

The Characteristics and Teaching of Art Songs on Ancient Chinese Poetry

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Abstracts

We define ancient Chinese poetry art song as: the lyrics of ancient Chinese poetry, and the music composed by modern writers. There have been a lot of researches on ancient Chinese poetry and songs in China, both from the music itself and from the perspective of poetry. The ancient Chinese poetry art song is composed of the words of ancient Chinese poetry, so the ancient Chinese poetry art song is closely related to ancient Chinese poetry. In studying ancient Chinese poetry and song, we should see the connection between words and regions and examine them separately. Both melody and poetry should be understood and learned more deeply. Students can correctly appreciate the meaning conveyed in ancient Chinese poetry and songs through correct teaching. While improving students' singing ability, they should also improve their cultivation, family, and country feel.

Keywords: Teaching; Art Song, Ancient Chinese Poetry

Introduction

"Art song" usually refers to formed in the late 18th century to the early 19th century, widely popular in Europe as a type of lyric song; Since modern times, the creation and singing of "art songs" have been popular in Europe, America and all over the world. Roger Carman, a famous American music professor, interpreted "art song" in his monograph "Music Lesson" as follows: "Art song is one of the most characteristic genres in Romantic music. *Art song* is a work written for monophonic vocal music and piano. In art, songs, poetry, and music are integrated. It is a solo song accompanied by piano, with poetry as the lyrics and music to express the mood and imagination of poetry.

"Art songs" began to spread in China at the end of the 19th century and the beginning of the 20th century. In the past 100 years, Chinese musicians combined this western vocal music genre with Chinese traditional culture to create "Chinese classical poetry and art songs." Art songs on ancient Chinese poetry are a unique art form in China and a very important part of Chinese traditional culture. With the rapid development of China, people's sense of national identity is getting stronger and stronger, and more and more foreign people are falling in love with traditional Chinese art. Art songs on ancient Chinese poetry are also beginning to receive popular popularity. This topic takes the art songs of ancient Chinese poetry as the research object and analyzes and studies their artistic value and characteristics.

With the development of the social economy and social progress, Western and western music has greatly influenced Chinese traditional culture and music. Western art songs and western geographic music are becoming increasingly popular in modern China. In contrast, Traditional Chinese music has become a "minority" because it is difficult to understand or does not receive due attention. Now, the state is paying more and more attention to the development of national culture and national confidence. The National Art Foundation has also funded the "Talent Training Program for Singing Ancient Chinese poetry and songs." It

also shows that the country and society attach great importance to ancient Chinese poetry, songs, and singing talents. China National Radio has also produced and broadcasted a series of programs promoting traditional Chinese culture. Courses on Traditional Chinese culture have also been set up in primary and secondary schools and universities in China. In major music colleges, ancient Chinese poetry art songs are also vocal music major students must learn the repertoire. Lei Jia, a famous young singer in China, put forward the concept of "Chinese vocal music" in the first Shenzhen vocal music season discussion, pointing out that both the Chinese vocal music group and the Bel Canto group have proposed the importance of singing classical poetry works.

The development and future of Art songs on ancient Chinese poetry

Initial development in the twentieth century.

After the May 4th Movement, anti-imperialist and anti-feudal demands brought large numbers of patriots to the streets, demanding science and democracy. Moreover, in music, musicians are beginning to understand the science of music. Musicians began to have a heated discussion about the relationship between science and music and between Chinese and Western music. A group of musicians who returned from overseas realized the scientific nature of western music and believed that they should use the scientific methods of western music to organize Chinese music to innovate Chinese music. Musicians such as Xiao Youmei, Qing Zhu, and Huisi, the founders of the Art songs on ancient Chinese poetry, used ancient Chinese poetry to create songs. Their works are artistic and have a distinctive college style. They are still required songs for students majoring in vocal music. They are pioneers of professional music education in China (Guan, 2014 : 25).

In January 1919, Peking University founded the "Music Research Association" (CAI Yuanpei as president). The association with "researched" Study music, cultivate temperament" for the purpose, set up piano, violin, pipa, Guqin, and Kunqu five groups, Xiao Youmei, Wang Lu, Zhao Zijing, Chen Zhongzi, New Lun, Hammen, Zha Tujian, Yang Zhaoshu, and other strong teachers (Wu, 1999 : 21).

