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Research on Piano Accompaniment for Modern Chinese Art Songs

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Abstract

The formation and development of modern Chinese art songs have gone through a series of exploration of nationalization of harmony, localization of melody and sinicization of piano accompaniment, which not only shows the technique of composing art songs in China, but also reflects the increasing improvement of the level of piano music composition. On this condition, this paper will take "piano accompaniment of Chinese art songs" as the research object, from the perspective of musicology, literature, aesthetics, management, philosophy and other disciplines, on the basis of collecting and organizing literature, field research, questionnaires and field interviews to obtain first-hand information, to study the development history, composition characteristics, structural characteristics, tonal characteristics and composers of piano accompaniment of Chinese art songs. It also presents the influence and value of piano accompaniment for Chinese art songs, points out the current problems of piano accompaniment for Chinese art songs, proposes corresponding solutions, and makes suggestions for the future development of piano accompaniment for Chinese art songs.

Keywords

Chinese art songs; Piano accompaniment

1. Introduction

As a specialized genre of vocal composition and singing style, "art song" has

become a musical art form with distinctive characteristic, profound meaning and elegant style due to its professionalism of composition, concurrence of accompaniment and voice, literature of content and elegance of style. The piano accompaniment of Chinese art songs is a narrow concept with specific time, space, targeted listeners, artistic characteristics and morphological categories. It inherits the creative techniques and style characteristics of the German and Austrian art songs, and at the same time combines Chinese traditional music characteristics and language characteristics, that is, collisions and blends between Chinese and Western music cultures. It is a unique form of piano accompaniment after stages of introduction, absorption and integration.

1.1 Statement of the problem

At present, although there are rich theoretical and practical results about the piano accompaniment of Chinese art songs, it is particularly important to summarize and review the historical experience of the piano accompaniment of Chinese art songs in the context of the comprehensive construction and enhancement of cultural confidence. The paper uses literature research, fieldwork, comparative research, and quantitative and qualitative analysis to distill the achievements and influences of Chinese art song piano accompaniment and approaches to further develop it effectively, and then outlines the development of Chinese art song piano accompaniment in the first half of the 20th century, in order to provide useful references for the further development of Chinese art song piano accompaniment.

1.2 Research question

On the basis of discussing the achievements of piano accompaniment for art songs at home and abroad, this paper compares the development of piano accompaniment for art songs abroad through quantitative and qualitative studies of Chinese art songs and draws inspiration from them. It will focus on the history and current situation of Chinese art song piano accompaniment, summarize the development characteristics of domestic art song piano accompaniment, refine and analyze the influence of Chinese art song piano accompaniment so as to provide direction for the further development of Chinese art song piano accompaniment by combining the current cultural background.

1.3 Variables of the research

In this research, independent variables are: The concept of composing modern Chinese art songs; characteristics of modern Chinese art songs; musical styles of the times; modes of musical transmission; singing of art songs. Dependent Variables: Musical composition for piano accompaniment; Promotion of piano accompaniment. The conceptual framework was shown in the following figure.

