

Analysis of the Creative Techniques and Singing Style of Contemporary Chinese Art Songs

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Abstract: In the early 20th century, China introduced European art songs. In the new era, the study of the creation of art songs and the theory of singing has been greatly developed. The development of artistic songwriting is inseparable from the singing of artistic songs, and the road to localization of the artistic songs we have taken in the new era is worthy of recognition.

1. Introduction

Especially after the reform and opening up, a large number of overseas students who returned from school, as well as a large number of foreign singers, worked hard to cultivate this fertile soil, and achieved a lot of achievements, especially in sing the Chinese language. Undoubtedly, the meaning of singing is to use words to convey the meaning of the words to the audience, especially the singing language. Its musicality is more vivid. It not only requires vocalization, accurate pronunciation, but also the processing of the entire song language. To be complete, there is a "holistic". Vocal music art is a kind of auditory art that expresses thoughts and feelings in a close combination and interrelationship between language and music. The singer is required to completely follow the changes of the song melody, rhythm and fluctuations in the processing and performance of the entire song language, grasp the characteristics of the tone, tone and mood of the whole song, and accurately express the theme and emotion of the song. Strictly speaking, if the Bel Canto cannot be localized, the vitality of artistic songs is questionable. Therefore, the development of artistic songwriting is inseparable from the singing of artistic songs, and the road to localization of the artistic songs we have taken in the new era is also worthy of recognition [1].

2. The Concept of Art Songs

The term "art song" comes from overseas. It is a form of music art that gradually flourished according to the development of romantic lyric poetry in Europe after 1800. It is also a derivative of European romantic music. "Art Songs" are more common in various music books and dictionaries, not to mention one example here. It is characterized by the use of famous poetry as a song, focusing on expressing the inner feelings of the individual. The melody is very expressive, similar to the aria in opera, but the method of expression and composition is more complicated, especially with piano accompaniment. Take an important position. Among the famous composers in Europe, Schubert is a representative of this field with hundreds of artistic songs. Art songs usually have the following four characteristics:

First, the status of lyrics in art songs is the most important, and refined and literary poems such as narrative poems and lyric poetry are most commonly used. The length of poetry is not too long in art songs, usually short and lean but poetic. Therefore, the biggest feature of art songs that are different from ordinary popular songs is that they are not too straightforward, nor can they be satisfied with the poetry. The transmission of emotions should be just right and reflect the mood. Therefore, excellent artistic songs must have excellent and literary poems to complement each other [2].

Second, the type of art songs is different from the general popular or popular songs in terms of melody. The technique of composing music is very sophisticated. It must follow certain logical creative thinking. The melody must highlight the theme and personality, and the content of poetry

and the rhythm creates a suitable melody. Because the creation of artistic songs is generally preceded by poetry and melody, it is a process of second creation for composers. Therefore, how to grasp and enhance the spiritual temperament of the original poetry is an important consideration for composers in the creation of melody.

Third, piano accompaniment is the most important element in the song genre of art songs, except for words and songs. Therefore, the piano accompaniment of excellent art song works must also conform to the spiritual temperament of the works. If the composer's melody is to depict the theme and establish the image, then the piano accompaniment bears the role of rendering the environment and atmosphere, supplementing the theme and image, coordinating with the melody, and supplementing the melody. The composer pays great attention to the accompaniment of the accompaniment in the creation of the piano accompaniment, because both the accompaniment and the lyrics are ingenious and natural, and the singer has enough space to continue the "three creations" in the accompaniment. Therefore, piano accompaniment is an important element in the connection of songs and singers in art songs, and also plays an important role in the process of "second creation" to "three creations". Similar to the various adaptations of popular songs, some of the assignments are a fuel for the song itself and the singer.

