks classified the artificial manufacturing as art, which was closely related to the producing action, such as medicine, farming, horsemanship and handicraft. They classified poetry, painting, sculpture and music as "the art of imitation". The poet and philosopher Xenophanes (1984) was the earliest theorist mentioned Imitation Theory in his book.
"But if cattle and horses and lions had hands or could paint with their hands and create works such as men do, horses like horses and cattle like cattle also would depict the gods' shapes and make their bodies of such a sort as the form they themselves have..."

The implication is that a human attempt to recreate the creation of God. A perfect example is the representation of God. While God cannot be seen, the figure of God or the presence of God is one of the most ubiquitous motifs of Western art. The job of art is not to directly imitate the appearance of God, since God cannot be seen, but to find ways of representing divinity. The later philosopher Heraclitus was the first one to propose explicitly, "Art is to imitate nature". He said, "This world, which is the same for all, no one of gods or men has made. But it always was and will be: an ever-living fire, with measures of it kindling, and measures going out...All things are an interchange for fire, and fire for all things, just like goods for gold and gold for goods." Democritus believed that humans imitated animals for many of their skills, such as weaving cloth and building houses. Socrates revised the traditional imitation theory. He thought the main imitative object was transferred by natural for society and people, and emphasized on artistic imitation of man through the human soul to reflect the inner world. He thought the painting should describe the character of mind, and represent a statue of the inner activities. This idea indicates that the ancient Greek theory of artistic imitation goes deeply and entered a new realm to Representational Theory.

Plato (1979) made an objective explanation to the imitation theory. He put the traditional theory, art is to imitate nature, into the framework of rational forms. He thought there was a transcendental world of rational forms outside the perceptual real world. Reality is the direct source of art, while rational forms are the ultimate source of art. All the real things are the imitation of rational forms, and art is the imitation of the real things. He used the three beds for example, one bed exists as an idea made by God (the Platonic ideal, or form); one is made by the carpenter, in imitation of God's idea; one is made by the artist in imitation of the carpenter's. So the artist's bed is twice removed from the truth.

**The Theoretical Core of Representational Theory of Art**

Aristotle revised the traditional imitation theory on the basis of materialism, and formed his own "Representational Theory" after criticizing Plato's objective idealism. The author thinks that it is biased to ascribe Aristotle's theory to the origin of literature and art.
However, it is certain that his "Representational Theory" addressed the origin of poetry, "A beginning is that which does not it follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which it naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. Middle is that which follows something as some other thing follows it. A well-constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles. Therefore, Aristotle believed that the origin of poetry came from human nature and instinct, and this instinct has existed since childhood. Obviously, it does not make sense about the origin of literature and art, which completely separated social practice. Although the origin of literature and art involved in Aristotle's Representational Theory is not the scope of this paper, so it is not discussed here. In the author's opinion, Aristotle's interpretation of the relationship between art and the real world is undoubtedly the essence of his "Representational Theory", and also an important entry point to deeply analyze Aristotle's theory. To get to the bottom of this, we have to know what Aristotle actually advocates for representation. What are the characteristics of his relationship between art and the real world? These two questions are exactly the original intention of the author to writing in this article.

**The Object of Artistic Representation is the Real Human Life in the Society**

In the philosophical system, Aristotle wavered between materialism and idealism, between Democritus and Plato. However, Aristotle was different from these two scholars on Representational Theory of Art. Democritus believed that art was an imitation of nature, man is regarded as the representational animal, In the weightiest matters we must go to school to the animals, and learn spinning and weaving from the spider, building from the swallow, singing from the birds,—from the swan and the nightingale, imitating their art. This is a kind of Representational Theory of materialism, because he emphasized that art was the imitation of natural objects in the real world. Plato, on the other hand, started from objective idealism and regarded the "rational" world as the model to imitate by the real world. Therefore, he believed that although art is a representation of the real world, and the real world is not a real entity, but a mirage of the world. So art is "representation of representation" and "shadow of shadow" for the concept. The representative and his
work are "three layers" away from the truth, so the representative can neither reflect the truth nor know the truth.

Aristotle firstly affirmed art was the essence of representation, and points out the difference between specific arts the aim of art is to represent not the outward appearance of things, but their inward significance, and this, and not the external, and argues that major object to represent is not natural but the life, "All human actions have one or more of these seven causes: chance, nature, compulsions, habit, reason, passion, desire." Compared with the two options, Aristotle focused on human social life more than the real world. Lenin once noted that, “here we have the point of view of dialectical materialism, but accidentally, not consistently, not elaborated, in passing”. According to this materialism, Aristotle proposed that the real world was the reflection of art, and people were the object of art represented. This representation can reflect the truth of things. This kind of view is really commendable under the historical conditions at that time. He also pointed out that poetry was the art of describing the great life and behavior, which actually regards life as the main object of artistic representation. Therefore, we can say that in the history of western literary theory, Aristotle was the first man to propose that literature and art reflect human life.

For all human actions, the author believes that, it was the specific actions of an individual in human life. When discussing the six components of tragedy, Aristotle said: "Comedy aims at representing men as worse, Tragedy as better than in actual life." In this point of view, men is obviously a person in the abstract sense. What tragedy represented is not the abstract person, but the concrete action of an individual. In his literary criticism, he said: "Anybody can become angry – that is easy, but to be angry with the right person and to the right degree and at the right time and for the right purpose, and in the right way – that is not within everybody's power and is not easy." This shows again that Aristotle thought it necessary to make a concrete analysis of the specific words and actions in his works. Especially in the character relations, it represented a character from the human relations of the real human life. As mentioned before, we can follows as, Aristotle's "all human actions" is the object of his artistic representation in the real human life.
The Artist Should Create According to the Way Things Should Be

Before Aristotle, the earliest Representational Theory for Art advocated the imitation of nature by art. Later, Plato advocated the imitation of artists just like a mirror reflection might prompt you to turn around, someone takes a mirror reflection might prompt you to turn around and look as the thing in all directions, you will immediately create the sun, the stars, the earth, yourself, other animals, utensils, grass. This view seems to regard the ancient Greek “imitation theory” as a simple and mechanical imitation of the real world. Aristotle’s "Representational Theory" negates this mechanical view. He believed that the imitation of artists should not be "a mirror reflection might prompt you to turn around", because the essence of art is not only to imitate the real world, but also to create things according to the "way they should be". Aristotle's praise of Sophocles and his tragedy <Oedipus> based on the fact that he created things according to "the way they should be". It is not a simple sketch of the real all human actions ". In this sense, his Representational Theory has a certain idealized nature. However, it is unfair to interpret this idealized spirit as idealism. Aristotle made sense for describing things as they should to be, and creating them according to their development, not following the writer wishes. He said, Character may almost be called the most effective means of persuasion; A likely impossibility is always preferable to an unconvincing possibility. That is to say, the artist should be reasonable in portraying his characters and arranging his plots. They expressed a certain result both under definite conditions and according to causality, or described a possible outcome under hypothetical conditions. However, the result should be "what it should be" and be convincing in either one.

The creation of things according to "what it should be" is based on an important aesthetic principle of Aristotle, "For what is the best choice, for each individual is the highest it is possible for him to achieve." He put forward a real possibility between the real world and art. It is actually involving the real world and artistic problem, and involving the writer's opinion about phenomenon and essence of life, chance and necessity, and also involving the writer's creation activities. Aristotle's opinion on the authenticity and creativity of art are based on these principles. According to his ideas, we know the things happened in real life cannot be used in literary works. Because it cannot be trusted by the reader or
audience. The artists need to follow the inevitable law or natural to make their works follow the way, "what it should be".

The Representation of Art is the Unity of the General and the Individual, the Universal and the Special

Aristotle had before mentioned the painting of Zeuxis (479 BC), who had selected five beautiful women as models painted the picture of Helen, and collected their beauty on one person. He said, "The aim of art is to represent not the outward appearance of things, but their inward significance. “The core of Aristotle’s dialectical and his aesthetic thoughts is the unity of the general and the individual, the general and the special.

He emphasized that things are the integrated entity of formalism and materiality. But according to some theorists, "formalism" is something that exists outside the individual. Plato distinguished this idea from the individual, and unifies the universal with the particular. Applying this principle to artistic creation, he claimed that art could express the universality through the particularity. Therefore, Aristotle claimed Zeuxis’s Helen is not possible in reality, but it existed in art. The artist should improve and innovate the model he represents, so that the artistic image is better than the real model. Helen’s beauty could not exist in the real world, because she was collected all female beauty together. This is why Aristotle repeatedly stressed that the art should represent "inward significance". In this sense, Aristotle is the opposite of his teacher Plato. Plato believed that beauty was important, and the aesthetics was the most important standard in the world, and only philosophers could understand it. But art is inferior because an artist was not a craftsman. The craftsman still knew what, why and how he was doing; the artist knew nothing, even the works what he created. He could only be a mere imitator. So Plato looked down upon the artist, and felt that art works were too pale and insignificant compared with real life. On the other hand, Aristotle emphasized that art works should be detached from reality. The art was perfect only when the art is more ideal and beautiful than the real life.

Contrasting and Reflection about Aristotle and Plato’s Representational Theory

Plato is known as the Father of Western Philosophy, while Aristotle is considered as the "Father of Western Science”. Both of them were the ancestors of their own view of point, and had made remarkable achievements. But they also had many disputes and differences. The concentrated embodiment of their differences is Representational Theory.
Plato inherited the early ancient Greek materialism, and incorporated this theory into his philosophical opinion. He believed that the origin of the world was not materialism. Before the existence of the world, god has created and arranged in advance. It is constant and unchanging. It is a real existence that does not live or die. The static and unchanging material world is only the "shadow" of the ideology. Therefore, Plato thought that there was a world of ideology above the world of reality. God created it. The real world represented the ideology world. And art was the representation of the real world. So the representation of art was unreal, and even could "cultivate the inferior part of human nature and destroy the rational part". As a student of Plato, Aristotle inherited Plato's "Representational Theory", and even criticized his theory. Aristotle's theory of representation was embodied in his <Poetics>. He believed that art represented the real world and life. Different types of art aroused from different objects, media and modes. Art reflected the universality of things. It came from the real world, but detached from it, and more beautiful than it. Imitation is human natural action. The art of representation could not only bring pleasure to people, but also help people to acquire knowledge.

The Object of Representation

Plato believed that anything in the real world represented by artists did not touch the basis of things, and everything was just the "shadow" of the world of ideology. Plato believed everything in the world is governed by only one the concepts of ideology. In his opinion, the ideology represented "one of the penalties for refusing to participate in politics is that you end up being governed by your inferiors". Plato used the example of "three beds" from <The Republic> (380 BC) in Book X to illustrate the relationship between art, objects and the ideology. He said there were three beds: one bed exists as an idea made by God (the Platonic ideal, or form); one is made by the carpenter, in imitation of God's idea; one is made by the artist in imitation of the carpenter's. So the artist's bed is twice removed from the truth. He believes that God created the form of the bed, which is the true entity of the bed; the carpenter built the bed according to God's form. The artist drew the bed from a carpenter's bed. These three beds had the principle type that the bed is a bed is everlasting changeless. The bed made by the carpenter is an object form reflected in the real world. The bed painted by the painter is an imitation of the bed made by the carpenter, which are a representation and an imitation of imitation. The bed is "separated
by three layers”. In his opinion, “a painter is only an imitator of phenomena, and he does not show truth. His picture are batter, and it will be more deceptive they will be.” This art has infinite power to reproduce the appearance of things through the medium of phenomena, for its object is nothing but deception. The painters, poets and dramatists are representatives. Although they can describe things and plots in a realistic way, they know nothing about the truth. Thus, there are “three layers” between their work and truth. Homer, for example, although he was good at writing stories about the governance of cities, and wars, he neither commanded nor participated in any war. Therefore, what art represented is only the “shadow” of the true, and art is the “shadow of the shadow”. Moreover, in Plato’s view, what art represented was ugly. According to the principle of the ideology, Plato summarized the basic characteristics of art is the representation of the real world. It is impossible for Plato to go beyond the facsimile and directly reach materialism, thus it will not reveal the real world and pure beauty.

Aristotle also thought that art imitated the things in the real world, "excellence is an art won by training and habituation. We do not act rightly because we have virtue or excellence, but we rather have those because we have acted rightly. We are what we repeatedly do. Excellence, then, is not an act but a habit." But he did not think that art and the real world were "separated by three layers", as Plato did. Aristotle believed that art is real, and what art imitates is not the auxiliary of the real world, but the essence and law of necessity and universality in the real world. On the authenticity of poetry, Aristotle elaborated in Chapter 9 of <Poetics> (338 BC): "Poetry is finer and more philosophical than history; for poetry expresses the universal, and history only the particular..."Thus it can be seen that poetry represented universal things, not accidental phenomena. Poetry should be able to reveal the nature and laws of phenomena, and show inevitability in individual things. As for the object of representation, there is a clear opposition between Aristotle and Plato. The latter believed that the representation of poetry was "the inferior part of human nature", while the former supported the opinion that poetry represented "man...is a tame or civilized animal; never the less, he requires proper instruction and a fortunate nature, and then of all animals he becomes the most divine and most civilized; but if he be insufficiently or ill- educated he is the most savage of earthly creatures".
On the Nature of Art

Aristotle denies Plato's representation theory. He believes that only concrete things were the "first entity". "If there is no first entity, there can be no others." This primary entity is the basis and subject of all other things. The "other things" here are concepts and commonalities. The commonness of things cannot be separated from the existing things. The concept is just a statement of the commonness of things. Aristotle did not accept Plato's theory. He thought that theory laid in separating the relationship between general concepts and individual things, and reversing the relationship between primary and secondary entities. The ideology cannot produce things, and it only help people to understand the nature and laws of things. In this sense, Aristotle affirmed that the object of artistic representation was itself. In Chapter 9 of <Poetics>, he also pointed out: "Poetry is finer and more philosophical than history; for poetry expresses the universal, and history only the particular". Aristotle criticizes Plato's thesis that about there are "three layers" between the art of imitation and the truth. He proposed his opinion that was the content of art is to describe what might happen, or conform the law of art. The law of art was also the law of universal connection of things. Therefore, the content of art should describe what may happen, and point out universal connotation. So Aristotle's Representational Theory of Art is not a copy of Plato's idealism conception. It is a passive and faithful transcription of the external world. Obviously, compared with his student Aristotle, Plato did not realize that the essence of art was to show the general development of things, art represent the basic of the world.

Concerning the sources of artistic talent

Representation of art is the natural processing of the development. God create all the things in natural, including artistic creation. Plato believed that the representation of poets knew nothing about the things they represented. So the poets did not have artistic talent, they get the divine inspiration. In <Ian> (373 BC), he used the example of the lodestone to illustrate this point. "The Muse is like a lodestone. She gives man inspires first." "Poets utter great and wise things which they do not themselves understand." Therefore, the original composer of poetry is not the poet. God composes it, and the poet is only the "spokesman of god". Of course, these poems created by God are great poems that should be respected, such as Dionysian poems, hymns, choral poems, and so on. With
God's blessing, the ignorant and mediocre poets could compose excellent poems. Plato attributed all artistic talents to God, and neglected or even degraded human subjectivity.

On the contrary, Aristotle attached great importance to human subjectivity. He believed that imitation was human nature and that one of the differences between humans and animals was that humans were good at imitation. He said in Chapter 4 of <Poetics> (1962), "As to the origin of the poetic art as a whole, it stands to reason that two operative causes brought it into being, both of them rooted in human nature. Namely (1) the habit of imitating is congenital to human beings from childhood...and so is (2) the pleasure that all men take in works of imitation." "Poetry is a core part of human nature, and the impulse to write poetry comes from an innate curiosity, a tendency to imitate the things around us. Like this desire to imitate the things around us, the pleasure taken in poetry—in works of imitation—is a natural response in all men." In this way, the talent to write poetry came from poets when they were born. Imitation is not worse as Plato said, and it included noble and inferior. Since tragedy is an imitation of persons who are better than average, one should imitate the good portrait painters, for in fact, while rendering likenesses of their sitters by reproducing their individual appearance, they also make them better-looking. Although some works imitate bad portrait, such as comedy, it could also bring pleasure, without causing pain or harm.

The Functions of Art

Plato believed that art could reflect the real world, and also could deceive and cheat people, and make them betray the truth and hinder people's understanding of the real world. "Whereas, our argument shows that the power and capacity of learning exists in the soul already; and that just as the eye was unable to turn from darkness to light without the whole body, so too the instrument of knowledge can only by the movement of the whole soul be turned from the world of becoming into that of being, and learn by degrees to endure the sight of being, and of the brightest and best of being, or in other words, of the good," he said in <The Republic>. Plato also despised imitation itself, "do you mean that the tyrant will dare to use violence against the people who fathered him, and raise his hand against them if they oppose him? So the tyrant is a parricide, and little comfort to his old parent." Poetry could "arouse" the bad part of human nature, so it should be banned. He believed that if the bad part of the soul were stimulated, the rational part would be
destroyed; just like the city was handed over to the bad people, it will subvert the city and harm the good people in the city. The “bad part in human nature” here refers to the pure emotions such as love, anger and sorrow, which Plato thought were poisons and should be strictly controlled. "Love is a serious mental disease... poetry is watering and fertilizing them... Poetry lets our emotions rule us".

So Plato was a kind of rationalist, anti-emotional. Emotions could corrupt and destroy people. Poetry was the last thing that stirs up sinful emotions. It must be expelled. However, Plato did not deny all art, and kept what he thought was great art, "only praise of God and praise of the good people is allowed into our city."

Aristotle pointed that imitation should not be criticized, but should be carried forward. "Man is regarded as the "representational animal" or animal symbolism, the creature whose distinct character is the creation and the manipulation of signs – things that 'stand for' or 'take the place of' something else." It is the happiest thing to know for both philosophers and the public. "All human happiness or misery takes the form of action; the end for which we live is a certain kind of action". That is to say, art is the outlet of human emotion, so that the soul can be "purified". Music in art can create a pleasant atmosphere, allowing the tired to have a rest and the depressed to ease the pain. Tragedy can "edify sentiment, so that people form a correct feeling of pleasure, anger, sorrow and joy". "(Tragic) imitation is expressed through the actions of the characters, rather than the narration; cultivate it by arousing pity and fear." Aristotle did not oppose all emotions as Plato did, but believed that healthy and balanced emotions were beneficial to people's mental health, and art was just the catalyst for balancing emotions.

Interpretation and Reflection

As mentioned above, although Plato was Aristotle's teacher, their ideas were quite different, especially on the "Representational Theory". Plato believed that art imitated the real world, and there were "three layers" between the real world and the conceptual world created by God. The "inspiration" of artistic talent came from the revelation of God; Art that destroys humanity and even a country should be strongly forbidden. On the other hand, Aristotle believed that art was real and imitated the nature and laws of the real world. Artistic creation was human nature and instinct; Art could satisfy people's thirst for knowledge and obtain pleasure at the same time. It can be said that Plato held a negative
attitude towards the imitation of art, attributing everything creation by God. Meanwhile, Aristotle held a positive attitude towards art and attached importance to the subjective factors of people.

**Social Class Determines Ideological Orientation**

Due to the different social class of Plato and Aristotle, there are differences in philosophical views. Plato was always on the side of the aristocracy. He hoped that literature and art could serve the aristocracy and belonged to romanticism. Aristotle came from the middle class. He was able to verify the relationship between literature and art, and reality from the perspective of the public with objective thoughts, which belonged to realism.

**The Philosophical Foundation Is the Determinant of All Theoretical Properties**

The fundamental reason why Plato and Aristotle seem to be so different from each other is that the philosophical basis of their choice is essentially opposite. Plato's "imitation theory" is the core of the "idealist" view of objective idealism. Plato incorporates his own subjective desire and spiritual attitude. He believed that art was the celebration of truth, goodness and beauty, and the revelation of falsehood, evil and ugliness, as well as the yearning and pursuit of a more beautiful and ideal life world.

Compared with Plato, although Aristotle also could not be called pure materialists, but he had taken a big step towards materialism. He affirmed the concrete existence of the things was "the first entity", and the truth of art. He further pointed out the art more real than the concrete existence of things. Art can reveal nature and law of things, and criticize Plato's theory.

Although Plato and Aristotle have opposed claims on the "Representation Theory", and no matter what specific differences between their theories, there is no doubt that this series of theories cannot be ignored or avoided. Both of them have made remarkable contributions to the development of literature and art theory in the whole Europe and even the world, and their influences are worthy of our study and research.

**The Defects of Aristotle's Representational Theory of Art**

The thought of dialectics can be found everywhere in Aristotle's theory. When he used this kind of thought to explore the relationship between art and reality, he put forward his unique theory "Representational Theory of Art". However, even he influenced
on later generations, we have to admit that his thoughts are still rigid, which explains why the essence of his thoughts cannot be condensed and sublimated at a higher level.

From the viewpoint of philosophy, he had criticized Plato's theory of "idealism", established his own theory of "Four causes", which tend to materialism. However, because he thought the "formalism" was the basic things, it was the most important "Motivating factor". It also was the ultimate goal, so his most important "Motivating factor" was the spirit of "rational" alias. In this way, he did not abandon the faith of "God", which reflects his tendency of idealism. When he brought this tendency into aesthetic study, his theory was limitation on the social conditions and development of art. Meanwhile, it also makes him confused about the close relationship between plot and character in epic and dramatic literature. Therefore, he cannot see that the development of character contributes to the change of action and the evolution of plot. So he is a unifier of character, but cannot develop the character. Because of this limitation, he cannot truly understand the meaning of how human cognition dialectically transitions from sensation to thought and from thought back to practice. Therefore, he neglected the role of the artist's practice and artistic creation. Moreover, because of this limitation, his understanding of the universal and the particular can only reach a certain limit. That is to say, in epistemology, his "dynamic view" developed to a certain extent, then stopped, and finally still "static view". That is the reason why we think he is the beginner of "Representational Theory of Art", and his theory cannot reach we understand today. In his theory, his art cannot reflect the essence of real life.

Moreover, Aristotle does not realize that nothing is perfect, and "representation" is no exception. Immanuel Kant (1964) believed the result of representation was the manifestation of skills rather than the natural outpouring of emotions. He said nightingale songs "strikes our ear as utterly taste", if they were copied exactly. Hegel believed the representation of reality in representation was superfluous and had no artistic value. This kind of reproduction can also be regarded as a kind of game of presumption, because it always fell behind nature. Only imitation, art can never compete with the real world. Aristotle believed that art originated from imitation, which was human nature. So where does human nature come from? And in the concrete imitate action, why imitate this thing and not that one? This makes people cannot understand why imitation occurs.
Conclusion

All the limitation of Aristotle's theory is the limitation of the historical conditions at that time. Therefore, for the ancient philosophers as Aristotle, we should analyze scientific and systematic, rather than focus on the constant criticism. Moreover, many of his thoughts are still precious in today, and influence on future generations. No one is perfect, and there is no limit to beauty. As Nikolay Chernyshevsky (1959) said poetics including the "Representational Theory of Art," was the first valuable aesthetic treatise, which was the basis of all aesthetic concepts until the end of the eighteenth century.

Reference

Play Chinese Music on Piano

Fu-na Wang

Music College, Hunan Normal University, China
College of Arts, Hunan university of Arts and Science, China

Abstract
Most Chinese piano pieces quoted tunes from traditional music, such as folksongs or traditional instrument music transition in the piano work, and there is a small group of pieces that employ Beijing opera material in piano work. This article will introduce three pieces: the first one is Moonlit Night on the Xunyang River, which piece is a transition of Chinese traditional instrument music; the second one is Glowing Red Morningstar Lilies, which quotes folksong tunes and arranged it on piano; the last one is Pi Huang, which employs Beijing opera material in piano work.

Keyword: Chinese tune, piano, traditional music

Introduction
Piano, as a western instrument, has only existed in China for no more than two hundred years. Since its inception, the piano, with its almost inexhaustible traditional western repertoire, has not only become popular, but has played an important role in the transmission of western music to China. Before the 1900s, pianists in China usually played the western repertoire. Strictly speaking, there was no Chinese piano repertoire at that time. Although piano has a young history in China, it quickly attracted many Chinese composers. Since the 1910s, the first Chinese piano repertoire was born. Chinese composers have written a large number of repertoires for the piano. These piano pieces reflect an effort by Chinese composers to combine western compositional techniques with Chinese musical elements.

Despite the fact that most Chinese piano pieces quoted tunes from traditional music, such as folksongs or traditional instrument music transition in the piano work, and there is a small group of pieces that employ Beijing opera material in piano work. This
article will introduce three pieces: the first one is *Moonlit Night on the Xunyang River*, which piece is a transition of Chinese traditional instrument music; the second one is *Glowing Red Morningstar Lilies*, which quotes folksong tunes and arranged it on piano; the last one is *Pi Huang*, which employs Beijing opera material in piano work.

**Moonlit Night on the Xunyang River**

*Moonlit Night on the Xunyang River* is one of the most famous Chinese traditional music and also called as *A Moonlit Night on the Spring River*. It is the transcription of the ancient Chinese music, composed by an unknown composer.

The name of this music was first shown in Qing dynasty (1644 – 1912) in music criticism book, *Textual Research of Contemporary Music*. In 1895, the score was collected in *13 Sets of Pipa Music Scores* by Li Fangyuan, named as *Pipa of Xunyang*. *Pipa* is a four-string Chinese traditional lute. This instrument has a pear-shaped wooden body with a varying number of frets ranging from 12 to 26.

Around 1925 in Shanghai, two musicians Yaozhang Liu and Jinwen Zheng rearranged it to a Chinese traditional ensemble music, named as *“A Moonlit Night on the Spring River”*. This name adopted from a poem of Tang Dynasty, and was highly accepted by most musicians and audiences. The principle instruments in the ensemble are *pipa* and *guzheng*. *Guzheng* is a plucked string instrument has over 2500 years of history. And it is also part of the zither family. The ancient *guzhang* usually has 16 strings and movable bridges. The modern *guzheng* usually has 21 strings with a length of 64 inches. Performers playing the *guzheng* often wear finger picks on right hand or both hands.

This piano transcription was composed by Haiying Li in 1972. Then in 1982, the composer published another version, which is shorter and easier than the first one. The composer wished to introduce this ancient music to the young piano students.

This transcription follows the Chinese traditional variation form, and contains 10 sections, includes: prelude, theme and 7 variations and a coda. The composer used piano to imitate the sound of Chinese instruments to make it more colorful sonority.

At the beginning of the music, it contains serried, repeated note, $B^\flat$, and grouped in three-note pattern, and evoking the sound of pipa.
Example 1 *Moonlit Night on the Xunyang River*, m. 1

Imitate the sound of guzheng. At the end of the introduction, there is a long pentatonic scale. Chinese music has some common point with the impressionism music.

Example 2 *Moonlit Night on the Xunyang River*, m. 8

The passage of pipa and guzheng ensemble together. In variation 5, the left hand expresses the sound of pipa, and the right hand the ornamentation imitates the sound of guzheng.

Example 3 *Moonlit Night on the Xunyang River*, m. 13

In this piece, the composer adopted Chinese music marks, such as “♯”, a special time signature in the beginning of this piece, that means the free tempo. It is called *san ban*, which is similar to *Senza Misura* or *Ad libitum*. 
Example 4 Moonlit Night on the Xunyang River

As mentioned previously, since 1925, this music is renamed as “A Moonlit Night on the Spring River”, which is the name of a poem from Tang Dynasty by Ruoxu Zhang. Read this poem, and you will understand this charming beautiful view. The moon rises with the tide, the river sparkles in the moonlight.

_A Moonlit Night on the Spring River_
_Zhang Ruoxu_

-------------Translated by _Tony Barnstone_ and _Chou Ping_

_The tide in the Spring river meets the flat ocean._
_On the sea a bright moon is born with the tide_
_And shimmers along the waves for thousands of miles._
_Nowhere on the Spring river is without bright moon._

_The river meanders through fragrant fields_
_And in the flowering woods moon makes everything snow,_
_Until even frost flowing in space is invisible_
_And on the shores white sands disappear in light._

_River and sky merge in one dustless color._
_Bright, bright sky, with only the moon’s wheel._
_Who first saw the moon on this riverbank?_
_What year did this river moon first shine on men?_

_Generations keep passing without end,_
_But the river moon looks the same year after year._
_I don’t know who the river moon is waiting for;_
_I only see the long river seeing off the flowing water._
One scarf of white cloud fades into distance,
Leaving unbearable sorrow in the estuary's green maples.
Whose husband is drifting away in a flat boat tonight?
Who is missing her lover in a moonlit tower?

