



The Characteristics and singing Techniques of Chinese Gu Shi Ci Art songs

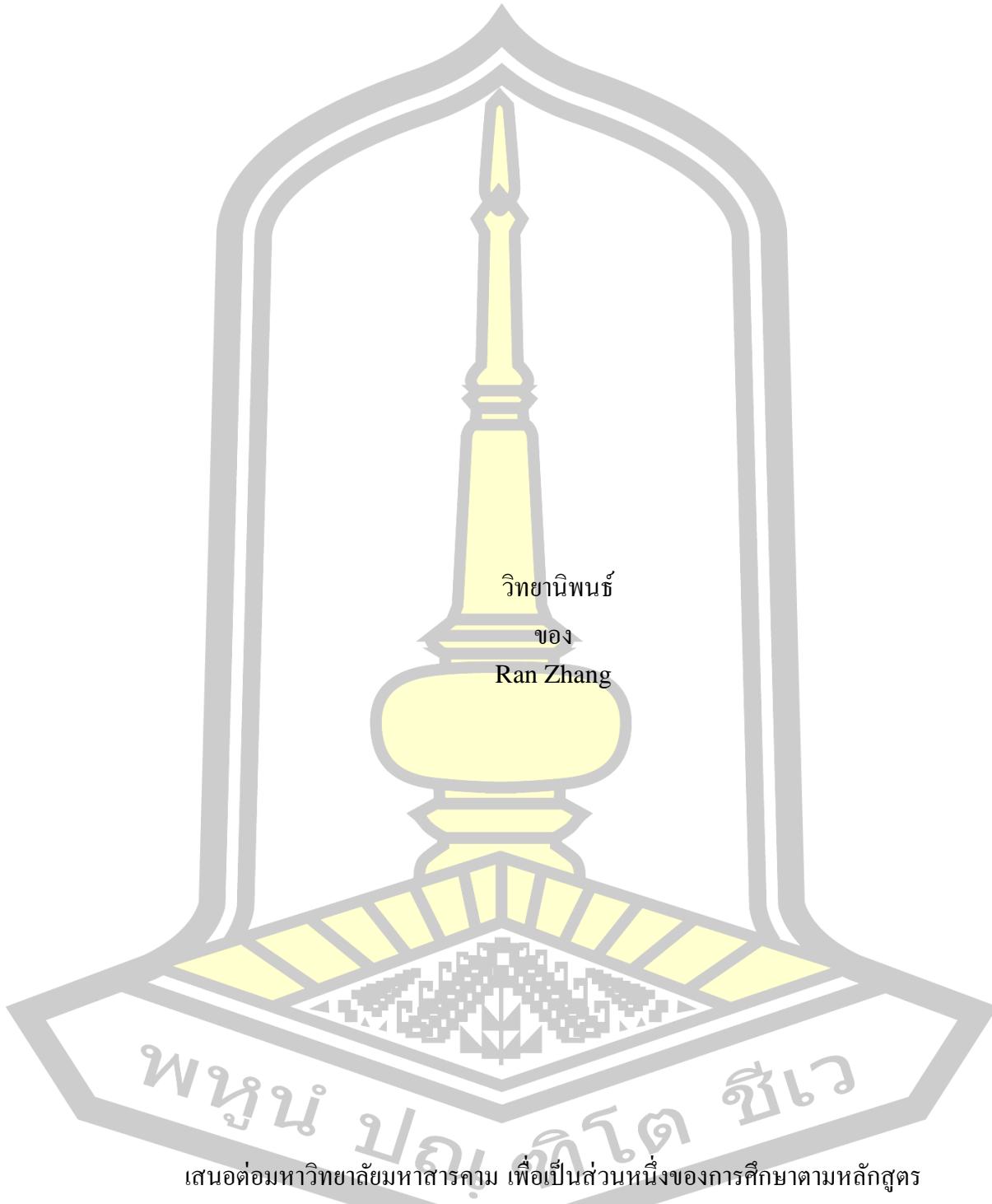
Ran Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

October 2024

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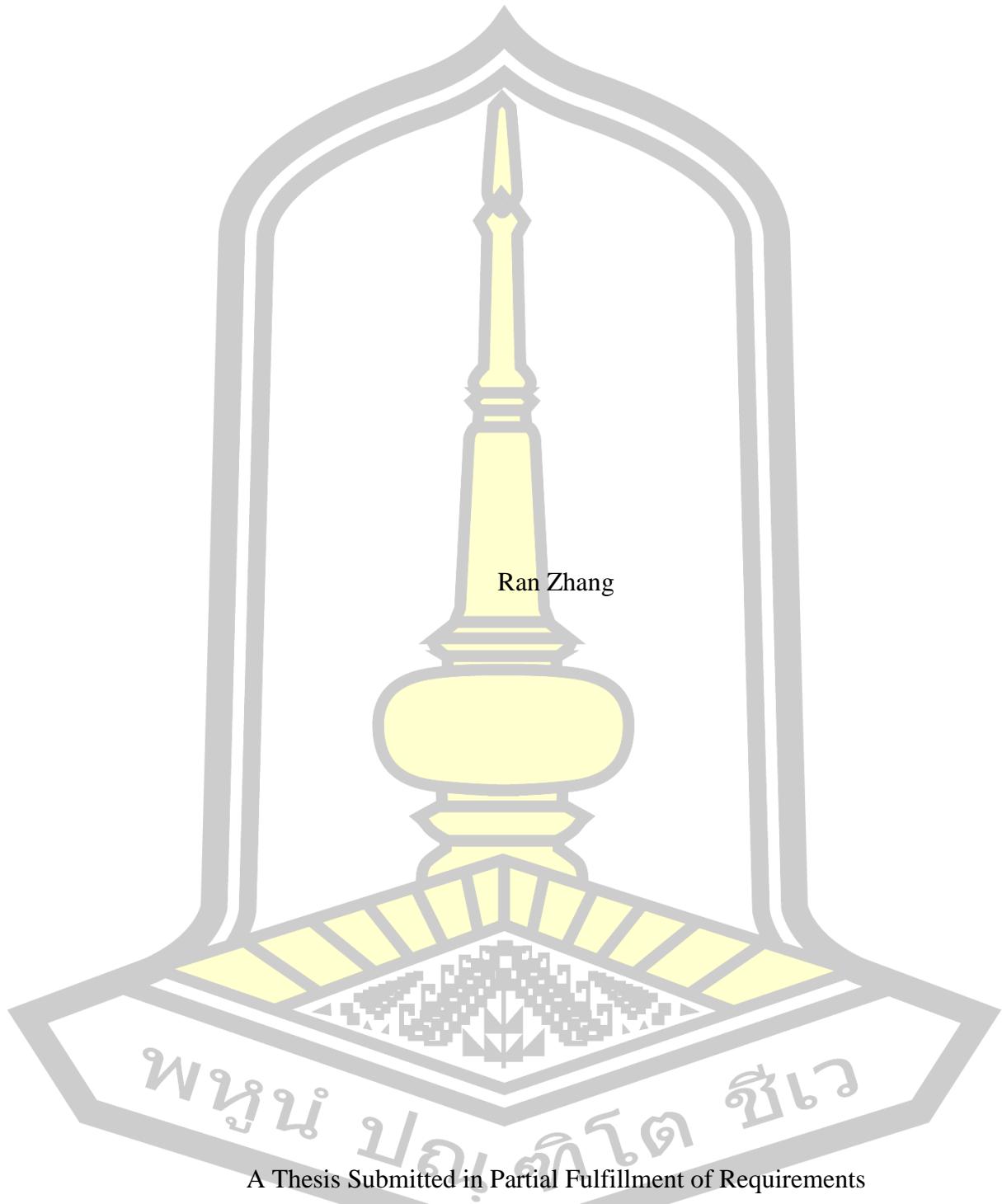


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The Characteristics and singing Techniques of Chinese Gu Shi Ci Art songs



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for Master of Music (Music)

October 2024

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TITLE The Characteristics and singing Techniques of Chinese Gu Shi Ci
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ABSTRACT

In the research of this these, the researcher have set out two research objectives specifically for the research of this these. Object 1: Investigation on the development of Chinese Gushi-Ci art song. objective 2: To analyze the characteristic and singing techniques of Chinese Gushi-Ci art song selected, about the characteristic analysis of the Chinese Gushi-Ci art song, researcher used western music musicology to analyze the lyrics, melody, tone and singing techniques of Chinese Gushi-Ci art song selected.

The development from 1920 to 2023, Because the Chinese Gushi-Ci art song is a foreign music art category, so the development of this art category in China is only more than one hundred years. The Chinese Gushi-Ci art song basically maintain the pattern of western art songs, but have not made great change or progress. The most represented characteristic of Chinese Gushi-Ci art song is that the lyrics come from ancient China, especially with the pre-Qin poetry, Tang poetry and Song poetry as the best representative. At present, Chinese Gushi-Ci and art songs are still in the development period.

Keyword : Gushi-Ci, Art song, Development, Music characteristics, Singing techniques

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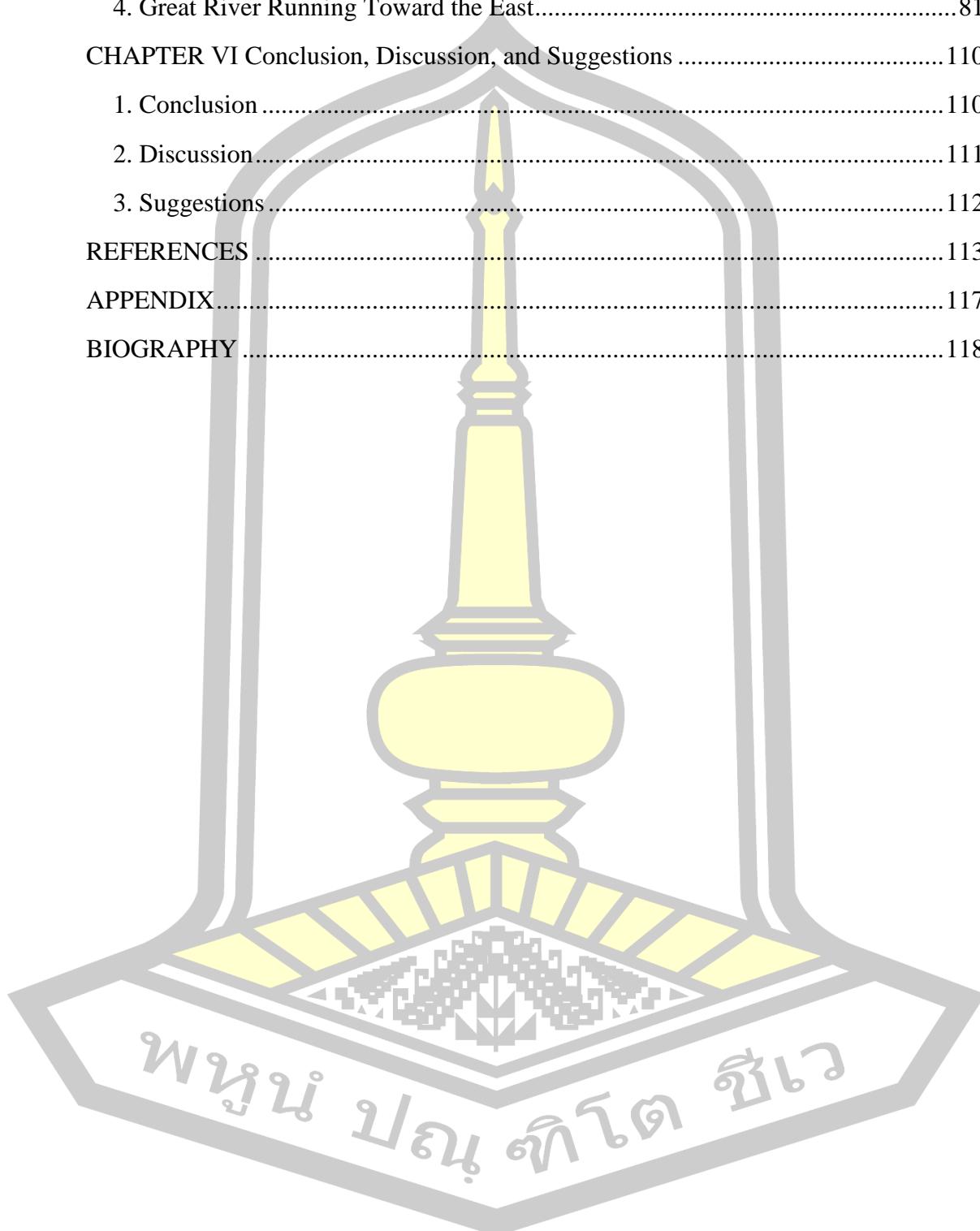
Ran Zhang

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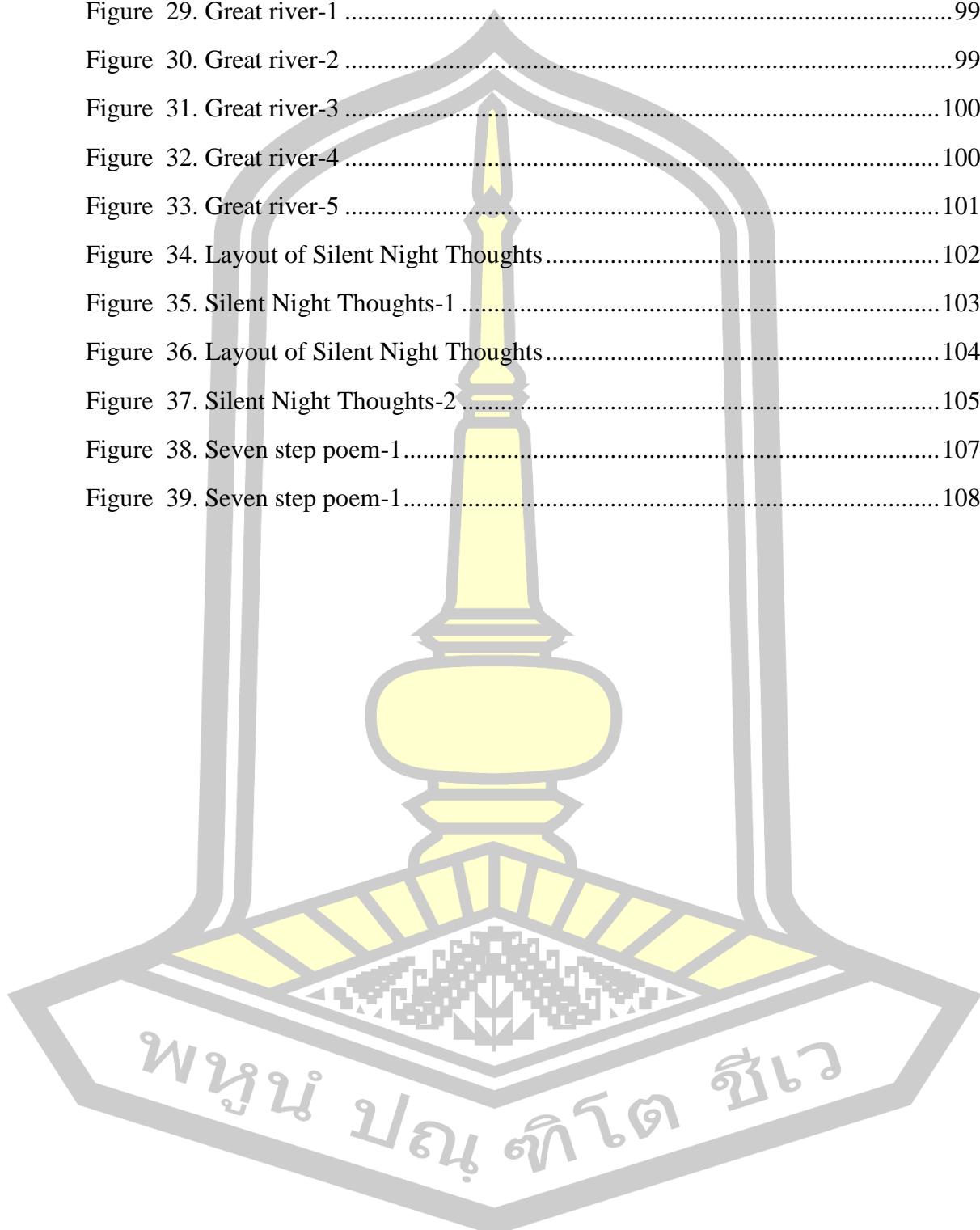
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CHAPTER I

Introduction

1. Research Background

Gushi Ci Art song is an important part of the development of Chinese vocal singing, vocal learning, , if there is no the research of the techniques and the analysis of the characteristics of the Gushi Ci art songs singing , the subject of music research and development, there is no theoretical basis, this will seriously restrict the development of Chinese vocal singing, make the lack of Chinese vocal music is an important part. Compared with the western vocal music singing, it cannot reflect the characteristics of Chinese art songs, or reflect the artistic characteristics of Chinese Gushi Ci art songs.

The study of Chinese Gushi Ci (Ancient poetry 古诗词) and Gushi Ci art songs delves into the fusion of ancient Chinese literary works with modern musical expressions. Chinese Gushi Ci, known for its unique artistic expression and deep cultural connotations, finds new life in Gushi Ci art songs through Western pop music influences, bridging ancient heritage with contemporary relevance. However, this exploration is accompanied by several critical challenges (Chen, 2018; Huang, 2023).

One significant issue lies in balancing cultural heritage with modern expression. Integrating ancient poetry with modern musical elements requires a delicate equilibrium between preserving traditional connotations and meeting modern aesthetic preferences. This challenge necessitates an exploration of how to give art songs a fresh form of expression while remaining authentic and appealing to today's audience. Another key aspect is the innovation required in fusing lyrics and music. Ancient poetry and modern music possess distinct artistic forms and expressions, demanding a thoughtful integration of poetic conceptions with melodic, rhythmic, and other musical elements. This process requires extensive research and exploration to create art songs that are artistically compelling and resonate with listeners (Howard, 2016).

Furthermore, there's a diversity in understanding and interpreting texts. Ancient poetry offers myriad possibilities for interpretation, requiring careful

consideration of text connotations and their alignment with various interpretive purposes and styles. This aspect poses challenges that demand meticulous research to navigate effectively. For example, consider "Guan Ju" or "Seven Step Poem," an ancient Chinese poem depicting the sweetness and sorrow of love through the portrayal of lovers' parting sorrow. When studying Gushi Ci art songs based on "Guan Ju," attention must be paid to effectively convey the artistic conception and emotional experience of the original work through musical techniques and emotional transmission. Simultaneously, there's a need to innovate and express these emotions within a contemporary musical context to ensure stronger artistic appeal and relevance (Deng, 2020; Lam, 2023).

Central to Chinese Gushi Ci and art songs is the melody, which plays a pivotal role. The creation and design of melodies are intricately linked to the unique rhythm of Chinese poetry, influenced by the language's tonal characteristics. Ancient Chinese poetry typically features four tones, and this tonal relationship significantly impacts Chinese music, including Gushi Ci art songs. Therefore, understanding the melody's direction, harmony, tone selection, and other aspects in ancient Chinese Gushi Ci art songs becomes crucial. While these songs share some similarities with Western art songs, they also exhibit essential differences rooted in Chinese poetic and musical traditions (Yan, 2021; Schoenberger, 2024). The research background highlights the intricate challenges and rich potential of studying Chinese Gushi Ci art songs. By analyzing the development, characteristics, and performance of these art songs, researchers can contribute valuable insights that enhance the transmission and performance of Chinese Gushi Ci art songs, enriching cultural heritage and artistic expression in this domain.

2. Research Objectives

- 2.1 To investigate the historical development of Chinese Gushi Ci art songs.
- 2.2 To analyze the characteristics and singing techniques of Chinese Gushi Ci art songs.

3. Research Questions

3.1 What is the current status of Chinese Gushi Ci art songs in terms of their popularity, performance venues, audience reception, and cultural significance?

3.2 What are the key characteristics and singing techniques employed in Chinese Gushi Ci art songs, including meaning, poetry, voice control, voice skills, voice position, expression of feelings, stage performance, and musical accompaniment?

4. Research Benefit

4.1 This study can benefit music scholars, cultural historians, and artists in assessing the ongoing evolution and reception of Chinese Gushi Ci art songs in today's society.

4.2 This study can contribute to the training and development of musicians, vocalists, and performers interested in mastering the intricacies of Chinese Gushi Ci art songs, thereby enriching the cultural heritage and artistic expression within the music community.

5. Research Definitions

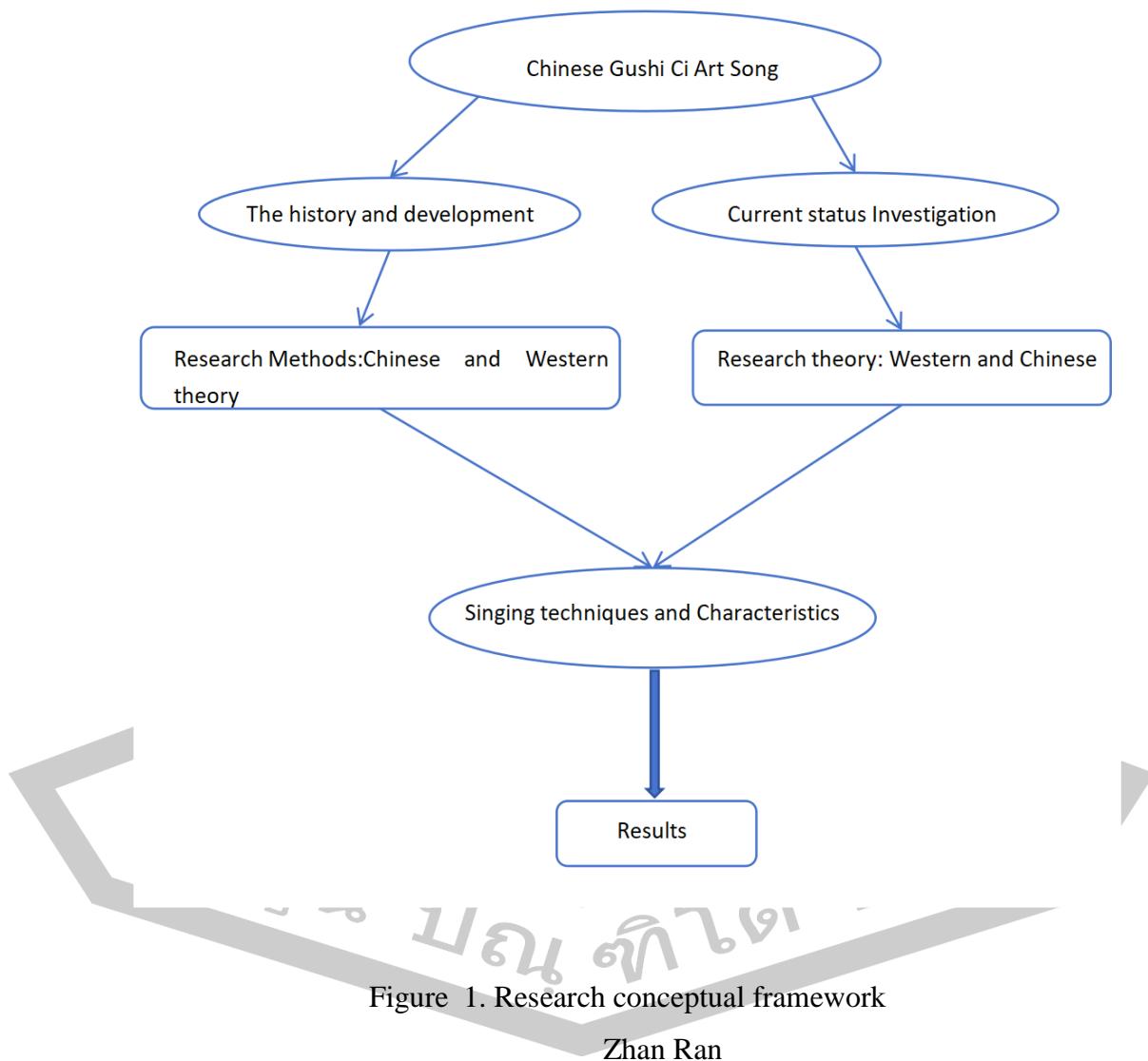
5.1 Chinese Gushi Ci art songs refer to a genre of ancient Chinese music that combines poetic lyrics from Gushi (ancient poems) with melodic compositions. These songs have a long history, dating back over 2,000 years, and are characterized by their structured poetic form, which includes a consistent number of words per line and rhyming schemes. Gushi Ci art songs are known for their rich cultural and historical significance, often expressing themes of love, nature, and philosophical reflections typical of ancient Chinese literature.

5.2 Current status refers to the present situation and significance of Chinese Gushi Ci art songs, including popularity, performance venues, audience reception, and cultural significance.

5.3 Characteristics and singing techniques refer to the unique features and performance methods used in Chinese Gushi Ci art songs, including meaning, poetry, voice control, voice skills, voice position, expression of feelings, stage performance, and musical accompaniment.

6. Research Conceptual Framework

This research aims to investigate Chinese Gushi Ci art songs, focusing on their current state and distinct singing techniques. Employing qualitative methods, including observations, interviews, and surveys, it integrates Western and Chinese music theories with ethnomusicology. The study follows a structured process from site and informant selection to data collection and analysis, aiming to contribute significant insights into this traditional Chinese musical form, as shown in Figure 1.



