

## An Overview of the Evolution of Ancient Poetry Art Songs

Xiang Yu

Music and Dance Institute, Qujing Normal University, Qujing 655011, Yunnan, China

152142418@qq.com

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**Abstract.** Chinese ancient poetry art songs are an artistic expression of the perfect combination of Chinese traditional literature and elegant music art. It has a refined language, a subtle meaning, a high-level artistic conception, a poetic taste, and a high aesthetic value. It includes two concepts, narrow and broad. In the narrow sense, under the influence of the new musical form, using the European harmony system and polyphonic thinking to write a Chinese art song with rich national characteristics, Combined with Chinese national tone and classical poetry. Broadly speaking, It refers to the work with the characteristics of Chinese ancient poetry art songs in the history of Chinese culture. Such as "The Book of Poetry", "The Songs of the Chu", Yuefu poem, the Tang poetry, the Song poetry, Songs of the Yuan Dynasty, and the small songs prevailing in the Ming and Qing dynasties, they are all outstanding representatives of the perfect combination of excellent poetry and music. They are excellent works of poetry and music, which contain rich ideological content and noble and elegant temperament. They not only truly record the rich and colorful world of the Chinese nation, but also show the long-standing cultural traditions and extensive aesthetic appeal of the Chinese nation.

### The Ancient Evolution of Chinese Ancient Poetry Artistic Songs

The poetry was originally together, and the word "poetry" today is the legacy of traditional concept. Ban Gu once said that "reciting words with language is poetry. Chanting words with voice is singing. "Tracing back to Chinese poetry, the earliest works should be the songs of the Huang Di's period, "shooting Songs, Cut bamboo, make tools, throw stones, and hunt prey. " It is the embryonic form of ancient Chinese poetry art songs, It is also the earliest fusion of poetry and music, its poetic structure is simple, adopting the form of "two words and one cadency", the rhythm is bright and the language is simple.

The Book of Songs in the Spring and Autumn Period is the first collection of poetry in China. It records all kinds of folk songs in the form of words, and contains more than 300 works in the past five hundred years before the middle and early spring and autumn. The Book of Songs reflects labor and love, war and servitude, oppression and resistance, customs and marriage, ancestor worship and banquet, and even the heavens, landforms, animals, plants, etc. It is a mirror of social life in the Zhou Dynasty. Every work of the Book of Songs can be sung with music, with one word and one rhyme, and the language is refined. It has also become the origin of the development of Chinese ancient poetry art songs. "

"Songs of the Chu" is another collection of poems in ancient China, and it is also the first collection of romantic poetry in China. " Songs of the Chu" was developed by Qu Yuan on the basis of Chu national songs through processing and refining, and has strong local characteristics. Due to the differences in geography and language environment, the Chu area has its own unique local music since ancient times. It is called "Southern Wind", "Southern Voice". The Chu State also has its unique folk songs, such as "Chu People's Songs", "Yue people's Songs" and "Canglang Songs" recorded in "Legendary Court "; More importantly, Chu has a long history and witchcraft is popular, The Chu people used the songs and dances to entertain the gods and preserved a large number of myths and legends. These made the Chu folk songs full of primitive religious atmosphere. All these influences make Songs of the Chu have the unique rhythm of Chu, and have a deep romanticism. Book of Songs contains classic works such as "Tian Wen", "Nine Chapters" and "Li Sao". They

combine literary forms with local dialects and folk tunes to form a unique musical structure, which reflects a certain literary and musical character, it is another form of early ancient poetry art songs.

The development of ancient poetry and art songs in the Han Dynasty was mainly reflected in the development of folk songs in "Han Yuefu". Yuefu is the official department of music in Han Dynasty. It is responsible for collecting folk songs and matching the poems of the literati with music for the ceremonies of the court and banquets. The Yuefu folk songs in this period is complete in narrative, flexible in style and beautiful in melody. It embodies the combination of poetry and music in which "poetry is the word of music and the word is the voice of music". Although the two folk songs of the two Han Dynasty have only preserved 34 songs, they have expressed rich social content and are highly ideological, such as the work "Sick Women", which reflects the people's painful life and resistance to exploitation and oppression; The work "the War of South" reflects the pain brought by the war and the servitude to the people; the work "Peacock Flying to Southeast" and "the Meeting" reveals the decay and ruin of the feudal ruling class.

