

A study of the music history of the Pathé Company in the Shun Pao

Lin Zheng

Ms., University of Kyonggi, Seoul, South Korea.

Email: 1006464331@qq.com ORCID: 0009-0008-6523-7304

Jincheng Ma

Corresponding Author, Dr., University of Kyonggi, Seoul, South Korea.

Email: majincheng2022@126.com ORCID: 0009-0008-6832-4454

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Abstract

Gramophones and records were first introduced into China at the end of the 19th Century and then developed and prospered here. After years of development and exploration, since E.Labansat founded Pathé Company in 1908, Pathé became the most influential record company. It maintained its leadership in record content and quality in this industry. The Company also played an important role in developing the record industry and transmitting the musical culture during the period of the Republic of China (1912-1949). It also has a close relationship with the development of Chinese modern music. As one of the most profound newspapers, Shun Pao is the earliest published newspaper in Shanghai and has the longest history. Its news materials published about records were written extremely thoroughly and abundantly. A study of the Pathé Company is regarded as invaluable. This study involves compiling original historical materials from the Shun Pao using a documentary analysis approach, systematically selecting and analyzing relevant materials according to various periods and categories. By analyzing the history of its development, business strategy, and cultural influence, the study explores the significance of Pathé to China's record industry and witnesses its profound impact on the introduction of Western music culture, the fusion of Chinese and Western music culture, and the development of modern music in China.

Keywords

music culture, music dissemination, Pathé Company, record, Shanghai, Shun Pao

Introduction

Since its inception in 1872 and its closure in 1949, "Shun Pao" has gone through seventy-eight years in the long and magnificent history, and it is the newspaper with the longest circulation time and great influence in the modern history of China. As one of the most influential record labels in contemporary China, the Pathé company has greatly contributed to developing China's record industry, disseminating Western music and culture, cultural exchanges between Chinese and Western music, and the public's awareness of aesthetics. This study is based on the objective and authentic historical materials in the <Shun Pao>, and the theoretical basis of the existing studies, with the Pathé Company as the main research object.

Through this study, we can understand that the Pathé company has formed its unique business model through years of continuous operation and exploration. By introducing Western science and technology, perfecting the local record industry, and actively promoting the fusion of Chinese and Western music culture, the company has formed a unique Shanghai-style music culture. In terms of marketing, it fully caters to people's aesthetic interests, drives the trend of popularity, and leads the diversification of the public's cultural and aesthetic consciousness. Let us also witness its important and far-reaching influence on the development of China's record industry, the cultural exchange between Chinese and Western music, and the evolution of Chinese music at that time.

Literature Review

Pathé Company was a branch of Pathe Record which has been established in 1890, since its establishment, Pathé has become more and more mature, and gradually developed into the largest record company of that time, Pathé Company's influence has not only been limited to the record industry, but also impacted on the music, culture, and social life of the Republic of China, through the study of Pathé, we can understand the urban life of the people in the Republic of China period, and analyze a more real from a different perspective. The Republic of China Music Culture (Ge, 2008) Between 1934 and 1937, the company established a small national orchestra called "Pathé National Orchestra", which had only four or five players and existed for only three years, but left behind such excellent and popular Chinese national orchestra works as "The Wild Dance of the Golden Snake", "Chasing the Moon with Colored Clouds", and "The Full Moon and Good Flowers", which painted a colorful chapter in the history of Chinese national orchestral development. The history of Chinese national orchestral music has drawn a colorful picture. Leung focuses on the Pathé National Orchestra and does some systematic research on the staffing, compositions, and development process of the "Pathé National Orchestra" (Liang, 2015). The company not only sold records and created bands but also set up its record factory to localize the production of records, which was named "Xiao Hong Lou", the famous "The Red House" of Pathé, Pathé released a large number of records and at the same time discovered many outstanding musicians and preserved a large number of musical works, which are of great value to examine the record industry in Shanghai during the Republican period through the study of these records. The study of these records to investigate the record industry in Shanghai during the Republic of China has great value (Tian, 2008).

Research Problem

After years of development, the impact of

the Pathé company on China's recording industry, the history of its development, business strategy, and cultural influence, the study explores the significance of Pathé to China's record industry and witnesses its profound impact on the introduction of Western music culture, the fusion of Chinese and Western music culture, and the development of modern music in China. This study will explore these issues through the historical materials in the Shun Pao and in the context of the historical and regional background of the time.

Method

Research Model

This study employs documentary analysis, drawing extensively on authentic historical sources and systematically examining texts from these sources. This method emphasizes the study's authenticity and strengthens its persuasiveness by grounding the analysis in historical evidence.

Works

The study was conducted mainly with the help of the the Shanghai Library's "National Newspaper Index" compiled by the "<Shun Pao> Index" With the help of this tool, it is beneficial to search the electronic version of historical materials efficiently and conveniently, and the researcher can search the historical materials at that time according to the year, the month, and even the date, which provides great convenience and science for this research.

Analysis

Using literature classification, the two researchers categorized and analyzed the obtained literature data according to time and type to analyze the historical dimension of Pathé in terms of the longitudinal time dimension and the business strategies of Pathé in terms of the different types of music presented in the data. Combining horizontal and vertical dimensions, the historical significance of Pathé is analyzed using what is in the data as evidence to support the objectives of this study.

Process

The researchers initiated the collection of historical materials in January 2024 and completed this phase by March. Following the data collection, they divided their efforts between organizing the data and conducting analysis. Additionally, they undertook fieldwork in Shanghai, where they began retrieving data to apply to the research.

Results

As the most influential record company in modern China, through its excellent business strategy, strong appeal to the public consciousness, and active use of Western technology, the Pathé company has made great contributions to the development of the Chinese record industry as well as to the exchange of Chinese and Western music and culture.

The First Appearance of the History of Pathé Company in the “Shun Pao”



Photo 1. The Shun Pao, April 27, 1910.

