

The Aesthetic Pursuit and Applied Innovation of Chinese Classical Poetry and Art Songs in College Education and Teaching

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Abstract: The objective of this article is to make traditional culture nourish and infiltrate humanistic accomplishment of students in colleges and universities, making them have good aesthetic ability and improving professional level of vocal music in colleges and universities. The study method is to understand and perceive the quaint beauty of Chinese ancient poetry and art songs through combing and summarizing past history and from the following aspects: the teaching practice of singing in colleges and universities, the use of sound, the excavation of poetry connotation, the re-creation of songs by songwriters and singers, etc. The conclusion of the study is to creatively mine the new connotation of the work, sum up the rules, grasp the romantic charm, accurately interact with students and make students sing well. The aesthetic extent determines the specification of artwork.

1. Introduction

Traditional culture is of positive significance for the nourishment and infiltration of humanistic accomplishment in colleges and universities. The common problem in contemporary colleges and universities is that the curriculum and research projects are carried out around the major, the attention is paid to technology and practicality, and the education and course of the humanistic accomplishment are insufficient. It is a taboo for the education in colleges and universities to seek quick success and instant benefits, there are serious psychological problems among contemporary university students, they are often fragile and sensitive and generally have poor resistance to stress. If the students' humanistic accomplishment and humanistic heritage are enhanced from the perspective of traditional poetry culture, the students in colleges and universities can get rid of the spiritless status quo and show the mental outlook of innovation. Therefore, it is of positive significance to strengthen the art education and increase the proportion of literary and history education courses [1].

2. Importance of Strengthening the Aesthetic Education in Colleges and Universities

First of all, the education and teaching of vocal professional skills in colleges and universities is aesthetic education. It includes: The beauty of the nature, which pays attention to the attitudes, values and emotional experiences of humanity, and according to the rules of education itself, if taking the teachers and students in the colleges and universities are as the specific groups, it respects the aesthetic value orientation of the subject and object and does not violate the rules of teaching, but the educators dare to innovate in teaching means; The experience in the practice, the creation and the pursuit of the beauty, which come from practice, and in continuous construction and reorganization of teaching and learning, new aesthetic meanings should be discovered; The power of the time and the accumulation of the knowledge, which requires sufficient time and thickness as well as long-term precipitation, and regardless of disciplines, the perseverance and accumulation will eventually achieve qualitative change from quantitative change; The freedom of flying, when our education and teaching forms reach a high degree of integration, and the unity of science, creativity and purpose is achieved, the education and teaching can be grown up healthily, the students can fly freely, and the aesthetic education will be finally presented [2].

3. Analysis of the Beauty of Quaint and Artistic Conception of Classical Poetry and Art Songs

3.1 Development History

The classical poetry and art song is miracle in the Chinese vocal garden. It is originated from poetry, and countless exciting and moving beautiful songs are presented through the hard work of countless poets, musicians, singers and composers from ancient times to the present and with their genius imagination. In the course of my teaching practice, I often use this type of work to make my students feel the rhythm of the poem itself, and in addition to the quaint and melodic melody structure, the students will gradually understand the beauty of the quaint and aesthetic meaning of Chinese classical poetry and art songs in the long-term learning process from pronunciation, breath vibration,

The classical poetry and art songs in China have a long history. “The Southern Music” of Fujian in China can be considered as the predecessor of ancient poetry and art songs, which can be recited and sung simultaneously, like a prolonged sound and a talking. During the Tang and Song Dynasties, the music and lyrics were developed rapidly, the earliest artistic songs were formed at that time, and thus, a large number of musicians and singers occurred, and many literary theories and singing theories were also matured. They are contained in various poems, lyrics, words and notes, thereby providing extremely valuable information for us to study the development sequence of Chinese vocal music.