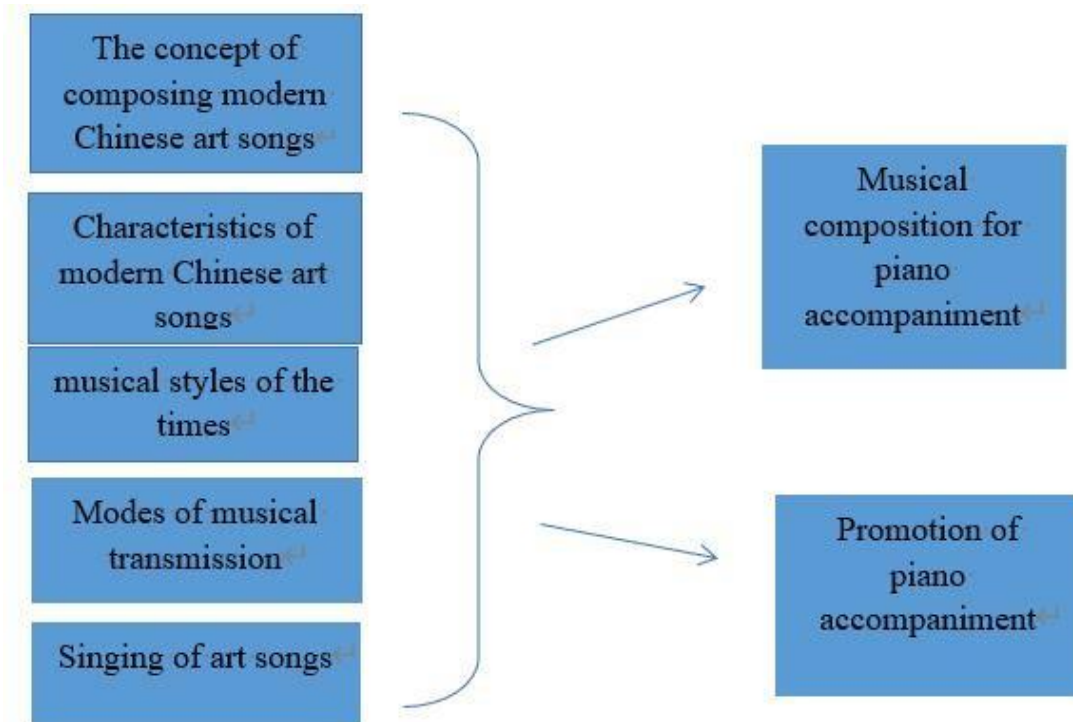


Figure 1. Conceptual framework

1.4 Research hypothesis

Research hypothesis is a speculative assertion and hypothetical explanation made by the researcher on the law or cause of the problem under study based on empirical facts and scientific theories. It is a pre-conceived, tentative theory before the research is conducted, simply put, the tentative answer to the research question. For the topic of this paper, the following main hypotheses are proposed:

H1A concept of Chinese modern art song composition has a positive influence on the musical composition of the piano accompaniment

H2A Chinese modern art song features have a positive influence on the musical composition of the piano accompaniment

H3A The musical style of the times has a positive influence on the musical composition of the piano accompaniment

H4A Music dissemination methods have a positive impact on the musical composition of piano accompaniment

H5A The singing of Modern Chinese art songs has a positive influence on the musical composition of the piano accompaniment

H1B The concept of composing modern Chinese art songs has had a positive impact on the promotion of piano accompaniment

H2B The characteristics of modern Chinese art songs have a positive impact on the promotion of piano accompaniment

H3B Musical styles of the times had a positive impact on the promotion of piano accompaniment

H4B Music dissemination methods have a positive impact on the promotion

of piano accompaniment

H5B The singing of modern Chinese art songs has had a positive impact on the promotion of piano accompaniment

2. Research methodology

Guided by materialist conception of history, this paper adopts the method of combining history and theory and concluding points from history. This paper attempts to put literature collection, reading and analysis, field research, questionnaire survey and field interview into implementation to obtain first-hand information. Through quantitative analysis, to demonstrate whether the above hypothesis are tenable.

2.1 Technical Routes

With the guidance of exploring the development law of Chinese art songs, this paper determines the interview object and research content by collecting the relevant literature on piano accompaniment of art songs at home and abroad. Through the field investigation, questionnaire survey and interview with well-known performers, singers, college teachers and students and ordinary interest lovers at home and abroad, this paper analyzes history and current situation of piano accompaniment of Chinese art songs, summarizes its development rules and the causes of styles in different periods, and knows the role and influence of piano accompaniment of Chinese art songs today. Finally, it attempts to reveal the future direction of the development of piano accompaniment of Chinese art songs, so as to provide theoretical support for its follow-up development.

2.2 Population and samples

The research objects of this study mainly focus on composers and performers who have been engaged in the creation and performance of art songs for a long time, as well as college teachers with senior experience in this field. At the same time, through targeted interviews with some school students, this paper would comprehensively investigate, collects and sorts out their family background, study experience, art experience, professional title and position, teacher inheritance relationship, representative achievements, scope of activities, honors, main contributions and relevant thinking, and obtain relevant data and materials for the research on piano accompaniment of Chinese art songs.

2.3 Design of qualitative research

The design of the questionnaire is based on the problems studied in this paper. This questionnaire is designed in regard of literature analysis, successful experience and mature scales, and the wishes and privacy of the respondents and interviewees. Besides, this questionnaire conforms to the academic ethics norms,

the general procedures and basic requirements of social investigation, and the research status and development situation of piano accompaniment of Modern Chinese art songs. The questionnaire called by "Research on Piano Accompaniment of Modern Chinese art songs". Data were obtained through questionnaire survey. The questionnaire was used to collect quantitative data from the sample. And the questionnaire converts the research questions related to the development of piano accompaniment in art songs into questions that can be accurately measured and quantified. The answers to each question are set into five categories and given different codes. The respondents can only choose from the above five answers and need to tick \checkmark in the appropriate box. The interview questions are designed around the research hypothesis, and the answer types are designed as closed answers. We would make 400 questionnaires and set the crowd as college students, students majoring in vocal music and piano in professional music colleges and performers. The questionnaire is distributed online and collected within one day. We would sort out all answers, code and analyze all data and information.