CHAPTER II

Literature Review

This chapter reviews the publications which focus on the development of Chinese Gushi Ci art song, composers, general knowledge of Chinese Gushi Ci art song, Gushi Ci literature and relative content in China and abroad; all of the literatures mainly include as follow:

1. Literature review on the development of Chinese Gushi Ci art songs
2. The general Knowledge of Chinese Gushi Ci art songs
3. Theory used in this study
4. Document and Research related

Research in the form of doctoral theses and professional journal reports has always been the focus of this research. I have attempted to convey the key points of relevance to the present study, this was done with the aim of establishing what is currently known and what yet remains to be ascertained regarding this topic.

1. Literature review on the general knowledge of art songs

The real birth of Chinese Gushi Ci art songs was around the 1920s, when a group of overseas musicians, including Xiao Youmei, Zhao Yuanren and Qing Zhu, returned to China one after another. They organically combined the music theory knowledge and composition techniques they learned in the West with Chinese culture and began to write Chinese Gushi Ci art songs. Patriotic composers represented by Huang Zi have changed the habit of nature and love as the theme commonly used in art songs, and expressed the aspirations of resisting Japan and saving the nation in their works, producing excellent works such as Mei Niang Song and Guerrilla Song. With the establishment of the new school, it has become the bud of Chinese Gushi Ci art songs. After the founding of the country, with the prosperity of the motherland, our vocal music education is also more and more prosperous, in the situation with the world, the localization of the art songs for the better development, "horse", "my motherland", "river water" and so on a batch of excellent art songs through various ways get the love of music lovers. Chinese Gushi Ci art songs have integrated strong

Chinese cultural elements and have become a musical genre of high artistic value. (Wufei Niu,2015)

Because of the value and the need to preserve the Chinese Gushi Ci to be continuing appreciated by the people of the modern days, the Chinese Gushi Ci art songs should be studied.

In recent years, Chinese composers have learned from the whole set of theoretical system and creation techniques of western art song creation, and created a large number of artistic songs, especially the art songs created with ancient Chinese poetry works as the lyrics have become the most popular creation direction at present.

The core of this research in the paper is the ancient poem "Guan Ju" composed by the composer Zhao Jiping. The ancient poem "Guan Ju" was collected about 2,500 years ago, and it is the first opening song of the Chinese classic The Book of Songs. This study focuses on the content of tone tone, melody characteristics, harmony techniques, song structure, lyric characteristics, and singing methods of ancient Chinese poetry and art songs.

The forms and styles of Chinese Gushi Ci art songs are various, each with its own characteristics. From the perspective of the lyrics of the works, they are very different from the modern poetry art song works. Ancient poetry and art songs reflect the diverse cultural and historical background of ancient China. The combination of poetry, music and performance in these art songs creates a rich form of art song performance that captures the emotional, emotional and cultural characteristics of different regions and peoples. Although these ancient poems in hundreds or even thousands of years ago in ancient China, the modern composer with the fusion of Chinese and western music creation method, combine the ancient poetry and modern music, the art songs in performance, fully proved the profound artistic accumulation of ancient Chinese poetry and strong artistic vitality.

Until now, they have had a profound impact on Chinese art songwriting, performance and research packages. The piano accompaniment writing methods, harmony techniques, polyphonic techniques, melody writing techniques, and the application of Chinese folk music elements, have all exerted a positive influence and promoting effect on the current creation of Chinese Gushi Ci art songs, especially the creation of ancient poetry and art songs. It provides valuable experience on the

exploration of the combination of ancient Chinese poetry and literature works and the artistic song creation ideas and techniques of modern West introduced into China. Chinese Gushi Ci is famous for its unique form of artistic expression and profound cultural connotation, while Gushi Ci art songs open a new field of artistic song creation through the interpretation and dissemination of these ancient poems in the form of western classical music. The creation and performance of ancient Chinese poetry and art songs is the inheritance of ancient Chinese literature and art, as well as the best embodiment of the progress and prosperity of Chinese music creation.

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With their unique taste and artistry, ancient poems and songs have become the medium for inheriting the classical culture and carrying forward the spirit of the Chinese nation. Through the power of music, the reinterpretation of ancient poetry, stimulate people's interest in and love for the Chinese traditional culture, and promote the spread and development of Chinese culture in contemporary times. The art songs of ancient Chinese poetry are characterized by the fusion of traditional and modern elements. On the one hand, it retains the cultural connotation and aesthetic characteristics of the ancient poetry, making people feel the depth of history and the profound emotion. On the other hand, it uses the creation techniques and expression forms of modern music to make the ancient poetry glow with new vitality and vitality.

As the product of the era of "combining Chinese and Western culture", ancient Chinese poetry and art songs perfectly interpret the "creative transformation" and "innovative development" of Chinese traditional culture in the process of continuous nationalization and development. However, in the process of the internationalization of Chinese culture, both in dance and education, the European music culture occupies the mainstream of Chinese music culture, and under the impact of fast food and pop music, the excellent traditional music culture in our country at a disadvantage, as an important position to cultivate high-quality talents, shoulder the important mission of cultivating talents, inheritance innovation culture. Therefore, it is imperative to integrate ancient Chinese poetry and art songs into the inheritance and development of contemporary universities.

When studying ancient Chinese poetry and Gushi Ci art songs, we need to deeply study the connotation and importance of Chinese Gushi Ci art songs. Artistic song refers to a kind of musical work that interprets the lyrics through the musical form, integrates the artistic conception of the words with the melody of the music, and aims to convey the emotions, ideas or stories through the combination of the lyrics and the songs. Chinese Gushi Ci art songs are deeply influenced by ancient Chinese poetry, which are characterized by their emphasis on artistic conception and emotional expression, and often reflect the profound heritage of traditional Chinese culture.

In the process of studying the artistic characteristics of artistic songs, we need to pay attention to the balance between cultural inheritance and modern expression; the combination of ancient poetry and modern music needs to balance the inheritance of traditional culture and the need of modern aesthetics. On the basis of retaining the original connotation, how to give artistic songs a new form of expression, make it closer to the modern audience, and let the audience feel the beauty of music and poetry in the process of learning and appreciating ancient poetry art songs, this is an urgent problem to be explored and solved.

The method exploration of the integration of lyrics and music, especially the exploration of the integration of modern music elements and ancient poetry, is also a very important problem. Ancient poetry and music have different artistic forms and forms of expression. How to effectively combine the artistic conception of poetry

with the melody, rhythm and other elements of music to create and perform artistic songs full of artistic appeal is a problem that needs to be in-depth studied and explored by current music creators and singers.

Diversity of text understanding and interpretation of ancient poetry and art songs: There are many possibilities for the interpretation and interpretation of ancient poetry works. In the study of Gushi Ci art songs s, there are some problems- -how to understand the text connotation and interpretation of the original text, and make it conform to different purposes and deductive styles, which is a problem that needs to be seriously considered and studied.

As a model of ancient poetry art song, the art song "Guan Ju" is a excellent work of ancient poetry that depicts the sweetness of love and the thoughts and feelings of sadness through the expression of the parting of lovers. When learning the Gushi Ci art songs in Guan Ju, we should pay attention to how to better present the artistic conception and emotional experience of the original work through musical expression techniques and emotional transmission. At the same time, we should also consider how to innovate and express itself in the context of contemporary music, so that it can have a stronger artistic appeal and time value.

The research focuses on the exploration and analysis of the combination of ancient Chinese poetry and Gushi Ci art songs s, aiming at balancing cultural inheritance and modern expression, innovating the integration of lyrics and songs, and solving the diversity of text understanding and interpretation in the context of Gushi Ci art songs s based on ancient Chinese poetry.

By closely linking ancient poetry with Gushi Ci art songs s, it makes Chinese rich cultural and artistic tradition easier to be accepted and attracted by the wider modern audience, thus promoting a deeper appreciation of Chinese literature and musical art forms. Chinese Gushi Ci art songs are very important to the music industry, because they not only show the charm and artistic value of Chinese classical literature, but also convey profound emotional and cultural connotations. This form of music helps to inherit and carry forward the traditional culture, provides a way for people to appreciate the Chinese traditional music, and also provides the inspiration and mode for the music creation.

This study explores several key issues in the study of Chinese Gushi Ci and Gushi Ci art songs, including the balance between cultural inheritance and modern expression, the innovation of the fusion of lyrics and songs, and the diversity of text understanding and interpretation. These fields effectively present ancient poetic works in the modern musical context, while maintaining their original artistic and cultural essence, posing challenges. With the development of The Times and the society, some new musical elements are incorporated into the art songs, making this traditional music form more modern and inclusive. At the same time, some young musicians are also exploring how to interpret and create artistic songs in new ways to attract a wider audience and promote the development and inheritance of artistic songs. These changes make Chinese Gushi Ci art songs still vibrant in the contemporary music industry.

The reason why I chose this theme is because I realize the intrinsic value of ancient Chinese poetry and hope to explore innovative ways to present and protect this cultural heritage. The study was inspired by the recognition of the potential of Gushi Ci art songs as a vehicle to revitalize and promote the eternal beauty and cultural significance of ancient Chinese poetry. This theme provides an opportunity to delve into the depth of traditional literary and musical art forms, but also to promote their continued relevance and resonance in the contemporary world.

Investigate the poetry structure and text content of the collection of Ancient Poetry. The form design of ancient Chinese Gushi Ci art songs includes a variety of different forms and styles, and each period has its own unique characteristics. The following are some common form designs of ancient Chinese Gushi Ci art songs:

Ancient poetry was used for singing thousands of years ago, but due to the long age, the notation method has been lost, resulting in the loss of the music score of ancient Chinese poetry. In ancient times, poetry as a literary form could have a variety of tunes and rhythms, such as 'elegant song' and 'chanting'. In many cases, the precise combination of ancient poetry and folk songs is an important part of ancient Chinese Gushi Ci art songs. It reflects the life, emotional and cultural characteristics of different regions and ethnic groups. There are various forms of folk songs, such as solo, duet, chorus, etc., and their tunes and rhythm are also unique. (Jiaqiang,2012)

Ancient Chinese poetry is the cultural product of the Chinese nation for thousands of years, is the historical witness of the Chinese culture, and is the classic and historical continuation of the Chinese traditional knowledge. Chinese Gushi Ci songs are "walking text art" see the word as face, listen to the song as now. It deeply integrates Chinese literature and music, unifies vision and hearing with the help of western composition techniques, and visualizes the classic characters three-dimensional and visualize. Ancient words and songs, with songs to carry forward the humanistic spirit, inherit the traditional Chinese culture. Ancient poetry and songs occupy an extremely important position in today's artistic quality education, and are the most direct expression of the continuation of Chinese traditional culture. The famous composer Zhao Jiping has created a lot of excellent works for the Chinese Gushi Ci and art songs, and "You Orchid Cao" is one of the typical songs. The author will start the study of ancient poems and songs from the artistic characteristics and singing exploration, so as to better master the singing of such works. While analyzing the music ontology, we should pay attention to, identify with and spread Chinese culture from different perspectives. (Liangni Wei,2023)

Lu Zaiyi is a famous contemporary composer in China. His representative works "Bridge", "Home" and "Hope" have won the first Chinese Music Award "Golden Bell Award". Lu Zaiyi's art songs are rich and delicate, and the lyrics and music are perfectly integrated. The collocation of each lyric and melody has been repeatedly deliberated by Mr.Lu Zai. Every word and every sound are just right and perfectly fit. His meticulous, persistent and uncompromising attitude towards music makes many of his works almost perfect. "Bridge", "Home" and "Hope" are a group of vocal music works with the theme of national feelings created by Mr.Lu Yi for 17 years. Although these three works are different in style, they are full of the deep experience of Mr.Yi's love of home, and are deeply loved by the majority of vocal singers. "Bridge" expresses the author for the local customs and love of the motherland, "home" shows the wandering thoughts of the home, but also for the reunification of the motherland of the ardent hope; "hope" expresses the author of the fire burning forest regret and inner anxiety, and the forest after the fire.

This paper tries to analyze the singing and teaching of the three works of "Bridge", "Home" and "Hope", deeply interpret the internal emotions, and analyze the

three works from the perspectives of creation background, musical style characteristics, personal singing experience and teaching application. So that the singers can better grasp the singing skills and style characteristics of the three works, and explore their reasonable use in teaching practice, to provide the majority of vocal singers with certain singing and teaching experience. (Huisheng Zhou,2022)

The art song "Wang Xiang Ci" was composed by Mr.Yu Youren and composed by Mr.Lu Zaiyi. The writing period of this art song was when the relationship between China and Taiwan was tense, and the situation was very unfavorable. Mr.Lu Zaiyi thought whether he could call music for the patriotic passion of people on both sides of the Straits. Mr.Lu Zaiyi's music works involve various genres and are widely circulated. At the same time, Mr.Lu Zaiyi has a very high influence in the field of music. Mr.Lu Zaiyi has made great contributions to the development of Chinese Gushi Ci art songs and explored many experiences and ideas in singing. Mr.Lu Zaiyi is good at absorbing traditional national music techniques into his art songs. With a very unique writing style, coupled with natural and simple poems and melodies, he created patriotic songs with his distinctive personality. "Wang xiang Ci" is such. I hope that in the process of studying Wang Xiang Ci, I can find my different research views, so as to provide useful reference value for the singers to sing this work in the future, and make it more convenient for the singers to further understand and explore this work. This paper through the art song "at the township" in the creative background, emotional expression, singing skills, melody, creative techniques and poetry artistic conception, show the artistic conception of poetry, expressed the memory of the author of the hometown and deep thoughts and feelings, make more singers can be familiar with and like the excellent works. I analyzed the creation background, emotional expression and singing skills of this work, elaborated the unique feelings and experience when singing this work, how to further promote the mood when singing, and how to better render the music atmosphere, etc., and told about my thoughts and harvest of this work in the singing practice. Kaiyao Zheng,2022)

For a long time, due to the influence of the ancient Chinese poetry composers, Chinese composers, both southerners and northerners, are very keen on the creation of artistic songs, especially the art songs created with the Chinese Gushi Ci as the lyrics.

Artistic song is a very distinctive vocal music art form produced in the development process of western classical music. The iconic composer of art songs is the Austrian composer Schubert, who composed about 600 works in his life. The main feature of the works is to skillfully integrate the voice and the piano. The melody and piano music are highly integrated and independent of the music with the same tone, and the texture of the piano. (Honggao,2023)

Schubert is the art songs to the level of classical first master, by the way, this is also someone put the Shubert Vienna classical music, some people put the Shubert people romance, one of the reasons in song, both the quantity and quality of song creation, in popularity and popularity, Shubert should be recognized as a record. (Yujia,2000)

Modern China, Several composers written in history had a major influence on the writing of Chinese Gushi Ci art songs, Most of them were born in the late 19th and early 20th centuries, For example, Xiao Youmei (1884-1940) His "First Collection of New Songs", Selected Xiao Youmei's Works published by Beijing People's Music Publishing House in June 1984 received 39 songs while the first 33 lyrics were all written by Yi Weizhai alone, This is also a unique phenomenon in the history of Chinese (and perhaps even foreign) songwriting; 33 songs in "eye times" with an "empty row" divided into three parts, It is also estimated to be the dividing line of the above three song sets; That is to say, This anthology actually contains the essence of all five songs between Xiao Youmei and Yi Wei Zhai. (Wentao Meng,2005)

Zhao Yuanren (1892-1982) From 1913 to 1949, he used his spare time to compose more than 100 songs, one large chorus, and three piano sketches. His works are mainly compiled in the "new song poetry", "Children's Day songs", "Xiaozhuang songs", "public education songs", "Xingzhi songs". Later, Zhao Rulan collected and organized all of Zhao Yuanren's works and published the Complete Music Works of Zhao Yuanren in 1987. Mr.Zhao Yuanren was first of all a linguist. Although his life major was not in the field of music, and music creation and music writing were only his "hobby", he made the most important contribution to the nationalization of new music forms and his achievements were no inferior to those of other professional musicians. He created the five "first" in the history of Chinese music: in 1914 created

China's first piano music "peace march" in 1928 published China's first art collection "new poetry", at the same time he is into the folk tour and using folk music material for the first person, Zhao Yuanren is the first Chinese folk songs for chorus, configuration for folk song piano accompaniment and the lyrics into English. Moreover, he applied western composition techniques to the reform of Chinese music, and created classic works such as "Teach Me How to Don't Think of him" and "Selling cloth Ballad". Therefore, he was also known as "the first composer to learn Western music in China". (Yinmei Wang,2008)

Huang Zi (1904-1938) in the early 20th century, With the trend of "western learning gradually spreading to the east", Western music technology and theory emerge in China's music creation, As one of the most important composers, professors and scholars of the period, Apply the western composition technology to the creation of Chinese folk music as a pioneer, Put the ideal of developing folk music into creative practice, Through its large number of art songs, It has accumulated rich experience for the exploration of harmony nationality in China; In his musical production, "The advantages of delicate, concise, smooth and neat", Not sticking to the existing techniques and pay attention to the shaping of style, In the innovative application of nationalization techniques, the expression of music connotation is still a model for musical workers to learn.(Yuchen,2007)

Qingzhu (1893-1959) The spread and development of this music genre in China is rising with the formation of professional music creation team in China. It inherits the creation techniques and style characteristics of Deao art songs, and combines the products of the characteristics of Chinese traditional music and language characteristics. It is a unique artistic achievement produced after the exchange between Chinese and Western music culture in the early 20th century. The artistic songs created by early Chinese composers have made relatively high artistic achievements in both creative techniques and artistic styles. Their artistic achievements have accumulated valuable practical experience in the dissemination, development and expansion of this western vocal music art genre in China.

Therefore, the artistic song creation in this period plays an important and positive role in the history of modern music in China. Qing Zhu's art song "The Great River Go East" was written in 1920 and officially published in the late 1920s. " This

work can also be said to be the earliest representative work of art songs with ancient poetry in modern China."Its status in the history of modern Chinese music is that it is not only the first art song in Chinese new music, but also one of the fine works of this music art genre. This work is loved by everyone, but also makes a good start for the development and growth of art song, a foreign music genre, in China. This paper tries to further understand the original creation cause of artistic song, a western vocal music art genre, as well as the artistic achievements and artistic characteristics made in China through the musicology analysis of this work. (Haiyan Bi,2004)

What is Art Song?Today we call them art songs, but when this specific genre first appeared in the late 18th century, they were simply "songs," nearly always scored for what is now a classic combination: piano and voice. At the time, the Industrial Revolution was helping to create a new class of music lovers. The new Middle Class was wealthy enough to want access to musical entertainment at home, but not wealthy enough to hire live-in court musicians like the aristocratic classes. What they could afford was the perfect new domestic instrument: the piano.The ability to play the piano and sing became a status symbol for middle and upper middle class families, especially among women (as you might know from the novels of Jane Austen or the Brontë sisters). This made home music a lucrative market for composers. The earliest Lieder [pronounced "leader"], or German art songs, were written for voice and simple piano accompaniment, so that home musicians could accompany themselves or their friends at the piano. Throughout the 19th century, the genre of art song developed into a sophisticated art form for the concert stage as well as for the home. However, in one sense, it's never abandoned its domestic beginnings: most art songs are still scored for voice and piano. In this post, we'll take a lightning tour of art song history, featuring a few of the countless great works in this genre. In addition to the videos, click on the text links to listen to a few more art songs. (Emma Riggle,2020)

Chinese Gushi Ci art songs began in the 1920 s,initially combining the form of Western art songs with traditional Chinese poetry.Contemporary composer Zhao Jiping has composed a large number of excellent ancient poetry art songs,which are highly sung and his ancient poetry art songs have distinctive national characteristics.His compositions are based on the aesthetic principles of traditional

Chinese culture, and he precisely matches the rhythmic beauty of the poems with the melody and rhythm of the music, thus creating a poetic and musical mood. While preserving the original words of the poems and using the characteristics of traditional folk music in China, these works are worthy of study because of their ability to draw on and incorporate contemporary musical techniques. In this paper two representative works of ancient poetry and art songs composed by Zhao Jiping are selected as the subjects of this paper: "The Moon Song of Emei Mountain" by Li Bai and "Yellow Crane Tower" by Cui Hao. These two art songs are based on the poems of the same name by Li Bai and Cui Hao respectively, and the basis of studying these two ancient poems and art songs is to master the connotation of the original poems and the emotions expressed by the poets. In addition, these will further investigate the musical style and singing research of Zhao Jiping's ancient poetry art songs by combining his own singing experience and understanding of the artistic treatment of singing. Through multi-angle analysis, we can better grasp the musical style of these two works, so as to improve the author's singing ability of Chinese Gushi Ci art songs. (Rui Sun, 2023)

"Art song" originated in Europe and is the product of western romanticism. It is a genre of music that combines poetry and music, mainly with piano accompaniment. Later, it was brought into China. In the 1920s, it realized the real integration of ancient Chinese poetry and art songs and western art songs. "Chinese Gushi Ci art song" is a genre that truly combines ancient poetry and Chinese culture, with the cultural spirit of the Chinese nation, exquisite lyrics, can be independent into poetry, music structure is refined, with the characteristics of noble style, elegant, with a profound historical culture and humanistic spirit. In recent years, it has been valued and loved by the majority of music learners, which is a music style that vocal music learners should study seriously. Zhao Jiping is a very productive contemporary Chinese music and involves a wide range of composers, he has a profound traditional culture, the creation of works has a strong sense of age, meaning long, rhythm and poetry perfect combination, has a high artistic and literary, for ancient poetry art songs created a large number of outstanding works. This paper studies the emotional expression of Guan Ju singing, which is mainly divided into three chapters. The first chapter studies the emotional expression of the creation, mainly from the emotion of

the word and the emotion of the song. In-depth analysis of the literary and musical nature of the work, so as to be more accurate and image to express the musical emotion. The second chapter combs from the expression of emotion in the rhythm. The song is mainly studied from the three aspects of the overall rhythm characteristics, sentence processing and the fusion with piano accompaniment. In addition to the analysis of the implication contained in the music itself, reasonably add their own understanding and creation, make the emotion become more full. The third chapter studies the expression of emotion in the melody, mainly from the three aspects of language grasp, color grasp and performance processing. Use vocal music skills, describe the character image and music picture, show the character emotion.(Weiting Liu,2018)

Artistic songs are an important song genre following the "school music songs" of the early 1920s. Since the beginning of the last century, a group of musicians and composers studying abroad have created a large number of "Chinese Gushi Ci art songs" of ancient poems and local poems. Among them, "ancient poetry art song" has become the preferred creative form of composers."Ancient poetry art song" has unique Chinese cultural connotation and aesthetic appreciation, and "the unity of poetry and music" and "profound artistic conception" are the spiritual realm pursued by the composer.

The lyrics are mostly poems: in ancient poetry and art songs, the lyrics often adopt the form and style of poems. This is because the poem has a unique rhythm and beauty, which can express emotions and thoughts through delicate language, making the song more poetic and artistic.(Fan Dantong, 2018)

Poetry and tune are a complete whole: in the ancient poetry and art songs, poetry and tune complement each other, inseparable, together constitute the complete expression of the song.(Zeng Guanghai, 2014)

The accompaniment of art songs plays an important role that cannot be ignored: in music, the accompaniment refers to the part of music that provides musical support and foil for the main melody or lyrics. Accompaniment plays an important role in the ancient poetry and art songs: enhancing the emotional expression of the song, creating the atmosphere and emotion, shaping the style and characteristics of the song, and providing the rhythm and beat support.(Fan Dantong, 2018)

Gushi Ci art song often has profound artistic conception and strict standard performance requirements: the works of ancient poems and artistic songs often have profound artistic conception and connotation, which makes the requirements for performance more rigorous and standardized. Art songs need to be practiced on the premise of holding more concerts or indoor performances.

Summary

The development of Chinese Gushi Ci art song is of great significance, and the focus is to create a unique musical school, combining the beauty of ancient poetry with the rich musical expression. The characteristics of ancient poetry and art songs include the use of poem lyrics, the seamless integration of poetic tones, the important role of accompaniment in enhancing emotional expression, and the profound artistic conception with strict requirements for performance. As the preferred form of composition for many Chinese composers, ancient poetry and art songs have become a synonym for profound artistic depth and standard performance expectations. Moreover, these songs often appear in concerts and indoor performances, demonstrating their lasting appeal and cultural significance in the Chinese music field.

2.2 Overview of ancient Chinese poetry and art songs

In the Chinese music circle, there are different understandings and controversies on the definition of Chinese Gushi Ci. According to the definition of Cihai, in ancient China, no singing with music was called poetry, but a song with music; it is now collectively called poetry. Therefore, according to this definition, any song with ancient poetry should be called ancient Chinese poetry.(Jia Zhuobei. 2018)

Chinese Gushi Ci and art songs are an important part of Chinese Gushi Ci art songs. Chinese art song is a kind of vocal music genre in which Chinese composers learn from western composition skills and theories and combine the national style. In 1920, the Great River Journey to the East (Su Shi's poem) written by the Qing Dynasty was the first art song of ancient Chinese poetry, which opened the century-old history of modern Chinese Gushi Ci art songs. Chinese excellent ancient poetry art songs, have important historical value and aesthetic value, by more and more people's attention and love, continuous interpretation, often interpretation often new. This form of song not only inherits the fine tradition of ancient Chinese literature, but also combines with modern music to form a unique way of musical expression.(Lu

Huang. 2020. Ancient Chinese poetry art songs originated from the creation of poetry in ancient Chinese literature. Ancient poets expressed their thoughts and feelings through beautiful language, and created many classical poems. These works not only have a profound artistic conception and rich connotation, but also have a very high artistic value. In order to better inherit and promote these ancient literary works, some musicians and artists began to adapt excellent poems into songs. Classical music elements are often used in musical creation, such as the use of traditional instruments such as guqin, guzheng and flute. At the same time, combine modern music style and arrangement skills, add modern charm. (Zhu Ying, Zhao Xiaoxiao. 2021)

The song also emphasizes the expression of emotion, changes in sound and the interaction between music and poetry. These songs not only show the charm and artistic value of ancient Chinese literature, but also enable people to better understand and appreciate the traditional Chinese culture. At the same time, by combining ancient poetry with modern music, these works are closer to the life and emotion of modern people, and increase the resonance and emotional resonance of the audience.