On April 27, 1910, an advertisement appeared in the pages of the Shun Pao, which was published by the Pathé company. The advertisement generally advertised the new diamond needles made by Pathé Company, which could be replaced infrequently without damaging the record, and the price of each needle was 50 cents yen. There are

a lot of imitations on the market, so if you want to buy this kind of diamond needles, please go to Pathé and buy them at 50 cents each. There was also a Pathé logo on the needle drill, and it is easy to see through this advertisement that the Pathé company already had a certain market at that time, and there were even a lot of manufacturers selling them under pretenses. The letters engraved on the needle drill were also the English name of the company, and the advertisement published in the “Shun Pao” on January 8, 1912, used Pathé as the foreign name of the company. As the most influential record company in modern Chinese history, this was not only the first advertisement of “Pathé” in the newspaper, but also the beginning of the company’s prosperity.

The Last Appearance in the “Shun Pao” of the Pathé Company

In the decades-long history of the “Shun Pao”. Pathé company will gradually fade out of the stage of history with the migration of time, the so-called beginning will have an end, from prosperity to decline is an inevitable historical law Pathé company’s decline can also be glimpsed from the records of the “Shun Pao”, on April 8, 1945 (three hundred and eighty-seven books, two hundred and sixty), a headline “Remember Zhou Xuan concert” is almost the last information found in the “Shun Pao” about the Pathé. On April 8, 1945 (Book 387, Page 265), an article titled “Remembering Zhou Xuan’s Concert” was the last time we found any information about the company in the newspaper. Since then, it has been very difficult to see any more advertisements for Pathé in the “Shun Pao”, and even the relevant information about Pathé was very few, and Pathé slowly withdrew from the stage of history without the world realizing it.

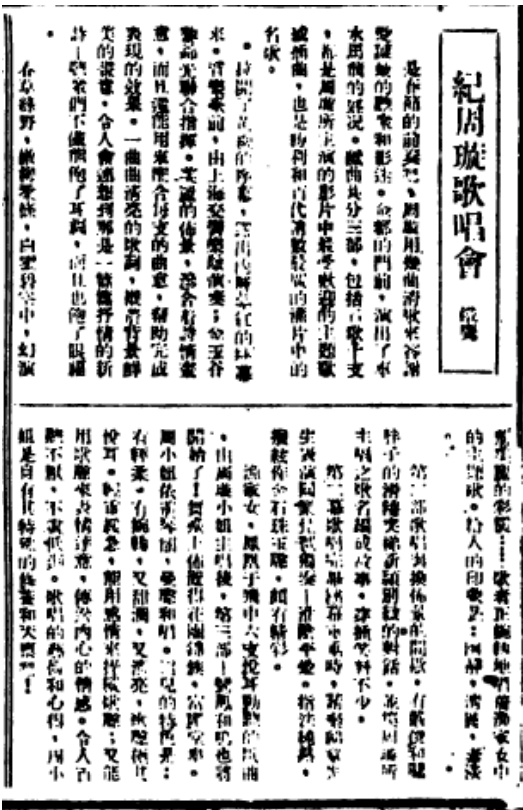


Photo 2. The Shun Pao, April 8, 1945.

The article entitled “Remembering Zhou Xuan’s Singing Concert” contains information about Pathé in the first paragraph, which reads, it was the prelude to the Spring Festival, and Zhou Xuan thanked her loving audience and fans with a few songs. The front of Jindu was filled with traffic. The songs are divided into three parts, including ten famous songs, the most popular theme songs or interludes from the films starring Zhou Xuan, and the most widely sold songs from the films of Pathé. The “Shun Pao” ceased publication in 1949, and this report was published in 1945, so through these historical materials of the company published in the “Shun Pao” from the first to the last appearance of the advertisement of the company, it can be roughly deduced that the company’s development, prosperity, and then decline after its establishment was around 1907 to 1945. As a pivotal record company in Shanghai, the development and publicity of Pathé for several years had a

close connection with the press, especially the “Shun Pao” and at that time, when the news media were not yet mature, the advertisements published in the press seemed to be the manifestation of its vigorous vitality, and it was almost difficult to find the publicity advertisements of Pathé in the “Shun Pao” after 1945, and the invincible Pathé gradually disappeared from people’s view. The company also gradually left people’s view and retreated silently with its glory gone. Pathé company after decades, such splendor not every record company can reach “Pathé” the reason why it has stood for many years less than, there must be its unique charm, and through the “Shun Pao” in historical materials from the “Shun Pao” perspective to study this issue, the development of the “Pathé” company in Shanghai. The study of “Pathé” company in Shanghai through the historical materials in the “Shun Pao” and from the perspective of the “Shun Pao” is also very persuasive.

Prices of Pathé’s Products (The Stylus)

In the fifteen years from 1900 to 1915, the company published many advertisements in the “Shun Pao” and the prices mentioned in the advertisements about records, phonographs, and movie machines were not the same. The one that fluctuated the least, or even remained unchanged, during these fifteen years was the proud Diamond Needle, patented and invented by the company.



Photo 3. The Shun Pao, January 13, 1931.

“Diamond needles are more solid and durable than the singing needles used in the past. In all the advertisements, the price was set at 50 cents per piece, and this price has remained unchanged for decades. Why has the price of the drill pins sold by 50 cents remained unchanged for so many years? And why was it priced at 50 cents? In a paper on the prices and purchasing power of money in Shanghai during the Republic of China, it is said that in the early 20th century, the main currency circulating in the market was the silver dollar, which is often referred to as “Dayang” (大洋) Its denominations are divided into four denominations: one dollar, fifty cents, twenty-five cents, and ten cents.”¹ The diamond needles sold in “Pathé” were 50 cents, that is, half a silver dollar, and what was the purchasing power of half a silver dollar at that time? An example can be given here “The Republic of China took a silver dollar for the manuscript, you can invite six or seven students to go to tea, tea cost eight coins, and then eat some steamed buns, crab roe, etc. only a total of twenty coins, and a silver dollar can be exchanged for two hundred coins.” This conversion over, a diamond needle price is equivalent to one hundred copper plates, you can invite six or seven friends to drink tea and eat snacks five times such value in the “Hundred Generation” company but can only buy a listen to the record diamond needle only, indicating that the “Hundred Generation” of the diamond needle pricing. It shows that the pricing of the needle of “Pathé” is still relatively expensive. The reason why the price was so expensive and remained unchanged for a long time can be found in the advertisements of the company published in the “Shun Pao”. In all the advertisements in the “Shun Pao” from 1900 to 1915, Pathé had been publicizing its own gold steel drill pins, while most of the drill pins on the market at that time were rough and needed to be replaced after some time, Pathé’s drill pins could be used for a long

period, coupled with the fact that Pathé had been proclaiming in its advertisements that it was the world’s first and unique drill pin, which was the only one in the world. The company has always claimed in its advertisements that it is the world’s first and unique phonograph manufacturer, which shows that for its products, Pathé is very confident. This confidence does not come out of nowhere, the new diamond needle is bound to be sought after and loved by the people, so that even if the price is so expensive there are many people to buy. That’s why “Pathé” constantly published advertisements in the “Shun Pao”. In the advertisements, it was always pointed out that there were many imitations of “Pathé” diamond needles on the market, and Pathé even prevented counterfeiting by engraving the word Pathé on the needles, which shows that Pathé was already very popular at that time and its sales were also very hot. Although the company was in decline after the 1940s, the price of these expensive diamond pins remained high without any price adjustment.

