

Research on the Integration of Bel Canto and National Singing

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Abstract: National singing and bel canto are representative singing methods in eastern and Western vocal music art. In their long development process, they have formed a unique artistic style and singing skills. National singing is good at lasting appeal and has strong artistic appeal. However, there are some minor deficiencies in articulation and resonance. Bel canto pays more attention to the change of timbre and full breath. The two singing methods learn from and integrate with each other, so that China's vocal music art can walk out of a broader development path in the era of fierce collision between eastern and Western art and culture. Using the methods of comparative analysis and historical research, this paper studies the integration of Bel Canto based on European cultural tradition and national singing based on Chinese traditional culture. Firstly, from the development status of Bel Canto in China, this paper obtains the necessity of the integration of Bel Canto and national singing, and then points out the main ways and methods of the integration of Bel Canto and national singing.

Key words: National singing; cultural exchange; Integration and reference

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Introduction

National singing and bel canto, as the representatives of eastern and Western vocal music art, have deduced the singing system and artistic style with unique national characteristics in their long development process. Although there are obvious differences in artistic expression between the two, with the deepening of cultural exchanges between the East and the west, the complementarity and mutual progress between national singing and bel canto are becoming more and more obvious. From the perspective of artistic exchange, as the representatives of eastern and Western vocal music art with a long history and heritage, they are bound to collide with sparks in this exchange. Many excellent singing artists in China have long recognized this and began to actively explore and think. They try to integrate the advantages of Bel Canto into national singing. On the basis of retaining the artistic characteristics of national vocal music, they can reasonably learn from the advantages of excellent foreign vocal music art, take their advantages and make up for their own shortcomings. Through the unremitting efforts and attempts of many senior vocal artists, the national singing method has been significantly improved in the vocal area. Through the reference of resonance method and vocal method, the national singing method has the characteristics of round and bright sound and strong three-dimensional sense on the basis of maintaining the traditional charm. It can be said that these bold attempts have opened a new chapter for the development of national singing in our country. However, there are different opinions on the significance of the aestheticization of national singing in the art of national vocal music. The discussion on whether the combination of the two is progress or retrogression has never stopped. In the author's opinion,

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in the context of cultural integration, it's better to draw on the strengths of others and use them for my own use than being conservative and stubborn and refusing others. Rationally examine the current realistic situation and development opportunity of national vocal music art, inherit the pioneering and practical spirit of previous vocal music artists, and keep the national vocal music art in a healthy and stable development trend in the changes of the times.

1、 The concept and characteristics of national and Bel Canto

(1) The concept and characteristics of national singing

National singing is a broad concept of singing, which covers four systems: folk song singing, opera singing, quyi singing and national new singing. Formerly known as folk traditional art, it was finally formed through the development of "school music", "art song", "mass song" and "new opera" after the May 4th New Culture Movement.

The biggest characteristic of national singing is nationality. Based on the unique aesthetic thought of national art, it pays attention to charm, artistic conception and emotion. In terms of sound, it emphasizes bright timbre and round words, and in terms of performance style, it emphasizes both sound and emotion and entering the country with sound. In addition, national singing pays more attention to body language in the performance process, which requires the performer to reasonably deal with the harmony and unity between sound, word, emotion, appearance and shape, so as to give the audience a sense of integration and immersive.

(2) The concept and characteristics of Bel Canto

The concept of bel canto is much simpler than that of national singing. In a popular sense, bel canto is "beautiful song". The history of bel canto is much shorter than that of national singing, which is only more than 400 years ago. Bel canto has not only formed a perfect singing system, but also become a vocal school. Nowadays, the bel canto in China refers not only to the most authentic bel canto originally born in Florence, Italy, at the end of the 16th century, but also to the conventional singing methods on the stage such as opera, concert and oratorio. Although these singing methods come from different countries, use different languages and show different aesthetic ideas, their vocal methods are consistent with Bel canto, which can also be seen, Bel canto has a wide influence and high recognition of this vocal art.

The biggest characteristic of bel canto is scientific, which is also the main reason for its high recognition and wide spread all over the world. Bel canto has a very scientific and perfect vocal training system. It is precisely because of this relationship that bel canto even exists as a vocal school. Compared with Chinese national singing, bel canto pays more attention to the beauty and resonance of sound, and the range is obviously wider, the grasp of intonation is also more accurate, and the overall singing style is very rigorous, coherent and smooth.