Art songs are exquisite pieces of music and art created by words and songwriters, such as the relationship between micro-movies and movies at the same time. The venue is usually indoors and the number of visitors is limited. The process of enjoying an art song is also equivalent to the process of the audience enjoying a poem, except that the form of the poem is even higher. Therefore, the market for art songs is destined to be a minority, and it is also destined to be appreciated and understood by a few elites. The general public does not know what the word of art is in front of the song. Therefore, the stage where art songs appear is generally a professional indoor concert, or a concert or classroom in a professional college. Therefore, a person who can appreciate art songs can show that his music aesthetic taste has reached a higher level and is a symbol of aesthetic taste.

Thanks to the above four characteristics, artistic songs are different from the popular songs, pop songs, religious songs and other genres that the general public has come into contact with. Their own artistic temperament is a higher level art form and a beautiful human art [3].

3. The Background of Contemporary Chinese Art Songs

It is precisely because of the unique and outstanding temperament of art songs that the students who went abroad during the Beiyang government period have been able to appreciate the unique genre of songs in Europe. For Europe, where music art is more developed, after more than a thousand years of development, each music category can be said to be ahead and developed relative to China, but why did Chinese elite intellectuals in many music categories at that time? Choosing art songs as a breakthrough for new music?

After the end of the First World War, the world entered a period of relative peace. Most of the foreign students who studied music in Europe, America and Japan chose to return to China and invest in the national music industry. During their study abroad, they were exposed to Western composing techniques such as harmony, polyphony, and melody. However, the time of study was limited and the technology they received was limited. These composing techniques cannot be transformed into more advanced Western musical genres such as symphonies, operas, and ballet. We have never had such art forms on the stage of our national music. Most of them are still occupied by traditional art forms such as opera, so they can't find a breakthrough in the field of large-scale music genre.

Zhao Yuanren and Qingzhu can be said to be the first generation of art song composers. They established the rules for the creation of Chinese art songs, added more traditional tones and national harmony, and then Huang Zi, He Luting, Liu Xueyu, Jiang Dingxian, Chen Tianhe, Yan Xinghai, Nie Er and others have added more zeitgeist on the basis of their two people, which has broadened the creative elements of art songs and brought Chinese art songs to an unprecedented height, forming 20th and 20th centuries.

In the process of living in Europe and America, these composers must know the rules of creating

artistic songs, and they will find that this is the most suitable music career for them. There are three reasons: 1. Art songs need poetry as a support, China is a poetry big country. No matter the new poetry and new words produced during the Republic of China, the Tang poetry and Song poetry are also a treasure trove of art for art songs. 2. Chinese poetry is basically sung in the form of a tune. In the past, a tune may have Hundreds of thousands of words. It is rumored that there are more than 6,000 words for singing in the "Ami Beauty" card. Then the huge treasure house in terms of words and the huge gap in the songs will surely provide a very unique soil for producing more Chinese art songs. 3. For the creation of artistic songs, the learning period is relatively short with the creation of operas and symphonies. . From the technical analysis, mastering the creation of artistic songs must have a more in-depth study of the music technology courses such as composition, harmony, polyphony, and music, without having to have more foundations for the performance and creation of Western musical instruments. During this period, several well-known composers have made great achievements in the field of national music, such as opera and national instrumental music. Therefore, their direction after returning to China is basically determined in the two directions of artistic songs and national instrumental music works [4].

From a historical point of view, during this period, the social form was transformed, the economic development was relatively rapid, and the political environment changed, but it was relatively stable. During this period, the people's ability to accept new things is accelerating, breaking the old and becoming a new demand, and traditional music forms are in urgent need of new development momentum. The Beiyang government and the National Government have increased their investment in education. The introduction of school music and Western-style band has further recognized the vocal and instrumental genre of the West, and provided a good living soil for the production of Chinese-owned art songs. In addition, the invasion of foreigners and the fragmentation of the homeland for many years have made the people's emotions urgently need an export of emotional venting, so the artistic songs created on this theme are more market. The composers of this period also have such a feeling of home and country, and are determined to contribute to the revitalization of the country and the nation's music industry. The conditions of all aspects determine the most dazzling genre of Chinese music industry in this period - the birth of artistic songs.

