

The Artistic Characteristics and Teaching Methods for Tang Poetry Art Songs

Xu Yongqiang,
Manop Wisuttiapat and Chuchat Pinpart
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

Tang Dynasty poetry and art songs have the characteristics of combining ancient charm and art, and complementing each other. They can not only perfectly interpret the artistic conception of poetry, but also restore the historical background and the thoughts and emotions that Tang Dynasty poetry needs to express. Due to the tendency of Tang Dynasty ancient poetry to have beautiful artistic conception and concise wording, the style of songs is generally characterized by strong poetic meaning, elegant style, and profound artistic conception, balancing "beauty" and "elegance". When singing, the main focus is on recitation. Moreover, as one of the typical representatives of Chinese art songs, the transmission and singing of Tang Dynasty ancient poetry and artistic songs.

Keywords: Artistic Characteristics; Teaching Methods; Tang Poetry Art Songs

Introduction

In China's splendid and rich history, the Tang Dynasty was a period of profound influence and cultural prosperity. The Tang Dynasty created a poetry music culture that is comprehensive, pioneering, inclusive and progressiveness, which is an important turning point in the history of Chinese poetry music culture. Tang poetry and Tang poetry and songs are important components of traditional Chinese culture, influencing generation after generation of Chinese people. The Tang Dynasty poetry and songs discussed in this article are Tang Dynasty poetry and songs with ancient rhymes and new songs. It is a vocal work created by Chinese modern composers with profound cultural heritage and musical literacy, using Tang Dynasty poetry as the song body and Western composition techniques as the creative carrier, integrating traditional Chinese music elements into the material, inspiration, singing style, and other aspects of the work, forming a vocal work with the spirit of Chinese traditional culture. This music genre is a perfect blend of Western music creation techniques and traditional Chinese music elements. Through this study, it is hoped that it can play a positive role in promoting the inheritance of ethnic music culture, and at the same time promote contemporary college students to attach importance to their mother tongue music culture (Li, 2009).

China has been a "land of poetry" since ancient times, and Tang poetry is a treasure of Chinese culture. In the thousands of years of cultural development history in China, Tang poetry has an irreplaceable and important significance. The Tang Dynasty poetry and songs, developed on the basis of Tang poetry, are based on their own lives and constantly absorb other music cultures, forming a song form with Chinese traditional spirit, culture, and aesthetics. They are an indispensable and important music genre in vocal works.

Tang poetry, with its refined language, rich connotations, and profound artistic conception, has become the essence of Tang poetry and songs, possessing unique and artistic aesthetic characteristics that are incomparable to other vocal genres. At present, most vocal learners have the problem of singing, preferring to sing foreign works and arias in the learning process, music selection in concerts, and singing competitions. However, Chinese vocal works, especially Chinese poetry and songs, are rarely considered. This phenomenon should attract the attention of vocal learners, singers, and researchers, in order to realize the unique artistic, aesthetic, and deductive value of Tang Dynasty poetry and songs (Qin, 2017).

Ancient poetry and art songs refer to Han ethnic music that has been passed down from ancient China and is well-known to modern people. Songs from other ethnic groups cannot be called ancient poetry and art songs, mainly due to the historical background of ancient dynasties. The art songs of Tang Dynasty ancient poetry and lyrics are songs adapted from poems and lyrics passed down during the Tang Dynasty. The "qu" of Tang Dynasty poetry and art songs is generally composed of guzheng, guqin, or pipa, which is also in line with the basic composition of ancient Chinese musical instruments. It was not until later generations combined and adapted the qu with Tang Dynasty poetry that it became the familiar Tang Dynasty poetry and art songs.