What a pity, the moon wandering through the tower;
It should light the mirror-stand of the traveler.
She cannot roll it up in the jade door's blinds;
Or wipe it from the rock where she beats clothes clean.

At this moment, they see the same moon, but cannot hear each other,
She wishes she could flow with the moonlight onto him.
The wild goose flying off cannot escape this light,
When fish and dragons leap and dive I read patterns in the waves.

Last night she dreamed of fallen petals in a still pool.
What sorrow: with spring half over, the man hasn't returned.
The current has almost washed the Spring away,
And the setting moon tilts west again in the river pool.

The slanting moon sinks deep, deep into the sea fog.
Between the Brown Rock and the Xiang River is a long way
And I don't know how many people ride the moonlight home.
The setting moon fills the river trees with shivering emotion.

After the establishment of the Chinese People’s Republic in 1949, the Communists reformed the arts. According to the ideology of Zedong Mao. The Communists thought all arts as representing the interests of the working class and thus demanded that art should serve the “workers, peasants and soldiers.” At first the process of reform was gradual. The Cultural Revolution started from 1966 and ended in 1976. At the beginning of the Cultural Revolution, people were prohibited from performing and even practicing traditional Chinese opera, not to mention Western music. Piano as western instrument was also forbidden at first until the pianist Yin Chenzong (1941-) moved the grand piano to the Tian’an Men Square in 1967 and played three days of Chinese revolution songs. He
rearranged these songs, made them as variations, and added some piano virtuoso techniques in them. That changed the fate of piano in China. Piano was allowed to play some revolution music. During that time, the transcriptions of the revolution songs on the piano started becoming popular. *Glowing Red Morningstar Lilies* is one of these kinds of piano work.

**Glowing Red Morningstar Lilies**

*Glowing Red Morningstar Lilies* is composed by Wang Jianzhong (1933-2016) in 1973. He was a Chinese composer and pianist, born in 1933. In 1950, he was accepted into Shanghai Conservatory to study piano and composition. He was one of the main composers who activated during the Cultural Revolution. Most his works are the transcriptions of Chinese folk music and revolution songs to piano.

This transcription starts from a free tempo introduction. It was originally played by bamboo flute. The piano imitated the flute, and is played lyrical and freely. It is also in the free tempo.

![Example 5](image)

Example 5 *Glowing Red Morningstar Lilies*, mm. 1&2

Then following music is in the ternary form. The A section is a slow section, very lyrical and emotional. The composer employs a special folksong style from Shanxi province called *xin tian you*. The name literally means rambling in the sky. That province is in the northwest of China mountainous area. The folksong style was originally sung and developed by porters carrying goods to far off regions. Most distinctive of this folksong types are the high-tessitura, rhythmically flexible.

The B section is a fast moving section, very lively and joyful. The third section is the recapitulation of the A section. Both A and B sections base on the pre-existing folksong, but add the revolution words.
The composer uses Western compositional technique in this music, and employs the big chord in the melody and accompaniment. However, the composer adopts three flat, but it is neither in E flat major key or c minor key. It is in Chinese five-note mode. The main five-note modes adopted in this music:

$E^b$ mode in F:

Example 7 F Note Five-tone Mode

The F note is the tonic in this five-tone mode. This music starts in F note and also ends in it.

**Pi Huang**

The last piece is Zhao Zhang’s piano solo work *Pi Huang*, which composed in 1995. This music imitated the old Chinese drama, Beijing opera, which is one of the most famous Chinese traditional dramas. Chinese traditional music, nonetheless, has a long and rich history. Chinese sung drama has its origins during the time of the Southern Song dynasty (1127-1279). Beijing opera (also called Peking opera and known as jingju in Chinese) dates back to 1790 and is the most famous traditional Chinese regional opera of some 335 different styles, combining music, vocal performance, mime, dance, and acrobatics. Originally considered vulgar by the court, Beijing opera became especially popular with the Qing dynasty court in its later days (1884-1910), thus raising its status at the beginning of the twentieth century to a ‘national opera.’ It has come to be regarded not only as one of
the cultural treasures of China but also as an “Intangible Cultural Heritage of Humanity” by The United Nations Organization for Education, Science, and Culture (UNESCO). Furthermore, it has become an important nationalistic and traditional element in Chinese contemporary music.

Many established Chinese composers employ Beijing opera elements in their works. For example, Chen Yi (1953-) composed a violin concerto entitled *Chinese Rap* in 2014, which incorporates elements of Beijing opera, Drum Song of Peking, and jazz. As another example, Tan Dun (1957-) composed a concerto for piano and Beijing opera soprano: *Farewell My Concubine* in 2015. In this concerto, Western and Eastern cultures converge in the virtuosity of the piano and the energetic beauty of Beijing Opera. As a third example, Qiāng Chen employed many Beijing opera elements in his piano concerto *Er Huang*. These composers traverse the synergy between traditional Beijing opera and Western instruments.

*Pi Huang* is a piano solo work composed by Zhao Zhang in 1995. Then the composer revised it several times, finally published in 2005. He is the compositional professor in Minzu University of China. Most of his works based on the Chinese national elements, such as Chinese folk song, art painting, and folk story. In this *Pi Huang*, the composer adopts Beijing opera as the basic compositional idea. He employs two dominating Beijing opera aria styles, *xi pi* and *er huang* in this music.

*Xi pi* is a livelier and merrier aria originated from north of China. *Er huang* comes from south of China. It is generally employed in emotional or pathetic sections. Both *er huang* and *xi pi* arias are a type of Chinese aria, followed *Ban Qiang* form. This piano solo work also follows this structure. *Ban* and *Qiang* are the important elements of Chinese music. *Ban* means meter and rhythm, meanwhile, when used in rhythm, it also means the downbeat. *Qiang* means the singing melody. *Er huang* and *xi pi* are the singing melodies or narrative songs with special rhythm. Their tempo can be divided into four types: free, slow, medium, and fast. The order of these tempos is free-medium-slow-fast-free. In this piece, the composer basically follows this order, but make some flexible change. For example in the medium part, Zhang employed the Andante, Allegretto, Allegro and Vivace. It is faster than the regular medium part. Moreover, he uses a coda to instead of the last free tempo section.
The Structure of *Pi Huang*

<table>
<thead>
<tr>
<th>Function</th>
<th>Formal Section in Chinese Music</th>
<th>Tempo Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Free tempo</td>
<td>Rubato</td>
</tr>
<tr>
<td>Section 1</td>
<td>Medium tempo (more faster than</td>
<td>Andante</td>
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<tr>
<td></td>
<td>the regular medium part)</td>
<td></td>
</tr>
<tr>
<td>Section 2</td>
<td></td>
<td>Allegretto</td>
</tr>
<tr>
<td>Section 3</td>
<td></td>
<td>Allegro</td>
</tr>
<tr>
<td>Section 4</td>
<td></td>
<td>Vivace</td>
</tr>
<tr>
<td>Section 5</td>
<td>Slow tempo</td>
<td>Largo</td>
</tr>
<tr>
<td>Section 6</td>
<td>Fast tempo</td>
<td>Allegro</td>
</tr>
<tr>
<td>Section 7</td>
<td></td>
<td>Vivace</td>
</tr>
<tr>
<td>Section 8</td>
<td></td>
<td>Presto</td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td>Andante &amp; Presto</td>
</tr>
</tbody>
</table>

In this piece, the composer uses piano to imitate the singing melody and traditional Chinese instruments in Beijing opera. In Section 2, the left hand plays the repeat notes to make the sound like the percussion instruments, such as drum or wooden clappers in traditional Chinese orchestra. The percussion instruments are used to accompany acrobatic fighting or dancing in Beijing opera. That is the most dramatic section in the opera. The right hand imitates the singer and the string instruments. In Beijing opera orchestra, the string instruments are the Chinese two-string fiddles, jing hu (piccolo fiddle) and er hu (soprano fiddle). These fiddles are the principal instruments accompanying the singers.

Example 8 *Pi Huang*, mm. 26-32
Another example is Section 8. Zhang uses piano to express the emotional scene in Beijing opera. Section 8 is Presto part and Chinese tempo is Duo Ban, which is the virtuosic fast singing part in Beijing opera. The composer uses the regular time signature $\frac{1}{4}$ in Duo Ban, fast playing right hand and repeated left hand to imitate this emotional and dramatic passage.

Example. 8 *Pi Huang*, mm. 176-187

**Conclusion**

In the past twenty years, more and more Chinese musicians have achieved fine reputations and outstanding accomplishments on the Western music stage. Most of them spare no effort in promoting the development of contemporary Chinese music. However, the question of how to combine Chinese nationalism with contemporary music is still a complicated and controversial question.

Because of the language of the sung text as well as it is the different cultural background, the traditional Chinese art is challenging for Western musicians and audiences.
Even amongst the Chinese, the young Chinese generation is attracted to pop music rather than traditional music. These traditional melodies of old have thus begun to fade from the aural landscape. However, if they are combined with Western instruments and compositional techniques, they will perhaps be more acceptable for Westerners and Chinese youth alike. This concept is among the most effective ways to inherit and develop this old Chinese art and introduce it to the uninitiated in the world.

References
Chen Yi (born April 4, 1953) is a Chinese violinist and composer of contemporary classical music.
Tan Dun (born 18 August 1957) is a Chinese contemporary classical composer and conductor, most widely known for his scores for the movies Crouching Tiger, Hidden Dragon and Hero, as well as composing music for the medal ceremonies at the 2008 Beijing Olympics.
Yin Chengzong (born 1941) in Gulangyu Island, Xiamen, Fujian, who is a Chinese pianist and composer. During the Cultural Revolution (1966–1976), when all Western arts and forms were forbidden, Yin created the piano-accompanied version of The Legend of
the Red Lantern, one of the Eight model plays, the only plays, operas and ballets which were permitted during the period. Another creation attributed to Yin is the now well-known Yellow River Piano Concerto. Yin and other members of a special committee arranged this work in 1969 based on the Yellow River Cantata by Xian Xinghai.
Starting from Kandinsky's discussion of the Spirit of Music

Jin-jing Chi

Music College, Hunan Normal University, China

Abstract

Kandinsky, who was in the "Silver Age" of Russia, was deeply influenced by impressionism, intuitionism, wildness, irrationalism, Schopenhauer (1788-1860) and Nietzsche (1844-1900)'s philosophy. It forms the abstract thinking of "there is a possibility that there is a way to express its spiritual world perfectly in the field of art", and its unique poetic pursuit of "musical spirit". This paper briefly explains Kandinsky (1866-1944)'s theoretical interpretation of musical spirit, and uses his interpretation to stimulate creative inspiration and produce creative will with "musical spirit". The enlightenment brought to us by the creation of symbolism, which conveys emotion and feelings to the appreciator and is subjective and dynamic.

Key words: Kandinsky's musical spirit

Introduction

In my spare time, I reread Kandinsky, the founder of western modern abstract painting and art theorist, who constructed his own pure aesthetic view through abstract art. His thoughts are mainly manifested in three aspects: first, how can the internal harmonious artistic world and independent and abstract formal factors be possible; second, how can the Noumenon principle of internal demand and the self-spirit of art be established; and third, how is it possible to establish the Noumenon principle of internal demand and the self-spirit of art? How to realize the original consciousness of returning to life and its aesthetic way. The book mentions his sporadic understanding of music as "a form of expression of the inner spirit" and "an attempt to express the artist's soul and create an independent life of music, rather than copying nature." The most material art at present has achieved this goal so easily and freely-the artistic expression of human spiritual life. He referred to the theologians and adopted the point of view of physical and mental dualism,
It is believed that the origin of the world is the spirit (soul), just as the artist 'can only make the choice of lines, graphics and colors on the basis of the principle of purposefully stirring the human soul', it is' internal needs, originated from the soul'. That is what Kandinsky calls the 'principle of internal need'. It can be seen that Kandinsky attaches importance to the spirit, mind and inner.

**The Principle of Art**

From "On the Spirit of Art", we can see that Kandinsky (1911)'s aesthetic thought is a rebellion against the spirit of classical art. In his view, any expressive force of a work of art originates from form, and form itself is the content; the most true and perfect form of expression of art is non-figurative, and art expresses the inner emotion and spirit of human beings; and emphasizes the spiritual role in art. In order to promote the aesthetics of the essence of art in-depth discussion. Since ancient Greece, the essence of art is "imitation theory", is the "imitation" of objective things. This leads to the existence of art itself, or as a copy or archetype to evaluate the double standards (existing outside art). Then there is a discussion on whether the real reproduction is based on the copy. It has become an unsolvable problem that how to express the artist's inner emotion freely and how to realize the free creation of the works of art. As far as artists are concerned, it is very difficult for artists to realize rational cognition and perceptual psychological experience, how to integrate free creation into real imitation, and how to assimilate perceptual psychological experience in the field of rational cognition. As a result, art takes "form" as the Noumenon, or "content" as the Noumenon, which becomes the expression of what art is or what it is. Art for the sake of art, taking the standard of art itself as the only standard, is embodied in the research characteristics of its "form" as the Noumenon. That is, under the principle of artistic autonomy, all external standards other than art have been excluded. However, under the influence of the principle of artistic heteronomy and the spirit of mirror, art, as an objective existence faithfully reproduced in the objective world, its "form" is determined by the internal stipulation of "content", and also determines its inquiry characteristics with the objective real world as its Noumenon. It was once in vogue. However, imitation depends on the imitated object of objective reality, then the core of imitation theory is the spirit of scientific rationality, and people's understanding and evaluation of art is also based on its faithful reflection of the imitated original and how to reproduce it realistically.
However, art is not science, its principles are not reflected, its spirit is not imitated, and aesthetic activities are not rational cognitive activities. It can be said that Kandinsky's aesthetic thought, that is, pure art, pure aesthetic feeling and pure spiritual realm, completely cleared up the imitation theory as the center of gravity. It leads to the discussion of the core issue of "the relationship between art and its own form of expression" in modern art since then. Feel the inner life of a picture and let the picture speak for itself. The artist no longer needs to speak with the help of natural form and color, but with the same form and color itself. The farther away they are from the surface of nature, the purer and deeper their influence will be. From the principle of art to the style of art, that is, the Noumenon of art itself, art has become an important part of artists' exploration of the ontological beauty of art itself and the spiritual world of human beings. It has become an abstract form for artists to rebuild their artistic belief and spirit.

**The Principle of Music Aesthetics**

Western musical aesthetics originated in ancient Greece. As an independent discipline, it was born in modern times, which is marked by Baumgarton (1714-1762)'s stipulation of "aesthetics" as "perceptual". Kant (1724-1804) deeply studied the distinction between truth, goodness and beauty and its significance, further developed modern music aesthetics, and completed its form in Hegel. The western music aesthetics in the 20th century began with criticizing and abandoning the modern music aesthetics represented by Hegel. The core content of music is to express emotion, its theme is subjectivity, and its thought embodies the criticism of "metaphysics". Such as intuitive aesthetics, psychoanalysis aesthetics, expressionism aesthetics, language aesthetics, symbolic aesthetics, formalism aesthetics, Gestalt psychological aesthetics and so on to form a pluralistic characteristics of the main trend of thought. The basic course of western music aesthetics in the 20th century is to face modernity, bid farewell to classicism, and then reflect on modernity from a modern standpoint, which has the characteristics of "turning to art, to the originality of human beings, to the situation of human beings." The clue of its development is based on the "critical theory turn-linguistic turn-postmodern turn". Its philosophical basis comes from "social-cultural critical theory", "phenomenology-existential philosophy" and "empirical-analytical philosophy". The same is true of the development of Chinese music aesthetics in the 20th century. Aesthetics, as a subject spanning many fields,
such as philosophy, literature, art, sociology, linguistics, pedagogy, psychology and so on, transcends the traditional boundary, promotes the autonomy of the individual, and opposes the sanctity of God to man. It is a poetic interpretation of life and a kind of perceptual liberation, which is closely related to the perceptual life (emotional expression) of human beings, mainly discusses the appearance of human essential image, and pays close attention to the life Noumenon of artistic image.

Music, the form of existence outside space is restored to space (that is, the spatialization level). The placement of "human" in the time horizon makes people get rid of the vision-centered spatial field of vision. From the point of view of image science, the formation of image is the result of emphasizing the importance of vision. People are used to seeing the world through vision, the most focused and clear path of attention. Whitehead stressed", what vision provides in any one case is the passive fact that the color is constantly changing in an area." The concept that visual experience can provide is the spatial attribute of the image of passive material entity. "In such a vision, images become a solidified substance in the world that really exists in vision, not in reality, or rather, a" form "arranged according to a clear boundary and lasting structure. Therefore, the world of images is the world ruled by our visual space, "warmth comes from the fire seen, fragrance comes from the roses seen in the illuminated space, and when we talk about a certain tone, and we refer to the tone of the violin." They are like figurative solidified compounds, like residues of smell, hearing, cold and heat, and so on, leaving behind the effects and attributes they have. In the visual field of image, all other forms of experience and thinking are dominated by vision. The world is not described as the experience of existence, but as a spatial image to think. As a result, logic and concepts from the visual basis have been formed. In view of the fact that the eye cannot see the vision itself, can only see the color and other visual images, so the context, background, situation, meaning have become redundant, but the visual experience itself cannot be experienced. Therefore, the subject of visual field of vision for the grasp of the current scene is only a kind of non-participation of the static (onlookers). They are represented as nothing, non-existence, human experience has become the experience of no subject. The phenomenon of empathy and empathy will not participate in this on looking. The scene he observes has nothing to do with his own existence. The situation, emotion, desire and other factors of the subject are
extracted from the experience. Therefore, in the visual field, it is the "human" himself and the real existence who are martyred. It can be seen that the visual field of vision has nurtured a purely abstract theoretical attitude. People have been in the image, the real image of human beings has become the processor of visual images, and do not know that the image in front of them is the result of their own vision. This results in the separation of unity between those currently present (visible) and those who are not present (invisible). The reason for this hallucination is that our awakening consciousness is currently controlled by only one feeling and is fully adapted to the world of the eye and adapts all our sensory impressions to visual impressions and arranges them according to visual impressions.

However, music is rich in the unique metaphysical power to pull people completely out of the visual field of visualization. Nietzsche (1986) clearly put forward that art is the highest mission of life, as a comprehensive art style of tragic art, which takes musical spirit as the starting point and integrates tragic spirit and musical spirit. Music has the ability to produce this kind of artistic myth. Music purifies and promotes people (even villains), and the spirit of music is the neutralization of metaphysical pleasure and tragic consciousness. As a huge spiritual force that inspires the rise, it will be deterred by this invisible force. Tragedy must perish with the disappearance of the musical spirit, just as it can only be born from the musical spirit. Tragedy believes in eternal life, and music is the direct idea of this eternal life. This is not a kind of metaphysical spirit and power that cannot be restored to a certain solidified property, nor can it be represented as an image. Schopenhauer believes that music is a direct portrayal of the will, reflects its metaphysical nature, and known as "concrete music" is the real world. With regard to the visual field of vision, "audio pictures are in any way opposed to the ability of real music to create myths". Oswald Spengler (1995)'s point of view emphasizes that. Music, as the only (only) art form, its means are located outside the world of light (the visual world), which has long coexisted with our entire world, and therefore, only music can take us out of this (visual) world. The relentless violence of comminuted light (visual domination) makes us delusional that we are about to approach the ultimate secret of the mind, and that is the indescribable power of beauty and true liberation that music has for us. It can be seen that music, as a spiritual force to neutralize tragic consciousness and metaphysical pleasure, is to completely liberate human from the visual field of image space.
Absence (secluded, invisible) and presence (bright, visible), dynamic unity or continuous interaction, both belong to the essential content of time experience. "Presence" is full of reality leading to absence, and the nature of music is to maintain their continuity, that is, the subject’s own presence (emotion) and absence (Germany) have been effectively communicated. Therefore, music presents a concrete perceptual expression of time. When Hegel (1996) discusses the rhythmic relationship between music and poetry in aesthetics, he also talks about the relationship between communication and manifestation in time, the existence of man and time, and so on. According to Hegel, "the tones used in these two arts are continuous in time, and they have a simple externality that cannot be expressed in other specific ways." Juxtaposed things in space can be seen at a glance, but in time this instant has just arrived, the previous instant has passed, time is so endless in the flow of time. It is this kind of uncertainty that needs to be expressed by the neat and uniform beat to produce a qualitative and consistent repetition, so that the endless flow can be controlled. The beat of music has a magic we can’t resist, so we often unwittingly beat it when we listen to music. The beat seems to be created purely by the subject, so when we hear the beat, we immediately get the belief that this kind of regulation of time according to the rules is only a function of the subject, that is to say, This principle of pure consistency with oneself reflects the repetition of consistency and unity between the subject himself and himself in all different situations and changing experiences. Therefore, the beat can resonate in the deepest part of our soul, moving us from our own abstract and unified subjectivity. From this point of view, what moves us is not the spiritual content of the heart, not the specific soul in the emotion, and it is not the tone that moves us in the deepest part of the soul that moves us only in terms of itself, and it is not the tone that moves us in the deepest part of the soul that moves us not only in the spiritual content, not in the specific soul of the emotion; It is the unity of this abstract subject in time, which resonates with the similar unity of the subject. Through rhythm and rhyme, perceptual factors jump out of its perceptual range. The rhythm of music is the unity of presence and absence outside the perceptual scope, that is, the concrete form of the nature of time.

In music melody, rhythm and melody dance with body and emotion, which is different from excluding emotion, meaning and so on, which makes the existence of
"human" simple and pure, and the sad (tragic consciousness) music (metaphysical pleasure) in music is born. It does not need the intervention of external objective things, directly through poetry, song, dance to emerge the inner feelings, directly to the "deep and civilized" realm. According to Xu Fuguan (1960)'s understanding, "emotion is deep, which means that it flows straight out of the root of human life." Civilization refers to poetry, song, dance, from the very deep root of life, to the level of gradual contact with life and objective contact with the level of outflow, each has a clear rhythm form. The musical instrument is matched with the clear rhythm form of the human body and has the function and the significance. By carrying forward the music, the 'feelings' lurking in the depths of life can be carried forward and life can be enriched, which is the so-called 'qi sheng'. The feeling lurking in the depths of life, although often unconscious, but in fact on a person's life, has a decisive force. In the elegant music advocated by Confucianism, it is not like some modern artists, influenced by Freud (1901)'s psychoanalysis, that they are only allowed to establish the foundation of art on the 'subconscious' with 'sexual desire' as the content, from the depth of emotion to the outward direction. And consciousness and good heart layer, completely separated, and make the monopoly of sexual desire prominent. Confucianism believes that conscience is hidden in the depths of life and has become a more decisive source of life. With the inner submergence of the feeling, the feeling and this more root of the conscience, unwittingly, integrated together. This conscience and 'feelings' together, through the form of music, with the music from the 'gas' and gas. So at this time of life, is by music and art, but also by music and morality. This kind of moralization is directly from the depths of life out of the 'artistic feelings', mooring on the conscience, invisible and untraceable, so we can call it 'God'. This shows that the unity of presence and absence in music, that is, the unity of visible and invisible, or the unity of seclusion and light, is the nature of time.

The Spirit of Music

The spirit of music, in the poetic understanding of the beauty of music. Every musician is a poet, poetic has lived in their subconscious, at the same time to convey these to the viewer, so that the listener quietly feel and touch their hearts. Musicians should have a kind of excellent humanistic quality thinker with humanistic care responsibility, be the defender of just conscience, be the lookout of society, consciously
explore the modern predicament of human beings, and have warm spiritual life and fierce ideological collision. Travel freely through the time and space of history in an inclusive manner. With their unremitting practice of spiritual standards and the aesthetic value of social life, they express their feelings, collect the crown, dare to escape to the tide of nothingness and extreme secularization, and dare to knock on the pain of mankind. Dare to enter the pattern of the world to overthrow secular ideas, dare to enter the history of thought to think again, dare to resist and abandon the potential evil in human nature, dare to destroy the spiritual stereotypes, rely on the inner touch to express the true and natural love, Tenaciously pursue and adhere to the true meaning of life and art, painstakingly for the progress of human society and call for cry. With the profound and heavy perceptual understanding of life, in the profound reflection on human nature in the period of social change, there has always been a deeper insight into history and destiny, and the peeling off of the logic of social evolution has been carried out in the course of ideological search and spiritual inquiry. The analysis of human nature, reconstruction of cultural tradition and today's cultural experience, survival experience of the expression of the relationship. Reality may be some loss, helplessness, sometimes let us lose the past persistence and yearning for the deep desire, but need to understand: what do you really want? Attention to human nature, loyalty to art, or escape, or moaning without disease? Culture is aimed at a higher field of value. It comes from the spiritual creation of human beings. In a sense, music is the poem of thought and the artistic embodiment of philosophy, that is, the artistic form of belief in ideas (people's hearts). The connotation of music works often lies in the depth and breadth of the coupling of art and culture, and in the richness of the musician's inner world. Music thinking cannot ignore to think about how to do a good job, not just to think about the art itself. At this point, you may not be able to convince yourself, you may stand up, or you may have all sorts of excuses; you are hesitating, you are struggling, and you do not know whether you have made the right choice. In fact, the real art has always been from the heart of the urgent need, has never been blind follow. Only by following the true heart can you get the art of your heart. Examine the phenomenon of lack of spiritual value judgment and weak aesthetic judgment in contemporary cultural thought. In the face of the collapse of morality, spirit and dignity, this is an era that requires constant questioning and questioning, and there is an urgent
need for a number of people to really stand at the forefront of the times. Artists, thinkers and theorists who innovate old ideologies, broaden new ideological and cultural horizons, and play the main theme of the times.

**Conclusion**

In this complex society, careful contemplation is essential, feel poetic, and understand the spirit. It is only here that you can discover the true meaning of music and its deep spirituality. However, in this process, there is the confusion of reality, there is the struggle to ask the heart, there is the pain of sharpening, there is no doubt, hypocrisy has never achieved a real musician. Only truth can achieve you, firmly explore the truth. If hypocrisy, wait to look back and find that in exchange for hypocrisy. It's still waiting for you, depending on whether you're willing to go back to your heart. Music can only hope to express the highest needs of the human mind and the development of the highest purport, can only talk about along the spiritual road of freedom and broad romance, Song Dynasty Huang Xi-Xian's "on the Book" states: "We must seek life and death from the root, do not discuss turbidity to the tributaries." "Music (art) goes all the time, is related to the spiritual process of freedom, is born with the implication and inheritance of humanistic spirit, and is closely related to aesthetic life; music creation needs taste and style. Musicians are unstoppable human beings who recognize wisdom (cognition) and ability, expressing their perception and consciousness of the world in thought and spirit, as well as in artistic visual and auditory language; autumn fireflies, deep and dazzling, the sky and the ground, as they wish to do, the autumn fireflies, the gloom, the sky, the earth, the earth, Music is the expression of human love for life, the expression of human spirit, the course of human mind, bone blood bearing the eternal pursuit of civilization and truth nurtured by knowledge.

**References**


A Study of Liu Tianhua, a Musician in Modern Chinese Newspapers and Periodicals

Qi-ming Zhang

Ph. D. Candidate, Music College of Nanjing Normal University, China

Abstract

Liu Tianhua (1895-1932) is a famous musician in Chinese modern history. Abundant historical materials about Liu Tianhua in music newspapers and magazines since modern times which mainly involve his learning experience, music education, music performance, works evaluation, and some literary theories commemorating him are valuable for future generations to study Liu Tianhua. Through the collation and study of Liu Tianhua's historical materials in Chinese modern newspapers and periodicals, this paper provides a basis for the in-depth study of Liu Tianhua.