Prices of Pathé’s Products (Records)

As a company that mainly sells records, it is only natural that the advertisements published by the company would publicize the records, including the selling price of these records. As the main product of the company, the price of the records was also very high and remained high for many years. In 1912, Pathé mainly sold “first-class phonograph super records” for these records for the recording of the then red-hot Tan Xinpei, as well as Xiao Da Zi, Long Yunfu, Jin Xiushan, and other famous opera performers, the price is in Twenty-eight to three hundred and fifty yuan, and the Republic of China, an average person in Shanghai earned only twenty yuan a month, and he could not afford to pay for a record of “Pathé” even if he did not eat or drink for a month, which means that the record was not affordable to the ordinary people during the Republic of China period, and thus the main audience group of “Pathé” was bound to be the middle

¹ Dai Jianbing, “Silver and the Modern Chinese Economy” Fudan University, Ph.D. dissertation, April 23, 2013, p. 45.

class (at that time, the middle class earned about 100 yuan a month). Therefore, the main audience group of "Pathé" must be the middle class (at that time, the middle class

had a monthly income of about one hundred dollars) and the high-income group of the upper class who had a higher income.

◎百代公司增製新唱片

▲「昭君出塞」頭本狸貓換太子」等多種
 本埠百代公司所收之唱片，頗著盛名，如近收之金剛經等，昨已售罄，今明始得續到，最近則又有張文龍之「昭君出塞」內有噴哨數場頗屬特色，片中歌聲凄切，更為動聽，留聲片中除將軍令龍虎關等外，絕少有噴哨和入者，文龍另有「蔣老五殉情記」一片，係用反二黃調唱哭靈一場，較之唱春調則高出多多矣，又與蔣蘭春合唱「頭本狸貓換太子」一片，亦甚佳，另與林樹森合唱「關公月下斬貂蟬」一片，二人合唱，悲憤憤怒，大足動人。

蔣蘭春則獨唱「昭君」中之蘇武罵毛延壽一段，字字咬清，句句明晰，愈恨時之一種慷慨聲調，使人心疑，露伶往昔曾唱有「宏碧綠」中之斷索助數片，已頗聞名，去年並有「關瑞生驚夢」一片，亦大為受人歡迎，且外間殊喜仿唱，坤伶中而能咬字清楚者，確為不易，英秀之得名，亦為清楚，即大面雖自成一派，然亦在清亮上得名也，露伶今雖常在甚舞臺出演，然皆以客串之資蓋加入，故更覺難得。

另有林樹森獨唱之二本「關瑞生遇鬼」一片，及林伶與朱榮奎合唱「關瑞生槍斃」一片，亦極可聽。

又有著名彈詞家吳西庚之子玉傑，唱片五則，吳因明年起，不再彈唱，故特在該公司彈唱家傳本子之玉蜻蜓、插命鳳、白蛇傳三片，作為紀念，另有開篇一片，係其自述個人之清境等，頗為新穎，並有三絃彈之三大一片，亦殊不惡云。

Photo 4. The Shun Pao, January 9, 1923.

Moreover, even though the price was so expensive, the price of the records sold by "Pathé" was not only not reduced but also increased. In 1914 and 1915, the price of the records sold by "Pathé" was adjusted, from the original price to twenty-nine to seventy-eight dollars per record, compared with the previous price, the price of the lowest records did not change, but it was obvious to see that the price of the top records was much higher than the previous price. But the prices of the top records are much higher than before. Why the price of "Pathé" record is so expensive, can be explained from three aspects "Pathé" was the leader of the Shanghai record industry in the twentieth century whether in advertising and publicity or the production process far more than any other record company, its production of the diamond needle is more than any other record company. Its production of diamond needles is a change from the original need to frequently replace the needle phenomenon. According to the advertisement published in the "Shun Pao" "Pathé" company sells

records to the most popular opera singers, and inviting these famous singers naturally needs a certain amount of remuneration, some of the more influential will need a higher price, therefore Raising the price of recordings was also a way to minimize losses. Although the records sold by the company were mainly operas, they were carefully categorized, so that different types of operas from different regions could be heard on the recordings. Not only that, but the quality of the recordings was also much better than before, and in the following years, the records were sold at the same price. At the beginning of the twentieth century, opera records were the main type of records of the company, but in the 1930s and 1940s, with the emergence of period music, the company gradually began to sell records featuring a variety of period music.

新歌介紹

迷途的羔羊

漁光曲歌，已是一個極流行的歌曲，這歌聲，曾彌漫了全中國。

漁光曲歌之後，這裏又產生了一支迷途的羔羊歌，這歌的詞曲，都是非常之好的。

這支歌，由蔡楚生作詞，任光作曲，陳娟娟主唱，已由百代公司收成唱片。歌聲，現在印刷中，不日可以贈送各界。

下面，是迷途的羔羊的歌詞：

月光光 照村莊，
村莊破落炊無糧；
租稅重重稻麥荒！
月圓圓 照籬邊，
籬邊狗吠不能眠；
饑寒交迫淚漣漣！
月朗朗 照池塘，
池塘水乾種田難；
他鄉流落哭道旁！
月亮亮 照他鄉，
他鄉兒郎望斷腸；
何時歸去種新秧？
月依依 照河堤，
河堤水決如山移；
家家沖散死別離！
月黯黯 照荒塚，
荒塚屍骨白如霜；
又聽戰鼓起四方！
月涼涼 照羔羊，
羔羊迷途受災殃；
天涯何處覓爹娘？
月明明 照人心，
天心不知見漂零？
風吹雨打任欺凌？
月微微 照海水，
海水奔流水不回；
苦兒無家不得歸！

Photo 5. The shun pao, July 6, 1936.