During the May 4th Movement, Chinese society began to pay attention to the development of "aesthetic education," patriotic musicians and educators began establishing China's higher music education. In this context, many young musicians with a background of studying abroad began to establish higher music education institutions in China. Xiao Youmei, green and luxuriant silk and other musicians and senior musicians, has left the Chinese learning background through the systematic learning of western music, has a strong theory of learning music composing, formulating a western academic music education into China, became China's higher music education in the first batch of teachers, It is also the pioneer of higher music education in China (Wang, 2005 : 15).

Their works also have a distinctive western classical music theory creation style, including western composition techniques, western music theory, and western multi-part music system. Works are strong and artistic, with a distinctive academic style. In creating their ancient poetry and songs, they tried to compose music with western composition techniques and aesthetic requirements and then combined it with ancient Chinese poetry, forming ancient poetry and songs with the color of The Times. These composers are not only pioneers of professional music education in China but also pioneers of ancient Chinese poetry and song creation.

Prior to this period, Chinese music continued its traditional monophonic system. Since the 1920s, this group of musicians with a background of studying abroad began to apply the more scientific composition techniques of the West to the development of Chinese music. It was formed under the background of higher music education, the combination of Chinese and foreign cultures of art songs on ancient Chinese poetry. They used Western techniques to compose music for ancient Chinese poems based on Western aesthetic standards (Guo & Yue, 2012 : 1).

In the 1930s, ancient Chinese poetry and songs flourished

China and Japan went to war after the September 18 and December 28 Incidents in 1931. After the fall of the three provinces of Northeast China into the puppet "Manchukuo," the Chinese people's anti-Japanese democratic uprising increased increasingly high. The Government of China carried out the policy of "dealing with the outside world must first secure the inside" and promoted the "new culture movement" to oppose democracy and socialism. With the awakening of national consciousness, composers began to create art songs on the theme of anti-Japanese and national salvation, expressing the appeal of striving for national liberation and independence. At this stage, the idea of "music without borders" prevailed. A famous Chinese music educator, composer, and translator once said, "For the tools, I advocate the overall globalization and modernization, but for the content, I always advocate the complete localization in China." At this stage, more musicians appeared, using Western composition techniques to express ancient Chinese poetry works. Composers of this period included musicians who had returned from studying abroad and students from domestic music academies. For example, Zhao Yuanren, Huang Zi, and his "four great disciples," some of whom had teacher-student relations. In this period, more composers and musicians than in the 1920s devoted themselves to creating ancient Chinese poetry and songs.

In the nineteen forties

In the 1940s, China's domestic warfare was complicated. More composers devoted more energy to creating mass songs on resistance against Japan and national salvation. Musicians such as Xian Xinghai, Tan Xiaolin, and Jiang Wenye are still writing ancient poems and songs. From the outbreak of the 1941 Pacific Campaign to the founding of the People's Republic of China in 1949. In this decade, Chinese society has changed dramatically, and the Chinese music of this period has also been branded with the brand of The Times. During this decade, China experienced the eight-year War of Resistance against Japanese Aggression and the Third Revolutionary Civil War. Music education and music work needed to be better developed. The spread of many ancient poems and art songs has been restricted. However, outstanding composers still inject fresh blood into ancient Chinese poetry and art songs. For example, Xian Xinghai absorbed elements from folk music, and Tan Xiaolin introduced Hindemith theory into China and improved it nationalized. Although the development of ancient Chinese poetry and art songs in this period was limited to some extent, there were also more innovative elements.