Keywords: Periodicals, Liu Tianhua, historical materials

Introduction

Since modern times, China's newspaper and periodical publishing industry has shown prosperity. According to the statistics of "Shanghai Library's Catalogue of Old Chinese Newspapers", "Beijing Library's Catalogue of Newspapers", "Chinese Newspaper Catalogue before the founding of the People's Republic of China", "Periodical Index during the Republic of China" and the national newspaper index database, there are more than ten thousand kinds of newspapers and periodicals published in China since modern times. The contents of these newspapers and periodicals cover the fields of modern society, economy, politics, culture, science and technology, education and so on. They provide abundant historical materials for deepening the study of modern Chinese history. The contents of these newspapers and periodicals also involve the news, comments, advertisements and other materials of modern figures, which provide important reference for us to understand modern figures in depth. Liu Tianhua is a famous figure in modern Chinese history. There are many records about his study, music education, music creation and music performance in modern newspapers and magazines. The purpose of this article
is to sort out and study Liu Tianhua's historical materials in modern newspapers and magazines to provide a basis for further study of him.

**Liu Tianhua's Literary Comments in Modern Newspapers and Periodicals**

*Music Magazine* (1930) is a magazine founded by National Music Improvement Society organized by Liu Tianhua. Liu Tianhua published a large number of theoretical articles in the magazine, elaborating his ideas on Chinese music education and national music. In *Music Magazine* Vol.1.No.2 Explanation to ‘Moon Night’ and ‘Night sing of New Year’s Eve’, he stated his views on Chinese music and instruments and pointed out that “Huqin can't be regarded as the most perfect instrument, but it's also not as bad as people thought whose who despise it.” In *Music Magazine* Vol.1.No.2 Give advance to the Executive Committee of the Society to hold a summer music school, He discussed the current situation of primary and secondary school teachers in China. He believed that most of the domestic primary and secondary school teachers were deceiving their children. The result of such a batch of burial and generation-by-generation deception is imaginable. In addition, Liu Tianhua published “Dai Cheng Jun Zhu Xi Da Hu” in *Music Magazine* Vol.1.No.5, discussing on the scale of national music, the name of North and South tunes, Kunqu records, ancient music documents, the method of opening flute, etc., which showed his profound national music skills.

*New Music Trend* is a magazine published by Beijing Philharmonic Society organized and sponsored by Liu Tianhua in 1927. He published many articles on the concept of national music reform in *New Music Trend*. For example, in Volume 1, No. 1 of *New Music Trend*, Liu Tianhua published “The Origin of National Music Improvement Society”, pointing out the current situation of music education in schools in China, and believing that “99% of the so-called Chinese music can only remain the last breath in drummers’ hands.” In *New Music Trend* Volume 1, No. 1, “My Plan for Our Society”, he expounds his original intention to improve national music and aims to remedy the desperate national music. On the way to improve national music, Liu Tianhua neither agrees with the view advanced by “conservative” that national music is paramount, nor tends to “radical” to learn western music in an all-round way, but adopts the method of both Chinese and Western harmony. He pointed out in “The Origin of National Music Improvement Society” and quote, on the one hand, we must adopt the inherent essence; on the other hand, we must adopt the
external trend and open up a new way from the harmony and cooperation between East and West.

In addition to publishing theoretical articles in *New Music Trend*, Liu Tianhua also published a series of works in *Music Style*. For example, the second periodical of *Music Style* in 1940 contains Erhu Etudes composed by Liu Tianhua, which were divided into three parts: inner string, outer string, and two-string interoperability. Liu Tianhua's literary theory and works published in these newspapers and magazines provide us with historical data to study Liu Tianhua.

**Comments and Reports on Liu Tianhua in Modern Chinese Newspapers and Periodicals**

Liu Tianhua's educational activities are mainly divided into school education activities and social education activities. *Shun Pao* (1921) records Liu Tianhua's teaching music lessons, organizing bands, and attending educational conferences in schools. For example, on June 22, 1921, the 8th edition of *Shun Pao*, Changzhou Local Communication, recorded Liu Tianhua's courses and concert performances when he was teaching in No. 5 Middle School of Jiangsu Province. This paper introduces Liu Tianhua's teaching of Chinese and Western music in the Fifth Provincial Middle School, such as military music, Western famous songs, seven-string piano, polyphony, Jiangnan Sizhu, gongs and drums for teachers working in recreation class and Kunqu opera. After entering the Music Institute of Peking University as a national music instructor, Liu Tianhua took part in music education activities extensively, such as participating in music teaching conferences. On September 15, 1928, the 17th edition of *Shun Pao* recorded Liu Tianhua's participation in the meeting of the Curriculum Committee of Primary and Secondary Schools organized by the College. "Detailed Records of the Course Committee of Primary and Secondary Schools in Colleges and Universities" convened the meeting of the members of the Course Committee of Primary and Secondary Schools hired by the College. Liu Tianhua participated in drafting and discussing the conference's Resolution as an expert in music, which stipulated that singing lessons accounted for 15% of kindergartens and primary subjects. These historical materials record Liu Tianhua's work and contribution in school music education. In terms of social music education activities, the *Shun Pao* recorded Liu Tianhua's teaching experience in the Datong Concert. In the 12th edition of *Shun Pao* on March 13, 1926, free talk and entertainment news "Pipa Conference News" described the development of the Datong...
Concert and Liu Tianhua's historical facts as a Pipa teacher, and also described the experience of Zheng Jianwen, director of the Datong Concert, who specializes in Pipa and invites Liu Tianhua to teach.

Liu Tianhua has created a large number of Erhu, Pipa solos, folk music ensembles and so on in his life. There are many commentary articles on Liu Tianhua's works in *Shun Pao*. For example, from September to October 1931, *Shun Pao* published Liu Tianhua's advertisements for playing Erhu Opera such as "(kong shan niao yu) the Language of Birds in the Empty Mountain" and "(bing zhong yin) singing in the Sickness". In addition to these advertisements, there are many comments on Liu Tianhua's works' ideological connotation and musical artistic conception in *Shun Pao*. On August 22, 1931, the 17th edition of Shen Newspaper Free Talk about "Famous Performers and Excellent Movies" commented that Liu Tianhua's works "Singing in the Sickness" and "Bird's Talk in the Empty Mountain" were creative, precious and unusual, and is also pleasant to the ear. On September 20, 1931, in the 6th edition of *Shun Pao* (supplementary issue), praised that "Yin in sickness" writes about inner feelings, and "The Language of birds in empty hills" depicts the natural realm, each of which is excellent." These literary theories praise the rich connotation and extraordinary artistic conception of Liu Tianhua's works. In the 8th edition of *Shun Pao* on June 17, 1948, Dunming's "Erhu" talked about the depression of Liu Tianhua's works "Sick Singing" and "Hungry Horse Ringing the Bell". Liu Tianhua was naturally composed according to the characteristics of Erhu timbre.

In Independent Cartoon and *Shun Pao*, there are articles on Liu Tianhua's past experience in exploring, sorting out Chinese music and translating Mei Lanfang's Music Collection. In the 16th edition of *Shun Pao* on August 15, 1932, Jixiang's "commemorate musician Liu Tianhua" discussed Liu Tianhua's efforts in the excavation and arrangement of national music. He believed that the excavation and arrangement of "Annci County temple fair Music Score" and "Buddhist Music Score" were one of Liu Tianhua's most important contributions. Liu Tianhua's excavation and arrangement of folk music is based on his deep national music connotation and strong interest. According to Liu Yuhe's "Mr. Liu Tianhua and the Reform of Ethnic Music", Liu Tianhua had been exposed to folk music as a teenager. He studied folk music and played Buddhist music together in Yongta Ancient Temple and Confucian Temple in Jiangyin City. During Mei Lanfang's visit to the United
States, Liu Tianhua translated Mei Lanfang's Peking Opera score into five-line score, which contributed to the exchange of music between China and foreign countries. It can be seen that Liu Tianhua played an important role in Mei Lanfang's visit to the United States.

**Historical Materials on the Memory of Liu Tianhua in Modern Chinese Newspapers and Periodicals**

Liu Tianhua died of scarlet fever in June 1932. Later, Liu Tianhua's former friends, students and family mourned him in different ways. Some people write mourning essays, some compose lyrics, some write memoirs, some hold a concert of Liu Tianhua's works, recall Liu Tianhua's artistic attainments, recall Liu Tianhua's learning, teaching and life bit by bit. In 1933, Liu Tianhua's big brother Liu Bannong founded the Journal Mr. Liu Tianhua Memorial, which published many works of literature and music commemorating Liu Tianhua. In addition, there are historical materials mourning Liu Tianhua in newspapers and magazines such as *Beiyang Pictorial* (1935), *Yishi Bao* (1932) and *Music Style* (1940).

In Mr. Liu Tianhua's Memorial Book, Lei Xing, a German friend of Liu Tianhua, who wrote *Commemorate Mr. Liu Tianhua* (1933) translated by Yang Zhengwen believe that "Liu Jun's contribution is the best hope for the revival of Chinese music, or I don't know if I can say that it is the production of Chinese new music." Liu Bannong's 1933 book "The Remaining Shadow of Tianhua", discussed Liu Tianhua's work in the reform of national instrumental music, the reform of notation, the excavation and arrangement of traditional music, music education and so on; Xiao Youmei's 1933 book "Mr. Liu Tianhua's sense of death", praised Liu Tianhua's contribution to the reform of national music, and called on future generations to carry forward Liu Tianhua's spirit as a guide to carry forward national music. On May 24, 1936, *Yishi Bao* published "In Memory of Mr. Liu Tianhua", which traced Liu Tianhua's contribution in the field of Erhu art, believed that Liu Tianhua made Erhu, Pipa and other instruments that experts craved.

In addition to Liu Tianhua's Memorial articles in the "Mr. Liu Tianhua Memorial Book", there are also Liu Tianhua's students, friends and colleagues recalling Liu Tianhua's articles in *Beiyang Pictorial, Music Style, Yishi Bao* and *Shun Pao*. For example, on June 16, 1932, "The Death of the Musician Liu Tianhua" in Beiyang Pictorial recorded the historical facts of Liu Tianhua recording Erhu records at the invitation of American Victory Company. It mentioned that an American music club had invited Liu Tianhua to play in the United
States, but he had died before taking shape. In the fourth issue of the second volume of *Music Style* in 1942, there was an article written by Cao An-he” in memory of Liu Tianhua”, which recorded the friendship between Cao An and Liu Tianhua between teachers and students, as well as Liu Tianhua’s past of studying military music, Erhu and Pipa. Shun Pao also published the literary theory of mourning Liu Tianhua, such as the 12th edition of Shun Pao on August 29, 1932, "Datong Musicians’ Association Sacrifice Two Musicians" recorded Liu Tianhua’s teaching experience in the concert hall of the Datong Concert and Zheng Jianwen’s historical materials to commemorate Liu Tianhua cherishing the “sadness of the world, thousands of years sentimental” by “the fragrant flowers with fruit wine and the whole song of musical instruments” in the concert room of the Datong Concert. Liu Yu and his 1933 work "Father's Music Sound" recall Liu Tianhua's creation of Erhu and Pipa at home.

The above-mentioned Memorial articles written by the music circles and Liu Tianhua’s family, friends and students are enough to show the deep mourning for Liu Tianhua’s death from all walks of life. Some people even wrote songs and instrumental music to recall Liu Tianhua. In memorial book of Liu Tianhua, Chen Deyi composed a piece “LACRIMA: In Memory of Mr. Liu Tianhua” in 1933. The tune is in E flat. LACRIMA means tears, which expressing Chen Deyi's sorrow over Liu Tianhua's death. Liu Tianhua’s Student Chu Shizhu composed “Commemorative Song of Mr. Liu Tianhua” in 1933, A minor, “He is a master in the field of music, and has made amazing achievement in Rihua Guan. We feel deeply sorrow for his death and his death is a heavy loss to the national music and his devotion to music study is also widely recognized by foreign scholars. ” In 1933, Wang Junjin wrote a Pipa solo score "Moon Soul" in Gongche Notation for the memorial of Tianhua Teacher.

Liu Tianhua left many classical music works for the world, commemorating Liu Tianhua’s concert held in succession throughout the country after his death. According to the Yishi Daily, on May 18, 1935, Liu Tianhua’s Legacy Concert, Yang Zhongzi of the Women's Court, etc. were initiated and held in Xiehe on the 25th evening. The article records the time and place where Yang Zhongzi and others initiated Liu Tianhua’s Legacy Concert. On May 29, 1935, Liu Tianhua's Legacy Concert is scheduled to be held again and is going to perform in Tianjin, recorded that Liu Tianhua's disciples including Yang Zhongzi
and others held Liu Tianhua's Legacy Concert and prepared to perform in Tianjin. The program list included classical pieces such as "Good Night" by Liu Tianhua, "Singing in Illness" and "Bird Singing in Empty Mountain". On May 25, 1935, In Liu Tianhua's Legacy Concert is scheduled to hold a performance program and its instructions in Concorde tonight, recorded the program of Liu Tianhua's Legacy Concert includes Erhu solo "Sing in illness", "Leisure Singing", "Depressed Body" and so on. The content of each song is also introduced.

**Conclusion**

The contents of Liu Tianhua's historical materials in modern Chinese newspapers and periodicals mainly reflect his learning experience, educational experience and works, which provide us with a large number of original materials for the study of Liu Tianhua. Liu Tianhua left us a huge spiritual treasure. In the death of musician Liu Tianhua, published in the Beiyang Pictorial on June 18, 1932, Liu Tianhua's relics were introduced. "Among Liu Zhi's relics, there are Pipa I and Erhu I, and there are also Western violin I." These relics are undoubtedly the most realistic portrayal of Liu Tianhua's education and creation. As Liu Tianhua's elder brother, Liu Bannong is very sad. As a reminder of his brothers, Liu Bannong has excellent physique and perseverance. He is short of life, crying for his family, for the art, and upset.

**References**

Ban-nong Liu (1930). Mr. Liu Tianhua's album. National Peking University, etc.
Shun Pao (1921), known in English as *Shanghai News*, was a newspaper published from 30 April 1872 to 27 May 1949 in Shanghai, China. The name is short for *Shenjiang Xinbao*, Shenjiang being a short form of Chunshen Jiang, the old name for the
Huangpu River. The influence of the newspaper in early 20th century Shanghai was such that *Shen Bao zhi*, literally "Shen-pao paper", became a generic term for newspaper or newsprint.


Brief Discussion on China left Wing Musician Nie Er and Ren Guang’s Music Creation Characteristic

Wen-yu Li

Ph. D. Candidate, Shinawatra University, Thailand

Abstract
The rise and development of the left-wing music movement created the first revolutionary music team in the history of modern and contemporary Chinese music, which consciously accepted the leadership of the proletarian political party. Nie er and Ren guang are the representative proletarian musicians of the excellent group which emerged during this period. The music pieces created by them shows artistry and resistance, which meet people’s emotional expression and political appeal and played a roll booster role in the blockbuster chorus of movement. Musicians and their masterpieces have a profound influence on the construction of China's new music culture.

Keywords: Left-wing, Nie er, Ren guang, creation, characteristic

Introduction
China's left-wing music movement took place in the 1930s, which is an important part of the left-wing cultural movement. The movement is under the leadership of the communist party of China, the left-wing musicians united patriotic and democratic forces to carry out anti-imperialist and anti-feudal activities. The left-wing music organization was established successively from 1932 and voluntary disband in 1936 for the reason to establish the anti-Japanese national united front. China’s left wing music movement only existed for a few years, but under the leadership of the communist party of China it lead to strong social impact in chorus movement. Nie Er and Ren Guang are the representative proletarian musicians of the excellent group, which emerged during this period. The musicians took close look at people’s lives and created pieces that express the aspirations of the proletariat’s desires, like Song of Broad Way, March of the Volunteers, fight for back
home which striking features of the epoch and laid the foundation of China's new music culture.

The Characteristics of Left-wing musician Nie er's Music Creation

Introduction of Nie er

Nie er (1912-1935) used to be called Nie Shouxin, a native of Yuxi, Yunnan province. He was a famous musician, one of the pioneers of the Chinese proletarian revolution, the composer of the national anthem of the People's Republic of China. He has create a lot of famous song like Song of the Broad Road, Song of The Newsboy, Graduation song and so on. He has published critical articles short comment on Chinese singing and dancing, development of China music this year etc. He is one of the representatives of the left-wing music movement and Marshal Zhu De inscribed Musicians of the people as an inscription for him.

Nie er (1912 - 1935)

Yunnan is home to several ethnic minorities, which gathered numerous local opera types and diversification of folk music forms. Nie er, who grew up here, was influenced by the folk music and had great interest in the traditional music. When he was young, he could play a variety of traditional folk instruments and played together with his family. During his study, Nie er was receptive to new ideas joined the communist youth league of China and participated secretly, joined The Alliance Against Imperialism which lead by Shanghai communist party underground party. In 1931, Nie er was admitted to the Bright Boon Singing and Dancing club. Under Tian han’s recommendation Nie er attend events organized by the left-wing dramatists' union.

During his work in Bright Moon dance club, Nie er published a short comment of Chinese singing and dancing on Movie Art magazine by used the pen name black angel. He criticizes the current songs and dances poison young people's thoughts, and points out the
development direction of music in China. In 1932, Nie er, Wang dandong and Li yuanqing established the Peking left-wing musicians union and Nie er formally joined the communist party of China in the next year. After that, he also established friends of the Soviet Union music group and Chinese new music research organization.

In 1934, Nie er worked in Baidai record company. During that time, he published many advanced records and completed amount of music creation in the name of make best-selling movie song with the help of his colleague Ren Guang. Since the opium war, the aggression of the western powers against China has deepened step by step, the domestic class contradiction has become increasingly intensified, and the Japanese imperialists have taken advantage of the situation. Bearing the dual tasks of resisting class oppression and resisting imperialist aggression, the communist party of China came into being and the working class stepped onto the historical stage.

In his short artistic career, Nie er composed 35 pieces of songs, which aroused strong social response at that time with high artistic standards and clear ideological stance, and still show strong artistic vitality to this day. The success of his creation cannot be separated from the advanced thoughts and guide to him by the Communist Party. He chose the laboring people at the bottom of the society, women and children as the theme of his creation. Nie er made innovations in the artistic form and structure of his songs, the melody of creation is impassioned and enterprising, which showed the Chinese people brave and strong attitude to revolutionary struggle.

**Characteristic of Nie er's Music Creation**

*Laboring People's Image Shaping*

Nie er was the first musician who successfully shaped the heroic image of the working class in the history of Chinese music. The heroic image of the proletariat created by him is the epitome of the revolutionary struggle of the working class under the leadership of the communist party. In 1932, when Nie er lived in Jiangxi province. He saw the cry of laborers along the Chang River, and wrote down in his diary that he wanted to write songs with the groans and roars of the laboring people. That kind of life experiences gathered create experience for his composing the proletarian image of the music works. Nie er wrote Mining song for the movie the light of maternal in 1933, which is the first song in
our country to reflect the laboring class. The laboring class image in his music piece is no longer in a position of sympathy, but a great combatant and liberator (Li Yedao 1984).

*Mining song* (Example 1) selected a 2/4 beat to express the monotonous and bitter of labor’s working conditions, the song led by a labor singer and accompanied by boatmen. The basso fill with male voice singing “oh ha oh ha”, reproduce the deep groans of the laboring workers and peasants when they are working under heavy load. Reproducing the low groan of the laboring workers and peasants when they are working under heavy load, the high-pitched part is sung by the male lead singer. After the four times of “oh ha” of the male chorus, The word *mining* in the lyric is carried out from the lower octave dominant tone to the tonic, and the Scale-step is stable and dynamic, indicating the theme of the song. Then the *mining* of the male lead singer appeared in the same rhythm again, the overall tone level was two degrees lifted and guide for the next phrase in a higher pitch position. *We are bleeding and sweating, some people are relaxing; we’re hungry, some people are having solid diet* that these two lyrics are created in a contrastive way, revealing the poor life of the laboring workers squeezed by the bourgeois.

The working class in Nie er’s pieces is no longer a passive image, there is a turn in the latter part of the song. The lyric said that *Let our hands be like tried steel, we deserve enjoy the happiness which we created*. The song used mimetic word *bong* twice as the end of the whole song, depicts the class oppression mountain collapse scene, the song ended of on heightened emotion.

![Example1.Mining song](image)

Nie er had written *Song of The Broad Road, piling song, brick-making song, trail breaker* etc. He is good at picking working class as the creation themes. Which reveals the 1930’s working class’s misery life under capitalist exploitation and imperialist aggression, with vivid music language to express the awakening of Chinese proletariat consciousness. He was made a bold exploration to Chinese proletarian revolutionary music.
Female Images Shaping

Both woman and man are the history makers and share equal social rights. However, under the old social system, Women were usually regarded as attachment of man, and the artistic images were weak and vulnerable. Nie er's works on women show the oppression of woman's lives and emotions in the 1930s, he was trying to create a new Chinese female image with hazy revolutionary consciousness. Most of his female theme song is lyric songs, the melody is soulful and sorrowful, in delicate and gentle way to depict different types of women. Like Country girl, take caltrop song are describe the emotional life of rural women, a female movie star describe the emotional life of female at the bottom of the city. Inging Girl Downtrodden depicts a woman who is full of hope for the future despite suffering the hardships of life now. The woman-themed songs in Nie er's works exposed the destruction of women by feudal thought, praised their determination to fight against oppression and exploitation, created new women images with a rebellious spirit, a sense of social responsibility.

The Creation of Mass song

Nie er's mass song creation is the most influential part of his music creation. The theme of the mass songs created by Nie er reflected the oppression of Imperialist and bourgeois, the songs was short but powerful. Combined with the revolutionary struggle in China, the style of March was adopted. The mood was high and intense, and the style was full of revolutionary spirit. In general, the music learning ability of the general public at that time was not of high-quality, the song created by Nie er was easier to be accepted by the public. In the national salvation song movement in the 1930s, Nie er's song march of the volunteers, graduation song and other popular songs became certainly be selected to sing in performances and assemblies, and played an important role in uniting the people and inspiring them in the national liberation struggle.

The Application of Folk Music Elements

The traditional style of Nie er's music works cannot be separated from his application of folk music elements. China has a long cultural history of five thousand years. It advocates cultural exchanges of courtesy and polite. The intonation of music is gentle and sincere. Facing to great aggression by foreign powers, traditional form music cannot express people's spiritual appeal, he demands for new form music is extremely urgent. Nie
er had solid skills of traditional music culture; he is good at using traditional national music elements in its creation. The creation of music is mostly based on national pentatonic and seven-tone modes, and the works have distinct traditional styles. The creation of *shout for the public* is the core idea of Nie er’s creation.

In 1933, he wrote to his mother that now I want to do some research on folk songs all over China. Please help me collect and send some to me. (Nie er 1933)

His music creation is related to folk music directly or indirectly. The song *a female star* written in 1934 is directly based on the Yuxi Huadeng Qu pai Yu Elang in Yunnan province, and the folk instrumental ensemble *mountain lovers* is also based on the that Qu pai. An instrumental ensemble *Chestwood chunxiao* based on the Dongjing tune of Kunming city. The folk instrumental ensemble *dance of the golden snake* (example 2) is based on the folk music (see example 3) Dao banban and Laoliuban tone. It was recorded under the conduct of Nie er in 1934.

*Golden snake dance* remains most of the melody and rhythm of Laobaban’s, and some of the melody interval relationship and direction were adjusted, the melody is high-spirited and passionate. As can be seen from example 2, the melody of golden snake dance is more radical; the tone continues to take on a high-spirited, unrestrained mood. Traditional folk percussion instruments such as gongs, drums and cymbals, as well as wind instruments, plucked instruments and strings, were often used in the whole piece to lively depict the scenes of Chinese folk celebrations. This piece of music has become one of China’s classical folk ensemble instrumental repertoires.

![Example 2 Dance Of A Golden Snake](image)

![Example 3 Daobaban](image)

**Nie er’s Music Creation Thought**

*Nie er’s works are not the product of individual genius, but the product of The Times, the product of the revolutionary struggle, and the literary thought of the party*
serving the revolutionary struggle. (Li yedao 1984) Consider the reality of the struggle, the realistic music creation technique was the important reason for the success of Nie er’s music creation, which could not be separated from his thinking of marxism and his perception of the people’s struggle life.

The outbreak of the September 18 and December 28 incident shocked Nie er greatly. Force-less of the nation’s league to mediate, the aggression of Japanese imperialism, the exploitation of capitalists, and the miserable life of the people all made Nie er constantly ponder over his world view and outlook on life. In 1931, comrade Quqiubai initiated the discussion of popularization of literature and art and proposed that musicians should go to factories, villages, and battlefields and among the oppressed masses (Quqiubai 1930). Accepting the influence of progressive ideas and thoughts of the party’s advanced culture Nie er, realized that music creation has deeply relationship with real life. Revolutionary artists must stand on the position of the public, to personally feel the struggle of the working and peasant class life, using their tone and language to shape the real music image. In 1932 Nie er published a short comment in the art of film magazine expressed that you have to go deep into the masses, in which you will get fresh materials to create fresh “Art! Hello! Try hard!” That is the way forward. This is not only an admonition to the future direction of Li style decadent music, but also an expression of his artistic view.

Nie er’s own creation also followed the realistic approach he advocated. Music creation was inseparable from his life experience. Factories, docks, streets and overpasses were places he often visited. Nie er and construction workers work together to created Song of Broad Way, he made friends with the newspaper boy by the roadside, create Song of The Newsboy. The creation of new women he worked with textile women to experience their hardships etc. As he commented in his diary he said, I have read several papers on revolutionary literature, I have been instructed that the main task of the present art movement is to popularize it. What is not accessible to the masses is a thing of the past, which is not necessary to reproduce the society. From now on my policy of research and creation of literature and art has changed, and I will no longer affect the masses with personal groans or revolutionary performances. With guidance of communist party, Nie er revolutionary ideas and literary thought gradually from naive to mature, and eventually
become proletarian revolutionary fighters, adhere to the crying of realistic style of creation for the masses, follow the advanced in the music creation and social practice of revolutionary ideas. Contribute himself to struggle against imperialist aggression and China's new music development way.

The Characteristics of Left Wing Musician Ren Guang's Music Creation

Introduction of Ren Guang

Ren Guang (1900-1941), born in sheng town, Zhejiang province. He is an outstanding musician and social activist in China, one of the pioneers of the proletarian music movement and film music creation field. Ren Guang made a great impact on the creation of songs and the organization of social activities, and made contributions to the brilliant achievements of Chinese film art in the 1930s, promote the development of the national salvation chorus movement overseas.

Ren Guang (1900 - 1941)

Ren Guang has been interested in folk music and traditional opera since his childhood. After graduating from high school, he was admitted to Aurora University in Shanghai. He went to the music department of the University of Lyon in France to study piano playing and music theory in 1919. After returning to China in 1928, Ren Guang entered the music department of Shanghai Baidai record company. His high salary and social status helped him organize and carry out social activities. His private residence and car used to provide convenient conditions for other members of music group and advanced musicians to carry out communication and activities.

During the tenure of Baidai Company, Ren Guang made use of the favorable conditions that French business was free from the inspection, he record a large number of songs of left-wing musicians for national salvation, the voice of against imperialist aggression
were spread through new media. Under the active promotion of the communist organization, Ren Guang and other musicians united together by setting up music group, studied the revolutionary situation at home and abroad, and explored the nationalized and popular music. They were the core of the left-wing music activities.

In 1933, Ren Guang established the "comrades of the Soviet union" group. Where after he together with Nie er, Zhang Shu and An e, he initiated the "China emerging music group" in Shanghai. In 1934, under the call of the central culture committee, Ren Guang and other musician established the "music group" in Shanghai left-wing drama association in cooperation with the development of drama, film and other art forms. In the same year, Ren Guang extend an invitation to society in the name of Baidai Record company to hold the Baidai new sound conference. The new voice will show the progressive songs created by left-wing musicians, such as pioneer, Song of Broad Way compare them with those decadent songs. The new voice will give vigorous criticism to decadent songs, advocate the development of China's new music, and inject fresh vitality into the art field. When Left-wing drama league disbanded in 1935, Ren Guang, and other core member transfer to song study association, wildly united patriotic democratic forces to establish a broader music of the oppose imperialist aggression, continuation of the left-wing music movement of the proletarian revolutionary spirit, contribute national liberation struggle.