The advertisement defines “Fishing Song” as a popular song, even throughout China, and the other song “Lost Lamb” is also similar to “Fishing Song”, but it is clear to see that these two songs have already been recorded by “Pathé” when they were popular throughout the country and not only that but also made into a songbook, which will be printed and given to fans. Not only that but the sheet music was made and printed to be given to the fans. It can be imagined that at that time, the period song or “Pathé” company recorded these two songs “Fishing Song” and “Lost Lamb” has were popular nationwide, and the streets and alleys were widely sung to the extent of “Pathé” company in the recording of the record also print the lyrics is the best proof. The fact that the company printed the lyrics of the songs after recording them is the best proof of the success of the periodicals recorded by the company in the mid-twentieth century and the transition from recording opera to periodicals. In addition, the company also organized a national orchestra from 1934 to 1937, which left a significant mark on the development of Chinese orchestral music.

Music Released by Pathé (Chinese Opera music)

Opera is one of the most important and influential art forms in Chinese traditional culture, with a deep mass base and a long cultural history, it is loved by people and is

popular among young and old alike. Before the boom of recordings, opera music and most of the traditional art forms were passed down through the older generation of artists in the form of oral transmission, and opera performers also in the form of performances will be presented in the form of opera, this traditional form of performance has been inherited for a long time, but not everyone has the opportunity to hear the sound of the classic opera excerpts in person, and not everyone can see the wonderful and varied. However, not everyone has the opportunity to listen to the lingering sound of classic opera excerpts, nor can everyone witness the spectacular stage performances of opera, because as a form of entertainment, it has not reached the level of mass popularization that can be easily enjoyed by everyone. Due to these limitations, the rise of opera and the recording industry was complemented by the mass production of opera recordings; in the 1930s, with the development of the recording industry, opera recordings were released by various record labels, with one of the most prominent ones being the Pathé Company.

新出各大名伶唱片

譚派 余叔岩	法馬 趙雲	坤 張桂學	坤 張雲
京派 梅蘭芳	法馬 趙雲	坤 張桂學	坤 張雲
京派 尚小雲	法馬 趙雲	坤 張桂學	坤 張雲
京派 劉寶全	法馬 趙雲	坤 張桂學	坤 張雲
京派 臥雲居士	法馬 趙雲	坤 張桂學	坤 張雲
京派 小翠花	法馬 趙雲	坤 張桂學	坤 張雲
京派 朱素雲	法馬 趙雲	坤 張桂學	坤 張雲
京派 馬富祿	法馬 趙雲	坤 張桂學	坤 張雲
京派 王瑞喜	法馬 趙雲	坤 張桂學	坤 張雲
京派 周菊娥	法馬 趙雲	坤 張桂學	坤 張雲
京派 周鳳花	法馬 趙雲	坤 張桂學	坤 張雲
京派 趙張	法馬 趙雲	坤 張桂學	坤 張雲
京派 金鋼	法馬 趙雲	坤 張桂學	坤 張雲

上海分售處：南京路永安公司

Photo 6. The shun pao, October 14, 1925.

Pathé company with its keen sense of business found a wide audience of opera, and immediately catered to the general public's preferences, netting the most popular opera singers, Mei Lanfang, Tan Xinpei, Shang Xiaoyun, Xun Huisheng Yu Shuyan, Cheng Yanqiu and a large number of opera performers and their works were Pathé company in the form of recordings recorded out. It was like a thunderbolt in the market at that time, causing an unprecedented response. People were extremely interested in this novelty. Firstly, because of its novelty, and secondly, because these opera records published by Hundred Generation Company made it possible for people to enjoy the original recordings of authentic opera masters without leaving their homes. This novel and convenient form of entertainment instantly ignited people's enthusiasm and whetted their appetites. Especially wealthy people with better financial strength regarded it as a status symbol, and whoever owned a record player from Pathé and played a few songs when guests came to their home would certainly be proud of it.

電影音樂作曲家馬蘭芬君，近於百代公司
 收得二面唱片，一，「滿園芳」是凡蕪林獨
 奏的，一，「新合奏」二胡獨奏的，現已完
 成，成績非常美滿。

Photo 7. The shun pao, November 1, 1935.

Music Released by Pathé (Instrumental)

In addition to opera records, many instrumental solos and ensembles are also popular nowadays. Guqin solo, pipa solo, erhu solo, sanxian solo, yangqin solo, etc. can be heard in the recordings of Pathé Company. In this report in the "Shun Pao", it is written that "the movie music composer received two sides of the record, one "Full of Fans" is the soloist of Fan Hualin, and one "New Ensemble" is the soloist of Erhu, which has now been completed, and the result is very beautiful."The company issued many similar instrumental solos, in addition, although the company is located in Shanghai, its record sales range covers the whole country, so some of the south of the Yangtze River area also issued folk music ensemble classes, the south of the Yangtze River Silk and Bamboo class of records. For those consumers who love to listen to instrumental works, the release of instrumental recordings fully meets their needs, and the instrumental recordings released by Pathé are some of the most famous songs, so consumers can also enjoy their ears.

Music Released by Pathé (Western Classical Music)

Shanghai is the most important port city in China, since the opening of the port with the impact of Western culture, more and more Western culture into China. Shanghai's culture is known as the "sea culture" after the opening of the port of Shanghai, Western cultural ideas into China and the local culture after the fusion of a culture, which is both inclusive and special, both the Western industrial civilization after the opening of the ideological consciousness, but also with the connotation of the Jiangnan euphemistic and delicate, both international vision and the fusion of the essence of traditional Chinese culture, which is unique to Shanghai, unique and distinctive. With an international vision and the integration of the essence of traditional Chinese culture, this is Shanghai's

unique and distinctive Shanghai culture. This is the unique style of Shanghai's sea culture. The essence is the borrowing of European and American culture. As a leading company in Shanghai's record industry, Pathé naturally noticed the influence of Shanghai's culture on people, more and more people no longer listen to opera alone, and some Western classical music gradually came into people's lives. The introduction of the piano and the violin broadened people's horizons, and these Western music styles, which are very different from the traditional ones, attracted many enthusiasts with their unique charms. Most of the Western music records released by Pathé were for Western instruments, both solo and ensemble. The main types of music were solo piano, solo violin, and orchestral ensembles.