2.4 Validity and reliability of the research

2.4.1 Validity analysis

The results in the table show that the Kaiser Meyer Olkin (KMO) sampling appropriateness of the questionnaire is 0.988. And the Bartlett spherical value is 9783.592, and the corresponding significance is 0.000, less than 0.05. It shows that its definition and measurement tools are relatively mature, are generally recognized by the academic community, and the questionnaire has high validity.

KMO and Bartlett tests			
Total questionnaire	KMO sampling suitability		0.988
	quantity		
	Bartlett sphericity test	approximate	9783.592
		chi-square	
		DOF	1800
		Significance	0.000

Figure 2. KMO and Bartlett tests

2.4.2 Reliability analysis

The reliability of the total questionnaire was analyzed. Generally speaking, a coefficient of the questionnaire is preferably above 0.80, and the range between 0.70 and 0.80 is acceptable. It can be seen from the above table that the clonbach Alph coefficient of the total questionnaire is 0.944, indicating that the homogeneity

of the questionnaire is relatively high. The evaluation table of coefficient is great. Therefore, the questionnaire has very good reliability.

	Clone Bach Alpha coefficient	Number of project
Total Questionnaire	0.944	17

Figure 3. Clone Bach Alpha coefficient

3. Questionnaire Data Analysis

3.1 Correlation Analysis

The purpose of correlation analysis is to judge whether there is a close relationship between variables, explore the correlation between variables, and specifically observe the significance and correlation coefficient. When the significance is less than 0.05, the two variables are considered to be significantly correlated, and when the significance is greater than 0.05, there is no significant relationship. When the correlation coefficient is greater than 0, it indicates that there is a positive correlation between the two variables. When it is less than 0, it indicates that there is a negative correlation between the two variables. When the coefficient is 0, there is no correlation between the two variables. When the coefficient is equal to 1, it indicates that there is a complete correlation between the two variables. When the coefficient is - 1, there is a complete negative correlation. The greater the absolute value, the higher the correlation. This study mainly uses Pearson product moment correlation analysis method. Pearson product moment correlation can be used to analyze the correlation of variables and calculate relevant statistical indicators to judge the closeness of the relationship between variables. The two variables related to Pearson product difference need to meet the following basic conditions. First, both variables are continuous isometric data. Second, both variables obey normal distribution. The relationship between the two variables is linear.

As shown in Table 1, there is a significant positive correlation between the creative concept of Modern Chinese art songs, the characteristics of Modern Chinese art songs, the music style of the times, the mode of music transmission and the singing of art songs and the music composition of piano accompaniment, with correlation coefficients of 0.792/0.825/0.642/0.831/0.853 respectively. There is a significant positive correlation between the creative concept of Modern Chinese art songs, the characteristics of Modern Chinese art songs, the music style of the times, the mode of music transmission, the singing of art songs and the promotion of piano accompaniment. And the correlation coefficients are 0.804/0.792/0.630/0.801/0.830 respectively.

	The creation idea of Modern Chinese art songs	Characteristics of Modern Chinese songs	Musical style of The Times	Mode of music transmission	The singing of art songs	Composition of music for piano accompaniment	The promotion of piano accompaniment
The creation idea of Modern Chinese art songs	1						
Characteristics of Modern Chinese art songs	0.703**	1					
Musical style of The Times	0.518**	0.711**	1				
Mode of music transmission	0.771**	0.745**	0.555**	1			
The singing of art songs	0.806**	0.874**	0.612**	0.805**	1		
Composition of music for piano accompaniment	0.792**	0.825**	0.642**	0.831**	0.853**	1	
The promotion of piano accompaniment	0.804**	0.792**	0.630**	0.801**	0.830**	0.85**	1

Table 1: Correlation analysis

3.2 Regression Analysis

Correlation analysis is the basis and premise of multiple regression analysis, which is used to reflect the degree of correlation between variables. Regression analysis is the deepening of correlation analysis, which can further reflect the quantitative relationship between variables with strong correlation. If the phenomenon studied has several influencing factors, and the comprehensive influence of these factors on the phenomenon is linear, the linear function relationship between the phenomenon (dependent variable) and the influencing factors (independent variable) can be established by using the regression method.