Ren Guang took refuge abroad from 1937 to 1939. During that time he went to France, Singapore, Malaysia, the Philippines and other countries, where he organized music social activities to support the civil war. He also launched the national salvation song movement, donations and other social activities in Paris, Singapore and other countries, made efforts for support for the civil war in both spiritual and material terms. In the spring of 1938, Ren Guang took the stage to conducted the patriotic overseas Chinese to sing march of the volunteers and march of the broadsword at the conference against fascist aggression held in Paris, to show the people of the world the Chinese people united as one, indomitable struggle spirit. In many occasions of the same year, Ren Guang participated in the Paris people's singing group competition, and his piece Chinese march was selected by the French composition association as one of the famous revolutionary songs in the world. In 1939, Ren Guang went to Southeast Asia and focused on organizing the national salvation song movement in overseas Chinese areas in Singapore, Malaysia and
the Philippines, spread the national salvation movement influence overseas, echoing the climax of the national salvation song.

February 1939, Ren Guang organized the former Singapore overseas Chinese anti-Japanese propaganda team to be the *gong chorus* and held *singing training course*. Gong is intended to let the song as loud as the gong, as appealing, to call up the people, resistance to Japanese aggression, set off the anti-Japanese national salvation movement. (Yang chengzhong 1987) Ren Guang taught the team members to sing revolutionary songs such as March of the volunteers, March of the broadsword. He organized choirs to perform in schools and factories, made records and recorded and sang on radio stations. The huge chorus activities overseas not only supported the Anti-Japanese War in China, but also inspired the people in Southeast Asia to fight against imperialist aggression. Ren Guang actively organized and participated in music activities overseas, to spring the salvation song movement to the world. He use this way to disseminate proletarian ideology and distinctive political ideas, denounced the Japanese imperialism aggression and arouse the resonance of overseas Chinese in the world. The impact of his overseas music social activities on national liberation was enormous.

In 1940, Ren Guang returned to Chongqing from abroad and became a teacher in Yucai School. Ren Guang imparted his knowledge and experience to the students, cultivate a number of outstanding music talents, such as Du Mingxin, Chen Yixin, reserved talents for the development of China’s music. In the summer of the same year, Ren Guang arrived in the base area behind the enemy lines in east China with General Ye Ting for music work. Although life in the army was dull and hard, Ren Guang considered the need for struggle and publicity, immediately composed the theme songs of the military. The songs he created like swab rifles song, target practice song, against surrender they all focus on lives and thoughts of soldiers. It not only enriched their recreational life, but also brought them spiritual comfort. In his spare time, Ren Guang cultivate music talents in the army and teach and organized singing activities to the military at the basic level. Fighting for home, March of the Volunteers, March of broadsword were soldiers’ favorite songs. By singing songs, the soldiers felt optimistic and the morale of the soldiers was boosted. Until the outbreak of the Southern Anhui Incident in 1941, Ren Guang was still engaged in music...
activities in the army. Unfortunately, he was hit by a stray bullet in a battle and ended his life at the age of 41.

**Characteristics of Ren Guang's Music Creation**

*Ren Guang’s Film Music creation*

The vigorous development of Chinese film art in the 1930s was inseparable from the film music creation in the same period. The film song creation of the left-wing musician Ren Guang became the outstanding representative of the film music because of its beautiful and lyrical melody. Ren Guang pursues the combination of art and contemporary in his creation. Most of his films and songs are realistic and lyrical. His works are delicate in emotion, unified in melody and lyrics, fresh and natural in style. Since 1933, Ren Guang has composed more than 20 episodes and theme songs for 12 films, which take up a large proportion of his creates. Fisherman's song, picking lotus song, moonlight song and other classic works in the history of film songs, and even triggered the film must be accompanied by music can be able to sell (Nie er 1935) phenomenon. He is good at excavating the unique beauty of people at the bottom of society, accurately and profoundly describing the miserable life under class oppression and feudal rule, and placing the most sincere care and wish on them.

Ren Guang’s most successful film songwriting is the *Fisherman's song*. Film *fisherman's song* tells a story about society tragedy on the poor fishermen Xu Fu’s family because of feudal system, the movie and theme song both got success at home and abroad, even set a new record that Chinese movie continued selling for 84 days of the .In 1935 *the Fisherman's song* was selected for Moscow international film exhibition and won honorary award. It became the first internationally award-winning films in China. The success of the film cannot be separated from the background of the film song *the Fisherman's song*, hundreds of thousands of records sold out, Singing is all the rage in Shanghai the *Fisherman's song* is a lyric song with characteristics of folk style. The plain melody and touching lyrics depict the miserable fate of the good and hard-working people who were swallowed up by the society under the old society of the 1930s. The songs depict the fisherman's hard work and life, and express composer’s sincere sympathy for the exploitation and oppression of the working people. The lyric express that Fish are hard to catch, taxes are heavy and fishermen are poor all the time, reveals the miserable fate of
working people under the ruthless exploitation of imperialism and big capitalists. The emotional expression of the song is unified with the theme of the film, and the film plot appears many times in the film, depicting a plump figure image, which is a typical example of the perfect combination of the film content and the song.

Table 1 List of Film Songs Created by Ren Guang

<table>
<thead>
<tr>
<th>Song Name</th>
<th>Lyricist</th>
<th>Movie</th>
<th>Director</th>
<th>Mode</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>southeast Asia Song</td>
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<td>The light of maternal</td>
<td>Bu Wancang</td>
<td>interlude</td>
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<td>Love in Spring</td>
<td>An E</td>
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<td>Bu Wancang</td>
<td>interlude</td>
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<td>Fisherman's song</td>
<td>An E</td>
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<td>theme song</td>
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<td>An E</td>
<td>Once in the spring of deep</td>
<td>Gao lihen</td>
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<td>March of the Earth</td>
<td>An E</td>
<td>The hollow LAN</td>
<td>Zhang Shichuan</td>
<td>interlude</td>
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<td>The Male Phoenix Pursuit</td>
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<td>The hollow LAN</td>
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<td>Sun Yu</td>
<td>Interlude</td>
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<td>Theme Song</td>
<td>1936</td>
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<td>Take Caltrop Song</td>
<td>Tiahn Han</td>
<td>Kai Song</td>
<td>Bu Wancang</td>
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<td>Parents and Children</td>
<td>Hu Xinling</td>
<td>Parents and Children</td>
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<td>Theme Song</td>
<td>1936</td>
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<td>Moonlight Song</td>
<td>Cai Chusheng</td>
<td>Lost Sheep</td>
<td>Cai Chusheng</td>
<td>Theme Song</td>
<td>1936</td>
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**Revolutionary Songwriting by Ren Guang**

Ren Guang’s revolutionary songs creation to resist the Japanese imperialist aggression, Expressing his strong attitude against foreign aggression, Music style is strong and resolute and expression of determination to defend the homeland firmly. *Flight for home* is the most influential work in the creation of Ren Guang’s revolutionary songs. It published in 1934, lady An e wrote the lyric. After the September 18 incident, Chiang Kai-Shek's policy of non-resistance led to the fall of northeast China in less than three months. The people’s demand for resistance kept rising, and resistance against aggression and recovery of the northeast became the common demand of the whole nation.

The song *fight for home* (example 4) selects the 2/4 beat which alternating strength and weakness, music is concise and powerful. The style is passionate and progressive. Combined with the characteristics of western march style, the melody is mainly dynamic, The intervals beat far apart made it sounds passionate and enterprising. The combination of quaver and quaver is heavily used in rhythm, enchant the song with marching composure. The song is on the F major,

Close to the shout slogans ways to convey that drive out Japanese imperialist aggression, the northeast is our territory, strengthening the mind *fight for home* to everyone. *Flight for home* was closely linked with the current situation and quickly spread all the country once it published. The song becomes the national salvation song assembly, the procession assembly and so on the populace activity must sing the repertoire. At that time, it was the most direct and powerful way for the Chinese people to express their revolutionary aspirations. It also showed the world that the Chinese people are unyielding and brave in the face of hegemony.
Conclusion

In the 1930s, the Japanese imperialist aggression put the country's destiny at critical moment, and the domestic political environment was complex. Saving the country from danger is the unified belief of all Chinese people. At this time, the entertainment function of music was reduced to the second place, and the social function of music was emphasized. To response the needs of the times, Left-wing musicians created a large number of artistic and ideological songs like graduate song, March of the Volunteers, flight for home. These songs has optimistic mood and positive attitude, shaping the heroic image of the Chinese workers and peasants, express the Chinese of unremitting self-improvement struggle spirit. The left-wing music movement insists on the popularization of literary creation, sings for the proletariat and laboring masses. At this time, music works showed the style and features of the Chinese people during the resist Japanese imperialist aggression time, expressed the ideological connotation of the Chinese nation is a real literary and artistic creation and the broad masses of the road. It is a real literary and artistic creation route which combine with the people. More than 80 years have passed since the left-wing music movement, but its spirit of struggle inspires us all the time. March of the volunteers as China's national anthem always encourage the Chinese people to go forward, strive for the great rejuvenation of the Chinese nation.

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Textual Research of Musicians in Pre-Qin Period

Chen Yidi

Ph. D. Candidate, School of Music, Nanjing normal University, China

Abstract

The word “yue ren” has appeared, as early as in the Pre-Qin literature, and the groups referred to by Yue Ren are not the same in different periods. In the Pre-Qin literature, "yue ren" generally refers to "musicians", that is, all kinds of officials and ordinary people who manage and engage in music. The objects and status of "yue ren" are quite different from those of later generations.

Key words: Pre-Qin Yue Ren, status, music officials, ritual music

Introduction

What is "yue ren"? The correct answer to this question is related to the establishment of the object of study. Although the researchers have a different understanding of this, but there are also conventional explanations. Some people say that "yue ren" is music practitioners who take music performance as their profession and music performance as their means of livelihood. Some people think that "Yue Ren" refers to the music households who serve the court and the local government, exist in the official system, under the music system, and some are private song and dance slaves. For example, Xiang Yang (2001) put forward: "yue ren" refer to those who are untouchables, sometimes directly call them happy people, sometimes they are called music books, and in different classics, they are also called" music people. Li Guotao (2009) said: the so-called Yue Ren, that is," Comments on Laws of Tang Empire said that the 'work, music' music often placed under the central too often, the book is also too often, not under the state and county, so it belongs to the nature of court music work. Although their respective expressions and understandings are different, they all indicate the scope of their cognition of musicians. To sum up, it can be considered that "yue ren" is those who do not have personal freedom, belonging to the identity of Dalit’s. This article carries on the textual research and
explanation according to the "yue ren" in the Pre-Qin literature, and combs its undertaking happiness, belongs to the social stratum, anticipates to "yue ren" in the Pre-Qin period concrete meaning. There is a clear understanding of the common characteristics and identity of the population referred to.

Yue Ren of the Pre-Qin Dynasty

The "yue ren" in the pre-Qin literature generally refers to the person in charge of music, that is, all kinds of officials and ordinary people who manage and engage in music. This is clearly recorded in the literature.

Firstly, Yi Li · Yan Li (1989) said: Meal slaughter officer cuisine in the east, Yue Ren County. Jia Gongyan in Zhou Li · Chun Guan · Da Si Yue (1982) quoted: all yue shi live in county. Also yue shi was explained, every success music activity was reported. It is the king who has the greatest master of music and musician officers. The nobles did not have the music master.

From this note, we can know: on the "Yue Ren County" refers to the object, the ancients cannot be sure, Tang Dynasty Jia Gongyan (1982), Qing Dynasty Sheng Shizuo(2005), Wei Xiemeng(2005), Fang Buyun(2005), Hu Kuangzhong (2005) intention and other scholars have different views. Citing Zheng Xuan's (1982) note, Jia Gongyan believes that because "princes do not understand", "yue ren" here should refer to "servants." The so-called "understanding" refers to the assistant who helps the blind musician "blind amaurosis" to complete the music, also known as "phase". The Yan Li describes the etiquette of the princes drinking with da fu in the palace, so the people mentioned in it are the officials of the princes. Emperor Zhou is different from the official system of the vassal states. It is mentioned earlier that the emperor has da si yue, the feudal duke have no master musician servants, but there are da yue zheng and xiao yue zheng, and da yue zheng of the vassal state is exercising the function of da si yue. Jia Gongyan believes that "Shi Liao" is only the emperor's musician officials; the feudal duke’s musicians are composed of servants.

Cheng Shizuo (2005) said that "mistakes", the "musician" should be "Di liao"; Wei Xiemeng thought Cheng Shizuo wills "Di liao is the master of the musician." Fang Baoyun also holds this similar view: "Di liao is qualified? ... A servant may not be equal to a great man. As the master musician, Di liao will not make instead?" After Hu Kuangzhong (2005)
justice: "the county musician all officials, all have their own things, so they totally called music people." As Zheng Xuan (1982) said, "the person who is said to be an official is also known for his name." whether "servant" or "Di liao", all the official musicians, so called "yue". So, why did subsequent dynasties confuse the character of "yue ren" in the place? In Zhou dynasty, the use of rites and music was complicated. In the analects of Confucius, many students asked Confucius how to use ancient rites. Not to mention the Han dynasty to the music of all Confucian officials on the pre-Qin rites and music are not knowable. Second, the book Yi Li (1989) only records the rules of ceremony, the classification is heavy, the text is boring and obscure, without explanation. "After the burning of books in Han and Qin dynasties, the classics were dispersed, and the legacy of the teachers and scholars continued not successfully." Although the Confucians of the Qin and Han dynasties wrote the book of rites, the ancient texts of the book of rites are rarely studied in the world. Before Zheng Xuan (1982) had no apocryphal notes, but after Jia Gongyan (650-655) apocryphal. However adherent more involved in the puncture, only a few classical get into the quxue. The Qin and Han dynasties to lower the class of musician, Wei Xiemeng (2005) said, Musician is untouchable. Visible in the Qing dynasty scholars also believe that called "di liao" also called "yue ren" was a kind untouchable name, according to the Han dynasty scholar Zheng Xuan (1982) said, "someone was called as ren, also with his official title." It has very big difference. Therefore, the term "yue ren" in "Yue Ren County" generally refers to the official musician who engaged in various kinds of music activities in the pre-Qin period.

Secondly, the book of Li Ji · Shao Yi said: "ask the officer's son how old and young he is, Older, then it will be said: could be musician; Young, then said: could guide by master musician.

"Could guide by master musician “of "zheng", Zheng Xuan notes: "zheng means music officer.” Kong Yingda (2003) said:" zheng, which the decree, become to learn music from the young, and listen to the decree of the yue ren and taught by yue ren." He also justice: " 'zheng' is the official order of music officer, so it is read as the 'zheng' of 'decree', that is, young people who are governed by yue. It can be seen that "yue ren" here refers to "da si yue", "yue zheng" and other senior music officials. The music teaches had a long history. One of the main functions of yue ren was to teach the scion of noble families to be
"integrity and gentle, lenience and firm, simple and proud". "Learn the four technique, and know the four arts". A young child could teach by *yue ren*, an elder child could be *yue ren*. They were men of virtue, when they died the body would by staying in the temple. To be specific, *da si yue* controlled country law, teaching imperial music, music language, music and dance; Musicians in charge of the administration of *guo xue*, teach *guo zi* small dance, instrument; Bao taught *guo zi* the six arts, which were all recorded in detail in *Zhou Li* (1987).

Moreover, in the fifth part of *Yan Zi Spring Autumn Annals* (1982) mentioned, the duke of Qi didn’t like Yan Zi. According to the needs of the king, singer and musician were playing music to imply Yan Zi to leave. This subject in the pre-Qin dynasty was a very common thing. In addition, the traditional meaning of music association ceremony also has the function of satire and remonstrance. In *Zhou Li* (1987), it was clearly that ‘*gusmeng zhan*’ could satiric the world by chant poetry", *Spring and Autumn Zuo Zhuan* (2003) justice: "history as a book, *gu* as a poetry, work chant admonition". Thus it is the duty of Yue Ren to satiric and teaches allegorical chanting. In the pre-Qin literature, there are numerous records about the use of music to satirize and premonition. In the past, the duke Wei Wu was blind to history until he devoted himself to their work. As for the musicians, they were supposed to be the court musicians. Du Yu (1990) noted: "Gong is *yue ren*, who also read the admonition." Kong Yingda (1990) justice said: "in *Li Yi*, *yue ren* was called for *gong*. Poetry is admonition, and the text like a poem, and admonition, not only poetry alone. They will be play with music, but they will be sung until their words finished to read.

In addition, it needs to be mentioned that the pre-Qin "female Yue" does not belong to the "*yue ren*" category. The earliest record of female Yue could be found in *Guan Zi* · *Seven Ministers and Seven Masters* (2015). It can be seen that female *yue* in the Xia and Shang dynasties was mainly working for the entertainment of sex, and its status has been researched relatively complete now. For example, Zhao Weiping (2004) believed that female *yue* refers to the aristocracy and the emperor, which means the female Yue owned by the court. They lost their freedom and changed as objects. The second is female Yue was regarded as sexual pleasure entertaining, not worked in court ceremony. Li Guotao (2009) believed that female *yue* was originally called "prostitute" or "brothel". It can be said
that the female yue of the pre-Qin period originated from the later generations. They had no personal freedom, and they were not yue ren.

Therefore, all kinds of music officials who managed and engaged in ritual and music songs and poems in the pre-Qin period can be called "yue ren", and their subordinate words include: yue guan, yue shi, yue gong etc. It also includes some words that have a strong referential nature in the pre-Qin period. The Identity and Status of yue ren in the pre-Qin Dynasty

The meaning of “yue ren” is clear, and its identity and characteristics are also obvious. The so-called identity refers to people's origin and social status. There are two meanings here: first, people's actual status in society, including birth, economic status, political status; second, the legal provisions of people's social origin and status, mainly refers to political status. The identity investigation of this paper is also based on these two kinds, for example, the academic circles think that the identity of the musicians is cheap, one is that in the concept of hierarchy, the musicians belong to the Dalit’s, the other is that in the ancient identity system, the musicians belong to the base. The system of status of superiority and inferiority was formed in Weijin dynasties and systematized in the Southern and Northern dynasty. Before that, the concept of inferiority, inferiority and inferiority only existed in people's minds, and there was no written law to stipulate the identity of inferiority and inferiority.

Referring to the pre-Qin social class characteristics, people often cited "times have ten days, people have ten classes. The lower class serves the higher class, and the higher class serve god. So the king controls the dukes, the dukes controls officers, the officers controls the scholars, the scholars control the humble, the humble controls carters, the carters control servants, etc." According to Feng Erkang's (1994) analysis, "the ten members of the western Zhou dynasty were actually divided into five levels: marquis nobles, nobles, commoners, quasi-untouchables and untouchables." Among them, marquis nobles included hou and bo; nobles include ministers, officers and scholars. Common people include civilians, carters, handicraftsmen, merchants; Quasi-untouchables include soldiers, liao, tu, bai gong, serf; Untouchable include servant, horse herd, whoring, female yue and so on. However, which grade is yue ren classified in Pre-Qin?
For example, *Zhou Li* (1987), the officials in *Zhou Li* have explained in detail and systematically the stratum to which the officials of the Zhou Dynasty belong, in which the official system described is idealized, but still cannot get the whole picture of the musical officials of the pre-Qin Dynasty. For example, Li Chunyi (2005) believes that the late "*Zhou Li Chun Guan Da Si Yue*" is well documented, because it is mixed with many of the ideal components of future generations, true and false difficult to distinguish, it is not suitable to quote directly. However, fake information are not equal to false things, although their contents are not completely reliable, but they are not all forged out of thin air and groundless. It is not and cannot be a true record of the official situation in the Western Zhou Dynasty. It is only to a certain extent retained and quite tortuous to reflect the situation of officials in the Western Zhou Dynasty. In *Zhou Li*, in addition to the 20 music officials of the "spring official", there are still some scattered in the "district officer" and so on. About the class, *Zhou Li* (1987) records:

"Six drummers, six middle *shi*, two officers, two historians, and twenty. Dance division, two corporals, four *xu*, and forty dancers. *Da si yue*, two middle *da fu*. The musicians, four lower *da fu*, eight higher staffs, six corporals, four government, eight *shi*, eight *xu*, and eighty apostles. Four middle *shi*, small *xu*, eight corporal, two government, four *shi*, and forty apostles. Master, two lower *shi*. Vice master: four higher *shi*, forty higher *gu*, one hundred lower *gu*, the middle *gu* include one hundred and the lower *gu*, sixty *di liao* includes three hundred people; There were four *fu*, eight shi, two in ten *xu*, and twenty apostles, etc."

Most of the musicians in the pre-Qin period were scholars, government officials, and the instrument player and dancers and so on, *shi* who had no identity, they were noble. Regarding "government office, history, xu and apprentice", Zheng Xuan, Jia Gongyan, and other scholars all believed that they were concubines in the official position. In the pre-Qin period, concubines generally referred to the people, whose status was uncertain. Fan Wenlan (1978) believed that concubines "included the upper class people, the middle class serfs and the lower class slaves". Although the "concubines" among *yue ren* were inferior to the *shi*, they were not slaves, but free people who were in the position of officials and "gave public affairs*. *Zhou Li* (2015) did not mention and third classes, Sun Yiran (1987) believed, "in the official common people was classified in the five classes, include business mem, worker... musician, dancer...." It was clearly pointed out that
gumeng, guyuan and dancers were equal to the officials and common people. "Every song of music will be played by gumeng. The wise of them were ordered at the master and teacher." Gumeng also had a chance to be promoted to master and teacher.

According to the books, the "musicians" in the pre-Qin period, especially before the eastern Zhou dynasty, generally referred to the music officials and the common people who served the court and the government. Although their positions are different, they are engaged in li yue, not the so-called "base things" in later generations.

The great minister Meng accompanied the duke Lu Zhao on his visit to showed ignorance of etiquette in the spring and autumn period, for which he was ashamed, so he worked hard to learn etiquette from Confucius and asked his son to serve Confucius as a teacher. Although the literati in Lu State of knew the importance of ritual music, they could no longer know how to use it. It can be seen that at that time, etiquette and music declined and bad music rose. Nobles scrambled for own the virtuosic court musician and female yue to meet the entertainment of debauchery, enjoyment, Zheng people to bribe Duke Jin with kui, division, division valuable things, then hundreds chariot, two chimes, and so many female yue as the gift to him. From the Western Zhou Dynasty to the spring and autumn period, the status of musicians in official schools changed with the decline of the ritual and music system, and gradually developed to a single technical direction. The remarkable change in the social status of musicians is related to the tendency to attach importance to art over virtue. 20 The collapse of li yue system not only led to music activities quickly get rid of the shackles of li yue system, but also became a tool for entertainment. The function of music education began to change from the ordinary curriculum of ritual and music education to the curriculum of skills training. The real decline in the status of drummer was that after the collapse of the ritual and music system, the sacred system of li yue was destroyed. In the eastern Zhou dynasty, the emperor existed in name only, the imperials did not pay tribute to emperor, and the patriarchal sacrificial music activities decreased. The financial revenues of the emperor of eastern Zhou dynasty could not continue to feed a large number of blind bands and music workers in the court. In addition, the rise of folk music in Zheng area impacted the elegant music of the court. The status of blind musicians declined and became a tool for the rulers to entertain. So in the historical literature, there are records of yue drum and female
musician as a gift of pleasure. The music education, satire and remonstrance of the music officials in the pre-Qin Dynasty were weakened and gradually integrated with the court full-time music operators. The musicians in Lu State were compared themselves to pariahs, and their status were declining day by day.

**Conclusion**

In a word, "yue ren" as a group directly related to music, the change of its meaning, identity and status is closely related to the different background of the times and different historical conditions. It is of great significance to pay attention to the connotation of the word "yue ren" in different historical periods and to determine the identity of this group in order to deeply understand the development of music culture in each historical period. Through the historical data, it can be seen that the word "yue ren" appeared as early as in the pre-Qin literature. However, in ancient times, the idea that "Yue Ren" was equivalent to the identity of pariah was formed and institutionalized, but it was formed by the accumulation and change of the word "yue ren" in later generations. And it is closely related to the formation of the system of high and low status in ancient China. In the use of the term "yue ren", we must make clear the specific meaning of the word "yue ren" in different periods and the identity and status of the people it refers to, and we cannot vaguely use "yue ren" to collectively refer to all the lowly people related to music in ancient times. Because the written historical data is a kind of language product, if you are not careful, you will fall into the "trap" of the language. As Hong Cheng (2014) said: the era of writing books cannot be used as the standard of the times to distinguish all historical materials, the record of a language phenomenon is not equal to the origin of the language phenomenon. Wang Li (2004) said in the preface of the book *Historical Manuscripts of Han Dynasty*: the so-called careful examination of the object of study is to distinguish the era of historical data. Although some books do not include "fake information", we should not take the time described in the book as the standard, but should take the time when the book is written as the standard. For example, Fan Ye's (2012) *History of the Late Han Dynasty* as an example, Fan Ye lived in South Song dynasty, and *History of the Late Han Dynasty* could not represent the language of the Han dynasty. Nor can the conversation of an ancient man described in the book be taken lightly as the language of the ancients at that time. For example, *The Romance of the Three Kingdoms* describes the conversations of Liu Bei,
Cao Cao, and others, which does not represent the language of the three Kingdoms era. The letters Liu Bei left to Zhuge Liang and other Zhuge Liang's poems during Liu Bei's three visits to Zhuge's house do not represent the language of the time. Then, the textual research on the meaning and identity of the pre-Qin “yue ren” must also be proved by the pre-Qin literature. For example, History of Han Dynasty (2010) mentioned: among the monarchs of the six countries, the duke of Wei liked ancient things the most, and hired a musician named Dou. In this passage, the author Ban Gu (2010) uses narrative text and does not quote other historical materials. Therefore, the word "yue ren" here is in line with the expression of the Han people should be referred to by the Han people "yue ren" concept. To sum up, the pre-Qin “yue ren” generally refer to the "people in charge of music", which is a group of all kinds of music officials and common people who managed and engaged in the performance of ritual, music, songs and poems in the pre-Qin period.

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Ups and Downs of Folk Songs in Ming and Qing Dynasties and Meditation on Human Nature

Yi-yao Wu

Ph. D. Candidate, Music College of Nanjing Normal University, China

Abstract

In traditional Chinese society, a generally accepted moral principle is that romances between men and women should be “initiated from love but regulated by rites”. Folk songs in Ming and Qing Dynasties, however, boldly broke through these moral defenses. Since ancient times, under the impact of traditional Chinese culture and ethical thoughts, comments on folk songs in Ming and Qing Dynasties from literary and musical field were both lack of concerns on humanity. In fact, the breakthrough of folk songs in Ming and Qing Dynasties are authentic reflection of humanity. A definitive denial on their values is not reasonable nor objective. Through research on humanistic and social environment in Ming Dynasty, as well as living states, characters and ideologies of literati and actresses at that time, this paper aims to dig out the nature of humanity and the real interior reasons for the prosperity of folk songs in the late Ming Dynasty.

Keywords: Folk songs, Ming and Qing Dynasties, ups and downs, humanity

Introduction

Folk songs in Ming and Qing Dynasties are an important branch and a distinguished artistic form of folk culture in Ming Dynasty. They were a necessity of life in Ming Dynasty when “everyone loved them and everyone was familiar with them”. In fact, folk songs in Ming and Qing Dynasties belong to Ming Dynasty. They originated in Ming Dynasty and was prevailing in Ming Dynasty. The cultural phenomenon of folk songs only existed in Ming Dynasty. People in Qing Dynasty also liked that artistic form and thus inherited it. The politics, economy, culture and many other elements in Ming Dynasty provided fertile soils for the prosperity of folk songs. Moreover, plenty of literati and actresses (in this essay refers to prostitutes with outstanding music talents) made a great contribution to the
creation and spread of folk songs in the mid and later Ming Dynasty. Since ancient times, under the impact of traditional Chinese culture and ethical thoughts, comments on folk songs in Ming and Qing Dynasties from literary and musical field were both lack of concerns on human nature. In fact, the history of human beings, in its essence, is a revelation of humanity. Therefore, our knowledge of history should be based on the interpretation of humanity. This paper focuses on the distinguished cultural phenomenon in Ming Dynasty, which was not seen before or after that time, trying to reveal the humanistic and social environment in Ming Dynasty, as well as the living states, characteristics and ideologies of literati and linger at that time. In that way, the nature of humanity and the real interior reasons for the prosperity of folk songs in later Ming Dynasty would be exposed.