Photo 8. The shun pao, May 7, 1945.

Music Released by Pathé (Popular Music)

In 1927 Li Jinhui created a brand new style of songs, he was different from the traditional song forms, in terms of content, mostly expressing personal feelings, love, and life are the main body, at the same time, he had a strong commercialized atmosphere. In the same year, two songs sung by Li Minghui "Sister I Love You" and "Hairy Rain", also quickly became popular and were enthusiastically sought after. And this new style of music was instantly recognized by Pathé For this

reason, Pathé specially invited Li Minghui to record the album, and took the lead in releasing the albums of "Sister I Love You" and "Hairy Rain", which were immediately well received in the market. The company also tasted the sweetness and followed up by inviting many singers and movie heroines to record period songs, among which "Lullaby" sung by Chen Yumei became the top-selling album. After the success, Pathé released "Flowering Shadow" and "Swallow Flying" in cooperation with Chen Yumei.

Due to the easy-to-understand songs and the rise of the movie industry, Pathé combined the movie theme songs and movie protagonists and released many records, which attracted both movie fans and singers, and Pathé seized half of the record market through the opportunity of the songs and gained a huge profit from it. As for the era of song, as the predecessor of pop songs, the release of the era of song records as well as the later publicity and promotion undoubtedly

promoted the development of modern pop music, creating an extremely favorable environment for its development, but also captured a large number of fans of the era of song. This huge fan base and the creators that were nurtured by Pathé became the solid foundation for the development of era of song in the future. Era of song and Pathé complemented each other and accomplished each other.

黎明暉 歌劇唱片
 楊耐梅 時曲唱片
 本局 監製 手提迴音機
 每只僅售洋十九元半
 國民書局發售
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 葡萄仙子 (獨唱)
 三蝴蝶
 因奴流淚
 落花流水
 木蘭詞水
 文蘭結婚
 毛蘭與小孩
 麻雀與小孩
 徐微風 (合唱)
 打倒軍閥
 當兵為民
 告同胞歌
 總理紀念歌
 青天白日歌
 我女上等
 歡迎革命軍
 同志革命歌
 平等歌
 姊妹我愛你
 吹喇叭拉鋸
 月明之夜
 可憐的秋香
 寒衣曲
 春朝曲
 瞎子瞎算命

Photo 9. The shun pao, April 6, 1928.

Artists Working with Pathé Company (Opera Performers)

THE SHUN PAO REPUBLICAN ANNIVERSARY EDITION
 中華民國十三年十月十日 (版七)
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Photo 10. The shun pao, October 10, 1924.

Opera performers were the first category of artists that Pathé paid attention to, due to the deep-rooted traditional music culture, opera music has long been integrated into the aesthetic needs of the people, the bazaars of the major ports of commerce, temple fairs

can be seen on the street singing people, theaters around the countless. Walking down the street everywhere you can meet three or two ticket enthusiasts, it can be said that at the beginning of the twentieth century, opera music was the most popular

form of art. Most of the opera artists who cooperated with Pathé were famous opera singers, and the first and foremost were a large group of opera greats represented by Tan Xinpei. Most of these opera performers are already famous, and before they record for Pathé most of them already have their famous works in hand. They were often invited by the company to release their most famous selections while the market was hot. For example, Tan Xinpei's "Hong Yangdong", "Mulberry Garden", "Qin Qiong Sells His Horse", Mei Lanfang's "Farewell My Concubine", Ma Lianliang's "Suwu Shepherds the Sheep", "The Four Scholars", and so on. The artists selected for recording are all famous opera singers.

Artists Working with Pathé Company (Pop Stars and Singing Groups)

With the popularity of Li Jinhui's era songs, this style of music, which had a strong commercial flavor but was also energetic and in line with the aesthetic taste of the city dwellers, soon spread throughout Shanghai at that time. "Hairy Rain" and "I Love You, Sister" spread throughout Shanghai, with everyone humming the melodies, and the singers who sang these period tunes also gained a great deal of attention and exposure.



Photo 11. The shun pao, September 5, 1932.

Naturally, the company would not let go of the opportunity to cooperate. Li Minghui, who sang the two classic songs, was invited to record the album, and after it was introduced to the market, it gained an enthusiastic response, and soon the sales of the albums topped the charts of the record industry. The company took advantage of the situation and invited some famous singing and dancing groups, including the Plum Blossom Singing and Dancing Troupe and the Heart Sound Orchestra.

Composition Artists Represented by Li Jinhui

Li Jinhui, the founder of Chinese pop music, studied guqin and plucked instruments since childhood and made great contributions to Chinese pop music. With his outstanding

professional ability and rich performing experience, he knew all types of folk music, and in 1927 he began to create a genre of music that was very different from the traditional opera in terms of melody, but instead had a fashionable, cosmopolitan flavor that fit the aesthetics of the city dwellers and at the same time had easy-to-understand lyrics that were catchy and easy-to-follow. This is the song of the times, the pre-birth of modern pop music. Since December 15, 1927, when Pathé released its first album under the name of "Special New Songs", "Hairy Rain" and "I Love You, Sister", composed by Li Jinhui and sung by Li Minghui, received a great market response, Pathé began to make great efforts in the category of period songs.



Photo 12. The shun pao, December 15, 1927.

In an advertisement published in the Dec. 15, 1927 issue of the “Shun Pao”, the company’s new recordings mentioned the songs “Hairy Rain” and “I Love You, Sister” written and sung by Li Jinghui and defined as special new compositions. These two songs were well received after their release, and in the year to come, Pathé continued to run advertisements featuring these two songs. After that, Pathé gave up the original opera records and changed the development direction to develop the periodical records, which had been dominating the periodical records market at that time.