Characteristics of Art songs on ancient Chinese poetry

1. The source of lyrics of Art songs on ancient Chinese poetry

From the perspective of song literature, we divide the sources of ancient Chinese poetry lyrics into two categories. One is poetry works handed down from ancient times. In this kind of work, there are ancient poetry and musical works that have been passed down completely, and the residual songs that have been passed down and now people compose for them. There is also a kind of modern Chinese composers with ancient poetry works as the lyrics, using modern composing techniques to create songs. The history of ancient Chinese poetry spans over two thousand years, from the Book of Songs, the beginning of Chinese poetry in the Spring and Autumn Period of the Western Zhou Dynasty, to the Moon and the Fairy of Linjiang in the Qing Dynasty. Most are Tang and Song poetry, and Tang poetry and Song Ci also have their characteristics. They are also different. In form, Tang poetry is mainly composed of four or eight sentences, each with five or seven characters. For example, Tang Dynasty poet Li Bai's "Silent Night thinking," "in front of the bright bed moonlight, suspected to go to bed. Look up at the bright Moon, bow down, and think of home." It is a five-sentence quatrain. The poem consists of four sentences of five characters each. Of course, ancient poems also have more free-sentence patterns and characters. Song Ci refers to the popular style of poetry in China's Song Dynasty. The sentence pattern of Song Ci is regulated and restricted by the word cards, and there are fixed sentence patterns and rhymes. It is rare for the whole poem to have the same number of words in each sentence, so Song Ci is also called long and short. For example, Song Ci set to the art song "Man Jiang Hong."

In Yuan Dynasty and Ming Dynasty due to the low output of poetry, there were fewer art songs composed with Yuan Dynasty and Ming Dynasty poetry. In the Qing Dynasty, Dream of Red Mansions, one of the three great masterpieces of Chinese literature, produced many excellent poems, such as "Wang Ning Mei" and "The Song of Buried Flowers."

2. Features of Art songs on ancient Chinese poetry lyrics

The lyrics of art songs in ancient Chinese poetry span a wide history and have different characteristics at different times. This paper analyzes the characteristics of the lyrics of art songs in ancient Chinese poetry by the representative poems of pre-Qin, Tang, Song, Yuan, Ming, and Qing dynasties.

The Pre-Qin Period: The Book of Songs

The Book of Songs is the earliest poetry collection in ancient China. Rich content, vivid language images, rich and colorful, many double sound rhyming words, and overlapping words. The abundant nouns in the Book of Songs show that the poet fully understands objective things. The specific and accurate description of action shows the poet's detailed observation and the ability to control language.

The sentence pattern of "The Book of Songs" is based on four words, four independent chapters, which are mixed with two to eight words. The four-character sentences with two beats have a strong sense of rhythm, which is the basic unit of the regular rhythm of the Book of Songs.

Han Dynasty: Yuefu Poetry

Yuefu is an ancient music institution. During the Two Han Dynasties, Emperor Wudi established Yuefu, and Yuefu poetry was the mainstream literature then. Hanyuefu collected folk or imperial court lyrics, arranged and changed them, and then set them to music for playing or singing at palace banquets. For example, in the famous work "Long Acquaintance" from the Evil Spirits, "the mountains have no mausoleum, the river is exhausted. Winter

thunder, summer rain and snow, heaven, and earth together, but dare to be with you. Long acquaintance, long acquaintance, long acquaintance." New songs are written today and are still sung. The lyrics of Yuefu's poems come from various sources and reflect the social life of various classes in the Han Dynasty. They contain a variety of subjects, including pain caused by war, poverty, corvee labor, love, happy labor life, and the free mood of seeking immortality by drinking alcohol. Most languages are simple and concise, concise and comprehensive. In the Eastern Han Dynasty, collecting poems among the folk was very important in political life. Therefore, folk songs began to develop and expand from the government's attention during this period.

Tang Dynasty: Tang Poetry

Tang poetry is mostly metrical poetry. Metrical poetry refers to poetry with strict rules on form and rhythm. In the Tang Dynasty, it was called "modern style poetry" and "modern style poetry." According to the number of sentences, it could be divided into three kinds: quatrains, rhythmic poems, and metrical poems. They could also be divided into five and seven characters. Tang poetry can be divided into landscape poetry and frontier poetry. *Landscape poetry* is a poem that expresses the author's feelings through the description of the landscape. Such as Meng Haoran's "Look at Dongting Lake to give Prime Minister Zhang" Wang Wei's "Zhong Nan Shan" (Feng, 2005 : 34). *Frontier Fortress poetry* is a poem themed on frontier fortress warfare. It generally praises the soldiers of the defense who kill the enemy, laments the hardship and cruelty of the war, and reflects the thoughts and feelings of the soldiers. Cen Shen, Gao Shi, and Wang Changling are all outstanding representatives of Frontier poets.

