

The Aesthetic Integration Of The Creation And Singing Creation Of Ancient Chinese Poetry And Art Songs

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ABSTRACT

Ancient poetry art songs, as an important part of Chinese art songs, originated from Qingzhu's "The Yangtze Eastward" in the 1920s. After a hundred years, they became highly mature in the 1980s. Composers represented by Luo Zhongrong and Li Yinghai, singers represented by Jiang Jiaqiang, They devote themselves to the integration of the traditional and the modern, the ancient rhyme and the modern sound, and the western and Chinese music aesthetics in terms of their creation and tune creation. Taking one of Li Yinghai's three songs of tang poems as an example, combined with Mr Jiang Jiaqiang's singing style, this paper analyses the relationship between this poem's tune and words in terms of the essential elements of tone, rhythm, structure and so on, demonstrates that the regional languages embodied by Chinese poetry art song breed tune beauty of words and tune, Metrical beauty of words and tune's rhythm and Timbre beauty beauty of tonal structure layout, and realizes the aesthetic integration of tradition and modernity, ancient rhyme and modern sound in the creation and tune creation, and then draw the conclusion that the unique beauty of rhyme and artistic conception of Chinese ancient poetry art songs is the key to the interpretation of Chinese ancient poetry art songs, in order to provide aesthetic perspective and thinking for the modern creation and singing tune of Chinese ancient poetry art songs.

Keywords: The aesthetic Harmony; Chinese ancient poetry art songs; Rhythm beauty; Metrical beauty; color beauty;

I.THE ORIGIN RESEARCH

In the course of thousands of years of development, China's "poetry and music" culture has a long history, "Poetry express thoughts and feelings,Singing is the language to express thoughts and feelings. The tone should conform to the intonation, and the intonation should be harmonious with the five tones. The tones of eight musical instruments can be harmonious without losing the order of each other, so that God and people feel harmonious when they listen to it" [1] The thought of poetry and music covers the essence of Chinese ritual and music culture. From the "The Book of Songs", "Chu Ci" to the Han-Yue-fu to Tang and song poetry, yuan opera , until 1920s Qingzhu followed western music creation techniques under the premise of basic principles, according to Su Shi's "Recalling Antiquity at the Red Cliff--To the tune of Nian Nujiao" where wrote a song about "The Yangtze Eastward" , opens the modern exploration of Chinese ancient poetry and art songs. After hundred years' creation of Chinese ancient poetry and art songs' creation, before the founding of the PRC, the creation of those people

are the main focus, such as Huang Zi, Jiang Dingxian, Shang Yingnen, Zhang Xiaohu, Lin Shengxi, Liu Xuean, Tan Xiaolin, Xi Haixing, He Lvting, Ma Sicong and so on, which laid a solid foundation of the nationalization creative road for those ancient art songs to learn form the West and combine with each other; After the founding of the PRC, the pursuit of modernity and diversified styles of ancient poetry and art songs by a group of composers in the 1980s was the most dazzling.After the founding of the People's Republic of China, the pursuit of modernity and diversified styles of ancient poetry and art songs by a group of composers in the 1980s was the most dazzling. Such as Luo Zhongrong's "Song of Autumn", "Crossing the River to Pick Lotus", "Chang E" , "Touch the Fish",Li Yinghai's "Midnight Bells", "On the Stork Tower", "Spring Dawn", Huang Yuyi's "Slow Slow Tune", Yang Liqing's "Send Meng Haoran to Guangling" , Ding Shande's "Ju Song", Ma Sicong's "Everlasting longing", Mo Wangping's "Prelude to Water Melody", Zhao Gang's "River Snow" and so on. The ancient poetry and art songs in this period lay more

emphasis on modern creation techniques, and the complex and varied tonality, pitch and tone sequence became important symbols for composers to convey their own feelings and describe the artistic conception of the poem, and presented diversified new thinking in the writing of rotation, harmony vocabulary and piano accompaniment [2]. Whether it is the exploration of the nationalization creative road combining Chinese and Western elements before 1949, or the pursuit of diversified styles after 1949, composers have the same pursuit of "harmony between poetry and music", and follow Qingzhu's principle of poetry and music thought, that is "music should be based on poetry. According to the law of music to play his thoughts "[3] , the pursuit of perfect integration of poetry and music skills and the pursuit of ideological and artistic are highly unified.