The Origin of Folk Songs in Ming and Qing Dynasty

When the romances and affairs of late Ming Dynasty are mentioned, the following images often emerge in our brain: intellectuals and beauties composing poems, drinking, singing and dancing by the Qinhuai River in Nanjing. Fu Yuefen wrote in Preface to Records of Qinhuai that: “River Qinhuai went across Nanjing City. It was famous for prostitution. Since the establishment of Jiaofang (a music department) in early Ming Dynasty, the wind and string music in the brothels continued for several hundred years.” (2011) During the long history of Ming Dynasty, it is these disputed brothels which bore the various scenes of human life and witnessed all the honors and disgraces, rises and declines. The regular communication and interaction between literati and actresses (prostitutes) conceived the development of folk songs in Ming and Qing Dynasties and the concomitant unique cultural phenomenon in later Ming Dynasty. Such a progress is closely linked with the politics, economy and culture at that time.

Effects of the Political System

Each era is remembered for its unique cultural marks, which are tightly connected with the dominating political system and the preference of the rulers. The development of prostitution by the Qinhuai River was supported and certificated by the royal authority and thus became unprecedentedly prosperous.

Two emperors contributed a lot to the spring of brothels in Ming Dynasty: The founding emperor Zhu Yuanzhang (1328-1398, also known as Taizu) and Zhu Houzhao (1491-1521), an emperor famous for his erotic interests. In the early years of Ming Dynasty,
the national treasury was empty and all the industries were in a comma. In order to collect more funds for the treasury, the founding emperor imitated Guan Zi in the Warring States period, establishing some official brothels. “Tax the income of prostitution to rich the country.” (1993) In the 27th year of Hongwu Era, Emperor Taizu “believed that since the whole country was in peace, the authority shall share the happiness with the people”. Therefore, he “ordered the Ministry of Works to build 10 taverns outside the Jiangdong Gate... Among which 5 taverns were equipped with prostitutes to serve the drinkers”. (1987) In that way, the emperor could both demonstrate the peace and prosperity of the country and consistently collect money from prostitution. It seemed that the emperor could kill two birds with one stone, but the negative effect of prostitution was also a snake in the grass. Some officials indulged themselves in those brothels. They became lazy and lavish, neglecting their obligations to the people. In Xuande Era, the emperor issued orders to rectify the prostitution and abandoned the officials from whoring. As a result, prostitution suffered a hard strike. However, in the mid of Ming Dynasty, when the economy was rapidly developing, prostitution in the river south revived under the protection of businesses. Later in the Zhengde Era, since the emperor was fond of debauchery, all the social classes ranging from the royal family to the humble civilians were all engaged in the prevailing fashion of sensual enjoyments. When Emperor Zhengde traveled to the south of Yangtze River, the erotic environment reached the summit, all the beauties, noblemen, officials and literati were all accumulated by the riverside, drinking, dancing and having intercourse from dusk to dawn. As is claimed in Cumbersome Talks of the Guests: “An old man said that: ‘Before Zhengde and Jiajing Era, the people in the southern capital were often honest and dignified. The gentlemen were used to focusing on literary, official affairs, personal behaviors and moral regulations. Few cared about estates or official positions. Even less loved to make profits and go whoring. But now (in the mid and later Ming Dynasty), people are particular about their cloths and are willing to hold extravagant and wasteful wedding feasts. The medium families are wasting their savings on luxurious enjoyments and will soon fall into poverty. (2016) The subordinates are always willing to simulate their superior. The ethos of the society in Nanjing was totally overturned by the visit of Emperor Zhengde.
Effects of Economy and Culture

The prosperity of prostitution in Ming Dynasty depended on the loose policies and the example role of the emperor. Another factor that could not be neglected is the ideological liberation of the citizen class along with the economic prosperity, which accelerated the prosperity of adult industry.

In Ming Dynasty, the bud of capitalism had appeared. Especially in Jia Jing and Wan Li Era, the government loosed the policy which emphasized on agriculture and suppressed business. The prosperous handicraft industry contributed to the advancement of industry and business and the prosperity of the cities. The citizens rose as an independent stratum. The contradictions between these citizens and officials who represented the interest of the feudal power kept worsening one day after another. Under such a situation, “Yangming Philosophy” which represented the benefit of the citizen stratum appeared. The philosophic system of Wang Yangming (1472-1529) claimed that there’s no truth outside one’s heart” and “one must behave according to his knowledge, vice versa. These theories challenged the dominating Neo-Confucianism of Cheng Hao (1032-1085), Cheng Yi (1033-1107) and Zhu Xi (1130-1200). Later, Yuan Hongdao (2001) put forward that: “One should express the character of himself and go beyond the routines. He wouldn’t write unless his heart urges him to do so.” (2001) His view is known as “Character Theory”, which emphasizes on the direct expression from the poet’s heart and the natural reveal of the emotion. It was the intense containment on folk culture and thoughts in the early Ming Dynasty which brought about the uprising ideological liberation among the common people. The flood of ideological revolution collided with the upper-class culture and became the long-awaited rain which provided a powerful ideological support for the literati, encouraging them to boldly express their feelings and emotions. The liberation of thoughts injected new inspirations and vibrations for the composition of folk songs in Ming and Qing Dynasties.

Literati and Actresses: The Nature of Humanity

Folk songs in Ming and Qing Dynasties mainly spread and evolved in brothels, where two kinds of people often presented: The composers of folk songs -- literati with official positions; the performers and adapters of folk songs - actresses or prostitutes. From that perspective, it can be seen that the folk songs were a historical culture of both literati
and actresses. Although the imperial examination system and official-selecting system in Ming Dynasty produced a lot of literati, the political corruption in later Ming Dynasty led to the serious manipulation by relations, families and power groups. Only a little proportion of literati passed the imperial examinations. In the end of Ming Dynasty and the beginning of Qing Dynasty, the society was in turbulence and the government lost its authority. Plenty of literati failed to find a position in the government. Some chose to be businessmen. Others rested themselves among the common people, seeking comfort from the brothels, placing their spiritual dream in the brothels and trying to realize their value in the brothels. The motivation of the literati who associated with the actresses and prostitutes was to pursue pleasure, to escape from the real world, to look for comfort or to touch the elegance of life. These motivations are all slices of humanity.

Wooing for Loneliness

The nature of humanity is a unity of characteristic and pluralistic. Men are social animals. However, with the impact of various exterior and interior factors, each individual is a unique solitary existence. Solitude is the destiny of human beings. “Solitude is a spiritual world and a living state which can never be avoided by mankind.” (2008) However, “it is the fundamental solitude which gives birth to the value of love and the reason to love.” (2015) From beginning to end, human beings were not able to get rid of the solitary fate. Therefore, deep inside the heart of each individual, there’s always an eager for love and understanding.

As a member of the decaying later Ming Dynasty, literati were easy to feel for the difficulties of their career and the turbulence of the society. Those who lost heart were frustrated, confused, tortured and tired about the fate of their own and the nation. They couldn’t stop the tide of history and turned to hide themselves in brothels, with their anxiety and solitude. For example, Kang Hai was dismissed form official position because of collision of different political parties. He “collected melodies and selected prostitutes... and wanted to invite hundreds of famous prostitutes till death.” (2008). only in the shelter of brothels could the literati forget their honors and disgraces for a while, look for comfort of love, and ease their solitude in the floating desires. In fact, those prostitutes who live by the Qinhuai River were not vulgar whores who leaned by the gate to seduce customers. They had high aspiration, broad horizon and detached temperament. With both literary
talents and beauty, their musical and cultural knowledge were superior to that of the common girls. Some of them were born in rich literati families. Unfortunately, their family somehow declined and they were sold to brothels at a young age, where they were taught with literature, art, music, chess, handwriting, painting, poetry and prose. While the literati then felt for the fate of themselves and the country, they also had sympathy on those poor prostitutes. Because of their similar fate, the poor literati and the weak prostitutes felt pity for each other. These two groups with totally different status developed feelings and affections during their contacts. The literati grieved for the miserable fate of the prostitutes, exclaimed on their beauty and admired their integrity. With their spirits resonated and their thoughts echoed, literati and prostitutes became bosom friends, which could be hardly found in normal marriages. The acquaintance of literati and prostitutes made up for their solitude and sorrow in the deep of their soul. Their association was a realistic compensation for the solitary humanity and a comfort for their mentality and spirit.

**An Escape from Bitterness to Happiness**

There are various western theories on humanity, among which an irrationalism view claims that the nature of human urges them to escape from bitterness and to pursue happiness. Moreover, it insists that humans are selfish animals. Helvetius believed that every action of a man is originated from the feelings of his flesh. One’s feelings are revealed as love for happiness and hatred for bitterness, which constitute the only code for human behaviors. Helvetius explained man’s instinct to pursue happiness and avoid bitterness from the perspective of epistemology. Furthermore, he named the instinct as self-loving. He believed that no matter in which times, which country, man will always love himself more than any other people. (1993) The main stream of all the new theories emerged in Ming Dynasty, be it Wang Yangming’s philosophy system, or Yuan Hongdao’s “Character Theory”, is the rebellion against the oppression on humanity and the praise on liberation of humanity, which affirmed the natural desire of human beings and provided theoretical basis for the frustrated literati to enjoy and escape.

There are too many profits and prices, disputes and struggles in the world of literati. Only two fates lie on the literati: reclusion or go into the society. Go into the society means to acquire a position in the authority and keep trying to seize power and profit; Hide from the society means to give up the ambition to protect the country and the people and live
in mountains and forests, which is a difficult choice for the literati class because thousands of years have seen their aspiration to govern the country and pacify the world. In later Ming Dynasty, their long-accumulated political talents and enthusiasm for the betterment of country couldn’t function in reality. What’s more, they faced the impossibility to serve their motherland. Therefore, those unwilling and unable to face the reality with courage chose another way out between hiding from and going into the society: Indulging themselves in the brothels, escaping from the reality and exiling themselves. In the elegant pavilions of brothels, “the roofs and rooms were clean and tidy, the flowers and trees were flourishing, and the environment was like paradise.” (2000) there were brushes, inks, paper and inkstands. There were calligraphy works, paintings and melody of Qin. The decoration was clean, simple and elegant, with no dirt nor stain. The exquisite and tranquil environment tactically constituted the simple old-style space which isolated all the bothers of real life. It met with the taste of literati and provided an ideal paradise on earth for those frustrated to escape from the real world. In those places, literati flowing outside the famous families and disappointed in the government could take shelter from the wind, easing the tiredness, forgetting all the honors and disgraces, comforting, compensating and exiling themselves in the brothels, only to find a temporary peace and pleasure.

Nevertheless, had they truly found happiness and fulfillment in those brothels and prostitutes? Ultimately, man is not an isolated creature, but a social animal. Therefore, one has both a natural identity and a social identity. The later identity prescribes that man as a natural creature must base his pursuit for happiness and joy on the happiness and harmony of other people and even the society because without the latter, the former could never be truly realized. Therefore, rational egoists and utilitarian proposed that: Personal profit and happiness are closely linked with profit and happiness of other people and the whole society. Brothels were only an unstable shelter for the tumultuous times, where the disappointed literati found comforts and the prostitutes found a way out of their hopeless life. Once the dynasty was overthrown, every dream would be tossed and blown.

**Self-actualization**

Famous American psychologist Maslow (2014) put forward the hierarchy of needs theory in 1954, which pointed out 5 basic needs of human beings from lower level to higher: physiological needs, safety needs, belonging and love, esteem, and self-
actualization. As long as the lower needs are met, man will seek for satisfaction of higher needs. The nature of human beings includes not only the natural identity and the social identity, but also the spiritual identity. Although the physiological need is the most basic need between genders, the sex need of man is essentially different from that of other animals. In other words, man needs self-actualization such as safety, sense of belonging, to respect and be respected, to love and be loved. That is also the direct reason for man’s desire for carnal and spiritual intercourse. The needs for self-actualization occupy the highest hierarchy in Maslow’s theory, which could be proved in the interaction between literati and prostitutes.

After Ming Dynasty resumed imperial examination system, plenty of literati participated in different levels of these examinations. The traffic in ancient times, however, was not that convenient. Literati had to leave home for months or even a whole year for the examinations. After the examination, they also had to suffer from the lengthy waiting for results. As a second capital, Nanjing attracted a lot of examiners with its beautiful scenes by the Qinhuai River. During the suffering days before the reveal of results, it would be an interesting recreation to judge and rank the beauties. In the cruel world of reality, literati either passed the exams or failed to do so. But in the world of brothels, literati can always remark on the beauties despite their examining results, which brought about satisfaction and self-actualization. Besides, Yuan Hongdao once said that, apart from four basic joys -- eating, drinking, playing and laughing -- one should have “a couple of concubines, a few leisurely friends and fancy houses”. He also said that: “if one tenth of the requirements are met, then you can have a worthy life and be remembered forever.” (1981). At that time, the interaction between literati and famous beauties had become an elegant elaboration on the literati’s lives. In that sense, the interaction had also become a pursuit and signal of their self-actualization.

As for the prostitutes, they were in lowest class of traditional Chinese society. Although they were seen as dirt by the common people, there was still a hierarchy of this group. If a prostitute could manage to become a celebrity, they would get both material incomes and spiritual respect and appreciation from the literati. They kept developing their self-cultivation and artistic learning to cater the taste and requirement of the literati. Such caterings to a large degree urged them to internalize their spirit, to resonate with the spirit
of the literati and to actualize their own value. Some of these seemingly weak girls actually demonstrated their bravery and integrity in the chaos. They treated literati as friends and teachers, improved their learning and fostered independent characteristics. Their self-cultivation, artistic knowledge and even the affection of unbent patriotism were highly recognized and praised by the public.

During the regular interaction between literati and prostitutes, they both got inspirations in literary and artistic composition. Therefore, the brothels became the fastest spreading center of folk culture. Brothel culture became the spotlight of folk culture at that time. In the field of music and culture, the literati can ignore the taboos of traditional ritual and morality and express their authentic feelings with folk songs. The prostitutes, with their outstanding musical skills and extraordinary poetic talents, contributed to the unprecedented development of folk songs in Ming and Qing Dynasties.

Folk Songs in Ming and Qing Dynasty and Human Nature

There’s an old saying in the West: “Half of a person is angel and the other half is demon.” It precisely depicts the dual character of human beings. In fact, the history of mankind has told us: All the connotations of human society have been in change, including both economic foundation and superstructure: productivity, productive relations, countries, nations, religions, thoughts, customs, moralities and so on. The nature of human beings, however, has never changed. Although characteristics of human nature revealed in history may differ, they are all different embodiment in specific historical backgrounds and social conditions. The essence of human nature never changed. From that perspective, we can say that the history of human beings is a history of humanity revelation. Therefore, our cognition on folk songs in Ming and Qing Dynasties should also be based on interpretations on humanity.

Facing up to Humanity

Although polygamy was very common in ancient society, men were still filled with endless desire to seduce and possess the opposite sex. In The Origin of the Family, Private Property and the State, Frederick Engels (1884) stated that: “The husband would ask his legitimate wife to tolerate all his affairs and to protect her virginity and loyalty for her spouse. Greek women in the age of heroes may had more respect than women in modern times, but ultimately those women were still treated by males as their legitimate son’s
mother, major stewardess and chief of female slaves. A male could always take his slaves as concubines at any time, and they truly did so.” In *Additional Anthology of Xuetao Pavilion* (2005), the author sighed that: “Wife is less attractive than concubine. Concubine is less attractive than maiden. Maiden is less attractive than whore.” This statement barely reflects the nature of men. As a result, brothels became the best choice. In ancient society, marriage was “ordered by parents and introduced by matchmakers”. There were many marriage facilitated by family interests, political aims or other realistic motivations which had nothing to do with love. Thus, disappointed husbands got reasonable excuses to stay in brothels. However, brothels not only provided pleasure of body, it also provided love and tender, which fill the need of desire, compensate the absence of love and fix the void of spirit. Moreover, husbands may have to behave decently in front of his wife and concubines, but they can break all the limitations with prostitutes. Man will always choose the fresh and abandon the old, which is determined by human nature.

Besides, British philosopher Bertrand Russell (1929) once said that: “Every civilized person, male or female, will be inclined to polygamy instinctively only if they have no psychological barriers. They may have a crash on some specific person for several years, but sooner or later, when their sex partnership is matured, they will get tired with each other and renounce their loyalty. They will reach for somewhere else to find the extreme bliss they have experienced before.” Russell’s word straightly revealed that the desire for new and strange experience is but an instinct of both males and females. In the ancient society, however, the instincts of females were oppressed by feudal moralities for a long time. In *Mountain Songs* compiled by Feng Menglong (2005), many folk songs depict females’ nature of pursuing novelty and change. *Stealing (Part 2)*: “People used to think that only men will seduce women. Now we just find that women also will seduce men.” *Stealing (Part 3)*: “Don’t panic when we have affairs. If we were caught, I will take the consequences. Knelt before the officials still will not I regret. I will tell them that I seduced you no matter what they do.” The courage and responsibility of women in later Ming Dynasty is undoubtedly admirable and respectable.

Nevertheless, the sexual instinct of men and women are fundamentally different. Schopenhauer (1992) once said that: “If one man has intercourse with different women at will, he may create more than a hundred offspring in a year. A woman, however, can only
give birth to one child in a year (with the exception of twins), no matter how many lovers she has.” Therefore, he pointed out that: “The correct concept of virginity means the restraint of men and the nature of women... Therefore, adultery of women is more unacceptable than that of men.” What a view of male chauvinism. The patriarchy thoughts has immersed into every corner of Chinese society during its lengthy domination in feudal times. Even in contemporary world, disloyal husbands can easily be forgiven while cheated wives will be embarrassed and insulted without mercy. That is unequal. Among the folk songs compiled by Feng Menglong (2005), there are many pieces, which depict the protest of women against their unfair fate. For example, Caught in the Act in Mountain Songs includes the following lines: “The words of ancient people are unreasonable. Why must a beautiful girl marry only one man? If Empress Wu Zetian had changed the law, who dares to catch his wife on others’ bed now?” This statement is in accordance with Li Zhi’s proposal on equality of men and women. It also proved that both men and women are destined to look for something new and novel. Of course, the view on morality and value in Feng’s book varied tremendously from that of modern people. Thus, it’s easy to understand that even in today’s enlightened modern society, folk songs in Ming and Qing Dynasty are still doubted and attacked. People are afraid of talking about them, which dimmed their value and made them fall into oblivion.

**Meditation on Humanity**

In fact, we can easily see through the “mean and vulgar” surface of folk songs in Ming and Qing Dynasty and dig out their valuable connotation -- recognition of human nature. As is mentioned earlier, humanity will not change with the development of history. In later Ming Dynasty, people began to treat sexual relationship as a common issue, which is demonstrated in the artistic form of folk songs in Ming and Qing Dynasties. Mencius (1987) pointed out that: “To eat and to mate are human natures.” Book of Rites (1998) also states that: Dieting and mating are the major desires of man. Folk songs in Ming and Qing Dynasties illustrate the advancement of human beings who dare to face themselves frankly. Now we are living in a new era, where reason, justice and tolerance are highly-valued. In that sense, we should treat folk songs in Ming and Qing Dynasty seriously and try to exploit their values.
The love between two genders has been a beautiful affection since ancient times. Meanwhile, sexual relation is a kind of complex and characterized social relation, which is also a focus of all the value standards under the social regulation of different historical times. It is closely lined with social ethics and morality. Many ancient songs which praised the pursuit of merry love have passed down till today. Whether those in Book of Songs or songs and operas in Song or Yuan Dynasty, they all provide a hazy beauty for readers of all times. The reason folk songs became a “distinguished art in Ming Dynasty” lies in its secularization, its bare depiction on love affairs between men and women and its honest description on human nature. When study on folk songs in Ming and Qing Dynasty, in order to understand in deep, the unique cultural phenomenon of that time, we have to stand from a historical perspective, even to face some “trivial” issues which is despised by today’s moral standard. If we are deceived by our first impression, we will easily look into history with bias and discrimination, and therefore unable to treat it objectively and justly. Moreover, we will not be able to realize the exclusive value of folk songs in temporal social background. The sexual relations depicted in folk songs in Ming and Qing Dynasty, with their historical and cultural factors, reflect mainly provocation and rebellion against the general value and moral standard of modern people. However, the deep value of folk songs lies in their revelation on human nature, which is worthy of persistent exploit and exploration.

Conclusion

The prosperity of folk songs in Ming and Qing Dynasty benefited a lot from the unique brothel culture in Ming Dynasty. The formation of the later is a complex and lengthy process. Apart from the political, economic, institutional and cultural factors, another factor which functioned greatly on this process is often ignored: the authentic revelation on human nature. We couldn’t help wondering whether it is human nature that cultivated the unique social ethos of later Ming Dynasty, or it is the unique ethos created the human nature at that times. Perhaps human nature never changes, but the specific historical context of later Ming Dynasty provided free atmosphere and theoretical basis for the revelation of human nature. Thus, we can see that human nature should be regulated. In modern times, we could barely tolerate the straight forward depiction on sexual relations between men and women, which reflects the rational regulation of social morality
system on our instincts. However, that does not mean there’s no need for us to face our nature frankly. On the contrary, we should treat folk songs in Ming and Qing Dynasties as a precious artistic gift for the recognition of ourselves, and thereby perfect our cognition on ego and humanity.

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Analysis of the Implication of Dong Drama in Tianjing Village from the Perspective of Cultural Anthropology

Yuan-hua Wu

College of Chinese Language and Literature Guizhou Minzu University, China

Abstract

The Nuo drama art in Tianjing village has a long history and only exists in Silu Village of Gongxi Township, a Dong people's living area at the border of Hunan, Guizhou and Guangxi provinces. With a long history, rich connotation and unique connotation, it has become a unique culture in Chinese folk dance art and a signboard of Dong culture in Xinhuang. Based on the perspective of cultural anthropology, this paper explores its artistic implication from the aspects of long history, cultural implication, folk beliefs and legends.

Keywords: Nuo opera, Tianjing village, cultural implication, cultural anthropology

Introduction

Cultural anthropology is an emerging discipline born and developed in the 20th century. It takes various cultural events created by human beings as the object, studies the behavior, occurrence, development, function, characteristics and other attributes of human culture, with the purpose of exploring and revealing the essential laws of human culture. The heirs of the Chinese nation have created glorious material and intangible cultural heritages in the long historical journey. The Nuo opera culture created and inherited by the Dong people in the courtyard village at the border of Hunan, Guizhou and Guangxi is an indispensable branch of the Chinese culture family, which carries rich cultural connotation and accumulates the historical memory of the Dong people in the courtyard village. Its unique “acting” behavior is not only an important means for people to communicate information and emotions, but also a spiritual carrier, cultural memory and even their main way of life for people in popular areas. In today's era when intangible cultural heritage is attracting much attention, many folk cultural projects have been discovered and protected. Nuo opera in Tianjing village was selected into the first batch of Chinese intangible cultural
heritage projects with Nuo opera in 2006. Subsequently attracted more and more research attention. Retrieval data showed that after 2006, the attention increased rapidly, before and after the ratio of research literature is less than 2%. Through a survey of all the literature, we find that almost all of us pay attention to the research on the characteristics, inheritance status, development and protection of Nuo opera, but lack the exploration of the cultural connotation of Nuo opera, which is the logical starting point and guarantee of the study of its cultural connotation, and also the essence of the Nuo opera art in Tianjing village. In view of such cognition, we start from the perspective of cultural anthropology and explore its rich artistic implication from the aspects of long history, cultural implication, folk beliefs and legends.

**A Long and Vibrant History**

Nuo drama is an important part of Chinese traditional culture. It originated from the folk religious activities for the purpose of expelling the ghost epidemic in ancient China, called the ceremony of Nuo sacrifice, which is the main form of expression in the ceremony of Nuo sacrifice. Since ancient times, there have been records of people worshipping god and exorcising evil spirits in the form of singing and dancing. For example, whenever the sacrifice to heaven and earth, pay homage to ancestors, exorcise ghosts by epidemic disease, need to be presided over by a wizard, also many dance forms. (《zhou ji • xia guan》), etc. Nuo drama in Tianjing village is also created in this way.

Nuo drama in Tianjing village is the evolution and derivation of ancient Nuo drama, which is still preserved in a relatively closed environment, in Fourth road village, Gongxi Township. It is located in a remote place with poor transportation, and the residents mainly live on farming, which to some extent indicates that the gene of its origin is closely related to the primitive Nuo sacrifice ceremony. Researchers say there are three possible explanations for the origins of space and time. The second is from Guizhou; the third is from Jingzhou. We won't discuss which is right or wrong. Where on earth is the source of Nuo drama in Tianjing village? This reminds me of the end of the 19th century, the famous German art historian Rosetta (1862-1927), he was widely collected when anthropologists to the Andaman islands, Australia, Americas, and Africa, the primitive clan tribal art activities such as information, art will cause problems with prehistoric society production mode, life style and cultural factors closely linked to inspect and argument, put forward: "the origin of
art, where is the origin of the culture." Grossed said, although it did not directly involve the various specific original forms of the origin of art, but it pointed out the cultural soil of the origin of art to us, and provided a new idea for the study of the origin of art of later generations. Therefore, we have every reason to believe that the origin of dong drama in Tianjing village must be in the place where dong culture originated.

The long history of Nuo opera can be traced back to Long Boqiao, the ancestor of the long clan in the Han dynasty, according to the records in the revised Longshi genealogy in the 22nd year of the Republic of China and the inscriptions in the tablet annals of Tianjing village. During the eastern Han dynasty, duke Boqiao was appointed as the grand commander of Lingling prefecture (now Yongzhou in Hunan province). Its 38th grandson Longzong Ma, once served as Hunan Xuantong disposal vice ambassador, armed force Chu area, through Jiangxi Taihe introduced Dongshan (now Hunan Suining county) Dong township southwest six provinces and cities Longshi great temple - Dongshan temple. The eighth grandson Duke Disheng and Duke Diwen moved to the foot of Feishan mountain in Jingzhou, Hunan province from Pingcha (now Rongjiang, Guizhou province) in the second year of emperor Shundi in Yuan dynasty. In the third year of Shundi, Duke Disheng moved to Pingxi Longzhai (now Xinzhai village, Xinhuang County) to found Hongye. Ming dynasty Hongwu years, the son of the Sheng gong Jinhai, Jinhu and moved to four road basin stream; In the 17th year of Yongle of Ming dynasty, the Long clan of the long family moved to a new site 5 kilometers away from Penxi and created the courtyard village, which has been multiplying for generations. Long Jinhai (eight years of emperor Shundi -- the year of Yide Genxu) became the ancestor of the courtyard village. "Dragon family tree" has a cloud "a courtyard fog cloud scene garden a village, is my show ring public descendants public land. According to the textual research "the mist cloud drama field" refers to Nuo drama performance place, but Duke Xiuhuan is the ninth generation descends Nuo drama in the courtyard village, was born in the fifth year of the reign of emperor Hongzhi of the Ming dynasty, died in the sixth year of the reign of emperor Longqing of the Ming dynasty, therefore concludes that Nuo drama in the courtyard village has existed for at least 600 years.
Activation and Survival of Farming Culture

Nuo drama in Tianjing village is a contemporary relic of primitive agricultural life and production and sacrificial activities in China, which shows a strong color of agricultural culture. The so-called farming culture refers to a kind of custom culture formed by the farmers in the long-term agricultural production. Cattle have long played an important role in the life of the residents of the courtyard village. Even in the modern times when science and technology and mechanization are highly developed, they still live mainly in the field, and cattle are still an indispensable part of life. During the busy season of spring plowing, cattle become the main production tools and "labor force" for local residents. Nuo drama in Tianjing village fully shows the dependence on and admiration for the oxen. The local people never use the horns and meat related to the oxen as decorations and offerings. When the oxen die, they should be buried in the way of burying people. In today's preserved Nuo drama masks, there are still a pair of ox masks and a pair of cow masks, and the props include many tools to reflect the daily work of the oxen, such as plows and rakes, and straw shoes woven with straw, etc.