2、 Similarities and differences between national singing and Bel Canto

1 Similarities

(1) Emphasize the importance of words

The art of vocal music stresses that words are the bone of music and sound is the flesh of music. Beautiful singing must be based on solid biting and enunciation, so that the singer can convey his meaning and the listener can feel his voice. In this regard, national singing has long been valued. In China's Opera industry, the understanding of "singing in pairs in a thousand kilograms of vernacular" has

been formed for a long time, which is deeply recognized by many famous quyi masters of the previous generation. When the art of Quyi is integrated into the national singing method, the importance of enunciation is still recognized by everyone. For example, the concept of "singing three points and singing seven points" is widely recognized and adhered to by many famous national singers.

In this regard, bel canto also has a high consensus. The most basic characteristics of Bel Canto are clear enunciation and pure vowels. The founder of Bel Canto school once clearly put forward the basic principle of bel canto singing, "in music, lyrics come first, rhythm comes second, and sound comes last". It can be seen from this that bel canto school attaches importance to lyrics.

(2) Emphasize breathing and breathing

Although national singing and bel canto have formed unique artistic styles and singing skills in their respective development process, they have a lot of consensus on many truths, such as recognition and attention to breathing and breath. In ancient China, the art of vocal music had the understanding of "Qi is the commander of life". In modern times, Mr. Shen Xiang, a famous vocalist in China, clearly put forward the saying that "singing is the art of breathing", which fully affirmed the fundamental significance of breathing to vocal music art. In this regard, bel canto is also highly recognized. We can see one or two from its singing characteristics. Many famous artists of bel canto, such as pakiroti, said: "whoever knows how to breathe knows how to sing".

When it comes to breathing, it is bound to involve another very important key to the disagreement between eastern and Western vocal music art, that is, breath. If breath is the basis of singing, then breath is the soul of singing. The driving force of vocalization is breath. People's singing and daily speaking are realized through the breath controlled by the opening and closing of vocal cords. National singing emphasizes the three basic principles of "depth", "communication" and "liveliness" for breath. It is believed that sound is transmitted by Qi, and no Qi is silent. One of the characteristics of bel canto is full of breath, which is also one of the important pillars supporting its wide range. In fact, its smooth connection between sounds also comes from the rational use of breath. Australian soprano Sutherland once said, "sing on air, not on air". Another famous bel canto singer Caruso also affirmed the importance of breath for treble processing.

(2) Differences

(1) There are differences in resonance parts

Due to the relationship between aesthetic habits and language, there are obvious differences between Bel Canto and national singing in the use of resonant cavity. Oriental Aesthetics focuses on artistic conception and charm. In order to pursue both sound and emotion and sound entry during singing, singers often choose to use partial resonance when using resonance. Bel canto singing rules usually use overall resonance. Singers will call all cavities such as head, mouth, pharynx and chest during singing. The sound after such resonance processing tends to be high, bright, full and powerful. The partial resonance used in national singing can create a feeling of clearness, brightness, softness and roundness.

(2) Performance forms and singing methods are different

In terms of performance forms and singing methods, there are also obvious differences between national singing and bel canto. National singing tends to perform more. It is stressed that singers should not only use sound to show art, but also use body, so as to achieve the perfect combination of singing and performance. Under such an aesthetic orientation, national singing appears more in the form of singing

and dancing, giving the audience a more intuitive aesthetic experience. In contrast, bel canto's performance form is much single, or focused. Bel canto emphasizes that the performer takes sound as the only artistic expression and uses sound to impress the audience. For example, in many high-level solo concerts, the movements of the singer's limbs are often regarded as "redundant".