The classification of ancient Chinese poetry, professor Zou Wenqin, a famous vocal music educator, has been committed to the research of ancient Chinese poems and songs for many years, and has made a clear classification of ancient Chinese poems, including ancient music, Qin music, and ancient poetry art songs.

Ancient music: ancient music refers to the lyrics and music have an ancient origin, that is, the original music. From the perspective of the context and traditional significance of Chinese music history, strict regulations stipulate that only the songs preserved from ancient music in history can be called ancient music, that is to say, the original flavor is the essential feature of ancient music.

Qin Song: Since the Sui and Tang Dynasties, the guqin song is now called the Qin Song. Due to historical reasons, the early Qin song music scores are rarely handed down to later generations. At present, only the ancient complaints of Jiang Kui and Huang Liyun of Yuan Liang in the Southern Song Dynasty were found. The existing music scores mainly comes from the Ming and Qing dynasties. Qin songs originated from some ancient folk songs, other folk music and literati creation. Guqin music has been preserved in the guqin music for a long time.

The word "art song" comes from the West. The most typical view is the popular lyric songs in the late 18th and early 19th centuries in Europe, especially in Germany and Austria. The outstanding features of art songs: the content is to express people's inner world, the poetry in the use of lyrics, the song expression and composition skills are complex; the role of accompaniment is prominent. Known as the "king of art songs", Schubert is a representative work of art songs, such as "Devil", "Lark", "Trout", "Beautiful Miller" and so on. Schumann is a famous German composer in the romantic period, known as the "singing poet", and is also a typical figure of art song creation. His representative works include Moonlight Night and Two Grenadiers.

Chinese Gushi Ci art songs refers to the baptism of the May 4th new culture movement, democratic science flag waving, returning students learn western music, a combination of Chinese and western, Chinese classic poetry selected lyrics, has a high degree of literary and artistic, created by musicians, music has a strong creativity, and accompanied by strong artistic accompaniment, the above characteristics are very similar to western art songs, so this new form of music is known as "Chinese Gushi Ci art songs". Among them, the art songs with the theme of Chinese Gushi Ci can be called "Chinese Gushi Ci similar to western art songs", hereinafter referred to as "Chinese Gushi Ci art songs". Guan Ju is one of the works of this genre that I am familiar with in my study and practice. This article will take this as an example to conduct a comprehensive singing analysis. In the form of a table, the following figure directly compares the similarities and differences between ancient music, qin music and ancient Chinese poetry and literary songs from four aspects: lyrics, musical music, main accompaniment instruments and representative works, showing the relationship among the three point.

Summary

Professor Zou Wenqin divides ancient Chinese poetry into three types: ancient music, Qin music and Chinese Gushi Ci, literary and artistic songs. Ancient music refers to songs derived from ancient and original flavor, while Qin songs originated from ancient folk songs and were passed down from generation to generation. Chinese Gushi Ci and art songs, influenced by Western art songs,

combine Chinese classical poetry with strong creativity and artistic accompaniment. Guan Ju is a model of ancient Chinese poetry and art songs, reflecting the fusion of Chinese and Western musical traditions.(Wenqin Zou,2006)

Zhao Jiping, the representative figure of ancient poetry and art song creation, involves a wide range of music creation. In the creation of ancient poetry and music, plus modern innovative techniques and ideas, to create a large number of ancient poetry and songs. On the basis of respecting the inner rhythm of ancient poetry, he combined the melody of music with the phonetic level and oblique tone of the poem, and unified the tone of the Han nationality with the modern harmony techniques. This paper takes "Guan Ju" and "You Orchid Cao" in Zhao Jiping's ancient poems as the research object, and focuses on analyzing the music ontology of the two works, so as to lay a good foundation for the more comprehensive and in-depth study and singing of the works. (Qiong Zhang,2022)

Music creates a lyrical atmosphere: many poems are emotionally and structured. The combination of music and rhythm helps to create the atmosphere of the lyrics. So how does the music create a lyrical atmosphere in the ancient poetry and art songs? Take the ancient poetry art song "Journey to the Great East" created by Master Su Shi as an example:

A solo piano is a good connection between a prelude and a prelude. In the work, not only undertake the first half of the war drum, but also depicts the second half of the rock collapse of the clouds, turbulent waves scene. The interval begins with a dense sixteenth-minute rhythm, creating a tense confrontation. A column chord with a four-note rhythm is inserted in the middle, and the stress is technically processed during the piano playing. The dense rhythm of the sixes acts as a foil, and the column chords of these rhythm, with each bar rising half the note, and the thrust of the compact chords, doing well in the atmosphere.(Lu Huang. 2020)

From the soundtrack, the rhythm is diverse, rich and rich of personality. Music uses a variety of effective means to create an atmosphere for poetry as much as possible, which not only enriches the musical artistic conception of the work, but also successfully makes up for the dynamic emotion that cannot be expressed by words.

Music highlights the image of poetry, poetry is the expression of words, and the intervention of music greatly enriches the dynamic image of poetry. Such

examples are common in Western art songs, and Schubert is very good at using music to shape and highlight the images of poetry, which not only promotes the presentation of poetic images, but also skillfully expresses his own musical views. When listening to professor, I especially heard him talked about Shubert winter travel cycle a work "frozen tears", works of music kept two emotions, the hero inner pain, waiting for his death in the upcoming works, have religious feelings in which, Shubert through the work of the conflict between music and words to express the mood of emotion.(Yang Danyi, 2022)

In the process of music, the melody of music mimics the texture of tears, and the broken texture of music tries to describe the state of tears. To explain the artistic conception of the lyrics through singing, how does the music interpret the artistic conception of the lyrics? How does the singer embody it? The following is an art song of the ancient poem "Fu Deng Lou", taking the works created by Wang Ziqu as an example. First of all, the work, as far as the text is concerned, is the last sentence of the whole song, which extends the tangled emotion of the whole song, expressing the reluctance to leave the spring and unwilling to give up. It is natural to bring this attachment into singing. Secondly, to give a new understanding from the perspective of music.



山无数，烟波无数，shan wu shu yan bo wu shu

不放春归去。Bu ru fang chun gui qu

In the second paragraph of music, lyric "Qiang Yu Deng Gao Fu", the music expressed the climbing high to say the sad mood. However, when "countless mountains, countless smoke waves," appeared, the music gradually faded, in sharp contrast to the first two sentences, paving the way for the last sentence of "no spring". After intense processing in the music, accompanied by the tone from low to high, from weak to strong, the high pitch "GUI" continues, singing with full emotion to complete the sentence, the emotion gradually weakened to the silent piano sound. This kind of treatment not only expresses the will of the spring, but also expresses the image of every spring. Singing in this way can better express the meaning of Huang's music. Because when the peak, see the mist-shrouded peaks, rugged peaks, people will realize, spring never left the world, the mood at this time suddenly open, what can suppress sad? Here, the treatment of a line of lyrics should be particularly mentioned. Poetry refers to the form of a song repeating several lines of lyrics with the same tune, that is to say, in the two completely different lyrics in the poem, the music is the same, but the way of singing is different, so the music must be given a different image when singing. For example, the ancient poem "Not far Yuan Ding Huiyuan in Huangzhou Residence" ("Huang Qu" "Su Shi's Ci") is a poem, the first and second paragraphs of the art song is exactly the same.

The poem uses multiple imagery to express the author's situation and mood. The "lack of the moon" in the first lyric means that the moon is incomplete, symbolizing the author's dissatisfaction in reality and being banished to Huangzhou."Shu Tong" sparse Indus trees, "leakage" refers to the ancient time of the water leakage pot, "leakage" means that the time is late at night, the image of "hidden people" alone, "Gu Hong" is the image of loneliness. The images such as Xia Que, "Cold Branch" and "Sandbar" are all designed to express the lonely mood of the silent night. These descriptions describe the images of loneliness in a more specific and touching way.(Dongye Hu. 2021)

The artistic conception of the two parts of the work is completely different. Shang Que describes more melancholy, and the singing is more angry, cold and dark

feeling. There have always been two kinds of interpretation of the low-level content, one is that Su Shi's quality is degraded without losing ambition, singing can express a kind of different lofty and lofty spirit. One is the unrequited love woman because miss Su Shi and depression and died, Su Shi perceived guilt and regret, and wrote down words to commemorate. When singing, express the woman would rather "not perch" "sandbar cold" love unchanged attitude. Regardless of the interpretation of the original word, the two lyrics should be treated differently.

The lyrics of Chinese Gushi Ci and art songs have the sense of rhythm and the breath of rest in the recitation. Reasonable rhythm and breath processing are conducive to the expression of the beauty of the lyrics, the transmission of the content of the lyrics and the expression of personalized understanding, which is also the case in singing. In the melody, the pitch of the ancient poem has ups and downs, the rhythm is expanded, the speed has changed, the singer chooses the breath, breathe in the right place, steal the breath, make the breathing easy, or leisurely, or ready to start, is a very important work. Air mouth is not only a breathing technique, but also a way of artistic expression. As an artistic means, the relationship between the lyrics and the mouth is worth exploring. A good tone can not only reflect the meaning of the lyrics, but also reshape the mood of the song. Sometimes it is possible to continue singing without breathing, but doing so can affect the expression of the lyrics.(Gu Xiao. 2022)

In this case, it is necessary to readjust the division of the tone according to the meaning of the words. For example, the last sentence of the ancient poem "I live at the Source of the Yangtze River" (the green main song, Li Zhiyi Ci) is "not acacia". This is the last sentence of the work, but also the emotional climax. These are six words. It is not impossible, but it is difficult. The problem is that even when the breath ends, it does not help to end the work when it runs out. If you sing "Never fail" a breath, and then sing "must not live up, acacia meaning", full breathing can express the firm and long feelings, is the last song of this work, to meet the needs of air treatment. Another example is Jiang Kui's Mei Ling 1i. There is a sentence in the work, " Where is the Jade mother found?

In practice, many singers often exhale after the word "he". Because the song is slow and requires more breathing support, the breathing here is safer and seems to fit the direction of the music. But, using the word "ho" as an air outlet is unreasonable, as

it would interrupt the full meaning of the "where to find" expression. The original meaning of "where to find mother of pearl" is divided into "where to find mother of pearl" and "where to find mother of pearl", resulting in incomplete meaning and large deviation. If you really need to take a breath because of the lack of mother of Pearl, it is suggested that you sing "Mother of Pearl" while breathing deeply with the right rhythm and tone, and so naturally over. This keeps the atmosphere and the poetry intact. Another example is Tan Dun's Song of Yue-Ren song based on ancient poetry, which is performed on the stage as a form of art song. The song ends with "You Don't Know, You Don't Know, You Don't Know", deeply moving.

The first sentence "You Don't Know" in the middle of the eight-minute rest, someone sings "know" in the rest of the breath, the last sentence "You Don't know" connects, singing "Know you Don't know". This tone not only hides the meaning of the words, but also affects the expression of emotion. The author thinks, the air change point here is very important and worth paying attention to. Sing the first "you don't know", the first two words "you don't know" behind the rest place rest, here silent sound. The third word "know" must break the breath of the sentence, then take a deep breath, the second word "you do not know" and "jun", to express the pain of pain. The third song "you don't know" is singing in the gradually calm breath, helpless melancholy, infinite thoughts, at the end of the song gradually slow down, gradually faint out.

2.3.4 Understanding of artistic conception

As a kind of vocal music genre, Chinese Gushi Ci and art songs have a very profound historical and cultural heritage. In addition to good vocal skills, singers also need to have good cultural and musical cultivation, and should have a certain historical information reserve and cultural knowledge accumulation.(Wu Yiling, Chen Shuhui. 2023)

Singing such works is not only a display of vocal music skills, but also a display of music culture. It is important to understand the relevant meaning, cultural connotation of the words and the background of the lyricist.

Similarly, Wang Wei's Three folds of Yang Pass has a completely different image from Gao Shi's Farewell Dong Da. The Farewell Dong Da tells the story of Gao Shi's farewell to Dong Tinglan. This work was written in the sixth year of

Emperor Xuanzong Tianbao in the Tang Dynasty. When Gao Shi wrote this work, he did not have a suitable official position, and he was still in the stage of struggle. At that time, Dong Tinglan was already a well-known musician in the Tang Dynasty and a client of Fang Guan. At this time, Fang Guan was demoted, Dong Tinglan was also implicated. The first two lines of the poem are about Dong Tinglan when she leaves Chang'an. To some extent, Gao Shi's poem was also written for himself, which reflects his frustration in officialdom. From the third sentence, the fourth sentence "the road ahead without friends to worry" these words can see some clues. In fact, Dong Tinglan had no friends at that time, such as Fang Guan, Cui Jue were his friends. The last sentence, "who in the world does not know you", is the author's most self-expressed idea. To encourage Dong Tinglan in a word is also to encourage myself, to tell him and me that the difficulties are only temporary, all the haze will pass, everything will be better, the mood is positive and optimistic. Later historical facts also proved that Gao Shi's achievements may be inseparable from his never giving up his lofty ambition and broad mind. Wang Wei's '阳关三叠 Yang Guan San die' is another story. Wang Wei was sending his friend Yuan Er to Anxi, which is now Xinjiang Kuqa, which was desolate at that time. Yuan'er was very difficult to serve in the Anxi frontier, so he probably left forever. "I advise you to drink a glass of wine, and you will never see your friends again", fully expressing the intention of not to give up and trying to retain, as well as the helpless and sincere desire to say goodbye. Compared with Farewell, the characters in '阳关三叠 Yang Guan San die' are more complex and frustrated. Based on this, in the singing "Yang stack", reluctant to leave, slightly heavy, and sing "don't Dongda", can be slightly heroic and optimistic. (Guo Qiu. 2023)

The description of the moon is the same, and the images in different works are different. For example, 'silent alone on the west tower, the moon is like a hook'. The lonely, cold and solemn moon described by Li Yu reflects his bleak life and the tragic situation of performing the singing theory interpretation of ancient Chinese poetry. For example, "上戏西城月, 青天挂玉钩 Shang Xi Xicheng Yue, Qing tian Gua Yu Gou"

。 The bright moon in Li Bai's heart, just like his heart, is all a beautiful feeling. Such as "the bright moon pine light, clear spring stone". The bright moon in Wang Wei's

heart is like the embodiment of mountains and rivers, which can be like the artistic conception of "the moon and the mountain and the birds, singing in the spring flow". These different ideographic moon, combined with different musical flavor styles, has been written into ancient Chinese poetry and art songs, presenting a variety of images, rich modalities and diverse understandings through singing.(Gu Ranran, 2022)

The artistic conception of ancient Chinese poetry is not invariable. The development of poetry will keep pace with The Times, and different times will give poetry new connotation and interpretation. When singing ancient poetry and art songs, the singer's understanding is different and will give different modal expressions. For example, "zero finished mud like dust, only incense", describes the plum blossom wither. Lu You uses the plum blossom to describe him with the courage to struggle, not in line with the character, we can also take this to praise the noble quality of "Time". For example, you can also borrow "natural my material will be useful, thousands of women return" to ease the short frustration. You can borrow "moss flowers as small as rice, also learn peony open" from my motivation, self-improvement.

In short, singing of Chinese poetry especially requires the performers' personal treatment and artistic creativity. Through the analysis and research of their own works, hard work, can sing the poetic connotation, sing the profound history and culture, sing the strong spirit of The Times, sing a unique character.

Summary:

In the process of performing Chinese Gushi Ci art songs, we need not only vocal singing skills, but also profound cultural understanding and historical insight. Each work carries a unique cultural connotation and heritage, such as the different emotions in Gao Shi's Farewell to Dong Da and Wang Wei's '阳关三叠 Yang Guan San-die'. Gao Shi's poems reflect personal struggles and setbacks, while Wang Wei's works convey a feeling of reluctance and helplessness. In playing these works, it is crucial for the singer to convey appropriate emotions and nuances to reflect the depth of meaning and cultural meaning in poetic art songs.

Guan Ju, the most famous poem in China, is generally considered a poem about the relationship between men and women. This poem praises the beautiful love

and the "virtues of husband and wife" of both sides. In the poem expresses marriage harmony through various 'comparison techniques'. Guan Ju is inspired by the songs of birds, beasts and insects. It takes the gentleman's pursuit of ladies as the main line, and the means of expression in line with human ethics. He uses music, bells and drums to please his lover, and gradually ends the poem in the progressive process. The rhetorical technique of Jujiu cage is a literary technique in the Book of Songs: cleverly using the performance technique of Ju cage to depict the scene of the dove bird constantly calling "Guan-guan" on the small island of the river during the process of courtship. The first chapter, depicting a quiet and modest maiden, a gentleman's good partner. The whole poem is concise and comprehensive, beautiful language, clever use of double tone, overlapping rhyme and overlapping words, enhance the beauty of rhythm. Confucius said of Guan Ju: "Guan Ju is happy but not too much, sad but not hurt."(Jzhube, 2018)

The ancient poem Guan Ju is selected from the Poetry Collection, one of the earliest poetry collections in China. The poem expresses the beauty of neutralization and the doctrine of the mean advocated by Confucianism, and describes the ancient pursuit of gentle and noble ladies with the literary expression technique of "fu, comparison and xing". Mr.Zhao Jiping is one of the most famous composers in China. He has composed many music and ancient poems that are familiar to the public. He composed the ancient poem Guan Ju, which made the works widely circulated.(Mengfan Li, 2022)

The musical melody of the ancient poetry art song "Guan Ju" embodies the "peaceful" aesthetics everywhere. —— From beginning to end, the music finally returns to peace, and the middle part forms an emotional contrast with the first and back paragraphs. The melody as well as the aesthetic concept of "peace" have dramatically developed and changed. Thus it can be seen that "peace" is the core of the thoughts and emotions of the art song Guan Ju Ju, and also the core of its melody. It realizes the unity of music and characters' emotions and the consistency of aesthetic concepts, and highlights the aesthetic spirit of Chinese music. (Sookie.2022.)

The singing of the art song "Guan Ju" should be sung according to the pronunciation of the word, whether recited according to the melody or without the melody, starting from the sound of the word. Each sentence of ancient poetry has a

relatively fixed rhythmic characteristics in each period. Reading also has a unique breathing, rhythm, and tone. In ancient poetry, the composer will also integrate the unique recitation characteristics of ancient poetry into the creation of songs, so as to reflect the characteristics and charm of ancient poetry art songs.(Meng Jia. 2018)

The emergence of the tone in the Chinese language, namely the "four sounds", has promoted the development of Chinese poetry. In the singing of ancient poetry, the pronunciation of the four tones can be traced back in the melody. The processing skills of the four-tone cavity can be borrowed from the Ming Song Dynasty Mr.Shen Jing said: " Where songs, when to sing, when to sing, when flat, when flat, when mixed. The height of the "four tones" reflected in the melody of a song is relative, and can only be reflected through the specific contrast of the words and sounds in the melody.

The singing of ancient poetry and art songs needs the fusion of "character" and "cavity".The ancient poem art song "View scabbard" contains a feeling of "lyric lyric, end with politeness". Therefore, the timbre should be natural and pure, simple and elegant, yet bright and soft. The singer's voice should be relatively relaxed, and the singer should combine the language sense of ancient poetry recitation to sing. Jujiu (Cage and Jujiu), such as the first Jujiu sentence in "Pass", the word "cage" is the first Jujiu, plays a very critical role in the technical and emotional tone. (Chen Xihong, Chen Shujing. 2021)

Guan Ju, the first poem in the Book of Songs, embodies the themes of love, marriage harmony and the pursuit of virtue, reflecting the Confucian ideals of balance and beauty. The musical adaptation of Guan Sheath by composers like Zhao Jiping and Zhang Naicheng successfully conveyed the tranquility and emotion of the poem and promoted it through their works. When singing ancient poems and songs, it is very important to adhere to the unique recitation characteristics and rhyme scheme, and integrate it into the creation of the songs, so as to retain the charm and essence of the art of ancient poems. In the final analysis, Guan Ju proves the seamless unity of music and emotional depth, captures the quiet aesthetic spirit of Chinese music, and consolidates its position in the field of ancient Chinese poetry and music.

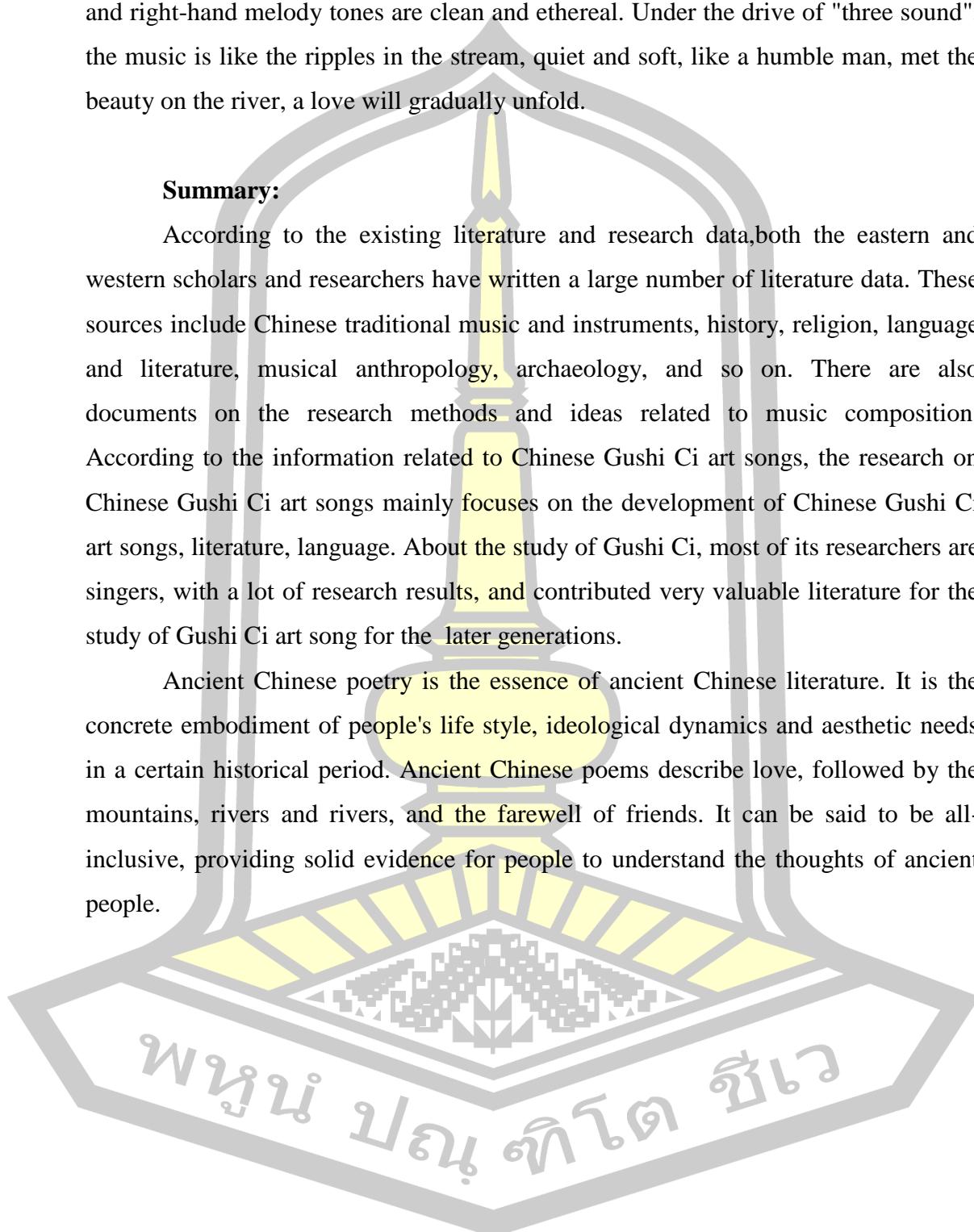
When the singer handles the "Close" technique in vocal singing, the volume should not be too loud. Combined with the artistic conception of the work, the prelude

to the first nine bars indicates the atmosphere of the whole song. Left hand arpeggios and right-hand melody tones are clean and ethereal. Under the drive of "three sound", the music is like the ripples in the stream, quiet and soft, like a humble man, met the beauty on the river, a love will gradually unfold.

Summary:

According to the existing literature and research data, both the eastern and western scholars and researchers have written a large number of literature data. These sources include Chinese traditional music and instruments, history, religion, language and literature, musical anthropology, archaeology, and so on. There are also documents on the research methods and ideas related to music composition. According to the information related to Chinese Gushi Ci art songs, the research on Chinese Gushi Ci art songs mainly focuses on the development of Chinese Gushi Ci art songs, literature, language. About the study of Gushi Ci, most of its researchers are singers, with a lot of research results, and contributed very valuable literature for the study of Gushi Ci art song for the later generations.

Ancient Chinese poetry is the essence of ancient Chinese literature. It is the concrete embodiment of people's life style, ideological dynamics and aesthetic needs in a certain historical period. Ancient Chinese poems describe love, followed by the mountains, rivers and rivers, and the farewell of friends. It can be said to be all-inclusive, providing solid evidence for people to understand the thoughts of ancient people.



CHAPTER III

Research Methodology

The methodology section of this research outlines the scope, process, and key steps involved in analyzing selected art songs from the Chinese Gushi-Ci collection. It includes defining the content, research site, and timeframe, along with engaging key informants, using appropriate tools for data collection, selecting songs, collecting and managing data, conducting data analysis, and presenting findings following basic points:

1. Research scope

- 1.1 Scope of content
- 1.2 Scope of research site
- 1.3 Scope of time

2. Research Process

- 2.1 Key informants
- 2.2 Research Tools
- 2.3 Selection of the songs
- 2.4 Data Collecting
- 2.5 Data Management
- 2.6 Data analysis
- 2.7 Data Presenting

1. Research Scope

1.1 Scope of Content

1.1.1 Current status to the present situation and significance of Chinese Gushi Ci art songs, including popularity, performance venues, audience reception, and cultural significance.