The commonly used dance movements are also closely related to the oxen. For example, the "triangle step" is also called "jumping play", "jumping triangle" and so on is designed according to the oxen's body shape and movements. According to the old artiste, two triangles can be found corresponding to each other on the ox, that is, when the ox lowers its head, the ox head and two front feet form a triangle; When the cow is at rest, the bull and its two hind feet from another triangle. "Jump triangle" performance, must be the first step left foot, then step right foot. In other words, the left footstep on one corner of the triangle first, the right foot jumps to another corner, and the left foot jumps to the last corner to form a cycle. In the jump at the same time, can cooperate with the character of all kinds of labor action, such as sword and gun, also can cooperate with the character playing beard, horseback riding. Such as "jump the land" in the farmers actors take a hoe, foot drumming, like a sloughing attitude. Because of its infinite repeatedly, has been named "three-step dance", "three leaps", etc., this is the most commonly used patio village exorcising dance moves, each role throughout hopping "three-step dance" to play performances throughout the whole journey, as long as the play must be "three-step dance performances, down is not exceptional also, don't jump when only white, singing.
This unique dance step is not only the main feature of Nuo drama performance in Tianjing village, but also an important symbol to distinguish it from other Nuo drama performances.

Moreover, even in terms of the content of the play, there are also examples that are closely related to the oxen. For example, the traditional show "mad man stealing cattle" tells the story of a mad man who steals cattle from Yao Xiucai's house, is captured and beaten severely, and finally admits that the comedy plot reflects the love of the yard people for the ox and their contempt for the idolatry. In Liu Gao behead melon essence, melon essence is also executed for stealing cattle. Nuo drama in Tianjing village is a cultural relic with profound agricultural color.

The Ritual Presentation of Folk Beliefs

The main worship is still the land bodhisattva. "Earth temples are everywhere. The building is more delicate wood structure or Slate structure, stone and wood carving or painted with the land father-in-law and the land mother-in-law of the gods, warm and close sitting together, people feel intimate, simple land house is set up with three bricks or three stones, very simple. Calling the land of the street; On the depression of col land; The bridge is called bridge land; Gardens are called vegetable fields; Mountain keep food called mountain god land; The side of the cow stall is called cow stall land; Pigsty side called pigsty land; The land of the cold altar is not worshipped.” Into the courtyard village, everywhere can be seen people with mud brick construction of the four small grid, which filled with burnt incense ash, this is the local people to worship the land bodhisattva, commonly known as the "temple". This kind of worship began in the primitive society, and the foundation of farming was the land. On the one hand, they hope to get the gift and blessing of the land bodhisattva, so that the farmers can get a good harvest. On the other hand, he also asked the land bodhisattva to bless the health of ordinary people and the prosperity of six animals. In the worship stage of Nuo drama, meat and wine are placed on the Nuo altar; incense, money paper and candles are burned in front of Nuo altar to worship the god of the land. In the stage of performance, although only four or five performances are performed every day, "jumping into the land" is a must-perform every time it opens. In the performance, there is a small temple where bodhisattvas are placed. It is mainly through the dialogue between farmers and land god, farmers for the land god of faith and respect, reflecting the ancient characteristics of the dong people farming
culture. It can be seen that the belief of Tianjing people in the god of land penetrates into their daily life and becomes a cultural factor influencing Nuo drama performance. The God of Land, the product of farming culture, gets the most vivid embodiment in Nuo drama in Tianjing village.

In the performance of Nuo drama in Tianjing village, there is also strong spirit worship. Local people believe in ghosts and gods, believing that people’s life, old age, illness and death are related to ghosts and gods. If he is sick because of hunger, he is said to have met the hungry ghost. They will decide according to the situation, the decoration of special offerings, for the incense paper for worship, hope to achieve the expulsion of ghosts and gods, protect the efficacy of peace. The most typical demonstration is that there is a Nuo drama performance program dedicated to offering sacrifices to ghosts and gods -- the little people dancing. This program must perform every time, is the pure Nuo drama performance program, by the impish male, impish old woman dances, plays in "jumps the triangle" the dance step, the play is intended to use the humorous dance movement (impish mutual slap in the face) to metaphor the local people drives away the plague, drives away the ghosts and gods, celebration thought. Still have "Insurrection" it is the pure Nuo drama program that performance ends must perform, Guangong and Cai Yang lead a group of people to take the mask of all person, ghost, god each, take on all "dong dong tui" prop, run on the field, dance, wear a flower, cry. At this time, people, ghosts, gods and monsters are together. This grand scene is not only a catharsis of people's emotions, but also a metaphor for the spiritual singing effect of local people on the local Dong peasant uprising that took place at the same time as the Taiping heavenly kingdom. It can be seen that the local folk beliefs and their connotations are truly integrated into the performing arts, and the living customs and aesthetic ideals of the dong people in Tianjing are fully demonstrated.

**A Contemporary Exhibition of Legends and Stories**

We can also get a glimpse of the vivid depiction of legends, stories and figures in Nuo drama performances in Tianjing village. There are 21 traditional Nuo drama performances in Tianjing village, and most of them are myths and legends and stories of The Three Kingdoms. Pangu is a legendary god who created the world. He had three heads and six arms. According to the old artists, Pangu is Nuo god in the local people's hearts,
and it is said that Pangu gives people’s life and work. Courtyard village originally built a pan temple, for Jiang Liang (Dongshan Shenggong), Jiang mei (Nanshan Madonna) idol. And as a place to offer and preserve Nuo opera masks, it was destroyed during the Cultural Revolution. The extant program Pangu society Uses Nuo drama to show that Pangu calls people and animals to a meeting and gives him or her a schedule of life and work.

Lots of stories about The Three Kingdoms are the core content of Nuo drama performance in Tianjing village, and there are seven main programs. Records show that the stories of The Three Kingdoms were introduced by the long family and adapted from the original stories of The Three Kingdoms into the understanding and interpretation of the people in the courtyard. For example, "opening four doors" is divided into seven parts: mounting a horse, sharpening a knife, swinging a knife, drilling a knife, cutting a knife over the head, cutting a knife, and dancing a knife. It not only shows guan gong's unparalleled knife skills, but also shows the process of bringing wealth from all directions with sacrificial nature, which is a metaphor for the local people's idea of accepting fortune and gathering wealth from all directions. The program is a pure Nuo drama performance, and any program involving the image of "guan gong" must be staged to become one of the core programs of Nuo drama performance. As soon as the audience saw "open four doors", they knew they were going to perform The Three Kingdoms drama. There are songs, dances and wonderful fighting scenes in The Three Kingdoms drama, which is deeply loved by the local people. There is also "cloud long recuperation" describes the historical story of guan gong's appearance on stage after being cured by Hua Tuo. The show is often performed on rainy days. This program, together with the programs guan gong teaches his son and Hua Tuo saves the people, not only shapes the stories of The Three Kingdoms, but also promotes the concept of "respecting medicine and suppressing witchcraft", which shows the important medical knowledge among the people and has educational significance. In addition, "Guan gong catches Diao Chan" vividly depicts the images of Wang Yun, Lu Bu, Diao Shan and two imps through the form of joyous singing and dancing. The performance of these programs, more reflects the courtyard People's Daily life and spiritual beliefs.

We can also deeply feel the folk belief that Nuo drama brings from its performance. We can feel the people's worship to the earth bodhisattva, the worship to Pangu, the memory to the ancestors, etc. Nuo drama art performance has the strict pattern,
each performance, must hold opens the hall to ask the god the ceremony. First of all, the preparation stage, requires the preparation of sacrifice with the three animals, incense, paper, wine and candy; The second is the worship stage, the first ancestor worship master Yang Fazu, and then worship Nuo altar please god; The third stage is Nuo drama performance. The fourth is to send god to end. In the hearts of the people in the courtyard village, Yang Fazu is a very important ancestor and protection god here.

**Conclusion**

Patio exorcising village, as a kind of "play" form, it is a kind of typical social, political, economic, history, culture, religion and other mixed, it embodies the consciousness, thoughts, depicting psychological is through physical activities in the specific time and space environment to reflect the various aspects of social life, become the important carrier of Chinese traditional culture, at the same time, and with its unique cultural value action, all aspects of life. It reflects the characteristics of being connected with people's life, social culture and common development. From the perspective of art, Nuo drama in Tianjing village bears the essence of dong culture and is a typical representative of folk culture. From the perspective of cultural history, it is a complex of history, folk custom, folk religion and primitive drama, containing abundant cultural genes. From the perspective of cultural anthropology, Nuo drama in Tianjing village is a cultural symbol to record the long historical process, preserve the primitive farming culture factors, gather the people to worship the belief, and display the rich legends and stories. As a comprehensive presentation of history, culture, faith, religion, literature and customs, it is an important part of the daily life of the villagers, but also their spiritual needs and cultural enjoyment. It contains rich agricultural civilization, folk beliefs and rich legends and stories as its most essential cultural elements, highlighting its irreplaceable multicultural value.

**References:**


The Formation and Development of Mongolian Style Symphony in China

Yue Chu

Ph. D. Candidate, Music College of Nanjing Normal University, China
Music College of Dalian University, China

Abstract
The creation and development, dissemination and appreciation of Symphony represent the highest level of a country, a region or a national music culture. Its emergence and development process is the progress of human civilization. Symphony of Mongolian style in China is a new form of music culture which combines Mongolian culture with Western Symphony forms. It is an important part of Chinese Symphony. Based on the time sequence of Symphony creation of Mongolian style in China, this paper summarizes its overall artistic characteristics and explores its creative law by sorting out.

Keywords: China, Mongolian, symphony, style

Introduction
Mongolian-style symphony, which combines Mongolian culture with Western symphony forms, is a new form of music culture and plays an important role in Chinese symphony. While drawing lessons from Western composing techniques, it gradually becomes a symphony with Mongolian style, which combines Mongolian folk songs, melodic tones, musical instrument timbre and other factors. Its formation and development mainly go through three stages.

The Creation of Mongolian Style Symphony
On May 1st 1947, Inner Mongolia Autonomous Region (Inner Mongolia for short, is the province with the largest Mongolian population in China) was established, which had undergone tremendous changes in politics, economy and culture. The founding of the People's Republic of China in 1949, the arrival of a peaceful environment and the recovery of the national economy have all made it possible and created unprecedented opportunities for Chinese traditional music culture to survive and develop under the new
situation and conditions. We should cherish the national cultural heritage, inherit and carry forward the traditions of ancient civilization and folk art as a necessary reference for the development and creation of a more brilliant contemporary culture. Under such a political and cultural background, the Mongolian style of Symphony creation has an all brandy new start.

In June 1951, the Ministry of Culture convened a meeting of the Art Troupe in Beijing to adjust and deploy professional literary and artistic teams in China. The conference stipulated the general division of duties among Art Troupe in China, and decided to set up professional Opera Troupes and theatres in major administrative regions and big cities. In 1952, the Ministry of Culture issued the Directive on Rectifying and Strengthening the Work of Chinese Opera Troupes, pointing out that state-owned opera troupes and drama troupes should change the character of being comprehensive propaganda teams and gradually establish theatrical art as professional troupes. It laid a foundation for the establishment of professional and standardized theatre art. Meanwhile a number of Symphony Orchestras, national bands, choirs, song and dance troupes, opera troupes, and acrobatic troupes have been set up in national center, local provinces and cities. As for the Symphony Orchestra, various literary and artistic groups in China have purchased and learned to play orchestral instruments, forming a wave of Orchestra formation. As the lack of mastery of Western orchestral instruments, fewer practitioners and weak foundation, the performance ability of Orchestra members is uneven and amateur. It is precisely because of the relatively backward development of orchestra, the literary and artistic workers in this field have a higher development and creative space, making the orchestra began to flourish, which also becomes a musical phenomenon in the early days of the establishment of Inner Mongolia Autonomous Region.

In August 1956, the Ministry of Culture and the Chinese Musicians Association jointly held the first "China Music Week" in Beijing, during which 29 concerts were held, including 8 Symphony, 4 operas, 12 chorus and vocal suites and 32 national orchestras. He Luting’s works Senjidema (1945) is adapted from the melody of Mongolian traditional folk songs. After the closing of Music Week, President Mao Zedong (1999) invited some musicians in Zhongnanhai to make speeches, which was titled Talks with Musicians, on a series of important issues such as "Sino-Western relations" in music practice. On the issue of "Sino-
Western relations" in music, Mao said, "Of course, firstly we can learn from Western and then contribute to our own by what we gain, but Chinese music should have their own features. Music can adopt the reasonable principle of Western music or play Western instruments, but it must always have its own national characteristics and special style. He emphasized that our music should combined with Chinese and the Western characters as even well and on the basis of China. On how to correctly treat Chinese national music, Mao Zedong said, "The basic principles of art have their own commonalities, but the forms of expression are diversified. Ours should be with national forms and styles." While grasping the essence of Western music, Mao advocates that musicians should combine it well and strive to create more works with national style and characteristics. The spirit of Mao Zedong's speech was widely conveyed in Chinese musicians’ associations in various music groups, which played a great role in promoting Chinese music work at that time. Under its guidance, many composers are faithfully determined to innovate and explore new music with national characteristics.

In the 1940s, the composer He Luting developed into an orchestral sketch with strong national style based on the melody of the Mongolian short-tune folk song Senjidma, and the composer Ma Sicong (1955) adapted the orchestral music Outside Serbia Dance and Inner Mongolia Suite according to his violin tune of the same name, Simultaneously he gave full play to his artistic imagination on the basis of folk songs. The Horseknife Dance Music composed by Bao Yushan (Nadam Mead), was an orchestral music created in the early 1950s and won the Excellent Creation Award of the Ministry of Culture. It is the first real modern orchestral work of Mongolian, representing the highest level of Inner Mongolia at that time. By referring to the Mongolian folk songs in long and short tunes, the author combined it with Western musical instruments perfectly.

In 1956, Xin Huguang, a student at that time, was deeply influenced by the Russian composer Greenka’s composing techniques after analyzing his patriotic opera Ivan Suzanin. Then she created the Mongolian-style Symphony Gada Meiren, combined with Western composing techniques, based on the melody of the Mongolian folk song Gada Meiren. As Xin Huguang’s graduation work, it was premiered by the Central Orchestra in Beijing in May 1957. Since then, it has often performed as a classic in the Chinese Symphony world. The symphonic poem Gada Meiren laid the foundation of Mongolian Symphony.
Since 1959, the development of Symphony has been deeply influenced by the "revolutionary traditional education" which was prevalent in China at that time. A large number of Symphony works describing revolutionary historical themes have been published. Their content is different, but they are all based on some important historical events in the history of Chinese revolution, inspired by similar subjects and heroes in literary works. Their artistic quality is different, but they all regard the combination of revolutionary content of Symphony creation and national form as their pursuit goal. In 1960, Ms. Wang Qiang, created the more representative Cello Concerto Gada Meiren, which premiered at the first "Shanghai Spring" concert. The author musically reveals the hero's lofty inner world, adapts it on the basis of the music melody of the Mongolian folk song Gada Meiren, and draws lessons from the Morin khuur's playing technique, which makes the character more distinct. The significance of this work is to draw lessons from and apply Western creative genres and techniques in cello music creation, and set an example for future generations in the creation.

Summarizing the development of Mongolian Symphony from 1947 to 1966, since the establishment of the orchestra by Inner Mongolia Art Troupe in 1947, the creation of Symphony has begun. The middle and small Symphony in the 1950s has the following common characteristics in its artistic expression: beautiful melody, rich Mongolian style and local characteristics; simple and neat writing techniques of orchestral music; distinct musical image; symmetrical structure, mostly using Western trilogy and melody; more attention is paid to excavating Mongolian melody in melody tone, focusing on the application of folk tones. In the 1960s, the development of Symphony creation was less influenced by political factors. After 1963, the number of creative works dropped sharply, and the quality declined seriously as well as the overall situation in China.

II. Inheritance of Mongolian Symphony

The decade from 1966 to 1976 was the period of China's "Cultural Revolution" and a tortuous decade. In the past ten years, the movement of thorough criticism of Sino-foreign Symphony criticized the entire classical Symphony in Europe and exhausted all the excellent orchestral works in China.

Since the Cultural Revolution in 1966, professional music performing groups, music academies, scientific research departments, party and government organizations, Chinese
Music Association and its branches at all levels, publishing units, music publications and some musical and artistic activities at all levels in China, have almost stagnated, as well as the literary and artistic circles in Inner Mongolia. In December, the literary and artistic groups in Inner Mongolia Autonomous Region stopped performing regularly. Then large and medium-sized factories, mines, colleges and universities set up "Mao Zedong Thought Literature and Art Propaganda Team" to coordinate with the "Cultural Revolution" movement.

During the Cultural Revolution, although the Chinese and Western Symphony works were severely criticized, the orchestra was not stopped completely, on the contrary, it developed. The main reason is Jiang Qing's love of orchestra and her advocacy of applying orchestra to accompany Beijing Opera model opera. However, for composers, the space they can play is still very narrow, so they often use the method of faithful repetition of the original melody on the instrument, but it is also very difficult to give full play to the performance and characteristics of the instrument itself.

In this era, composer Xin Huguang began to compose a work for the Morin khuur in 1973, in order to show the unique voice of the Morin khuur. After years of conceptual work, he finally completed his Concerto Grassland Sound Poetry, solo by Mongolian Morin khuur pianist Qi Baoligao, Concerto and performance by Beijing Song and Dance Orchestra. The Concerto Grassland Sound Poetry has strong Mongolian national characteristics, fully demonstrating the inner melody of Mongolian music. As the first concerto of Morin khuur in China, the author has made a bold and successful attempt to inherit and develop the art of Morin khuur by combining different genres and styles of Morin khuur playing techniques. Following Gada Meiren, Xin Huguang created the concerto of Morin khuur Grassland Sound Poetry, orchestral Grassland Suite and Symphony song and Dance Suite White Source and so on. Xin Huguang integrates the real experience of life and style in Inner Mongolia into his works, devotes him to the attempt of combining Mongolian traditional music with Western music, and imitates the techniques of four-hu and Morin khuur with violin. Her Morin khuur Concerto Grassland Sound Poetry combines three kinds of Morin khuur playing techniques, and absorbs the double tones and four-hu playing techniques of the violin. The White Source applies Mongolian unique art forms such as Hu-mai and praise, and modern composing techniques. It is a representative work of Xin Huguang in this era.
In the late period of the Cultural Revolution, Alatenhole, a Mongolian composer, wrote his first Symphony work, Grassland Sound Poetry, in 1973. In the same year, conductor Wei Jiazhen created the Trumpet Concerto Ode to the Grassland. On the other hand, Inner Mongolian music circles translated two Beijing operas Red Lantern and Azalea Mountain into Mongolian, and expressed their works with Mongolian music creation. Although there are other problems in this kind of creation, we have made some attempts and preparations in Mongolian opera music creation, band performance training and Symphony Orchestra formation.

Generally speaking, in the past ten years, Chinese Symphony creation is inevitably influenced by political factors in terms of its theme and creative thinking. During this period, Symphony serves politics becomes the fundamental crux of Symphony creation in this period. Under such circumstances in China, the creation of Mongolian Symphony will naturally be more or less influenced by the "Cultural Revolution". But these factors cannot entirely stunt the development of Symphony creation. On the contrary, composers in Inner Mongolia were composing Mongolian Symphony in accordance with the principles of politics and policies at that time. Deep in their hearts, these composers pay more attention to importance of the inheritance of national music and the innovation of national music. They followed their hearts with practical actions and created silently.

During the ten years of the Cultural Revolution, the main characteristics of Mongolian style Symphony creation were as follows: the themes were all Mongolian elements, and the music image was profound and clear; Xin Huguang first created the concerto of Morin khuur and Symphony Orchestra, which filled the gap in the concerto of Morin khuur; the number of works was less than that of the first stage (1947-1966), but the composers were still creating, and did not stop.

**The Development of Mongolian Style Symphony**

After the 10-year Cultural Revolution, China's music industry has been gradually restored and developed, and the exchanges with Western music and culture have been increasing. Symphony creation has undergone remarkable changes relatively quickly.

In December 1978, the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China was held in Beijing. The meeting criticized the idea of "two whatsoever", established an ideological line of liberating thought and seeking truth from
facts, and clearly put forward the idea of "serious reform of economic system and management methods". Since then, the period of reform and opening up has begun in the history of the People's Republic of China.

In April and May 1980, the Chinese Music Association, the Art Bureau of the State Ministry of Culture, the Central People's Broadcasting Station and CCTV jointly held a symposium on music creation in Beijing. On this symposium participates made a comprehensive discussion on the law of music creation and related subjects, forms of genre, image thinking, in-depth life, creative skills and other issues. To a certain extent, this symposium promotes the prosperity of music creation.

The 1980s witnessed a period of change, in which many creative "forbidden zones" were suddenly opened, rapidly changing the slow-moving pace of Symphony. The application of new techniques in the creation has expanded the thinking space of melody, harmony, polyphony and musical form. In recent years, the Symphony creation has begun to fully consciously consider the advantages of the Symphony Orchestra. Under these general circumstances, the Mongolian Symphony creation from the late 1970s to the early 1980s ushered in a new development process, which brought about a gratifying situation and a rapid recovery with better achievements. Especially in 1984, famous conductor Li Delun went to Inner Mongolia to train the orchestra and explain Symphony. At his initiative, the orchestra of Inner Mongolia Song and Dance Troupe was renamed as Inner Mongolia Symphony Orchestra on September 17th, 1985. It was also one of the few professional Symphony Orchestras in minority areas at that time, and its establishment greatly promoted the development of Symphony in Inner Mongolia. In terms of works, it also took shape quickly, showing the unique aesthetic characteristics of the Grassland Music School.

In 1983, the Inner Mongolia Radio and Television Art Troupe were expanded. Its predecessor was the Inner Mongolia Experimental Art Troupe established in 1960. It has a strong creative team. Some famous composers are all professional in the orchestra.

The establishment of these professional groups has laid a solid foundation for the development of Mongolian Symphony, and also provided a reliable guarantee for the creation and performance of Symphony in the later period. In addition, many professional composers in Inner Mongolia, as full-time composers of various orchestras, have created many excellent works to the creation of Symphony in Inner Mongolia.
In the 1980s, a new generation of composers and Symphony works created by them came into being on the grasslands. See Table 1 for details.

Table 1 New generation of composers and symphony works

<table>
<thead>
<tr>
<th>Genre</th>
<th>Repertoire</th>
<th>Author</th>
<th>Year</th>
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<tbody>
<tr>
<td>Symphony Suite</td>
<td>Grassland Wind</td>
<td>Jin Tiehong</td>
<td>1983</td>
</tr>
<tr>
<td>Trichord Concerto</td>
<td>Symphony Variations</td>
<td>Cao Dolgi</td>
<td>1985</td>
</tr>
<tr>
<td>Symphony</td>
<td>Knight</td>
<td>Ulantoga</td>
<td>1988</td>
</tr>
<tr>
<td>Soprano Sihu Concerto</td>
<td>UliGER Narrative</td>
<td>Li Shixiang</td>
<td>1989</td>
</tr>
<tr>
<td>Erhu Concerto</td>
<td>Yinshan Impression</td>
<td>Wang Ruilin</td>
<td>1989</td>
</tr>
<tr>
<td>Symphony</td>
<td>Best Sir</td>
<td>Liu Gangbao</td>
<td>1989</td>
</tr>
</tbody>
</table>

Most of the composers mentioned in Table 1 were born in the 1940s and 1950s, when they were about 30 years old. They have all studied the theory of composing technology in professional music colleges, and have mastered certain skills in multi-voice writing. In addition, the enlightenment and influence of the works created by the older generation of composers urge them to develop and innovate in the creation of Mongolian style Symphony.

In the new generation of composers, the older generation of composers has accumulated a lot of creative skills and rich life experience. They had lots of knowledge and created many classical Mongolian style Symphony works. (See Table 2.)

Table 2 Classical Mongolian style symphony works

<table>
<thead>
<tr>
<th>Genre</th>
<th>Repertoire</th>
<th>Author</th>
<th>Year</th>
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<tbody>
<tr>
<td>Orchestra</td>
<td>Chengling Festival</td>
<td>Du Zhaozhi</td>
<td>1984</td>
</tr>
<tr>
<td></td>
<td>Sengidema Fantasia</td>
<td></td>
<td>1981</td>
</tr>
<tr>
<td>Symphony</td>
<td>Erdos Suite</td>
<td></td>
<td>1982</td>
</tr>
<tr>
<td></td>
<td>Grassland Dawn</td>
<td></td>
<td>1982</td>
</tr>
<tr>
<td>Symphonic poem</td>
<td>Erguna Song</td>
<td>Yongrub</td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>Memory</td>
<td></td>
<td>1980</td>
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In the creation of these works, the composer consciously merged Mongolian musical instruments, Mongolian national elements and Mongolian cultural ideas into the Symphony. For example, Mongolian Chor instruments is played in Yongrubu’s Mirage Tide, and Memory is adapted according to Brin’s Morin khuur of the same name; Alaten Ole’s Wuliger Theme Picture adds Mongolian four-hu elements; Du Zhaozhi’s Chengling Festival is inspired by Mongolian folk ritual music for ancestor Genghis Khan, popular folk songs and so on. These works have typical Mongolian cultural characteristics and combine them with the Western orchestra organically. They have played a very far-reaching impact on the creation of Symphony nationalization.

On May 9th, 1989, Yong Rubu (1933-2016) held a concert of his personal symphonic works in Beijing. The concert was performed by the Symphony Orchestra of the Central Orchestra and the chorus. This is the first time in Mongolian history that a concert of individual symphonic works has been held. It is also the first concert of individual symphonic works by ethnic composers in Chinese history. His symphonic poems Song of Erguna, Memory, Gobi Camel Bell, Mirage Tide, Prelude and Symphonic Suite Hometown were performed in the concert. In 1990, Yong Rubu’s symphonic poem Song of Erguna won the Inner Mongolia Cultural Office Outstanding Creation Award. And it was awarded the highest prize, Golden Camel, for literature and art in Inner Mongolia by the People’s Government of Inner Mongolia Autonomous Region in 1992 as well. In 1993, Yong Rubu gave a concert of his personal symphonic works in the Republic of Briat, Russia, and won the Presidential Medal. Yong Rubu’s talent and diligence are unanimously praised by the
famous people in the capital music circle. His symphonic works are clear in tone, rich in national style of music language, and his feelings and emotional experience of grassland culture are integrated into his works. He also perfectly combines modern composing techniques with the ancient Mongolian tone to create many classic works. Yongrubu was a Mongolian composer who attracted great attention in the Mongolian Symphony circle during this period. In his book Mongolian Folk Songs and Symphony Research, he said, "Music helped me through the rough times." "Music has become almost the whole content of my life."

On October 3rd, 1989, a delegation of Inner Mongolian musicians, composed of the chairman of Inner Mongolia Branch of China Musicians Association, Molghu, Morin khuur artist Qi Baoligao and music theorist Bayinji Rigala, went to Mongolia to attend the Golden Autumn Music Festival. At the opening ceremony, the Mongolian National Grand Theatre Symphony Orchestra performed the symphonic chorus poem Ode to the Motherland by Morgihu, who is a Mongolian composer, theorist and national art educator. He graduated from the Composition Department of Shanghai Conservatory of Music in 1959. During his music creation career of more than half a century, he created many Symphony works with strong national spirit and Mongolian style. His main works include the Symphony Chorus poem Ode to the Motherland, the long-tune vocal Concerto Golden Bell, the orchestral music First Suite, Second Suite, Third Suite, the Violin Concerto Mountain Song, and so on. His works have profound ideological, distinct national and strong sense of those times.

