

A Study of the Relationship between Lyrics and Tunes of Chinese Ancient Poetry Art Songs

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Abstract: The ancient Chinese poetry art songs have a long history. Their poetry is intriguing, theme is implicit, Language refinement, and full of rhythm and musical sense. Whether it is the Book of Songs, Song of the Chu, Yuefu poem, or Tang poetry, Song poetry, the Song of the Yuan Dynasty, and the small songs prevailing in the Ming and Qing Dynasties; Whether it is the artistic songs of the ancient music, such as "Eighteen Stanzas in Nomadic Reed Pipe", "Yang Guan San Die", and the work of Jiangkui's "self-composing", Yang Zhou Man and sky full of apricot blossom, Or the work written by modern and contemporary composers based on the poems of the ancients, such as the work written by the composer Qing Dian, "The Great River flows to the east." (the lyrics were created by Su Shi of the Song Dynasty), Composer Huang Zi's work "Flower is not flower" (the lyrics were created by Bai Juyi of the Tang Dynasty), The work of the composer Tan Xiaolin's work "Since My Lord Went Away" (the lyrics were created by Zhang Jiuling of the Tang Dynasty), Luo Zhongrong's work "Stepping through the river to pick the lotus" (ancient poetry), Li Yinghai's "Three Poems of Tang Poetry" - "Dawn of Spring" (Tang. Meng Haoran's poem), "Nocturnal Berthing at the Fengqiao Bridge" (Tang. Zhang Ji's poem), "Meditations on the Yellow Crane" (Tang. Wang Zhi's poem), etc. They are the perfect unity of classical culture and elegant artistic expressions, and they are also the perfect combination of excellent poetry and music.

1. The Relationship between Ancient Poetry and Music

Ancient poetry is a very important literary genre in China, and it is closely related to music. In "Shang Shu. Yu Dian", there are poems saying that "poetry is the expression of thoughts and feelings, song is the language of singing, five sounds are based on singing, and six melody is harmonious five sounds." This sentence can be regarded as the origin of poetry and song. It not only accurately points out the different characteristics and mutual relations of poetry, song, sound temperament. This sentence can be regarded as the origin of poetry and song. It not only accurately points out the different characteristics and mutual relations of poetry, song, sound and temperament, that is, "poetry" is the word in "song", and "word" is also "The expression of ambition"[1]. In the period of the Han Dynasty, "The Great Preface of Poetry" discussed the essence of poetry and music on the basis of predecessors, and also discussed the relationship between the two, and put forward the viewpoint of "What I think is the source of emotional expression", which highlights the emotional origin of poetry and music Come from human mind, and "When emotion is touched in the heart, it will be expressed as language." Linking and unifying "will" and "love" further demonstrates that poetry has the characteristics of expressing will and expressing emotions. Poetry is a manifestation of human emotions and wills. Embracing the heart is the emotional will, and expressing it in words is poetry. When emotions are stirred up in the heart, they are expressed in the language of poetry. If they are not expressed in words, they will continue with sighing voices. Sigh can't express inner feelings, just sing it, singing is still unsatisfied, so he dances. From ambition to poetry, from the lack of words to "sigh", "singing", "hand dance, foot and dance", the emotional strength of the three is progressive, it is a natural exudation of inner feelings. From ambition to poetry, from the use of language cannot fully express emotions to "sigh", "singing", "hand dance, foot dance", The intensity of these emotions is progressive, and It is a natural manifestation of inner feelings." Han Shu Yi Wen Zhi" has a record: "Poetry is often used to sing, and the content is

mocking the political. The ridicule is not only recorded in the bamboo book" Because poetry is passed down from mouth to mouth, and the syllables are succinct, the reading is harmonious and beautiful, and the people are happy to read. These reasons have enabled ancient poetry to be passed on to future generations. This proves that poetry is integrated with music from the beginning, poetry is accepted by people with music form.

The words and songs in the ancient poetry art songs blend together and support each other. Content that is inconvenient to express in language can be expressed in music. As the German poet Heine said, "The place where language stops, is where music begins." Mr. Wen Yiduo also said that "music is a language that is not gestational, and language is music that is not gestational." The fusion of words and songs in ancient poetry and art songs mainly refers to the fusion of the tune, rhythm and lyrics of the works. The music melody has high, low, long and short changes, which corresponds to the four sounds and fluctuations in Chinese. The music and lyrics of ancient poetry and art songs have a certain sense of rhythm. The rhythm of every beat, every sentence and every section of music is consistent with poetry. The ancient poetry art songs are consistent with each word, poetry line and Poetry passage. There is a corresponding relationship between the pause of the phrase and the pause of the rhyme of the voice.