The artistic characteristics of Tang Dynasty poetry

Tang Dynasty poetry and art songs have the characteristics of combining ancient charm and art, and complementing each other. They can not only perfectly interpret the artistic conception of poetry, but also restore the historical background and the thoughts and emotions that Tang Dynasty poetry needs to express. Due to the tendency of Tang Dynasty ancient poetry to have beautiful artistic conception and concise wording, the style of songs is generally characterized by strong poetic meaning, elegant style, and profound artistic conception, balancing "beauty" and "elegance". When singing, the main focus is on recitation. Moreover, as one of the typical representatives of Chinese art songs, the transmission of Tang Dynasty ancient poetry and art songs has profound significance for the inheritance of traditional culture and the promotion of national style in China. In essence, most Tang Dynasty ancient poetry and artistic songs were mainly in the form of lyrical art, and the melodies of these songs also fluctuated and had very unique aesthetic characteristics. Specifically, the aesthetic characteristics of Tang Dynasty ancient poetry and artistic songs can be discussed in detail from the following aspects:

Essentially, Tang Dynasty ancient poetry and lyrics are characterized by changes in tone and rhyme. It is precisely because of this characteristic that Tang Dynasty ancient poetry can achieve consistency between sound, emotion, and literary expression. Both oral singing and songwriting follow this principle. Among them, most Tang Dynasty ancient poetry and art songs are mainly in the form of lyrical art, with not only ups and downs in melody, but also obvious changes in intonation. The lyrics and music are mostly clearly displayed through long and multi tone forms, with a very unique melodic and phonological beauty.

The art songs of Tang Dynasty ancient poetry, which have the aesthetic color of Eastern culture, are actually a way of combining Tang Dynasty ancient poetry with music for expression. Moreover, this way of expression also vividly portrays China's unique Eastern culture and art. In addition, unlike Western culture, China's unique Eastern culture and art itself have very unique classical beauty characteristics. Moreover, during the creative process

of Tang Dynasty ancient poetry, it always followed the principles of rhyme and standardization, and in terms of poetry content, it also had the characteristics of both charm and integration of emotions and scenery. And this also brought Chinese poetry creation into its peak period. In addition, in terms of musical expression in ancient poetry, silk and bamboo orchestras are also used to replace traditional large-scale arrangement instruments, which is an important means for literati and poets to express their emotions and ideas. The combination of poetry and music art fully demonstrates the unique qualities of China's national culture, with a strong aesthetic color of Eastern culture (Wu, 2018).

Essentially, Western art songs are born in the unique cultural background of the West, and most of them are elegant art that is far from the lives of the general public. In China, although royal relatives and relatives have specialized theatrical troupes, ordinary people also have their own unique artistic forms. It is precisely because of this that Chinese social art also has the characteristic of universality. Therefore, China's ancient poetry and artistic songs do not have any excess aristocratic spirit, but rather are very approachable to the people. In this way, ancient poetry and artistic songs also have a characteristic of being both refined and popular, with harmonious beauty. Take Meng Haoran, a famous pastoral poet from the Tang Dynasty, as an example in his poem "Spring Dawn". The poem says: "Sleeping in spring without realizing the dawn, I hear birds singing everywhere." After one night of wind and showers, how many are the fallen flowers? Although the content of this poem is relatively simple and has been learned since elementary school, it is a well-known and well-known poem. Moreover, this poem is not a lyrical poem. The poet only used a few sentences to depict a picture of spring, which is simple and easy to understand. Based on "Spring Dawn", the famous Chinese composer Mr. Li Yinghai has created related art songs. The songs are gentle and profound, with a hint of melancholy, perfectly presenting the colors of spring, and contain profound aesthetic characteristics, which are very harmonious (Weng, 2007).

Possessing individual beauty, there are many ways of singing Tang Dynasty ancient poetry and artistic songs in the current society, and bel canto singing is also one of them. Among them, when bel canto and treble meet, a new vitality often bursts out, which is also a unique audio feature in China. After Western art songs were introduced into China, the singing of Tang Dynasty ancient poetry and art songs was also influenced to a certain extent. In this context, two styles of ancient poetry and art songs have emerged: broad art songs and narrow art songs. And this also added some new elements to the singing of Tang Dynasty ancient poetry and artistic songs, with personalized beauty.

For Tang Dynasty ancient poetry and artistic songs, music and ancient poetry are both very important elements, and these two are inseparable. Among them, ancient poetry is both literary and musical. In this unique art form, the literary language of Tang Dynasty poetry formed a mature and fixed rhythmic form with musical beauty. Moreover, in ancient Tang poetry, poets often used techniques such as metaphor, contrast, and symbolism to express their emotions through borrowing scenery. Sometimes, they also used direct expression techniques and combined them with "comparison" and "xing" techniques to depict the enchanting realm of poetry, so that their emotions could be fully expressed and their aspirations could be profound enough. And this also endowed Tang Dynasty ancient poetry and artistic songs with artistic beauty.