From the 1990s to the beginning of the 21st century, the creation of Chinese Symphony in this stage is different from that in previous years, and the overall production speed of the works is relatively slow. The reason is that the government and enterprises do not support and sponsor the Symphony but the Symphony Orchestra. The Symphony has always been centered on the creations of composers. Under the conditions of socialist market economy, the state has adopted a policy of vigorous support for serious music, and actively promoted the institutional reform of professional music performing groups to enhance their adaptability to the cultural market and their own contributions. Following the trend of the development of the times, Inner Mongolia Electric Power Art Troupe and the Symphony Orchestra of Inner Mongolia Radio and Television Art Troupe, sponsored by Inner Mongolia Electric Power Group, emerged in Inner Mongolia. The situation of the
reform of the college group system has not affected the enthusiasm of composers. Their continuous efforts have improved the Symphony creation to a certain extent. Symphony in Inner Mongolia flourished in such a period. During this period, China coincided with a series of major historical events: the 50th anniversary of the world's anti-fascist war, the victory of the Chinese people's War of Resistance Against Japan in 1995; the 50th anniversary of the return of Hong Kong in 1997; the 50th anniversary of the establishment of the Inner Mongolia Autonomous Region in 1997; the return of Macao in 1999; the 50th anniversary of the People's Republic of China in 1999; the arrival of The 60th anniversary of the founding of the district in 2007 and so on, all these major events had greatly stimulated the composers' enthusiasm and inspiration for creation, and produced a large number of excellent works related to the above topics, such as [Table 3].

Table 3 (by genre)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Repertoire</th>
<th>Author</th>
<th>Year</th>
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<tbody>
<tr>
<td>Symphony</td>
<td>Symphony No. 1</td>
<td>Alatenole</td>
<td>1997</td>
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<td></td>
<td>Symphony No. 1</td>
<td>Se EnhBayar</td>
<td>1995</td>
</tr>
<tr>
<td>Symphony Overture</td>
<td>Horqin's Memory</td>
<td>Zhu Guangqing</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td>Second Capriccio</td>
<td>Alatenhole</td>
<td>1995</td>
</tr>
<tr>
<td></td>
<td>Yesterday's story</td>
<td>Alatenhole</td>
<td>1995</td>
</tr>
<tr>
<td>Orchestra</td>
<td>Wanma Pentium</td>
<td>Du Zhaozhi</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td>Grassland Sound and Painting Suite</td>
<td>Yelda</td>
<td>1998</td>
</tr>
<tr>
<td></td>
<td>Prairie Ode</td>
<td>Cui Fengchun</td>
<td>1992</td>
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<td>Beautiful Prairie My Home</td>
<td>Alatenhole</td>
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<td>Nomadic Taste</td>
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<td>Herdsman</td>
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<td>Symphony Poetry</td>
<td>Wind and Snow, Wanli, Home Country</td>
<td>Du Zhaozhi</td>
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These works are also based on Mongolian elements, through the Symphony genre, highlighting the unique temperament of Mongolian music culture. For example, Alaten Orle’s Symphony No. 1 was written in 1997 and was invited by Inner Mongolia People’s Radio to celebrate the 50th anniversary of the founding of Inner Mongolia Autonomous Region. It is a heroic epic work. The author summarizes history through heroic epic, a unique artistic form, to show people's wisdom and strength. Molghu’s long-tune vocal Concerto Golden Bell is dedicated to the 60 years since the founding of the People's Republic of China. At the climax of the music, the author designed the bell to ring six times, symbolizing the 60 years since the founding of the People's Republic of China.

In the 21st century, governments at all levels from the central to the local attach great importance to the healthy and prosperous development of culture and art. They have put forward a series of guiding ideas and policies in favor of literary and artistic creation successively. They have strengthened the soft power of the country, enhanced the artists' consciousness of shaping the national image through artistic creation, implemented the strategy of "Go Abroad" of artistic works, and advocated that literary and artistic creation should be associated with the era, life and the people. These measures of the state stimulate the artists' creativity and imagination, and make the artistic productivity fully released. On November 2nd, 2003, Inner Mongolia Autonomous Region formulated the Decision on Further Accelerating Cultural Development. The Decision points out that the core of the Decision is to improve the ideological, moral, scientific and cultural
qualities of the people of all nationalities, to innovate the system to adapt the people and the market, to produce more excellent products and talents, to accelerate the development of cultural undertakings and cultural industries, and to strive to build a large national cultural region. It advocates to inherit the combination of reference with reform and innovation, and development of national excellent culture, extensively absorb and refer of foreign excellent culture and fully reflect the spirit of the times and innovation.

With the development of the times, composers continue to work hard to develop Symphony of Mongolian style. Alatenhole's symphonic prelude Welcome to the Wilderness in 2006; Chağan's symphonic poem Solemn Return to the East in 2007; Molğihu's long-tune vocal Concerto Golden Bell in 2007; Yongrub's symphonic chorus Ode to the Grassland are all works of the new era. Yongrubu's Ode to the Grassland eulogizes the flourishing and changing features of Inner Mongolia grassland in the 21st century, and shows the charm of Inner Mongolia grassland from different perspectives.

On December 19th, 2006, the Ulantogşa Works Concert was held in Beijing. The concert was jointly organized by the Propaganda Department of Inner Mongolia Party Committee, the People's Government of Hohhot City, the People's Government of Hulun Buir City and Beijing October-Sky Media Company. As a gift to the 60th anniversary of Inner Mongolia Autonomous Region, the concert is divided into four movements: Grassland, Hometown, Youth and Feelings. Over the years, Ulantogşa has created more than 500 songs, over 20 TV music and many movie music and large-scale singing and dancing music symphonies. His representative works include symphonic prelude Knight, Symphonic Suite Hulun Buir Symphonic Poetry, and grassland songs such as River of Mother's Father's Grassland, Where is the Grassland, Horizon and Hulun Buir Grassland. It is also well-known and widely spread.

On February 3rd, 2007, The New Year Concert held by Inner Mongolia Autonomous Region in Vienna, Austria, the music capital of the world, is a grand event of cultural exchange between China and Austria, as well as a major event of the "Go Abroad" project of the Inner Mongolia Autonomous Region to build a national cultural region. On the 60th anniversary of the founding of Inner Mongolia Autonomous Region, it is of great significance to Inner Mongolia music circles and Inner Mongolia literary and artistic circles. In this concert, the Concerto Morin khuur The Rising and Setting Sun of the Grassland was
performed, adapted from the beautiful song The Rising and Setting Sun of the Grassland, Alaten Orle's symphonic narrative Urigar Theme Capriccio, Yongrub's Symphony poem Song of the Erguna River and Happy Nadamu etc. The performances of these works also represent the highest Symphony level in Inner Mongolia, meanwhile the excellent works are the essence of the Symphony history.

On December 30th, 2007, the Autonomous Region held an academic seminar on the 50th anniversary of Alatenole's music creation, sponsored by Inner Mongolia Musicians Association, and undertook by Inner Mongolia Normal University Music College of Inner Mongolia University Art College and North China Grassland Music and Culture Research Society, etc. On December 23rd, 2007, Inner Mongolia Television Station staged the concert of Chağan's works Awa Totem. A magnificent Symphony poem Tragic Return to the East opened the prelude of “Awa Totem - Chağan's works concert". In his creation career, Chağan creates many music works with the characteristics of the times and the vitality of the market with his passion and sincerity. In the creation of instrumental music, vocal music, dance and opera, TV series and movies, he achieved fruitful results.

It is worth mentioning that on September 1st, 2012, the "Grassland Soul - Symphony Concert of Yongrubu Works" was held in Beijing Concert Hall. Yong Rubu, an 80-year-old composer, personally directed a 15-minute work Memory. After a concert of personal works held in Beijing in 1989, more than 20 years later, He came to Beijing again with his symphonic works. When talking about the development of National Symphony, Yong Rubu said: "Nowadays, fewer and fewer young people pay attention to the creation of National Symphony. If National Symphony wants to go abroad, it must be inherited by generations of young people." Yong Rubu's words truly represent the aspirations of all composers. They integrate the concepts and creative techniques of Mongolian traditional music, and show Mongolian music in the form of Symphony, so that music lovers all over the world can feel the strong charm of Mongolian music.

On June 22nd, 2014, the Symphony Concert of Mongolian Music Works Ten thousand steeds gallop sponsored by China National Symphony Orchestra and National Grand Theatre performed in the National Grand Theatre. The whole concert was composed by many well-known domestic composers’ works such as Sirenadamide's Nadam Prelude, Szynchaktu's Symphony Prelude Grassland Rhythm and Wang Shali's Symphony Fantasy
Swan Goose, whose theme was Mongolian folk songs. The performance was warmly welcomed and praised by the musicians.

On December 3rd, 2018, the large-scale original Symphony Grassland Image with Mongolian national characteristics premiered in the concert hall of Inner Mongolia University for Nationalities. This work combines the representative Mongolian music elements such as Morin khuur and long tune, shows the ecological environment and contemporary living conditions of the grassland and expresses the family feelings of the children of the grassland and the good wish of building the peace of the motherland.

Generally speaking, the characteristics of Mongolian-style Symphony in the third stage (1977-2019) are as follows: most of the works are titled music, many of them focus on shape and description; the authors pursue the singing and audibility of the works; most of the creative techniques, concepts and musical language apply the European classical and Romantic model; the works have diversified themes, diverse genres and informal musical language.

**Conclusion**

Over the past 70 years of the development of Mongolian style Symphony we could notice that, from its initial stage, composers try to integrate Mongolian elements into Western Symphony, trying to find a suitable way for Mongolian Symphony on the road of nationalization of Symphony. They wrote Mongolian folk songs in Symphony, transformed their love for Mongolian music into Symphony, and created many classical works with enthusiasm. In the period of "Cultural Revolution", due to the influence of national politics and the restriction of Symphony, many composers stopped creating. But some of them were still creating, their works were also to cater to the national conditions at that time, which limited their inspiration, resulting in not many works created in this period. Until 1978, the state issued relevant policies to show that the nationalization of Symphony is essentially to reflect the national spirit, through works to grasp the national spirit. In this way, for composers, their creative thinking of Mongolian style has been broadened a lot.

The formation of Mongolian style Symphony can be described as a tortuous way forward, spiral upward. On this tortuous road of development, there are different subjective and objective reasons in different periods. These reasons are contingent and
inevitability in contingency. The inevitability is manifested in the identification of national culture, cultural dissemination and composer’s creative ideas.

Symphony of Mongolian style is to create Mongolian music in a way that can be accepted and appreciated by people of all countries and nationalities in the world, so as to achieve the real "national is the world’s". This is the result of the struggle of several generations of composers. In decades of exploration and innovation, they consciously tried to apply various Mongolian elements to Western Symphony to achieve the true Mongolian style of Western music.

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Symphonic poem "Gada Meilin". (1956). It is the graduation work of female composer Xin Huguang when she studied in central music college in 1956. This is her most famous work, but also a work of high standard.
The suite of Inner Mongolia. (1955). It composed of epic, homesick and dance music outside the fortress, is Ma Sicong's most famous work. Ma Sicong is a famous composer, performer and educator of music in modern China. Among all kinds of music genres he created, violin music has the most prominent influence.
Senjidema. (1945). In 1945, He Luting's orchestral work Senjedma, which was adapted from this song with strong national style, became his representative work of orchestral music.
Xin Huguang (1933-2011), a female composer, was born in Wanzai, Jiangxi province. In 1951, he joined the composition department of central music college under the tutored of Jiang Dingxian and Chen peixun, etc. After graduation, he became a full-time composer of Inner Mongolia song and dance troupe and later taught in Inner Mongolia art school. In 1956, he became famous for composing symphonic poem Gaddamelin.

Yong Rubu (1933-2016), famous Mongolian composer and conductor, former President of Inner Mongolia musicians association, guest conductor of Mongolian national orchestra.
The Narrative of Art Education Management Research as Seen By Chinese Scholars

Zhi-an Bie

Ph. D. Candidate, Shinawatra University, Thailand

Abstract

This paper takes the research perspective of art education management, and focuses on the research achievements of Chinese scholars' art education management. Based on the analysis of 65 journal articles, 48 monographs and 8 foreign literatures, this paper discusses the main achievements and existence of Chinese art education management research. The shortcomings, and from the discipline construction level to face the Chinese art education management research gives a reasonable positioning.

Keywords: Chinese scholars, art education management, public art education management

Introduction

Art education management is an interdisciplinary subject of art and management. Among them, art is the theoretical basis of art management, and management is the methodology to realize art management. In the past 20 years, the author has summarized the research results of art education management, pointed out the shortcomings of the research, and believed that the academic research of art education management should be deepened, so as to further improve our regular grasp of the discipline of art management, and thus establish a sound disciplinary system. To promote the development of China's art education.

Research Field of Public Art Education Management in Colleges and Universities

The aesthetic education thought is formed by Cai Yuanpei (1868-1940) on the basis of inheriting the traditional music culture of our country and absorbing the research results of Western aesthetics. Xiao Youmei upholds the aesthetic education policy advocated by Cai Yuanpei and gives the academic status of aesthetic education independence. Since the restoration of the college entrance examination system in 1977, "aesthetic education" has been gradually implemented in art education. In 1998, the Department of Education of the
Ministry of Culture, Ying Feng (1998), published "Thinking about the Management of Higher Art Education". This article stands at the height of the management of government functional departments. It is the main problem of the management of higher art education at that time and how the government departments are facing the 21st century. The thinking of art education management is discussed. The article believes that higher art education should establish a system of legislation, rule the education according to law, establish and improve the quality monitoring system of higher art teaching with teaching evaluation as the core, and become the signal that the government departments implement the legislative norms of art education management in colleges and universities.

Since then, with the development of art education, college art public education has been fully developed, and art education management has attracted the attention of scholars. Yang Jiyong and Tian Peichun's (2013) "On the Value of College Public Art Education Courses and the Lack of Education and Teaching Management", Xia Lijun Li Wenxin's (2013) "On the Management Approaches of Public Art Education in Chinese Universities", Wang Junmei's (2015) "Research on the Management of Public Art Education in Colleges and Universities", etc. Take the research field of art education management, and sort out the current situation, problems and measures of public art education management in colleges and universities and analyse. The above views are slightly more obvious, and the improvement approach is general. But there are also results that give deep inquiry and theoretical analysis. For example, Pan Xue's (2014) "Research on the Management of Public Art Education in Colleges and Universities" reflects on the public art education system and mechanism of a university and related policies issued by the government; teaching organization, teachers, teacher management, and art education management concepts; Xu Wei (2013), "Public Art of Colleges and Universities." Educational Management Transformation Research, through the discussion of the characteristics and functions of public art education, illustrates the significance of public art education in today's society; analyses the problems and causes of public art education, and combines the research results of domestic and foreign scholars to public institutions Art education management put forward viewpoints and suggestions worthy of reference; Zhao Yue's (2015) "Practice of Equalization and Distribution of Public Art Education Resources and Its Management Strategies" draws a new perspective, new ideas and new methods for art education
management by means of enterprise management. Wang Yi (2014), "Study on the Efficiency of Art Education in Colleges and Universities and Its Improvement Path", takes the non-professional music education in ordinary colleges and universities in China as the research object, and analyses the efficiency of music education in colleges and universities on the basis of theoretical synthesis, questionnaire survey and key interviews. Efficiency improvement, this paper studies the main ways of improving the efficiency of music education, and makes a useful exploration in the theory and practice for the music education and teaching reform of ordinary colleges and universities and the improvement of music education efficiency. This article discusses four aspects: asking questions, causing problems, solving problems, and refactoring measures. It has a high position and deep academic knowledge. It uses questionnaires, efficiency analysis, and enterprise performance appraisal methods to apply enterprise management and education management. The interdisciplinary and interdisciplinary research of educational psychology and anthology deeply analyses the problems in the art education system of colleges and universities and gives novel and multi-angle improvement measures.

The above results take different research perspectives such as management philosophy, background of the times, and implementation process. Using the theories and methods of art, anthropology, sociology, education, management, etc., on the basis of in-depth investigation and analysis, the management of public art education in colleges and universities Conducting more detailed research, it has a certain representativeness in the research of public art education management in colleges and universities.

The Multi-dimensional care of Professional Art Education Management in Colleges and Universities

The management of higher professional art education refers to the emerging majors that are based on the cultivation of professional art talents in colleges and universities, and relying on modern management concepts and management theories. At present, the research results in this field are mainly reflected in management status and strategy, management mechanism and methods, management concepts and characteristics, and comparative management research.

Status Quo, Mechanism and Problems. In 1998, the government departments increased the requirements for the management of public art education in colleges and
universities, and some achievements in professional art education management experience emerged. Fan Mu's (1998) "An Important Mark of the Scientific Management of Higher Art Education--A Summary of Undergraduate Teaching Evaluation of Beijing Dance Academy" takes the undergraduate teaching evaluation of Beijing Dance Academy as the research object, and uses the method of comprehensive analysis to manage the art education management. Achievements in facilities and professional teaching achievements were affirmed and suggestions were made; Liu Zhenhua and Zheng Yi's (2010) "Following the Law of Art Education to Create the Characteristics of Art Schools--Review of the Teaching Management Reform of Jilin Art College in Recent Years", Teaching at Jilin Academy of Art Management reform is the research object. Through the review of teaching management reform in recent years, it summarizes the experience of teaching management reform in Jilin Academy of Art, and introduces the “Quality Standard System for Professional Talents of Jilin Art College” by reference to the testing standards of the International Organization for Standardization.

Some researchers have also turned their attention to the status quo of art education management in colleges and universities. For example, Hong Xia's (2015) "Some Thoughts on the Status Quo of Management of Higher Art Education in China", "Study on the Characteristics and Research of Optimization of Art Education Management in Colleges and Universities" by Shan Bing (2015), Wan Lijun and Dong Yuantong, Yu Wan's (2014) "Art Education Teaching in Colleges and Universities" Management Discussion. Bing Baihui's (2013) "Analysis of the Status Quo of Art Education Management in Art Colleges and the Direction of Education Development", Liu Guirong and Wang Dongxing's (2012) "The Management Mechanism and Modernity of College Aesthetic Education and Art Education", etc. The commonalities of these papers are: First, adapting to local conditions, optimizing and improving, following the laws of education, embodying the laws of art, actively establishing the art education management model and talent training methods with Chinese characteristics, and solving the problem of talents exporting difficulties; second, popularizing public art. Education, multiple means to improve the effectiveness of education, practice from the theoretical and time perspective, strengthens "aesthetic education", care to improve the national life quality. Establish a great view of life in
aesthetic education; re-enhance the significance of humanistic redemption; institutionalization and socialization of aesthetic education and art education.


Some scholars have tried to explore the management of art education with the help of sociology and management. Wan Lijun, MengHeTulaGa's (2015) "The Problems and Countermeasures of the Development and Management of Art Education in Colleges and Universities in China" take the art education of ordinary colleges and universities in China as the research object, and aim at the management form of the management and development of art education in ordinary colleges and universities in China. The management scope is not comprehensive, and the connection between development and art practice is not close. It is proposed to introduce the individual student academic planning management, the whole process management of teaching life and the art education with the integration of society as the development orientation. Learning from the study of management art education; Yin Wenting, Sui Xin's (2017) "The status quo and development trend of art management education in the context of multiculturalism - A review of the 11th China Art Management Education Conference", with the Chinese Society of Art Management Education The 11th annual meeting is the research background. It shows the educational philosophy and education model of the Chinese art management discipline at the present stage, and builds a bridge of dialogue, communication,
cooperation and development at home and abroad. It fully reflects the multiculturalism. The status quo of art management education, art management education “New Horizon”; arts management education to carry out multi-cultural context; artistic trends in management education.

We believe that the convening of the 11th annual meeting of the China Society of Art Management Education in 2013 has played a leading role in the study of art education management, and the researchers’ academic vision has been broadened. Song Lin’s (2017) "Strengthening the Management Policy of Art Education and Constructing the Management System of Science Education Culture" takes the research perspective of art education, takes the efficient art education management system as the research object, and applies the research methods of sociology and management to the art of our country. The analysis of the current situation of education management puts forward an effective way for the management planning and teaching mode of innovative art education; Yang Zhenhe and Wang Shiyue’s (2013) "Problems in the Management of Art Education in Chinese Cross-type Colleges and Universities and Their Countermeasures" mainly discuss the intersection of high-level The problems and corresponding solutions in art education management of art colleges and universities, cross-art education has strong characteristics of cross-disciplinary integration, new disciplines, and put forward a coping strategy to promote art education in colleges and universities development.

The above research explores the improvement of the art education management system in a scientific, orderly, legalized, and humanized way. Both of them are aware of the crux of hindering the development of art education management. Later, researchers have also found a multi-disciplinary research approach. Unfortunately, there is still a lack of deep academic support in the specific research interface.

The research ideas of scholars are different. They are good at taking different perspectives, grasping characteristics, and interdisciplinary, while some scholars have used the comparative research method to achieve unique effects. Chabo and Zhang Yi’s (2018) "On the Cultivation of the Ingenuity of Art Design Talents in Colleges and Universities" takes the cultivation of art design talents in colleges as the research object, takes the spirit of ingenuity as the research perspective, and uses the analytical research methods of education and management to the art design talents of colleges and universities. Character
education and path have been sorted out and analyzed; Li Fengchan's (2014) "Multimedia Network Technology and Art Education" takes art education as the research object, takes the perspective of education, and interprets the importance of multimedia network technology in art education. Dong Feng and Zhou Xiaoyin's (2017) "Art Management Education in the Multicultural Context: A Summary of the 11th China Art Management Education Annual Conference", with the 11th Annual Meeting of the China Academy of Art Management Education as the research background, through the Xinghai Conservatory of Music Combining and analyzing the ten-year development history of the Department of Art Management and the China Art Management Education Society, sharing the successful experiences of art management education and practice in regional cultural contexts, thinking about the problems and opportunities faced, and discussing the current localization and How to make positive management of Chinese art management in the process of globalization True value judgments and path choices respond to the dramatic changes in social and cultural development with a new attitude.

Wang Yan's (2016) "Introduction to the Reform of Art Education Management in Colleges and Universities" takes the research perspective of art education. Taking the management of efficient art education as the research object, it analyses the necessity of art education reform and puts forward reform measures. Yang Zijiang's (2015) "Innovative Research on the Management Mechanism of the Second Class Art Education in Colleges and Universities-Based on the Case of Henan University of Technology." Using qualitative research methods such as field research and in-depth interviews, it has set a good benchmark for the second classroom art education management in colleges and universities. Shan Bing, Wan Lijun, Dong Wei's (2015) "Study on the Characteristics and Research of the Management of College Art Education Management", to promote the development of art education in colleges and universities, analyse the characteristics, current situation, existing problems and causes of art education management in colleges and universities, and propose optimization Countermeasures for art education management. Wang Xiaolin and Peng Yun's (2015) "Establishment of Higher Art Education Management System in Accordance with the Law of Art Education--Interview with Wang Xiaolin, Assistant Dean of the Central Academy of Fine Arts and Director of the Academic Affairs Office." Adopting a Conversational Writing Model and Taking the Construction of the
Central Academy of Fine Arts as a Study Object, detailed answers to the basic positioning and strategies of the teaching management department, the rationalization and sharing of educational resources, the transformation of the characteristics of teaching and management, the monitoring of teaching quality and the changes of teachers’ roles and the current challenges faced by the school; Li Dujin (2010) "The application of the concept of total quality management in the quality management of higher art education", taking the research perspective of management philosophy, taking the quality management of higher art education as the research object, using the research methods of comparative studies and management, analyzing the total quality management. The basic connotation of the introduction of the education system and the feasibility of the higher quality art school to draw on the overall quality management concept. Cheng Lan (2018) "Exploration of the Characteristics of Higher Art Education Management Based on the Connotative Development Situation" analyses the characteristics and current situation of higher art education management, and provides benefits for China's higher art education in terms of management concepts, management models and management methods.

The above results are different, and the viewpoints have their own characteristics. The shortcomings are that the measures are empty, the arguments are insufficient, the lack of clear theoretical analysis and support, the content is more repeated, the patchwork is obvious, the discussion is simple, and the concept is not new. Zhong Tao's (2011) "Some Ideas on the Introduction of Flexible Management in Higher Art Education" puts forward the idea of introducing flexible management in higher art education and effectively promotes the development of higher art education. Chen Xi's (2010) "Building a Scientific and Harmonious Management System of Art Education in Colleges and Universities", taking the current art education management system of colleges and universities as the research object, strengthening the cultivation of aesthetic ability; under the international background of the impact of world cultural diversification, Chinese and Western art education in China Education, modernity and tradition should pay attention to coordination and other issues.

These achievements are analyzed and studied from different angles of theory, system and operation of art education management. However, there are improper logic systems, unclear structure and unclear academic theory. The integration of education,
management and art is not natural. The research object is messy, the content is narrow, and the text narrative is not accurate. It needs further analysis and research.

Feng Yu's (2009) "Comparative Study on the Modes of Music Education Management Organizations in Four Universities in China", combined with the author's experience in the management of grassroots music education, with the representative music education management institutions of four universities in China as the research object, intuitively Based on the analysis of the current situation of the music education management institutions in the four universities, the comparative analysis and research on their management models, the angles are novel and the techniques are unique, but there is still lack of academic support, and various measures are only staying above the utopianism.

Works in management, such as Li Jinfu's (2004) "Art Education Management" is an early research achievement in this field, answering some important theoretical topics in the field of art education management, and providing a practical paradigm of art education management.

The Research Interface of Basic Art Education Management

The basic school education management refers to the majors that take primary and secondary schools and pre-school art education as research objects, and rely on modern management concepts and management theories. At present, the research results in this field are quite fruitful, mainly in the aspects of preschool art education management, primary art education management, middle school art education management, and social art education management.

Wang Li's (2012) "Analysis of the Management of Art Education in Middle Schools" takes the management of art education in primary and secondary schools as the research object. From the three dimensions of teachers, teaching and school, it analyses the problems existing in the management of art education in primary and secondary schools, and believes that: first of all, lack of incentives The teacher's working environment of the mechanism and the two wrong tendencies in the teaching of art education: First, knowledge and skills are supreme, and emotional experience and creativity are neglected. Second, it is limited to classroom teaching and ignores the use of social art education resources. Secondly, the institutionalization of school art education management is lacking; the social art education management system is imperfect, the art education concept and
the education management behaviour innovation are insufficient; Wang Yuling's (2012) "Social Art Education Management Talent Cultivation Research", from the perspective of talent cultivation, points out that training Social art education management talents, "product" curriculum system is a key element. Teacher Management with the Orientation of Art Education; Teaching Mode Change with Quality Education as the Direction; Incorporating Art Education Management into School Institutional Construction; Zhang Weimin's (2004) "Analysis of the Ways of Children's Art Education Management Innovation" points out that education management innovation is children's art education An important part of innovation. It puts forward its own views on children's art education management, institution management mode and teacher training and management; Mao Xiaohui's (2003) "Optimization Management, Improving the Quality of Art Education" takes Ningbo Elementary School Art Education Management as the research object, and proposes characteristic management and teaching. The above articles pointed out some shortcomings of current basic art education management, and proposed corresponding reform measures. However, the analysis of problems and measures lacks specific data and information support, lack of academic support and feasibility analysis.

Xie Qing and Zhang Wenwen's (2012) "Remote Higher Art Education Resource Management and Teaching Quality: Taking the Zhejiang Learning Center of Modern Distance Education of the Central Conservatory of Music as an Example", taking the research perspective of remote higher art education, taking resource management and teaching quality as the research object Using pedagogy, management, and statistical research methods, the relationship between teaching cost management, budget analysis and compilation of education funds, scale effect and school cost, and the ability to develop learning resources in learning centres, improve school efficiency and distance education A more detailed theoretical analysis of quality.