The poetry creation of the Tang Dynasty reached its peak, and the music art was unprecedentedly prosperous. The two merged and exchanged. During the Tang Dynasty, the culture adopted an inclusive and open policy. The Western Region music culture and the Central Plains culture merged and exchanged with each other, and music with different styles emerged, which greatly enriched the expression of music. During the Tang Dynasty, a large number of excellent and famous poems were very popular among people, and people rushed to sing. Many poets are proficient in temperament, writing poetry and writing music. The poet writes new poems as lyrics according to the existing music, and the content is mostly lyrical works; Musical workers and singers have excellent musical talents and can handle the relationship between poetry and music ingeniously. They often collect poetry into music and use music to match poetry. When selecting a poem, it is required that the poetry and the voice are roughly the same. The poetry's rhythm and the sentence number must be consistent with the music's melody, rhythm and structure. They will continue to write or intercept the original poems according to the requirements of the music, and sometimes the songs will be modified appropriately for the sake of poetry. The Tang Dynasty produced a large number of outstanding ancient poetry and artistic works, such as "Bamboo Branch", "Willow branches", "Lang tao sha", "Tread song", etc. These works are all based on folk songs or melody on existing tunes. Among them, Wang Wei's "The Town of Wei" is especially famous: "A morning drizzle wets the dust o'er Wei, Around th' inns blue are willows fresh and green. My friend, please drink another cup of wine; West of Sun Pass, no more friends to be seen. This work is widely known as a representative poem of the farewell theme, and it is beautiful to be processed by the music workers, thus Left behind a poetic and music masterpiece through the ages "Yang Guan San Die".

The poetry culture of the Song Dynasty made great progress in music literature, and also left many classic works of ancient poetry and art songs. Song Ci Poetry also called "Song poetry", rises in the prosperous Tang Dynasty and flourished in the Song Dynasty. It is a kind of music literature, which has both the dual nature of music and literature. During the three hundred years of the Song Dynasty, poetry and music blended with each other. It has been loved by kings, princes and civilians. Liu Yong's poems are especially famous: "The people in the world are singing his poems", "Where there is a well drinking place, you can sing the poems of Liu Yong", "The Emperor Renzong is quite good at Liu Yong's poetry. Every time a banquet is held, the attendants will sing over and over again. "The original Song Ci poems were sung with music, some works according to music to fill in the words, and some filled the tune according to the lyrics. The poets and musicians of the Song Dynasty paid much attention to the relationship between lyrics and tunes. The literary person Zhang Yan believed that writing words that could not be sung was meaningless. ("Etymology. Music Scores": If you only have the old rules, then these works can't be sung. If you fill the music word by word, it doesn't make sense. The best poetry creation should be used to sing), He also believes that good works must match the sound spectrum and be suitable for expressing lyrics. ("Etymology. Music Scores": "Writing poetry, first of all, you should think well, let the words be fluent, and then match the music scores. If you have both, you can write a boutique), These claims show that the Song Dynasty poets focus on the dual characteristics of music and literature. Proficient temperament is a

major feature of the Song Dynasty poets. They respect the law of "harmony of phonology and rhyme" in their creation, and pay attention to the unity of rhetoric and temperament. Representatives of that period were Li Qingzhao, Liu Yong, Jiang Kui and so on. Representative works include Jiang Kui's "Yangzhou Man", Liu Yong's "Yu Lin Ling", Su Shi's "Prelude to Water Melody", "Tune: TCharms of Niannu", Li Qingzhao's "Shengsheng Man", Yue Fei's "The River All Red", etc.