Expressing emotion is the common goal of music and poetry. Berlioz, the representative of the French romantic music group, once said: "Music is the burst of the human mind. It is not as experimental as the chemical. For the great music, there is only one true characteristic, that is feelings." Hegel also said: "Music is the art of mood, it is directly aimed at the mood." Music Record" also said: "Music is produced because the heart is touched, the sound is just the appearance of music, literary and rhythm, just used to modify the sound."

2. Overview of the Development of Chinese Ancient Poetry Art Songs

The ancient Chinese poetry art songs have a long history. It is the product of the perfect combination of excellent poetry and music. Throughout the history of the development of ancient poetry and art songs, it has gone through a long road. It can be traced back to the first collection of poems, The Book of Songs. There are 305 pieces of the Book of Songs. It is the first collection of songs with written records in China. It is divided into three parts: custom, elegant, ode. "Mozi. Gong Meng articles" once said "Reciting three hundred Poems, Playing three hundred poems with stringed instruments, Singing to express three hundred poems and using dance to express three hundred poems. "[3]It can be seen that the Book of Songs can recite, play, dance and sing. Some of the works in The Book of Songs show a high degree of artistry. The language of portraying people is very rich, and the psychological description is very delicate. For example, among the big elegant, small elegant and ode, they are songs and poems designed for court or ritual occasions." The Song of the Chu "in the Warring States period is another representative works of ancient poetry and art songs. It is based on the folk tunes of Chu. The Song of Chu is also called "the voice of Chu, the voice of the southern region". The song of "Yangchun Baixue" and "xia li ba ren" is its typical representative works."

Some of the works in the Han Dynasty's "Xianghe ballad" and "the Lute song" also belong to the category of ancient poetry and art songs. "Xianghe ballad" is a folk song that has been circulated in various parts of the northern Han Dynasty, "There are both original folk songs and artistic songs based on the adaptation of folk songs." [4] The structure of Xianghe ballad is simple, and it is usually sung in the pilgrimage, court feast, etc. The accompaniment instruments include "bamboo, reedpipa, flute, guqin, sage, zither, pipa", etc. The lyrics are generally narrative, and the works maintain the characteristics of the folk songs "diction and song", representing works such as "Peacock Flying Southeast". Xianghe ballad is no longer an ordinary folk song. It has a certain artistic nature and can be summarized as an art song." the Lute song" is a kind of song genre that is highly combined with literature, instrumental music and vocal music. In the instrumental music technique, Guqin has already had a very rich expression in the Tang and Song Dynasties. Like the different fingerings of the left hand, "pressing, overtones sound and scattering sound", these make the performance of the guqin very unique. The eight basic techniques of the right hand (four

fingers), palm, slap, wipe, pick, hook, tick, beat, these techniques make the performance of the guqin very unique. Guqin is generally used as an accompanying instrument, and has produced a number of classic ancient poetry art songs, such as Sima Xiangru's "Phoenix Seeking His Mate", There are even works with vocal music sets such as "Eighteen Stanzas in Nomadic Reed Pipe".

The prosperity of Tang and Song poetry culture laid a solid foundation for the development of ancient poetry and art songs. The economy, culture and politics of the Tang Dynasty were unprecedentedly prosperous, and poetry, music and other cultures also showed a flourishing scene of prosperity. This period is the peak of the development of Chinese classical poetry. A number of outstanding representatives have emerged, such as Li Bai, Du Fu, Bai Juyi, Wang Wei, Li Shangyin, etc. Many of their works have been used to sing and be regarded as a fashion at that time, many poets are also proficient in music, this Providing an opportunity for the development of ancient poetry and art songs in the Tang Dynasty, "Yangguan Sandie" is the masterpiece of the ancient poetry art songs of the Tang Dynasty. The word music of the Song Dynasty was very prosperous. The sentences of "words" were different in length and also became "long and short sentences". It broke the pattern of seven words and five words in Tang poetry. The works have more rhythmic changes and expresses emotions more freely. The work music were very popular during the Song and Yuan Dynasties, and there was an era of prosperity. Among them, Liu Yong's work songs are especially famous. "Where there is a water well, you can sing a song." Jiang Baishi was also a very talented poet in the Song Dynasty. He was proficient in music and created his own new songs. His representative works include "The Collection of Baishi Taoist Songs". There are many famous "qupai" in the song words, such as "Pusa Man", "Yangliu zhi", "Wanxi Sha", etc. The songs have different musical genre forms such as Ling, Man, Yin, Jin, Xu, Ge, etc. There are also different styles such as boldness, grace. These are some of the characteristics of the high development of ancient Chinese art songs.