Song Dynasty: Song Ci

Song Ci refers to the popular themes of poetry in the Song Dynasty. The biggest difference between Song Ci and Tang poetry is musicality. At the early stage of the Northern Song Dynasty, literati, and scholars used Ci poems as works that could be sung when they were having fun with wine. Therefore, unlike Tang Dynasty poets who used poems to express their political ideals, Song Ci's poems mostly described their inner emotions and were mostly graceful in style. Ci was relatively mature in the Song Dynasty, and many ci writers appeared in the Song Dynasty, such as Su Shi and Li Qingzhao. Even the emperor's ministers also created Ci. Their Ci works are also the classic works of Chinese ancient poetry art. It is also because of the large number of lyricists in the Song Dynasty and their distribution in different strata, which gives Song Ci's works a broader and richer connotation (Liu, 2015 : 76).

Yuan Opera

Compared with Tang poetry and Song Ci, Yuan Song is more popular, colloquial, and has very folk characteristics. For example, Yuan Zhang Kejiu's "Han Dongshan" in the "stream buckle gunwale song, happy Ye Mo Ge." "Ye Mo Ge" is a common modal at the end of a sentence in Yuan Opera, which appears in the Story of the Western Chamber and Pei Du Huandai. "Such as in Deng Yubin's "Nagasaki Order," colloquial interjections also appear. Yuan Qu emerged after Tang poetry and Song Ci. On the one hand, Yuan Qu inherited the elegance and elegance of poetry. On the one hand, the status of scholars was low, and society was dark in the Yuan Dynasty, so there were many critical works in Yuan Qu. The love works in Yuan Opera are also bolder than those in previous dynasties.

Composition characteristics of Art songs on ancient Chinese poetry

Art songs on ancient Chinese poetry originated in modern China, which refers to a musical genre created by composers different from western art songs by learning from western composition techniques and combining with excellent ancient Chinese poetry. It is composed with the lyrics of ancient Chinese poetry. The words are beautiful, and the concise verses can express strong artistry. As mentioned above, Chinese ancient poetry in different periods has different writing structures, and art songs on ancient Chinese poetry also show different musical structures according to the characteristics of Ci in different periods. It is a modern vocal music combining scientific Bel Canto with Chinese traditional culture. In the history of modern Chinese music, a group of patriotic songs became the mainstream of Chinese vocal music works. Due to the September 18 Incident, the anti-Japanese sentiment was high in China at that time, and the anti-Japanese national salvation songs resonated with all social strata. During this period, excellent composers were represented by Zhao Yuanren, Huang Zi, Qing Zhu, Liu Xuan, etc. In addition to patriotic and national salvation art songs, they also created a large number of excellent ancient poetry art songs. The following are several representative composers as examples to introduce art songs on ancient Chinese poetry.

Qing Zhu

Qing Zhu, whose original name was Liao Shangguo, wrote two works, *Music Words* and *General Theory of Music*, which was early monographs on music aesthetics in modern China. In addition to the monographs, there are two songbooks, *Qingge* and *Yinjing*. When he was studying in Germany, he composed an art song called "The Great River Goes East" based on the song of the Song Dynasty poem "Yearning for Love in the Red Cliff," which is regarded as the first work of ancient Chinese poetry and art songs. "I Live at the Head of the Yangtze River," composed by Song Ci "Bu Yuan," expresses the memory of comrades who died in the Northern Expedition.

Qing Zhu tried to use European composing techniques to create art songs in Chinese style. Most of his works are composed by himself and accompanied by piano. He pays more attention to the layout of tonality, the arrangement of musical structure, and the harmony between art form and humanistic spirit connotation. The traditional school songs were created by "choosing songs and lyrics," while Qing Zhu's creation changed this tradition and greatly influenced the later generations (Qian, 1997 : 21).

In composing techniques, Kiyoo uses the functional system of major and minor keys of the classical period and uses regular triads. In the tonality layout, the pentatonic and western size modes are integrated to make modern scientific Bel Canto music with Chinese national characteristics.

Huang Zi

Huang Zi wrote or changed 107 pieces of music in his short 34-year life. Among them, "Flower is not Flower," "Point Crimson lips Ode to climb the building," "Moon Song of Mount Emei," and so on are very representative of ancient poetry art songs. "We want to develop China's music," Huang said in the *Morning Post*. "China's new music must not be copied from foreign works or be made by Western people using the pentatonic scale as the backbone of melody. It must be created by writers who have the blood and soul of the Chinese nation and have the skills of Western composition. All western music is not good. We must choose carefully. The bad ones we should reject, but for the time being, we may borrow a lot from the good ones. In short, we want to learn good western music and use this

method to study and sort out old Chinese music and folk songs. Then we will not be difficult to produce the new national music." After returning from studying abroad, Huang Zi greatly attempted to apply western techniques to national vocal music. Therefore, Huang Zi's works reflect more national characteristics based on absorbing the scientific and musical techniques of Germany and Austria. This was a bold breakthrough at that time and accumulated valuable experience for later composers (Feng, 2005 : 34).