Teaching Methods for Tang Poetry Art Songs

Reasonable Material Selection - Choose ancient poetry and songs according to singing needs

There are many resources of artistic songs in ancient Chinese poetry. To apply them to vocal teaching, it is necessary to start from specific teaching needs and select appropriate material content. There are many vocal techniques, first of all, bel canto singing. Taking the ancient poem "Silent Night Thoughts" as an example, when asking students to sing this song with beautiful voices, they should pay attention to their breathing and the intensity of their voice, while also grasping the emotions of the song and expressing their emotions through different tones. Secondly, ethnic singing techniques. When using ethnic singing techniques to sing music, it is important to pay attention to the accuracy of the pronunciation of each character, with clear meanings between the lines, and to reflect the unique characteristics of ethnic singing techniques. For example, for the song "Farewell to Dong Da", which is full of charm, it is necessary to have a strong and powerful voice when singing. The third type is popular singing, which pays more attention to the uniqueness of the voice. When singing, it is important to present the artistic conception of the music. When selecting ancient poetry, it is important to choose content that is in line with one's own aesthetic temperament as much as possible. For example, when teaching "Yellow Crane Tower Farewell to Meng Haoran's Guangling", one will find that it is a song full of dynamic beauty and classical temperament, with a strong personal style. When singing, one should have an elegant feeling (Chen & Yuan, 2019).

Chinese poetry and art songs are composed using five tones, so when practicing vocal music, one should consider the form of the music. Vocal teachers can choose songs based on specific singing methods, or they can choose songs based on poetry and art songs. After students become familiar with different singing styles, teachers can freely choose several famous music pieces for analysis to find the most suitable singing style for themselves. For example, when we sing everlasting longing for each other, we can choose folk songs. The voice of folk songs is relatively clear, which is very consistent with the style of folk songs. In "When Are Spring Flowers and Autumn Moon", you can choose to sing with a floral soprano. During the singing process, you need to learn rhyme, and in regular training, you need to pay attention to pronunciation and pronunciation, so as to bring auditory enjoyment to people.

Text Analysis - In depth Analysis of Ancient Poetry and Art Songs

Firstly, in order to apply Chinese ancient poetry and artistic songs to vocal teaching, it is necessary to have a clear understanding of their textual structure in order to better understand and express one's emotions. The words in vocal works refer to "words" and "music", and for singers, these two aspects must be combined. The "words" in poetry are mostly created by ancient poets, while the music is the work of modern composers. In teaching practice, in addition to analyzing the creative intention of ancient poetry authors, it is also important to understand the background of their creation. Therefore, in vocal practice, in order to ensure the application of artistic poetry in practice, teachers can systematically elaborate on the emergence and development of artistic poetry through classroom previews, multimedia teaching, and other forms. Firstly, students should understand the history of the emergence and development of "words" in this song, in order to determine the thoughts and emotions that poetry wants to express. The purpose is to enable students to understand the

basic meaning of ancient poetry and the values and attitudes it aims to express, and to guide students to analyze the emotions, purposes, and other aspects of the poet during creation, so that they can better understand the artistic conception of ancient Chinese poetry, better use the artistic conception of poetry, and improve their ability to appreciate "poetry". In short, teachers should guide students to analyze the "words" in poetry and integrate the cultural connotations of poetry into it, so as to better understand the connotations and emotions of such poetry (Lu, 2014).