Definitely, the singing and expression forms of classical poetry and art songs cannot be separated from the soil of traditional Chinese opera, which better refers to and inherits the excellent form and technique of all aspects of Chinese opera. It is worth mentioning that Sing Theories in the Yuan Dynasty written by ZHI An discusses the singing skills and performance methods of Chinese classical poetry vocal music, but some of them are as follows: “The sound should be skillful”, “the words should be true”, “the tune should be full of feelings”, etc., which is really a summary at the textbook level. When singing classical poetry and art songs, the breath support is very important, and the viewpoints such as “stealing breath, obtaining breath, changing breath, taking a break and retaining enough breath” have been put forward. Furthermore, it also points out that the singers should use different timbres to interpret different styles of the works. Moreover, it has also creatively put forward the connection and penetration of the sound cavity and the requirements of “cadence”, “full of feelings” and “being skillful” when singing songs, which are indeed guidelines for learning and singing classical poetry and art songs.

In Yuefu Chuansheng written by Dachun XU in the Qing Dynasty, his viewpoint is that how to correctly solve the relationship between music and language is of great significance to us when singing Chinese classical poetry and art songs. The singer is required to correctly master the “five notes”, “four tones”, “four breathing ways”, etc., and the book also discusses the dialectical and logical relationship between strength and weakness, between pause and extension and between slowness and urgency [3].

Definitely, the vocal music technology has become very mature since its development to the present stage. Over the past 100 years, it has been the peak period of the development of Chinese vocal music. After experiencing the “controversy of the Chinese traditional and the western music” and learning from and studying the foreign classical singing techniques (including re-recognizing the singing techniques of traditional Chinese opera), the new Chinese vocal theory has formed a comprehensive and unique Chinese vocal art genre which is scientific, national, artistic and full of contemporary characteristics

What we are trying to explore today is to reflect the beauty of the quaint and artistic conception when singing these ancient poetry and art songs in my education, teaching and singing practice.

3.2 Quaint and Aesthetic Characteristics

Quaint - simple and ancient style. The quaint nature is generally used in the art of modeling, and Chinese classical furniture can basically be described by this term. For another example, the architectural style can be described as quaint and elegant, and the sculpture can be described as vigorous and quaint.

If the ethereal beauty can bring people fresh, brisk, bright and gorgeous feelings, then the quaint beauty must be full, real, pure and heavy. LI Bai said: “natural beauty of hibiscus rising out of clear water “, describing the beauty of nature, and opposing against the manmade beauty.

As the heritage from the ancient times, these lyrics and music were made by the ancients, which can better reflect the beauty of the quaint and artistic conception of Chinese ancient poetry and art songs.

The ancient songs inherited from thousands of years ago in China are voluminous and colorful. The music scores which have been kept until now like a drop in the bucket. There are rich traditional songs in all regions and ethnic groups in China, which are directly or indirectly derived from ancient songs. These ancient songs reflect a wide range of social contents: Political events, heroes, living customs, love and friendship, etc., representing different human conditions as well as various wills and interests of all kinds of characters.

In general, their music is concise in language and complete in conception, and has a distinct musical image. Their unique melody and the singer's use of the quaint singing style give people a deep feeling of beauty. Some songs are quite strange, and they seem to have a sense of being separated from the world, but it is just this classic tune and this form of music that deposits specific historical contents will maintain its artistic charm for a long time.

We can divide ancient songs into follows with reference to Chinese Ancient Songs edited by Xuanling SUN and Dongsheng LIU and published by People's Music: “Ya song, lyrics, folk song, worldly song and Guqin songs in Wei's Music Score, chanting tunes” [4].

3.3 Taking Yeung Guan Farewell as an Example

Similarly, in my singing practice and concerts, I also chose a song with the beauty of the quaint and artistic conception. For example: Yeung Guan Farewell.

The lyrics of this famous song in Tang Dynasty is based on Wei WANG's Four Poems of Departure, its tunes are simple and full of passion, and in addition to repeatedly singing the four poems, the contents are better exerted, expanded and added, thereby rendering the atmosphere fully and showing the care and concern for traveling friends. Because there are two place names in the poem, i.e. “Yangguan” and “Weicheng”, it is also called as The Song of Yangguan and The Song of Weicheng and also known as Yeung Guan Farewell. There were a variety of singing forms for this song in the Tang Dynasty, and Gaoyin LI in the Tang Dynasty wrote a poem to describe it: “the red cherries carry white snow, and the sound of the song show a heartbroken feeling”. Juyi BAI also wrote a poem, i.e. The Five Poems Poetry about Drinking Wine: “Although meeting again, please enjoy drinking and listen to the Song of Yang Turn”.