Setting Cultural Trends in the Recording Industry and Society

In 1908, Pathé was founded in Shanghai, as a record company just starting, Pathé did not have much influence, besides, the record industry at that time was still the two tigers’ situation of seeking Mou Deli foreign firm and Xinlong foreign firm, therefore, to seek development, the founder of Pathé, E. Labansat, carefully analyzed the main popular types of records in the market at that time. Immediately invited the most famous actor Tan Xinpei to record the first opera record, and it was a big hit. After seeing the great success of Pathé, other record companies followed suit, the most successful of which was the Deli company, and in the record advertisements in The Shun Pao, the most common type of opera record advertisement besides Pathé was that of the Victory Company. In 1927, Li Jinghui composed a period song, which gradually became popular in society at that time, but

none of the record companies published period song records at that time. With a keen sense of business sense, the company discovered the great commercial value of the era song and invited Li Minghui to record two albums of the era song, “Hairy Rain” and “I Love You Sister”, which instantly stirred up the record market, and the two hottest songs of the time could be heard everywhere. The development trend of the record industry is often linked to social aesthetics, and the company grasped the social aesthetics and the change of the popular trend in time and discovered the commercial value for the first time, which is incomparable to other record companies. Because of the company’s keen business sense and forward-looking aesthetic perception, the company has always stood at the forefront of the recording industry’s vision. But wherever the company has released records, other record companies will inevitably compete for imitation, whether it is traditional opera records, period music, whether it is the theme song of a movie or Western classical music, the company is undoubtedly the record industry’s popular wind vane, leading the record industry’s popular trends.

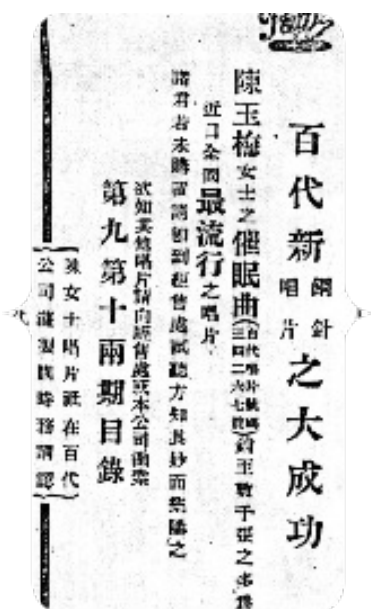


Photo 13. The Shun Pao, January 24, 1933.

As a record label with great influence in the market, the successful business strategy of the company, especially in the operation of the record-related business, can be regarded as a model for the industry. Whether it was its selection of record categories, its control of the public’s cultural aesthetics, or its heavy investment in advertising, it demonstrated its outstanding business strategy. In an advertisement published in the January 24, 1933 issue of The Shun Pao, the Pathé company used a very gimmicky tone to promote the sale of its diamond needles and new records and used phrases such as “a great success” and “the most popular record” to attract users’ attention and create a buzz. The commercials use phrases such as “big success” and “most popular record” to attract attention and create a market impact. Similar business strategies abounded. At the same time, the Pathé company was able to accurately gauge the current aesthetic tastes of the user groups and even the public at large. It pays special attention to the popular music culture that the public loves and cares about. While inheriting and developing Chinese traditional music culture, the Pathé company also actively introduced Western music culture,

utilizing exquisite business conception and advertising packaging to put Western music culture into the mass market and gained a warm response. In the process of shaping and importing Chinese and Western music culture and cultural consciousness over time, a high degree of cultural influence was formed on Chinese society at that time, especially in the Shanghai area, which had a positive significance on the progress and openness of public consciousness and the intermingling of Chinese and Western music culture.

Localization of Record Production

At the beginning of the twentieth century, although China’s record industry was in good shape, with record companies dominating the market, the essence of the industry was that the domestic record companies were the agents of foreign record companies in China. For example, the old Xinlong foreign firm was the agent of the American Columbia Gramophone Company, the Mou Deli foreign firm was the agent of the British Gramophone Company, and the Pathé Company was the agent of the French Pathé Company in China. The biggest disadvantage of being an agent, apart from paying a certain amount of agency fees, is that the finished recordings must be sent to the foreign headquarters to be made into records, which will incur a lot of extra expenses in the process. Not only that, due to the excessive reliance on foreign technology, many of the company’s development plans and operations will be limited to a greater or lesser extent. These factors are not conducive to the development of the company to a large extent, and as a record company operating in China, of course, we hope to be able to do all the operations independently and autonomously in the country and no longer be restricted by the headquarters, but in the final analysis, the main reason for this phenomenon is still due to the domestic production process is not up to the level of the process of transporting the records out of the country will also be spent on a large amount of manpower, material, and

tax, etc., which adds up to a huge amount of money. Recording technology for records was a complex endeavor at the time, and early record tapping was done by foreign engineers. With the completion of “The Red House” Building in 1917 (now located in the former site of The Red House Building, No. 811 Hengshan Road), Pathé began to use the recording technology introduced from the West to make independent recordings, which also marked that they had fully mastered the recording and production of records, and from then on, a large number of singers, movie stars, Western bands, and Chinese national bands recorded in this place, and Pathé also released a large number of records in this way.



Photo 14. Shanghai Archives file: Q275-1-2045, page 6.

Promoting the Prosperity of the Modern Recording Industry

As a shining star in the history of modern recordings, Pathé drove the progress of the record industry in the Republic of China with its development. In terms of the content of the records, the success of Pathé made the music forms such as opera, instrumental music, period music, western classical music, etc. blend with the records, which pushed the content of the record industry to be more and more colorful. The company relied on its factories to produce records,

which promoted the improvement of the craftsmanship of the record industry. The combination of movies and period music, and marketing models such as quizzes and lucky draws made the industry more commercialized. The rise of Pathé made other record companies pressure to make each record company make every effort to compete with them, which also achieved the record market environment of the Republic of China period where Pathé was the dominant company and each record company competed with each other and pushed the prosperity of the modern record industry to move forward.