So, we would predict or control the value of another specific variable according to the value of the variable and give an accurate prediction. Univariate linear regression analysis and multiple linear regression analysis are mainly used in this study, mainly depending on the level of independent variables.

This paper makes multiple linear regression analysis with the creative concept of Modern Chinese art songs, the characteristics of Modern Chinese art songs, the music style of the times and the mode of music transmission as independent variables and the music composition of piano accompaniment as dependent variables.

Model		Unstandardized		Standardized		t	Significance	R ²	F	P
		B	Std. error	Beta						
1	(Constant)	-0.037	0.126			-0.292	0.771	0.819	378.870	0.000
	The creation idea of Modern Chinese art songs	0.174	0.035	0.187		4.970	0.000			
	Characteristics of Modern Chinese art songs	0.185	0.042	0.212		4.370	0.000			
	Musical style of The Times	0.123	0.038	0.095		3.206	0.001			
	Mode of music transmission	0.303	0.038	0.303		8.000	0.000			
	The singing of art songs	0.235	0.058	0.215		4.036	0.000			

Table 2: Regression analysis of music composition of piano accompaniment

It can be seen from the above table that the creative concept of Modern Chinese art songs, the characteristics of Modern Chinese art songs, the music style of the times, the mode of music transmission and the singing of art songs have a significant positive impact on the music composition of piano accompaniment. R2 is 0.819, indicating that the interpretation degree of independent variable to dependent variable is 81.9%, and the fitting degree of independent variable to dependent variable is relatively good. F value is 378.870, P is 0.000, less than 0.05, It shows that the regression equation is effective. The final regression equation is the music composition of piano accompaniment = 0.174 * the creative concept of Modern Chinese art songs + 0.185 * the characteristics of Modern Chinese art songs + 0.123 * the music style of the times + 0.303 * the mode of music

transmission + 0.235 * the singing of art songs. The hypothesis h1a-h2a-h3a-h4a-h5a is verified.

Taking the creative concept of Modern Chinese art songs, the characteristics of Modern Chinese art songs, the music style of the times and the mode of music transmission as independent variables and the promotion of piano accompaniment as dependent variables, this paper makes a multiple linear regression analysis.

Model		Unstandardized		Standardized		t	Significance	R ²	F	P
		B	Standard error	Beta	Coefficients					
1	(Constant)	0.184	0.134			1.379	0.169	0.785	304.861	0.000
	The creation idea of Modern Chinese art songs	0.265	0.037	0.295		7.198	0.000			
	Characteristics of Modern Chinese art songs	0.130	0.045	0.154		2.912	0.004			
	Musical style of The Times	0.146	0.040	0.117		3.614	0.000			
	Mode of music transmission the singing of art songs	0.227	0.040	0.235		5.688	0.000			
		0.208	0.061	0.197		3.386	0.001			

Table 3 Regression analysis of the promotion of piano accompaniment

It can be seen from the above table that the creative concept of Modern Chinese art songs, the characteristics of Modern Chinese art songs, the music style of the times, the mode of music transmission and the singing of art songs have a significant positive impact on the promotion of piano accompaniment. R2 is 0.785, indicating that the interpretation degree of the independent variable to the dependent variable is 78.5%, and the fitting degree of the independent variable to the dependent variable is relatively good. F value is 304.861, P is 0.000, less than 0.05. It shows that the regression equation is effective. The final regression equation is the combination of the promotion of piano accompaniment "= 0.265 *", the creative concept of Modern Chinese art songs "+ 0.130 *", the characteristics of Modern Chinese art songs "+ 0.146 *", the music style of the times "+ 0.227

*, the mode of music transmission "+ 0.208 *", the singing of art songs. The hypothesis "H1B-H2B-H3B-H4B-H5B" is verified.

3.3 Value judgment

As a song genre, art song is a trinity of poetry, vocal music and accompaniment. The ingenious combination of ancient poetry and music in Chinese traditional culture has high artistic and literary value. This also puts forward higher requirements for composers. From the perspective of music, poetry has higher requirements for melody and style. In other words, the composer should not only know the composing skills, but also have a certain degree of literary accomplishment. For example, the author of "Teach Me How Not to Miss Him", Zhao Yuanren, is both a musician and a linguist, which reflects the spirit of the times of the May 4th movement at that time. In terms of lyrics, the composer chose Liu wannong's popular and emotional lyrics. The four lyrics describe the scenery of the four seasons. Melody writing is mainly based on pentatonic mode. Melody fluctuation is combined with the tone of lyrics, and Xipi elements are added in the interlude. In our accompaniment texture, using the writing technique of comparative polyphony, various elements are clear. Therefore, the artistic value of excellent art songs is self-evident and considered to be a cultural treasure.