Liu Xue'an

Liu Xuan is a famous composer, music educator, and patriot in Chinese music history. He studied under Huang Zi. Since childhood, Liu Xuan had a keen interest in ancient music and folk instruments and studied Kunqu opera. At 21, he was admitted to Chengdu's private Academy of Fine Arts to study Chinese painting. All these had a great influence on his later composing style. "Riding at Night on Fengqiao" and "Red Bean Ci" are ancient poetry art songs he wrote in his early days. Due to the differences in personal growth and education, his works are more national than those of Huang Zi and Qing Zhu. He academically advocated Chinese national vocal music and applied western scientific composition techniques to Chinese national music. We should use advanced scientific composition techniques to create music with Chinese national characteristics. In line with this proposition, Liu Xuan's works are more national (Hu, 2000 : 3).

Generally speaking, the harmony techniques of ancient Chinese poetry art songs are varied. For example, Flowers are not Flowers, The Great River Goes East, and other works are composed by the functional harmony system of major and minor keys. Fengqiao Night Mooring, Bu Yuan · Residence of Dinghui Temple in Huangzhou and other works pursue to highlight the embodiment of national pentatonic mode in western harmony. In the past one hundred years, excellent Chinese composers have combined modern composition techniques with ancient Chinese poetry, creating many ancient poetry art songs that spread worldwide.

Contemporary famous Art songs on ancient Chinese poetry

There are a large number of ancient Chinese poetry, and there are also a large number of excellent art songs on ancient Chinese poetry. First, choose four representative art songs on ancient Chinese poetry to do an analysis. The first piece is the Great River to the East, composed by Qing Zhu, which is regarded as the first piece of Chinese ancient poetry art.

1. The Great River goes east

"Big River to the East" is a song Qing Zhu wrote while studying in Germany. The song is composed of ancient Chinese poems based on Western composition techniques from Germany and Austria. China was in political chaos after being invaded by foreign powers at that time. Qing Zhu study abroad real-time concern for the motherland. He was caught in a rainstorm when he was boating on the lake. After returning to his house to shelter from the rain, lightning and thunder flashed outside, which reminded him of his troubled motherland, so he created the work "The Great River to the East" (Qian, 1997 : 21).

This song is based on Su Shi's "Nian Nu Jiao · Nostalgia for the Red Cliff." The style of the work is as heroic as the style of the poem. It is still a must for baritone. Su Shi, a lyricist, was put in prison. Faced with such a change, he lost hope and confidence in life. When he came to Chibi, he remembered the story of Zhou Yu's successful attack on Cao's army and wrote a famous poem, "Nian Nu Jiao · Chibi Nostalgia."

This poem is divided into two phases. The first half describes the magnificent scene of the Red Cliff, the flowing river. The river lapped strongly against the bank, sending out thunder waves. The magnificent rivers and mountains are like paintings, and many heroes emerge at once. The second part describes that Zhou Yu was so proud that he could burn the enemy's warships to the ground in a moment of laughter. Talk about their own to the battlefield. It is sentimental, but also early long gray hair. Compared with Zhou Yu, he lamented his disappointment in life. Sprinkle a cup of wine on the river to celebrate the moon. The whole poem is very romantic.

From the aspect of music structure, the art song "River to the East" is a single two parts (epilogue) music structure. The overall tonality of the work is based on e-minor. Through changes and comparisons in tonality, texture accompaniment, materials, speed, and intensity, the whole piece finally returns to e minor. It uses minor colors to express the author's lamentation that life is as short as a dream.

2. Send Meng Haoran to Guangling at the Yellow Crane Tower

The poem "Send Meng Haoran to Guangling at the Yellow Crane Tower" was written by Li Bai, a Chinese poet in Tang Dynasty, in the sixteenth year of the Kaiyuan Reign of Emperor Xuanzong. When Li Bai was very young, he traveled from Sichuan to Hubei. He heard that Meng Haoran, a great poet he admired, was living in Wuchang. He went there specifically to visit Meng.