1.1.2 Characteristics and singing techniques encompass the unique features and performance methods used in Chinese Gushi Ci art songs, including meaning, poetry, voice control, voice skills, voice position, expression of feelings, stage performance, and musical accompaniment.

1.2 Scope of Site



Figure 2. Map of Xi'an Province,

Source: <https://image.baidu.com/search/detail?ct=503316480&widt>

Feb 13, 2024



Figure 3. Map of Xi'an city

Source : <https://image.baidu.com/search/detail?ct=503316480&z>

1.3 Timeline of Research 1920--2024

2. Research Process

2.1 Selected sites and Informants

The art song Guan Ju is written by the famous Chinese composer Zhao Jiping. Because of the influence of the history of Chinese literature, many composers have written music for it. Among them, the version created by Zhao Jiping is the most popular, and many singers compete to sing. Due to their special artistic charm and the

influence of traditional Chinese music, ancient poetry art songs cause different singers will add personal treatment to varying degrees when singing their works. As a result, there is an art song, but with many different deductive processing methods. This musical phenomenon is very well worth studying. In the process of research, we should not only analyze the poems and texts, but also study the different musical styles in southern and northern China, so as to make the analysis and research of the art song 'Guan Ju' more thorough and provide strong research support for later researchers. Criteria of key informants:

Key informants

The researcher made the informants into two groups, with the grouping method based on the same selection criterion. The informants selected are all national and provincial Gushi Ci art song representatives, scholars, composer and traditional music transmitters, and have all won national and provincial performance awards. Among the informants, scholars who specialize in the study of traditional culture have published monographs on Chinese Gushi Ci art song history, language and religion, and scholars engaged in composition and dissemination have created and collected a large number of art songs especially the Gushi Ci art songs, with fruitful results.

According to the above informant selection criteria, the researcher selected the following major informants to provide information for the dissertation.

Mr Zhao Jiping

Born in August 1945 in Pingliang City, Gansu Province, is the most famous Chinese composer.

អ្ននា បណ្តិត ខេវ

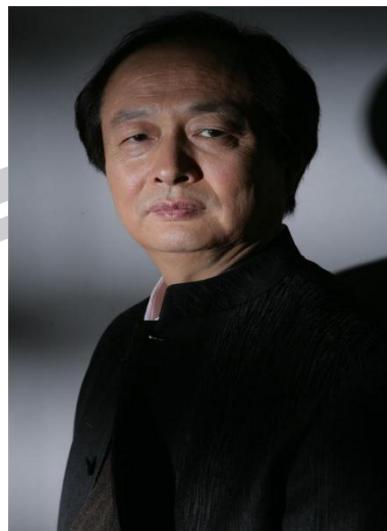


Figure 4. Jiping Zhao

Source: <https://baike.baidu.com/pic>

and graduated from Xi'an Conservatory of Music. In 1970, he was assigned to Shaanxi Opera Research Institute. In 1978, he entered the Central Conservatory of Music for further study. In 1979, he created the orchestral work "Sketch of Southern Shaanxi". In 1984, he composed the music for the first film "Yellow Land" directed by Chen Kaige, and began creating film and television music. In 1987, the film music created for "Red Sorghum" won the Best Music Award at the 8th Golden Rooster Awards. In 1991, he became the president of the Shaanxi Provincial Song and Dance Theater. In 1995, he represented the second International Film Festival; in the same year, he played the score in the "A Chinese Odyssey" series directed by Andy Lau. In 1996, he won the Best Music Award at the 16th Chinese TV Drama Feitian Award for his score from the costume drama "All Men Are Brothers".

In 2000, his symphonic works "Sunbird" and "Farewell My Concubine" were performed in the Berlin Forest concert; in the same year, his film score "Sister-in-law" won the Best Music Award at the 18th China TV Golden Eagle Award. In 2001, he scored the family drama "The Da Zhai Men" (大宅门), directed by Guo Baochang. In 2004, he was elected chairman of Shaanxi Federation of Literary and Art Arts. In 2008, he was appointed as the president of Xi'an Conservatory of Music.

In 2009, he was elected the 7th chairman of the Chinese Musicians Association. In February 2010, he was selected as the most culturally influential person in Shaanxi province. On December 21, 2013, he won the 9th China Golden Record Award. In 2015, he was elected honorary President of the Chinese Musicians Association. In 2017, the Violin Concerto First, written by him, premiered at the National Center for the Performing Arts. In 2019, his Symphony of Ode to elegance was premiered in Shaanxi province.

Miss Fang Qiong, professor and doctoral supervisor of the Department of Vocal Music and Opera, Shanghai Conservatory of Music.



Figure 5. Mrs. Fang Qiong

Source: <https://image.baidu.com/search/detail?ct=503316480&z>

Vice president of Chinese Vocal Music Research Association, Deputy Director of Vocal Music Professional Committee of Shanghai Musicians Association. Graduated from the Department of Vocal Music and Opera of Shanghai Conservatory of Music, under the tutelage of Professor Zheng Li and Professor Zhou Xiaoyan.

In 2000, he went to the University of Maryland as a government-funded visiting scholar. In 1996, he won the first place in the professional group of the

seventh National Young Singer TV Competition. He has won the Shanghai "Yucai Award", the "National Unity Advanced Individual Award" issued by The State Council, the "Baosteel Education Fund Award", the "Shanghai Model Worker title" and so on.

She has held nearly 60 individual concerts in Shanghai, Beijing, Guangzhou, Hong Kong, Macao, Taiwan, Europe and the United States, Southeast Asia and other countries and regions. Fang Qiong has also served as a judge of national vocal music competitions such as the National Golden Bell Award of the National Music Association and the National TV Young Singer Competition. In recent years, the "Long Friendship" classical poetry singing project of Shanghai Conservatory of Music has been funded by the National Art Fund, and has successfully performed in Shanghai, Beijing, Guangzhou, Taiwan and other places, and won high praise.

Mr.Zhang Mingxu, Tu nationality, member of Qinghai Musicians Association, vice chairman of Qinghai Musicians Association, teacher of Qinghai Culture and Art Vocational School.



Figure 6. Mr.Mingxu Zhang

Source:Ran Zhang

He learns national vocal music from Professor Jin Tielin, a famous vocal music educator and doctoral supervisor. He has won the CCTV Vietnam War champion, champion Golden Microphone and other awards. With 98.39 points, he won the first place in the 13th Chinese Music Golden Bell Award Vocal Music Competition (China's highest level vocal Music Competition).

Miss Huang Huali, professor of Central Conservatory of Music, master tutor, famous soprano, opera performance artist, national first-class actor, doctor of Aesthetics, vice chairman of Beijing Musicians Association.



Figure 7. Huali Huang
Zhang Ran

She is a member of Chinese Musicians Association. Mainly engaged in the teaching and research of acoustic drama performance and stage art theory and practice. He has written and published 4 academic papers, one of which was published in the core journal "People's Music". Individual concerts and vocal music master classes have been successfully held in more than a dozen cities across the country. Huang Huali has won a series of major vocal music competitions at home and abroad, such as "Wenhua Performance Award", "National Vocal Music Competition", "China Gold Record Award" and "First Prize of Military Art

Performance", including the second place in the CCTV National Young Singer TV Competition and the Gold Award for Solo in the Prague International Art Festival of Czech Republic. As mentioned in our communication, ancient Chinese poetry and art songs are a unique and wonderful art form. It combines the traditional poetic expression with the artistic language of music to create a unique art form. Through singing, we can feel the feelings and wisdom of the ancient Chinese literati, and experience the depth of poetry and the charm of music.

In addition, cultivating students' interest in and understanding of ancient Chinese poetry and art songs is a gradual process. First of all, the students should have a basic understanding of the ancient Chinese culture, and let them experience the beauty of the ancient poetry. Then, by teaching the rhythm and artistic conception of ancient poetry, let the students feel the emotion and philosophy. Finally, through the training of vocal music skills and the practice of musical performance, the students can perfectly combine the poetry and the music together, and interpret the emotion with the sound.

Mr. Gu Ping, professor of bel canto singing in the Department of Vocal Music and Opera of Shanghai Conservatory of Music.



Figure 8. Ping Gu

Source:<https://image.baidu.com/search/detail?ct>

He is the director of bel Canto singing teaching, and master tutor. He graduated from Shanghai Conservatory of Music and studied under the guidance of Professor Zhou Xiaoyan, a famous vocal music educator. He went to the Merola Opera Training Class of San Francisco Opera Center, the Opera Department of Hong Kong Academy for Performing Arts, and the Summer Opera Training Class of Broloom Hill Opera House. He has performed many operas at home and abroad, such as Wagner's "The Floating Dutch", "Rose Knight" and "Ariadne", Naxos's "Carmen", Mozart's "The Woman's Heart" and "The Magic Flute", Donizetti's "Don Pasquale", Verdi's "La Traviata", Puccini's "Lady Butterfly", etc. He also played Mahler's "Song of the Earth" and Beethoven's Ninth Symphony "Ode to Joy". In 2018, he performed the original opera "He Liting" of the Shanghai Conservatory of Music at the Shanghai Spring International Art Festival. He has won the Excellent Teacher Award of Baosteel, the He Luding Fund Award of Shanghai Conservatory of Music, and the title of Shanghai Model Teacher. He has been a judge of international and domestic vocal music competitions for many times.

2.2 Research Tools

Observation forms:Observation method is the method which used to be the form of information collection and textual research according to the three objectives of these research. In this dissertation, the survey method is mainly used for the collection and research of historical data about the art song's research, such as the development history of Gushi Ci art songs, we need to go to the location of composer to investigate all kinds of materials stored in them, such as Musical composition methods, music scores, preserved audio, video materials, etc. Investigate the source and preservation status of these data. In addition, the investigation method is also used in the investigation of the communication status of the transmitters of Gushi Ci art songs. It is belong to qualitative research,use qualitative research method to analyze the all kinds of the Gushi Ci art songs.

Interview forms:In order to collect the information needed for my study, the researcher grouped all the informants to two groups. Group A: are scholars specializing in Gushi Ci art songs and related studies, and Group B are singers of Chinese Gushi Ci art songs who specialize in the transmission and singing about it. In order to get more details, different informants set different questions for interviewed. For academic

informants, more set for academic problems. For example, about the development history of Gushi Ci art songs, the characteristics of Gushi Ci art songs and about the singing methods and characteristics of Gushi Ci art songs. For specializing in the performing of the Gushi Ci art song creation or the spread of informants, will use face to face to live interview, all interview questions are set according to the research objectives of the dissertation, but because of the restriction of its own education level, so, some questions will set very specific, rather than all the problems are academic, it will make some informants unable to complete the questionnaire survey, so the problem set is very targeted.

Questionnaire survey method: According to the research field of the informant, the questionnaire is set according to the research objectives, discuss and modify with the tutor, and the questionnaire is finally determined and distributed to the informant. These questionnaires were set according to the philosophy of quantitative research. The contents of the questionnaire include: evaluation of the development of Gushi Ci art songs, evaluation of the number of Gushi Ci art song transmitters, age, types of Gushi Ci art songs, etc., this part use quantitative research method such as a thesis questionnaire or computer-assisted interviewing system to collect the data related to the topic.

2.3 Data Collections

In the data collection process, researcher collected different data according to my research objectives, All the characteristics of Chinese Gushi Ci art songs and development of Gushi Ci art songs in China, it will be analyzed and studied from 2000 to 2023. In this theses, researcher selected one of the most famous Chinese Gushi Ci art song to analyze.

2.4 Data Management

The researcher divided into two groups according to the information collected according to the requirements of quantitative research and qualitative research. Use the corresponding analysis methods to analyze and classify, and prepare useful information resources for the research objectives of the dissertation. And the information is scientifically organized, induction, so that it can be useful for the research of the thesematerial.

2.5 Data Analysis

As I have participated in the performance of "Guan Ju", an excellent young singer in Jiangxi Province, which gives me a deep understanding of the emotional and technical aspects of singing. My ability to convey the melancholy and tender emotions of the poem through changes in timbre and vocal expression is evident. Moreover, my focus on accurate pronunciation and the use of proper movements and gestures enhance the audience's understanding and appreciation of ancient poetry. The performance is completed in the form of a chorus, effectively depicting the inner pain and desire expressed in the poem, and making the audience deeply feel the aesthetic feeling and emotion of the artistic song. In general, the interpretation of Guan Ju shows sincere singing and exquisite skills, enriches the audience's experience, and captures the essence of ancient poetry. I can list computational columns and statistical columns outside of the original data as needed to get the most valid data

For objective 1, Researcher analyzed the development history of Chinese Gushi Ci art song from 1920 to 2023 and collect information from documents and filed work by writing descriptive analyze. The first objectives of this theses is the development of Gushi Ci art song, which involves many historical data; because the Gushi Ci art song are developed with the development of the people, therefore, the study of the development of Chinese Gushi Ci art song is based on the history of the historical development of the composers who focus on the composition of Chinese art song.

For objective 2, Because the characteristics and the singing methods of Chinese Gushi Ci art song, is one of the most important components of this study, through the analysis of the characteristics and singing methods it has important reference significance for later researchers, on the basis of this research more new findings, and even contrary with my research conclusion. Researcher analyze the musical characteristics firstly, based on the results, singing techniques will be analyzed clearly.

2.6 Summary of Chapters

Chapter I Introduction

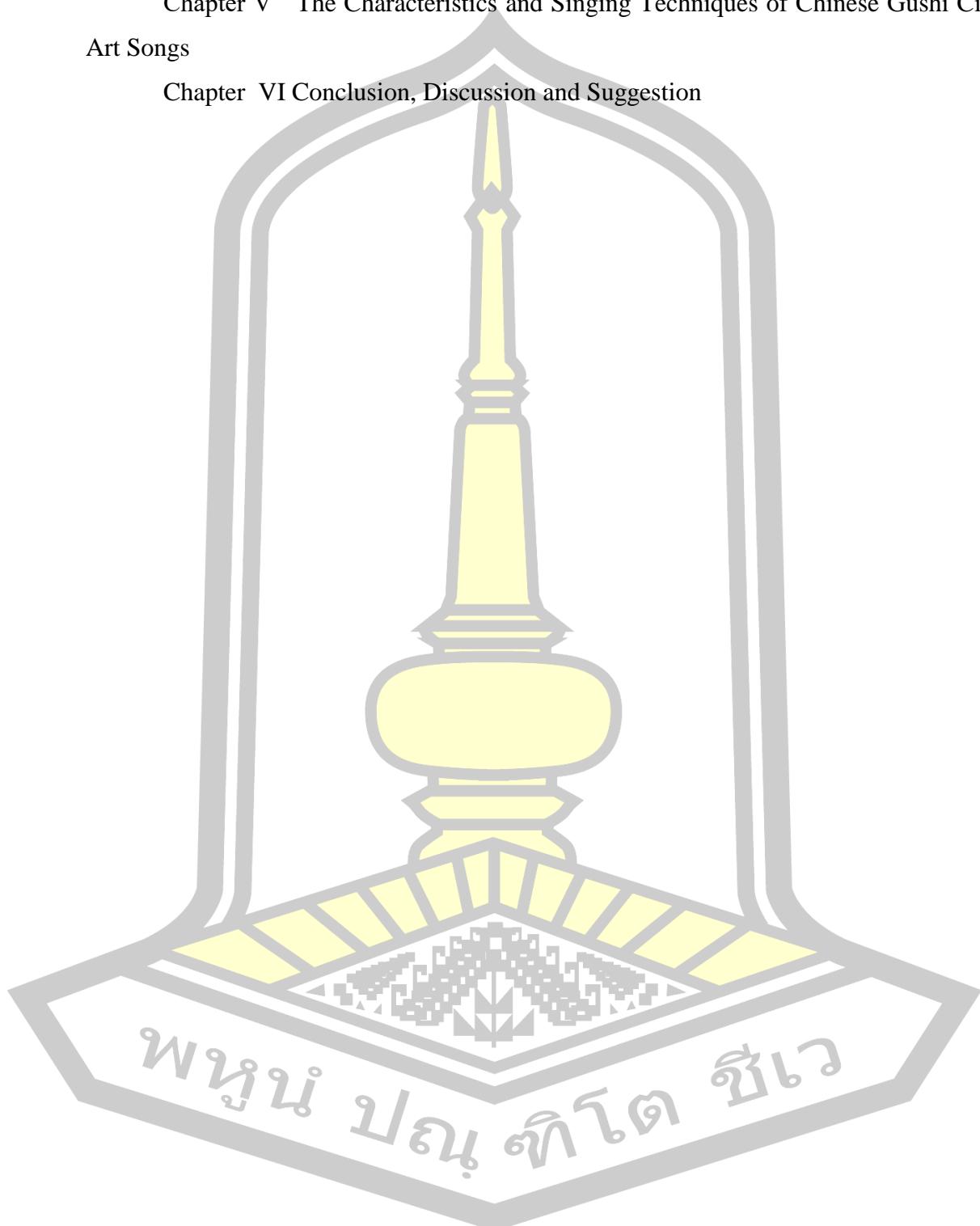
Chapter II Literature Reviews

Chapter III Research Methodology

Chapter IV The Current Status of Chinese Gushi Ci Art Songs

Chapter V The Characteristics and Singing Techniques of Chinese Gushi Ci
Art Songs

Chapter VI Conclusion, Discussion and Suggestion



CHAPTER IV

The historical development of Chinese Gu Shi Ci Art Songs

The research results section provides a comprehensive analysis of the current status and significance of Chinese Gushi Ci art songs, shedding light on various aspects such as their popularity, performance venues, audience reception, and cultural significance. This section aims to offer valuable insights into the present landscape of Gushi Ci art songs within the context of contemporary Chinese music and cultural heritage.

1. Popularity and Recognition
2. Performance Venues and Platforms
3. Audience Reception and Engagement
4. Cultural Significance and Heritage Preservation

1. Popularity and Recognition

Since Chinese Gushi Ci song is the representative of Chinese culture, the ancient poetry art songs created with Chinese ancient poetry as lyrics can be widely spread in any corner of China and highly recognized by the Chinese people in various regions. This section explores the extent of popularity and recognition that Chinese Gushi Ci art songs currently enjoy, examining factors such as media coverage, awards, and public reception.

Because Chinese Gu Shi Ci art songs have a long history and wide spread, is the unique representative of Chinese culture, therefore, it is highly accepted and recognized by all the Chinese people with Chinese cultural background. When we perform Chinese Gu Shi Ci art songs, Chinese people can arouse their own strong resonance in the expression process of each excellent poem. Can poetry in the historical story, historical background and everyone's own experience, thus cause

personal emotional strong resonance, most of the time, most of the people who listen to Chinese Gu Shi Ci art songs, think these works are elegant, artistic connotation, therefore, Chinese Gu Shi Ci art songs have a strong popularity and tube rice recognition, Chinese culture are highly recognition to it.

2. Performance Venues and Platforms

Here, the focus is on the diverse venues and platforms where Gushi Ci art songs are performed, including traditional concert halls, cultural events, online platforms, and multimedia collaborations.

With the development of The Times, Chinese Gushi Ci art song present two forms of online and offline performance venues and platforms. At present, the online performance platform and media are the largest spread. Therefore, there are more and more composers, singers, music production studio, musicians, singers have opened their own account on the Internet, to show their ancient poetry music works, such as: China's most influential singer Daolang, using ancient poems, create artistry is very high, and acceptance and spread are very wide works "Luo cha hai shi" "Hua Yao" and so on, More than 5 billion online hits.

Nowadays, More and more professors, composers and singers in Chinese professional music colleges have created, performed and disseminated Chinese Gu Shi Ci art songs, and more and more undergraduate and graduate students have joined in the research and dissemination of Chinese Gu Shi Ci art songs.

3. Audience Reception and Engagement

This section delves into the audience's reception and engagement with Gushi Ci art songs, analyzing audience demographics, preferences, feedback, and the impact of these songs on cultural understanding and appreciation.

Because around Chinese dialect has its own characteristics, so Chinese Gushi Ci art song in different regions in dialect and have very different artistic

characteristics, but the ancient poetry art songs can trigger the Chinese empathy, therefore, the ancient poetry art song research and performance never interrupted, so far is developed to a new height. Has been the official and private common support and encouragement.

Chinese Gushi Ci art song and art songs play an important role in the protection of cultural heritage, mainly reflected in the following aspects:

Inheritance and protection: Chinese Gushi Ci art song combine traditional poetry and music, and enable the ancient culture to be inherited through singing, dissemination and interpretation. This combination not only protects the content and form of ancient poetry, but also continues the style and characteristics of traditional music.

Raise public awareness: the performance and dissemination of art songs can improve the public's cognition and attention to ancient poetry and traditional culture. Through music, an easy to understand art form, people can more deeply understand and appreciate the beauty of ancient poetry, and stimulate the attention and action on the protection of cultural heritage.

Promoting cultural exchange: As a unique form of cultural expression, ancient poetry and art songs can build a bridge between different regions and cultures. Through music, people can easily understand and accept the essence of other cultures, thus promoting the conservation and development of cultural diversity.

Educational function: In school and social education, ancient poetry and art songs can be used as teaching resources to help students understand the connotation and value of traditional culture. By learning and singing these songs, students can not only improve their musical literacy, but also enhance their sense of identity with their cultural heritage.

Innovation and re-creation: With the development of The Times, the ancient poetry and art songs are also constantly innovating and re-creating. On the basis of retaining the traditional elements, the modern musicians and artists integrate the new

musical styles and techniques of expression to make the ancient poetry and art songs more close to the modern life. This innovation not only enriches the expression form of cultural heritage, but also helps to attract the attention of the younger generation and enhance the vitality of the culture.

Supporting policies and research: The promotion and development of ancient poetry and art songs can arouse the attention of the government and society to the protection of cultural heritage, and promote the introduction of relevant policies and the in-depth of cultural research. This has provided a good environment and support for the protection and inheritance of cultural heritage.

Through the above aspects, Chinese Gushi Ci art song have played a positive role in promoting the protection of cultural heritage, which not only continue the tradition, but also adapt to the development needs of modern society.

4. Cultural Significance and Heritage Preservation

Lastly, this section discusses the broader cultural significance of Gushi Ci art songs in preserving and promoting traditional Chinese poetry and music, highlighting efforts in heritage preservation, education, and cross-cultural exchange.

Chinese Gushi Ci art song carry rich cultural significance, which are mainly reflected in the following aspects:

Historical inheritance: As an important part of the Chinese traditional culture, ancient poetry records historical events, social customs and people's life emotions. Through the form of music, artistic songs convey the connotation and emotion of these poems to modern people, and promote the inheritance and development of culture.

Emotional expression: Ancient poetry often contains deep emotions, such as homesickness, love, friendship and so on. Through the melody and rhythm of the music, the artistic songs enable these emotions to be expressed more vividly and intuitively, and enhance people's resonance with the traditional culture.

Aesthetic value: Chinese Gushi Ci art song has constructed a rich aesthetic system with its unique rhythm and image. Artistic songs reproduce this aesthetics through the form of music, enriching the aesthetic experience of the audience, so that people can feel the beauty of ancient poetry while appreciating the music.

Cultural identity: The singing and dissemination of art songs enhance people's sense of identity and pride in Chinese culture. Through the combination of ancient poetry and music, traditional culture can be revitalized in the contemporary society and promotes cultural identity and communication.

Educational function: ancient poetry and art songs play an important role in education. They are not only the material of music education, but also help students to better understand the connotation and artistic value of ancient poetry, and improve their literary accomplishment and aesthetic ability.

Through these aspects, Chinese ancient poetry and art songs are not only a musical form, but also a kind of cultural inheritance and innovation, which has important cultural significance.5. Art songs are an art category introduced into China from the West.

In China, was not called "art songs" music theme, until 1920, returned from abroad composer you-mei xiao, and after 1929 returned huang, and later Zhao Yuanren, the composer as the most important represent the composer of the music theme to China, and will use a large number of Chinese poetry as lyrics, to make art songs don't is ancient poetry art songs this art began to take root in China, gradually developed.

Xiao Youmei's art song "Question" was written around 1921 and first published in 1922 in "Jin Le Chu Ji", the first composer published by a Chinese composer. The song reflects the situation of domestic and foreign troubles and the destruction of China at that time, and expresses the author's dissatisfaction with the reality of Chinese society under the rule of warlords, as well as his concern about the future and destiny of the country."Ask" is a short but philosophical art song, and the

author shows the philosophical exploration of life and life. The song begins in the form of a question, asking questions such as, " You know who you are?"" Do you know that time is like water?"" Do you know today, how many sad tears?", Which aims to warn people not to forget their identity and responsibility, to cherish the time, and to take responsibility bravely when the country is in crisis. Xiao Youmei's artistic songs are innovative in music creation. He uses the traditional song creation techniques of western music art, and optimizes the rhythm and melody of the songs through the use of harmony. In the work "Ask", Xiao Youmei skillfully uses the decomposition of the eight notes from the beginning to the end, as well as the support mode of the left and right hand rhythm is almost the same as the music rhythm, effectively creating a deep and quiet artistic conception.