Along with the century-old creation process of Chinese ancient poetry and music art songs, how to perfectly interpret ancient poetry and music art songs and realize the artistic conception, image and lasting charm of poetry and music, is the eternal theme that several generations of vocal musicians pursue and

explore. What kind of singing technology, what form of expression, and what kind of aesthetic requirements can better show the poetry of poetry and the creativity of the composer, which still needs deep thinking and practice. Taking one of Li Yinghai's three tang poems "On the Stork Tower" as an example, combined with Mr Jiang Jiaqiang's singing style, this paper analyses the relationship between this poem's tune and words in terms of the essential elements of tone, rhythm, structure and so on, demonstrates that the regional languages embodied by Chinese poetry art song breed tune beauty of words and tune , Metrical beauty of words and tune's rhythm and color beauty of tonal structure layout, and realizes the aesthetic integration of tradition and modernity, ancient rhyme and modern sound in the creation and tune creation , and then draw the conclusion that the unique beauty of rhyme and artistic conception of Chinese ancient poetry art songs is the key to the interpretation of Chinese ancient poetry art songs, in order to provide aesthetic perspective and thinking for the modern creation and singing tune of Chinese ancient poetry art songs.

THE BEAUTY OF THE WORD AND THE BREEDING BY REGIONAL LANGUAGE

In Chinese phonology, each character is divided into three parts: "initial", "final" and "tone"[4] by the traditional method of analyzing phonology. Among them, the pitch of the tone plays an important role in the ups and downs of singing melody. The change of the pronunciation of the tone is the "tone value". The difference of dialect habit and poetry recitation tone is caused by the difference of the tone value of local dialects, so the tone value affects the melody and rhythm of singing. From words to verses, it is a process from point to line, so the pitch of a song is affected not only by tone but also by intonation [5]. Intonation is the inflection of the tone of a sentence and one of the expression elements of the tone of speech. The intonation and tone of different regional dialects work together to influence the change of melody and rhythm of a song and form regional differences in musical style.

The creation of ancient poetry and art songs must

comply with the sense and rhyme of the poem itself.

When describing his music creation, Mr. Li Yinghai mentioned that "the combination of music and words will inevitably be restricted or influenced by words. On the premise of obeying the general image requirements, we should try to achieve a great deal of consistency between the ups and down of melody, the importance and urgency and the cadence of words, and seek the initiative in passivity... The melody cannot be completely bound by the words, so full attention should be paid to the possible inconsistencies caused by the contradictions between the words and songs [6]." This point of view is consistent with the "Xiangshun" and "Xiangbei" of the two sides of the vowel in the study of "the relationship between vowel and word" by Mr. Yu Huiyong. "Xiangshun" means that the tune and the word adapt to each other and both retain the perfection of their own laws. And the "Xiangbei" is the tune and the word hinder each other, stumbling each other. The former is a benign relationship between the combination of tune and words, while the latter is a bad one [7]. However, in practice, it is impossible to find a

perfect fit between the tune and the word under natural conditions. In order to avoid the phenomenon of "Xiangbei" between the tune and the word, composition and creation of the tune need to "let the tune follow the word", that is, the singing tune actively obeying the lyrics under the premise of preserving the tune. In the creation of ancient poems and songs, most composers also adopt such a treatment, which makes poems and tunes smooth.

Taking Li Yinghai's Three Poems of the Tang Dynasty as an example, the three poems all belong to four quatrains, which have different emotional expression, artistic conception, rhyme and meter. In his creation, Mr. Li Yinghai has made careful consideration of the regional rhyme, artistic conception characteristics of the poems and the tone relationship between the phrases and words. Among them, "Spring Dawn" and "Midnight Bells" use the tones of different regions in the south: the tune style of "Spring Dawn" comes from Fujian Nanyin, a span of ten degrees, the overall line is gentle progressive melodies. In "Midnight Bells", a chanting style from the south of the Yangtze River








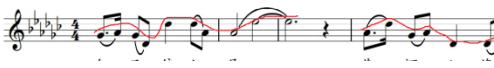
appears in the gap between the bells, with a span of 12 degrees and a slow and smooth melody line [8]. Therefore, the musical style of these two works has the characteristics of delicacy, euphemism and sentimentality of southern music. In "On the Stork Tower", for stork tower is located in the north of the Yellow River basin, the language use of the north of the Yellow River basin in tone and music elements, melody occur frequently in four, five or eight degrees, degrees below big jump interval up to 15 times, and return to fold up and down, melody overall assumes the fold line, make music reflected the rough situation of the Yellow River regional style, and shows the north music characteristics of bold and unconstrained.