3、 The necessity of the integration of Bel Canto and national singing

Bel canto, a singing method from Italy, is originally "Bel Canto", which translates into Chinese to mean beautiful singing. This singing method should be positioned as a scientific Vocal Method in the eyes of people in Italy and all over the world. Because of the scientific nature of its singing method, singers in many countries boldly quote and learn from the vocal method of Bel Canto when singing their own art songs and national songs. However, when grasping various song styles, they also have the distinctive national characteristics of various countries. It can be said that the dissemination process of Bel canto in various countries in the world is also the process of the integration of Italian bel canto and the national character of various countries. The integration of this method gave birth to vocal music schools in various countries, such as Russian school, German school, French school and so on. In China, because vocal music has always been divided into "Three Singing Methods", bel canto has always been independent and separated from the "nation". This restricts the development of vocal music art in China to a great extent. In the study of "philosophy of art", French philosopher Dana found that people belonging to the same nation have stable commonalities in emotion, style, language, culture and aesthetics, which constitute the uniqueness of a national art. Throughout the history of world art development, every art of every country and nation takes its unique nationalization characteristics as its life and soul, such as Gamelan music in Southeast Asia, rag and Tara music in India, Muqam music in the Middle East and so on. Therefore, China's vocal music art must also be faithful to the emotional culture and aesthetic requirements of the Chinese nation. In recent years, with the prominent trend of globalization, on the one hand, the Chinese public's aesthetic requirements for vocal music are far from limited to local operas and folk tunes, and begin to move closer to a broader "cosmopolitan". On the other hand, due to the differences in sound aesthetics between eastern and western people, including vocal and singing methods, emotional expression forms and aesthetic angles, it is difficult for Chinese people to widely agree with Bel canto, a pure "foreign product".

In the field of vocal music, we urgently need to seek a distinctive traditional feature of "the world is the nation, and the nation is the world". At the same time, through the combination of Bel Canto and national style, we can interpret the vocal music works of China's national and folk style with scientific pronunciation, so as to make the singing more expressive and infectious and more in line with the appreciation habits of our listeners. Only in this way can China's vocal music art truly establish a Chinese music school in the world. From a historical perspective, since bel canto was introduced into China, Chinese musicians of all dynasties have never stopped the integration of Bel Canto and national singing. As early as the 1920s and 1930s, overseas students created nationalized bel canto songs respectively, including Haiyun (Xu Zhimo's *Ci* and Zhao Yuan's *renqu*), how to tell me not to miss him (Liu Bannong's *Ci* and Zhao Yuan's *renqu*), etc. The Yellow River Chorus in the 1940s melted Bel Canto and national singing into one furnace. After the reform and opening up, bel canto vocal music works reflecting the spirit of China's new era, such as I love you, China, the sea, hometown, the grapes of Turpan are ripe, and so on, have entered thousands of households [1]. But on the whole, singers and works that can

integrate Bel Canto and the nation are "rare".

(1) The necessity of learning from national singing to bel canto

National singing is the pride of China's vocal art and a national art treasure worthy of inheritance and development by all contemporary vocal artists. However, in today's fierce collision between eastern and Western cultures, we should treat national art treasures rationally and know their strengths and weaknesses. Compared with Bel canto, China's national singing has not evolved a very complete and scientific theory and training system. In this regard, many national singing artists are deeply recognized. As an art, it is very necessary to improve itself in order to continuously inherit and develop. Bel canto has very strict technical standards, which is very key to tap the potential of singers' vocal organs. Moreover, due to the improvement of singing science and training system, the vocal cords of singers can be well protected and developed from the beginning of singing training, which is of great positive significance to the future artistic height and the length of artistic life of singers. Therefore, in national singing, from the perspective of artistic inheritance and development, we should strive to break through the restricted area of traditional vocal music teaching, boldly learn from bel canto on the basis of retaining the artistic characteristics of national singing, form a perfect theoretical system and training system with unique artistic characteristics of national traditional vocal music, and cultivate more and better successors of national vocal music art.

(2) The necessity of learning from bel canto to national singing

Bel canto emphasizes accurate tone and pure vowel, which makes bel canto sound very rigorous and regular, and the overall effect is quite good. However, it is precisely because of this feature that bel canto is often full of distance and lacks an artistic flexibility. In this regard, bel canto should learn from the unique and creative "moistening tune" of national singing, and polish the tune to make the change of tune more harmonious and the transmission of sound more soft and beautiful. This is very important for the development of Bel Canto in China. After all, limited by the traditional aesthetic characteristics of the nation, in addition to learning from runqiang, we should also actively introduce "charm" into bel canto, so that singers can integrate more personal emotions into the singing process and make art more infectious. The highest state of art is the expression and blending of emotion, not a simple technical display. The freehand brushwork style of entering the country with emotion is not only China's traditional aesthetic concept, but also one of the cores of Chinese traditional culture. If China's bel canto wants to obtain a broader development space, it should boldly integrate the free and easy freehand brushwork spirit into the rigorous artistic style, let the bel canto and national singing complement each other in the palace of art, let China's bel canto draw more from the essence of Chinese excellent traditional culture, and walk out a development path of Bel Canto art with more Chinese characteristics.