Secondly, it is necessary to conduct a deep analysis of the introduction of "qu". The composers of ancient Chinese poetry are mostly modern writers, and their works inevitably contain the emotional colors that contemporary writers want to express. The era environment in which "ci" and "qu" exist is different, and composers inevitably create secondary works of ancient poetry during the creative process, which brings certain difficulties to students' understanding and interpretation. Therefore, when applying artistic songs of Chinese poetry to vocal music teaching, teachers should understand the composer's life experience and creation style in advance, and guide students to appreciate the connotation of artistic songs of poetry in class, so as to comprehensively understand the characteristics and style of artistic songs of poetry, so that while improving their vocal music skills and cultural literacy, they can also inherit and carry forward the essence of Chinese culture. When analyzing the text of ancient Chinese poetry, it is necessary to consider both the overall quality of the poetry and the aesthetic feelings of the audience. This is because this type of poetry is basically a combination of modern composers and ancient poetry authors. If one is too fixated on the expressive power of a work, it is likely to have a negative impact on the artistic quality and historical significance of poetry. Therefore, in practice, teachers should balance the two key aspects of "lyrics" and "music", emphasize them moderately, flexibly grasp the style of songs, and grasp the discourse structure of poetry, so as to better realize the artistic value of works (Xu, 2010).

Skill Training - Emphasizing Technique and Breathing to Enhance Vocal Performance

Technology and breathing are two very important aspects in vocal teaching, which have a crucial impact on students' vocal and singing abilities. On the one hand, the cultivation of technology is an important part of vocal teaching, which includes training in singing techniques, sound tremors, accuracy control, timbre control, and other aspects. Students should master the correct singing techniques and vocal techniques through professional guidance from teachers. In learning, students should pay attention to the correctness, clarity, and expressiveness of their singing techniques. At the same time, during the practice process, they should also pay attention to the mastery of key elements such as pitch, timbre, and intonation to ensure that their singing techniques are correct and clear. On the other hand, breathing is the foundation of vocal music, and students need to master breathing techniques such as deep breathing and silent breathing to adjust the height and intensity of the sound. For example, "Chang Xiang Zhi" is a folk song. When practicing, one can start by reciting the poem to let students know how heavy their pronunciation is and how clear their voice is. At the same time, they should also pay attention to their breathing, so that they can better integrate into the artistic conception of the poem.

Qi is the support of voice, and the mastery of Qi in singing can reflect the singer's singing skills. In some compact modern songs, or in ancient poetry and art songs, if the control of breath is not good, there will be a situation of "out of breath". It is necessary to learn how to control the breath. However, it should be noted that most music works adopt a universal and homogeneous approach to breath processing, which also leads to students not having a precise grasp of breath. The lyrical language of ancient poetry and art songs is strong, and high demands are placed on the perfect interpretation of sound quality and timbre. For example, in "I Live at the Head of the Yangtze River", the expression of "qi" is delicate and tactful. Using "qi" to express people's longing for love shows that mastering "qi" is an important part of it. If singing is only done in a single, conventional tone, it cannot express the profound emotions of poetry. For example, in "Guan Ju", the lyrics of this song are very simple, but the rhythm is very clear. The rhythm of each song is different. When it comes to the second song "Leisure, tossed and turned", the word "ah" goes from G1 to D2 in one go, without any pause, taking this song to a trendy place. But at the climax of "Guan Ju", the speed of the singing section has also greatly improved, which requires students to quickly adjust their breath while singing, taking every two bars of breath to express the rhythm and characteristics of the song. In the last paragraph, the rhythm of singing slows down again, which requires students to have the flexibility to grasp the continuity of breathing.

Diversified Teaching - Developing a Diverse and Stereoscopic Vocal Teaching Paradigm

Conducting music education based on the characteristics of music and the personality of students is an effective way to enhance the actual effectiveness of vocal singing. Teaching according to individual needs can be tailored to different students, and this approach can stimulate their potential. In the practical process, a hierarchical teaching approach is adopted, starting from the students' singing cognitive level, artistic appreciation ability, appreciation of ancient poetry and their own understanding, and learning is carried out through group building and other methods. We should follow the principle of gradual progress, and when students engage in vocal training, they should have a thorough understanding of the content of the song and the emotions that the author wants to express.

Firstly, during teaching, students should be treated as the main body and should not be allowed to imitate the singing of others at will. Encourage them to dare to express themselves, use their own singing style and emotions, and combine them with professional knowledge and understanding of ancient poetry for interpretation. In the teaching process, attention should be paid to the art of teaching, the creativity of teaching, and the cultivation of students' comprehensive qualities.