Huang zi's art songs are mainly based on the Chinese classical poetry, especially the Tang and Song poetry, and also absorbed some modern poetry as the source of inspiration. Among his works, the songs composed with Tang and Song poems are particularly prominent. Such works not only emphasize the rhythmic beauty of the poems themselves, but also deeply express the artistic conception contained in the poems. In addition, Huang has also composed some lyrical solo songs composed by modern poets, including The Spring Thoughts Song, Homesickness and The Three Wings of the Rose. In his artistic song creation, Huang Zi pays special attention to the expression and appeal of music, and tries to convey the artistic conception of poetry through music. His works have a high artistic quality in both the structure and the melody, which can well show the aesthetic feeling and deep meaning of poetry. For example, "Spring Thought Song" and "Homesickness" are his early works, written in 1932. These two works are considered as companion pieces to the lyric songs, both of which mainly describe the farmer's sorrow of separation, but differ in the musical way of expression."The Three Wings of the Rose" is a song written for the weak and introverted women. Through the description of the good wishes in life, it shows the inner world of women. In addition to artistic songs, Huang

has created many other types of music, including choral, orchestral and chamber music. He also has high attainments in music education and academic research. He studied psychology and music at Oberlin University and Yale University in the United States, and taught music in the National Music College (now the predecessor of the Shanghai Conservatory of Music), and trained a number of outstanding musicians.

When it comes to early modern Chinese Gushi Ci art songs, people will think of the young Lord. The first art song of modern China "The Great River East" was created by the master. If the song is regarded as the masculine and magnificent "iron tooth board" masterpiece, then "I live in the Yangtze River head" is his feminine and beautiful "red tooth board" boutique. There are many good poems in the ancient Chinese boudoir poems, some simply write the taste to the extreme, such as Meng Jiao's "resentment poem": " Try your concubine and your tears, two drops of water. Take hibiscus flowers, who will die this year." (Tian li,2022)

Zhao Yuanren has written many popular songs, such as "Xiaozhuang Songs", "New Poetry Collection", "Public Education Songs Collection", "Zhao Yuanren Songs Collection", "Children's Songs Collection", "Xingzhi Songs Collection", published "Zhao Yuanren Complete Music Works", known as "China's Shubert". Zhao Yuanren is the pioneer of modern Chinese music, and he also attaches great importance to the local style of musical language. For example, in the song "Listen to the Rain", he expands the tone of reciting ancient poems in Changzhou dialect, while "Selling cloth Ballad" is based on the tone of Wuxi dialect. "Teach Me How to Don't Want him" absorbs the tone of Xidi Gate in Peking Opera. Zhao Yuanren is good at using piano as accompaniment, paying attention to the piano in shaping musical image.

"Chinese music art has been developed for many years. As a traditional Chinese literature and art, its development process can be called a "long history". From the perspective of artistic origin, poetry and dance and music are one, and they have a long homologous relationship. Ancient ballads are the collective oral creation

of primitive people in the process of production and labor, which is the earliest literary style. When primitive people are engaged in collective labor, in order to coordinate labor, reduce fatigue, often unconsciously according to the rhythm of labor calls. It is the earliest poem in China. The Book of Songs, the first collection of Chinese poems, is the earliest popular poetry collection in China, which appeared in the Western Zhou Dynasty. It collected 311 poems that were circulated at the time. Confucius and his disciples divided it into three parts: wind, elegance and song, and recorded the history and the lives of the working people from the Western Zhou Dynasty to the Spring and Autumn Period. It has a profound and rich cultural accumulation. It is the source of Chinese realism literature and leads the creation of poetry in later generations. Later, Qu Yuan inherited the four-sentence songs. (Hu.2023)

“Art song refers to a genre of music that combines both poetry and music, often performed by a solo singer accompanied by a pianist. It is a form of classical music that emerged during the late 18th and early 19th centuries. Art songs typically feature a fusion of expressive vocal melodies and carefully crafted piano accompaniments, with each song setting a specific poetic text to music. They can be composed by various composers, each bringing their own unique style and interpretation to the genre. Art songs are known for their intimate and emotive qualities, often exploring a wide range of emotions and themes. They are an important part of the vocal repertoire and have been composed in various languages throughout history” (Kimball, 2006).

“Today we call them art songs, but when this specific genre first appeared in the late 18th century, they were simply “songs,” nearly always scored for what is now a classic combination: piano and voice. At the time, the Industrial Revolution was helping to create a new class of music lovers. The new Middle Class was wealthy enough to want access to musical entertainment at home, but not wealthy enough to hire live-in court musicians like the aristocratic classes. What they could afford was

the perfect new domestic instrument: the piano. The ability to play the piano and sing became a status symbol for middle and upper middle-class families, especially among women (as you might know from the novels of Jane Austen or the Brontë sisters). This made home music a lucrative market for composers. The earliest Lieder [pronounced “leader”], or German art songs, were written for voice and simple piano accompaniment, so that home musicians could accompany themselves or their friends at the piano. Throughout the 19th century, the genre of art song developed into a sophisticated art form for the concert stage as well as for the home. However, in one sense, it’s never abandoned its domestic beginnings: most art songs are still scored for voice and piano. (Emma Riggle , 2020)

While collecting and adapting the folk songs of the Chu state, he created a new poetic form, — Chu Ci, which is the source of Chinese romantic literature. Since the specific singing melody of the Book of Songs is taught through oral teaching, although the specific melody singing method is still unclear, the Book of Songs is still studying and writing songs in it because of its high literary and artistic value. During the time of Emperor Wudi of the Western Han Dynasty, a music organization called — Yuefu was established. Its duty was to collect folk ballads or literati poems with music in prepare for court sacrifice or banquet music. The establishment of Yuefu not only collected many 77 excellent folk poems, but also promoted the creation of new poems. These excellent poems are collectively known as "Yuefu poems". It reflects the social life of the time with its fresh art form and wonderful narrative techniques. This simple and natural language is a new style of poetry after the Book of Songs and Chu Ci. It is yet another great collection of ancient Chinese folk songs. Yuefu poetry has created a new style of poetic realism. During the Three Kingdoms and Jin Dynasties, it gradually turned to poetry creation.

Due to the long-term confrontation between the Southern and Northern Dynasties, there were obvious differences in politics, economy, culture, nationality, customs, natural environment and other aspects. Therefore, the folk songs of the

Southern and Northern Dynasties also showed obvious differences. The folk songs of the Southern Dynasties were clear and beautiful, most of which reflected the sincere and pure love life of the people, while the folk songs of the Northern Dynasties were strong and bold, which widely reflected the turbulent social reality in the north and the people's living habits. Folk songs of the Southern and Northern Dynasties are another group of poems written by the people after the folk songs of the Han Yuefu. It has created a new art form and style. During the Sui and Tang dynasties, poetry and literature were highly developed, and the imperial examinations since the Tang Dynasty prompted everyone reading to be able to write poetry.

During this period, the economy was highly prosperous, so the literati had more leisure time to write poetry, so a large number of poets appeared in the Tang Dynasty, and they created a large number of intelligent masterpieces, and these works are collectively known as Tang poetry. The form and style of Tang Dynasty poetry are rich and colorful, and they are innovative in the previous form. It not only inherited the folk songs and Yuefu poems of Han and Wei, but also greatly developed the style of poetry; it not only inherited the ancient poetic forms of the five elements and seven lines, but also developed into a long narrative and emotional poetry; it not only expanded the use of the five elements and seven lines, but also created a particularly beautiful and neat modern poetic style. The creation and maturity of the poetry in the Tang Dynasty have pushed the artistic characteristics of ancient Chinese poetry to an unprecedented height. In the Song Dynasty, the prosperity of "Song Ci" was the prosperity period of ancient Chinese poetry and art songs. The Song Dynasty songs basically had the form of artistic songs. After entering the Song Dynasty, the creation of characters is a literary form of singing with music.

It inherited the innovation and development of ancient poetry, and its emergence, development, creation and widespread spread are directly related to music. Each sentence of Song Ci has long and short, which is easy to sing with music. The Song Dynasty is the peak of the development of Ci. Therefore, later people

regarded Song Ci as the most representative literature of the Song Dynasty, along with the poems of the Tang Dynasty, so the name "Tang poetry and Song Ci" appeared. Since then, a large number of lyricists appeared, and formed a new poetic style, namely Song Ci. In the Yuan, Ming and Qing dynasties, the musical forms gradually turned to Chinese opera, and many opera music works appeared, but the creation of ancient poems and songs gradually slowed down or even stagnated. The poets of this period focused on collecting and integrating ancient poetry and lyrics from previous generations. In addition, the art of guzheng "Qin Song" developed from the Qin period can be regarded as the "living fossil" of the ancient poetry art.

After entering the Yuan Dynasty, scattered and ju began to be popular, collectively known as Yuan Song. It not only has lyrics and narration, but also the overall genre is still based on Song ci. At the same time, it integrates the essence of poetry and fugue, forming a unique literary characteristic. Yuan Qu inherits the beauty and elegance of poetry, and at the same time provides a new and pleasant art form for the Yuan Dynasty with its profound realistic exposure, extensive themes, popular language, vivid forms and various skills. The major literary achievements of the Ming and Qing dynasties were novels, especially those appearing under the mixture of ideological and cultural changes in the Qing Dynasty, which had complex ideological struggles and life aspirations. By the late period of the Qing Dynasty, new ideas began to sprout and new cultures began to wake up.

After the Reform movement of 1898, some poems full of ideals and yearning for a better life in the future appeared. In this period, there is the prototype of modern poetry in place. Compared with ancient poetry, it is more moving, more impromptu, and freer. It does not pursue rhythm, which is a direct strike to the mind. In the 19th century, the Opium War forced the door of China, and western music knowledge flooded into China. This created the pioneer of the combination of modern western music melody and Chinese poetry. Many intellectuals who study abroad, such as Huang Zi and Xiao Youmei, also actively learn western creative skills, and actively

explore and think about how to combine them with excellent Chinese poetry in the process of creation. After decades of development and exploration, more and more composers are proficient in Western creative skills, and gradually produced a large number of excellent art songs. After the founding of the People's Republic of China, New China can be divided into two periods before and after the reform and opening up. Before the reform and opening up, more attention was paid to the creation of poems written by MAO Zedong and other leaders. For example, the word "Qinyuan Spring Snow" has several different versions. After the reform and opening up, with the further prosperity of the country, the communication channels between China and the West were opened, and new creative technologies, such as "12-tone creative technology", were introduced into China and applied to the creation of ancient poetry and art works.

After the May 4th Movement in the 1920s, the basic theories and techniques of Western music began to spread in China. In the early days of art song writing, some musicians who had studied music abroad, such as Xiao Youmei and Zhao Yuanren, etc. He began to create art songs with Chinese characteristics to match the development of China at that time. After the 20th century, the music genre of art song gradually began to develop in China. In 1920, the composer Qing Zhu wrote the first art song of modern China, "The Great River goes East". The art song has been developed in China for about a century. After the 1950s, with the establishment of new China, in order to meet the aesthetic needs of different audiences, the number of Chinese Gushi Ci art songs created has increased greatly, and they constantly develop and innovate, and the expression of musical styles has become more diversified. In the 21st century, the creation of Chinese Gushi Ci art songs is more diversified with different styles. Composers in the new era are creating art songs with their own musical style to add new colors to their content and form. Chinese Gushi Ci art songs have a strong traditional color, which integrates traditional culture with modern art,

promotes the inheritance and innovation of Chinese excellent culture, and also innovates the artistic expression of Gushi Ci art songs s.

The development and prosperity of popular songs in Hong Kong and Taiwan also prompted some popular music composers to write and sing ancient poetry, and further influenced popular music on the mainland. In recent years, due to Chinese emphasis to traditional Chinese culture, composers and singers pay more and more attention to the creation and singing of ancient poems and artistic songs. It can be seen that the art form of combining poetry and song has appeared in China since ancient times. Therefore, it can be said that China has a profound culture of 5,000 years and is a fertile ground for the development of artistic songs. The lyrics of thousands of years are the source of the creation of ancient poetry and artistic songs. In the continuous development and innovation of art songs, contemporary composers have skillfully combined Chinese classical poetry with Chinese traditional music, and created many art songs with Chinese characteristics" (Hu, 2023).

Poetry and music have been closely intertwined since ancient times, with poetry expressing thoughts and feelings, and song serving as the language of singing (Xiang, 2019). As the viewpoints of Xiang (2019)," Chinese Gushi Ci art songs have a long history and have gone through various stages of development. It can be traced back to the ancient Chinese poetry collection, The Book of Songs, which contains 305 pieces and is considered the first collection of songs with written records in China. During the Tang and Song Dynasties, Chinese poetry and music experienced unprecedented prosperity, providing a solid foundation for the development of ancient poetry and art songs. The Tang Dynasty saw the emergence of outstanding poets like Li Bai, Du Fu, and Bai Juyi, whose works were often sung and considered fashionable at the time. Many poets were also proficient in music, which contributed to the development of ancient poetry and art songs. In terms of the creation method, there are two stages: "poetry follows the music" and "music follows poetry". Before the Han Dynasty, poets wrote poems first and then composed music based on the rhythm

and characteristics of the lyrics, with music being subordinate to poetry. However, in the Han and Tang Dynasties, poetry and songs became separate entities, and the creation method of “taking poetry and music” emerged, where poets and musicians collected poems to match music. This method involved filling lyrics based on the melody, resulting in a special combination of words and songs. During the Tang Dynasty, filling lyrics according to songs became popular, and musicians created songs first, then composed different poems to fit the music." Chinese Gushi Ci art songs have evolved and developed over time, influenced by various historical periods and poetic traditions, resulting in a rich and diverse repertoire of ancient poetry and music.

“Art song refers to a unique music genre that combines poetry and music. It emerged in Europe in the 19th century and is characterized by setting excellent poets’ lyrics to music accompanied by piano accompaniment. Art songs are known for their high literary and appreciation value. In the context of ancient Chinese literature and art, art songs are created by taking the poetry of Chinese literati and scholars as singing content, adding scores and soundtracks by composers, and skillfully integrating poetry, rhyme, and vocal emotion. They combine the artistic expressions of different time periods and spaces, express the profound artistic connotation of classical poetry, and provide catchy melodies that enhance the enjoyment of the lyrics. In China, art songs are considered a significant cultural treasure and a form of artistic expression that combines traditional culture with modern art. They contribute to the development, inheritance, and innovation of Chinese culture” (Hu, 2023).

The development of Chinese Gushi Ci art songs can be traced back to the early 20th century, following the spread of Western music theories and techniques in China after the May 4th Movement in the 1920s. Musicians who had studied music abroad began to create art songs with Chinese characteristics that matched the development of China at that time. The composer Qing Zhu wrote the first art song of modern China, “The Great River Goes East,” in 1920. After the establishment of New China

in the 1950s, the number of Chinese Gushi Ci art songs created increased significantly to meet the aesthetic needs of different audiences. Contact with Western music influenced Chinese music, and new composing techniques were introduced to combine Western melodies with ancient Chinese poetry. In the 21st century, Chinese Gushi Ci art songs have become more diversified with different styles, and composers are creating art songs with their own musical style. The creation of art songs has contributed to the development and inheritance of both music and literary art, filling the gap between traditional culture and modern art. Chinese Gushi Ci art songs are an important part of China's cultural inheritance and the concept of cultural development.

“The development of Chinese Gushi Ci art songs can be traced back to the early 20th century. The birth and starting stage of Chinese Gushi Ci art songs occurred in the 1920s-1940s, which is considered the first golden period of their development. Influenced by the May Fourth New Culture Movement and composers who had studied abroad, such as Xiao Youmei and Qingzhu, Chinese Gushi Ci art songs emerged as a musical movement combining western composing techniques with traditional Chinese music culture. Notable compositions from this period include “Ask” by Xiao Youmei, “How Can I Not Think of Him” and “Ballad of Selling Cloth” by Zhao Yuanren, and “Homesickness,” “Spring Nostalgia,” and “Three wishes for roses” by Huang Zi. The development continued in the period of 1949-1979, which coincided with the founding of the People’s Republic of China. Chinese Gushi Ci art songs during this time focused on glorifying the Communist Party of China and the country’s new life. Notable compositions from this period include “Ah! Yellow River” by Ding Shande and “Letters of Condolence” by He Luting. From 1980-2000, Chinese Gushi Ci art songs experienced a prosperous stage of development, which marked the second golden period. This period saw the rapid development of literature and art, with composers creating classic art songs that praised life and celebrated the times. Diversified art songs emerged during this period,

influenced by various composition theories, techniques, and aesthetics. Notable composers from this period include Shi Guangnan, Zheng Qiufeng, Shi Wanchun, Gu Jianfen, and Liu Xizin. Representative works include “Premier Zhou, Where Are You” by Shi Guangnan, “Motherland, Loving Mother” by Lu Zaiyi, and “I Love You, Snow in the North of the Seaside” by Liu Xizin. The development of Chinese Gushi Ci art songs continued into the 2000s, as China’s economy grew and cultural life improved. Large-scale art song-singing and composing events were held in 2000, signaling the importance of Chinese Gushi Ci art songs for the country’s music culture [10b]. Composers in this period integrated the stylistic characteristics of the new era into their works, incorporating Chinese cultural heritage and national rhythmic aesthetic interests. Representative works from this period include “I Love This Land” by Lu Zaiyi, “Song of the West” by Yin Qing, and “Fragrance of Red Earth” by Xu Peidong, among others” (Yan, 2023).

Ancient Chinese Gushi Ci art songs have a long history, and they all play an important role in different historical periods. Among them, the songs in the ancient poetry occupy a unique position, because they not only inherit the literary spirit of the ancient literati, but also reflect the essence of the traditional Chinese music. These songs not only reflect the social, cultural and artistic characteristics of the time, but also convey rich emotional and philosophical connotations. The chapter aims to explore the ancient Chinese Gushi Ci art songs, especially those collected from ancient poems, to reveal their musical characteristics, cultural background and influence on the traditional Chinese culture, and finally to summarize the singing skills of the ancient Chinese poetry art songs with different emotions.

5. Musical characteristics of Chinese Gu Shi Ci art songs

The musical features of ancient Chinese Gushi Ci art songs are diverse, but generally speaking, they focus on beautiful melody and emotional expression. Here are some of the most common musical features. Melody, the melody of these songs is

usually very beautiful, full of the beauty of traditional Chinese music. The ups and downs of the melody can effectively convey the emotion and artistry in the lyrics. As for the traditional instruments for the accompaniment of ancient poetry and art songs, ancient Chinese Gushi Ci art songs are often accompanied by traditional Musical Instruments, such as guqin, guzheng, erhu, pipa and so on. These instruments add a unique musical color to the song, making it more Chinese characteristic. Rhythm and rhythm the rhythm of the song is also one of its musical characteristics. Different songs can adopt different rhymes and rhythms to meet the expression needs of the lyrics.

Ancient Chinese literati are famous for their outstanding literary talents, and their poetic works not only have a profound influence on the literary field, but also become valuable material for ancient Chinese Gushi Ci art songs. Here are some examples of famous ancient poems: The Book of Songs is the earliest collection of poetry in ancient China, many of which have been adapted into songs. For example, famous works such as "Guan Ju", "Deer Ming" and "Rushes" in the Poems have been adapted into many different versions to express the ancient ancestors' feelings towards love, nature and hometown.

Three hundred poems of the Tang Dynasty were the golden period of Chinese literature, and many popular Tang Dynasty poems were adapted into songs. For example, Wang Zhihuan's "Climbing the Stork's Tower" was adapted into a popular song to express his praise for its magnificent scenery.

In ancient Chinese poetry, Song Ci is a very famous cultural treasure that expresses people's love, separation, war and other emotions. Lyricists of the Song Dynasty were known for their exquisite emotional expression. Many words in the Song Ci have been adapted into moving songs, the most representative is Li Qingzhao's "Dream" Su Shi "Red Cliff", "The storm", "Water tune" and so on are all famous works through the ages, expressing the pain of love and the sadness of parting.

Summary

Ancient Chinese Gushi Ci art songs are not only musical works, but also reflect the core values and philosophical thoughts of Chinese traditional culture. These songs often convey the following cultural connotations:

The influence of religion on the development of ancient poetry and art songs: Confucianism: The lyrics of many songs express the Confucian values such as family harmony, loyalty and filial piety. This thought frequently appears in ancient Chinese poetry and is one of the traditional values of the Chinese people.

Buddhist culture: Some songs reflect the influence of Buddhist culture and express a desire to deviate from the world and forgiveness. This is particularly obvious in the tang poetry, but did not appear in the pre-qin poetry, because Buddhism into China is the early tang dynasty, after slowly combined with Chinese culture, gradually formed Chinese Buddhism, so far, Buddhism, has changed significantly on the basis of the original teachings, formed the Chinese Buddhism with Chinese cultural characteristics.

Ancient poems depicting the beauty of nature. Since ancient times, Chinese people have advocated nature and respected nature, emphasizing 'the unity of man and nature and the way of nature'. In ancient Chinese poems, many songs depict the beautiful natural scenery, reflect the concept of nature in Chinese culture, and emphasize the harmony between man and nature.

In the fourth chapter of the paper, the researchers will focus on the analysis of the lyrics and text (ancient poetry) of the ancient Chinese poetry and art songs, including the characteristics of the structure, syntactic characteristics, rhetorical devices and artistic characteristics of the ancient poetry.

Ancient Chinese Gushi Ci art songs have a long history and play an important role in different historical periods. Among them, the songs in the ancient poems occupy a unique position, because they not only inherit the literary spirit of the ancient literati, but also show the essence of the traditional Chinese music. These

songs not only reflect the social, cultural and artistic characteristics of the time, but also convey rich emotional and philosophical connotations. This chapter aims to explore ancient Chinese Gushi Ci art songs, especially those collected from ancient poems, to reveal their musical characteristics, cultural background and influence on Chinese traditional culture, and finally to summarize the singing skills of ancient Chinese poetry art songs with different emotions.

The musical characteristics of ancient Chinese Gushi Ci art songs are diverse, but generally speaking, they pay attention to the melodious melody and emotional expression. Here are some of the most common musical features:

The melodies of these songs are usually very melodious, full of the beauty of traditional Chinese music. The ups and downs of the melody can effectively convey the emotion and artistic conception in the lyrics. Traditional Musical Instruments: Ancient Chinese Gushi Ci art songs are often accompanied by traditional instruments, such as pipa, erhu and bamboo flute. These instruments add a unique musical color to the song, making it more Chinese characteristic.

Rhythm and rhythm: The rhythm and rhythm of a song is also one of its musical characteristics. Different songs may adopt different rhythms and rhythms to meet the expression needs of the lyrics.

Summary

To sum up, ancient Chinese Gushi Ci art songs are characterized by melodious melodies, traditional musical instruments and changeable rhythms. These songs give priority to convey the emotional and artistic depth of the lyrics through the beauty of traditional Chinese music. The combination of these musical features creates a unique and culturally rich listening experience that reflects the essence of the Chinese musical tradition.

Ancient Chinese literati were famous for their outstanding literary talents, and their poetic works not only had a profound influence in the literary field, but also

became valuable material for ancient Chinese Gushi Ci art songs. Here are some examples of famous ancient poems:

Poetry from the pre-Qin period: The Book of Songs, The Book of Songs is the earliest poetry collection in ancient China, many of which have been adapted into songs. For example, the song Xiaoya-Cai-Wei in the Book of Songs has been adapted into many different versions of songs to express her love for her hometown.

The Tang Dynasty was the golden period of Chinese literature, and many popular Tang poems have been adapted into songs. For example, Wang Zhihuan's "Climbing the Stork's Tower" was adapted into a popular song to express his admiration for the magnificent scenery.

The Song Ci of expressing the pain of love and the sadness of parting

The Song Dynasty songwriters were known for their exquisite emotional expression. Many words in Song Ci have been adapted into moving songs, such as Li Qingzhao's "Like a Dream", which express the pain of love and the sadness of parting.

Summary

In short, the ancient Chinese literati, famous for their literary attainments, have left a lasting legacy in the form of poetry, providing a rich source of inspiration for ancient Chinese Gushi Ci art songs. The Book of Songs resonates with its profound poems and has always been an important treasure house for music adaptations. "Hurry" reflects the love for my hometown. The Tang Dynasty was regarded as the pinnacle of Chinese literature and made a significant contribution to this tradition, and poems such as Wang Zhihuan's Climbing the Stork Tower inspired the interpretation of music and praised the magnificence of nature. In addition, the emotional depth and poignant of the Song Dynasty ci provided fertile soil for creating moving songs that express the pain of love and the sadness of parting, as evidenced by Li Qingzhao's works like "A Dream Like a Dream". These poetic works not only enrich the literary landscape, but also go beyond time to inspire a poignant and evocative musical expression. The influence of these ancient poems on Chinese Gushi Ci art songs

proves the enduring power of poetry and music blending together as a means of expressing the depth of human emotion and experience.

4.3 Ancient art songs and Traditional Chinese culture

Ancient Chinese Gushi Ci art songs are not only musical works, but also reflect the core values and philosophical thoughts of Chinese traditional culture. These songs usually convey the following cultural connotations:

Confucianism

The lyrics of many songs express Confucian values such as family harmony, loyalty and filial piety.

Buddhist culture

Some songs reflect the influence of Buddhist culture, expressing a desire for detachment from the world and forgiveness.