There are thirty or forty kinds of music score of Yeung Guan Farewell currently, and the earliest one of Yeung Guan Farewell was published in the Interpretation of Words and Music Scores in Zhejiang's Accent in the fourth year of the Emperor Hongzhi in Ming Dynasty (1491). At present, the most widely popular one is from the Introduction to Guqin Academic (1876) re-edited and recorded by He ZHANG in the Qing Dynasty, which was originally published in the Invented Guqin Score (1530) in the Ming Dynasty. The Imperial Register of Tz'u Prosody • Volume I The Song of Yangguan in the Qing Dynasty describes: Shi SU's Discussion on the Singing Method of Yeung Guan Farewell shows: “The old song is named as Yeung Guan Farewell, but today's singers just reduplicate every sentence when singing it. In terms of the whole song, it will include four reduplicated sentences, it is not true. If each sentence is sung for three times corresponding to the poem's name, the saying is messy and out of rhythm. Therefore, in this seven-sentence quatrain as the song of showing care for farewell in the Tang Dynasty, the so-called three reduplicated sentences do not mean singing method”.

For the current Yeung Guan Farewell we are familiar with, the whole song is divided into three major sections, and the original poem is repeatedly sung for three times based on a basic tune. Therefore, it is called as “three reduplicated sentences”. Each three reduplicated sentence is divided into two sections, the latter section is the newly added lyrics, all reduplicated sentences are not the same, there are also of refrain nature, respectively rendering the farewell feeling of “care”, the sad

emotion of “crying” and the expectation mood of “expecting reply”. The melody is based on the five notes, and the tone is simple and full of passion, especially the octave jumps in the later section (such as “slow walking, slow walking”) and the continuous repetition (such as “experience bitter”), the song which is sincere, exciting and depressed fully expresses the author's sincere feelings of care for the traveling friends, the song is gradually getting gentle and weaker at the end, expressing a feeling of exclamation. Let's see the original poem.

“No dust is raised on the road wet with morning rain, the willows by the hotel look so fresh and green. I invite you to drink a cup of wine again, West of the sunny pass no more friends will be seen.”

Basically, people who are learning the vocal music can sing this song, and it can be sung by both male and female voices. When singing, the singer is required to use a thick, unadorned, simple and deep voice to convey the primitive and depressed mood. The beauty of the artistic conception of this primitive and depressed mood is unique to the ancient Chinese poetry and art songs. Although Yeung Guan Farewell shows a feeling for friends' leaving, it is an ideology that hides above it, which is around the feeling for friends' leaving, SU Shi said: “The moon is bright or dim and she may wax or wane, there has been nothing perfect since the olden days, so let us wish that man, will live long as he can! Though miles apart, we'll share the beauty she displays”, which also shows such mood. Despite of knowing that the other must leave, but the people also want to exhort him repeatedly before leaving, Yangguan and the moon can witness such heart, situation and scene [5].

When singing this work, the tone should be full of rich expression, the sound should be proper rather than too light, heavy, weak, strong, fast or slow, and the inner emotion must be exciting and reminiscent. It is the reverence for the ancients in the hearts of the singers, and the song of friendship represents the scene at the time of the farewell. From the song, we should understand the power that travels through time and space, as if the poet is caressing the Guqin and persuading friends to drink the last cup of wine. Although there are willows and drizzle in the spring, it still cannot hide the primitive, depressed and unwilling mood of the Guqin. The song is bleak, high-spirited, modulated, simple and hoarse. The range of this song is wide, full of tension, primitive and dignified.

3.4 Other Songs in the Same Style

The songs with the same quaint and artistic conceptions include:

Apricot Blossoms Against to a Sky, Slow Tune of Yangzhou and Qiliang Fan - The Song of Bai-Shi with the music and lyrics made by Kui JIANG in Song Dynasty. Kui JIANG is proficient in temperament and has a high level of musical accomplishment, his self-created music stresses the close cooperation between words and songs, the music and the lyrics are integrated into one, and the beautiful, smooth and stirring melody shows a vague and misty artistic conception. Among them, the melodies of the songs such as Apricot Blossoms Against to a Sky, Slow Tune of Yangzhou, Qiliang Fan have become repertoires on the stage today because they are quite wonderful and familiar and loved by people.