The literati in the Yuan Dynasty are more willing to call the combination of music and literature "song poetry". The poets of the Yuan Dynasty deliberately avoided the decline of the Song Dynasty poetry and restored the natural relationship between music and literature in the Han and Tang Dynasties. There are a large number of Yuefu styles and song poetry styles in the Yuan poetry. Almost every poet has such works, and in real life, The literati in the Yuan Dynasty often performed sing poetry activities. Many literati in the Yuan Dynasty were good at sing poetry work, and left many classic works. Such as Dai Biaoyuan, Yang Zai are good at creating song line work, Yang Weizhen and Saduna's Yuefu poems are unique. Many literati in the Yuan Dynasty competed to create Liu Yuxi's "Bamboo branch", and made a large number of works under the name of "Xi hu Bamboo branch" and "Hai xiang Bamboo branch". The literati Wu Fu edited the works of Mr. Yang Wei Zhen into ten volumes of Mr. Tie Ya's Ancient Yue fu in the sixth year of Zhi zheng. Most of his works are a combination of ancient tunes and innovative, such as seven "Wu Bamboo branch" , nine "Bamboo branch" , and four "Hai xiang Bamboo branch", etc. These works retain the tune and rhythm of the original "Bamboo branch" and describe the knowledge of Wuxia, Xihu, Haixiang and other places. These works are in line with the characteristics of ancient poetry and art songs, and are typical ancient poetry and art songs. These works retain the tune and rhythm of the original "Zhuzhi Ci" and describe the knowledge of Wuxia, Xihu, Haixiang and other places. These works are typical ancient poetry and art songs, which are in line with relevant characteristics. The "popular songs" of the Ming and Qing Dynasties also belonged to artistic songs. They evolved from folk songs. The content actually reflected the life of all social classes. The lengths were different. The structure resembled drama or rap, and there were interludes and musical instruments. In the creation of ancient poetry and artistic songs in the Ming and Qing Dynasties, most of the time it was the perfection and arrangement of the music scores passed down from previous generations. There was no great progress in the compilation of music scores and the genre of lyrics creation. Compared with the previous dynasties, the ancient poetry art The development of the song is relatively slow.

### **Modern Development of Ancient Poetry Art Songs**

At the end of the Qing Dynasty and the beginning of the Republic of China, with a large number of overseas music talents returning to China, Western music culture began to be introduced into China and had a tremendous impact on traditional music culture. Composers combine Western composing techniques with Chinese traditional culture to create a large number of ancient poetry art songs.

At the beginning of the 20th century, with the rise of the "May 4th" New Culture Movement, new types of music creation began to appear. The ancient poetry art is the essence of China's excellent traditional culture, because of its timeless charm, elegant style, and profound artistic conception. It is favored by the majority of composers. The 1920s was the beginning of the creation of ancient Chinese poetry art songs. After experienced the school songs , the composers no longer satisfied the old creative techniques which filled the lyrics into the existing tunes in music creation, the composers began a bold and new attempt. They use Western music creation techniques to combine Chinese ancient poetry with piano accompaniment to create artistic songs with Chinese characteristics. Qing Zhu is the representative of the ancient poetry art songs in the 1920s, and the works of this period were created by him alone. Qing Zhu's music creation time is very short, only six years, but he has left 32 songs, and nearly 20 are ancient poetry art songs. These songs have had a tremendous impact on Chinese modern music, regardless of the time, Or since then, and played an important role in the development of ancient poetry art songs [1]. "The Grand River Go East" ([Song] Su Shi) was made when he studied in Germany in 1921. This is also the opening work of the ancient Chinese poetry art song after the introduction of the Western concept of "art songs". In the article "The Pioneer of Chinese Artistic Songs - Qingzhu", Mr. Li Lanqing said, "After the publication of

"The Grand River Go East", the people who know music have all praised it as an unprecedented work in the Chinese music history. "[2]Xiao Youmei wrote an article: "After I played "The Grand River Go East", I was amazed. I began to know that QingZhu is also a talented musician. He is not afraid of being scolded, and he describe the scenes that Su Dongpo has seen with all kinds of new chords , his boldness can be compared with the Hungarian composer and pianist Liszt. "[3]" I live at the upper end of the river" is also the representative work of Qingzhu, "Qingge Collection" is his representative works collection, including ten ancient poetry art works, Three of them are choosed from historical novels, one from ancient song, and six from poetry masterpieces.