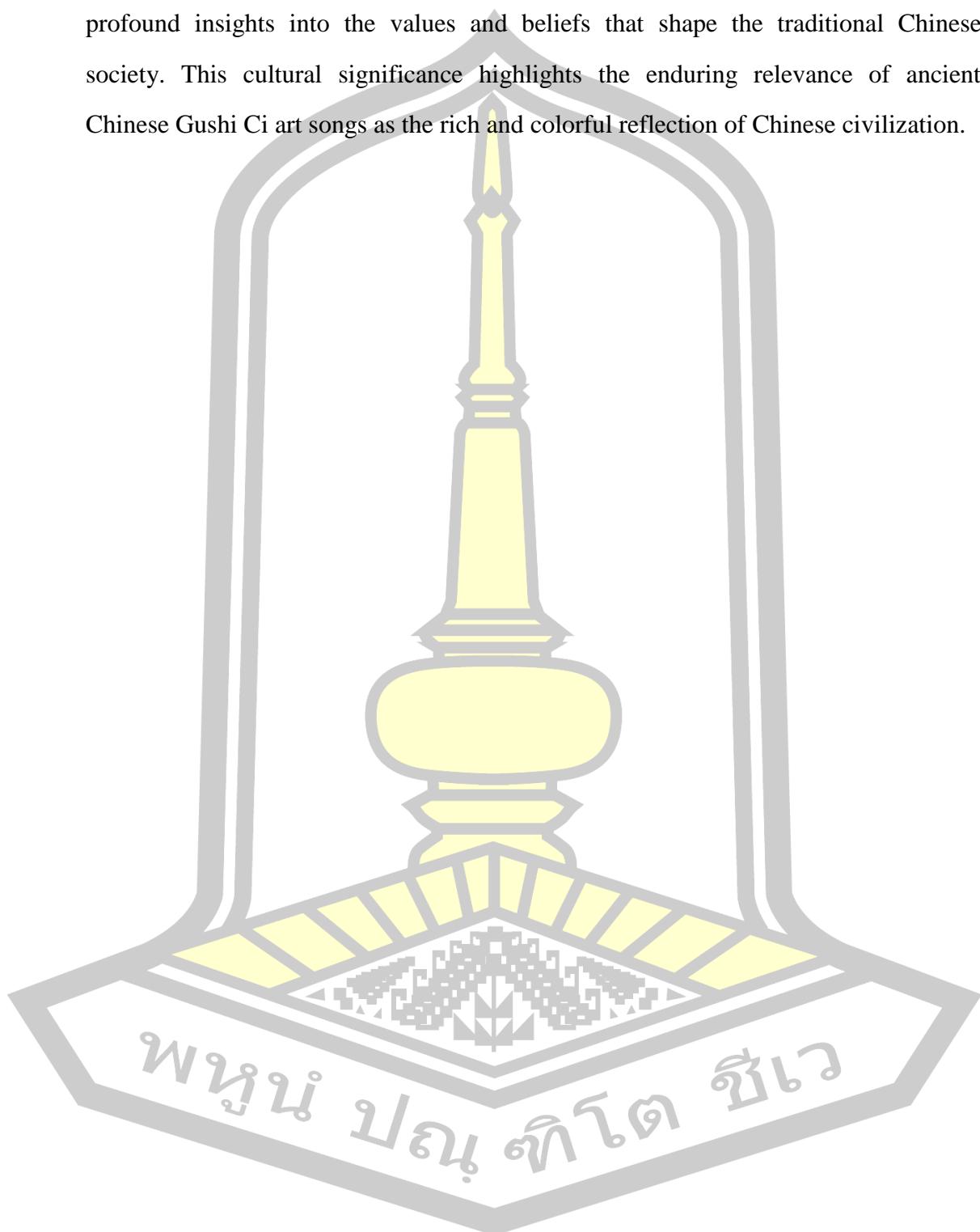
The concept of nature

Many songs depict the beautiful natural scenery, reflect the concept of nature in Chinese culture, and emphasize the harmony between man and nature.

Summary

In short, ancient Chinese Gushi Ci art songs are not just musical works; they embody the core values and philosophy of traditional Chinese culture. These songs convey cultural connotations, through lyrics and melodies, deeply rooted in Confucianism, Buddhist culture, and reverence for nature. The influence of Confucian values is embodied in the themes of family harmony, loyalty and filial piety often expressed in the lyrics of these art songs. Moreover, the influence of Buddhist culture is embodied in the desire for detachment from secular attention and the theme of seeking forgiveness. Moreover, many of these songs celebrate the beauty of the natural landscape, emphasizing the deep-rooted idea of harmony between people and the natural world in Chinese culture. These cultural elements, interwoven in ancient

Chinese Gushi Ci art songs, not only enrich the musical tradition, but also provide profound insights into the values and beliefs that shape the traditional Chinese society. This cultural significance highlights the enduring relevance of ancient Chinese Gushi Ci art songs as the rich and colorful reflection of Chinese civilization.



CHAPTER V

The Characteristics and Singing Techniques of Chinese Gu Shi Ci

Art Songs

The research results of the characteristics and singing techniques found in Chinese Gushi Ci art songs. This encompasses a study of the unique features and performance methods employed in these songs, including their lyrical depth, poetic nuances, voice control strategies, vocal skills, voice positioning for optimal delivery, emotive expression, stage performance dynamics, and the role of musical accompaniment. By selecting four songs including:

1. Guan-Ju,
2. Seven Step Poem,
3. Thoughts in a Quiet Night, and
4. Great River Running Toward the East

Through this analysis, the section aims to provide a comprehensive understanding of the artistic intricacies and technical proficiency inherent in the performance of Gushi Ci art songs following:

1. The meaning of Gushi Ci text
2. Singing techniques
3. Stage performance
4. Musical accompaniment

1. The most famous Gushi Ci art song :Guan-Ju

1.1 Song Meaning

Juju cage, accompanied in the river. A beautiful and virtuous woman is really a gentleman and a good spouse. The agged growing growing on the left and right. Beautiful and virtuous woman, wake up in a dream unforgettable. Good wishes are difficult to achieve, wake up in the dream all miss. Thinking about it and thinking about it, tossing and turning hard to sleep. Jagged heart-growing vegetables, keep picking on the left and right. Beautiful and virtuous woman, playing a piano and table dear. Jagged floating vegetable, left and right to pull it. A beautiful and virtuous woman, ringing the bell and beating the drum to please her.

guān guān jū jiū, zài hé zhī zhōu。
关关雎鸠，在河之洲。

yǎo tiǎo shū nǚ, jūn zǐ hǎo qiú。
窈窕淑女，君子好逑。

cēn cī xìng cài, zuǒ yòu liú zhī。
参差荇菜，左右流之。

yǎo tiǎo shū nǚ, wù mèi qíú zhī。
窈窕淑女，寤寐求之。

qíú zhī bù dé, wù mèi sī fú。
求之不得，寤寐思服。

yōu zāi yōu zāi, zhǎn zhuǎn fǎn cè。
悠哉悠哉，辗转反侧。

cēn cī xìng cài, zuǒ yòu cǎi zhī。
参差荇菜，左右采之。

yǎo tiǎo shū nǚ, qín sè yǒu zhī。
窈窕淑女，琴瑟友之。

cēn cī xìng cài, zuǒ yòu mào zhī。
参差荇菜，左右芼之。

yǎo tiǎo shū nǚ, zhōng gǔ yuè zhī。
窈窕淑女，钟鼓乐之。

Figure 9. Text of Guan-Ju song

Guan Ju

Mansu Shaoziyou

Zhao jiping Qu

guanguanjujiu zaihezhishou

1 2 3 4 5 6 7 8 9 10 11 12 13

yao tiao shu nv ju zi hao qiu

Figure 10. :score Zhao Jiping

2

14 Cencixincai Zuoyouliuzhi Yao tiao Shu nv Wu mei qui

15

16

17 Zhi

18

19

20 Qu zhi bu de Wu mei si fu Youzaiyouzai Zhaozuanfan

21

22

Figure 11. score

Zhao Jiping

23 23 24 25 3

Qu zhi bu de Wu mei si fu

Ce

26 26 27 28

Youzaiyouzai Zhanzhuanfan Ce

29 29 30

Cen ci xing cai Zuo you cai Zhi

ff

Figure 12. score

Zhao Jiping

4

31

31

32

33

Yaotiaoshunv Qinse you Zhi Cencixiangcai Zuoyoumao

34

34

35

36

Zhi Yaotiaoshunv Zhonggule Zhi

37

37

38

40

Yaotiaoshu nv zhonggu le Zhi

Figure 13. score

Zhao Jiping

41 41 42 5
 43

44 44 45 46
 Guanguajujiu Zaihezhizou

47 47 48 49
 Yao tiao Shu nv jun zi hao qiu

Figure 14. score

Zhao Jiping

6

50 50 51 52

Cencixingcai Zuoyouliuzhi Yao tiao Shu nv Wu mei qiu

mp

53 53 54 55

Zhi

56 56

pp

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is divided into measures by vertical bar lines. Measure 50 (measures 1-2) has lyrics: 'Cencixingcai Zuoyouliuzhi Yao tiao Shu nv Wu mei qiu'. Measure 51 (measures 3-4) has lyrics: 'Shu nv Wu mei qiu'. Measure 52 (measures 5-6) has lyrics: 'Wu mei qiu'. Measure 53 (measures 7-8) has lyrics: 'Zhi'. Measure 54 (measures 9-10) has lyrics: 'Zhi'. Measure 55 (measures 11-12) has lyrics: 'Zhi'. Measure 56 (measures 13-14) has lyrics: 'Zhi'. Dynamics are indicated: 'mp' for measure 50, and 'pp' for measure 56.

Figure 15. score

Zhao Jiping

1.2 Singing techniques

Guan Ju is the most well-known poem. When singing, you should grasp the pronunciation method of Chinese Chinese and express every word clearly. Among them, the word 'guan' should add more bass area resonance, with the chest as support. The first line of the lyrics to express the music. In the process of performance, you can add more decorative sounds around the main melody to assist singing, which is no means of musical expression in western music.

1.3 Stage Performance

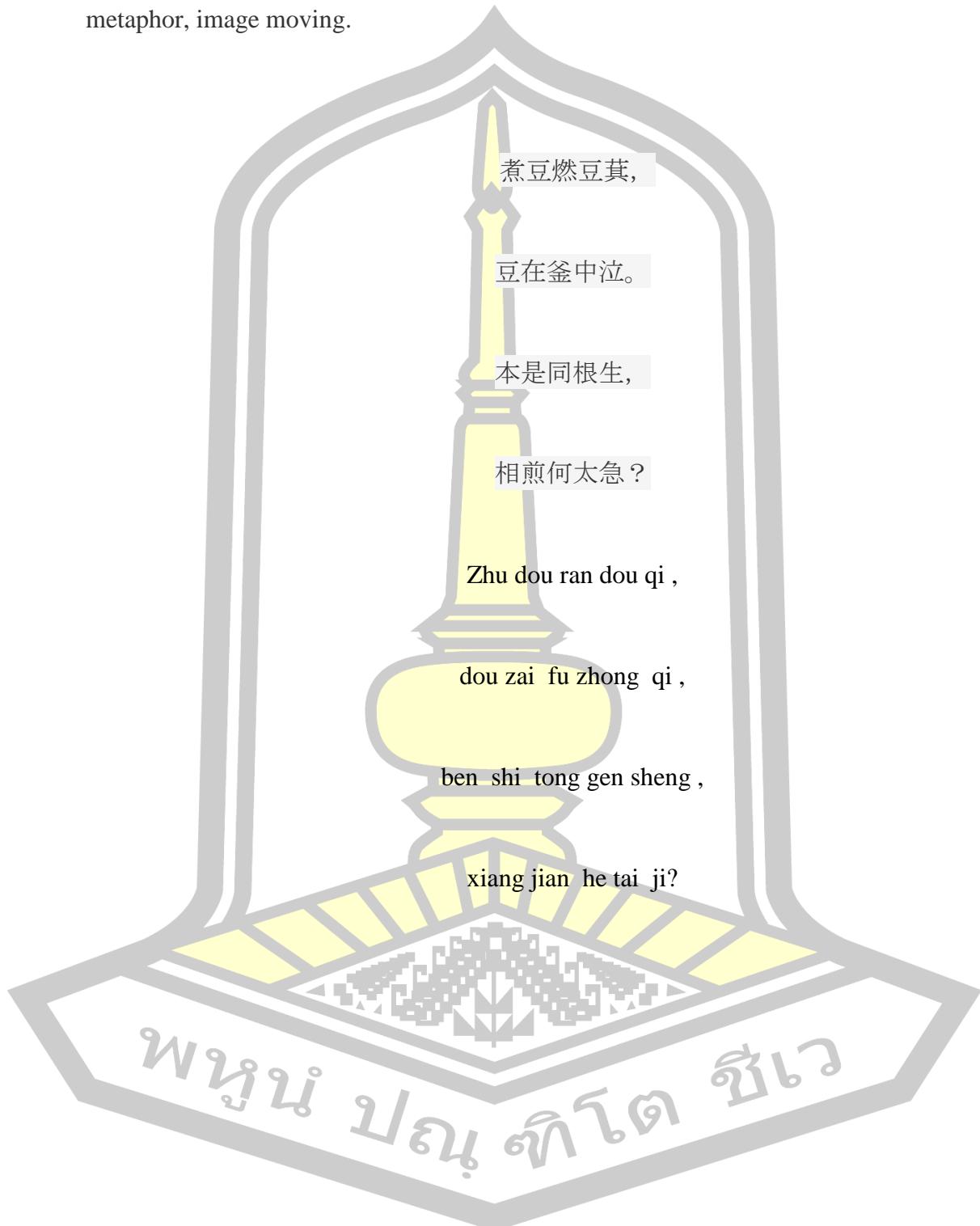
When singing 'GuanJu', first of all, to use the ancient Chinese opera singing style, deep inhalation, reserve enough breath, slowly di to sing the lyrics clearly. Because in Chinese, the pronunciation of the lyrics is usually composed of two parts: 'shengmu' and 'Yunmu', if the first part is not sung clearly out, the expression of the second part of 'Yunmu' has no meaning. Therefore, the expression of the lyrics must be clear. Secondly, the characteristics of Chinese music need to be played, that is, a lot of personal processing is added, that is, a lot of added sounds and a lot of decorative sounds are improvised to assist the performance. This will form the artistic style of Chinese music, 'the same music, but the artistic characteristics vary from person to person'.
1.4 Musical Accompaniment

2. Qibu-shi Poem

2.1 Song Meaning

The Qibu-shi Poem is a poem written by Cao Zhi (controversial), a poet of the State of Wei during The Three Kingdoms Period. This poem uses the dichotomies and beans born from the same roots to describe the brothers of the same father and mother, and the beans to describe the elder brother of the brothers, reflecting the cruel struggle within the feudal ruling group, showed the poet's own difficult situation, expressed his strong dissatisfaction with Cao Pi and angry thoughts and feelings. The

language of the whole poem is simple, meaning bright and smooth, appropriate metaphor, image moving.



Qi Bu Shi
(Nangaoxin Duchang)

(Wei) Cao Zhi Ci
Gu Jianfen Qu
Gao Xuehong Ban zou

Lento $\text{♩} = 45$ Shanghuai de

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Moderato $\text{♩} = 58$

Zhu Dou Ran Dou Qi

tr.

p
Manqi

poco accel.
 $\text{♩} = 58$

$\text{♩} = 58$

p
mp

Dou Zai Fu Zhong Qi Ben Shi Tong Geng Seng Xiang Jian He Tai

Figure 16. Qibu-Shi Poem

Gao Xuehong

2 15 15 16 17 18

Ji Zhu Dou Ran Dou Qi Dou Zai Fu Zhong

19 19 20 21 22

Qi Ben Shi Tong gen Sheng Xiang Jian He Tai

23 23 24 25 26

Ji yi yi

27 28 29 30

1. yi

Figure 17. Qibu-Shi Poem

Gao Xuehong

31 32 33 34

35 36 37 38

39 40 41 42

3. *yì*

The musical score consists of three staves of music. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. Measure 31: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 32: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 33: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 34: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 35: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 36: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 37: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 38: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 39: The vocal part is silent. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 40: The vocal part begins with a single note. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 41: The vocal part continues with a single note. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords. Measure 42: The vocal part continues with a single note. The piano right hand has eighth-note chords. The piano left hand has eighth-note chords.

Figure 18. Qibu-Shi Poem

Gao Xuehong

2.7 singing techniques

The lyrics of this song are very short, which requires the singer to enrich the singing through the free use of the voice. The specific method is as follows: first of all, to be very slow speed, the interval between each child should be very reasonable, let the audience feel very comfortable; for example: 'Zhu-dou' between the words with a special relationship, the lyrics are stretched, to each very strong remake, so that the lyrics are very clear and clean, other lyrics are the same, slowly through the expression of lyrics, combined with the melody of the work, make the audience into a rich music world.

2.8 Musical Accompaniment

The singing of this work can use traditional Chinese Musical Instruments: guqin, guzheng, flute and drum as accompaniment instruments, to enrich the musical expression of the work.

3. Thoughts in a Quiet Night

3.1 Song Meaning

The 'Thoughts' is a poem written by Li Bai, a great poet of the Tang Dynasty. This poem describes the feeling of the lyrical hero, who misses his home on an autumn night. The first two sentences describe the illusion in the particular environment of the last two sentences deepen the feeling of homesickness. The whole poem uses metaphors, foil and other techniques to express the homesickness of guests. The language is fresh and simple, and the charm is infinitely implicit, which has always been widely recited. "Quiet Night Thinking" a poem, no strange and novel imagination, no exquisite gorgeous rhetoric, just with the narrative tone, write far guest homesickness, but it is meaningful, endless search, for thousands of years, widely attracted readers. From "doubt" to "head up", from "head up" to "bow down", the whole poem vividly reveals the author's inner activities, vividly outlines a vivid

picture of homesickness in the moonlit night, and expresses the author's feeling of missing home in the silent moonlit night.

Jing Ye Si

Lento non Troppo ($J=64$)

[Tang] Li Bai Shi
Qin Xixuan Qu

1

p

3 4

5 6 7

Chuang Qian Ming Yue Guang

9

Figure 19. Thoughts in a Quiet Night

Xixuan Qin

8 9 10

Yi Shi Di Shang Shuang

11 12 13 14

Chuang Qian Ming Yue Guang

15 16 17

Yi Shi Di Shang Shuang

18 19 20

Ju Tou Wang Ming Yue Di Tou

Figure 20. Figure 21. Thoughts in a Quiet Night

Xixuan Qin

3.2 Singing techniques

The same as Qibu Shi, this song is also very short, which requires the singer to make great effort to improve their muscular endurance, especially in the aspect of singing skills. Make their singing as coherent as possible, so that the work at one go, do not appear too many broken marks.

3.3 Musical Accompaniment

The accompaniment instrument of this work can choose drum, flute, steel piano and dulcimer, used in conjunction with the human voice, showing a mysterious and quiet picture scroll.

4. Great River Running Toward the East

4.1 Song Meaning

大江东去，浪淘尽，

千古风流人物。

故垒西边，人道是，三国周郎赤壁。

乱石穿空，惊涛拍岸，卷起千堆雪。

江山如画，一时多少豪杰。

遥想公瑾当年，小乔初嫁了（liǎo），雄姿英（yīng）发。

羽扇纶（guān）巾，谈笑间，樯橹灰飞烟灭。

故国神游，多情应笑我，

早生华（huā）发。

人生如梦，一尊还酹（lèi）江月。

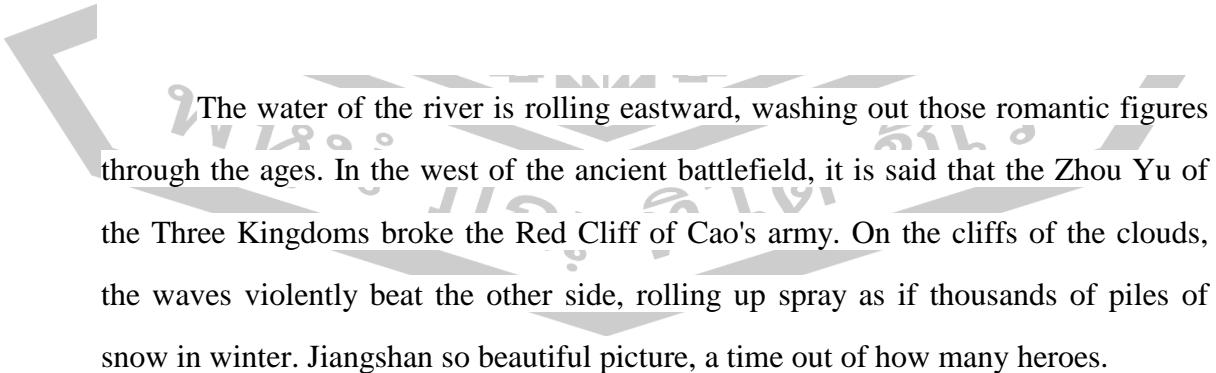
《niàn nú jiāo · chì bì huái gǔ》

dà jiāng dōng qù , làng táo jìn ,

qiān gǔ fēng liú rén wù 。

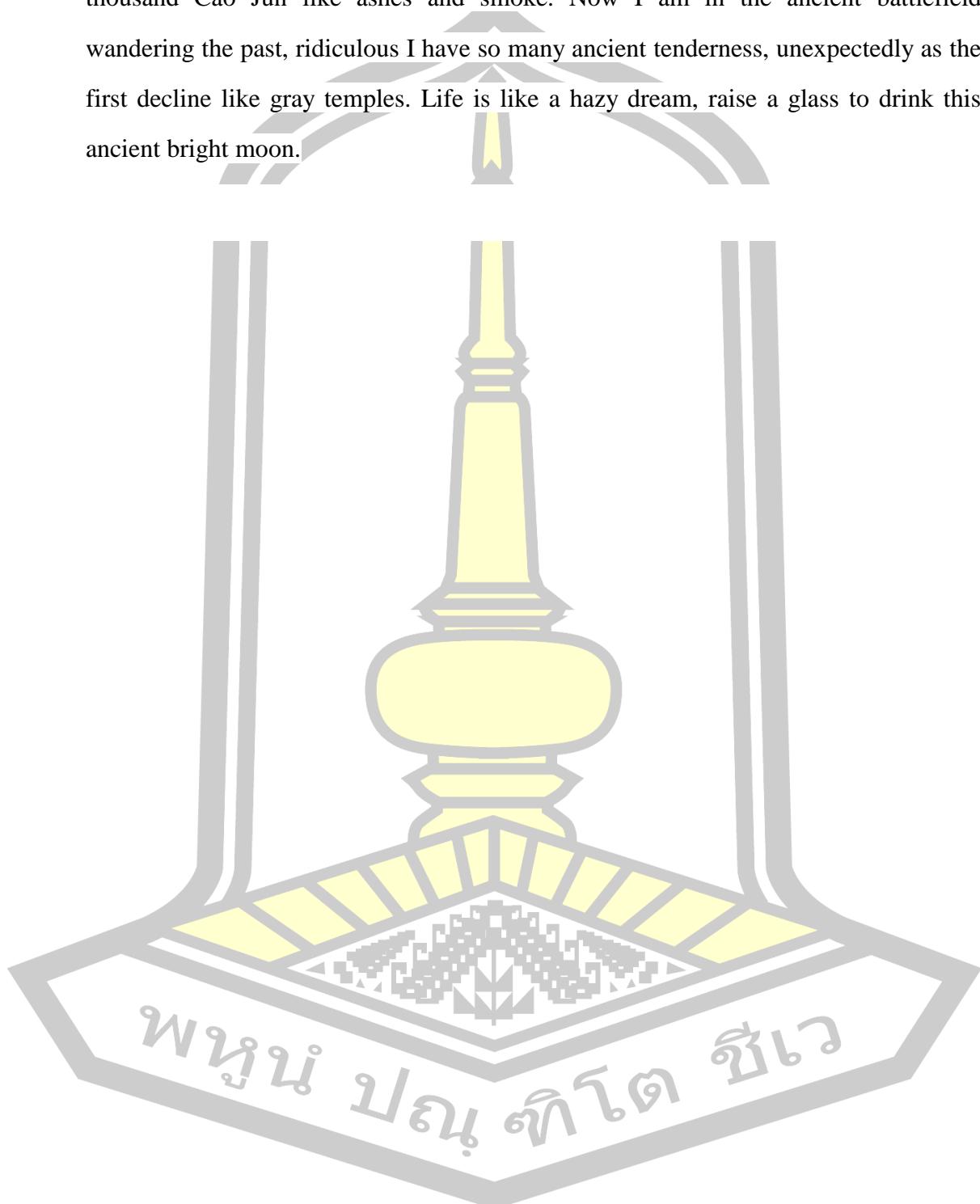
gù lěi xī biān , rén dào shì ,

sān guó zhōu láng chì bì 。
 luàn shí chuān kōng ,
 jīng tāo pāi àn ,
 juǎn qǐ qiān duī xuě 。
 jiāng shān rú huà ,
 yī shí duō shǎo háo jié 。
 yáo xiǎng gōng jǐn dāng nián ,
 xiǎo qiáo chū jià liǎo ,
 xióng zī yīng fā 。
 yǔ shàn guān jīn ,
 tán xiào jiān ,
 qiáng lǚ huī fēi yān miè 。
 gù guó shén yóu ,
 duō qíng yīng xiào wǒ , zǎo shēng huá fà 。
 rén shēng rú mèng , yī zūn huán lèi jiāng yuè 。


 The water of the river is rolling eastward, washing out those romantic figures through the ages. In the west of the ancient battlefield, it is said that the Zhou Yu of the Three Kingdoms broke the Red Cliff of Cao's army. On the cliffs of the clouds, the waves violently beat the other side, rolling up spray as if thousands of piles of snow in winter. Jiangshan so beautiful picture, a time out of how many heroes.

Think of the Zhou Lang name Yu word Gong Jin, Xiao Qiao just married him as a wife, heroic and elegant demeanor. In the hands of the persistent feather fan head

with a scarf, calmly and calmly between laughing and chatting, eight hundred thousand Cao Jun like ashes and smoke. Now I am in the ancient battlefield wandering the past, ridiculous I have so many ancient tenderness, unexpectedly as the first decline like gray temples. Life is like a hazy dream, raise a glass to drink this ancient bright moon.