In general, the artistic value of piano accompaniment of art songs can be reflected from three aspects: embodiment of poetry in the aesthetic value of art songs; aesthetic value of melody in piano accompaniment of art songs; piano accompaniment is the embodiment of aesthetic value in art songs.

3.4 Impact judgment

The development of Chinese modern art piano accompaniment has greatly promoted the popularization of piano, so that more people join the team of piano accompaniment. In today's society, the footprints of piano accompanists can be seen everywhere, such as literary and artistic groups, art colleges, ordinary universities, middle schools, primary schools and kindergartens. Generally speaking, there are still many people whose work and study are inextricably linked with piano accompaniment. Many students and music lovers have been invited to accompany vocal music or instrumental music for various cultural performances, competitions, art festivals, chorus festivals and so on in schools, urban areas, cities and even the whole country due to the actual needs of amateur music activities. In a sense, today's social and cultural life widely needs piano accompaniment, and the talents who can play the piano are "promising". At the same time, with the increasing number of accompanists, the cooperative repertoire has changed from simple to complex, and the cooperative experience has deepened, which is also of great benefit to the accompanists themselves. The experience of "benefiting" in accompaniment will accumulate more and more, and the feeling will be deeper and deeper. The following discusses the influence of piano accompaniment of Chinese

art songs on the performers themselves from eight aspects.

Expand artistic vision and increase music cultivation. Piano players often like to spend more time and energy on music works and composers related to piano solos, and there are often limitations in contact. But when you enter the field of piano accompaniment with a sense of freshness, you will find that the world here is too big. You can listen, practice and play many music works except piano solo. You can understand and be familiar with more times, different styles and genres. Or the same composer repeatedly contacts for vocal music, instrumental music, opera and dance. The various works created (such as the famous Russian composer Tchaikovsky not only created many world-famous piano works, but also created many world-famous songs, operas, dance dramas, instrumental music, symphonies, etc.), which made the composer well. At this time, there is often the excitement of "discovering the new world", which makes the world music culture rich.

Learn the ability to cooperate with others and pay more attention to listening and thinking in playing. Piano players started from primary school and were almost alone. They had few opportunities to play "four hands show" and "Piano Concerto", and few opportunities to accompany others when they were young. Different from those who learn western orchestral music and national instruments, they still have the opportunity to join the band and cultivate the custom of cooperative performance. Unlike singers, they have a lot of opportunities to be nurtured in the choir since childhood. This practice method of "learning behind closed doors" makes piano players a little accustomed to the performance methods of "self appreciation" and "personal intoxication". They are not good at putting themselves in the position of collaborators and objectively listening to their own piano sound and the cooperation between the two sides. Suddenly acting as an accompaniment character, the lack of opportunities for cooperative exercise on weekdays will produce a sense of tension of "spare time but insufficient strength". In accompaniment, the reason of "not listening to others" often occurs, resulting in the separation of singer and accompanist. Regular accompaniment consciously on weekdays can not only greatly strengthen the ability of cooperation and listening, but also benefit from accompaniment when playing piano solo. Because in the process of cooperative practice, both sides should jointly discuss the arrangement of works, jointly study the "secondary creation", cultivate the musical sense, and discuss the influence of accompaniment on melody and the response, beat and rhythm of musical tone. The reason for dealing with these problems is that accompanists often have to put themselves in the position of "green leaves", listen at any time and keep tacit understanding everywhere. With the increase of cooperation experience, the accompaniment experience is constantly fed back to the thinking and processing of Gangqin solo works, which makes the organization in his mind more obvious. The "Enlightenment" of long-term accompaniment performance further defines that bass and chord are the basis of melody. When playing piano solo, we can also see to increase the opportunity to learn from others

and improve understanding, appreciation and expression.

Conductors, singers, performers, dancers and gymnasts who cooperate with piano accompaniment have unique styles, distinctive personalities and acting skills. They have a deep understanding of the works, accurate modeling. Different people have different timbre, rhythm and strength. When they meet excellent collaborators, their understanding and expression of music are imperceptibly affected. They will have their own understanding, appreciation and liquidity. Especially when they accompany music students in the Music Department of Art University, they can get the guidance and inspiration of students' professional teachers. Vocal music or other instrumental music education will not produce interval of music language. Through cooperation and comparison, the accompanist gradually carries out secondary creation on the basis of understanding the original work.