The 1930s was a period in which the creation of ancient Chinese poetry and art songs gradually matured. In the 1930s, China established the National Conservatory of Music in Shanghai, which improved the development level of professional music education and promoted the creation of ancient poetry and art songs. On the one hand, professional music colleges have trained a large number of professional creative talents such as Liu Xuean, Chen Tianhe, Tan Xiaolin, Xian Xinghai, Jiang Dingxian, etc. On the other hand, the Conservatory of Music also cultivates a group of singing talents, and incorporates western singing techniques into the classroom, This laid the technical foundation for the spread of ancient poetry art songs. The publication of the collection of ancient poetry art songs during this period also promoted the dissemination and promotion of artistic songs. Among them, representative works include Huang Zi's "Spring Thoughts song", Qing Zhu and Hua Lisi's "The Realm of Music", Chen Tianhe's "Memories Collection", Jiang Wenye's "Tang Poetry. classical poem with four five-character lines ", "Tang Poetry. classical poem with four seven-character lines ", "Song Ci poetry. LiYu article" [4]The representative figure of the ancient poetry art songs is Huang Zi and his disciples. The works of Huang Zi's poetry art songs were concentrated in 1933-1935. Several works were recorded in the music textbooks of the Fuxing Junior High School. They were "A Flower in the Haze" ([Tang] Bai Juyi) and "Nanxiangzi" ([Song] Xin Qiji) , "Bu Suanzi" ([Song] Su Shi), "Rouged Lips" ([Song] Wang Zhuo) and other works. Huang Zi's works not only reflect that music can cultivate sentiment, but also focus on the cultivation of students' classical cultural qualities. Most of Huang Zi's works have distinct personality, careful design, strict layout, clear lines, smooth music, vivid image, elegant accompaniment, and a high level of emotional performance. The development of music is rich in tension and logic. The works also carried out useful explorations on the nationalization of music. His creation never shows off technology, the sound range is moderate, and he tries not to let the singer feel the burden [5]. Huang Zi's four disciples Liu Xuean, Chen Tianhe, Jiang Dingxian, and He Luting also played a very important role in the creation and promotion of ancient poetry artistic songs. Liu Xuean's ancient poetry and artistic works include "Red Beans" ([Qing] Cao Xueqin), "Hearing A Bamboo Flute On A Spring Night In Luoyang" ([Tang] Li Bai, etc. Chen Tianhe's main ancient poetry and art works include "Where is the Spring" ([Song] Huang Tingjian), "Jiangchengzi" ([Song] Qin Guan ), "Who is Sitting with the Window", " Mulberry Collection song" (Ancient Poetry) ), etc. Jiang Dingxian's work "Picking Mulberries", He Luting's work "Clear stream" and so on.

In the 1940s, the creation of ancient poetry artistic songs further developed the melody of nationalization. Some works absorbed rap, folk opera, folk songs, etc. For example, Xian Xinghai's "Bamboo branch poetry" has reference to Beijing opera tunes. The biggest achievement in the creation of ancient poetry and art songs in the 1940s was Tan Xiaolin. He once studied under Mr. Huang Zi and studied in the United States. He has profound knowledge of traditional Chinese music and modern composition techniques. His ancient poetry and art works are rigorous in structure, thoughtful in concept, exquisite and restrained. As Mr. Shen Zhibai said: "Tan's writing, bleak management, painstaking efforts, and strive to be perfect, even if he write a small song, sometimes it takes three or four months , so its output is not much, but its All works are treasures of music". His masterpieces of ancient poetry and art songs include "Spring Breeze Spring Rain", "From You", "Righteousness Song", etc. These works are completed when they are studying abroad, expressing their feelings of missing their hometown, and have a high artistic and ideological nature. The characteristics of ancient poetry and art songs in this period are also prominent in the times. The

anti-Japanese war in the 1940s inspired many composers' anti-Japanese feelings. Lin Shengxi's "The River All Red" is a typical example.

### **The Contemporary Development of Ancient Poetry Art Songs**

After 1949, Mao Zedong's poetry was used as a lyric to become a performance of ancient poetry and art songs in the new era. Li Jiefu, Lu Zulong, Tian Feng, Luo Bin and other composers wrote works for Mao Zedong's poetry. Among them, the representative works are "The Charms of Niannu. KunLun", "Butterfly in Love with Flower Red Flowers Fade. Answer to Li shuyi", "Snow, To the tune of Chin Yuan Chun", "Ode to the Plum Blossom, to the tune of Bu Suan zi", These ancient poetry art songs have a strong sense of the times and a high artistic value. The 1980s was the peak period of the creation of ancient poetry and art songs. "The Chinese art songs of the 1980s are not only more numerous than those of the past 30 years, but also have significant improvements in the use of artistic style and composition skills. " [6]The composers broke away from the concept of "literature and art serve politics" and were deeply influenced by the aesthetics and creative ideas of music in the 20th century. They used modern composition techniques to create a number of national works. Among them, Luo Zhongyu's work "Collecting hibiscus wading in the river" is a typical representative. This is the first ancient Chinese poetry and art song created in strict accordance with the Western 12th-order technique. It has a groundbreaking significance. During this period, Li Yinghai also made very important contributions in the field of ancient poetry and artistic song writing. His representative works include "Nocturnal Berthing At The Fengqiao Bridge", "on the Yellow Crane tower" and "Spring Morning". In the 1990s and beyond, the creation of ancient poetry and artistic songs became more and more mature. The composers applied more advanced techniques of composition and Creative concept, and created a large number of works, which pushed the development of ancient poetry and art songs to a new height.

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