Da Jiang Dong Qu

[Song] Su Shi Ci
4 QingZhu Qu 5

Largo Zhuangyande

Da Jiang Dong Qu Lang Tao Jing Qian Gu Feng Liu Ren Wu

f 1 2 p 3 > 4 5

f 6 7 f ben marcato 8 furioso più rosso 9

GU Lei Xi Bian Ren Dao Shi San Guo Zhou Lang Ci Bi

pp 10 f ff 11 12

Figure 22. Great River Running Toward the East

Qing Zhu

88

13 14 15

dim. p *con espressione* *rall.* *molto rall.* *pp*

16 17 18 19

con gran espressione *p a tempo* *mf* *pp*

Luan Shi Ben Yun Jing Tao Lie An JuanQi Qian Dui Xue JuanQi

21

20 22 23

p a tempo *mf* *pp*

Qian Dui Xue Jiang ShanRu Hua Yi Shiduo Shao Hao Jie

24 25 26

f molto vivo *ff* *ff*

Andante con moto

p *dolce* *p*

Yao Xiang Gong Jing Dang Nian

Figure 23. Great River Running Toward the East

Qing Zhu

27 28 29

Xiao Qiao Chu Jia Liao Xiong Zi Ying

30 31 32

Fa Yu Shan GuanJin TanXiaoJian

33 34 35 36

Qiang Lu Hui Fei Yan Mie

37 38 39

pp a tempo Gu Guo Shen You

pp a tempo

Figure 24. Great River Running Toward the East

Qing Zhu

4.2 Singing techniques

It is different as Qibu Shi, this song is also very long, which requires the singer to make great effort to improve their muscular endurance, especially in the aspect of singing skills. Make their singing as coherent as possible, so that the work at one go, do not appear too many broken marks.

The lyrics of this work are very long, and there are obvious intervals between each paragraph, expressing the author's independent thoughts. Before singing, the singer should analyze the paragraphs in advance, and use different timbre and emotional colors to deal with each sentence of the work.

4.3 Musical Accompaniment

The accompaniment instrument of this work can choose Chinese drum, Dizi , Dongxiao、Dacha(簫) and Dulcimer (扬琴) , used in conjunction with the human voice, showing a mysterious and quiet picture scroll.

This chapter analyzes the way of of poetry in China. From voice control, voice skills, emotional expression, sound location, stage performance, traditional musical instrument accompaniment, etc. Taking the ancient Chinese poems Guan Ju (关雎) , The Great River running toward to the East (大江东去) , Thoughts in a Quiet Night (静夜思) , and Seven Step Poems (七步诗) as examples, the lyrics, melody, piano accompaniment and other aspects are discussed in detail.

5.1 Singing techniques of ancient Chinese poetry and art songs

5.1.1 Sound control

5.1.2 Voice skills

5.1.3, the expression of feelings

5.1.4 Voice position

5.1.5 Stage performance

5.1.6 Traditional musical instrument accompaniment

Conclusion

5.2 Discussion on the singing method of ancient poetry and the song Guan Ju

Ju

5.2.1 Combination of lyrics and music

5.2.2 Emotional expression:

5.2.3 Traditional Musical Instruments

5.2.4 Cultural connotation

5.2.5 Emotional level

Conclusion

5.3 Analysis of Guan Ju's musical melody

1. Singing method of ancient Chinese poetry and art songs

The song Guan Ju is based on the poem of the same name in "Shi-Jing"(诗经).

It is the beginning of the Book of Songs and is known as "the first poem in China" and records the social features of the past 500 years from the Western Zhou Dynasty to the Spring and Autumn Period. As time goes by, there are many types of music collected and created, such as ghosts and gods sacrifice, labor, love, social customs and so on."Guan Ju" is a poem about love, which describes the feelings when men see gentle and virtuous women and boldly express their feelings of love, because in the feudal period, men and women appear freer and more romantic when expressing their feelings.

This ancient poem is classical and elegant, with its beautiful artistic conception and eloquent expression, which not only inherits the traditional Chinese style, but also fully shows the characteristics of modern Chinese folk songs. It is a highly artistic song. The composer of Guan Ju is Zhao Jiping, a contemporary Chinese composer and a leader in modern music and artistic creation. In terms of music creation, Zhao Jiping has a wide range of activities in symphony, opera, film, vocal music and other aspects. In the Selected Songs created by Zhao Jiping, there are ten ancient poems

based on five and seven characters and four lines. They are neat and concise, with strong musical depiction, and perfectly deduce the modern emotional interpretation of ancient poetry. Mr.Zhao Jiping is a native of Shaanxi province.

The national art of Shaanxi province has a great influence on Chinese history. It is precisely because of his national character that he can better combine national characteristics with music creation, and make his works more national. Let's analyze the art song "Guan Ju". The Journey to the Great River was created by Zhu Qing, a famous Chinese musician, in 1920 when he was studying in Germany. It is the work of "The Song of Art" in China. Green bamboo in the creation of the reference of western composition techniques, with Su Shi's words and implication in the music to express their own artistic creation, " make the work both simple and broad atmosphere, and rich stretch and chic style, and fantasy romanticism, is the author to express his feelings for the world masterpiece.

Silent Night Thoughts is a poem written by Li Bai, a great poet of the Tang Dynasty. This poem describes the lyrical hero in the autumn night away from home in the moon, missing home mood. The Seven Steps is a five-character and six-sentence poem by Cao Zhi, a scholar of the State of Wei during the Three Kingdoms period. The poem vividly reflects the brutal struggle within the feudal ruling group and the poet's own predicament, depressed and angry thoughts and feelings. This ancient poem is classical and elegant, with beautiful artistic conception and eloquence. It not only inherits the traditional Chinese style, but also fully shows the characteristics of modern Chinese folk songs. It is a very artistic song

Vocal control when singing performing:

Pitch and pitch control: Artistic singing requires precise pitch and pitch control to keep the melody accurate.

Volume adjustment: According to the emotional expression needs of the song, the voice should be able to control the volume, gently or amplify the voice.

Speech skills:

Smell control: Art songs usually require long notes, musical notes, etc., so singers need to master good breathing control skills to keep their timbre stable.

Tone change: The singer can adjust the timbre and texture of the voice to enhance the expression of the song and make it more fit to the emotion of the lyrics.

Range expansion: Some ancient art songs may require singers to sing in a wide range, so practice range expansion and transition.

The expression of feelings:

Literary understanding: singers need to deeply understand the literary connotation of the lyrics in order to express their emotions accurately.

Emotional communication: The singer should be able to convey the emotions in the song through music and sound, such as sadness, joy, tenderness, etc., so that the audience can resonate.

Voice location:

Rhythm and chest sound: When singing ancient Chinese Gushi Ci art songs, singers usually use the throat and chest sound to maintain the texture and depth of the timbre.

Sound and turbidity: The switch between sound and turbidity can increase the variation and expression of music.

stage performance:

Stage posture: The singer's posture and stage performance are also part of the singing skills, which can increase the visual attraction of the performance and convey more emotions.

Eyes and gestures: singers can establish closer contact with the audience through eyes and gestures to enhance the communication effect of the performance.

Traditional musical instrument accompaniment:

Singing ancient art songs is usually accompanied by traditional instruments such as pipa, erhu, bamboo flute and guzheng. The singer needs to play with the accompaniment instrument to maintain the musical harmony.

Summary

The singing methods of ancient Chinese poetry include sound control, vocal skills, emotional expression and stage performance. These techniques are essential to convey the depth and emotion of the song. Sound control includes precise pitch and volume adjustment, while vocal skills include breath control, tone changes, and range expansion. Emotional expression requires literary understanding and emotional communication, as well as the mastery of sound location. Stage performances, including posture and hand gestures, are also crucial. Furthermore, accompaniment by traditional instruments such as the harp and flute need to be coordinated to maintain musical harmony. These singing skills are crucial to the preservation of the art and emotion of ancient Chinese Gushi Ci art songs.

2. Discussion on the singing method of ancient poetry and the song Guan Ju

Guan Ju is one of the famous poems in ancient Chinese literature. He is from Guan in the Book of Songs in the Book of Songs. The poem is often adapted into art songs as it contains strong emotions and beautiful imagery suitable for presentation through music. Here's an analysis of the art song of Guan Ju:

5.2 Discussion on the singing method of ancient poetry and the song Guan Ju

Guan Ju is one of the famous poems in ancient Chinese literature. He is from Guan in the Book of Songs in the Book of Songs. The poem is often adapted into art songs as it contains strong emotions and beautiful imagery suitable for presentation through music. Here's an analysis of the art song of Guan Ju.

Summary

To sum up, the art song "Guan Ju" in the ancient Chinese literature, The Book of Songs, involves the successful combination of lyrics and music, emotional expression, traditional Musical Instruments, cultural connotation and multi-level emotion. The perfect harmony between the lyrics and the music, the emotional depth

conveyed by the singer, the use of traditional instruments, the reflection of ancient Chinese cultural elements, and the multi-level emotions in the song all contribute to its richness and participation. Therefore, the performance of Guan Ju as an art song should be designed to unify these elements and create an engaging and culturally resonant musical experience.

3. Analysis of Guan Ju's musical melody

The melody of the whole song is simple and melodious, deeply conveying the love of the lover. In the prelude to the first nine bars of the music, the melody is a kind of emotional preparation, intended to slowly bring people's thoughts into a specific scene. Among them, the use of decorative sound not only adds a melodic color, but also creates a quiet, elegant musical atmosphere.

The musical score consists of four staves of music. The top staff is in treble clef and shows a single note followed by a melodic line. The second staff is also in treble clef and features a continuous series of eighth-note patterns. The third staff is in bass clef and contains sustained notes. The bottom staff is in treble clef and shows a melodic line with lyrics: 'yao tiao', 'shu nv', 'ju', 'zi', 'hao', and 'qiu'. Measure numbers 8, 11, 12, and 13 are indicated above the staves. The lyrics are written below the staff.

Figure 25. Guanju -1

Source: Zhang Ran

The two phrases in the music part A are similar in form. What's noteworthy is the use of rest in Guan Ju, which shows the man's extreme tension after meeting the

woman. The application of segments in the 'gentleman's good qiu 'emphasizes the man's love for the sweetheart. A small melody rises and falls, presenting a romantic artistic conception, expresses the strong desire of the man's heart, and promotes the development of the music melody later.

4

31 32 33

Yaotiaoshunv Qinse you Zhi Cencixiangcai Zuoyoumao

34 35 36

Zhi Yaotiaoshunv Zhonggule Zhi

Figure 26. Guanju-2

Source: Zhang Ran

The melody of paragraph B is the climax of the whole song, which and greatly. If the melody of A is like A babbling brook, then the melody of B is just like

A rolling Yangtze River, directly conveying the inner feelings. From "参差荇菜 Cengci xing cai" to "zhong gu yue zhi 钟鼓乐之", the composer pushed the mood of the music to a climax and presented the theme most vividly. In particular, "my fair lady, bell and drum music" these two sentences are repeatedly used, slowly bring the man's mood back to a calm state, more emphasis on the man's infinite love for the woman.

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The score includes lyrics in Chinese characters with pinyin below them. The lyrics are: 'Cencixingcai Zuoyouliuzhi Yao tiao Shu nv Wu mei qiu' (6-52). The music is marked with '50' (measures 6-10), '51' (measures 11-12), '52' (measures 13-14), 'mp' (measures 15-16), and '53' (measures 17-18). The bottom staff continues with '53' (measures 19-20), '54' (measures 21-22), and '55' (measures 23-24). The lyrics 'Zhi' are written above the treble clef staff. The score is framed by a large, stylized, light-gray 'Wu' character at the bottom.

6 50 51 52
 Cencixingcai Zuoyouliuzhi Yao tiao Shu nv Wu mei qiu
 mp
 53 54 55
 Zhi

Figure 27. Guanju-3
 Source: Zhang Ran

After the climax of B, the music reappears in A and begins to gradually stabilize back to the overall mood of A. At this time, the melody of the music came slowly, and finally quietly ended, setting off the relaxation of the man's mind, reflecting his implicit and elegant character.

The singing of art songs is different from ordinary songs, which requires us to be able to sing a more accurate vocal music color in the singing, which has a lot to do with our own vocal music skills and our own auditory appreciation. Many singers do not pay attention to the color processing of singing, and all the songs are sung with the same voice, color and expression. As a result, the connotation and style of the songs are not sung at all. After Xi entered the graduate stage, he systematically studied Xi's ethnic singing methods, which requires the author's voice volume must reach the level that can be heard in the whole concert hall, and the timbre must conform to the aesthetic of song acquisition.

The color of the sound in singing can be changed through resonance. For a good resonance color, the larynx must be relaxed, the vocal cord closed, and the best vocal position must be found. The human vocal cords are like the "reed" needed for a wind instrument, and when our breath pushes the sound through the vocal tape, it should close enough to let the breath pass through to produce a bright, comfortable sound. The author did not pay much attention to this aspect of Xi in the previous singing, so when singing this art song, I often feel that the strength of the sound and the depth of breathing are not enough.

The pronunciation is also too casual, resulting in too scattered timbre, there is no relatively concentrated timbre, it takes a long time and many ways to practice learning to solve this problem. For example, when we whistle, the opening and closing between the lips just a sweet sound, and based on this sound, use the power of the wall of the pharynx to fill the sound with tension, thus gaining resonance and enriching the color of the sound. Such as we sing "serrated recommended vegetables, picking around" this sentence, we should be in the mouth behind the soft state of the

suction, so small tongue lifted, the top of the mouth, the upper part of the mouth is very big, so that we can get brighter stronger head cavity resonance color, and sound position is higher, natural tone is very beautiful.

Keeping the sound near the wall of the pharynx produces a stable and even timbre. Singing against the wall of the pharynx can let us find the sense of vocal passage. When singing, the sound rises, the feeling of breathing sinks, and the feeling of exhaling and inhaling. This feeling can make our diaphragm completely open, and breathing can easily come out with the sound against the wall of the pharynx. The vocal range of the word is low, which is easy to form a timbre inconsistent with the words behind. Therefore, when singing, starting from the first word, we should sing against the wall of the throat, and breathing slowly drops, so that the cavity of the whole body remains open, and all the lyrics are sung against the wall of the throat, so that the state of the whole song is stable and unified. At the same time, this method is very helpful for the timbre of this big jump pronunciation.

The author believes that breathing is the foundation and strength of singing, so singers should pay more attention to breathing when singing ancient poems and art songs, because the ancient poetry song "Guan Ju" is also very important for breathing. The first sentence of A sounds like "off". When singing, the mouth is open, the head cavity is concentrated, breathing support, the word should be clear, "Guan 关" word timely back to "an" sound. "Good" is the word "gentleman good autumn" is the eighth big dance. When singing octave, breath pull, pass the words over, sing the man's heart want to pursue a woman's psychological change.

The second sentence of "uneven heartbeat" should be slightly softer than the first sentence. Because the word "bad" "uneven" is polyphonic, "ci 词". When singing, bite the words in the resonance of the head cavity, and use the tension of the diaphragm to control the sound. The B music section is an emotional expansion of the A music section. When singing this piece of music, the mood should be more released and fuller. Especially in the "side" of "tossing and turning" in the repetitive sentences,

because the melody has two degrees and closed stress, so the teeth should keep open, leave a sense of sound space, and completely release the mood that men missing women cannot fall asleep at night.

Take it from one side to the other. And "on the left". These two sentences are the climax of the whole song, and the words "pick" and "" are also the highest notes of the whole song. When these two words are sung in the lower abdomen, using the power of the diaphragm to make a high pitch, and the high pitch should relax and have a thick feeling. In the word "music" of "bell and drum music", the author thinks that "music" should be sung when singing, because in ancient times, only people with status could accept the education of "rites and music". A man rings a woman to make her happy. Therefore, B music is the most emotional release and the most difficult singing skill in the whole song. A singing style is not a free, but more to give up. In the last "word", the song is controlled by breath, and the sound is driven by breath, and the song gradually weakens, retaining the charm and connotation of ancient music.

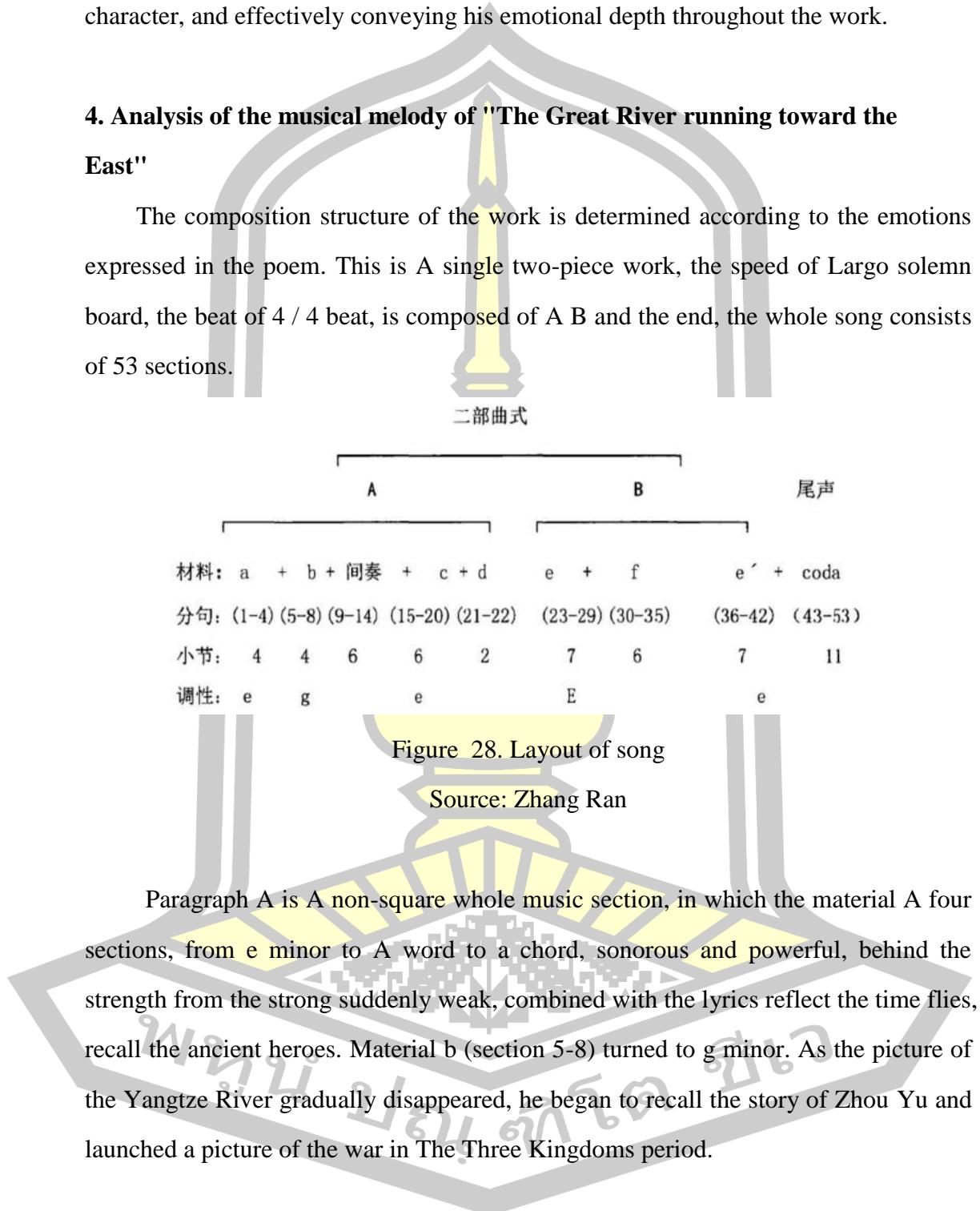
Summary

The melody of the song "GuanJu" is designed to establish emotional depth gradually and deeply convey the thoughts and feelings of lovers. The prelude effectively sets the scene and creates a serene and elegant musical atmosphere through the use of decorative sounds to prepare the audience for the coming mood. The use of the rest in the score and the segments in the lyrics help to emphasize the strong feelings of a man when he meets my fair lady and expresses his love. The melody in paragraph B is the climax moment of the song, characterized by significant changes in intensity and emotion, similar to the flowing and powerful Yangtze River. Through phrases such as "bell and drum music", the composer vividly depicts the emotional peak of the song, and then gradually recovers to a calm state, emphasizing the man's deep love for women. Eventually, the melody of Guan Ju fluctuates between high

spirits and quiet lows, reflecting the protagonist inner turbulence and elegant character, and effectively conveying his emotional depth throughout the work.

4. Analysis of the musical melody of "The Great River running toward the East"

The composition structure of the work is determined according to the emotions expressed in the poem. This is A single two-piece work, the speed of Largo solemn board, the beat of 4 / 4 beat, is composed of A B and the end, the whole song consists of 53 sections.



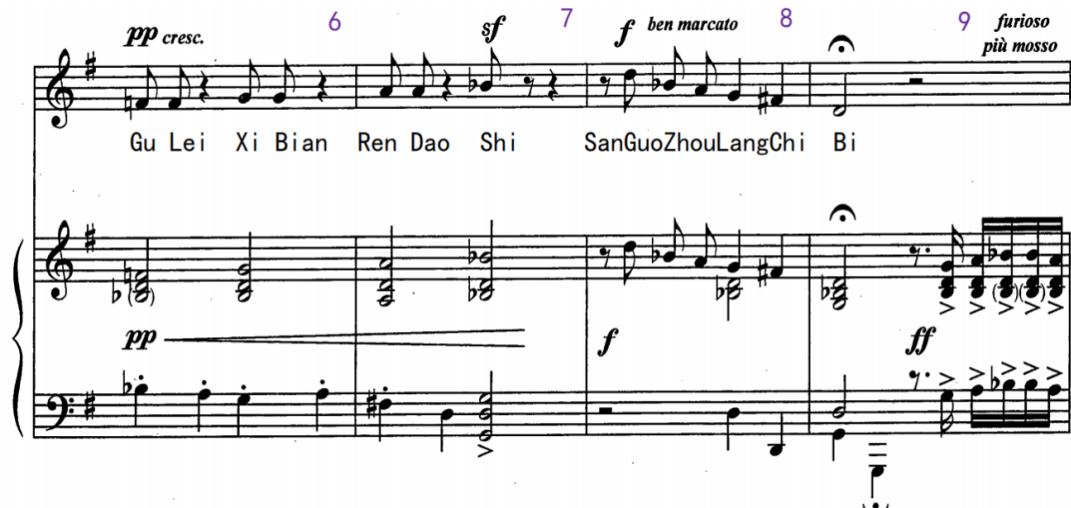


Figure 29. Great river-1

Source: Zhang Ran

Section 9-14 are six bars, with fast sixteen notes and strong power to foil the intensity of the war, and then naturally transition to the narrative of the next story.



Figure 30. Great river-2

Source: Zhang Ran

Materials c and d (section 15-22), back to e minor, make paragraph A echo, and then describe A magnificent natural scene, reminding people of heroes through the description of the natural environment. The final closing note ends on the main harmonic line, and the author uses a double strong mark to express the power of the hero.



Figure 31. Great river-3

Source: Zhang Ran

B note for the whole music, tonality to E major, accompaniment texture has become tritone (三连音), with lyrical color, material e, f, e'(23-42 section), began to recall Zhou Yu life, describes Zhou Yu both beauty Joe as his wife, and laughing won the victory of the war, but in the back of the poem wrote "strange, sentimental should laugh at me, early China hair", reflects the author of the envy of Zhou Yu's life, also reflects the sadness to his talents



Figure 32. Great river-4

Source: Zhang Ran

At the end of the last paragraph, the tonality turns to e minor, echoing the beginning and end. The author sighs that "life is like a dream 人生如梦", which highlights the author's inner depression.



Figure 33. Great river-5

Source: Zhang Ran

There are obvious differences between the overall paragraphs A and B. Section A is minor, while section B is major. The conversion of size and size can be compared emotionally, so as to show different emotions and make the beginning and end echo. The master reflects different emotional changes through the change of tonality, and the song structure also conforms to the content of the lyrics, so that the singer can be more integrated into the mood when singing.

5. Music and melody analysis of "Silent Night Thoughts"

Through analysis, this song is a single trilogy, composed of three paragraphs, respectively, the main part, the middle part, the reproduction part, the middle part is composed of chorus. The beat of the whole song is 4 / 4 beats, the speed is medium speed, and the main tone is d Shang Yan Le. The picture shows as follows:

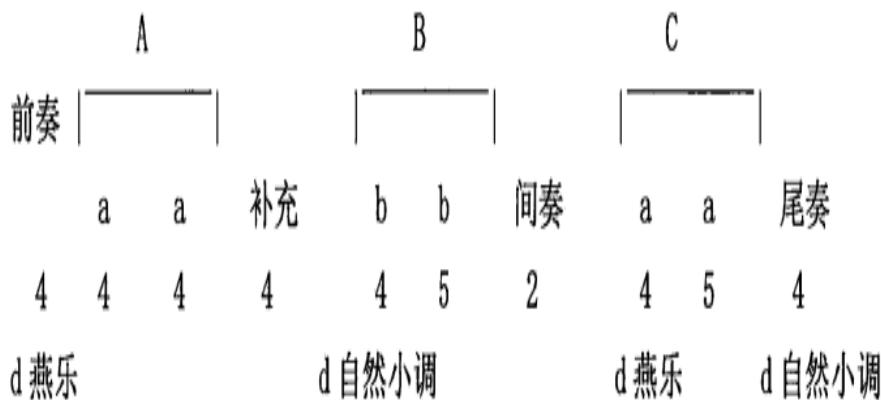


Figure 34. Layout of Silent Night Thoughts

Source: Zhang Ran

The prelude (114) consists of 4 bars: a column chord and a texture with seven and nine links. The last two bars are decomposed on the i-level chord of the d quotient to prepare the texture of the theme. Paragraph A (5-16) consists of 8 bars: an asymmetric segment with "short front and long back". The second phrase is evolved from the first phrase, and reflects the characteristics of the module in the local part. The fabric all consists of decomposition and strings. Supplement (13-16) 4 sections: compensate for the sense of stability of termination and strengthen the function of the theme. Paragraph B (17-25) consists of 9 bars: for the chorus, the material quotes A from paragraph A, which can also be regarded as a "short front and long back" music structure. The last two bars of the second phrase are rested for eight minutes, while the left hand adds the vibration sound, and the music reaches the first high point of the whole song.