4、 The integration of national singing and Bel Canto

(1) Reach a consensus and carry forward the artistic spirit

Whether it is national singing or bel canto, its most essential purpose is to show its own artistic charm to the aesthetic public. From the perspective of artistic spirit, there is no essential difference between the two, but the form is different. In the contemporary era of the fierce integration of eastern and Western cultures, the two vocal music art forms should maintain a more open and tolerant attitude towards each other, especially in China, a land with profound cultural heritage. In order to obtain further development and wider living space, a reasonable consensus is very necessary. What is this consensus?

Many previous artists have already given the answer. The integration of Bel Canto and national singing began very early. Many contemporary excellent singers in China, such as PengLiyuan, Dai Yuqiang, Wang Hongwei and Wu Bixia, have explained the necessity and feasibility of the rational integration of national singing and Bel Canto on their respective artistic paths. It is also due to the efforts of these contemporary artists that contemporary national singing artists and bel canto artists have reached a consensus, That is, the beautiful voice pursued by adhering to the artistic spirit. Real artists can put aside their disagreements about art schools. They only pursue art in their hearts, and there is no deliberate struggle between art schools.

(2) Rational reference and coordinated development

The prosperity of art should be the brilliance of a hundred flowers, not the loneliness of a single branch. So should the development of vocal music art in China. National singing, which represents the local vocal music art, is a very tolerant art school, and its contemporary development is bound to face the bel canto art imported from the West with a tolerant attitude. The integration of art does not mean that we should completely put ourselves down, but should reasonably learn from the strengths of others and use them for ourselves to form a better development trend. Therefore, on the road of the integration of national singing and bel canto, they should reasonably grasp the reference scale, keep each other above the degree of learning and supplement, avoid similarities and tend to be consistent, and reasonably maintain the diversified development and prosperity of China's vocal music art.

(3) Reasonably positioning each other's goals and jointly promoting the development of Chinese vocal music art

Whether bel canto or national singing, there is a huge space for its development in China, a vast land that loves art. As bel canto, we should first recognize its development goal and direction, that is, as an imported vocal music art, we should actively carry out the evolution of localization, actively absorb the nutrition of localization development from the broad and profound Chinese traditional culture on the basis of boldly learning from many characteristics of national singing, and maximize the assimilation of the aesthetic orientation of Oriental vocal music while maintaining its artistic characteristics of Western vocal music, Create a Chinese development path of Bel Canto vocal music art. As a national singing method, under the background of fierce cultural exchanges between the East and the west, we should not only have the courage to show ourselves to the world, but also bravely position ourselves in the process of cultural exchanges of different vocal music, change reasonably, and meet the needs of the development of the times and the development of national vocal music art in the future [4]. On the basis of inheriting the national traditional singing method, actively innovate, learn from the artistic characteristics of Bel Canto and other vocal music, constantly locate the future development goal, think in practice and practice in thinking. We should not only have the courage to innovate and practice in singing methods and skills, but also improve teaching and teaching reform, so as to make the talent training of national singing more systematic and scientific. Let China's Bel Canto and national singing make due contributions to the promotion of China's vocal art.

(4) Skill fusion

Singing a vocal music work includes "singing" and "acting". Singing is the premise and basis of acting. Acting is the sublimation of singing and the sublimation of the work at the same time. If a work can only be sung, it is only pleasant to hear at most. Only by adding "performance" and emotional expression can it be beautiful. The performance is not only related to whether the singer can move the

audience, but also related to the success of the second creation of this work. Only by organically combining the two can we deduce better vocal works.

(a) Integration of breathing and vocal skills

Bel Canto and folk singing have a lot in common in breathing. Although they require different feelings, they both require deep breathing and drag the sound by the breath; To reduce the feeling of "breath", "breath", "falling" and so on; The national singing method is to keep the sound transparent from the method of Qi sinking into the Dantian and rushing into the crown, and emphasize the principles of singing breath, vocalization, cavity and touch up. "Pure character rhyme" is the core of the aesthetic standard. Both rely on the use of breath control to achieve perfect sound quality. These commonalities not only make the sound magnificent and sonorous, but also alleviate the problem of unclear articulation of bel canto.