Stork Tower is located on the east of the Yellow River to the west of Pu Zhou Ancient City, Yongji City, Shanxi Province, which is the regional center of the "Golden Triangle of the Yellow River" between Shanxi, Shaanxi and Henan. According to the geographical location and regional characteristics of Stork Tower, the melody of this song contains the unique musical characteristics and regional tone characteristics of Pu

Opera, Northern Shaanxi folk songs, and Henan Opera. follows:

The comparative analysis of the spectrum cases is as

Table 1. Comparison of melodic characteristics of Pu Opera, Northern Shaanxi folk songs, Henan Opera and “On the Stork Tower”

Regional Work	An interval of four degrees or more	Frequent up-and-down melodic line turns up and down
Pu Opera “Tragedy of Dou’e”		
Northern Shaanxi folk songs, “Ge Liang Liang”		
Henan Opera “Mulan”		
“On the Stork Tower”		

Through the comparison of the above musical examples and singing, we find that "On the Stork Tower" embodies the common melodic characteristics of Pu Opera, Northern Shaanxi folk songs and Henan Opera -- more big jumps of four degrees and above and

frequent up-and-down melody lines. The wide opening and closing of the melody line coincides with the magnificent landform features of the Yellow River valley and the lofty and heroic wind of the music, which confirms Mr. Li Yinghai's statement that " On

the Stork Tower" is the tune born from the Yellow River .

III.RHYTHM BEAUTY OF THE TUNE AND THE WORD MADE BY POETICAL METER

As for the rhythm relationship of word and tune, Li Yinghai holds that "the rhythm of music and its changes are much richer than the rhythm of language. For the needs of musical images, we cannot be satisfied with copying the rhythm of language". [9] "On the

Stork Tower" is a rhythmic poem with five characters. The most important thing that affects the rhythm of rhythmic poetry is the level and oblique tones relationships among words. The level and oblique tones of Chinese characters are divided into five tones, which is Yinping, Yangpong, Shangsheng, Qusheng, Rusheng. And rusheng has disappeared in modern Chinese.

Table 2.Comparison of level and oblique arrangement, pause rule (0 represents pause) and music rhythm of “On the Stork Tower”

<p>Level and oblique arrangement</p>	<p>The sun along the mountain bows (oblique oblique level level oblique)</p> <p>The Yellow River seawards flows (level level oblique oblique level)</p> <p>You can enjoy a grander sight (oblique level level oblique oblique)</p> <p>If you climb a greater height (oblique oblique oblique level level)</p>
<p>Pause rule</p>	<p>The sun/along the mountain/bows 0</p> <p>The Yellow River/seawards /flows 0</p> <p>You can enjoy /a grander/ sight 0</p> <p>If you climb /a greater/ height 0</p>
<p>Music rhythm</p>	<p><u>XX</u> <u>XX</u> X0 <u>XX</u> <u>XX</u> X0</p> <p><u>XX</u> <u>XX</u> X0 <u>XX</u> <u>XX</u> X0</p>

In ancient Chinese poems, the arrangement of level and oblique lines in five-character quatrain gives poetry a sense of antithesis. Each line has five syllables and each word is spoken at a time. The formation of "three pauses in a sentence" makes the poem catchy

and has a specific sense of rhythm. The beauty of antithesis and the beauty of rhythm together create the beauty of rhythm in poetry, which is directly applied to the rhythm and beat of music to endow the beauty of rhythm in song creation.

Table 3. "On the Stork Tower" beat and rhythm analysis chart

<p>Instructions :</p> <p>○represents “xx”Rhythmic pattern</p> <p>△represents “x”Rhythmic pattern</p> <p>□represents “x.x” Rhythmic pattern</p> <p>—represents “xxx” Syncopated Rhythmic pattern</p> <p><u>pattern</u></p>	
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If the beat sets the basic tone of music, then the rhythm reflects the melodic style characteristics from more detailed musical units. In consideration of the compatibility between the music rhythm and the poetic meter, Mr. Li Yinghai adopted the 4/4 beat with broad lyrical sentiment in the creation of " On the Stork Tower". In Melody, a beat with two quavers appear 13 times, a beat with one crotchet appear 14 times, follow the basic rules of poetic rhythm, on the basis of three

dotted eight rhythm and the emergence of the two big syncopate rhythm, and break the rule of the normal strength, infuse music with active and dynamic nature, and this dynamic nature is the musical expression of the artistic conception of "climbing" in the poem.

The creation of ancient Chinese poetry and art songs stresses the combination of poetic meter and musical rhythm, and makes flexible changes on this basis. While the poetry is musicalized, it also takes into

account the original metrical beauty of the poem, which is more convenient for the poetry to create a catchy rhythm beauty.