4. The Development of Chinese Art Songs

Since the introduction of European art songs in the early 20th century, the art of this song has been greatly developed. In particular, the establishment of this song art in China's higher music and art education has far-reaching influence and effect.

The development of Chinese art songs has experienced many stages of early absorption and reference. It has also produced such things as "Teach me how to not want him", "The Three Wishes of Roses", "The Words of the West Wind", "Spring Songs", "Homesickness" Many influential and excellent art songs, such as "On Jialing River" and "I live in the Yangtze River". The singing of artistic songs has also been continuously explored and studied, especially in the new era, the research on the creation of art songs and the theory of singing has been greatly developed.

After the founding of New China, under the guidance of the party's policies, many professional composers paid attention to Chinese national music. According to the nature of folk songs in various places, the composers have carried out meticulous design and artistic processing, and created a large number of folk songs in the style of folk songs. Among them, the works of Ding Shande and Li Yinghai are represented. The former has unique insights into the arrangement of piano accompaniment that matches the lyrics and song emotions. For example, according to the folk songs of Sichuan folk songs, he used a long space as a primer in the piano accompaniment of the song, fully portraying the heroine's rich and delicate inner world, and using fast and continuous fixed accompaniment. The sound form and the singing melody form a form of accompaniment to complement the singer's unfinished meaning, forming a seamless artistic effect. Li Yinghai is also a composer with outstanding achievements in the creation of artistic songs on such subjects. His works not only preserve the original folk songs, but also enhance the artistic style of folk songs,

making it more artistically appealing. For example, according to the songs of Xiaohe Lishui created by Yunnan folk songs, the structure of the songs is clear, the craftsmanship is exquisite, and the piano accompaniment and the melody of the songs are combined to make the works a masterpiece of artistic songs.

After the 1960s, many professional composers were keen to compose songs for Mao Zedong's poems, and produced a large number of artistic songs based on Mao Zedong's poems. A Mao Zedong poetry often has a number of composers composing music for them. For example, "Butterfly Flower • Answering Li Shuyi" has the composition of Li Zuofu, Zhao Kaisheng, and Qi Xixian, and each has its own characteristics. Most of these artistic songs are based on traditional techniques in their creations. They are popular with "elegant and vulgar" and have strong audibility and vocality. Some professional composers have also begun to make bold attempts in artistic songwriting techniques, trying to learn from European modern composition techniques and combining Chinese traditional culture to create a new path of creation. Luo Zhongming first practiced. He recently used European modern composition techniques to create some artistic songs that reflect the Chinese national rhyme, such as "The Song of Autumn", "The Three Songs of Du Mu", "The Five Poems of New Poetry", and "Two Poems of Revolutionary Martyrs". Although due to the constraints of the social environment at the time, his works did not attract enough attention from the music industry, but this is an important exploration of the past.

During the "Cultural Revolution", artistic songs existed in an alternative form. There are also a few composers who have pursued a few pursuits of art, creating a small number of so-called art songs, such as Shang Deyi's "The Millennium Tree Blossoms" and Zhu Jianer's "Yuanhang". Although the number of such works is extremely small, but with its fresh and beautiful melody, it gives a hint of warmth to the harsh life during the Cultural Revolution. After the "Cultural Revolution", the creation of artistic songs began to recover, which gradually attracted the attention of composers in many aspects, and created some artistic songs with sincere feelings and strong artistic features. Representative works include Shi Guangnan's "Premier, Where Are You", Qin Yucheng's "If I Am a Hongyan", Shi Wanchun's "Send My Heart" and so on. Although these works have not undergone greater changes and innovations in Western composing techniques, composers have tried to update their creative techniques and expressions with the means of national musical characteristics, but they are extremely prominent. This is also the guarantee for the creation and development of Chinese art songs in the past 20 years [5].