It is beneficial to cultivate the singing sense of the performer. Piano has a wide range, rich sound, strong performance and many other advantages. People call it "the king of musical instruments", but piano also has its weaknesses and cannot easily express the sense of melody of strings. Although wind music changes naturally and smoothly in long notes, it is difficult to surpass the delicate and rich emotional changes of human voice. If you often have the opportunity to work with excellent performers and singers, you can be guided and driven by accompaniment to sing together. We can realize from the melody and lyrics (including various punctuation marks) of vocal music works that the melody and rhythm of piano solo are also like "songs" with hidden lyrics and punctuation marks. When playing the instrument in the bow movement of strings, we can further feel the characteristics of "a string of notes for one action". The valuable inspiration from the cooperation will play a good role in the performer's inner sense of singing, the correct judgment and differentiation of syntax, and the control of hitting points.

It is helpful to understand and imitate more timbre changes. If you often cooperate with different singers, you will find that everyone's timbre is different, and even the same person has obvious differences in low, medium and high range. For example, the baritone area is soft, and the treble area has strong penetration. This different timbre will leave a deep impression on the accompanist's auditory feeling and enrich the imagination and imitation of various timbres. Encountering works with a strong sense of melody and lines will cause inner resonance. As time goes by, their accompaniment ability will be gradually improved.

It is good for improving the perception of rhythm. People often use the beating of the body pulse to compare the progress of rhythm, which shows that rhythm is vitality, not a rigid machine. In order to highlight the melody, the accompanist sometimes plays the rhythm sound form with both hands at the same time, and sometimes infects the collaborators with a good sense of rhythm and the vitality of rhythm in the works. Therefore, he can further realize the connotation of rhythm vitality and gradually improve his perception of rhythm. If you frequently play the works of classical musicians, you will feel the rigor, balance and rhythm of

the rhythm. The improvement of lively folk dance music, romantic lyric songs and majestic March would make the piano performance better in the future.

Improve sight reading ability. The accompanist needs to be exposed to a large number of music works. Sometimes the practice time is short, the performance task is tight, and the burden of repertoire is heavy. The accompanist who undertakes the task under various pressures needs to complete the visual performance of the score as soon as possible in a limited time and enter the cooperation stage. After bringing a new accompaniment score, they will immediately watch the music and perform an ensemble and make an emergency debut on the same day. This puts forward high requirements for the accompanist's visual score performance ability. On the premise of high concentration of ideas, the visual response should be very fast. When reading music with glasses, you should walk in front of the player's pronunciation fingers, and your auditory response should also be particularly sensitive. We should listen to our own performance, firmly grasp the soloist's musical thinking, integrate them into one, and perfectly interpret the work.

Get more opportunities to practice stage art. Not everyone who plays the piano has the opportunity to perform solo on stage frequently. It is rare to have several piano solo programs in the comprehensive concert. The number of contestants far exceeds that of piano soloists in various performances. How to make full use of their limited stage to show their ability? Multi accompaniment is a very useful method. Because we often have the opportunity to cooperate with the performance, we can improve the courage and self-confidence of the stage performance, maintain a good sense of stage, reduce or avoid mental tension, relaxation, mistakes and other phenomena caused by insufficient stage practice, and constantly summarize and improve the deficiencies in the objective performance. Sometimes, when performing wonderful music works with others, the accompanist will suddenly feel that he is the happiest person in the field of music performance.

4. Conclusion

Art songs are the most direct and in-depth musical expression of people, but piano accompaniment is an indispensable part of art songs. Through the detailed analysis of the piano accompaniment of Modern Chinese art songs, this paper analyzes the role of various musical elements in his works, such as forming a "forming three to two" structure with the melody part, and the continuous progressive and upward accompaniment to promote the music to a climax. At the same time, the piano accompaniment plays an important role in the creation of the works. However, the above conclusions are based on the analysis and interpretation of specific musical content. In conclusion, the author intends to explore more possibilities of popularizing Modern Chinese art songs through survey data.

The content of the questionnaire survey in this paper not only explores the

influence of Modern Chinese art songs in the present and complements the evaluative content for the theoretical research, but also attempts to combine theory with practice and better guide practice.

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