Interplay (26-27) 2 bars: Prepare for entry reproduction through the extension of two bars. A paragraph (28-36) consists of 9 bars: to reproduce the change, the first sentence is completely repeated, the second half of the second sentence is a brewing climax, and the music jumps up into the tonic to the d quotient. Enl (37-40) 4 bars: by extending the landing. To sum up, the song for the typical reproduction of the trilogy,

the middle through chorus with both ends, composed of the principle of reproduction structure form, the ends of the stable structure support, the discrete force of intermediate contrast, on the other hand, the main body of the original material reduction, so as to continue to strengthen its decisive role in the overall formula.

8
9
10
11
12
13
14
15
16
17
18
19
20

Yi Shi Di Shang Shuang
Chuang Qian Ming Yue Guang
Yi Shi Di Shang Shuang
Ju Tou Wang Ming Yue Di Tou

10

Figure 35. Silent Night Thoughts-1

Source: Zhang Ran

The whole song is mainly carried out in d music and d natural minor. The harmony in paragraph A is repeated many times between the master and the genus, with the subordinate iv and vi chords added to add color to the music. Paragraph B is transferred to the "d natural minor", which forms a sharp contrast with the main part on the sound, and the grade I of the same main tone major is used to make the music clear. The reproduction department is the same as the main department. In short, the harmony of the whole music is dominated by the chord composed of natural sounds, and the chord overtone is occasionally used, thus allowing the music to form an organic whole in contrast.

6. Analysis of the musical melody of the 'Seven Steps'

The ancient poem "Seven Step" is a single two-part structure (Figure 1), which is composed of four parts: introduction, A, B and B1 music. According to the creation techniques of starting, bearing, turning and closing, the reciting characteristics of ancient poems are combined with the elements of Chinese national music, fully expressing Cao Zhi's melancholy, melancholy, grief and anger.

First level structure	Prelude	A	B		B1
Bar Number	1-4	5-12	13-24	25-32	33-44
Second level structure		a+b	c+d expand		c1+d1 expand
Bar Number	4	4+4	4+4+4	8	4+4+4
Tonality	bG Gong bE Yu (Chinese tonality system)				

Figure 36. Layout of Silent Night Thoughts

Source: Zhang Ran

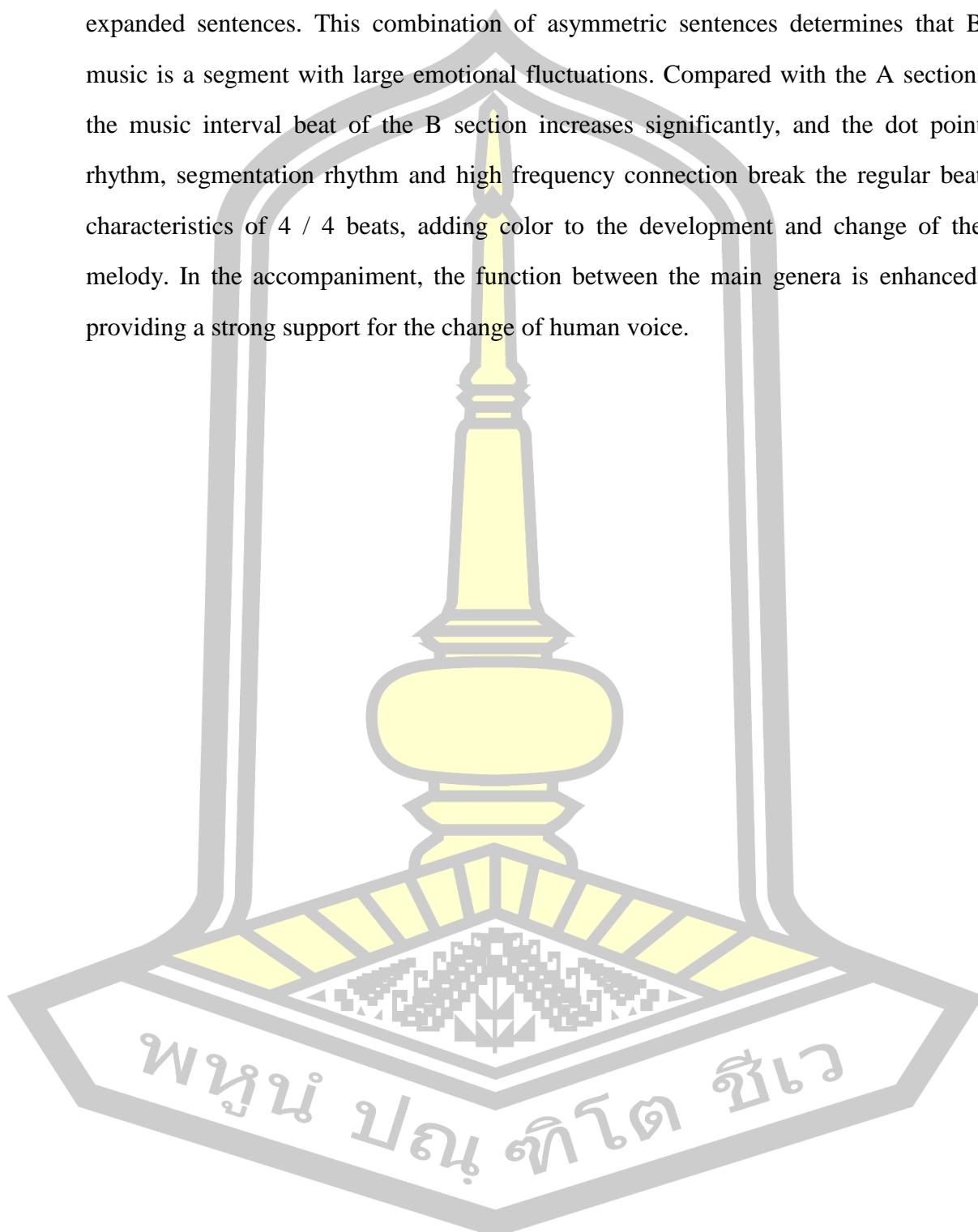
The music is 4 / 4 beats, the singing performance speed is adagio, with a weak beat into the prelude part. The left high pitch part is more level into the downward development, occasionally small jump to enrich its sound effect. The accompaniment part of the left hand is mainly column chord, played with arpeggios. Finally, the prelude is finished in the right-hand long part and the left-hand supplement, and the vocals are introduced immediately.

Paragraph A (below) is composed of two phrases A + B. The square integral structure of the paragraph echoes the structure of the five-character five-character poem. The whole paragraph begins to develop with a smooth melody, without delay. In the clean opening of the first sentence of the voice part, the word "bean" in the second sentence and the word "phase" in the fourth sentence of the lyrics pause, which enhances the emphasis and breathing sense of the music. The overall development of A section is A descending scale.

Figure 37. Silent Night Thoughts-2

Source: Zhang Ran

B paragraph (as follows) is a very expressive paragraph, composed of c, d, and expanded sentences. This combination of asymmetric sentences determines that B music is a segment with large emotional fluctuations. Compared with the A section, the music interval beat of the B section increases significantly, and the dot point rhythm, segmentation rhythm and high frequency connection break the regular beat characteristics of 4 / 4 beats, adding color to the development and change of the melody. In the accompaniment, the function between the main genera is enhanced, providing a strong support for the change of human voice.





2 15 16 17 18

Ji Zhu Dou Ran Dou Qi Dou Zai Fu Zhong

19 20 21 22

Qi Ben Shi Tong gen Sheng Xiang Jian He Tai

23 24 25 26

Ji yi yi

27 28 29 30

1. yi

Figure 38. Seven step poem-1

Source: Zhang Ran

The interplay part (as follows) starts from the whole and adopts the accompaniment of A section to develop, so that the song paragraphs naturally connect, paving the way for the following B section, and providing the necessary emotional guidance and rest time for the singer.



Figure 39. Seven step poem-1

Source: Zhang Ran

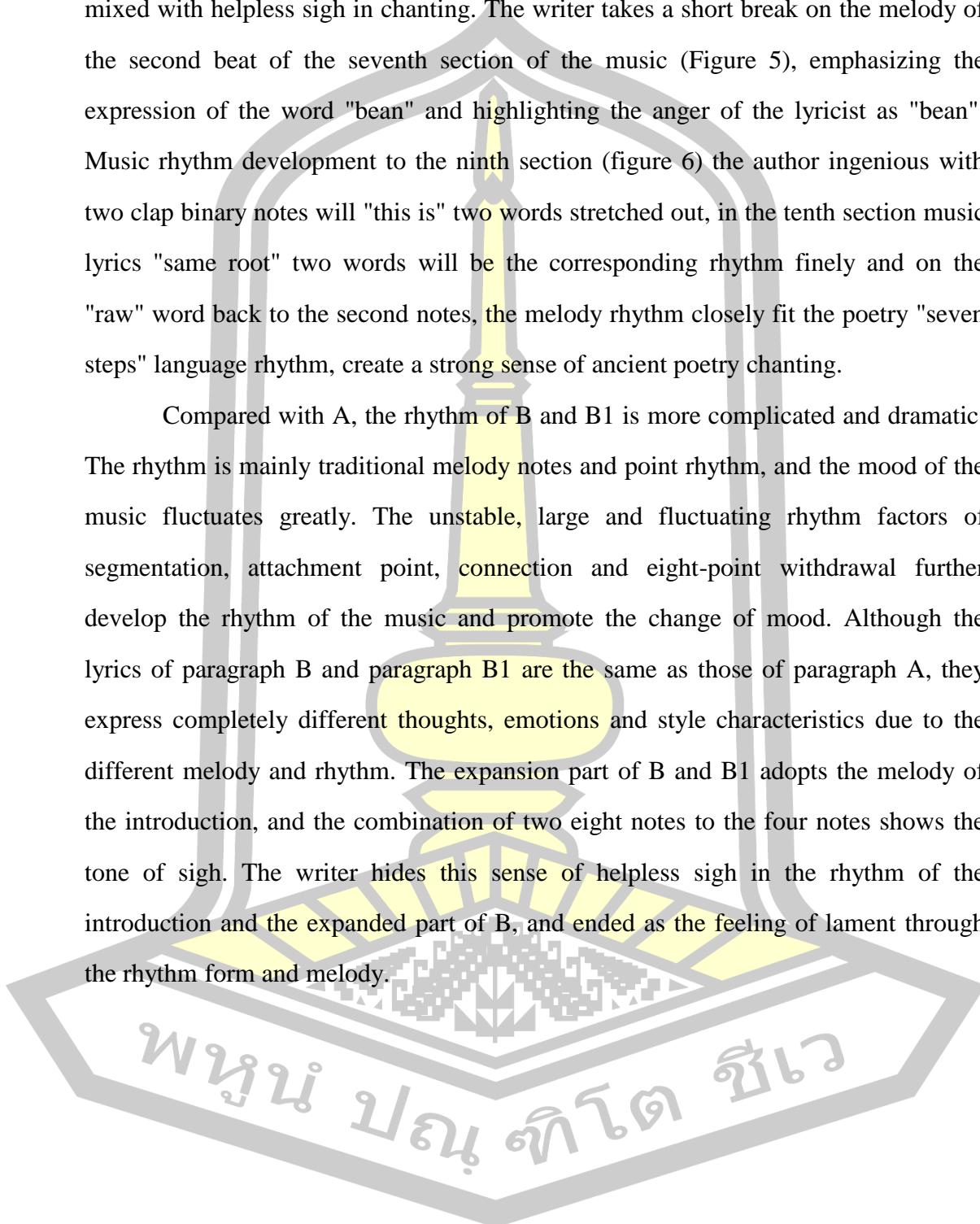
B1 section is the repetition of B section, slightly different from B section is the piano accompaniment at the end of the B1 section, and the end when the music mood is pushed to the climax, leaving sufficient space for the audience to daydream.

The musical rhythm of the ancient poem "Seven Steps" is very consistent with the recitation rhythm of the five-character rhythm poem. On the basis of the beautiful melody, the rhythm highlights the classical artistic conception of the five-character rhythm poem itself. In the combination of ci and song, the creation technique of one word is adopted to enhance the sense of poetry recitation in the rhythm of music.

The music rhythm of the A section is mainly A relatively slow and stable rhythm, which combines the smooth statement of one beat and one sound with the

long sigh sense of four beat and one sound to fully create a sense of atmosphere mixed with helpless sigh in chanting. The writer takes a short break on the melody of the second beat of the seventh section of the music (Figure 5), emphasizing the expression of the word "bean" and highlighting the anger of the lyricist as "bean". Music rhythm development to the ninth section (figure 6) the author ingenious with two clap binary notes will "this is" two words stretched out, in the tenth section music lyrics "same root" two words will be the corresponding rhythm finely and on the "raw" word back to the second notes, the melody rhythm closely fit the poetry "seven steps" language rhythm, create a strong sense of ancient poetry chanting.

Compared with A, the rhythm of B and B1 is more complicated and dramatic. The rhythm is mainly traditional melody notes and point rhythm, and the mood of the music fluctuates greatly. The unstable, large and fluctuating rhythm factors of segmentation, attachment point, connection and eight-point withdrawal further develop the rhythm of the music and promote the change of mood. Although the lyrics of paragraph B and paragraph B1 are the same as those of paragraph A, they express completely different thoughts, emotions and style characteristics due to the different melody and rhythm. The expansion part of B and B1 adopts the melody of the introduction, and the combination of two eight notes to the four notes shows the tone of sigh. The writer hides this sense of helpless sigh in the rhythm of the introduction and the expanded part of B, and ended as the feeling of lament through the rhythm form and melody.



CHAPTER VI

Conclusion, Discussion, and Suggestions

In this chapter, I will summarize the content of this article, discuss it and make suggestions.

Make the conclusion about the research objectives, point out the structure of Chinese ancient poetry and the development of Chinese Gushi Ci art songs,to summarize the characteristics of the Gushi Ci art songs, and the singing techniques of songs selected.

Research on ancient Chinese poetry and art songs: Study on three Chinese Gushi Ci art songs: Guan Ju (关雎) ,Thoughts in a Quiet Night (静夜思) , Seven step poem (七步诗) , Great river running toward the East (大江东去) .

Discussion

Suggestions

1. Conclusion

1.1 Conclusion about the poetic structure and the development of Chinese Gushi Ci art songs :As one of the oldest and most basic literary forms in the world, poetry is a kind of beautiful article, which includes several aspects such as shape, sound and meaning. Strict metrical rhyme, concise language, dense composition, abundant emotion and abundant image are its important characteristics.(Jiaying Ye),I agree with her viewpoint.Most ancient Chinese poems are written in five words or seven words, and the words at the end of each sentence are all rhyming. Especially with tang poetry is the most representative. Until the end of the Tang Dynasty and the Song Dynasty, the poems changed a lot. Each sentence was no longer a fixed number of words, but three words, five words and seven words were possible, and the end of the sentence was still in rhyme.

1.2 Conclusion about the characteristic and singing techniques selected art songs which have been created from Chinese Gushi Ci collection.

The characteristics of Chinese ancient poetry art songs include the following aspects: First, the melodies are created with classical traditional Chinese classical

tunes, and some art songs are created with the melodies with the most intense local opera style. Secondly, the lyrics of ancient poetry and art songs are all from ancient Chinese poetry, and the poetry and literature works from the pre-Qin period to the Qing Dynasty are all used to create ancient poetry and art songs. Third, singing techniques: the most remarkable feature of singing the Gushi Ci (ancient Chinese poetry) art songs is that the singer can add a large number of personal processing and decorative sound in the performance, so that it is full of ancient charm and personal characteristics. In addition, western bel canto singing is also used in the singing of ancient Chinese poetry and art songs, showing the singing characteristics of the combination of Italian bel canto and Chinese national singing methods.

2. Discussion

In the music theory circle, there are different understandings and controversies on the definition of ancient Chinese poetry. According to the definition of Cihai, in ancient China, those that disagree with music were called poetry, while those that harmonize with music were called songs. (Jabei, 2018. It is now called poetry. Therefore, according to this definition, any song with ancient poetry should be called ancient Chinese poetry.

Excellent Chinese Gushi Ci and artistic songs, with important historical value and aesthetic value, are more and more people's attention and love. (Huang Lu, 2020. This song form not only inherits the fine tradition of ancient Chinese literature, but also combines with modern music to form a unique way of musical expression.

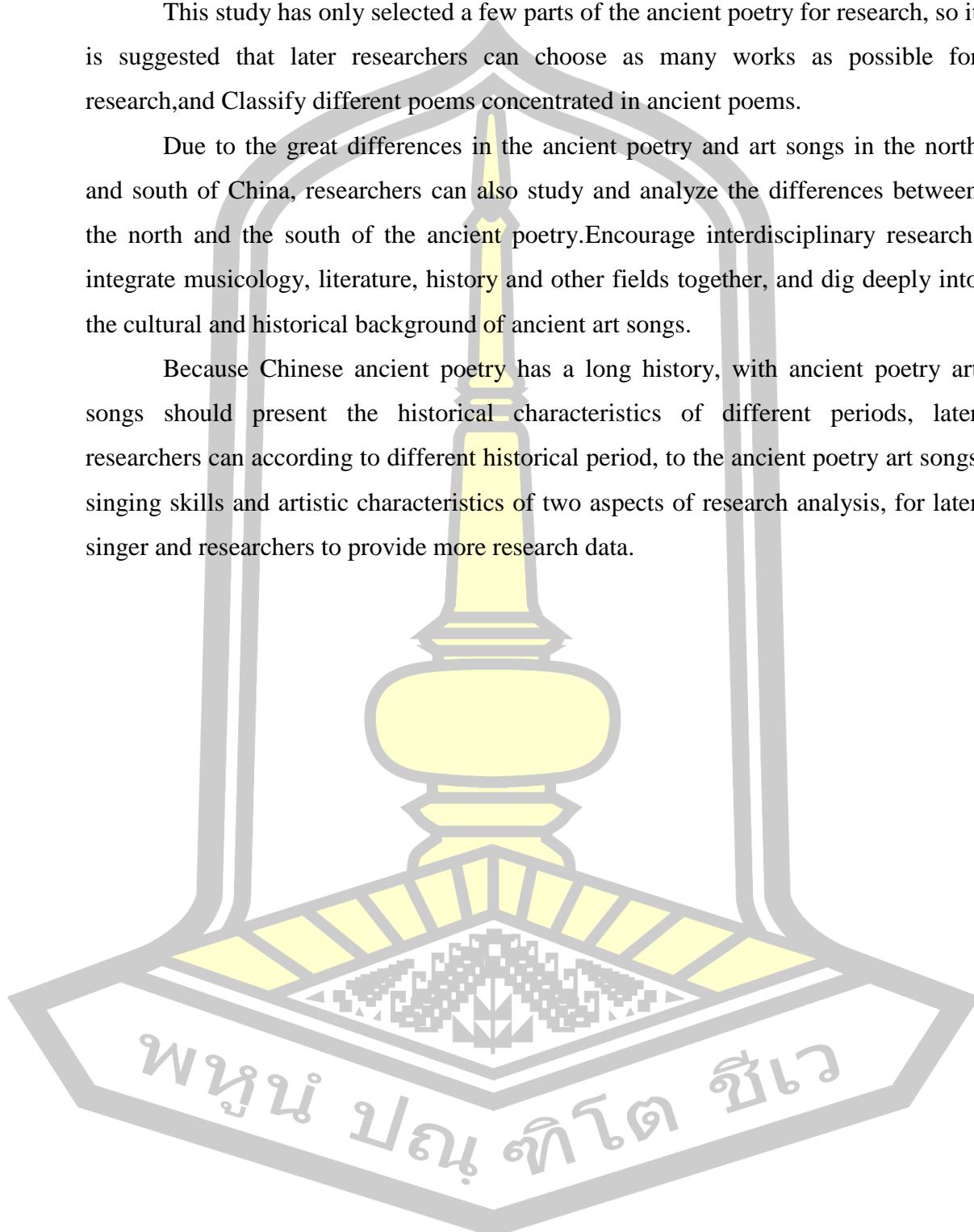
Guan Ju, an artistic song of ancient poetry, contains a feeling of "lyrical ending", so the tone should be natural and pure, simple and elegant, but bright and soft. (Chen Xihong, Chen Shujing. 2021. I very strongly agree with this view. The singer's voice should be relatively relaxed, and the song should be combined with the language sense of ancient poetry recitation.

3. Suggestions

This study has only selected a few parts of the ancient poetry for research, so it is suggested that later researchers can choose as many works as possible for research, and Classify different poems concentrated in ancient poems.

Due to the great differences in the ancient poetry and art songs in the north and south of China, researchers can also study and analyze the differences between the north and the south of the ancient poetry. Encourage interdisciplinary research, integrate musicology, literature, history and other fields together, and dig deeply into the cultural and historical background of ancient art songs.

Because Chinese ancient poetry has a long history, with ancient poetry art songs should present the historical characteristics of different periods, later researchers can according to different historical period, to the ancient poetry art songs singing skills and artistic characteristics of two aspects of research analysis, for later singer and researchers to provide more research data.



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APPENDIX

1: Field survey and interview

1. Time:

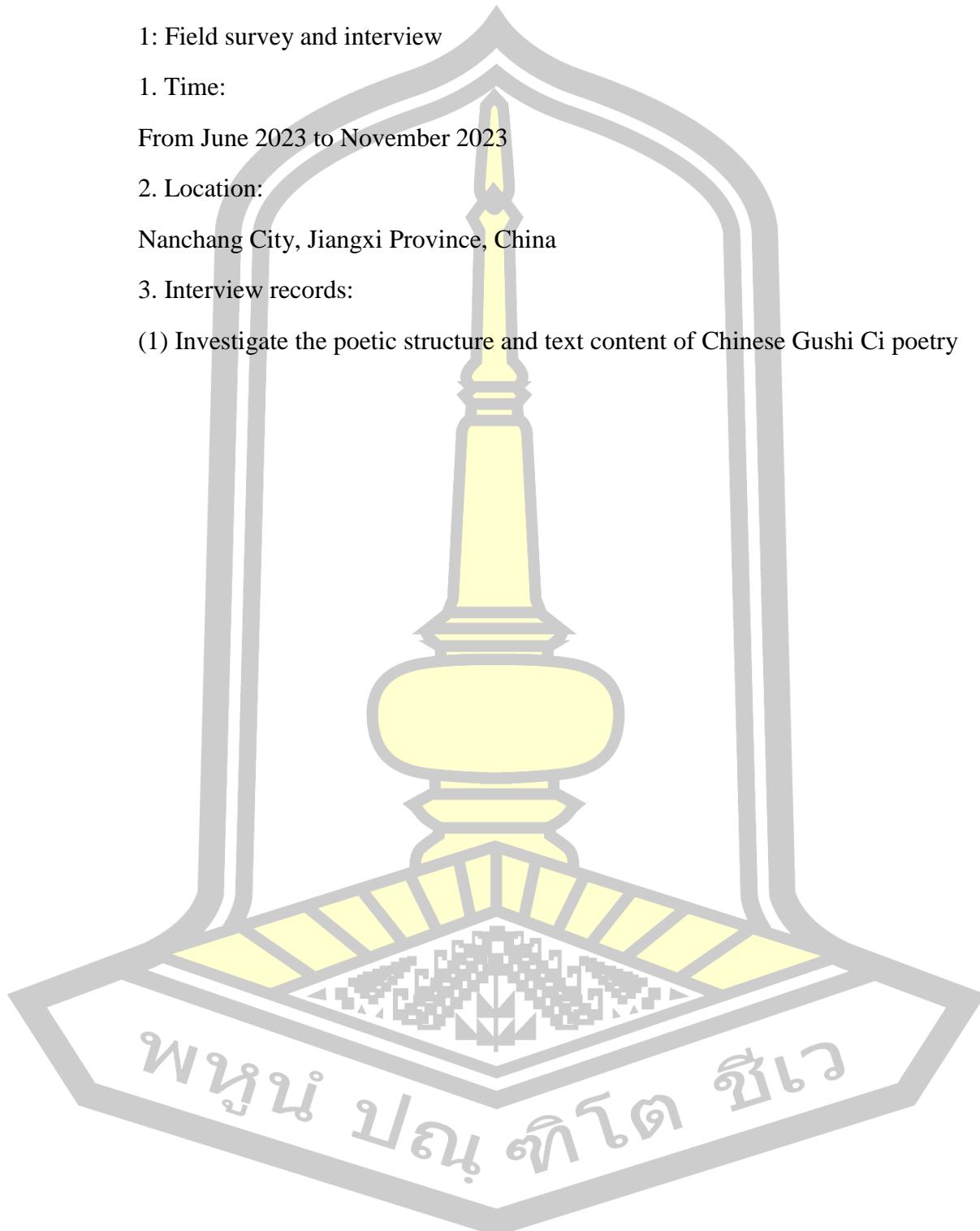
From June 2023 to November 2023

2. Location:

Nanchang City, Jiangxi Province, China

3. Interview records:

(1) Investigate the poetic structure and text content of Chinese Gushi Ci poetry



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