In the nearly 20 years after the founding of the People's Republic of China, although the influence of "Left" was adopted, the creation of music as a political accessory was replaced by political values, but the composers were artistic. The pursuit has not stopped. In the creative environment with political color, there are also different inspirations and thoughts in techniques and creative means, which makes the creation of modern art songs in our country not caused by politics. Of course, the lack of research on the creation of artistic songs and many of its theoretical problems has somewhat influenced the process of the creation and development of modern Chinese art songs. This is a lesson that should be summed up and learned in the creation of artistic songs in the future.

5. The Creative Techniques and Singing Styles of Contemporary Chinese Art Songs

In the 1980s, the creation of artistic songs flourished along with the development of the entire music industry in the "new era", and new developments and breakthroughs in the style of creation and music. Since then, many professional composers have participated extensively in the creation of artistic songs. They have injected new ideas, new ideas, and new techniques into the creation of artistic songs, which have brought vitality to the creation of artistic songs. Such as Li Yinghai's "Fengqiao Night Park", Luo Zhongyu's "Wangjiang Cai Furong", Xu Jixing's (Shima Shishi), Shang Deyi's "Spring Wind Waltz", etc. These songs are in the poetic degree of the lyrics, Breakthrough progress has been made in the bold innovation and exploration of creative techniques. For example, Luo Zhongming's "Wangjiang Cai Furong" is a new nationalization exploration, he designed a twelve-tone theme with Chinese five-tone characteristics. With the European twelve-tone system closely related to China's national style, the four major sentences of the prototype, retrograde,

reflection and retrogrades of the theme echo the structure of the Chinese ancient poetry, and successfully created the artistic conception required in poetry is both simple and novel, and has the breakthrough significance of creation. Many composers draw on the creative techniques of Western art songs and combine the factors of Chinese folk music to apply the techniques of Western art songs to various ethnic groups. The tone of each region makes the national style features of Chinese art songs prominent, adding strong national and local characteristics to the works.

In 1978, the only publication in China that was able to publish a certain number of artistic songs - "Music Creation" also held the first art song contest awards since the founding of the People's Republic of China, which played a powerful role in promoting the creation of artistic songs in the new era. The 24 award-winning works have new pursuits in terms of words, melody, piano accompaniment and vocal expression, and have a good artistic quality. Taking "Happy Snowflakes" as an example, Shanghai author Xu Jixing uses a continuous sound pattern to depict a fluttering atmosphere that highlights the scenery in Xu Zhimo's poems; while Beijing author Jin Ping uses a continuous downward trend. The motives run through the whole song, depicting the inner world of the poet's trembling, emphasizing the changes in the mood of the poem.

Many art songs created since the "new period" show that composers are increasingly mature in their creative techniques and grasping national styles, especially in the use of Western modern composition techniques combined with Chinese national characteristics, the ability to portray poetry has reached a high level. The extent of the art songs exceeds the level of artistic songs at any time in modern times. The creation of art songs by many new and old professional composers has undoubtedly brought prosperity to this field, and the creative style is diversified and diversified.

The singing of artistic songs, after the disputes of the earth and the ocean, has made great progress in the study of the principles of the science of singing and singing, as well as the combination of mother tongue culture and the creation of national singing. No matter what the singing is, you must express your meaning through words. Therefore, the singing method firstly regulates the vowels in various languages, must respect the physiological principles of singing, and must conform to the scientific method of sounding. However, the Western vocal singing is always different from the Chinese language. Therefore, for the sake of the mother tongue, there are some differences in the singing method, which form a different singing style. In particular, the singing of artistic songs has experienced several developmental periods of early art songs, and new breakthroughs have been made since the founding of New China.