Secondly, in traditional vocal teaching, due to the limited opportunities for students to perform on stage, it leads to stage fright during the singing process. Therefore, in the process of conducting vocal teaching, teachers should make good use of the school's stage resources and create more opportunities for students to intern on stage. Organize a concert after class to increase opportunities for students to perform and enhance their stage experience. The teaching of vocal music is different from general subjects. Students should be given the opportunity to perform as much as possible, and regular concerts and other forms of performances should be organized. In various performances and competitions, poetry should be the main performance piece, allowing students to deeply and closely learn ancient poetry and artistic songs. For this purpose, teachers can organize activities on ancient poetry and art

songs, set up a library of ancient poetry and art songs, and after determining the scope, students can select the songs to sing from the scope of ancient poetry and art songs, which has a good promoting effect on the training of students' singing skills (Zhu, 2018).

Again, many schools currently rely too much on the subjective judgment of teachers when selecting courses, and do not pay enough attention to specific ancient poems and songs, resulting in poor learning outcomes for students. To solve this problem, it is necessary to increase the utilization of the basic content of "Ancient Poetry" and promote the rational optimization of the basic content of "Ancient Poetry". On this basis, by using the methods of professional courses, students can improve their understanding of poetry. In poetry and song teaching, emphasis should be placed on the comprehensive development of students. We need to strengthen the establishment of courses in aesthetics, history, literature, etc., in order to improve students' aesthetic level and understanding ability. At the same time, we also need to improve the corresponding singing and assessment standards to ensure the learning effectiveness of students.

Finally, effectively enrich the teaching resources of ancient poetry and artistic songs. On the one hand, the vocal department can introduce the advantages of poetry to everyone through elective courses, and introduce various songs, allowing students to join the teaching of poetry. This can combine cultural and musical aspects, allowing students to actively explore and learn the artistic nature of poetry. On the other hand, in the era of new media, vocal teachers can use internet information technology to search for teaching resources about ancient poetry and artistic songs, and analyze the techniques and expressions in these singing works with students to enhance their artistic aesthetic level. At the same time, vocal teachers can also record the teaching process of ancient poetry and art songs into videos and share them on online platforms. Students can learn the singing methods of ancient poetry and art songs by watching vocal teacher demonstration and explanation videos, helping them better master the singing skills of ancient poetry and art songs.

Conclusion

The singing techniques of Tang Dynasty Chinese art songs and enriched their teaching experience. The researchers summarized the results of expert interviews, and the experts jointly believe that students should learn the basic knowledge and literary knowledge of Tang Dynasty Chinese art songs, as well as the famous Tang Dynasty Chinese art poetry. In teaching, we should start with the simplest basic knowledge of Tang Dynasty Chinese art songs and music to avoid students feeling difficult to learn, developing a sense of rejection and interest in learning. Using some interesting teaching methods, such as picture display, music appreciation, video appreciation, etc., to help students learn Tang Dynasty Chinese art songs can stimulate their interest and enthusiasm in learning Tang Dynasty art songs. Use professional tests in the assessment to assess students' learning outcomes.

References

- Chen, X., & Yuan, W. (2019) on the Divine, Intrinsic, and Beautiful Color Images in Tang Poetry. *Chinese Aesthetics Research*, 2019 (1), 115-127.
- Li, S. (2009). *On Chinese Art Songs*. Shanghai: Shanghai Music Publishing House Hegel Aesthetics.
- Lu, Z. (2014). *The Sound Expression of Vocal Suite "Three Tang Poems"*. Shanghai Conservatory of Music.
- Qin, Y. (2017) The Presentation of Artistic Conception in Chinese Tang Poetry Art Songs *Journal of Northeast Normal University (Philosophy and Society)*, 2017 (3), 57-59.
- Weng, Y. (2007). A Brief Discussion on the Relationship between Imagery and Artistic Conception in Tang and Song Poetry. *Film Review*, 2007 (17), 88-90.
- Wu, Y. (2018). "Ancient Rhyme and New Sound" - Aesthetic Characteristics and Value of Chinese Ancient Poetry and Art Songs. *Western China Leather*, 40 (21), 101.
- Xu, P. (2010). *Research on Harmony in the Early 20th Century*. Shanghai: Shanghai Music Publishing House.
- Zhu, Y. (2018). *Research on Contemporary Chinese Ancient Poetry and Art Songs from the Perspective of Music Aesthetics*. Nanchang University.