Yuanqu is a new form of song. It is developed on the basis of folk music. The genre is changed from the Song poetry. Its language is lively and humorous, and the use of spoken language tends to be popular. Therefore, it has a distinctive folk style and local music color, and maintains the natural and rustic characteristics of folk songs. "[5] The lyrics and music of the Yuanqu are vivid and expressive, and the words and characters used for decoration are often used. The accompaniment instruments are generally composed of silk bamboo instruments, and in many cases, they are also used in the form of unaccompanied singing. The "Xiao qu" of the Ming and Qing Dynasties are art songs developed on the basis of folk songs. The structure is long and short, and there are even many great works. The "small" of Xiaoqu means that the form of performance is simple. The lyrics of Xiaoqu are from folk songs, written by the Ming and Qing literati in the form of folk language. Most of the works describe male and female love, social life, and human morality. The famous representatives of this period include Liu Xiaozu and Feng Menglong of the Ming Dynasty, Xu Dazhao, Zhao Ziyong and Huang Zunxian of the Qing Dynasty.

3. The Relationship between Words and Songs in Ancient Poetry Art Songs

From the perspective of the development of ancient poetry and art songs, whether it is the Book of Songs, The Songs of the Chu, or the Han Yuefu, Tang Poetry, Song Poetry, Yuan Qu, Ming and Qing Xiao qu, they are the products of the close combination of music and poetry. Judging from the relationship between poetry and music, the famous social scientist Liu Yaomin believes that China's "method of making music" from ancient times to modern times can be divided into two stages: poetry follow music and music follow poetry. Before the Han Dynasty, poets first made poems, and then completed the composition according to the rhythm of the literary works and the characteristics of the lyrics. This is called 'music follow poetry', This reflects to a certain extent that music is only subordinate to poetry. In the Han and Tang Dynasties, poetry and songs were divided into two. Poetry and music were flourishing. The creation method of "taking poetry and music" came into being. Even poets and musicians collected poems to match music." Picking into the music" is based on the melody to fill the lyrics, it is a special combination phenomenon of words and songs. In the Han Dynasty, there were special officials in Yuefu who were responsible for "picking poems" and

collecting poems that were popular among the people, similar to the song collections of the Zhou Dynasty." Han Book. Ritual and Musical Part" once recorded: "Han Wudi founded the Yuefu institution, collected poetry, recited at night, and had folk songs in places such as Zhao, Dai, Qin, Chu". Li Yannian was the head of the music organization, Sima Xiangru And dozens of people made folk songs into poems, and composed them according to poetry, thus making the song "19 chapters".

After the Tang Dynasty, the creation method of 'filling the lyrics according to the songs' became popular. The musicians made the songs first, and then created different poems according to the characteristics of the music." Songs, Xie music, and dance music are the three major genres of the Tang Dynasty music. The songs have sounds and lyrics. The dance music is accompanied by dance and have no sounds. The Xie music is composed of instruments music, It have sounds and no lyrics. Because there is no lyrics for dance and Xie music, when needed, You can fill in the lyrics according to the song. After the Middle Tang Dynasty, with the development of economy and culture, filling in the lyrics according to music has become a fashion, from the ruling class to the literati. Filling in the lyrics can make corresponding changes on the basis of the tune, such as "reducing the number of words" and "stolen sound" to form new variants, which greatly enrich the content of the words. Beginning in the Song Dynasty, poetry creation and music creation began to exist independently, and "self-composing" gradually increased." Wang Zhuo has recorded in "Biji Manzhi": The poet Li Yi wrote a poem every time, and the musicians tried every means to get it as a new word for their singing." Some literati can both compose music and lyrics. Jiang Yan is one of the outstanding representatives. He left a collection of "White Stone Taoist Songs" (including 17 songs and a piece of music). This is not only the earliest extant song collection in China, but also has a high historical value in the study of Song poetry.

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