Inherit and Develop Traditional Music Culture

In modern China, due to the deep-rooted traditional culture, all kinds of traditional music are still very popular among people. However, because many traditional forms of music, such as mountain songs, bugles, ditties, and other art forms, are mostly passed down orally, many traditional folk art forms have declined or even been lost. In its decades of operation, the company has released countless records that have not only brought great benefits to its band but have also played an extremely important role in preserving traditional culture. The company has released many opera records, including Peking Opera, Kunqu Opera, Pingju Opera, Qin Opera, Chu Opera, Cantonese Opera, Sichuan Opera, Yang Opera, and so on. The music category includes Golden Rhythm Drums, Pear Blossom Drums, Shandong Qin Shu, Suzhou Pian Bomb, etc. The instrumental category includes Guqin songs. Instrumental music includes guqin, pipa, erhu, and folk music ensembles. Pathé has recorded and preserved these excellent traditional cultures in the form of recordings, and with its high-quality records, most of the music genres can be found in the recordings published by Pathé. As a French record company, Pathé did not completely worship foreign countries and pander to foreign countries; it not only did not abandon the traditional Chinese culture

but also made great contributions to the inheritance and development of traditional culture. Traditional culture in the folk has a deep mass base and an unparalleled unique charm. From the Song dynasty tile house hook rail to the late Qing dynasty theater, it is an important place for people to contact traditional culture. Before the popularity of the record, people used the traditional form of performance to understand and appreciate the excellent traditional culture, which is complementary to the deep-rooted traditional culture. The emergence of the record makes the dissemination of traditional culture more convenient. The company, as a representative of the record company, selected a large number of traditional Chinese songs and cultures to make into a record. As the sales champion of the record industry, the company's initiative in the promotion of traditional Chinese culture has played a powerful role in the development of its significance, which is not only limited to the inheritance of traditional music and culture, due to the great influence and market promotion power of the company. With their huge influence and marketing power, these traditional music records make more and more people understand the traditional culture. They are either traditional culture advocates or the traditional culture of foreign friends is relatively unfamiliar, but this does not affect the company's leadership of the traditional culture spread throughout the entire record industry. Through the thousands of years of traditional Chinese culture essence, more and more people through the record understand the Chinese people. The essence of culture What is played in these various records is not just a simple melody but a treasure flowing in the long river of Chinese history and culture, which shines with the light of Chinese traditional music and culture. These records of Pathé have played a good role in preserving the traditional culture, especially for those who have a long history of oral tradition and are about to be lost. The records record the complete record of this traditional music and culture and

make it available in a wider space for more people to listen to and appreciate the unique charm of traditional culture. Inheriting and promoting the traditional music culture, Pathé is worthy of being recognized in the history of the world.

Dissemination of Shanghai-style Music Culture

Shanghai, as an international metropolis, is an eclectic and tolerant city with a high degree of commercial prosperity. All of this is closely related to the opening of the port of Shanghai in 1843, after the opening of the port of Shanghai, a large influx of Western culture, filled with the cultural imprints of modern Western industrial civilization, the spread of Western culture in Shanghai in a very different and innovative avant-garde styles, coupled with the cultural penetration of Shanghai's various concessions, the international integration of the world's cultures and the local culture of Shanghai intertwined together. During this period, a lot of Western music culture was introduced to China, piano, violin, symphony, orchestra, songs, cutting-edge music theory, and music ideas all impacted the local music culture, in this local and world dialogue gradually fused and intertwined with Shanghai's unique shanghai-style music culture. People had great curiosity about this Western music, and Pathé issued Western classical music-based records, which were only appreciated by a small portion of the middle class or some intellectuals and musicians, but due to Pathé's monopoly of the record market and its great influence on the society at that time, western music was gradually known by more and more people, and people gradually accepted this new and innovative music. Gradually, more and more people became familiar with Western music, and people gradually accepted this new and different form of music. With the penetration of the Shanghai-style culture, some rich people regarded listening to classical music, watching musicals, and listening to symphonies as a symbol of noble status, and people also slowly accepted Western music.

These kinds of recordings played a positive role in the dissemination of Shanghai music culture, making those people in remote areas where information is closed also exposed to these foreign music cultures through the recordings, a large number of Western symphonies, and piano masterpieces for the people to be familiar with, a batch after batch of musicians traveled across the oceans to come to Shanghai, they either held concerts after concerts, or exchanges of learning with local musicians, more and more music culture spread in Shanghai, and more and more music culture spread in Shanghai. More and more music culture spread in Shanghai, and people gradually got used to and loved these styles of music, which were very different from traditional music. Not only that, due to the powerful spread of records, western music culture has been widely spread in China, as one of the main means of spreading the music culture of the Shanghai school, records as an effective carrier to integrate Chinese and Western music culture and then push it to the consumers with great momentum, the Chinese and western music culture in the collision of the city of Shanghai has found a perfect balance, fitting in the city of Shanghai's tolerance and integration of the city's character, the Shanghai school of music has taken root and flourished in Shanghai. In this way, Shanghai music has taken root and flourished in the city. As one of the channels for the dissemination of the Haiku music culture, the strong market influence of the company and the unique timeliness of the record itself have played a great role in promoting the dissemination of the Shanghai-style music culture in China.

The Fusion of Chinese and Western Music Cultures

With the gradual introduction of some Western classical music into people's lives. The introduction of the piano and violin broadened people's horizons, and these Western music styles, which are very different from the traditional ones, have attracted many fans with their unique charms. As one of

the leading record companies in the country, the recordings of Western music released by Pathé are mostly music played by Western instruments, both solo and ensemble. They were mainly piano solos, violin solos, and orchestral ensembles. The public had a strong curiosity about these unfamiliar foreign musical cultures. In response to the trend of the times, Pathé released a series of Western classical music works, which had a great attraction to the public while bringing cultural impact. The public gradually came into contact with and recognized many excellent Western music works in the overwhelming advertising campaign of the company. The public consciousness, especially people's music aesthetic consciousness, and cultural consciousness is also gradually changing. People are no longer unfamiliar with or resistant to these foreign cultures but tend to be enthusiastic about and respect them. Appreciation of Western music gradually became a cultural symbol and status symbol for celebrities in Shanghai and even across the country. The acceptance of Western music culture and the traditional music culture rooted in China for thousands of years created a flourishing cultural scene where Chinese and Western music cultures mingled, where tradition and modern innovation were combined, and where a hundred flowers blossomed.