As far as the Bel Canto is concerned, there are systematic requirements for the pronunciation of the five vowels of A, I, U, E, and O and their composite vowels. The scientific system of Bel Canto is gradually established in the history of European vocal development. However, the introduction of artistic songs in China has introduced this kind of singing in different periods, but it has a different understanding of its singing method. There are also different requirements for implementation. Therefore, the requirements for teaching are also different. For example, the earliest practice requirements for biting words are not many. I don't know that only mastering the essentials of "opening, aligning, smashing, and closing" can make the words bite accurately and spit clearly. In fact, biting is to bite the initials according to the correct pronunciation method and the speaking part. To vomit the word is to follow the law of "open, Qi," according to the rhyme, and to emphasize and prolong the suffix. However, Chinese Chinese is a tonal language. There are four tones in Chinese, namely Yinping, Yangping, Shangsheng, and Desheng. In the biting of singing Chinese characters, it is necessary to deal with the prefix, the word belly, the suffix, and use the method of rhyme to bite the word and spit the word, in order to achieve accurate, clear and complete. This is different from the introduction of the Bel Canto. Therefore, the early vocal singing always makes people feel unclear and swears in their mouths. In addition, in the Chinese character's pronunciation, there is emotional adhesion. Generally speaking, when singing a powerful and powerful type of song, the wording should be short and short, and the words should be strong when the words are long. The "suffix" should be clean and neat. When singing a slow-moving lyric song, the words and words should be very soft and coherent, the head should be smooth, and the sound should be smooth. When the suffix is rhyming, it should be slow and perfect. When singing fast and lively works,

biting words and words should be brisk, agile, and flexible. The words should be short and fast, like skipping or humming, and so on. A new generation of singers and vocal educators in New China actively explored this issue. Especially after the reform and opening up, a large number of overseas students who returned from school, as well as a large number of foreign singers, worked hard to cultivate this fertile soil, and achieved a lot of achievements, especially in sing the Chinese language. Undoubtedly, the meaning of singing is to use words to convey the meaning of the words to the audience, especially the singing language. Its musicality is more vivid. It not only requires vocalization, accurate pronunciation, but also the processing of the entire song language. To be complete, there is a "holistic". Vocal music art is a kind of auditory art that expresses thoughts and feelings in a close combination and interrelationship between language and music. The singer is required to completely follow the changes of the song melody, rhythm and fluctuations in the processing and performance of the entire song language, grasp the characteristics of the tone, tone and mood of the whole song, and accurately express the theme and emotion of the song. Strictly speaking, if the Bel Canto cannot be localized, the vitality of artistic songs is questionable. Therefore, the development of artistic songwriting is inseparable from the singing of artistic songs, and the road to localization of the artistic songs we have taken in the new era is also worthy of recognition [6].

6. The Enlightenment of the Creative Techniques and Singing Styles of Contemporary Chinese Art Songs

China has a long history and profound classical literature. This is a huge gold mine for the creation of artistic songs. China has a vast territory, many ethnic groups, and national folk music materials are endless, which is also a Chinese art song. The creation of melody provides unlimited possibilities; after the reform and opening up, our music education photos are not the same as at the time, and countless high-quality music talents and composers have sprung up. It can be said that the soil photos of Chinese art songs are now superior to those at that time, but today's Chinese art songs cannot achieve the quality and spiritual connotation 100 years ago. There are several reasons for this phenomenon:

6.1 Limitations of the Positioning of Artistic Songs in the Music Industry.

In today's society where China's online media is booming and the entertainment industry is booming, it is difficult to find a clear positioning in the market. Its audience can be said to be extremely small today. Today's audiences are more interested in music than leisure or entertainment. They are still difficult to produce consumption for popular songs, and it is more difficult to survive as an industrial song.

6.2 Loss and Shortage of Employees.

Since art songs are difficult to find their own market in the moment, more music professional students or practitioners will not develop art songs as their own careers. More composing students or pop music creations, or delving into the work of instrumental music or music, arranger, etc., the true team of artistic talents is shrinking. At present, people who are actually engaged in the creation of this project may only exist in professional colleges or groups, relying on the special funds of the state to support survival.