The above results show that scholars pay attention to and lack of research on basic art education and art education in remote areas. It is hoped that in the future, researchers will pay enough attention and care for the status quo of art education in this field.

The international interface of art education management research

Although art education management is a young subject, some scholars still have some of their eyes on the international, and there are also a few foreign scholars who take
care of educational management research. The scope of the research involves computer literature, sports medicine, public art education, etc. The foreign language literature currently available for retrieval is very limited, and it is also the study of college education management.

The emergence of computer digital data for the promotion and application of human education and the Internet can be classified as the research perspective of education management. Connolly, TM, Hainey, T., Baxter, GJ et al. (2011) "Teachers of Baxter Western Pacific Computer Institute. Views on Web2.0 in Education: An Evaluation of a Large-scale European Pilot", the article of Tangfeng (2011), The Study on Art Education Reformation based on Information Technology by the School of Art of Jiangsu University, the latter is a computer that will digitize The use of technology and = art design, is also in the field of art education management, Wuhan University of Technology Zhu Mingjian, Zhang Wenkai's (2002) "Art design education in the digital age", Xuan Zheng, Yuan Wushi (2009) "The innovation and inheritance of art & design basic education" It is the breakthrough of traditional methods of computer design by computer digitalization. It is also a new perspective for art education management to encourage educators to help students master computer skills, gain extensive professional knowledge and improve their aesthetic skills. Xiaojun Ren (2010) "Integration and acquisition: On the new trend of Taiwan's artistic design education" is a new trend in Taiwan's art design education. It not only shows us that Taiwan's art education model is vocational art education and higher public art education. The juxtaposition of "consistent system" also allows us to understand the diversity and diversity of Taiwan's art design education. This good communication and integration has promoted the main force of Taiwan's creative industry development, as well as the art education management category. Wu Wei, Liu Yongzhong (2009) "Exploration of education for sustainable development of art university students" discusses the exploration of sustainable development education for art college students, the diversity of art education concepts, curriculum, educational content, and class forms. Interactivity brings a new perspective to art education management. Xiang Xiaole (2011) "Existing problems and solutions of public art education management in colleges" is a new perspective on the management of art education in architecture and art design; Xiaochun Ma (2010) "New view of developing art education of normal university." It is the art
management category of the art of high school, taking the art education management as the perspective, and aiming at aesthetic education; Volkening, K., Bergmann, J., Muller, F. et al. (2011) Cognitive demand in a VR-enriched arm training and its relation To performance, motivation and cognitive abilities is a paper on sports medicine, which belongs to the content of medical education management, and also brings us enlightenment in education management.

**Conclusion**

In just over a decade, scholars have carried out scientific research in the field of art education from the management methods of art education, the management nature of art education, and the management mode of art education, and has achieved gratifying results. In 2013, the 11th China Art Management Education Association was held. This academic conference can be said to summarize the achievements of the previous art education management, affirm the achievements, point out the deficiencies, and at the same time, in the process of supervising the discipline construction and scientific research results, it is also necessary to reflect on Row. The research results after 2013 are more extensive, the research is more profound, the cross-disciplinary research results of multidisciplinary subjects are remarkable, and many heavy journal articles are published. There are also many articles on art management.

In any case, under the active work of scholars, the research results of the Chinese art education management discipline are gratifying, but in the new era, we must see the shortcomings and continue to move forward in reflection. First, there are not many papers published in the core journals. The paper indicates that the quality of the research should be further improved. At the same time, scholars in various fields should pay due attention to the development of the discipline of art education management, and encourage more young scholars to study in this field. Secondly, the number of art education management papers is not proportional to the growth of academic quality. Thirdly, the focus of future art management research tasks is still the scientific support and discipline construction. The prosperity and development of the art education management discipline requires scholars to make greater efforts.

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Cai Yuanpei (11 January 1868 – 5 March 1940) was a Chinese educator, Esperantist, president of Peking University, and founder of the Academia Sinica. He was known for his critical evaluation of Chinese culture and synthesis of Chinese and Western thinking, including anarchism. At Peking University he assembled influential figures in the New Culture and May Fourth Movements.


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Diversified development of national vocal music education in normal universities

Zhen-hua Chang

Ph. D. Candidate, Music College of Nanjing Normal University, China

Abstract

Contemporary normal music education is facing a significant transformation. The form, content and method of vocal music teaching are also expanding. As an important part of national vocal music education, how to develop in a diversified environment is an urgent problem to be solved.

Key words: Diversity, Higher education, Folk vocal music, Vocal music education

Introduction

In order to face the development trend of "globalization", vocal music education in normal universities in China has turned into a diversified development path, inheriting the music of Chinese ethnic groups and absorbing and learning the music of world ethnic groups. As an important part of vocal music education in normal universities, national vocal music education not only includes China's national vocal music education, but also includes the vocal music education of all nationalities in the world.

National vocal music education should abandon the influence of traditional music-centered thinking. Boldly absorb music elements of different countries, nations and cultural systems, and finally, study on the basis of merit and integrate into the diversified and open pattern to promote the development of national vocal music education. In the vocal music education, we should not only inherit the excellent national music culture, but also accept and understand different music styles and learn different vocal music cultures to improve students' music ability. National vocal music education in normal universities in China has been transformed into a state of integration with music culture of all nationalities in the world.
Therefore, vocal music education in normal universities should advocate more learning the advantages and disadvantages of other nationalities' music culture. Apply a broader perspective to guide students to learn and master a variety of singing styles, improve students' cognitive ability of music culture of different countries in the world, cultivate students' cross-cultural awareness in cultural communication, and thus establish equal cross-cultural music communication. In addition, the vocal music education should also let the students maintain a certain level of appreciation and listening, stimulate the students to study the potential of different music culture, and let them learn to absorb and apply these knowledge to vocal music singing practice. In this way, we can cultivate national vocal music talents with both innovation ability and multiple music senses.

The Present Situation of National Vocal Music Education in Normal Universities

The music education of higher normal schools develops rapidly and keeps a steady and rapid development. As an important part of higher normal education, that music education, in recent years, has been set up in some music colleges without music education. The establishment of music education department has enabled some universities with music education major to constantly improve the discipline construction and enrich the subject content. Normal universities are also trying to improve the teaching conditions and teaching level. At the same time, music education in normal universities is also expanding the number of students year by year, in order to make a positive contribution to the popularization of music education. However, from the perspective of national music education, there are certain differences between the music education in normal universities and the training objectives and means of professional music institutions. Music education in normal universities is mainly to train music education teachers in primary and secondary schools. After graduation, the training target for entering the school is the enlightening national vocal music education of teenagers and how to popularize national music education. Students trained by professional music institutions will be required to become professional folk vocal performers. Students trained by this program need to have high singing skills, performance skills and certain professional research skills. Therefore, after understanding the differences between ethnic vocal music education in normal universities and professional colleges, we further analyze the characteristics of Chinese ethnic vocal music education and carry out teaching work in a targeted way.
After analyzing the present situation of national vocal music education in normal universities, we are pleased to see that a group of teachers who are committed to national vocal music education are trying to explore teaching methods and theories in order to improve the teaching quality and the quality of students. But we still have to be critical of some of these issues. First of all, the basic theoretical study of vocal music is not solid. At present, in the process of vocal music teaching in normal universities, teachers mainly focus on the cultivation of practical skills, which leads to the lack of solid basic knowledge of vocal music. For example, how to make the teaching of sound and sound quality more detailed and complete in the resonance of vocal music and singing practice. However, it ignores the content structure, style characteristics, author introduction, music cultural knowledge and the structure in the works, as well as the background and other aspects of the song, so this part appears to be weak or neglected by the teachers themselves. For example, some vocal music textbooks in normal universities include the analysis of the structure of songs or the introduction of song background knowledge. However, many vocal music teachers are unable to teach from the perspective of music cultural background due to their lack of teaching skills or inattention to these problems. Therefore, it is very difficult to comprehensively improve ability of students' performance, innovation and artistic aesthetic. If students do not understand the culture of the songs they sing, and only stay in the level of pursuing loud or loud voice, it will lead to the lack of artistic appeal and performance. Although the practice of vocal music takes a large part in teaching, the study of basic theory cannot be ignored. Only when the two levels are taken seriously can we cultivate the vocal music talents who really meet the requirements of the times.

The second point is the simplification of teaching methods. Influenced by the traditional teaching concept of China, contemporary vocal music teachers mostly adopt the ancient "cramming" teaching method, which is contrary to the requirements of the new curriculum reform from the perspective of teaching. The single teaching method can not only fail to improve the problem of students' vocal music, but also lead to students' loss of enthusiasm for vocal music. Third, vocal music teaching is not targeted. After deeply understanding the development of vocal music teaching in normal universities, we will find
that most vocal music teaching in normal universities is not targeted. Students are all
different individuals, so vocal music teachers in normal universities have the obligation to
consider the actual situation of each student when developing vocal music education.
Based on the students themselves and their development, they can adopt targeted
teaching methods, which is also an effective way to improve the quality of vocal music
teaching. Fourthly, the content of national vocal music education is not emphasized
enough. We cannot deny that the western European traditional vocal music teaching
traditional methods and theories are relatively mature and scientific, and cultivating
students' voices can achieve good results. However, we should be more soberly aware that
we are cultivating Chinese music teachers and students on the land of China, and we
should base on improving the development of Chinese nationalized vocal music
education. The purpose of this course is to train students to learn the advanced music
culture and singing skills from Western Europe. Enrich and improve the level of students of
ethnic vocal music singing and theoretical basis, let the students love the traditional
culture, in order to stimulate students' patriotic enthusiasm, more importantly, let the
teachers and students to achieve a kind of "empathy", and this kind of emotion into the
future of teaching practice, to make our national vocal music, national music culture can
flourish in the generations of inheritance. Fifth, technology and light art. Artistry should
come first in both music acting and education.

Skill is only a means of artistic expression, both are indispensable, cannot reverse
the relationship between the primary and secondary. Singing must begin with emotion, so
that the singing effect can infect the audience, enable them to enjoy the beauty and
resonate. Vocal music skills can only express emotions, in order to achieve the artistic
effect, what vocal music skills and how to use, completely depends on the artistic
expression. Especially when the performer is not mature in singing skills, the performer
himself will pay more attention to the emotional expression and artistic effect of the song,
so as to get twice the result with half the effort. How to balance and coordinate
technology and art is a problem that should be paid attention to in vocal music teaching in
normal universities. With the continuous prosperity and development of China's economy,
China is now in the process of developing diversified culture.
Up to now, the problem of vocal music education in normal universities has become more and more prominent. From the perspective of teacher training, the national vocal music education in normal universities attaches more and more importance to teacher training, practice, and theory. It has to be said that the national vocal music education in normal universities is gradually mature, which not only fits the idea of vocal music training in higher normal universities, but also is closer to the direction of national vocal music education.

The Development Trend of National Vocal Music Education in Normal Universities

After the founding of new China in 1949, China's music took on a new look. All industries across the country are showing good recovery and development momentum. The party and government attach great importance to the development of culture and art. As an important part of the art field, China's national vocal music education has also received attention and support from various industries. With the founding of the People's Republic of China, the central music college and the national music association jointly held the "new China singing" seminar. The seminar focused on the westernization of Chinese vocal music, commonly known as "the struggle between tradition and new trends". The discussion also focused on vocal singing methods.

Discussion on referred to as the "singing method" of the Chinese system, but in essence discussion is beyond the scope of "singing method", involving the essence of modern national vocal music and the research object, namely how to "express new thoughts and feelings of the Chinese people", and with China's national style, highlight the rich local color and become popular culture of the masses. The research nature is as follows: "inheriting the essence of Chinese folk singing and organically accepting the theories and methods of foreign progress". The research object is: "in connection with the struggle of the Chinese people, the new China's singing style should express the content of the new democracy. This kind of elaboration has already had the meaning of "concept definition", which is also the first time to specifically elaborate modern national vocal music, and the first meeting to study the nature, content and development of contemporary national vocal music from the perspective of theory. This theoretical contention and practical exploration for the development of national vocal music has brought vitality. At that time, the conference also put forward "two combinations", namely,
the combination of Chinese traditional culture and western culture, and the combination of different national styles and local colors. These questions played an important role in determining the direction and pointing out the development path of China's vocal music education. From the perspective of normal universities, we will have a look at the current situation and future trend of the development of national vocal music education in normal universities in recent years.

**Integration of Ethnic Singing and bel Canto Singing**

The Chinese nation has a long history, gave birth to a broad and profound music culture, and formed a colorful music expression techniques. In the process of cultural globalization, eastern and western cultures exchange and collide constantly, and traditional culture and modern culture interweave together. As an important part of the development of Chinese traditional culture, national vocal music has an important impact on the inheritance and development of Chinese traditional culture. As a scientific singing method, bel canto singing method is also a scientific and perfect singing skill in Chinese vocal music education. In the process of vocal music teaching method reform in normal universities, the organic combination of bel canto singing and folk song singing plays an important role in promoting the innovation of vocal music teaching.

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<th>歌剧选曲</th>
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In the anthology of acoustic music (Chinese works) (as shown in the figure), you can see opera anthology, which contains the fusion of folk singing and bel canto singing. The older generation of vocal music educators in China set a benchmark for us in this regard. At the beginning of the last century, Zhao Meibo, as a vocal educator who went to Europe to study in the early stage, initiated the modern vocational vocal education in China. Although he devotes to the European scientific singing methods and advanced vocal music teaching concept introduced to China, but he always insisted that the development of Chinese national vocal music education must pay attention to foreign bel canto and Chinese folk characteristic styles of organic combine, form with Chinese characteristics of bel canto, at the same time pay attention to the development of the individual sound personality, so that they can bel canto nationalization, the Chinese national vocal music in the world, organic development is conducive to improve the quality of national art. Up to now, through the efforts of several generations of excellent musicians on the nationalization of bel air, bel air has not only been widely recognized in China, but also been well developed abroad. Jianyi Zhang, Dilibaier, Jingma Fan, Yong Zheng, Chenye Yuan and Changyong Liao are excellent contemporary role models. These bel canto singers all have one thing in common: they always regard singing folk art songs as a very important thing, and they have been learning Chinese traditional opera, quyi or folk songs seriously. These artistic learning experiences not only enable them to master the principles of bel canto singing, but also absorb the advantages and characteristics of traditional national vocal music in terms of the basic skills and styles of vocal music such as pronunciation, pronunciation and polishing, making performers’ singing more scientific and national. These new generation singers are not only loved by the Chinese people, but also have great influence and achievements on the international vocal music stage. Their unique and mysterious Oriental temperament, subtle and delicate beauty, delicate emotion and clear expression are all rooted in the vast and profound national culture of China. It must be said that without the influence of national vocal music culture, they could not achieve today’s achievements. To sum up, it is not difficult to find that no matter what method of singing is adopted or in what period, Chinese vocal music education, including vocal music education in normal universities, should take national culture as the spiritual pillar to support vocal music.
education and theoretical exploration, which is the prerequisite for us to stand at the top of music culture in the world.

Integration of Skills, Culture and Practice

The trend of multiculturalism influences the development of music education. It is also the new trend of music education development in the world. This topic has attracted the attention of both domestic and foreign governments and music educators since it was proposed. At the beginning of the new century, China's ministry of education formulated and promulgated the art curriculum standards. The new educational concept of "understanding multiculturalism" also puts forward new requirements for our educational concept and knowledge. In the art curriculum standards, while emphasizing the promotion of national art, we also need an open vision to learn, understand and respect the culture and art of other countries and countries in the world. Let students learn to build equal multicultural values. The promulgation of this standard not only points out the way for the educational concept and teaching method of vocal music education in Chinese higher education, but also brings great opportunities and challenges to vocal music educators and students. As China's music education system is based on the western music education system, the development of modern Chinese folk music and the national vocal music education under the influence of western music culture make students' singing style and method become the evaluation type.

Therefore, under the cultural background of the new era, vocal music education in normal universities should update the educational thought, change the teaching concept, and generally carry out multicultural education so that students can establish the concept of national music value equality. Although the emphasis is placed on the teaching of ethnic vocal music, the teaching of ethnic vocal music in normal colleges and universities should not ignore the diversified teaching that is, extensively teaching students various ancient and modern styles. The experience of singing at home and abroad enables students to understand and absorb the "singing methods of various ethnic groups". Various singing techniques, experiences and methods such as folk singing and bel canto are used to develop their learning, music, cultural and aesthetic skills. Because the national culture of every nation is not easy to change. Therefore, in the new era of multiculturalism,
maintaining and improving the spiritual connotation of national culture and respecting foreign culture are the important basis for artistic innovation and development.

Integration of Tradition and World

Chinese vocal music performing art is a comprehensive performing art which takes the national singing method as the main body, the national language as the foundation, the singing charm as the characteristic, the body performance as the carrier, melts the sentiment, the sound, the speech, the tune in a body. It is the crystallization of the joint efforts of generations of Chinese musicians and embodies the aesthetic consciousness and artistic characteristics of the Chinese nation. For a long time, it has accumulated a large number of excellent repertoire, formed a unique singing skills, sublimation of the spiritual connotation of the Chinese nation.

The excellent folk vocal music repertoire reflects the national spirit and national will in the music field, and reflects the colorful and unique folk customs of China. It has important educational value in cultivating students' national aesthetics and understanding, in order to improve students' national music quality, and is conducive to inheriting and developing the traditional music culture of the motherland.

In the process of vocal music learning in normal universities, if vocal music teachers are not able to teach the essence of China's unique music culture to students, then in the process of learning music, there will be loopholes in students' understanding and inheritance of Chinese national music culture. From another perspective, the foundation of vocal music teaching in higher normal schools in China is always the western system. For example, in some normal college folk song classes, the teacher plays the original folk songs sung by folk singers to the students. Some students will feel after listening to this folk singing too "soil" or not advanced enough, let the teacher turn down the volume, so that others cannot hear. It is not difficult to find that in the vocal music teaching in normal universities, "national vocal music teaching" is still a weak link, students do not have the ability to appreciate, and these contents are difficult to stimulate students' interest in learning.

The rise of national vocal music art comes from the foreshadowing of Chinese traditional music culture. Its aesthetic characteristics are different from western music, but it is an important spine of traditional music culture. Vocal music teaching is essentially a
comprehensive Chinese national vocal music and western vocal music art is a comprehensive discipline, therefore, in the vocal music teaching penetration by foreign culture at the same time, we should learn more excellent national vocal music works, this not only can learn scientific vocalization methods, you can also use the experience to deal with some art gimmick, make students' acquisition of national vocal music culture tend to be more perfect.

**The practical appeal of national vocal music education in normal universities**

In the 1980s, Zhou Xiaoyan visited west Germany and the United States and had a new understanding of western vocal music at that time for the first time. She thinks the best characteristics of contemporary vocal music singing is full, beautiful, smooth, free, happy, and comfortable. After returning to China, Zhou Xiaoyan made an investigation on the current situation of Chinese vocal music and drew a conclusion: although the level of excellent foreign singers is higher than ours, the number of them is small and limited by their weak foundation. But our country mass foundation is good, everywhere good voice. Bel canto singing is a common singing method recognized by all countries in the world today. It is also a set of methods that can well control vocalization and control vocal organs. The singer who learns and masters it USES himself as an instrument to artistically create what is in his heart. According to the above procedures and methods to produce a human musical instrument - human voice completely in line with the general law of singing, singing can give full play to the function. Professor Zhou Xiaoyan's two visits had a wide and far-reaching impact on China's vocal music education, and also promoted the development of bel canto singing in China. In the teaching of vocal music, we agree that bel canto singing is a scientific method.

It not only provides a good training method for vocal music learning, but also serves as a medium for learning excellent music culture in the west or the world. Diversification also means changing the longstanding flaw of being Eurocentric. For a long time, music education in our school has been centered on the western music culture. In this way, China's private music is ignored, and music of other non-western countries is rarely involved, making it a blank area of music education, which inevitably affects the development of music education in normal universities. Therefore, the vocal music education in normal universities should be based on the multicultural perspective,
establish the national music concept, and treat all kinds of vocal music and music system with an open mind. Only in this way can we develop and perfect vocal music teaching in the process of inheriting traditional culture and absorbing the essence of foreign culture. At present, the vocal music teaching of teachers in normal universities is actually the combination of Chinese and western vocal music culture and art. Therefore, it is very important to correctly deal with the relationship between "nationality" and "diversity". Properly handling the relationship between the two can enable students to lay a solid foundation for their own music culture on the basis of profound national music culture. At present, the vocal music teaching in higher normal schools in China is actually the combination of Chinese and western vocal music culture and art. Therefore, it is very important to correctly view the relationship between "nationality" and "diversity". Properly handling the relationship between the two can enable students to develop their own national music culture on the basis of profound national music culture, and at the same time have a multicultural perspective, so that they can achieve success in the future.

Continuing to study music or engage in music education requires more than just technical skills. Since the reform and opening up, foreign music elements have been gradually introduced into China, and these elements have exerted a profound influence on the development of Chinese national vocal music. In order to make the national vocal music art get better development, different countries and different ethnic singing methods should exist together, which can also meet people's growing spiritual and cultural needs. With the transformation of the modern social environment, each nation in the same country has a higher pursuit of art to ensure the spiritual pleasure of the people. At present, Chinese national singing is developing towards the integration of Chinese and western singing techniques. While inheriting the traditional vocal singing art, it also integrates the western or foreign bel canto singing. Although there are some differences between Chinese and western vocal singing techniques, but in practice there are still good mutual absorption. Chinese folk should take positive attitude in the face of the impact of the new western music elements, but also to keep their own advantages and characteristics, to further promote the development of the folk traditional styles, in order to solve the contradiction between Chinese traditional culture and western music culture shock, besides traditional
Chinese national vocal music should also be ready to deal with the challenge of modern civilization. With the increasing demand for spiritual civilization, the combination of folk singing and bel canto singing is necessary. In folk singing and bel canto singing, there are many places to learn from each other. For example, bel canto can draw lessons from the sound and emotion of national and bel canto singing. The national singing method can get experience from the part division and overall resonance of bel canto. China's singing theory is not perfect, it is necessary to learn from the excellent singing culture of the west. The vocal music education in our higher normal schools actively draws on the advantages of bel canto singing and turns it into the advantages of national singing.

According to the current situation, although the development of Chinese national vocal music has a long history, the existing scientific or systematic theoretical elaboration is still in the primary stage. All kinds of singing methods in national vocal music are classified as national singing method, folk singing method, folk song singing method, primitive ecological singing method, etc. Some specific classifications are also worth studying and discussing. The "garden" of local ethnic vocal music still needs to develop vigorously, and the activities of ethnic vocal music also need to be changed actively. Traditional ethnic singing needs to be continuously inherited. The national vocal music in the higher normal education of our country has shown the trend of vigorous development in teaching, practice and theoretical research, and has made gratifying achievements, which has played a positive role in promoting the development and innovation of national vocal music, art colleges and art groups all over the country. Among them, professor Jin Tielin is one of the representatives of vocal music teachers' exploration of national vocal music teaching and its achievements. We can feel the success of this teaching achievement, such as Hongwei Wang, Bixia Wu, Huali Huang, Liyuan Peng, Zuying Song, Yi Zhang, Guyi Li, Yanze Wu, Shuangjiang Li, Weiwén Yan, Jihóng Lu, Lida Wang, Jia Lei, Hegang Liu and so on. As song Zuying sang "in the field of hope":


Conclusion

In a word, in addition to absorbing the experience and application of scientific pronunciation abroad, national vocal music should also deeply discuss and summarize different singing methods from music style, characteristics, charm and other aspects of different nationalities and regions. On the basis of the national cultural system, the inheritance and development, from the breadth and depth to expand the understanding of national vocal music theory, the study and discussion of national vocal music singing
methods, styles, languages, lines and forms of expression, in order to promote the
development of national vocal music education in normal universities, and to contribute to
the inheritance and promotion of national vocal music.

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Zhao Meibo. (1905-1999). was a baritone singer and educator of music. Born in Fenghua, Ningbo, he studied at music royal college of Brussels, Belgium. He came back to China in 1936. He was hired by President Xiao Youmei of Shanghai national music college and served as the director of Shanghai national phonology department. He has founded music college in northwest China, music department of art college in Peiping and Music College in Hong Kong, etc., which has made pioneering contributions to professional music education in China and enjoys high prestige in the music industry at home and abroad.


Zhou Xiaoyan (1917-2016), born in Wuhan, and graduated from music college of Russia in Paris, and is a singer and music educator. She is a master of bel canto vocal education in China. She has won the highest honor of Chinese music art, and the French national officer medal awarded by the French government.

คำแนะนำสำหรับผู้เขียน

วารสารสังคมศาสตร์และเทคโนโลยี มหาวิทยาลัยชินวัตร

วารสารสังคมศาสตร์และเทคโนโลยี มหาวิทยาลัยชินวัตร เป็นวารสารพิมพ์เผยแพร่ผลงานทางวิชาการทางด้านสังคมศาสตร์และเทคโนโลยีของมหาวิทยาลัยชินวัตร รวมทั้งสถาบันและองค์การอื่นๆ จัดพิมพ์เป็นราย 6 เดือน

วัตถุประสงค์ของวารสาร

1. เพื่อสนับสนุนการศึกษาศึกษา งานวิจัย และการผลิตผลงานทางวิชาการของคณาจารย์นักศึกษาระดับบัณฑิตศึกษา และนักวิชาการทั่วไป
2. เพื่อเผยแพร่ผลงานวิชาการในรูปแบบของบทความวิจัย และบทความวิชาการที่มีคุณภาพ
3. เพื่อเป็นเส้นกลางในการนำเสนอและแลกเปลี่ยนความรู้ทางวิชาการ ของผู้ทรงคุณวุฒิ คณาจารย์และนักศึกษาระดับบัณฑิตศึกษาในการพัฒนาองค์ความรู้ด้านบริหารธุรกิจ การจัดการ วิทยาศาสตร์ และเทคโนโลยี

บทความที่ส่งมาเพื่อการพิจารณาตีพิมพ์ในวารสารนี้ ต้องมีคุณค่าทางวิชาการที่เต็มขั้น และไม่เคยลงตีพิมพ์เผยแพร่ในวารสาร รายงาน หรือสิ่งพิมพ์ใดๆ มาแล้ว และต้องไม่อยู่ในการพิจารณาของวารสารอื่นทุกบทความที่ได้ผ่านการตีพิมพ์ในวารสารนี้ได้ผ่านการตรวจสอบและพิจารณาโดยผู้ทรงคุณวุฒิ

การจัดเตรียมต้นฉบับสำหรับบทความวิจัยสำหรับการตีพิมพ์ทั้งภาษาไทยและภาษาอังกฤษ โดยทั่งสองภาษาใช้ตัวอักษร Sarabun PSK ขนาด 16 เบนขอบ ด้านข้าง 1.5 นิ้ว ด้านข้าง ด้านบน และด้านล่าง เวนขอบด้านละ 1.0 นิ้ว

ส่วนประกอบของบทความ (Article Elements)

บทความวิชาการ (Academic Paper)

1. ชื่อเรื่อง (Topic)
2. บทคัดย่อ (Abstract)
3. คำสำคัญ (Key words)
4. บทนำ (Introduction)
5. เนื้อหา (Body)
6. สรุป (Conclusion)
7. เอกสารอ้างอิง (References)
บทความวิจัย (Research Paper)

ควรมีการนำเสนอผลงานวิจัยที่ได้รับอย่างเป็นระบบ โดยมีองค์ประกอบดังต่อไปนี้

The research findings should be presented following the research system with the research elements:

1. ชื่อเรื่อง (Title)
2. บทคัดย่อ (Abstract)
3. คำสำคัญ (Key words)
4. บทนำ (Introduction)
5. วัตถุประสงค์ (Objectives)
6. แนวคิด ทฤษฎีที่เกี่ยวข้อง (Concepts and Theories)
7. วิธีการวิจัย (Research Methodology)
8. ผลการวิจัย (Findings)
9. อภิปรายผลการวิจัย (Discussion)
10. สรุป (Conclusion)
11. เอกสารอ้างอิง (Reference) เชิญบรรณาธิการแบบ (following APA, American Psychological Association writing style)
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