There is also a song with a title of The Moon over the West River On My Way Through the Yellow Sand Ridge at Night recomposed by FU Xueyi with lyrics from XIN Qiji and music from Great Courtly Treasure of Ci from South and North in Qing Dynasty, and the lyrics are very simple:

“Startled by magpies leaving the branch in the moonlight, I hear cicadas shrill in the breeze at midnight. The rice fields' sweet smell promises a bumper year, Listen, how frogs' croaks please the ear! Beyond the clouds seven or eight stars twinkle, before the hills two or three raindrops sprinkle. There is an inn beside the village temple, look! The winding path leads to the hut beside the brook.”

The poem deliberately describes the night scene of Huangshaling. The poem describes the scenery of the mountain village at a summer night from the visual, auditory and olfactory aspects with the bright moon, refreshing breeze, sparse star, fine rain, rice sweet and frogs' sound. It is not only a fusion of feelings with the natural setting, and the scenery is beautiful, picturesque, quiet, natural and vivid, but also like an ink and wash painting full of great aesthetic values and a sketch describing the summer night full of rural vitality. From the ideographical expression, the poem is

simple and true with any carving, which can make people enjoy the beauty.

When singing this song, the singer must understand the indifferent and natural style in the word, grasp the free and true feelings in the music and learn from the clean and simple pronunciation method of the opera. When singing, the singer must be careful not to overexert, but should control the breath properly and breathe deeply; The sound must not be disperse, but concentrated; Attention should also be paid to the expression marks in the music score; In the first place, the singer should sing the song lightly and prettily; In the middle part, the sound should be relaxed, unadorned and clean. The most important thing when singing is to grasp the style of this song, i.e. simple and unadorned. Only in this way, the beauty of the song's quaint and artistic conception can be reflected.

It is not hard to see that all seemingly simple works can often give people a real power, and “truth” and “goodness” are precisely the premise of the beauty.

4. Conclusion

In my education, teaching and singing practice, I can really improve my students' appreciation of art, which also provide me with a new perspective and vision for singing modern creative art songs. In these works, there are often multiple aesthetic characteristics, and a work contains a variety of aesthetic forms and types [6].

Therefore, we can draw the following conclusions from the study on the beauty of the quaint and artistic conception of classical poetry and art songs:

- The perseverance of the classical poetry and art songs dues to its roots in the soil of traditional poetry culture, which has created unique temperament and endowed vivid soul to these songs.
- The classical poetry and art songs have absorbed and drawn experience from many aspects of the traditional Chinese opera, such as the tune using, pronunciation, breath, body movement, expression technique, etc., thus, there are more abundant forms and the melody is smoother.
- The quaint beauty of the classical poetry and art songs can be expressed in external form and internal structure in terms of the song creation.
- The quaint beauty of the classical poetry and art songs can be expressed in singing style and performance method of the song.
- The quaint beauty of the classical poetry and art songs can be expressed in connotation, depth and breadth of the song.
- The quaint beauty of the classical poetry and art songs can be expressed in aesthetic taste and artistic aspect of the song.
- The beauty of quaint and artistic conception of the classical poetry and art songs is analyzed to better and creatively explore new connotation of the works, to definitely apply it in the teaching and singing time and to display the rich and colorful songs more comprehensively.
- For the classical poetry and art songs as a member of Chinese vocal works, the singer needs to summarize the rules of singing and grasp their romantic charms when singing these works, thus, the teacher can interact with students more accurately, thereby making students sing well.
- The aesthetic extent determines specifications of the artwork. We must firmly grasp this point in education and teaching.

While standing on and inheriting the form of excellent traditional culture, the most important thing is innovation and change. History is developing, and culture is change accordingly. In the process of learning and accumulating excellent culture of predecessors, we should conduct continuous analysis, summarization and screening, learn from others' strong points to offset weakness, and improve humanistic connotations of education and teaching in colleges and universities.

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