(b) Integration of resonant cavity application

In ancient China, many musicians explained that the application standard of Chinese national singing method is combined with the line and charm of Chinese opera. For example, Wang Dehui, a famous musician in the Qing Dynasty, expressed his clear view on the use of resonant cavity in their works: "words should be heavy and cavity should be light." National singing is based on language, with unique charm as the essence, and with the touch up of line cavity as its characteristics, so that the voice is loud, crisp and sweet. National singing does not emphasize the use of chest resonance, which leads to insufficient fullness and generosity of the voice; The head cavity resonance of bel canto is full, and there is a very thick chest resonance, which makes the sound more mellow and penetrating, because the sound has a metal color and is more rich. The singer fully combines the resonance cavity of bel canto with the line cavity and moist cavity of the Chinese nation, which overcomes the phenomena of squeezing, pressing, jamming and biting in the traditional national singing in the past, and also makes the sound more mellow, beautiful and magnetic.

(c) The fusion of line and articulation

The singing of Chinese folk songs is based on the historical and cultural accumulation of the Chinese nation for more than 5000 years. It emphasizes the changes in the prefix, abdomen, suffix and tone of words. This change is much more complex than the changes in European languages. Therefore, when singing Chinese songs with Bel canto, how to combine the biting, enunciation and singing is particularly prominent and crucial. In the singer's singing practice, the scientific cavity resonance of Bel Canto and the line cavity and moistening cavity in Chinese famous nationality singing are well integrated, and the resonance of throat and chest cavity is integrated with "leading words with cavity and replacing character with cavity", so as to make the combination of words and sound more perfect and achieve the purpose of better aligning words and cavity.

(5) Emotional expression fusion

In vocal singing, songs are only the carrier of emotional expression. Only the addition of emotion can sublimate the expression of songs, can songs really have a "soul". A vocal work, no matter how bright your treble is, how deep your bass is. The feeling of heart trembling is at most beautiful rather than beautiful. Therefore, the integration of Bel Canto and national singing must start from the national emotion, so as to better enter the hearts of the broad masses of the people. The development of Chinese folk song art itself integrates various artistic forms such as folk song singing, opera singing and quyi singing. It has a unique way of emotional expression. For example, the song uses vibrato, crying cavity,

shouting sound and body rhyme to greatly enrich the expression of song emotion and make the content of song more observable. In addition, the movement of body and the change of facial expression make Chinese folk songs "based on emotion and rooted in emotion". The emotional expression of bel canto is much more conservative than that of Chinese national singing; feel too rigid, too serious and solemn. If you want bel canto to really live in China, you must be "grounded", and don't ask too much for the volume and the opening degree of the cavity. The high unity and combination of emotion and sound can achieve the effect of being more sincere, closer, more natural and moving the audience. Like the famous vocal performance artist Li Guyi's "me and my motherland" and other works, it is infused with the emotional expression of the singing of Chinese national folk songs, which makes people have that kind of deep national emotion as soon as they listen to it; At the same time, it is also easier to be accepted and loved by the broad masses of the people.

5、 Conclusion

When bel canto began to enter China, due to the great differences in the aesthetic tastes of the audience, Bel Canto and Chinese national singing were not well integrated. In the 21st century, with the increasingly frequent economic and cultural exchanges among countries, the aesthetic interests and artistic characteristics of countries are also quietly infiltrating each other. People begin to gradually understand the politics, economy and culture of other countries. They are no longer stubborn about their own aesthetic interests, but develop towards the appreciation direction of cultural diversity, artistic diversity and singing methods. Foreign artists who come to China to perform, such as Andre Bocelli and Domingo, have added traditional Chinese music elements when singing Chinese songs or foreign songs; Similarly, when Chinese singers go abroad to the world, they will also add the local artistic characteristics of performing abroad on the basis of their original music.

In short, the integration of Chinese national singing and western bel canto is the general trend of social development. Although the two singing methods are different and have their own distinctive characteristics, they also have many similarities. We should better combine the two different singing methods together, so as to better promote their own development and meet the trend and requirements of world cultural development. Although the development time of integrated singing is not long, it has the successful experience of many outstanding singers such as Wu Bixia, Han Hong and Liao Changyong, which has laid a solid foundation for the further integration of Chinese national singing and western bel canto.

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