6.3 The Choice of Subject Matter.

The more embarrassing thing is that the songwriter is hard to find, and the word is more difficult. At present, Chinese lyric creators are more willing to confess the main melody works of popular music or folk vocal singing, because it is more conducive to the display of their works, but also can get rich reports; however, the confession of artistic songs can be said to be rewarding. Micro or even no, the market-oriented mechanism makes the word of art songs fall into a vicious circle. Of course, the poetry is still active in China, and the songwriter can still get the word from the poet. However, looking at contemporary poetry, it is obviously different from the past. The literary nature

is not as good as it used to be. It is replaced by some obscure personal works or works of consciousness. Most poets speak for themselves and do not seek approval. Modern poetry is currently not recognized by mainstream art, and it is not suitable for being composed into songs.

7. Suggestions on the Creative Techniques and Singing Styles of Contemporary Chinese Art Songs

In the face of such a situation, how can Chinese art songs continue to survive in the moment? Is it to continue to keep singing classic works or to find new life? The author believes that Chinese art songs will not die, only to be born again and the key is to be guided, committed, and innovative:

Although the market share of current art songs is small, we can see that this phenomenon is not necessarily because the public does not like it but because it cannot be heard. As the per capita income level increases, the aesthetic level of the people is gradually increasing, and the fans of classical music are also growing year by year. But we all know that in the mass media, musical genres such as symphonies, operas, and dance dramas can often be seen on television, on radio, and in concerts, while art songs have opportunities in classical music such as TV evenings and New Year concerts. When they showed up, they didn't have the chance to show it. The audience didn't know what the art songs were, and they couldn't appreciate its beauty. So if in this direction our upper-level government or art institutions can do some design that tends to art songs, I believe that this market will gradually be restored and the foundation of the masses will be slowly established.

Although there are not many composers who insist on the creation of artistic songs, but as the heirs of masters such as Qingzhu, Zhao Yuanren and Xiao Youmei, as the inheritors of Chinese art songs, they have the responsibility and obligation to continue to carry forward these elegant artistic genres. Go on, stick to it and wait for it to slowly rise back to the public's sight. These practitioners should also continue to develop ideas in their creations and calmly think about how to bring new vitality and vitality to Chinese art songs. Of course, on the road of nationalization, it is necessary to persist and must go deep and thorough.

Innovation is now a question that is being considered in the entire Chinese music and art field, and art songs are no exception. 100 years ago, the great composers' pioneering work in the field of art songs set the norm and rules for the later creation of art songs. Today, on the basis of the previous, the music category in the world is constantly seeking new breakthroughs.

Try to break the rules and regulations between the music genres and even the categories; try to break through the original restrictions; try to find new ways, learn from each other; try various possibilities of creation and performance; try to express our nationality in a more modern way, try to use more Popular ways to win more listeners;

Art songs are not necessarily heavy, especially the artistic songs of our country, always tried to give a noble spirit, a certain value, some serious emotion. It is because it is too serious and too deep, which makes it lose some entertainment and fun. Art songs can of course be entertaining and interesting. They can still reflect the humor and optimism of Chinese people. The ridicule and satire on the theme can also be tried. In this way, while improving entertainment to a certain extent, it does not reduce its artisticity, but it can bring more audience groups to pay attention to artistic songs;

Although artistic songs belong to elegant art, this kind of elegance comes from the spirit of hard work and perseverance of the masters who sought the breakthrough of national music in the Republic of China 100 years ago. They belonged to the elite at that time, but after seeing the relatives of China's music industry in contrast to Europe and the United States, they began to move toward the top with a low-profile positioning, thus creating a glory beyond that era. The art song workers of our time still have to attack the top with the working attitude and spirit of those pioneers in the past, adhere to their nationality, and use all available technical means and scientific methods to apply the national art songs of our country. Transforming, I believe that the second spring of Chinese art songs will be born in this century.

8. Conclusion

The arrival of the spring of contemporary Chinese art songs can not be achieved through the efforts of a certain body or a group, but a top-down, bottom-up systematic issue that requires more people to pay attention and participate. Go to plan. The achievements of Chinese art songs have attracted worldwide attention, and we have a duty to prevent it from being lost in the smoke of history. History cannot be copied, but the summarization of history allows us to better grasp the future and believe that the next spring of Chinese art songs will be in the near future.

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