Two people met after talking very happily. Meng Haoran also appreciated Li Bai's talent. The two people became very good friends. Later Meng Haoran left Wuchang for Guangling. Li Bai went to see him off. Two people together after a few days, Meng Haoran is ready to go east by boat. Li Bai saw off friends in the Yellow Crane Tower and wrote the first through the ages "in the Yellow Crane Tower to send Meng Haoran to Guangling." This poem contains Li Bai's longing for his friend and his expectations and wishes for his future. Later, the composer, Mr. Liu Wenjin, composed music for this poem, realizing the perfect combination of poetry and music. The perfect combination of poetry and music. In 1956, Liu Wenjin was admitted to the Central Conservatory of Music, where he studied composition theory and other Musical Instruments such as the erhu, piano, and Suona.

Has made outstanding contributions in the field of folk music of our country. His works are full of strong national colors. "Sending Meng Haoran to Guangling at the Yellow Crane Tower" is a typical composition of national pentatonic mode, created by the structural principles of the ethnic form of starting, continuing, turning, and combining. The form structure is a single two-part form, the mode is D Gong mode, and the beat rhythm is 4/4 beat. When composing the music, Liu Wenjin adopted the irregular, loose, and slow rhythm in the beginning part of the music and added many elements of national instruments, reflecting the poet's poetic painting. In order to achieve the Glisson of Guzheng, a Chinese national instrument, and arpeggio of pipa in the piano accompaniment, the composer "cleverly uses vibrations, arpeggios and the form of walking up and down the melodic scale." Through these creations, the western singing style accompanied by piano can also reveal the beauty of Chinese national rhythm. A large number of grace notes and extended forms appear in the whole song, adding elements of traditional Chinese drama, which also makes the music closer to the sense of reciting ancient Chinese poetry.

3. Moonlight Illuminates the West Side of the Tower

The ancient poetry song "Moonlight Illuminates the West Side of the Tower" is based on the Song Dynasty female poet Li Qingzhao's poem "Yi Jian Mei" as the lyrics, created by the ancient poetry song. This poem, written after Li Qingzhao and her husband Zhao Mingcheng were far away, embodies the deep feeling that the author could not bear to leave. The poem depicts the cold, lonely, and sad feeling the woman feels when she misses her husband with unique details. The whole idea of the poem is this: the red lotus in the pond has begun to fade, and the fragrance has dissipated, leaving only a few withered and dilapidated petals. Autumn has come, and the bamboo mat on the bed has taken on a cool jade. I walked alone to the pond, lifted up my skirt, and boarded the boat. I look up at the sky and the clouds, hoping that someone I miss will send a letter. Only when I saw the geese fly back did I realize that the moonlight was already filling the west attic. Flowers in the autumn will naturally wither and fall, and the water is flowing like this, not because I do not give up and have a moment to stay. I miss you so much. I know you miss me as much as I do. It would be best if you were as lonely as I am in the distance. Such sorrow I have no way to dispel no sooner disappeared from the brow but vaguely wrapped around my heart. The form structure of the ancient poetry song "Moonlight Illuminates the West Side of the Tower" is a single two-part form. The speed is Adagio, which is slower. The tonality of the song is seven-tone Ya Yue Yu mode. This model is relatively dim, with vicissitudes of life in a tragic sense, suitable for expressing the feeling of acacia in the song.

4. Jian Jia

"Jian Jia" comes from the Book of Songs in Pre-Qin times. The Book of Songs is the earliest poetry collection in ancient China. Rich content, vivid language images, rich and colorful, many double sound rhyming words, and overlapping words. The abundant nouns in the Book of Songs show that the poet fully understands objective things. The specific and accurate description of action shows the poet's detailed observation and the ability to control language.