IV. COLOR BEAUTY UNDER THE STRUCTURE TONAL LAYOUT

Structure is the skeleton and support of the work. The mutual restrictive relationship between singing and lyric in terms of structure is mainly reflected in the two aspects of sentence pattern and paragraph. [10]Mr. Li divided this song into two parts according to the artistic conception of the lyrics. In the first part, the song only sang the lines of "The sun along the mountain bows, the Yellow River seawards flows", using a piano accompaniment texture. The music's mood is soothing and it is a description of the scenery. The second section only sings two lines "You can enjoy a grander sight, if you climb a greater height", which adopts another piano accompaniment texture. With the acceleration of speed, the mood is passionate and upward, which expresses the poet's positive attitude towards life.

From melody mode point of view, this work uses

the national pentatonic mode, but after a few times in changing process: first works began in bG palace system, but in the piano left hand part of the sixth section, bC 、 bF two notes appear, actually the left hand has turned to bF house system, this is a second relationship palace system transfer, audio is novel and chic. Starting from the second paragraph (14 section), steering bD palace system, starting from 19 section, once again turned to bE the palace system, system from bD palace system to bE palace, and a transfer of the second house system, from the music to meet the requirements of the up-emotion of the lyrics, the last sentence back to bG palace system, meet the requirements of the return works tonal advocate tone. The musical color of "On the Stork Tower" is enriched by many tonality changes, and the music still keeps the well-arranged structure of the tunes and words while changing and diverse.

From the perspective of harmony, Mr. Li emphasized the use of the fourth and fifth chords in the right hand of the work, which was a new exploration of the harmony language of the national mode at that time.

On the one hand, he boldly abandoned the use of the third superimposed structure chords in the West, and at the same time, he also imitated the natural acoustics characteristics of Chinese national Musical Instruments such as the Pipa and the Chinese zither. The western longitudinal harmony thinking framework uses perfect fifth harmony with Chinese characteristics and music creation technique with Chinese national features music elements, which is the expression of how does ancient Chinese poetry and art song creation treat the relationship between Chinese traditional music and modern composition techniques. maStructural tonality and harmonic layout under the combination of Chinese and Western elements jointly contributed to the color beauty of ancient and poetry art songs.

V. RHYTHM BEAUTY OF CHINESE POETRY AND ART SONGS' SINGING AND TUNE

There is no limitation in the singing method of ancient Chinese poetry and art songs, but no matter what singing method is used to perform, the premise should follow the style and temperament of Chinese classical poetry and Ci, reflect the rhythm beauty of ancient

poetry and art songs in the two aspects of the choice of tune and the creation of tune, and highlight the elegant and lyrical characteristics of Chinese literati music. Mr. Jiang Jiaqiang, reputed as "the first singer of Chinese classical poetry", [12] believes that scientific vocalization, correct language tune and Chinese cultural cultivation are essential for singing the Chinese national anthem. Only by integrating the three, the Chinese and national temperament can truly be expressed. [13]

Since the 1980s, Jiang Jiaqiang concentrated on the singing of classical poetry, and his works amounted to two or three hundred. A comparative analysis of the three ancient poetry art songs by Li Yinghai that he sang showed the following characteristics : (1) a large number of Chinese poetry chanting or singing styles were added into the pronunciation and rhyme; (2) Creatively adding "shake tone" to the long note at the end of the song sentence; [14] (3) Pursue the change of tone according to poetic feeling and poetry; (4) Pay attention to the embodiment of the beauty of pronunciation and rhyme. The singing of the three

works not only reflects the fresh and elegant classical style of China, but also highlights the "heroic" feelings of Chinese writers. It realizes the combination of melody, rhyme and contemporary aesthetic appreciation, and becomes a model of the singing of ancient poetry and art songs with "sound connecting China and foreign countries and feeling reaching ancient and modern times".

VI.CONCLUSION

Chinese poetry and art songs creation road experienced the combination of western art song and ancient Chinese poetry, composers explored the unity of the dualistic contradiction technique of combining "China" and "West", "ancient" and "today". Different periods of the singers also according to the poetry meter, the relationship between the tune and the word, the music creation, they created the tune in bold. In the 1980s, there was Jiang Jiaqiang's exploration in reciting and ancient rhyme. Later, Liao Changyong, Wu Bixia, Zhang Liping, Fang Qiong, Shi Yijie, Lei Jia and other famous contemporary singers combined scientific singing method with national style and performed the

interpretation and creation of ancient Chinese poetry and art songs with the characteristics of times. Constantly practicing the harmony of the beauty of tone, rhythm, color and rhyme in ancient Chinese poetry and art songs.

To study, inherit and disseminate excellent ancient Chinese poetry and art songs and make them blossom on the multi-stage of the world is the best cultural consciousness of excellent traditional Chinese culture.

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