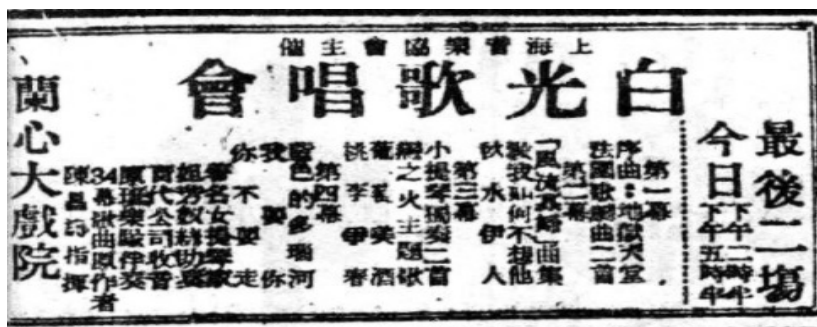


Photo 15. The Shun Pao, May 7, 1945.

Contributing to Modern Musical Culture

The most prominent of the modern music culture was the periodicals composed by Li Jinghui, which was during the heyday of Pathé and the most prosperous era of China's record industry. Therefore, driven by commercial interests, Pathé began to release a large number of zeitgeist records, and the popularity of zeitgeist records was, to some extent, attributed to the fast speed and convenient listening methods of the records themselves and the vigorous publicity of Pathé at a later stage. As the leader of the record industry, the company's choice of record content also represents the general trend of the record industry. It can be said that, as one of the most effective means of spreading music and culture, the development of the record industry is interrelated with modern music culture, and a large portion of the development of modern music culture has benefited from the promotion of the medium of records, and soon, under the promotion of the records, the record of new music has also rapidly occupied the mainstream market. At the same time, it also led to the birth of a large number of new musicians and singers. In modern music culture, the music of Nie Er and Ren Guang, which emerged after the 1930s, also shone on a wider stage because of the release of records by the Pathé Company. The mass songs and anti-Japanese salvation songs of this period can be heard in the records, and these songs played a great role in forging the national pride and patriotic feelings of the Chinese people, and in some ways,

the records issued by Pathé Company and a series of overwhelming propaganda around the records even contributed to the process of China's modern history in this period. Before the founding of New China, the civil war between the Communist Party of China and the People's Republic of China made the company fall to a low point, but the records issued by the company over the years and the impact of these records on people have long been deeply rooted, and it can be said that in the process of the development of modern music in the whole of China, Pathé Records occupies an important position, and Pathé has been a contributing factor in the development of modern music and culture with its great influence.

Conclusion

As a representative and far-reaching record company in China's modern history, with its outstanding business strategy, in its many years of operation, the Pathé company paid great attention to changes in the values and aesthetic interests of its audience, and through overwhelming advertising and promotion, and by its great influence in China's record market at the time, it continuously delivered to the public the cultural consciousness that the Pathé company had been advocating for several decades. Both traditional Chinese music to meet the traditional market, and Western classical music to introduce innovations, whether it is the preservation and precipitation of local music culture, or the exchange of Chinese and Western

music culture, Pathé has formed a strong appeal at the public level by its great influence in the public and has burst out a great cultural influence. Besides, Pathé Company also did its best to realize the localization of record production, actively introduced Western recording technology and record manufacturing technology, and made outstanding contributions to the localization of China's record industry. Through the historical materials related to Pathé Company that appear in the Shun Pao, we can see that in the development process of Pathé Company in the past decades, it has constantly pushed forward innovation and change, and these development courses are also intertwined with the development of the contemporary record industry and the modern music culture and have mutual influence on each other. From the production of records, the types of records, the artists invited to record, the price of the products, and even the name of the company, etc., the Pathé company also insinuates the history of modern music and culture. Shun Pao has been through seventy-eight years, and as a colorful piece of China's modern record industry, the Pathé company has left behind too much historical information in the Shun Pao. Through the excavation of these precious historical materials, we learn about the former glory of Pathé, and from the advertisements published by Pathé which appeared in the Shun Pao, we learn about the prosperity and decline of a generation of record industry leaders and witness the pivotal position of Pathé in the history of the Chinese record industry as well as its far-reaching influence on the exchange of Chinese and Western music and culture, and the evolution of Chinese music in the modern era

Recommendations

Recommendations for Further Research

Future research can rely on historical materials to collect more relevant information with the help of big data and electronic databases. At the same time, it

can also expand the study of Pathé to include other record labels of the same period and compare them with each other, to respond to the development of the record industry at that time as well as more issues on the exchange between Chinese and Western music cultures in modern China.

Recommendations for Applicants

This study offers new horizons for scholars interested in modern Chinese music culture, especially in witnessing the history of the development of the contemporary record industry and music culture from the perspective of the Pathé Company. Through the results of this study, researchers related to recordings, modern Chinese music culture, Sino-Western music cultural exchanges, and modern Shanghai music culture will gain more information as well as perspectives, which will be beneficial for them to be able to discover more important information in history and to enhance the depth and breadth of their research.

Limitations of Study

This study makes full use of historical data but lacks a certain amount of empirical research, especially since the content in the literature is subject to the subjectivity of the era to which it belongs, and thus needs more confirmation in terms of objectivity.

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Biodata of Authors



Ms. **Lin Zheng** is currently studying for a Master's Degree in Musicology at Kyonggi University in South Korea. She is a member of the China-Korea Scholars Association and has devoted herself to the practice and research of teaching Chinese music and vocal performance for a long time. She has published several papers on Chinese music and vocal performance. She has participated in many international conferences and won the third prize in the Asian Musicians Association and Japan International Artist Competition in China.

Affiliation: The University of Kyonggi

Email: 1006463114@qq.com

ORCID: 0009-0008-6523-7304



Dr. **Jincheng Ma** is currently a doctoral student in Global Music at the University of Kyonggi in South Korea. Member of the Chinese Traditional Music Society, and member of the Chinese Art Anthropology Society Member of the Academic Department of the All-Korea Chinese Scholars and Scholarship Association. Visiting Professor at Krik University, Thailand. Participated in humanities and social science research projects of the Ministry of Education of China, and has written and published monographs. published several articles, including in Chinese core journals of Peking University, China, and international English journals. He has been working on musicology, and music education for a long time.

Affiliation: The University of Kyonggi

Email: majincheng2022@126.com

ORCID: 0009-0008-6832-4454