Teaching of Art songs on ancient Chinese poetry

1. Teaching history

With the introduction of western vocal music culture, modern Chinese vocal music education began to appear. Traditional vocal music education is based on the national language and requires the lingo flavor. Chinese folk songs mostly originate from folk ditties, labor songs, and operas, which have inherited Chinese folk culture for thousands of years. Chinese traditional folk songs have solid national characteristics. China is a vast country with a large number of people. Different ethnic groups have different living environments and customs, so all ethnic songs have different rhythm characteristics, melody characteristics, mode characteristics, and vocal methods. The music practice of all nationalities reflects the different labor practices and living customs. Until now, music forms in many regions have been included in the intangible cultural heritage protected by the state and society. In order to inherit this excellent non-material culture, it is necessary to realize scientific modern vocal music education. This is the guideline of "making the past useful for the present and foreign countries useful for China" put forward by President Mao.

However, before the establishment of modern vocal music education in China, Chinese folk songs needed more scientific vocal methods and systematic music theory guidance. They could not steadily and extensively export outstanding musical talents to the country (Guan, 2014 : 25). Western vocal music culture composition techniques and vocal methods differ from traditional Chinese vocal music art. The Opium War in 1840 opened the closed door of the Qing government, and Western culture, including music and art, also flowed into China. Western missionaries-built churches and schools in treaty ports to preach. In churches and schools, hymns and other forms of music began to flow into China, introducing the Chinese to Western music. After the Westernization Movement, the Westernization Group opened new schools, and several international students went to Japan, Europe, and America to study with the dream of the parcel. After returning to China, these students began promoting school music and songs in new schools to cultivate new musical talents. This kind of school music song is composed for school singing in the music classes set up by the new school. At first, most of the songs were composed by returning students who filled in the tunes of Japan or Europe, and the United States. "Farewell" is one of the most widely sung songs.

Besides, they also composed new works to meet the needs of school music, so the school music and song movement are regarded as the beginning of music education in modern China. School music was important in inspiring people and striving for greatness in that era. At that time, music was not an independent subject in China. This series of musical activities laid the foundation for China to start modern music education and cultivate new musical talents (Guo & Yue, 2012 : 1).

In 1911, the Ministry of Education of the Republic of China issued the "Primary School Decree," requiring primary schools to take "singing" as a compulsory course to learn every semester. In 1912, after Cai Yuanpei, the Minister of Education highlighted the importance of "aesthetic education" in education, the Ministry of Education issued the "Rules for the Implementation of School Orders," which pointed out that the "music singing method" and "basic knowledge of music" are the content that students must learn. In 1920, due to the importance of music courses in primary and secondary schools, many music teachers were in demand, and various normal music education majors began to be established. Music education in the Minister of education Cai Yuanpei began to be paid attention to. However, music education has always belonged to the higher education of the subordinate and teacher major subjects. There still needs to be a gap in the music majors in colleges and universities. Under such social background, the National Music Institute became the first professional music institute of higher learning. The vocal music group established at the same time also forms a relatively scientific and modern vocal music professional education system under the continuous improvement of the national vocal music professional education mechanism.

In 1920, Xiao Youmei proposed that the rapid development of western music art in Europe and the United States could be integrated with the importance of music and music talent education. Each country had its independent conservatory of music and cultivated a group of world-class music masters. For Chinese music to gain a foothold in the world music industry, he said, it is necessary to transform music into an independent music school and learn from advanced western music. At that time, the Beijing National Art School, founded by Xiao Youmei, was shut down by Beiyang government forces. He came to Shanghai with the ambition of revitalizing Chinese music. Shanghai was less interfered with by the

government because of the existence of the concession. In 1927, the National Conservatory of Music was formally established in Shanghai, which became the first independent national music conservatory in China's history.

Jin Xiangfan, the secretary-general at that time, said, "I hope that all of you in the Conservatory will study hard, introduce western music and promote Chinese music at the same time, hoping to achieve the purpose of connecting China and the West." Since then, China began to have specialized advanced scientific music education. There are two courses in the vocal music course: "Foreign Language Solo Singing" and "Mandarin solo singing." The repertoire of Mandarin solo singing songs is mostly from the Chinese art songs created by Xiao Youmei, Qing Zhu, Huang Zi, and other composers, among which there are art songs on ancient Chinese poetry created by these composers mentioned above. Thus, we learn how to use the western scientific method to sing the works rich in Chinese characteristics and express our national spirit and emotion (Wang, 2005 : 15).

The above is the historical beginning of our vocal music art education and the beginning of the teaching of ancient Chinese poetry and art songs.

2. Teaching status

China attaches great importance to the education of Chinese traditional excellent culture. From primary to undergraduate education, the education of ancient Chinese poetry is included in the teaching requirements. The education of ancient poetry art songs should also be carried out to realize the requirements of inheriting traditional poetry culture (Liu, 2015 : 76).

However, as far as the current situation is concerned, there are still some problems in the education of ancient Chinese poetry and art songs at the Chinese conservatory of music, and there is still much room for progress. How to sing, teach and create ancient Chinese poetry and art songs well has become a difficult problem that must be overcome (Guo, 2022 : 1). In the present vocal music teaching, vocal music teachers in colleges and universities mostly choose classic art songs on ancient Chinese poetry to be applied in vocal music teaching as the basic repertoire for practice. For example, The Great River Goes East and so on. For example, some new creations "Guan Ju," "the Yueren Song," "Chai Tou Feng," and so on songs, ancient Chinese poems achieved the purpose of inheriting Chinese traditional culture.

As the name implies, the lyrics' content is created according to classical poetry, and its development goes hand in hand with Chinese art songs. "Flower but not Flower," as we know it, was created by Mr. Huang Zi, a modern composer in China, based on the ancient poem "Flower but not Flower" by Bai Juyi, a poet in the Tang Dynasty. In these works, the composer deeply understands the meaning of the poems, combining with Chinese and western music creation techniques to give the poems vivid and specific images. Take Huang Zi's works, for example. The tune of "Nanxiangzi" is impassioned and full of strong patriotic feelings; the "Flower Not Flower" melody is elegant and elegant, and the harmony is also novel and unique. After the reform and opening up, along with the rapid economic and social development, we have ushered in the creation of ancient poetry and art songs. The creators are passionate, and new works emerge in an endless stream. Some composers learn from Western composing techniques and perfectly integrate ancient Chinese poetry into them. Their melodies and poems perfectly combine, and poetry and music are integrated to outline a vivid picture. The tones and rhymes of poetry are subtly related to the rhythm and melody in music.

3. Problems in teaching

There are some common problems in the teaching and singing of contemporary art songs in ancient Chinese poetry. That is, in the process of singing and teaching, it is difficult to combine "ancient poetry" and "music" to create an "artistic conception" full of Chinese classical temperament. In the process of singing art songs on ancient Chinese poetry, in addition to singing ability, we also need to perform the artistic conception of ancient poetry. This situation may be due to the lack of emphasis and learning on the meaning of ancient poetry in the teaching process. Another important reason is that the pace of modern life has been completely different from the ancient "singing" poetry state. When modern people understand ancient poetry, there is a huge gap in understanding and cognition. Teachers should devote themselves to studying the historical background, writing Beijing, writing meaning, and the artistic conception of the poetry itself. It also requires students to put aside the fast pace of modern life and immerse themselves in the slower pace of ancient poetry. In teaching and learning art songs in ancient Chinese poetry, it is necessary to focus on understanding the artistic conception created by ancient poetry and exploring the connotation of ancient poetry.

Some ancient poetry art songs, short and pithy, created by famous composers, very classic, have been selected by many teachers for students to practice vocal music. Therefore, many students will sing these ancient poetry art songs as vocal practice. In the process of singing, only focus on training singing skills, but ignore the mining of culture and expression of emotions. As a result, few singers can perform the charm of art songs in ancient Chinese poetry, and the level of teaching and singing could be better. In the process of practice, we see that many students solidify and style their singing methods in learning and singing art songs on ancient Chinese poetry. Without thinking deeply about the unique artistic conception of each ancient poetry art song, the singing of this type of song is much the same.

Conclusion

In recent years, more and more attention has been paid to the teaching of Chinese ancient Poetry and art songs. By taking advantage of their resources and relying on scientific research projects, many colleges, and universities are holding a series of concerts of art songs on ancient Chinese poetry. Practice training students are singing ability and inheritance ability. In recent years, some newly created and excellent ancient poetry art songs are also. For example, Yu Huicheng, director of the vocal music Department of Wuhan Conservatory of Music, attaches great importance to the innovation and inheritance of art songs on ancient Chinese poetry. Her new songs, Feng Qiu Huang and Die Lian Hua, were released to great acclaim. Many students have also begun to learn these newly created ancient poetry art songs. Teaching ancient poetry and art songs needs innovation and development, which must be connected to the joint efforts of teachers and students.

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